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THE CHILDREN'S ART CARNIVAL ANNUAL REPORT 1973-1974

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The Carnival was created by the Museum of Modern Art in 1969. It is now an independent organization dedicated to the development of creative thinking in the minds of children. All contributions are tax-deductible to the extent permitted by law.

(Cover): 62 Hamilton Terrace is the location of the Carnival's new home. This is a landmark street which is incorporated in the Hamilton Heights Historic District of New York.

(Back Cover): Some of the homes on Hamilton Terrace adjacent to the Carnival.

Contributing photographers: Bill Anderson (pg. 5 & 6 all; pg. 8 top & bottom left; pg. 9 bottom; pg. 10); Bilal Farid (cover; pg. 17); Colin Hill (back cover); Sharon Howell (pg. 11 top; pg. 12); Jeffery Scott (pg. 7 top; pg. 8 middle; pg. 9 top; pg. 13; pg. 16); Perry Tyler (pg. 11 bottom).

Design: Selvin Goldbourne

This is a Children's Art Carnival staff publication.

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THE CHILDREN'S ART CARNIVAL ANNUAL REPORT 1973-1974

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BOARD OF EDUCATION OF THE CITY OF NEW YORK

P.S. 123	Manhattan	301 West 140th St.	WA6-1240
SCHOOL	BOROUGH ZONE	ADDRESS	TELEPHONE

OFFICE OF THE PRINCIPAL

March 25, 1974

Mrs. Betty Blayton Taylor
Director
The Children's Art Carnival
641 St. Nicholas Avenue
New York, N.Y. 10030

Dear Mrs. Taylor:

I am a teacher in the Harlem Community that has used your services for the past five years. I would like to thank you for exposing my children to various areas of art that are not made available to the Public Schools. My art background is extremely limited and if it were not for the Art Carnival, my children would have missed many experiences that I was not able to provide for them and the school was also not able to provide.

I hope the Community is aware of the valuable resource they have at their disposal and that they will continue to support you in any way possible.

Very truly yours,

Catherine A. Ronis

Catherine A. Ronis
Teacher

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DIRECTOR'S STATEMENT

The Carnival has become an integral part of the lives and educational experience of hundreds of children throughout the city of New York. After five years of operation, hosting a total of approximately 12,000 children each year, through such programs as Regular Public Schools, Title I Board of Education Creative Reading, After-School and Saturday classes, we feel confident that we are well on our way to becoming a recognized institution. Through our work shops in sculpture, painting, clothing design, sewing, 3D construction, photography, and figure drawing, we attempt to make available a world that is exciting, which holds infinite possibilities for discovery and development. Our aim is to maximize growth as it emanates from highly personalized experiences, to create an environment in which a positive mental attitude can be fostered within each child contacted, and to provide each child with a strong image of himself and his potential for becoming a positive, productive, adult.

Thus, in addition to exposure to the visual arts, students are exposed to total experiences through the writing of scripts, directing movies and plays, designing and constructing scenery, clothing, toys, books, and an occasional scooter. These activities are performed in an open classroom situation which allows each child to follow the development of his own concepts towards tangible realities.

For our many visitors, including educators, museum personnel and representatives from other cultural institutions who come not only from the greater Manhattan area but from other parts of the nation and abroad, the Carnival, as an independent school has become a source of innovation and vanguard ideas in the field of education.

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The exciting prospect of a situation that fuses some of the latest educational developments with a flexible art program provides these visitors with new and diverse methods of approaching creative education through the use of art activities.

This year has been marked by such critical transitions as the final transferral of all fiscal and legal responsibilities from the Museum of Modern Art to the Children's Art Carnival. We are now totally responsible for the raising of all funds for the Carnival's programs, and we have had the added burden of raising additional monies for the purchase and renovation of our new home. We have managed to receive commitments of support from the Title I Office of the New York City Board of Education and the City's Department of Cultural Affairs, both of which we view as major achievements. We look forward to years of cooperation and mutual gain.

We are particularly proud of our move from 641 St. Nicholas Avenue to 62 Hamilton Terrace. The process of packing and unpacking, and the relocation of our workshops and offices has been successfully accomplished in a new space that offers more challenges and more potential for development.

A special thank-you to all of our Founding Sponsors, foundation contributors, the New York State Council on the Arts, the National Endowment, and our many Friends,

Betty Blayton Taylor

Betty Blayton Taylor
Director/President

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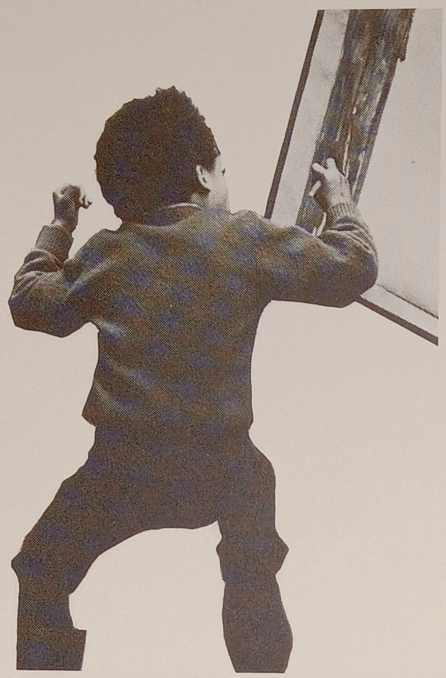


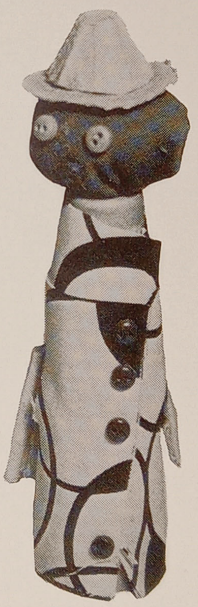
PROGRAM REPORT
DESCRIPTION OF WORKSHOPS

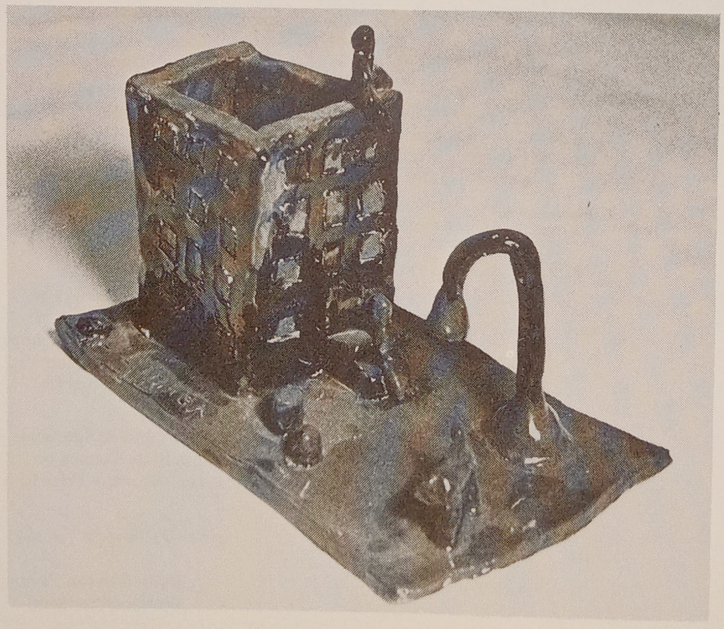
PAINTING

In addition to providing an outlet for creative expression for pure joy, painting at the Carnival is seen as a very serious activity. Often through painting the child is able to express some frustration or confusion that would not have otherwise surfaced, thus providing a handle for the child with which to begin to formulate concrete ideas for verbalization. Every child who attends the Carnival is provided with opportunities to paint.

SCULPTURE & 3D CONSTRUCTION

The Sculpture activities at the Carnival range from a small child poking holes in a piece of clay with a toothpick, to a group of older children designing a playground or a city street which includes all details down to cats scavenging garbage cans.





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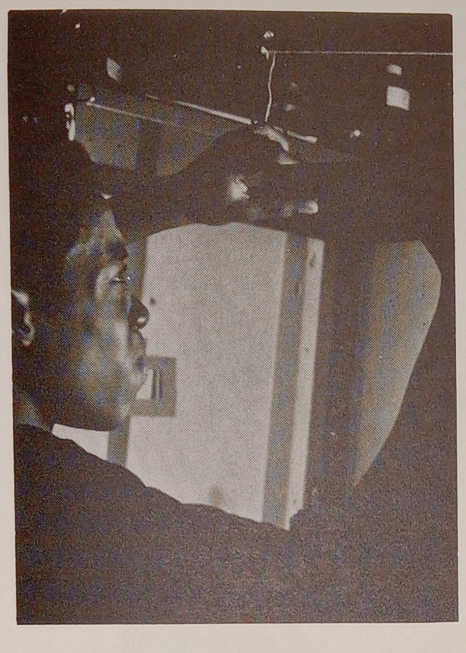

ANIMATION/FILMMAKING

One of the Carnival's most exciting activities, animation/filmmaking, allows the child an opportunity to incorporate all aspects of the Carnival's activities into one. The child writes his own scripts, designs his characters and backdrops, learns to use Super 8mm film equipment, and the processes involved in synchronizing sound. With the volunteer services of Earl Hatleberg from the Public Relations Department of the Museum of Modern Art, and Fabiano Canosa, from First Avenue Screening Room, Department of Promotion and Programming; a thirty-five minute film of the Carnival's best has been compiled from films produced over the past five years. We plan to eventually distribute this film throughout the Public Schools, libraries, and community groups, in order that young people might see some of the possibilities inherent in the use of the Super 8mm filming equipment, which is infinitely less expensive to produce than 16mm productions.

STILL PHOTOGRAPHY

is provided twice a week. This year one of the Carnival's students won first prize in a Kodak contest for a photograph which emanated from the Carnival's photography workshop. The Carnival does not involve children in competitions; however, we do not discourage them from entering on their own.

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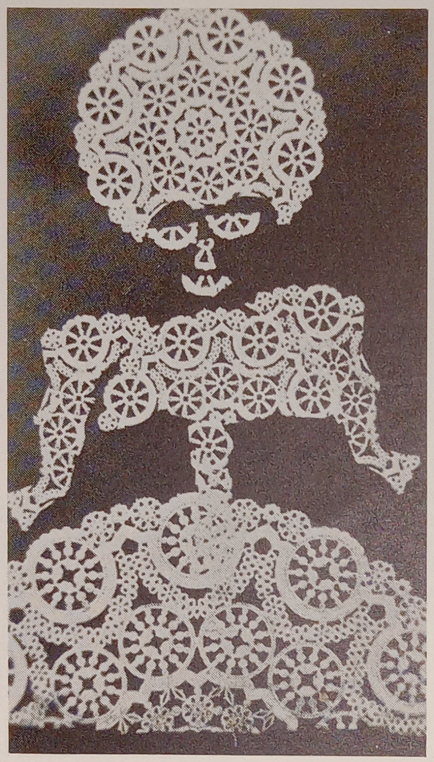

PRINTMAKING

is one of the Carnival's most popular activities, for printmaking holds for a child a tremendous element of surprise, in addition to requiring a degree of control and technical procedures which must be adhered to. At different exhibitions throughout the year, the Carnival prints have created a sense of awe among the viewing adults.

COLLAGE & PUPPETRY

Collage activities over the years have inevitably led us into more and more puppet making. Puppetry is used a great deal with our Creative Reading Program, for it allows the child, through the puppet, to express ideas which otherwise would never have been expressed. Each year the puppets designed at the Carnival become more and more elaborate. Collage activities also continue.

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SEWING & COSTUME DESIGN

This workshop grew out of the demands of the children. It began at the collage table where the felt was available for use. The making of felt vests was the first sewing project. Eventually sewing machines were purchased and the workshop was officially established. Today the young people who sign up for the sewing workshop first design their costumes, make patterns, and then make the garment in its entirety.

FIGURE DRAWING

is basically a portfolio class for young people who express an interest in becoming professional artists. It prepares young people for entrance into art high schools. This year two young people from this workshop went on to attend art high schools. One was accepted at the High School of Music and Art, and one was accepted to the High School of Art and Design.

All workshops described are incorporated into the Afternoon Program.

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Adult Visitors tour the Carnival

THE PUBLIC SCHOOL PROGRAM

continues to be a three session introduction to the joys of creative activities to the children from the public schools. These children come in many instances from schools which provide little or no opportunity to become involved in the kind of creative activities which are offered at the Carnival. We continue to receive letters from teachers who find numerous ways to introduce the activities experienced at the Carnival into the regular classroom activities.

THE CREATIVE READING PROGRAM

This is a highly individualized program designed to improve reading through the arts . . . the program relates to each child's developmental patterns, as evidenced in the art workshops, developing a reading plan specifically designed for each child. Children who are involved in the expressive process of the arts are then motivated and more confident in seeking to communicate and in absorbing information from the written word. Reading activities are followed up at the school sites. For example: a child, or small group of children have finished making puppets. As a story develops, and a script is written by the children, the reading teacher works with the students on vocabulary and other language skills. This concept develops until the puppet show is completed and presented at the Carnival, and the school. The show might also be filmed by the students involved with the audio-visual equipment. Aspects of this program are also conducted in an afternoon workshop entitled "Symbols, Signs, & Rhymes".

THE PRE-SCHOOL PROGRAM

Headstart groups, community organizations, and individual students attend the Carnival's Pre-School Program during the day, on a regular basis and on Saturdays. Young people ages 4 through 6 are given an opportunity to develop their kinesthetic and symbolic functions by being allowed to paint, manipulate and cut collage materials, make clay objects, and experience simple printmaking. They are introduced to color, shapes, form, and the pleasure which is derived from experiencing such activities which have proven to be necessary prerequisites in the development of the total symbolic function which includes the enhancement of private as well as socialized means of communication.

THE ADULT CLASSES

In January, the Carnival initiated three new classes for adults, in addition to the two in-service training courses for para-professionals and teachers which are accredited by the Board of Education. We have added sessions in photography, sculpture, and general drawing. These classes were discontinued during the summer and will resume in January 1975.

Model of "DO

Painting of the
at 141 St., Sum

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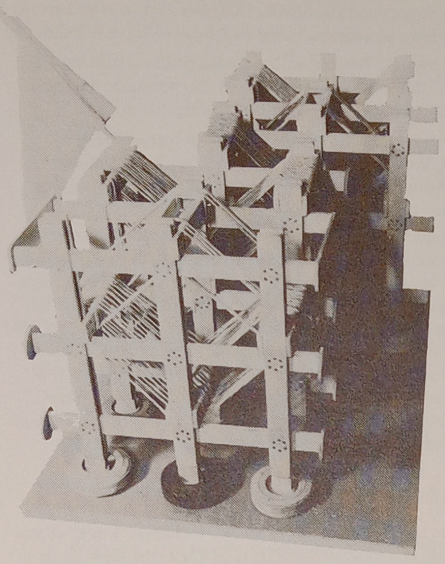
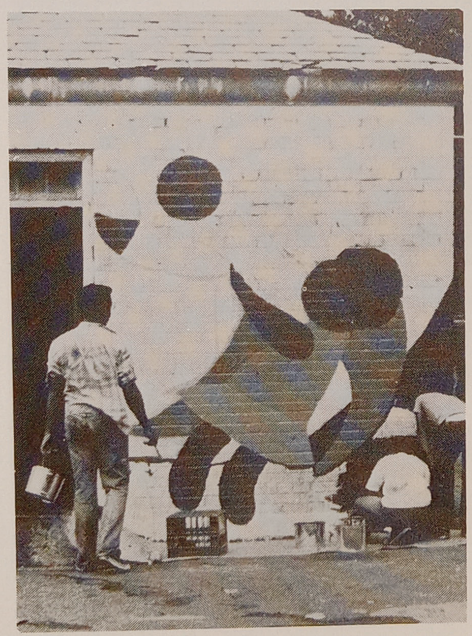


Model of "DOOIT CITY" Summer in the Park 1974



Painting of the comfort station in St. Nicholas Park at 141 St., Summer 1974.

THE SUMMER IN THE PARKS PROGRAM

The Carnival has had a very exciting and strenuous summer program. Inasmuch as the Carnival had to be relocated by the 15th of July, it was agreed that the Summer Program be held in St. Nicholas Park at 141st Street, incorporating many of the aspects of our regular program. Classes were held on a regular basis with activities that included painting, sand sculpture, quilting, collage, and the painting of a mural on the outside walls of the comfort station. The feature attraction, which was to erect a play sculpture, ran into some difficulty due to last minute changes of plans and the time element involved in having this new plan approved by the Playground Commission from the Parks Department. We feel that it makes for an interesting story. Therefore, a full report is stated herein, together with photographs of the scale model, and the activities involved in laying the foundation and the first upright post.

"Approval of the Carnival's Summer in the Parks Program was received in June, with a few details remaining to be worked out regarding requirements by the Parks Department for placing a play sculpture in the Park.

Originally, we intended to build a large version of a child's clay sculpture in reinforced concrete and wood with rubber tires, and made in a way that it could be climbed and crawled on and through. Jack White, a sculptor, would have been responsible for supervising the project.

Sharon Howell, the architect who had been working with us to insure adherence to safety standards, then devised another less elaborate scheme. "DOOIT CITY", a structural frame used to create imaginary streets or a city environment. A simple post and lintel configuration employing a West African system of joinery, it would introduce the children to basic principles of architecture and urban planning. The intent was to increase awareness in the differing degrees of permanence objects have in an environment, and the rules governing those objects. The permanent structure would form a rather neutral background for the more spontaneous expressions of city images. By the end of the summer, all of the children in the Carnival's Summer Program would have contributed to some aspect of their own mini-environment.

The project, partially funded by the New York City Parks Department, Department of Cultural Affairs, seemed assured of approval, and on July 22nd we began in anticipation of receiving the required building permit. On July 26th we were informed that in fact the *project had not received approval*, although all necessary requirements had been met including insurance liability coverage. Our understanding of the rejection was that the construction was not considered sculpture, but rather park equipment, and would therefore have to be reviewed by those generally responsible for erecting such equipment, for this type of undertaking is usually commissioned out to contractors that handle this type of project.

Feeling this point could be argued and won, we continued work pending a meeting with the Assistant Commissioner of Parks Maintenance on August 7th. However, on

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"DOOIT CITY" construction Summer 1974

the 6th of August, one day before the scheduled meeting, the Area Supervisor for the St. Nicholas Park was instructed to either have us dismantle the sculpture or have it bulldozed.

Extremely frustrated, we removed the sculpture from the park, discontinuing that part of the program, and postponed the meeting with a general feeling of futility.

However, we have recovered, and our spirits are renewed, the Parks Department has agreed to have the project reviewed, and we look forward to continuing this project in the spring.

In spite of these temporary setbacks, the summer was a great success. 30 Youth Corps Aides were engaged in the program as aides to the Artist-Teachers, Construction Assistants assisted with the completion of our new home at 62 Hamilton Terrace, and additional Youth Corps Aides assisted with the Sculpture Construction. There were free lunches available to all children, on a daily basis. The Carnival will also attempt to provide lunches for children in its After-school Program in the fall. Free lunches, to date, have been acquired through the United States Department of Agriculture.

RESEARCH & DEVELOPMENT

Our collaborative effort with Dr. Gilbert Voyat of the Psychological Center of the City University of New York continues to compile information that relates to the effect of creative activities on the development of symbolic functions. We now have available in our files information which has been compiled over the past two years, and the Carnival has made a commitment to retain three graduate educational psychology students from the Psychological Center to assist us with developing a comprehensive report on our findings to date. We at the Carnival are anxious to document, in a scientific manner, the reasons for the Carnival's success.

We would like to emphasize the fact that the Carnival does not function as a psychological diagnostic center. The actual diagnostical work is conducted at the Psychological Center of City College.

The Carnival's role in this aspect of our collaborative effort is to maximize interaction with each child who attends, and by so doing provide accurate observations which can then be interpreted by the psychologist in order to help determine the disposition of special cases. This is not a primary function but a natural outgrowth of our original area of inquiry.

