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The Mus
11 West 53 Street, New York

1970
EDIATE RELEASE

12/12/75

Original sent today by messenger
(per Elizabeth Shaw) to:

Mr. Walber
Attorney General
261 Madison Ave.
New York, NY

27th floor
TO BE LEFT WITH MISS JENNINGS

AGREEMENT RE RENOVATION OF PREMISES
KNOWN AS 62 Hamilton Terrace for
the use of THE CHILDREN'S ART
CARNIVAL.

"A Carn ...y of The Children's Art Carnival ...turday, May 23, from 11:00 A ...) P.M. About 2000 Art Carnival ...ren from the neighborhood have ...

Activit ... animated movies made by stud ... "Sesame Street" films; a sli ...d students; an exhibition of ... by the staff to demonstrate ways in which a simple home art studio can be constructed for a few dollars. At a special "Sesame Street" booth a member of the program's cast will sign photographs and distribute buttons; and a make-up artist will be on hand to turn children into "Sesame Street" personalities. The outside of the Art Carnival and the adjacent Harlem School of the Arts will be decorated with brightly colored helium-filled baloons attached to wooden horses separating the sidewalk from the street. In the enclosed outdoor area the Grant House Community Center steel band and the Youth Development Band of Arts and Culture will perform, children will make chalk murals on large rolls of paper, and free hot dogs (contributed by Sedco Foods) and Pepsi-Cola (contributed by the Pepsi-Cola Co.), cotton candy, lollypops, and bubble gum will be served to all.

Created and sponsored by The Museum of Modern Art, the Carnival serves about 2,500 children between the ages of 4 and 12. It consists of an area in which toys, peep shows, and color-design materials stimulate the children's visual, tactile and kinesthetic responses; and a studio-workshop with tables and easels and materials for making collages, constructions, mobiles, paintings, and animated films. The Carnival is located in rent-free space provided by The Harlem School of the Arts and is being

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The Museum of Modern Art

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

No. 52
May 23, 1970
FOR IMMEDIATE RELEASE

"A Carnival at the Carnival," celebrating the first anniversary of The Children's Art Carnival in Harlem, at 641 St. Nicholas Avenue, will be held Saturday, May 23, from 11:00 A.M. to 5:00 P.M., and Sunday, May 24, from 1:00 to 5:00 P.M. About 2000 Art Carnival students, aged 4 to 12, their parents, and other children from the neighborhood have been invited to participate in the two-day festival.

Activities planned for the Carnival include film screenings of animated movies made by students of the Art Carnival film workshop, as well as some "Sesame Street" films; a slide and light show prepared by the Art Carnival staff and students; an exhibition of student art works; and an "art corner" display designed by the staff to demonstrate ways in which a simple home art studio can be constructed for a few dollars. At a special "Sesame Street" booth a member of the program's cast will sign photographs and distribute buttons; and a make-up artist will be on hand to turn children into "Sesame Street" personalities. The outside of the Art Carnival and the adjacent Harlem School of the Arts will be decorated with brightly colored helium-filled baloons attached to wooden horses separating the sidewalk from the street. In the enclosed outdoor area the Grant House Community Center steel band and the Youth Development Band of Arts and Culture will perform, children will make chalk murals on large rolls of paper, and free hot dogs (contributed by Sedco Foods) and Pepsi-Cola (contributed by the Pepsi-Cola Co.), cotton candy, lollypops, and bubble gum will be served to all.

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financed by the Museum for a three-year period through contributions received from individuals and foundations. Additional funds are being sought to continue the Carnival beyond the three-year period.

The children who are enrolled in the program come from New York City Public Schools, Headstart programs, City day care centers, neighborhood churches, 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. In the case of the participating public schools in Harlem, there is a special "release-time" arrangement, which allows children to attend during regular school hours for a three-week period. After that time the children are invited to participate in the after-school sessions for three months. Children who are not enrolled in the Carnival through a group or organization 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.

The staff of seven full-time instructors, seven part-time aides, and numerous parent volunteers is headed by Betty Blayton Taylor. Mrs. Taylor is a young artist and teacher who organized art projects for young children and teenagers under the Haryou Program before her appointment as the Carnival's Executive Director.

Community Consultants to The Children's Art Carnival are Mr. Romare Bearden, Dr. Kenneth Clark, Dr. Mamie Clark, Mrs. Ida Cullen Cooper, Mrs. Jean Hutson, Mrs. Murill Kellogg, Dr. Kenneth Marshall, and Mr. Cyril Tyson. The Board of Community Advisors, which meets regularly, consists ofMrs. Odilia Campbell, Mr. Theodor Gunn, Mrs. Doris Haywood, Mrs. Kenneth Marshall, Miss Martha Norris, Mrs. Nona Pierce, Mrs. Malikah Rahman, Miss Vivian Rogers, Mrs. Joan Sandler, Mr. William Songer, Mrs. Melba Taylor, Mrs. Lydia Thaxtan, and Mr. Wendell Wray.

The Carnival, originally created by Victor D'Amico, Director of the Museum's Department of Education, was presented at The Museum of Modern Art for many years with

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outstanding success. It 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 in 1962.

* *

Additional information available from Susan Bernstein, Associate Director, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956 - 7294, 7501.

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The Museum of Modern Art

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ADVICE TO EDITOR

A Child's View of the City is the theme of a multi-media exhibit to open in Harlem, March 24, at the Children's Art Carnival, which is sponsored by The Museum of Modern Art, located at 641 St. Nicholas Ave. near 141 ST.

An inaugural ceremony will be held on Thursday, March 23, between 2:30 and 4:00 p.m., with the participation of such distinguished guests as Walter Thayer, Mrs. William S. Paley, and The Hon. Percy Sutton, Mrs. Phyllis Robinson, Deputy Commissioner, Cultural Affairs

What the child feels, thinks and observes about the city will be evident in the paintings, collages, animated movies, sculpture, three-dimensional construction, and a model city in the round, with sound effects, designed by the children, ages 7 to 14. About 125 youngsters worked for the past two months on this project. Betty Blayton Taylor, Director of the Children's Art Carnival and a recognized artist herself, supervised the children.

Mrs. Taylor believes children expressing themselves through artistic media, without censure, will become better readers, writers, scientists, mathematicians, and surely better citizens.

At the moment, the children from Central Harlem, Spanish-speaking Broadway and Washington Heights, are concentrating on their immediate environment and they see the litter, congestion, pollution; the slum landlady; the head waiter; the nameless subway riders; and, too, the signs of the times--"You Don't Have to be Jewish to Eat Levy's Bread" and "Buy Mobil."

The work we are doing in Harlem is not widely known, at least to the general public, though this exhibition marks the third birthday of the Children's Art Carnival, a pilot project followed by museums and educators inside and outside the country.

More information is enclosed, but the Carnival has to be experienced, and so we hope you send a representative to see it and the inauguration of A Child's View of the City. Children, staff and celebrities will be on hand on March 23.

For further information, contact Lillian Gerard or Mark Segal, 956-7296.

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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

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
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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

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

THE NEW YORK TIMES, SUNDAY, DECEMBER 5, 1971

A New Park Aided by the Reader's Digest Is Dedcated in Harlem

By CHARLAYNE HUNTER

Saying that "a small, friendly pocket-sized magazine" had conceived the idea of "a small, friendly pocket-sized park," Hobart Lewis, president of the Reader's Digest, dedicated a new park in Harlem yesterday.

The park, on the west side of Lenox Avenue between 139th and 140th Street, was built by the Works Progress Administration in 1938. However, according to Mrs. Ellen McGuire Wallace, a long-time resident of the area: "It just went down over the years."

As a result of a $240,000 gift from the Reader's Digest, and the persistence of people like Mrs. Wallace, the park has a new look and a new meaning.

The new 32,000-square-foot park was presented to Parks Commissioner August Heckscher, who said that the city could only afford such ventures with this kind of support from private enterprise.

Robert Williams of the Sports Foundation recalled that the park, which has 42 trees, with nearly 100 expected, "was just a barren land filled with broken glass just a few months ago."

As Mr. Heckscher and Mr. Williams were speaking, hundreds of neighborhood children flowed into the park, whose regulation-size basketball court was fully in use, with tiers for seating 500 people.

It also has a separate area for the smaller children, with sand nad a miniwall to protect them from the activities of the older children.

Other new features included benches for mothers, a parking area for baby buggies and checker tables.

To allow maximum use of the park, new lights have been installed to keep the park open 24 hours a day.

The brightest spot in the park, however, is a 90-by-14-foot mural—a blaze of reds, yellows, oranges, blues—painted by 20 neighborhood children.

Workshop Near Park

Children ranging in age from 5 to 9 worked under the direction of Betty Blayton Taylor, director of the Children's Art Carnival, a children's art workshop sponsored by the Museum of Modern Art. The workshop is near the park at 641 St. Nicholas Avenue.

Henri LeGendre, the black architect who designed the 32,000-square-foot park, which has 2 newly planted trees, said his associations with the park went back to when he attended the Frederick Douglass School—P.S. 139—directly behind the park.

"You used to find some of the biggest money games in town being played here," he said, recalling the basketball games that were played in the park. "I hope some of the guys, like Wilt Chamberlain, who used to play here, show up today."

Mr. LeGendre said what he liked most about the park was its lack of fences, which it once had, and the way the play area spills into the sidewalks, which are actually part of the park.

"I have done this because I knew what it was to be locked out of here when I was 12 years old and wanted to get in and play," he said.

FIVE EVENINGS A WEEK
MONDAY-FRIDAY

the children's art carnival

641 St. Nicholas Ave., N. Y., N.Y. 10030. Tel. 234-6266
Created by and affiliated with The Museum of Modern Art

through the specific media activities.

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

EXHIBITION OF CHILDREN'S ART WORK IN HARLEM JUNE 25

SYMBOLS: Private & Public

he theme of this year's multi-media exhibition and
n at the Children's Art Carnival, which was founded
ıd is located at 641 St. Nicholas Ave. (141st St.)
or five days through June 30, marks the end of the
dependent community educational institution and its
ducational alternative.
or of the Children's Art Carnival Research Division
Psychological Center of City College University, to-
or, Director of the Children's Art Carnival, and its
lefinite correlation between the personal graphic
other creations) of children and the relationship
munication symbols, such as letters (ABCD) and

orating with the Children's Art Carnival on a
r 1972. It is expected that this research will be
g year.
activities to reading, linguistics and social studies
rough animated movies, slides, sculpture, three-
puppetry produced by the children during the past

tes how many children have been able to make im-
ic communication after having an opportunity to
through the specific media activities.

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neth Marshall, Mr. Cyril Tyson, Mrs. Murill Kellogg.

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ADULT EVENING

art

CLASSES 1973-1974

FIVE EVENINGS A WEEK
MONDAY-FRIDAY

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PARA-PROFESSIONAL, PARENT & TEACHER TRAINING PROGRAM

EXPLORING MEDIA

by Betty Blayton Taylor
This is one credit course which involves demonstration workshops utilizing the use of photography without cameras, puppetry, and print-making, in addition to painting, clay, sculpture and collage making.
Fee: $12.50; Tuesdays, 6:00 p.m. to 8:00 p.m.
Duration: 8 weeks.

