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Designing and Implementing Open Workshop Education at Bank Street College of Education

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Designing and Implementing
Open Workshop Education at
Bank Street College of Education

by

Stanley Chu

Submitted in partial fulfillment of the requirements for
the degree of

Master of Science in Education
Bank Street College of Education

March 1972

Abstract: Designing and Implementing Open Workshop Education at Bank Street College of Education, by Stanley Chu.
Submitted in partial fulfillment of the requirements for the degree of Master of Science in Education, Bank Street College of Education, March 1972.

Bank Street College of Education needs to design and implement an expanded program of open workshop education. Increased input of staff, scheduled time, and equipment is necessary for this implementation.

Open workshop education offers help, time, and facilities where a teacher can be involved with learning concepts using a combination of materials and skills. In addition, it can also function as an opportunity to continue and further develop ideas and skills initiated in other classes or from one's own school or classroom.

From an expressed desire by both matriculate and non-matriculate Bank Street College students, and with a \$200 budget for materials supplied by the Division of Non-Matriculate Students, I designed and implemented the Evening Open Workshop. The later time allowed many more students to attend. I designed and staffed the Evening Open Workshop from February through May 1972, at least twice each month. Activities included Cardboard Carpentry, Tie Dyeing, Batiking, Candle Making, Sand Casting, Clay, Classroom Cooking, Woodworking, and Printing.

In a design for further workshop education, I recommend an expansion of workshop staff, scheduled time, and scope of workshop curriculum. An alternative would be College workshops given at elementary schools. Mini-Courses could be another initial step in the development of workshop education.

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Chapter I

Workshop Education Need and Design

Bank Street College of Education needs to design and implement an expanded program of open workshop education. Increased input of staff, scheduled time, and equipment is necessary for this implementation.

Open workshop education offers help, time, and facilities where a teacher can be involved with learning concepts using a combination of materials and skills. In addition, it can also function as an opportunity to continue and further develop ideas and skills initiated in other classes or from one's own school or classroom.

The present Bank Street Open Workshops operate on a non-tuition, non-credit basis. Wilbur Rippey staffs the Open Workshops during the year on Wednesdays from 10 to 4 p.m. and Thursdays from 3 to 5 p.m. I designed and staffed the Evening Open Workshops this Spring semester from 6 to 9 p.m. on the second Tuesdays and fourth Thursdays of each month.

Open Workshops presently operate with time for specifically scheduled activities and opportunities where

materials and assistance are available to teacher for projects they initiated elsewhere.

In working with Wilbur Rippy on an informal basis during the Wednesday and Thursday Open Workshops in the Fall semester of 1971, several needs were expressed by workshop participants. These needs concerned workshop time availability and specific areas of content to be dealt with in an Open Workshop.

As workshop participation during the Wednesday and Thursday hours during the Fall began to grow, many graduate students began to ask for Open Workshop time later in the evenings. Many were not at the College during the daytime any day of the week. The large six hour Open Open Workshop time slot on Wednesdays seemed designed for matriculated A101 Bank Street students who generally do not student teach on that day. Although requests for more Open Workshop time came from matriculated A101 and B201 students, and non-matriculated students, the latter two groups were more vocal in their requests. Students presented this need to Priscilla Pemberton, Director of Non-Matriculate Students. After conferring with Wilbur Rippy and myself, it was agreed that I design and staff the Evening Open Workshops at night at least twice a month during the Spring 1972 semester. Bank Street College agreed to fund \$200 for materials to implement the Evening Open Workshop.

In designing the Evening Open Workshop, I have scheduled a specific learning activity for each session. This means that a learning environment of materials and printed resources was planned and executed on a different activity each session. Activities were chosen by informally gathering requests from graduate students, a knowledge of commonly available classroom materials, and my own familiarity with certain materials and skills.

Many teachers have told me that they would like to use certain materials to implement curriculum in their own classrooms, but were hesitant because they had little experience themselves in working with a particular combination of materials. So, a material like clay that is available to many teachers may be used only superficially or for a short length of time in the curriculum because of the teacher's lack of personal experience. The Open Workshop staff, materials, and increased evening time, give the teacher a greater chance for just such a personal involvement.

In the design of my Evening Open Workshops, I have tried to approach a set of materials in a number of different learning directions. For example, a workshop on clay can deal with not only hand building, but also the concept of change (through heat, water, or pressure). Scientific observations and recordings can be made. Workshop participants also hopefully see implications for their social studies and

language arts programs (why some cultures have clay pottery while others weave baskets). This extension of curriculum from materials has only been partially successful in the Evening Open Workshop. Time is so short that many participants only reach a stage of feeling they can manipulate and control the given material. Hopefully, they bring this added confidence to their children and can see further extensions of materials in their own teaching situations.

Chapter II

Workshop Implementation

In order to implement my design for open workshop education, I am conducting the Evening Open Workshop at least twice a month from February through May 1972, 6 to 9 p.m. Funding of \$200 for materials is from the Division of Non-Matriculated Students.

The number attending my workshops ranged from twenty to thirty five participants. About half of each workshop would consist of non-matriculate students. Workshop advertising was officially done through the weekly Summary and by handout notices in the College lobby. Summary notices and handouts containing Evening Open Workshop announcements are included in the Appendix of this paper. Many others heard of the Workshop by word-of-mouth.

February 8, Cardboard Carpentry Workshop: Tri-Wall is three ply cardboard that can easily be cut and glued or nailed. Workshop participants generally found Tri-Wall more "forgiving" of small mistakes in measuring and cutting. Confidence and a more satisfied feeling seemed to be gained because of this. My emphasis for the choice of this material

was not so much a hope for more use of cardboard in the classroom but rather giving participants a chance to gain a feeling of control over tools and other materials. A common remark heard during this workshop was something like, "Everytime I try to saw or hammer a piece of wood, it's like the saw or hammer has a life of it's own. This is the first time I feel I'm in control of this thing." Obviously, the teacher must feel she can control material things around her and use them as tools before she can confidently set up a classroom environment where children can learn this, too.

February 24, Tie Dye and Batik Workshop I: Tie dyeing and batiking are two activities that seem to exemplify the meaning of craft. Traditional procedure were learned and used in the workshop. These procedures were not only similiar to ones followed for hundreds of years, but they could also be organized and followed by children in many classrooms. Origins of these two crafts stem from what are now considered third world countries. Many teachers of third world children in New York found this to be a particularly relevant point. Respect for a child must, by necessity, include a respect for his or her cultural heritage.

Another factor that made tie dyeing and batiking satisfying workshop experiences is that all of the traditional steps could be completed within the maximum three hour

workshop time. This seems important for designing and implementing workshops where participants have no formal commitment to attend.

February 29, Tie Dye and Batik Workshop II: A second workshop was given in response to an unusually large number of requests from participants who wanted to further develop these crafts, and from those who could not come to Bank Street College Thursday nights (February 24), but could come on Tuesday nights (February 29). Leila Javitch, a matriculated Bank Street graduate student, worked with me during this second Tie Dye and Batik Workshop. She has talent and experience in batiking. Her willingness to help in such a workshop, and the welcome response of participants, indicates the availability and wealth of talent among the graduate students that is still virtually untapped at Bank Street College. I feel that both individual workshop leaders and the rest of the college community would benefit from an active seeking out of such talent.

