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The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

file

June 10, 1993

Ms. Susan Stroud
Senior Advisor to the Director
Office of National Service
Old Executive Office Building (Room 145)
Washington, DC 20500

Dear Susan:

I wish to express my appreciation for your kind and sensitive letter regarding our GORGEOUS MOSAIC PROJECT. It is a special privilege to touch the hearts of millions of Americans with this empowering message.

Thank you for speaking from your heart.

As Rhode Island is your home state, I felt you'd enjoy reading the enclosed recent article in the Cranston Herald. Also enclosed is an even more recent article in the Flint (Michigan) Journal.

My very best,

Charles Grossman

Charles Grossman
Chairman of the Board

P.S. for your reference, a copy of your recent letter is enclosed.

THE WHITE HOUSE
WASHINGTON

May 24, 1993

Charles Grossman
Chairman of the Board
The Children's Atelier
224 Armington Street
Cranston, RI 02905

Dear Mr. Grossman:

I truly enjoyed learning about your wonderful program in my own backyard. Thank you for sending the video and materials about the Gorgeous Mosaic Project. Working with children to create a better future is incredibly meaningful. It is important for our office to learn about your activities out in the field – please update us periodically.

Enclosed is a fact sheet on the National Service Trust Act. The legislation is moving through congress and we hope to have it enacted by the start of the new fiscal year. You will be put on our mailing list in order to receive future information from our office.

National Service will bring out the best in America by strengthening its communities, offering opportunities for learning, and rewarding individual responsibility. I look forward to your continued support for such an important part of the President's agenda.

Sincerely,

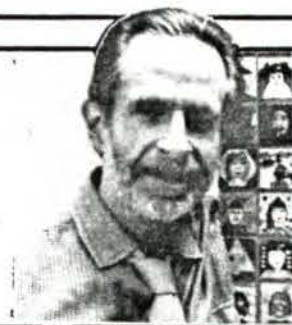


Susan Stroud
Senior Advisor to the Director
Office of National Service

SES:js

CRANSTON Herald

GORGEOUS MOSIAC: Charles Grossman traded his lawyer's office for an artist's studio. Now he's using his art to bolster children's self-esteem. Read about Grossman's work in Lifebeats.



VOL. 69 NO. 51

THURSDAY, MAY 20, 1993

CRANSTON, RHODE ISLAND

2 Sections

w/supplement

28 PAGES

50 CENTS

By DARA WILSON

In 1974, Charles Grossman was a partner in a prestigious Manhattan law firm, drawing a six-figure income from his work as a corporate attorney.

Like many people, he grew dissatisfied with his career. Having achieved success in his field, he yearned for a change of direction.

But he had no map. He had no compass.

He took a year off and began trying different things. He wrote some poetry, took some photographs. One day, he drew a picture.

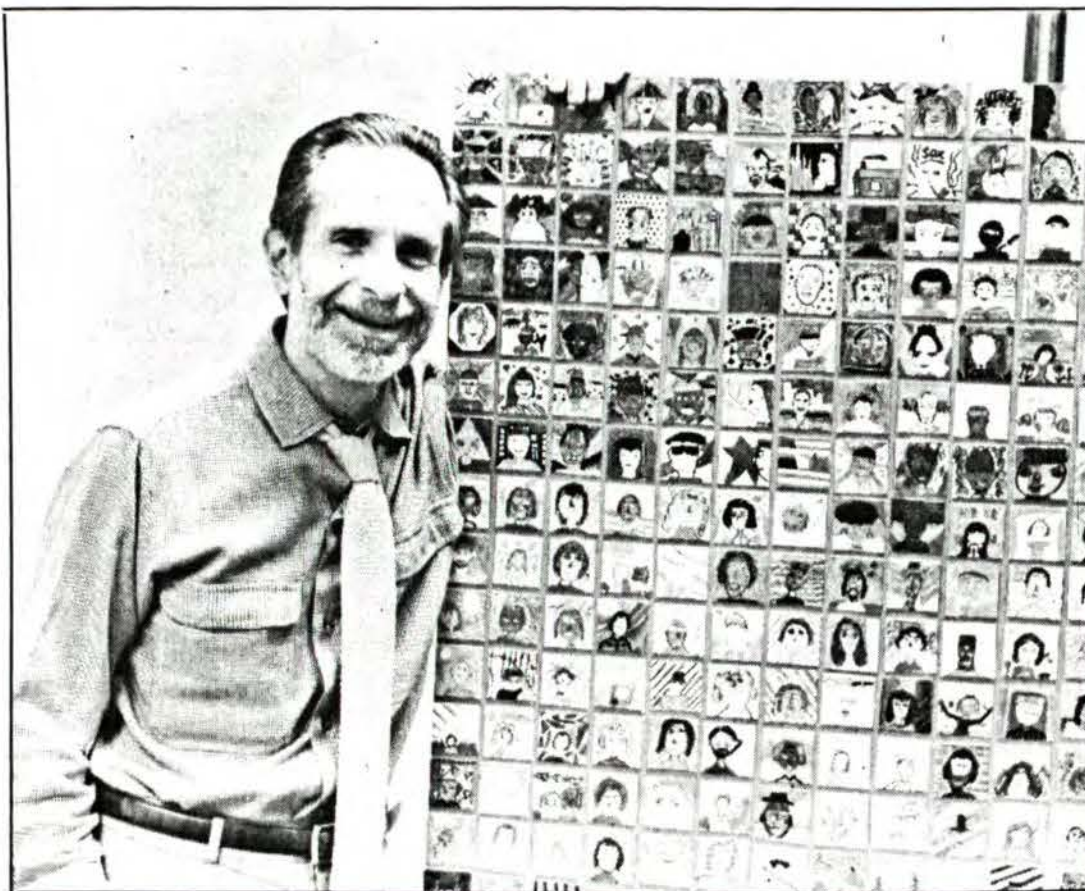
And it was on that day that Charles Grossman found the map for which he'd been looking.

"Art was truly a catalyst for a life change for me," Grossman says. And he believes it can do the same for others.

LIFEBEATS

CRANSTON HERALD Thursday, May 20, 1993

That belief has led him to his current project — the three-year-old Gorgeous Mosaic project. And as those who are involved with the project — and those who view it — know, it definitely lives up to its name.



Gorgeous Mosaic

continued on next page

Tolerance for diversity

The concept behind the Gorgeous Mosaic is quite simple. School children are given several two-inch squares of white cardboard, magic markers, and instructions to create either a self-portrait or a picture of their family members or friends.

Teachers are provided with a Gorgeous Mosaic teachers packet, which describes the project, and provides a lesson plan for teaching the concept behind the mosaic. "It's a six or seven-page document prepared in a way that busy teachers can absorb," Grossman said. "It takes the project personally into the classrooms with a lesson about multiculturalism. The packet has been translated into Chinese and Spanish, and thousands have been distributed throughout the United States."

The packet instructs teachers to "explain to them (students) that unlike most art which is a personal effort, this project is different because it is so big and special and that only a great many young people can make it work. Tell them the mosaic will be huge and beautiful when it is finished and that it will be exhibited so that people will come to look at their work and admire it."

The lesson also focuses on the mosaic's New York City origination and includes a history of how the concept of the project was developed.

Grossman got the idea after beginning volunteer work at the Fifth Avenue Community Center in Harlem. It was around that time that Grossman created the Children's Atelier, Inc. — a non-profit art education foundation. Years later, New York City Mayor David Dinkins likened the city's diverse ethnic and cultural population to a "gorgeous mosaic." With those words and Grossman's experience at the center, the Gorgeous Mosaic project — administered through the Children's Atelier — was born.

"The objective of the mosaic was to unite people around one project," Grossman said. "I wanted to get people together, and in the past, I've found that people particularly like to get involved in projects that involve children."

Grossman is enlisting the help of members of the community and volunteer organizations to organize the finished tiles and mount them on 30" X 40" panels (each of which can hold 250 squares). The panels will then be displayed in public areas across the state, like the new Hasbro Children's Hospital in Providence. Grossman estimates that by late 1993, Rhode Island will be home to a 300-ft. long, 12-ft. high mosaic of its own.

Each child who participates in the project will receive a certificate signed by Governor Bruce Sundlun.

Project aims to celebrate ethnic diversity, build self esteem in elementary school children



According to Grossman, the mosaic has been an exceptionally popular project. "Children seem to love working on the small square cards," he said. "It gives them a sense of control — of being in charge of their own universe."

Grossman says that the project was founded on the principles of art education. "Art is a language, not something you emote," he said. "This project — this art education — is about teaching that language at a level that's appropriate."

Learning self-esteem

Grossman compared being a child to being an art student. "Hopefully, this project will give something to the children who take part in it," he said. "It's about giving them their own voice and elevating their self-esteem. But above all, it's about teaching harmony through diversity."

Also involved in the project is the Junior League of Rhode Island. Vicki Veh, project chair of the nine-member Junior League committee involved in the Gorgeous Mosaic, said she thinks the project is important because it tries to address what seems to be a growing gap in children's education in the arts.

'The objective of the mosaic was to unite people around one project. I wanted to get people together, and in the past, I've found that people particularly like to get involved in projects that involve children.'

Charles Grossman

"Music and art are often the first educational areas to fall victim to budget cuts," she said. "And that's too bad, because these are the areas that teach children to be creative and contribute to their self-esteem."

Veh also said that participating in the Gorgeous Mosaic project can help children develop self-esteem. "This project is a great way to encourage children to see themselves as part of something larger than themselves," she said. "The mosaic is a visual representation of that."

For more information about the Gorgeous Mosaic project, call the Children's Atelier at 467-0053.

Art was midlife detour for mosaic's creator

By Carol Azizian
JOURNAL STAFF WRITER

Years ago, Charles Grossman traded his clients for a canvas and he hasn't looked back since.

"At that time, I tried a case for U.S. Steel (now USX Corp.) and it ran about 50 courtroom days. One thing led to another," the Rhode Island lawyer-turned artist recalled.

"I was becoming dissatisfied with my professional life (even though he had a six-figure income). I spent a year finishing all my responsibilities and decided to walk away from it."

In 1975, he left a high-powered position as a corporate litigator in New York City to find a new vocation or avocation.

Grossman experimented with the arts — writing poetry and personal essays, taking photographs and film making. Then he bought some colored pencils, grabbed a legal pad and began drawing.

"I instantaneously knew that this whole midlife crisis was about becoming an artist," he said.

Grossman enrolled in classes at the Art Students League of New York and received positive feedback from his teachers.

He spent two years there, studying figure drawing, painting and sculpture before attending the prestigious Rhode Island School of Design for the next four years in an independent study program.

Along the way, he ran out of money and held down a series of odd jobs — running a night elevator, night watchman, paralegal, cab driver, waiter.

His first one-man show was at a gallery in Providence, R.I., in 1979. Others followed in New York City.

"He's an intelligent, sensitive man who's trying to apply his enthusiasm into a direction both artistic and social," said Grossman's former teacher, Richard Merkin, adjunct professor at Rhode Island School of Design.

Grossman said studying art helped him reconnect with his childhood.

It also inspired him to form the Children's Atelier, a non-profit education foundation, in 1982.

"The only thing I started with was a vision," he said. "It kept driving me forward."

He met a member of the board of directors of the Fifth Avenue Community Center in Harlem who invited him to teach art to children.

Grossman recruited an art teacher/friend to create a curriculum using art to experience the five senses and helping kids to know themselves better.

"There was no talk of multiculturalism or self-esteem at that time," he said. "I soon learned that many of the kids had difficulty with self-esteem."

"Sometimes, they'd start a drawing, make a couple of lines and crumple it up. They'd say, 'I messed up.'"

"You can understand a lot about people from the pictures they make. I learned that self-esteem was an important part of the work I wanted to do."

Teaching in a classroom inhibited him from fulfilling his vi-

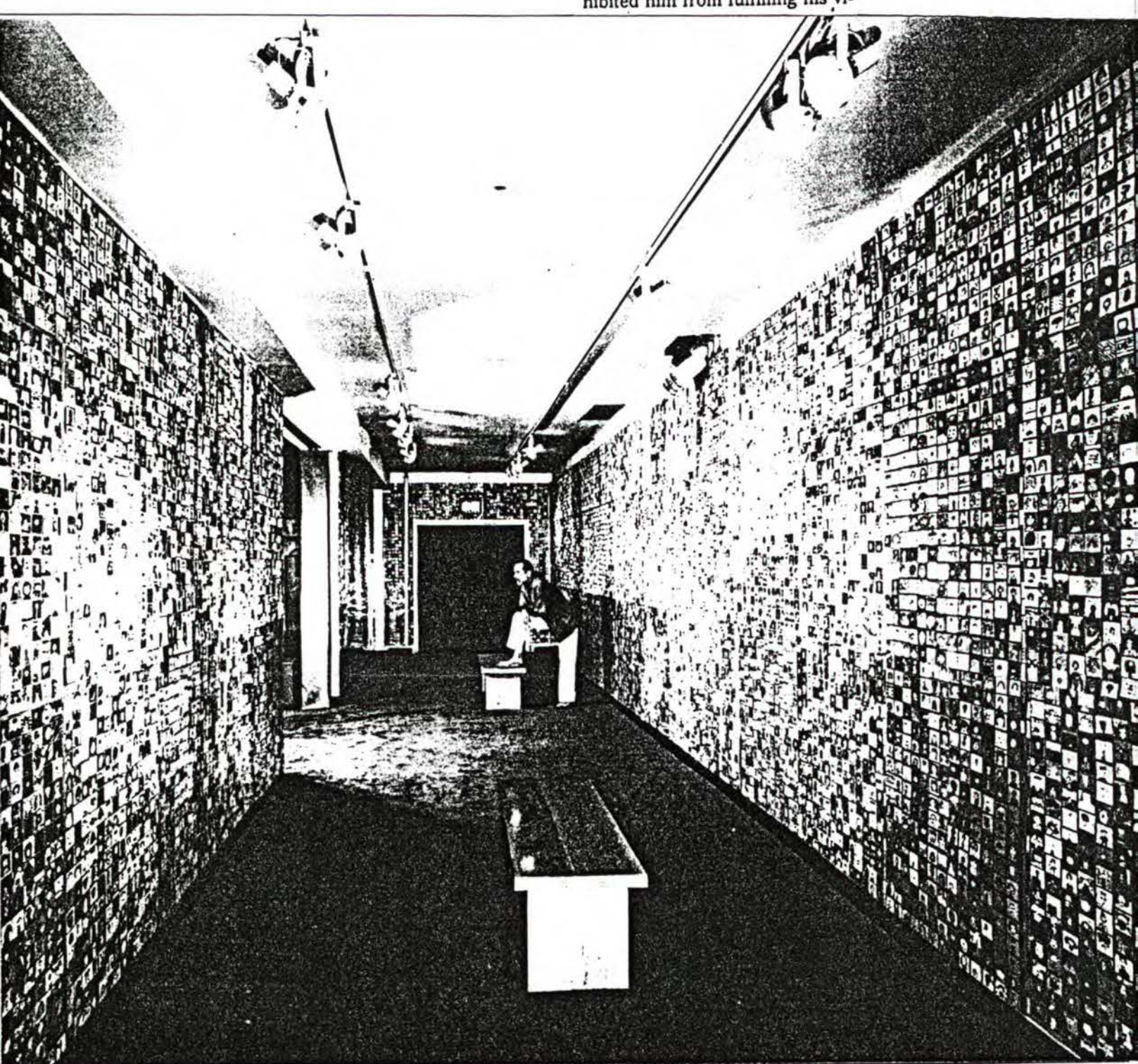
sion — "I couldn't reach enough children," he said. "I really enjoyed the process of designing and implementing programs. It was the producer and the advocate in me."

