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The Gorgeous Mosaic - The Children's Atelier

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PHOTOCOPY  
PRESERVATION

# THE GORGEOUS MOSAIC<sup>®</sup>

600 FEET LONG..... AND GROWING!!!!!!!!!!!!!!!!!!!!!!!!!!!!



CREATING A GLOBAL FAMILY OF CHILDREN

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(401) 467-0053

**The Children's Atelier**

CHARLES GROSSMAN  
CHAIRMAN

224 ARMINGTON STREET  
CRANSTON, RI 02905

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THE GORGEOUS MOSAIC





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,

  
Robert A. Brennan  
UNICEF Public Affairs

cc: James P. Grant

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

1c/grossman.txt





MISION PERMANENTE DE CUBA  
EN LAS NACIONES UNIDAS  
315 LEXINGTON AVENUE  
NEW YORK, N.Y. 10016

25/10/14

29 June 1992.

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

Dear Mr. Grossman :

I am pleased to inform you that the Ministry of Culture of Cuba has considered with great interest the project called The Gorgeous Mosaic and is willing to work with you in carrying out the project in Cuba. The Ministry, however is not in a position to take up any expenses in connection with the project and therefore it would be feasible there only to the extent that you might be in a position to underwrite it financially and materially - if this would be possible and agreeable to you.

If the latter were the case, Mr. Mark Gura's proposed travel to Cuba could take place later in the summer or in the fall of this year. Your suggestion of some alternative dates would be appreciated.

Please, let me have your reaction to the above as soon as possible in order to proceed accordingly with the Ministry of Culture.

Sincerely,

  
René J. Mujica  
Minister Counsellor



RM/r1



UNITED STATES DEPARTMENT OF EDUCATION  
THE SECRETARY

TO THE CHILDREN OF THE  
GORGEIOUS 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 black ink that reads "Mario M. Cuomo". The signature is written in a cursive style with a large, prominent "M" and "C".

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 black ink, appearing to read "Joe Fernandez", written in a cursive style.

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

□ 2252 RAYBURN HOUSE OFFICE BUILDING  
WASHINGTON, DC 20515  
TELEPHONE: (202) 225-4365

DISTRICT OFFICES:

MS. VIVIAN E. JONES  
DISTRICT ADMINISTRATOR

□ 183 WEST 125TH STREET  
NEW YORK, NY 10027  
TELEPHONE: (212) 863-3900

□ 601 WEST 181ST STREET  
NEW YORK, NY 10033  
TELEPHONE: (212) 927-5333

□ 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". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

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,



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.

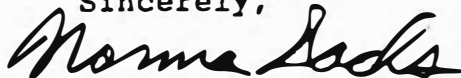
At the same time, they are learning about their counterparts in every corner of the America and the rest of the world. They are learning about playing and working together. They are learning about harmony through diversity.

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, Ethiopia 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 Dayemi Complex Bangladesh (An Organization for Social, Humanitarian, Educational and Voluntary Services in Bangladesh) (In Consultative Status with the Economic and Social Council (ECOSOC) UNICEF, DPI, of the United Nations. The Secretary General of the United Nations has designated the Dayemi Complex as a 'PEACE MESSENGER' Organization of the United Nations.

Mailing Address of Bangladesh: 42/2 Azimpur Choto Dayera Sharif, Dhaka - 1205, Bangladesh • Telex: 642460 BHL BJ • FAX (02) 833 212

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

**THE GORGEOUS MOSAIC PROJECT**

"Empowering The Inner Child"

The GORGEOUS MOSAIC <sup>®\*</sup>, most recently on view at the Children's Museum of Manhattan, the Martin Luther King Library (Washington, DC), and the New York State Museum, is a section of a larger work of art produced by more than one million schoolchildren in New York City and 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.

The project began more than two 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.

Later in 1992, THE GORGEOUS MOSAIC will be exhibited at the Bronx Museum (NYC), and at other locations in New York and elsewhere. An exhibit at the United Nations is in development.

## The Children's Atelier

224 Armington Street, Cranston, RI 02905

(401) 467-0053

### INTRODUCING: THE GORGEOUS MOSAIC PROJECT

\* Recently relocated from New York City, Rhode Island is now the home office of our non-profit multi-cultural education foundation - The Children's Atelier - the project's designer & global coordinator.

\* In its third 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 600 feet long and 12 feet high.

\* THE GORGEOUS MOSAIC has been described by the media as "the largest cohesive statement ever made by children."

\* 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 with Charles Osgood and Connie Chung  
- 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  
- American Libraries Magazine

\* Imagery of THE GORGEOUS MOSAIC has also been featured on:  
- 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.

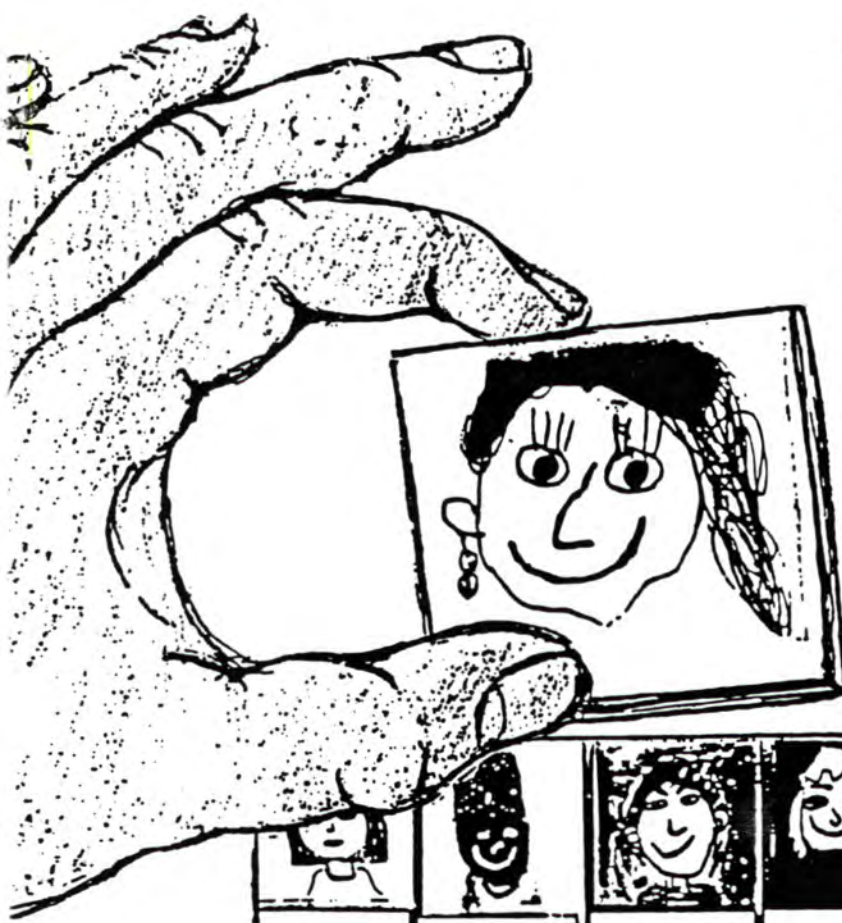
Endorsed by many institutions, educators and govt leaders - (ie. UNICEF, US Education Secretary, NYC Mayor, NYC & DC Public Schools, JFK Center, etc.)