March 7, Candle Making and Sand Casting: Candle making is an activity that clearly reveals the concept of change to children. Hard and opaque wax is heated to become a clear, near colorless liquid. Repeated dippings of a wick change the wax back to its solid state, slowly and steadily increasing the candle in diameter. Again, traditional craft techniques were used in the workshop and could be duplicated in many classrooms. Obviously, candle making

duplicated in many classrooms. Obviously, candle making played a large part in many cultures, including America's. To work through the same processes as those hundreds of years ago, and to obtain a functional product in the end, is to provide a satisfying experience to both adults and children.

Sand casting also shows change. Plaster from a dry powder into water and resulting in a hardened form is a change that can be seen, felt, and controlled. Being able to reproduce a self made form can also be developed into a satisfying classroom experience.

March 23, Clay Workshop: Clay can give satisfying experiences at many different levels of sophistication. Children or adults just beginnings to explore materials can work along side others who have developed quite advanced techniques over a number of years. Clay is widely available in most schools. Many teachers attending this workshop were unsure of how to help a child further develop after initial exploration of clay. I had many use pinch, slab, and coil hand building techniques. Others experimented with giving different textures to the clay. In discussions with participants, some felt many of their older elementary students became constantly frustrated with what they considered unacceptable results. To this point, others suggested giving "non-threatening" assignments. For example,

children can be asked to make a container they can drink from. Children realize that drinking containers come in a great variety of shapes and sizes. There are fewer preconceived standards than when making something like a dog or horse. If someone does want to sculpt an animal, the teacher can describe a fantasy environment in which this animal lives. For example, make an animal that lives 10,000 feet under the ocean, eats garbage and airplanes that crash into the water, and is surrounded by complete darkness. Obviously, most animals children will imagine comfortable in this environment will be made differently from one another and little or no negative comparisons might be made.

I worked with Darrell Hostvedt during this clay session. Again, this is an example where both workshop leaders and the participants gain from an active seeking out of talent.

About one half of the approximately thirty five participants at this clay workshop said that they had not personally worked with clay in several years. Apparently this workshop filled the need for involvement with this material for a substantial number of participating Bank Street College students. Regular College courses are either not offering graduate students sufficient opportunity to

satisfactorily develop confidence with such materials, or more provisions like open workshops are needed so people can further extend what has been introduced elsewhere.

Future Evening Open Workshops scheduled for this semester are Printing on April 11, Cooking in the Classroom on April 27, and Woodworking on May 9.

The \$200 for materials from the Division of Non-Matriculated Students was enough to maintain this series of Evening Open Workshops. Hardware in the form of permanent, non-consumable equipment already exists in Room 110.

Costs were low because hardware was shared with Rachel Rippey's Interrelated Arts, Wilbur Rippey's Open Workshop, and Lodema Burrows' Curriculum Development for Elementary Grades. Most of the Evening Open Workshop budget was spent on consumable materials. Even with a low estimate of twenty participants per workshop, the cost for each person for materials was about one dollar.

Chapter III

Workshop Design Proposals

I feel Bank Street College should develop and expand their open workshop education. Expansion should be in the form of staff, scheduled time, and equipment. Although both matriculate and non-matriculate students coming to my Evening Open Workshops expressed a desire for more opportunities to learn in this way, non-matriculantes and B201 students were the most vocal. About one half of the Evening Open Workshop participants were non-matriculantes or B201 students.

Bank Street College should develop along the lines of a Teacher Resource Center for local schools. Such a center should not be a library or collection of materials, but rather initially conduct specific workshops that approach a set of materials and concepts within the environment from several different activity skills.

Evidence of interest in workshop education from local teachers is apparent. Wilbur Rippey and District Three have begun a pilot program where a small number of elementary

teachers from the district are given released time to attend workshops at the College on Thursdays from 1 to 3 p.m.

Also, ten teachers from Public School 145 in District Three are coming to the 3 to 5 p.m. Open Workshop on Thursdays. This is significant for a number of reasons. First, the P.S. 145 teachers are coming solely on their own initiative and motivation. Second, word of existing College workshops have begun to spread through informal channels. Third, the ten teachers come on their own time after school, and not on released time. Apparently, released time for these teachers is not a prerequisite, but rather the type of learning offered by the workshops is sufficient motivation.

An alternative to an increase in open workshops held at the College would be workshops conducted for teachers at their school during lunch hour and/or immediately after classes are dismissed. This would not only eliminate any problems arising from a few teachers being given released time, but also end commuting problems to and from an outside workshop. P.S. 145 in District Three would be an excellent place to start such an on-site workshop program. The principal is a supporter of the Bank Street approach to learning, and has cooperated with the College numerous times in the past.

Another alternative to expanded open workshops at Bank Street would be the conducting of Mini Courses based upon my open workshop design. These five session courses could offer a variety of experiences with materials that would develop different skills to allow a concept to be investigated in depth. The Mini Course approach would be a compromise. There might be less opportunity for a teacher to develop and further extend a concept one feels appropriate only for one's individual classroom situation. Also, a set number of students in a course necessarily excludes those who need assistance, space, and materials, but are not registered for the class.

I feel art, science, language arts, and social science should be designed into any open workshop situation. It is vital to any form of learning that one must use a combination of materials and skills in order to be involved with the learning of a concept. I feel the suggestions in my design allow for open workshops to provide an opportunity for this type of learning.

Appendix I

Workshop Communications

Appendix I contains workshop notices I wrote and placed in the weekly College Summary. Also included are handout notices I wrote and placed in the College lobby for distribution.

Bank Street College of Education
GRADUATE PROGRAMS
610 W. 112th Street, N.Y.C. 10025

ATTENTION: Non-Matriculated Students

You may now avail yourself of the opportunity to participate in the Open Workshops given by Stan Chu. Beginning, February 8, 1972, the Workshops will be held during the hours of 6 to 9 P.M. in Room 110 so that non-matriculated students will be able to attend.

Read The Summary each week for the announcement of the week's activities.

On the 8th, the emphasis of the Workshop will be on Cardboard Carpentry. Later on silk screening, candle making, woodworking, and bottle and jug cutting will be some of the activities offered.

Materials in limited quantities are free, just bring your creative spirit.

We anticipate bi-monthly meetings on Tuesday and Thursday. Plan to participate regularly.

The SUMMARY

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Vol. 5 No. 17 Bank Street College of Education Graduate Programs Division 1/17/72

FINANCIAL AID REMINDER All students who received financial aid fall semester please stop by the Admissions Office to see Phyllis Stricks during the week of January 12th to 19th (this Wednesday) to discuss allocations for spring.

HELP FOR JOB SEEKERS I have just received a book with some valuable information concerning jobs. It lists the various addresses to write to concerning certification for a particular state, as well as textbook, multimedia, and curriculum companies, state education department teacher placement services, federal services for educators, various organizations which help place and keep educators informed, regional educational laboratories, research and development centers, and general information concerning job trends, ways to go about inquiring for and applying for jobs, etc. It is an excellent and concise book for those who need this kind of information. If interested see me, Ellen Statsky, in the Placement Office, Room 609.

