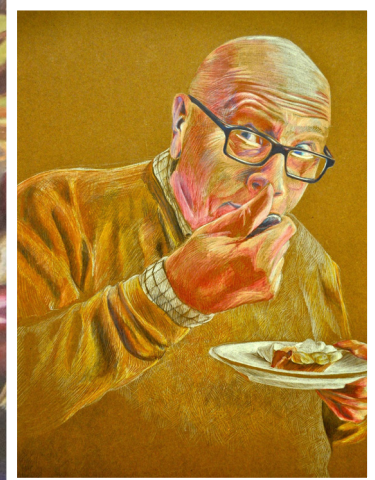
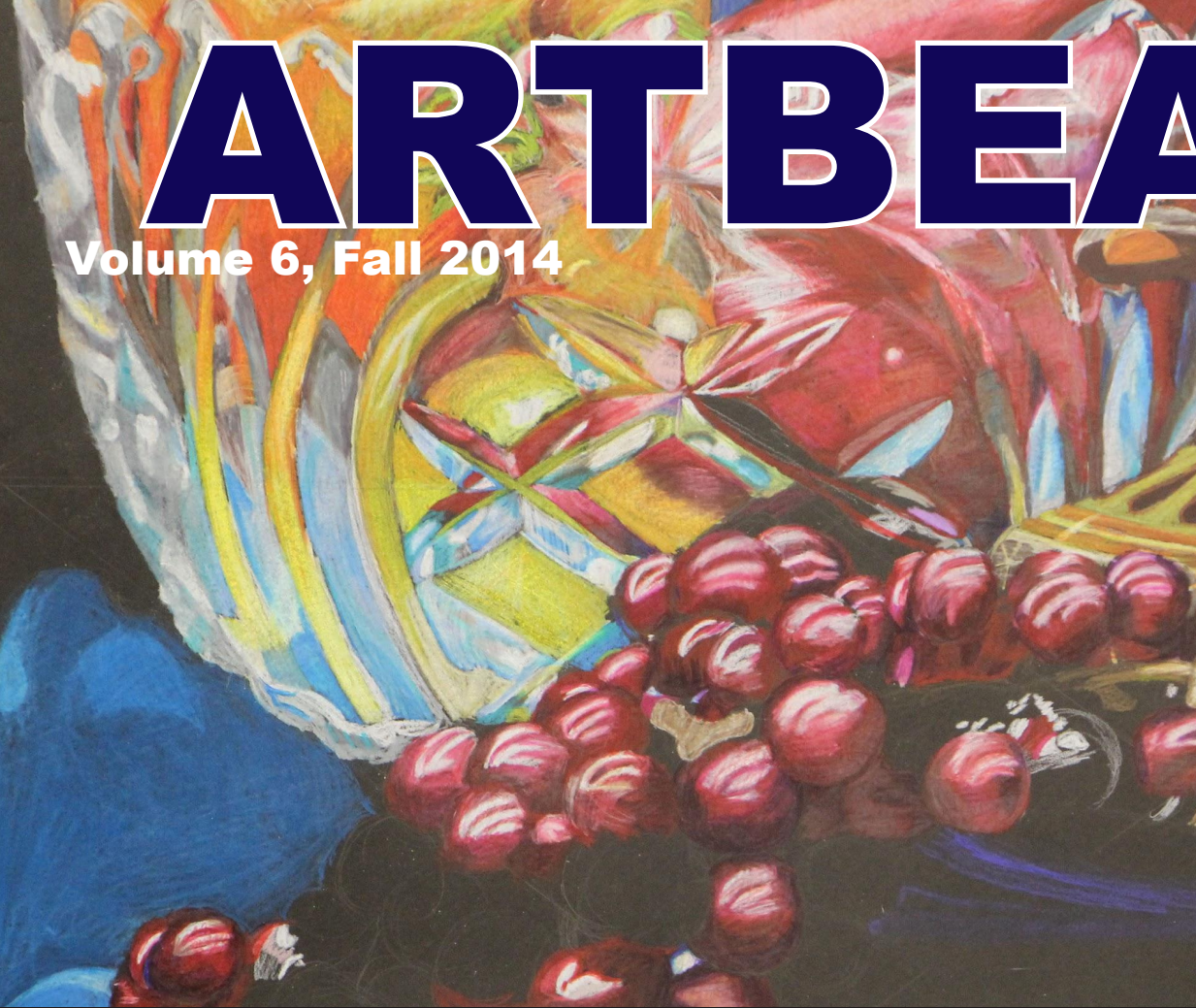


ARTBEAT

Volume 6, Fall 2014



ART EDUCATORS OF NEW JERSEY: Celebrating 75 Years

TABLE OF CONTENTS

Art Attack	Ellen Hargrove	Page 3
The Art of Comprehension	Trevor A. Bryan	Pages 4-5
The MA in Studio Art at Kean University	Dr. Joseph Amorino	Pages 6-7
The Beauty and Ethics of Linear Perspective	Donita Ellison	Page 8
A Call to See the Unseen	Joanne Serraino	Page 9
Emergence	Lisa Ocasio Hirkaler	Pages 10-11
Creative Collaborations	Lisa Confora	Pages 12 & 13
It All Adds Up!	Cheryl Parisi	Pages 14 & 15
Pablo Picasso & SGOs	Cheryl Parisi	Pages 16 & 17
Art Teachers Share a Common Core	Jennifer Peppe	Pages 18 & 19
Felt Hand Puppets; A Lesson on Bullying	Barbara K. Levy	Pages 20 & 21
The Invasion of Art Room 203	Teri Trumpbour	Pages 22 & 23
Meaningful Artmaking For All	Lisa LaJevic and Amanda Intili	Pages 24 & 25
Mornings with Harry	Jan Wilson	Page 27
13 Schools Of Art and a Chart	Eric Gibbons	Pages 28 & 29
Child Centered Core Connected Art:	Eric Gibbons	Pages 30 & 31
Introduction of Bai Miao, An Asian Linear Art	Wendy Wang	Pages 32 & 33
Leadership	JoAnn Onnembo	Page 59
AENJ Scholarships & Grants		Pages 56 & 57
AENJ 2012 Award Winners		Page 58
AENJ Sponsored Exhibit: NJPAC		Page 54
AENj Artist Exhbiit		Page 55

Special Sections

AENJ History

YAMBEAT

Pages 34-53

Pages 60-67

Cover Art Work from our High School Scholarship Winners

Amber Sealey
Jonathan Dayton High School
Springfield, NJ
Art Teacher: Barbara Delikaris

Joe Iovino
Bergen County Academies
Hackensack, NJ
Art Teacher: JoAnn Onnembo

Ansa Stamper
Collingswood High School
Collingswood, NJ
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Ellen Hargrove and Debbie Greh, and to all the authors and contributors. If you'd like to contribute to ArtBeat, please submit your article (in a Word Document) and images (jpg) following the directions on the website:

www.aenj.org and follow us via WebBeat



President's Message
Ellen Hargrove
President AENJ
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Art Attack...

If you Google the words you get a long list of art supporters, organizations, events and activities, and it is good to see how important a role the Arts play in society, but these days the words “art attack” should remind us that in public education we continue to face hard times. As art educators, every single one of us needs to think about what this means, and how it impacts our students, our profession, our community climate and our culture.

In New Jersey, as budgets on every level are slashed, the Arts frequently find themselves in the losing column. And when it gets to that point there is not much we can do about it. We need to address what we can be doing today, and every day, to strengthen our programs, make and nurture connections with our communities, and keep and share records of our students’ work and performances. We must stay current with new requirements from our districts and the state, as well as being informed about what is happening with arts education in other states and at the national level. In other



words, we need to be informed and active advocates for the Arts.

Now, I know many will read this and think that they are



already advocating, possibly vigorously. And I’m sure that is true. But many of us are working so hard, sometimes under ever-increasing demands and difficult circumstances, that perhaps we are not putting our imaginations and problem solving skills into our advocacy efforts. And we need to be! We already know why we think art in our schools is important, and these days with the Common Core, and STEM to STEAM, as added rationale, we are in a good place to highlight the value of arts education.

We live in an era of instant information. At the tap of a screen, or click of a mouse, we can see what other educators, in New Jersey and throughout the country, are doing to advocate for the arts. We don’t need to do it alone. Social media allows us to find and join groups of other art educators and professionals, who are a rich source of experience, knowledge, concepts and philosophies. Artist and educator websites are also a valuable source of ideas and information. And the National Art Education Association has wonderful information on their site including ideas on sending a clear message, visibility, and networking, as well as links, flyers and a short tutorial on advocacy basics.

So, if you haven’t given it much thought or added anything to your advocacy arsenal lately, get in gear, make some plans, and make things happen. It’s much better to be leading the Art Attack, than feeling the arts attacked!

Special Note:

Yambeat is the annual publication reporting on the Youth Art Month events throughout the state. YAM is supported by the Art Educators of NJ, donations from families, friends and businesses and by members like you. The articles in the Yambeat section are written by the Yam Chairs of each county.

This year ArtBeat features a reprint of the first 50 years of AENJ and an overview of the last 25!

The original 50 year history was published in October of 1990 and was prepared by: Harry Lynn Dodson, Dorothy Gracey, Judy Gross, Frank Gubernat, Rick Lasher, Dr Elaine Raichle, Vera Burd and Harry Meinzer

The Art of Comprehension

By Trevor A. Bryan

The lines were certainly blurred between art education and literacy education at Elms Elementary School in Jackson Township, NJ this year. In fact, sometimes students couldn't tell if they were in an art class or a literacy class. This is because, all year long, art viewing played a prominent role in numerous literacy classrooms.

Several years ago art teacher, Trevor Bryan and literacy teachers Donna Donner and Justin Dolci teamed up to explore using artworks, illustrations and other visual images to teach skills and concepts usually associated with language arts education. They found that by using this approach, students of all ages and reading levels could have meaningful transactions with artworks while utilizing the forms of thinking necessary for academic success. This instructional approach has become known in the building and district as The Art of Comprehension (AOC).

AOC basically supports readers in two ways. First, it helps non-readers, struggling readers and beginning readers to pull out and organize information from illustrations which helps them to more efficiently use the illustrations to assist their reading. Getting beginner and emerging readers to use illustrations to aid their reading is a common reading instructional goal which is promoted in the writings of literacy education giants Lucy Calkins, Irene Fountas and Gay Su Pinnell, and Debbie Miller.

Secondly, AOC helps students to practice complex thinking skills such as making inferences, using text evidence, determining theme and synthesizing information. Artworks have proven extremely efficient to teach these skills because artworks, when matched appropriately to the viewer, are easier to manage than texts. This may be partially due to students not being bogged down with such things as lexical knowledge and recall which reduces the cognitive load allowing for greater attention to be spent on complex thinking skills.

Another great benefit of using artwork to promote complex thinking is that decoding artworks is relatively fast. In as little as twenty-five minutes, students of all grade levels can practice making inferences, identifying key information and possible themes, using evidence to support thinking, recalling appropriate background information, understanding different points of view and making various types of connections. If students cannot perform these tasks while viewing it is unlikely that they will be able to perform them while reading.



AOC also not only helps students develop important habits of mind but does so in an enjoyable fashion. Students like AOC. For example, when asked to reflect on his learning over the year and make suggestions as to what next year's fifth graders in Mr. Dolci's class might like, exiting fifth grader Josh Salkin wrote, "I liked The Art of Comprehension because it gave people a lot of connections of all kinds and let our brains work at 110%. It may be tricky for them [next year's fifth graders] if you start with that right off the bat. I would read or do the [writing] activities [mentioned] above so their brains can warm up." It is a great day as an art teacher when a student not only enjoys viewing art so much but also, as this quote suggests, sees it as being more rigorous than reading and writing.

Throughout the year students viewed a wide range of artwork. For instance, they viewed the work of illustrators Peter H. Reynolds and Patricia Polacco, street artists Banksy and MOMO, American painters Fredrick Kennsett, and William Merritt Chase, and sculptors Rudolf Hoflehner and David Smith. Artworks were carefully selected so while viewing, students could practice the specific cognitive tasks required for strong academic performance. For instance, kindergarteners and first graders ordered pictures to help learn ordinal words needed for successful informational writing. They also were introduced to close reading when they used their image lenses to find patterns during work with single images and during picture walks. Besides discovering patterns and changes in patterns, older students also viewed images to explore descriptive language, metaphor, and symbolism. Additionally, they also used artworks to practice identifying themes and universal themes, using evidence to support their thinking and making strong artwork-to-self, artwork-to-text, artwork-to-artwork and artwork-to-world connections.

Our year of fusing art education and literacy education culminated with a June trip to the Princeton University Art

Museum where students used the AOC model to view, discuss and write about the artworks they saw. Making this trip even more special was the fact that Classroom Close-Up was with us to capture all of the great work the students did while at the museum. The segment is scheduled to air in the fall of 2014.

Over the last several years, AOC has blossomed from a simple approach to viewing artwork using comprehension skills into a means of teaching some of the most complex cognitive skills students need to master. Using artworks in academic classrooms is not only good for art education it is also proving to be good for our students' education.

Viewing Artwork & Illustrations

Great Viewers look for different information to help them to interpret and comprehend artwork and illustrations.

Great Viewers...

Find patterns and notice changes in patterns.	Study facial Expressions!!	Look at body language
Find Details to support their THINKING!	Point out Big and little things	Think about Colors and notice if they CHANGE.
Notice when there are words	Share their ideas through discussions and writing.	Notice if things are close-up or far away
Think about things being symbols or metaphors	Notice if things are close together or far apart	Notice if pictures are one page or two

Don't forget to make & share connections...
Artwork to Self, Artwork to Artwork, Artwork to text, Artwork to World

Trevor A. Bryan © 2014



Trevor Bryan teaches art at Elms Elementary School in Jackson Township, NJ. He is cofounder of the educational blog 4oclockfaculty and #aocchat. He is also a presenter, fledgling writer and a passionate advocate for art education. Follow Trevor on twitter @trevorbryan.