One of his most ambitious projects is the "Gorgeous Mosaic," a tapestry of 2-inch portraits submitted by children around the world.

Initially, he used his own money and donations from friends for the foundation. "Over the first eight to nine years, maybe I raised \$2,000 in contributions and the rest came out of my pocket," he said.

"I was giving away the programs to schools and community centers. I did workshops for small groups of children. It was a matter of trial and error."

"I design programs that the educational system would never undertake because they don't have the time, energy or money," he added.



Charles Grossman is dwarfed by the ever-growing "Gorgeous Mosaic," which was exhibited at the Children's Museum of Manhattan from fall 1991 through winter/spring 1992.

THE FLINT JOURNAL

Serving Flint and South Central Michigan

SUNDAY, MAY 23, 1993

Mosaic weaves children into worldwide tapestry

By Carol Azizian
JOURNAL STAFF WRITER

CHRIS Simmons, a 17-year-old Northwestern High School student, reflects on the tiny self-portrait he painted for "The Gorgeous Mosaic."

"My eyes are turquoise because it's a bright and beautiful color and I like to think of myself as a bright and beautiful person inside."

"The musical notes (in the background) stand for my musical side." (He sings in a R&B group called Voyce.)

"The colors are for my art talent. I'm not really bragging about it, but people say I do (have talent)."

Simmons was among more than 700 Northwestern students who became Van Goghs one day this month — creating both crude and sophisticated portraits of themselves, friends, relatives or other children.

They used colored markers, then glued more than 200 2-inch squares on each 30-by-40-inch panel. The panels will be shipped eventually to The Children's Atelier, a non-profit education association based in New York and founded by Charles Grossman. (See story, H2.)

Forming a rainbow tapestry of children's faces, the panels will be added to thousands of others gathered from around the world for a traveling art exhibit.

"I thought it would be something our students could experience and feel proud of," said Northwestern special education teacher Tih Penfil, who coordinated the project with art teacher Tony Laing.

Besides Northwestern, the Genesee Intermediate School District (GISD) and two Lapeer schools participated. Several other Michigan schools submitted mosaics as well. Four panels were exhibited at the State Capitol last month.

Penfil first learned about the mosaic concept during a speech by Grossman, a Rhode Island artist, at a Michigan Very Special Arts conference in March. (VSA is an international organization that offers arts programs to disabled children.)



Northwestern students (from left) Tiffany Hughes, 19, Haskell Stitt, 19, and Laponda Davis, 16, study tiles drawn by classmates.

MOSAIC

Continued from H1

Grossman envisioned the biggest statement ever made by children around the world — something creative, yet practical. Multicultural and grand.

"My goal is to elevate the consciousness of Americans, if not globally, to the fact that children have important things to say," he said.

Grossman developed the mosaic with Mark Gura, a New York City art teacher. Together, they designed and shipped out information packets to teachers around the world.

His goal is to give teachers a way to expand curriculums on "multiculturalism and harmony through diversity."

He chose the name, "The Gorgeous Mosaic," because New York Gov. Mario Cuomo and New York City Mayor David Dinkins refer to New York in those terms.

Since 1990, nearly 2 million children from 35 American cities or states and as many foreign countries have participated, Grossman said.

"We've got an ever-growing Gorgeous Mosaic that's about 800 feet long and 12 feet high," he noted.

The panels have been assembled and exhibited in several locations. The largest installation was 600 feet long and 12 feet high at the New York State Museum in Albany last summer.

Grossman has even more grandiose plans — television events, a film, songs, a video "book" and a national tour involving schools, malls and children's hospitals.

"Once there are more and more mosaics happening, we have the opportunity to have exchanges of mosaics between different cities and countries," he said.

"There could be permanent mosaics in different countries made up of children's portraits around the world. Hence, the global family of children."

Children from Attica and Lynch elementary schools in the Lapeer school district couldn't find multicultural examples in their immediate en-

vironment, so they made up some. They were inspired by pictures in the encyclopedia and National Geographic.

"Here in Lapeer, there isn't a lot of different ethnic groups," said Deborah Koehler, art teacher at four elementary schools. "So that's why students drew pictures of children from around the world."

Robin Ott, a 12-year-old student in Sharon Sigler's class at Attica Elementary, made her mark with 12 portraits for the mosaic.

"I learned that children are all the same," Ott said. "It doesn't matter what they look like. They have the same inside. They're still a person."

Students in the Genesee Intermediate School District created about 300 individual tiles — a panel and a half, said Rande Pieper, coordinator for Very Special Arts for the GISD.

It was part of the State Capitol exhibit and is now touring local schools before heading for New York.

"Our kids (at Carter Middle School) worked extremely hard on it," Pieper said. "They had already taken portraiture classes at the Flint Institute of Arts. You could see they really knew what they were doing."

At Northwestern High, the artistry varied from the ridiculous to the sublime — from childlike, stick figures to fanciful, professional-looking portraits.

Tracie Sanders, an 18-year-old student, said drawing self-portraits was difficult. She settled on an image revealing the red streaks in her hair. "We have so many facial expressions and we change our looks all the time," she said. "I change my hair every day."

Science teacher Roberta Dickinson said some of her students spent up to an hour putting the finishing touches on their masterpieces.

To inspire his class, math teacher Nelson Price sketched an image of himself when he was 6 or 7 years old.

"Once they stopped laughing, they were a little more comfortable doing it on their own," he said.

~~Draft for one~~
Pls write him thanking him for
material + video + tell him how
much I ~~appreciate~~ enjoyed learning
~~more~~ about such a wonderful
program in my own backyard.

Our legislation is moving through
Congress + hope to have it enacted
by start of new fiscal year. We'll
~~be~~ keep him informed through
mailings.

file ML

The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

May 17, 1993

Ms. Susan Stroud
Office of National Service
Old Executive Office Building (Rm 145)
Washington, DC 20500

Dear Ms. Stroud:

Thank you for introducing THE GORGEOUS MOSAIC PROJECT materials to the Office of National Service. Consequently, we were included in the recent mailing covered by Eli Segal's letter of May 4 (copy attached).

Efforts to introduce the project to the consciousness of all Americans may, to some, seem overzealous. However, we truly honor the mandate of millions of schoolchildren who, by creating these 2-inch portraits, have voted for a voice -- in the process of participation and service to country and fellow Americans.

President Clinton's remarks on the national service initiative (attached to Mr. Segal's letter) said, "...Even a child can serve in programs that now begin as early as kindergarten. We have no... age limit in America...for being a good public servant..."

Agreed! But how do we profoundly communicate this new spirit to children. To minds so young and unsophisticated? How? In their own language!

We appreciate inclusion in the network receiving Mr. Segal's letter of May 4. Still, it is clearly a standard letter, suggesting perhaps, that THE GORGEOUS MOSAIC materials were merely filed without further action.

Realistically, government seldom looks back through its files to search out good ideas previously submitted. Despite the best intentions of the best White House staffers, the materials on THE GORGEOUS MOSAIC PROJECT will likely languish in a file, UNLESS THE MOMENT IS SEIZED.

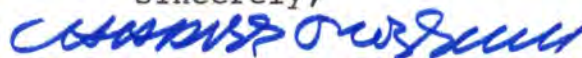
THE GORGEOUS MOSAIC PROJECT is not merely a "good idea". It is a present reality -- it is here! It is a powerful -- loveable -- and monumental vehicle for shaping public consciousness about "living and working together in harmony," whatever our differences.

Please do not permit the press of White House work -- and the shortness of time -- to shut down this uniquely American window of opportunity.

This Project requires no government funding and no legislation -- only White House public relations. The positive impact upon the American consciousness vastly outweighs the small effort needed to relate THE GORGEOUS MOSAIC PROJECT to the national service initiative.

The Project will motivate millions of Americans to serve. It will prepare millions of youngsters for future service. Thanks for your assistance.

Sincerely,



Charles Grossman
Chairman of the Board

cc. Ms. Nancy Rhodes

THE WHITE HOUSE
WASHINGTON

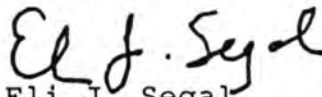
May 4, 1993

Dear Friend:

As we work toward passage of National Service legislation, the White House Office of National Service wants to share with you the enclosed information about the scope, details, and anticipated benefits of this most essential initiative. In the weeks ahead, the President will be working aggressively to make this vision a reality - to expand educational opportunity, reward individual responsibility, and build the American community by bringing citizens together to tackle common problems.

We look forward to working with you to ensure the success of National Service.

Sincerely,

A handwritten signature in dark ink, appearing to read "Eli J. Segal". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Eli J. Segal
Assistant to the President
Director of National Service

VOL. 49, NO. 8 • MAY 1993 • USPS 483500 EDITION 1

SCHOLASTIC NEWS®

PILOT

Kids' Art Has A Message

Thousands of kids worked on this art project. Kids all over the world helped! They drew pictures of themselves. Then they put all of their pictures together on a wall.

The art project shows how all kids look different. It also shows that kids of all races, ages, and countries can do a great job working together!

THE GORGEOUS MOSAIC

 SCHOLASTIC

A Quilt For the Books

Last year, the public library in Dallas, Pennsylvania, was having money troubles. It was getting harder to buy books. But third-graders at Dallas Elementary School found a "bear-y" special way to help the library out!

It was Teddy Bear Week at the school. Each class was doing a teddy bear project. So the third-graders decided to make a teddy bear quilt. Each student drew a teddy bear on a square of material. A parent sewed the 28 squares together and made a back for the quilt. Then the kids sewed the front and the back of the quilt together.

The kids sold their quilt at an auction for \$385! The money paid for dozens of new children's books for the library. Each book has



Photo: Courtesy Mrs. Carole Hayden

These kids worked on their quilt for more than a month.

a book plate inside the cover that says it was donated by the class. Now the kids can check out books that they helped the library buy!



A Rainbow of Faces

Imagine a piece of art made by half a million kids! That's what the Gorgeous Mosaic (moe-ZAY-ik) is. It is a giant collection of kids' pictures.

Kids from kindergarten to high school drew pictures of themselves and their families for the mosaic. Many more kids are still working on pictures. The kids draw their pictures on small squares of cardboard. Then the squares are glued onto large panels and are hung together on a wall.

The project started three years ago in New York City public schools. Since then, students from 35 American cities and many foreign countries have joined in. Today, the mosaic is more than 600 feet wide and 15 feet tall. That's bigger than some houses!

Kids say the mosaic shows that kids of all



The Gorgeous Mosaic is a registered service mark of the Children's Atelier.

The Gorgeous Mosaic has been on display at many museums.

racers, ages, and backgrounds can get along. Eric Selander, a student who worked on the project, says "If kids all work together, they can really get something accomplished!"

WORKING TOGETHER

PAGE

1

KIDS' ART HAS A MESSAGE

Rainbow of Faces: The Gorgeous Mosaic®* was first created in 1990 as an art project in New York City schools. It was coordinated by The Children's Atelier, now based in Rhode Island. Students from 35 American cities and many foreign countries have become part of the project. Today, the mosaic is 600 feet wide and 15 feet tall! It has been on display at museums all over the U.S. It will be permanently installed at the Hasbro Children's Hospital, to open in Providence, Rhode Island, in December.

*The Gorgeous Mosaic® is a registered service mark of The Children's Atelier.

CRITICAL THINKING

- Do people need to look the same in order to get along? Why or why not?

PAGES

2-3

THESE KIDS DON'T FIGHT!

Mediation in Education: San Juan Elementary School in San Juan Pueblo, New Mexico, is one of many schools across the country using student mediators. At San Juan, mediators are chosen by peers or recommended by teachers. They are trained to listen to what each person says and not take sides. The mediators work in pairs to help solve problems on the playground or in classrooms.

An Expert's Tips: The tips come from William Kriedler, director of conflict resolution programs for the group Educators for Social Responsibility. He tells children that conflict is like an escalator. "Once you get on, it's hard to come down," he says.

CRITICAL THINKING

- Is hitting ever a good way to solve a problem? Why or why not?

PAGE

4

KIDS CARE

Grand Prize Winners: The first-grade Grand Prize winners attend Miami Country Day School in Miami, Florida. The students' \$1,000 prize will help rebuild the Miami Metro Zoo.

Students at Munson Elementary School in Zanesville, Ohio, won the whole school category grand prize for their varied projects.

Merit Winners: Ann Pautler's class in Ballston Spa, New York, made a quilt for an infant with AIDS. Dee Harrington's students in Kamiah, Idaho, raised money to help an abandoned dog in their neighborhood. Marilyn Friedman's class in Rego Park, New York, adopted rain forest land.

EXTENSION ACTIVITY

- Have students act out conflicts using conflict resolution ideas from this issue. Role playing may help kids see all sides of a conflict.

IF YOUR KIDS WANT TO KNOW...

BOOK/On-Level

It's Mine! by Leo Lionni (Knopf, 1986)

BOOK/Teacher

Creative Conflict Resolution: Over 200 Activities for a More Peaceful Classroom
by William J. Kriedler
(Scott, Foresman & Co., 1984)

OTHER

- To find out how your class can participate in The Gorgeous Mosaic®, write: Charles Grossman, The Children's Atelier, 224 Armington St., Cranston, RI 02905.
- For information on conflict resolution in schools, contact: Educators for Social Responsibility, 23 Garden St., Cambridge, MA 02138; (617) 492-1764.

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Printed in the USA



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at the heart
of change

THE NATIONAL VOLUNTEER
WEEK ASSOCIATES

cordially invite you to a

CELEBRATION RECEPTION

to honor

Directors, Coordinators and Leaders of Volunteers

SPEAKER

Susan Stroud

Office of National Service

The White House

Director of Swearer Center for Public Service

Senior Advisor to Vartan Gregorian, President

Brown University

AWARDS

For Excellence in Volunteer Management
and Community Service

on

Friday, April 16, 1993

4:00 to 5:30 PM

State Room, State House

Providence, Rhode Island

Please Reply by April 12, 1993

\$10.00 per person

Susan -
Re = our
conversation
at this
event.
Please see
attached
cover letter,
etc.
Thank you.

Charles
Grossman

The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

April 26, 1993

Ms. Susan Stroud
Office of National Service
Old Executive Office Building (Rm 145)
Washington, DC 20500

Dear Ms. Stroud:

On April 16th, during the question period following your speech at the Volunteer Celebration in Rhode Island, you offered to pass along certain materials to Eli Segal. I explained that I wrote to Mr. Segal on February 1st and it is apparent that my letter and materials did not get through the system.

I do understand the difficulties in writing to the White House. You suggested that I include a copy of my prior letter to Mr. Segal. Parenthetically, please note that Marjorie Tarmie of Ira Magaziner's staff, and Dr. William Galston, are familiar with the project described below.

Frankly, my objective is to generate a public statement of support for THE GORGEOUS MOSAIC PROJECT - not merely a letter of endorsement - but a public statement, preferably from the President or the First Lady. The project described below unites and galvanizes young Americans as few others have before.