UNIT III Jan. 19 The entire unit will meet Wednesday, January 19, at 2 p.m. in Room 125 C&D. Math group will meet FBI at 10:30 a.m. Wed. in 125 C&D.

EVENING WORKSHOPS ANNOUNCED Stan Chu will give a series of Evening Open Workshops during the Spring Semester. The evening workshops will be available for both non-matriculated and matriculated students. Materials in limited amounts are free. Specific activities and times for this new evening workshop series will be announced soon.

DITTO MACHINE CLARIFICATION Students in Graduate Programs are requested to use only the ditto machines in the workshop, Room 110 or in Room 639. Paper, stencils, and other supplies are available at these locations. The ditto machine in the School for Children is not for use by graduate students.

COURSE PETITION Many students would like to have the course Cultural Foundations of Puerto Rican Peoples continued in the Spring Semester as an X course. If you are interested in this, please sign the petition on the 6th floor bulletin board. This petition will be presented to the Program Committee. -- Carole Powell, E 101

RECRUITMENT NEWS Jan. 19 On February 10, 1972, from 9 a.m. to 11 a.m. a recruiter from Belmont, Massachusetts, near Boston, will be coming to Bank Street to recruit for Belmont as well as six other districts near Boston. All students interested in the Boston area are urged to attend. Room arrangements will be announced in the SUMMARY shortly.

A recruiter from Wayne, New Jersey, will be coming to Bank Street January 19, 1972, at 3 p.m. Wednesday in Room 513. Interested students are invited to meet with him.

SCC MEETS Jan. 19 Student Concerns Committee will meet Wednesday, January 19 at 3 p.m. in Room 640. Information on request for mid-term break will be available then.

FOLLOW THROUGH Jan. 19 Students who are interested in participating in ACE or DCB training session, next meeting, Wed. Jan. 19 at 1 p.m. ACE - Room 640, Dr. Bowman, DCB - Room 624, Dr. Ross.

The SUMMARY

- 1, 5 No. 18 Bank Street College of Education Graduate Programs Division 1/24/72
- ATRIBUTED STUDENTS REGISTRATION** Jan. 26
Registration for matriculated students takes place Wednesday morning, January 26. The doors to the building will open at 6 a.m. There will be a student there with a numbered sign-up sheet. Students can sign as they arrive in the building, and receive a card with their number on it. Both the name and number will be called at registration which begins at 10 a.m. in the auditorium.
- UNIT III READING OBSERVATIONS**
Please pick up reading observation sign-up sheet from Madeleine Ray's office door, Room 636. Return same by Thursday, 6 p.m. to envelope on door. Please attend to this - choices for February observations are limited.
- EVENING OPEN WORKSHOP** Feb. 8
Stan Chu will give the first in a series of Evening Open Workshops on Tuesday, February 8. The emphasis will be on Cardboard Carpentry using Tri-Wall cardboard. Tri-Wall is a three-ply cardboard developed as a structural material. It can be used in a number of free form ways, and as construction material for tables, chairs, easels, desks, cabinets, room dividers, puppet theaters, bookshelves, and doll houses. Materials in limited quantities are free. The Evening Open Workshops are available for both non-matriculated and matriculated students. The Cardboard Carpentry session on the 8th will be from 6 to 9 p.m. in Rm. 110.
- JOB PLACEMENT** Mar. 15
There is a tentative date arranged for a recruiter from Prince Georges County Public Schools in Maryland to come to Bank Street March 15 at 3 p.m. The district is in suburban Washington, D.C. Interested students please see Ellen Statsky, Room 609 to sign up (this time there really is a list!).
- RIDE WANTED** Jan. 29
Is anyone else taking the National Teachers Examination on Staten Island, Saturday, January 29? I am looking for a ride from near Bank Street to the test. that morning. -- Molly Day
- BCC MEETS** Jan. 26
Candidates wanted to serve on the College Community Committee. If you are interested in this kind of all-College participation and are a student, matric or non-matric, come to the Student Concerns Committee Wednesday, January 26, 3 p.m. in Room 640.
- CALENDAR**
There will be no classes the week of January 31 to February 4. There will be student teaching during this week. Registration for spring semester schedule is as follows:
Matriculated students in field work - January 26 - 10 a.m. to 1 p.m.
C101 & SL Guidance students - January 27 - 10 a.m. to noon
B201 students - January 27 - 4 to 5:30 p.m.
Matriculated students not in field work - January 31 - 4 to 8 p.m.
Non-matriculated students - February 1 & 2 - 4 to 8 p.m.
- RADIO PANEL ON SCHOOL VOLUNTEERS** Jan. 30
School Volunteers, adults who work in a variety of ways in New York City schools will be featured on a radio panel, Sunday, January 30 at 9 a.m., WABC-AM radio. Panelists include Marcia Shalen, Morton Lazarus, Dorothea A. Pfeiffer.

The SUMMARY

Vol. 6 No. 1 Bank Street College of Education Graduate Programs Division 2/7/72

PROGRAM ANALYSIS GROUP The A101 Program Analysis Group will meet in Dorothy Bloomfield's office, Room 631 Tuesday, February 8 from 6 to 8 p.m. Please attend if you have signed up for this.

EVENING OPEN WORKSHOP Stan Chu will give the first in a series of Evening Open Workshops on Tuesday, February 8. The emphasis will be on Cardboard Carpentry using Tri-Wall cardboard. Tri-Wall is a three-ply cardboard developed as a structural material. It can be used for free form objects as well as constructional material for tables, chairs, easels, desks, cabinets, room dividers, puppet theaters, bookshelves, and doll houses. Materials in limited quantities are free. The Evening Workshops are available for both non-matriculated and matriculated students. The Cardboard Carpentry session on the 8th will be from 6 to 9 p.m. in Room 110.

UNIT II TO HEAR PETER SAUER Unit II has invited Peter Sauer of the College's Day Care Consultation Service to meet with them and present video tapes made during sessions of the recently completed course for community people working in or planning day care programs. The meeting is scheduled for Wednesday, February 16, 12:30 to 2:30 p.m., Room 125 C&D. All students are welcome.

UNIT III WORKSHOPS If you are uncertain of meeting times for reading workshops, check door of Room 636 or 125 C&D.

ACE FT UNIT III ACE-Follow Through meeting will be held on Friday, February 11 from 9 to 11 a.m. in Room 640 for Unit III people who can't make regular Feb. 11 meeting.

FIIM FORUM On Wednesday February 9 two films will be shown in Room 640 for all Feb. 9 students and staff who wish to view them. A Child's Eye View will be shown at 10:30 a.m. Three Grandmothers will be shown at 11 a.m. The former is a College produced film of children exploring their urban neighborhood with cameras. The latter is an anthropological look at grandmothers in three cultures.

JOURNAL BEING STARTED A group of students is considering the publication of a journal consisting of student-written work. Instructors from the Fall semester have been asked to provide names of students who they feel have submitted outstanding papers. We would like to urge students to offer for consideration any paper/review/article which they feel might be of general interest. Please contact Mary Fleischman or Monica Shattuck, c/o Dorothy Bloomfield, Room 631.

