EDUCATION AS AN ART

BULLETIN OF THE

RUDOLF STEINER SCHOOL ASSOCIATION

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MODELLING AS TAUGHT IN THE RUDOLF STEINER SCHOOL

Observing the small child at the seashore or by the river-side, we see him completely absorbed in his delightful play with wet sand or mud, digging with his hands deep into the plastic material, forming canals, lakes, cities, and castles. He can play for hours in this self-created world of his imagination. The material lends itself to everything he wants to build. There seems to be no obstacle in the way of building a castle with drawbridges and winding streets leading through underground passageways into the courtyard. The adult onlooker might well have difficulty in recognizing the arriving knights, as the small sticks and stones that represent them have not the slightest resemblance to knights on horseback. But what does this matter to the little architect? To his imagination his toy-knights not only resemble real knights: they are alive, able to walk, talk, and fight.

When the little creator enters school, should this creative urge to play, to build, to form, to mold, so obviously present, be curtailed? If we were not to give him an opportunity to indulge in this pleasurable activity, we should not only fail to make use of a most valuable means of education, but actually hamper the child's harmonious development. It seems so natural that a human being should pick up an unformed mass of some kind of plastic material, and shape it according to an idea in his mind, or a feeling in his heart, or an impulse that quickens his whole body. How surprising and inspiring to see the nimble, skillful fingers of the sculptor bringing life into the formless, dead material!

During the first three years of school, when fairy tales, legends, fables, Bible stories and nature stories play an important role in the child's life, a

child has ample time to express himself artistically. In these earlier years when he lives actively in his surroundings, it is not only a happy prince, or a beautiful princess, a person or an animal which he wants to model, paint or draw, but he wants to show them in a certain setting. He wants to be sure that all seven dwarfs appear in the scenery to worship Snow-White, and that he forgets none of the silver cups and golden plates. Although the child does not mind imperfection of shape in his modelled figures, it is surprising how exquisitely he often forms his miniature kingdoms. It is natural and normal that the child should imitate his teacher in her way of modelling; and, though he does not copy her models, he does imitate her activity.

In the fourth grade during the study of "Man and Animal", modelling becomes for the first time a conscious process. The child's consciousness of selfhood at this age is considerably strengthened, and his soul-life has become more independent of his surroundings.

Through the study of the relationship between man and animal, the child learns to observe and understand the different parts of these beings. The harmoniously shaped human head is compared with the heads of different animals. We model a sphere and slightly indicate nose, eyes and mouth, and then transform it into the head of an animal. What a tremendous transformation! While we push forward the mouth and nose regions, we see the beautiful dome of the brain-case distorted. We try to create an inner experience and feeling of the forces which have been at work to bring about the one head or the other. Such exercises are of great importance in building up an understanding of man in the differentiation of his form from the forms of animals. At the same time it offers a fine opportunity for the first direct instruction in modelling.

Continuing the study of zoology, we model the animals which we have studied for sometime. For instance, in studying the cow, we learn about her habits, how she walks for hours slowly but untiringly over the meadows, eating the grass. After she has eaten her fill, friendly Molly settles down under a tree and chews her cud, while she looks absent-mindedly about the landscape with her big brown eyes. In the meantime, "The Cow", by Robert Louis Stevenson, has been recited often, and the "friendly cow all red and white" . . . is really loved by all. The poem goes like this:

The friendly cow all red and white,
I love with all my heart:
She gives me cream with all her might,

To eat with apple-tart.
She wanders lowing here and there,
And yet she cannot stray,
All in the pleasant open air,
The pleasant light of day;

And blown by all the winds that pass
And wet with all the showers,
She walks among the meadow grass
And eats the meadow flowers.

Finally, when we have penetrated so deeply into the characteristics of the cow-nature that we almost become cows ourselves, we are ready to model a cow. We create out of an inner experience. We do not consider it inartistic if the product of our efforts is somewhat out of proportion. We have learned that the metabolic system of the cow predominates and do not, therefore, mind if our cow is burdened with an over-sized stomach and a milk-bag twice as big as it should be.

Similarly we proceed with the study and modelling of other animals.

In the fifth grade botany is studied, and as the plant is not an object which lends itself to modelling, this activity remains in the background for that year, unless the teacher makes use of it in the study of geography or history.

