Family Programs

El Primer Contacto con El Arte. El programa tiene como objetivo iniciar a los niños de seis a doce años de edad, acompañados por sus padres, en la exploración del museo. Los niños dibujan y exploran diferentes temas relacionados con las varias salas del museo. El programa es gratuito pero los niños necesitan reservar plazas antes de visitar el museo. Si desea más información, llame al número de teléfono (212) 650-3965. Los niños necesitan en el Centro de Educación, en el área de los niños, de 11:30 a.m. a 1:30 p.m.
Sábado, enero 9 11:30-1:30 El caballero en armadura
Sábado, febrero 6 11:30-1:30 Museos africanos
Sábado, marzo 27 11:30-1:30 El arte clásico y caligrafía
Sábado, marzo 27 11:30-1:30 El héroe y la héroin en el arte
Sábado, abril 27 11:30-1:30 Museos latinoamericanos

Discovers. Galería de obras de arte y talleres para desarrollo de habilidades individuales y acompañando amigos, familia y seres queridos. Para este programa, la reserva de plazas es necesaria. Para información, llame al teléfono (212) 650-3965. Los programas se efectuarán en el auditorio de Grace Rainey Rogers. 

Día del Niño. Eventos que incluyen danza, música, literatura, fotografía, y el arte de los niños. Eventos a la luz del día, en el auditorio de Grace Rainey Rogers. Para información, llame al teléfono (212) 570-3965.


Student Programs

Clases para Júnior de Estudiantes de Secundaria (Grades 7, 8, and 9). Disfrute de los temas relacionados con la vida moderna y el arte contemporáneo a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.

Clases para Júnior de Estudiantes de Secundaria (Grades 6, 7, and 8). Disfrute del arte clásico y moderno a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.

Clases para Júnior de Estudiantes de Secundaria (Grades 6, 7, and 8). Disfrute del arte clásico y moderno a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.

Clases para Júnior de Estudiantes de Secundaria (Grades 6, 7, and 8). Disfrute del arte clásico y moderno a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.

Clases para Júnior de Estudiantes de Secundaria (Grades 6, 7, and 8). Disfrute del arte clásico y moderno a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.

Clases para Júnior de Estudiantes de Secundaria (Grades 6, 7, and 8). Disfrute del arte clásico y moderno a través de clases que incluyen la investigación y el trabajo en grupo. Los estudiantes pueden conocer los temas de interés para ellos y explorar los aspectos más interesantes del mundo del arte. Para más información, llame al (212) 570-3965.
What happens on Mondays when the Museum is closed?

Mondays is the biggest cleaning day for us, because there’s nobody in the galleries who do weekly tasks, such as cleaning the front steps. We use a power sprayer — like you’d find in a car wash — that’s portable. It uses water at high pressure. It takes four people to clean the steps — we can do about half the building in a day. It takes a long time because there’s a lot of stuff like pup tents and spilled drinks. It takes us two days to clean the marble floor in the Temple of Dendur in the Egyptian Galleries, using big automatic scrubbers. We have to clean the Atrium Court in the Chinese Galleries during the day, because we use rugs — they’re about thirty feet high, and require two men and someone to supervise them. We also get ready for exhibition openings on Mondays by doing a thorough cleaning. We shampoo all the carpet, and we get rid of the dust in the baseboards. Sometimes we have worked until 4 AM to get the restaurant carpets cleaned. We have about eighty-one people who work in this area. One time we had to clean around some fashion models who were shooting a fashion shoot. Everyone wanted to make sure that area was clean!

In some ways, Mondays are like other weekdays. However, there’s an enormous painting or piece of art to move into the Museum — we divide it on a Monday. We make the arrangements and work with the Buildings department and the riggers. We help move large pieces of artwork and do heavy lifting and loading work around the building. Some pieces are so heavy or large that they cannot fit into an elevator, and have to be carried up the front steps. One time, we had to open up the American Wing courtyard (that faces Central Park) and bring a bronze sculpture in through there. With the recent exhibition of sculptures of Elizabeth Keely in the Iris and B. Gerald Cantor Roof Garden, we had to use a crane to lift them onto the roof.