Captions for Attachments

Close_Viewing_I

First grade students look for patterns to help identify theme and practice annotating.

ISH_picture

Students enjoyed the illustrations of Peter H. Reynolds. © Peter H. Reynolds. Reprinted with permission.

Kensett_PU

John Frederick Kensett, American, 1816-1872; Lake George, ca. 1870 (y1994-151). Photo: Bruce M. White

Princeton_Photo_I

Students viewing inside the Princeton University Art Museum. Photo courtesy of Classroom Close-Up.

Princeton_Photo_II

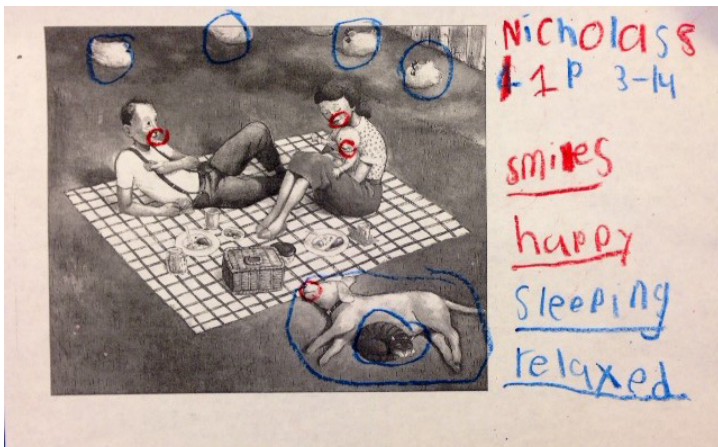
Students on the Princeton Campus in front of David Smith's, Cubi XIII. Photo courtesy of Classroom Close-Up.

Response_Kensett_Painting

Fifth graders' inspiring response to John Frederick Kensett's painting, Lake George.

Viewing_Lenses_Chart

Use this chart to help students pull and work with information from works of art.



The MA in Studio Art at Kean University: Reawakening the Artist in the Educator

By Dr. Joseph Amorino

Upon first impression, it might seem that the teaching of art and the making of art represent ongoing and mutually nourishing activities. However, many art educators regretfully assert that while they are inspiring creative thought and artistic learning in young people, the energies needed to keep it alive within themselves have dissipated and waned over time. For professionals in the field of education, the onset of our own artistic decline can be gradual and insidious as we become more deeply immersed in meeting the everyday needs of our students, schools, districts, and communities.

The artist's natural need to get his or her hands back into clay, to become at one with paint and canvas, and to fully engage with the act of drawing from the unclothed model often goes unaddressed as such experiences slowly become relegated to fond memories of college days. Parks (1992), Szekely (1978), Thompson (1986), and Wright (1990), are among other theorists who identify the need for art teachers to keep their artists-selves alive and assert that doing so can make enriched contributions to their effectiveness as educators. Creating art renews one's inclination to become a continuous questioner and encourages theoretical thinking about ways to channel inner concerns and "re-present" them as genuine aesthetic forms. In its purest manifestation, art making invites the experimentation with materials, the initiation of new processes, rethinking, repositioning, and the integration of conceptual thought (Dewey, 1934; Langer, 1953; Read, 1963; et al.). These understandings and proclivities can enrich the art educator's effectiveness in enhancing motivation, encouraging exploration, fostering higher order thinking, and breathing meaningful authenticity into the artistic experiences of young people. In a study conducted about the educator's loss of artistic self, Hatfield, Montana, and Deffenbaugh (2006) reported that "Relying on memories of being an artist was not enough for participants to feel secure in both artist and teacher roles."¹ These researchers agree with Smith-Lovin (2007) when they assert that, "if the artist identity is not validated in the school or elsewhere, then it may drop out of the picture and most likely will not return until the person enacts it."² Not all educators contemplate the implications of reawakening their artistic voices to their classroom practice; many would simply like to "get back into the studio and make art."

Others may even harbor a quiet resentment (Szekely 1978) over the gradual loss of the "artistic self" that has taken place over years of teaching.

One effective way of re-establishing one's own artistic identity is through the pursuit of a master's degree or post-graduate study within the area of studio art. Graduate level study provides a formalized artistic journey that places the educator back into the role of student-artist, ready and able to partake in new learning under the mentorship and guidance of experts from various artistic fields. Many educators have identified a certain "refreshing liberation" that comes from relinquishing one's instructional responsibilities for a few hours each week and re-assuming the role of studio learner. The added dynamic created through an ongoing interaction with other artist-teachers who have similar interests in pursuing fresh ideas, developing new concepts, exploring materials, advancing skills and creating innovative techniques, provides a compelling incentive to reignite one's artistic voice.

Apart from seeking a formal and supportive arena for re-engagement as an artist, teachers have expressed pragmatic reasons for pursuing the master's degree. In short, most districts provide full or partial financial support for the degree and it typically leads to substantive increases in annual salaries. It is also worth noting that many districts offer additional increments for educators who undertake further studies on the post-graduate level, providing a motivation for continued artistic development for those already holding an advanced degree.

The Master's Degree Program in Art Education: Option in Studio Art at Kean University seeks to enrich artists' intellectual acumen and creative possibilities through a meaningful and personalized artistic journey. The 33 point, studio-based program provides the opportunity to engage with electives and a sequence of courses in a chosen area of specialization (which may include drawing, painting, printmaking, furniture, sculpture, metals, and jewelry). Of even further interest is that students can combine various areas of studio art to create an individualized and innovative area of specialization, such as one student recently did by integrating printmaking, bookmaking and metals. Courses can be taken at the student's own pace and the program culminates in a final thesis in the form of a group gallery exhibition. As befits graduate level study, a heightened focus is placed on the artist's conceptual thought process and the roles, responsibilities, and possibilities inherent in developing a personalized body of creative work. In this sense, the studying artist is challenged to engage with his or her studio practice as a bona fide form of intellectual research (Sullivan, 2005) that can contribute to the advancement of



Darkness Falls
11" X 15"

Watercolor

Alicia Bynoe, art educator at Liberty Corner Elementary School in Basking Ridge, asserts that this pivotal image "led me to my thesis...I found visual metaphors of colors, values, and shapes to represent the mystery, suffocation, and hope of the neighborhood in which I grew up. Through this experience, I actually found my own artistic style. I've transferred the thesis seminar discussion methods into my teaching and now have my students create art through group dialogues."



Landscape
Mixed Media Silkscreen
11 X 15

Perry Tyroler, art educator at Ironia Elementary School in Randolph, NJ, created this multidimensional silkscreen. Perry notes that "The formalized setting of a graduate program forced me to revisit my artistic self. It helped me find my voice and a specific direction. I was all over the place before. I'm starting to see some of the concepts creeping into my teaching; my students are very effectively creating non-objective collages."



Stations (Detail)
50" x 50" (Installation)
Mixed media

Matthew McCarthy, who teaches at East Brunswick High School, created a series of images inspired by concepts from Buddhism and Catholicism about physical existence, rebirth and resurrection. Matthew states, "This journey has given me deepened insights into my own artistic vision and opened up ways to help my students identify and express their own meanings through art making."



Inner Cave (Detail)
Encaustic on aluminum

Julie Roffe, Barkin teaches crafts and drawing at Cranford High School. She is intrigued by natural layered formations that occur over time as found in stalactites and stalagmites, and this concept inspires the creation of her enigmatic, wax-based artwork. Her graduate experience has "reinforced my proclivity to encourage explorations with materials in the classroom."

Dr. Joseph Amorino is the Art Education Program Coordinator at Kean University. He completed his doctoral studies at Columbia University Teachers College. His research and numerous articles have been published in leading national and international peer reviewed journals, including *Studies in Art Education*, *Art Education*, and *Phi Delta Kappan*. His award winning educational methods have appeared in *The New York Times*, on national educational television, and featured in a wide number of additional venues.

personal and societal thought (Gilmour, 1986).

This article highlights some of the work created for the "Thesis Exhibition" by recent graduates who have reclaimed and defined their matured artistic voices. Each of these artist-educators has completed a remarkable intellectual journey that has led to the awakening of profound observations and insights about self, other, world, and the human condition.

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The Beauty and Ethics of Linear Perspective

Donita Ellison

In the 15th century, the Florentine architect Filippo Brunelleschi worked out a scientific method of representing three-dimensional forms on a flat surface. This understanding of linear perspective changed the course of art history. Artists were able to depict the depths and distances of the world.

The technique of perspective is now a fundamental part of the art classroom and I have loved teaching it to high school students at LaGuardia High School for Music and Art using the Aesthetic Realism Teaching Method. I have been fortunate to learn with my students how the beauty of art has an urgent message for our lives. That message is in this principle, stated by the 20th century educator and founder of Aesthetic Realism, Eli Siegel:

“All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.”

The technique of linear perspective puts opposites together: near and far, surface and depth, appearance and reality. “The purpose of perspective,” said Eli Siegel in his great 1951 lecture *Aesthetic Realism as Beauty: Painting*, “is to have a surface function as if it were also inclusive of distance, also inclusive of depth.”

Surface inclusive of distance is what we see in the painting *The Avenue at Middelharnis* by the 17th century Dutch artist Hobbema. Discussing this work with my students, I have asked, “How far down that road can we see, 500 yards, a mile?” “No, farther, miles and miles,” students have said. And this is astounding, given the fact that we are looking at a flat surface!

Through the use of perspective, the artist is able to relate with great proportion what is far in the distance to what is near. Hobbema uses perspective to show an accurate relation among figures, trees, buildings, space. We see that relation in the group of people at the end of the road, the man and dog in the middle distance, and the figure in the field to the right, nearest to us.

This has an important ethical meaning for every student and teacher. I have asked my students: as something gets smaller and further away, does its meaning become less? It doesn't. As Hobbema so beautifully shows, the artist doesn't play near and far off against each other, as we often do in life. He wants to see meaning in *both* near and far. I have also asked my students “Do the sides of a road really come together as that road goes into the distance?” No, they don't. In life, we can change the facts of reality to suit ourselves, which is contempt. It thrilled my students to learn that the artist changes the appearance of a thing for the purpose of respect—to show it more truly. Through linear perspective the sides of the road appear to meet in the distance at a point—the vanishing point—in order for that road to appear as it *really* is.

The subject of perspective brings up many questions we can ask about ourselves and our students:

Do we use what is near to be fair to what is far away?

How deeply, beneath the surface, do we want to see things and people?

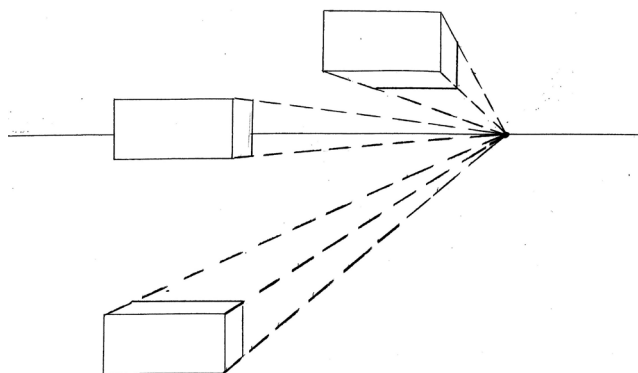
Do we see with all the dimension we can, or do we flatten meaning?



In an exercise for students to begin learning the technique of one-point perspective, I have them draw a horizon line on a piece of paper, establish a vanishing point on that line, and draw 3 squares or rectangles one above, one below, and one on the line. Using a ruler we connect the corners of these shapes to the vanishing point. We then draw vertical and horizontal lines parallel to the original squares or rectangles. And an amazing thing begins to happen: the flat shapes begin to appear three-dimensional.

“What a delightful thing this perspective is,” said the artist Paulo Uccello, Brunelleschi's 15th century contemporary. And students in the 21st century are delighted as well. Linear perspective—with its oneness of surface and depth, near and far—has been used by artists to create works with great beauty and meaning as in, for example, DaVinci's “The Last Supper” and Seurat's “La Grande Jatte.” And through studying it, my students and I have gotten more hope that these opposites can be in a friendly, proportionate relation in the world and in ourselves.

Donita Ellison is a sculptor, printmaker and an Associate at the Aesthetic Realism Foundation in New York City. In seminars on the subject of art and life she has spoken about the lives and work of artists, including Barbara Hepworth, Hokusai, Louise Nevelson and Auguste Rodin. She has been a guest lecturer at The Pennsylvania Academy of the Fine Arts and regularly gives staff development workshops



A Call to See the Unseen

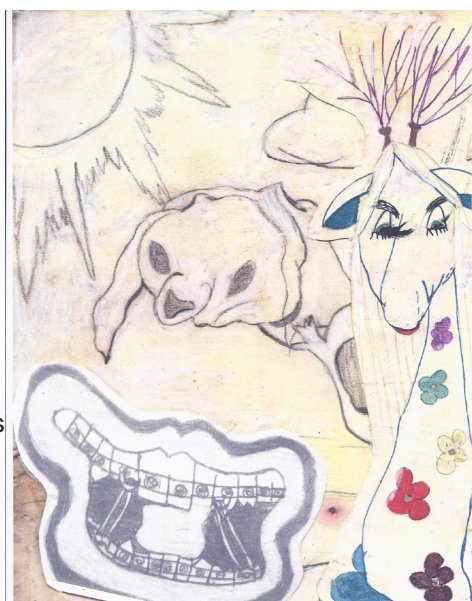
Joanne Serrano

Who are they? Where are they? How are they the Unseen? Where are those human beings having a wide range of disabilities who do not go to school? Do they receive any kind of education anywhere? Of what age, color, creed or religion are they? Do they walk, talk, eat, sleep, breathe, think, fear, love, hope or plan to have or to be in families as we do? What happens when they become ill, or when they die? As art educators we can offer something of value.

If we talk of special art projects or experiences for our students have we thought of a special art project for these individuals which can be as simple as blowing bubbles of all sizes or tearing foam rubber into shapes from packing crates or of growing a simple abstract line on a piece of paper into a fantastic animal or creature?