We are coordinating a nation-wide project in which millions of schoolchildren will gain a social consciousness of public and community participation during the coming years. In three years, this already successful multicultural education system (see enclosed Teachers Packet) has reached thousands of classrooms throughout the United States. THE GORGEOUS MOSAIC is 800 feet long, 12 feet high...and GROWING!

My February 1 letter to Mr. Segal included the enclosed information package describing THE GORGEOUS MOSAIC PROJECT. In the last three years, more than one million schoolchildren have painted 2-inch square portraits of themselves, friends and family members.

In the enclosed 6 minute video of national and local TV news excerpts, a Washington, DC commentator described THE GORGEOUS MOSAIC as "The largest cohesive statement ever made by children." Ironically, this sensitive and moving TV feature on the Mosaic's exhibit last year, at DC's Martin Luther King Library, aired three days before the Los Angeles riots.

Entirely without public funds - this project is educating and inspiring young Americans to "Live and Work Together in Harmony" - at a cost of only a few pennies per student. See enclosed Scholastic Magazine cover article.

Your kind assistance in the White House can manifest monumental results. Thanks.

Sincerely,



Charles Grossman
Chairman of the Board

cc. Ms. Nancy Rhodes

Eli Segal
Letter (copy)
February 1, 1993

The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

COPY

February 1, 1993

Mr. Eli Segal
Assistant to the President
for National Service
The White House
Washington, DC 20500

Dear Mr. Segal:

I'm writing for the purpose of introducing THE GORGEOUS MOSAIC PROJECT. This multicultural education initiative is designed to elevate the "service" consciousness of millions of young people - kindergarten through high school.

In the past three years, in over 35 U.S. cities, more than one million students have painted 2-inch square portraits of themselves, friends and families. THE GORGEOUS MOSAIC itself is now more than 600 feet long, 12 feet high...and growing daily.

We envision a national partnership amongst primary, secondary and college students, elevating America's consciousness toward national and community service. THE GORGEOUS MOSAIC PROJECT is a powerful and compelling vehicle for realizing this beautiful vision.

Our educational foundation - a non-profit public charity - has been conferring with Campus Compact and The Howard R. Swearer Center for Public Service, both based locally at Brown University. A synthesis of these university structures, the public education network and THE GORGEOUS MOSAIC PROJECT, will bring this national vision to fruition.

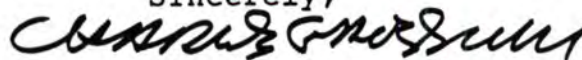
This is not a request for funding. I wish to invite you and your colleagues to assist us in bringing this project to the attention of the entire nation. Enclosed is our information package. A few minutes' review of this material will completely explain the project, its history, and the background of our organization.

Included in the material are the Teachers and Coordinators Packets. At a cost of pennies per student (entirely without government funds), this multicultural education technology has been implemented in thousands of classrooms from New York City to Miami to Fresno.

During an exhibit at the Martin Luther King Library, a Washington TV newscaster described THE GORGEOUS MOSAIC as "The largest cohesive statement ever made by children." At the recent hearings on national and community service, Raquel Melo of Brown University said that "Our ultimate purpose is to give young people a voice."

We invite your assistance in amplifying and empowering that voice. Thank you.

Sincerely,



Charles Grossman
Chairman of the Board

cc. Ira Magaziner, William Galston, Shirley Sagawa,
Hillary Rodham Clinton

THE WHITE HOUSE
WASHINGTON

February 8, 1993

Charles Grossman
Chairman of the Board
The Children's Atelier
224 Armington Street
Cranston, Rhode Island 02905

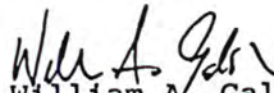
Dear Mr. Grossman:

Thank you very much for submitting materials on the Children's Atelier and the Gorgeous Mosaic Project. The organization and the project are wonderful contributions to the advancement of multi-cultural harmony and diversity.

The Children's Atelier gives children the opportunity to express themselves in a productive manner, and the Gorgeous Mosaic Project is a beautiful manifestation of the success of the organization.

Again, thank you for your assistance and thoughtful presentation of your organization and project.

Sincerely,



William A. Galston
Deputy Assistant to the President
for Domestic Policy

Scholastic
Magazine

VOL. 49, NO. 8 • MAY 1993 • USPS 483500 EDITION 1

SCHOLASTIC NEWS®

PILOT

Kids' Art Has A Message

Thousands of kids worked on this art project. Kids all over the world helped! They drew pictures of themselves. Then they put all of their pictures together on a wall.

The art project shows how all kids look different. It also shows that kids of all races, ages, and countries can do a great job working together!

THE GORGEOUS MOSAIC

 SCHOLASTIC

Woman Wins Peace Prize



Photo: ©Diego Goldberg/Sygma

Do you hate to see people fight? This woman does! Her name is Rigoberta Menchú.* She won the Nobel Peace Prize. It is a special prize for people who work for peace.

Ms. Menchú is from the country of Guatemala. People there are fighting a war. Ms. Menchú wants them to stop fighting. She also tries to make sure that Native Americans in her country are treated fairly.

* rih-go-BARE-tuh men-CHEW

This Art Has a Message

Thousands of kids worked on this art project! It is a giant collection of kids' drawings. It is called a mosaic.*

Kids all over the world helped. They drew pictures of themselves on squares of cardboard. The pictures now hang together on a wall.

The mosaic shows that all kids look different. It also shows that kids of all races and ages can work together!

* mo-ZAY-ick



Photo: Courtesy of The Children's Atelier

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A Quilt For the Books

Last year, the public library in Dallas, Pennsylvania, was having money troubles. It was getting harder to buy books. But third-graders at Dallas Elementary School found a "bear-y" special way to help the library out!

It was Teddy Bear Week at the school. Each class was doing a teddy bear project. So the third-graders decided to make a teddy bear quilt. Each student drew a teddy bear on a square of material. A parent sewed the 28 squares together and made a back for the quilt. Then the kids sewed the front and the back of the quilt together.

The kids sold their quilt at an auction for \$385! The money paid for dozens of new children's books for the library. Each book has



Photo: Courtesy Mrs. Carole Hayden

These kids worked on their quilt for more than a month.

a book plate inside the cover that says it was donated by the class. Now the kids can check out books that they helped the library buy!



A Rainbow of Faces

Imagine a piece of art made by half a million kids! That's what the Gorgeous Mosaic (moe-ZAY-ik) is. It is a giant collection of kids' pictures.

Kids from kindergarten to high school drew pictures of themselves and their families for the mosaic. Many more kids are still working on pictures. The kids draw their pictures on small squares of cardboard. Then the squares are glued onto large panels and are hung together on a wall.

The project started three years ago in New York City public schools. Since then, students from 35 American cities and many foreign countries have joined in. Today, the mosaic is more than 600 feet wide and 15 feet tall. That's bigger than some houses!

Kids say the mosaic shows that kids of all



The Gorgeous Mosaic is a registered service mark of the Children's Atelier.

The Gorgeous Mosaic has been on display at many museums.

racers, ages, and backgrounds can get along. Eric Selander, a student who worked on the project, says "If kids all work together, they can really get something accomplished!"

WORKING TOGETHER



PAGE

1

KIDS' ART HAS A MESSAGE

Rainbow of Faces: The Gorgeous Mosaic®* was first created in 1990 as an art project in New York City schools. It was coordinated by The Children's Atelier, now based in Rhode Island. Students from 35 American cities and many foreign countries have become part of the project. Today, the mosaic is 600 feet wide and 15 feet tall! It has been on display at museums all over the U.S. It will be permanently installed at the Hasbro Children's Hospital, to open in Providence, Rhode Island, in December.

*The Gorgeous Mosaic® is a registered service mark of The Children's Atelier.

CRITICAL THINKING

- Do people need to look the same in order to get along? Why or why not?

PAGES

2-3

THESE KIDS DON'T FIGHT!

Mediation in Education: San Juan Elementary School in San Juan Pueblo, New Mexico, is one of many schools across the country using student mediators. At San Juan, mediators are chosen by peers or recommended by teachers. They are trained to listen to what each person says and not take sides. The mediators work in pairs to help solve problems on the playground or in classrooms.

An Expert's Tips: The tips come from William Kriedler, director of conflict resolution programs for the group Educators for Social Responsibility. He tells children that conflict is like an escalator. "Once you get on, it's hard to come down," he says.

CRITICAL THINKING

- Is hitting ever a good way to solve a problem? Why or why not?

PAGE

4

KIDS CARE

Grand Prize Winners: The first-grade Grand Prize winners attend Miami Country Day School in Miami, Florida. The students' \$1,000 prize will help rebuild the Miami Metro Zoo.

Students at Munson Elementary School in Zanesville, Ohio, won the whole school category grand prize for their varied projects.

Merit Winners: Ann Pautler's class in Ballston Spa, New York, made a quilt for an infant with AIDS. Dee Harrington's students in Kamiah, Idaho, raised money to help an abandoned dog in their neighborhood. Marilyn Friedman's class in Rego Park, New York, adopted rain forest land.

EXTENSION ACTIVITY

- Have students act out conflicts using conflict resolution ideas from this issue. Role playing may help kids see all sides of a conflict.

IF YOUR KIDS WANT TO KNOW...

BOOK/On-Level

It's Mine! by Leo Lionni (Knopf, 1986)

BOOK/Teacher

Creative Conflict Resolution: Over 200 Activities for a More Peaceful Classroom
by William J. Kriedler
(Scott, Foresman & Co., 1984)

OTHER

- To find out how your class can participate in The Gorgeous Mosaic®, write: Charles Grossman, The Children's Atelier, 224 Armington St., Cranston, RI 02905.
- For information on conflict resolution in schools, contact: Educators for Social Responsibility, 23 Garden St., Cambridge, MA 02138; (617) 492-1764.

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Printed in the USA

WORKING TOGETHER



PAGE

1

BOOKS FOR BABIES

Kids Care Grand Prize Winners: Mrs. Bacus-Venuti's second-graders attend Paul Banks Elementary School in Homer, Alaska. The class gave their \$1,000 prize to their local library.

Students at Munson Elementary School in Zanesville, Ohio, won the grand prize in our contest's whole school category for their varied projects. **Merit Winners:** Lynn Morrison's class in Baton Rouge, Louisiana, raised money by recycling and selling pins, and used the money to buy books for underprivileged children. Mary Danielson-Gates's students in Nerstrand, Minnesota, collected old phone books to be recycled. Mellany Sellers's students in Fort Lauderdale, Florida, befriended and collected supplies for a Florida class affected by Hurricane Andrew.

CRITICAL THINKING

- Why do you think it is important for parents to read to their children?

PAGES

2-3

WORKING TOGETHER

Making Peace at School: At San Juan Elementary School in San Juan Pueblo, New Mexico, mediators are selected by peers or recommended by teachers. They are trained to listen to what each person says and not take sides. Mediators work in pairs to help solve disputes on the playground or in classrooms.

Peace-making tips were offered by William Kriedler, director of conflict resolution programs for the group Educators for Social Responsibility.

Peace Prize: Civil war has been going on in Guatemala for three decades and has killed 120,000 people. Many say that the root of the fighting lies in the poverty and human rights violations suffered by

Guatemala's Native Americans. Rigoberta Menchú has campaigned for the rights of Native Americans in Guatemala. She is trying to end the war to improve life for these people.

Art Has a Message: The Gorgeous Mosaic®* was first created as an art project in New York City schools. It is coordinated by The Children's Atelier, now based in Rhode Island. Today, the mosaic is 600 feet wide and 15 feet tall! The mosaic has been on display at museums all over the U.S.

* *The Gorgeous Mosaic® is a registered service mark of The Children's Atelier.*

CRITICAL THINKING

- Do people need to look the same in order to get along? Why or why not?

EXTENSION ACTIVITY

- Have students act out conflicts using conflict resolution ideas from this issue. Role playing may help students see that there are always more than one side to a conflict.

IF YOUR KIDS WANT TO KNOW...

BOOK/On-Level

Peace Is... by Maxine M. Robertson
(Unada, 1987)

BOOK/Teacher

Creative Conflict Resolution: Over 200 Activities for a More Peaceful Classroom
by William J. Kriedler
(Scott, Foresman & Co., 1984)

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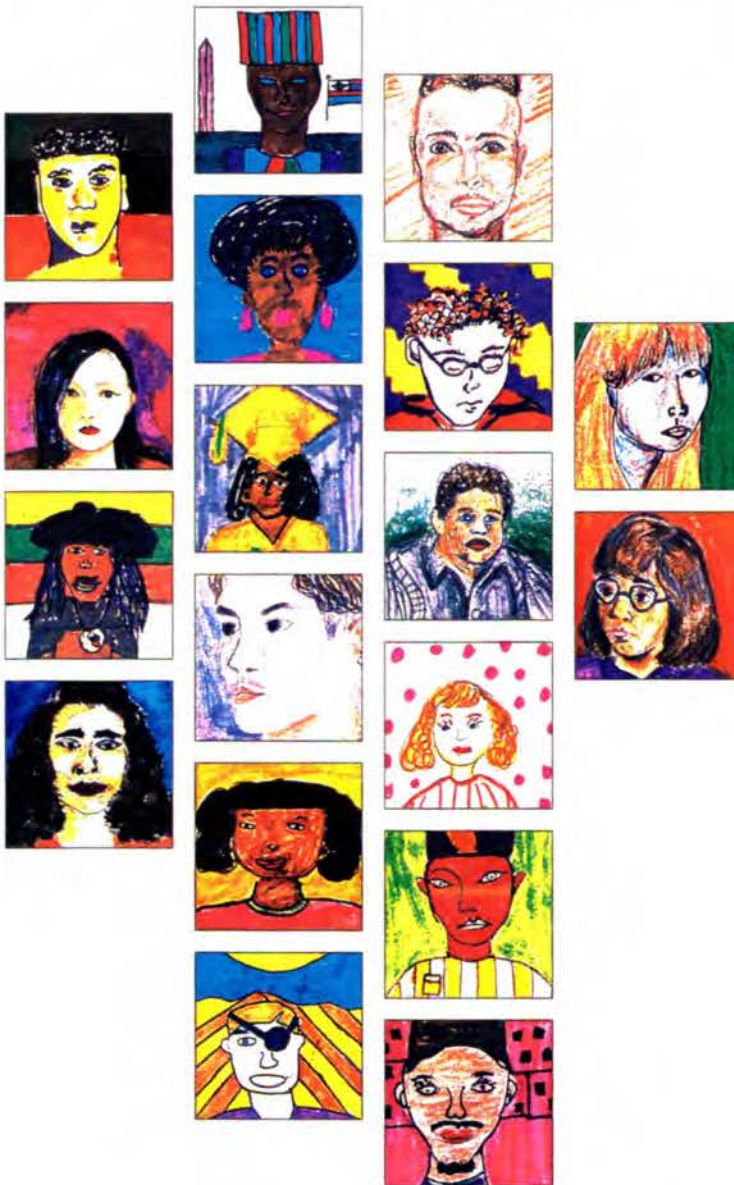
A Model Program for
Encouraging Self-
Determination Through
Access to the Arts