Sometimes my day starts at as early as 5:30 AM. Deliveries can arrive at any time of day. On average, we have ten deliveries a day. It becomes the responsibility of one of the Museum’s seventeen curatorial departments. We handle between five and ten shipments a day starting at 8:00 AM, and sometimes not until late at night. Large special exhibitions are especially demanding, as we also have to make hotel reservations and provide money for daily expenses to couriers accompanying each shipment.

The unpacking is done in the Registrar’s storeroom — that’s the first stop when artwork from other institutions arrives here, and the last stop for artwork leaving the Museum to go to other places. Every piece of art that leaves here is accompanied by someone from the Museum. Once we sent two paintings from the Pushkin Museum in Russia. Someone flew with them to Helsinki, Finland, and then went on a twenty-four hour truck ride to the museum. I like the challenge of my job, the negotiating, the interaction with different people, and the travel. There’s always something new.

People love the idea of fresh flowers. Some people come in just to see the flowers — they don’t even go to the rest of the Museum. Lilac Achenwall, who gave the gift that pays for the flowers in 1970, said to tell visitors, “We’re expecting you — welcome.” Some people don’t realize the flowers were changed.

Every Monday at 7 AM, four gardeners come in. They live a half mile from the Museum and get there by bus. As you’re going through the Great Hall and put in fresh water, then they wait for the flowers to come in from the 28th Street flower market between 9 AM and 10 AM. The flowers come from all over the world — Holland, France, Puerto Rico and Hawaii, for example. The gardeners separate the flowers into five bundles: one for each of the units, and one for the Information Desk. Then I climb up the ladders and arrange them. It takes me four to five hours. I like it because I can be left alone to create what I want to create.

Evening events are often held on Mondays. They can be for 500 or 1,000 people. It’s quite a production, but we always have a plan for those. I orchestrate the events, which means I’m in charge of everything! We choose the flowers and table décor, select the plates and table cloths. We have many famous people here — presidents and first ladies, the Crown Prince of Jordan, famous artists like Sting and Whitney Houston and Madonna. When presidents attend an event, everyone, even the guests, have to go through metal detectors. My favorite part of my job is putting on the event — but not pulling it down!

Every Monday is a big day for moving works of art so that photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to close a gallery, which would be the last thing we would ever consider doing. Here’s how we take down paintings. We hold the frame with our bare hands and we pull the painting up against the wall so it doesn’t slide. When it is in position, we hang the frame. We put the painting on the floor and lay it face down on either carpeted or wooden pads. We use a screwdriver to unscrew the frame. Then we take the painting to the Photography Studio. Conservation, or whichever is needed. ‘When they’re done, we reimburse the painting and hang it back up on a wall or wherever it’s needed.”

When we work, we’re always almost in a pyramid shape with one person up in a rig, the next person up in a rig, and the last person on the ground. We use a ladder to push the frame. When we’re working, I always wear a hat, because there are a lot of objects to use. Before you “go to the floor” and lead tours, you may have training for a year. The training is done in the auditoriums, where we listen to lectures, and in the galleries, where we observe and discuss the works of art. All the preparation is worth it, because doing the tours is great. If we find one child who wants to come back, we have done our job for that day.

Chairman,

Volunteer Organization

The Museum has more than one hundred volunteers who work in all departments, from Curatorial to Education. Out of those, about three hundred and sixty people give tours to visitors in the galleries and for special events. My job is to see that the program runs smoothly. The Volunteer Organization is thirty years old, and the structure is set. I deal with issues that need to be resolved, like changing the name of a tour or discussing a new tour. On Mondays there is usually a training. There’s training for new volunteers, and ongoing training for everyone. That means learning about objects in the collection (so they can be discussed during tours). The people doing the training are either curators/people who take care of the objects) or educators. There may be assignments or research papers or presentations for the volunteers, but no one is told what objects to use. Before you “go to the floor” you may have training for a year. The training is done in the auditoriums, where we listen to lectures, and in the galleries, where we observe and discuss the works of art. All the preparation is worth it, because doing the tours is great. If we find one child who wants to come back, we have done our job for that day.