CREATIVE LEARNING

by Betty Blayton Taylor
This is a one credit course which is a combination of lecture and workshop sessions with emphasis on the meaning and usages of creativity and the ages and stages children go through.
Fee: $12.50; Thursdays, 6:00 p.m. to 8:00 p.m.
Duration: 8 weeks.

LIFE DRAWING

by Selvin E. Goldbourne
This course combines lecture-demonstrations and workshop sessions with emphasis on the human figure as an expression and reflection of nature. Formal analysis in terms of visual and structural synthesis. In depth study of specific concepts and processes. Drawing as a process of perception and projection.
Fee: $30.00; **Model Fee:** $5.00 Wednesdays & Fridays 6:00 p.m.-8:00 p.m.
Duration: 5 weeks.

SCULPTURE

by Stephen Mayo
Workshop course featuring an introduction to basic processes of sculpture; introduction to ceramics, "coil and slab" methods in the creation of pottery and sculpture. Techniques of kiln firing and glazing; introduction to casting and mold making, waste and piece molds.
Fee: $30.00; **Lab Fee:** $5.00; Thursday, Friday—6:00 p.m. to 8:00 p.m.
Duration: 5 weeks.

PHOTOGRAPHY

by Jeffrey Scott
Features demonstration and workshop sessions, an introduction to techniques of black and white photography, experimental negatives and print techniques; assignments in photographic expression and communication. A limited number of inexpensive 35mm cameras are available, however, it is advantageous if the student can supply his own camera.
Fee: $30.00; **Lab Fee:** $5.00; Monday & Tuesday; 6:00 p.m. to 8:00 p.m.
Duration: 5 weeks.

HISTORY OF THE CARNIVAL

The Children's Art Carnival is a unique program operating in Central Harlem to help young people realize, through creative activities, their own potential and desire for learning, acknowledging the fact that creative activities provide a foundation for the process of creative thinking on all levels. It is one of the first offspring of a major art museum (The Museum of Modern Art) to become an independent, creative, multi-media educational institution.

ADMISSION POLICY FOR STUDENT GROUPS:

Free sessions for public schools, headstart programs, and community centers on a yearly basis. Daily group sessions (one hour per session) ages 4 through 16 years. Maximum 30 students with adequate supervision. (Telephone 234-6266 for reservations.)

AFTER SCHOOL CHILDREN'S WORKSHOPS

Ages 8 through 16. A variety of workshops from 3:30 p.m. to 5:30 p.m.; Monday through Friday.
Saturday classes: 10:00 to 11:00 and 11:00 to 12:00 for children ages 4 through 7; 1:00 to 3:00 for children ages 8 through 16. Send in self-addressed envelope for the Carnival information sheet.

ADMISSION IS FREE FOR ALL CHILDREN

APPLICATION
(please print)

Mr.
Miss
Mrs. _____ (last) _____ (first) _____ (middle initial)

address _____ apt. no. _____

express themselves creatively through the specific media activities.

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. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor.
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APPLICATION
(please print)

Mr.
Miss _____ (last) _____ (first) _____ (middle initial)
Mrs.

_____ address _____ apt. no. _____ zip code _____ telephone

I AM INTERESTED IN THE FOLLOWING CLASSES:

EXPLORING MEDIA _____ PHOTOGRAPHY _____

CREATIVE LEARNING _____ SCULPTURE _____

LIFE DRAWING _____

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. Wendall Wray. *Ex Officio:* Miss Dorothy Maynor, Mrs. Betty Blayton Taylor.
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PUBLIC TRANSPORTATION DIRECTIONS

SUBWAY: IND: "A," "B," "CC," or "D" trains to 145th Street and St. Nicholas Avenue, walk south to 141st Street. **IRT:** Broadway local to 137th Street, walk north to 141st Street and east to St. Nicholas Avenue. **BUS:** Number 3 Convent Avenue, South & Northbound.

THE CHILDREN'S ART CARNIVAL

Director	Betty Blayton Taylor
Associate Director	Selvin E. Goldbourne
Consulting Director	Victor D'Amico
Research Director	Dr. Gilbert Voyat
Board of Trustees	Mr. Theodore Gunn Mrs. Doris Haywood Mr. Charles Hesse Mr. William B. McHenry Miss Martha Norris Mr. Thomas Sims Mr. Samuel Shaw
Community Consultants	Mr. Romare Bearden Dr. Kenneth Clark Dr. Mamie Clark Mrs. Ida Cullen Cooper Mrs. Jean Hutson
Community Advisory Board	Mr. Courtney Callender Mrs. Odilia Campbell Mrs. Mattie Goings Ms. Stella Marrs Mrs. Kenneth Marshall Mrs. Nona Pierce Mr. Douglas Pugh Mrs. Maude Robinson Mrs. Joan Sandler Mr. Harold Snedcof Mr. Joseph Thornton Mr. Wendall Wray
Founding Sponsors	Mrs. Douglas Auchincloss The Crispus Attucks Foundation Mr. Norborne Berkeley Mrs. Eleanor Clay Ford Mr. William S. Paley Miss Alida Rockefeller Mrs. John D. Rockefeller, III Mrs. Mary C. Rockefeller Mrs. Wolfgang Schoenborn Mrs. Alfred Stern The Gottesman Foundation Mr. & Mrs. Walter Hochschild Mrs. Frank Y. Larkin Mr. Gustave Levy Mr. & Mrs. John L. Loeb

ADULT EVENING

art

CLASSES 1973-1974

FIVE EVENINGS A WEEK MONDAY-FRIDAY

the children's art carnival

641 St. Nicholas Ave., N. Y., N.Y. 10030. Tel. 234-6266
Created by and affiliated with The Museum of Modern Art

DIRECTOR OF ADMISSIONS
THE CHILDREN'S ART CARNIVAL
641 St. Nicholas Avenue
New York, New York 10030

(STAMP)

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. 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 Hutson, Dr. Kenneth Marshall, Mr. Cyril Tyson, Mrs. Murill Kellogg.

(more)

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FOR IMMEDIATE RELEASE

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

EXHIBITION OF CHILDREN'S ART WORK IN HARLEM JUNE 25

SYMBOLS: Private & Public

SYMBOLS: Private & Public is the theme of this year's multi-media exhibition and Open House on June 25 in Harlem at the Children's Art Carnival, which was founded by The Museum of Modern Art, and is located at 641 St. Nicholas Ave. (141st St.)

The exhibition, on view for five days through June 30, marks the end of the Carnival's first year as an independent community educational institution and its fourth year as an innovative educational alternative.

Dr. Gilbert Voyat, Director of the Children's Art Carnival Research Division and member of the staff of the Psychological Center of City College University, together with Betty Blayton Taylor, Director of the Children's Art Carnival, and its staff believe that there is a definite correlation between the personal graphic symbols (drawing, painting and other creations) of children and the relationship of these symbols to public communicative symbols, such as letters (ABCD) and numbers (1 2 3 4).

Dr. Voyat has been collaborating with the Children's Art Carnival on a volunteer basis since September 1972. It is expected that this research will be continued throughout the coming year.

The relation of creative activities to reading, linguistics and social studies is graphically demonstrated through animated movies, slides, sculpture, three-dimensional constructions and puppetry produced by the children during the past year.

This exhibition demonstrates how many children have been able to make important break-throughs in public communication after having an opportunity to express themselves creatively through the specific media activities.

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(more)

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The Open House will be highlighted by a representative from Instructor Magazine which is honoring the Carnival as an award-winning educational program for the year 1972-73.

Open House June 25, 11 am to 4 pm. More information is enclosed, but the Carnival has to be experienced and we hope you will send a representative to see it.

June 18, 1973

* *
Additional information available from Betty Blayton Taylor, Director, Children's Art Carnival, 641 St. Nicholas Ave., New York, NY 10030. Phone: (212) 234-6266.
* *

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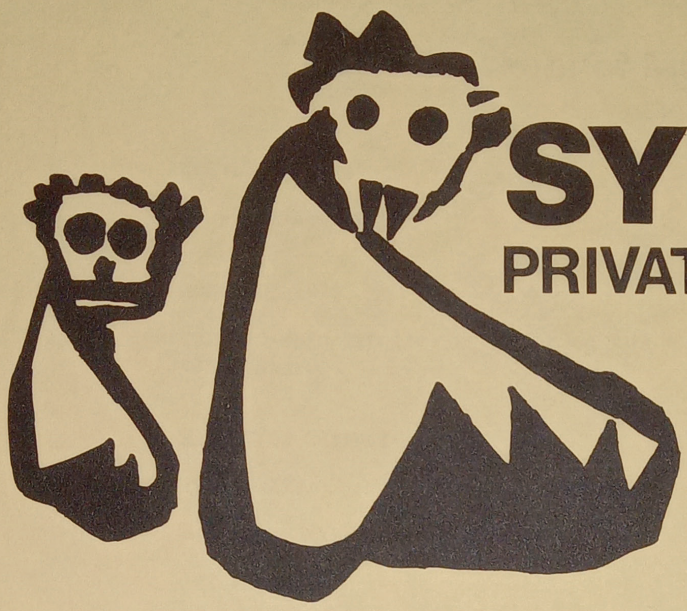

SYMBOLS
PRIVATE & PUBLIC

THE CHILDREN'S ART CARNIVAL'S ANNUAL MULTI-MEDIA EXHIBITION* -OPEN HOUSE

*Featuring The Board Education Title 1 Program

641 ST. NICHOLAS AVE. (NEAR 141 ST.)
RECEPTION-MONDAY JUNE 25th
FREE REFRESHMENTS 11AM UNTIL
4PM OPEN HOUSE THRU JUNE 29th
11AM UNTIL 2PM

THE PUBLIC IS INVITED-ADMISSION FREE

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childrens Art Carnival

The Museum of Modern Art

To Elizabeth Shaw

From Joan Wallace

Date June 30, 1971

Re THE ATTACHED RELEASE, CHILDRENS'STREET FESTIVAL, WAS SENT TO THE FOLLOWING OUTLETS:

MANHATTEN TRIBUNE

THE HERALD

MANHATTEN ALMANAC

THE VOICE

NEW YORK DAILY NEWS

BETTY BLAYTON TAYLOR

WINS

WLIB AM & FM

WNEW TV

BILL MOORE - CABLE TV

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The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 76
FOR RELASE ON OR AFTER
JULY 11, 1971

CHILDRENS' STREET FESTIVAL

The Childrens' Art Carnival will hold its second annual Street Festival in St. Nicholas Park at 141 Street and St. Nicholas Avenue, Sunday July 18 from 11 a.m. until 5 p.m. In the event of rain the Festival will be held July 25. Tickets, 10 cents for children and 50 cents for adults, may be purchased at the entrance gate. A Ticket will entitle each person to participate in all activities and receive one one hot dog and one soda.

Entertainment will be provided by Ike and his African Drummers, Grant Street Community Center Steel Band and The Arts and Cultural Pre-vocational Academy of Central Harlem Band.

