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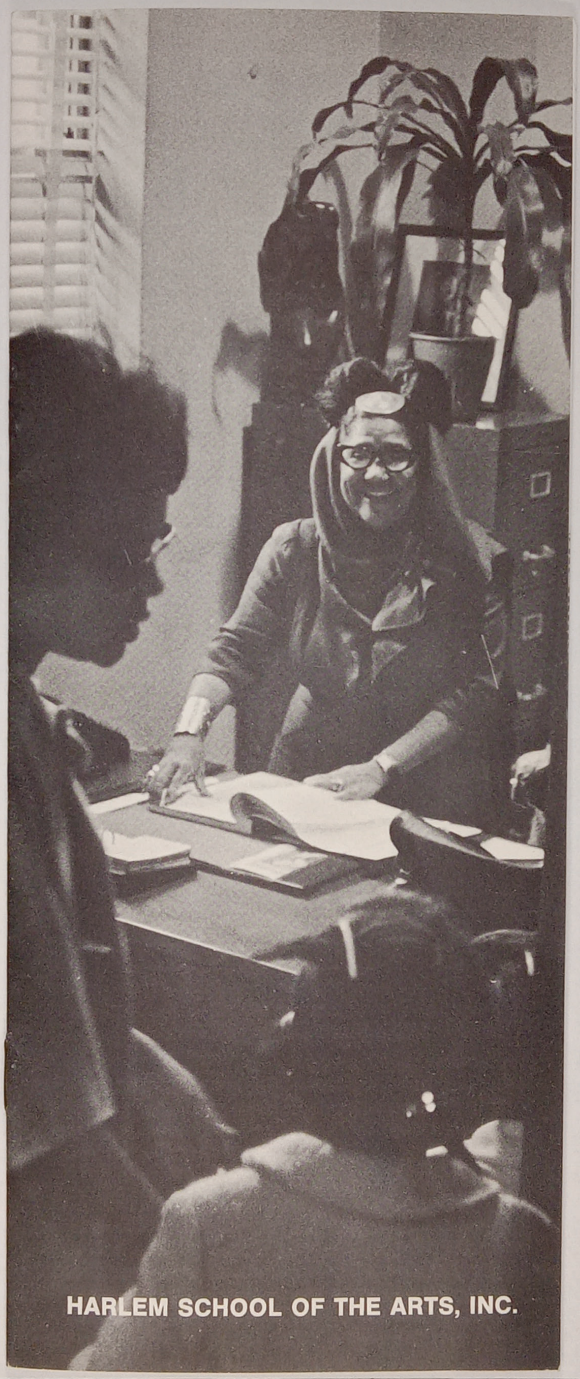

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HARLEM SCHOOL OF THE ARTS, INC.
1967-68



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HARLEM SCHOOL OF THE ARTS, INC.
141st Street & St. Nicholas Ave.
New York, New York 10031

The Harlem School of the Arts is a non-sectarian, integrated center for the training of children, teenagers and adults,designed primarily for the enrichment of the lives of the underprivileged. Instruction is offered in a variety of fields: music, ballet and modern dance, drama and art. Because every effort is being made to create here new opportunities for the disadvantaged, fees are minimal. A number of generous scholarships are available.

The entire program is under the immediate supervision of the Executive Director. The staff is made up of thoroughly competent men and women of varied background and experience. Many have themselves been widely known as performers in their respective specialties.

Supervised practice is an integral part of the School's program. Because this project is thought of as supplementing the offerings of the public schools, the schedule here is such as not to interfere with the child's attendance at his regular classes. However, our facilities are available to each child daily for rehearsal purposes. Instruments may be rented for home use. These include violins, celli, clarinets and doublebasses.

While as a rule our pupils are grouped in small classes, individual instruction is available at a slightly higher fee.

COURSES

THEORY

The student is required to pursue courses in theory, no matter what his instrument. The School places great stress upon the value of the theoretical aspect of the child's training, from the elementary level to advanced work in Harmony and Counterpoint. Each student should expect to devote a minimum of three to five years to this discipline.



PRE-INSTRUMENTAL CLASSES

At a very early age, preferably not later than 4, the child should embark upon activities designed to provide a background for serious music-making. It cannot be emphasized too strongly that the role of the parent in aiding the child towards a life enriched by musical values will be to ensure his exposure to the principles of music well before he takes up an instrument. The School offers a full year of uninterrupted study along this line.

INSTRUMENTAL TECHNIQUES

Varied offerings, including the following:
The Suzuki Method (violin for children 3-5 years of age); violin; viola; cello; doublebass; clarinet; piano; and, for advanced students, organ. Instruction may be on either a group or an individual basis, and will vary in length per session from a half-hour to an hour, depending on the age of the student and other factors.

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COURSES, CONT.

STRING ENSEMBLE

Open only to those who have already demonstrated their capacity to perform on the instrument of their choice. Standard orchestral repertoire is explored.

PIANO ENSEMBLE

Music for two pianos (four hands). Here opportunity is provided to share in the playing of many of the standard works in this branch of piano literature. Success in this area requires exacting practice and untiring effort.

ART

The course embraces painting and sculpture. While the instruction is geared principally to the capacities of the beginner, more advanced tutoring is available on an individual basis.

DANCE (Modern and Ballet)

This Department offers courses at three levels: *Beginners* (from 4 years of age); *Intermediates* (classified from the point of view of previous study and training rather than age); *Advanced* (for those of demonstrated ability and possible career expectations). Open to both boys and girls. Only those capable of the most demanding standards of self-discipline will be admitted to the latter two groups.



CHORAL WORK FOR CHILDREN AND TEENAGERS

Group singing for children (7-12) and young people (13-18). No previous vocal training is required. Choral literature suitable to the capacities of each group is explored. The design of this course is two-fold: to induce self-confidence, and to impart to the participant an understanding of what it means to work in concert with others.

VOICE

Private or group instruction. Training in breathing and sight reading, repertory building and interpretation.

DRAMA

Made possible by grants from the New York Council on the Arts and the National Foundation on the Arts, this unit of the School's program is under the sponsorship of Mr. Sanford Meisner, of New York's famous Neighborhood Playhouse.

Children's Theatre (ages 9-12); Youth Theatre (13-17); Adult Theatre (18 and up). While there is not the rigid separation that may be implied by the foregoing classification, it is useful to keep in mind the demands made by the various levels of training and experience. Training is offered in acting, speech, stagecraft, costume and design, and the history of the theatre. The work of the regular faculty, themselves outstanding teachers and performers, is supplemented by regular visits of distinguished artist-lecturers.

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FACULTY

The Faculty of the Harlem School of the Arts is comprised of men and women of superior training and demonstrated ability. They include graduates of the finest universities of this and other lands. Many are seasoned performers, having been heard in concert halls in many parts of the world.

While our teaching staff is selected on the basis of professional competence, another factor has influenced the building of the School's Faculty, namely, the adaptability of the teacher to the needs of the ghetto child. It is gratifying to report remarkable success in this respect, our teachers being without exception able to identify with boys and girls of varied backgrounds.





MUSIC

Violin:
Edith Eisler
Grete Hirsch
Dorothy Kaplan Roffman
Holger Steinrud
Norma Ann Varga

Viola:
Roberta Hankin

Cello:
Richard Walsh

Doublebass:
Warren Petty
Robert Cunningham

Clarinet:
Peter Tomasi

Organ:
Herman Taylor

Piano:
Armenta Adams
James Chrestensen
Wanda Maximillian
Alba Martinez Prado
Michael Steinberg
Herman Taylor

Voice:
Adele Addison
Roberta Curry

EURHYTHMICS
Vernell Conrad

DANCE
John Renn, Ballet Master
Katia Geleznova, Ballet
Beatrice Kraft, Modern
Percival Borde, Ethnic

ART
David Brean
Andrew Krance

CHORUS
Ida Faiella

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COMMUNITY REPERTORY THEATRE

Children Youth Adult

Sanford Meisner, Sponsor

Dorothy Maynor, Producer

James E. Carville, Artistic Director

FACULTY

Acting

William Alderson
John E. Johnson
Barbara Ann Teer

Speech

Margaret Howard
Martin Waldron

Costume

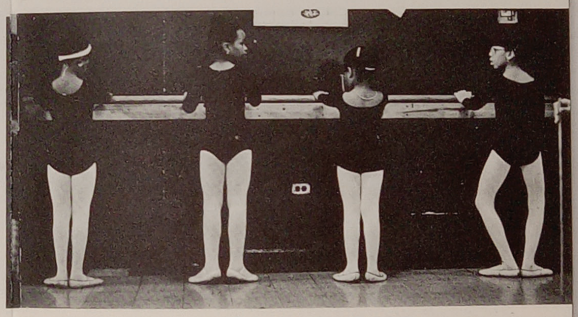
Evelyne Greene

Technical Department

Jay Brooks
George Corrin, Jr.

Administrative

Dorothy Maynor, Executive Director
Chester Page, Secretary
Patricia Pates, Registrar



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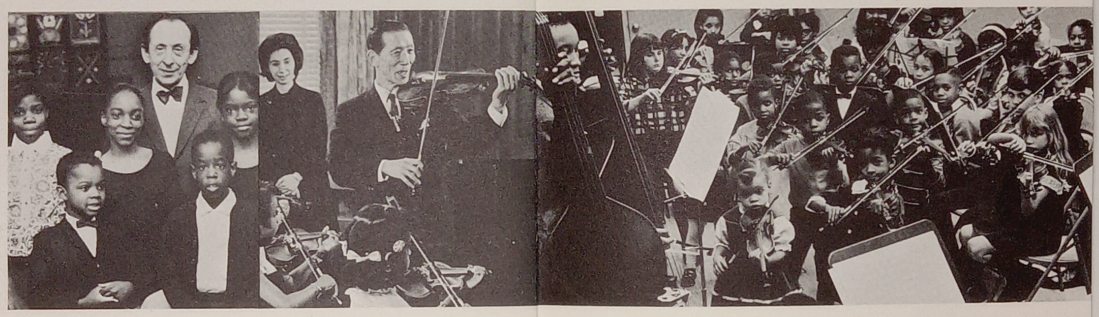
The Harlem School of the Arts is proud to announce that, by nomination of the New York State Council on the Arts, the School received the 1966 Governor's Award for distinguished contributions to the cultural life of the State.



SPECIAL EVENTS

The community surrounding the Harlem School of the Arts has been enriched during the past few years through a series of concerts, exhibitions and dramatic performances offered by the School. Attendance on a family basis is suggested and urged. Some really first rate artists who otherwise would not be heard in our community are being made available to the School's neighbors and friends through the courtesy of the State University of New York.

Among the distinguished visitors to the School during the past year were Vladimir Horowitz; Leontyne Price; Cornelia Otis Skinner; the Hon. Jennie Lee, Minister of Fine Arts of Great Britain; Marianne Moore; Jean Casadesus; Rosalyn Tureck; George Shirley; Shinichi Suzuki; Thomas P. Hoving; August Heckscher and the Guarneri Quartet.

DIRECTIONS

The Harlem School of the Arts is located in the parish house of St. James' Presbyterian Church, 141st Street and St. Nicholas Avenue, New York, N.Y. 10031. The mailing address is 409 West 141st Street; the telephone 283-4541.

The School may be reached by Independent Subway (A or D Express to 145th Street) and the #3 St. Nicholas Fifth Avenue Bus, which stops at the door.

The Harlem School of the Arts is a member of the National Guild of Community Music Schools.

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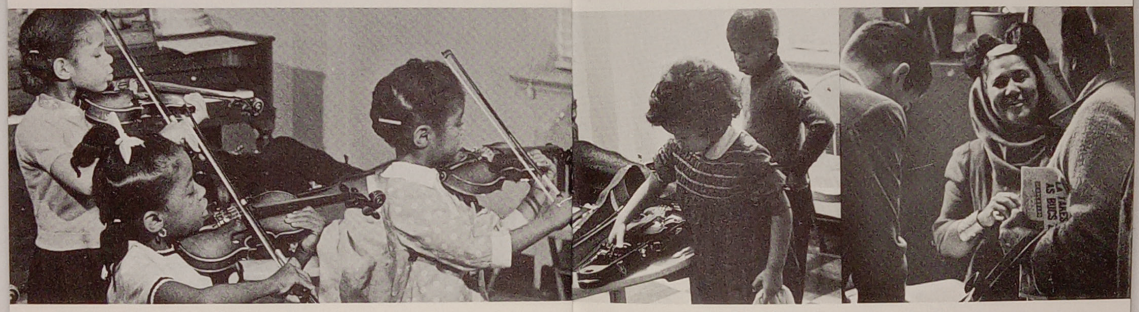

photographs: Bill Anderson
Alen Mac Weeney

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WOMEN'S COMMITTEE

Miss Leontyne Price, Honorary Chairman
Mrs. Vladimir Horowitz, Chairman
Mrs. Constance Keene Chasins, Vice-Chairman
Mrs. Schuyler G. Chapin, Secretary
Miss Pamela Cole, Treasurer

Miss Adele Addison
Miss Rose Bampton
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Public Information

BETTY BLAYTON TAYLOR

Betty Blayton Taylor is a recognized black artist, at 34, whose work is in many fine collections including those of David Rockefeller and Sidney Poitier. Mrs. Taylor, who is married to Rheet Taylor, a composer, is slim, articulate, soft-voiced and modest. She and her husband have studios on the top and bottom floors of the house they just bought on Manhattan's West Side. Mrs. Taylor continues to paint and sculpt though she devotes full time to her work as Director of the Children's Art Carnival in Harlem, which is sponsored by The Museum of Modern Art. Her own work was recently on exhibit in Williamsburg, her home town, and it received excellent critical notices. It has also been shown in Boston, Atlanta, Minneapolis, Washington and New York.

Mrs. Taylor's father is a doctor; her mother, a child guidance counsellor. In order to understand her, Mrs. Taylor says, her mother studied child psychology.

Today Betty Blayton Taylor feels her work with children feeds her art. She enjoys getting the children to paint like pros. Nobody believed that kids had done the paintings at a recent showing of their work. "I guess I get a kick out of blowing people's minds," she said.

Mrs. Taylor feels that society attaches status claims to certain jobs, but if only people would do what they enjoy doing, then all the jobs that need be done would be. Everyone has an affinity for something different, she points out.

One job Mrs. Taylor was responsible for was the painting of a mural composed of paintings by seven children, 8 to 13. She selected the designs from several hundred children's works of art, then had a composite made and scaled to the size of the wall, 77 feet by 13 ½ feet, and marked out so that it could be painted. Fourteen youngsters and 3 teachers worked feverishly over three hot summer days to mount the mural. It was accomplished in a frenzy of communal affection, with hourly rate of $2.00 paid by the Parks Department. Now the mural, formerly three unattractive handball backboards, is the focal point of a new Harlem park. It will also serve as a backdrop for plays and concerts.

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the children's art carnival

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200

Presented by The Harlem School of The Arts, Created and sponsored by The Museum of Modern Art

GALLERY OF TOYS

Color Players (two) - Involves "painting with light"; on two tree-like structures in a large box, child hangs abstract shapes, bird and animal forms. With a window lowered in front of the box, child changes colors shining on trees by punching six different keys; adds motion by revolving trees with foot pedals. Designed by Victor D'Amico.

Infinite Mirror Reflector - The child arranges his own construction on a red and white striped pole which, when revolved in front of four mirrors, produces infinite moving reflections. Designed by Victor D'Amico.

Three-Dimensional String Design - The child attaches six pieces of elastic string fixed at one end in a large shadow box, to a choice of hooks in walls and ceiling of the box. He then hangs three-dimensional decorations on the string. Designed by Victor D'Amico.

Peepshow Viewer - A column about six feet high and thirty inches in diameter contains a revolving cylinder made up of slides representing the work of modern artists, and picture sequences of abstractions by Charlotte Brooks, strange animals, birds and flowers by Margaret Stark; and a fantasy of spaceships in outer space by Madelaine Gekiere, painter and illustrator of children's books. Openings are cut on all sides of the column at different levels. A jungle gym construction on one side and a small staircase on the other, permit children to reach the upper holes. The Viewer is based on the child's pleasure in peeping and peering into things and kneeling, squatting or climbing as part of their play. Designed by Victor D'Amico.

Two-Dimensional String Design (two) - Horizontal and vertical elastics spaced on peg boards produce designs when the child inserts golf tees into holes and brings elastics around them. A small size for individual child; a large one for two or three to work together. Designed by Victor D'Amico.

Furry Cat - A sculptured shape, arches back when petted. Designed by Ruth Vollmer.

Dancing Rooster - A metal spiral construction, dances when a lever is juggled. Designed by Ruth Vollmer.

Stained Glass Window Design - By placing variously-shaped colored plexiglass in front of three shallow strips on a lighted plexiglass sheet, an infinite variety of colors and designs are produced. Designed by Victor D'Amico.

Building Toys - Interlocking shapes designed to make cantilevered structures. Designed by Victor D'Amico.

Velcro Toy (magnetic picture maker) - Geometric and free-form shapes of various colors and textures designed to adhere to a magnetic background. Designed by Arnold Arnold.

Community Advisory Board: Mr. Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxan, Mr. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor. *Community Consultants:* Mr. Romare Bearden, Dr. Mamie Clark, Dr. Kenneth Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hudson, Dr. Kenneth Marshall, Mr. Cyril Tyson.

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the children's art carnival

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200

Presented by The Harlem School of The Arts, Created and sponsored by The Museum of Modern Art

SHORT HISTORY OF THE CHILDREN'S ART CARNIVAL

1942 Created by Victor D'Amico, Director, Department of Education, The Museum of Modern Art, to demonstrate art education techniques and philosophy as developed in the Museum's art school for children. The Carnival also serves as a training workshop for teachers and offers parents and teachers an opportunity to observe children engaged in a variety of creative activities.

Presented at The Museum of Modern Art periodically for more than 20 years.

1957 Presented by The Museum of Modern Art in connection with International Trade Fairs in Milan, Italy, and Barcelona, Spain.

1958 Featured in the United States Pavilion at the Brussels World's Fair in Belgium.

1962 Presented as a gift to Mrs. Indira Gandhi for the National Children's Museum in New Delhi, India, by Mrs. John F. Kennedy on behalf of the International Council of The Museum of Modern Art and The Asia Society.

Toured major cities of India.

1969 Especially designed for the Harlem community at The Harlem School of the Arts by Victor D'Amico. Created and sponsored by The Museum of Modern Art. Installed by Victor D'Amico and Frank Vitullo.

* * * * * *

Community Advisory Board: Mr. Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxan, Mr. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor. *Community Consultants:* Mr. Romare Bearden, Dr. Mamie Clark, Dr. Kenneth Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hudson, Dr. Kenneth Marshall, Mr. Cyril Tyson.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Public Information

THE CHILDREN'S ART CARNIVAL

Two little girls are making an animated film. What's it about? A man who thinks he's a dog. And why does he think he's a dog? Because he's blind, and everywhere he goes the dog goes, too.

At the Children's Art Carnival in Harlem, sponsored by The Museum of Modern Art, children not only make films, murals, collages, paintings, and sculptures, but they also feel free to experiment and express themselves imaginatively.

The Children's Art Carnival, under the direction of Betty Blayton Taylor, 34, a talented black artist, has been attended by 28,000 children in the past three years. The Carnival was suggested by the neighborhood people and provides the pattern for similar projects around the country. It is staffed by 20 professional artists, who provide the guidance necessary for the children from public schools, who are released from daily classes for a Carnival session. Many other children come regularly after school hours and Saturdays. Parents, too, have a workshop.

The Carnival visit begins with a Motivational Room, in itself quite remarkable for any child, who enters through a Calder shaped wire gate, large or small, depending on his size. He instantly spies what are called color players, on the principle of a pianola, but instead of hearing music, the child, who draws down a window over cutouts he has placed on various pegs, sees wonderful shapes in multiple colors; the idea is to appeal to all the child's senses--touching, hearing, seeing, feeling. The Motivational Room contains other experiments in design, with slotted balls and nylon elastic, peg boards and golf tees, mirrors and feathers--all to stimulate the child's own creativity.

Every child should be exposed to art, according to Mrs. Taylor, who points out that you don't have to be an expert in mathematics to be able to count. Similarly, she feels that you don't have to be an artist to paint. Painting is a form of communication.

At the Carnival, you see children deeply involved at the easels, working at construction or collage or with papier mache or possibly with clay. One little girl demands how do you make curly hair. She wants the woman she is modelling to have an Afro hair-do. Another child paints a beautiful house in the country. Outside is an enormous mat. It says Welcome Barbara.

Films, too, are taught like a language. The children develop their own films, and they do all kinds from animation with story boards to paper cutouts and live action.

Even sewing includes tie-dying so it is not just learning to stitch.

The object is to have fun. The children and their work show that they are completely without self-consciousness. All they need is the opportunity to create--and this opportunity is unually lacking, but it is filled in part by the Children's Art Carnival, whose work can be seen in a calendar; on a mural in a city park; and as designs for newly styled children's woolen knitted clothing. All this is brought about by the personal leadership of Betty Blayton Taylor, who is herself a most articulate, knowledgeable artistic person, an inspiration to her staff and the 750 children who attend the Carnival weekly. More about Betty Blayton Taylor is enclosed.