Like many offices, The Metropolitan Museum of Art is closed on Mondays. But that doesn’t mean it’s closed to the people who work here — just to the public. If you pass by the Museum on a Monday, you may wonder what is going on in the building when no visitors are allowed inside. A lot of people working inside the Museum have paid their dues in days long past — they are the cleaning staff. Before he worked at the Museum, he was in the Marines. He is in charge of coordinating volunteers, and supervises four gardeners he has worked with here for fourteen years. Mr. Giftos has worked at the Museum for thirty years, oversees the Volunteer Organization, and the travel. There’s always something new. Lila Acheson Wallace, who gave the gift that pays for the flowers in 1970, said to tell visitors, “We’re expecting you — welcome.” Some people don’t realize the flowers were changed.

Herb Moskowitz, Chief Registrar
Assistant Buildings Manager,
Section D—Cleaning Staff

Mr. Williams supervises the cleaning staff. Before he was in the Marines.

It takes us two days to clean the marble floor in the Grand Hall. I have to be here when the artwork and tools are in the frame, and I have to be here when the artwork and tools are out of the frame. It becomes the responsibility of one of the Museum’s seventeen curatorial departments. We handle between five and ten shipments a day starting around 9:30 AM. We have worked until 4 AM to get the cargo planes in the middle of the night, and I have to be here when the artwork arrives. Shipments can arrive on cargo planes in the middle of the night, and I have to be here when the artwork arrives. Shipments can arrive on cargo planes in the middle of the night, and I have to be here when the artwork arrives.

On Mondays, four gardeners come in. They have to go through metal detectors. We use water spray at high pressure. It takes four people to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries.

If you pass by the Museum on a Monday, you can be left alone to create what I want to create. We have worked until 4 AM to get the cargo planes in the middle of the night, and I have to be here when the artwork arrives. Shipments can arrive on cargo planes in the middle of the night, and I have to be here when the artwork arrives. Shipments can arrive on cargo planes in the middle of the night, and I have to be here when the artwork arrives.

People love the idea of fresh flowers. Some people come in just to see the flowers—they don’t even go to the rest of the Museum. Lila Acheson Wallace, who gave the gift that pays for the flowers in 1970, wanted to say to visitors, “We’re expecting you—welcome.” Some people don’t realize the flowers are real. Every Monday at 7 AM, four gardeners come in. They have to go through metal detectors.

I like the challenge of my job, the negotiating, the interaction with different people, and the travel. There’s always something new.

The Museum has nine hundred volunteers who work in all departments, from Curatorial to Education. To learn more, about three hundred and sixty people give tours to the public. It takes us two days to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries. We have to clean the Astor Court in the Chinese Galleries.

Monday is a big day for moving works of art so that photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to clean a space that was done the day before, which could endanger a work. Here’s how we take down paintings: We hold the frame with our bare hands and we prop up the painting against the wall so it doesn’t slide. When we’re ready to take it out of the frame, we put the painting on the floor and lay it face down on either carpeted blocks or pads. We use a screwdriver to unscrew the frame. Then we take the painting to the Photography Studio, Conservation, or whenever it’s needed. When they’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed.

Saturday is one of the busiest days. There may be assignments or research papers or presentations from Curatorial, photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to clean a space that was done the day before, which could endanger a work. Here’s how we take down paintings: We hold the frame with our bare hands and we prop up the painting against the wall so it doesn’t slide. When we’re ready to take it out of the frame, we put the painting on the floor and lay it face down on either carpeted blocks or pads. We use a screwdriver to unscrew the frame. Then we take the painting to the Photography Studio, Conservation, or whenever it’s needed. When they’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed.