There will be creative activities for young and old including building play sculpture for the park, painting large murals for the childrens' ward of a local hospital and decorating ballons.

Participants will also be invited to have their fortures told, listen to stories in the story tent and participate in pogo stick, frisby and jump rope contests. There will be over sixteen activities in all.

The Childrens' Art Carnival provides art instruction for 150 children a day. It is a non profit community facility sponsored by The Museum of Modern Art.

****

Additional information available from Joan Wallace, Coordinator of Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, Ny 10019.
Phone: (212) 956-7297, -7501

****

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Children's Art Carnival Street Festival

The Museum of Modern Art

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

NO. 87
JULY 14, 1971

EVENT: CHILDREN'S STREET FESTIVAL

PLACE: ST. NICHOLAS PARK AT 141 STREET & ST. NICHOLAS AVENUE

DATE: SUNDAY, JULY 18, 1971 (rain date: Sunday, July 25, 1971)

TIME: 11 a.m. until 5 p.m.

The Children's Art Carnival, in Harlem, will hold its second annual Street Festival. Entertainment will be provided by Ike and his African Drummers, Grant Street Community Center Steel Band, and The Arts and Cultural Pre-vocational Academy of Central Harlem Band.

CHILDREN'S CREATIVE ACTIVITIES: Building play sculpture for the park, making papier-mâché animals, decorating balloons, painting large murals for the childrens ward of a local hospital.

CONTESTS: Pogo stick, jump rope, hit the clown with the ball, guess the weight, frisby, bobbing for apples and plums, dress-up and tug-of-war.

OTHER: There will be a fortune teller's tent and a story telling tent.

The Childrens Art Carnival provides instruction for approximately 750 children a week in painting, collage, sculpture, figure drawing, animated film-making, sewing and printmaking. It is a non-profit community facility sponsored by The Museum of Modern Art and directed by artist Betty Blayton Taylor.

****

For additional information contact Joan Wallace, Coordinator of Press Services and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 St., New York, NY. Telephone: (212) 956-7297

****

This was hand delivered to: WCBS TV, WNBC-TV, WOR TV, WABC TV, WNEW TV, WPIX TV.

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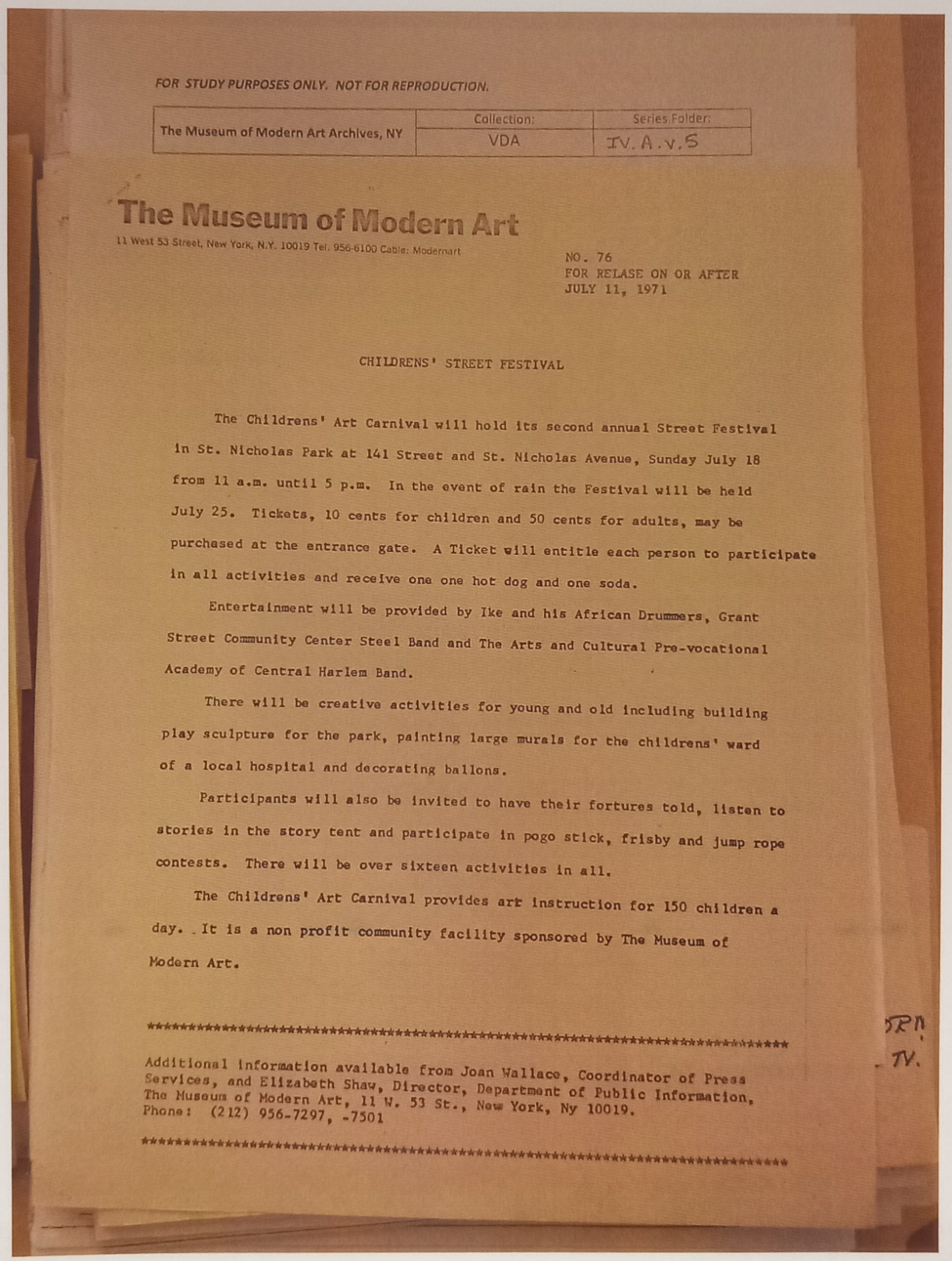

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The Museum of Modern Art

To Whom it may concern in the Public Information Staff

From Garry and Susan

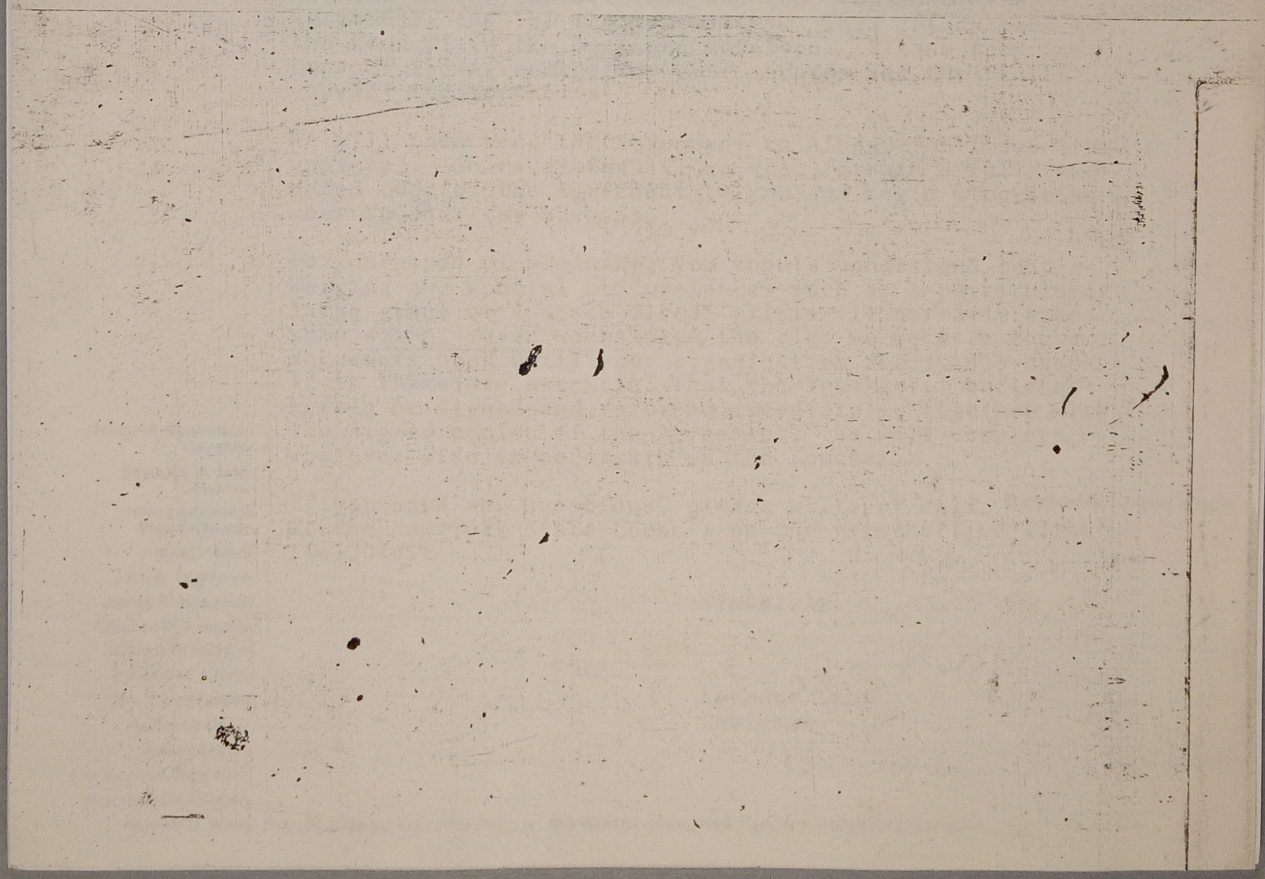
Date March 27, 1969

Re Children's Art Carnival

The following press attended the opening of the Carnival on March 27th:

Charles Hobson - ABC
Harry Gilroy - NY TIMES
Norma Rogers - FREEDOMWAYS
Norma Asnes - MANHATTAN TRIBUEN (took photos)
Diane Thompson - AMSTERDAM NEWS
Tex Harris (photog.) - AMSTERDAM NEWS
Bill Sauro (photog.) - NY TIMES

gg



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NYSCA

New York State Council on the Arts

13,000 - Salaries
2,000 - Supplies
15,000. amount of Grant

The Children's Art Carnival
641 St. Nicholas Ave.
New York, New York

Gentlemen:

I am pleased to inform you that the New York State Council on the Arts has responded favorably to your organization's request for assistance.

Enclosed you will find (a) one original and five copies of the New York State Council on the Arts Cultural Services Agreement, (b) New York State Standard Voucher(s), and (c) one self-addressed envelope.

If the terms of the Agreement are satisfactory to your organization, would you please sign at the places indicated on (a) the original and four copies of the Agreement, and (b) the Voucher(s). Then return them to the Council in the enclosed envelope. Please keep one copy of the Agreement for your records and the "PAYEE" copy of the Voucher(s).