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contact

THE MAGAZINE OF BLACK INVOLVEMENT VOL. 3 NO. 1 OCTOBER, 1971

Childrens Art Carnival

by Betty Blayton Taylor

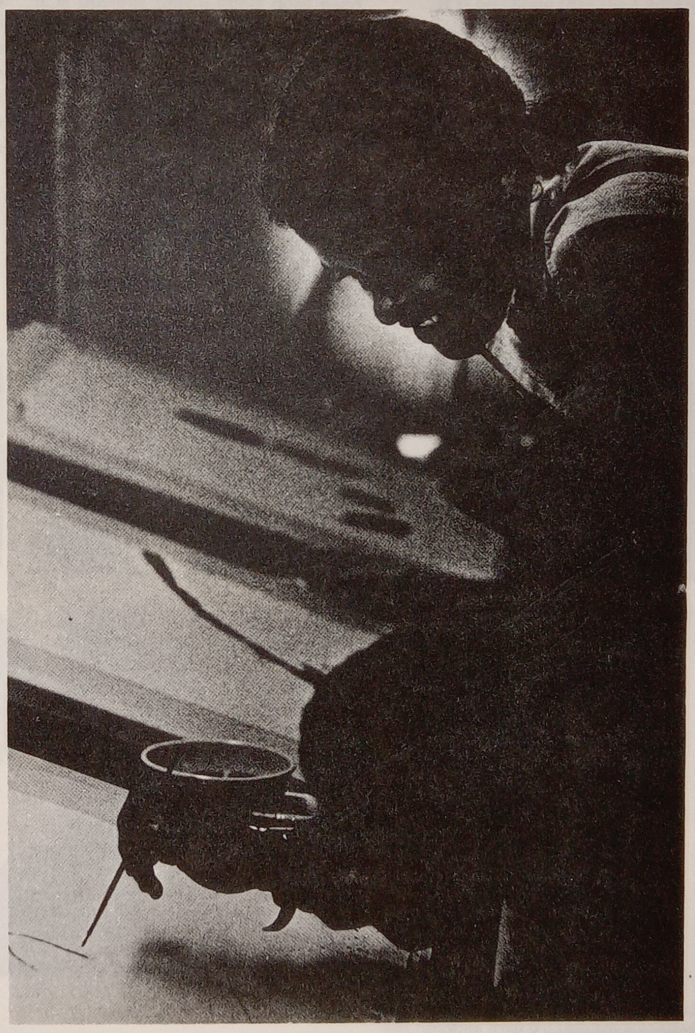
The Children's Art Carnival, a lively art center teeming with activity, ringing with the sound of children's voices, bursting with the color and form of their creativity is located in Harlem at 641 St. Nicholas Avenue. It is sponsored by the Museum of Modern Art, and about 750 children ranging from kindergarten size to teen-agers come each week to take lessons in painting, collage, sculpture, figure drawing, film making and sewing.

The major goal of the Art Carnival is to expand the potentialities of creative minds by using the elements of art to develop flexible, imaginative, and productive human beings.

Up to now, our public schools have placed very little emphasis on art as a means of individual creative development. Art is, like writing and speaking, a means of communication, and should be viewed as an educational requirement like all other subjects considered necessary to the educational development of an individual.

Daily, here at the Carnival, teachers from public schools and other educational institutions are amazed at the effect creative activities have on the children. They discover that the children, whom they felt were non-verbal, when given an opportunity to express themselves about their paintings will go on indefinitely explaining what the painting is about. This is often the case with younger children who are trying to discover how they fit into the world around them. Their paintings are usually related to how they feel about themselves, their immediate family, and their environment.

Art is one of the most dramatic means by which the child can begin to discover himself and the world around him — the inner and outer world. At the Carnival we use art as a means of developing the child's reading skills. This is done through the use of picture stories where he is asked to draw a story and then write in his captions. For the younger child who has not begun to write, the instructor will write exactly what the child says in each of the story squares. The child is then able to equate his own words with the words that have been written. This has proven to be an excellent method of teaching reading to beginners, for the child makes an instant connection between the words he is speaking and



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the written word.

Art allows the child to begin with what the child knows, not what the teacher knows. It also gives him an opportunity to stretch and shift his knowledge so that he can begin to see how one thing relates to another, to exchange ideas in relation to his own experience.

The most exciting art activities for young children are those where the materials are placed at the child's disposal, with as little interference from the teacher as possible. The best thing that an adult can do in terms of promoting creative activity is to find out which children need motivation, since not all children do. When it is obvious that a child does need motivation there is one key-word that the adult should keep in mind—"self". "What is this child thinking? How can I motivate him so that he can begin to relate to himself and by so doing, give him something to say?"

"Art is, like writing and speaking, a means of communication, and should be viewed as an educational requirement."

Simply, everyone has experienced something. Therefore, everyone has something to say.

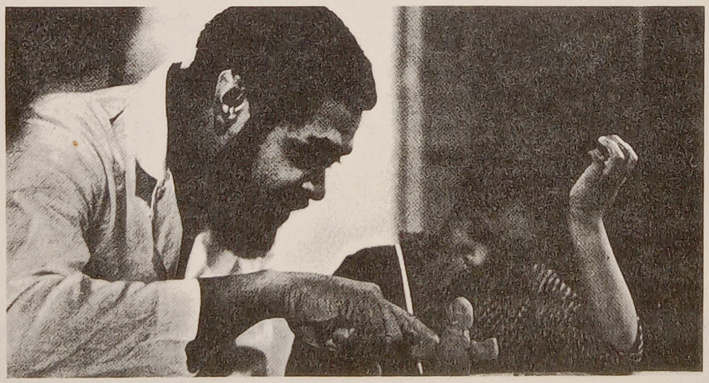
If we keep in mind that art is a form of communication, that everyone should be allowed to develop, the place of art in the educational development of our children will no longer be neglected.

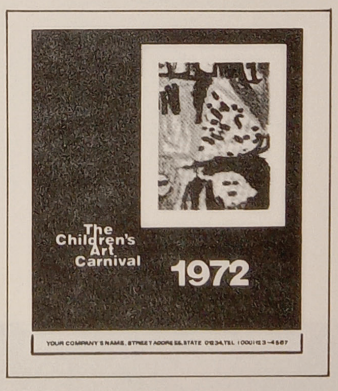
It is our hope that the Children's Art Carnival in Harlem will be the forerunner for more meaningful art education nationally. □

Betty Blayton Taylor is Executive Director of the Children's Art Carnival, she is also active as a painter, teacher and lecturer.









This colorful 1972 calendar with paintings and messages from the children is available from The Children's Art Carnival, 641 St. Nicholas Ave., New York 10031, at $2.00 each. Call Mrs. Betty Blayton Taylor (212-234-6266) for additional information.

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The Children's Art Carnival

Sponsored by The Museum of Modern Art

641 St. Nicholas Avenue, New York, N. Y. 10031 Tel. 234-6266

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When on March 17, 1969 the bright red doors of the Children's Art Carnival opened on St. Nicholas Avenue in uptown New York, a new chapter began in the efforts of The Museum of Modern Art to expand its usefulness to the community. Many months of meetings had taken place with community leaders in Harlem to determine the most meaningful type of program that the Museum might undertake to best fulfill the needs and desires of those resident in the area. As a result, children from the ages of four to sixteen are now participating in what is for them a new kind of creative experience; but since there were already numerous programs underway for teen-agers, it was decided to gear the Carnival primarily to young children.

Originally conceived by Victor D'Amico, Director of the Department of Education at the Museum, where it has been presented regularly since 1942, the Carnival has proved successful with millions of children around the world irrespective of their artistic ability, previous experience, or cultural background. Versions have been presented in Italy, Spain, and the Brussels World's Fair (1958); a replica donated to the Indian government in 1963 is now permanently installed as a training center for teachers at the National Children's Museum in New Delhi.

The new facility, located in space provided by the Harlem School of the Arts, which it adjoins, has awakened great enthusiasm ever since it opened. The Carnival consists of a motivational area, in which toys, peep shows, and color-design materials stimulate the children's visual, tactile, and kinesthetic responses; and a workshop provided with space and materials for creating collages, constructions, mobiles, paintings, and even projects for movie stories. Each child is encouraged to find his own means of expression, the teacher providing assistance only when it is required.

The Carnival can accommodate one hundred fifty children a day. More than a dozen public schools in Harlem have a special "released time" arrangement so that children can attend during school hours. After coming to classes for three weeks, the children may, with their parents' consent, attend after-school sessions for three months. The Carnival also serves a number of



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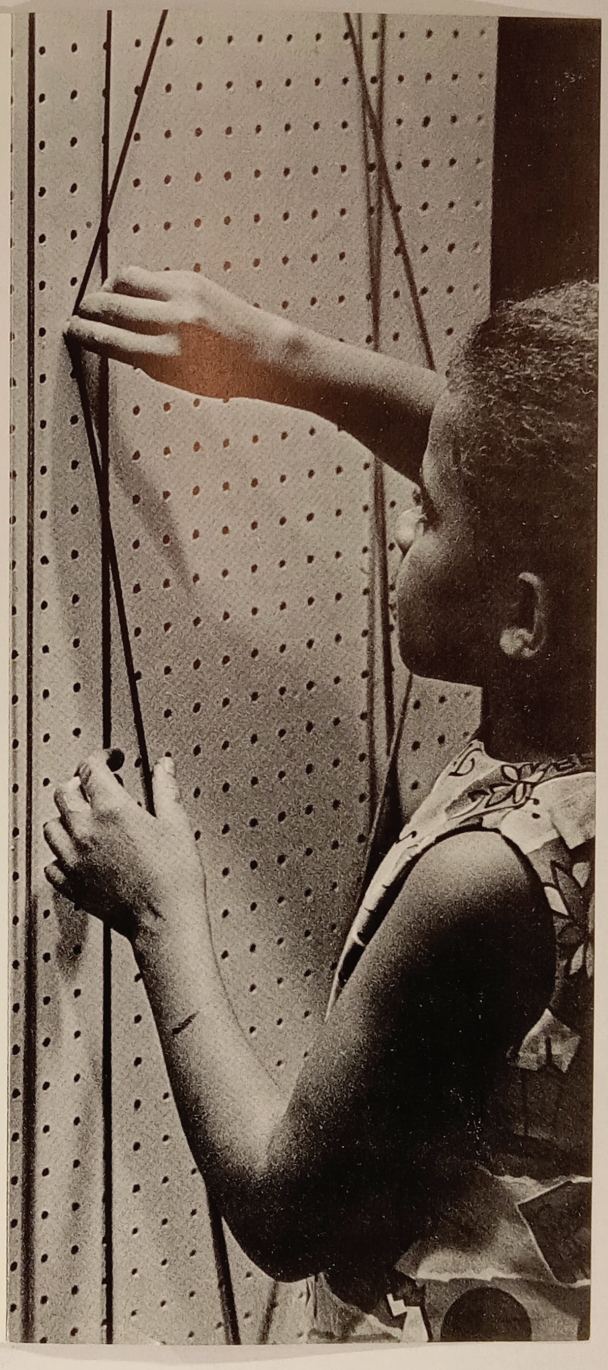
children from the neighborhood who, attracted by the excitement, attend informally. Each week several "open sessions" enable individual parents and special groups to participate. Through the Living-Room Day Care Program, the Carnival has also worked intensively with parents who bring not only their own children but those of others; they are encouraged to share in the same activities and experience again a child's curiosity and sense of wonder.

Contact with the community is steadily maintained through the Advisory Board and Consultants. Response to the Carnival is reflected in increasing enrollment, and in added stress on art in some of the public schools; in constructive criticisms and suggestions for the program's expansion; and above all, in touching expressions of thanks from teachers, parents, and the children themselves.

Originally planned as a three-year project, the Carnival now requires additional financial support to meet the growing demand for its services during that period, and also to enable it to achieve permanent, independent status thereafter. Contributions, which are tax deductible, may be sent to The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019.

"We, the teachers of a wild-spirited, pre-school group wanted to write you a short note, thanking you for all the time and energy you spend with our kids. The two times a week that we visit you are among the happiest and most creative ones for both us and the children. The atmosphere of the Carnival is both free and calm and somehow more conducive to imaginative wanderings than any place we have seen in the city.

"Your ideas of things to do and your ways of handling the children to allow for their freest and most creative expression, are wonderful and enormously inspirational."
Addie May Collins Mini School



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Executive Director
Mrs. Betty Blayton Taylor

Consulting Director
Mr. Victor D'Amico

Community Advisory Board

Mr. Theodor Gunn
Mrs. Doris Haywood
Mrs. Kenneth Marshall
Mrs. Nona Pierce
Mrs. Malikah Rahman
Miss Vivian Rogers
Mrs. Joan Sandler
Mr. William Songer
Mrs. Melba Taylor
Mrs. Lydia Thaxtan
Mr. Wendell Wray

Community Consultants

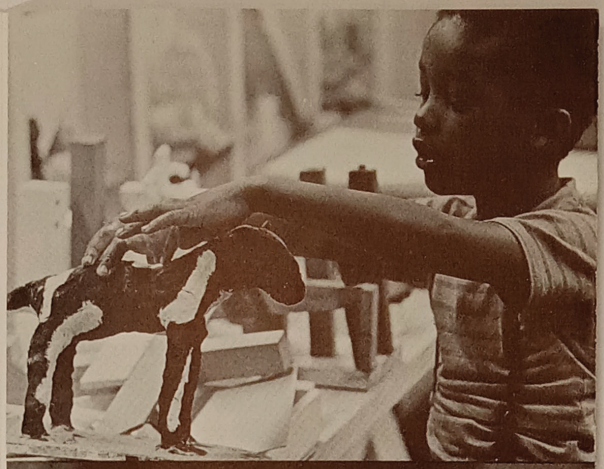
Mr. Romare Bearden
Dr. Kenneth Clark
Dr. Mamie Clark
Mrs. Ida Cullen Cooper
Mrs. Jean Hutson
Mrs. Murill Kellogg
Dr. Kenneth Marshall
Mr. Cyril Tyson

Ex Officio
Miss Dorothy Maynor

Additions to Community Advisory Board

Mrs. Odilia Campbell
Miss Martha Norris

All photographs by Bill Anderson
except center, right, by James Tormey







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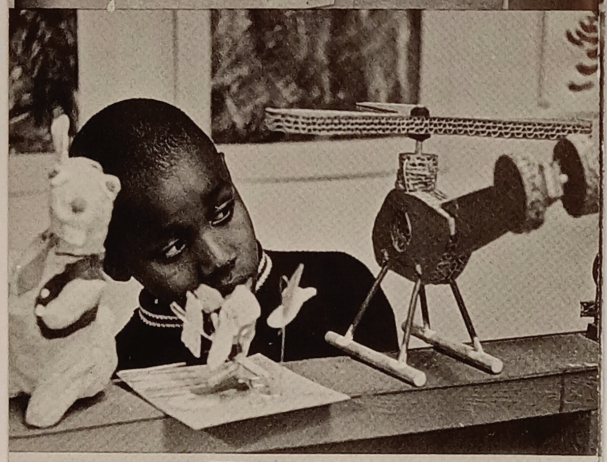



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PIAGET'S VISIT TO THE CHILDREN'S ART CARNIVAL:

On May 31, 1973, Dr. Piaget, the eminent educational psychologist paid a rare visit to one of the city's community educational institutions. It was the Children's Art Carnival. This visit was looked upon as something special, inasmuch as Dr. Piaget rarely accepts any of the many invitations he receives to visit programs while he is on tour. Dr. Gilbert Voyat, the Director of the Children's Art Carnival's Research Division, a member of the Psychological Center for the City University of New York, and a former student of Piaget's, was responsible for bringing about this delightful, special event.

After having visited the Carnival for about an hour, Dr. Voyat translated some of Piaget's thoughts and reactions related to what he had seen.

Voyat's Interpretation of Piaget's Reactions:

Piaget was very impressed with what he saw, particularly with the accent which is placed on activities; specifically, the semi-structured way in which we at the Carnival deal with activities that are free and at the same time directed toward the overall development of symbolic function. Piaget agrees that this is extremely valuable for achieving progress in reading, which we in fact have proven. However, his enthusiasm was related to the fact that the Carnival was making an attempt to incorporate all aspects of the symbolic function (reading, writing, linguistic drawing, etc.).

An example of one of the activities which impressed him was the designing and making of ones own clothes. Here we have psychomotor activity, a coordination of a number of spatial relationships that the child integrates within his or her own interest, while at the same time strengthening those functions that we know are essential for the development of reading. Now one can argue that this is an indirect way to go about reading, but not when we recognize reading as a part of the symbolic function as a whole.

The Carnival, in its reading program, has many children who are delayed in reading. The reason for these delays can be attributed to a number of reasons, ranging from emotional problems created by the environment (this, by and large, is the most prevalent), psychological problems or even minimal brain damage (this is the least prevalent). The emphasis is to bridge the overall range of these problems by clearly focusing on these aspects of the symbolic function which are not systematically reinforced (and in some cases not dealt with at all) in the regular school system. At the Carnival the method used to systematically focus on the symbolic function

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is to have the children become involved in drawing, puppetry, creations from clay, the making of movies, designing and creating their own clothing, the creation of three dimensional objects and the manipulation of visual and kinesthetic toys, all of which can be translated into symbolic play. They are playing with symbols which have meaning for them even though these symbols are in fact abstract. In effect, this play, this systematization, this actualization of drawings, and other activities, relate directly to the mastery of abstractions which is what reading is at its base.

In effect, the Carnival does not treat reading in a vacuum, but integrates it wihin the overall developmental pattern that we know as a result of observations. Piaget has shown that abstractions are extensions of sensory motor coordination; therefore, the origins of abstractions are internalized actions. These actions take effect in two directions when they are abstracted:

1) Towards language, reading and those symbols which are highly arbitrary. A word is an arbitrary symbol that usually designates an object. We know that language is highly favored by social factors, but the actualization of the internal symbolic world of the child is not necessarily encompassed only by language.

2) Towards actively creating. By taking this second part of the symbolic function, which can be interpreted as drawing, reproduction, memory of evocation (mental images) and active reconstructions or symbolic play, the intent is to have an impact upon this specialized part of the symbolic function called reading. This of course poses a problem of evaluation. (More on this later.)

What the Carnival's program does is to coordinate and integrate these two directions, effecting reading in an indirect but profoundly useful way.

The first thing that an educator should want to see the child develop is a sense of identiy, for language is not developed in a vacuum. It has got to be integrated with the child's own sense of identity, which is needed for positive development. A sense of identity is also a part of an internalization which takes place after the child reaches two years of age. The development of identity comes about as a result of the child's interactions with self and

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the understanding resulting from that interaction. There are two major qualities of the child's own internal world that have to be developed. One is observation and the other is "levels of description":

1) When the child is actively building something, he is at the same time getting a direct feedback from the material, strengthening his capacity to observe. Objectivity and observation are fundamental aspects of the child's development.

2) The second important quality, as we have already stated, would be called "levels of description." There are active levels of description and passive levels of description; passive levels of description are not necessarily linguistic ones. In either case, the child who is describing what he is doing in some form is also developing those intellectual operations which he will need later.

The Carnival has a teaching setting which allows the child opportunities for observing, describing, actively constructing and reconstructing his own reality with intellectual operations, implying the development of the overall symbolic function.

Another important aspect of the Carnival's program which very much impressed Piaget was the balance that had been struck between the large peer group interaction and the one-to-one ratio that the child would have with say a parent or a surrogate parent. The Carnival sets up small interaction groups which involve the child in projects such as animated films, puppetry, clay, 3D construction, the making of banners, etc., which makes for excellent social cooperation and also develops understanding in regard to the limits that children have among one another. This develops the child's sense of responsibility and guards against the child's natural egotism. The teacher-child relationship is not an autocratic one but an attitude of helpful interaction which does not put the child in situations with which he cannot cope.

The main point that Piaget made was that the Carnival definitely pressures towards the child's active involvement. The important distinction in the development of the intelligence is between what we call understanding and discovery. Intuitively one would think that discovery is something different from understanding, but discovery implies creativity, while understanding would imply the simple decoding of something that is told to you. In reality, when

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we look at what understanding means, as well as discovery, then you observe that it really is the reconstruction which uses the child's activity. An example would be when someone wants to know whether you have understood a mathematical demonstration. This person would ask you to repeat it, and by repeating it you are also reconstructing it. This aspect of actual construction is fundamental to a child's intellectual development.

We do know that abstractions are not simple decoding; the child does not perform a simple passive role, but rather he is actively involved in building and reconstructing his own realities. It was not an accident that one of Piaget's books is titled, "The Child's Construction of Reality". The main dynamic comes from the child's own reconstruction, construction and activity. We know that from this point of view the difference between understanding and discovery is not a real one. Each time a child plays a game he also creates the game he is playing. The Carnival's setting allows the child to do this.

There are problems with the evaluation of reading when using this kind of approach, but once you grasp the concept - that the development of the symbolic function is much broader than reading- then your process of evaluation becomes a much different one. At the Carnival evaluation is carried out by having the Carnival's teacher understand what the child is doing, translating this to the child's regular classroom teacher and then setting up carry-through activities that will reinforce the personal individualized activities performed at the Carnival. In this way, the experiences gained at the Carnival become multiplied and the child's reading skills are naturally heightened.

Many teachers tell us that of course the child's reading has improved, but beyond this the child has also become a better student in general, and in effect, a more balanced human being.