When the children are eleven or twelve years old, geometry and mineralogy are taught. In connection with these subjects it is exceedingly valuable if the child can experience the fundamental geometrical bodies by forming them with his fingers. Beginning with the modelling of a sphere, we proceed to the tetrahedron, the simplest of the harmonious geometrical bodies, and then go on to the cube, octahedron, etc. While these solids are modelled with the greatest possible accuracy, we figure out how many sides, corners, and edges each one has. We compare them with each other and discover most interesting relationships. Such exercises develop skill, skill of the fingertips, and skill of the eye. The sense of proportion is trained.

In the sixth, seventh, and eighth grades modelling is taught for periods of about eight weeks, alternating with periods in woodwork and metal-work. When, after a long span of time, we return again to modelling we find the skill which has been acquired in the previous period well transformed. Now our main aim is to awaken and strengthen the child's ability to observe. Rudolf Steiner says in his book "The New Art of Education":

> "It (the modelling) has a wonderfully vitalizing effect on the child's physical sight and on the inner quality of soul in his sight, if, at the right age, he begins to model plastic forms and figures. So many people go through life without even noticing what is most significant in the objects and events of their environment. As a matter of fact, we have to learn before we can see and observe in the way that gives us our true position in the world. And if the child is to observe aright, it is a very good thing for him to begin, as early as possible, to occupy himself with modelling, for what his head and eyes perceive is thus guided into the movements of fingers and hand. In this way we shall not only awaken the child's taste for the artistic around him —in the arrangement of a room, perhaps—and distaste for the inartistic, but he will begin to observe those things in the world which ought to flow into the heart and soul of man."

We usually begin a modelling period with an exercise. Similarly as described in our study of "Man and Animal", we try to create a living image of an animal, for instance, a horse, and work without a model. In such an exercise the teacher's help goes so far as to show the right or the better position and shape of the legs, for instance, or to suggest a different position of the head. After such an exercise the children are free to choose their own subjects. It frequently happens that one child or another finds himself

at a loss, because he has chosen something that is beyond his ability to accomplish, or something results from his activity which he did not intend to do. Many a child needs encouragement, and a hint from the teacher often helps to overcome a great barrier. Some children know exactly what they want to do (whether it turns out that way or not is a different question); others are very vague, and they are thankful for a suggestion that gives them an idea within their realm of ability.

There is always great expectancy and excitement when we first attempt to model a human head. Probably no activity or art expression of the child is more revealing of the child's nature or of some hidden tendency of his character. Not infrequently a child works intently for sometime when, suddenly, he stops and stares at his product. Trouble is brewing! Like a flash of lightning, nose and cheeks of the newest creation are squashed under heavy blows of the angrily directed fists. He could not stand the appearance of the face which he created.

Another example of how much is learned in the modelling lessons besides modelling itself came in one of our recent lessons. A boy was greatly absorbed in his work for a long while. Then he stopped and declared his work completed. The other pupils, eager to express their likes or dislikes, laughed at it and made more or less fitting remarks and jokes. It was no joke for the creator. He was hurt. His blood rose up to the root of each hair. Had it not been for the teacher's protecting hands and words, it would have been fatal for the newborn work of art. But, finally, the criticism of his classmates opened his eyes and he suddenly saw his work in a new light. Then he could laugh about it, too, and his own jokes and remarks were even more to the point than those of his comrades.

Modelling which is not a copying of nature, but an inner activity of soul, has a freeing and healing influence upon the child. It often happens that a child who models a human head creates a caricature of himself, and no matter how hard he tries he cannot get away from a definite form which appears in every new attempt. In the process of modelling he is constantly confronted with this caricature of his inner being and thus it can have a therapeutic effect on him. When, months later, we again take up modelling, we often find that certain problems are now solved, and in the features of the newly modelled face the transformation is apparent. Undoubtedly, modelling has a harmonizing effect on the child.

Modelling is an indispensable activity in the Rudolf Steiner School. The little child's urge to play with the plastic material is not curtailed, but is directed gradually into a creative activity which, besides being a freeing and healing factor in his life, also vitalizes his vision, and stimulates his observation. But the observation does not remain a mental process, for it is directed into an activity of the hands and finger-tips. Furthermore, it is an activity which helps greatly to foster the sense for the beautiful.