We will then send the Agreement to Albany for final State approval. On receiving it, we will forward a fully executed copy of the Agreement to you and begin processing your Voucher for payment.

For purposes of planning, you should understand that--barring any special circumstances such as a particularly large grant or a State fiscal crisis--it normally takes some six or seven weeks from the time we receive these documents back until your organization receives a check. It is therefore essential that the Voucher(s) enclosed herein be signed and returned immediately, together with the signed copies of the Agreement. We will complete whatever else is necessary on the Voucher.

If you have any questions, please write or call Barbara Lawrence at the New York State Council on the Arts' office (212) 586-2040.

Sincerely,

Seymour Knox

Seymour Knox
Chairman

72-4

Nelson A. Rockefeller *Governor*
Seymour H. Knox *Chairman*
Henry Allen Moe *Vice-Chairman*
Max L. Arons
John B. Hightower
James R. Houghton
Thomas P. F. Hoving
William R. Hudgins
Edward M. Kresky
Mrs. David Levene
Arthur Levitt, Jr.
Alwin Nikolais
Frederick W. Richmond
Mrs. Richard Rodgers
Andrew D. Wolfe

Eric Larrabee, *Executive Director*, 250 West 57 Street, New York, N.Y. 10019 (212) 586-2040

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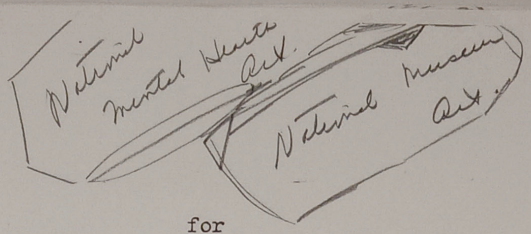

for

THE COMMUNICATION-ARTS PRODUCTION COMPANY
- A DIVISION OF THE CHILDREN'S ART CARNIVAL

HISTORY

The idea for this program was first postulated in 1964 by Mr. Rheet Taylor in a meeting of Staff supervisors of the Arts and Cultural Division of Haryou-Act which was headed by Mr. Julian Euell and of which Betty Blayton Taylor was also a member. However, Haryou-Act was a federally funded program and as such was not capable of developing income producing projects, therefore, it never came into being.

In the winter of 1971, Mr. Vernon Dane and Mr. Albert James of the National Parks Department approached the Children's Art Carnival with a request for the Carnival to design a community-based program in the arts that would be suitable for operation in the Hamilton Grange Memorial House. This was done, (and the budget) was written and sent to Washington, D.C., with the idea that the program would begin in July of 1971. To date, all monies for new programming on the Federal level have been frozen and it is feared that these monies will not be forthcoming in the near future. However, permission for use of some areas of the Hamilton Grange Memorial House has been granted, a telephone has been ordered, and office space is now available, as well as two rooms which can be used for the Young Composers and the Young Writers.

It is agreed that the basement, which contains six large rooms, a bath, and a kitchen, will be turned over to the Carnival as soon as its

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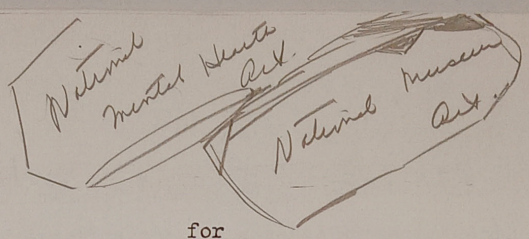

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maintenance man, who is now retired, has found other suitable housing. The major portion of the 2nd floor will not be available for use because of the Fire Department's regulations concerning fire escapes for two-story wood frame houses. Therefore, until such time as the basement becomes available, the Young Filmmakers and the Animation Illustrators will use the present facilities of the Carnival, two blocks away, Ideally all five units should be under one roof, but until that is possible, it has been agreed that we should proceed with this arrangement. (One positive aspect of this is that the Carnival would be getting maximum use of its present facility.)

EXPLANATION OF PROGRAM

This is a professional training and commercial production program based on a ~~two~~ 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:

1. The Young Composers and Band
2. The Young Writers
3. The Young Filmmakers
4. The Young Animators-Illustrators
5. The Young Advertising 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 be sold either independently 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-producing, self-help program.

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THE STAFF

Each unit will be supervised by a professionally competent instructor, chosen by the program's production director. Qualifications for the instructors will be practical, professional experience in the chosen area and demonstrated ability to transfer that knowledge, skill and professional attitude to the young people with whom they will be working.

The Staff will be composed of a production director, five instructors and several visiting consultants.

THE ELIGIBLE STUDENTS

The students who participate in this program will range from 14 to 21 years of age. They will have already attained a certain level of competence in the area in which they will be involved.

We feel that a great many of the accomplished students from the Harlem School of the Arts will be eager to enroll in this program, for it will provide a performing outlet for their talents and thereby enhance their achievements. In addition to this, we will draw young people who have had contact with the Carnival, some of whom live in the immediate area. Each child will be auditioned or interviewed in order to assure the necessary level of development.

VISITING CONSULTANTS

Lecture-demonstrations by highly accomplished personalities in related fields will be performed periodically. The individuals invited will have extremely unique experiences to share with the youth. It is hoped that many of these sessions will be volunteered.

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RESEARCH AND DEVELOPMENT

The staff of the Communication-Arts Production Company, together with the staff of the Children's Art Carnival, will form the nucleus of the Carnival's research components, developing materials for use by other organizations and creating educational materials for use in schools and universities. This aspect of the Carnival's program will be designed to explore all areas of creativity as an integral part of people's lives. The major emphasis will be to create programs for mass communication, using the Carnival and other educational facilities as a testing ground for methods of fostering creative thinking in children. The Research and Development Program is an outgrowth of our desire to establish creativity as a necessary component of the educational system. A series of projects concerned with creative thinking through mass media education will be developed.

The Research and Development Program will also incorporate qualified persons who are actively involved in innovative methods of teaching the arts. This program will encompass all areas of the arts, including television. The work done through the research component will be on a consulting basis. The Carnival's Staff, the Staff of the Communication-Arts Production Company and Visiting Consultants will be asked to develop papers, research materials, etc., to begin to develop a body of work that will become available to the public.

We continue to receive many requests for information and organizational materials, as well as requests to travel to other institutions to help them to develop plans for programs similar to the Carnival's.

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Regrettably, these requests have had to be turned down, but with the creation of the Research and Development Program, the Carnival will be in a better position to act as a consulting service for other interested organizations.

INCOME PRODUCTION

Inasmuch as this will be a training program with a product goal, a mechanism will be devised for income production for both the Communication-Arts Production Company's self-perpetuation and additional funding for the Children's Art Carnival.

The Carnival will, in essence, be the producer. As such, it will own all copyrights on the material that is produced by the Communication-Arts Production Company and thereby be entitled to the production royalties, where appropriate, of all marketable products or it may occasionally sell and design outright to a manufacturer. The young people involved would be entitled to such revenues as the musician's fees, the composer's royalties, the writer's royalties, etc., as with any commercial production business.

The Carnival's attorney will be instrumental in preparing the proper design for this aspect of the program. The young people will not only receive training, but first-hand knowledge of how a real production company operates. They will become familiar with what is necessary in regard to self-discipline and the elements involved in meeting deadlines (an area that is crucial to any production operation). In addition to this, each young person will, after a given period, be made responsible

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for tutoring at least one other young person in his particular skill. The knowledge that each participant is an integral part of the program's continuance, in addition to providing financial assistance to the Children's Art Carnival, is another important incentive for the successful production of products, giving each young person a sense of responsibility and belonging.

It is honestly believed that this program willbe self-supporting in three years, allowing for training, production and the release of several marketable products and a margin of return. It is even conceivable that the entire amount needed for three years may not be necessary, in which case any advanced funding arrangements would be cancelled.

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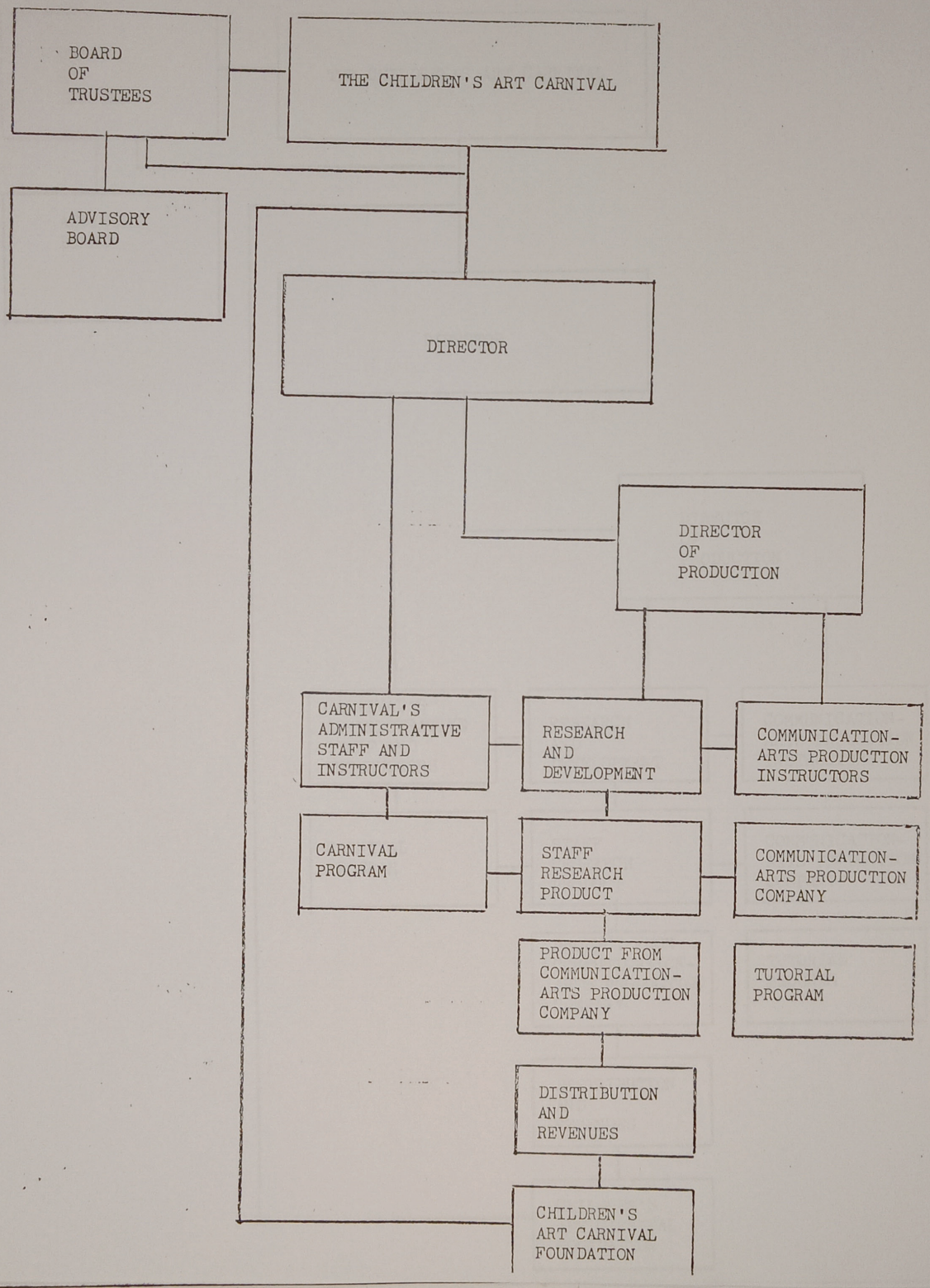