The packing is done in the Registrar’s storeroom—that’s the first stop when artwork from other institutions arrives here, and the last stop for artwork being sent to go out to other places. Every piece of art that leaves here is accompanied by someone from the Museum. Once we sent two paintings to a Japanese Museum in Russia. Someone flew with them to Helsinki, Finland, and then went on a twenty-hour truck ride to the museum.

Saturday is one of the busiest days. There may be assignments or research papers or presentations from Curatorial, photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to clean a space that was done the day before, which could endanger a work. Here’s how we take down paintings: We hold the frame with our bare hands and we prop up the painting against the wall so it doesn’t slide. When we’re ready to take it out of the frame, we put the painting on the floor and lay it face down on either carpeted blocks or pads. We use a screwdriver to unscrew the frame. Then we take the painting to the Photography Studio, Conservation, or whenever it’s needed. When they’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed. When we’re done, we refame the painting and hang it back up on the wall, or wherever it’s needed.

I orchestrate the events, which means I’m in charge of everything! We choose the flowers are in the area and even select the plates and table cloths. We have had many famous people here—presidents and first ladies, the Emperor of Japan, even celebrities like Sting and Whitney Houston and Madonna. When presidents attend an event, everyone, even the guests, guests, guests, have to go through metal detectors.

My favorite part of my job is situating on the event—but not pulling it down!
Monday is the biggest cleaning day for us, because there’s nobody in the galleries. We do weekly tasks, such as cleaning the front steps. We use a power sprayer — like you’d find in a car wash — that’s portable. It uses water sprayed at high pressure. It takes four to five hours to clean the stairs — we can do about half the stairs in a day. It takes a long time because there’s a lot of stuff like pup tents and spilled drinks. We take two days to clean the marble floor in the Temple of Dendur in the Egyptian Galleries, using big automatic scrubbers. We have to clean the Atrium Court in the Chinese Galleries during the day, because we use rugs — they’re about thirty feet high, and require two men and someone to supervise them.

We also get ready for exhibition openings on Mondays by doing a thorough cleaning. We shampoo the carpets and rugs, and wipe the baseboards. Sometimes we have worked until 4 AM to get the restaurant carpets cleaned. We have about eighty-one people who work in this area. One time we had to clean around some fashion models who were doing a sight visit. Everyone wanted to make sure that area was clean!

Monday is a big day for moving works of art so that photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to close a gallery, and we don’t have to endanger a work. Here’s how we take down paintings. We hold the frame with our bare hands and we prop the painting against the wall so it doesn’t slide. When the painting is in its final position, or wherever it’s needed, when they’re done, we reframe the painting and put the painting on the floor and lay it face down on either carpet, or wherever it needs to be. When we work, we’re almost always in a pyramid shape with one person up in a rig (like a ladder), one person down on a ladder, one person on the floor, and one person on each side. The person in the rig lifts the frame, and the two other people decide to be made. We need to figure out how high to hang the paintings, decide what weight people love the idea of fresh flowers. Some people come in just to see the flowers — they don’t even go to the rest of the Museum. Lilac Achron Wallace, who gave the gift that pays for the flowers in 1930, wanted to say to visitors, “We’re expecting you — welcome.” Some people don’t realize the flowers are free!

Every Monday at 7 AM, four gardeners come in. They live on a river and get their water from the Great Hall and put in fresh water. Then they wait for the flowers to come in from the 28th Street flower market between 9 and 10 AM. The flowers come from all over the world — Holland, France, Puerto Rico and Hawaii, for example. The gardeners separate the flowers into five bundles—one for each of the urs, and one for the Information Desk. Then I climb up the ladders and arrange them. It takes me four or five hours. I like it because I can be left alone to create what I want to create.