The change is therefore not restricted to reading, especially amongst those children whom we know have had restricted learning during the period between sensory motor and pre-operational thinking. This usually stems from environmental factors. Here we are giving them an opportunity to develop in a balanced way all aspects of their symbolic functions. It is not necessary that the learning environment be an art school or any specialized program. You can always come up with a set of materials for use in the classroom; however, the proper concepts, philosophies and attitudes are needed. This means that the teachers should not be "problem" specific, but "project" specific.

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There is nothing standing in the way of the traditional classroom situation that should prevent the teacher from breaking down the homogeneous structure of the classroom in order to better meet the many individual needs of the children. This implies that the level of education materials which are used must be geared to what we know about the natural development of the child's cognitive and intellectual development.

One does not have to be a Piaget convert in order to accomplish these ends.

Piaget's main contribution is to concretely demonstrate the fact that children are not really adults in miniature. The child is a qualitatively different human being from an adult, with a different structure of thought. His intellectual growth is definitely in the process of evolution and construction and what Piaget has done is to extract and define these stages of construction.

Basically what Piaget has done is to question the child at his own level and thereby discover what the child thinks about his own world. The results reveal that the child indeed has his own structure which is very different from the structure that we as adults would want to impose upon him.

Children do have theories and points of view. In most cases, the traditional school situation will either channel or completely inhibit these theories and points of view. This in effect tends to work against the child's own thinking and his own intellectual developmetn.

We at the Carnival are trying to do exactly the opposite. What we want to develop is the child's total personality and so we try to present the child with a setting where he can actualize his own thoughts. What makes this a real life situation is that here they build their own histories, their own stories, and their own internal worlds, all of which is transferable to broader generalizations outside of the self.

Piaget was also delighted with the cooperative efforts of the Carnival's teachers with a psychologist. He sees this as an attempt to relate theory with practice. It is a rare occasion when an on-going relationship is developed between educators and psychologists, both trying to understand what is going on with the child in regard to educational development as they relate to concepts and theories.

Basically what we are doing is trying to find a model for interaction where a psychologist and an educator can in fact interact. We feel we have proven that this is possible. This in itself implies an

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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10030. Tel. 234-6266

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

REVIEW OF THE CHILDREN'S ART CARNIVAL

FROM MARCH 1969 TO DECEMBER 1972

The Children's Art Carnival began its program in March 1969 after publicizing its program extensively through the Public Schools, Headstart Groups and throughout the community. Word spread rapidly, not only in the Harlem Community but throughout the entire city, that The Children's Art Carnival had a unique and free creative art program, an experience in which all children should have an opportunity to participate.

To date the Carnival has touched the lives of over 49,000 children, has helped to train more than 125 teachers and parents, has reached into scores of Public Schools, Community Centers and Headstart Groups, with new ideas that work, not only as creative art activities but as creative learning experiences.

The Carnival has maintained a flexible format which has enabled it to grow and expand its program naturally, according to the needs of the young people who attend. The program began by offering instruction in painting, clay, collage and 3D construction, and has expanded to include instruction in animated film-making, regular film-making, still photography, print-making (etching and silk-screening), figure drawing and sewing.

This past summer the Carnival was asked to work with Reader's Digest and City Walls, Inc. by designing and painting a public wall, 77 feet by 14 feet, which is located between 139 and 140 Street on Lenox Avenue, in New York. The Wall Project offered the Carnival another opportunity to contribute to the Community - a project that will be a visible contribution for years to come.

The Carnival finds many ways to bring joy and accomplishment into the lives of children. Aside from its regular program, seasonal parties are given for the children, including an annual Street Festival. The children and their parents help with planning of these gala events.

The Adult Program has included an average of four sessions per year for parents and teachers, each session running from six to eight weeks. Within the past three years the graduate and undergraduate departments of Bank Street College of Education, New York City College, New York University and the College of Human Services, have had students who have chosen the Carnival as their in-service training site. The Carnival is considered by these

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Community Advisory Board: Mr. Courtney Callender, Mrs. Odilia Campbell, Mrs. Mattie Goings, Mr. Theodor Gunn
Mrs. Doris Haywood, Mrs. Kenneth Marshall, Miss Martha Norris, Mrs. Nona Pierce, Mr. Douglas Pugh
Mrs. Maude Robinson, Mrs. Joan Sandler, Mr. Harold Snedcof, Mrs. Lydia Thaxtan, Mr. Joseph Thornton, Mr. Wendall Wray
Ex Officio: Mr. Victor D'Amico, Miss Dorothy Maynor; *Community Consultants:* Mr. Romare Bearden
Dr. Kenneth Clark, Dr. Mamie Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hutson, Mr. Cyril Tyson

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colleges as both an art educational training site as well as a community-program training site. We have also been host to many individuals representing organizations, both national and international, who have visited us because of their interest in developing creative art programs in their own cities.

The Carnival also has had a significant impact on the adults that it has employed. For example, welfare mothers have been hired, assisted and encouraged to go back to school. Three of them have accomplished this. One mother is presently enrolled in the College of Human Services, in a two year training program.

At present, the Carnival is employing one of its former students as a teacher's aide, on a part-time basis. Initially she worked with us for a year and then became a full-time student at New York City Community College. Three other young employees are also attending college, helped and inspired by their experience in working at the Carnival.

The philisophy of the Carnival is to encourage individuals (both young and not so young) to become a teacher of at least one, himself. We take great pride in seeing not only the young people accomplish goals, but also the staff of the Carnival. We find that this creates an alive and exciting atmosphere where everyone is constantly in the process of personally growing and learning. A more detailed description of the total program is provided under Special Projects in the 1971 year-end report, attached.

Betty Blayton Taylor
Executive Director

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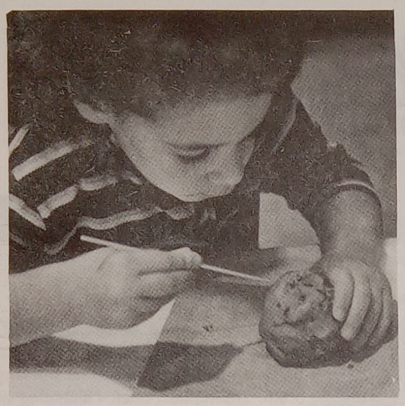
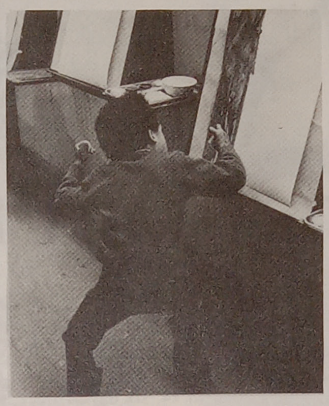

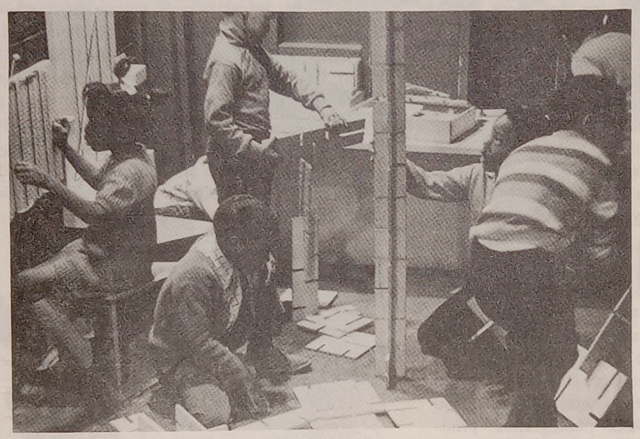


THE CHILDREN'S ART CARNIVAL
Founded by the Museum of Modern Art
641 St. Nicholas Ave., New York, N.Y. 10030 Tel. 234-6266

The Children's Art Carnival is a school offering a special experience and a unique program. It is one of the first offspring of a major art museum to become an independent, creative, multi-media educational institution. Located in the Harlem community of New York City, it is a pioneer in providing for young people a new kind of creative learning experience, and also serves as a model for reforms in education and child development. Its services are free.

AND IN THE WORDS OF OTHERS . . .

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INSTRUCTOR, February 1973

newsworthy program 1972–73

Where art is a carnival

At 641 St. Nicholas Street in New York's Harlem, there's a former garage with a bright red door. An average of 450 children, black and white, age 4 to 14, six days a week enter the place under a sign that spells "Children's Art Carnival." During school hours they come in classes with a teacher. After school they come alone, in pairs, in small groups. On Saturdays the smallest tots come with mother or big sister. But come they do.

Inside, especially on an initial visit, children go through a child-shaped wire "gate" into the Motivation Room, a wonderland of sense-stimulating and do-it-yourself devices involving light, shapes, colors, motion, mirrors, and touchable things like feathers. In the rest of the building, walls and shelves are full of student work in a wide range of media, subjects, and techniques. Then in the busy, buzzing workroom, there are places, materials, and helpers for painting, collage, clay sculpture and pottery, 3-D constructions, making regular and animated films and still photographs, printmaking (informally with found objects, formally by etching and silkscreen), sewing, tie-dying, and puppetry. And everywhere, absorbed children at work.

The Children's Art Carnival was founded in March 1969 by the Museum of Modern Art under the directorship of artist Betty Blayton Taylor. She was aided by a staff of artists as teachers, and advised by well-known art educator Victor D'Amico as consulting director, as well as by a group of community consultants and a community advisory board. The project was opened with extensive publicity to public and private schools, Head Start groups, and community centers, who have made use of the center in growing numbers.

A major purpose of the Carnival is, of course, to stimulate children's creativity both for its own sake and for all the other benefits: aesthetic pleasure, building of skills, perception of relationships, mastery, working with the hands to balance school's emphasis on working with the brain, emotional outlet, enhancing of self-concept, integration of personality, and—not least—breakthroughs in communication. Some of these communication breakthroughs occur spontaneously, some in response to an invitation to "Tell me about what you've made." Language skills are deliberately introduced into activities such as child-made captioned picture stories, and scripts for films and puppets shows. Children of low reading skills have been so helped that a more intensive



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twice-weekly program is planned.

The Art Carnival acts as a community center as well as a school resource. As many as one-sixth of the total number of attendees are children who voluntarily come to the after-school workshops. Many of these kids appear again and again. Children (and parents) are also lured by annual Halloween and Christmas parties and a neighborhood summer street festival. Special occasions occur frequently, such as last summer's painting of an enormous wall marking one boundary of a new city park, and last spring's twelve-week many-media exhibit of "A Child's View of the City."



The Art Carnival early expanded beyond usual art media into film, graphics, drama.

The attempt to involve parents has met with some success, although not too many attend the weekly early-evening Parent and Teacher Workshop. There is a waiting list of teachers, aides, and paraprofessionals, however, and many requests from individuals and organizations for daytime classes. Lack of time and space has prevented this, but the interest is welcome. The Art Carnival intends not only to serve the needs of the children and teachers with whom it comes in direct contact, however important that is. It also sees itself as an educational pilot project, demonstrating to teachers how art activities enrich and support the other aspects of education, and to both educators and community leaders the value of art in the school curriculum and in children's lives.

At this point, the biggest problem facing the Children's Art Carnival seems to be how to expand to carry out all its missions. Big things are in the wind—incorporation, new programs, a possible move. But meantime the current programs go on, and the children keep going in through the big red door in Harlem.

The material for this article was furnished by Betty Blayton Taylor. Photographs were by Bill Anderson.



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FRIDAY, MARCH 24, 1972 The New York Times L 43

'Children Happen to Things' At the Museum of Art's Fair

By McCANDLISH PHILLIPS

The Children's Art Carnival occupies the dividing line between Wonderland and Harlem. More precisely, it sits at the junction of St. Nicholas Avenue, 141st Street and the rainbow.

Walking through its bright red doors at 641 St. Nicholas Avenue and strolling through its chambered interior is about the closest a human being can come to feeling that he has somehow been caught inside a kaleidoscope.

The place is a whirl and blaze of colors, a scrape and shriek of noise, a twist and a squiggle of curious shapes.

Today, from 4 to 9 P.M., the carnival will hold an open house for everyone who wants to come and see an art class that dares anything, including animated motion pictures executed by 10-year-olds.

'What Did I Tell You?'

One of these, titled "Adam and Eve," runs a little less than two minutes and shows that primary couple in small, sculptured figures, admiring a rosy ceramic apple. It closes with a huge hand dropping down out of the sky, a black hand, and a voice that demands, "What did I tell you?"

The Children's Art Carnival is an uptown community arts center sponsored by the Museum of Modern Art and catering to the extremely supple creative impulses of young people from 4 through 16 years of age.

It gives them free reign to paint, draw, sew, take still or motion pictures, mold clay figures, learn etching, silk-screening and print-making or work cooperatively on projects that produce panoramas of the city.

A number of these are on display now in an exhibition titled "A Child's View of the City."

One is a cutaway view of the IND subway station at 145th Street and St. Nicholas Avenue, showing everything from the subway tracks (made of tongue depressors and Popsicle sticks) to the roofs of the buildings on the avenue above.

Crowning Touch Missing

Stephanie Foggie, 10½, regretted that her crowning touch was missing. "I had a cat on the trash can," she said. "You know, for tuna fish and stuff like that." She said she had made the cat of pipe cleaners.

Nearby was Kim Brockington's drooping Statue of Liberty, a clay figure, with her left hand down, palm open, fingers wide, her torch lying on the ground. Some bit of symbolism that, and 10-year-old Kim explained that it had to do with her dejection about things like litter.

"She's ashamed because the city didn't turn out like she wanted it to," Kim said.

"Do you think she sees any good things about the city?" a young woman asked.

Kim thought about it for a moment. "No," she said.

Betty Blayton Taylor, the lively director of the center, likes to think of it as a place where "children happen to things."

She showed visitors through the center yesterday, including Percy E. Sutton, the Borough President of Manhattan. She paused at a niche in a wall, filled with mirrors set at many angles. A child who sits in front of it and looks in, sees his face, or fragments of his face, looking back at him with 20 eyes.

"I asked one child what she saw and she said, 'Too many me,'" Mrs. Taylor recalled.

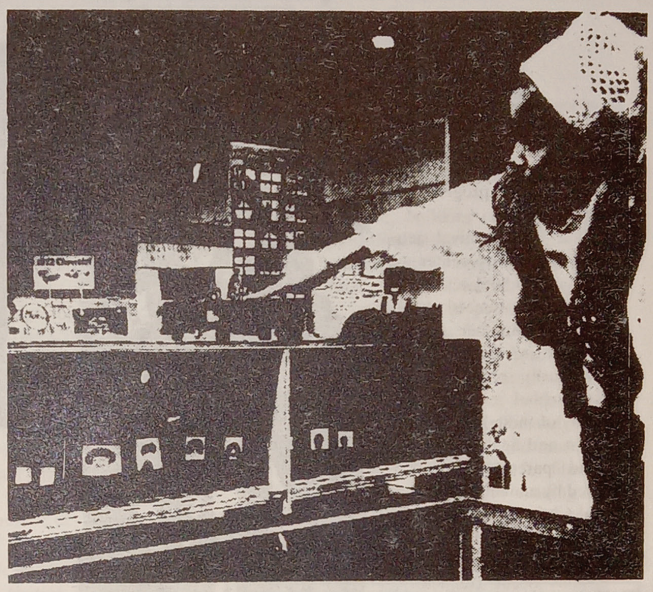
Children who make motion pictures under Jeffrey Scott's instruction first think up a story and write it down. Then they plan the action in a series of panels, create the figures to be used in animated sequences, arrange them in a series of positions and photograph them.

Gerald Wigfall, 9, produced "Invincible Radioactive Man vs. Incredible Titanium Man;" Beverly Coleman, 8, did "The Storm That Came Up;" Rue Gunn, 13, created "It Came to Rule the World," and Noel Weekes, 11, got screen credit for "3-2-1-Blast Off."

Children come from 83 public schools for sessions at the center, where paint is poured, very liberally at times, from restaurant-style containers of maple syrup.

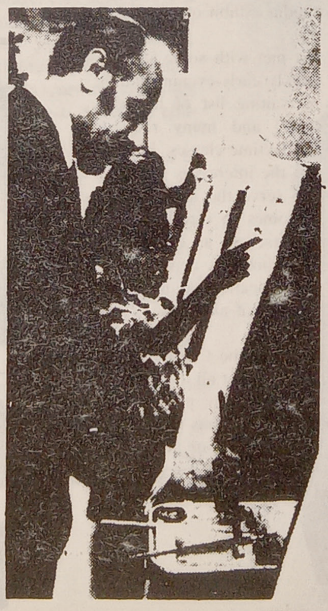
The center's annual report has a passage worthy of Mark Twain:

"Last year it was reported that a number of children went home with bellyaches as a result of overeating at our street festival. Therefore, the committee decided that there should be a 10-cent admission fee in order to control the consumption of food. This entitled each child to have two hot dogs, two lollipops, four cups of punch and two pieces of bubble gum. The more crafty children still managed to get more than their share."



Photographs for The New York Times by ROBERT M. KLEIN

Stephanie Foggie, 10, showing spot on a cutaway view of 145th Street IND station from which her contribution, a cat made of pipe cleaners, is missing. Exhibit is in Children's Art Carnival at 641 St. Nicholas Ave.





Left, Percy E. Sutton, Manhattan Borough President, and Harry White, 8, have a go at painting. Above, Kim Brockington with her symbolic Statue of Liberty. "She's ashamed because the city didn't turn out like she wanted it to," she said.

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York Times L 43 16 ☆ DAILY NEWS, SATURDAY, MARCH 25, 1972

...ings' At the Museum of Art's Fair

THREE YEAR PROGRAM
July, 1972 through 1975

In March 1973, the Children's Art Carnival completed its fourth year in Harlem as a community-based creative multi-media educational institution.

The emphasis in its next three-year program will be on:

- ☐ Relocating for improved physical plant which will accommodate more students and offer more programming opportunities (more than doubling the present space).
- ☐ Expanding the After-School Open Workshop to serve children from the ages of 4-7. (Our present after-school program serves ages 8-16).
- ☐ Establishing a Communication-Arts Production Workshop.
- ☐ Expanding its Research and Development Component.
- ☐ Establishing a Special Advisory Service.

For additional information please contact Mrs. Betty Blayton Taylor at 234-6266 or 234-5010.

The Children's Art Carnival needs your financial support—The next three year total program cost = $809,322. Your contribution will help.

To assist the Children's Art Carnival I/we hereby subscribe and agree to pay in cash or other assets the sum of

($_____)

TOTAL PLEDGE .....$_____
THIS CHECK .....$_____
BALANCE .....$_____

NAME _____ (please print)

ADDRESS _____

CITY _____

SIGNATURE _____

CHILDREN'S ART CARNIVAL

EXECUTIVE DIRECTOR:
Mrs. Betty Blayton Taylor

CONSULTING DIRECTOR:
Mr. Victor D'Amico

BOARD OF TRUSTEES:
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Mrs. Doris Haywood
Mr. Charles Hesse
Mr. William Barnabas McHenry
Miss Martha Norris
Mr. Thomas Sims

COMMUNITY ADVISORY BOARD:
Mrs. Odilia Campbell
Mrs. Mattie Goings
Ms. Nona Pierce
Mr. Douglas Pugh
Mrs. Maude Robinson
Mrs. Joan Sandler
Mr. Harold Snedcof
Mr. Joseph Thornton
Mr. Wendall Wray

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Mrs. Jean Hutson
Mr. Cyril Tyson

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Left, Percy E. Sutton, Manhattan Borough President, and Harry White, 8, have a go at painting. Above, Kim Brockington with her symbolic Statue of Liberty. "She's ashamed because the city didn't turn out like she wanted it to," she said.

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Kids' Art All in a Day's Play

Dentures, Smog—They See It Like It Is

By ELEANOR KALTER

Behind the eyes of children there are kaleidoscopes of colors, visions of streetcars that talk, purple grass and monsters that fly through the night. It's a strange and creative inner life, not always accessible to the shuttered minds of Mr. and Mrs. Grownup.

Opening the minds of adults—and helping them see those visions—is part of the work of an art project called the Children's Art Carnival, at 641 St. Nicholas Ave. in Harlem, sponsored by the Museum of Modern Art. Dedicated to exploring and exposing the creativity of children, the carnival opened its doors to the adult world yesterday to celebrate its third anniversary.

"We're here as much to reach teachers as we are to give children an opportunity to create," said Betty Blayton Taylor, executive director of the carnival, artist and fan of children. "Children come here with their teachers to have an opportunity to open their minds and create. What we really want is to give teachers an example of what kids can do, in hopes that they'll take it back with them to the classroom."

What kids, and the 14 staff members do six days a week at the joyful, colorful center is: paint, take photographs, model with clay, make movies (animated), cut things up, listen to music, eat hot dogs, giggle and punch each other.

And what do they create?

All kinds of things, incredible things. We are always amazed," said Selvin Goldbourne, assistant director.

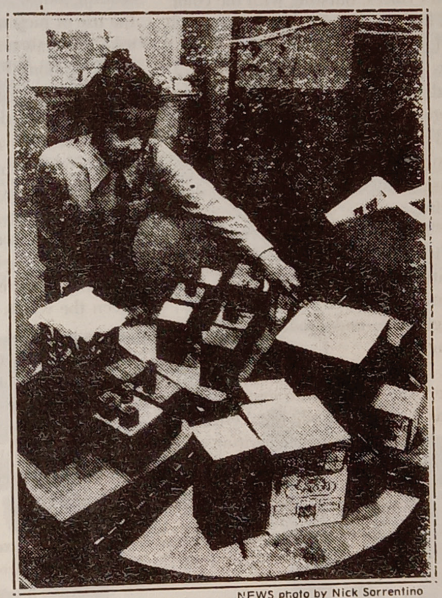
For example, there is a clay Statue of Liberty, headdress and all. Except that she has a stomach ache. You can tell because her left hand clutches her middle.