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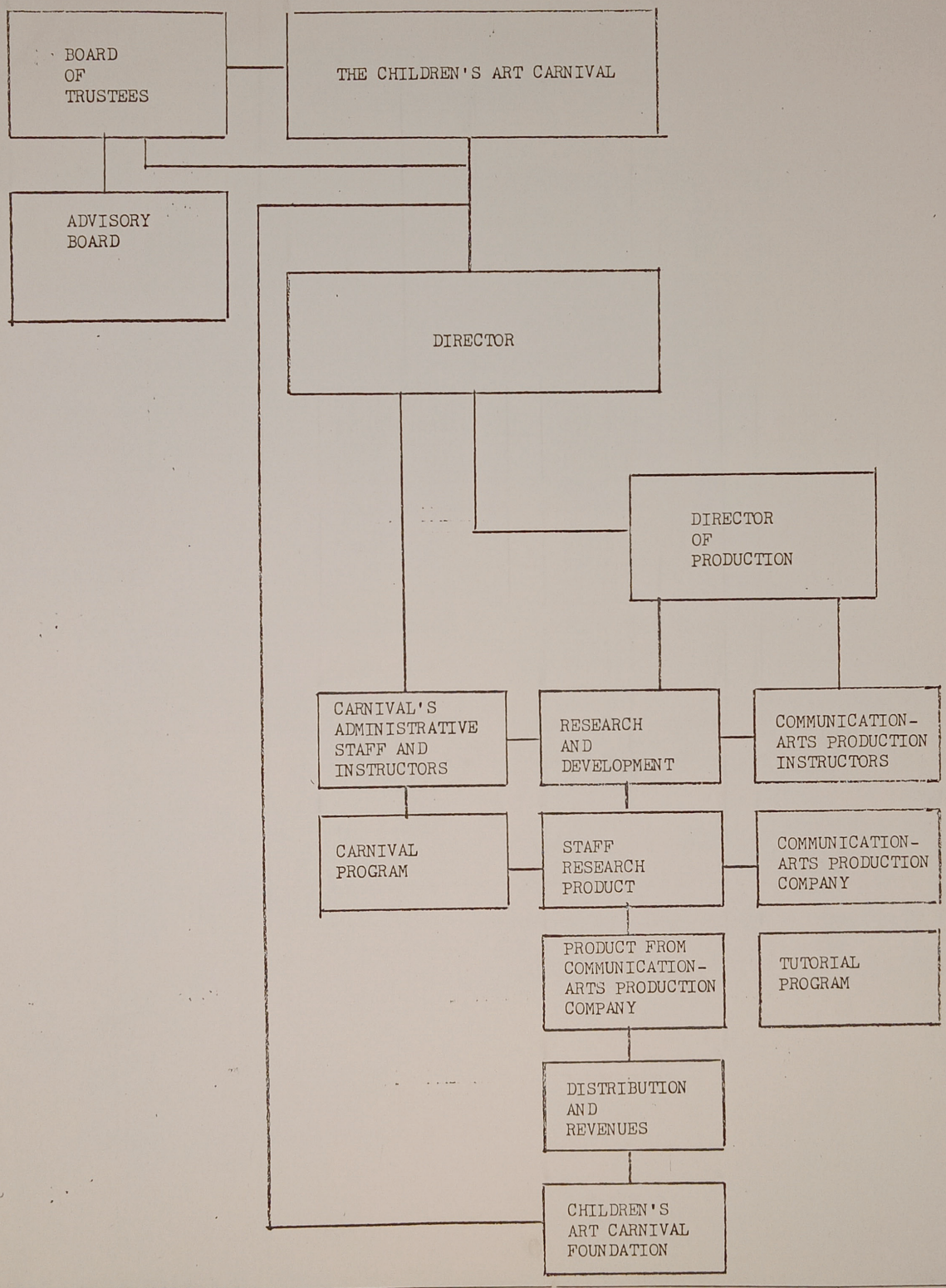

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BUDGET REQUIREMENTS

SALARIES	FIRST YEAR	SECOND YEAR	THIRD YEAR*
Production Director	$10,000.00	$10,500.00	$10,500.00
5 Instructors - Part-time @ $100 a week	26,000.00	39,000.00	39,000.00
One Part-time Secretary	4,000.00	4,200.00	4,200.00
Telephone Answering Service	200.00	200.00	200.00
Telephone @ $50.00 a month	600.00	600.00	600.00
Office Supplies	500.00	500.00	500.00
Benefits	4,400.00	5,907.00	5,907.00
WORKSHOPS			
1. 19 Instruments including synthesizer	9,000.00	-	-
2. 16mm Film Equipment	10,000.00	-	-
3. Film, Film Processing, Sound Stripping and Duplication	15,000.00	15,000.00	15,000.00
4. Animation/Illustration Supplies	3,000.00	3,000.00	3,000.00
5. Composition and Writing Supplies Including Typewriters and A Music Typewriter	3,000.00	3,000.00	3,000.00
6. Production ready equipment for book dummies - cold press, photostats, etc.	10,000.00	10,000.00	10,000.00
TOTAL	$95,520.00	$81,907.00	$81,907.00*

*NO INCREASE UNLESS INCOME HAS BEEN PRODUCED

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— Memorandum

To

From Elizabeth Shaw

Date

Re

file—
Harlem Carnival-TV

TENTATIVE TITLE

"LET'S GO TO THE CARNIVAL"

program's sole purpose is to
AND INSTRUCT THE Child IN THE
OF CREATIVITY.

IN SO MUCH AS IT ENGAGES The
TURAL CURIOSITY, MAKES IT A highly Feasible
INSTRUCTION for A Mass Media Childrens
program.

e MANY Creative CONCEPTS Which
CAN be Communicated Through The MEDIUM
OF TELEVISION That IN Many WAYS Would
be FAR Superior IN IT'S INSTRUCTIVE AND
VISUAL COMPONENTS THAN EVEN PERSONAL
OR Group INSTRUCTION.

(a) NOT ONLY MUST The program MOTIVATE the
Child TO engage IN Creative Activities
BUT the program ITSELF MUST BE
Creative.

(b) TO This End SPECIALLY Composed poetry
MUSIC INSTRUCTIONS With RELEVANT
VISUAL MATERIALS Will be USED AS
An EMOTIVE DEVICE TO INSTRUCT the
Child IN The Components OF Creativity
BUT Will Futhermore Function as a Novel
And Very Important MNEMONIC (Memory)
DEVICE.

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"LET'S GO TO THE CARNIVAL"

Purpose (I) The T.V. program's sole purpose is to MOTIVATE AND INSTRUCT THE Child IN THE process OF CREATIVITY.

@ Creativity IN So Much AS IT ENGAGES The Child's natural Curiosity, MAKES ITA highly Feasible form of Instruction for A Mass Media Childrens Television program.

(b) There are MANY Creative CONCEPTS Which CAN be Communicated Through The MEDIUM OF TELEVISION That IN Many WAYS Would be FAR Superior IN IT'S INSTRUCTIVE AND VISUAL COMPONENTS THAN EVEN PERSONAL OR Group Instruction.

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(E) ALL INSTRUCTIVE AND ENTERTAINMENT SEGMENTS of the program will be BASED ON The Following questions of Great importantance to Children. "WHAT IS..."? "WHY IS...?" "HOW TO..?"

(F) The answers TO these questions and what They refer to will determine the form and Substance of EACH Segment of the program SERIES

II EACH program will Have as its NATUEAL by Product:

1- Recordings of Songs and poetry Relating to What is? Why is? and How To? Concepts

2- An INSTRUCTION guide BASED ON EACH Segment will be published as a Follow up. The guide will be BASED ON The WHAT is? Why is? AND How To-problems. IT Will Naturally be Fully Illustrated And will ALSO USE poetry as an INSTRUCTIVE AND ENTERTaining MNEMONIC (MEMORY) DEVICE. THE Children's Guides and RECORDINGS Will be Concieved So THAT all CAUTAL

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(Visual INSTRUCTIONS and ENTERTAINMENTS Compliment EACH OTHER EDUCATIONALLY.

3. A TEACHER PARENT GUIDE WILL ALSO be PUBLISHED

4. "DO IT KITS" CONTAINING NECESSARY MATERIALS For CREATIVE ACTIVITIES Will be made AVAILABLE IN THOSE RARE INSTANCES When SUCH MATERIALS AS USED IN THE TELEVISION SEGMENTS ARE NOT generally AVAILABLE IN the Home.

THE ENORMOUS POSSIBILITIES OF Reproducing the PROGRAMS ON E.V.R. CATRIDGES And Films Will be of Great Value as a means of promulgating The Approach of the CARNIVAL TO Teaching Creativity to Children, and education ON A NATIONAL BASIS.

III SERIOUS Attention Should be given TO The CARNIVAL'S POTENTIAL involvement IN MASS MEDIA CREATIVE ARTS EDUCATION as well as Groups and INDIVIDUAL Instructions IN CARNIVAL Sponcered

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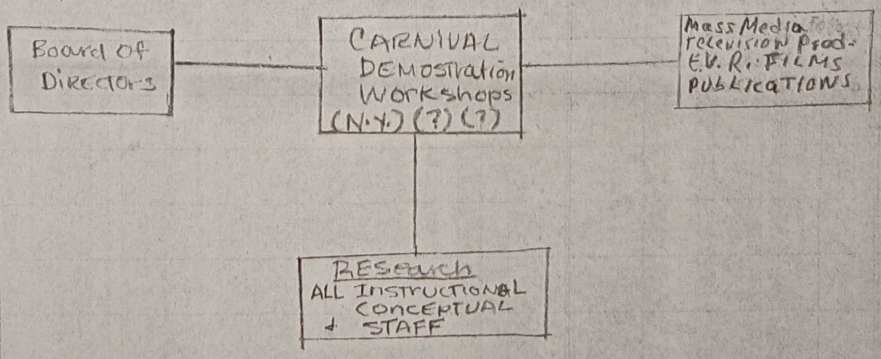
And CARNIVAL RELATED WORKSHOPS.

To This end the following PROCEDURE OF FUNDING, EXPOSURE And Development of the CARNIVAL is Recommended.

1- The CARNIVAL Should have a RESEACH Component that will explore Ways And Means of DEVELOPING NEW CONCEPTS IN Children's EDUCATION IN THE ARTS - IN MASS MEDIA Demonstrations And Workshops.