In practice, the collaborative research effort works as follows:

The Carnival's staff selects, from all of the children who participate in its Creative Reading Program, those children with seemingly critical problems for discussion by the collaborative participants. A weekly log is kept on each of these children, noting behavioral patterns as they result from specific approaches, the child's approach to his work, levels of communication and reactions resulting from approaches jointly decided upon. If, after a period of observation and intervention, the child does not seem to progress, a letter is then sent to the Public School's Guidance Counselor, asking for permission to have the child's case transferred through for in-take at the Psychological Center.

Dr. Jean Piaget
United States, d
Dr. Gilbert Voy

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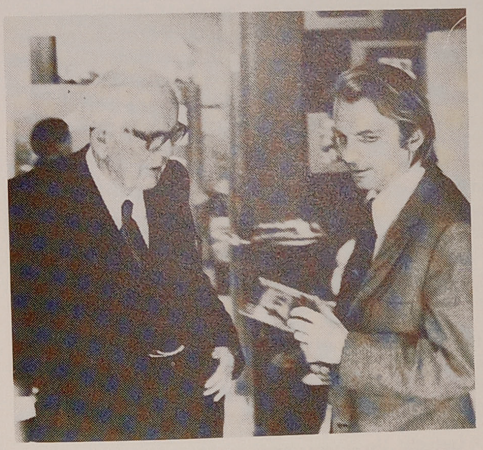
This provides for further "diagnostic in-depth work", which is conducted by one of the Center's graduate clinical students who is assigned to the project. In all cases, our observations are reported and discussed with the regular classroom teacher. In some cases an examination by the Public School's Mental Health Clinic is requested. After this further investigation, if it is found that the child's primary conflict is due to extremely negative home environmental problems, Northside Center for Child Development has agreed to cooperate with us by helping to find proper placement for such children. The Psychological Center is not in a position, at this time, to handle these children. There has been one such case of this nature to date.

During the last academic year, we have reviewed the ongoing performances of 6 groups of 30 children (180 in total). Among these 180 children, approximately 10 (6%) became potential candidates for diagnostic work, and are either presently diagnosed or already in psychotherapy. These groups involved elementary and junior high school students.

Related here are three short case studies of children who have been visibly helped through their participation in the Carnival's Reading Program. The instructor responsible for follow-through and reporting was Rose Marie Alarcon. The students' names have been changed for protective reasons.



Dr. Jean Piaget (l) at the Carnival during his visit of the United States, discussing the Carnival's program with Dr. Gilbert Voyat (r).

ELIZABETH (Creative Reading Program):

When Elizabeth first arrived at the Carnival with her 4th grade class, everyone at the Carnival was informed by both the students and the regular classroom teacher that Elizabeth couldn't talk. We later discovered that she could, and did, talk to her therapist, her grandmother, and occasionally, to her mother. One of her classmates later informed us that she did talk freely when she was in kindergarten.

After several weeks of attending the Carnival, through its Special Reading Program, Elizabeth still had not talked, she communicated in sign language. Later, approximately one-third of the class was involved in the presentation of a puppet show for the rest of the class. The show was entirely produced by the children, they made their puppets in the workshop and created the script for their play. Two staff members created a magic wand as added incentive for Elizabeth's fairy puppet who was to start the show.

It was time for the show to begin. The audience was assembled and the players anxiously awaited their cue. As Elizabeth's puppet gesticulated without a sound, the pressure mounted, and the Carnival instructors, along with the classroom teacher, urged the class to close their eyes and wish very hard that Elizabeth find the courage to speak. As it was later related to us, Elizabeth became very nervous, and the Carnival instructor who was behind the puppet stage with her held her hand in order to reassure her. Elizabeth suddenly turned and asked: "What should I say? I don't know what to say!" The instructor urged her to say "Start", whereupon she stated "start" twice, and the second time the word was heard and the show began.

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We at the Carnival realize that this is but a beginning. There have since been other encouraging signs, one of which relates to a new classmate who Elizabeth communicates with verbally, and with other new people whom she has met outside of the classroom situation. We are all anxious to receive reports on Elizabeth's response to her classmates in her new class this fall.

VICKI (Creative Reading Program):

When Vicki first came to the Carnival with her class her behavior was disruptive and her attention span short. She had difficulty sticking to and finishing her projects, most of which were in clay sculpture. She drifted from table to table. Although painting easels are always available for any child who feels like painting, Vicki would begin a painting and wander off to instigate disturbances within the workshop. We were concerned about Vicki and found that her father was soon to return from the armed service. When he returned, she assumed a different role and carried herself in an exaggerated baby-ish fashion. Feeling empathy for this child, and considering her infantile attitude in view of her father's return, we did our best not to overreact to this change in her behavior. At the same time, Vicki was urged to do work in clay to express her feelings, and relate things that were happening in her life. Paintings began to appear that had stories to tell, and Vicki gradually became more and more absorbed in her work at the clay table. Contorted or formless clay figures began to give way to figures of dancing girls and children in playful poses as Vicki began to feel more confident about herself, and realized that we at the Carnival were interested in her behavior only as it related to her happiness. She found that through involvement in many creative activities, the reward was not something that we would offer as a result of her behavior, but rather the reward was self-fulfilling.

HOPE (After-School Program):

Hope was about thirteen when she first began attending the Carnival's Afterschool Sewing Workshop. She lives in the immediate vicinity of the Carnival, and for the past year has been attending this workshop twice a week to design and make her own clothing.

Initially, Hope was visibly frightened by her environment, however, she did communicate the fact that she wanted to become a dress designer, and would like to eventually attend the Fashion Institute. Thus, she was encouraged to also attend the Figure Drawing Workshop on different days. During her first figure drawing session Hope was so intimidated that she contracted a migraine headache and acute pains in her stomach. As a result of this, she was not encouraged to return to the Figure Drawing Workshop.

Hope continued with her sewing class, however. In the beginning her communication with the other girls in the class was for the most part non-existent, unless she was coerced to speak by the instructor. The sewing instructor began talking with her about school life, and her friends. She was encouraged to speak up and ask questions about her work instead of sitting through half the workshop time waiting for someone to ask her if she needed help. After months of effort on the part of the instructor, the other

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children began including Hope in their discussions about their projects, and asked questions about the work that she was doing . . . She was soon placed in a position of knowing more about sewing than the others because of her introverted concentration on her work. She began to advise the other students about their work; to supervise the clean-up following each session. With the in-take of an older group of girls (who were very verbal) in the class, Hope began to open up and participate more regularly.

CONSULTANT SERVICES

Due to many requests on the part of Headstart Groups and Community Centers, the Carnival has initiated a Consultant Service, where one of the Carnival's instructors will visit a center with (1) information for setting up workshop space, (2) demonstrations, (3) slide presentations, and (4) sources of materials for both donations and purchasing. These one, two, or three hour sessions are available during the afternoon or evening, with fees ranging from $35.00 to $75.00 per session.

COMMUNITY & INNER CITY INTERACTION & COOPERATION

URBAN CORPS

The Carnival engaged a total of 10 Urban Corps Aides who were college art students from the metropolitan area. These students were responsible for assisting the Artist-Teachers, and conducted some of the activities on their own. The engagement of the Urban Corps Aides was made possible by the New York City's Parks Department of Cultural Affairs.

STUDENT TRAINEES

Three students from Bennington College in Vermont fulfilled their three month in-service training requirements at the Children's Art Carnival. These students performed the same duties as those of the Urban Corps Aides. We at the Carnival were happy to be able to take advantage of such enthusiastic interaction.

CITY COLLEGE OF NEW YORK

The Carnival maintains an ongoing relationship with Dr. Ruth Adams, Chairwoman of the Department of Elementary Education, and periodically throughout the year the Carnival provides observation and lecture sessions for the students in this department. This year, in addition to this, we provided a three week demonstration workshop session for students from this department. The Carnival anticipates ongoing interaction with this department of City College.

EXHIBITIONS

The Carnival has mounted several exhibitions of the children's work throughout the years. These exhibitions include: Bank Street College, City College's Open Workshop, CSS Conference at McGraw-Hill, the Urban League, and a benefit exhibition held by the Carnival's Volunteers Committee at the Acts of Art Gallery at 15 Charles Street. In most cases some young people and their parents attended.

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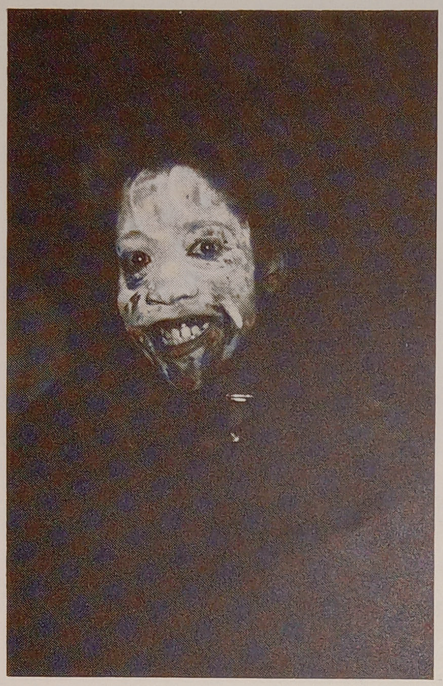

Halloween Party 1974

ART SWAP

The Carnival participated in the Museum Collaborative Art Swap Day, where the Carnival livened up the day with face and hand painting, demonstrations on how to use woodscraps, together with a complete listing of supply sources both for donations and purchases. It was a most enjoyable day.

THE LEARNING COOPERATIVE

Again the Carnival was represented at the Learning Cooperative's Conference which was held this year at the New School for Social Research.

MUSEUMS AND COMMUNITY ART ORGANIZATIONS

Mr. Goldbourne has been representing the Carnival at the meetings of the Metropolitan Museum's Community Council for the past two years. This committee is devoted to seeking means by which the community groups might interact and benefit from each others experiences and make use of the Metropolitan Museum's facilities.

The Carnival has also had a close working relationship with Bill Burgess of New Muse, Martha Vega of El Museo del Barrio, and Edward Spriggs of the Studio Museum.

Children at the Carnival were provided with entertainment sponsored by the New York City Department of Parks, Recreation, and Cultural Affairs, Theatre Black performed "The Hip Rumplestiltskin" in St. Nicholas Park, with an attendance of approximately 100 children. On August 21 the George Coleman Octet performed on the Jazz Mobile at Hamilton Terrace for approximately 300 people and the Puppet Theatre of War, Children, and Dragons presented a puppet show on August 23rd for approximately 75 children.

OTHER SPECIAL EVENTS

The Annual Christmas Party: The Theatre in A Trunk was the featured attraction. An African Christmas (Kwanza) was simulated and Santa Claus appeared. Halloween: The creation of costumes, a haunted house, gypsy fortune tellers, games of chance and goodies marked the day.

TRIPS

The Carnival Volunteers were responsible for taking groups of children to the theatre and movies periodically throughout the year.

CARNIVAL VOLUNTEERS

Lillian J. Brown
Odilia Campbell
Audrey Doman
Cecil Duncan-Harris
Josephine Edwards
Carol M. Embrose
Myline Gillespie
Mattie Goings
Ivan Habersham
Marilyn Hokfield
Lloyd Holmes
Franie Hurwitz
Ronald E. Johnson
Rita Joy
Johnnie Marshall
Greg Noisette
Nona Pierce
Madelyn Rector
Maude Robinson
Art Rust
Joan Sandler
Saundra Sharpe
Imogene Smith
Joe Thornton
Carolyn Williams

Entrance to 62 Ha

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Entrance to 62 Hamilton Terrace

THE CARNIVAL'S NEW HOME

The Carnival began looking for its new home in December of 1972. It was the desire of the Harlem School of the Arts to have the space the Carnival was occupying vacated by September, 1973. The Carnival had had the privilege of using this space which belonged to the Harlem School of the Arts since 1969, rent free. They were now in the process of preparing for the building of their own home, and were anxious to have access to this space.

The search for new space was an arduous process, and the Director, together with members of the Carnival's Board, traipsed through many a building, most of which were both over-sized and over-priced or too far away from the existing site. We did, however, get excited about two buildings, but after close scrutiny they were decided against. In May, a spur of the moment discussion resulted in calling individuals in the immediate neighborhood to see if there might be a suitable brownstone available. A binder was placed on the building pending the relocation of the existing tenants. In October of 1973, 62 Hamilton Terrace was purchased. The architects had already completed renovation designs, and designers had developed the construction concepts for the Environmental Area. It took from October, 1973, until the 24th of June, 1974, to prepare and process the final architectural drawings through the city's Building Department in order to get a permit for renovations. Renovations began on the 24th of June, and were completed on the 20th of September (a record 3 months for basic renovations), the Carnival's doors for its fall program opened on September 23rd. The Environmental Area will be phased in and hopefully completed no later than December, with the staff doing most of the work on the weekends.

We are particularly proud of our efforts in relocating, and we look forward to many years of exciting and meaningful programs.

CARNIVAL DONATIONS (MATERIALS)

Artistic Dye Cutting Co.

Bob Blackburn,
Printmaking Workshop

Mr. Harvey Bronstein,
Arrow Liquors, Hevbleim, Inc.

Viola Burley

Ernest Cobb, Pepsi Cola

Museum's Collaborative

Ms. Joyce Hartwell,
Lady Carpenter Institute of
Building & Home Improvement

Paul Henfield,
Standard Doll Company

Markel Rubber Products

Toni Morrison,
Random House Pub.

Bill Richardson,
Schiefflin & Co.

Nat Rosen,
Superior Inks

Mrs. Earlene Williams

Woolworths

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THE CHILDREN'S ART CARNIVAL
BUDGET FOR THE FISCAL YEARS 1972-73, 1973-74, 1974-75

EXPENSE/EXISTING PROGRAM	ACTUAL/ 1972-73	ACTUAL/ 1973-74	BUDGETED 1974-75
Salaries	119,444.96	132,383.54	150,552.00
Temporary Outside Help	3,391.02	2,403.24	4,561.00
Employee Benefits & Insurance*	13,981.50	3,620.60	9,600.00
Electricity, Gas & Oil	1,839.43	542.80**	2,300.00
Maintenance & Repairs, Equipment Purchase	2,082.38	1,327.47	4,000.00
Stationary & Office Supplies	1,385.45	2,559.66	2,500.00
Art Equipment & Supplies	10,494.24	13,002.14	13,000.00
Transportation & Travel	613.48	1,070.98	1,000.00
Entertainment	1,593.53	1,367.16	3,000.00
Telephone	1,332.83	1,534.39	2,500.00
Postage, Advertising & Publicity	6,260.05	3,326.02	8,131.00
TOTAL	162,418.77	163,138.00	201,144.00

*The Carnival's staff benefits are not as elaborate as they were when the Museum of Modern Art was responsible for the Carnival's fiscal operations, the figures for fiscal year 1973-74 represent Major Medical and Life Insurance expenses only.
**The difference in cost for gas and electric is due to overcharges in the previous year.

ACTUAL AND PROJECTED BUDGET FISCAL YEAR ENDED 6/30/73, 6/30/74, 6/30/75, 6/30/76

PROGRAM	No. of Children Served	ACTUAL 1972-73	ACTUAL 1973-74	PROJECTED 1974-75	PROJECTED 1975-76
Pre-School	1,447	41,704.00	41,704.00	43,789.00	45,978.00
Public School	3,030	48,120.00	48,839.00	44,960.00	47,208.00
After-School (8-16 yrs.)	1,260	66,179.00	66,179.00	72,208.00	75,818.00
After-School (4-7 yrs.)	360	—	—	34,398.00	36,118.00
Parent-Teacher	200	6,416.00	6,416.00	6,736.00	7,073.00
Research & Development	180	—	—	23,100.00	24,255.00
TOTAL	† 6,477	162,419.00	163,138.00	225,191.00	236,450.00
ADJUSTMENT (see below)				24,047.00†	
ADJUSTED TOTAL		162,419.00	163,138.00	201,144.00	236,450.00

†The cost of these programs will be reduced by approximately $24,047. in 1974 and 1975 as a result of funding of the Creative Reading Program by the Board of Education of the City of New York Title I Program.

Due to our Title I Board of Education Program which concentrates on 180 children, twice a week, over a twelve week period, the number of students has been reduced considerably.

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INCOME

Grants & Foundation Support	57,650.00	62,376.00	(see note)	126,450.00
State & Federal Support	17,000.00	42,500.00	65,000.00	80,000.00
Business & Industrial & Indiv.	48,290.00	18,500.00	25,000.00	30,000.00
OTHER	357.00	—	—	10,000.00**
TOTAL INCOME	123,297.00	123,376.00	188,385.00	246,450.00
EXCESS INCOME OVER EXPENSES	(39,122.00)	(39,762.00)	(12,759.00)*	10,000.00
FUND BALANCE PREVIOUS	16,732.00	(22,390.00)	(62,152.00)	(74,911.00)**
FUND BALANCE NEW	(22,390.00)	(62,152.00)	(74,911.00)	(64,911.00)

NOTE: $98,385.00 represents amount of monies to be raised for 1974/1975.

*Summer Program for 4/73-74 Expended in 74/75.
**Additional Fund Raising to reduce liability to Museum of Modern Art.

CHILDREN'S ART CARNIVAL/ CONTRIBUTIONS – BUILDING PROGRAM 1973/74

NAME	AMOUNT
Bankers Trust	1,000.00
Barker Welfare Fund	2,500.00
Chase Manhattan Bank	1,500.00
Chemical Bank	1,500.00
Helena Rubinstein Foundation	3,000.00
Charles Hayden Foundation	10,000.00
Andrew Mellon Foundation	25,000.00
Rockefeller Brothers Fund	25,000.00
Surdna Foundation	25,000.00
	94,500.00
Less Purchase & Closing Fees Initial Fee to Architects	32,555.00
	63,945.00

CARNIVAL CONTRIBUTORS

American Airlines
Mrs. Douglas Auchincloss
Avnet, Inc.
Bankers Trust
Barker Welfare Foundation
William & Francis Bartos Foundation
Board of Ed., City of N.Y. Title 1
Robert Bowne Foundation, Inc.
CBS Foundation
Chase Manhattan Bank
Chemical Bank
Robert Sterling Clark Foundation
Eleanor Clay Ford Fund
Grow Chemical Corporation
Heckscher Foundation for Children
Hochschild Fund
Robert Walcott Hooker Foundation
Mrs. H. Irgens Larsen
Francis & John Loeb Fund
Andrew Mellon Foundation
National Endowment for the Arts
New York State Council on the Arts
New York Urban Coalition
Edward John Noble Foundation
Ms. Alida Rockefeller
Mrs. John D. Rockefeller III
Mr. David Rockefeller
Mrs. Mary Rockefeller
Gov. Nelson Rockefeller
Rockefeller Brothers Fund
Helena Rubinstein Foundation
Readers' Digest, Inc.
Surdna Foundation
Van Ameringen Foundation
Warner Communications
Willcox, Baringer & Co.

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ABOUT THE STAFF

BETTY BLAYTON TAYLOR

Painter, sculptor, printmaker; Director, Instructor, and Fundraiser, Mrs. Taylor is a graduate of Syracuse University with a B.F.A. degree. She has also attended the Arts Students League and the Brooklyn Museum School where she studied with the sculptor Niizuma. She has exhibited extensively throughout the United States. Mrs. Taylor is one of the founders of the Studio Museum in Harlem, and has been an active teacher of art and creativity for the past 14 years.

SELVIN GOLDBOURNE

Graphic Designer, and Associate Director of the Carnival, as well as instructor of Figure Drawing, has been with the Carnival since its inception. Mr. Goldbourne attended Pratt Institute, the Brooklyn Museum Art School, Printing Industries of Metropolitan New York, and New York University. Mr. Goldbourne was creative assistant for the graphics department of Bowne & Co., N.Y., freelance graphic designer for Ruder, Finn & Fijuta, Harsh-Finegold Associates and Comart Studios. His teaching experience includes: instructor of figure drawing, painting and commercial arts for the Graphics and Plastics Dep't. of Haryou Act, supervising an anti-poverty training program for teenagers, and producing a Mobile Art Exhibition for Community Education.

DR. GILBERT VOYAT

Psychologist, Research Director, a native of Switzerland, where he received his Ph.D. from the University of Geneva and studied and worked closely with Dr. Jean Piaget, has done extensive research in child psychology on an international basis. His publications include articles, books, reviews and translations in both English and French. Dr. Voyat has taught on the University level for the past 8 years and is now on the Graduate Faculty of City College, City University of New York, Psychological Center. He has served as Research Director for the Children's Art Carnival on a volunteer basis for the past two years.