Events often are held on Mondays. They can be for 500 to 2,000 people, and put us on the air for those. I orchestrate the events, which means I’m in charge of everything! We choose the flowers for the area and even select the plates and tablecloths. We have many famous people here — presidents and first ladies, the Emperor of Japan, even celebrities like Sting and Whitney Houston and Madonna. When presidents attend an event, everyone, even the guests, have to go through metal detectors.

My favorite part of my job is figuring on the event — but not pulling it down! It takes us two days to clean the marble floor in the Temple of Dendur in the Egyptian Galleries, using big automatic scrubbers. We have to clean the Atrium Court in the Chinese Galleries during the day, because we use rugs — they’re about thirty feet high, and require two men and someone to supervise them.

We also get ready for exhibition openings on Mondays by doing a thorough cleaning. We shampoo the carpets and rugs, and wipe the baseboards. Sometimes we have worked until 4 AM to get the restaurant carpets cleaned. We have about eighty-one people who work in this area. One time we had to clean around some fashion models who were doing a sight visit. Everyone wanted to make sure that area was clean!

Monday is a big day for moving works of art so that photography, conservation, and gallery changes can be done. We do it on Mondays so we don’t have to close a gallery, and we don’t have to endanger a work. Here’s how we take down paintings. We hold the frame with our bare hands and we prop the painting against the wall so it doesn’t slide. When the painting is in its final position, or wherever it’s needed, when they’re done, we reframe the painting and put the painting on the floor and lay it face down on either carpet, or wherever it needs to be. When we work, we’re almost always in a pyramid shape with one person up in a rig (like a ladder), one person down on a ladder, one person on the floor, and one person on each side. The person in the rig lifts the frame, and the two other people decide to be made. We need to figure out how high to hang the paintings, decide what weight

The Museum has nine hundred volunteers who work in all departments, from Curatorial to Education. Out of those, about three hundred and sixty people give tours, to both children and adults. My job is to see that the program runs smoothly. The Volunteer Organization is thirty years old, and the structure is set. I deal with issues that need to be resolved, like changing the name of a tour or discussing a new tour.

On Mondays there is volunteer training. There’s training for new volunteers, and ongoing training for everyone. That means learning about objects in the collection (so they can be discussed during tours). The people doing the training are either curators/people who take care of the objects) or educators. There may be assignments or research papers or presentations for the volunteers, but no one is told what objects to use. Before you “go to the floor” and lead tours, you may have training for a year. The training is done in the auditorium, where we listen to lectures, and in the galleries, where we observe and discuss the works of art. All the preparation is worth it, because doing the tours is great. If we find one child who wants to come back, we have done our job for that day.

The Museum has nine hundred volunteers who work in all departments, from Curatorial to Education. Out of those, about three hundred and sixty people give tours, to both children and adults. My job is to see that the program runs smoothly. The Volunteer Organization is thirty years old, and the structure is set. I deal with issues that need to be resolved, like changing the name of a tour or discussing a new tour.

On Mondays there is volunteer training. There’s training for new volunteers, and ongoing training for everyone. That means learning about objects in the collection (so they can be discussed during tours). The people doing the training are either curators/people who take care of the objects) or educators. There may be assignments or research papers or presentations for the volunteers, but no one is told what objects to use. Before you “go to the floor” and lead tours, you may have training for a year. The training is done in the auditorium, where we listen to lectures, and in the galleries, where we observe and discuss the works of art. All the preparation is worth it, because doing the tours is great. If we find one child who wants to come back, we have done our job for that day.
What happens on Mondays when the Museum is closed?

Mondays is the biggest cleaning day for us, because there's nobody in the galleries. It takes four people to clean the Astor Court in the Chinese Galleries, which is closed to the public.

Every Monday at 7 AM, four gardeners come in. They live on a boat filled with water from the great West Hall and put in fresh water. Then they wait for the flowers to come in from the 28th Street flower market between 9 AM and 11 AM. The flowers come from all over the world—Holland, France, Puerto Rico and Hawaii. For example, the gardeners separate the flowers into five bundles—one for each of the rooms, and one for the Information Desk. Then I climb up the ladder and arrange them. It takes me four or five hours. I like it because I can be left alone to create what I want to create.