2. DEMONSTRATION Workshops SHould be KEPT TO A MINIMUM, HOWEVER The CARNIVAL Will Provide Research And ADVISORY SERVICES TO Those groups OR INSTITUTIONS Who Express a DESIRE to develop there own Workshops based ON The CARNIVALS INTRINSIC Approach TO ART EDUCATION



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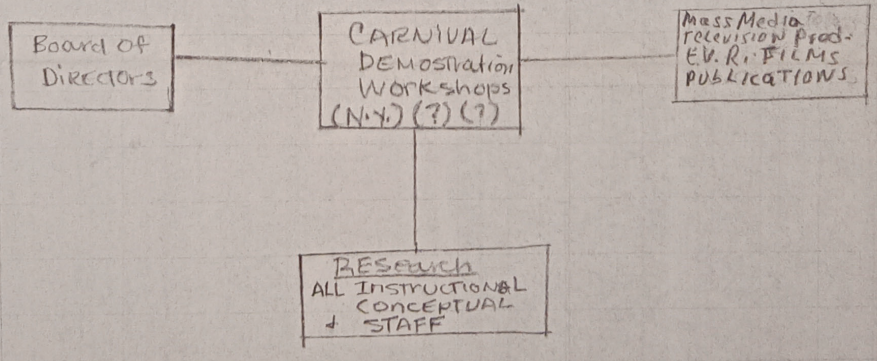

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1st DRAFT

M. Weiler Jr.

PROPOSAL FOR A CHILDREN'S ART CARNIVAL TELEVISON WORKSHOP

Organized and written by Betty Blayton Taylor

General Goals

I. A program designed for a multiple creative instructional role, through the uses of T.V., E.V.R. (Electronic Vedio Recording) Records, Tapes and Books.

II. A program designed to diseminate information on the Art Carnival"s approach to the creative aspects of learning through the use of the Visual arts.

III. A program to provide information to other organizations and groups in order to initiate simular programs, nation wide.

IV. A program designed to raise funds to support the Children's Art Carnival and to begin to generate other Carnivals.

Philosophical and Theoretical Concepts

I. The primary aim of creative teaching is to teach the child to teach himself.

II. Art as a way of life

III. The ability to create is the key to a more possitive productive life. It enables the child to begin to see things for what they actually are, thus giving them the ability to imagin what they could possibly become. By stimulating the childs imagination you strenghten his will to make things change as a result of his own creative thinking, for thinking is indeed a creative act. this then is the oposit of beeing told what somthing is and having to except it as unalterable, or incapable of change, as is the case in most of the teaching that is done in our educational system today.

III. Eight Basic Aspects of creative thinking (as agreed upon by most art Educato

1. Sensitivity to problems, to attitudes and feelings of others and to the experiences of living, listening and by so doing hearing looking and by so doing seeing, touching and by so doing feeling.

2. Fluency, the ability to produce a large number of ideas in a short period of time, to think freely and clearly, and rapidly

frustrated and inexpatable of action

3. Flexibility, to be able to adjust quickly to new situations, the oposit of being (stuck in a rut) being able to adjust to the unexpected or accidental and to be able to take advantage of it.

4. Originality, the ability to think of new and novel approaches or responses, the oposit of excepting the usual or accepted.

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Pl. make fresh

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2.

5. Redefining and reorganizing , to be able to rearrange ideas and change the uses or function of an object. (to make somthing from nothing or what would be concitered nothing)

6. To Abstract, the skill of analyzing the various parts of a problem or seeing specific relationships.

7. To Synthesize, to combine several elements into a new whole.

8. To Organize, to put parts together in a meaningful way.

Basic form

Mass communications for children, to present creative concepts, through the use of a original free approach.

I. The Childrens Art Carnival Television Workshop

a. "Lets Go TO the Art Carnival" an hour long televion program designed to service children 7 through 13 years of age, to be presented between the hours of 4:00 and 6:00p.m.

b. The reproduction of educational tools as by products of the T.V. progra

1. a childs guide with poetic instructions, for the purpose of follow through by the child.

2. a parent teacher's guide for the purpos of follow through

3. Records

4. Tapes

5. E.V.R. (Electronic vedio recording)

Specific Goals

A TOTAL CREATIVE EXPERIENCE OF AUDIO - VISUAL LEARNING THROUGH CREATIVE ACTIVITIES.

1. To establish art as an integral part of every day life, to encompass all areas of living creatively, at home, in school and in every aspect of ones daily existance.

2. To develop the creative peocess through the uses of painting, collage sculptur and illustrated stories.

3. To entertain through the uses of dynamic (mnemonic) and dramatic visuals, with the use of poetry and music as memory devices. To prceed on the basis of that which is most enjoyable is most memorible. (also)

4. To have the child obsorbe both the expected and the unexpected. (presenting the formular in a novel way without confusing the child.

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Thechniques

1. What Is and How To
   a. to give concepts of what is(explainations of what things actually are as we know it to be.)
   b. to demonstrate what things could possible become.

2. Instructions will be given poeticly

3. Music will be an integral part of the total programing. The series will have it's own sound, contemporary sounds designed to captivate both the child and the adult.

4. All segments will be filmed, there will be no live performances.

5. Instructional materials can in some instances be pulled from existing films. (Calders demenstration of his circus and it's people)

6. Entertainers and professional artist will be asked to demonstrate certain areas in which they are expert, (all aspests of the arts will be used as demonstration devices) Examples: James Brown might be invited to explain rythum, Arther Mitchel or Cassus Clay might be asked to demonstrate movement, Picasso might be asked to explain construction, Romeared Bearden to explain collage etc.

7. A forum should be established consisting of creative people who are capable of conceptualizing and dealing with problems of stimulating creative activities in all children, in addition to the special problems of the creative child.

Tentitive Ideas for Basic Program Format

1. Each segment will open with views from the Children's Art Carnival (close ups of the children at work and finished projects)

2, Each segment will deal with art as a way of life. " what would you do if someone had not created these things for you?"
   a. the city block
   b. silverware
   c. furniture
   e, household utilities etc.

What the Child Can do to enrich his own life

3. Each segment will deal with some segment of fine art." Art speaks to you" (emotional reactions to fine art)(each person will react differ

To touch that thing you cannot see
the painter wets his brush
and feels like me.

To hear that sound that cant be heard
the painter wets his brush
and paints the word

Individual instructional section

Everyone can create for what it is , is what you are or what it is you want to be.

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Thechniques

1. What Is and How To
   a. to give concepts of what is(explainations of what things actually are, as we know it to be.)
   b. to demonstrate what things could possible become.

2. Instructions will be given poeticly

3. Music will be an integral part of the total programing. The series will have it's own sound, contemporary sounds designed to captivate both the child and the adult.

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1. Each segment will deal with some aspect of color. What would it be like if all the world were black and white. (this segment will be done with stark black and white images rather than shades of gray to insure a dynamic effect on black and white T.V.

   a. color in nature
   b. color in animals
   c. color in the sky
   d. color in the sea
   f. color in man
   g. color in fabric. etc.
   h. color magic (mixing colors) to include materials and how to get them.

2. Easch segment will deal with some aspect op painting. Let s take a walk with a brush.
   a. to paint a though
   b. to paint a sight
   c. to paint the rythum of a beat
   d. to paint the movement of a dance
   e. to paint a thing that you might like

3. Each segment will deal with some aspect of collage. " Sissors and glue odd scraps and you" to include materials needed and how to get them.

   a. The textured collage
   b. the collage print
   c. the collage construction
   e. the collage mobile

4. Each segment will deal with some aspect of modeling clay or clay dough. to include materials needed and how to get them.

   a. Visual observations (faces, places and things)
   b. Sensory observations (monsters, acting out of dreams and the imaginary world to reduce fears)

5. Each segment will deal with some aspect of sensory preception.
   How do you feel -------- Do you feel what I feel
   How do you see --------- Do you see what I see
   How do you hear -------- Do you hear what I hear

   Emphasizing the fact that people don't always feel, see , and hear the same things in the same way.

6. Each aspect will deal with some aspect of problem solving.
   What would you do if this had happened to you?
   Using creative approaches to solve some of the nottie problems of a childs every day life.

7. There will be a special section on drawing and writting stories.
   "I can write a storie and so can you."
   This segment is intended to incourage creative writing and develope reading skills through the use of the childs own pictures and the words they use to decribe them.

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4.

Betty Blayton Taylor

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AGREEMENT

made this NINTH day of NOVEMBER in the year of Nineteen Hundred and SEVENTY-THREE

BETWEEN THE CHILDRENS ART CARNIVAL

the Owner and

Bruck & Franzese Engineering and Architectural Services. Hereinafter referred to as B & F.

It is the intention of the Owner to renovate the premises known as 62 Hamilton Terrace for the use of The Children's Art Carnival.

hereinafter referred to as the Project

The Owner and B & F agree as set forth below.

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I. B & F shall provide professional services for the Project in accordance with the Terms and Conditions of this Agreement.

II. THE OWNER shall compensate B & F, in accordance with the Terms and Conditions of this Agreement, as follows:

a. FOR B & F's BASIC SERVICES, as described in Paragraph 1.1, Basic Compensation computed at the following percentages of the Construction Cost, as defined in Article 3, for portions of the Project to be awarded under

A Single Stipulated Sum Contract $ 75,000.00 *
per cent (10 %) = $ 7,500.00

Separate Stipulated Sum Contracts $
per cent (%) = $

A Single Cost Plus Fee Contract $
per cent (%) = $

Separate Cost Plus Fee Contracts $
per cent (%) = $

AN INITIAL PAYMENT OF fifteen hundred dollars ($1,5000.00) shall be made upon the execution of this Agreement and credited to the Owner's account.

b. FOR B & F's ADDITIONAL SERVICES, as described in Paragraph 1.3, compensation computed as follows:

Principals' time at the fixed rate of twenty dollars ($ 20.00) per hour. For the purposes of this Agreement the Principals are: Peter J. Bruck
Peter Franzese

Employees' time computed at a multiple of two and ore-half (2.5) times the employees' Direct Personnel Expense as defined in Article 4.

Additional services of professional consultants engaged for the normal structural, mechanical and electrical engineering services at a multiple of one (1.0) times the amount billed to B & F for such additional services.

Services of other professional consultants at a multiple of one (1.0) times the amount billed to B & F for such services.

The rates and multiples set forth in this Paragraph IIb will be subject to renegotiation if the services covered by this Agreement have not been completed within (6) months of the date hereof.

c. FOR B & F's REIMBURSABLE EXPENSES, amounts expended as defined in Article 5.

d. THE TIMES AND FURTHER CONDITIONS OF PAYMENT shall be as described in Article 6.

* This cost is the lowest bid price submitted by a qualified contractor, based upon preliminary plans and specifications. This amount shall be adjusted according to Article 3.

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ARTICLE 1

B & F's SERVICES

1.1 BASIC SERVICES

The Basic Services consist of the five phases described below and include normal structural, mechanical and electrical engineering services.

SCHEMATIC DESIGN PHASE

1.1.1 B & F shall consult with the Owner to ascertain the requirements of the Project and shall confirm such requirements to the Owner.