William Harrer

COMMENTS OF A VISITING STUDENT

During the past six months I have been permitted to observe and do a little practice-work, as a beginning of the bridge between lectures and conferences, and actual participation in Steiner teaching. By coming every week or two for most of the main lesson period, I became acquainted with many of the children, and could see the working out of some activities, academic and artistic. I feel truly grateful for this experience, and wish to thank Mr. Barnes, who thought out the plan, and the Faculty who made it possible and were willing to have me about.

Outstanding is the quality of living enthusiasm of teacher and pupil. The teacher tells the story, yes; but more, he *is* the story; whether for the moment that entails being,—in a certain inner, sympathetic feeling, balanced by an outer objectivity of relationship,—a lion, or the spirit of an age of history. A visiting friend said: "I'll bet those children never forget that picture the teacher painted of the church", (the contrast between the older European and the bare protestant churches in New England). It was as though one had attended both, right in the social science lesson.

The children not only "sink into" periods of history, but into every available art-form. In poems and plays, the talented do not shine, for there is a glow in the performance of all. Every one loves his part and does it. "He was a rat, and she was a rat," (or an angel, if need be), with their whole souls. Results appear to prove that all normal human beings can do well in dramatics, if allowed a *normal,* artistic growth. Again friends were deeply impressed. One, a teacher of dramatic art, remarked that she never heard such diction except in professional groups.

A thirteen-year old friend, after recovering from the shock of the perfectionist handwriting, said, "Why don't we have this kind of art-work in F———School?" (which she attends). Immediately she sensed the difference, "got the feel" of the paintings, and was stirred.

Specific details were of interest to me because they are the subjects I mainly teach. English grammar is here what it should be: an understanding of the architecture of our language, and a pleasant, sturdy walk through the solid, satisfying structure. This experience, necessary to the development of a sense of at-homeness with words and even thought itself, comes earlier than in our Public Schools, as it should when children are becoming at home in their own mental structure, and need to connect their analytical processes with language, the tool of their daily life.

It is a joy to hear sixth and seventh grade pupils turning out Latin verbs with vim, and in the same period balancing this by reciting Latin poetry, with equal zest.

Most heartening of all is the emphasis on sound-work in the first, second, and third grades, especially when one sees it done in colorful story, or memory-instilling gesture. This *experience* of sounds, and practice of them, would be a boon to many Public Schools in this part of the country, where the remedial reading cases tell their own story.

Catherine Washburn

SCHOOL REPORT

The School has been a very busy place this year. Every classroom was the scene of enthusiasm and good, earnest work whether in the learning of the "two table" or in the mastering of the fundamentals of algebra. The older children, in their Main Lessons, worked hard to make their notebooks beautiful, and the little children in Mrs. Jansen's kindergarten have performed their daily tasks as joyfully as they have sung and played. In addition to their Main Lesson work, the three upper classes have made many artistic and interesting things in handwork, with Arvia MacKaye—leather work, block-printing, baskets and, in the fourth grade, a full-size, gaily colored crocheted afghan. Not only did they work for themselves; but their work overflowed at the Fair! With Sigurd Rascher, Dr. Hiebel's class made their own instruments—bamboo flutes which have a sure pitch and a sweetness of tone more charming than the manufactured recorders. Small instrumental groups from all classes give promise of a future orchestra. Even the littlest children were led into the experience of melody, beat and rhythm with the triangle, tambourine and flute. With characteristic resourcefulness, Mr. Rascher raised even the lowly harmonica to an orchestral instrument! With Mrs. Blickfelt and Mrs. Durette, many eager children have had their first experience of the piano and the violin, and the sixth and seventh grades entered a new world of musical harmony in their part songs with Miss Deighton. The music which lived throughout the School could have had no small part in helping to create the harmony and happiness which characterized the whole year's work.

In their eurythmy lessons with Miss De Vall, music and poetry became a more conscious experience through artistic movement which brings tone and word to visible expression. The shop, too, with Mr. Harrer, was a busy place. Models in clay were varied, and through them the teacher learned many interesting things about the young sculptors. Many of the children were proud to see their carved bowls and candlesticks, their hammered pewter and copper dishes being sold at the School Fair.