# THE GORGEOUS MOSAIC<sup>®</sup>

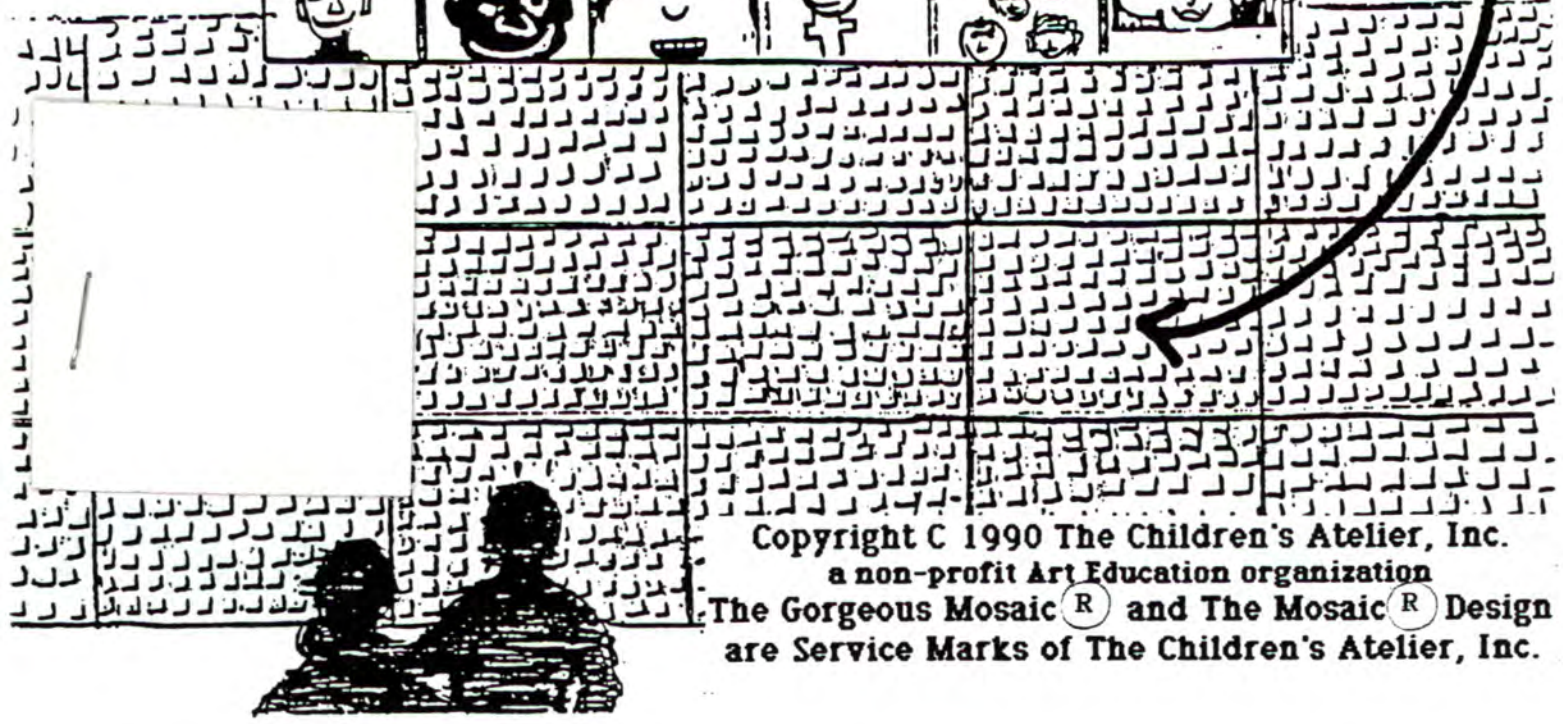
A WORK OF ART  
BY THE SCHOOLCHILDREN OF THE WORLD

## TEACHER'S PACKET

Presented by  
The Children's Atelier



®



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a non-profit Art Education organization  
The Gorgeous Mosaic<sup>®</sup> and The Mosaic<sup>®</sup> Design  
are Service Marks of The Children's Atelier, Inc.

# **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 <sup>®</sup>

## 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 its 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 its 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 its 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**





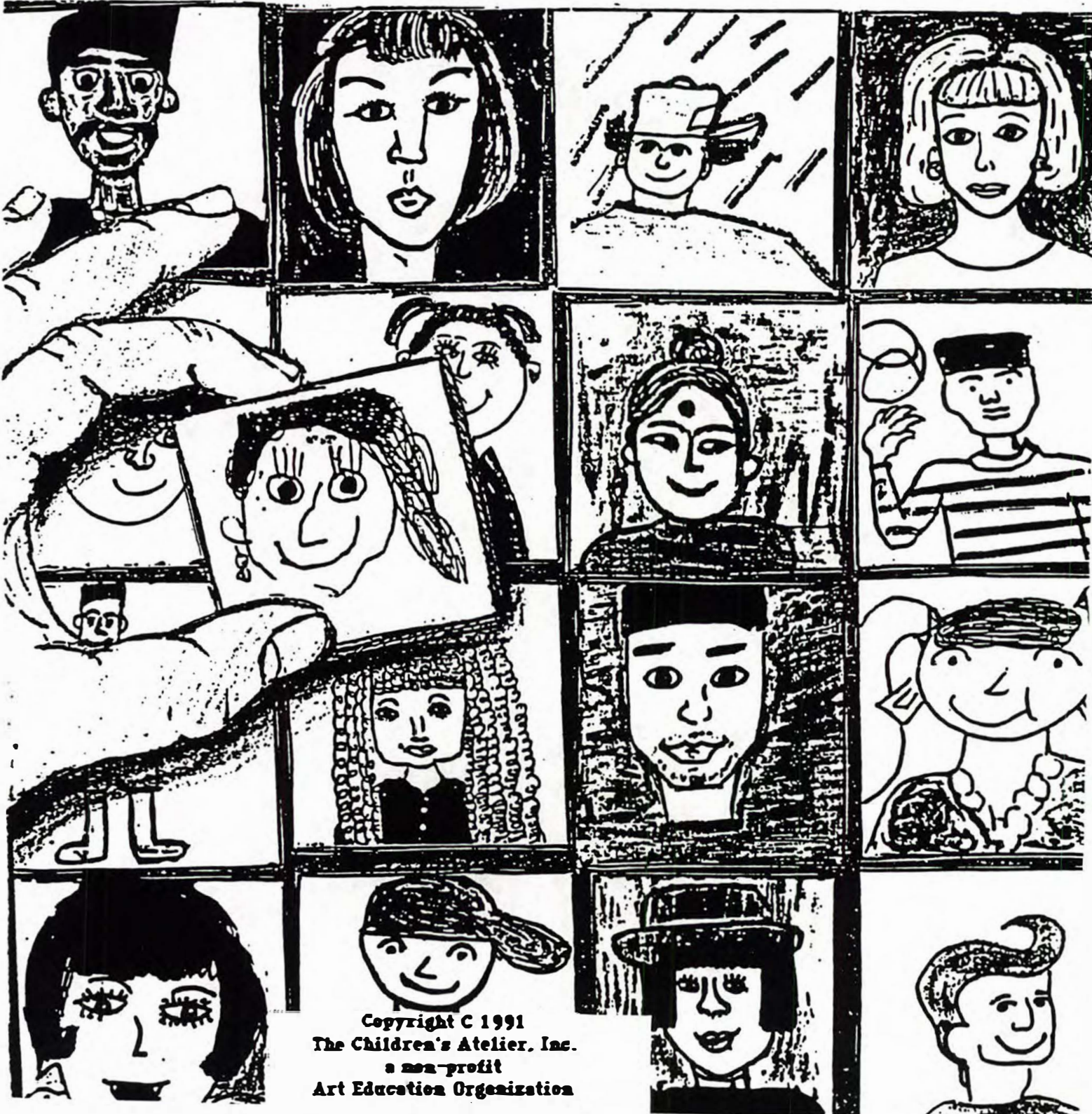
# THE GORGEOUS MOSAIC <sup>®</sup> PROJECT