STUDENT WANTED FOR A-V A student is being sought to work for the Media Group operating audio-visual equipment for three hours each Saturday from 10 to 1 p.m. Pay is \$2.50 per hour. See Stan Cypher on the first floor if you are interested.

STUDENT HANDBOOK Feel like starting a tradition? Sign up to do (research, check, write-up) a page of the Student Handbook for next year - or submit new information that might be included. Please send me your page number by March 15 or come to see me. Eva Haberman, Room 607.

SCC MEETS Student Concerns Committee will meet Wednesday, February 9, at 3 p.m. Feb. 9 in Room 640. Student elections is agenda item. Come express your views.

The SUMMARY

Vol. 6 No. 2 Santa Street College of Education, Chicago, Illinois, February 12/1972

- E 101-2 CASE STUDIES** Special seminar on case studies will be held by Elsbeth Pfeiffer, Wednesday, February 16 and possibly February 23, from 1 to 3 p.m. in Room 513.
- UNIT II DAY CARE VIDEO TAPE SESSION** Unit II has invited Peter Sauer of the College's Day Care Consultation service to meet with them and present video tapes made during sessions of the recently completed course for community people working in or planning day care programs. The meeting is scheduled for Wednesday, February 16, 12:30 to 2:30 p.m., Room 125 C&D. All students are welcome.
- UNIT III MATH** The week-long series of math studies and experiences will be held in Room 306, except for the materials-making session, Wednesday, February 16 which will take place in the Open Workshop, Room 110, with Wilbur Rippy. Check program on door of 642 for more information.
- PROGRAM ANALYSIS** The A101-2 Program Analysis Group will meet in Room 631, February 15, Tuesday, from 6 to 8 p.m. If you are interested in learning more about program analysis, you are invited to this meeting.
- EVENING OPEN WORKSHOP** Stan Chu will give a Tie-Dye workshop during the next Evening Open Workshop. Participants can learn tie-dye techniques, its cultural history, and ideas as to what other directions children might take after learning tie-dye skills. Please bring a piece of white cloth to dye. Feb. 24
- NON-MATRICES INVITED!** Pieces of unwanted sheets or pillowcases are good. Other materials in limited quantities are free. Everyone is welcome at the Evening Open Workshop with a special invitation to non-matriculated students. This tie-dye workshop will be held Thursday, February 24, from 6 to 9 p.m. in Room 110. Also available will be materials and help for Cardboard Carpentry.
- DCB OBSERVATION WORKSHOPS** DCB observation workshops will be held as follows:
 Wednesday February 16 - Groups I & II - 2:30 p.m. Room 624
 Tuesday, February 22 - Group I - 6 p.m. - Room 643
 Wednesday, February 23 - Group II - 1 p.m. - Room 624
- HOW TO APPLY FOR A JOB** Ellen Statsky of the Job Placement Office, will conduct a seminar in the details of intelligently looking for and applying for a teaching or guidance job. This session will be held Wednesday, February 16 from 1 to 2:30 p.m. in Room 624.
- SCC MEETS ON STUDENT ELECTIONS** Elections are in order for matriculated student representation on three all-College groups: Associate Trustee (1); College Community Committee (4); and Search Committee for Next President (2). There has been considerable difference of opinion among those present at the past two SCC meetings about the validity of electing a student to serve as Associate Trustee. Action will be taken on this issue, as well as nomination of students for election to the other vacancies at the regular SCC meeting, Wednesday, February 16, 3 p.m. Room 640.

The SUMMARY

Vol. 6 No. 3 Bank Street College of Education Graduate Programs Division 2/18/72

A HAPPENING ON LEARNING PROBLEMS

We invite students to view a videotape and have a discussion on "How Children Learn" on Wednesday, March 1, from 1 to 3 p.m. in Room 506.

EVENING OPEN WORKSHOP Feb. 24

Stan Chu will give a Tie-Dye workshop Thursday, February 24, from 6 to 9 p.m.. Participants can learn tie-dye techniques, its cultural history, and ideas as to what other directions children might take after learning tie-dye skills. Please bring a piece of white cloth to dye. Unwanted sheets or pillowcases are good. Other materials in limited quantities are free. Everyone is welcome at the Evening Open Workshop, with a special invitation to non-matriculated students. Workshop is in Room 110.

FOLLOW THROUGH DCB (Differential Child Behavior) observation workshops will be DCB WORKSHOPS held as follows:

Tuesday February 22 - Group I - 6 p.m. - Room 643

Wednesday, February 23 - Group II - 1 p.m. - Room 624

SCC MEETS TO SELECT COMMITTEE MEMBERS

At the next meeting of the Student Concerns Committee, Wednesday, February 23, 3 p.m. in Room 640 students will select two students to serve on the All-College Search Committee (to search for and interview qualified candidates for the office of President of the College to be filled at Mr. Niemeyer's retirement, June 30, 1974). If you wish to be considered to serve on the search committee, please come to this meeting.

At the last meeting of SCC the assembled students agreed on these criteria for selection of student members of the Search Committee:

- 1) Availability of person in New York area to insure active participation in Search process;
- 2) Have attended SCC meetings this year;
- 3) Willingness to work with an SCC ad hoc committee on Search composed of student in the next two years;
- 4) Willingness to report regularly (once or twice a month) to SCC next year.

At this same meeting four members will also be selected for the College Community Committee. For more information, refer to the Student Manual.

ASSOCIATE TRUSTEE

At the February 16th meeting of SCC, students selected Jane Cohen, E 101 student to serve as Associate Trustee for 1972.

JAMES CAMPBELL CURRICULUM Feb. 28

On Monday, February 28 at 8:15 p.m. in Room 640 students will have an opportunity to talk with Jim Campbell on the subject: Curriculum for the Seventies. He will attempt to answer some of the questions relating to the primary needs of black children in the schools. This is the first in a series of talks with faculty members, brought about through the efforts of the Advisory Committee of Non-Matriculated Students.

please turn over

TIE - DYE WORKSHOP TONIGHT

Stan Chu will give a Tie-Dye Workshop tonight
during the Evening Open Workshop, 6 to 9 p.m.
in Room 110.

Materials in limited quantities are free.

Everyone is welcome at the Evening Open Workshop,
with a special invitation to non-matriculated students.

The SUMMARY

Vol. 6 No 4 Bank Street College of Education Graduate Programs Division 2/28/72

ROOM CHANGES Fundamentals of Child Development, L.V. Steinzor, Monday, February 28
Feb. 28 only 4 to 5:45 p.m. will be held in auditorium, not Room 404.

Growth Processes, L.V. Steinzor Monday, February 28 only, 6:15 to 8 p.m. will be held in auditorium, not Room 404.

EVENING OPEN WORKSHOP Stan Chu and Leila Javitch will give a second Tie-Dye and Batik Workshop. The emphasis will be on batik. Batik is a wax resist technique for producing designs on fabrics. Materials in limited quantities are free. Come Tuesday, February 29, 6 to 9 p.m. in Room 110. Everyone is welcome with a special invitation to non-matriculated students.
Feb. 29

FOLLOW THROUGH DCB WORKSHOPS DCB (Differentiated Child Behavior) observation workshops will be held as follows:

Tuesday, February 29 - Group I - 6 p.m. - Room 643
Wednesday, March 1 - Group II - 1 p.m. - Room 624

SCC SELECTS ALL-COLLEGE COMMITTEE MEMBERS At last Wednesday's meeting of SCC the assembled students selected the following persons to serve on two College committees:
College Community Committee - Gretchen Dykstra, Leila Javitch, Mark Lundeen, and Peter Williamson;
Search Committee - Francie Kendall, Steve Schull, and alternate, Mark Lundeen.