What Big Teeth She Has!

Then there is Cinderella, modern version. Instead of slippers, this girl gets a set of dentures from a grinning prince. It makes her smile prettier. That's the idea of a 10-year-old.

Their work contains the things that are taken for granted. Street scenes show the soot; landscapes have gray air (pollution), and billboards advertise friendly thoughts like, Feed Your Dog (instead of Curb Your Dog). It is all haphazard and fresh and its impact is like a breath of clean air.

According to Mrs. Taylor, who gets great joy out of the work of her charges, the kids have a lot to teach grownups. "We're all artists, you know," she says. "We've all got the stuff. These kids are lucky, though, because at least they're expressing it."



NEWS photo by Nick Sorrentino

Marchene White, 11, shows cardboard city project, "A Child's View of the City."

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THE MAGAZINE OF BLACK INVOLVEMENT VOL. 3 NO. 1 OCTOBER, 1971

Childrens Art Carnival

by Betty Blayton Taylor

The Children's Art Carnival, a lively art center teeming with activity, ringing with the sound of children's voices, bursting with the color and form of their creativity is located in Harlem at 641 St. Nicholas Avenue. It is sponsored by the Museum of Modern Art, and about 750 children ranging from kindergarten size to teen-agers come each week to take lessons in painting, collage, sculpture, figure drawing, film making and sewing.

The major goal of the Art Carnival is to expand the potentialities of creative minds by using the elements of art to develop flexible, imaginative, and productive human beings.

Up to now, our public schools have placed very little emphasis on art as a means of individual creative development. Art is, like writing and speaking, a means of communication, and should be viewed as an educational requirement like all other subjects considered necessary to the educational development of an individual.

Daily, here at the Carnival, teachers from public schools and other educational institutions are amazed at the effect creative activities have on the children. They discover that the children, whom they felt were non-verbal, when given an opportunity to express themselves about their paintings will go on indefinitely explaining what the painting is about. This is often the case with younger children who are trying to discover how they fit into the world around them. Their paintings are usually related to how they feel about themselves, their immediate family, and their environment.

Art is one of the most dramatic means by which the child can begin to discover himself and the world around him – the inner and outer world. At the Carnival we use art as a means of developing the child's reading skills. This is done through the use of picture stories where he is asked to draw a story and then write in his captions. For the younger child who has not begun to write, the instructor will write exactly what the child says in each of the story squares. The child is then able to equate his own words with the words that have been written. This has proven to be an excellent method of teaching reading to beginners, for the child makes an instant connection between the words he is speaking and the written word.

Art allows the child to begin with what the child knows, not what the teacher knows. It also gives him an opportunity to stretch and shift his knowledge so that he can begin to see how one thing relates to another, to exchange ideas in relation to his own experience.

The most exciting art activities for young children are those where the materials are placed at the child's disposal, with as little interference from the teacher as possible. The best thing that an adult can do in terms of promoting creative activity is to find out which children need motivation, since not all children do. When it is obvious that a child does need motivation there is one key-word that the adult should keep in mind—"self". "What is this child thinking? How can I motivate him so that he can begin to relate to himself and by so doing, give him something to say?" Simply, everyone has experienced something. Therefore, everyone has something to say.

"Art is, like writing and speaking, a means of communication, and should be viewed as an educational requirement."

If we keep in mind that art is a form of communication, that everyone should be allowed to develop, the place of art in the educational development of our children will no longer be neglected.

It is our hope that the Children's Art Carnival in Harlem will be the forerunner for more meaningful art education nationally. □

Betty Blayton Taylor is Executive Director of the Children's Art Carnival, she is also active as a painter, teacher and lecturer.



THE MUSEUM OF MODERN ART
ANNUAL REPORT 1971-72





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The Children's Art Carnival

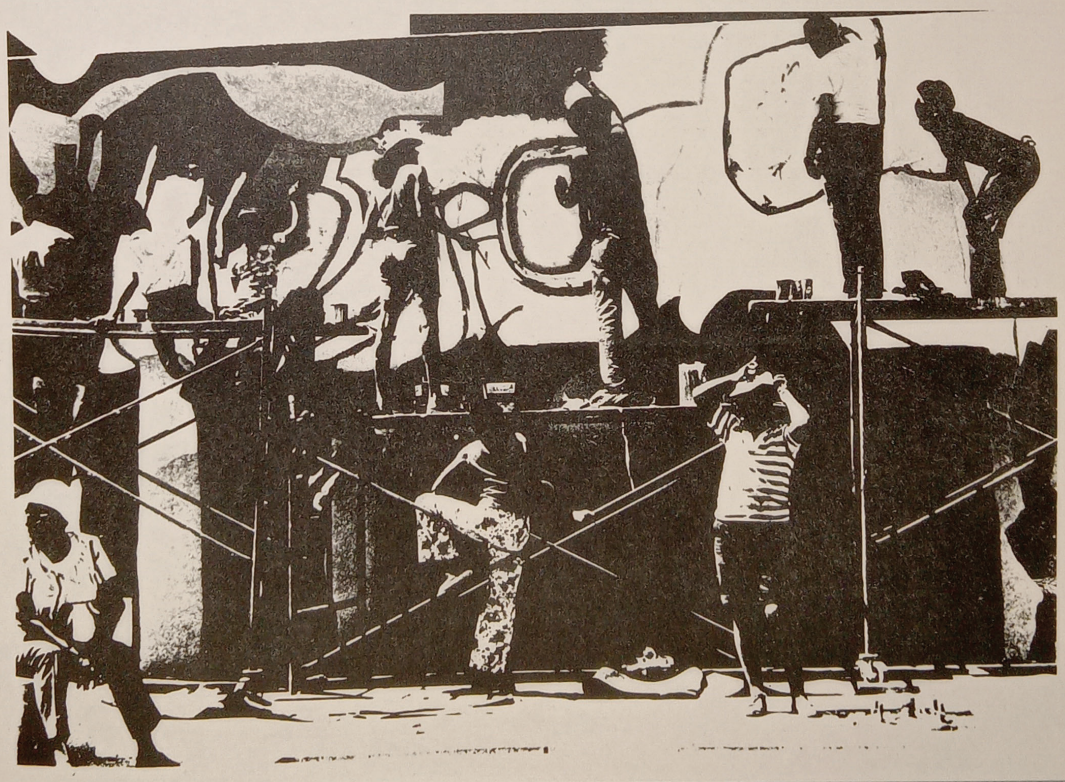
In the 3 years of its existence The Children's Art Carnival in Harlem has touched the lives of more than 49,000 children in scores of public schools, community centers, and headstart groups from the neighborhood around its headquarters at 141st Street and St. Nicholas Avenue. Based on the principles of art education developed by Victor D'Amico, former Director of Education at the Museum, the Carnival now provides free classes in painting, clay, collage and 3-D construction, animated film-making, still photography, film, printmaking, sewing, and tie dying.

An adult program for parents and teachers is also offered. Graduate and undergraduate students from the Bank Street College of Education, City College, New York University, and the College of Human Services have used the Carnival for in-service training periods.

The Carnival celebrated its third anniversary with the multi-media exhibition, *A Child's View of the City*, which showed children's interpretations of a subway, gas stations, the Statue of Liberty, a sandbox, apartment buildings, taxis, and airplanes. Over 1,000 people from the local community attended the exhibition during the last week of March 1972, when it was displayed at the Carnival headquarters; subsequently several other community organizations have borrowed all or part of the exhibition for display at other locations throughout the city.

Another project, beyond the regular curriculum of weekly classes for 3-month periods, was painting a 77-foot wall in a newly refurbished park near the Carnival headquarters. The children's designs were adapted and enlarged by Betty Blayton Taylor, Director of the Carnival. The children themselves executed the mural under Mrs. Taylor's supervision.





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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10030. Tel. 234-6266

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

March 29, 1973

Miss Nancy Hanks
National Endowment for the Arts
806 15th Street, N.W.
Washington D.C. 20506

Dear Nancy,

I want to first thank you personally for the Endowment's grant approval for the Carnival. The Board of Trustees, the staff, the children and the Museum of Modern Art are all delighted.

I would also like to ask your advice about a program that the Carnival has envisioned as a perfect project for the Bicentennial. It is called: The Communication Arts Production Company, a division of the Children's Art Carnival. This is a professional training program based on a three year training plan. The program will be structured to simulate all aspects of activities necessary to produce a finished product. There will be five basic units: The Young Composers and Band, The Young Writers, The Young Film-makers, The Young Animators-Illustrators and The Young Designers. Each unit will act both independently and cooperatively inasmuch as each project will have aspects that will interrelate and constitute a part of a whole. The units will develop products which can function independently of the whole or as part of the whole, e.g. musical recordings from film scores, sheet music from scores, books and illustrated stories, thus establishing a basis for a self-supporting, income producting, self-help program.

The culminating project will have a target date for completion in 1976, in order to be used as a part of the Bicentennial celebration. This culminating project will be a "Visual History of Harlem" (as researched by the company) and will include the background and history of Alexander Hamilton, whose home will be used as a base for the project. The idea was conceived of last year as a result of a request from the National Parks Department to try and activate the building for community use. This project was approved, but due to the National Parks Department's cut back in spending (which would not allow for any new programming) we were not able to begin. However, the Carnival has already received a permit for use of this space.

Executive Director: Mrs. Betty Blayton Taylor *Consulting Director:* Mr. Victor D'Amico

Community Advisory Board: Mr. Courtney Callender, Mrs. Odilia Campbell, Mrs. Mattie Goings, Mr. Theodor Gunn
Mrs. Doris Haywood, Mrs. Kenneth Marshall, Miss Martha Norris, Mrs. Nona Pierce, Mr. Douglas Pugh
Mrs. Maude Robinson, Mrs. Joan Sandler, Mr. Harold Snedcof, Mrs. Lydia Thaxtan, Mr. Joseph Thornton, Mr. Wendall Wray
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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10030. Tel. 234-6266

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

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Executive Director: Mrs. Betty Blayton Taylor *Consulting Director:* Mr. Victor D'Amico

Community Advisory Board: Mr. Courtney Callender, Mrs. Odilia Campbell, Mrs. Mattie Goings, Mr. Theodor Gunn
Mrs. Doris Haywood, Mrs. Kenneth Marshall, Miss Martha Norris, Mrs. Nona Pierce, Mr. Douglas Pugh
Mrs. Maude Robinson, Mrs. Joan Sandler, Mr. Harold Snedcof, Mrs. Lydia Thaxtan, Mr. Joseph Thornton, Mr. Wendall Wray
Ex Officio: Mr. Victor D'Amico, Miss Dorothy Maynor; *Community Consultants:* Mr. Romare Bearden
Dr. Kenneth Clark, Dr. Mamie Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hutson, Mr. Cyril Tyson

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We hope that this might be something that the Endowment would be interested in funding for the Bicentennial. If you think the committee would like a formal proposal, please let me know.

Thank you so much for your continued support and enthusiasm.

Sincerely,

Betty Blayton Taylor
Executive Director

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Childrens Art Carnival

The Museum of Modern Art

To Liz Shaw

From Charles Hesse

Date April 25, 1972

Re Your memorandum suggesting Hallmark as a prospect for the Carnival

It would probably be worthwhile approaching them for the Carnival. However, they may use their own kaleidoscope as an excuse.

Hallmark has been a $1,000 Corporate Patron since 1969. They began initially, in order to take advantage of our Art Advisory program. Mildred Constantine did a great job with them and Donald Hall became a good friend of the Museum mainly because of her work with him.

Last year we did seek a grant from them for the Caravan and were turned down, mainly because most of their funds go to Kaleidoscope.

One other factor that might influence Don Hall negatively concerning the Carnival is the unfortunate situation that developed last year when Victor D'Amico wrote a rather scathing letter to Donald Hall. I attach a copy of Don Hall's reply, in case you hadn't seen it.

CC: Dick Oldenburg
Betty Taylor

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Hallmark - re: Caravan

HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

DONALD J. HALL

September 28, 1971

Mr. Victor D'Amico, President
Institute of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. D'Amico:

Your letter of September 9 concerns me deeply.

As a Corporate Member of the Museum of Modern Art, we have been able to provide some modest support for the Museum's programs and purposes, and we have enjoyed what I had felt to be a pleasant and mutually respectful relationship with the members of the board, staff, and officers of the Museum with whom we have been privileged to be associated. It would be regrettable if that relationship of respect, goodwill and cooperation should be lost through an isolated misunderstanding.

Partly for that reason, I want to set the record straight at the outset with regard to your comments on the abilities and representations of Mildred Constantine, whom we regard highly. Miss Constantine has never represented herself to us as an expert on art education, nor as an authoritative emissary of you or your work. Our Kaleidoscope developers and administrators may have assumed that she was rather more familiar with your work and thinking than she herself had claimed, and for this we are sincerely sorry, as it is evidently of considerable concern to you.

The fact remains that it was Miss Constantine who arranged for our program developers and Associate Directors to visit your Children's Art Carnival, guided by one of your own staff members. She also arranged for them to consult with your assistant (being informed that you would not be available), Dorothy Knowles -- who you indicate in your letter is "eminently ... qualified to represent (you)."

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We are also endebted to the work of Maria Montessori, Victor Lowenfeld, Jean Piaget, James Seidelman, and many others -- including, possibly most directly, Phil Rueschoff of the University of Kansas, with whom our staff worked closely during Kaleidoscope's development.

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Carolyn is quite right in saying that it was my "idea" that we do this, and it is undeniable that this "idea" was responsible for our initiating work on what ultimately became Kaleidoscope. I can assure you that Carolyn did not mean to suggest, and certainly none of us would dream to claim, that the basic ideas or principles on which the Seidelman-Mintonye "Creativity" program was founded -- and thus, in turn, our Kaleidoscope -- came from me. Incidentally, the Seidelman-Mintonye program was held in the exhibition gallery of our Kansas City store, Halls.

As you know, this year our most recent refinement of the Kaleidoscope workshop spent the summer a few blocks from you in New York, at the Hallmark Gallery on Fifth Avenue on 56th Street. I wish you had been able to see it firsthand. While it was a single-location program which will not travel, and hence was necessarily different in its details from the traveling Kaleidoscope, its essential elements were the same as those of the original traveling Kaleidoscope.

I think you would have found that Kaleidoscope and your Children's Art Caravan and Carnival are not, and need not be, competitive; that Kaleidoscope offers a creative experience to the children of a community for a limited period of time (normally ten days), in contrast to the ongoing program provided by your Children's Art Carnival; that Kaleidoscope does not purport, and never has purported, to be an authoritative art education program or substitute for such an authoritative program prepared by educators such as yourself, but rather provides an art experience as a supplement to such education; that our reception in communities we have visited indicates a genuine need for this sort of supplemental creative experience, and a great interest on the part of parents and educators within these communities to provide such experience; and that our necessarily limited efforts with Kaleidoscope might well be helpful to the Museum of Modern Art in selling, leasing, or otherwise funding Children's Art Caravans for and to communities thus stimulated by the brief exposure Kaleidoscope provides at no charge.

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Perhaps you will have another opportunity to visit Kaleidoscope and see firsthand our program some time in the future.

Sincerely,

Donald J. Hall
President

Copies to:

Dr. Howard Conant, Chairman of the Art Education Department,
New York University

Miss Mildred Constantine, Special Assistant to the Director,
Museum of Modern Art

Mr. John B. Hightower, Director,
Museum of Modern Art

Miss Dorothy Knowles, Administrative Assistant, The Children's Art
Caravan Project, Museum of Modern Art

Mr. Richard Koch, Director of Administration,
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Mr. John J. Mahlmann, Editor,
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Dr. Henry Allen Moe, Chairman, Board of Trustees,
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Dr. Prabha Sahasrabudhe, Project Director,
Mineola Arts Project

Mrs. Elizabeth Shaw, Director of Public Information,
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Mrs. Mary Cole Emerson, Editor,
Arts and Activities

Miss Carolyn Yates, Creative Coordinator,
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DONALD J. HALL
PRESIDENT

HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

April 12, 1972

Dear Elizabeth:

Thank you so much for sending the packet concerning the Children's Carnival in Harlem. It is a most interesting and informative collection of material, and I know it will do a good job for the project.

I'm sending it along to others here who will be interested. I appreciate your thoughtfulness in providing this for us.

Kindest regards,

Sincerely,

Ms. Elizabeth Shaw
Director of Public Information
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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file Caravan

Childrens Art Carnival

Hallmark Cards

HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

DONALD J. HALL
PRESIDENT

October 12, 1971

April 7,1972

Mr. Donald Hall
President
Hallmark Cards Incorporated
Kansas City, Missouri 64141

Dear Mr. Hall:

I am enclosing a packet of material on our Children's Carnival in Harlem as I promised to do last fall.

If you would like additional material, please let me know.

Sincerely,

Elizabeth Shaw
es:rk
enc. - Press Kit ~~pics~~ plus
NY Times & Daily News
reprints

Dear Miss Shaw:

Thank you for your very nice letter, and your expression of support of our [illegible] program.

[illegible] be happy to pass it along to Carolyn Yates.

Thank you for your interest.

Sincerely,

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File Caravan

Hallmark Cards

HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

DONALD J. HALL
PRESIDENT

October 12, 1971

Dear Miss Shaw:

I appreciated your very nice letter, and your expression of support of our Kaleidoscope program.

When the material concerning your Harlem Carnival project arrives, I will be happy to pass it along to Carolyn Yates.

Thank you for your interest.

Sincerely,

Don

Miss Elizabeth Shaw
Director of Public Information
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

DONALD J. HALL
President

September 28, 1971

October 4, 1971

Donald Hall
President
Hallmark Cards Incorporated
Kansas City, Missouri 64141

Dear Mr. Hall:

Thank you very much for sending a copy of your letter to Mr. D'Amico outlining the history of Kaleidoscope. Unfortunately, I did not have an opportunity to see it in New York, but I applaud your efforts on behalf of children and art activities and am delighted that the traveling version has met with such success. And, of course I agree with you that programs such as yours, other museums and The Museum of Modern Art's carnivals are not competitive but can benefit mutually from each other's experience for the ultimate benefit of more and more young people.

Incidentally, our Harlem Carnival children recently painted a "city wall" - a new project for them in which you may be interested. We expect to release the story in about a week and I will send you some photographs and descriptive material which you may want to pass on to Carolyn Yates.

Sincerely,

Elizabeth Shaw
ES:srr

Donald J. Hall

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HALLMARK CARDS INCORPORATED
KANSAS CITY, MISSOURI 64141

DONALD J. HALL
PRESIDENT

September 28, 1971

Hallmark

September 28, 1971

Mrs. Shaw:

Please accept our apologies for unintentionally having involved you in this misunderstanding . . . but since Mr. D'Amico indicated he had sent you a copy of his letter to me, I did want you at least to have the opportunity to review my reply if you desired.

Donald J. Hall

Donald J. Hall

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To

From

Date

Re

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KANSAS CITY, MISSOURI 64141

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From

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Donald J. Hall
President

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Museum of Modern Art

Mr. John B. Hightower, Director,
Museum of Modern Art

Miss Dorothy Knowles, Administrative Assistant, The Children's Art
Caravan Project, Museum of Modern Art

Mr. Richard Koch, Director of Administration,
Museum of Modern Art

Mr. John J. Mahlmann, Editor,
Art Education

Dr. Henry Allen Moe, Chairman, Board of Trustees,
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Kaleidoscope

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cc: Dr. Howard Conant, Mr. Victor D'Amico, Mr. Donald Hall, Mr. Richard Koch, Dr. Henry Allen Moe, Mrs. Elizabeth Shaw

The Museum of Modern Art

Children, Art Carnival

To John Hightower

From Mildred Constantine

Date September 15, 1971

Re

I am in receipt of a copy of a letter dated September 9th, sent by Victor D'Amico to Donald Hall, President of Hallmark Cards Inc., which is a Corporate Member of the Museum.

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cc: Dr. Howard Conant, Mr. Victor D'Amico, Mr. Donald Hall, Mr. Richard Koch, Dr. Henry Allen Moe, Mrs. Elizabeth Shaw

The Museum of Modern Art

Children's Art Carnival

To John Hightower

From Mildred Constantine

Date September 15, 1971

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As you and Charles Hesse know, I have done everything in my power to help determine possible donors and to assist the Museum in raising funds for the Caravan - in particular, The National Endowment for the Arts.

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Children's Art Carnival

The Institute of Modern Art

At The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019 Circle 5-8900

September 9, 1971

Mr. Donald J. Hall
President, Hallmark Cards Incorporated
Kansas City, Missouri 64141

Dear Mr. Hall,

I have viewed the answers to Dr. Prabha Sahasrabudhe's charge that Kaleidoscope has borrowed ideas from my Children's Art Carnival without giving due credit to me or to the Museum of Modern Art with growing anger and indignation. The letter by Miss Yates while admitting a certain indebtedness to me is a classic example of evasion of responsibility. That there has been a lifting of ideas from the Children's Art Carnival is obvious, as Dr. Howard Conant points out in his letter of June 11: "I noticed the striking similarity between the 'Kaleidoscope' article (April 1971, Volume 24, Number 4, issue of Art Education, Journal of the NAEA) and what Victor D'Amico has long been known for having developed. But, unlike you, I did not take the trouble to write and complain about it.... since, if there was ever an obvious 'idea-swipe,' this is it!"