1.1.2 The B & F shall prepare Schematic Design Studies consisting of drawings and other documents illustrating the scale and relationship of Project components for approval by the Owner.

1.1.3 B & F shall submit to the Owner a Statement of Probable Construction Cost based on current area, volume or other unit costs.

DESIGN DEVELOPMENT PHASE

1.1.4 B & F shall prepare from the approved Schematic Design Studies, for approval by the Owner, the Design Development Documents consisting of drawings and other documents to fix and describe the size and character of the entire Project as to structural, mechanical and electrical systems, materials and such other essentials as may be appropriate.

1.1.5 B & F shall submit to the Owner a further Statement of Probable Construction Cost.

CONSTRUCTION DOCUMENTS PHASE

1.1.6 B & F shall prepare from the approved Design Development Documents, for approval by the Owner, Working Drawings and Specifications setting forth in detail the requirements for the construction of the entire Project including the necessary bidding information, and shall assist in the preparation of bidding forms, the Conditions of the Contract, and the form of Agreement between the Owner and the Contractor.

1.1.7 B & F shall advise the Owner of any adjustments to previous Statements of Probable Construction Cost indicated by changes in requirements or general market conditions.

1.1.8 B & F shall assist the Owner in filing the required documents for the approval of governmental authorities having jurisdiction over the Project.

BIDDING OR NEGOTIATION PHASE

1.1.9 B & F, following the Owner's approval of the Construction Documents and of the latest Statement of Probably Construction Cost, shall assist the Owner in obtaining bids or engotiated proposals, and in awarding and preparing construction contracts.

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CONSTRUCTION PHASE -- ADMINISTRATION
OF THE CONSTRUCTION CONTRACT

1.1.10 The Construction Phase will commence with the award of the Construction Contract and will terminate when the final Certificate for Payment is issued to the Owner.

1.1.11 B & F shall provide Administration of the Construction Contract as set forth in Articles 1 through 14 inclusive of the latest edition of AIA Document A201, General Conditions of the Contract for Construction, and the extent of his duties and responsibilities and the limitations of his authority as assigned thereunder shall not be modified without his written consent.

1.1.12 B & F, as the representative of the Owner during the Construction Phase, shall advise and consult with the Owner and all of the Owner's instructions to the Contractor shall be issued through B & F. B & F shall have authority to act on behalf of the Owner to the extent provided in the General Conditions unless otherwise modified in writing.

1.1.13 B & F shall at all times have access to the Work wherever it is in preparation or progress.

1.1.14 B & F shall make periodic visits to the site to familiarize himself generally with the progress and quality of the Work and to determine in general if the Work is proceeding in accordance with the Contract Documents. On the basis of his on-site observations as an engineer, he shall endeavor to guard the Owner against defects and deficiencies in the Work of the Contractor. B & F shall not be required to make exhaustive or continuous on-site inspections to check the quality or quantity of the Work. B & F shall not be responsible for construction means, methods, techniques, sequences or procedures, or for safety precautions and programs in connection with the Work, and shall not be responsible for the Contractor's failure to carry out the Work in accordance with the Contract Documents.

1.1.15 Based on such observations at the site and on the Contractor's Applications for Payment, B & F shall determine the amount owing to the Contractor and shall issue Certificates for Payment in such amounts. The issuance of a Certificate for Payment shall constitute a representation by B & F to the Owner, based on their observations at the site as provided in Subparagraph 1.1.14 and on the data comprising the Application for Payment, that the Work has progressed to the point indicated; that to the best of B & F's knowledge, information and belief, the quality of the Work is in accordance with the Contract Documents (subject to an evaluation of the Work for conformance with the Contract Documents upon Substantial Completion, to the results of any subsequent tests required by the Contract Documents, to minor deviations from the Contract Documents correctable prior to completion, and to any specific qualifications stated in the Certificate for Payment); and that the Contractor is entitled to payment in the amount certified. By issuing a Certificate for Payment, B & F shall not be deemed to represent that he has made any examination to ascertain how and for what purpose the Contractor has used the moneys paid on account of the Contract Sum.

1.1.16 B & F shall be, in the first instance, the interpreter of the requirements of the Contract Documents and the impartial judge of the performance thereunder by both the Owner and Contractor. B & F shall make decisions on all claims of the Owner or Contractor

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CONSTRUCTION PHASE -- ADMINISTRATION
OF THE CONSTRUCTION CONTRACT

1.1.10 The Construction Phase will commence with the award of the Construction Contract and will terminate when the final Certificate for Payment is issued to the Owner.

1.1.11 B & F shall provide Administration of the Construction Contract as set forth in Articles 1 through 14 inclusive of the latest edition of AIA Document A201, General Conditions of the Contract for Construction, and the extent of his duties and responsibilities and the limitations of his authority as assigned thereunder shall not be modified without his written consent.

1.1.12 B & F, as the representative of the Owner during the Construction Phase, shall advise and consult with the Owner and all of the Owner's instructions to the Contractor shall be issued through B & F. B & F shall have authority to act on behalf of the Owner to the extent provided in the General Conditions unless otherwise modified in writing.

1.1.13 B & F shall at all times have access to the Work wherever it is in preparation or progress.

1.1.14 B & F shall make periodic visits to the site to familiarize himself generally with the progress and quality of the Work and to determine in general if the Work is proceeding in accordance with the Contract Documents. On the basis of his on-site observations as an engineer, he shall endeavor to guard the Owner against defects and deficiencies in the Work of the Contractor. B & F shall not be required to make exhaustive or continuous on-site inspections to check the quality or quantity of the Work. B & F shall not be responsible for construction means, methods, techniques, sequences or procedures, or for safety precautions and programs in connection with the Work, and shall not be responsible for the Contractor's failure to carry out the Work in accordance with the Contract Documents.

1.1.15 Based on such observations at the site and on the Contractor's Applications for Payment, B & F shall determine the amount owing to the Contractor and shall issue Certificates for Payment in such amounts. The issuance of a Certificate for Payment shall constitute a representation by B & F to the Owner, based on their observations at the site as provided in Subparagraph 1.1.14 and on the data comprising the Application for Payment, that the Work has progressed to the point indicated; that to the best of B & F's knowledge, information and belief, the quality of the Work is in accordance with the Contract Documents (subject to an evaluation of the Work for conformance with the Contract Documents upon Substantial Completion, to the results of any subsequent tests required by the Contract Documents, to minor deviations from the Contract Documents correctable prior to completion, and to any specific qualifications stated in the Certificate for Payment); and that the Contractor is entitled to payment in the amount certified. By issuing a Certificate for Payment, B & F shall not be deemed to represent that he has made any examination to ascertain how and for what purpose the Contractor has used the moneys paid on account of the Contract Sum.

1.1.16 B & F shall be, in the first instance, the interpreter of the requirements of the Contract Documents and the impartial judge of the performance thereunder by both the Owner and Contractor. B & F shall make decisions on all claims of the Owner or Contractor

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relating to the execution and progress of the Work and on all other matters or questions related thereto. B & F's decisions in matters relating to artistic effect shall be final if consistent with the intent of the Contract Documents.

1.1.17 B & F shall have authority to reject Work which does not conform to the Contract Documents. Whenever, in B & F's reasonable opinion, it is considered necessary or advisable to insure the proper implementation of the intent of the Contract Documents B & F will have authority to require special inspection or testing of any Work in accordance with the provisions of the Contract Documents whether or not such Work be then fabricated, installed or completed.

1.1.18 B & F shall review and approve shop drawings, samples, and other submissions of the Contractor only for conformance with the design concept of the Project and for compliance with the information given in the Contract Documents.

1.1.19 B & F shall prepare Change Orders.

1.1.20 B & F shall conduct inspections to determine the Dates of Substantial Completion and final completion, shall receive and review written guarantees and related documents assembled by the Contractor, and shall issue a final Certificate for Payment.

1.1.21 B & F shall not be responsible for the acts or omissions of the Contractor, or any Subcontractors, or any of the Contractor's or Subcontractor's agents or employees, or any other persons performing any of the Work.

1.2 PROJECT REPRESENTATION BEYOND BASIC SERVICES

1.2.1 If more extensive representation at the site than is described under Subparagraphs 1.1.10 through 1.1.21 inclusive is required and if the Owner and B & F agree, B & F shall provide one or more Full-Time Project Representatives to assist B & F.

1.2.2 Such Full-Time Project Representatives shall be selected, employed and directed by B & F, and B & F shall be compensated therefor as mutually agreed between the Owner and B & F as set forth in an exhibit appended to this Agreement.

1.2.3 The duties, responsibilities and limitations of authority of such Full-Time Project Representatives shall be set forth in an exhibit appended to this Agreement.

1.2.4 Through the on-site observations by Full-Time Project Representatives of the Work in progress, B & F shall endeavor to provide further protection for the Owner against defects in the Work, but the furnishing of such project representation shall not make B & F responsible for construction means, methods, techniques, sequences or procedures, or for safety precautions and programs, or for the Contractor's failure to perform the Work in accordance with the Contract Documents.

1.3 ADDITIONAL SERVICES

If any of the following Additional Services are authorized by the Owner, they shall be paid for by the Owner as hereinbefore provided.

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1.3.1 Providing special analyses of the Owner's needs, and programming the requirements of the Project.

1.3.2 Providing financial feasibility or other special studies.

1.3.3 Providing planning surveys, site evaluations, or comparative studies of prospective sites.

1.3.4 Providing design services relative to future facilities, systems and equipment which are not intended to be constructed as part of the Project.

1.3.5 Providing services to investigate existing conditions or facilities or to make measured drawings thereof, or to verify the accuracy of drawings or other information furnished by the Owner.

1.3.6 Preparing documents for alternate bids or out-of-sequence services requested by the Owner.

1.3.7 Providing Detailed Estimates of Construction Cost or detailed quantity surveys or inventories of material, equipment and labor.

1.3.8 Providing interior design and other services required for or in connection with the selection of furniture and furnishings.

1.3.9 Providing services for planning tenant or rental spaces.

1.3.10 Making major revisions in Drawings, Specifications or other documents when such revisions are inconsistent with written approvals or instructions previously given and are due to causes beyond the control of B & F.

1.3.11 Preparing supporting data and other services in connection with Change Orders if the change in the Basic Compensation resulting from the adjusted Contract Sum is not commensurate with the services required of B & F.

1.3.12 Making investigations involving detailed appraisals and valuations of existing facilities, and surveys or inventories required in connection with construction performed by the Owner.

1.3.13 Providing consultation concerning replacement of any Work damaged by fire or other cause during construction, and furnishing professional services of the type set forth in Paragraph 1.1 as may be required in connection with the replacement of such Work.

1.3.14 Providing professional services made necessary by the default of the Contractor or by major defects in the Work of the Contractor in the performance of the Construction Contract.

1.3.15 Preparing a set of reproducible record prints of drawings showing significant changes in the Work made during the construction process, based on marked-up prints, drawings and other data furnished by the Contractor to B & F.

1.3.16 Providing extensive assistance in the utilization of any equipment or system such as initial start-up or testing, adjusting, and balancing, preparation of operating and maintenance manuals, training personnel for operation and maintenance, and consultation during operation.