Many of these persons attend the “workshops” administered by ARC (Association of Retarded Citizens), United Way, and other systems throughout the state of New Jersey. Their planned work includes shrink wrap and packaging of items made by independent manufacturers and sometimes maintenance work.

One of the flexible occasions and when I was afforded the opportunity of meeting and doing art skill assessments of these persons was in their “down time”. This was the beginning of “seeing” the creativity and delight shown in their artwork done before my eyes.



Equally astounding realization occurred when Susan Newberry, Director of Educational Programs for the Newark Museum asked me to participate in a special experience of offering art to individuals with severe disabilities, from the Newark area who were paraplegics and quadriplegics. Believe me, there is nothing so rewarding and enriching as to experience the delight of these persons as bubbles we blew, gently broke like delicate sprays of rain drops on their eyes, noses, mouths and faces. They giggled and laughed and even roared when gigantic bubbles enveloped them and their wheelchairs, marvelously encircling them in a new

world which they helped to continually create and re-create as it pleased them.

These “children” are not limited to elementary school age but are middle school age and teenagers who should have been in high school and here instead, for the first time, blowing bubbles and reveling with delight. **Aren't we missing something** if this is the first time they are doing this and this is the first time we are seeing them?

Keeping in mind that we are State of New Jersey Certified Art Educators, and my experience in teaching at all K-12 levels as well as college, including students with disabilities mainstreamed through all of my classes, leads me to wonder, how are these persons with disabilities missed?

In addition, in my position as Chief, Fine Arts for the New Jersey Department of Labor, The Division of Vocational Rehabilitation Services, afforded me the chance to see the wide range of assistive and adaptive devices which can specifically be used to help these individuals. This includes those with the most serious disabilities so that they can function successfully and even obtain gainful employment and make independent income.

This causes one to wonder, so what is happening? The far ranging effect of this experience of working with these persons cannot be underestimated. We can go further.

Yes, both you and I can, with the wide range of skills we have as well as the sincere and enduring caring we have shown, can do something to improve this situation. We can help bring something absolutely essential to those not often seen. Even bubbles can be free and help give a spark of life so that the unseen can be seen.



While boarding the plane in San Diego after the National Art Education Convention, my mom calls... she knows that I am in transit, but leaves a message for me to call her, that she doesn't quite feel well and she loves me. Bye. I arrive in New Jersey, and wait by the luggage carousel. My brother calls and tells me that she died. During the settlement of her estate, I find a room filled with art supplies. I find bags of fiber, hand spun yarn, and a copy of my article from *ArtBeat* (October 2011) about fiber and my sheep on my farm.

My mother, Mary, was a fiber artist. We would share all sorts of ideas about spinning and weaving to use with my high school class. We would differentiate left-handed students' learning, discuss how to get rambunctious boys who can't stay in their seat to relax and feel the calm pleasure of weaving, or how to get preoccupied girly girls to slow down to master the rhythms of the spinning wheel.

My own work with fiber started at an early age. I can remember crocheting doll's clothing with my mother, and treasuring the hand stitched embroidery on my super white worn Levis. I wanted this article to address these communal ways of knowing. Traditional fiber art forms are a rite of passage for women, across generations in close knit groups of respect.

I encountered this in a trip to the New Mexico/Arizona border to visit my mother-in-law, where I had a chance to stop and speak to Navajo women in the Canyon De Chelly (a visually stunning destination where artists with their wares spread on car hoods talk of the canyon as the spiritual center of a feminine culture of weaving and giving of the earth). The canyon is part of the Navajo nation (they call themselves Diné), and I purchased there a treasure, a 3 foot

wooden drop spindle in the Navajo style. The shop keeper was wary of my naïve questions at first, and batted them back. But after I demonstrated a little experience with the birth and care of sheep, she warmed. She sat down in the cool, dark space, and showed me how this large spindle works, a technique specific to Navajo rugs and Churro fiber. I was ecstatic, but security at the airport did not see the educational value, and took my hand carved wooden spindle from deep in reservation country. The female supervisor said to me, "I'm sorry to break your heart."

I seek out fiber on my visits to the southwest for two reasons. First is to buy artifacts, ideas, and methods to share as experiences with my students. I purchase pottery, jewelry, fiber, tools, carvings, paintings and various books to use in authentic lessons as a teacher in a high-school class. I also want to push my own art forward at a professional level. I apply to galleries/shows, I try to answer calls for submission for artists. The most satisfying experiences of my teaching career have been when these two passions coincide. During a visit the winter before, I visited a wonderful yarn shop in Mesa, AZ, where local women had a Friday night knitting collective. I experienced the same reserve there I had experienced with the women at the Navajo shop, until I talked about my own experience raising sheep. The women sitting around the table nodded, and listened, then opened up.

I was seeking advice due to a stint of shows. I was making disconcerting, wet felted fiber shapes, hung from chains and meat hooks, similar in form to cocoons, and they were thinning and stretching as I carried them from venue to venue and people touched and prodded. The women offered tips on how to make my sculptures stronger, and how to bring the students in to share the wet, messy, exhausting felting process.



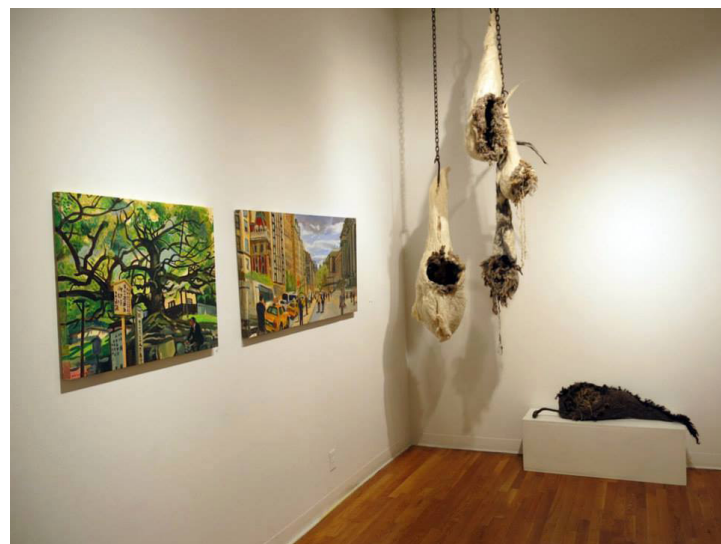
Lisa Ocasio Hirkaler
Orifice Series 2014

Last year, I answered a call for submission for the Kingston Sculpture Biennial in New York. The theme was shape and space. I saw this as an opportunity to create with my students a space to seek comfort. As I started to plan the fiber, build the armature and make the structure, I found a shape that pleased me. I used fiber, warm water, soap to wet felt these structures. As I shared my process and ideas with my students, several were willing to share in the process of wetting, rubbing, and beating of the warm woolly bodies. When the shape was felted and finished, I decided to cut the pod open to release the armature. It was at that moment when I felt that I emerged from the pod, after dealing with Mom's cancer, her heart issues, my divorce, issues with my college children, and raging hormones. I needed a safe haven, a space to explore these issues and the fact that I was reaching the magical "50". My body, mind, and spirit were/are changing. I started increasing the size of the pods to over 6 foot forms (something to climb into or out of), using wire, paper, bubble wrap, and duct tape. I use multiple pounds of fiber for each pod. I create these forms outside in the sunshine with warm soapy water and pound them down with all of my might. I work through stressful issues and finish with a knife and cut through the issues we share as working professional women, sandwiched as we are (caring for parents and adult children). When I finish, I feel a sense of loss, a sense of emergence from the difficulties of life.

Does a Monarch feel this way in the making of its chrysalis? Does she spin until exhausted, rest, and then break free from the mold (eclose) and emerge as something new and better? Does the silkworm rest only to emerge as a moth only to shine at night? Or does she work hard to achieve the next level of being to emerge anew...ultimately to spread light and inspiration? By definition this process I share with my students is part of a transformation, a complete metamorphosis, part of a four part life process, or splitting of the pupal case, controlled by hormones.



*Kingston sculpture biennial
September - October 2013
Spring Street Art Center,
Newton, NJ, 2013 - current
William Paterson Alumni
Juried Show September -
October 2013
Pleiades Gallery, Chelsea,
New York City, January, Feb-
ruary, and March 2014
Aljira A Center for Contem-
porary Art, Newark, June
2014*
Upcoming
*Invited Artist, New Jersey
State Fair, Art Show, August
2014
Solo Show, Pleiades Gallery,
Chelsea, New York City, July
2015*



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Lisa Confora and Sharon Reustle are connected through Yoth Art Month

Creative Collaborations

Lisa Confora

As the high school art teacher at Atlantic County Special Services School District (ACSSSD), I have been with the district for 15 years, but have been teaching art for 17 years. Our district is very unique; we service all “special needs” children within Atlantic County ages 3-21. Our students are amazing, creative, and are always ready for learning and adventure.

I enjoy taking my students to the Noyes Museum of Art for Youth Art Month and Wheaton Village for Hands-on activities and glass blowing demos. These wonderful explorations expose them to different environments, art forms, and artists. They create mutual bonds with each other and make lifelong memories.

I like to pursue knowledge in the arts and art education as well as attending the state and national conferences every year. Youth Art Month (YAM) is how I met Sharon Reustle, the prior Atlantic/Cape May county chair and one of the High School Art Teachers at Egg Harbor Township (EHT). Through our YAM connection, we became friends. Since we both enjoyed attending the annual AENJ conferences and taking field trips, it was natural that we found ourselves wanting to collaborate.



Collaborations

Our first collaboration was the “Priority Box Project,” by Franck De Las Mercedes. We thought it would be the perfect project to connect special needs students with the EHT high school students. We wanted to do something bigger for our students, open a door for them to create their own dialogues and stories. Our collaboration was a huge success. Each one of the EHT High School students from Mrs. Reustle’s calligraphy class was given a student’s name from the Atlantic County Special Services School District and vice versa. Each student was requested to create a box for their partner using symbols, words, colors, something meaningful to them. Upon meeting, ACSSSD students were able to share their box, talk about the subject matter they chose, and gain self-esteem through a peer-to-peer setting. Mrs. Reustle’s students were open to and welcomed new challenges faced with working with special needs students. They were allowed to be role models and they became conveyors of positive energy. We were thrilled to see art creating conversation through collaboration.

(*The project itself can be further researched through Facebook or online under the title, **The Priority Boxes Art Project.**)

Sharon and I attended the National Art Education Conference in San Diego, and again, were completely inspired by what we saw and knew this was another perfect opportunity for collaboration. On the Exhibitor floor, there was a booth for StudentsRebuild.org that was highlighting the “Water Challenge.” This challenge was to create as many paper beads as you could to help bring clean drinking water to villages, schools, and children in Tanzania Africa. For every 20 beads made that would equal clean water for one child in Africa. Through our efforts and collaboration, we mailed in 1,600 hand-rolled, recycled paper beads. Our team name was the “South Jersey Super Stars” which can be found on the students rebuild website. Our students rose to the challenge, learned about each other, and again the EHT students created a safe, fun, and creative environment for my students. The sense of pride was evident and the urgency to help others prevailed.

Through our collaborations, we have successfully exposed our students to new ways of thinking about each other, art, life, and the world. Art is such a powerful vehicle. When used in collaborations it can lead you in directions you didn’t plan for but fully embrace, drive memories of a lifetime into your heart, and make you soar into thoughts for the future. I look forward to future collaborations with others and encourage you to step out of your comfort zone to explore the possibilities that could await your students through creative collaborations.

It All Adds Up!

by Cheryl Parisi

Towards the end of the school year I needed to have my fourth grade classes do an assignment that would tie-in nicely with what we touched on in the beginning of the year: Cubism. I didn't want to make the project too labor intensive yet I did want it to be somewhat thought-provoking.

During the AENJ Conference last October, I had picked up the United Art & Education Project Guide. In it was a basic guide on how to create a "Charles Demuth-Inspired Number Drawing Project." It seemed like a great lesson but I wanted to add my own ideas to the mix.

Charles Demuth's "I Saw the Figure Five in Gold" (1928) was the original inspiration for that project. I downloaded the image from the internet and projected it on the Smart board to really take a good look at it. I had seen it before a number of times at the Met but not recently. Searching for more information, I found that Demuth was actually inspired by his friend, the poet William Carlos Williams (a native of Rutherford, N.J.) and his poem, "The Great Figure" (1920).

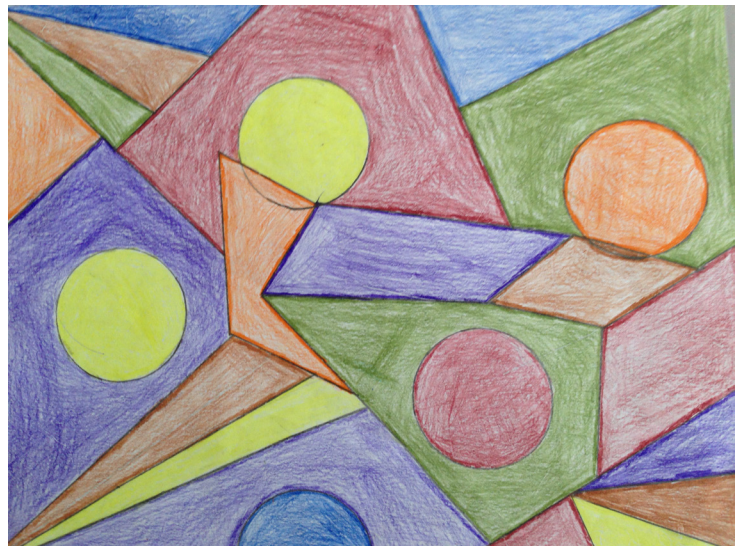
Once I had all of the information needed, I began the assignment. The students viewed the image and one question asked was, "What do you see in the painting?" Answers given included "I see three number fives," "I see something that looks like headlights on a car," "I see spotlights shining out in all directions," "I see buildings" and "I see parts of words." Another question asked was: "Do you see any colors, lines or shapes repeated?" Again, students came up with a variety of good answers.