I am grateful to Dr. Sahasrabudhe for making the effort in my behalf and for bringing the matter into the open but he is only one of many who have voiced their complaints to me by letter and in person and who are waiting for a satisfactory response.

The similarities between the Children's Art Carnival and Kaleidoscope can be easily and extensively documented. Dr. Sahasrabudhe mentions a few examples in his letter of May 27 to Mr. John J. Mahlmann, Editor, Art Education, Journal of the NAEA, but there are many more examples which can be cited both in print and in photographs.

I am addressing my letter to you, both because you are President of Hallmark Cards Incorporated and because Miss Yates' letter to Dr. Sahasrabudhe states: "The idea for Kaleidoscope came from Donald J. Hall, president of Hallmark Cards, Inc...." This idea which she claims to

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be your brainchild is basically the same as the Children's Art Carnival which I created in 1942, twenty-nine years ago. My Carnival is not only nationally known but has a worldwide reputation. It was an annual event at the Museum of Modern Art and was featured at the Milan and Barcelona Trade Fairs in 1956, in the Brussels World's Fair of 1958 and a special Carnival was built for India at Prime Minister Indira Gandhi's request and presented to the children of India in 1962 by the former Mrs. John F. Kennedy. Dr. Sahasrabudhe was its Director after my staff and I left. There are literally hundreds of articles and photographs on the Carnival, both local and syndicated, published in the United States and abroad, including such well-known publications as the New York Times, Life and Look Magazine. I also had a television show on N.B.C. for two years called "Through the Enchanted Gate," based on the Children's Art Carnival.

Miss Yates should have noticed my lead article, titled "The Children's Art Caravan -- Creative Education on Wheels," and cover picture in Arts and Activities, October 1970, one of the most important and widely-read art education magazines, which describes my current project, the designing and construction of the Children's Art Caravan, two mobile units for bringing creative education to children anywhere and everywhere.

I am astonished that Miss Yates made no effort to reach me or to consult me on the plans for Kaleidoscope while she was consulting and inviting a variety of educators and non-educators. Quoting from her letter of June 14 to Dr. Sahasrabudhe, she says: "All of us in the field of creative art education owe a tremendous debt to Victor D'Amico, whose basic principles of art education have been an inspiration for more than thirty years. His thinking, after all, represents the 'first principles' upon which an entire generation of motivational art experiences has been based.

"We gratefully and willingly acknowledge our debt to Victor D'Amico's pioneering work...." Later in the letter Miss Yates says: "Many others, including Dr. Charles M. Dorn, whom you mention in your letter, were kind enough to make special trips to view firsthand our efforts with Kaleidoscope and to offer us their expert counsel.

"Among these was Mildred Constantine, who as you know continues her close association with Victor D'Amico and his work through her position with the Museum of Modern Art in New York. We are particularly grateful to her for coming to Kansas City and helping us evaluate

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Kaleidoscope in terms of Victor D'Amico's and her thinking, during our early development stages...."

For your information and for the record I want to emphasize that Miss Yates could not have found a colleague at the Museum of Modern Art who is less qualified to evaluate Kaleidoscope or any other educational project in terms of my thinking - and less knowledgeable about the Carnival! Miss Constantine does not continue her close association with me because there was never any close association. She prepared some exhibitions on posters and architecture, which are her fields,for my program of circulating exhibitions for the New York City High Schools, but she had to be guided in making the exhibitions meet the educational concepts of that age level. To my knowledge Miss Constantine has neither background nor experience to qualify as an expert on art education.

The fact that Miss Constantine did not apprise me at the time, nor has she to this day apprised me, of her association with Kaleidoscope should indicate that she was acting without authority from me.

If Miss Yates' fine words about me have any validity, why did she not seek me out or try to consult a more authoritative person than Miss Constantine? I was and still am at the Museum working on plans for the Children's Art Caravan with my assistant, Miss Dorothy Knowles, who has worked with me almost since I joined the Museum and is eminently more qualified to represent me. The most sensitive and strategic approach would have been to consult Mr. John Hightower, Director of the Museum of Modern Art, a distinguished art educator and sponsor of the Children's Art Caravan project. Mrs. Elizabeth Shaw, Director of the Department of Public Information, would also have been a most reliable authority on the Children's Art Carnival and my work at the Museum because she did the promotion on nearly all of the Carnivals and on my Department.

What I find most aggravating is that the Museum of Modern Art and Hallmark Cards Incorporated might have joined forces by combining their resources represented in the Children's Art Caravan and Kaleidoscope in producing a significant instrument for creative art education. I have made some investigation of your Kaleidoscope and while it has merit, it seems to suffer from a "busy work" concept rather than offering creative experience to the child. It also seems to be based on a commercial aesthetic rather than on the finest quality our art heritage

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can offer. Many educators may wonder if this is a grand spectacle exploiting the child for financial gain or a sincere effort to raise the creative expression of America's youth. I believe that Hallmark Cards Incorporated should make a public statement on its indebtedness to me as creator of the Children's Art Carnival and to the Museum of Modern Art's twenty-nine years achievement and also post such a statement on Kaleidoscope wherever it travels.

The Children's Art Caravan on which I am currently working is a development of the Children's Art Carnival and involves an entirely new concept of education with a number of new designs and teaching machines.* The Museum of Modern Art secured a grant from the John D. Rockefeller 3rd Fund for this stage of development. Last spring we received a grant from the National Endowment for the Arts and a matching grant from the John D. Rockefeller 3rd Fund to raise funds for building a prototype and circulating it throughout the United States. Mr. John Hoare Kerr, Director of Education of the National Endowment for the Arts, called the Caravan the best idea conceived so far in a mobile art teaching unit.

Miss Yates in her letter to Dr. Sahasrabudhe kindly and generously refers to me as a pioneer and to my "basic principles of art education which have been an inspiration for more than thirty years." She makes no reference however to my current leadership and achievements: A few years ago I received a medal from Mrs. Lyndon Baines Johnson as one of the outstanding art educators in the country, at a ceremony in the White House. Last spring I was invited by President Nixon to become a representative at the White House Conference on Children and Youth. A new book, The Art of Assemblage - a New Dimension in Creative Teaching, co-authored with one of my former colleagues, will soon be published by the Museum of Modern Art. My article which appeared in Arts and Activities about a year or so ago, titled The Multi-faceted Art Teacher in a Multi-Media Environment stresses the need for change and describes the nature of a new and dynamic approach to art education.

*See reprint of Arts and Activities article sent under separate cover.

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The Museum of Modern Art, I, and a host of art educators and friends will be interested in your response.

Sincerely,

President of the Institute of
Modern Art and Director of the
Children's Art Caravan Project

c.c.:
Dr. Prabha Sahasrabudhe
Mr. John B. Hightower
Dr. Henry Allen Moe
Mr. Richard Koch
Mrs. Elizabeth Shaw
Dr. Hoard Conant
Mr. John J. Mahlmann
Mrs. Mary Cole Emerson
Miss Mildred Constantine

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File sent March 24, 1972 to the Trustees from Elizabeth Shaw

children's art Carnival

THE NEW YORK TIMES
FRIDAY, MARCH 24, 1972
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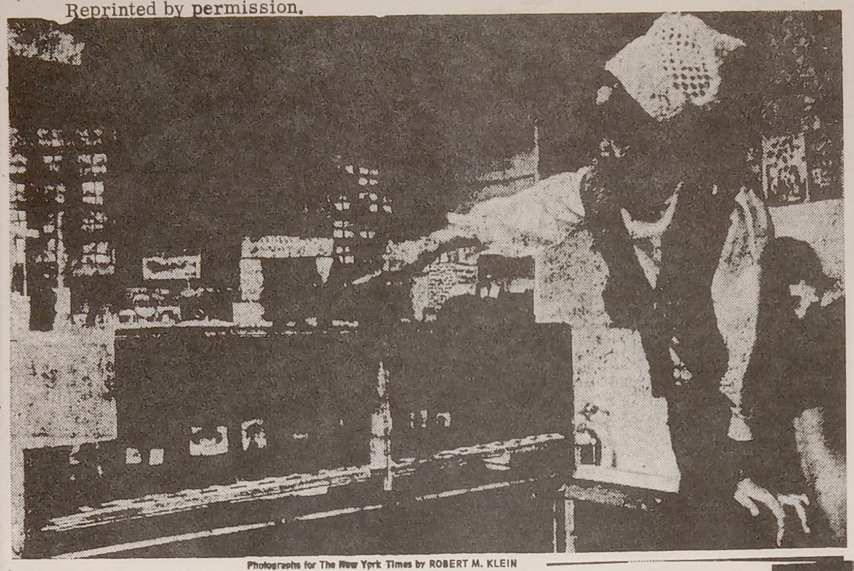

Photographs for The New York Times by ROBERT M. KLEIN

Stephanie Foggie, 10, showing spot on a cutaway view of 145th Street IND station from which her contribution, a cat made of pipe cleaners, is missing. Exhibit is in Children's Art Carnival at 641 St. Nicholas Ave.

'Children Happen to Things' At the Museum of Art's Fair

By McCANDLISH PHILLIPS

The Children's Art Carnival occupies the dividing line between Wonderland and Harlem. More precisely, it sits at the junction of St. Nicholas Avenue, 141st Street and the rainbow.

Walking through its bright red doors at 641 St. Nicholas Avenue and strolling through its chambered interior is about the closest a human being can come to feeling that he has somehow been caught inside a kaleidoscope.

The place is a whirl and blaze of colors, a scrape and shriek of noise, a twist and a squiggle of curious shapes.

Today, from 4 to 9 P.M., the carnival will hold an open house for everyone who wants to come and see an art class that dares anything, including animated motion pictures executed by 10-year-olds.

'What Did I Tell You?'

One of these, titled "Adam and Eve," runs a little less than two minutes and shows that primary couple in small, sculptured figures, admiring a rosy ceramic apple. It closes with a huge hand dropping down out of the sky, a black hand, and a voice that demands, "What did I tell you?"

The Children's Art Carnival is an uptown community arts center sponsored by the Museum of Modern Art and catering to the extremely supple creative impulses of young people from 4 through 16 years of age.

It gives them free reign to paint, draw, sew, take still or motion pictures, mold clay figures, learn etching, silk-screening and print-making or work cooperatively on projects that produce panoramas of the city.

A number of these are on display now in an exhibition titled "A Child's View of the City."

One is a cutaway view of the IND subway station at 145th Street and St. Nicholas Avenue, showing everything from the subway tracks (made of tongue depressors and Popsicle sticks) to the roofs of the buildings on the avenue above.

Crowning Touch Missing

Stephanie Foggie, 10½, regretted that her crowning touch was missing. "I had a cat on the trash can," she said. "You know, for tuna fish and stuff like that." She said she had made the cat of pipe cleaners.

Nearby was Kim Brockington's drooping Statue of Liberty, a clay figure, with her left hand down, palm open, fingers wide, her torch lying on the ground. Some bit of symbolism that, and 10-year-old Kim explained that it had to do with her dejection about things like litter.

"She's ashamed because the city didn't turn out like she wanted it to," Kim said.

"Do you think she sees any good things about the city?" a young woman asked.

Kim thought about it for a moment. "No," she said.

Betty Blayton Taylor, the lively director of the center, likes to think of it as a place where "children happen to things."

She showed visitors through the center yesterday, including Percy E. Sutton, the Borough President of Manhattan. She paused at a niche in a wall, filled with mirrors set at many angles. A child who sits in front of it and looks in, sees his face, or fragments of his face, looking back at him with 20 eyes.

"I asked one child what she saw and she said, 'Too many me,'" Mrs. Taylor recalled.

Children who make motion pictures under Jeffrey Scott's instruction first think up a story and write it down. Then they plan the action in a series of panels, create the figures to be used in animated sequences, arrange them in a series of positions and photograph them.

Gerald Wigfall, 9, produced "Invincible Radioactive Man vs. Incredible Titanium Man;" Beverly Coleman, 8, did "The Storm That Came Up;" Rue Gunn, 13, created "It Came to Rule the World," and Noel Weekes, 11, got screen credit for "3-2-1-Blast Off."

Children come from 83 public schools for sessions at the center, where paint is poured, very liberally at times, from restaurant-style containers of maple syrup.

The center's annual report has a passage worthy of Mark Twain:

"Last year it was reported that a number of children went home with bellyaches as a result of overeating at our street festival. Therefore, the committee decided that there should be a 10-cent admission fee in order to control the consumption of food. This entitled each child to have two hot dogs, two lollipops, four cups of punch and two pieces of bubble gum. The more crafty children still managed to get more than their share."





Left, Percy E. Sutton, Manhattan Borough President, and Harry White, 8, have a go at painting. Above, Kim Brockington with her symbolic Statue of Liberty. "She's ashamed because the city didn't turn out like she wanted it to," she said.

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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10031. Tel. 234-6266

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

A meeting of the Advisory Board of the Children's Art Carnival was held on Monday January 11, 1971 at 5:45 p.m. .

The meeting was attended by Miss Martha Norris, Mr. Theodore Gunn, Mrs. John D. Rockerfeller lll, Mrs. Doris Haywood, Mr. Selvin Goldbourn, Mr. Steve Mayo, Mr. Victor D'Amico, Mrs. Mattie Goings, Mrs. Stella Booker, Mr. Harold Snedcoff and Mrs. Betty Blayton Taylor, Mrs. Odilia Campbell.

EXPANSION OF BOARD

The meeting was opened with a statement concerning the necessity for expanding The Advisory Board. We are now approaching the end of our second year of operation. We will have to become more active as a fund-raising body if we hope to survive. The Museum of Modern Arts's financial commitment ends in March 1972. It was proposed and generally agree that the following be accepted as new board members:

MR. DOUGLAS PUGH, formally with the Ford Foundation and now Special Program Co-Ordinator for the Dormortory Authority of the State of New York.

MRS. MATTIE GOINGS, Education Director of Sherson and Hammill - Stock Exchange at 125th. Street, New York.

MR. JOE THORNTON, of E.S.P., Inc. Sales Promotion Company.

All members of the Board were encouraged to search out Board Member potential and submit names at our next meeting.

Consulting Director: Mr. Victor D'Amico *Executive Director:* Mrs. Betty Blayton Taylor

Community Advisory Board: Mrs. Odilia Campbell, Mr. Theodor Gunn, Mrs. Doris Haywood, Mrs. Kenneth Marshall, Miss Martha Norris, Mrs. Nona Pierce, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxtan, Mr. Wendall Wray; *Ex Officio:* Mr. Victor D'Amico, Miss Dorothy Maynor
Community Consultants: Mr. Romare Bearden, Dr. Kenneth Clark, Dr. Mamie Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hutson, Mrs. Murill Kellogg, Dr. Kenneth Marshall, Mrs. Cyril Tyson

mrs. Harold Robinson

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mrs. Maude Robinson

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REPORT OF THE CARNIVAL'S ACTIVITIES OF THE YEAR

A Slides explaining all aspects of the program were presented. It was announced that the end of the year report is now in progress and should be in the mail by February 1, 1971.

FIVE YEAR PLAN

Permanent Space

It was agreed that explorations were needed to determine all of the possibilities available to the Carnival in regard to a permanent home.

FOUR AREAS FOR EXPLORATION

(1) 110th. Street Urban Development Project at Frawley Plaza

Dr. Mamie Clark and Mrs Taylor are in the process fo exploring this possibility. Information to date:

(a) The 110th. Street Development Committee has expressed its enthusiasm in regard to the Carnival locating at this site.

(b) The Committee has completed a statement of options and this should be forthcoming.

(c) If we are able to qualify as a public service organization all architecural costs would be obsorbed by the State, excluding the interior.

(d) Rental space would cost a minium of $2.00 per square foot or a maximum of $4.00 per square foot per year.

(e) Upon checking with Dr. Clark on points covered I discovered a rather major error in my information regarding the building schedule. Ground breaking was originally scheduled for January 1972 not January 1971 as reported. With the construction time estimated at 14 months this would in reality mean that it would not be ready for occupancy until April of 1974.

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(f) There is no deadline on our decision however the earlier the better.

(2) The Harlem School of the Arts

Miss Dorothy Maynor and Mrs. Doris Haywood are preparing a report concerning the feasibility of the of the Carnival remaining in this complex.

Information to date:

(a) The Harlem Scholl of the Arts expressed its desire for the Carnival to remain as a part of the new comples.

(b) It was estimated that the Architecural cost to us would be approximately $100,000.00.

(c) Other information will be forthcoming in regard to scheduled building plans etc..

(3) The Studio Museum

This possibility has been approached on a very surface level with Mr. Edward Spriggs the Director. There is no information to report to date. The Studio Museum does consider itself temporarely located and it has been suggested that they explore the possibilities of relocation in the lloth. Street Project with the possibility of inter-action with the Carnival.

(4) The Arthur Mitchell Dance School in Harlem

The Mitchell Dance School is another possiblilty. The Organization has received substantial funds for relocating and building.

FUNDRAISING EXPLORATION

The Museum of Modern Art's Commitment

Mrs. Rockerfeller reported as a reminder that the museums financial commitment was contracted for a three year period. She feels that the Museum is really pleased with the activities of the Carnival in addition the Museum is extreamly interested in the Carnival's survival. Mrs Rockerfeller has agreed to investigate the possibilities if an agreeable arrangement that would insure our continued affiliation.

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(f) There is no deadline on our decision however the earlier the better.

(2) The Harlem School of the Arts

Miss Dorothy Maynor and Mrs. Doris Haywood are preparing a report concerning the feasibility of the of the Carnival remaining in this complex.

Information to date:

(a) The Harlem Scholl of the Arts expressed its desire for the Carnival to remain as a part of the new comples.

(b) It was estimated that the Architecural cost to us would be approximately $100,000.00.

(c) Other information will be forthcoming in regard to scheduled building plans etc..

(3) The Studio Museum

This possibility has been approached on a very surface level with Mr. Edward Spriggs the Director. There is no information to report to date. The Studio Museum does consider itself temporarely located and it has been suggested that they explore the possibilities of relocation in the lloth. Street Project with the possibility of inter-action with the Carnival.

(4) The Arthur Mitchell Dance School in Harlem

The Mitchell Dance School is another possiblilty. The Organization has received substantial funds for relocating and building.

FUNDRAISING EXPLORATION

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The Foundation Support

Mr. Pugh has agreed to work on Fund Raising through the Foundations an area he is very familiar with, He will be advised of our previous Foundation Relationships and then he will contact Mrs. Rockerfeller. Mrs. Rockerfeller has agreed to continue working with us in this area. Mrs. Rockerfeller was extreamly instrumental in our initial funding efforts.

Co-Operate Support

It was generally felt that this is an area that could be of tremendous help to us given adequate information on possible co-operate funding of the arts. Mrs. Mattie Goings, Mr. Joe Thornton and Mrs. Betty Taylor have agreed to begin exploration in this area.

CITY-STATE & FEDERAL

Board of Education - Title Funds & Colleges

Miss Martha Norris has agreed to research possible support from the Board of Education. A list of Schools participating in the Carnival"s program will be supplied to her. Miss Norris has agreed to contact the Bank Street College of Education to see if there is a possibility of setting up an in-service training program for students with Special Art interest.

New York State Council of the Arts

It was reported that the State Council supported the Carnival in some program areas with a grant of $23,000.00. Further investigation of Fund-raising potential through the Council will be done by Mrs. Betty Taylor. Any one having contacts in this area please inform Mrs. Taylor so the contacts can be co-ordinated.

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The National Endowment on the Arts

Mr. Snedcoff of Rockerfeller Brothers agreed to supply information on who to contact at the National Endownment for maximum information.

Black Businessmen

Mr. Joe Thornton and Mrs. Mattie Goings agreed to investigate this area.

Parent Support

Mrs. Marshall agreed to work in this area together with Mrs. Campbell.

Possible Approaches

Organize Parents to design and man booths for Street Festival that will have its second anniversary in May 1971.

Letter soliciting supportive funds.

Other ideas are needed.

YEARLY BENEFIT

Mrs. Marshall has agreed to begin an investigation of necessary proceedure to execute a Movie Premier in Harlem. Mrs. Booker has agreed to work with her on this. It is believed that additional board members are needed for this project.

Possible Income Producing Projects

(1) The calendar mark up was available for viewing and there was some discussion on sales approaches. Mr. Thornton who is the Sales Promotion man has agreed to work with Mrs. Goings and Mrs. Taylor in order to plan the most effective means of reaching the maximum audience for the greatest sales. Plan of action is already in motion. Mr. Thorton will be selling the calendar on a percentage basis in as much as this was the purpose of our original contact. Details of this will be presented at our next meeting for Board approval.

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The Black Artist Print Project

Progress to date:

(a) Standard Oil of New Jersey was initially contacted to omplement this project, however they were unable to go ahead with it at this time. It was suggested that we re-submit the proposal at a latter date.

(b) There is a possibility of getting Ford Foundation to support this project on a business basis, the idea being that the business would support the Carnival. Mr. Thornton has agreed to work on this project with Mrs. Betty Taylor.