Every evening is often a hard task. Mondays they can be for 100 to 150 people. I sleep and put up flowers for those. I orchestrate the events, which means I'm in charge of everything! We choose the flowers are for the event, and even select the plates and tablecloths. We have many famous people here—presidents and first ladies, the Emperor of Japan, celebrities like Sting and Whitney Houston and Madonna. When presidents attend an event, everyone, even the guests, have to go through metal detectors. My favorite part of my job is when I see what I've created. What happens on Mondays?

Monday is a big day for moving works of art so that photography, conservation, and gallery changes can be done. We do it on Mondays so we don't have to close a gallery or interact with the public, which could close a gallery or interact with the public.

It takes us two days to clean the marble floor in the East Room. We use a power sprayer—like you'd find at home. It takes four people to clean the floor, and we can do about half the floor in a day. It takes a long time because there's a lot of stuff like gum and spilled drinks. It's a two-day job to clean the marble floor in the Temple of Dendur in the Egyptian Galleries, using big automatic scrubbers. We have to clean the Atrium Court in the Chinese Galleries during the day, because we use rags—they're about thirty feet high, and require two men or someone to supervise them.

We also get ready for exhibition openings on Mondays by doing a thorough cleaning. We shampoo the carpets, and wash and change the soap. Sometimes we have worked until 4 AM to get the restaurant carpets cleaned. We have about eighty people who work in this area.

One time we had to clean around some fashion models who were doing a photoshoot. Everyone wanted to make sure that area was clean.
Family Programs

A Special Concert for Families. Join us in celebrating Black History Month on February 23 at noon. Come hear a one-hour concert given by The Harlem School of the Arts, Inc. College Preparatory Choir with guest conductor Parames Pathak. Free with Museum admission in the Grace Rainey Rogers Auditorium.

The Charles R. Fally Lecture Series for Families. Children ages 6-12 and accompanying adults explore works of art in the Museum's galleries through discussions and sketching. Friday 6:00–7:00. Heat at Uris Tiered Seating.

January
8 Sports March 5 Young People
11 Duets March 12 English Art
18 A First Look March 19 Flowers
25 January 22 Celebrations March 26 Furniture
1 8 January 25 Fishes March 29 English Art
15 Boats March 30 The Impressionists
18 Sports April 3 The Renaissance
25 January 10 Decorative Arts April 10 Sun Flight
30 January 13, 20, 27  February 3, 10, 24  March 3, 10, 17, 24
February
6/7 African Masks February 21 and 28 The Renaissance
13/14 Romance February 21 at noon. Come hear a one-hour concert given by The Harlem School of the Arts, Inc. College Preparatory Choir with guest conductor Parames Pathak. Free with Museum admission in the Grace Rainey Rogers Auditorium.

The Charles R. Fally Lecture Series for Families. Children ages 6-12 and accompanying adults explore works of art in the Museum's galleries through discussions and sketching. Friday 6:00–7:00. Heat at Uris Tiered Seating.

January
8 Sports March 5 Young People
11 Duets March 12 English Art
18 A First Look March 19 Flowers
25 January 22 Celebrations March 26 Furniture
1 8 January 25 Fishes March 29 English Art
15 Boats March 30 The Impressionists
18 Sports April 3 The Renaissance
25 January 10 Decorative Arts April 10 Sun Flight
30 January 13, 20, 27  February 3, 10, 24  March 3, 10, 17, 24
February
6/7 African Masks February 21 and 28 The Renaissance
13/14 Romance
Bad Dog The Champion
Isle of Joy

Student Programs

Cinemas for Junior High School Students (Grades 6, 7, and 8). Discover the collections with a Museum educator through discussion, drawing, and related projects. Advance Registration is recommended. Please call (212) 570-3961.