SCC MEETS The regular meeting of the Student Concerns Committee will be held
March 1 Wednesday, March 1 from 3 to 4 p.m. Formation of an emergency loan fund related to the New York State Scholar Incentive plan will be one of the items on the agenda. All students are welcome.

SNOW DAY BULLETINS Official announcement of any cancelling of classes in Graduate Programs because of snow emergencies will be made over WOR-AM radio, 770 on the dial. On Saturdays the College telephone answering service will also be notified if classes are cancelled.

UNIT III Unit III FBI (February Bunch of Integrators) members will meet with
Feb. 29 unit advisers for lunch Tuesday, February 29 at noon in the College cafeteria. Any student in the Unit is welcome to attend.

UNIT II ANNOUNCES NEW DATE FOR DAY CARE MEETING Unit II has postponed the meeting with Peter Sauer. New Date - Wednesday, March 15 from 12:30 to 2:30 p.m. All students are invited to meet with Peter and see the exciting video tapes of parents and community people discussing their feelings and concerns about their children and their involvement with Day Care programs. Room to be announced.
March 15

HAPPENING ON LEARNING PROBLEMS Students are invited to view a videotape and have a discussion on "How Children Learn" on Wednesday, March 1, from 1 to 3 p.m. in Room 506. See Selma Sapir for details on this program.

CAMPBELL ON CURRICULUM Tonight at 8:15 p.m. in Room 640 James Campbell will talk with students on Curriculum for the Seventies, focusing on the primary needs of black children in the schools. The Advisory Committee of Non-Matriculated Students is sponsoring this seminar. Everyone welcome!
Feb. 28

BATIK
and
TIE - DYE
WORKSHOP
EVENING WORKSHOP
TUESDAY, FEB. 29, 6-9 p.m.
Room 110

Stan Chu and Leila Javitch will give a second Batik and Tie-Dye session during the next Evening Open Workshop.

The emphasis will be on Batik, which is a wax resist technique for producing designs on fabric.

Materials in limited quantities are free. Everyone is welcome, with a special invitation to non-matriculated students.

Library cards for the current semester may be picked up at the Circulation Desk on 5

The SUMMARY

Vol. 5, No. 3 Spring 1978 Division of Graduate Programs and Division 307/2

**EVENING
OPEN WORKSHOP
March 7** Stan Chu will give a Candle Making and Sandcasting workshop during the Evening Open Workshop, Tuesday, March 7 from 6 to 9 p.m. in Room 110. Free materials in limited quantities will be available to make molded and dipped candles and to sand cast with wax or plaster. Small milk cartons or frozen juice cans can be brought in to use as candle molds. Small pieces of sand can be used for cutting. In addition, Cardboard Carpentry will be available. Everyone is welcome with a special invitation to non-matriculated students.

**UNIT III
March 8** There will be a unit meeting Wednesday, March 8 from 1 to 3 p.m. Evaluation of February and planning for this semester will be on the agenda. Meet in Room 125 C&D.

**BATIK SOCIETY
DEMONSTRATION
WORKSHOP
March 8** Astrith Deyrup, director of the Batik Society which is currently displaying its works in the lobby will conduct a demonstration workshop in batiking Wednesday, March 8 from 1:30 to 3 p.m. in Room 110. Participants are asked to bring a small scarf of white or light colored cotton percale, batiste, silk, rayon, or light weight linen, or an old sheet (not permanent press). Fabrics should be washed and pressed smooth. Students and staff of Graduate Programs are invited to this demonstration workshop.

**BATIK DEMON-
STRATION
March 10** Miss Derup will conduct a second Batik Demonstration in the lobby for staff and visitors to the College. It will take place on March 10, Friday.

**SETAUKET
RECRUITER
March 8** A recruiter from the Setauket (Three Village) area of Suffolk Co. will be coming to recruit at Bank Street at 10 a.m., March 8, in Room 639. These students are already scheduled. Others who are interested see Eileen Statsky immediately to get an appointment.

10 a.m.	Lance Rosenbluth
10:30	Claudia Mendelow
11:00	Aline Hill

**SCC MEETS
March 8** SCC has invited Jack Moffitt, College Comptroller, and Phyllis Stricks, Admissions Officer, to meet with them to discuss the possibility of establishing an emergency loan fund related to the New York State Scholar Incentive. Interested students are invited to attend. SCC meets in Room 640 at 3 p.m. Wednesday, March 8.

**UNIT II MEETS
ON DAY CARE
March 15** Unit II has set a new date for its meeting with Peter Sauer, Wednesday, March 15 from 12:30 to 2:30 p.m. in Room 513. All students are invited to meet with Peter and see the exciting video tapes of parents and community people discussing their feelings and concerns about their children and their involvement with Day Care programs.

**NYC PUBLIC
SCHOOL
RECRUITMENT** Students interested in NYC public schools which can hire locally (not through Board of Examiners) please see Ellen Statsky in the Placement Office. The principal of PS 98M (Inwood) who is a Bank Street graduate, is interested in recruiting Bank Street students with open classroom training and/or knowledge of Spanish. He will be interviewing people now for jobs in September. PS 98 is k - 6.

CANDLE MAKING and SAND CASTING WORKSHOP

EVENING OPEN WORKSHOP

TUESDAY, MARCH 7, 6 to 9 p.m.

Room 110

Stan Chu will give a Candle Making and Sandcasting Workshop on March 7. Free materials will be available to make moulded and dipped candles, and to sand cast with wax or plaster. Small milk cartons or frozen juice cans can be brought in to use as candle molds.

Bottle and jug cutting will be demonstrated, and Cardboard Carpentry will be available.

Everyone is welcome, with a special invitation to non-matriculated students.

See reverse side for your invitation to Day Care Legislation Workshops - March 16.

The SUMMARY

Vol. 6 No. 6 Bank Street College of Education Graduate Programs Division 3/13/72

UNIT II MEETS ON DAY CARE
March 15
Students are invited to meet with Peter Sauer of the Day Care Consultation Service on Wednesday, March 15 from 12:30 to 2:30 p.m. in Rm. 513 to see the exciting video tapes of parents and community people discussing their feelings and concerns about their children and their involvement in Day Care programs.

SCC MEETS
March 15
The Student Concerns Committee will meet Wednesday, March 15 at 3 p.m. in Room 640. Any student who has a concern or idea to share is welcome.

AD HOC POLITICAL ACTION COMMITTEE
March 15
You are invited to a meeting on Wednesday, March 15 at 3 p.m. in the Children's Dining Room to share your thinking about steps we might take to influence national policy on the crucial issues of our times. Growing out of concern with our government's military policy in Indo-China, the Professional Staff Council of the College voted for the formation of a small ad hoc political action committee to explore ways of making our thinking known. This committee would like to meet with all those in the College -- staff, students, parents -- who recognize our personal and professional responsibility for expressing ourselves on questions of foreign and domestic policy.