STELLA BOOKER

Administrative Director of the Carnival, is involved with numerous community functions and is a Board member of Audelco, Harlem Music Center, New Heritage Repertory Theatre, Festival on the River, and the Advisory Board of the Children's Art Carnival. Ms. Booker is a free-lance jazz vocalist, radio and t.v. personality who has traveled throughout the USA and abroad. Ms. Booker joined the Carnival in 1971.

CHRISTINE CAMPBELL

Alternating for the past five years as Administrative Secretary, and Girl Friday, is also instructor in the current "Symbols, Signs, & Rhymes" workshop, in the Carnival's After-School Reading Program. She received her BFA from NYU School of the Arts, June 1974. A writer as well as an actress, Ms. Campbell has done poetry readings at NYU, the Dance Theatre of Harlem and the Studio Museum in Harlem. Recently she has had two articles and a number of her poems published.

WENDY WILSON

A printmaker and painter, has been the Carnival's Fundraising Assistant and part-time instructor for the past 19 months. She received her BFA from Howard University and presently is a member of the Printmaking Workshop here in New York. Her most recent exhibits have been at the Studio Museum in Harlem, the Ziegfield Gallery (group shows), (NY), and Howard University (one-woman).

STEPHEN MAYO

Workshop Supervisor, as well as instructor of Clay Sculpture and Photography, has been with the Carnival four and a half years. Mr. Mayo is a self-taught painter of some note, he has, in addition, attended Pratt Institute, and has exhibited at the Brooklyn Museum, the Studio Museum, the Loeb Center (NYU), Harlem Art Mobile, and the Countee Cullen Library. His work is included in several collections, among these the Johnson Publication Collection in Chicago.

ROSEMARIE ALARCON

Fashion designer and jewelry maker (silversmith), is instructor of Clothing Design and Sewing. She received an Associates Degree from the Fashion Institute of Technology. Currently enrolled at Empire State College, she also attended the Pratt Graphics Center. Ms. Alarcon formerly worked as an art instructor for the Gramercy Boys Club, the Women's Inter-Art Workshop, and lectured at Bushwick Headstart.

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BARBARA WYATT

A painter and sculptor, has been with the Carnival for five years as an instructor of 3D Construction, Puppetry, and Painting. She attended the Parsons School of Design, Pratt Institute, and received her BFA from the School of the Visual Arts. Ms. Wyatt has exhibited at Countee Cullen Library, and has had a one-woman show at the School of the Visual Arts.

JEFFREY SCOTT

Cartoonist, illustrator, and animator, is instructor of Photography, Live and Animated Film, and 3D Construction, and has been with the Carnival for the past five years. He received his certificate from the School of Visual Arts, having attended there on a School Art League Scholarship. Mr. Scott is also a painter, and his exhibitions have included: The South Orange, New Jersey Gallery, Contemporary Black Artists in Newark, the Brooklyn Museum Art Gallery, and the Bedford Stuyvesant Restoration Art Gallery. Recently, he was responsible for the July and September covers of Black Sports Magazine.

CARNIVAL COMMUNITY CONTRIBUTORS

Jeanette Adams
Dr. Ruth Adams
American Museum of Natural History (Dep't. of Educ.)
Jackie Aaron
R. Anthony
A. Bailey
C. Barton
Mr. J. Bayce
Mr. Bee
Gustava Black
W. Booker
A. Blayton
Evelyn Brody
N. Brodsky
L. Brown
Phillip Brunch
Brenda Buch
Ako Burrell
Rosalie Capers
Pat Carter
Joyce Cleveland
Paula Combie
Kathy Contreres
J. Cooper
Joe Crawford
D. Days
Drew D. Davis
Betty Egan
Josephine Edwards
Michelle Edwards
Ralph Evans
Tahona Franklin
Ella Freeman
S. Forney
Jane Funderbach
Allen Gerston
D. Gilliam
Stan Greenberg
V. Haley
Norma Harorii
Olga Hanson
S. Hendricks
Carolyn Henry
Genevieve Herring
Mr. Hill
Pamela Howard
Sharon Howell
D. S. Hutchous
Charles Jackson
Gloria Jeffers
Lillian John
Chris Johnson
Lucille Jones
Mary Jones
Nat Jones
David King
Rosalyn Lnas
Blake Lawrence
Sheila Lawrence
Julie Leonard
Cookie Lewis
O. Lindberg
Ermita Lopez
Hector Lopez
Evelyn Lozada
Francis Mack
Robert Mandel
Manhattan Valley Child Day Care
Carl Manns
Mildred Mardes
G. Martin
Ian Martin
O. McDonald
G. McLaughlin
Gertrude Nichols
L. Norfleet
Jeanne Nutter
E. Owens
Morton A. Pinkas
Annette Purnell
Helen Petkas
O. Pointer
John Reynolds
K. Robinson
L. Robinson
M. Robinson
Mr. & Mrs. Phillip Robinson
M. Roth
R. Rust
Lester Sage
Hon. Fred Samuel
Felicidad Sawyer
Mrs. N. Schwartz
Mrs. Scott
M. H. Ali Seek
Mrs. Silverman
Carol Smith
M. Strong
Olga Taylor
Mamie Terrell
Cynthia Thornton
Y. Torres
William Truschew
Bob Velez
Hector Vellglove
Tina Walker
Mrs. Ward
Robert Walters
Lillian Weber
Kollel Welbuber
West Side Day Nursery
Mrs. Nola Whiteman
Gilbert Williams
Helen Williams
J. Williams
Leroy Williams
Yolanda Williams
Vickie Wilson
Mrs. Good
E. Wright

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June 1973

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

THE CHILDREN'S ART CARNIVAL

INTERIM REPORT

On March 17, 1973, the Children's Art Carnival completed its fourth year as a creative environment which stimulates positive responses in every child that walks through its bright red doors. The Carnival is an environment that captures the child's imagination and his attention, providing him with the condition that is needed to stimulate a genuine interest in learning.

The Carnival has now received its charter from the New York Board of Regents and, as such, it has become one of the first offspring of a major art museum to become a community-based creative art educational institution.

We would like to take this opportunity to thank the Board of Trustees and the Staff of the Museum of Modern Art for their insight, genuine effort and support in initiating this project. The result has been to bring to the children of Harlem and the greater Manhattan areas exposure to a much neglected vital

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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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aspect of balanced human development: SELF-EXPRESSION THROUGH THE USES OF CREATIVE ART ACTIVITIES.

We also pay special homage to Victor D'Amico who originated the idea of the Carnival over 30 years ago.

ONGOING PROGRAMS:

Children continue to be attracted to the Carnival workshops in painting, sculpture, collage, printmaking, photography, film-making, figure drawing and sewing. In addition to these activities puppetry is now being offered four days a week. At these sessions the children design characters, develop scripts and interact with other members of the workshop to produce complete puppet shows which are then produced and filmed.

THE CARNIVAL'S CREATIVE LEARNING PROGRAM WITH THE PUBLIC SCHOOLS:

On February 13th, the Children's Art Carnival initiated a new aspect of its public school programming. Five groups of 30 public school children who are reading below grade level are now attending the Carnival for 10 weeks, twice a week for 20 sessions. The program is designed to stimulate reading through the uses of multi-media creative art activities.

Up until now, the public schools' involvement has been limited to no more than three visits per class as an introduction for the children who would want to attend after school. This new

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program allows both the children and the participating teachers an opportunity for an indepth experience and strengthens the Carnival's carry-over into the classroom. Everyone is enthusiastic about a positive measurable outcome.

PARA-PROFESSIONAL AND TEACHER TRAINING PROGRAM:

In September 1972, this course became accredited under the Board of Education for one credit on the graduate level and operates on an eight week tuition-fee basis.

This program was originally conceived in 1969 to help in the training of para-professionals and interested teachers from the immediate community. Since then, the Carnival has received many requests to provide this special training for teachers from such institutions as the Bank Street College of Education, New York University and City College.

These sessions are conducted one evening a week, four times a year. Special arrangements are made with educational groups for day workshops for those who wish to attend as a group. Each workshop enrolls 25 students and the students are encouraged to participate in the same activities as the children, thereby giving them a feel for the materials and a first hand experience in the effects of creativity.

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THE RESEARCH AND DEVELOPMENT COMPONENT:

The objectives of this aspect of the program are to compile information and develop materials that will be of educational value to individuals and other educational institutions.

Projects underway:

1. A collaborative effort with Dr. Gilbert Voyat of the Psychological Center, a department of City College University and some of his clinical students.

    a) To determine specifically the relationship within the symbolic function of graphic symbols, the alphabet and spatial representation. This is still an experimental question, to elicit the meaningful relationship between different aspects of the symbolic function. The development of abstract thoughts which are an extension of sensory motor coordination, according to Piaget's findings, seem to point to the fact that all aspects of the given functions should be enhanced in order to provide a normal development (to determine the bridge and its significance between symbolic communications, private - drawing and painting, etc. - and symbolic communications public - the alphabet, numbers, etc.).

    b) To establish a means by which one can begin to measure the degree of behavioral change in relationship to learning patterns as a result of exposure to creative multi-media art activities when integrated with creative writing and created character role playing.

    c) In our experiences we come in touch with some children where underlying problems seem to be reflected by their art production. Art is a form of self-expression and in some ways, it also becomes a form of therapy. Therefore, the collaboration with the Psychological Cen-

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ter could allow us to select children whose development needs require a more indepth interaction.

d) An ongoing form of consultation where clinical students, together with the staff of the Psychological Center will spend time working with and observing the children in addition to interacting with the Carnival's teachers and aids. This form of ongoing consultation will allow our staff, as well as the students of the Psychological Center, to exchange views on approaching the child. To fulfill this part, we will meet on a stable basis once a week with the staff of the Carnival, students and staff of the Psychological Institute.

2. A series of publications called - "A Child's View", a handbook for adults. These will be visually attractive publications designed to aid parents and teachers in initiating meaningful creative art activities.

3. A series of 45 comic books, entitled "Dap and the Dooits", (The Dooits are from the "Planet of Yourself"), has been designed for children 8 through 14 years old. They incorporate ideas for creative living (development of positive mental attitudes towards self, others and life, dealing with such subjects as the environment, drugs, graffiti, etc.), as well as "how-to" ideas for creative and practical projects which children can accomplish successfully.

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NEW SPACE:

For the past four years, the Children's Art Carnival has been housed in a garage which is the property of the Harlem School of the Arts. The Harlem School of the Arts anticipates preparing to break ground for their new facility in the near future; therefore, it has become necessary for the Carnival to relocate as soon as possible.

The search for a new home for the Carnival began last year. We have now located a four story brownstone at 62 Hamilton Terrace; this is situated directly behind our present location and will make for an ideal new space. According to our architects, it is possible to complete renovations by October or November of this year.

We at the Carnival feel confident that its impact will continue to attract the interest and imagination of individuals and educators as one of the dynamic alternative routes not only to art education, but education in general.

June 20, 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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Name_____

Address_____

I would like to attend the Carnival's McGraw Hill Exhibition & Benefit Sale to be held on March 13th, 1975. My check for _____ is enclosed. I will not be able to attend but would like to make a contribution of_____.

R.S.V.P.

B RT

March 13 m

Carnival

March 13 Co., Inc.
4 p.m. u

Film-
Best"

Exhibition and Benefit Sale of Original Prints
by "Professional Artists for Young Artists"

Camille Billops
Benny Andrews
Norman Lewis
Mel Edwards
Wendy Wilson
Betty Blayton Taylor
Richard Hunt
Bob Blackburn
Elzedier Cortor

Individuals $15.00; Couples $25.00
Advance Subscription, limited to 500
Cocktails and Hors d' oeuvres

March 16th (Sunday, 12:30 p.m.)
March 19th (Wednesday, noon)
March 20th (Thursday, 2:00 p.m.)

Host: the Museum of Modern Art
Showing of 35 min. Animated Film-
"Five Years of the Carnival's Best"

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-SOMETHING TO LOOK FORWARD TO-

BENEFIT AND EXHIBITION MONTH FOR THE CHILDREN'S ART CARNIVAL

March 13th thru 31st

- Host: the Metropolitan Museum
  Exhibition of work done by the children of the Children's Art Carnival

March 13th (Thursday)
4 p.m. until 7 p.m.

- Host: McGraw Hill Publishing Co., Inc.
  Benefit Evening
  Showing of 35 min. Animated Film-
  "Five Years of the Carnival's Best"
  Exhibition and Benefit Sale of Original Prints by "Professional Artists for Young Artists"

  Camille Billops
  Benny Andrews
  Norman Lewis
  Mel Edwards
  Wendy Wilson
  Betty Blayton Taylor
  Richard Hunt
  Bob Blackburn
  Elzedier Cortor

  Individuals $15.00; Couples $25.00
  Advance Subscription, limited to 500
  Cocktails and Hors d' oeuvres

March 16th (Sunday, 12:30 p.m.)
March 19th (Wednesday, noon)
March 20th (Thursday, 2:00 p.m.)

- Host: the Museum of Modern Art
  Showing of 35 min. Animated Film-
  "Five Years of the Carnival's Best"

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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

THREE-YEAR SUMMARY

1969-70 through 1971-72

I. Pilot Period:

In March, 1972, the Children's Art Carnival successfully completed its first three-year period. Having proven itself a viable and needed program, the Carnival has now obtained its own charter as an independent educational tax-exempt institution and by so doing represents the first offspring of a major art museum to become a community-based educational force.

In three and a half years, the Carnival has serviced more than 50,000 children through release time from the public schools, community centers, Headstart groups, and children who attend on an independent, after-school basis. Most of these participants come from the Harlem community and surrounding areas. The Carnival has also had far reaching effects on the participating teachers and educators, both nationally and internationally, introducing innovative ideas and approaches to creative learning through art activities.

II. Program:

The Carnival provides free classes to children, ages 4 through 16 years, in painting, clay, 3D construction, printmaking, puppetry, figure drawing, animated and live filmmaking, photography, sewing and dress design.

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

An annual exhibit is arranged in order that the children can have an opportunity to have their work professionally dis-

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.

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played, and also to encourage the parents to take an interest in the work of their children. This is usually done in conjunction with an annual Street Festival. The Carnival also cooperates with local businesses and churches in arranging to exhibit work done by the children.

In the summer of 1971 another successful project undertaken, in addition to the regular curriculum, was the painting of a mural on a 77-foot long wall in a nearby park.

III. Staff:

The Carnival's teaching staff is made up of artists whose qualifications include: practical, professional experience in their chosen area and demonstrated ability to transfer that knowledge to young people with whom they work. All instructors have had at least four years of formal training in art or six years as professional exhibiting artists, together with a minimum of one year of working with children.

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NEXT THREE-YEAR PLAN

1972-73 through 1974-75

I. Priorities:

Emphasis in the next three year period of the Carnival will be on:

1) relocating for improved physical plant (more than doubling the present space), which will accomodate more students and offer more programming opportunities;

2) expanding the After-School Open Workshop to serve children from the ages 4 through 7, (our present After-School program serves ages 8 through 16);

3) establishing a Communication-Arts Production Workshop;

4) establishing a Research and Development Component;

5) establishing a Special Advisory Service.

Since the Carnival attracts large numbers of young people from many different neighborhoods and ethnic backgrounds, it is important that it remain an autonomous organization, rather than to be interwoven into the structured framework of a Public School or another formalized community organization which would be restricted to servicing a narrower constituency. However, the Carnival does envision establishing a Special Advisory Service to help develop other similar programs in New York and other cities, which it has been doing on an informal basis since its first year. The Carnival also may be in the position, one day, to extend its own program by establishing additional Carnivals in other areas.

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II. Program:

A. Pre-School Program

These classes are designed to serve pre-school children, principally in the Harlem area, to introduce both the children and the teachers to creative learning through art.

No. of classes: 6 one-hour classes per week for 12 weeks; each student attending a minimum of 4 times a year.

No. of students: 25 per class; total of approximately 1,800 per year.

B. Public School Program

This program provides an introduction to the Carnival for the children attending public schools. These children also are encouraged to participate in our After-School Program on a regular basis. This program is open to all schools in the Manhattan area.

No. of classes: 14 two-hour classes per week for 24 weeks; each student attending 2 times a year.

No. of students: 25 per class; total of 8,400 per year.

C. After-School Open Workshop Program (Proposed)

This program, for 5 to 7 year olds, will serve the community and those students who have been introduced through the Public School Program.

No. of sessions: 2 two-hour sessions per week (3 groups, each attending twice a week for 3 month periods); each student attending 24 times a year. There will be four 3 month periods.

No. of students: 30 per session; total of 360 per year.

D. Advanced After-School Workshop Program

This program, for 8 to 16 year olds, is designed to give young people intensive training in special art activities. The child who develops a degree of skill and concentration (in any one of the disciplines) after a period of exploration is able to select the particular workshop that interests him most.

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No. of sessions: 2 two-hour sessions per week for 3 months; each student attending 24 times a year. There will be four 3 month sessions.

No. of students: 12 in each painting session.
20 in each clay session.
10 in each filmmaking (animated and live) session.
15 in each general drawing session.
10 in each sewing session.
10 in each print-making (etching) session.
12 in each print-making (silk-screen) session.
99 students per day; total of 396 per year.

E. Parent-Teacher Workshop Program

This program was originally conceived in 1969 to help in the training of para-professionals and interested teachers from the immediate community. Since then, the Carnival has received many requests to provide this special training for teachers from such institutions as the Bank Street College of Education, New York University, and City College.

The existing program for parents and teachers is an intensive eight-week course, conducted one evening a week, four times a year. These sessions will be conducted on a yearly basis. To accomodate those groups who are able to attend during the day only, additional classes were scheduled, beginning in September, 1972. The workshop has been accredited by the New York City Board of Education as a two credit course at the graduate level.

Up to this time, this service has been provided free of charge. In order to continue and expand the program, beginning in September, 1972, it became necessary to charge a fee to the participating organizations.

There are four eight-week sessions of the existing program for parents and teachers each year. Each eight-week session enrolls 25 individual students. A total of 100 individual students participate in these sessions each year. For students and teachers who wish to attend less intensive training sessions in a group there will be three classes per year.

No. of classes: 87 two-hour sessions; each student attending 3 times a year and 3 two-hour sessions; each student attending 8 times a year.

No. of students: 25 per session; total of 795 per year.

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F. The Communication - Arts Production Company (Proposed)

This will be a professional training and commercial production program based on a two-year training plan. The program will be structured to stimulate activities necessary to produce a finished product. Each unit will act both independently and cooperatively, inasmuch as each project will have aspects that will interrelate, as well as constitute a part of a whole. The units will develop products which can be sold either 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-producing program. Young people will be recruited from the community; those who have already attained a certain level of competence in the area in which they wish to be involved. Also, after a given period, each young person will be responsible for tutoring at least one other young person in his particular skill.

No. of sessions: 5 two-hour sessions per week for 2 years.

No. of students: 10 in the writing session.
10 in the illustration session.
10 in the filmmaking session.
10 in the music composition session.
18 in the band session.
6 in the advertising and design session.

Total of 64 students for 2 years.

* * * * * *

ANNUAL NUMBER OF STUDENTS SERVED BY THE ENTIRE PROGRAM

A.	Pre-school Program	1,800
B.	Public School Program	8,400
C.	After-School Open Workshop	360
D.	Special After-School Workshop	396
E.	Communication - Arts Production Co.	64
F.	Parent-Teacher Workshop	795
	Total.....	11,815

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G. Creative Educational Research and Development Component (Proposed)

This program will explore all areas of creativity and the arts in order to establish art as an integral part of people's lives. The major emphasis will be to create programs for mass communication and mass media education, using the Carnival and other educational facilities as testing grounds for methods of fostering creative thinking in children. Consultants will be asked to develop a body of work that will then become available to the public.

Projects underway:

1) In 1972, the Carnival started a collaborative effort with Dr. Gilbert Voyat of the Psychological Center, City University of New York, with the objective being to determine the point at which the bridge between the child's personal symbolism (e.g. his own drawings) and that of public symbolism (e.g. "1,2,3," & "a,b,c,") takes place, establishing the fact that creative activities are necessary for the balanced development of the individual.