I then gave them the history behind the painting and read "The Great Figure" as they looked at the poem side by side with the painting on another PowerPoint projection. After any questions or comments on the poem and painting, I discussed and demonstrated what they would be doing with this information.

The students were given the parameters of the assignment. Instead of repeating one number in various sizes to show foreground, middle ground and background, they would be overlapping three numbers in their design. The first and third number couldn't overlap. It would be an addition problem and the last number had to be the number nine or less. The three numbers had to be the primary colors, so by mixing the overlapping colors together they would create a secondary color. They were allowed to use a ruler or pre-made shapes to create the design in the background. There also had to be repetition of color and shape in the design. The students would then use color pencils to complete their creation. I then gave a demonstration of how the numbers could be positioned so that the design wouldn't look too static.

During the next class, students were given a quick recap of what was discussed concerning the project. Students were given a copy of the guidelines and they did a rough copy so that I knew they understood the concept of overlapping and how they would plan out their design. Once the design was OK'd, they went to work on the final product.

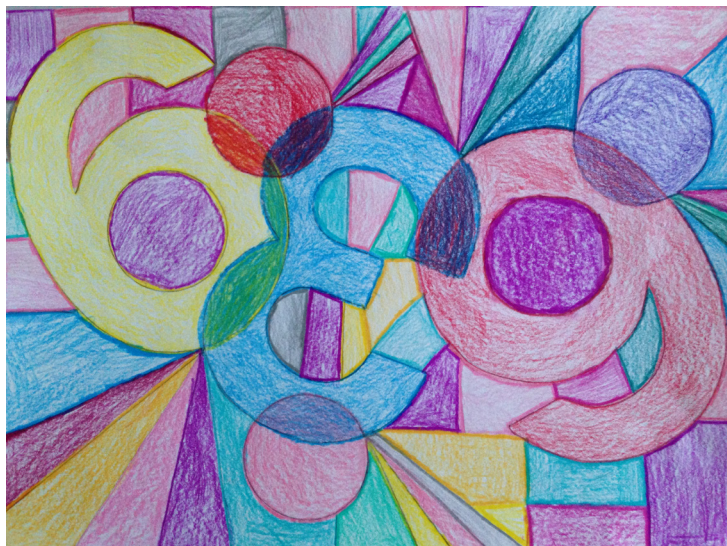
As with any art class, there are always those who catch on quickly and can work independently and those students who need some assistance or even one-on-one attention. This, as you know leads to those who need something to do next. As with my other projects, students showed they understood what they learned on an exit slip.





However, this time they had to answer specific questions based on the overall question: “What do I know about this project?” Students had to answer the following questions and then put it in essay form:

1. What painting was this project based on? Who was the artist? What styles/genres of art was his painting influenced by?
2. What colors and color group did you have to use for numbers in the design?
3. Why did you have to overlap the numbers?
4. Why did you have to use the numbers you chose?
5. Why did you use the colors you selected for the background? Did they help to make your design a good composition? Explain in detail.
6. Did you repeat colors and shapes in different parts of the background? If so, what colors and shapes did you repeat? Why was this important?
7. In your concluding sentence(s) tell me how you think your project was related to the original painting.

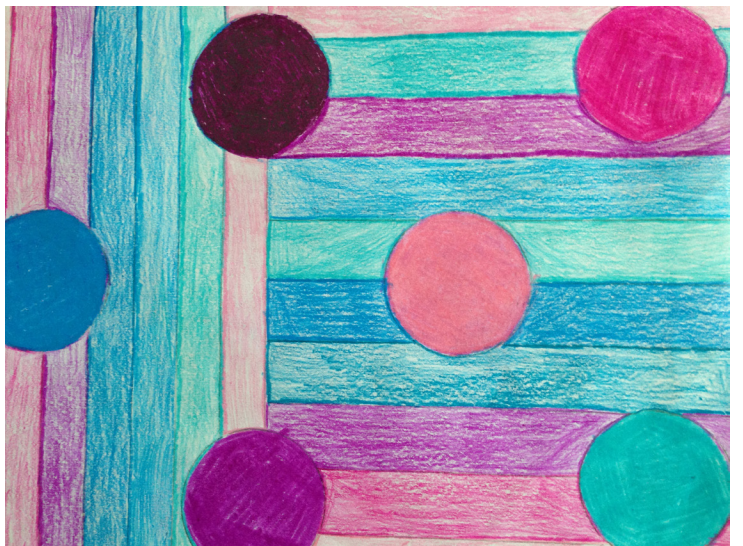


The more advanced students were able to do the writing by just looking at the Demuth's painting and their own work. Other students had to refer back to the paper they were originally given as a guideline.

After students completed the exit slip, they were asked to create a design without numbers using at least two concepts they learned from the project. They could use either color pencils or markers.

For those who worked quickly and accomplished everything, they were allowed to do a word search paper and/or free drawing. Some actually took the initiative and asked if they could go around and help students who needed assistance while I was working with someone else.

All in all, it added up to a great end of the year project!



Pablo Picasso and SGOs

by Cheryl Parisi

This year as I maneuvered my way through planning how I would achieve my fourth grade SGO for the state mandate, I decided to change my previous student art assignments for a fresh start.

After deciding on a written test for my SGO, I analyzed what would work, given the parameters of the New Jersey Visual and Performing Arts Standards.

After much thought, I decided to base my fourth grade SGO around the art of Pablo Picasso.

Picasso's work covers the gamut from still life to landscape to portraiture and design. His oeuvre, which spanned over 80 years, included drawings, paintings, prints, sculptures and ceramics. His influences included Paul Cezanne and African Art. Also, the genres he envisioned and fluidly moved through during his lifetime made it easy to not only discuss his work but to allow students to do an assignment based on his Blue Period and later in the year, work on another assignment based on Charles Demuth's "I Saw the Figure Five in Gold," influenced by Cubism and Futurism.

The New Jersey Core Curriculum Content Standards covered on the Pre-Assessment were: The Creative Process – 1.1.5.D.1, 1.1.5.D.2; History of the Arts and Culture – 1.2.5.A.1, 1.2.5.A.2, 1.2.5.A.3; Performance – 1.3.5.D.1, 1.3.5.D.2, 1.3.5.D.3, 1.3.5.D.4; Aesthetic Responses – 1.4.5.A.1, 1.4.5.A.2 and Critique Methodologies – 1.4.5.B.1, 1.4.5.B.2, 1.4.5.B.3, 1.4.5.B.4.

The Pre-Assessment contained multiple choice, fill in the blank and short essay questions. I'm fortunate enough to have a "Smart" board in my classroom so I was able to display an assortment of artists' work at one time. This enabled me to have students make visual comparisons. For example, one essay question asked the students to look at image A, which was a Dan mask originating from Liberia and/or the Ivory Coast in Western Africa. Images B, C and D were examples of a portrait by Vincent Van Gogh, Gustav Klimt and a cubist portrait by Picasso. The students had to use analytical skills to decide which portrait looked like the Dan mask and give a reason in three sentences or more for why they chose that portrait.

Once I assessed what they knew about the Elements of Art, Principles of Design, aspects of art history, aesthetic responses and critique which they learned the previous year

and needed to learn during the 2013-2014 school year; it was time to begin the first assignment. It was a brief history lesson on Picasso.

Although there were a few series of books I had used over the years to help teach about artists, including "Getting to Know the World's Greatest Artists" by Mike Venezia, I was looking for something shorter and more to the point, but with a good sampling of Picasso's work. Luckily I found a book and art activity pack on Picasso by Mila Boutan which can be found at www.chronicle-books.com under "kids and teens."

Once we discussed several pieces of artwork in the book, including Picasso's cubist work, I focused on his Blue Period. Using the "Smart" board, the students viewed and discussed *Le Gourmet*, *The Tragedy* and *The Old Guitarist* in relation to information I gave them concerning his life during this time as well as his use of color, value, line, shape, form, space, texture, emphasis, movement and rhythm. Using this information, they were asked to discuss the work using aesthetic responses and critique methodologies. This discussion segued to the creation of a picture which would show their understanding of the element of art known as values while using several other elements and principles depending on what they did.

Because some groups of students needed differentiated instruction, I had them do a project where they had to create a cityscape collage in which the sky was dark blue, the buildings in the background were light blue and the buildings in the foreground were blue (Tru-ray construction paper.) I then had them choose three to five paint sample cards, which had tints and shades of a color, to create individual buildings for their cityscape.

Those students who I felt were capable of doing a more intricate assignment created a tempera painting using tints, shades and tones. They had the choice of making a still life, landscape, portrait or design. Although this project took longer, was a lot messier and hinged on how independently they could work, it was good to see the decision-making which went on as they chose what they would paint. They then drew thumbnail sketches to find a good composition and create a final draft which they then painted. With this project I would definitely say, "Know your students!"



When students finished with either of the above color/value assignments, I had other related projects and/or assignments that they could work on. Each student had to do an “Exit Slip” which asks: “What do I know about this project?” In addition they could draw a picture of their choice using a graphite pencil or color pencils to show their understanding of values. And for those who finished quickly while still doing their personal best, they could also do a word search based on words related to the current assignment and other words related to the visual arts that they should know. A colleague told me about the following site: www.theteacherscorner.net in which one can actually create their own word search.

This was the beginning of my year of Pablo Picasso and SGOs!



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Art Teachers Share a Common Core

By Jennifer Peppe

Like lightening! Eighteen years in the art room has flown by. Each year has been filled with excitement, hard work, joy, and perpetual learning. Teaching art in a public elementary school provides countless opportunities to advocate for students and art education, in general, while serving as a catalyst for problem-solving and growth both professionally and personally. Art teachers know that educating children about the arts, visual art as, in my case, is unique to teaching any other academic subject. There are certainly natural connections to other subjects such as language arts, mathematics, science, and social studies. Without question, there are meaningful links between art and the rest of the world. When speaking of art, perhaps the most meaningful link exists between art and its creator.

This holds true for artists of all ages. Artists-turned-art teachers, through the hustle and bustle of daily class schedules, assessments, student growth objectives, data collection, and other daily tasks, may at times feel disconnected to the authentic art-making processes. We chose this meaningful profession to inspire others to express themselves creatively, to challenge our students to take risks. We nurture their growth as their artist voices gain strength and perspective. Oddly enough, we may not always do that for ourselves. At some point in my career, I struggled to find my own inspiration to make art for me, to express myself visually, to share my artist voice and perspective. I was comfortable being “Miss Peppe”, the art teacher, but my inner artist felt lost and insecure. I sought to regain the identity of being an artist. I believe it is essential to remember what called us to teach the subject we so greatly appreciate. Before we chose to instruct and encourage others to make art, we were artists first. Knowing ourselves as artists is powerful, personally and professionally, and will greatly benefit our teaching practice.

When our creative batteries are low, how do we, as art teachers, recharge them? How can we enliven our inner artists? The perfect answer is different for each individual. However, there are steps to consider. First, make time for what speaks to you as a human being. Explore places that sparked your love of art when you were a child. Ask yourself questions. Are you a lover of nature? Do you feel at peace while studying the landscape, the vibrant colors and textures in your garden? Are you passionate about travel and seeing new and mysterious lands? Do you yearn for expressing your personal perspective about the world around you?

I have explored these very same questions most intently over the past two summers. For the love of my subject area and my own personal growth, I sought answers to questions about how to be re-inspired, motivated, and to strengthen my inner artist's voice. To this end, as a lover of travel and learning, I seized an opportunity to study abroad in Greece with the Maryland Institute College of Art during two consecutive summers. In support of these studies, the Art Educators of New Jersey assisted funding with a grant. I was bound for learning experiences for which I will be forever grateful!

The MICA Summer Intensive Program in Greece was designed solely for art teachers. All of the participants were art teachers, which allowed us to embrace each chance to ‘talk shop’ about everything related to art education. The program provided opportunities to exchange ideas and support each other along the way. It commenced in the city of Athens and moved to Skiathos, a colorful Greek island, home to Director Lauren Cook's artist studio, Studio Mirovili. Both Lauren Cook and Sharon Johnson, acclaimed MICA faculty, facilitated the study program the first summer. Lauren Cook conducted the second summer's program. Lauren is an inspiring artist, art teacher and invaluable asset to art education. Her approach to mentoring challenged us to the core of what makes us art teachers, artists, and insightful human beings. She coached us through meaningful processes of creativity, applicable to artists of all ages, such as discovery, play, self-reflection, art making, critique, validation, and continued reflection with tender, supportive guidance.

My study experiences in Skiathos at Studio Mirovili proved to be invaluable to this veteran art teacher. I sought to open my mind to new insights about myself as a creative learner and validate my artist self. For certain, I reclaimed the notion that I am an artist first and an art teacher second. After all, that's the chronological order of my path. After precious, purposeful time spent in Greek gardens, olive fields and the sea, I know that nature excites and inspires me. I questioned the validity of this as subjects for my art in the past. This is who I am, no excuses. I will make a greater difference for myself and students when I accept my authentic self in this way. The creative process is individualized, yet there are key components to help enliven the creative spirit in each of us. I've confirmed that both weaknesses and strengths make us exactly who we are and the art we make celebrates us. As individuals, our voices are unique to our own perspectives and should be without harsh criticism. What would the world be like without authentic expression

and diverse viewpoints? I will remind my students of that notion should they hear inner voices of self-doubt. Would I recommend this learning journey to my peers? Emphatically- YES! If knowledge is power then the more we learn about ourselves the more impactful we can be for others. Our students deserve teachers that can relate to the struggles of learning, editing, communicating, adapting. Our students deserve teachers who confidently honor the artists within themselves. I encourage my peers to take time to revisit their own creative spirits, in whatever way that makes sense for each of them. For me, I hope the journey of learning and creating continues as it's what gets me up in the mornings.