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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The Children's Atelier, Inc.  
a non-profit  
Art Education Organization

**The Gorgeous Mosaic<sup>®</sup>  
Project Coordinator's Packet  
& MOUNTING DIRECTIONS**

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

Charles Grossman  
Chairman

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of  
The Children's Atelier, Inc.

# Coordinator's Packet & Mounting Directions

## The Gorgeous Mosaic<sup>®</sup> 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

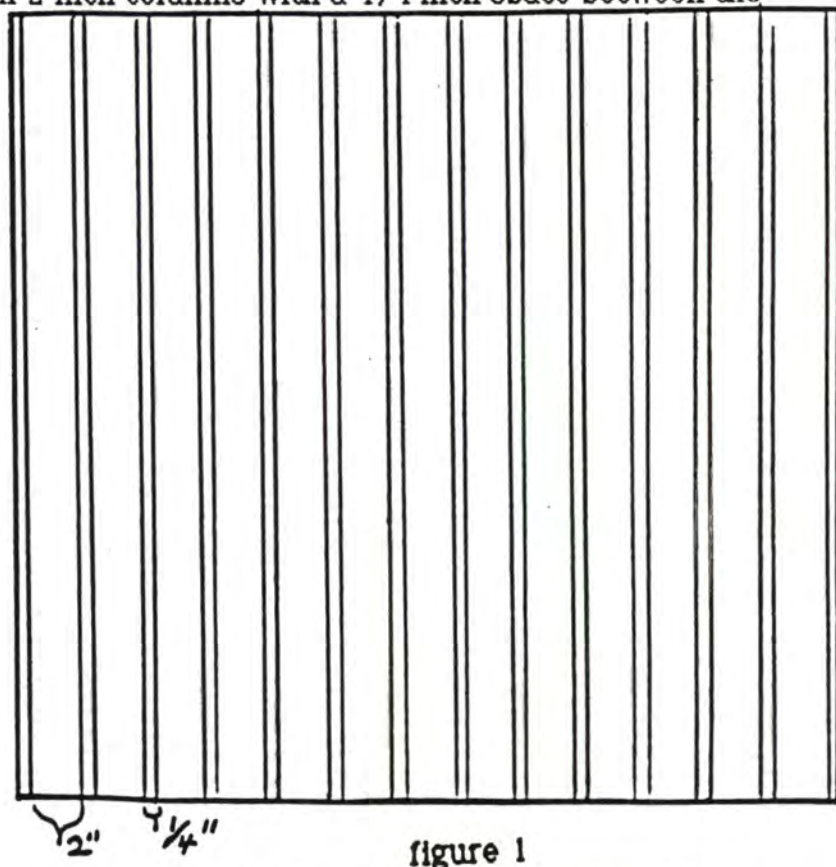
affix  
6 ply posterboard  
sample  
here

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).

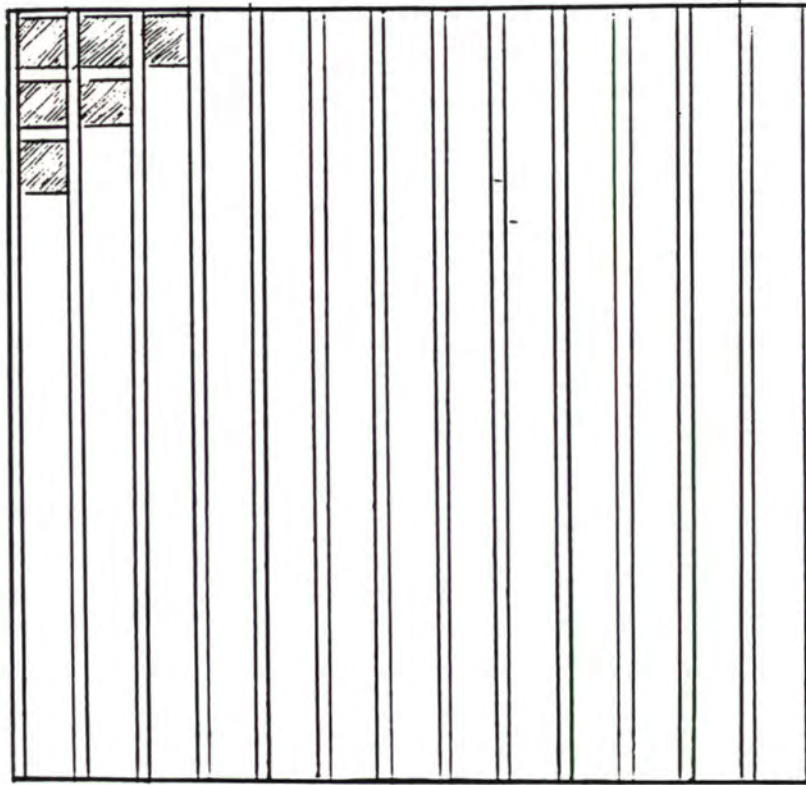


figure 2

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).