The language lessons were a source of genuine enthusiasm. Not only French and German, but Greek and Latin, old English and even Sanscrit were heard at the Assemblies! There was a play for every class—a Hiawatha play, for the fourth grade with Mrs. Barnes—the Christmas play for the upper class, under the direction of its author, Arvia MacKaye—a Greek play about Perseus, by Mr. Barnes' class and a rollicking farmer play (really almost an operetta), written by Miss Peckham and acted by the first, second and third grades.

Because there was good work in the lessons, the gym and game lessons were more fun than ever and, in addition, Miss Dillingham helped the children to give two lively parties.

Not only the children were busy, but their parents and teachers were busy as well. Many parents have helped us with costumes; in the library—which has come to life under Miss Dillingham's inspiration—with Association mailings, and in many other ways.

Visitors to the School have come from as far away as California, and have carried the word of this education back to their own localities.

A final evidence of the School's vitality is the fact that we can now offer teacher training to those interested in the Rudolf Steiner pedagogy and actual class room experience with children. There is also the opportunity for students to attend lectures on the philosophy which underlies this pedagogy and on a variety of other cultural subjects. With the various artists' groups they may study eurythmy, speech formation, painting, sculpture, handwork and music. These three factors provide the substance for a training such as was formerly only possible abroad. Any one interested in such training should communicate directly with the School.

As the School closed for the summer there were more inquiries for next year than ever before. Many people have voiced the impression that the ground which has been ploughed with so much devotion and sacrifice throughout the past twelve years is now beginning to bear real fruit. We look forward to a creative and successful new year.

Henry Barnes

SCHOLARSHIP FUND

Association members have expressed a desire to give a specific donation to the Scholarship Fund of the Rudolf Steiner School again this summer. They would like to repeat their success of last summer when members in New York City and vicinity guaranteed $300 and raised $457.45. This year others in different parts of the country also may want to do something to help the School, in their own original ways. One of our members is again going to sell vegetables and flowers from her garden, home-made jams and jellies, and rummage articles to her friends. A $1.00 bill can be put to any number of uses to return more than twice its value. The summer could be accented with concerts, social events and sales of all kinds of things in members' homes. Direct financial donations will be welcomed. Kindly send all contributions by the beginning of September, marked Special Summer Scholarship, to the Rudolf Steiner School Association, 20 West 73rd Street, New York, N. Y. All initiative that members take will be greatly appreciated.

THRIFT SHOP SALES

A way in which everybody can contribute towards raising a considerable amount of money for the Rudolf Steiner School for next year is simply to give to the School those things they are disposing of in their seasonal clearances. Instead of our regular annual rummage sale, a continuous sale will be held in an established Thrift Shop in the city which will return fifty cents on the dollar. These arrangements were made possible by a member of the School's Board of Directors who is also a member of the Board of the Thrift Shop. The shop is very glad to get all kinds of clothing, light weight compact furniture and all household and electrical equipment. It has been proved that a substantial income is possible when people remember to send us the things that they are giving away. Cards have been sent announcing this plan for the disposal of rummage. All donations will be gladly called for. Telephone Mrs. Hazel Lassauer, Secretary of the School—TR. 4-4290. Out of town friends may send donations, charges collect, if necessary, direct to the Rudolf Steiner School, 20 West 73rd Street, New York, N. Y.

VERSES FOR CHILDREN

The following verses were written by a class teacher, at Michael Hall, the Rudolf Steiner school in London, England, for individual children in his group. Each verse was a present, written for the first birthday which the child celebrated after entering the school. It was the teacher's hope that in these verses he could say certain things to the children in such a way that they could listen with their whole being and not merely with their heads. It was, therefore, a great happiness to him to learn that many of the children said their verse over to themselves or to their parents before going to sleep. They took turns, also, in speaking them to the other children in their class at the beginning of the Main Lesson. In this way the children came to identify themselves in a deeper way with the substance of these verses.

For L. H.
I will sing the wind's song,
And the song of the rain and the earth.

I will sing the world's song,
And the song of man's death and new birth.

And I will love the world's song as I sing it,
For love is the life of the earth.

For D. J. B.
Cragged is the rock
Where the white waves break in the sea,

And wild is the wind
Which sweeps by the straight pine tree.

Both the voice of the wind in the pine
And the waves of the sea

Come clearly to me;
But my soul sings a mightier melody,

Which is the music of Man
And His world's beauty.

For J. E.
In the rainbow colors dwell
Deeds of the living light—

Dreams of the living soul
Are as stars in the dark world's night.