2) A series of handbooks for teachers, called "A Child's View", the first of which is almost completed. These visually attractive publications are being designed to aid parents and teachers to initiate creative activities for children with explanations and examples of why and how these kinds of activities are vital to a child's development.

3) A series of 45 comic books, entitled "Dap and the Dooits", (the Dooits are from the "Planet of Yourself"), has been designed for children 8 through 14 years old. They incorporate ideas for creative living (development of positive mental attitudes towards self, others and life, dealing with such subjects as the environment, drugs, graffiti, etc.), as well as "how-to" ideas for creative and practical projects which children can accomplish successfully.

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III. New Space:

The Carnival has been assured of its existing space through August, 1973. At this time, it has two interesting potential relocation sites; one is the Hamilton Grange Library, and the other is a privately owned building at 126th Street. The Carnival is in the process of investigating all of the ramifications of relocating at either of these two sites. It is estimated that the approximate minimum cost would be $150,000 and the maximum would be $250,000. It is hoped that relocation will be completed no later than January, 1974.

Each of the Special Workshops requires its own separate area to operate most effectively. Additional space is needed by the Carnival to accomodate both its regular program and the Special Workshops.

Immediate Physical Needs and Specific Requirements (approx.)

1) Open Workshop area: 40'x50', to accomodate 25 to 30 students.
2) Animated Film Workshop: 12'x20', for 10 to 20 students.
3) Clay Workshop: 16'x20', for 12 to 15 students.
4) General Drawing and Painting Workshop: 20'x25', for 12 to 15 students.
5) Sewing Workshop: 12'x15' for 10 to 12 students.
6) Print Workshop: 12'x15', for 10 to 12 students.
7) Motivation Room: 25'x30', for 25 to 30 students.
8) General Lobby: 15'x20' (and exhibition area).
9) Staff Lounge: 10'x16'.
10) Rest Rooms: one (adults) 5'x7'; two (children) each 9'x6'.
11) Office: 10'x12'.
12) Storage Space: 13'x20'.
13) Print Production Workshop: (to house A.B. Dick press, copying machine, etc.)
14) Library and Conference Room
15) Sound Studios and Rehearsal Room
*16) Small Theatre: 30'x50', for up to 100 individuals.
**17) Refurbishing Workshop: 10'x15'.

*The theatre will serve many functions: a viewing room for children's films; live action filming of students' productions; concerts; film showings; and mini-productions by the students.

**Because of the nature of the Carnival's operation, there is constant need for repair of equipment.

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IV. Staff Requirements:

To carry out the above plans, additional staff will be needed:

Three teachers, 4 hours a day, five days a week for a total of 60 teaching hours each week, to instruct the After-School Open Workshop sessions.

One Artistic Director and five teachers to instruct the Communication-Arts Production Workshops.

Therefore, a total of ten additional staff members will be needed for a total of 195 teaching hours each week.

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THE CHILDREN'S ART CARNIVAL

BUDGETS FOR FISCAL YEARS 1971-72 AND 1972-73

EXPENSES	ACTUAL	BUDGETED
Salaries*	$ 86,981.09	$117,620.40
Employee Benefits & Insurance	10,840.39	12,938.18
Electricity and Gas	----	2,160.07
Maintenance and Repairs	9,329.87	6,906.89
Stationery and Office Supplies	753.09	753.09
Telephone	1,118.28	1,118.28
Postage	----	593.41
Art Supplies	8,744.96	9,867.39
Promotion and Signs	722.66	1,893.22
Entertainment (Special Events)	1,600.00	3,747.84
Photo Offset	----	1,880.52
Transportation	----	915.00
TOTAL	$120,238.34	$160,394.29

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THE CHILDREN'S ART CARNIVAL

1972-73 SALARY BUDGET

TITLE	NAME	SALARY
Administrative Heads		
Creative and Adminstrative Director and Instructional	B.Blayton Taylor	$20,000
Associate Director, Operations and Instructional	S. Goldbourne	$15,000
Workshop Supervisor, Operational and Instructional	S. Mayo	$ 9,500
Non-Teaching		
Executive Secretary	N. Lowry	$ 8,700
Secretary and Registrar	J. Orane	$ 6,000
Maintenance and Security	J. Moore	$ 4,000
Teachers, Part-Time		
(Teacher's salaries are set at $4.50 an hour or $8,190 on a full-time basis.)		
	J. Scott	$ 6,988
	R. Alarcon	$ 6,988
	B. Wyatt	$ 5,023.20
	S. Irons	$ 4,368
	G. Renz	$ 4,368

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Teacher's Aides, Full-Time		
	G. Wilkes	$ 4,778
	R. Harper	$ 4,778
Teacher's Aides, Part-Time		
	V. Henry	$ 955
	M. Serrano	$ 955
	L. Wilson	$ 955
Art/Student Teacher Aides		$ 3,276
Receptionist/Typist		
(Saturdays and Part-Time Weekdays)		
	C. Campbell	$ 1,233
Publicity and Office Temporaries		$ 1,755.20
Artistic Director		
Communication Arts Production Company (until further funding)		
	R. Taylor	$ 8,000
	SALARIES	$117,620.40
	FRINGE BENEFITS	$ 12,938.18
	TOTAL	$130,558.58

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THE CHILDREN'S ART CARNIVAL THREE-YEAR BUDGET EXPENSES
1972-73 thru 1974-75*

EXPENSE ITEM		1971-72 Actual	1972-73	1973-74	1974-75	1972-75
Existing Programs	No. served per year					
A. Pre-School Program	1,800	$ 31,262	$ 41,704	$ 43,789	$ 45,978	$131,471
B. Public School Program	8,400	36,071	48,120	50,526	53,052	151,698
** (Title I Expanded Public School Program)	(420)	---	( )	( )	( )	( )
D. Advanced After-School Workshop Program	396	48,095	64,160	67,368	70,736	202,264
E. Parent-Teacher Workshop Program	795	4,810	6,416	6,736	7,073	20,225
TOTAL OPERATING COSTS	11,391	$120,238	$160,400	$168,419	$176,839	$505,658
New Programs						
C. After-School Open Workshop Program	360		32,760	34,398	36,097	103,255
#F. Communication-Arts Production Co.	(64)		( )	( )	( )	
G. Research and Development Component	N.A.		22,000	23,100	24,255	69,355
			$ 54,760	$ 57,498	$ 60,352	$172,610
TOTAL EXISTING AND NEW PROGRAMS	11,801		$215,160	$225,917	$237,191	$678,268
Space						
Building and Renovation			150,000			
Furnishings and Refurbishing			23,000			
Additional Maintenance			4,000	4,200	4,410	
TOTAL SPACE			$177,000	4,200	4,410	$185,610
TOTAL PROGRAM AND SPACE		$120,238	$392,160	$230,117	$241,610	$863,878

Funded Separately
** Title I Program pending. No. of students will double after 1972-73 and number in regular program will become more intensive but for fewer children.
* Fiscal year ending June 30

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Section III
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THE CHILDREN'S ART CARNIVAL THREE-YEAR BUDGET PROJECTED INCOME
1972-73 through 1974-75

SOURCE	1971-72 No.	1971-72 Actual Amount	1972-73#	1973-74	1974-75	1972-75
Individuals and organizations	20	$ 62,300	$ 80,000	$ 85,000	60,000	$225,000
Corporations	7	6,725	25,000	75,000	40,000	140,000
Foundations (Corporate and Individual)	26	44,128	70,000	150,000	85,000	305,000
Government						
National Endowment of the Arts	1	25,000**	---	25,000 12,100 25,000	35,000	97,100
N.Y. State Council on the Arts	1	18,569	15,000	25,000	25,000	65,000
TOTAL INCOME	55	$156,722*	$190,000	$397,100	$245,000	$832,100
TOTAL EXPENSES		$123,039	$392,160	$230,117	$241,601	$863,878
ANNUAL SURPLUS OR (DEFICIT)		33,683	($202,160)	$166,983	3,399	
CUMULATIVE SURPLUS OR DEFICIT			($165,676)	1,307	4,706	4,706

* Fiscal years ending June 30

** N.E.A. grant for 1971-72 not actually received until 1972-73, accounting for surplus in 1971-72

\# Additional monies needed to date for existing program operation;_____ for fiscal year 1972-73

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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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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

YEAR-END REPORT FOR 1971

MARCH 1, 1972

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THE CHILDREN'S ART CARNIVAL YEAR-END REPORT FOR 1971

The third year of operation for the Carnival has been one of continued growth and accomplishment. We are completely convinced that this is a much needed and viable program. Inherent in its nature is the kind of flexibility that enables it to continually develop new ways of generating curiosity and excitement to stimulate the desire for learning in growing children.

PROGRAM FOR PUBLIC SCHOOLS AND OTHER COMMUNITY ORGANIZATIONS PARTICIPATING ON A YEARLY BASIS:

Approximately 83 schools (an increase of 38 over last year) and 130 Head-start and Community Centers (an increase of 65 over last year) have participated in the program. (Please see appendix "A" for listing). Based upon an average of 450 students per week, the total number of children attending from the Public Schools, Headstart, and other community organizations averages 10,200 each year. The total number of students in this category who have participated over the entire three year period is approximately 35,567.

AFTER-SCHOOL AND SATURDAY PROGRAMS:

The after-school classes now incorporate all special workshops. Each child who attends the after-school program signs up for the particular activity that is of most interest to him. He is expected to remain in a class until he has completed one specific project. He then has the option of choosing another class. This approach enables us to control the size of the classes and maintain the balance of the overall workshops. Previously, all activities were open to a child on an informal basis. The total number of students who have participated in the after-school and Saturday programs to date is 6,719, (more than three times the number who attended last year.) Many of these are children who choose to return for the second or third time.

Workshop attendance is now more evenly balanced throughout the year because of our new system of pre-registration. The overall attendance for the above two categories is now approximately 42,500; an increase of about 11,900 over last year's count.

SPECIAL CLASSES:

These classes include clay, 3D construction, film-making (animated and live), still-photography, print-making (etching and silk-screening), drawing and sewing.

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FILM: TUESDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Jeffrey Scott

Approximately 32 students have participated in this program during the past year. The class is designed to develop skills in writing and illustrating stories; in the use of super 8mm camera equipment, super 8mm sound equipment and in the basic principals of animated and regular film-making. Over a three year period this workshop has produced approximately 58 animated films, 4 live films, and a number of experimental films, some with story lines and some with music.

During the summer months we concentrate on live film-making. This past summer the young people were inspired by a hit tune called, "Aqua Lung", which tells the story of a dirty old man on the streets of the city. The class decided to use this as their theme for their live film production. The lyrics of this song were used as a basis for their visual interpretation. The film has been edited and completed with sound. Two films that were not completed the previous summer, "Dem Damn Yankees" and "It's Still Here", now have been edited and sound-stripped.

Currently, a group of seven Junior High School students and their teacher, Miss Cooke, are making a live film on an aspect of the city as they see it. The theme is based upon a young dope addict and the perils of addiction. The script is being written in their own class room and produced after school at the Carnival. This is the kind of interaction we have been encouraging, and we hope that this involvement will begin to influence the Public Schools in more innovative programming.

We have reached the point in film-making where it would be desirable to find a means of distribution of the completed films to neighborhood schools and libraries. We believe this would inspire other groups to develop similar workshops. (See appendix "B" for listing of completed films, together with names and ages of the children who produced them).

STILL-PHOTOGRAPHY: MONDAY, THURSDAY AND FRIDAY, 3:30 p.m to 5:30 p.m.

INSTRUCTOR: Jeffrey Scott

Still-photography was incorporated into the Carnival's Workshop Program in August 1971. A storage room was converted into a darkroom and film workshop area.

The course is designed to instruct the young people in the uses of instamatic and 35mm cameras; processing black and white film, and the techniques of taking color slides. The classes are structured to include techniques of making solarized, retriculated and sepia-toned photographs. We find that many children who feel insecure with painting, clay, or some other mediums of expression gain confidence initially in their ability to

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express themselves through the use of the camera.

Some of the photographs produced by the young students will be featured in the 13th issue of Kids Magazine.

SEWING WORKSHOP: TUESDAY AND FRIDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Rosemary Alarcon

The sewing classes continue to be a big attraction for girls and we have a constant waiting-list. There is an enrollment of six students per class. The children receive instruction in the use of the sewing machine, hand sewing, fabric design and tie-dying of fabrics. Each child has an opportunity to make two outfits. Upon completion, she gives up her spot and re-registers in another class. The student who wishes to continue to sew, is encouraged to work at home and bring her projects in for guidance when she needs help.

As a result of numerous donations of fabric last year, (F.W. Woolworth and Grand Street Boys Foundation), we have had to spend very little money for the sewing workshop. The mothers of the students are so delighted with the progress and accomplishments of their daughters that some of them make gifts of sewing machines at Christmas.

PRINT-MAKING WORKSHOP: ETCHING AND SILK SCREEN

ETCHING: WEDNESDAY AND FRIDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Charlette Richardson

Since October 1971 the etching class has become a cooperative effort with Bob Blackburn's Print-Making Workshop, a professional workshop for fine art printers. They have been supplying the Carnival with a professional printmaker to instruct the students in the basic techniques of etching without the use of metal etching-plates and dangerous acids. As a result of Mr. Blackburn's involvement, we have had access to additional presses when our existing press is not in working order. The availability of a professional print-maker has enabled us to double the number of students taking the class.

SILK SCREENING: MONDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Sue Irons

Silk screen printing was also introduced in October 1971. This class has ten screens for an equal number of students and a student learns the many techniques involved in this process. Both the etching and silk screen printing classes inspire a great deal of wonder and excitement. Print-making has an element of surprise and requires a concentrated effort that is quite different from painting because the results are not as immediately evident. The children have responded to these classes with tremendous enthusiasm.

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CLAY WORKSHOP: MONDAY THROUGH THURSDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Steve Mayo

This class is designed to give training in the uses of clay to those students who indicate an interest in sculpture. Instruction includes the development of techniques in pottery-making and clay sculpture. The objects that are made in this class are fired and glazed. This class has an enrollment of 14 students.

GENERAL DRAWING CLASS: WEDNESDAY, 3:30 p.m. to 5:30 p.m.

INSTRUCTOR: Selvin Goldbourne

This class is designed for those students who have indicated a special interest in pursuing art as a profession and developing a portfolio for entrance to specialized high schools of art. We expect this class to help provide potential young artists for these schools. The class consists of approximately ten students and is held in the lobby of the Carnival. This is one of the smallest classes because it is geared to older children and, for the most part, the Carnival attracts fairly young children. In January, the general drawing class was announced in the Junior High Schools throughout the City. We are now beginning to receive more applicants for this class.

PARENT AND TEACHER WORKSHOP: THURSDAY, 5:30 p.m to 7:30 p.m.

INSTRUCTOR: Betty Blayton Taylor

The objective of this class is to extend the activities of the Carnival throughout the community through the teaching of parents, teachers, teacher's aids and para-professionals. We have an average of 15 students attending each class on a regular basis.

One indication of the success of this program and its potential out-reach was the presence of Miss Maria Peters from Curacao, Dutch West Indies, representing Curacao's School System, who attended our 1971 summer session. Miss Peters' visit to New York was for the express purpose of attending the Carnival's Parent and Teacher Workshop Session. This came about through a routine request for information on the Carnival's approach to art education. After Miss Peters received copies of our Workshop's first two lectures, she applied for admission to the course.

A further indication of the great need for this type of program is the large number of requests we receive from teachers who conduct training programs at the college level. They are eager to have their own students gain experience by observing and working along with the Carnival's children.

It is apparent that we could enroll a larger number of individuals in this program if adult classes could be scheduled during the day, because many more para-professionals and other training groups could attend with less inconvenience to their schedules at home. We are in the process of trying to arrange a schedule to accomodate special groups, such as the Bank Street College Training Program that have requested training sessions. Currently these groups have had to be turned down because of insufficient time in our schedule during the day.

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SPECIAL PROJECTS AND EVENTS

THE WALL:

In August a new park was created on a site located between 139th and 140th Streets on Lenox Avenue in New York. This park was sponsored by Reader's Digest Magazine and the New York Parks Department.

Mrs. Doris Freedman of City Walls, Inc. introduced us to Mr. Barnabus McHenry of Reader's Digest, who was in the process of making a decision about the wall which is an integral part of the park. The staff and children of the Carnival were asked to create the design for and paint the Wall. City Walls, Inc. agreed to supply the paint.

First, paintings that had been created by the children at the Carnival were selected by Betty Blayton Taylor and incorporated into a dramatic composite design. Selvin Goldbourne, with the help of James Phillips, transferred this design to the wall with charcoal, using a grid-scale system. At this point, approximately five children from the Carnival and five children from 139th and 140th Streets were chosen to execute the painting. However, when other children in the area saw what was taking place, they too became participants, together with several derelicts who insisted on helping, because they had "given up our apartments" to make way for the new park. The size of this wall is 77 feet by 14 feet.

Some of the children assigned to the job would arrive at 7:00 a.m., often earlier than the construction workers. They performed their tasks with glee. A stipend of $1.75 an hour was paid to the original ten children by Reader's Digest.

This project was completed in one week, much to the disbelief of Mr. McHenry, the community and especially the diligent construction workers, who insisted, to the end, "It's impossible". This is a good example of what enthusiasm and determination can accomplish.

A picture of the wall and description of the park was mentioned in the February issue of "New York Magazine" in an article titled, "101 Signs That The City Is Not Dying".

THE STREET FESTIVAL

The location for the Annual Street Festival this summer was changed to St. Nicholas Park. A committee of parents, together with some of the members of the Advisory Board, was formed to help organize and plan the event.

Last year it was reported that a number of children went home with belly aches as the result of overeating. Therefore, the committee decided that this year there should be a ten cents admission fee in order to control the consumption of food. The admission fee entitled each child to have two hot dogs, two lolly pops, 4 cups of punch and two pieces of bubble gum. In addition, each child received a balloon and a noisemaker. The more crafty children still managed to get more than their share. The admission fee was waived for those children who couldn't afford it.

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Approximately 600 children attended the Festival. This was considered a small attendance compared with 1970. Other organizations in the area had also planned outings for the same day which competed with the Festival for attention.

The activities included painting large murals on brown paper, designing balloons, Frisby and pogo contests, "Hit the Clown", jump-rope, "Tug-of-War", bobbing for apples, fortune-telling and story-telling. The feature attraction was Ike and His African Drummers whose performance encourages audience participation. Even one of the mothers got into this act.

All prizes were donated by F. W. Woolworth. A portion of the hot dogs and buns were donated by Fedco Stores and American Bakers. Southern Delicious Bakers donated hundreds of truly delicious cookies.

Once again the Street Festival proved to be a happy and fun-filled occasion for the Carnival and the community.

HALLOWEEN PARTY:

The Halloween Party was rather special this year. We took this occasion to express our thanks to our friends at Chemical Bank New York Trust Company for helping us to publish our 1972 Carnival Calendar. As an expression of our appreciation, the children made two circular, felt banners. One was for Miss Barbara Fiorito, who is with Chemical Bank's Urban Affairs Department, and the other for Mr. Norborne Berkley, Jr., who is Chemical Bank's Executive Vice President. The banners were warmly received. Other guests from Chemical Bank were Mr. James P. Murphy, Vice President of Public Affairs; Mr. Douglas Aides, Director of Urban Affairs and Mr. Joseph E. Booker, Vice President of the Harlem Branch.

The representatives from Chemical Bank served as judges for a competition to determine the most original costume designed by the children. Prizes were awarded then the party proceeded with a trip through the "Spooky Room", which was created by the students. Using brown paper, they traced an outline of themselves, posed in grotesque positions. The edges were then stitched together to form two-sided dummies, which were then stuffed, painted and hung from the ceiling. Other objects were also created and hung low enough from the ceiling to make sure they would be bumped into, in the hope that the other children would be frightened. The room was lit with one black candle, a blinking strobe light, and eerie music was played. In addition to this, the children bobbed for apples, played "Pin-The-Tail-On-The Donkey", ate donuts, drank cider and participated in a dance contest. No one wanted to end the fun and go home.