Felt Hand Puppets; An Interdisciplinary Lesson on Bullying

By Barbara K. Levy



With new anti-bullying laws nationwide and an importance placed on initiatives to decrease bullying, I wanted to raise awareness in my school about this critical issue through an interdisciplinary art lesson. What better way to accomplish this than through the art form of puppetry. My goal was to have my 5th graders design and create their own puppets based on original plays on bullying that they would write themselves. Hmm, how would I achieve this with only 40 minutes per art class? I enlisted the school guidance counselor who enthusiastically agreed to discuss different scenarios of bullying with the students in their homerooms while their classroom teachers incorporated a language arts lesson on how to write scripts using dialog and storyboards. It was decided that each play should have four main characters: victim, bully, by-stander, & up-stander, (a person that aids the victim.) Thus the students would work in groups of four to formulate their ideas and to write their plays. Then back in art class they would have enough time to create the puppets for the plays they had written. Once completed, the students would perform their puppet shows group by group during their regularly scheduled art class.

I introduced the lesson by giving a brief history of puppets and puppetry citing evidence of their existence as far back as 2000 B.C. The children were surprised to learn that in ancient times when Egypt, Greece, and Rome ruled the western world, puppets were meant for adults only. During those times, puppets were used in religious ceremonies and often buried with the departed. The children were fascinated to hear about how early inhabitants of Persia, Turkey, Siam, Java, and Burma held puppets and puppeteers in honored positions. In ancient China and Japan the puppet was equally revered and was used to tell stories of the daily happenings of the people. In the eighteenth century the most famous playwrights in Japan wrote for the puppet theater. The students were awed to learn that in the Middle Ages puppets were the most popular form of entertainment for the great masses of people. They then learned that it was the advent of television that helped puppets gain the popularity with both children and adults on a large scale. We further discussed Jim Hensen and his Muppets and his remarkable contribution to the art of puppet making and puppetry. Finally, we talked about how puppet performances are now widely viewed not only on TV, but on Broadway and in movie theaters as well.



Next, I showed actual examples of an assortment of all kinds of puppets that I had collected over the years; finger puppets, stick puppets, sock puppets, shadow puppets, marionette puppets and hand puppets. By now the children were brimming with excitement and wanted to know if they would be making puppets and if so, what kind? I explained that they would be planning and creating a felt hand puppet similar to the one I was holding; only their puppet would be a character from a play that they would be writing on bullying together with their table mates. (How convenient having 6 art tables with 4 children seated at each.) At this point, the school counselor joined the class and we had an enlightening and high-spirited discussion about bullying. The students could hardly wait to begin.

At the next art class, students entered the room with their scripts in hand, excited to begin. I handed out a puppet plan sheet (that I had drawn and copied on a copier machine) and colored pencils. I showed them the plan that I used when I created my hand puppet. They marveled at how similar the plan looked to the finished puppet. I then gave a quick demonstration on how to begin the plan based on their character, emphasizing that I wanted them to include lots of details on their puppets and that their puppets could have exaggerated features. I told them to decide in their groups if their puppet characters were to be humans or animals. Then they got to work.

Once their plans were completed and approved, they chose two pieces of 9X12" felt and pinned them together with a straight pin. Using a pre-cut puppet template, they traced around the template with white or yellow chalk depending on their felt color. Next, the two pieces of felt were carefully cut out (still pinned together) and then glued together with tacky glue around all the edges, except the bottom where the hand would go in. Students wrote their names on masking tape with a sharpie marker, attached the tape to the puppet and left them to dry for next time.

In preparation for the next class, I put out an assortment of felt scraps, craft wire, pipe cleaners, wiggle eyes, feathers, buttons, beads, foam sheets, cotton puffs, colored paper, cardboard, etc. I showed them how by using their imaginations, they could use feathers for hair, pipe cleaners for eyebrows, cotton puffs for animal cheeks, etc. They began their puppets immediately using their plans as a starting point. Then all too soon it was time to clean up. Students were able to save materials they wanted to use on their puppets the next time in small plastic baggies labeled with their name in sharpie marker.

Once the puppets were completed, I placed a puppet stage that I had made years ago from a refrigerator box, in the front of the art room and let the children practice performing their plays in front of one another. It was great fun. Soon the word spread. The principle asked me to present their plays on bullying in an assembly to the younger grades in the school auditorium. I would be allowed a total of 45 minutes. How could this be done? I teach three 5th grade classes a week, six plays per class, eighteen plays in all. Having the time to fit them all into the forty-five minute time slot would be impossible. I would have to limit the number of performances to eight or nine groups at the most. Which group of my art students would perform? Which groups would be left out? How could I make this fair so that I wouldn't be accused of picking favorites? Easy. Using the rubric that I had given the students at the beginning of our unit on puppet making, I tailored it so that the students would make the decision themselves. With pencil and rubric in hand, they would rate one another's group under the four categories; script, teamwork, puppet construction, and performance. Using a scale of 1-4 (4 being the highest) the students took the rubric assessing process very seriously grading each group performance quietly while the puppets and puppeteers performed their plays. My job was to tally the scores and report the results. With the children being part of the process fair results were achieved. Nine groups (plays) would perform in the auditorium.

The day of the puppet show was one of much excitement and fanfare. The high school television crew filmed the performances, (which were later televised on the local television station) a reporter from the local paper was in the audience, (the article appeared in the paper shortly after) and the young audience loved the puppets and plays showing their appreciation with plenty of applause and laughter. But most importantly, it was a great way for my 5th grade students to use their creative minds and learn about bullying in a fun, non-threatening way. For myself, I was able to collaborate with my colleagues and combine art, guidance, language arts, and theater into a truly memorable lesson.

Barbara K. Levy
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THE INVASION OF ART ROOM 203

By TERI TRUMPSBOUR

The eyes of the world were centered on Grover's Mill, New Jersey in 1938, at what was thought to be an alien invasion. Little do people know that for the past twenty-five years there has been a quiet take-over of creatures throughout the Shore community of Manasquan. The difference between 1938 and 2014 is that these creatures have become a welcomed part of the community.

Each monster has a uniqueness all their own. We in Manasquan, New Jersey have kept this secret for the past twenty-five years to prove to the world that these creatures so unlike ourselves can live among humans and can be productive, loving beings in our world today.

Each creature is so different from the rest. How can that be? Don't they come from the same place? What is most exciting is that every creature comes from the imagination and creativity of children. The children, Pre-K through 8th grade have brought these monsters to life through the energy of their own minds. What is amazing is they use art along with: physics, history, reading, writing and math to do it.

It all starts in a laboratory, Art Room 203, where children unite to work on drawings of their creatures. With the knowledge of geometric forms and the background knowledge of creatures they have read about, these students have conceived notions of how their monsters will stand or sit in gravity as 3-D solids. Students make lists of their creature's needs. What do they eat? How do they move? Where do these creatures like to go? Are they nocturnal? There are many more questions that the students ponder. All of these questions become part of a character analysis diligently developed into a biographical story which is then produced into a hard-bound book.

With the drawings and written stories in hand, for two weeks these monsters begin to develop using only newspaper, found objects and glue. As the students work on their creations a bonding takes place. Passerbyers can't help walking by the laboratory to take a peek. Electricity is in the air and the flow of ideas is constant. The students keep paper nearby as they jot down new ideas for both their books and for the ongoing needs of their beings.

Parents stop by and some even develop ideas for the arrival of the new members of their families. One mother expressed how a builder was hired to create a section of a room for the new member. A father was building a hanging swing for another creature.

Now, today after twenty-five years, Art Room 203 is frequented by the old monsters that need some repairs. If you ever you come by Manasquan, New Jersey, ask a person on the street how their monster is and they will tell you their creature is a reminder that there are many more monsters to come from the laboratory of Art Room 203.



Meaningful Artmaking For All: AENJ Special Event Grant

By: Lisa LaJevic and Amanda Intili

How can art teacher training programs provide art opportunities to New Jersey communities? This is a question that is of great importance to the art education program at The College of New Jersey (TCNJ). Not only do we want to advocate for the arts in K-12 school art programs (through traditional field experiences such as student teaching), but we also want to provide meaningful artmaking opportunities to an underserved and diverse K-12 student population in innovative ways.

To support our efforts, TCNJ was recently awarded a Special Events Grant through Art Educators of New Jersey (AENJ). The grant funded art materials for workshops that targeted underserved and diverse K-12 students. During the Spring 2014 semester, junior-level preservice art teachers organized and implemented five after-school and Saturday art workshops at Artworks, Trenton's downtown visual arts center (Figure 1), and sophomore-level art education students taught four art workshops at a Burlington City primary school that recently dropped its art program.

Each of the hands-on workshops was based on an important big idea (i.e., a broad topic or social issue) and explored contemporary artists. Supporting arts integration models, the workshops aimed to stimulate connections between art, everyday life, and academic subjects, thereby promoting student understandings of art, world, and self. In one of the Artworks workshops, students made fantasy book sculptures as they repurposed used books and learned about the Pennsylvania-based artist Jodi Harvey-Brown (Figure 2). Another workshop explored the art of tattoos (e.g., history of tattoos, tattoos in current culture, and tattoo artists) as students designed their own tattoos using Silhouette temporary tattoo paper (Figure 3).

This action research project not only provided K-12 students exposure to the visual arts, but it also allowed TCNJ preservice art teachers to gain additional lesson planning and teaching experience. Reflecting on the teaching experience, here are the thoughts of one of the participating sophomore preservice art teachers:

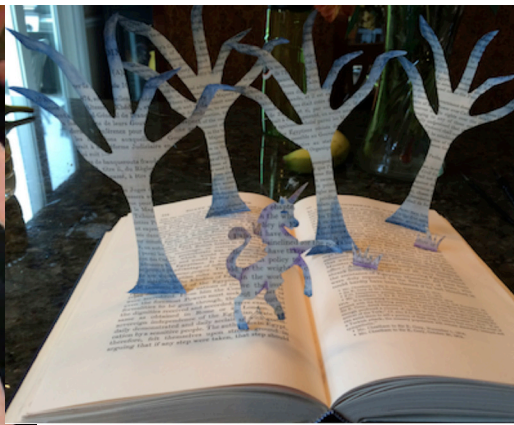
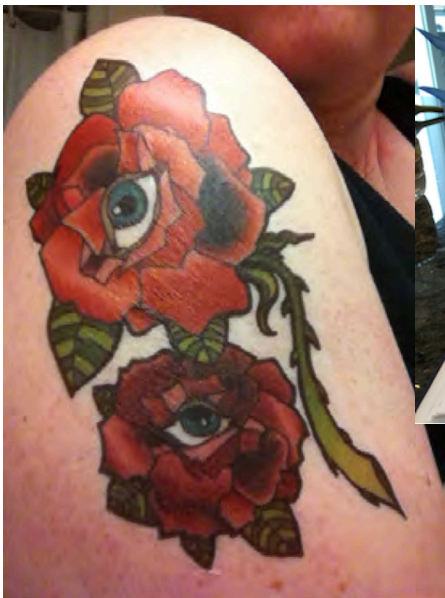
This unique field experience taught me about the importance of art in schools and also reaffirmed my desire to



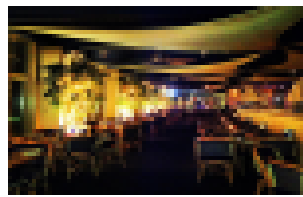
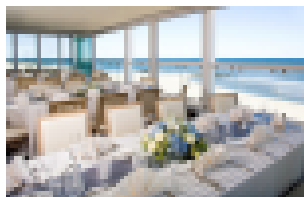
become an art teacher. Two classmates and I created and taught four interdisciplinary art lessons based on contemporary artists to K-2 students. One of the 40-minute lessons, inspired by Tim Kelly's puzzle project and Richard Scarry's book, *What do People Do All Day?*, focused on the theme of community and asked students to create a warm and cool colored collaborative mural (Figure 4). I was excited when students were able to connect the content to their everyday lives and other academic subjects such as Language Arts and Social Studies (e.g., we discussed how their school is a community and the different roles people play). Students seemed to enjoy learning through the arts; in fact, at the end of a lesson, a first grade student warmed my heart (and eased my new-teacher nerves) as she told me that this art experience was "more fun than recess!"

In reflection, this experience was both rewarding and sadening. Although I began to gain a comfort level with teaching and learned important aspects regarding classroom and time management, I found it truly heartbreaking and unfair that the students do not have access to a weekly specialized art program. As an art teacher-in-training (who only taught them four days), I felt pressure that this may be the only art instruction they receive by someone who is formally skilled in art education (in contrast to their general classroom teacher who may not have extensive arts knowledge). Since research shows arts learning has numerous benefit to students, I am surprised that some elementary schools have cut their art programs. I hope policy makers and administrators begin to rethink the place of art in the schools and qualifications of teachers of the arts in the elementary schools. Overall, I am thankful to have had this enriching field experience and believe it was invaluable to my art teacher training!

As TCNJ continues to question the relationship between the college and community, we are excited to maintain our partnerships with this local non-profit organization and school. Although it is important that these art workshops do not take the place of traditional art instruction in the schools (by an arts specialist), they have been successful in providing additional opportunities for children to engage in the arts. We currently have plans to implement similar workshops next academic year, so, thank you AENJ for your support!



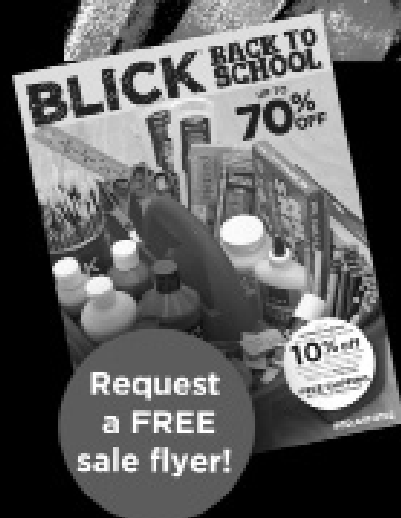
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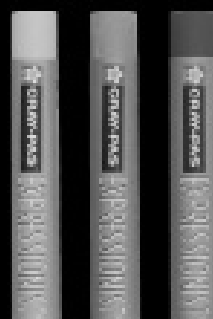


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Mornings with Harry

by Jan Wilson

What is it that compels us to create? To appease the ache so strong that it has the power to obliterate all else until it is fed? Where does it come from? Why is it nurtured in some humans and become buried in others? How does exercising imagination fuel creativity?