So let my dreams as stars be seen,
And let my deeds within the earth
Be planted deep—as seeds.

For J. C.
The tree is strong that it may bear
The light bird's nest that is resting there.
I too will be strong that I may bear
The living soul with loving care.

(These verses were written by Henry Barnes. Ed.)

ANNUAL FAIR AT THE RUDOLF STEINER SCHOOL

This year's fair held on March 14th, was an event of unusual quality and distinction arising out of the very individuality of the School itself.

In spite of the rainy Saturday, one entered a school bursting with life. More people had come to this Fair than ever before. Plants, flowers, miniature gardens met the eye in profusion. Then one went up the stairs to be greeted everywhere by the presence and work of the children. It was not a boisterous, overwhelming presence, but children quietly helping to sell, boys and girls in aprons waiting on the tea tables with great care and grown-up dignity, happy to help. Beside the tables they stood, eyeing their work with pride as grown-ups came to bear their treasures off. The children had worked for several months with great anticipation of this day. Among the fruits of their productivity were to be seen exquisite tooled leather pocket books and delicately painted book marks, carved wooden bowls and candlesticks, and beaten metal work. Other things were sewn and painted. All this happened under the artistic guidance of Arvia MacKaye and William Harrer. Here were things to enjoy and to give as presents—finished things one could and did want.

Water colors hung upon the walls in testimony of absorbing pleasure in story periods and school work. Toys had been made by children and parents together, wooden, painted and moving, such as children revel in—the kind one likes to give and can rarely find. The toy table had a crowning glory, a complete farm which was enjoyed all afternoon even by those who could only long for it!

Not everything belonged to the children, however. There was an art table filled with many charming objects—Persian copper, Navajo silver, Chinese embroidery, rings, necklaces and pins. There were wastebaskets, specially made, prints and paintings of all kinds. There was also a book table, and a table of every sort of handwork, bright peasant belts, handkerchiefs, children's caps, boxes and linen and a variety of other things too numerous to mention.

Finally, their duties discharged, the children joined their young visiting friends to listen to Padraic Colum telling his fascinating Irish tales of fairies and adventure, stories re-told and made-up. The children could enjoy the thrill of hearing from one who knew, because he came from Ireland and because he had written books about such things.

At two puppet shows about tea time the grown-ups could enter with the children into the fun of seeing Snow-White in her forest, of shivering at the wicked step-mother. The puppets were fashioned by Hans Pusch and the wires pulled by his troupe of puppeteers.

This Fair sets a standard which may not be easy to live up to, but which is vitally worth achieving as an event of significance in the School's widening influence. To the net of five hundred dollars which the Fair gave to the School one must add the value it bears for the child in anticipation and satisfaction, and the meaning it carries to the School's friends. The Faculty, and the committees under the joint chairmanship of Dr. Hubbard and Miss Reeve, inspired by Henry Barnes and Mrs. Laughlin, deserve great gratitude for the courage with which they conceived the Fair and the enthusiasm with which they carried it out.

Anne Stockton Goodwin

NOTICES

CATALOGS. If members would like to send in names of friends who might be interested in sending their children to the Rudolf Steiner School, we would be very glad to mail them our catalog. Address Mrs. Hazel Lassauer, the School Secretary, 20 West 73rd Street, New York, N. Y.

An unsolicited comment on the catalog: "Someone did a good job in getting it up. It is fine to look at and to handle and is an excellent contact—by way of introducing the School. As a teacher (in a private school) I find several very interesting things touched on which under other conditions I would pursue. So, if I see my way clear, I will visit this year and see a little more, for my own interest."

OUT-OF-TOWN CHILDREN. Parents in other cities desiring to have their children in the Rudolf Steiner School, may board them in the homes of parents of children in the School. At this time, two or three children could be taken care of. Address the School Secretary.

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These may be purchased for 20c a copy, or $1.50 for 10 copies
Address Rudolf Steiner School Association, 20 West 73rd Street, New York

A CONCERT was given at the Rudolf Steiner School on Thursday, June 4, for all the children above the second grade. A few even younger, who are taking music lessons, were allowed the special privilege of attending. Germaine Monteux, pianist, played two groups of solos, by Couperin, Rameau, Scarlotti, Paradisi and Daquin. Sigurd Rascher, concert saxophonist, and Laura Blickfelt, pianist, both of the Rudolf Steiner School faculty, played a Haendel sonata, a Corelli gavotte and a Prelude and Aria by the modern Swedish composer Welander.