Kennedy Center
Education Office



VERY
SPECIAL
ARTS

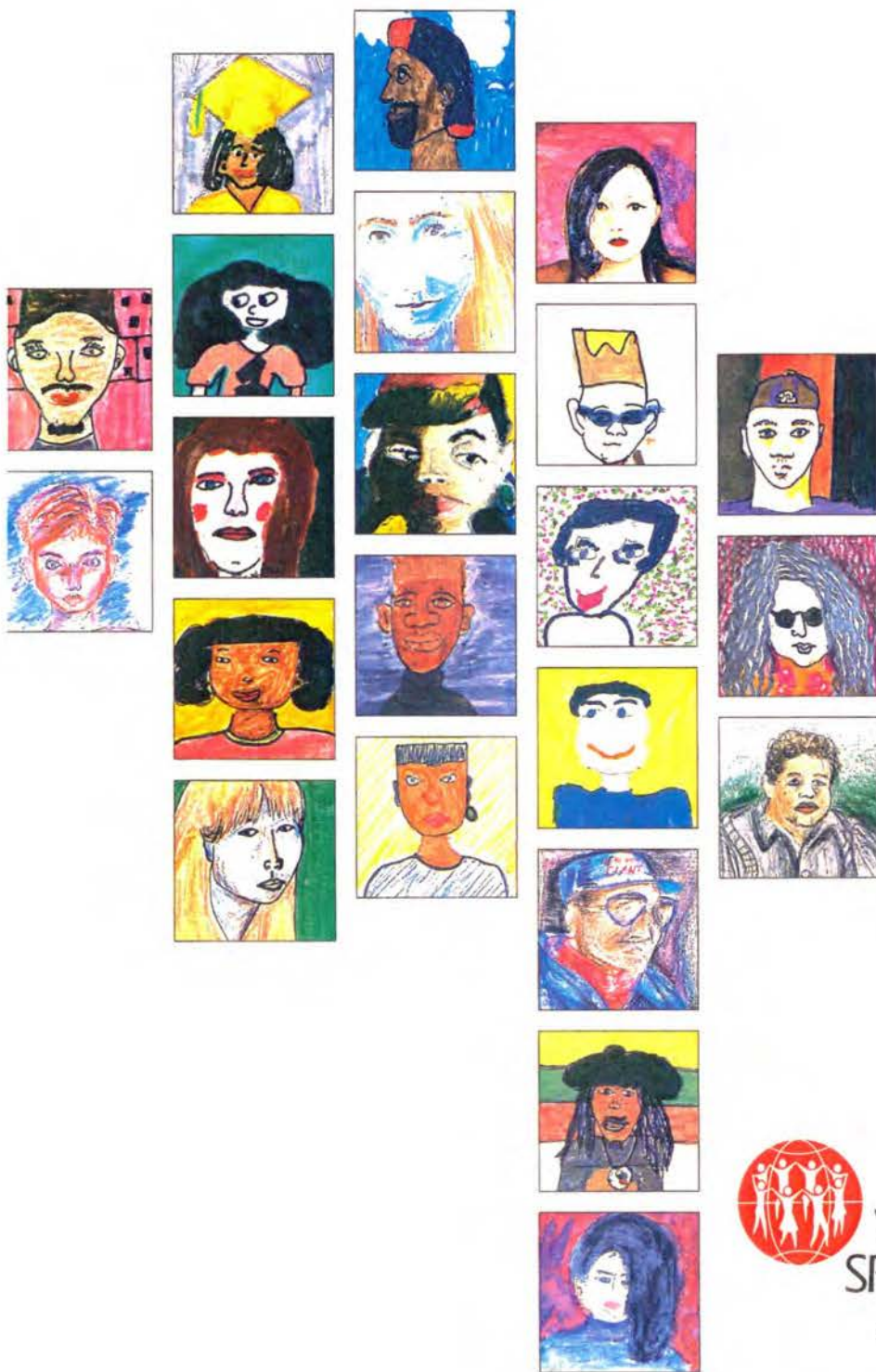
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"If art is to nourish the
roots of our culture,
society must set the artist
free to follow his vision
wherever it takes him."

John F. Kennedy

Portraits from THE GORGEOUS MOSAIC PROJECT[®]
with the permission of The Children's Atelier



Education Office
 The John F. Kennedy Center for the Performing Arts
 Washington, D.C. 20566

(202) 628-2800

Acknowledgements

The Children's Atelier, New York and Rhode Island

The children's illustrations which appear on the cover of this Instructional Kit are used with the permission of The Children's Atelier. THE GORGEOUS MOSAIC[®] is a work of art composed entirely of two-inch square paintings by children of their faces and the faces of their friends and families. The multi-cultural theme of THE GORGEOUS MOSAIC PROJECT is "Playing and Working Together in Harmony," and children from all over the world are contributing their art work to it. Children from New York to Beijing, from Holland to Tunisia, from Lebanon to Paraguay, are painting squares to display in the ever-growing mosaic. More than one million youngsters have already participated and the number increases daily. The project was conceived and directed by Charles Grossman and Mark Gura of The Children's Atelier, a public non-profit education foundation.

THE GORGEOUS MOSAIC and The Mosaic Design are registered service marks of The Children's Atelier. For more information please contact: The Children's Atelier, 224 Armington Street, Cranston, Rhode Island, 02905, (401) 467-0053.

NICHCY, The National Information Center for Children and Youth with Disabilities

Very Special Arts also wishes to thank **Very Special Arts Louisiana** and **Very Special Arts Ohio** for their work on developing the "Self-Determination and the Arts" curriculum.

This Project was made possible by a grant from the U.S. Department of Education, Secondary Education and Transition Services Branch.

PHOTOCOPY
PRESERVATION

THE GORGEOUS MOSAIC[®]

800 FEET LONG..... AND GROWING!!!!!!!!!!!!!!!!!!!!



CREATING A GLOBAL FAMILY OF CHILDREN

(401) 467-0053

The Children's Atelier

CHARLES GROSSMAN
CHAIRMAN

224 ARMINGTON STREET
CRANSTON, RI 02905



THE GORGEOUS MOSAIC



THE WHITE HOUSE
WASHINGTON

February 8, 1993

Charles Grossman
Chairman of the Board
The Children's Atelier
224 Armington Street
Cranston, Rhode Island 02905

Dear Mr. Grossman:

Thank you very much for submitting materials on the Children's Atelier and the Gorgeous Mosaic Project. The organization and the project are wonderful contributions to the advancement of multi-cultural harmony and diversity.

The Children's Atelier gives children the opportunity to express themselves in a productive manner, and the Gorgeous Mosaic Project is a beautiful manifestation of the success of the organization.

Again, thank you for your assistance and thoughtful presentation of your organization and project.

Sincerely,



William A. Galston
Deputy Assistant to the President
for Domestic Policy



United Nations Children's Fund
Fonds des Nations Unies pour l'enfance
Fondo de las Naciones Unidas para la Infancia

UNICEF HOUSE
Three United Nations Plaza
New York, New York 10017
(212) 326-7000
Telex 175989TRT

15 May 1992
PAU/92/409

Mr. Charles Grossman
Chairman of the Board
The Children's Atelier
645 Water Street
New York, NY 10002

Dear Mr Grossman:

The Executive Director of UNICEF, James Grant, has asked that I reply to your recent letter, with its enclosed materials. Since my office also received those materials. I will reply to both at once.

The Gorgeous Mosaic, with its theme "harmony through diversity: playing and working together," is wonderful. The Children's Atelier has created a truly commendable project for children, and adults as well. We applaud the possibility that the creativity involved in the project might lead to the day when the self-esteem of every child on earth is healthy and shining.

We regret that it will not be possible for UNICEF and its staff to offer much assistance to the project because of the numerous programs and advocacy initiatives that are occupying our limited staff full time at the moment. We do, however, send along all good wishes for the continued success of The Gorgeous Mosaic and other projects of The Children's Atelier.

Most sincerely,

A handwritten signature in dark ink, appearing to read "Bob Brennan".
Robert A. Brennan
UNICEF Public Affairs

cc: James P. Grant



January 5, 1993

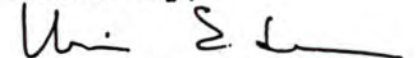
Mr. Charles Grossman
The Children's Atelier
224 Armington Street
Cranston RI 02905

Dear Mr. Grossman,

Thank you so much for introducing me to the Gorgeous Mosaic.
It is indeed gorgeous!

I passed your information on to Donna Jablonski, our
Director of Publications, who would be happy to speak with you
further about the project.

Sincerely,


Marian Wright Edelman
President

*The National Conference
of Christians and Jews*
Western New York Region
360 Delaware Avenue, Suite 106
Buffalo, New York 14202-1610
TEL 716 | 853-9596
FAX 716 | 852-0046



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April 21, 1993

Charles Grossman
Chairman of the Board
The Children's Atelier
224 Armington Street
Cranston, Rhode Island 02905

Dear Mr. Grossman:

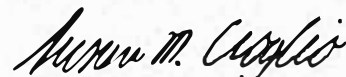
The fifth annual Children's Peace Festival was held at the Buffalo Zoo on Sunday, August 2, 1992. The Children's Peace Festival is a time to celebrate children by letting them give expression to Peace - Peace within, with others, with nature, animals and the environment.

The Western New York Region of The National Conference in cooperation with the Buffalo Public Schools participated in the Peace Festival by introducing the "Gorgeous Mosaic" project. This wonderful and insightful activity gave children the opportunity to create a self portrait of themselves using colorful markers on small squares. These individual self portraits were assembled into a large collage which served to create a "Gorgeous Mosaic" portraying a beautiful array of colorful faces.

This activity was extremely well received and very much enjoyed by the children who participated. The Gorgeous Mosaic project is truly a universal vehicle for bridging children of all different colors and backgrounds together in a warm and meaningful way.

We so enjoyed this experience and greatly appreciated the opportunity to introduce this special project to the children in our community. It was a beautiful celebration of Peace and we look forward to sharing in this activity again in the future.

Sincerely,

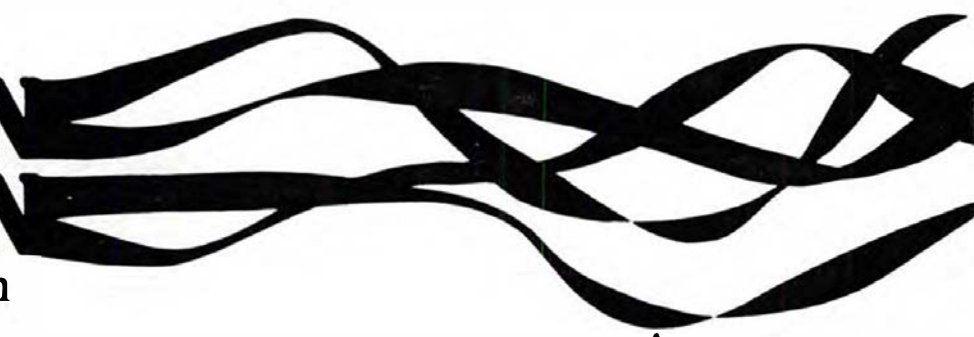

Susan M. Croglis

The National Conference of Christians and Jews, founded in 1927, is a human relations organization dedicated to fighting bias, bigotry and racism in America. The National Conference promotes understanding and respect among all races, religions and cultures through advocacy, conflict resolution and education.



A United Way Agency
Non-Funded

The Kennedy Center
**IMAGINATION
CELEBRATION**
The New York State Museum



June 5, 1992

Mr. Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, New York 10002

Dear Charles:

The Gorgeous Mosaic is indeed gorgeous! Among the many student art projects that I have seen during my tenure with the Imagination Celebration I must rank the Mosaic as one of the finest. Conceptually the project conveys an excellent message.

Self-esteem is viewed by many educators as being at the core of the difficulties that our youth face. By addressing self-esteem the Gorgeous Mosaic goes a long way in this regard.

Administratively it is a relatively easy do, especially with today's economy and zero arts budgets. Artistically, it makes an important statement and is as meaningful as the viewer imposes. If beauty is in the eye of the beholder the Mosaic's depth is in the mind of the observer.

Congratulations on a great project. I hope it continues to grow and touch the lives of children throughout the world.

Sincerely,

Stephen Partisano, Ed.D.
Director, New York State Imagination Celebrations

10/9075000.121





UNITED STATES DEPARTMENT OF EDUCATION
THE SECRETARY

TO THE CHILDREN OF THE
GORGEOUS MOSAIC PROJECT

New York, New York

June 1, 1991

Imagine a color you have never seen. A child can, and they can paint with it too. Children do it because they don't know it can't be done. They are blessed with an indomitable spirit of wonder and creativity.

The Gorgeous Mosaic expresses our childrens' view of themselves as part of a dynamic American neighborhood. Our challenge in education today is to make that neighborhood all that it can be.

Good luck to each of you.

Lamar Alexander
Lamar Alexander



STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

MARIO M. CUOMO
GOVERNOR

May 28, 1991

Dear Friends:

Greetings and warmest regards to all in attendance at the opening reception for the Gorgeous Mosaic exhibition under the auspices of the Children's Atelier.

This outstanding work by the leaders of tomorrow -- the school children of today -- stresses the importance of racial harmony and the appreciation of the diverse cultures which comprise our great state and nation.

We salute the artists and the sponsors who make possible this lesson in living and working together in harmony.

Sincerely,

A handwritten signature in dark ink, reading "Mario M. Cuomo". The signature is fluid and cursive, with the first name "Mario" and last name "Cuomo" clearly legible.

Mr. Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, New York 10002



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N. Y. 10007

October 22, 1990

Mr. Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, NY 10002

Dear Mr. Grossman:

Please accept my congratulations on the exhibition of the first six panels of THE GORGEOUS MOSAIC at the Metropolitan Hospital Center from September 28 through October 7, 1990, and my appreciation for the hard work you have done in preparing a Teacher's Packet and Lesson Plan that will assist teachers in using THE GORGEOUS MOSAIC project in their classrooms.

THE GORGEOUS MOSAIC is intended to tap the creative energy of children to affirm the sisterhood and brotherhood of all people, and to heal the wounds resulting from a number of recent tragedies in our city.

By decorating tiles with pictures of their family members, friends and neighbors, and then appending those tiles to panels adorned with tiles prepared by scores of other children—children of all races, colors and creeds—our young people are learning to recognize the magnificence of our similarities, the beauty of our differences, and the rewards of cooperation.

You and your colleagues at The Children's Atelier are to be commended for an important job, well done. May THE GORGEOUS MOSAIC continue to grow in size and resplendence.

Sincerely,

David N. Dinkins
MAYOR

DND:lf



OFFICE OF THE CHANCELLOR

JOSEPH A. FERNANDEZ
CHANCELLOR

July 19, 1990

Mr. Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, New York 10002

Dear Mr. Grossman:

Thank you for your letter of June 25, 1990 informing me of the wonderful project your organization is sponsoring. The "Gorgeous Mosaic" that will be the product of students from 102 schools from around the city is an excellent way to promote harmony and understanding in our City and an opportunity for each student involved to feel part of the solution to some of our city's most pressing problems. I have shared your letter with James Vlasto, Executive Director of the Division of Public Affairs and my press secretary. He will review your materials and arrange an appropriate opportunity for a public statement to be made in support of your work.

Your dedication and commitment to the children of New York City is gratefully acknowledged.

Sincerely,

A handwritten signature in dark ink, appearing to read "Joe Fernandez", is written over a horizontal line.