We are all born as imaginative, creative individuals. Watch a child at play. To my mind, unless we continue to exercise our imaginations our ability to maximize creative potential takes a back seat to “other.”

In addition to imagination, creativity is enriched by opportunity.

Stop and take a moment to be metacognitive. Where and when did your sense of imagination collide with opportunity to trigger your drive to create? Where was your “Big Bang?” Where did your passion for all things art related come from?

Mine came from, spending mornings with Harry. I was a little girl, three years old when we moved to Indiana. Mom explained that it was because Daddy had a new job. So, there I was in a new house in a new place; alone. Everything was different and then I met Harry. Harry was an architect. He lived in the house next door with his wife Evie. Our house was glued to Harry’s house. Well, at three years old, that’s what I thought. Harry explained that our houses were built together to save space and money. He said there was a special name for our kind of house. He called it a duplex. I thought that was such a clever idea.

Most mornings I would go next door and have cinnamon toast with Harry and Evie. After breakfast, Harry and I would climb the stairs and go to work in his studio. Harry was an architect. He set up an extra stool next to his at the drafting table so I could watch him draw his blueprints. I was fascinated by his drawing tools. Harry showed such patience with me. He carefully explained the function of each of his drawing treasures. Occasionally, Harry would spread out a fresh piece of drafting paper and encourage me to draw. What should I draw? “Anything,” Harry replied. “Just start with a mark.” Sometimes I would make a mark and Harry would turn it into a masterpiece. Other times, Harry would start and I would finish the drawing.

One morning, I looked out of the window onto the detached garage. A broom was lying there on the flat roof. Harry put his pen down and he took the time to explain that a witch had recently flown by and left her broom there, on the roof; just for us. Harry explained that we could ride that broom

and visit places all over the world. I seriously doubted Harry until he explained that it was a magic broom. All we had to do was open a book to where we wanted to go and the broom would magically take us there.

So every day, Harry would pick a book and open to a picture of something far away. We would look at the picture together. Harry would tell me to close my eyes until we were flying high in the sky on our magic broom. All morning long as Harry worked on his drawings, he would describe the magical places we were flying over. As a three and then four and five year old little girl I flew over the pyramids, the Great Wall of China and the Grand Canyon. My mind took careful photographs of everything I saw. I giggled over the faces on Mount Rushmore and flew circles around the top of the Empire State Building. I visited the major museums of the world and stood in front of the Mona Lisa and then in the next instant, staring at the Caryatids on the Porch of the Maidens on the Acropolis.

We didn’t live in Indiana very long. It was there, however, that I learned to love art, architecture and travel. It was there in that small second floor studio that Harry fed my imagination with opportunity.

It was many years before I thought of Harry again. As the Little Prince says, I became busy with matters “of consequence.” It wasn’t until my first trip to Paris when I stood in front of my Mona Lisa that Harry came rushing back to me. So, thank you Harry. You enriched this little girl’s life immeasurably.



13 Schools Of Art and a Chart

By Eric Gibbons www.ArtEdGuru.com

For all of my 25 years of teaching art I have introduced my students to the great movements of art. Though vast and dizzying in its array, I have chosen to start with the Renaissance, and end with Pop Art. So my full list would include the previously mentioned two plus Baroque, Rococo, Neoclassical, Romantic, Realism, Impressionism, Cubism, Expressionism, Abstract Expressionism, Dada, and Surrealism.

Arguments can be made to add earlier art movements, and we do touch upon the ancient and modern styles, but these are the 13 movements I require my students to know. There is some «fudging» to make it work, so for example, we consider «The Scream» an expressionistic work because of its heightened emotional value as opposed to Symbolism, so too Fauvism is put under the same Expressionist umbrella, and we lump Post-impressionism into Impressionism because it helps kids recognize the key features of bold brushwork, working from observation, and a hidden «Z» pattern within the paintings. My feeling is that after an introduction, later classes, like Art 2, 3, 4, or AP can partition movements a bit more precisely. I lose no sleep if a first year art student calls van Gogh an Impressionist; actually I rejoice!

My final exam is one where students see 60 works of art, some they have seen before, some that are new, and they must use the visual clues to surmise the correct school of art. We play games, groups battle groups in a game-show-style contest to guess the art movement. They begin with a one page outline, and gradually move to no resource at all. Most do very well, but it has always been a challenge.

I had an epiphany one day and made this flow chart. It's hardly complete, and only gives a bit of direction, but students found it very helpful. It won't work for pre-renaissance movements, and some off shoots like Northern-Renaissance, or Grant Wood's Regionalism, Grandma Moses folk works, or Whistler's Aesthetic Movement, but it does do an awful lot that is helpful. Kids spot how American Gothic is connected to the Neoclassical Movement with its rigid composition, and morality message though with a more modern twist. How Whistler is connected to the Realist movement in his approach, and Moses too though in a «Country Craft» sort of way.

I like how they argue within their groups citing visual evidence for their choices, pointing to brush work, the absence or presence of roman togas, the hues of the background. They are making astute visual observations, sharing them, and learning. It's the STEAM approach in full gear, a marriage of art and history.

They love the little stories I tell about the work bringing it into context; how the Rococo artists were hated by the Neoclassical artists and it paralleled both the American and French Revolutions. How Cubism and Expressionism included shattered and distorted images, while European society and bodies of its soldiers were shattered and distorted through World War One. How World War two saw the emergence of the atomic bomb that did not shatter bodies, but vaporized them--while the Abstract Expressionists, at the same time, like Pollock and Rothko, vaporized all subject matter! That the Baby Boom led to massive consumerism, so no wonder Pop Art blossomed.

Though my list is incomplete, it becomes a good jumping off point. More suggestions, lessons, and resources can be found in my book, «The Art Teacher's Workbook - Teacher's Edition,» and some great links and free resources through my new website, www.ArtEdGuru.com

Eric Gibbons
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Bordentown, NJ 08505
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START HERE

Is there a subject? Can you see "stuff" you recognize?	No	Check the title, are you sure there is no subject?	Yes	Abstract Expressionism
			No	Start Over
Yes				
Are people wearing togas? (<i>Roman Robes or capes</i>) If there are nudes, do they look like the kind you might see in church art?	Yes	Are their poses relaxed or very dramatic?	Relaxed	Renaissance
			Dramatic	Neoclassical
No				
Is there anything impossible, magical, or "dream-like" happening?	Yes	Surrealism		
No				
Is there a strong sense of emotion in the art and do the colors, shapes, or textures help make that stronger? OR does it have a very unusual use of shape, form, color, or texture that almost hides the subject?	Yes	Do you see obvious geometric shapes or shattered images?	Yes	Cubism
			No	Expressionism
No				
Does it include images from popular culture of regular common stuff with bold color that wouldn't normally be considered art?	Yes	Did it take effort to make?	Yes	Pop Art
			No	Dada
No				
Does it show very rich or royal people playing or being naughty? Do even the trees and clothes look rich and fluffy?	Yes	Rococo		
No				
Is the background very dark but you see dramatic spot-lighting? Is it old fashioned with clothing of the 1600s like from the 3 Musketeers or Pirates of the Caribbean	Yes	Baroque		
No				
Is the paint thick and obvious and could it have been painted from observation?	Yes	Impressionism		
No				
Do you see hunting, hiking, or farming? (People formally interacting with nature)	Yes	Are the people working or might they be slaves?	Yes	Realism
			No	Romanticism
No				
Is it dramatic, like showing a fight or something that may cause death?	Yes	Romanticism		
No				
Does it look like a photograph?	Yes	Realism		
No				
It might be a style not on this chart.				

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Child Centered Core Connected Art: A success story!

By Eric Gibbons

In my quarter century in the art room I know that when I am teaching art, I am also teaching math, science, history, literature, social studies, and more. We all do. For when we grid, measure, and draw-we use geometry. When we make sculptures-we use engineering. When we mix colors-we reveal information about physics. When we create illustrations for stories-we learn about literature. When we review the styles of art from da Vinci to Banksy-we teach history. When we write about art-we strengthen these skills. When we create works of art, we solve complex visual problems in creative ways and our students succeed at higher levels.

I know studies show that art students, on average, do 100 points higher on their SATs than non-art students. We know this is not because we get the cream-of-the-crop, because art can be a «dumping ground» when guidance sees no other options for less successful students. We get AP students from time to time, but they are not the bulk of our pupils.

I did a dangerous thing this year, I asked my guidance department to tell me how our students did in comparison, knowing it could go the other way. Well I was happy to learn our art students, in 2013, averaged 155 points higher than non-art students! As I look back on it, I think it is due, in part, to the approach I have taken in my classes. I am more overtly connecting projects to core content. Not at the expense of expression, originality, or artful approaches, but overtly using terms and themes my students will hear and use in their core courses. We write more often, we talk about the math of proportion, I use the vocabulary of their core courses when I explain concepts. As I said, we already do this, but we can do it more intently with a little effort and I know it will pay off with student success.

Consider too, if you can show evidence that what you are doing is helping students succeed in their testing (Though I am not a fan of high stakes testing) you ensure your program is less likely to be cut, budgets

may be increased, and the level of respect among your colleagues will be boosted. Though I am using a high school situation to illustrate this, it is completely appropriate to do at the elementary level as well.

I will give you this example, abstract sculptural projects are great in helping students connect to their feelings, and self expression, but may be less connected to core content. What I chose to do is tie my abstract sculpture project of years past called «Alien Pods,» and now connect it to biology. We do a bit of writing and listing to begin every project, writing is an important skill we must reinforce. For my biology based virus sculptures, students write down all the sicknesses they can think of that you can catch from someone, from the common cold to Ebola. We take a day in the computer lab (technology skill building) and research what these viruses look like, symptoms, and Latin names. Students pick the one they feel is most visually interesting, and use that as the basis for their sculpture.

I allow them two routes to explore. A: Create and embellish the virus in a way that shows how you would feel if you got that illness. B: Camouflage the virus in such a way that it is appealing and more able to attract a host. I tell them that the project is not one where we are making virus models, but using the virus as a form to build out art on.

This is one example from a book I put together with about 85 core connected art projects titled, «*Art at the Heart - Exploring Core Content Through Art.*» Links are available at www.FirehousePublications.com

I will conclude with a poster I created and have in my room. I find it's a good point to make with my students and helps explain the importance of art. You can find it and others at www.zazzle.com/posters4arted

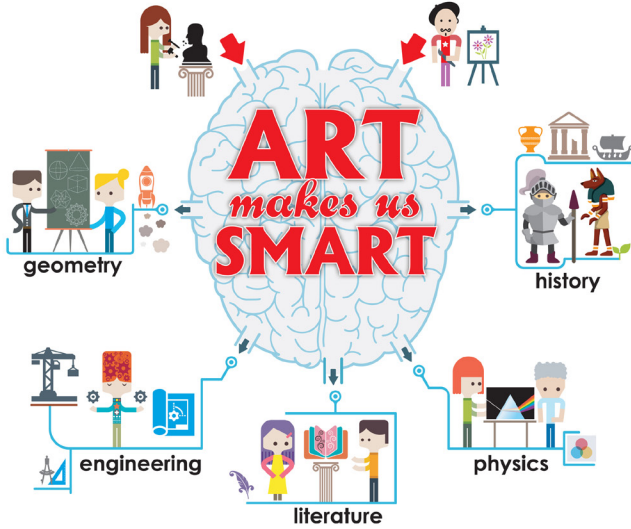


ART is the meeting place for all subjects.