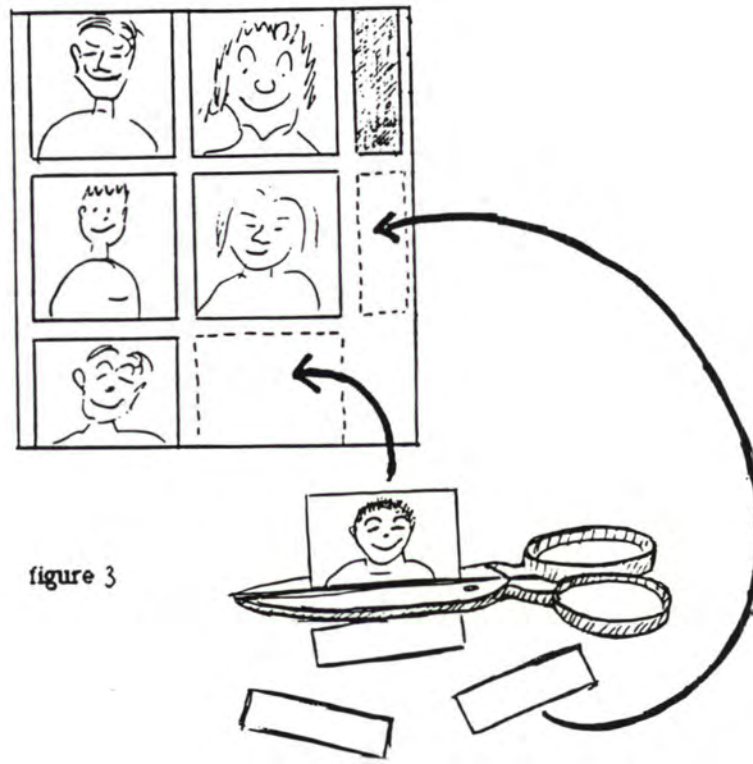


figure 3

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).

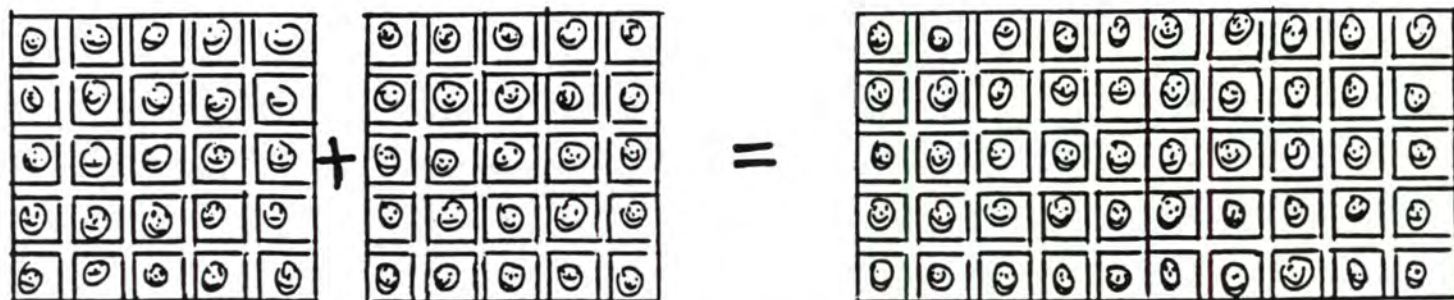


figure 4

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  
USA  
(401) 467-0053

# 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."

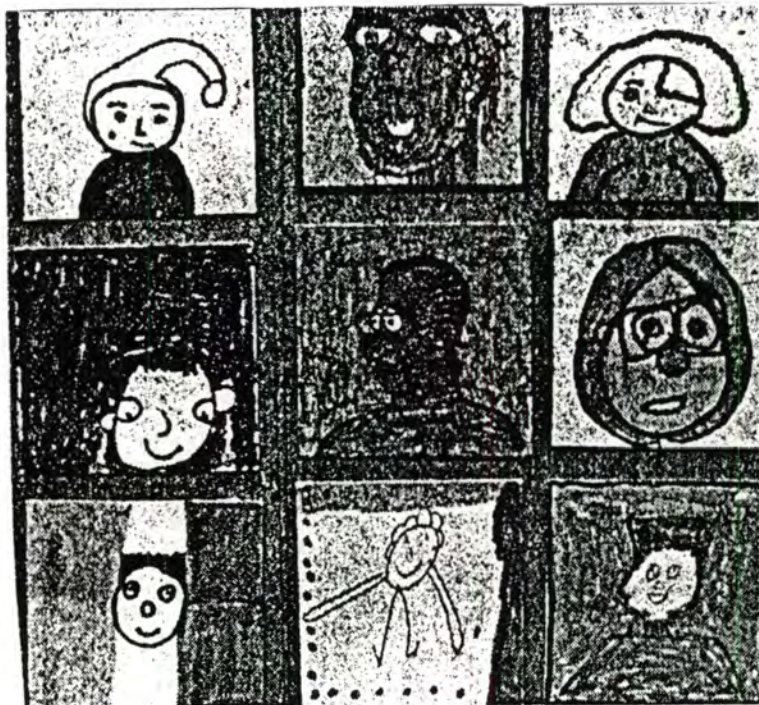
For many, it was a first lesson in portraiture, so Tolley says she devised simple tricks such as using an egg shape for the face and the letter M as the outline for an upper lip.

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."