Joseph A. Fernandez
Chancellor

JAF:sd

c: James Vlasto



**DISTRICT OF COLUMBIA
PUBLIC SCHOOLS**

Office of the Deputy Superintendent

Educational Programs and Operations

415 12th Street, N.W. Room 903
Washington, D.C. 20004

(202) 724-2406
FAX (202) 727-5307

April 6, 1992

Ms. Jude Tolley
2800 Ontario Road, N.W. Apt. #403
Washington, D.C. 20009

Dear Mr. Tolley:

The Gorgeous Mosaic project is an exciting activity that can direct the mind and stimulate the imagination of our students. This project most appropriately encourages students to consciously or unconsciously communicate ideas concerning cultural and ethnic diversity. It is interesting to read in your brochure that our students are united with students from around the world in participating in this artistic activity.

The Children's Atelier, is to be commended for their efforts and resources in providing this multicultural activity that effectively encourages working together in harmony. This quality of support and assistance is beneficial to our students.

Among our goals is to develop in our students an awareness of self esteem and to build within our students an appreciation for their culture.

Best wishes for the overall success of this global project.

Sincerely,

Constance R. Clark
Constance R. Clark
Deputy Superintendent

CRC:kdy

cc: Sondra A. Legall
Rena Watson

CHARLES B. RANGEL
18TH CONGRESSIONAL DISTRICT
NEW YORK

DEPUTY WHIP

COMMITTEES:

WAYS AND MEANS

CHAIRMAN, SUBCOMMITTEE ON
SELECT REVENUE MEASURES

SUBCOMMITTEE ON OVERSIGHT

CHAIRMAN, SELECT COMMITTEE ON
NARCOTICS ABUSE AND CONTROL

Congress of the United States
House of Representatives
Washington, DC 20515

May 15, 1991

□ 2262 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
TELEPHONE (202) 226-4365

DISTRICT OFFICES:

MS. VIVIAN E. JONES
DISTRICT ADMINISTRATOR

□ 183 WEST 126TH STREET
NEW YORK, NY 10027
TELEPHONE: (212) 663-3900

□ 601 WEST 181ST STREET
NEW YORK, NY 10033
TELEPHONE: (212) 927-6333

□ 2110 FIRST AVENUE
NEW YORK, NY 10029
TELEPHONE: (212) 348-8630

PLEASE RESPOND TO
OFFICE CHECKED

Mr. Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, NY 10002

Dear Mr. Grossman:

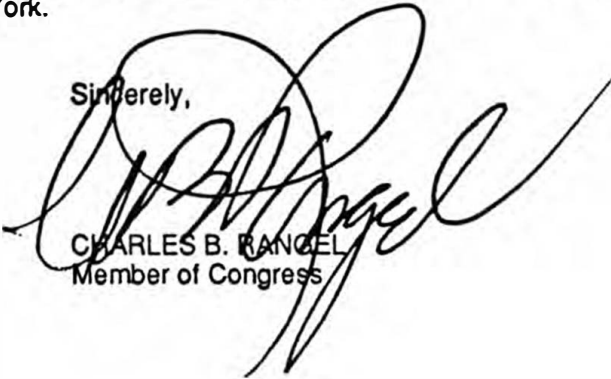
Thank you for inviting me to participate in the Opening Reception of THE GORGEOUS MOSAIC PROJECT on Saturday, June 1, 1991.

While I would very much like to be with you and the very talented students who took part in this project, including the entire student body of the West Harlem school district, I regret that because your event conflicts with my participation in the Democratic National Committee's National Finance Council Annual Meeting, I will be unable to attend.

This is indeed an outstanding project for the children of New York to be a part of. It represents so much of what our youth should know about in today's world: togetherness, racial harmony, understanding, and the spirit of cooperation. By allowing these youngsters to express themselves artistically in this way, you have allowed them the opportunity to express a part of themselves and I applaud your efforts.

Thank you for your kind invitation and for the beauty you and the students have brought to New York.

Sincerely,


CHARLES B. RANGEL
Member of Congress

CBR:wmm



SCHOOL OF EDUCATION
Stanford University
Stanford, California 94305-3096

Phone: (415) 723-2109

Fax: (415) 725-7412

December 2, 1991

Charles Grossman
Chairman
The Children's Atelier
645 Water Street
New York, NY 10002

Dear Mr. Grossman:

Thank you very much for your letter of November 21 and the materials that you included. The work that you are doing in fostering the interchange of children's work around a common project seems to be quite promising. The field of art education in particular and the field of education in general can profit by the kind of advocacy work that you and your organization are doing. In the end, however, advocacy makes the conditions possible for educationally meaningful art education. Those conditions need to provide the ground on which skilled teaching and educationally significant programs are developed. In short, your contribution is an important one within the broad complex of improved art programs for children. Perhaps one day I'll have an opportunity to see the display firsthand.

In the meantime, thanks for sharing your work with me.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Elliot W. Eisner".

Elliot W. Eisner
Professor of Education and Art

EWE/lr

THE WHITE HOUSE

WASHINGTON

May 19, 1992

Dear Friends:

In light of your record of concern for those in need, I am pleased to congratulate you on the fine example of generosity you have set for your fellow Americans.

As the President said in his State of the Union Address on January 29, 1991, "We have within our reach the promise of a renewed America. We can find meaning and reward by serving some higher purpose than ourselves -- a shining purpose, the illumination of a thousand points of light." From the earliest times, Americans have found fulfillment in their lives by giving generously of time, talent, and material resources in order to help others and improve their communities. Your efforts are rooted firmly in this tradition of community service.

I commend you for making a difference in the lives of those around you. You have my best wishes for continued success in the future.

Sincerely,

A handwritten signature in dark ink, appearing to read "Gregg Petersmeyer", is written over the typed name.

C. Gregg Petersmeyer
Assistant to the President &
Director, Office of National Service
(The White House Points of Light Office)

The Gorgeous Mosaic Project
The Children's Atelier
645 Water Street
New York, NY 10002



NEW YORK CITY PUBLIC SCHOOLS

JOSEPH A. FERNANDEZ
CHANCELLOR

Norma Sachs
Principal

Rose Tomaselli
I.A. Assistant Principal

March 18, 1992

Ms. Tracey Taylor
Daily Points of Light Program
Office of National Service
Room 100
The White House
Washington, DC 20505

Dear Ms. Taylor:

I wish to nominate THE GORGEOUS MOSAIC PROJECT, and its creator/coordinator, The Children's Atelier (a New York foundation), for recognition as a Daily Point of Light. In addition to my own description of the extraordinary and selfless service performed by this Non-Profit Education Foundation, I am enclosing additional information describing the long-time history of this organization and its work with urban children at risk.

My school has a close working relationship with this foundation because they have created a year-long project for our children, part of the national/international GORGEOUS MOSAIC PROJECT. The schoolchildren paint and draw 2 inch square portraits of their faces and the faces of their friends and brothers and sisters. These tiny beautifully colored portraits are assembled and joined with the national /international GORGEOUS MOSAIC (now many many hundreds of feet long and growing larger every day).

Our special education school serves students who are emotionally handicapped, neurologically impaired, learning disabled and/or functionally retarded. The process of creating GORGEOUS MOSAIC faces is having a profound and lasting effect upon them. It is a remarkably educative and healing process and a serious instructional strategy.

(over)

Moreover, the students have the experience of being part of a much larger statement being made by hundreds of thousands, perhaps, millions of children all over the United States and the world. This information is elaborated upon in the enclosed material describing the project and its creator/coordinator, The Children's Atelier.

In my opinion, as an experienced educator of urban children, THE GORGEOUS MOSAIC PROJECT is addressing a problem which is at the very core of contemporary educational issues. By this, I mean that our schoolchildren can only improve as students and effective learners when their self-esteem is raised dramatically. Children must begin to believe in themselves.

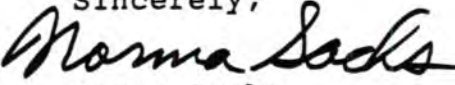
THE GORGEOUS MOSAIC PROJECT has created a young people's voice in the world. In dozens of American cities and towns, and in dozens of countries, schoolchildren are discovering a healthy and constructive way of speaking out. Through these tiny portraits, they are expressing their thoughts and feelings about what it is like to be small and young in a very large world. This chance to be heard is building their self-esteem, so that they can one day become responsible, productive and healthy adults.

At the same time, they are learning about their counterparts in every corner of the America and the rest of the world. They are learning about playing and working together. They are learning about harmony through diversity.

For a cost of pennies per student, our special education students are sharing this invaluable educational experience. This is part of the genius of THE GORGEOUS MOSAIC PROJECT: it educates our neediest children at a cost of only pennies per student

I am pleased and proud to nominate THE GORGEOUS MOSAIC PROJECT and its creator/coordinator, The Children's Atelier, as a Daily Point of Light.

Thank you.

Sincerely,

Norma Sachs
Principal



U. N. Office of His Holiness Md Nurul Alam
Director General, Dayemi Complex Bangladesh; Deputy Religious and Spiritual
Leader and Khalifa of Dayera Sharif, Dhaka; Peace Envoy, and Permanent
Representative to the United Nations Headquarters, New York, Geneva, &
Vienna and 5 Regional U.N. Economic & Social Commission Offices at ESCAP -
Bangkok, Geneva, Bagdad, Ethopla and Chile
Room 7D, 777 U.N. Plaza, New York, NY 10017 • 212-986-5165 • Fax: 212-645-6866 • Telex 66560 MCI UN

Ref: # 786 UN / 92

Date: January 23, 1992

DEAR MR. GROSSMAN:

THANK YOU VERY MUCH FOR YOUR LETTER DATED JANUARY 14, 1992.
I HAVE GONE THROUGH ALL YOUR PAPERS WITH GREAT INTEREST. YOUR
PROJECTION FOR ENCOURAGING THE CHILDREN IS REALLY APPRECIABLE.
I AM MAKING NECESSARY ARRANGEMENT FOR EXHIBITION SPACE FOR YOUR
PROJECT OF CHILDREN'S ART ENTITLED THE GORGIOUS MOSAIC IN THE
UN SECRETARIAT. IN DUE COURSE, I WOULD WRITE YOU AGAIN.

IN THIS CONNECTION, IT MAY BE STATED THAT THE DAYEMI COMPLEX
HAS FIFTEEN ORPHANAGES IN BANGLADESH. 35 THOUSAND CHILDREN INCLUDING
3 THOUSAND ORPHANS ARE MAINTAINED THERE. Both general, AS WELL AS
TECHNICAL, TECHNICAL EDUCATION IS IMPARTED ON THEM, BESIDES MANY
OTHER EXTRA CURRICULA ACTIVITIES. COPIES OF OUR PROJECTS, PLANS, ETC
ARE ENCLOSED HERewith FOR YOUR KIND PERUSAL

I SHALL BE GRATEFUL, IF YOU KINDLY SEND A DELEGATION OF YOUR
ORGANIZATION TO BANGLADESH FOR TWO WEEKS TO HAVE FIRST HAND KNOWLEDGE
ABOUT OUR PROJECTS AND MAKE ARRANGEMENT TO HELP THESE CHILDREN
IN THE WAY YOU WOULD CONSIDER APPROPRIATE. DURING THE STAY OF THE
DELEGATION IN BANGLADESH, THE DAYEMI COMPLEX WILL MAKE TOUR
ARRANGEMENT, LOCAL TRANSPORTATION, FOODING, LODGING, ETC. FOR THE
DELEGATES. FROM YOUR SIDE, ONLY AIR TICKETS ROUND TRIP NEW YORK-DHAKA
US\$ 1,070 PER PERSON BY GULF, PIA TWA AND UNITED AIRLINES ARE TO BE
MANAGED.

THE APPROPRIATE TIME FOR VISITING BANGLADESH IS THE MIDDLE OF
MARCH. IF YOUR ORGANIZATION DECIDES TO VISIT BANGLADESH, PLEASE
DO NOT HESITATE TO WRITE ME AND ALSO YOU MAY CONTACT DIRECTLY
MR. MICHAEL WYMAN, PRESIDENT, WORLD SPIRITUAL ASSEMBLY.

THANKING YOU,

Yours Sincerely,

(H.H.) MD NURUL ALAM

CC: 1) CHAIRMAN, DCB HEADQUARTERS, DHAKA, BANGLADESH.

2) MR. MICHAEL WYMAN, PRESIDENT, WORLD SPIRITUAL ASSEMBLY, NY.

3) UNITED NATIONS SECURITY.

4) GOVERNMENT OF BANGLADESH.

The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

THE GORGEOUS MOSAIC PROJECT

"Empowering The Inner Child"

The GORGEOUS MOSAIC®*, most recently on view at the Martin Luther King Library (Washington, DC), the Children's Museum of Manhattan, and the New York State Museum, is a section of a larger work of art produced by more than one million schoolchildren from New York to Rhode Island, from California to Florida, and in numerous other locations in the United States and abroad. Representing THE GLOBAL FAMILY OF CHILDREN, it is composed entirely of 2 inch square paintings of the faces of children ...created by children.

In this world-wide statement by the Global Family of Children, we experience their dream of "Playing and Working Together in Harmony". THE GORGEOUS MOSAIC PROJECT is an ongoing educational initiative which continues to expand in an ever-growing and widening sphere. Educators are now presenting the project to their students in a variety of major American cities, as well as places as far away as China, Canada, India, Pakistan, Holland, Portugal, Bangladesh, Tunisia, Australia, Paraguay, Jordan, Lebanon and Morocco, as well as many others.

Every day, THE GORGEOUS MOSAIC increases, not only in size, but in its aesthetic/multi-cultural diversity and richness. This poetic term originally described the beautiful weaving of New York City's awesome ethnic and cultural diversity into an exquisite tapestry. It is becoming a universal theme, in the United States and, indeed, globally.

The project began three years ago when Charles Grossman, Founder of The Children's Atelier, and Mark Gura, Multi-cultural Educator, collaborated to demonstrate the power of children's art to affect positive social change. Mr. Gura drew upon twenty years experience as an artist and classroom teacher to design the project's artistic and educational components.

* THE GORGEOUS MOSAIC and The Mosaic Design are Registered Service Marks of The Children's Atelier, a Non-Profit Education Foundation.

Mr. Grossman utilized a very rich and varied background as an artist, attorney, foundation chairman and art education advocate to nurture and direct the project. He assembled the complex, and ever-expanding local/national/international network of teachers, administrators, students, public officials, community leaders and support organizations which has enabled the project to assume its awesome dimensions.

From the project's inception, the challenge has been to create a process sufficiently relevant to deeply affect all who come in contact with it, and, at the same time, make it simple enough to enable millions of young people from around the world to easily participate.

The exhibitions held, thus far, while breathtaking in scope, represent the very first generation in an ongoing process of creating an ever more monumental and beautiful GORGEOUS MOSAIC. The achievement is startling, for the project already unites more than one million schoolchildren from all walks of life in holding a vision of a better world, as well creating an outstanding work of art. The project is designed to be implemented so economically that it can potentially include much of the world's youthful population. Therefore, participation is within the grasp of groups of children in any corner of the globe.

At more than 600 feet long by 12 feet high (and growing), THE GORGEOUS MOSAIC is the largest cohesive statement ever made by children. It is truly a new art form, a new artistic idiom. Indeed, the mosaic is one of the major breakthrough works of art since Picasso painted "Les Demoiselles d' Avignon" which heralded the birth of Cubism in 1907.