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1.3.17 Providing Contract Administration and observation of construction after the Construction Contract Time has been exceeded or extended by more than 30 days through no fault of B & F.

1.3.18 Providing services after issuance to the Owner of the final Certificate for Payment.

1.3.19 Preparing to serve or serving as an expert witness in connection with any public hearing, arbitration proceeding or legal proceeding.

1.3.20 Providing services of professional consultants for other than the normal structural, mechanical and electrical engineering services for the Project.

1.3.21 Providing any other services not otherwise included in this Agreement or not customarily furnished in accordance with generally accepted architectural practice.

ARTICLE 2

THE OWNER'S RESPONSIBILITIES

2.1 The Owner shall provide full information regarding his requirements for the Project.

2.2 The Owner shall designate, when necessary, a representative authorized to act in his behalf with respect to the Project. The Owner or his representative shall examine documents submitted by B & F and shall render decisions pertaining thereto promptly, to avoid unreasonable delay in the progress of B & F's work.

2.3 The Owner shall furnish a certified land survey of the site giving, as applicable, grades and lines of streets, alleys, pavements and adjoining property; rights-of-way, restrictions, easements, encroachments, zoning, deed restrictions, boundaries and contours of the site; locations, dimensions and complete data pertaining to existing buildings, other improvements and trees; and full information concerning available service and utility lines both public and private, above and below grade, including inverts and depths.

2.4 The Owner shall furnish the services of a soils engineer or other consultant when such services are deemed necessary by B & F including reports, test borings, test pits, soil bearing values, percolation tests, air and water pollution tests, ground corrosion and resistivity tests and other necessary operations for determining subsoil, air and water conditions, with appropriate professional interpretations thereof.

2.5 The Owner shall furnish structural, mechanical, chemical and other laboratory tests, inspections and reports as required by law or the Contract Documents.

2.6 The Owner shall furnish such legal, accounting, and insurance counseling services as may be necessary for the Project, and such auditing services as he may require to ascertain how or for what purposes the Contractor has used the moneys paid to him under the Construction Contract.

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2.7 The services, information, surveys and reports required by Paragraphs 2.3 through 2.6 inclusive shall be furnished at the Owner's expense, and B & F shall be entitled to rely upon the accuracy and completeness thereof.

2.8 If the Owner observes or otherwise becomes aware of any fault or defect in the Project or non-conformance with the Contract Documents, he shall give prompt written notice thereof to B & F.

2.9 The Owner shall furnish information required of him as expeditiously as necessary for the orderly progress of the Work.

ARTICLE 3

CONSTRUCTION COST

3.1 The Construction Cost to be used as the basis for determining B & F's Basic Compensation shall be the total cost or estimated cost to the Owner of all Work designed or specified by B & F, which shall be determined as follows, with precedence in the order listed:

3.1.1 For completed construction, the total cost of all such Work;

3.1.2 For Work not constructed, (1) the lowest bona fide bid received from a qualified bidder for any or all of such Work, or (2) if the Work is not bid, the bona fide negotiated proposal submitted for any or all of such Work; or

3.1.3 For Work for which no such bid or proposal is received, (1) the latest Detailed Estimate of Construction Cost if one is available, or (2) the latest Statement of Probable Construction Cost.

3.2 Construction Cost does not include the compensation of B & F and consultants, the cost of the land, rights-of-way, or other costs which are the responsibility of the Owner as provided in Paragraphs 2.3 through 2.6 inclusive.

3.3 Labor furnished by the Owner for the Project shall be included in the Construction Cost at current market rates including a reasonable allowance for overhead and profit. Materials and equipment furnished by the Owner shall be included at current market prices, except that used materials and equipment shall be included as if purchased new for the Project.

3.4 Statements of Probable Construction Cost and Detailed Cost Estimates prepared by B & F represent his best judgment as a design professional familiar with the construction industry. It is recognized, however, that neigher B & F nor the Owner has any control over the cost of labor, materials or equipment, over the contractors' methods of determining bid prices, or over competitive bidding or market conditions. Accordingly, B & F cannot and does not guarantee that bids will not vary from any Statement of Probable Construction Cost or other cost estimate prepared by them.

3.5 When a fixed limit of Construction Cost is established as a condition of this Agreement, it shall include a bidding contingency of ten percent unless another amount is agreed upon in writing. When such a fixed limit is established, B & F shall be permitted to

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3.5.1 If the lowest bona fide bid or negotiated proposal, the Detailed Cost Estimate or the Statement of Probable Construction Cost exceeds such fixed limit of Construction Cost (including the bidding contingency) established as a condition of this Agreement, the Owner shall (1) give written approval of an increase in such fixed limit, (2) authorize rebidding the Project within a reasonable time, or (3) cooperate in revising the Project scope and quality as required to reduce the Probable Construction Cost. In the case of (3) B & F, without additional charge, shall modify the Drawings and Specifications as necessary to bring the Construction Cost within the fixed limit. The providing of such service shall be the limit of B & F's responsibility in this regard, and having done so, B & F shall be entitled to compensation in accordance with this Agreement.

ARTICLE 4

DIRECT PERSONNEL EXPENSE

4.1 Direct Personnel Expense of employees engaged on the Project by B & F includes architects, engineers, designers, job captains, draftsmen, specification writers and typists, in consultation, research and design, in producing Drawings, Specifications and other documents pertaining to the Project, and in services during construction at the site.

4.2 Direct Personnel Expense includes cost of salaries and of mandatory and customary benefits such as statutory employee benefits, insurance, sick leave, holidays and vacations, pensions and similar benefits.

ARTICLE 5

REIMBURSABLE EXPENSES

5.1 Reimbursable Expenses are in addition to the Compensation for Basic and Additional Services and include actual expenditures made by B & F, his employees, or his professional consultants in the interest of the Project for the expenses listed in the following Subparagraphs:

5.1.1 Expense of transportation and living when traveling in connection with the Project; long distance calls and telegrams; and fees paid for securing approval of authorities having jurisdiction over the Project.

5.1.2 Expense of reproductions, postage and handling of Drawings and Specifications excluding duplicate sets at the completion of each Phase for the Owner's review and approval.

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5.1.3 If authorized in advance by the Owner, expense of overtime work requiring higher than regular rates and expense of renderings or models for the Owner's use.

5.1.4 Expense of computer time when used in connection with Additional Services.

ARTICLE 6

PAYMENTS

6.1 Payments on account of B & F's Basic Services shall be made as follows:

6.1.1 An initial payment as set forth in Paragraph IIa (Page 2) is the minimum payment under this Agreement.

6.1.2 Subsequent payments for Basic Services shall be made monthly in proportion to services performed so that the compensation at the completion of each Phase shall equal the following percentages of the total Basic Compensation:

Schematic Design Phase	15%
Design Development Phase	35%
Construction Documents Phase	75%
Bidding or Negotiation Phase	80%
Construction Phase	100%

6.2 Payments for Additional Services of B & F as defined in Paragraph 1.3, and for Reimbursable Expenses as defined in Article 5, shall be made monthly upon presentation of B & F's statement of services rendered.

6.3 No deductions shall be made from B & F's compensation on account of penalty, liquidated damages, or other sums withheld from payments to contractors.

6.4 If the Project is suspended for more than three months or abandoned in whole or in part, B & F shall be paid his compensation for services performed prior to receipt of written notice from the Owner of such suspension or abandonment, together with Reimbursable Expenses then due and all terminal expenses resulting from such suspension or abandonment. If the Project is resumed after being suspended for more than three months, B & F's compensation shall be subject to renegotiation.

6.5 Payments due B & F under this Agreement shall bear interest at the legal rate commencing sixty days after the date of billing.

ARTICLE 7

ACCOUNTING RECORDS

Records of B & F's Direct Personnel, Consultant and Reimbursable Expenses pertaining to the Project shall be kept on a generally recognized accounting basis and shall be available to the Owner or his authorized representative at mutually convenient times.

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ARTICLE 8

TERMINATION OF AGREEMENT

This Agreement may be terminated by either party upon seven days' written notice should the other party fail substantially to perform in accordance with its terms through no fault of the other. In the event of termination due to the fault of others than B & F, B & F shall be paid his compensation for services performed to termination date, including Reimbursable Expenses then due and all terminal expenses.

ARTICLE 9

OWNERSHIP OF DOCUMENTS

Drawings and Specifications as instruments of service are and shall remain the property of B & F whether the Project for which they are made is executed or not. They are not to be used by the Owner on other projects or extensions to this Project except by agreement in writing and with appropriate compensation to B & F.

ARTICLE 10

SUCCESSORS AND ASSIGNS

The Owner and B & F each binds himself, his partners, successors, assigns and legal representatives to the other party to this Agreement and to the partners, successors, assigns and legal representatives of such other party with respect to all covenants of this Agreement. Neither the Owner nor B & F shall assign, sublet or transfer his interest in this Agreement without the written consent of the other.

ARTICLE 11

ARBITRATION

11.1 All claims, disputes and other matters in question arising out of, or relating to, this Agreement or the breach thereof shall be decided by arbitration in accordance with the Construction Industry Arbitration Rules of the American Arbitration Association then obtaining unless the parties mutually agree otherwise. This agreement to arbitrate shall be specifically enforceable under the prevailing arbitration law.

11.2 Notice of the demand for arbitration shall be filed in writing with the other party to this Agreement and with the American Arbitration Association. The demand shall be made within a reasonable time after the claim, dispute or other matter in question has arisen. In no event shall the demand for arbitration be made after the date when institution of legal or equitable proceedings based on such claim, dispute or other matter in question would be barred by the applicable statute of limitations.

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ARTICLE 8

TERMINATION OF AGREEMENT

This Agreement may be terminated by either party upon seven days' written notice should the other party fail substantially to perform in accordance with its terms through no fault of the other. In the event of termination due to the fault of others than B & F, B & F shall be paid his compensation for services performed to termination date, including Reimbursable Expenses then due and all terminal expenses.

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11.3 The award rendered by the arbitrators shall be final, and judgment may be entered upon it in accordance with applicable law in any court having jurisdiction thereof.

ARTICLE 12

EXTENT OF AGREEMENT

This Agreement represents the entire and integrated agreement between the Owner and B & F and supersedes all prior negotiations, representations or agreements, either written or oral. This Agreement may be amended only by written instrument signed by both Owner and B & F.

ARTICLE 13

GOVERNING LAW

Unless otherwise specified, this Agreement shall be governed by the law of the principal place of business of B & F.

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This Agreement executed the day and year first written above.

OWNER
THE CHILDREN'S ART CARNIVAL

Betsey Clayton Taylor
President of the Board
and Director

BRUCK & FRANZESE

Peter J. Bruck, Partner
Design & Development

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	VDA	IV.A.v.5

This Agreement executed the day and year first written above.

OWNER
THE CHILDREN'S ART CARNIVAL

Bobby Clayton Taylor
President of the Board
and Director

BRUCK & FRANZESE

Peter J. Bruck, Partner
Design & Development