(3) Organization and Publication of Books

Organization and publication of books incorporating childrens work. Miss Norris has already began to compile childrens movie strips for an instruction book for teachers. More information on this at our next meeting.

(4) Due to the frequent request from organizations asking for detail information on how to organize and operate an Art Workshop for Children, We feel it would be ideal to try and put together a handbook that would explain this with maximum effectiveness.

INDIVIDUAL DONATIONS

An effort must be made to expand our potential individual donations both in the Black community and the community at large. We would like every one to give this some thought before our next meeting.

Visibility

Possible collaboration with Channel 13's Sesame Street and or N.B.C's Super Plastic Goggles.

(a) It was suggested by Mr. Pugh (Prior to meeting), that Sesame Street might well be interested in doing a ten week program series on art for children four years old through seven years old, in conjuction with the Childrens Art

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Carnival. A program outline is in preperation and there should be some information on this before February.

(b) N.B.C. Super Plastic Goggles which is a pilot project has already used the Carnival in their initial program series. This will be aired on Saturday January 30, 1971 from 12 noon to 1:00 p.m. .

(c) Articles

1 March Issue of Art Gallery Guide

2 Kids Magazine - December Issue

3 My Weekly Reader - December Issue

4 Life Magazine - January 22, 1971 Issue

Preparation of Presentation

1 Slides

2 A film produced by Students and Staff

3 Footage for television stations that have documented our activities

4 Written presentation

All these areas will be followed up and reported on at our next meeting.

Meeting Adjourned

Please contact Mrs. Booker at the Carnival and advise us as to the best day during the month for you in order to assure the fullest participation.

Thank you,

Betty Blayton Taylor

Betty Blayton Taylor
Executive Director

BBT/sb

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the children's art carnival

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200

Presented by The Harlem School of The Arts, Created and sponsored by The Museum of Modern Art

MEMORANDUM

December 21, 1970

To; Richard Koch

From: Betty Blayton Taylor

re: End of three year period: relocation exploration

cc: John Hightower, Charlie Hesse, Liz Shaw & Victor D'Amico

Dear Mr. Koch:

Please see attached letter and check for possible legal problems. This is strictly exploratory and not a commitment in any way.

Thanks

BBTaylor

Betty

BBT:sb

Copy for E Shaw

Community Advisory Board: Mr. Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxan, Mr. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor. *Community Consultants:* Mr. Romare Bearden, Dr. Mamie Clark, Dr. Kenneth Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hudson, Dr. Kenneth Marshall, Mr. Cyril Tyson.

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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10031. Tel. 234-6266

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

December 21, 1970

Dr. Mamie Clark
Chairman of the Board
110th. Street Plaza Corporation
31 Central Park North
New York, N.Y.

Dear Dr. Clark;

The Children's Art Carnival is in the process of exploring the possibilities of relocation at the end of its three year pilot period in March 1972.

I am writing to you as the Chairman of the Board of the 110th. Street Plaza Corporation and as one who is familiar with our program, to request permission from the Corporation's board to explore the possibility of The Children's Art Carnival's relocation in the 110th. Street Plaza Corporation development.

The space needed for our existing program would consist of 56' x 80'. However if we are able to receive support for an expanded program which would include Teenage and Adult workshops in Oil Painting, Figure Drawing, Sculpture, Pottery, Film-making (with a viewing room to seat approximately 50 to 100 people), Sewing, Print-making and possibly Weaving, we would need approximately 56' x 200'.

We would also like to explore the possibility of sharing some existing public facility space, which would cut down on the over all space needed.

Enclosed you will find information on The Children's Art Carnival's existing program.

I would be delighted to give a slide presentation and further explanation of our program at your request.

We at The Children's Art Carnival extend an invitation to the Board to visit us at their convenience.

Thank you very much for your kind consideration.

Sincerely yours,

Betty Blayton Taylor

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Executive Director

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M E M O R A N D U M

December 22, 1970

To: John Hightower
From: Betty Blayton Taylor

HOLIDAY SCHEDULE DECEMBER 24, 1970 THROUGH JUNE 30, 1971

Thursday	December 24, 1970 through January 2, 1971
Friday	January 15,1971 Martin Luther King's Birthday
Friday	February 12, 1971 ½ day 9:30 AM to 2:00 PM
Monday	February 22, 1971 ½ day 9:30 AM to 2:00 PM
Friday	April 9, 1971 through April 16, 1971 Easter Vacation
Monday	May 31, 1971 Memorial Day
Wednesday	June 30, 1971 through July 9, 1971 Interium break

Consulting Director: Mr. Victor D'Amico *Executive Director:* Mrs. Betty Blayton Taylor

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Key

THE CHILDREN'S ART CARNIVAL

REPORT ON THE BUDGET FOR STAFF AS OF JUNE 9Th 1969

Original Bugdet

1 Director, full time	11,000.00
3 Teachers, full time...@ 7,000.00	23,000.00
2 Aids, @48hrs. per week @170 per hr	8,486.40
1 Bus and driver @ 300. per munth	3,600.00
1 Maintenance man full time (6 days a week)	6,000.00
1 Part time clerk Typest	2,000.00
Total	54,836.40

Actural beakdown at present

1 Director, full time	11,000.00
3 Teachers ,full time.....@700000	21,000.00
1 Aide @2.00 perhr. @35hrs	3,640.00
2 Aids@2.00 per hr @25Hrs	5,200.00
1 Maintinance Man @2.00 pre hrs@15hrs	1,560.00
1 Maintinance Man 22.00per hr for 6hrs	624.00
2 Sat Aids at 2.00 perhr. for 7 hrs	1,456.00
Total	47,808.00

What is needed based on a 5day week an a 6st day week

1 Director (instructor) full time	11,000.00
1 Assistant director (instructor) full time	9,000.00
2 Regular teachers @7,000.00 fulltime	14,000.00
2 ~~4~~ Young artist Aids @200 per hr..20hrs per week or 4 hrs a day	3,640.00
3 Regular Aids @ 2.00 perhr.....35hr.week	10,800.00
1 Maintinance Man for 18 hrs per week@ 2.00perhr	1,728.00
1 full time receptionest@2.00 per hr 35hrs per week	3,640.00
Total	~~54,768.00~~ 53,768.00

Sat. Classes

2 Teachers @26.00 perday	2,496,00
4 Aides at 2.00 per hr.for 7 hrs	3,688.00
Total	6,184.00

Tatal for six day week ~~60,852.00~~ 59,932.00

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Liz Shaw

ruff Copy of letter sent
Koch also has this copy

Memo:
To: Victor D' Amico
From: Betty Blayton
Re: Mr. Goldborn's Salary

In as much as Mr. Goldborn was excited enough about the Carnival to come to work for us at a reduction of 3,000.00 in salary per year, and as he is now and has been acting as my assistant since te school began, I would like now to request an ajustment in his salary of 2,000.00 which has become available in the budget due to an ajustment in staff. The Carnival originall y hired a general maintinance man at a rate of 5,000.00 per year on a 5 day week basis. The idea being that this person would take on many functions .. as it has turned out Mr. Goldborn is able to handle most of these things much more effectively than the person we hired as a result when the present maintinance person decided to leave for a position as an electronics assistant I decided that the new person should be mainly for cleaning the floors and other basic cleaning jobs which would not take any skills and would not demand more than 3 hours per day. This has been done with excellent results to date.
The salary for this part time person is 2.00 per hour 3 hours per day 5 days per week, giving a yearly total of aprox. 1,440.00 per year and leaving a balance of3, 560,00 .

Mr. Goldborn aside from teaching will be assisting me with supervision during the week and on alternant Saturdays. The winter schedule being based on 6 days a week. Mr. Goldborn will also be the person to assis me in relationship to putting on exhibits whenever it is neeassary.

I would be grateful if this could be acted on as soom as possible
Thank you ver much.

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1969 SUMMER SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THUESDAY	FRIDAY
Two Teachers 1 artist Aid 3 regular Aids	10:00 -11:00 6 and 7 years P.s.161 Summer 20 H.S.A. 5 Independents 5	10:00 - 11:00/ Addie Mae Coll 4-5yr Headstart ings North Church 10 Harlem School 10 Independents 5 5	10 - 11:00 140th St. Block 10 H.A.S. 5 Minisink Center 10 6 and 7 years	10:00 -11:00 Barton Saloman HS 10 86st St. headstart10 Independents 10 4 and 5 years	10:00 - 11:00 H.S.A. 10 Independents 20 6 and 7 years
	11:20 -12:20 Community Center10 Independents 20 10-12 years	11:20 - 12:20 Community Life H.S.A. 10 Independents 5 6 and 7 year 15 s	11:20 - 12:20 140th St. Block 10 H.A.S. 5 Independents 15	11:20 - 12:20 Independents 30 10 - 12 years	11:20 - 12:20 Church on the Hill Independents Total 30 students 8 and 9 years
	12:20 -1:20 Addisonal Class Lunch	12:20 - 1:20 Addison Class Lunch al	12:20 - 1:20 Addisonal Class Lunch	12:20 - 1:20 Additional class Lunch	12:20 - 2:20 Addisonal Class Lunch
Two Teachers 1 artist Aid 3 regular Aids	1:20 - 2:20 Grant Houses 10 Independents 20 8-9 years	1:20 -2:20 Haryou Act Hea Community Cent dstart Total 30 wit I er 4 and 5 Years ndepen	1:20 - 2:20 140 th St Block 10 H.A.S. 5 Independents 15 6 and 7 years	1:20 - 2:20 North Church 10 Utopia 10 H.S.A. 5	1:20 - 2:20 Staff Meetings
	2:40 -3:40 Grant Houses 10 H.S.A. 10 Independents 10	2:20 - 3:20 Community Cent Independents er 10 North Side Cen 8 and 9 years ter	2:40 - 3:40 140th Street Block 10 H.S.A. 5 Independents 15	2:40 - 5:00 Filmmaking - Animated Independent 10	2:40 -3:00 Independents 30 10 - 12 years
	3:40 -5:00 Special drawing Independents 20 Teenagers /special	4:00 - 5:00 Parents 20	3:40 - 5:00 Teenagers 20		4:00 - 5:00 140th Street Block Independents 30 10 - 12 years

children regularly attending th

e carnival and their parents will be given free passes

(more)

Community Advisory Board: Mr.
Mrs. Nona Pierce, Mrs. Malikah
Mrs. Melba Taylor, Mrs. Lydia Tl Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall,
Community Consultants: Mr. R Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer,
Mrs. Jean Hudson, Dr. Kenneth axan, Mr. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor.
mare Bearden, Dr. Mamie Clark, Dr. Kenneth Clark, Mrs. Ida Cullen Cooper,
Marshall, Mr. Cyril Tyson.

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the children's art carnival

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200

Presented by The Harlem School of The Arts, Created and sponsored by The Museum of Modern Art

No. 41
FOR RELEASE:
Thursday, March 27, 1969

An open house for parents and children in the Harlem community will be held at the new Children's Art Carnival at The Harlem School of the Arts, 641 St. Nicholas Avenue, on Thursday, March 27 from 11:00 A.M. to 4:00 P.M. Created and sponsored by The Museum of Modern Art, the Carnival will serve about 9,000 children between the ages of 4 and 12 each year. Classes began on March 17.

In one area of the Carnival children will play with the toys, such as a color organ and magnetic board, especially designed to introduce children to the elements of art. In the studio-workshop they will paint, make collages and constructions and model in clay. All the children now enrolled in the program, their parents, and members of the Carnival's Community Advisory Board and its Community Consultants have been invited to the opening reception.

Betty Blayton Taylor, a young artist and teacher who organized art projects for children and teenagers under the Haryou Program from 1964 through 1966, is Executive Director of the Carnival. It was originated by Victor D'Amico, Director of the Museum's Department of Education, who is serving as Consulting Director. The Carnival in Harlem staff includes three teachers and four aides. A limited number of teenagers will serve as special aides and receive art training during the summer months. Interested mothers will also have an opportunity to receive training in youth art teaching. "I plan to arrange field trips for the children to visit other parts of the city," Mrs. Taylor says, "and we will encourage the active participation of parents in the program. All children regularly attending the Carnival and their parents will be given free passes

(more)

Community Advisory Board: Mr. Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxan, Mr. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor.
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The Carnival, housed in a former garage owned by the Harlem School, was remodeled by the Museum this winter. Its brightly colored walls are decorated with paintings done by the students and posters. Stained glass windows created by a group of the older children can be seen by passers-by on St. Nicholas Avenue.

The Harlem School of the Arts, directed by Dorothy C. Maynor, has made the space available to the Museum rent-free for a three-year period. The Museum of Modern Art has undertaken to provide financial support for the Carnival during that period.

The opening of the Carnival in Harlem marks the first time the Museum has established a year-round, full-time activity outside its main building at 11 West 53rd Street. "After many months of consulting with community leaders and organizations, The Museum of Modern Art is pleased to announce the opening of the Carnival in Harlem. We welcome this opportunity to extend one of our activities to the Harlem community," Bates Lowry, Director of The Museum of Modern Art, said. "We are delighted that The Harlem School of the Arts, established in 1963, and headed by the noted artist and administrator, Dorothy C. Maynor, has given us space so that our Carnival, concerned with visual arts for the young, can become a new autonomous adjunct to her existing school, which is primarily concerned with music, ballet, and theater."

Children have been enrolled from New York City Public Schools, Headstart programs, Neighborhood Boards, Livingroom Day Care programs of the New York City Department of Social Services, The Harlem School of the Arts, and other community organizations. The year is divided into four three-month periods. Children attend a minimum of one class per week, or a total of 16 sessions, during the three-month period. Children who are not enrolled in the Carnival are offered an opportunity to attend one of several hour-long "open" sessions; they can then reserve a regular place in the following three-month term. Classes have been arranged during school hours in cooperation with the public schools in Harlem.

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Established initially as a pilot project, the Carnival is being financed by The Museum of Modern Art, which has received contributions from individuals and foundations, including the Ford Foundation, The New York Times Foundation, The New York Fund for Children, the Van Ameringen Fund, and the Heckscher Foundation for Children. Additional funds are being sought for the initial three-year period. If the Carnival functions as an effective service to the community, further funds will be sought to continue its operation beyond this period.

Community Consultants to the Children's Art Carnival are Mr. Romare Bearden, Dr. Mamie Clark, Dr. Kenneth Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hudson, Dr. Kenneth Marshall, and Mr. Cyril Tyson. The Board of Community Advisors, which meets monthly, consists of Mr. Theodor Gunn, Mrs. Doris Haywood, Mr. Charles Innis, Mrs. Kenneth Marshall, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxan, and Mr. Wendall Wray.

The Carnival, which was presented at The Museum of Modern Art for many years with outstanding success, has also been sent to children in Italy and Spain and was at the Brussels World's Fair in 1959. In India, a replica of the Carnival, constructed by the Museum, was presented to the Indian Government on behalf of the International Council of The Museum of Modern Art and The Asia Society by the wife of the late President Kennedy when she visited that country in 1962.

* *

Photographs and additional information available from Elizabeth Shaw, Director, and Susan Bernstein, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200, exts. 201 and 403

Anyone wishing to film at the Carnival should phone the Department of Public Information in advance.

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File Harlem Comm

COMMUNITY ADVISORY BOARD

1. Mr. Theodor Gunn - Organizer of Welfare parents; Artist; Member of the Studio Museum in Harlem
2. Mrs. Doris Haywood - Director of the Rivington Community Center
3. Mr. Charles Innis - Director of the Studio Museum in Harlem
4. Mrs. Kenneth Marshall - Board of Directors, New Lafayette Theater; Social worker; Former Director of Grant Houses, Community Center
5. Mrs. Nona Pierce - Amsterdam News (Editorial)
6. Mrs. Malikah Rahman - Nyumba Ya Saana Gallery; Community leader; Artist wife; Active on many levels in the community
7. Miss Vivian Rogers - Member of Neighborhood Board #2; Grass Roots
8. Mrs. Joan Sandler - MARC; Researcher of arts & cultural activities in the Harlem area
9. Mr. William Songer - Artist and teacher
10. Mrs. Melba Taylor - Northside Community Center; Parents organizer; Citizens Committee for Children; Liaisons (a woman's philanthropic organization
11. Mrs. Lydia Thaxan - Special projects coordinator; Board of Education Dis. #6
12. Mr. Wendall Wray - Director of the Countee Cullen Library; organizer of art exhibitions

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COMMUNITY CONSULTANTS

1. Mr. Romare Bearden	- Artist; Consultant to the Harlem Cultural Council
2. Dr. Mamie Clark	- Director of Northside Center
3. Dr. Kenneth Clark	- Social psycologist; Director of MARC
4. Mrs. Ida Cullen Cooper	- Community leader; Widow of Mr. Countee Cullen
5. Mrs. Jean Hudson	- Director of the Shonberg Collection & Library
6. Mrs. Arthur Logan	- Community leader; Liaisons; Wife of Dr. Arthur Logan
7. Dr. Kenneth Marshall	- Associate Director of MARC
8. Mr. Cyril Tyson	- Commissioner of Human Resources for the City of New York

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TIME
THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 10020
212 JUdson 6-1212

Mrs. Elizabeth Shaw
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10020

Dear Liz:

This came in the mail, and Susan Bernstein, with whom I was chatting on the phone, thought you might be interested in seeing it.

Best,

Di

of Harlem artists and students both from the Spanish-American and African-American community. The Museum of Modern Art has not committed itself to these suggestions nor has it sought the support and participation of art groups active in Harlem and East Harlem.

All artists, students, and parents interested in participating in the project should contact S. Battle [SEE ABOVE]. Every effort will be made to insure full community control in all phases of this program.

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CHILDREN'S [ART] CARNIVAL FOR HARLEM

FOR RELEASE: UPON RECEIPT and/or after June 12, 1968

TO: ALL MEDIA

FROM: S. Battle
Committee for Exhibition of Black and Puerto Rican Artists
c/o 2086 Second Avenue
New York City 10029
Telephone 876-7045 [Area Code 212]

An official of the Museum of Modern Art has revealed confidential plans for a Children's Art Carnival for Harlem and East Harlem youngsters. The formal announcement by the Museum is expected to take place before the program begins in early July.

An appropriation of $150,000 for a fifteen (15) month program will be administered by Betty Blayton, formerly of HARYOU-ACT, now associated with the Museum of Modern Art.

Miss Blayton (Mrs. R. Taylor) is reportedly presently commuting between Fire Island and Manhattan but is expected to be in the city in July for the start of the program. Miss Blayton could not be reached for comment regarding the program or its method of operating.

Harlem and East Harlem community representatives have recommended use of the "Carnival" facilities by adults and young adults during evening hours in order to obtain maximum community participation and use of the facilities. In addition, it has been recommended that the staff for the program consist entirely of Harlem artists and students both from the Spanish-American and African-American community. The Museum of Modern Art has not committed itself to these suggestions nor has it sought the support and participation of art groups active in Harlem and East Harlem.

All artists, students, and parents interested in participating in the project should contact S. Battle [SEE ABOVE]. Every effort will be made to insure full community control in all phases of this program.

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NELSON ROCKEFELLER AND THE ART OF THE THIRD WORLD

For release: June 11 and after

To: All Media

From: S. Battle
Committee for the Repatriation of Third World Art
c/o 2086 Second Avenue
New York City 10029
Telephone (212) 876-7045

For many years it has been customary to send "scientific expeditions" to study art and culture of "primitive" peoples of the Third World. Usually these expeditions were nothing more than excuses for massacres, atrocities, murders, and thievery directed at people already under colonialist domination.

One of the prime geographic targets of this cultural exploitation is the African Continent, rich in traditions of religious and secular arts which flourished centuries before the late comers of the colonial world. One of the most significant movements in modern Euro-American art - Cubism - owes its existence to African influences.

Oceanic art bears a direct relationship to African art though racist art historians are quick to deny any similarities. This vast area in the South Pacific is still under colonial and imperialist rule. A notable expedition by Michael Rockefeller to Asmat resulted in his death under circumstances which betrayed his method and intent. Michael was in search of treasures for his father's museum, the Museum of Primitive Art in New York City.

As one high ranking African diplomat stated, "Why do these people want our art? It isn't part of their culture." And yet African sculpture is bought and sold at premium prices in the colonialist art world. It is pirated, hoarded, and kept out of sight from the people who created it.

Many fine pieces from the Continent (Africa) lie in American collections such as in the Museum of Primitive Art of which Nelson Rockefeller is President. Other notable collections include those of Gustave Schindler, John de Menil, Robert Sainsbury, Ernst Anspach, Jay C. Leff, and Clark Stillman.

Rene d'Harnoncourt, Vice President of the Primitive Museum and present director of the Museum of Modern Art, is an authority on Pre-Columbian art. Mr. d'Harnoncourt was in South America as recently as May, 1968 engaged in efforts to further enhance North American collections. It is still the practice to enter remote Amazon regions, rob natives of their treasures, take the bounty through customs by bribery or trickery or to surreptitiously take them over isolated stretches of border.

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Dr. Robert Goldwater, Administrative Director of the Museum of Primitive Art, also a professor of art at New York University, admits that all is not well in the acquisition of African Art. He says: "Most figures and masks have a communal function; many of them belong to the secret societies which are the framework of the religious knowledge and social life of the community. As such they must be kept from the uninitiate, which usually includes all women."

Thus we see that acquiring African art demands the rape of religious and cultural traditions of native societies, another example of colonialist racist superiority over the native religion and institutions.