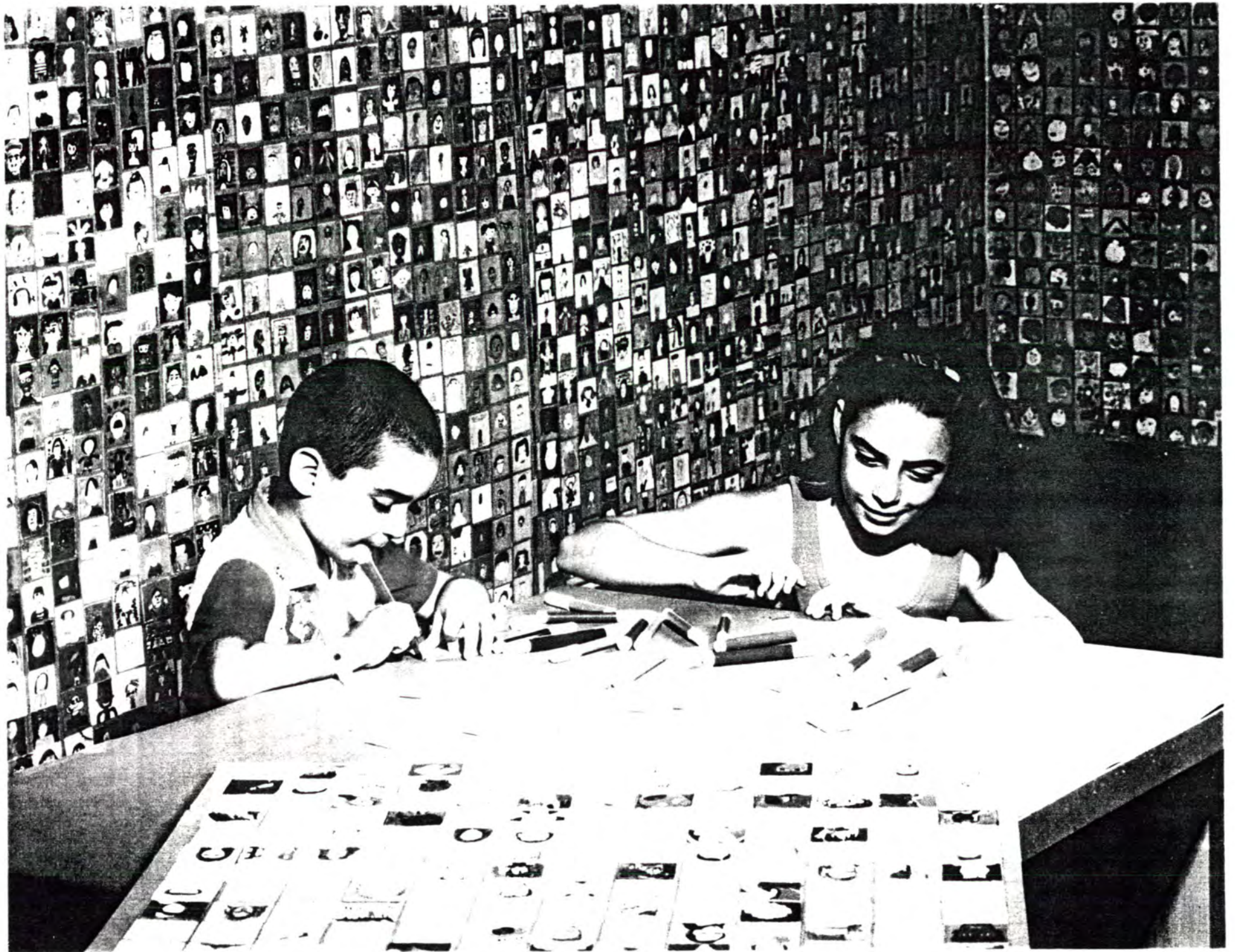
"And this is a way kids can be effective . . . [doing] something artistic that makes the people seeing it a tiny bit better," she said.



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Detail from THE GORGEOUS MOSAIC



# DAILY NEWS

40¢

FORWARD WITH NEW YORK

Thursday, June 6, 1991

32 DAILY NEWS

URBAN GAZETTE

Thursday, June 6, 1991

## THAT MAGIC MOMENTUM

### Kids united in art

**T**O 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.

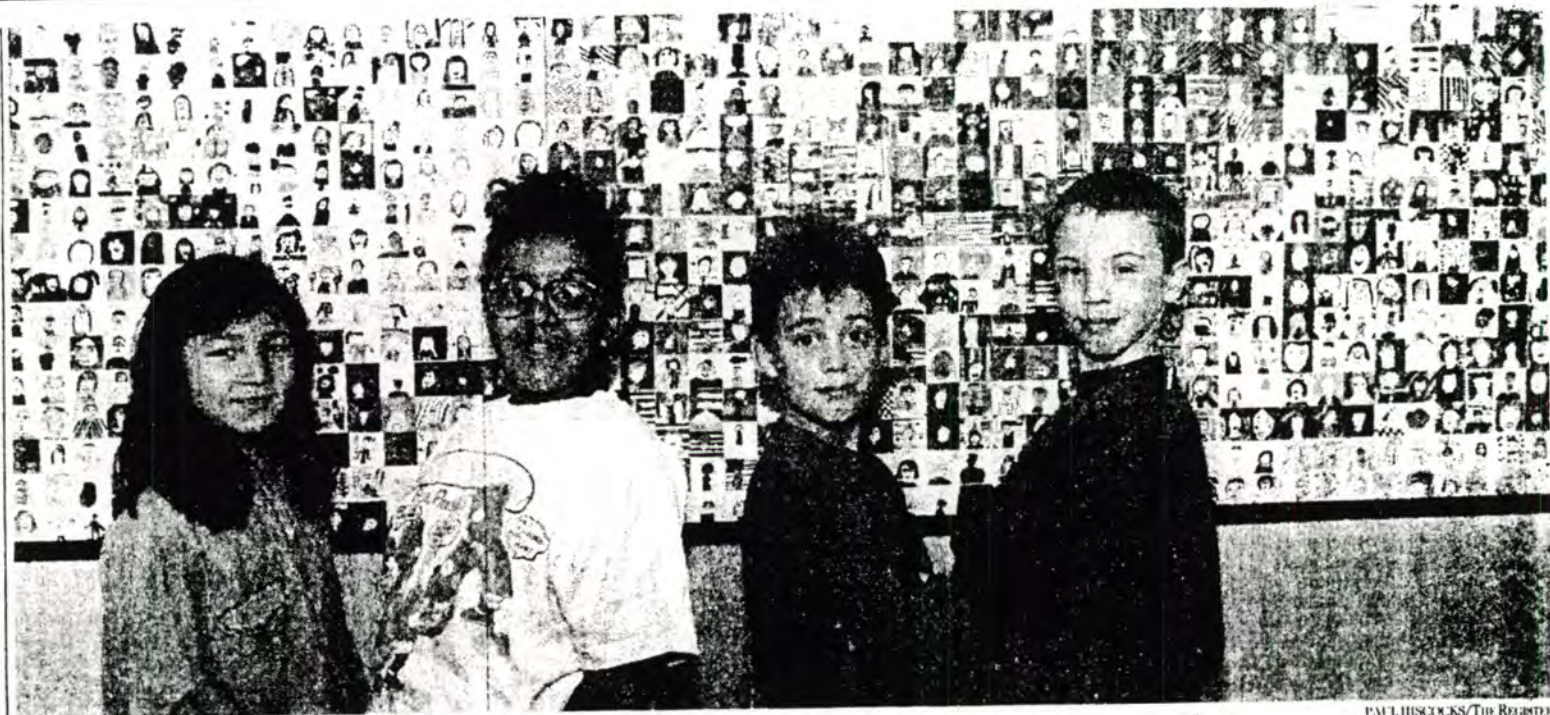
The mosaic project has also evolved. More states, China and South America have joined in the multi-cultural art.

— Mila Andre



DETAIL from mosaic now on view

ED MOLINARI DAILY NEWS



PAUL HISCOCKS/THE REGISTER

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.

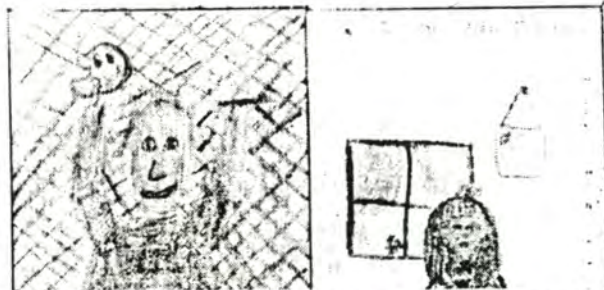
One of the Des Moines area panels will be sent on to the United Nations, Levine said. Metro Arts hasn't decided which panel to send, Levine said, and that decision probably will be made randomly.