The design for the banner that was presented to Chemical Bank has been incorporated into an exhibition of painting used for the 1972 Calendar, and will travel to several of the Bank's branches around the city. This exhibition will make its last stop at Chemical Bank's Harlem Branch. The paintings will then be returned to the Carnival.

The Halloween Party had an attendance of approximately 100 children.

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THE CHRISTMAS PARTY:

The feature attractions of the Christmas Party, according to their importance indicated by a poll of the students, are listed below:

1. The Cookies - that Rosemary Alarcon, who is one of our instructors, insisted on making. Ms. Alarcon felt that the most reasonable bid we had from several caterers was still too much to pay for cookies. She baked thirty-three dozen cookies which were quickly consumed.

2. The Raffle - of seven Polaroid cameras and four instamatic cameras as gifts. This activity caused mild hysteria. In early 1970, ten Polaroid cameras had been donated to the Carnival. Unfortunately, they had received little use because of the limited instructional value inherent in this type of camera. The instamatics also proved to be inadequate for the in-depth type of photographic use we need. We have, however, retained four instamatics for the very young beginners' use. We thought that the most dramatic use of these cameras would be to give them to the children as "starter" cameras to foster additional interest in photography. Rolls of film were included in the gift package. Fortunately, the cameras went to children who were members of large families.

3. Two Films - "Christmas Capers" and "The Elk Country", which were rented for use at the party. "Christmas Capers", which was a Walt Disney Production, was received with great enthusiasm. "The Elk Country", however, did not gain very much response. The children did not seem interested in the Elks' life cycle. One student, however, did express his appreciation for the Elk film later. It helped him to pass a science examination at school.

The films were followed by dancing, more cookies, fruit punch, candy canes and a visit from St. Nicholas. This jolly gentleman is traditionally played by our own Mr. Goldbourne which always turns out to be a surprise to no one. Nonetheless, we persist. The attendance for this event was 250 children; well over what we had anticipated. Therefore, a few children did not receive gifts. Hopefully, this will never happen again. In past years, we had always overestimated the number of children expected.

CABLE TELEVISION SHOW:

An unusual opportunity and experience recently was made possible for the regular Saturday afternoon class. They were asked to participate in the filming of a television show by Open Channel, for a program to appear on Public Access Cable Channel C, and were actively involved in the technical aspects of the production. The equipment was set up with lights, synthesizer, light sensitive camera, color mixer and the regular camera for shooting. The children were instructed in the use of this equipment, and encouraged to improvise spontaneously as they went along. On the second visit by Open Channel, students from P.S. 6 were also invited to help with the production. This time the entire Carnival area was utilized. The results of these two days of production will be available for viewing some time in March.

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PUBLICITY AND PROMOTION:

During the past three years, five films about the Carnival have been produced for television and a number of interesting articles have been published by a wide range of magazines and newspapers. The following is a partial listing:

LIKE IT IS - ABC TV - A special documentary on the Carnival's activities was shown throughout the Eastern States on April 18, 1970. Produced by Charles Hobson.

GERMAN TELEVISION - A documentary on the Carnival's first Street Festival was filmed for viewing in Germany.

SUPER PLASTIC ELASTIC GOGGLES - NBC TV - A special program was filmed in 1970 and was shown on January 30, 1971.

APPLAUDS - TELEPROMPTER CHANNEL C - An interview with Betty Blayton Taylor about the Carnival's community involvement was shown in January 1971.

ART GALLERY GUIDE - April Issue; a feature article.

MY WEEKLY READER - December Issue; a feature article.

KIDS MAGAZINE - Kids Magazine periodically borrows material from the Carnival for their issues. Issues #1 through #13 have shown the work of individual students who attend the Carnival.

LIFE MAGAZINE - A photograph and caption appeared in the January 29, 1971 issue.

NEW YORK TIMES - On March 18, 1969 a full column was devoted to the opening of the Carnival.

TUESDAY MAGAZINE - Cover and double-page spread - July 1971.

AMSTERDAM NEWS - Several articles on the Carnival have been published.

WORLD OF CHILDREN - A publication for the 1971 White House Conference on Children. The Carnival was mentioned in the section on films by children.

CONTACT MAGAZINE - Feature story, October 1971 issue.

CHANNEL 13 - The Carnival will be a featured topic on a TV special, "The 51st State", to be shown before the end of March 1972.

CBS NEWS TELEVISION - July 18, 1971, coverage of the Street Festival.

CABLE TELEVISION CHANNEL C - Show filmed and produced by the children at the Carnival, to be shown in March 1972.

NEW YORK MAGAZINE - February 1972 Issue, a photograph of the Wall painted by the children in an article, "101 Signs The City Is Not Dying".

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TOP OF THE NEWS - November 1971, American Library Association.

PUBLIC LIBRARY TEEN-AGE FILM PRODUCTION - January 1972, filming of the Carnival by Teen-Agers.

NEW YORK STATE COUNCIL ON THE ARTS ANNUAL REPORT - 1970-1971. Description of The Children's Art Carnival Program.

WLIB-FM - PERSPECTIVES - Interview on the Carnival with Betty Blayton Taylor, Joe Thornton, Stella Marrs, January 1972.

WLIB-FM - FOCUS ON THE ARTS - An interview with Stella Marrs on community happenings, January 1972.

WEVD-FM SYMPHONY SID - An interview with Stella Marrs on community happenings, January 1972.

"FIVE" - A film produced by Silvermine Film Company and commissioned by Joseph Seagram & Sons, Inc. Distributors included excerpts of The Children's Art Carnival.

We are now in the process of organizing an exhibition incorporating all aspects of our Workshop activities. It will be entitled, "A Child's View of the City." It will be held on March 24th, from 4:00 p.m. until 9:00 p.m. at the Carnival.

FUND RAISING PROJECTS

THE CALENDAR:

This year the Carnival designed and published a 1972 Calendar consisting of reproductions of paintings by the children at the Carnival. Chemical Bank New York Trust Company agreed to use the idea for their 1972 gift calendar. They printed 300,000 copies for their own customers and 11,000 calendars for the Carnival's use. This project provided considerable publicity and some income from sales of the calendar through bookstores and other sources of distribution.

Selvin Goldbourne created the mock-up for the calendar and John Mignone of Chemical Bank's Commercial Art Department tailored it to meet Chemical Bank's needs. We were extremely pleased with the outcome of this project, and hope to be able to create another calendar for 1973. We also hope to make it a more lucrative endeavor.

Total income received by February 1, 1972 was approximately $4,500.00. We have not completed our records on the total proceeds to date. This report should be ready for publication by the end of March 1972.

THE SPRING FESTIVAL BENEFIT

To raise funds for its own program as well as for the Carnival, The Museum of Modern Art held a benefit in its Sculpture Garden on the evening of June 9, 1971. The following companies generously helped to underwrite the costs: Robert Day-Dean's, Joseph E. Seagram & Sons, and Lever Brothers Company.

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The movie, "FIVE", commissioned by Seagram, was a feature attraction of the Benefit. Scenes of the Carnival are shown in this film, which is a 30 minute documentary showing five major black artists at work.

The Carnival realized $4,000 from the event, which was 20% of the total proceeds raised by the Museum.

Seagram has released the film for distribution to museums, art schools, colleges, etc. "FIVE" is also available for purchase from Seagram and a portion of the proceeds will be donated to the Carnival.

THE CARNIVAL COMMUNITY BENEFIT

The Benefit Committee of The Children's Art Carnival decided that they would like to present several events this year. Under the Chairmanship of Ms. Stella Marrs, the Committee intends to use these events to achieve the following objectives: 1) raise funds for the Carnival 2) promote the activities of the Carnival to a wider community audience and 3) make additional cultural activities available to the community.

The Committee's first effort was, "A GIG TO BENEFIT THE KIDS OF THE CHILDREN'S ART CARNIVAL, held on Sunday, January 23, 1972. Entertainment included the movie, "FIVE", Frank Foster's Band, La Rocque Bey Dancers and Jackie Early, poet. Films produced by students from the Carnival were also shown, in addition to a small exhibition from each of the Carnival's workshops.

The planning, programming, ticket sales and promotion were carried out over a brief two week period. We received considerable radio coverage and managed to cover expenses. Net proceeds of over $200.00 were realized.

Since this was a first effort on the part of the Committee, we consider the venture a success. We anticipate having additional community benefits, with more advance planning and promotion.

THE CARNIVAL'S ROLE AS CONSULTANT:

The Carnival continues to receive many requests for information and advice from organizations throughout the country. (See appendix C) in last year's report we mentioned the need for a hand-book, to help groups who are interested in creating educational art workshops for children. Betty Blayton Taylor is now in the process of co-authoring such a book with Mr. Larry Litt of the National Art Workers Publications. The book should be completed within three to four months.

We at the Carnival envision numerous other projects that we believe eventually should have a significant influence on the role of art education in this country, as a necessary part of every child's development.

Some of these ideas are incorporated in a separate report on future plans for the Carnival now being prepared. We hope to send you a copy before the end of March.

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The development and success of the Carnival has been realized so quickly, that it is difficult for us to believe that we have completed three full years of operation. These accomplishments would not have been possible without the encouragement of our many loyal friends.

In particular, we would like to once again thank the Board and staff of The Museum of Modern Art, the individuals, foundations, companies, our Community Advisory Board, and Community Consultants, who have so generously given both in contributions and time to our program.

We believe that the Carnival as a pilot project, has proven the need for its innovative approach to Art Education, and Education in general.

A second three year plan for the Carnival is now being developed. A copy of this report will be sent to you as soon as it is completed.

The staff of the Carnival hope that you are as pleased with the Carnival's development as we are.

Betty Blayton Taylor
Executive Director

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-APPENDIX A-

LIST OF PARTICIPATING PUBLIC SCHOOLS

MANHATTAN 1969-1972

P.S. 9
I.S. 10
P.S. 19
P.S. 28
P.S. 30
C.S 31 TMC
P.S. 36
I.S. 44
P.S. 45
P.S. 46
P.S. 65
P.S. 68
P.S. 75
P.S. 80
P.S. 83
P.S. 84
P.S. 87
P.S. 92
P.S. 97
P.S. 100
P.S. 101M
P.S. 109
P.S. 113
P.S. 123
P.S. 128
P.S. 129
P.S. 136
P.S. 144
P.S. 145
P.S. 154
P.S. 156
P.S. 157
P.S. 161
P.S. 161 Annex
P.S. 163
P.S. 165
P.S. 171
P.S. 175
P.S. 179
P.S. 180
P.S. 183
P.S. 185
P.S. 186
P.S. 189
P.S. 192
P.S. 194
P.S. 197
P.S. 199
P.S. 200

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APPENDIX A

LIST OF PARTICIPATING PUBLIC SCHOOLS

(continued)

BROOKLYN

P.S. 17
P.S. 29
P.S. 31
P.S. 39
P.S. 45
I.S. 55
P.S. 56
P.S. 129
P.S. 149
P.S. 155
P.S. 178
P.S. 182
P.S. 287
P.S. 307

BRONX

P.S. 4
P.S. 21
P.S. 39
P.S. 45
P.S. 53
P.S. 67
P.S. 94
P.S. 109
P.S. 110
P.S. 126
P.S. 130
P.S. 139
P.S. 153
I.S. 155

QUEENS

P.S. 40 Jamaica
P.S. 48 Queens
P.S. 149 Queens
P.S. 178 Jamaica

Approximately forty-five of the schools listed above participate on a regular basis. The others fit into the schedule whenever an opening is available.

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APPENDIX A

PARTICIPATING SCHOOLS AND ORGANIZATIONS

Abbott House

Abraham Lincoln Headstart

Addie Mae Collings Headstart

Art and Music in the Humanities

Bank Street College

Bronx River Headstart

Brooklyn Friends School

Better Community Association

Bermuda Headstart Center

Bronx Community Center

Bloomingdale Headstart

Community Life Family Day Care

Blue Bird Nursery

Can Day Camp

Brooklyn YWCA

Child Headstart, Inc.

Children's Community Workshop

Childrens Free School

Children's Aid Society

Cause Day Camp, St. Johns

Central Harlem Association

Church on the Hill

Central Harlem Montessori School

Children's Store Front

City College YMCA

CHAMP Morningside Center

Community School, Englewood, N.J.

City College Day Care Center

Community Life Center, Inc.

Convent Avenue Baptist Church

Community Life St. Nicholas Head-start

Coney Island Youth Services Agency

Convent Avenue Headstart, 114th St.

Colonial Houses Headstart

Convent Headstart, 345 Convent Ave.

Colonial Park Day Camp

Core Summer Project

Community House, New Jersey

Countee Cullen Headstart

Discovery Room for Children

District Kinship

Donlevy Millbrook Children's Center

Dobbs Ferry School

East Side House Millbrook Community Center

East Harlem Community Center

East 7th. Street Day Care Center

East Harlem Black School

East Harlem Youth Group

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APPENDIX A

(continued)

PARTICIPATING SCHOOLS AND ORGANIZATIONS

East Side Settlement Project
Family Day Care Center
Franklin Plaza Care Center
Good Morning Summer School
Grace Congregational Church
Grace Headstart
Grace Lutheran School, N.J.
Grand Street Settlement House
Grant Houses Community Center
Harlem Teams Youth Center
Harlem Freedom School
Haryou Act Headstart
Harlem YMCA
Highbridge Community Pre-School
P.S. 123 Headstart
P.S. 128 Headstart
P.S. 145 Headstart
Henry Street Settlement
Immanuel Covenant Church
P.S. 154 Headstart
Illumination Church
Jefferson Park Headstart
Joan of Arc
Little Flower of Montessori
Little Flower Montessori, N.R.
Langston Hughes Headstart
Kings County Hospital
Little Star of Broome
Manhattan Country Day School
Manhattanville Community Center
Mayfield Day Nursery
Melbrook Community Center
Melrose Community School
Messiah Day Camp
McCray Play Camp
Minisink Town House
Morningside Park Play Camp
Mt. Calvary Child Care Center
Mt. Morris Headstart
New Future Foundation
OIC Day Care Center
Operation Rescue
Our Saviour's Youth Council
Park West Community Center
People Inc. Day Care Center
Polo Grounds Community Church
Project Survival
Prospect Hill School
Red Balloon School
Riverdale Children Association

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APPENDIX A

(continued)

PARTICIPATING SCHOOLS AND ORGANIZATIONS

Roosevelt School, Newark, N.J.	Samuels Temple Day Care
St. Aloysius Nursery/School	St. Benedicts Day Nursery
St. Charles Summer Program	St. Edwards Summer Program
St. Marks Church	St. Mary's Pre-School
St. Matthew Lutheran Church School	St. Nicholas Headstart
St. Paul Nursery	St. Paul's Summer Day Camp
St. Stevens African Church	St. Thomas School
Somerville Community Center	Summer Reading Program
Thomas II Headstart	Transfiguration Lutheran Church
UJAMA on 156th Street	United Families Headstart
Vacation Day Camp	Walters Headstart
Wash. Ave. Day Care Center Program	We Care Center
West 80th Street Community Center	West Harlem Day Care
West Side Community Nursery School	Winafred Wheeler Day Care Center
Woodside Children's Center	Work and Play School

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-APPENDIX B-

LISTING OF CHILDREN'S FILMS

ANIMATION

Title	Film-maker	Age
Egghead	Joseph Wigfall	12
Garden of Flowers	Lorna Liddie	11
Greedy Sissy	Lorna Liddie	11
Popeye	Lorna Liddie	11
The Lady	Gwendolyn Wilson	12
The New House	Barbara Wilson	9
Little Monster	David Knell	8
Foggy City	Marie Woods	11
The Good Guys	Marie Woods	11
Black Jungle	Diedie	9
Boy & Girl in Love	Ronald Long	9
Cat & Mouse	Doritt Liddie	10
The Fish	Jose Ramos	11
Rich & Poor Family	Marie Woods	11
Moon Monster	Roy Brokenborough	12
Let's Go To The Movies	Sylvester Williams	8½
Olive Oil	Diedie	9
Jimmy Gets Killed	Lawrence Johnson	10
Godzilla Meets the 3 Headed Monster	George Owens	13
Invincible Radioactive Man vs Incredible Titanium Man	Gerald Wigfall	9
Meet the Shoes	David Knell	9
Super Fish	David Knell	9
The Moth Proofer & The Thing	Colin Hill	13

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-APPENDIX B-

LISTING OF CHILDREN'S FILMS

(continued)

ANIMATION

Title	Film-maker	Age
The Storm that Came Up	Beverly Coleman	8
The Scissors and Brush	Edward Watson	10
Mushroom Story	Rita Coleman	10
It Came To Rule the World	Rue Gunn	13
Love	Michelle Lewis	12
The Spot	Beverly Coleman	8
Death of Robin	James Grice	11
The Pen that Married Pencil	Eddie Hayes	9
Closer Field Glasses	David Knell	10
Harry	Perry Tyler	13
Carbon	Robert Lathan	12
Stinky Pig	Perry Tyler	13
Adam & Eve	Carl Joyner	11
The Grape	Loyn Bland	11½
The Ghost Town	Willy Wienstien	8
The Dum Dum	Willy Weinstien	8
My Little Brother	Brenda McKoy	12
The Sailboat Race	Richard Siegel	8
The Crusader Jeffrey	Darlene White	12
The Man Who Thought He Was a Dog	Darlene White	12
3-2-1-Blast Off	Noel Weekes	11

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-APPENDIX B-

LISTING OF CHILDREN'S FILMS

(continued)

LIVE ACTION

Title	Film-maker	Age
Robin Hood of St. Nicholas Forest	Roy Brokenborough	12
	Lawrence Johnson	12
	George Owens	12
Dem Damn Yankees	George Owens	12
	Devin Brooks	12
Football & the Ant	Tony Prescot	12
Negative Man	Perry Tyler	13
Aqualung	Perry Tyler	13
	Dolores Coleman	14

EXPERIMENTAL FILMS

The Pine Cone	Colon Hill	13
Movement	George Owens	13
The Feather	Tony Prescot	12
The Film Canister	James Grice	11
St. Nicholas Park	George Owens	12
	Robert Owens	11
	Sylvester Williams	10
Our World	Marie Woods	12
Don't Smoke	David Knell	9
(Anti Cigarette smoking advertisement)	Donna Hambrick	11
	Dolores Coleman	13

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-APPENDIX B-

LISTING OF CHILDREN'S FILMS

(continued)

LIVE ACTION

Title	Film-maker	Age
Robin Hood of St. Nicholas Forest	Roy Brokenborough	12
	Lawrence Johnson	12
	George Owens	12
Dem Damn Yankees	George Owens	12
	Devin Brooks	12
Football & the Ant	Tony Prescot	12
Negative Man	Perry Tyler	13
Aqualung	Perry Tyler	13
	Dolores Coleman	14

EXPERIMENTAL FILMS

The Pine Cone	Colon Hill	13
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Don't Smoke	David Knell	9
(Anti Cigarette smoking advertisement)	Donna Hambrick	11
	Dolores Coleman	13

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APPENDIX C

A PARTIAL LIST OF ORGANIZATIONS REQUESTING INFORMATION

The Cleveland Museum of Art, Mrs. Trudy Zylberberg, Public Relations, Cleveland, Ohio.

The Smithsonian Institution, Mr. Julian Euell, Deputy Assistant Secretary, Public Service, Washington, D.C. (visited).

Lincoln Center for the Performing Arts, Inc., Mr. Mark Schubart, Vice President, Education, New York City (visited).

The Minneapolis Institute of Art, Rosalyn Batsell, Minneapolis, Minnesota.

Milwaukee Urban League, Mrs. Patricia Hall, Public Relations, Milwaukee, Wisconsin.

Milwaukee Art Center, Education Department, Milwaukee, Wisconsin.

Wichita Art Museum, Daphna S. Yackey, Public Relations, Wichita, Kansas.

APS Creative Arts, Inc., Mr. James Pappas, Buffalo, New York.

Carnegie Institute, Division of Education, Dr. J. Brooks Dendy III (visited).

Greenville County Museum of Art, Sylvia L. Marchant, Education, Greenville, South Carolina.