THE GORGEOUS MOSAIC is the repository of more than one million individual visual statements about what it is like to be a young person in today's world. The artists/educators who designed the work wisely selected an underlying and unifying structure strong enough to bond with the overwhelmingly vital and vibrant qualities of children's artistic expression. The use of the 2 inch square format provides creative security and further liberates the hands, hearts and minds of the naive creators.

These many small pictures have another life apart from their individuality. In this other incarnation, they are components in a single, unified monumental work of art. The distinctions between creator and viewer are redefined in ways which anticipate and exploit the apparent trends of the early 21st century. THE GORGEOUS MOSAIC envelopes the viewer in an environment of small square modules which reminds us of our constant companions, the television/computer screens.

At the same time, these 2 inch squares refer, artistically, to the "planes" conceived and utilized by Cezanne and Picasso, the "units" and "color intervals" of Hans Hofmann, and the square and rectilinear "building blocks" of Piet Mondrian. THE GORGEOUS MOSAIC is a work of art which functions, synchronistically, on various profound levels. It is a startling achievement by children, artists and educators, and by everyone who participates.

THE GORGEOUS MOSAIC has been the subject of numerous television news and feature stories, nationally and locally, as well as numerous newspaper and magazine articles. Appreciating the powerful pictorial impact of these tiny expressive and colorful portraits, various organizations have received permission to publish full color layouts depicting THE GORGEOUS MOSAIC.

Previously published and soon to be published color layouts include:

The Kennedy Center for the Performing Arts Education Office -
"Very Special Arts" Manual inspiring Self-Determination for
disabled young people;

Families First with Bill Moyers - posters for PBS TV documentary);

Scholastic Magazine - cover design;

The Edna McConnell Clark Foundation - cover designs for special
family programs publications;

The Annie E. Casey Foundation - cover design for Quarterly Report;

The Children's Defense Fund - publication presently
under consideration.

The soon to be completed Hasbro Children's Hospital
(Providence, RI) will feature a permanently installed segment of
THE GORGEOUS MOSAIC. Additional exhibitions, installations and
other events are presently in development.

In addition to primary and secondary schools,
THE GORGEOUS MOSAIC PROJECT is becoming popular on college and
university campuses.

The Children's Atelier
224 Armington Street, Cranston, RI 02905
(401) 467-0053

THE GORGEOUS MOSAIC PROJECT

* * * "The largest cohesive statement ever made by children." * * *

- * Rhode Island is now the home office of our non-profit multi-cultural education foundation - The Children's Atelier - the Project's Designer and USA/Global Coordinator.
- * Beginning its fourth year, THE GORGEOUS MOSAIC PROJECT[®] has seen more than one million school children paint 2-inch square portraits of themselves, their friends and families.
- * Mounted on portable panels, these tiny portraits are assembled into an ever-growing GORGEOUS MOSAIC, now more than 1,000 feet long and 12 feet high.
- * This statement from the hearts and minds of young people:
 - inspires and encourages youthful self-esteem
 - expresses a vision of "Harmony in Diversity"
 - exemplifies the power of education to effect social change
 - empowers children to express their individuality
 - speaks out about "living, working and playing together"
 - portrays the vision of children in a global society
- * School children in 35 American cities and as many foreign countries have already participated in the project.
- * THE GORGEOUS MOSAIC has been exhibited at:
 - The Children's Museum of Manhattan
 - The Martin Luther King Library (Washington, DC)
 - Metropolitan Hospital (New York City)
 - The New York State Museum (Albany)
- * Television features on the project include:
 - CBS This Morning - Charles Osgood & Connie Chung (network)
 - Channel 7 Eyewitness News (New York City)
 - Channel 9 Evening News (Washington, DC)
- * Newspaper and magazine articles include:
 - New York Daily News
 - The Washington Post
 - Gannett Publications
 - The World Newspaper
 - Scholastic Magazine (May, 1993 cover story)
- * Imagery of THE GORGEOUS MOSAIC has also been featured in:
 - Families First with Bill Moyers (PBS documenatry) - posters and national promotional materials.
 - The Edna McConnell Clark Foundation - cover design and other publications promoting "family preservation".
 - Very Special Arts, a Program of the Kennedy Center for the Performing Arts - cover design, manual on art education for children with disabilities.
 - The Annie E. Casey Foundation - cover design, Quarterly Report.

Endorsed by many institutions, educators and govt leaders - (ie. UNICEF, White House - Clinton & Bush Admin., US Education Secy, NYC Mayor, NYC & Wash (DC) Public Schools, JFK Center Education Office, etc.)

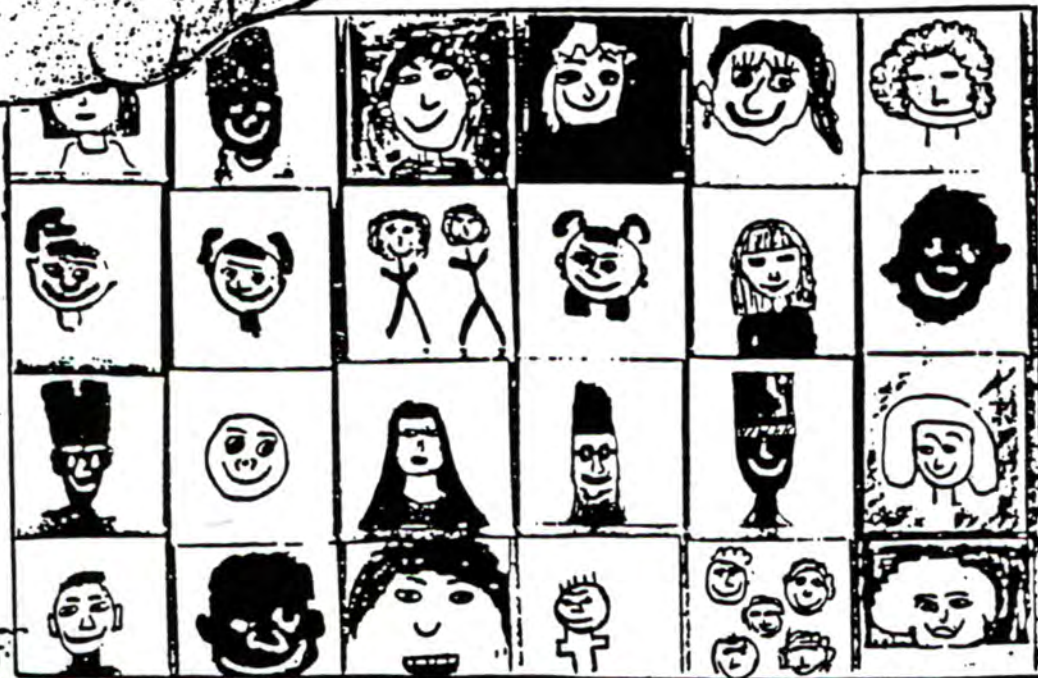
Teachers + Coordinator's
Packets used for
Creating + Assembling
THE GORGEOUS MOSAIC
during the past 3 years
(thousands distributed free of charge)

THE GORGEOUS MOSAIC[®]

A WORK OF ART
BY THE SCHOOLCHILDREN OF THE WORLD

TEACHER'S PACKET

Presented by
The Children's Atelier



SAMPLE

Copyright © 1990 The Children's Atelier, Inc.
a non-profit Art Education organization
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The Gorgeous Mosaic Project Teacher's Packet

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**Published by
The Children's Atelier, Inc.
224 Armington Street
Cranston, RI 02905
USA
(401) 467-0053**

Charles Grossman/Chairman

THE GORGEOUS MOSAIC[®]

Background

The Gorgeous Mosaic Project began in New York City when Mayor David Dinkins likened the city to "a gorgeous mosaic". This poetic term is a description of the beautiful weaving of the city's awesome ethnic and cultural diversity into an exquisite tapestry. The splendor of the mosaic's design as a whole outshines that of any of its individual threads.

The project represents an opportunity for the schoolchildren of your area in partnership with the area's art educators to bring this poetic image to life. In creating this mosaic the students will become a perfect example of Mayor Dinkins' vision. Such a work of art can only be created with the participation of a great many, and only then, if they are willing to work past the personal and societal prejudices that are threatening the future of the world. The execution of the mosaic will be the perfect object lesson in tolerance and cooperation.

Description of the Project

The project will be carried out by the classroom Art Teachers of your area. They will introduce the project to their classes who in turn will make the multitude of tiles needed (see Numbers and Measurements). The students will individually draw portraits of the many different types of youngsters there are in the world on small (2 inch square) cardboard tiles.

The completed tiles will be collected from the individual groups and to a glued onto lightweight cardboard panels. Each panel will hold about 250 tiles. At the time of the exhibit the modular panels will be fitted together on the wall to form a finished piece of **monumental** size.

Numbers and Measurements

Each student will produce several 2 inch square tiles. Many thousands of tiles will be generated for this project. If on the average, each child in a class of 30 produces 2 or 3 tiles then we can expect about 500 or more tiles generated per teacher, figuring on a program of approx. 6 classes per teacher. The participation of many teachers will be needed to take the mosaic to its next stage of completion. These tiles will be glued onto panels

- * Encourage your students to create several tiles.
THE GORGEOUS MOSAIC is "the largest cohesive statement ever made by children."

of cardboard measuring 30" x 40" in groups of approx. 250 tiles per panel. The finished piece will be very large!!!

Logistics

Cardboard for the tiles can be purchased inexpensively at about 70 cents per sheet (U.S. price). We are using a material that is called 6 ply poster board also called railroad board. Each sheet is 22 x 28 inches. The teacher is to carefully cut the material into tiles that are 2 inches square.

Please wrap the finished tiles in a large envelope on which the teachers name and school are clearly marked. Please include a list of the students who contributed tiles also. Tiles are to be forwarded to your local coordinator.

Participating teachers will be notified by mail of the date and location of the exhibition. Teachers will be provided with some sort of personal acknowledgment for each student who participates (certificate, button, card etc.) and will be kept informed about exhibitions and media coverage so that this can be passed on to the students (please keep a record of students who participate).

The Lesson

Motivation:

Announce to the students that they are about to participate in creating The Gorgeous Mosaic, an important project in which they will join many other youngsters in a mass effort. Explain to them that unlike most art which is a personal effort, this project is different because it is so big and special and that only a great many young people can make it work! Tell them that the Mosaic will be huge and beautiful when it is finished and that it will be exhibited so that people will come to look at their work and admire it.

Initiate a discussion with the students about the concept of mosaic work by asking them if they know what a mosaic is. Show them examples of mosaics (see enclosure).

Explain to the students that this project was carried out in New York City and that it's mayor has called the city "a gorgeous mosaic". Ask them if they understand what he means by this. Make sure they understand the comparison of the different ethnic groups with tiles comprising a mosaic as a whole. Explain to the students that in a mosaic, while the picture is made up of many, many different very pretty tiles, the whole picture is far more magnificent in it's totality than any individual piece. Explain to them that this is true for "the gorgeous mosaic" too, that the world is made up of many different and wonderful types of people and that when they are seen together as a group, this group is more magnificent than any of it's individual members.

Explain to the students that each one of them will have the opportunity to create several tiles which will be put together with the thousands of other tiles created by many other youngsters to form the mosaic (show them the cover of this Teacher's Packet to further illustrate).

Tell the students that they should think about the many different types of youngsters in the world. Ask them to imagine how nice it would be if all these different types of young people could be friends. Solicit a response from the group by asking them to share what they think this would be like. Point out to them that they will be making the idea come to life in two ways. One, by working together they will set a good example for everyone. Two, they will be making a picture that shows how beautiful it is when all the different types of young people exist together in harmony. Further point out that while the adults in the world are having trouble getting along together, that this is an opportunity for the youngsters to do something that the adults can't do. They will be teaching the adults.

Method:

After the class discussion distribute to each student a tile. Tell them that they are to fill the space of the tile with a picture of a youngster. Tell them that we will need many tiles that show the many different types of young people in the world. Tell them that they may do their tile any way they like but explain to them that in order for their work to be seen and appreciated by the audience which will look at the finished mosaic, that they will have to make good use of the small space within each tile (you may wish to draw on the chalkboard examples of a good use and poor use of space).

Explain to the students that it is a good idea to start out by working lightly and experimentally (light pencil is a good beginning material) and that as their work begins to take shape they can begin to darken it (going over the satisfactory pencil lines with a ball point pen works well for this). After the line drawing is completed explain to the students that this is a good time to add all the color they want (markers are perfect for this).

At this point it would be useful to have a short discussion with the students about the background in their work. You may wish to sketch some illustrations on the board as you explain to them that given the small format and the whiteness of the ground, to have a strong impact an artist would probably want to utilize the *background* in the tile to "work with" the subject.

Tell the students that they may do as many tiles as they like and that you will supply them with more material as they finish.

As the students finish have them fit their work together on a table top so that they can begin to enjoy the group process aspect of this project. This will be very exciting and satisfying to the students and will continue providing them with increased motivation as the work progresses.

Materials:

2 inch square cardboard tiles, pencils(with erasers), ball point pens, markers (we are using 6 ply poster board for the tiles, available at art supply stores at about 70 cents a sheet. Each sheet yields more that 150 2 inch tiles)

*In order for the completed mosaic of many thousands of tiles to work as a whole, certain design restrictions must be imposed or the resultant work will understandably be quite chaotic. For this reason we request that teachers use only the above listed materials. Work done in larger format or with other materials (including crayon, glitter, and 3 dimensional relief elements) may be of terrific quality but will probably not mix well with the work done by other classes! The materials listed are also the most commonly available and teachers should not have problems obtaining them.

Customizing the lesson:

The above lesson is intended to be used as is or to serve as a model for the individual teacher to customize as he or she sees fit. So long as the

A project with the scope of The Gorgeous Mosaic lends itself to being extended in many ways. Teachers may wish to utilize this project as a convenient way to begin the exploration of other areas such as portraiture, modular design, mosaic art, mural art, collective artwork etc. etc. Unfortunately space does not permit elaboration.

***APPROPRIATE TILES**

Teachers: please discuss with your students the necessity of producing work that is appropriate and to the point of this Gorgeous Mosaic project. This is always an important issue in making art for exhibition and is also a good lesson in life.

The design concept we are working with in this project is for students to produce pictures of the different types of young people who live in the world. There is a specific format and set of materials to be used in doing the project. By keeping within the design parameters, there is still plenty of room for creativity and individuality. However tiles that are obviously off the topic, bizarre, have written messages or the artist's signatures, are done in different formats or with different materials may *not* be included in the final piece. Please explain to your students that Bart Simpson, Bat Man, and Mickey Mouse are fine but really have no place in *this* project!