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

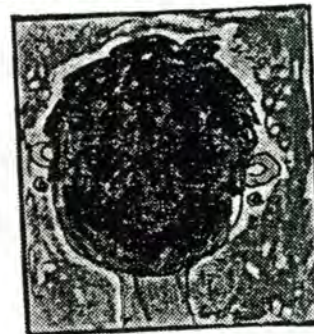
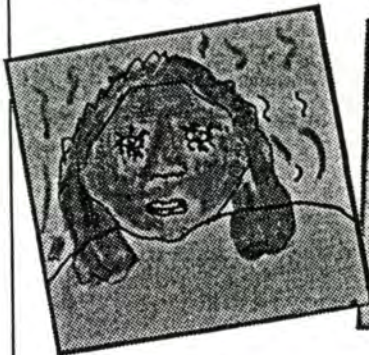
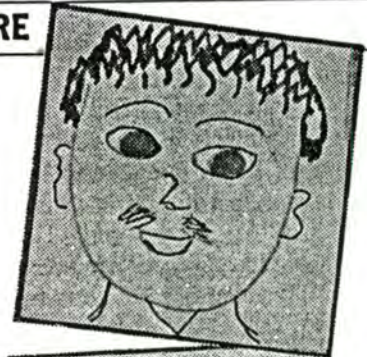
# The World Paper

Page 11

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

1992

# AMERICAN LIBRARIES

The year's  
Outstanding  
Reference Sources

## NEWS FRONTS



**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.

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

**BACKGROUND**

**CONTACT: Charles Grossman**

**THE STORY OF THE CHILDREN'S ATELIER**

-- Inspiring Confidence Through Creativity --

At a time when some children are hungry, and even homeless, and their parents are often powerless to help, cultural education may be one of the last things considered by an overburdened public school system.

Some experts say that we are irreparably damaging youngsters more than we realize, because art is the language which enables them to speak out about their beliefs, ideas and feelings.

**THE CHILDREN'S ATELIER**, staffed voluntarily by artists, educators and creative professionals from various fields, designs nurturing multi-cultural learning programs which guide and inspire children to express their uniqueness. This non-profit education foundation, whose name borrows the French word for "workshop" or "studio," was founded in 1982 in New York City. Recently, it has received considerable recognition, from government, the media, and the United Nations, where it is an official Non-Governmental Organization.

"Early in our work, we discovered that children can be guided to focus their powerful creative energy through the language of art," says founder Charles Grossman, who left a successful career as a Manhattan attorney to become an artist. "Multi-cultural artistic expression gives kids a voice on subjects such as peace, non-violence, freedom and democracy; and on issues in the home, such as love, trust, drugs and abuse. They're frustrated if they can't express themselves. And when they do, adults simply don't listen."

During the past decade, **THE CHILDREN'S ATELIER** has worked with many thousands of young people, ages five through 18, in public and private schools, community centers, non-profit programs and programs for children with special education needs. From its inception, the foundation gained valuable experience working with multi-cultural inner city children, conducting regular classes and workshops at the Fifth Avenue Community Center of Harlem for several years.

Ten years ago, in these inner city schools and community programs, **THE CHILDREN'S ATELIER** learned firsthand that youngsters often have profound and powerful life experiences right in their homes and neighborhoods. And they feel the compelling need to express these experiences to other children and to adults.

"These young people have important things to say," says Grossman. "At the same time, they've been trained to keep their thoughts, feelings and fears to themselves for the sake of survival. Consequently, these kids are often severely repressed in their communication and self-expression."

**THE CHILDREN'S ATELIER** is unlocking some of the pent-up feelings and emotions of inner city kids...and guiding this energy into something positive. "The danger is that when expression is frustrated in young people, sooner or later it explodes," he says. "Our work encourages healthy self-expression through focused and structured creative programs."

#### Improving Education: Activism and Advocacy

During the past 10 years, **THE CHILDREN'S ATELIER** has filled a void by bringing its programs to a myriad of educational situations. In addition to mainstream public schools, innovative programs have been initiated for gifted and talented youngsters, such as "Kids Who Can Draw," developed to keep alive the "endangered" art of drawing from life.

Equally important has been the development of programs for students with special educational needs, such as "Children Healing Children." **THE CHILDREN'S ATELIER** has worked extensively with neurologically impaired, learning disabled, functionally retarded and emotionally handicapped children.

**THE CHILDREN'S ATELIER** is also currently developing a special program for New York Youth at Risk.

An effective advocate for enhanced multi-cultural education, **THE CHILDREN'S ATELIER** communicates with leaders in the governmental, non-profit, community and private sectors, as well as educators and professionals in child development.

### **THE GORGEOUS MOSAIC PROJECT**

When the 1990s began with the rebirth of free expression in many parts of the world, **THE CHILDREN'S ATELIER** responded with **THE GORGEOUS MOSAIC**, a natural extension of its work. Composed entirely of two-inch-square paintings by children of their own portraits and those of the faces of their friends and families, **THE GORGEOUS MOSAIC** is a dazzling example of multi-cultural harmony and diversity.

"The children show us how they can play and work harmoniously," Grossman says. To date, more than 1,000,000 schoolchildren in New York and other U.S. cities, as well as in many far-flung countries, have created two-inch-square paintings of youthful faces. The full work, already about 600 feet long and 12 feet high, is growing every day as more and more squares are submitted by teachers on behalf of their students.

In the true spirit of multi-cultural education, children are creating tiny portraits for **THE GORGEOUS MOSAIC** in places as diverse as China, Holland, Portugal, Canada, Pakistan, Tunisia, Bangladesh, India, Paraguay and Australia, among others.

In 1991, **THE GORGEOUS MOSAIC** was exhibited at the Art Students League of New York and the Children's Museum of Manhattan. The Mosaic was seen in 1992 at the Martin Luther King Library (Washington, D.C.), and the New York State Museum (Albany). Future exhibits will include various locations in the U.S. and abroad.

#### Multi-Cultural Exchange Activities

Since the mid-1980s, this multi-cultural vision has brought **THE CHILDREN'S ATELIER** in contact with counterparts from a variety of countries. In 1986, it participated in the First Soviet-American Symposium on Children's Art and Literature, presenting the Official Children's Atelier Curriculum to its Soviet counterparts.

The following year, founder Charles Grossman presented his "Hand of Friendship" sculpture to Russian cosmonaut Valentina Tereshkova on behalf of the children of both nations.

During the past several years, under the leadership of International Project Director Mark Gura, **THE CHILDREN'S ATELIER** has undertaken a variety of multi-cultural education projects, involving countries as diverse as India, Mexico, Ecuador, Costa Rica and the Dominican Republic.

# # #

# New York



Charles Grossman working with student, seven-year-old Tawana Shackelford, at the Children's Atelier.