Perhaps the day will come when Europeans will welcome expeditions by conquerors to the Vatican to murder the Pope and relieve him of religious relics to be shown in foreign museums. This is in fact what has already been done and is still being done to the people of the Third World. Through revolution, much of the Third World is becoming partially independent of colonialist exploitation. The stolen art of the past now in the vaults of capitalist and colonialist collectors must be repatriated. No amount of monetary compensation can take the place of the art itself and its importance to cultural traditions. Indeed, the countries must demand reparation for the damages incurred by the thefts of these great works of art.

Barbaric Euro-Americans have been notoriously vicious in their attitude towards the art of colonized peoples because of the low level of American civilization. Not only was Africa raped and plundered by murderers and thieves, but the Africans themselves were stolen and enslaved as mere possessions to be bought and sold. And all the while the racist masters pretended the African slaves were cannibals without history or tradition in culture or art. White racists today persist in asserting the absence of African cultural traditions either in literature or art despite numerous written accounts to the contrary in the recorded works of Africa and the other world. Even Arnold Toynbee, the British historian, has shown both his ignorance and racist attitude in asserting the absence of an African cultural tradition.

One of the acknowledged great collections of African art is in Tervuren, Belgium at the Musee Royal de l'Afrique Centrale. The exploits in the Belgians in the Congo are well known for intensity of their brutality and vicious pillage. The death of one of the world's great leaders, Patrice Lumumba, was inspired by Belgian intervention in the internal affairs of the Congo subsequent to independence. Ruthless, cold blooded Belgians relentlessly collected Congolese art until today the greatest accumulation of art from this part of Africa is in Belgium rather than in the country of its origin. Certain agreements between the Democratic Republic of the Congo (Kinshasa) and Belgium to exist relating to ownership, but the Belgians have possession of the art. The excuse is a simple ruse: The Congolese have no museum building to house the collection and pending the construction of a museum, the art remains in Belgium. But just how feasible is construction of this Museum? It requires specialized controls regulating temperature and humidity in order to prevent deterioration of art objects. And the construction of such a building in the tropics would

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would be costly. And so the situation remains unchecked.

The Congo (Kinshasa) maintains a favorable balance of payments of roughly 3:2. And the principal countries of export and import are Belgium, Luxembuourg, the United Kingdom and the United States. And General Mobutu recently declared that his policy is that of the open door.

Thus, the Congo continues to try to attract favorable American investments without the threat of nationlising the potential investments. Under these circumstances it would appear that American investors would further make offers to assist in the educational and cultural development of the nation with no encumbrances.

Perhaps institutions such as the CIA directed Ford Foundation and the Rockefeller Foundation would do well to look into the problem of repatriating African art especially the important collections from the Congo in Belgium.

The Museum of Primitive Art currently has on exhibition (until August 18) one hundred pieces of Congolese art (both Kinshasa and Brazzaville) sent over from the Tervuren Musee. These pieces are rare and in excellent condition. Experts are agreed that some of the objects in this particular show have no counterparts which have ever been shown in the United States.

Weeks prior to the opening of the Congolese Art Exhibition members of the Harlem community approached the Museum of Primitive Art with three purposes in mind: (1) Repatriation of the art objects belonging to the Third World, (2) Showing the African collections (by permission of the African governments involved), and relocating the museum in Harlem pending permission of the Third World nations to allow the art to remain in Harlem on loan.

Meetings were held with Dr. Robert Goldwater and Rene d'Harnoncourt to discuss these proposals. Two agreements were made by the Museum: (1) They would submit customary written specifications governing loan exhibitions to the Harlem community people who approached them for the exhibition and (2) they would arrange an exploratory meeting between community representatives and the Board of Trustees of the Museum.

Upon conferring by telephone with the Museum President, Governor Rockefeller, Museum officials reneged on their agreements and referred the Harlem community people to Rockefeller's stooges in Harlem. (Their purpose is to prevent brush fires from breaking out in Harlem). Reverend Wyatt Tee Walker, who heads the Harlem Office of Urban Affairs bears the title of special assistant to the governor. He is the minister who dreams of taking Adam Clayton Powell's seat in Congress. However, his reputation for acting contrary to the interests of the Harlem Community appears to have rendered him ineffective.

The Museum refused to deal with the Harlem community and insisted that the Office of Urban Affairs was now considering the showing of traditional African Art in Harlem. Just like the Office of Urban Affairs has been proposing a

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museum for fifty years in the community. So far all that has been seen is their letterhead.

To draw attention away from the Museum of Primitive Art, public relations specialists began a barrage of television and newspaper coverage relating to the Schomburg Collection. One letter writer to the New York Times editor even suggested that Columbia University build a museum to house the Schomburg collection on the site of the discontinued gymnasium. All this to prevent the dissolution of Nelson's Museum of Primitive Art and/or its relocation in Harlem.

In addition, police informers already operating in the community (approximately twenty-five percent of the Afro-American community consists of paid informers) reported directly on opinions being circulated in the community. The Museum, fearing the likelihood of a grassroots attempt to disrupt the Museum thereupon hired Black security staff members who were previously discriminated against. Thus any attempt to seize control of the Museum would have been dealt with by Black guards rather than white ones.

To further complicate matters, Black women informers were hired to go back into the community as informers. But of even greater significance French speaking women of both races have been hired to make contact with African diplomats in order to determine the extent and nature of diplomatic support of the African-American position.

These attractive young female spies pose an intense threat to the security of each and every African embassy in the United States since their activities will not be limited to any one area. Their obvious method of operating will be the use of blackmail and other means of pressure.

The threat of a confrontation between the Harlem community and the Rockefeller organization looms in the future since he alone has the final word as to the immediate disposition of the Museum collections. The eventual disposition rests within the powers of the peoples of the Third World.

For the Harlem community people there is the possibility that the Rockefeller organization will resort to violence against those who persist in attacking the image of a white millionaire who has visions of becoming President of the United States. When all methods of dissuasion have failed it is the American practice to resort to physical persuasion and finally to murder in order to eliminate free expression. The extent of involvement of seemingly respectable organizations such as foundations is not difficult to estimate when dealing with the white power structure.

The Harlem community demands the exhibition of traditional African art and it will achieve these demands.

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Carnival in Harlem

Oxford
6 May '68

Dear René:

Your letter reached me in Three days: I respond at once; and, if the service is good westward, you may get it by Wednesday, 9 May.

Shortly stated, the idea of having a variant of the Children's Carnival and art workshop in Harlem is so very good that I wish I had had the idea myself. I am enthusiastic!!

Now, I shall walk to the village post office (17th Century) and get this into the five o'clock mail.

Affection and compliments to all hands!

Yr

(H. R. Hoe)

To
R. René d'Harnoncourt.

cc: Mr. D'Amico
Mr. Koch
Mr. Lowry
Mrs. Shaw

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The New York Times

THE NEW YORK TIMES, MONDAY, DECEMBER 25, 1967

Party-Going for the Arts

A Look at an Elegant Gathering and Its Beneficiary Prompts Questions

By HOWARD TAUBMAN

There are hundreds upon hundreds of benefit parties in New York every year, nearly all for worthy causes. For $25, $50 or $100—a contribution that is tax-deductible — one can don one's finery and one can be a member of the élite at an opera, concert, play, film showing or dance, feeling both virtuous and important and, if one is lucky and the event is choice, having a good time. Charity, in short, can be a many-splendored thing. But how many of the party-going benefactors have any idea of what their beneficiaries look like? This thought kept running through my mind some days ago at "An Evening With Leontyne Price" for the benefit of the Harlem School of the Arts, as images of the party and the school, which I had recently visited, competed for my attention.

Critic at Large

At the Rebekah Harkness House of Ballet Arts. Some 300 of us are seated in what must have been a ballroom or music room when Thomas J. Watson Sr. owned this elegant house on East 75th Street. The bars along the wall for ballet practice do not diminish the Renaissance style of the chamber with its inlaid ceiling and the attractive bas-relief over the fireplace. The guests, drawn from the cream of the social, business and artistic worlds, are in evening gown and black tie. They have paid $100 each for the pleasure of listening to Miss Price, and there she is, radiant in green, on a small platform in front of a Steinway, ready to sing for the Harlem youngsters.

Dorothy Maynor's Pupils

At the Harlem School of the Arts. A small room in the back of the St. James Presbyterian Church's Community Center, at St. Nicholas Avenue and West 141st Street, which the school inundates like a tidal wave. Dorothy Maynor, short, plump and as dynamic as she was when she was a prima donna of exquisite refinement, has taken over every available space in her husband's church, and the Rev. Dr. Shelby Rooks is crowded but delighted. At this moment eight small boys and girls, the youngest no more than 3, stand in two lines, with tiny violins in hand, playing a series of rhythmic exercises in unison. They are learning according to the Suzuki method, developed by a Japanese teacher for group study. The mothers are all in the room; they must be able to guide the children's practice at home. Every little body is animated; every face shines. The brightest eyes are the smallest girl's as she concentrates with every faculty to get the bouncing rhythm right. How she glows when the teacher nods in approval.

At Harkness House. With David Garvey at the piano, Miss Price sings Handel, Joseph Marx, Cilea, Barber, Hoiby, Puccini, Gershwin and spirituals with the control and authority of a performer who has conquered the international world of art. Her stage manner is impeccable, and the audience knows how to appreciate her poise as well as the warmth of her singing. A sense of sophistication binds singer and listeners.

At Harlem School. In the basement of the church, one pokes one's head into a side-room, and here are four string players, three violinists and a violist, youngsters of about 15 or 16, in front of music stands, playing Bach. They are so intense they hardly notice the intruder. Then one looks into a larger room, where, on a sizable stage, a group of girls, adolescent and pre-adolescent, in black leotards and tights are going through a Broadway show number. The talents are not equal, but here is a girl with a flair. Miss Maynor whispers that she joined the class only a few weeks ago and has made remarkable progress. Gifted or not, all the girls dance with disarming zeal.

Food, Wine, Conversation

At Harkness House. The concert is over. Having heard lovely music, the guests now wander through the house, pausing to visit with one another as they sip champagne. Downstairs in the frescoed dining room a gourmet's spread fills a huge table, catered stylishly by Joseph Baum of the Four Seasons. Mr. Baum is there a guest like the others, and he is complimented, too. Good food and wine after fine music; perfect ending to a lovely evening.

At Harlem School. The lights remain on late in the church and center. There are drama classes at night for older boys and girls with daytime jobs. The church now is a beehive of the arts. Miss Maynor regrets that she cannot take more than 400 youngsters; she points to an endless waiting list. She wishes the building planned for a site next to the church were available. Then she could accommodate hundreds more. She knows what the school means to these Harlem boys and girls. Clearly it gives unexpected purpose to their lives. For a few hours they are away from crowded, run-down, impoverished homes, struggling and reaching for expression, perhaps beauty, even careers and liberation.

After the Party

At Harkness House. The party is almost over. The ladies on the committee who have made it a success congratulate themselves, and well they might. They have netted more than $32,000, which will buy a lot of strings, scores and lessons in Harlem.

As one departs, one's head is filled with questions. How many parties will it take to get the $2-million needed for the school? Couldn't the very rich guests write checks that would make the new desperately needed building a reality? Wouldn't the others give without an evening with an artist? Are benefits with all the effort they entail the indispensable way?

I don't really object to parties; I had a good time at this one. But the Harlem School of the Arts is a life-giving oasis in a troubled, culturally arid area of our city, and I wish it could have speedier and more massive assistance, not only from party-goers but from foundations and other generous givers.

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★★ EASTERN EDITION THURSDAY, DECEMBER 28, 1967 (W)

Sounding an Upbeat in a Harlem School

By JOHN J. O'CONNOR

Scene I: "An Evening With Leontyne Price" at the Rebekah Harkness House of Ballet Arts, a luxurious town house just off Central Park on mid-Manhattan's East Side. After a superb recital of selections from Handel, Barber, Puccini and Gershwin, among other composers, the black-tie gathering of leaders from society, business and the arts is feted with a candle-lit buffet supper catered by the posh Four Seasons restaurant.

Scene II: A Negro child swinging a violin case skips down St. Nicholas Avenue in Harlem, past rows of tenements with tinseled Christmas decorations strung across dim hallways. A grand vista of the sparkling skyscrapers a couple miles away is available, but blithely ignored, as the girl goes through the door beneath the red and white sign: School of the Arts.

The connection? A short and heavy-set dynamo of a woman named Dorothy Maynor, who four years ago started music classes for a group of 20 children and who today is executive director of a bustling center for children, teen-agers and even some adults. The accomplishments of the Harlem School of the Arts Inc. have been startling enough to attract the attention—and support—of a growing number of influential people, including Miss Price, who donated her valuable services as the most sought-after soprano of the day to the $100-a-ticket benefit recital at Harkness House.

Miss Maynor is a determined missionary of thoroughly ingratiating ways. She even manages to look the part, always dressed in somewhat eccentric outfits she designed for herself about 25 years ago. These consist of dark-fabric, longish dresses and matching scarves that frame her head in a sort of hood arrangement. Her 4-foot 8-inches is topped by two large buns of black hair shooting off to either side of a silver Navajo concho above her forehead. The concho is matched by a wide bracelet and there are several handsome rings to complete the impressive effect.

Concert-goers will, of course, recognize the Maynor name from the early 1940s. The soprano was the protegee of conductor Serge Koussevitzky and went on to establish a solid career singing with most of the major U.S. orchestras, at one point being described as a home-grown Flagstad. Now Miss Maynor is in her late 50s and is married to the Rev. Dr. Shelby Rooks, pastor of St. James' Presbyterian Church. And the fact that her school is in the adjacent parish house of St. James, on the corner of 141st Street, is not entirely a coincidence.

Full House

The school itself has expanded to handling 400 pupils, the maximum possible in the present facilities—and there's a substantial list of waiting applicants. While in the beginning Miss Maynor was the sole administrator, teacher and bottle-washer, and classes were offered only in music theory, piano and voice, the staff now comprises about 40 teachers (being paid $4 an hour, well below their normal asking price) and the curriculum also lists pre-instrumental classes, instruction on the violin, viola, cello, doublebass and clarinet, choral work, art, dance and drama.

The center is nonsectarian and, although because of its location about 90% of the pupils are Negro, it is racially integrated. Most of the students attend group classes that cost 50 cents a week, Monday and Friday afternoons and all day Saturday. They can start by joining as many activities as they choose because, as Miss Maynor points out, eventually they wind up settling on just one.

If a youngster shows signs of unusual promise, private lessons can be had at a higher fee—in some cases this runs to $2.75. Largely through private donations, scholarships are available for any student who might not be able to meet all of the extra expense.

As Miss Maynor enumerates the reasons for her founding of the school, one word provides an insistent motif, a word no longer very much in vogue and likely to make even her most sympathetic listeners suppress a wince—namely, beauty. For although most people might pay proper obeisance to the concept of beauty and its necessity in the "good life," too many tend to get a bit queasy about associating it with some of the horrors of the slums, shying away from being thought either condescending or Pollyanna.

Not so, Miss Maynor. Her eyes are quite open to the antisocial behavior of a good many slum youths and adults, but she insists things could be a lot different if these people were given some indication of the beauty that's available in life, if not for the asking, then for the organized and intelligent demanding. For if these youths grow up knowing nothing but an atmosphere of broken homes, isolation and surly hostility, she asks, how can behavior other than antisocial possibly be expected of them?

One of the most distressing aspects of slum life is its nearly complete self-containment. An awareness does exist of the "outside world" but that world remains for most as unreal as the plains of Camelot. The real, determining factor is the immediate squalor of the run-down, garbage-strewn neighborhood. Film director Shirley Clarke succinctly captured this in "The Cool World," when a group of Harlem schoolchildren were herded into a bus for a trip through Manhattan. As seen through the eyes of the children, the familiar sights of the city became a movie within the movie, just as untouchable, just as exotic.

Through the arts, then, Miss Maynor wants to slip at least a touch of beauty into the lives of children who otherwise might never have had the opportunity. What distinguishes her from other would-be "do gooders" is a program with a philosophy and structure resting on solid bedrock.

Before an applicant is accepted at the school, the executive director insists on interviewing one or both of the parents (she observes that, as in most slum areas, a large percentage of the Harlem families are fatherless). Here she stresses the importance of the lessons to the child and the need for the parents to participate as much as possible. Since in most instances the child represents the first generation in the family to study, say, the violin, the parents' participation can require a hefty measure of good faith and patience.

As for costs, Miss Maynor will in needy cases reduce the normal 50-cents-a-week fee, but she sees to it that some payment is made. "If I say 10 cents a week," she says waving a finger, "I make sure I get that 10 cents." The point, she feels, is that some sacrifice must be demanded of the parents to impress on them the importance of the undertaking, and at the same time she does not want the children to be placed in the role of charity recipients. They must be made to feel and appreciate the sacrifice and interest of their parents.

And there is sacrifice involved, even at the school's bargain rates. Some of the low-income families may have more than one child wanting to attend. A few parents go along to classes themselves with their children. There is also the problem of carfare, which can come to 40 cents a day, and this is looming larger as the school's reputation spreads and children start coming from areas outside Harlem. The school has applied to city authorities for special cut-rate transit passes but so far some technicality or other has blocked that much needed solution.

Cardinal Rule

Meantime, the basement and two floors of St. James' parish house are very much alive with energetic activity. Every nook and cranny is being utilized, with some classes spilling over into the church itself. The cardinal requirement for the pupils is hard, serious work, and it seems to be strictly observed.

Miss Maynor whizzes up and down stairs with amazing agility, poking her head into the various practice rooms, dropping a compliment here, tossing a reprimand there and lending a distinct personal touch to all. Many of the instruments were donated to the school, some of them new, and they include more than 20 pianos and about 70 violins. For a low rental fee, the smaller instruments can be taken home for practicing.

The teaching staff is second to none in professional competence, recruited from universities both in the U.S. and abroad. One other criterion used by Miss Maynor is "the adaptability of the teacher to the needs of the ghetto child," the ability to identify with children not of the middle class. This particular quality was very much evidenced in the enthusiasm of the several teachers observed on one recent afternoon.

There was, for instance, the bubbling pride of Alba Martinez Prado, a pianist from Uruguay, as she listened to the piano work of Terence, who is about 10 or 11 years old. After the boy glided easily through a sonatina, the teacher announced triumphantly that he had had only two half-hour lessons. And in a ballet class conducted under the sharp eye of John Renn (the ballet class for boys gets the label "Body Building"), one or two of the girls displayed remarkable grace and poise after only a year of study.

There is also Julian, a 6-year-old piano prodigy who can repeat almost any composition he hears played. And there are others, but Miss Maynor (or Mrs. Rooks, as she is known to the students) is most concerned with the average child, with getting a "new dimension" into the ordinary life. The exceptionally gifted, she believes, will in most cases manage to do all right on their own.

The school was established in 1963 after a survey by Miss Maynor, with Board of Education cooperation, found there was a musical-training vacuum in Harlem. The staff has experimented with various methods of teaching, adopting the best available and sometimes devising its own. The dance program developers, for example, were advised by choreographer Agnes DeMille.

Early this year the school got nearly $50,000 from the New York State Council on the Arts and the National Foundation on the Arts and Humanities to set up a community repertory theater with the help of the Neighborhood Playhouse's Sanford Meisner. This brought the total annual budget to just over $100,000.

Expansion Plans

Miss Maynor is ready to expand. The nearby site for a new building has already been chosen and a drive for the necessary $2 million got under way with the Leontyne Price recital. Although that evening netted only $32,000, it was of incalculable worth in reaching people valuable both as individuals and as influences on business and the foundations.

Mrs. Vladimir Horowitz, a vice chairman of the school, is only one of the more familiar names contributing generously to its development. Visitors in the past year have included Mr. Horowitz, Cornelia Otis Skinner, Marianne Moore and the Guarneri Quartet. Miss Maynor optimistically insists most people are ready to give freely when convinced the cause is effective and serious. And if she's grateful to the larger donors, she's no less so to the one woman who sends $5 each month.

Her thesis that slum children should not be made to believe that everything beautiful is outside the community is gaining credence. There are now plans afoot to build a 1,000-seat opera house in Harlem under the direction of Gian Carlo Menotti; Robert MacBeth's New Lafayette Theater is creating another outlet for repertory playing, and the Metropolitan Museum plans a major exhibition called "Harlem on My Mind."

Most important, after a season of horrendous racial strife in this country, a visit with Miss Maynor and her happy brood of 400 provides a small but unmistakable upbeat for the start of a new year.