Before each number both artists spoke briefly to the children about the composer to be played. It was interesting to watch the children's real interest and enjoyment and to hear it expressed in thunderous applause. At the end of the program Mr. Rascher told the children that such playing was the result of conscientious, hard work and that he, himself, had practiced five hours a day for many years. A mixture of rather subdued ohs and ahs and groans greeted this surprising revelation, and then the children filed quietly back to their classrooms.

BRANCHVILLE, N. J.—Through one of its members the Association was requested to supply a speaker to talk on Pre-School Education before a joint meeting of two mothers' clubs on May 27. The talk was well attended and the speaker, Miss Marjorie Spock, was invited to return to Branchville at a later date for further talks and discussion, with the young parents, on their educational problems.

ROCHESTER, N. Y.—"Dr. Frederick Hiebel gave a most successful lecture on The Rudolf Steiner School and Its Contribution to American Education, on June 9th, at the Madison High School. The Vocational Guidance Association (the Rochester branch) sponsored Dr. Hiebel's appearance. There were 44 people present, a most enthusiastic audience of doctors, teachers, counselors, and parents. The illustrative material displayed and a specific explanation of the method used in the teaching of mineralogy in the Rudolf Steiner School was greatly appreciated by the teachers present. The animated discussion period after the lecture showed the unusual interest which Dr. Hiebel's presentation had elicited from the audience. We are most grateful to Dr. Hiebel for the splendid lecture and are looking forward to another lecture at a future date."

Lucile West

LECTURE TOUR. Dr. Hiebel will spend the summer lecturing in different parts of the United States, including California. About 10 of the lectures will be on the educational methods of Rudolf Steiner.

ESSEX FELLS, N. J.—At the invitation of Mrs. George Leonhard Boveroux, Mr. Henry Barnes and Miss Margaret Peckham, teachers in the Rudolf Steiner School, spent the afternoon of June 11th, at the home of Mrs. John K. de Vries, to meet the principal, some of the members of the Board of Directors, Faculty and Parents of the Essex Fells public school. Mr. Barnes gave an extemporaneous and comprehensive survey of the general methods of the teaching in the Rudolf Steiner School and Miss Peckham spoke on painting and how arithmetic is taught in the primary classes.

TWO-WEEKS STUDY COURSE IN THE RUDOLF STEINER PEDAGOGY

AUGUST 18 TO SEPTEMBER 1, 1942

The Association will hold its summer conference again at the Threefold Farm, Spring Valley, N. Y.

A thought behind the conference is—"Free individuality is the only pledge for the future".

The courses are planned in a way that will permit teachers, parents and others interested in education to enter into the various studies as deeply as their interest and needs require.

PROGRAM

MORNINGS

Seminar—Selected Subjects from Rudolf Steiner's Courses for Teachers
Study of the Curriculum and the Teaching from Kindergarten through High School
Exhibit of Children's Work

AFTERNOONS

Painting and Eurythmy

EVENINGS

Lectures and Artistic Programs

Lecturers and teachers will be members of the Rudolf Steiner School faculty and others, including Dr. H. Poppelbaum, Dr. H. Baravalle, Miss Margaret Peckham, Mr. William Harrer and Mr. Henry Barnes.

REGISTRATION

The special price for the Course, room and board is $25 per week, tax exempt. Single admissions are 35c for lectures and 50c for art lessons. Federal tax will be added for single lectures. It is to the best interest of all participants to take entire courses.

Owing to the limited accommodations, we ask a $5 deposit on the room with each reservation. Early reservations are advised.

Programs are available on request. Names of all prospective candidates for these courses are welcome. Please send reservations and requests for programs and further information to—

Miss Hélène Luttmann, Secretary
Rudolf Steiner School Association
20 West 73rd Street, New York, N. Y.

Membership in the Rudolf Steiner School Association, including the quarterly Bulletin, is $2.00 per year. Single copies of the Bulletin, 10c each; for more than ten copies 8c each, post paid.

Address Miss Hélène Luttmann, Secretary, Rudolf Steiner School Association, 20 West 73rd Street, New York.