DAVID SABAL

## Learning and Self-Discovery Through Art

**T**HE FUTURE OF THIS PLANET rests upon our ability to remain alive. To be truly alive is to live through the moment to moment experiences of our five senses, to trust the voice of our intuition, and to be excited and stimulated by our own feelings.

The Children's Atelier, Inc. (*atelier* is the French word for attic) exemplifies these values in a program designed to support and encourage young people to integrate their sensory experiences with their inner feelings. The project provides a nurturing and supportive environment in which children develop confidence in their own ability to learn.

As part of the After-School program at the East Harlem Block School (P.S. 108), the Atelier utilizes two instructors (referred to as guides) for every group of eight children to assure that the children are in touch with the moment to moment

*To be truly alive  
is to live through the  
moment to moment  
experiences of our senses,  
trust our intuition, and  
to be excited by our feelings*

changes in their self-images. The participants work together in a series of workshops held on four consecutive days.

The Children's Atelier was founded in 1982 by Charles Grossman, former lawyer, with the renewed interest in creativity fostered in his reeducation in painting, sculpture, and drawing. With art therapist Catherine Scopic, they then designed a curriculum to expand young people's imaginations.

The learning activities involves particu-

lar attention to experience the environment through all sensory channels. For example, learning how the actual experience of touch enhances the visual perception of an object; becoming aware of the sensations involved in the experience of color felt in parts of the body besides the eyes.

In the Children's Atelier, the medium of communication is art, transcending the emotional and intellectual boundaries of verbal language. Learning activities are structured to develop the ability to organize and express visual thoughts on the artistic plane. Sensory experiences coupled with inner feelings generate visual thoughts. The participants are guided in translating their thoughts into visual form on paper, canvas, with clay and other media. Through the process of creating, children learn how to accept and extend support to others.

PLEASE TURN TO PAGE 14

**p.14** Since its inception in November 1982, the Children's Atelier has been sponsored by the Fifth Avenue Community Center of Harlem, Inc. This not-for-profit organiza-

tion is directed by Sister Leontine O'Gorman who observed that "the children who have worked have a new power of concentration and a new interest in observing and learning, and a new ability to articulate what they have learned."

Grossman sees The Children's Atelier offered as a gift from adults to children of present and future generations. In soliciting corporate funds, he seeks to share the giving of this gift with millions of other adults. **NY**

*CHARLES GROSSMAN is an artist, and founder/director of The Children's Atelier, Inc.*

Further information and your tax-deductible contribution can be made by contacting Charles Grossman at The Children's Atelier, Inc., 78 W. 82nd Street, Suite 3W, New York, NY 10024.

## CHARLES GROSSMAN

-- Founder, The Children's Atelier --

For nearly two decades, Charles Grossman has lived and worked as a creative artist. It wasn't always that way.

Until 1974, he was a successful, young New York City lawyer, specializing in multi-million dollar contracts litigation. Then, during an arduous and complicated six-month-long trial, his perspective changed. And, lucky for the 1,000,000 children he has already affected, he soon made art his life.

As founder and chief executive of THE CHILDREN'S ATELIER, a ten-year-old non-profit art education foundation, Grossman designs and implements learning programs, inspiring, encouraging and supporting children in expressing themselves through multi-cultural artistic languages and idioms. He has achieved profound results with inner-city, multi-cultural children, including mainstream, learning impaired, the gifted and the very young.

As a practicing artist, Grossman has exhibited paintings, sculpture and drawings in solo and group shows, and has received critical recognition. His work is represented in numerous collections in the United States and abroad.

As a practicing human being, he reoriented his life, studying and experiencing various spiritual and secular disciplines. For several years, he was artist-in-residence at the New York Open Center.

Grossman began his formal art training in 1975. This course of independent study involved more than six years, at the Art Students League of New York, the Rhode Island School of Design, and in the studios of a number of master artists and teachers. For two years, he was artist-in-residence at the Fifth Avenue Community Center of Harlem, where he continues to consult. He is also a consultant to New York City Public School District 5 (West Harlem), and to the New York Youth at Risk program.

As a charter participant in Project Heroes, Grossman conducted art programs at the Churchill School for children with learning disabilities. In 1991, his work in the special education field was expanded to include "Children Healing Children." This innovative program addresses the unique educational needs of the neurologically impaired, functionally retarded, learning disabled and emotionally handicapped.

By the mid-1980s, Grossman sought international expression for both his creativity and his personal, social and political ethics. In 1986, he participated in the First Annual Soviet/American Symposium on Children's Art and Literature at Middlebury College in Vermont. This major event produced the Joint Soviet/American Commission on Children's Art and Literature. Soon afterward, at the 1987 Conference on Soviet/American Relations held at Chautauqua, New York, Grossman presented his bronze sculpture, "The Hand of Friendship," to Soviet cosmonaut Valentina Tereshkova, (the first woman in outer space), on behalf of the children of both nations.

He is currently developing an expanded Hand of Freedom and Friendship Project, in which monument-sized statues based on the first work will be given to the United Nations, as well as the people of a number of nations. As political climates continue to transform, the project becomes ever more relevant.

In 1990, Grossman created THE GORGEOUS MOSAIC PROJECT, sponsored and coordinated by THE CHILDREN'S ATELIER. Through this multi-cultural education initiative, over 1,000,000 schoolchildren in more than 35 American cities and as many foreign countries have already painted and drawn portraits on two-inch-square posterboard "tiles" colorful pictures of their faces and those of their friends and family members. Grossman created the project to give the global family of children a profound and lasting experience of "Living, Playing and Working Together in Harmony."

THE GORGEOUS MOSAIC, a powerful expression of children's thoughts and feelings - their hearts and minds -- is already more than 600 feet long by 12 feet high. It grows every day, as squares are continuously submitted. In 1991, sections of THE GORGEOUS MOSAIC, comprised of about 100,000 squares, were exhibited at The Children's Museum of Manhattan and the Art Students League of New York. In 1992, THE GORGEOUS MOSAIC was exhibited at the Martin Luther King Library (Washington, D.C.,) and the New York State Museum (Albany). The mosaic is also participating in New York's Christopher Columbus Quincentenary Celebration.

In recent years, Grossman has expanded his language of creative expression into the fields of video and music, as well as literature. He wrote and illustrated a children's book about a little boy from East Harlem who had the courage to speak out about children's fears of neighborhood and world violence. He also co-produced a "video book," transposing the story and illustrations into the medium of voice, movement and music. Other educational and children's books have been developed, including a recently completed illustrated story about the United Nations and THE GORGEOUS MOSAIC.

In connection with THE GORGEOUS MOSAIC PROJECT, Grossman produced a video program documenting the work of THE CHILDREN'S ATELIER in a pilot project conducted in the summer 1990, at the St. Aloysius Education Clinic in West Harlem. He is currently developing a video program documenting the work of THE CHILDREN'S ATELIER in diverse countries and cultures, including Cuba.