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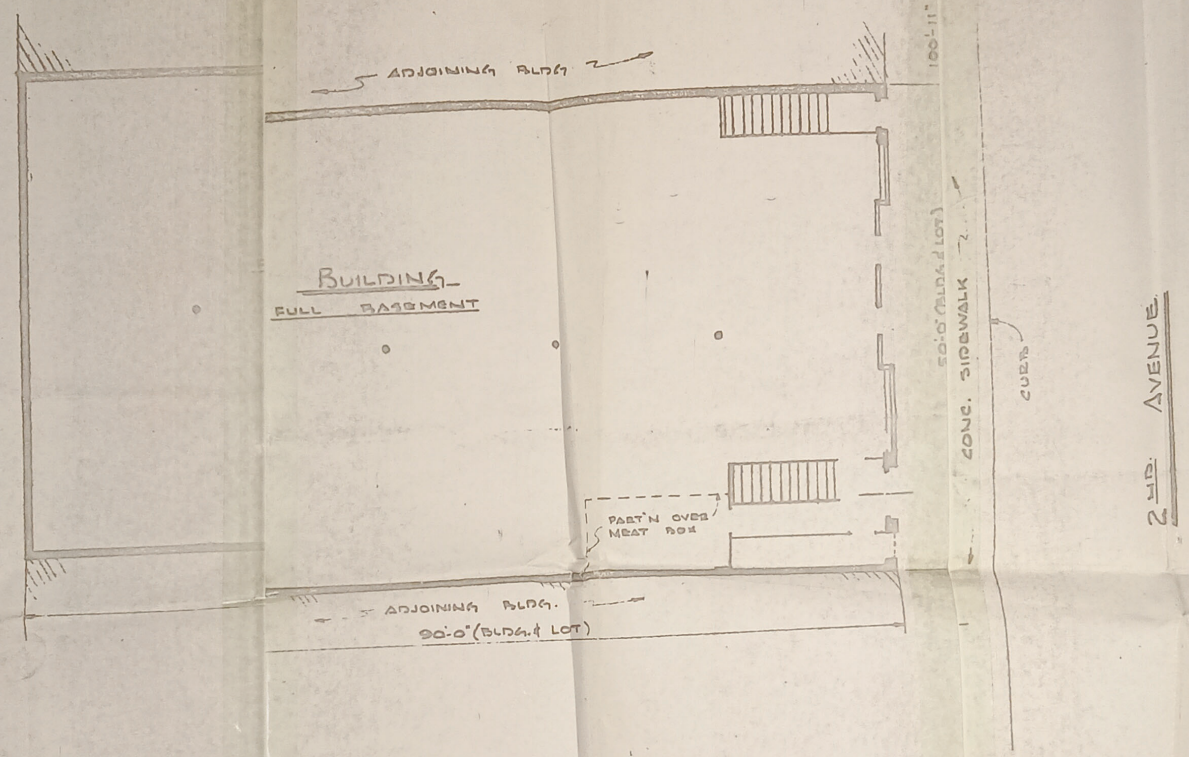

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PARKING LOT	
DEVEL'D. LAND	4,500
TOTAL LAND	4,500

TOTAL PARKING NO CARS	
	AREA IN SQ. FT.
SALES ROOM	3,700
STOCK ROOM	720
BASEMENT	4,500
MEZZANINE	
TOTAL FLOOR	9,000

LEGEND

HISTORY RECORD
PLOT PLAN
2247-2249 SECOND AVE.
NEW YORK, N.Y.
[illegible] STORES INCORPORATED
[illegible] DESIGN DEPARTMENT
[illegible] ST. JERSEY CITY, N.J.
DR. BY: [illegible] | CK. BY: [illegible] | SCALE: 1" = 10'-0"

STORE NO. 248
ZONE NO. 30
DATE 11-17-[illegible]
DWG. NO. [illegible]

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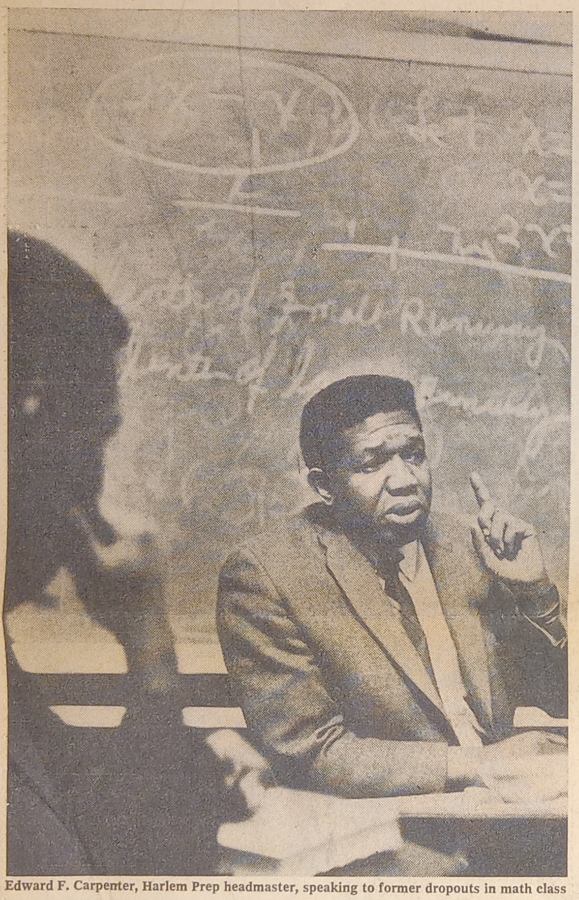
WEDNESDAY, MAY 8, 1968 The New York Times L+ 49

Harlem Prep Gives Dropouts a Door to College



Edward F. Carpenter, Harlem Prep headmaster, speaking to former dropouts in math class

By HOMER BIGART

Harlem Prep, sheltered temporarily in an armory as massive and bleak as a penitentiary and as gloomy as the Harlem slum that surrounds it, is ending its first year on a cheerful note.

Opened last October by the Urban League as a school that would take intelligent dropouts and boost them into colleges, Harlem Prep already has had 15 of its youths accepted by universities for next September.

And despite its dreary, cavernous surroundings, Harlem Prep is even acquiring some campus trappings.

Yesterday the boys were being measured for school blazers by William H. Vanderbilt, a benefactor. They picked the color, navy blue, themselves. They are contemplating school insignia, a school song and a school banner, but these probably will not be ready by graduation day, June 17.

Regents Grant Charter

Harlem Prep has been granted a provisional charter by the New York State Board of Regents, which means it can legally issue diplomas.

Its 70 students were selected from more than 300 applicants from some 23 "street academies" run by the Urban League in slum storefronts and brownstones throughout the city.

Edward F. Carpenter, the short, peppery headmaster, told visitors yesterday that at first students were ashamed to say they went to Harlem Prep.

"It had the stigma of a dropout school," explained a pupil, Anthony Hart, 19 years old, who will enter Fordham University next fall as a premedical student. "People think of the dropout as a loser."

Mr. Hart, himself a dropout from Commerce (now Brandeis) High School, said many youths became dropouts not because they lacked brains but because they were disgusted with the public school system.

"The system is lousy," he said. "Teachers have no real interest in students. To them, it's just an eight-hour job.

"Teachers have got to have it, right here," said Mr. Carpenter, placing a chubby hand over his heart. "They've got to become involved in humans; otherwise they'll never reach the black people."

Miles of heart, and small classes—these were probably the main reasons why Harlem Prep's students seemed to visitors to be models of concentration and proper deportment.

No Graffiti on Walls

No graffiti adorned the walls. And although the concrete cylinder blocks used in the construction of the basement hall picked up and magnified every spoken word, it all sounded very polite.

"I've been here a year," said Mr. Carpenter, "and I've never heard a boy swear. It's because they don't need to prove anything."

Manhattanville College provided most of the educational expertise for Harlem Prep, and three nuns from Manhattanville were the only white members on the faculty of seven.

In one corner of the hall Mother Ruth Dowd was teaching world literature to five youths. Two other classes were in progress in the same room, and the soft-voiced teacher had to contend with conflicting echoes. Yet the youths were not distracted.

The teacher said she had found some themes that gripped their imagination, such as the unjust imprisonment of Socrates and his reason for refusing to escape: Socrates upheld the laws of the state.

Oedipus 2nd Race

A student interrupted to say he was fascinated by "Oedipus Rex."

"I didn't think they wrote about that sort of thing way back when," said Murray Parson, who will enter the University of Buffalo next fall as a psychology major.

"It shows that man, psychologically, is still the same basic animal he's always been," he said. "What perturbs me: Man is aware of his problems, but can't solve them. Take a racist schoolteacher in Alabama—he knows his attitudes are wrong, but he can't shake them off."

Not all the 70 boys and girls at Harlem Prep are dropouts. Some received general diplomas from city high schools. But to Mr. Carpenter the general diplomas were worthless—no college would recognize them, he said.

At Harlem Prep, the "power subjects" are English and mathematics. The original curriculum put heavy emphasis on English, and this was further strengthened by revisions at midterm.

The most popular courses are African history and literature of the black man.

Dr. Yosef ben-Jochannan, the history teacher, a slight, intense man who wore the African Nationalist button of Marcus Garvey's Universal Negro Improvement Association on his lapel, was telling 16 students grouped around a table in a second-floor classroom that Africa, before its conquest by Europeans, was by no means inferior in culture.

"What did Europe have over Africa? Gunpowder, not superior intellect!" said the teacher, slapping his right hand on the table.

Pride Is Goal

When the class was over, Dr. ben-Jochannan said students came to him believing that Africa was "like the Tarzan movies" and that Africans "ran around with little G-strings around their groin," occasionally eating each other.

"I try to stimulate in these youngsters a sense of pride based on their ancestral heritage," he said. "The black child needs something more than George Washington, Betsy Ross and all those whites as persons to emulate.

"Each group, Irish, Germans, Poles and blacks, needs its group heroes.

"So I tell the youngsters about ancient black Egyptians, such as Inhopteh, the great physician of the Third Dynasty, who was the father of medicine long before Hippocrates.

"I tell them of three Africans most instrumental in making Christianity what it is today: Tertullian, Cyprian and Augustine. I tell them of black Roman emperors such as Septimius Severus and Caracalla."

He said that although he was an African nationalist —"I'm sort of like a Zionist" —he kept religion and politics out of the classroom. He said he was born in Ethiopia and brought up in the Hebrew religion.

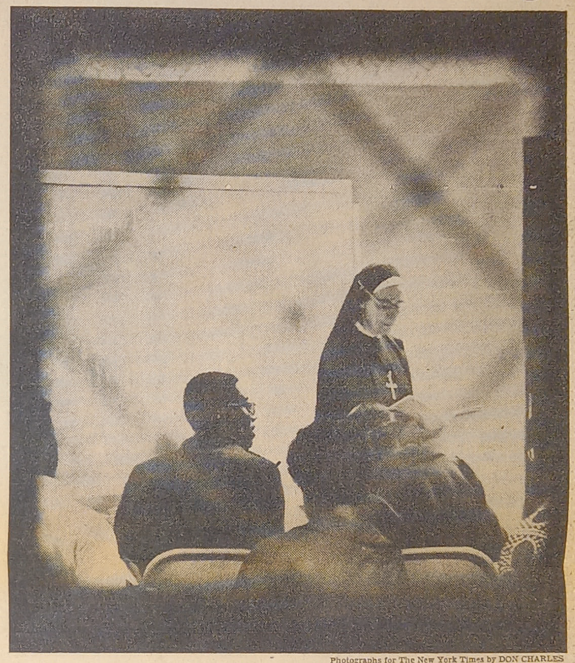
When a student asks about cannibalism, Dr. ben-Jochannan replies: A lot of unfounded rumors. Perhaps there was some ceremonial eating of flesh, he explains, but "every group of mankind did it at one time."

The armory, which is at Fifth Avenue and the Harlem River, is also used by the National Guard.

Helped by a $100,000 grant from the Sheila Mosler Foundation, Harlem Prep hopes to move by September into a former supermarket at Eighth Avenue and 136th Street.

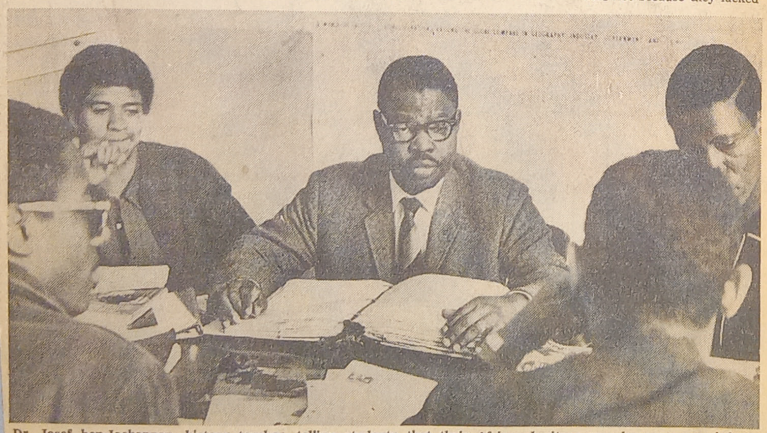
The student body will be increased to 150.

Many of the students come from families with incomes just above the poverty line. These students are paid $25 a week, provided they are punctual, attain marks of 85 per cent or better and perform certain services to the community.



Photographs for The New York Times by DON CHARLES

Seen through window, a nun from Manhattanville College instructs class in mathematics



Dr. Josef ben-Jochannan, history teacher, telling students that their African heritage was by no means inferior

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the children's art carnival

641 St. Nicholas Avenue, New York, N.Y. 10031. Tel. 234-6266 or 234-6267

Presented by The Harlem School of The Arts, created and sponsored by The Museum of Modern Art

ON ONNIE MILLAR

Onnie Millar is an instructor at the Children's Art Carnival. She was born in Harlem and raised in the Ghettos of New York City. She has no trouble identifying with "THESE CHILDREN" because she hasn't forgotten what it was like to be raised in a Ghetto, with all of it's negative aspects. She has had no formal training past past Junior High School, but through the creative process she has been able to carve a life for herself that most people who have P.H.D.s would do well to emulate.

Betty Blayton Taylor

involvement in creative activities and self education

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"THESE CHILDREN"

by Ommie Millar

Informal classes were held this summer for some of the children from the immediate neighborhood; they were idle, restless, raucous, ill-mannered and ill-clothed. What started out to be a small group who fussed and fumed over the theading of needles and the allocation of materials with much pouting and doubting soon grew to become a group of about twenty four lively, interested, (in their own cool way) excited, resourceful and creative children. They came every day in the afternoon and had to be practically forced to leave. We had all become used to the usual "run of children" who attended the sessions, had learned how to cope with the first rush to the easels and how to help them find a way to"tell their story."

The regular sessions were usually entire classes from the Public Schools, Headstart, and community centers with some independents who were registard by their parents. Counselors, aides, teachers and mothers were always present so there was some voice of authority and adherence to discipline. We had little trouble with any of the students.

"These children" who came in off the street shook the Carnival to the rafters with their noise, their anger, frustration, crude langage and disobedience. I could feel them losing favor-- we were judging them-comparing them with the nice well-behaved children of the regular classes. Every session became more and more trying, we were physically and emotionally drained. But these are the very children for whom the program was intended; we had to face up to it- they had to be salvaged. In every session I could see things happening. If you could learn to seperate the noise from the children and actually analyze what they were doing, you could see that much was accomplished.

They went out the same way they came in, loud, wrong, tired, vindictive, unappreciative, fighting and as honest as nails; their behavior had not changed a bit.. But they had added to themselves, by making SOMETHING which none of them had ever seen before. They had a tough time with it, did not want to listen to instructions, grudgingly found out after many tries that you cannot SHELLIAC WET CLAY, that this is an immutable law of nature and that neither the teacher nor society nor the police had anything to do with it. They LEARNED TO WAIT, it was amusing to hear a young convert to demonstrable law telling an "ole hard headed dummy", Man , you can't shellac that yet, that clay aint dry, right teacher"? So somthing was added to them, a beautiful mite of their own making.

There were many confrontations due partly to the fact that we had all ages(many of the children were responsible for their younger sisters and brothers during the day) Little brothers and sisters were pinched and victimized by there long exploited older kin. Another problem is the rough life these children have to endure. Did we expect them to come in off the street some with no lunch, some up half the night looking at T.V. some with fathers stabbed to death with sissors by a woman other than the mother?(this latter told in an unabashed matter of fact tone to those grouped around a table, but with much pain) Many of them come from over crowded apartments and arguing battling parents. They came to us from this to the sudden colorful "other world, new dimension" shock of the Carnival. A place where materials are thrust at you from all sides, where teachers are eager to help you, where the paint is endless where you feel free to create and

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cont.

put your soul down on paper. Surely "RULY" behavior is not upper most in their minds at this point. It is important for them to have the esteem of the group this in itself developes an unconscious self discipline in order to survive. These children only SEEM undisciplined. Because their discipline does not jive with the accepted idea of discipline, we label them as badly behaved, shake our heads and wonder how to cope with them. I belive one must give them one rule at a time. The first rule will give them entree. Let it be give and take. We should not ask so much of them who have had so much taken away ~~from them~~ already. If they want to come in, they must follow this one rule which would be to come at the time appointed and leave when the session is over. Too many rules all at once is just what they have had too much of in school, and in almost every other aspect of their lives. A simple truth about this strange thing we call life is simply that NO ONE WANTS TO BE IGNORED. If no one sees you as a person, if no one meets your eye and there isn't that full human recognition of you from another person, than how can you belive in your own reality or identity?

These children under the same situation will be doubly noisy and wearying to the teacher who cannot learn to seperate the forest from the trees. A busy interested happy group of children working in a room will be noisy and chaotic. See a child, put a child in your eye, it will keep you balanced; the child in return will give you his world to see for a little while, this will add to your life. THE CLUE HERE, IN REACHING THESE CHILDREN, IS TO LIKE THEMFIRST, AND THEN TEACH THEM. The rules will be keep out of necessity.

The projects: Making dashikis and model houses

We mentioned making dashikis and you could hear the thunder. They fell to the project, boys and girls alike. They began by drawing designs on white wiping cloth material, then sewing a simple running stitch with colored yarn. I gave the surliest, most impatient girl the hardest stitch- she did it proudly and beautifully. She took it home to sew up the sides and wore it to class the next day. There were some tightly pulled embroidery stitches, but the children went merrily on. We put everything in nice plastic bags and they were very pleased with that. Kay Brown patiently tied up all the waiting heads with"geles" They really looked beautiful, now their eyes and their skin shined in a different way. They were sombody else for a while. Someone put on an African record and before we knew it they had formed a dance group. They gave us an impromtu show, worth all the noise, bad behavior, and surliness we had been through. They inately and joyfully fell into the supple African postures. Betty ran for the camera. The lighta were hastily arranged. They made there movie debut! What they could be if more people would give them but a fraction of there sight. The next day they told everyone who wasn't at the Carnival that day, what they missed.

AFTER THE DASHIKIS; CAME THE HOUSES

They took cardboard boxes and painted and wallpapered them into lovely little rooms. Each child stuck to it until it was finished. They made roll up blinds, fireplaces, T.V.s were made first by all. There were cardboard people sitting in the chairs and plenty of comfortable looking clay furniture and large pots of flowers made from pipe cleaners. They took empty pipe cleaner boxes to make chimneys, and popsicle stick picket fences started to appear on the outside of the houses. All the while, like dissonant counter-point to the beauty forming, there are the fights, the screaming at one another, the bad looks with the rolling of eyes. (these encounters are really like dramatic ballets, with very profound communications going back and forth.) I enjoy

SAMPLE CONVERSATION BETWEEN TEACHER AND CHILD

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cont.

SAMPLE CONVERSATION BETWEEN TEACHER AND CHILD

"What are you doing Gwendolyn?" she hid the work in her hand. The other children at the table are making books with pictures. I noticed that Gwendolyn has a sample book and is looking at it. "why are you coping that book? Do your own idea." "I can't draw anything." was the reply. "Yes you can, you can write can't you?" "Yes but what I draw don't look right." "Well, you won't say anything by copying what someone else has done. Tell your own story in your own way." The sample book is quitely taken away. I remind her, using a lesson from Zen Buddha that if someone else ate the food on her plate, she would still be hungry, and there would be nothing to digest. How can copying someone else's drawing fill her up? This girl went on during the summer to create the most beautiful doll house of the entire class.

I enjoy working with these children. It is exhilarating and challenging. They run you ragged, but it is all worth it. If you can see the new shine in their eyes and see how they have come to trust us at the carnival. Everyone here dose their utmost to help them become. Let us not forget how much knowledge and vital power they bring in with them. They know enough to survive, and being Black automatically induces creative thinking.

Onnie Millar

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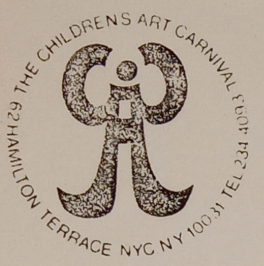

FOR IMMEDIATE RELEASE:

Children's Art Carnival Honors Its Founding Sponsors and Initiates The D'Amico Award --- An Annual Award For Individuals Who Have Contributed to Excellence In Art Education.

* * * * *

On December 6, 1978, The Children's Art Carnival hosted the first in a series of 10th Anniversary Celebrations by honoring its founding sponsors. The event was highlighted by the presentation of a new annual award for excellence in art education. This award is called the D'Amico Award in honor of the initiator of the concept of the Children's Art Carnival, Mr. Victor D'Amico.

The first award was presented to Mr. D'Amico who has, since 1937, provided inspiration, innovation, and instruction to hundreds of art educators and youth of our nation. Mr. D'Amico has been the Consulting Director of the Children's Art Carnival in Harlem since its inception. The second D'Amico Award was presented to Mrs. John D. Rockefeller, III for her dedicated assistance to the Children's Art Carnival in Harlem over the years.

Some of the other founding sponsors and friends who were present included: Mrs. Lilly Auchincloss, Mrs. Walter Hochschild, Mrs. Joanne Stern, Mr. Richard Koch of the Museum of Modern Art, Mr. George Aguirre of Exxon, Mr. Hector Montez of Chemical Bank, Mrs. Sybil Simon of the Arts and Business Council, and many others.

It was a delightful affair.