Thanks for your participation

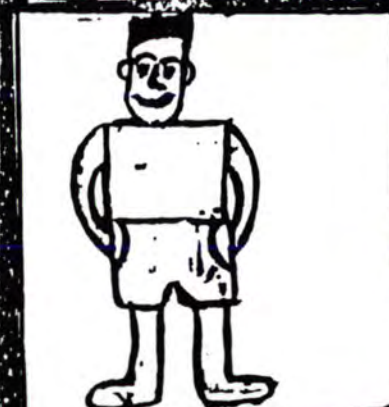
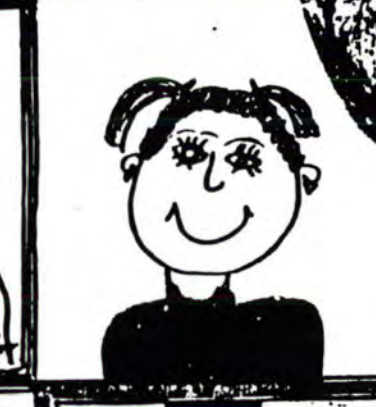
The Gorgeous Mosaic project is being coordinated by:

**The Children's Atelier
A Non-Profit Art Education Organization**

224 Armington Street
Cranston, RI 02905
USA

(401) 467-0053

**please address all correspondence attention:
Charles Grossman/Chairman**



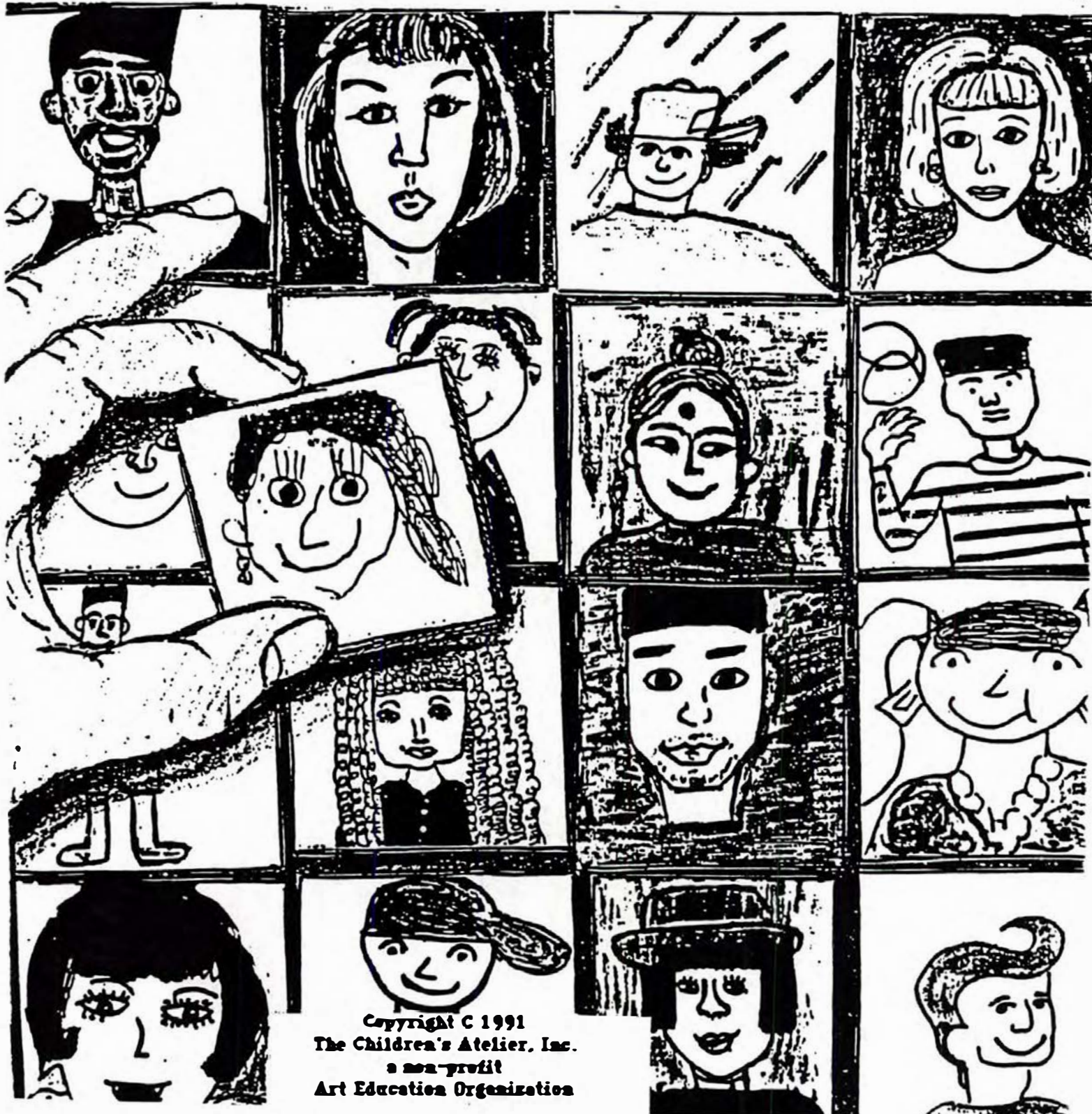
THE GORGEOUS MOSAIC [®] PROJECT

AN INTERNATIONAL ART PROJECT
Presented by The Children's Atelier

COORDINATOR'S PACKET

& MOUNTING DIRECTIONS
TO BE USED WITH THE TEACHER'S PACKET

®



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a non-profit
Art Education Organization

The Gorgeous Mosaic[®] Project Coordinator's Packet & MOUNTING DIRECTIONS

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**Charles Grossman
Chairman**

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Coordinator's Packet & Mounting Directions

The Gorgeous Mosaic[®] Project

Most educators will wish to participate in the Project in three ways. 1. Through student participation which involves both a lesson/discussion and the "hands on" experience of making art. 2. An exhibition which shows the entirety of the work produced in your area (some people may wish to display the work in each school site first as an extra step before doing this. 3. To send a representative sampling of the work from your area to be displayed as part of an international exhibit (2 complete panels-500 tiles).

You will need to distribute a copy of the Teacher's Packet as well as materials for doing the art work to the teachers with whom you are working. Essentially, the Project is structured so that each classroom teacher explains the idea of the Project to his/her students via a short lesson/discussion and then guides them in the creation of the portrait tiles. Once a large body of tiles has been produced the next step is to mount the tiles on to panels which hold several hundred tiles each. You may elect to instruct each teacher to do the mounting himself/herself or you may wish to assemble the entire quantity of tiles produced by the students in your area at a central location to be mounted at one time. I would recommend that you observe a sample of each of these tasks ahead of time to get an idea of what is involved directly and to get a sense of the difficulty level of each task. The final step is to assemble all of the finished panels into one large mosaic for exhibition as the completion activity.

As you can see, a truly modular approach has been taken with this Project and from start to finish it is a situation of smaller pieces combining to make larger and larger ones.

sample tile material

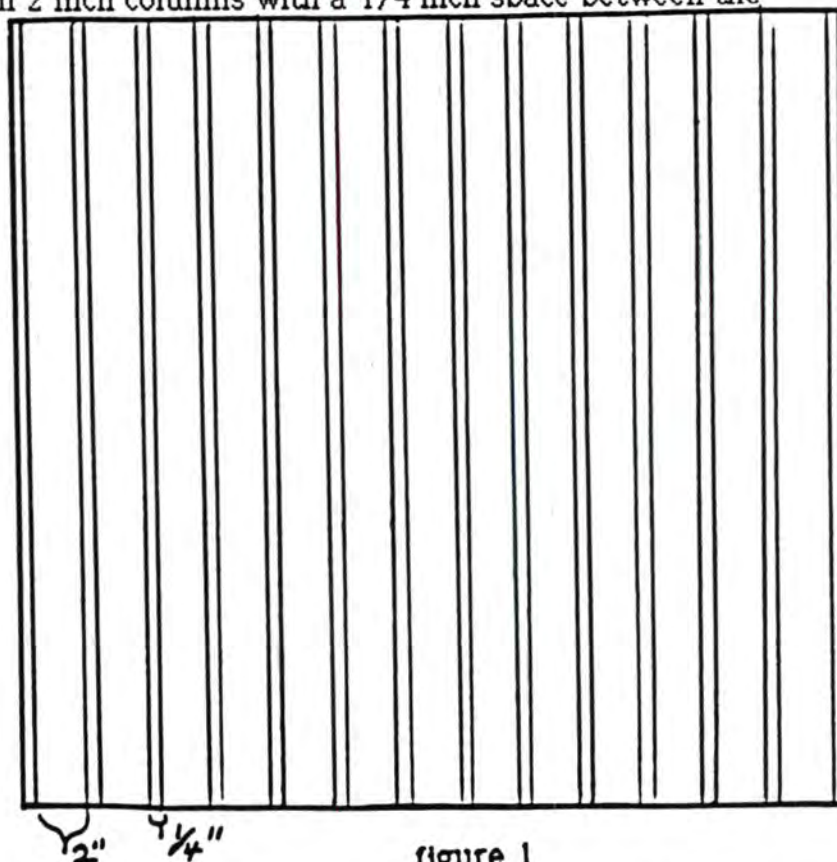
affix
6 ply posterboard
sample
here

We are using 2 inch square pieces (tiles) of polished, white cardboard called 6 ply poster board or railroad board. This material is widely available and inexpensive (about 70 cents U.S. for a 22 inch x 28 inch sheet that yields 150 2 inch tiles).

If this material is unavailable in your area please substitute anything similar (see sample). We recommend that the drawing be done on this material with pencil, ball point pen and water color **marker**. Again if this is unavailable please substitute anything similar. The finished tiles are to be mounted on a thick (1/4 inch) gray cardboard known as chipboard (U.S. price is about \$3 per 30 inch x 40 inch sheet). These sheets hold well over 200 tiles. If this is unavailable in your locale, please substitute something similar (be sure that the size of the sheet you use is measured in multiples of 2 inches not exceeding the 30 inches x 40 inches size). **You may find it easier to produce panels that are intended to be shipped, on a lighter and smaller material than the chipboard.**

Mounting your work

To mount the tiles, guidelines should be ruled out on the sheet first to provide direction for gluing the great number of tiles that will be affixed to them. The guidelines should be ruled from top to bottom (orienting the sheet with the long side vertical) in 2 inch columns with a 1/4 inch space between the columns (see figure 1)



Tiles are to be glued centered in the column leaving about 1/4 inch (or a fraction less) between them on the top and bottom to match the empty space on either side (figure 2).

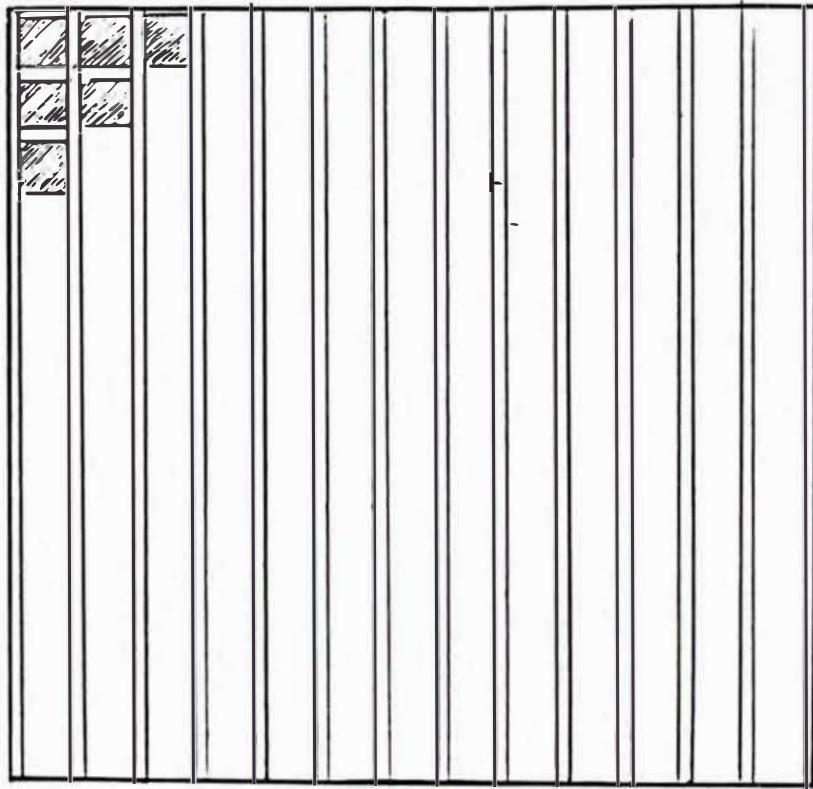


figure 2

If any partial spaces are left that can not accomodate full tiles, the large ones can be filled by selecting tiles that have a lot of unused space within them and cutting them down to fill the partial space. Smaller partial spaces can be filled by cutting slivers of the tile material and gluing them in place and then coloring them with markers (figure 3).

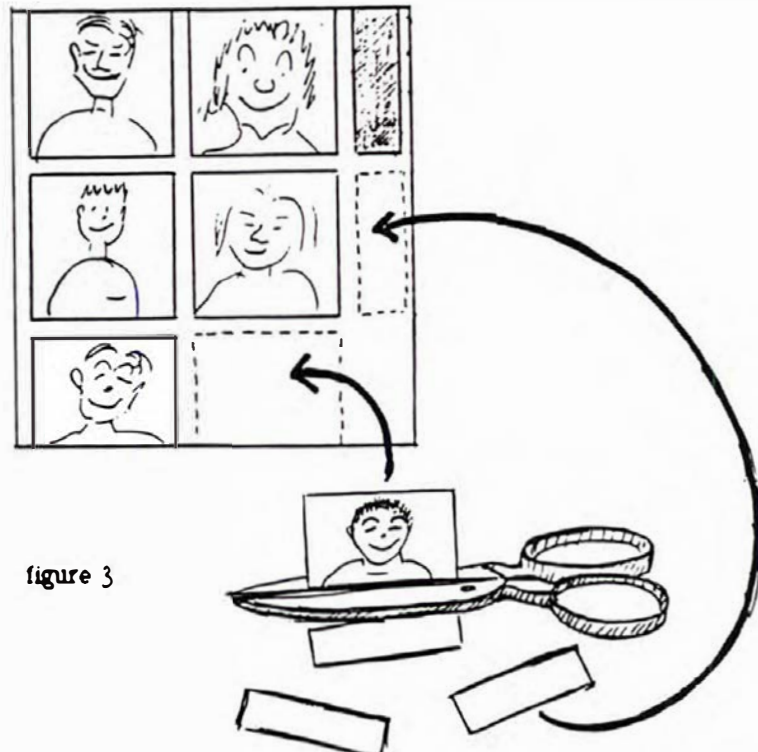


figure 3

The glue that is used should be a type (ie. Elmer's) that is both permanent and that does not wrinkle the tiles much. Particular care has to be taken to see to it that the corners and edges of the individual tiles do not curl up.

"Improving" panels. At your own discretion you may elect to select a few talented students and have them rework the finished panel somewhat. After all, there is no way that students who are working on a multitude of individual tiles can plan or account for the way the tiles will work together as a unified whole when glued down to one specific panel. By adding pen line and color from the markers after the panel is put together you will be able to unify and strengthen the effect of the panel.

Acknowledgements

It is recommended that some form of acknowledgement such as a certificate of participation, award, lapel button etc. be provided to the teachers to give to the students who contributed to the mosaic.

Exhibiting the work

The power of The Gorgeous Mosaic Project is best appreciated when the work of all the students is exhibited together forming one large work. In this way the poetic image of the beauty of "the one combining with the many to produce harmony" is easily illustrated. To accomplish this a large wall space will be needed. Just as the individual tile modules when placed together form a panel, the panels (as modules) when put together form a completed mosaic for exhibition. The panels when placed on the wall should be fitted next to each other forming a continuous band of work across the wall (see figure 4).