Riverside Art Association, Rudilf Monta, President, Riverside, California.

Akron Art Institute, Claudia Baker, Education, Akron, Ohio.

New Jersey State Museum, Education Department, Trenton, New Jersey.

Les Cashiers De L'Ecole Alsacienne, Mrs. Ohiria Lorsegnol, Paris, France (visited).

The Miltide Young Museum, Mrs. Bennett, Belvedere, California (visited).

Paterson State College, Wayne, New Jersey.

New York University, New York City.

Canton Public Schools, Canton, Ohio.

The Agricultural and Technical College of North Carolina, Representatives visited the Carnival.

International Play Group, Inc., New York City, Representatives visited the Carnival.

Ohio State University, Black Studies Chairman, Columbus, Ohio.

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APPENDIX C

(continued)

A PARTIAL LIST OF ORGANIZATIONS REQUESTING INFORMATION

Perrine Neighborhood Center, Perrine, Florida.

Massachusetts College of Art, Boston, Massachusetts.

General Telephone Company of Florida, Tampa,Florida.

1970 Annual Meeting of the Designers Society of America, borrowed 90 slides for use at the Conference, New York City.

International Society for Education through Art, Nineteenth World Congress, August, 1969.

The Junior League, New York City, a group of their members visited the Carnival.

White House Conference on Children, Washington, D.C.

Many visitors and requests have not been listed due to lack of complete records.

KIDS Magazine, New York - Janette Kahn, Jim Robinson, Cris Dres.

Junior League Training Sessions, New York.

Bank Street Follow Through, Buffalo, N.Y.

Cable Television, New York - Lee Fergerson.

Channel 13 - "51st. State", N.Y., Fay Mitchner.

Creative Needle Craft Magazine, N.Y., Madelyn Neddle.

Institute of Applied Psychotherapy Inc., N.Y., Edward Ezrich.

York College, N.Y., Joseph R. Harris.

The Alliance of Cambridge Settlement Houses, Cambridge, Mass., Cynthia Guertin.

The Soloman R. Guggenheim Museum, N.Y., Summer Youth Project's Director.

Philadelphia School System, Mr. & Mrs. Melters.

Architect's, N.Y., 101 Park Avenue, N.Y., Mr. Alfred Ash, Mr. Mullen.

National Parks Department, N.Y., Mr. James, Mr. Dane.

Bristol City, Art Gallery, England, Miguette Livingston .

Bureau of Child Health, N.Y., Mrs. Powell.

Follow Through Program, Bank Street College, Rochester, N.Y.

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APPENDIX C

(continued)

A PARTIAL LIST OF ORGANIZATIONS REQUESTING INFORMATION

Training Teams, Department 4, N.Y.

Waterbury Connecticut Childhood Education Program, Waterbury, Conn., Ms. Joy Floyd.

Columbia Graduate School, New York, Sam Averett, Mary Brown.

Curacoa's Public School System, Curacao, Dutch West Indies, Maria Peters

War Resisters League, N.Y., Wendy Sshwarta.

Great Nech Public Schools, N.Y., Florence Siegel.

Human Resources Administration, N.Y., Celina Grunberg.

The Learning Co-operative, N.Y., Edith Gains, Jerry Rubin.

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-APPENDIX D-

DONATIONS OF EQUIPMENT AND SUPPLIES

Archrovure Division: Union Camp Corp.	Two skids of paper
**Austen Display, Inc.	Woodscraps
Bertner Yarn Co.	Thread
Bocour Artist Colors, Inc.	Paint (oils and acrylics)
**Boro Paperbox Co.	Cardboard
**Bowne of New York City, Inc.	Paper and 1971 Calendars with Carnival work in it
Consolidated Canvas Co.	Canvas
Ehrenreich Photo-Optical Industries	NFTN Camera
*Eastman Kodak Co.	3 Super-8 cameras and film*
Food Family, Inc.	Hotdog buns for Street Festival
Gemini Smith, Inc.	6 Children's Art Books
Grand Street Boys Foundation	Art Materials
*Mardel Rubber Products Co. Inc.	Polyester Foam
*Olivetti Underwood Corp.	Typewriter
Ost Wire & Metal Co.	Wire
Polaroid Corp.	Ten Polaroid Cameras and film
Posters Originals, Ltd.	Posters
**Pepsico, Inc.	Sodas for Street Festival
**Rialto Furniture Co.	Wood scraps
Richtone Artist Material Co.	Tempera Moist water-colors
**Sedco Food Corp.	Hotdogs for Street Festival
Talens & Son, Inc.	Art Supplies (ink, cray-pas, brushes)
Winsor-Newton, Inc.	Water Colors, brushes

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APPENDIX D

(continued)

DONATIONS OF EQUIPMENT AND SUPPLIES

**F. W. Woolworth, Inc.	Sewing materials
Southern Delicious Bakers	Cookies
Rit Dye Company	Rit Dyes
**Olivetti	1 Editor 2 Electric Typewriter
Continental Baking Company	Hot dog buns

*Gifts from the Eastman Kodak Company were made possible by the National Association of Photographic Manufacturers.

**Companies that have donated supplies on a continuing basis.

CORPORATE DONORS OF FUNDS*

Avnet

Bowne Company

Clinque Gallery

Ron Delsner Enterprise

Grow Chemical Corporation

N.Y. Life Insurance Company

Pepsico

Reader's Digest

Todd Ship Yards Corporation

Willcox, Barringer Company, Inc.

*List incomplete at date of publication.

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THE CHILDREN'S ART CARNIVAL

YEAR-END REPORT FOR 1970

MARCH 15, 1971

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THE CHILDREN'S ART CARNIVAL YEAR-END REPORT FOR 1970

March 17, 1971 will mark the second full year of operation for the Children's Art Carnival. For children, teachers, public schools, community organizations and college students, the Carnival continues to be a vital source of creative inspiration. One obvious indication of this is in the scheduling of classes, which are booked solidly through June 1971. The only openings that may become available would be the result of emergency cancellations due to weather, transportation problems or illness.

I. Program for Public Schools and other Community Organizations participating on a yearly basis:

Currently, 45 public schools (an increase of 28 schools over last year) and 75 community organizations (an increase of 46 over last year) participate in the program. (Please see appendix "A" for listing). Based upon an average of 450 students per week, the actual number of children attending from the public schools-community organizations groups averages 10,200 each year. The total number of students in this category who have participated over the entire two year period is approximately 20,400.

II. The After-School and Saturday Programs:

Independent enrollment has a tendency to rise and fall at given periods during the year. At the beginning of each session there is a building process. Attendance reaches a peak after the first two weeks in September and maintains that level until Christmas. It tends to drop after the holidays and then builds to a peak again after the third week in January. The attendance then remains constant until late spring or the end of the school year. Summer attendance drops significantly when school subway-passes are no longer valid. The total number of students participating in the after-school and Saturday programs to date is 1,800. Many of these are "repeats."

This year we plan to start pre-registration before the schools close for the Summer. We also plan to schedule public-service announcements on local radio stations in June, as we did late in December of this past year.

The overall attendance for categories I and II is now approximately 12,000 students, an increase of about 2,000 over last year's count.

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III. Special Classes:

We have been particularly pleased with the growth and progress of special projects and classes that were introduced during the past year.

Film-making Workshop: Tuesdays from 3:30 to 5:30 P.M.

Instructors: Jeffrey Scott, Barbara Wyatt and Steve Mano. Approximately 40 students have participated in this workshop since it was initiated in September 1969. The students have become skilled in writing and illustrating stories, in the use of the Super 8 camera equipment, and the basic principles of animated and regular film-making. This workshop has produced approximately 30 animated films, some with story lines and some with music.

During this past summer three live films were written and directed by the students. This project began with a small group of boys who previously were enrolled in the animated film workshop. As the summer progressed, the class grew to twenty-seven students including a number of girls. Some of the students were directly involved with all aspects of production: shooting, directing, producing, editing and acting.

The first scripts "Robin Hood of St. Nicholas Forest" and "Dem Damn Yankees" were conceived by the boys and were filled with fighting and bloodshed. None the less, the girls were obliged at first to cooperate and follow the directions of the male film director. In the midst of the second feature the girls protested and were allowed to organize their own film entitled "It's Still Here." The girls ventured out into the community with a woman instructor and returned with their view of Harlem. Other production problems arose when the cameramen of the day would abandon their task of shooting to join in the action. At such times the entire crew would have to be reminded of the objectives of the project.

The summer session closed before "Dem Damn Yankees" and "It's Still Here" could be edited. The film workshop will attempt to complete these films this summer.

We feel confident that the filmmaking workshop at the Carnival has brought great feelings of accomplishment to our young people and opened up new areas of creativity for them.

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Parents and Teachers Workshop: Thursdays from 5:30 to 7:30 P.M.

Instructor: Betty Blayton Taylor. (See appendix "B" for outline). The first workshop for parents and teachers was initiated in January 1970. It's objective is to extend the activities of the Carnival throughout the community via parents, teacher aides and para-professionals. The first two classes were held on alternate Thursdays for a period of twelve weeks, with an average attendance of fifteen students in each class.

During the summer this course was offered to the students of the College of Human Services who were enrolled in a pre-school and elementary school para-professional program. This class met twice a week for three hours per session for a period of five weeks. Classes began at 9:00 A.M., with a lecture on the Art Carnival's philosophy of art education. The second hour was spent observing the children at work, which reinforced the lecture, and the third hour was devoted to their own participation in creative activities. These students demonstrated their enthusiasm for this course by requesting from the College of Human Services and extension of one week (at some inconvenience to their own schedule) in order that they might complete their projects and conclude the lecture sessions that had been prepared.

A. The current session which began on January 28th has an enrollment of fourteen. Among the students are eleven elementary school teachers, one assistant principal from P.S. 161 and two members of the Carnival's own Advisory Board.

B. The benefits which this program provides can best be shown by citing the following example. One of the Art Carnival's former aides, who participated in the 1970 summer Parents-Teachers Workshop,has moved on to become a full time student at the College of Human Services. When she graduates she will be guaranteed a position in her chosen field by arrangement with the College's placement program.

A further indication of the great need for this type of program is the large number of requests we receive from teachers who conduct training programs at the college level. They are eager to have their own students experience, by observing and working along with the children, the philosophy and techniques used by the Carnival.

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Sewing Workshop: Tuesdays 3:30 to 5:30 P.M. - Saturdays 1:00 to 3:00 P.M.

Instructor: Rosemary Alarcon. This, as with our other special classes, grew directly out of the general workshop classes, and was first begun on a trial basis during the summer. In fact, most of our special classes have evolved from the summer sessions, since the smaller enrollment during the summer allows more time for the staff and students to experiment freely with new ideas on an informal basis.

The young people were initially encouraged to make felt vests. On completion of this project they expressed a desire to make entire outfits. Inexpensive fabric was purchased and about six girls completed pants suits of cotton, all hand sewn. This inspired the staff to obtain some sewing machines. We were able to acquire two which were in need of repair, and one of the mothers donated her own machine.

The Sewing Class began on an official basis in September with approximately twelve students in each class. This turned out to be too large for one instructor with this age group. The class has since been reduced to six pupils at one time and operates on a rotating basis. There is a large waiting list. As one youngster completes an outfit, another is brought in to begin. The results have been most favorable.

The mother of one student, eleven years of age, was so pleased with her daughter's accomplishment that she gave her a sewing machine for Christmas. This youngster is one of the children mentioned in our 1969 report, "These Children" by Onnie Millar.

We have received a considerable amount of materials from several sources including F.W. Woolworth, and Grand Street Boys Foundation. The Museum of Modern Art donated an assortment of beautiful fabrics from the design study collection which we reserve for those students who do an exceptional job on their projects, as an acknowledgment of their accomplishments.

Print-making Workshop: Wednesdays from 3:30 to 5:30 P.M.

Instructor: Janet Henry. The gift of an etching press to both the Harlem School of the Arts and the Children's Art Carnival from Professor Louis Le Monaco of Queens College enabled the Carnival to initiate a print-making workshop. This class consists of approximately six students. The young people learn the basic technique of print-making without the use of the metal etching plate and dangerous acids. This was accomplished with the kind assistance of both Professor Le Monaco, who gave Miss Henry a refresher course, and Mrs. Margaret K. Johnson, another friend of the Carnival, who spent a considerable amount of time working with Miss Henry demonstrating the numerous non-metal plate techniques that would be safe and inexpensive to perform with young people.

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General Drawing Class: Wednesdays from 3:30 to 5:30 P.M.

Instructor: Selvin Goldbourne. This class is designed for those children who have indicated special interest in developing a portfolio and learning the basics of general drawing. We expect that from this class we will begin to provide the special art high schools with potential artists. The class consists of approximately fifteen students and is held in the Lobby of the Carnival.

Clay Class: Wednesdays from 3:30 to 5:30 P.M.

Instructor: Steven Mayo. The special Clay Class is an extension of the regular workshop activities designed to give additional training to those students who show a special interest in working with clay. The objects that are created in this class are fired and glazed. The course includes instructions in pottery and clay sculpture. This class has an enrollment of ten students.

IV. Special Events:

A. The first Street Festival was held on May 23rd and May 24, 1970. Two thousand invitations were sent to parents and children who had attended the Carnival. Announcements also were made in the public schools and on local radio stations. Attendance was so great on Saturday, May 23rd that the staff and volunteers found it difficult to keep up with the action. Among the activities of the day was a film showing animated films created by the children, as well as films of scenes from Sesame Street. A slide and light show was prepared by the youngsters and instructors and an exhibition of the students' works was on view. At a special Sesame Street booth, celebrities from the show autographed photographs and distributed buttons. It is impossible to describe the excitement experienced by the children on seeing the celebraties in person and talking with them. A make-up booth was set up by Sesame Street to transform the children into "anything muppets." The children waited in line for considerable lengths of time in order to "be transformed."

The street was decorated with balloons and oversized lollipops made by the staff and students. Flags of different colors were flown and a gate was built where the children, upon entering, received tickets of eight different colors each representing a game or food. Before the day was over even the two-year-olds were able to identify the colors. Two steel bands from the community, one from Grant Houses Community Center consisted of very young people, and the other was made up of teenagers from the Youth Development of Arts and Culture, played all afternoon. The children were encouraged to make chalk murals on large rolls of paper, design balloons with magic markers, cut out paper designs and make foam rubber animals all of which were used to decorate the side wall on Saturday.

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The first Street Festival (continued)

On Sunday it rained and all of the activity had to be moved indoors. The entire staff was on the verge of collapse by the end of the second day. It was generally agreed that the 1971 Festival should be held on one day only, with an alternate date in case it should rain.

Free hot-dogs were contributed by Sedco Stores and hot-dog buns by Food Family. The soda was donated by Pepsi Cola. Cotton candy, bubble gum and lollipops also were available for all.

One of the particularly rewarding aspects was the enthusiastic participation and cooperation of the parents who helped to carry out the Festival. For the Festival of '71 we anticipate even greater involvement on the part of parents in planning, organizing and manning special booths. Because of the success of this first Street Festival funds have been obtained from the New York State Council on the Arts to enable the Carnival to hold a Festival again this year.

B. Halloween Party:

The party was held on Saturday, October 31st, (Halloween Day) and approximately 150 children attended. The children had been encouraged to create their own costumes and a contest was held to determine who had created the most exciting disguise. The winners were judged and chosen by the children themselves. After the contest the children bobbed for apples, played "Pin-the-tail-on-the-donkey", ate donuts and drank apple cider.

C. The Christmas Party:

Seventy-five children attended this party which was held on Wednesday, December 23rd. Activities held on weekdays generally have small attendance. During the week prior to the party the students had decorated the Christmas tree with their own creations. Christmas stories were read by candlelight and pinatas, which had been made by the students and then secretely stuffed with bubble gum, lollipops and balloons by the teachers, were broken open by the children, much to their frantic delight. Mr. Goldbourne dressed as Santa Claus and performed card tricks, talked to the children about being on their best behaviour and gave out presents. Needlepoint kits for girls and model plane kits for boys were among the gifts most of which were donated by F.W. Woolworth and The Grand Street Boys Foundation. For refreshments the children enjoyed hot chocolate, apple cider, candy canes and Christmas cookies.

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V. Visibility and Publicity:

Three films about the Carnival were produced by major networks during the year and a number of interesting articles were published by a wide range of magazines and newspapers, as follows:

ABC TV - Like It Is, a special documentation on the Carnival's activities was shown throughout the Eastern States on April 18, 1970. Produced by Charles Hobson.

German TV - a documentation of the Carnival's activities was shown in Germany.

NBC TV - a special program was filmed in 1970 called Super Plastic Elastic Goggles. It was shown on January 30, 1971 at 12 o'clock noon.

Art Gallery Guide - April issue.

My Weekly Reader - December issue, a feature article.

Kids Magazine - December 1970 issue. This magazine has reproduced works by the children of the Children's Art Carnival.

Life Magazine - a photograph and caption appeared in the January 29, 1971 issue.

New York Times - March 18, 1969.

Tuesday Magazine - photographs were taken in preparation for an article.

Amsterdam News - has published several articles on the Carnival.

Public Service broadcasts on local radio stations have regularly announced special classes and promoted the Street Festival.

World of Children - a publication for the White House Conference on Children - mention was made of the Carnival in an article on films by children.

VI. Fund-raising projects in progress:

A. The Children's Art Carnival Calendar. Everyone involved with the Carnival feels strongly that it is very important for the children to have a sense of the Carnival belonging to them. Because of this conviction we have decided to create a calendar consisting of works done by the children, for the year 1972. We are now in the process of trying to encourage major corporations to purchase large quantities of these calendars.

This would enable the children to participate in the support of the program.

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B. The Carnival's role as Consultant: The Carnival continues to receive many requests for information and advice from organizations throughout the country (see appendix "C"). There is obciously a great need for guidance and expertise in establishing programs similar to the Carnival. We believe that the Carnival could perform a valuable service by producing a handbook to help groups who are interested in creating educational art workshops. This would serve both the Carnival's need to have material with which to respond to requests for assistance and also provide an effective aid for other organizations. The handbook could be sold for a nominal charge. Members of the Carnival's Advisory Board are planning to look into the feasibility of the Carnival's producing such a handbook.

-:-:-:-:-

With the completion of the Carnival's second year of operation, a year in which we believe we have made significant strides, we look forward to our next year with confidence and great expectations. We are well aware that our accomplishments would not have been possible without the very generous support we have received from individuals, foundations, and companies, as well as the active participation of our Community Advisory Board, Community Consultants and many others who have shared their time, energy and interest with us.

We also would like to thank the many companies and organizations who have contributed supplies and equipment to the Carnival (a partial list of these donors is shown in appendix "D").

Betty Blayton Taylor
Executive Director

March 15, 1971

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- APPENDIX A -

LIST OF PARTICIPATING PUBLIC SCHOOLS 1969-1970

Manhattan:

P.S. 19
P.S. 28
P.S. 30
P.S. 31
P.S. 36
P.S. 45
P.S. 68
P.S. 80
P.S. 83
P.S. 92
P.S. 100
P.S. 109
P.S. 123
P.S. 128
P.S. 129
P.S. 132
P.S. 136
P.S. 144
P.S. 145
P.S. 154
P.S. 156
P.S. 157
P.S. 161
P.S. 161-Annex
P.S. 163
P.S. 165
P.S. 171
P.S. 175
P.S. 179
P.S. 183
P.S. 185
P.S. 186
P.S. 189
P.S. 192
P.S. 194
P.S. 197
P.S. 200
P.S. 207

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Brooklyn:	P.S. 17	P.S. 56
	P.S. 29	P.S. 149
	P.S. 31	P.S. 155
	P.S. 39	P.S. 182
	P.S. 45	P.S. 287
	P.S. 307	
Bronx:	P.S. 4	P.S. 94
	P.S. 21	P.S. 109
	P.S. 39	P.S. 110
	P.S. 45	P.S. 130
	I.S. 155	
Queens:	P.S. 40 - Jamaica	P.S. 178 - Jamaica

Approximately 45 of these schools participate on a regular basis. The others fit into the schedule whenever there is a vacancy.