FOLLOW THROUGH DCB
March 15
DCB Observers' Workshop - Groups I & II will meet Wednesday, March 15 at 1:00 p.m. in Room 624. Video tapes will be shown and analyzed. (Observers: Please check with Dinah Heller for individual observation schedules.)

RECRUITER SCHEDULE
March 15
The recruiter from Prince Georges County in Maryland will be here on March 15 from 3:00 p.m. on in Room 513. Interviews are scheduled as follows:

Julia-Ellen Davis	3:00	Rachel Verwitz	4:30
Shelley Leiner	3:30	Rita Gorenstein	5:00
Iance Rosenbluth	4:00	Mary Fleischman	5:30

HELP!!!
The School for Children (students and faculty) is going to make a renewed effort to clean up the classrooms in the school at the end of each day. We would like the cooperation of Graduate Programs students and faculty as well. Please, no more spilt coffee on books and papers and no ashes in desks. We can use all the ehlp you can give on this. Thanks.

READING/LANGUAGE CENTER
March 16
The Reading/Language Resource Center will be open to students for browsing and information on Thursday, March 16 from 3:30 to 6 p.m. Join Selma Sapir in Room 506 to learn more about this center.

WESTCHESTER JOBS
March 20
On March 20 a recruiter will be at the College at 9:30 a.m. to recruit students for possible teaching positions in September. If you are interested, see Ellen Statsky in the Placement Office, Room 609.

CLAY WORKSHOP
March 23
Stan Chu and Darrell Hostvedt will give a Clay Workshop on March 23. The workshop will be designed for a wide range of people from those who have had very few experiences with clay to those who work a great deal with it. Materials will be free on Thursday, March 23, 6 to 9 p.m. in Room 110. Open to matrics and non-matrics.

The SUMMARY

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- FOLLOW THROUGH DCB**
March 22
DCB Observers' Workshop - Groups I & II will meet Wednesday, March 22 at 1 p.m. in Room 642. Video tapes will be shown and analyzed. (Observers: please check with Dinah Heller for individual observation schedules).
- SEX EDUCATION EXHIBIT & FILM**
March 20-
March 23
From March 17 to April 15, the library and members of the Guidance faculty are having an exhibit on the 5th floor of curriculum materials about FAMILY LIFE and SEX EDUCATION. In conjunction, the 16mm film Boy to Man will be shown in Room 513 at the following times:
Mon. March 20 - 6:15 p.m. Wed. March 22 - 4:00 p.m.
Tues. March 21 - 6:15 p.m. Thurs. March 23 - 6:00 p.m.
- UNIT III**
March 22
Unit III will meet Wednesday, March 22 at 1 p.m. in the Library for a working session on library use for and with children, presented by library staff.
- WESTCHESTER JOBS**
March 20
On March 20 a recruiter will be at the College at 9:30 a.m. to recruit students for possible teaching positions in September. See Ellen Statsky immediately if you are interested.
- CLAY WORKSHOP**
March 23
Stan Chu and Darrell Hostvedt will give a Clay Workshop on March 23, Thursday, from 6 to 9 p.m. in Room 110. Darrell is a teacher at St. Thomas Choir School and an MFA student at Pratt Institute. The Workshop will be designed for a wide range of people - from those who have had a great deal of experience with clay to those who have never worked with it. Materials will be free. Non-matrices and matrices invited.
- YELLOW SUBMARINE**
March 25
This Saturday, March 25, the movie, Yellow Submarine, will be shown with Bank Street short subjects in the College auditorium at three showings: 11 a.m., 3 p.m. and 8 p.m. (cocktail showing). Free prizes. Snacks available. Advance sale tickets from Phyllis Louis-Drefus, 15 W. 81st Street, NYC and at door. Tickets: \$1.50. Benefit for School for Children.
- WEAVING MINI-COURSE STARTS**
March 22
Starting on Wednesday, March 22 from 10 a.m. to noon Lucia Mudd will conduct a weaving mini-course for five weeks. Students wishing to register for one credit can do so at the Registrar's Office, Rm. 609.
- UNIT I MOVEMENT COURSE BEGINS**
April 12
The Unit I movement course will begin April 12 instead of April 5 and will run through May 10. Meet in the Auditorium from 11 a.m. to 1 p.m.
- CONFERENCE ON LANGUAGE ARTS**
April 21-23
The National Conference on the Language Arts in the Elementary School will be held at the NYC Statler Hilton Hotel, April 21-23. Registration fee for full-time students is \$5, including everything but meals. Walter Loban, author of The Language of Elementary School Children will be the Saturday a.m. speaker, and Lillian Weber is the Sunday brunch speaker. Claudia Lewis is on the program to speak on Creative Dramatics. Get applications from Katie O'Donnell.
- SCC MEETS**
March 22
The regular meeting of the Student Concerns Committee will be held Wednesday, March 22 at 3 p.m. in Room 640. Everyone welcome!

Evening Open Workshop

CLAY WORKSHOP

March 23

Stan Chu and Darrell Hostvedt will give a Clay Workshop on March 23. Darrell is a teacher at St. Thomas Choir School and an MFA student at Pratt Institute. The workshop is designed to offer a wide range of experiences-----for people who have had very few experiences to those who work a great deal with clay. Materials are free. Everyone is welcome, with a special invitation to non-matriculated students.

The Clay Workshop will be during the Evening Open Workshop, Thursday, March 23, 6 to 9 p.m. in Room 110.

Evening Open Workshop

PRINTING WORKSHOP

April 11

Stan Chu will give a Printing Workshop on April 11. Participants can explore printing with potatoes, vegetables, found objects, string, rubber stamps, and linoleum blocks.

The Printing Workshop on April 11 (Tuesday) will be during the Evening Open Workshop time, 6 to 9 p.m. in Room 110. All materials are free. Everyone is welcome, with a special invitation to non-matriculated students.

Appendix II

Workshop Printed Resources

The following are resource sheets I wrote and distributed during some of my Evening Open Workshop sessions. Participants said they found such printed information most helpful in continuing workshop activities with their own classrooms.

Stan Chu

TIE-DYE

1. Wash, dry, and iron fabric. Washing will allow dye to be absorbed more quickly and evenly.
2. Tie designs. This can be done with rubber bands (rings of cut bicycle inner tubes can substitute), or non-porous string. Tie tightly so that dye will not get into unwanted areas. Tight knots can also be tied into the fabric. Designs can be varied by tying objects such as stones, paper clips, or pencils into your "puckers". Cloths pins and spring clamps can be used to close off parts of the fabric.
3. Rinse in clear water. This will allow the dye to be evenly absorbed, and will help prevent dye from seeping into unwanted areas of the design.
4. Dye the fabric. Follow directions of your own dye. A very hot dye bath can be used in tie-dyeing (simmering liquid). Usually, fabric will absorb color from dye for up to 20 minutes. When many people have fabrics dyeing in one batch, an identification system can be organized by attaching such items as buttons or loops of string with safety pins. Only parts of the total fabric need be put into the dye bath. Parts of the fabric can be blocked off from the dye by enclosing them with pieces of plastic sheeting.
5. Remove from dye bath. This can be done with chop sticks or tongs. Allow the excess dye to drain from the fabric. Rinse in clear, cool water. This will remove more excess dye and prevent excess dye from seeping onto blocked off areas of the fabric.
6. Remove the ties. Pressing the fabric while it is still damp helps to set the color. Color can also be set by rolling fabric up in newsprint, and steaming it for about 20 minutes.