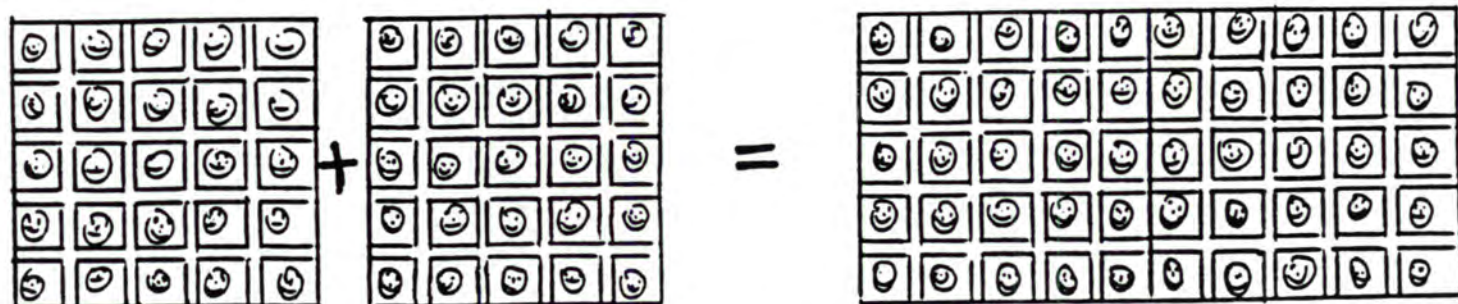


figure 4

It is useful to rule a continuous pencil line along the wall ahead of time to ensure that when the panels are hung against it they will be at uniform height from the floor. To create an exhibit that is effective it would be best to hang the panels in two or more tiers that touch to give the viewer a feeling of a dense field of tiles. The viewer is to be presented with two experiences in seeing the mosaic. Firstly, the effect of all the many thousands of tiles together and, secondly, the pleasure of selecting and examining individual tiles up close. Therefore do not hang any of the panels either too high or too low from the average viewers' eye level as it will then be impossible for him/her to examine the individual tiles.

Participating in the Global Mosaic Exhibit

We are planning to assemble a special "global" exhibit of The Gorgeous Mosaic at a site such as the United Nations in New York City where the people of the world will be able to see this remarkable work of art. The exhibit will feature both a mosaic of tiles produced by schoolchildren from around the world, together with items that document the process of how the mosaic was created. We would like to include your school and students in this upcoming exhibit. Please forward to us two panels of tiles that represent the best work done for your mosaic and some materials that document your students at work and the exhibition of your mosaic. Photos, video tapes, press clippings, and written descriptions would be useful. **You may find it easier to mount panels that are to be shipped for this exhibition, on a lighter and smaller material than the 30" x 40" chipboard sheets.**

THE CHILDREN'S ATELIER
A Multi-Cultural Education Foundation
224 Armington Street
Cranston, RI 02905
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Detail from THE GORGEOUS MOSAIC



DISTRICT

WEEKLY

THURSDAY, APRIL 23, 1992

NEIGHBORS

Some Local Faces Join The 'Gorgeous Mosaic'

By Rick Allen
Special to The Washington Post

From a distance, the fluorescent-colored mosaic is an eye-catching tapestry of tones, a playful melange of slightly incoherent lines, dots and swirls.

But up close, as the composition comes into focus, the panels on the second floor of the Martin Luther King Memorial Library come alive with crude line drawings of cherubic faces with rich colored accents.

This is the District's contribution to the "Gorgeous Mosaic," the traveling children's art project that originated in New York City several years ago and has been collecting add-ons as it tours the world.

Here it picked up 26 panels, made up of two-inch-square self-portraits of more than 2,000 District schoolchildren from 18 schools. And for them the mosaic has offered a lesson in self-discovery as well as in the collective beauty of multicultural differences, says artist Jude Tolley, who organized the local project.

The facial features, hats, haircuts and skin colors reflect the individual cultural identities of the children. But together the portraits form a composition with far more interest than if they had been carbon copies.

So far, children from 25 U.S. cities and 25 foreign countries have contributed to the mosaic that hangs in the lobby of the G Street NW library.

The idea originated 2½ years ago with Children's Atelier, a nonprofit education group that sponsors art classes in schools and community centers in Manhattan.

The title comes from New York politicians, who coined the phrase "gorgeous mosaic" to describe the city's diverse cultures, said Charles Grossman, chairman of Children's Atelier.

Grants from the D.C. Commission on the Arts and Humanities paid Tolley to offer portrait lessons for youngsters ages 4 to 18 in all eight wards, guiding them in drawing full faces, profiles and three-quarter views on white cardboard "tiles."

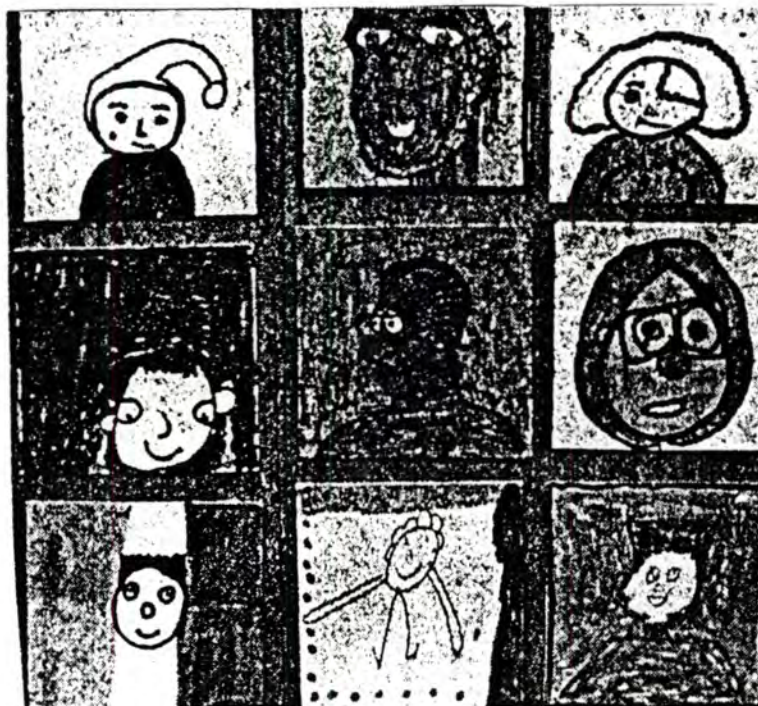
For many, it was a first lesson in portraiture, so Tolley says she devised simple tricks such as using an egg shape for the face and the letter M as the outline for an upper lip.

When it came time to add colors, Tolley told the youngsters to "go fancy on the clothes." The result: a series of colorful miniatures with enormous personality, such as the one by 6-year-old Spillman Truhart, a first-grader at Bunker-Hill Elementary, in reds and yellows and blues.

In her lessons, Tolley says, she stressed the beauty inherent in diversity—how harmony in singing, for example, needs at least two voices. And she knew the youngsters had heard her when she saw how many put smiles on their portraits. Children associate harmony with a smile, she said.

She also told them: "One person is very small in the world; but one person can be effective."

"And this is a way kids can be effective . . . [doing] something artistic that makes the people seeing it a tiny bit better," she said.



DAILY NEWS

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FORWARD WITH NEW YORK

Thursday, June 6, 1991

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URBAN GAZETTE

Thursday, June 6, 1991

THAT MAGIC MOMENTUM

Kids united in art

TO PROVE MAYOR DINKINS' statement that we are all part of a "gorgeous mosaic," school children of all races, colors and creeds have been working on "The Gorgeous Mosaic" project for more than a year. Using pencil, ballpoint pens and colored markers, students in New York, Philadelphia, Buffalo and Washington drew the faces of their friends and neighbors on 2-inch squares of posterboard that were later assembled on panels.

In the process, the youngsters got a living lesson in togetherness, racial harmony

and cooperation. Now the panels — each holding about 250 of the 2-inch squares — have been put together into a "tapestry" measuring more than 200 feet long and 10 feet high that can be seen, through Saturday, 8:30 a.m. to 8 p.m., at the Art Students League, 215 W. 57th St. During the summer, the Children's Museum of Manhattan will be showing approximately one-quarter of the panels.

The mosaic project has also evolved. More states, China and South America have joined in the multi-cultural art.

— Mila Andre



DETAIL from mosaic now on view

ED MOLINARI DAILY NEWS



PAUL HIRSCH/STAFF PHOTOGRAPHER

Fourth-graders, from left, Susan Van Cleave, 10, Chazasha Cason, 10, Brian Bartusek, 10, and Eric Selander, 9, pose with the mosaic at the Polk County Heritage Gallery.

Fourth-graders draw rainbow of 2,000 faces

A portion of the mosaic of diversity will be sent to the United Nations.

By KRISTINA CAMPBELL
REGISTER STAFF WRITER

Eric Selander thinks he could have done a better job.

His face — well, a depiction of his face in a self-portrait drawn in pencil — shines out from drawings of more than 2,000 Des Moines area fourth-graders who have contributed to the Gorgeous Mosaic at the Polk County Heritage Gallery.

The fourth-graders were asked to draw themselves, a family member or a neighbor on a 2-inch cardboard square as part of a project to illustrate the ethnic and cultural diversity in the city, said Tracy Levine, education coordinator for the Metro Arts Alliance.

What resulted from the 30 fourth-grade classes in Des Moines, West

Des Moines and Urbandale is an eight-panel mural full of color, talent, self-expression and a good share of diversity.

Eric, a 9-year-old at Hillis Elementary School, drew himself with a paint palette in one hand and a paintbrush in the other, arms stretched above his head.

"I get frustrated with making shoulders," he said. Eric's favorite subject is art, he said, and he wanted his portrait to show that.

"I could draw better than mine right now," Eric said. Brian Bartusek, 10, another Hillis fourth-grader, nodded solemnly. "I could, too, if I took more time," Brian said.

Levine brought the idea for the Gorgeous Mosaic to Des Moines after seeing a similar project on display at a children's museum in New York City. She said the museum's director told her the project was going on throughout the nation and panels from around the country would be joined together at the United Nations.

One of the Des Moines area panels will be sent on to the United Nations, Levine said. Metro Arts hasn't decided which panel to send, Levine said, and that decision probably will be made randomly.

The students were assigned the portraits in early January, Levine said. Metro Arts Alliance members pieced the squares together to put the finishing touches on the local project.

"While we were pasting them together, I wanted to take some home, they were so neat," Levine said.

The mosaic is part of the alliance's KalARToScope festival, which will run through February at the Convention Center, Fifth Street and Grand Avenue, and the Polk County Heritage Gallery, Second Avenue and Walnut Street. The festival starts today, noon to 4 p.m., and continues Mondays through Fridays 11 a.m. to 4:30 p.m. and Saturdays noon to 4 p.m. through the month.

Levine said she is impressed with



Here is Eric Selander's version of himself, left, and Susan Van Cleave's drawing.



Brian Bartusek's self-portrait.

Chazasha Cason's drawing.

the results. "I'm just taken with the whole concept," she said.

Meanwhile, budding artists Brian and Eric continued comparing notes on their portraits. Brian said he

wished he'd had more than 2 square inches to work with.

"I wanted to draw my whole body," he said. "I hate drawing shoes, though."



Staff photo/Wilbur Funches

From left, Amede Irizarry, 15, a ninth-grader from Eastchester; Katie O'Connor, 18, an 11th-grader from Hastings, and Gina Fragola, 15, a 10th-grader from New Rochelle, draw their square mosaic at Southern Westchester BOCES recently.

Working on a 'Gorgeous Mosaic'

BOCES students participate in peace project

By Randi Weiner
Staff Writer

"Mr. Gillis, you know I can't draw," said 17-year-old Daniel Simmons, as he carefully sketched a circle on a 2-inch-square card and began outlining a pair of eyeglasses.

"You can't make a mistake," the art teacher at Southern Westchester Board of Cooperative Education Services told Simmons. "My face is easy to draw. It's all circles."

Within minutes, the bespectacled face of Ray Gillis was added to a rapidly growing pile of faces sketched by as many as 200 students taking part in "The Gorgeous Mosaic" at BOCES in Valhalla. The artwork is part of an international peace project that is about 2 years old.

Sparked by New York City

Mayor David Dinkins' campaign phrase describing the city's ethnic population, "The Gorgeous Mosaic" was developed and is being coordinated by The Children's Atelier, a non-profit art-education organization in the city.

Schoolchildren from at least 12 countries draw the faces of friends and neighbor children on 2-inch-square pieces of poster-board "tiles." A collection of 250 tiles are pasted on a larger panel and sent to the Atelier.

The ongoing work — with thousands of faces supplied by more than 500,000 schoolchildren worldwide — is on exhibit in Manhattan and eventually may be shown at the United Nations, said Charles Grossman, Atelier board chairman.

"We talk about two things: working and playing together in harmony," Grossman said. "It's become kind of the theme of it. The other part of it is harmony in diversity."

The BOCES effort is sponsored by VICA — Vocational Industrial

Clubs of America — as a community service project and was undertaken by many of VICA's 500 members at Southern BOCES in Valhalla.

"It's a symbol of everyone coming together as one," said Anna Giambanco, a 16-year-old commercial art student. "Peace in a picture."

"Every artist has a different style," said Rachael Zumbo, 17, a classmate of Giambanco. "Every culture is different. It will be nice to see everything together, the sketches, the little details and stuff."

The international project, on view at the Children's Museum of Manhattan, now measures about 300 feet by 10 feet and covers "ceilings, walls, everything," Gillis said. Between 70,000 and 100,000 faces from China, Canada, Tunisia, Paraguay, Portugal, the United States and Czechoslovakia are included.

It can be viewed through March 25 at the museum in Manhattan at 212 W. 83rd St.

January
1992

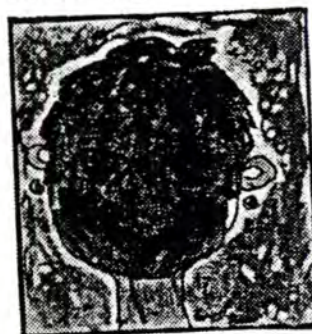
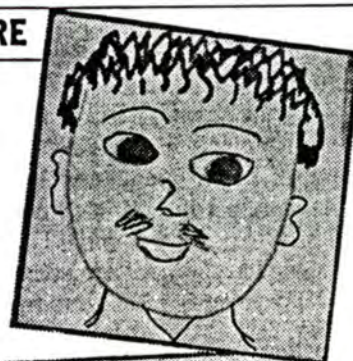
The World Paper

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The WorldPaper

CLASS PICTURE

At a time when governments around the globe are rushing to privatize economic activity, education remains overwhelmingly in the public sector. But in many countries the best schools and colleges are private—expensive and available mainly to the children of the rich and powerful. State schools, underfunded and overburdened, are for the masses. Are poor children always to be condemned to poor schools? These are some of the issues addressed in reports from four countries on four continents.



THE GORGEOUS MOSAIC PROJECT

Private vs. public: The sum of all needs

In Ecuador, the controversy remains of who to educate and how

MAY

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Reference Sources

NEWS FRONTS



Gilbert Pisano



KIDS VIEW KIDS. More than 500 youngsters came to see "The Gorgeous Mosaic," created out of two-inch-square paintings entirely by children for children, while on exhibit at the Martin Luther King Memorial Library in Washington, D.C. Apr. 2-27. The mosaic is an ongoing multicultural initiative designed by the Children's Atelier in New York City. D.C. school children produced 26 panels, each of which contains 250 little paintings.