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- APPENDIX A -
(continued)

LIST OF PARTICIPATING HEADSTART, DAY CAMP GROUPS AND OTHER COMMUNITY PROGRAMS

Abraham Lincoln Headstart
Addie Mae Collings Headstart
Allumination Headstart
Art & Music in Humanities
Bronx River Headstart
Brooklyn Friends School
Better Community Association
Bermuda Headstart Center
Bronx Community Center
Bloomingdale Headstart
Brooklyn YWCA
Can Day Camp
Childrens Community Workshop
CAUSE Day Camp, St. Johns
Central Harlem Association
Church on the Hill
City College YMCA
Community School, Englewood, N.J.
Community Life Center, Inc.
Community Life St. Nicholas Headstart
Convent Avenue Headstart, 114th Street
Convent Headstart, 354 Convent Avenue
CORE Summer Project
Dobbs Ferry School
Eastside House Millbrook Comm. Center
East 7th Street Day Camp
East Harlem Youth Group
Family Day Care Center
Franklin Plaza Care Center
Girl Scout Troupe 3701
Grace Congregation Church Headstart
Grace Lutheran School, N.J.
Grand Street Settlement House
Grant Houses Community Center
Harlem Freedom School
Harlem YMCA
P.S. 123 Headstart
P.S. 128 Headstart
P.S. 145 Headstart
Henry Street Settlement
P.S. 154 Headstart
Jefferson Park Headstart
Little Women of Montessari
Langston Hughes Headstart
Melrose Community School
Manhattanville Community Center

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- APPENDIX A -
(continued)

LIST OF PARTICIPATING HEADSTART, DAY CAMP GROUPS AND OTHER COMMUNITY PROGRAMS

Mayfield Day Nursery
Messiah Day Camp
Minisink Town House
Morningside Park Play Camp
Mt. Calvary Child Care Center
North Church Day Camp
Northside Center
New York City Mission Society
New Future Foundation
Our Saviour's Youth Council
Park West Community Center
Polo Grounds Community Center
Project Survival
Red Balloon
Riverdale Children Association
Roosevelt School, Newark, N.J.
St. Matthew Lutheran School
St. Paul Nursery
Sommerville Community Action Program
St. Aloysius
St. Benedicts Day Nursery
St. Charles Summer Program
St. Edwards Summer Program
St. Pauls Summer Day Camp
Summer Reading Program
Thomas Headstart II
Ujama on 156th Street
United Families Headstart
Upper Bradhurst Day Camp
United Peoples Methodist Church Headstart
Vacation Day Camp
West 80th Street Community Center
We Care Center
West Side Community Nursery School

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- APPENDIX B -

PARENT AND TEACHER WORKSHOP COURSE OUTLINE

First Class

Lecture: To explain the value of art, i.e., creative activities, creative thinking.

Activity: Collage with beans, peas, macaroni, etc.
1. Clay
2. Movie Strips

Second Class

Lecture: How children create.

Activity: Paper maché -- 3 different approaches.
1. Animals, shaped from torn pieces.
2. Jewlry, made from cardboard.
3. Objects, from covered light bulbs and bottles.

Third Class

Lecture: Ways and means of conducting creative activities at home, in the classroom and in everyday life.

Activity: Finish paper maché objects -- paint and shellac.

Fourth Class

Lecture: Explaining the difference between creative and non-creative.

Activity: Printmaking -- different approaches.
1. Sponge.
2. Odd objects.
3. Stencil.

Fifth Class

Lecture: Objectives and methods of teaching specific creative activities.

Activity: Collage -- 3 different approaches.
1. Texture.
2. Pictorial.
3. 8 dimensional.

Sixth Class

Lecture: How to initiate discussions in order that the child will begin to think creatively.
How to praise and how to criticize the child.

Activity: 3 dimensional objects -- 3 different approaches.
1. Egg crates.
2. Paper constructions.
3. Boxes.

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- APPENDIX C -

A PARTIAL LIST OF ORGANIZATIONS REQUESTING INFORMATION

The Cleveland Museum of Art, Mrs. Trudy Zylberberg, Public Relations, Cleveland, Ohio.

The Smithsonian Institution, Mr. Julian Euell, Deputy Assistant Secretary, Public Service, Washington, D.C. (visited).

Lincoln Center for the Performing Arts, Inc., Mr. Mark Schubart, Vice President, Education, New York City (visited).

The Minneapolis Institute of Art, Rosalyn Batsell, Minneapolis, Minnesota.

Milwaukee Urban League, Mrs. Patricia Hall, Public Relations, Milwaukee, Wisconsin.

Milwaukee Art Center, Education Department, Milwaukee, Wisconsin.

Wichita Art Museum, Daphna S. Yackey, Public Relations, Wichita, Kansas.

APS Creative Arts, Inc., Mr. James Pappas, Buffalo, New York.

Carnegie Institute, Division of Education, Dr. J. Brooks Dendy III (visited).

Greenville County Museum of Art, Sylvia L. Marchant, Education, Greenville, South Carolina.

Riverside Art Association, Rudilf Monta, President, Riverside, California.

Akron Art Institute, Claudia Baker, Education, Akron, Ohio.

New Jersey State Museum, Education Department, Trenton, New Jersey.

Les Cahiers De L'Ecole Alsacienne, Mrs. Ohiria Lorsegnol, Paris, France (visited).

The Miltide Young Museum, Mrs. Bennett, Belvedere, California, (visited).

Paterson State College, Wayne, New Jersey.

New York University, New York City.

Canton Public Schools, Canton, Ohio.

The Agricultural and Technical College of North Carolinia, Representatives visited the Carnival.

International Play Group, Inc., New York City, Representatives visited the Carnival.

Ohio State University, Black Studies Chairman, Columbus, Ohio.

Perrine Neighborhood Center, Perrine, Florida.

Massachusetts College of Art, Boston, Massachusetts.

General Telephone Company of Florida, Tampa, Florida.

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- APPENDIX C -
(continued)

A PARTIAL LIST OF ORGANIZATIONS REQUESTING INFORMATION

-1970 Annual Meeting of the Designers Society of America, borrowed 90 slides for use at the Conference, New York City.

-International Society for Education through Art, Nineteenth World Congress, August, 1969.

-The Junior League, New York City, A group of their members visited the Carnival.

-White House Conference on Children, Washington, D.C.

Many visitors and requests have not been listed due to lack of complete records.

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- APPENDIX D -

DONATIONS OF EQUIPMENT AND SUPPLIES

Archrovure Division: Union Camp Corp.	Two skids of paper
Austen Display, Inc.	Woodscraps
Bertner Yarn Company	Thread
Bocour Artist Colors, Inc.	Paint (oils and acrylics)
Boro Paperbox Company	Cardboard
Bowne of New York City, Inc.	Paper and 1971 Calendars with Carnival work in it
Consolidated Canvas Company	Canvas
Ehrenreich Photo-Optical Industries	NFTN Camera
Eastman Kodak Company	3 Super-8 cameras and film *
Food Family, Inc.	Hotdog buns for Street Festival
Gemini Smith, Inc.	6 Children's Art Books
Grand Street Boys Foundation	Art Materials
Markel Rubber Products Company, Inc.	Polyester Foam
Olivetti Underwood Corp.	Typewriter
Ost Wire & Metal Company	Wire
Polaroid Corp.	Ten Polaroid Cameras and film
Posters Originals, Ltd.	Posters
Pepsico, Inc.	Sodas for Street Festival
Rialto Furniture Company	Wood scraps
Richtone Artist Materials Company	Tempera moist water-colors
Sedco Food Corp.	Hotdogs for Street Festival
Talens & Son, Inc.	Art Supplies (ink, cray-pas,brushes)
Winsor-Newton, Inc.	Water Colors, brushes
F.W. Woolworth, Inc.	Sewing materials

* Gifts from the Eastman Kodak Company were made possible by the assistance of the National Association of Photographic Manufacturers.

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DEPT. OF EDUCATION - CHILDREN'S ART CARNIVAL - HARLEM
YEAR REPORT, 1969

THE CHILDREN'S ART CARNIVAL YEAR-END REPORT FOR 1969

Since September 15, 1969, the Carnival has served 4,750 students. In September we devised a new method of keeping accurate count of the number of children who have attended classes. Before that time our records were not entirely accurate for several reasons. First, attendance was taken according to groups, particularly with regard to the school groups, without writing down the number of children in the group. Second, lacking a receptionist on a regular basis, attendance according to individuals, was also not accurate. This has now been corrected. Furthermore, we believe that a realistic estimate for the first five months of classes is an average of approximately 1,100 children each month. Our total for the first five months, therefore, would be approximately 5,500. Thus our grand total for attendance during the first ten months of the Art Carnival (through December 1969) was slightly more than 10,000 individual children. A list of the schools and other organizations that have participated since September 1969 are listed on an attached sheet.

In January 1970, the Children's Art Carnival took an important step and initiated a formal course for adults called "A Workshop for Teachers and Parents," in response to requests from teachers, teachers' aides and community organizations. This course emphasizes creative approaches to teaching art, together with explanations and examples of the importance of art as an integral part of a child's total development. We believe that this workshop is proving to be quite successful. It means we have truly begun to extend our activities and ideas on a much broader basis throughout the community. There is a total enrollment of 43 people in two classes that meet on alternate Thursdays, for two hours. The average attendance for each of these classes is 15. The individuals taking part in the program are, for the most part, teachers and teachers' aides. We also have some students from the Bank Street College of Education and one person from the Manhattan Country School, which is considered one of the best private schools in the city. The Children's Art Carnival's own staff participate in these lecture sessions also.

Since the Carnival began, a total of five welfare mothers have been hired as teachers' aides, at $2.14 per hour. (At any one time, the number of positions on the staff available for teachers' aides is limited to three.) The experience gained through working at the Carnival has given them a sense of accomplishment and confidence in their own ability. Early this fall, one of the mothers who had been with the Carnival since its beginning was able to obtain a full-time position in a bank. Perhaps even more rewarding was the decision of a second mother who had worked at the Carnival for the first six months. She arranged with a Community - Life Day Care Center to carry out a study program to prepare herself to enter college beginning this past February.

We are now in the process of trying to arrange a program with Talent Corps, an organization that trains hard-core unemployed individuals to enable them to enter into professions related to the human resources. (As soon as Talent Corps obtains certification they will be known as the College for Human Services.) Beginning in 1971, this program will allow the aides to work and go to school at the same time. During the first

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year the college will pay the aides while they attend the school. At the end of a two year period these aides will be qualified to teach in Headstart programs and on some levels of the elementary schools. They will receive certificates from the College and assistance in being placed in teaching positions, with a guaranteed income of $5,000. We first approached this problem through members of the Teacher Training Program for the Public Schools. However, this proved to be a very slow process. Because we believe that it is essential to get interested individuals involved as quickly as possible, we decided to initiate our own program. We plan to continue this at least until the Talent Corps program is able to assume the training of our aides. We are hopeful that through the Talent Corps we will be successful in expediting the training of these aides and their ability to obtain full-time paid positions.

Volunteers from Bank Street College and New York University have been working with us since September, as a part of their graduate training program. I quote from one student's term paper because I believe it will give you some insight into the value of the Carnival as viewed by someone who anticipates becoming a teacher in our educational system. "A positive appreciation of each child's uniqueness and value of his contribution is reflected in the attitude of the entire staff. This positive attitude is transmitted not only to the children who thrive in such a warm atmosphere but also to those adults entrusted with their care. During the days spent preparing for the Christmas season one project at the collage table was styrofoam tree ornaments. A mother joined us at the table and expressed her concern about her lack of art ability (creativeness). A staff member and myself assured her that her ideas would flow once she started -- not only did that mother leave with a lovely ornament, the staff member supplied her with additional materials to work with at home! Incidentally, this same mother was discussing her children with me -- she was unaware that differences in temperament were natural -- she seemed reassured when I told her the anecdotes she related to me were common to all of us who have more than a one child family."

Visitors from all over the world have come to see the Carnival, none of whom have left without voicing a favorable reaction to our program. When the International Society for Education Through the Arts held its Nineteenth World Congress in New York this year, they scheduled visits on two days to enable as many of their members as possible to observe the Carnival in operation. The only country represented that had anything approaching the Carnival in quality and obvious performance, according to their representative, was Holland, and their program had not yet begun. We have received many requests for information on procedures for organizing children's programs and ideas to help other groups start similar projects. We reply to all of these as quickly as we can, and we also invite them to visit the Carnival. They have come, for example, from Boston and Barnstable, Massachusetts, and Cape Cod's Conservatory of Music. Students from Cooper Union came to us on three different occasions to collect information on how to organize a similar program for the Lower Eastside. When last I spoke to them, they had secured a building. On other occasions instructors and visiting groups from other areas of the country have come armed with note pads and drawing pencils to take notes

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on the Carnival's operation and to make sketches of our facilities. Early this winter, a director and a teacher from Kaleidoscope, a motivational program for children in Kansas City, visited and observed the Carnival for an entire day. Kaleidoscope was established by the Hallmark Foundation. We recently published a small brochure for the many visitors to take with them, as well as to send out to written inquiries.

The Animated Film Workshop continues to generate excitement, not only for the children and teachers at the Carnival, but also for visitors who have seen them. Mr. Charles Hobson, the producer of A.B.C.'s "Like It Is" T.V. program, came to film the Carnival in action. He was so impressed with our children's films that he is now using them as a part of the program they are doing on the Carnival. The date of this showing has not yet been determined. Mrs. Lynn Hoffer, Coordinator for the Youth Film Festival, has expressed a desire to have the Carnival films placed in the reading rooms of the Public Libraries in the New York area. The details of this program are now being worked out. A representative of the New York State Council on the Arts, Mrs. Haspiel, stated that she felt these animated films were the best that she had ever seen done by children, because they were not over-directed and gave a true impression of the children who created them. As a result of her visit, the Carnival has received a grant of $560 from the Council to aid our Animated Film Workshop activities.

All of the staff of the Carnival are greatly encouraged by these developments and the results that have been achieved in the first year of the project. We are grateful for all of the interest and support which we have received and look forward to a second year of continuing progress and accomplishments.

Betty Blayton Taylor
Executive Director

April 1, 1970

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PARTICIPATING SCHOOLS AND ORGANIZATIONS

P.S. 161*

P.S. 123*

P.S. 192*

P.S. 175*

P.S. 154*

P.S. 156 Elementary & Pre-School*

P.S. 128 Washington Heights, at 167th Street

P.S. 197*

P.S. 100*

P.S. 68*

P.S. 80, East 103rd Street

P.S. 171*

P.S. 21 Bronx

P.S. 4 Bronx

P.S. 307 Brooklyn

P.S. 45 Brooklyn

J.H.S. 136*

Manhattan Country Day School, E. 86th St.

Children's Community Workshop, W. 96th St.

St. Alluysius*

*Schools in the Central Harlem Area

HEADSTART, Day Camp Groups, And Other Community Programs That Have Participated Since September

Grace Headstart, Haryou

Walter Headstart, Haryou

Walker Headstart, Haryou

Allumination Headstart, Community Life

Family Day Care, Haryou

86th Street Headstart

St. Benedict's Day Nursery

Morningside Playschool Nursery

Westside Community Nursery

West Harlem Community Nursery

St. Lutheran Nursery School

Convent Ave. Headstart, Haryou

Bermuda Headstart

Addie May Collings Headstart

Northside Child Development Center

Jefferson Park Headstart

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PARTICIPATING SCHOOLS AND ORGANIZATIONS
(continued)

Church on the Hill

Nazarene Headstart, Community Life

Grant Houses Community Center

P.U.S.H. Program, 15 Teenagers

Can Day Camp, the Bronx

Neighborhood Mothers

Langston Hughes Headstart

140th St. Block Association

P.S. 123, After School Program

Polo Playground After School Center

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CHILDREN'S ART CARNIVAL BUDGET

(January 1, 1969 - December 31, 1969)

START-UP COSTS to February 1969

Salaries	$9,553.33
Employee Benefits	1,456.28
Architecture, Design & Engineering	3,497.81
Building Alterations	28,979.08
Equipment and Installation	8,451.67
Community "Housewarming"	614.00
Other Expenses (miscellaneous, each under $50.00)	1,170.76
Total Start-Up Costs	$53,722.93

OPERATING COSTS, March 1969 to December 31, 1969

Salaries	$44,475.06
Employee Benefits	5,592.32
Insurance*	197.00
Printing of Brochure and Teaching Materials	513.40
Art Materials and Equipment	9,157.36
Maintenance and Overhead	5,415.14
Total Operating Costs	$65,350.28

Total Costs to December 31, 1969	$119,073.21

*Balance of Insurance expenses to be charged at end of fiscal year

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NOV 1969

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

PROGRESS REPORT

On March 17, 1969, the Children's Art Carnival opened its bright red doors, and began giving children from ages four through sixteen an opportunity to participate in a new kind of creative experience for them.

During the first five months more than 1,300 children took part in the various art activities offered at the Carnival. The staff of three experienced teachers and two aides conducted six classes of twenty-five to thirty students daily. An average of 633 students attended each week during the first three months' enrollment period, from March 17th through June 30th. The majority were Headstart groups of four and five year olds. (The enthusiasm of these children inspired one Headstart group to solicit $300 to buy art supplies for their own program.) Other participants include children from the New York City Public Schools, Neighborhood Boards, Living-room Day Care Programs of the New York City Department of Social Services. The Harlem School of the Arts, church groups and other community organizations. (See Appendix 1 for list of participating organizations.)

In addition to the regular classes, the Carnival also serves children from the neighborhood who attend informally. These alert children, attracted by the buzz of enthusiasm at the Carnival, come in by themselves from the street. Many attended regularly during the summer. Every Saturday during the regular school year about 149 children attend the Carnival classes independently, with or without their parents.

The Carnival is primarily geared for young children because there are numerous community programs already established for teenagers and our space is limited. However, we do work with a small group of young teenagers, 16 years and under, who share their experience with the younger children in the same classes.

The Art Carnival and the twelve public schools in Harlem have a special "release time" arrangement so that the children can attend during regular school hours. After they have attended classes for three weeks, the children are invited to participate in the after-school sessions for three months if their parents give written consent.

720 children registered for the summer session which operated from July 7th until August 31st. Six classes were held daily, Monday through

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.

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Friday, with an average of about 20 students in each class. About 208 students came independently. Some came to continue experiencing the new world of art that they had discovered in the spring; others came because children from the earlier classes told them about the Carnival's program and they wanted to take part.

The regular classes consist of painting, collage and three-dimensional work. In addition to this the Carnival offers: figure drawing, animated film-making, parents' orientation classes and special long range activities for the children who come in by themselves more than once a week.

Animated film-making, one of the most enthusiastically received classes, evolved from a discussion at the Bank Street College Conference at The Museum of Modern Art last spring and the active imagination of one of the instructors who introduced paper filmstrips to the Carnival children. Six to ten children in two hour classes are now learning about film-making and writing scripts for their productions. Two films will be completed before Christmas.

During the past six months, the Carnival has been working intensively with parents through the Living-room Day Care Program. The parents bring not only their own children, but children of others as well. Some mothers who are not teachers' aides attend merely because of interest in their children. It is felt that if we reach a large number of parents, we reach entire families. Therefore, we initiated a special class for parents - six of whom attended the joint class regularly from 5:00 to 6:00 p.m. This class has already proven to be most promising. The parents are encouraged to participate in the same activities as their children -- "to try to become a child again full of curiosity and the wonder of how things work."

Community response to the Art Carnival is reflected in an increasing stress on art in some of the public schools; it is also reflected in constructive criticism, suggestions for expansion of the program, touching expressions of thanks from the children, teachers and parents as well as a varied assortment of equipment donated to the Carnival. (Copies of some of the thank you letters and a list of materials donated is listed in Appendix 2, as well as responses of some of the neighborhood children in the Informal Classes described by one instructor in Appendix 3.)

Teachers in some of the Harlem public schools have become so impressed by the effect of the Carnival's activities on many of their students that they have increased the number of students they enroll in the program. Mr. Watson, Principal of P.S. 175, is one of several who has expressed an interest in establishing a similar art program within his school. Another example of the favorable response to the Carnival in the public schools is shown by the experience of an instructor of a class of "difficult" eight and nine year olds who came to the Carnival three times. After the third

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visit, the instructor noticed such an encouraging change in the children's response to learning in general that he set up a corner of his own school classroom for art activity using materials similar to those available at the Carnival. The children in his class now participate in this activity an hour every day.