Dye bath containers should ideally be enamel, stainless steel, or glass. Containers of aluminum or tin cans tend to change the color of the dye.

Stan Chu

BATIK

1. Wash fabric, dry, and iron free of wrinkles. The fabric will absorb more dye more evenly.
2. Melt wax. Wax is inflammable, so melt in a double boiler setup. 190 degrees is a good temperature at which the wax will flow. If the wax starts to smoke, its too hot.
3. Paint on your design with hot wax and a paintbrush. Make sure the wax is hot enough to completely penetrate the cloth. The waxed cloth area should look dark.
4. Allow the wax to cool for about a minute.
5. Rinse cloth in clear water, then place in dye bath. Lukewarm or cool dye baths must be used. Otherwise, hot dyes would melt your waxed areas.
6. Remove from dye bath and rinse out excess dye with clear water.
7. Hang up to dry.
8. Remove the wax. An easy way to do this is by ironing cloth between sheets of newsprint. Keep changing the newsprint until all the wax is out of the cloth.

Other areas can then be waxed, or rewaxed, and put again into a different color dye bath.

Try dyeing with the lighter colors first. They will become less contaminated.

Sheets of wax paper under your cloth as you paint. The melted wax will prevent the cloth from sticking to the working surface below.

BANK STREET COLLEGE OF EDUCATION
Graduate Programs Division

INFORMATION SHEET ON BATHK AND TIE-DYE

Materials

- 1) Leather may be purchased at any number of leather stores. Many of these are located on Great Jones Street and Spring Street in Manhattan. Be sure to get leather which has not been finished. Finished leather will resist wet finger.
- 2) Silk - inexpensive source is any of several stores on Orchard Street. Also may be bought at most department stores. Solid color silk scarves can be used and have the advantage of already being hemmed.
- 3) Cotton - be sure to get cotton material which is not drip-dry or permanent press. These finishes resist the dyes. Old, worn sheets make good practice pieces. Unbleached muslin works well. However, if you use new material, it is wise to wash it once in soap and hot water before dyeing.

Dyes

- 1) For cotton use Rit or Tintex.
- 2) For silk and leather use Anejo Dyes available at Torch Artists' Materials, 29 West 15th Street, New York, New York, 10011 between 5th and 6th Avenues. These dyes cost approximately \$.75 per package, come dry and have to be mixed with water according to instructions on packet. Many colors are available, but starting out with the three primary colors, intermediate colors can be easily mixed.

Wax

- 1) Parafin - available at most hardware stores; also in some supermarkets with canning supplies.
- 2) Beeswax - usually available in dime stores or department stores with the dressmaking supplies and notions. Also available at craft stores, such as Tandycraft (see phone book) or artists' supply stores.
- 3) Sterin - available at craft stores or at some drug stores.

Thread

- 1) Use heavy weight, buttonhole thread. Available at dime stores. The usual 50 size sewing thread is too light.

Brushes

- 1) Japanese brushes may be purchased at most Japanese gift stores.
- 2) Artists' brushes and regular wall paint brushes may also be used. Experiment.

Bibliography

for

Tie-Dye, Batik, and Candle Making

Anne Maile, Tie-and-Dye Made Easy, Mills and Boon Ltd: Taplinger Pub. Co.: NY, 1971, \$10.

Sara Nea, Tie-Dye, Van Nostrand Reinhold Co., 1971, \$2.95.

Sara Nea, Batik, Van Nostrand Reinhold Co., 1971, \$2.95.

Ila Keller, Batik the Art and Craft, Charles E. Tuttle Co., 1966, \$5.25.

Nik Krevitsky, Batik Art and Craft, Van Nostrand Reinhold Co., 1964, \$7.95.

Vivian Stein, Batik as a Hobby, Sterling Pub. Co., 1971, \$3.95.

G. Ahlberg, Block and Silk Screen Printing, Sterling Publ. Co.,

J.S. Biegeleisen, Silk Screen Techniques, Dover Pub. Co.

Meda Johnston, Design on Fabrics, Van Nostrand-Reinhold Books.

Anne Maile, Tie-And-Dye as a Present Day Craft, Taplinger Pub. Co.

Rieter Mijer, Batiks and How to Make Them, Dodd, Mead and Co.

Carli Laklan, The Candle Book, M. Barrows and Co., 1956, \$5.95.

Ruth Monroe, Kitchen Candle Crafting, A.S. Barnes, 1971, \$6.96

Susanne Strose, Candle Making, Sterling Pub. Co., 1971, \$2.95.

Astrith Deyrup, Getting Started in Batik, Bruce Pub. Co., 1971, \$2.95.

Judith Glassman, New York Guide to Craft Supplies, Workman Pub. Co., 1971, \$2.95. A shopping guide to over 500 of New York City's craft suppliers. Contains addresses, phone numbers, hours, specialities, and prices.

Museum Book Inc., 48 East 43 St., New York, N.Y. (MU2-0430) carries a very large variety of books on arts and crafts.

American Craftsmen's Council (Research and Education Dept.) 29 West 53rd St., New York, N.Y. can be very helpful.

Stan Chu

TIE-DYE, BATIK, AND CANDLE MAKING

Some local suppliers and approximate prices

Aljo Manufacturing (Aljo Dyes)
116 Prince Street, New York, N.Y.

Empire Color Chemical Co. (one pound minimum order)
206 Spring Street
New York, N.Y.

Fezandle and Sperrle, Inc. (\$10. minimum order)
103 Lafayette Street
New York, N.Y.

Gothic Color Company, Inc.
727 Washington Street
New York, N.Y.

Sam Flax Art Store
Madison at 55th Street
New York, N.Y.

Fabrics: Silk, cotton, linen, wool, rayon, silk chiffon, China silk, cotton organdy, cotton batiste, unbleached muslin, percale, velvet, and terry cloth are just some of the types of fabric commonly used tie batik and tie-dye materials. Inexpensive fabric stores can be found along 14th Street, between the Union Square area and 7th Avenue in Manhattan. Many of New York's scrape fabric suppliers are located on Greene Street in Manhattan. They sell scrape cloth usually by the pound.

Aljo dyes are of four types: one for cotton and rayon, one for silk and wool, one for paper, leather, and sueded, and one for acetate and nylon. Prices generally are 65-75¢ for $\frac{1}{2}$ ounce, \$2-2.25 for 4 ounces, \$3.50-3.375 for $\frac{1}{2}$ lb., and \$6-6.50 for one pound.

Rit, Tintex, and Drummer dyes can be bought in most variety stores.

Paraffin in 10 lb. slabs cost around \$3. Beeswax is about double that.

Tjantings ("chahn-ting), the Javanese tool used for fine-line work, are from \$4-5 each. They come with fine, medium, and broad points.