After School at the Met: Classes for Junior High School Students (Grades 6,7, and 8). Student Programs, Classes for High School Students.

Family Programs courtesy of Belbelin Mojica • Special thanks to Mimi Lee for her research assistance

Written by Evan Levy • Designed by Lisa Witler

All photos ©The Metropolitan Museum of Art, 1999

Printed on recycled paper

THE METROPOLITAN MUSEUM OF ART • Education • 1000 Fifth Avenue • New York • NY • 10028-0198 • tel 212-570-3961 • fax 212-570-3783 • internet http://www.metmuseum.org

The following programs are free with Museum admission, all materials are provided, and registration is not required unless otherwise noted.

El Primer Contacto con El Arte. El programa tiene como objetivo iniciar a los niños de seis a doce años de edad, acompañados por sus padres, en las selecciones del museo. Los niños dibujan y exploran diferentes temas relacionados con las varias salas del museo. El programa es gratuito, pero es necesario reservar plazas antes de visitar el museo. Si desea más información, llame al número de teléfono (212) 650-2626. Nos reuniremos en el Centro de Educación, en el área de los sueños, de 11:30 a.m. a 1:30 p.m.

Sábado, enero 9 11:30-1:30 El caballero en armadura
Sábado, febrero 6 11:30-1:30 Masaias africanas
Sábado, marzo 6 11:30-1:30 El arte chino y caligrafía
Sábado, marzo 27 11:30-1:30 El héroe y la heroína en el arte

Discovers. Gallery tours and art workshops for developmentally disabled individuals and accompanying friends, family members, and staff. Fees, but advance reservations are necessary. For information call (212) 650-2304. Discovers is supported, in part, by Philip Morris Company Inc. Additional support provided by the Delta and Charles Guttman Foundation, Inc.

Put-Up Guides and Museum Route. Written guides to the collections for young students and families are available at the Information Desk.

Clowning for Junior High School Students (Grades 6, 7, and 8). Discover the collections with a Museum educator through discussion, drawing, and related projects. Advance Registration is recommended. Please call (212) 570-3961.

After School at the Met: Classes for Junior High School Students (Grades 6,7, and 8). Student Programs, Classes for High School Students.

Family Programs courtesy of Belbelin Mojica • Special thanks to Mimi Lee for her research assistance

Written by Evan Levy • Designed by Lisa Witler

All photos ©The Metropolitan Museum of Art, 1999

Printed on recycled paper

THE METROPOLITAN MUSEUM OF ART • Education • 1000 Fifth Avenue • New York • NY • 10028-0198 • tel 212-570-3961 • fax 212-570-3783 • internet http://www.metmuseum.org

The following programs are free with Museum admission, all materials are provided, and registration is not required unless otherwise noted.

El Primer Contacto con El Arte. El programa tiene como objetivo iniciar a los niños de seis a doce años de edad, acompañados por sus padres, en las selecciones del museo. Los niños dibujan y exploran diferentes temas relacionados con las varias salas del museo. El programa es gratuito, pero es necesario reservar plazas antes de visitar el museo. Si desea más información, llame al número de teléfono (212) 650-2626. Nos reuniremos en el Centro de Educación, en el área de los sueños, de 11:30 a.m. a 1:30 p.m.

Sábado, enero 9 11:30-1:30 El caballero en armadura
Sábado, febrero 6 11:30-1:30 Masaias africanas
Sábado, marzo 6 11:30-1:30 El arte chino y caligrafía
Sábado, marzo 27 11:30-1:30 El héroe y la heroína en el arte

Discovers. Gallery tours and art workshops for developmentally disabled individuals and accompanying friends, family members, and staff. Fees, but advance reservations are necessary. For information call (212) 650-2304. Discovers is supported, in part, by Philip Morris Company Inc. Additional support provided by the Delta and Charles Guttman Foundation, Inc.

Put-Up Guides and Museum Route. Written guides to the collections for young students and families are available at the Information Desk.