When the Carnival's facilities needed to be repainted and spruced up for the fall, a score of students from St. Nicholas Avenue eagerly volunteered. With the help of five energetic youngsters, the Art Carnival was quickly given a bright new look.

The staff's enthusiasm, high morale, and commitment to the Children's Art Carnival have resulted in their initiating the publication of a printed guide of suggestions for teachers, aides, and all others who are involved in the program. (See Appendix 4 for complete text.)

Meanwhile, the Advisory Board has expressed its concern about obtaining future financial support for the Carnival; not only the remaining funds needed to carry out our initial three year plan, but also to enable the Art Carnival to achieve permanent and independent status beyond this initial period. We are greatly encouraged by the Board's determination and efforts to find ways to make this possible. For example, if the children's movie strips could be produced, either as books or as films, this might be a source of income. Productions of holiday cards is another source which might evolve next year. We will continue to explore other ideas that could provide supplementary income.

In completing this report, we would like to express our warm appreciation to the Museum and members of its staff for their support and assistance. We also wish to thank Victor D'Amico, especially, for his constant guidance and advice during the many months of planning and in our day-to-day work with the children. We are deeply grateful also for the expressions of support and interest from the many individuals, foundations and companies who have given generously of their time, funds and materials.

The response of the children to the Carnival during its initial phase has justified our belief in the importance of this creative experience. The Art Carnival can now move ahead with even greater confidence and conviction.

Betty Blayton Taylor
Executive Director

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APPENDIX 1

PARTICIPANTS

Better Community Association
Can Day Camp
Central Harlem Montessori
*Church-on-the-Hill
*Community Life
Grace Community Day Camp
Grant Houses
Jefferson Park Headstart
Minisink
Mt. Calvary Church
Nazarene Church
North Presbyterian Day Camp
Northside Center
140th Street Block Association
P.S. 100
P.S. 123
P.S. 128
P.S. 136
P.S. 161
P.S. 175
P.S. 186
P.S. 189
P.S. 192
St. Benedict Day Nursery
Upper Broadhurst Day Camp
Utopia*
Convent Ave. Bapt. Church Day Camp
86th Street Headstart
Addie May Collings Headstart
Barton Soloman Headstart
Mayfield Day Nursery
Neighborhood Mothers (children)
Langston Hughes Headstart
Langston Hughes Girl Scouts
Addie May Collings (pre-Headstart)
St. John's University (CORE Summer Project)
Allumination - Headstart
West Side Community Center
Brownsville Comm. Center (1 day)
Thomas Center - Headstart
Bermuda - Headstart

*Living-room Day Care Program

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APPENDIX 2

DONATIONS OF EQUIPMENT AND SUPPLIES

Archrovure	2 Skids of Paper
Austin Displays	Woodscraps
Bocour Artist Colors	Paint (oils and acrylics)
Boco Paper	Cardboard
47 Bond Street	Wire
Burtner Yarn	Thread
Consolidated Canvas	Canvas
Ehrenreich Photo-Optical Indus.	NFTN Camera
Gemini Smits Inc.	3 Children's Art Books
Markel Rubber	Polyester Foam
Olivetti Underwood Corporation	Typewriter
Rialto Furniture	Wood Scraps
Talons	Art Supplies (ink, cray-pas, brushes)
Windsor Newton	Water Colors, Brushes
Posters Unlimited	Posters

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Thank you children's Art carnival

From: P.S. 175 Gadel Roomin

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ADDIE MAE COLLINS COMMUNITY SERVICE

2067 FIFTH AVENUE • NEW YORK, N.Y. 10035

Phone: 831-1299

September 24, 1969

Dear Friends,

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 handeling the children for to allow their freest and most creatime expression, are wonderful and enormously inspiratiomal.

We thank you, wish you luck, and look forward to many visits to come.

Sincerely,

Josephine Lewis

Wendy Wisner

ADDIE MAE COLLINS MEM
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831-1299

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BOARD OF EDUCATION OF THE CITY OF NEW YORK

PS 161 (SCHOOL) | Manhattan 10027 (BOROUGH ZONE) | 499 West 133 Street (ADDRESS) | TO 2 5866 (TELEPHONE)

OFFICE OF THE PRINCIPAL

August 7, 1969

Mrs. Betty Blayton Taylor
Director
Childrens' Art Carnival
641 St. Nicholas Avenue
New York, New York 10031

Dear Mrs. Taylor:

The boys, girls, teachers and parents who have been fortunate enough to visit with you and your staff at the Childrens' Art Carnival during the summer months have thoroughly profited from the experience. I wish to express the appreciation of all of us at P. S. 161 for the opportunity to work with you.

Please include our school in your schedule for the coming school year. You may contact either Mrs. Eloise Anderson or Miss Miriam Roseman when scheduling pupils age six through eight.

Best wishes for continued success with the remarkable art experiences that you provide our community.

Sincerely yours,

Maude J. Robinson

Maude J. Robinson
Assistant Principal-in-Charge
Summer Day Elementary School

MJR:sid

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RUDER & FINN

June 12, 1969

Mrs. Betty Blayton Taylor
788 Columbus Avenue
New York, New York

Dear Mrs. Taylor:

The YPO group really had its eyes opened by their visit to the Children's Art Carnival -- and you were most gracious and generous in letting us come. I think that you have helped plant some seeds which are going to grow elsewhere -- and I just wanted to thank you for having made it possible.

Best wishes,

William Ruder

lf

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641 St. Nicholas Avenue, New York, N.Y. 10031. Tel. 234-6265 or 234-6267

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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 ou 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 or society or 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 something 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 crouded apartments and arguing babbling 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

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 Senger, Mrs. Melba Taylor, Mrs. Lydia Thaxton, Mr. Wendell 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.

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cont.

put your soul down on paper. Surely "RULE" 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 THEM FIRST, 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 lights 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

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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 Buddhism 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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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

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APPENDIX 4

"TIPS" FOR TEACHER AIDS, TEACHERS, YOUTH CORE AIDS

There is in all of life and in each one of us two forces; one is positive and the other is negative. We here at the Children's Art Carnival are committed to the positive forces in life in every individual who enters here. To be positive is to create; to be negative is to destroy. We are dedicated to the creative expression of each individual child. We offer a few points that will enable you to help us in the realization of this goal.

The Motivational Room

1. While the children are in this room, you can encourage children who are foundering and can't seem to find something to do, to play with the building blocks since several children can participate in this activity at the same time. Skyscrapers, airplanes, complex cities are possible structures with a little encouragement on your part.

2. Stand with a child at the peep show and encourage him to really look at the different picture stories and fascinating exhibits, many of which may not have been seen although the child may have been in the room many times.

3. In the color design area, help show the child how the plastic shapes can form patterns, as well as overlapping to make new colors - relate this to how one can mix paints to form new colors in the work room.

Most important: try to delight in what the child delights in.

The Work Shop Area

1. After the children have moved into the workshop area, there are many ways in which you can help. You can aid us by making sure that the children's names and ages are on the paintings.

2. You can let us know when a child is finished with his painting so that we can remove it to properly prepare for carrying.

3. When the child has finished with his painting, or neared completion, it would be helpful to try to get the child to talk about it. NEVER ASK WHAT THE PAINTING MEANS. Rather, ask, "Do you want

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to tell me about your painting?" If the child says, "No," do not labor it; move on to the next child, finding something positive to say before leaving.

4. NEVER PAINT OR DRAW ON A CHILD'S PROJECT. IF YOU WANT TO EXPLAIN SOMETHING, FIND SOME OTHER PAPER TO DEMONSTRATE. <u>This is very important.</u>

Each child has his own expression, any interference with this natural expression begins to cut off his natural growth. Only in cases where the child asks for assistance should you interfere!

Every work means something special to the child although it may not look like anything to you. By watching the children at work, you will realize they are conscientiously pursuing a definite goal and is taking his work seriously.

5. If a child says: "This is a car;" and it doesn't look like a car, don't say: "It doesn't look like a car," but rather ask questions, like: "Where is it going?" - "Who is driving?" This will lead to discussion and give a child a positive view of himself and what he is trying to do.

6. You can help us by assisting the children to and from the rest rooms and water fountains.

7. In some rare cases there will be a child who is not interested in doing anything we have set up for the day. In this case encourage him to come out into the lobby where you can read to him. This often acts as a relaxer and afterwards the child is ready to do something on his own.

8. Many times the children become so excited that they don't know what they want to do and stand in the middle of the floor not knowing which way to go. In these cases, it would be helpful if you would take the child by the hand and direct him to an activity.

We believe it would be helpful for you to observe some of our activities for the younger children which are designed to help the child with reading readiness. If they are repeated during the week, it would reinforce our efforts here at the Carnival. (Ages 4-7)

1. <u>Distinguishing color by the use of color.</u> Have the child identify one color at a time; do not try and make him identify more than two at one time; also make associations with objects.

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APPENDIX 4 (Continued)

2. Collage. The child begins to distinguish shapes, color and texture.

3. Clay. The clay activity assists the child in beginning to discover form and shape.

4. Movie Story Project. Having the child explain their movie story as you write in the captions exactly as they say it, begins to help them identify words, their words, which are directly related to their experience, and therefore, more meaningful than anything we as adults could write for them. This particular suggestion relates directly to children between the ages of 4 through 7 years of age.

Thank you for your cooperation.

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MRS. TAYLOR

By TIMOTHY LEE

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Daily Closeup

A CARNIVAL OF ART

Betty Blayton Taylor is an accomplished, recognized artist of 34, but she has done no painting or sculpting since late last summer. Her work schedule is flexible, she'll admit, but not that flexible. First, there was preparation for her one-man show in her hometown of Williamsburg, Va., to inaugurate a new museum—and that was a very nice way to welcome her back for a visit.

Then there was preparation and moving from the big loft in SoHo she shared with her husband, and packing and moving from their Park West Village apartment to the stone house they bought on W. 101st St., which they are now renovating.

* * *

But most of all there was her work as director of the Children's Art Carnival in Harlem, preparing for their current multi-media exhibit on "A Child's View of the City." The philosophy of the Carnival, which is sponsored by the Museum of Modern Art, is "to encourage the individual to become a teacher of at least one person, himself," says Mrs. Taylor. This process of self-discovery "creates an alive and exciting atmosphere where everyone is constantly in the process of personally growing and learning."

A tour of the exhibit, which is at 641 St. Nicholas Av., near 141st St., shows what good things can happen when a child is exposed to art. And Mrs. Taylor thinks every child should be exposed to art—you don't have to be an artist to paint, any more than you have to be a mathematician to count.

"Painting is a form of communication," Mrs. Taylor was saying yesterday as she sat on a couch under one of her circular canvases hanging on the wall of the second-story living room. "Art should be treated like any other subject in the system. It is the one area where the child is able to be himself, to get himself creatively into the system.

"After all, life is more than one-plus-one-equals-two," Mrs. Taylor says. "Consider the possibility that it might be three. I mean the divergent way of thinking is lacking in the public school system."

Mrs. Taylor was born July 10, 1937, the second of four children of Dr. James Blayton, a Williamsburg general practitioner, and Ayleen Houser Blayton, a child guidance counselor. Betty's father built a small hospital clinic for black emergency patients in Williamsburg who, denied admittance to the town hospital for whites only, had to be taken to Richmond or Newport News, no matter how vital their need for immediate attention. He also established a pharmacy for blacks, one with a soda fountain for the kids as they had in the white neighborhoods.

The pharmacy eventually folded, and the medical facilities are integrated, but the lesson was learned. "My father taught me how to do it for myself," Mrs. Taylor said.

She graduated with honors from Syracuse University's school of fine arts and had her paintings exhibited for the first time, as part of a group show in Washington, D.C., when she was 21. The following year she had her first one-man show, at St Thomas in the Virgin Islands, where she had gone to teach art to ninth-graders.

After three years teaching drama and art to the youngsters at Callagy Hall, a home for wayward and homeless girls in Manhattan, and three more years supervising the plastics and graphics program at Haryou-Act, the Harlem antipoverty program, Mrs. Taylor settled down to work in her studio on Bond St.

In 1967 she married composer Rheet Taylor, a pleasant and very private man who shuns publicity. They shared studio space in their 100-by-25 foot loft until they moved into their house last December. The renovation plans include a studio for Taylor on the fourth and top floor, and a studio for Mrs. Taylor on the first floor.

When the clutter is removed Mrs. Taylor will get down to work again, perhaps returning to the metaphysical themes she was dealing with when her life became too complex to continue.

The Art Carnival has been attended by about 28,000 children in the last three years, all of them released from regular classes for a session of painting, sculpture, filmmaking, photography and three-dimensional construction.

* * *

The result can be seen at the current exhibit, or on a public wall, 77 feet long and 14 feet high, at 140th St. and Lenox Av. The mural, designed by Mrs. Taylor from hundreds of children's drawings, was painted by kids, 8 to 13 years old, who worked for three days last summer. The mural, formerly three drab handball backboards, will serve as the backdrop for plays and concerts in a new Harlem park.

Mrs. Taylor will not stop working with the children when she begins her own work in earnest again. The children feed her art in the same way that the environment feeds their art. And besides, she enjoys getting them to paint like pros. When the mural was finished hardly anyone believed that the children had done it.

"I guess," says Mrs. Taylor, "I get a kick out of stimulating people's minds."

For That Haunted Look, Try Garlic

From "The Complete Book of Voodoo," by Robert W. Pelton (Putnam, $6.95).

Garlic is believed to turn away spirits of the dead and protect an individual from all evil. Pieces of garlic are placed in a small cloth sack and tied around the neck as a powerful Voodoo cahrm. Use red flannel when possible.

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Children's Art Carnival Clothing Story... DRAFT

Given a paint brush, a child not only can express himself, his dreams and his fantasies, but he can also create a practical design. For instance, a sweater, a pair of slacks, a dress, a tunic, a skirt and matching sweater. Even something as unusual as a sweatshirt dress with a heart-shaped pocket, or something as familiar as the proverbial cap, muffler and mittens. Ideas as varied as these surfaced recently when The Museum of Modern Art conducted an experiment in its Children's Art Carnival. The Children who attend the Carnival, located in New York's Harlem, available to everyone in the community without charge, were given complete freedom to draw on their imaginations; and the paintings they created, both representational and abstract, were then translated into practical clothing that can be made by mothers for children anywhere.

The children's clothing designs, which they themselves model, interpret a skyscraper city in a sweater and matching overalls; tell the story of an imaginary castle on a colorful A-line dress; use the traditional tic-tac-toe for a smart red, white and blue woolen outfit and shoulder purse; decorate an afghan stitched tunic with a mother cat; and create a huge, whimsical pillow with a red apple the size of a full moon on one side, and a super-banana on the other side. The pillow can serve as a toy or as a cushion for a visiting friend. But there's no end to what uses such designs can be put, and here they are made largely into wearable garments in Coats & Clark Wintuk knitting yarn of Orlon by DuPont. (Instructions for their making are available * and materials are sold in Woolworths and other stores).

Clothes by children for children utilize children's paintings. The paintings were developed into designs by Madeleine Netter, working in close collaboration with Betty Blayton Taylor, Director of the Children's Art Carnival. The children, ages 7 to 13, who work at the Carnival in many textures and media (clay, collage, silk screen), were there only for fun and self-expression. They had no idea that anything they created could be used in a functional way.

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But children's art is vital and expressive and functional, so it lends itself to design, points out Ms. Taylor. A child is a natural designer; he has a tendency to create something unique, an expression of himself, especially if he's allowed the freedom and the encouragement to do so. Artist Paul Klee was, in fact, so fond of children's paintings, he collected them and they may have influenced his own work.

What makes a child's design an independent expression of himself is the fact that it does not consist of anything pre-digested. When the adult designer works he takes from everything he has seen or studied. While children, too, may borrow, they are more primitive, more direct, more pure. Furthermore, the designs of children are more apt to reach other children.

The use of children's art in furniture, for example, might encourage a child to give definition to his own creativity, even heighten his desire to express himself. Viewing only adult designs surrounding him inhibits the child because he feels incapable of reproducing the little lambs, kittens, bunnies, and other children that adults interpret for him.

Adult designs may not only be uninspiring, they may be threatening to a child, for children have their own pictorial languange, one which develops as does spoken language. When a child first handles a paint brush he gets caught in the kinesthetic motion that is required to get paint on paper. This is called the scribble stage. Then, around age three, or early four, the scribble becomes controlled. The child now is aware of the way the mark looks on the page. By the time he reaches late four or early five, the child begins to recognize form and will begin naming his scribble. This is the start of the child's private symbolism, according to Ms. Taylor.

All children, it appears, work in a variety of shapes: circles, squares, triangles, verticals, and horizontals. Eventually they respond to the world around them and communicate through painting, in their own rhythm, with a symbolism of their own choice. They want to express what is unspeakable, feelings they cannot communicate verbally. What the child thinks about. What he questions. What worries him. How he looks at himself. For example, Mrs. Taylor notes that all children will paint monsters because they are the symbolic representations of their fears. We have thousands of draculas, she says.

(more)

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Mrs. Taylor points out that all children will paint monsters, because they are afraid of them, and they have to identify what is fearful in order to make it less so. We have had thousands of draculas, she says.

An artist herself, Ms. Taylor has a point of view also expresses by Robert Motherwell, who recently declared "Throughout the world, regardless of biological inheritance or cultural conditioning and environment, small children employ an identical repetoire of twenty or so painted signs at precisely the same ages in their growth, thus creating an unqualifiedly universal language (whether the child is French, African, Indian, Chinese, North American or South Seas islander) in order to express their vision of the world.

Mr. Motherwell also believes the painter's intuition is beginning to reach the TV generation because words are artificial and can manipulate people. He finds the identical iconography of small children to be more remarkable than words and a circular scribble, oval, circle, square, triangle and cross, he feels, serv to construct "a deeply felt picture of the universe" as well as the child's inner world. The artist further states that the world of the tragic is not alien, any more than the world of joy or anxiety or any other mode of feeling, to children's expression.

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

BETTY BLAYTON TAYLOR

EXECUTIVE DIRECTOR, THE CHILDREN'S ART CARNIVAL

Professional Background

Executive Director of the Children's Art Carnival, sponsored by The Museum of Modern Art

Secretary to the Board of Trustees, Studio Museum in Harlem (since 1965)

Consultant, Board of Education, Special Art Projects, District No. 6, New York City (1968)

Supervisor of Graphics and Plastics, Arts and Culture, Haryou-Act, New York City (1964-66)

Recreation Leader, Callagy Hall, Department of Welfare, New York City (1961-64)

Art Instructor, Charlotte Amalie High School, St. Thomas, Virgin Islands (1960-61)

General Illustrator, General Services Administration, U.S. Government, Washington, D.C. (1959-60)

Education

B.F.A., 1959, Syracuse University

Art Students League

Brooklyn Museum School

Exhibitions

1970 Hudson River Museum, Yonkers

1970 Staten Island Museum, New York City

1970 Boston Museum, Boston Mass.

more

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Exhibitions (cont.)

1970 "15 Women", Taylor Museum, Agricultural and Technical College, Greensboro, N.C.

1970 Goddard Riverside Community Center, New York City

1969 "8x8", Riverside Museum, New York City

1969 "Six Painters", MARC, New York City

1968 3-man show, Capricorn Gallery, New York City

1968 "30 Contemporary Black Artists", Minneapolis, Minn. (a travelling exhibition organized by Ruder and Finn)

1968 "Fifteen New Voices", American Greeting Card Gallery, New York City (organized by Ruder and Finn)

1967 "Manhattan Counterpoints", Lever House, New York City

1967 3-man show at Capricorn Gallery, New York City

1966 one-man show, Capricorn Gallery, New York City

1963 one-man show, Adair Gallery, Atlanta, Georgia

1960 one-man show, St. Thomas Gallery, Virgin Islands

1959 Collectors Corner Gallery, Washington, D.C.

Collectors

David Rockefeller
Sidney Poitier
Walter Thayer
Dr. Kenneth Marshall
Evelyn Cunningham
Caroline S. Lerner
Charles Hobson

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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.

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