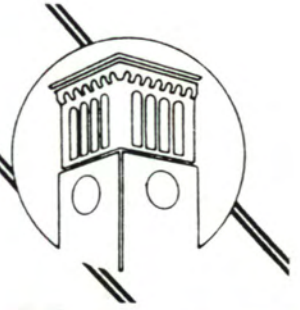
Grossman is also creating several musical enterprises relating to his work with children, including a musical video and a feature length screenplay, SEARCH FOR THE GORGEOUS MOSAIC (AN URBAN ODYSSEY).

Although no longer engaged in private law practice, Grossman is active in the New York State Bar Association, where he serves as chairman of the Subcommittee on Art Education, and as a member of the Committee on Russian and East European Law. In addition, he is a member of the Committee on Non-Profit Organizations of the Association of the Bar of the City of New York.

Grossman is a member of the Committee on Education of the United Nations Children's Fund, where THE CHILDREN'S ATELIER is an officially designated Non-Governmental Organization.

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# THE Chautauquan DAILY



Friday August 28, 1987



Sculptor Charles Grossman will present "Hand of Friendship" sculpture to Valentina Tereshkova, Presidium of the Union of the Soviet Societies for Friendship and Cultural Relations with Foreign Countries, Thursday at 9:30 a.m. The presentation will take place on the porch of the Athenaeum Hotel.

0-8)



Children's Defense Fund

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

THANKS  
FOR  
LETTING US  
KNOW YOU ARE  
OUT THERE

B-11

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

February 1, 1993

Mr. Eli Segal  
Assistant to the President  
for National Service  
The White House  
1600 Pennsylvania Avenue, NW  
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, Rocki 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

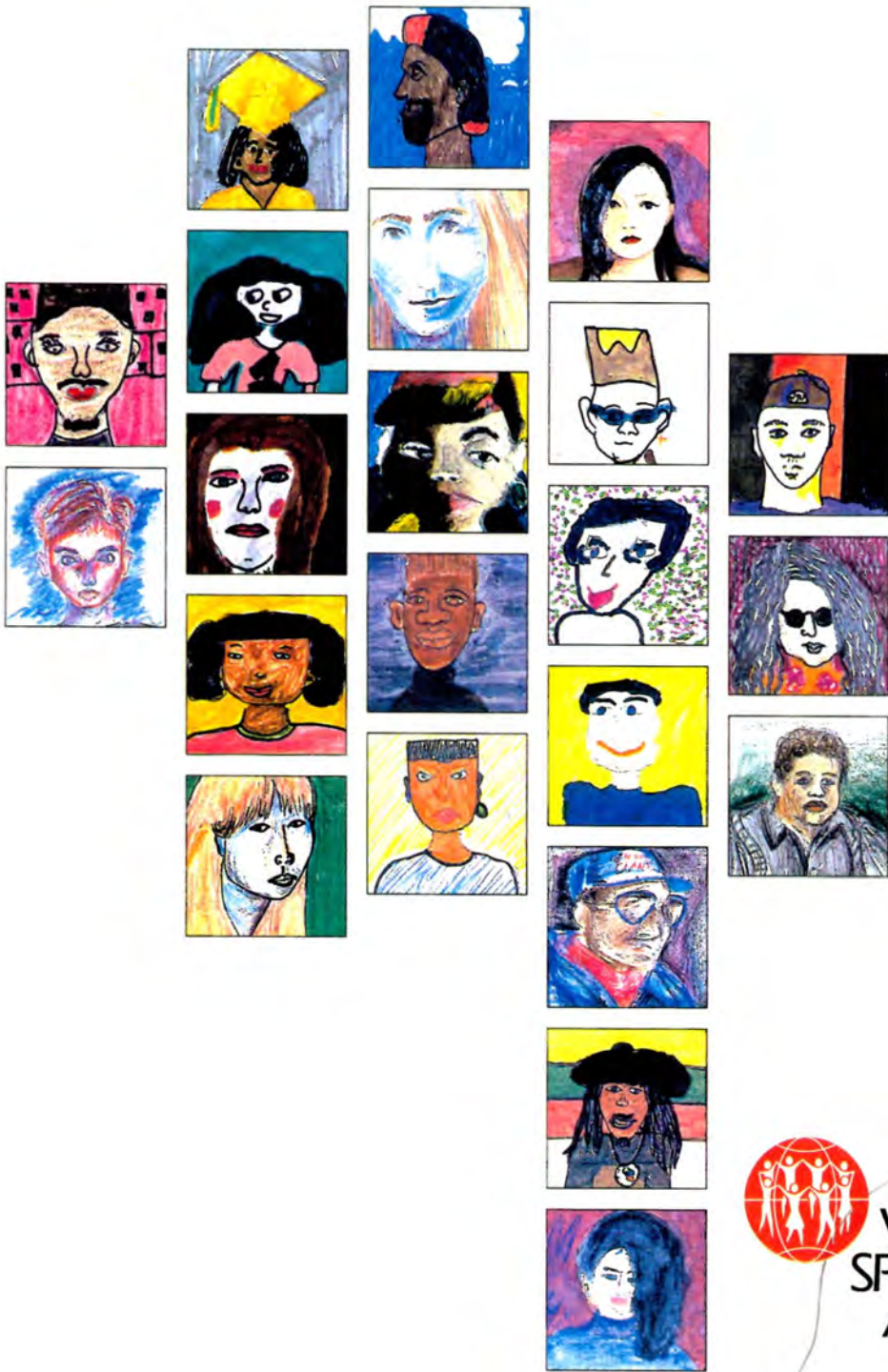
National Service Correspondence Index Sheet

Code: BH  
Date: 4-17

- I. Purpose of letter:
- Wants to Participate
  - Summer of Service
  - National Initiative
  - General Commentary
  - Pro
  - Con
  - Suggestions for Programs
  - Requesting General Information
  - Summer of Service
  - General Program
  - Offering their Services
  - Volunteer
  - Internships
  - White House
  - National Service (Jim)
  - Employment
- II. Writer Information:
- A. Age (Circle One):  
Under 17   17-25   Over 25   Unspecified
- B. Education Level (Circle One):
1. Student:
    - Elementary
    - Secondary
    - College
    - Graduate
  2. Non-Student (Level Completed):
    - Secondary
    - College
    - Graduate
- III. Reference to Other Departments
- Commission  
(Personal, service organizations,  
or business proposals)
  - Scheduling/Gloria
  - Other \_\_\_\_\_
- IV. Certified Mail

Recent Washington DC  
Interest. Also, please  
refer to information  
package - Washington Post,  
DC Public Schools,  
DC Television  
and more. Thanks.

GEN THANKS



## VERY SPECIAL ARTS

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

(202) 628-2800

Portraits from THE GORGEOUS MOSAIC PROJECT  
with permission of The Children's Atelier

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



VERY  
SPECIAL  
ARTS

# PROJECT PARTNERSHIP



“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

# Acknowledgements

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## **The Children's Atelier, New York**

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<sup>sm</sup> 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 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.

## **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.

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