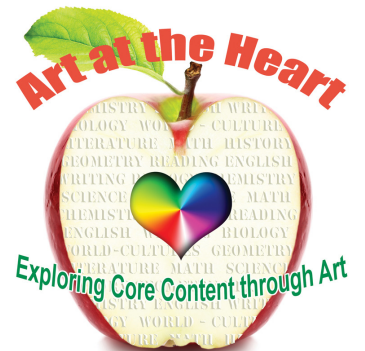
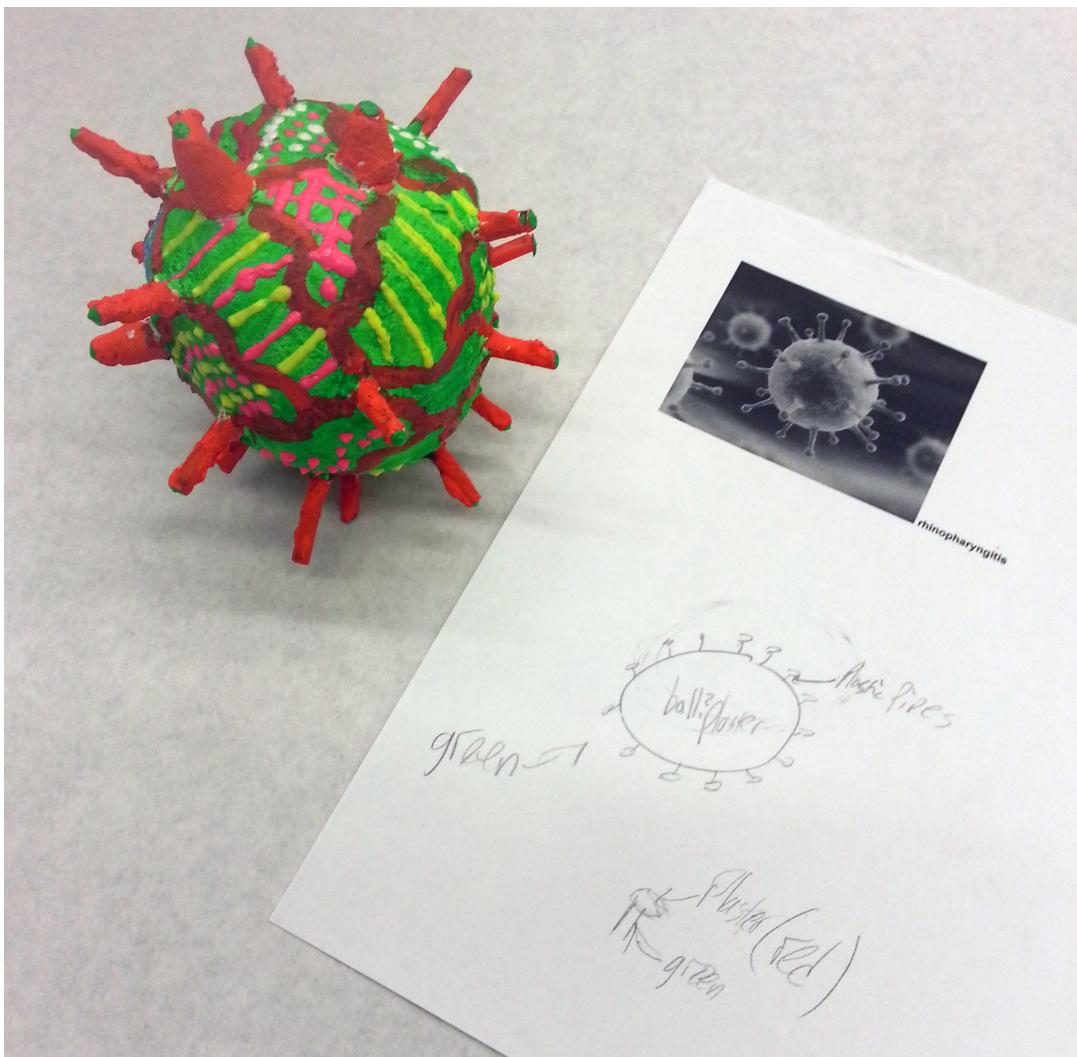
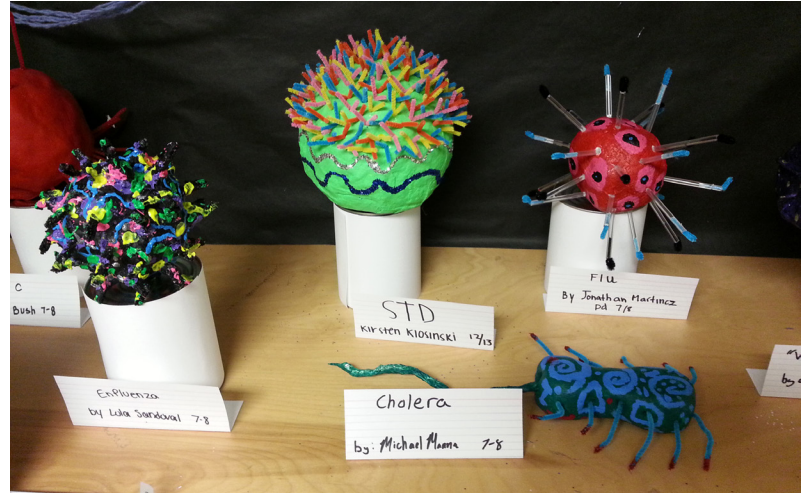
When we grid, measure, and draw—we use geometry. When we make sculptures—we use engineering. When we mix colors—we reveal information about physics. When we create illustrations—we learn about literature. When we learn about art from da Vinci to Banksy—we study history.

Students who take art score almost 100 points higher on their SATs than those who do not. Art teaches us to solve complex visual problems in creative and unique ways. Art helps us to explore all subjects in school to reveal their connections, and deepen our understanding of the world.

Even if you do not want to be an artist, the best lawyers, smartest scientists, top chefs, the most famous inventors, the most celebrated and successful people in every occupation have ONE thing in common: the ability to creatively solve problems! Art is the only subject that focuses on this.



Produced by Firehouse Publications: www.FirehousePublications.com



By Eric Gibbons

Introduction of Bai Miao, An Asian Linear Art

By Wendy Wang

In an Elementary Art Method class, we were discussing ideas of teaching multicultural arts while exploring artistic elements and principles to students who were enrolled in Saturday Morning Art classes organized by the Department of Art at a University in South Jersey. With a goal of teaching the element of color, one of the instructors proposed her idea of teaching traditional Chinese landscapes and then having children paint landscapes in rich colors as if in classical Western style for the artistic activity. One of the important characteristics, however, that made the traditional Chinese landscape painting disparate from the general western paintings was the use of neutral colors, mainly black and white. As Taoism, one of the philosophies dominated in ancient China said, rich colors would confuse the eyes. Ancient scholars in China considered black and white the most beautiful and truthful colors that can help painters express their most sincere feelings. Although blue and green were sometimes used, black and white remained to be the dominant colors. Thus, teaching Chinese traditional landscape paintings while encouraging brilliant colors might mislead students' understandings of the culture.

Instead of teaching colors, I encouraged instructors to teach lines. Lines were the most important artistic elements and considered the bone, the essential structure for traditional Chinese paintings. Between the two main painting styles, free hand and meticulous, lines were the cornerstones of meticulous style as they depicted the contour of the figural and narrative objects. The lines should be fine, smooth and be drawn in earnest. As a derivation from meticulous style, Bai Miao, a linear art, referred to line drawing in traditional ink and brush style, which has existed in China for thousands of years. Most of beginners learned Chinese paintings from the Bai Miao.



Bai Miao and Scroll Painting

Instructors took the approach of teaching as I suggested. We first introduced Chinese Biao Miao scroll paintings to 5th and 6th graders enrolled in Saturday Morning Art class. We informed students that Bai Miao was a technique of using Chinese brush to draw a fine outline of an object. As these lines were drawn with the supple Chinese brush using calligraphy strokes, the lines had a soft feel as well as a rhythmic vigor that was not attainable by the use of pencil, charcoal or other hard instruments. Every line should be seen clear, even though a piece of hair must be expressed clearly. We showed examples from famous artists Gu Kaizhi and Li Gonglin, and explained how history and culture in Ancient China shaped these scroll paintings, and why lines were especially valued by Ancient Chinese painters. Children then watched typical kinds of lines displayed in the Biao Miao paintings. We then demonstrated popular subject matters that often appeared in Asian Scroll Bai Miao paintings, for example, human figures, landscapes, birds, flowers, and plants.

Line painting Practice

After children received foundational understandings and knowledge of Bai Miao Painting, they were introduced materials and supplies to be used in Bai Miao: Chinese ink, bamboo brush, and rice paper. We then conducted a step-by-step demonstration to show students the appropriate way of holding the brush upright with the tip of the brush, and writing in the style of seal script. We informed children that we should have our stroke being completed from the beginning to the end in one breath. We told students to pay full concentration with absolute no disturbances, because as a professional artist, neither a little ripple nor a little laxity was acceptable. Every line should go through the process of beginning, going on and stopping, just as we wrote every stroke in Chinese calligraphy. After the introduction and motivation, students then began to hold the brush, and started to practice painting straight and thin lines on the rice paper using Chinese ink.

Biao Miao Painting

After enough practices of line paintings, we offered students the freedom to choose their favorite subject matters for their scroll paintings. Contents of the painting can range from human figures, plants, landscapes, to animals, which were popular painting subjects in traditional Chinese painting. Because it was their first time to do line painting, they were urged to draw the outlines and sketches on the rice paper using pencils, and then trace and paint the lines. Afterwards, students showed great passion of selecting their own favorite subject matters and painted them.

Backing the Scroll Painting

As the paintings being finished, students then were instructed to cut the construction paper to set up the scroll, and mount their paintings to another piece of rice paper so as to make the backing scroll for their finished artwork. Then finally they attached their painting to a wooden dowel and decorative embroidery as the cover. For the early finishers, they were encouraged to apply other popular Chinese colors such as red and green.

We were very pleased with the outcomes of students' Bai Miao paintings. Students also demonstrated great interests in experiencing this new painting style. Although some of them have struggled at the beginning for appropriate gesture of holding brush and applying ink on rice paper, and some of their paintings did not fully resemble the traditional Chinese Bai Miao style, they had a very unique and creative art experience. They developed a further understanding toward Chinese traditional painting and Chinese culture, as well as enjoyed the process of applying media and technique that was totally new and innovative for them.



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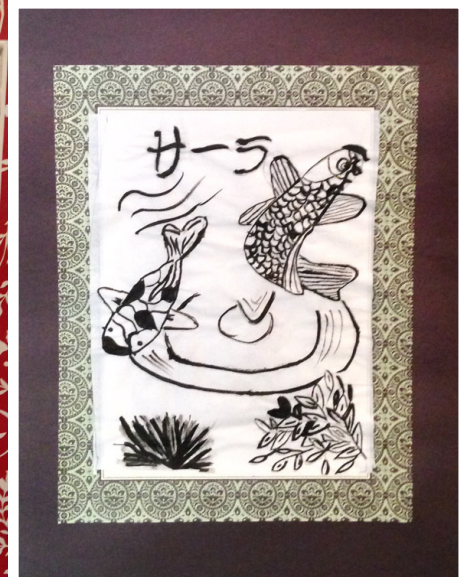
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IN THE SPRING OF 1939, A GROUP OF ART SUPERVISORS AND ART TEACHERS INTERESTED IN THE PROMOTION OF ART EDUCATION IN THE STATE OF NEW JERSEY MET AT THE STATE TEACHERS COLLEGE IN NEWARK TO DISCUSS WAYS AND MEANS OF OBTAINING THIS OBJECTIVE.

THE IDEA WHICH CRYSTALLIZED AT THIS MEETING CENTERED AROUND THE ESTABLISHMENT OF AN ART ASSOCIATION FOR THE STATE. THIS PROPOSED ASSOCIATION WOULD HAVE THE FOLLOWING AS ITS GOALS:

FIRST—THE FURTHERING OF ART EDUCATION THROUGHOUT THE STATE;
SECOND—THE DEVELOPMENT OF A SOUND ART PROGRAM;
THIRD—THE ESTABLISHMENT OF CLOSER RELATIONSHIPS BETWEEN THE EDUCATORS, CLASSROOM TEACHERS, SUPERVISORS, AND ADMINISTRATORS AND,
FOURTH—THE ENCOURAGEMENT OF PROFESSIONAL AND TECHNICAL ADVANCEMENT OF THE ART EDUCATOR.

Preface

For the past 75 years, Art Educators IN New Jersey have had the support of the Art Educators OF New Jersey. These 75 years tell the stories of literally thousands who have preceded us in art education throughout the state. The struggles and victories can be read not only in the history of AENJ on these pages, but in back issues of School Arts and Arts and Activities that featured NJ teachers as far back as the 1920's! AENJ has provided a voice for visual arts education in NJ and provided professional development specifically for Art Educators since 1940. Through the annual conference, workshops, exhibits and publications, AENJ has been an advocate for visual arts education and advocate for those who teach. Being a member of AENJ has not only given art educators access to the latest conversations regarding art education, but has also given us a community of people who share a passion for the arts and for art education.

In 1990, the Art Educators of NJ celebrated 50 years. There was no reason to re-write that history and so what is new to this document is the section from 1991 to today. This document is not merely a history of the organization. It's a history of art education in New Jersey, a history of the people who had the vision to establish the organization and a tribute to them. It recognizes too, the many people who gave up hours of their own time because of their commitment to art education. Every president, every board member, every one who served on a committee, hung an exhibit or volunteered to help in actions big and small are honored in this our tribute year. Some of these names will be unrecognizable, others are legend, each has contributed to the growth of AENJ.

Some names may not make it to these pages; that happens in history. If you have a story to tell or would like someone mentioned in this history, contact the author as soon as you can; revisions will be made and this document republished for the conference next year.

By the numbers:

Original name: the New Jersey Art Education Association; changed in 1972

There have been 52 Presidents; 16 presidents since 1991

In a very rough estimate, since 1990, over \$100,000 in scholarships and grants has been awarded to AENJ members and their students.

First State Conference: 1970

We are older than NAEA!

Between thirty and forty art teachers and supervisors met at Newark State Teachers College on February 8, 1940. We now have over 1100 members!

In 2004, AENJ received a Presidential Citation from NAEA calling AENJ a Model for the Nation.

Dues were raised to \$50 in 1991 and have remained there for the past 25 years.



Original Forward:

We, the visual art educators of New Jersey, established the Art Educators of New Jersey as a non-profit organization, with the purpose of advancing the cause of art education by:

Stimulating interest in the study of art in public, private and parochial schools, and in colleges and universities in the state of New Jersey

Developing sensitivity to and encouraging participation in the visual arts.

Securing wider recognition of the vital importance of education through art

Encouraging carry-over of school art education into the artistic, social and home life of the individual.

Fostering professional growth and leadership among the members of the organization

Acting as a representative voice in areas affecting the arts on local, state and national levels.

Purpose: 1940

THE BEGINNINGS

In the spring of 1939, a group of art supervisors and art teachers interested in the promotion of art education in the state of New Jersey met at the State Teachers College in Newark to discuss ways and means of obtaining this objective.

The idea which crystallized at this meeting centered around the establishment of an art association for the state. This proposed association would have the following as its goals:

First—the furthering of art education throughout the state;

Second—the development of a sound art program;

Third—the establishment of closer relationships between the educators, classroom teachers, supervisors, and administrators and,

Fourth—the encouragement of professional and technical advancement of the art educator.

Since this was to be a state-wide organization, art teachers throughout the state were contacted to determine their reactions. The favorable attitude of those responding made it evident that there was a very real need for such an organization.

A meeting was held in Trenton in 1940 to establish the proposed organization. As a result of this and subsequent meetings, the New Jersey Art Education Association came into being. It was felt that this association should be affiliated with the New Jersey Education Association and that the art group should participate in the annual NJEA convention in Atlantic City. In this way, the art educators would be in closer communication with each other and better able to promote the growth of art education throughout the state. Previously, art teachers had been part of the Industrial Arts Education Association of New Jersey and met with that group in Asbury Park at their state convention.