Joseph Torch Art Store
on 15th Street, between 5th and 6th Ave.
New York, N.Y.

Stan Chu

In the battle against the superfluous which threatens to
debilitate life, art has an important function.

Art respects matter without being materialistic.

The artist must love and understand his medium.

In the act of creation, idea and medium become one.

Edith Kramer

Art as Therapy with Children

Stan Chu

Some craftsmen seem to be troubled by the question of originality and imitation. My only standard here is that a person be led into a deeper experience of himself and his craft. Human beings learn by imitation; certainly, in the years of childhood, almost exclusively by imitation. One is inspired by someone else's example. One seeks to do likewise. Sometimes the effort to do likewise gradually creates capacities and perceptions that one did not feel before. These periods of imitation are usually temporary. They too may be aspects of the long journey each one of us is on to get where we are bound for, consciously or unconsciously. I have found imitation useful both as a discipline and as a momentary indulgence. People bring each other into activity. If, however, the phase of imitation congeals and one sticks in it out of inertia, then of course the works will begin to look tired too. Ideas do not belong to people. Ideas live in the world as we do. We discover certain ideas at certain times. Someone enjoys a certain revelation and passes it around. A certain person's courage inspires a similar courage in others. People share their culture: there are enjoyable resemblances that make us feel like a community of fellow beings, fellow craftsmen--using a tradition and contributing our own impulses to it.

Mary Caroline Richards
Centering

Stan Chu

I have a finger exercise for originality which I sometimes use. Working with a piece of clay, hand-building, I destroy every pleasing result, seeking the unrecognizable. For if it is new, it will not look like something else: not like driftwood nor a Henry Moore perforated torso, not like a coral reef nor a Giacometti sculpture, not like a Haniwa horse nor a madonna nor a "free form," nor the new look in pottery in the 'sixties. It will look very odd indeed, if it is really new. Insecurity we need perhaps the most when we are inventing: it seems like our philosopher's stone, turning base materials into gold. The image we make in such an exercise will not be our goal, but in creating it we will have performed acts for the first time; and these will bring new structures and coordinations into our hands and into our visions.

Mary Caroline Richards
Centering

Stan Chu

Evening Open Workshop

Candle Information

Paraffin wax for candle making is usually much less expensive if bought in 10 lb. slabs for around \$3.00.

Stearic acid is usually used to make paraffin harder. It can be found for around a dollar a pound.

Coloring paraffin wax can be done by shaving used crayons and melting them with the paraffin.

Wicks, that have thin metal cores, burn better than string. Wicks can be bought in a roll of 100 feet for about \$2.00.

Caulking compound for candle making is used to plug any holes made to attach wicks to molds. A package is 75¢.

If string is to be used for wicks, they will burn better if soaked first in hot paraffin, then dried. Another alternative is to use the remaining wicks from old candles.

Some local sources.....

American Handicrafts (Tandycrafts)

Two locations: on 14th St., between 5th and 6th Ave., and on 5th Ave. between 35th and 36th St..

Ajello Candles

100 East 50th St., Phone EL5-0022
New York, N.Y.

The Candle Shop

111 Christopher St., Phone 989-0148
New York, N.Y.

Readings.....

Laklan, Carli. The Candle Book, M. Barrows and Co., Inc.
Monroe, Ruth. Kitchen Candlecrafting, A.S. Barnes and Co., Inc.
Platts, Mary E. Create, Educational Services, Inc.

Stan Chu

CLAY WORKSHOP

Some common commercially available clays, and prices:

Hugo Grey	\$6.00
Malone Red	6.50
Jordan Buff	6.50
Art Ware Low Fire	6.50
Monmouth Buff	7.50
Cedar Heights Red Art	7.50
Dresden White	7.50
Princeton Red	7.50
Van Dyke Brown	7.50
Samson Throwing	9.00
Dover White	9.00
Terra Cotta	9.00
Barnard Black	12.00

Prices are for 50 lbs.

Electric kilns range from about \$60.00 (firing chamber size $6\frac{1}{2} \times 6\frac{1}{2} \times 6\frac{1}{2}$) to 225.00 (15 x 12 x 12).

Kick wheels range from \$160.00 (with a school discount).

Wedging boards and individual working surfaces for each student can easily be made by mixing and pouring plaster of paris into an appropriate mold.

Unfired clay can be reused. Place the unfired, unwanted clay into a container of water. Let the clay soak under water, and settle to the bottom. After a few days, drain off the now clear water. Scoop out the very wet clay onto a plaster wedging board and let dry to the consistency of moist clay.

There are several clay supply houses that will deliver to schools. Check the telephone book.

PRINTING

The following are many ways that children can print.

1. Direct Printing: Hands, fingers, and palms can be inked with a stamp pad or sponge.
2. Found Objects: String, sponges, erasers, corks, pipe cleaners, wire mesh, etc.
3. Vegetables: Cut surfaces of potatoes, carrots, turnips, cabbages, lemons, celery, apples, etc.
4. Cardboard and Paper Blocks: Small, flat objects can be glued on to these surfaces. Interesting objects include string, paper clips, leaves, rubber bands. After these are glued, they can be inked with a brayer.
5. Linoleum blocks
6. Wood Blocks

Nora Proud. Textile Printing and Dyeing, N.Y.: Reinhold Publishing Corp., 1965.

Adelaide Sproul. With a Free Hand, N.Y.: Reinhold Pub. Corp., 1968.

PRINTING WORKSHOP

Potato printing:

1. Slice the end off the potato, using a sharp knife and a sawing action. Try for a smooth, flat surface.
2. Cut and gouge out a pattern from the cut surface of the potato. Small paring knives and tools used to cut linoleum blocks can be used for this. Practice cutting out patterns that will print in the positive and those that will print in the negative.
3. A sponge or a commercial stamping pad can be used to ink the potato.
4. Blot the freshly cut potato surface on some dry paper toweling to remove excess starchy moisture from the surface. If not, the first few inked prints will be diluted.
5. Areas unwanted in the print should be cut away to about a depth of $\frac{1}{4}$ inch.
6. The whole shape of the potato pattern can be altered. For example, round, oval, triangular, and square shapes can be gotten.
7. A guiding line can be helpful when printing the first row of patterns. A crease can be made, or a newspaper column can be followed.
8. If enough of the potato remains, you can cut off the entire first pattern to get a flat, fresh surface and carve out a new pattern.

Stages of Development, taken from Adelaide Sproul's
With a Free Hand, N.Y.: Reinhold Pub. Co., 1966, p.129.

A general guide for expectations. It is not meant to be used as a measure of success or failure, but as an indication of what to expect from children who have had an opportunity to explore materials freely and independently.

Ages

- 4-6 yrs.: Direct printing with fingers, cut vegetables, and simple objects.
- 7 yrs.: Designs made of string, etc. glued on stiff surface and printed may be added to above techniques.
- 8 yrs.: All of the above, plus cut designs in potatoes. Some children work with linoleum.
- 9 yrs.: By the end of the year, all are able to cut and print a simple wood or linoleum block.
- 10 yrs.: All can use tools efficiently and make monoprints as well as block prints in wood and linoleum.
- 11 yrs.: Two-color work and registered blocks
- 12 yrs.: possible, in addition to above.