The charter members of the NJAEA (1940-41) who were responsible for establishing this newly formed group were: Lillian Acton-Calcia, Newark; Mildred Callaway, Mountain Lakes; Iris Conary, Pitman; Emma Daggett Kearney, Mary Danenhower, Verona; Emily Garrison, Ventnor City; Margaret Hall, Camden; Colvin Henry, Kearney; Lee Hoagland, Highland Park; Evelyn Kallmeyer-Corso, East Orange; Helen Lewis, Nutley; Edith Margerum, Princeton; Marguerite Marquart, Newark; Dorothy Porter, Elizabeth;

Beatrice Spinney, Red Bank; Marguerite Tiffany, Paterson; Gail Trowbridge, East Orange and P. J. VanderMark, Glassboro.

It was the belief of the charter group that the association to be fully functional must be organized into working units that would meet regularly and often throughout the year. The state was partitioned into the following sections: North, North-Central, Central and South.

Each section was to promote its own program of activities, elect its own sectional officers, and collect the dues of its members. The executive officers of the sections would be representatives from the section to the State Council, the policy making body for the association. In turn, the State Association's officers were to be elected from this council.

In 1964, a new division was formulated creating six sections: North, Northeast, Northwest, West Central, East Central and South. Sectional representation on the State Council continued to be the basis for all actions of the Association. They were busy sessions where official policy was formulated and put into action. Those who carried the responsibility over the years demonstrated their dedication through long decision making meetings, hard work and a willingness to spend their time liberally for the association. The honor roll is too long to be included in this history, but the names are recorded in the collected bulletins and newsletters of the association.

During the council meeting on October, 1969, action was taken to establish an Honor Award. This award was to be presented annually to an art educator in recognition of outstanding contributions in the field of art education.

The sectional plan continued until the year 1970, with each section a working unit with elected officers. The function of each section was to serve as a resource unit to the teachers in the geographical area, to build membership in the area and to assist in the governing of the state wide organization. Historically, the sections planned programs, arranged exhibitions, heard guest lecturers and artists, visited studios, conducted tours and contributed to the Spring and Fall Conferences. They supported the state organization by sending elected officers and representatives to State Council meetings.

The year 1970 brought a significant change—the sponsoring of a two day conference. This was to be the first state wide conference which provided an opportunity for art educators to meet and discuss mutual concerns.

On January 18, 1972, the New Jersey Art Education Association was incorporated and its name changed to Art Educators of New Jersey (AENJ). Membership grew quickly. Those few original charter members were a nucleus of an organization that now has a membership of almost 500. With increased membership and the accompanying secretarial work, it was apparent that an executive secretary was needed. In 1973, that paid position was established and Judy Gross held that position until 1983.

The association has many publications to its credit including annuals, surveys, newsletters and most importantly, two guides. One of these guides, *Insights: Art in Special Education* is in its third printing and has a Library of Congress number. It is used internationally as a text. The other guide is the recently written AENJ: GOALS-New Jersey Visual Arts Goals and Standards, K-12.

Through the efforts of a former State Art Consultant, Al Kochka, we have a permanent display area in the satellite of the United Airlines Terminal at Newark Airport.

Our association, considered one of the strongest and most active in the United States, has a heritage of which we can be justly proud. The dedication of the officers, both past and present, has brought new changes and advances in art education on both the state and national levels.

With the strong leadership and dedication of the membership, the Art Educators of New Jersey continued to move forward in their ongoing concern to develop support, depth and creativity in the art curriculum. This belief has guided the actions of the association and a chronological review of the implementation of these purposes, as revealed in the programs of the organization, is an outgrowth of its history.

We have faced numerous issues. Sometimes, they required urgent and immediate action by the Executive Board and sometimes they resulted in disagreements with state authorities. Our gains have resulted from patient advocacy, constant efforts to keep abreast of our profession, attendance at meetings and discussions that introduced new directions in art education.

AENJ History: Year by Year

1940

Following approximately two years of serious discussions concerning the problems of art education in the state of New Jersey, a committee of interested art teachers was formed to plan the organization. Following are notes from the first of these organizational meetings:

Between thirty and forty art teachers and supervisors met at Newark State Teachers College on February 8, 1940. They discussed if there should be an art division of the New Jersey Education Association. The following points were discussed:

- 1. That there should be time allotted to the Fine Arts Program at the New Jersey State Teachers Convention in Atlantic City.
- 2. That an Art section should include all educators (teachers, principals and supervisors) interested in a Visual Art Education Program.
- 3. That the Visual Art Education Program should be sponsored by the New Jersey Vocational Arts Association (NJVAA).
- 4. That the Art Education Program be separate from the New Jersey Vocational Arts Association (NJVAA).

The motion was made, seconded and voted that there be a Fine Arts Section of the New Jersey Education Association.

The motion was made, seconded and voted that Evelyn Kallmeyer-Corso be Chairperson and appoint a committee to determine if there could be a meeting at the teachers convention in Atlantic City and if the NJVAA would sponsor such a meeting.

There was a growing feeling on the part of art educators in the state that they should be playing a more important role in the field of general education. It was decided that a discussion meeting should be held to clarify objectives and to make them more functional in the secondary schools of New Jersey. Three questions were raised for discussion. They were:

- 1. How can we establish an Art Program in the secondary schools?
- 2. How should art teachers function in the revision of the secondary program?
- 3. How can we make art activities more meaningful in the lives of all secondary students?

The Chairperson appointed Lillian Acton-Calcia leader of a panel to investigate the above questions. Their findings were as follows:

- 1. Art is as essential to the high school student as any other subject in the curriculum.

- 2. Art should not be considered a "special subject" in any sense of the word.
- 3. Art involves more than "drawing."
- 4. Recent studies have shown that, regardless of secondary enrollments, the Art Department is limited to one or two faculty members.
- 5. The art product is not a measure of the growth and development of the child.

The next meeting took place on November 9, 1940 at the Chelsea Hotel in Atlantic City. The theme, "The Place of Art in General Education," was presented by Mrs. Little from the State Board of Education and Dr. Tink, Superintendent of Schools in Kearney.

The First Executive Board Meeting was held on December 8, 1940, at a luncheon at the Princeton Inn. Cost for this luncheon was \$1.40. Membership dues were established at that time: Active-\$1.00. Associate-\$0.25. Twenty-five cents out of each dollar dues and five cents out of each twenty-five cents dues should go to the sectional groups for expenses.

On February 1, 1941, the New Jersey Art Education Association held a luncheon at the Princeton Inn. At this meeting, the group decided that two absences from the Executive Council Meetings would constitute a withdrawal from active council service. Miss Porter stated that the theme of Art Education must change to fit the changing times and that creative art now seemed to have been replaced by "Patriotism in Art."

The first Executive Council Meeting of the New Jersey Art Education Association for the new term was held at the Roger Smith Hotel in New Brunswick on October 4, 1941. It was the unanimous decision of the group that, in the following year, there would be a coordinated effort by the Executive Council and each sectional group to simplify and intensify those objectives for which the organization was originally formed.

Since the New Jersey Art Education Association could not yet hold a meeting under its own name at the Convention in Atlantic City (the Constitution had not yet been approved by the New Jersey Education Association), the association held a "sectional art meeting" under the name of the New Jersey Vocational Arts Association (NJVAA).

It was decided that the New Jersey Art Education Association break with other art organizations in the state and, upon the acceptance of the Constitution by its membership be considered a separate organization.

At the meeting where the Constitution was accepted, the secretary was requested to present the Constitution of the new organization to the New Jersey Education Association.

As Historian, I felt it would be of interest for the reader to see the secretarial expenses for the year 1941. Of course, we must remember that first class letters could be sent for three cents each and the membership dues were very low.

January	\$.68
February	.81
March	.24
April	.36
May	.75
June	.51
September	.42
October	.57
November	.72
Total	\$ 5.06

1942 — 1945

The state meeting of the New Jersey Art Education Association was held on December 5, 1942 at the Newark State Teachers College with John J. Hatch, Head of the

Fine and Industrial Arts Department, welcoming those attending. The meeting concerned itself with the role the arts should play in educational programs during the present war crises. Morale, services and after-war services were also reviewed. After some discussion, it was voted that a bulletin be established and edited by members of the Executive Council keeping all members in touch with the affairs of all other sections. The name, "Art in Education," was accepted for the bulletin.

During the Executive Board meeting on March 6, 1943, at the Stacey Trent Hotel in Trenton, it was moved that the New Jersey Art Education Association (NJAEA) become a group member of the National Education Association and the Eastern Arts Association.

"Our Job in Art" was the theme of the annual meeting of NJAEA held at the Hotel New Yorker in New York City on November 10, 1944. Eighteen demonstrations and exhibits illustrated that theme.

For several years, a need had been felt for more specific requirements for the certification of art teachers in the state of New Jersey. A committee for the study and revision of the regulations for certification was appointed by Emma Daggett, President of NJAEA. Members of that committee were Adele Hepbron, Chairperson; Florence Besse, Marion Quin-Dix and Lillian Acton-Calcia.

A letter to Miss Hepbron from Everett C. Preston, Secretary to the State Board of Examiners, dated February 23, 1945, stated that "An art teacher's certificate calls for a college degree in a four-year art teacher preparation course. The degree record must contain forty-eight credits in Art; a total of thirty credits in English, Social Studies and Science; eighteen credits in Professional Education, including six in Methods of Teaching and courses in Educational Psychology, Principles of Education, and elective education subjects; and one hundred and fifty hours of practice teaching."

Requests were written to many states, including Pennsylvania, Delaware and New York, for copies of their requirements for certification.

At the Executive Council Meeting on October 9, 1945, Helen Crisson, Recording Secretary, recorded the following in her minutes:

1. Format of handbook discussed. Final suggestion was to have a folded sheet of mimeograph paper arranged for greatest ease in printing and assembling.
2. Secretary authorized to buy extra envelopes for mailing of Constitution. It was proposed that membership cards be printed in triplicate form—one copy to go to the treasurer, one to the recording secretary, and one to remain with the section.

1946

At the December 7, 1946, meeting held at the School of Industrial Arts in Trenton, considerable time was devoted to a discussion of the past Convention in Atlantic City and its problems and merits were reviewed. Everyone expressed displeasure over the rooms and exhibition space. Colvin Maude Henry suggested that, unless the art educators had more recognition and consideration from the New Jersey Education Association (NJEA), they might just as well have no exhibit at all.

1947

At the Executive Council Meeting on October 4, 1947, at the Art Museum in Trenton, Ruth Trappan, Chairperson of the program for the November meeting in Atlantic City, reported that all plans were finalized and four rooms in Convention Hall had been retained for demonstrations and the Christmas table. The Saturday morning feature was "Seeing America Through the Arts," presented by Jack Bookbinder.

The handbook was discussed again. It was to include the purpose of the organization, the by-laws, a brief history and a list of members, officers and Executive Council members. The Council approved the sum of \$500 to produce five hundred copies of the sixteen page handbook.

At the luncheon meeting on November 8th at the Hotel



Dennis, it was suggested that Dr. Fred L. Hipp, Executive Secretary of the NJEA, and Hulda Hewitt, Chairperson of the Helping Teachers of Burlington County, be made honorary members of the NJAEA. The secretary was then directed to send notification of these appointments to Dr. Hipp and Miss Hewitt.

The meeting was followed by a demonstration in Creative Modern Painting by Barrows Dunham. In his demonstration, he showed the difference between the non-objective and the surrealist approaches to painting.

1948

A delightful program of demonstrations, exhibits and lectures was presented at the convention in Atlantic City. Everyone had an opportunity to experience many areas, such as weaving, ceramics, and Christmas ideas. The attendees were invited to hear Jack Bookbinder in a program at the Atlantic City High School.

1949

On January 7, 1949, the Executive Committee of the NJAEA met at the Museum of Modern Art in New York City. Among the items discussed were suggestions for the November meeting, including possible action in favor of the creation of the position of Art Director for the State of New Jersey. At the February 5th meeting, charter members of the NJAEA were called upon to clarify the intent of the Constitution

regarding the selection of sectional councils and the membership of the Executive Council. Representatives of art education at the college level met to consider the formation of an independent organization, but definite action on the matter was postponed.

"Applying Art Education to Life" was the theme of the State Conference held in Atlantic City on November 12, 1949. Dr. Italo DeFrancisco, Director of Art Education at State Teachers College in Kutztown, Pennsylvania, was the guest speaker. Luncheon at the Hotel Dennis featured guest speakers Dr. Edwin Ziegfeld of Columbia University and Marion Quin Dix, President of Eastern Arts Association and Supervisor of Art in Elizabeth. At Convention Hall, the NJAEA had a large Arts and Crafts Exhibit giving classroom teachers new ideas to use in school.⁴⁹

1950

On February 15th, Daphne Koenig, President of the NJAEA, sent a letter to her Executive Board and Sectional Chairpersons, asking them to call and send letters to Governor Thomas Driscoll, State Senators, and State Assembly persons urging them to save the State Museum in Trenton. The Appropriation Committee of the State Legislature, at the suggestion of the Governor, was planning to close the State Museum at the end of the year.

The General Business Meeting on May 6th was filled with many reports and discussions. Of particular interest was a detailed report by Ethel Patterson citing legislation beneficial to all teachers. This included Bill A-286 concerning retirement age, Bill A-326, veterans as teachers, and Bill A-294, the new Minimum Salary Schedule.

Miss Wolfington of Freehold requested information concerning the teaching loads of art teachers. Specific sources from which such information might be secured were also requested. The discussion which ensued pointed out the need for a State Supervisor of Art or some other coordinating agency for art education in the State of New Jersey.

Adele Hepbron requested the opinion of the group concerning Bambergers' sponsorship of the Scholastic Competition. The members present appeared to concur that, in their opinion, such competitions were likely to do more harm than good.

At the teachers convention in Atlantic City, the NJAEA chose "Art Looks Forward" as its theme. Demonstrations on the use of art materials and the technical aspects of color were presented. The guest speaker was Dr. Alice V. Keliher, Professor of Early Childhood and Elementary Education at the School of Education at New York University. Luncheon was again held at the Hotel Dennis with a program of "Dances of India" presented by Pearl S. Buck.

1951

"Freedom Thru Art Education" was the theme of the New Jersey Art Education Association at the twelfth annual NJEA convention in Atlantic City on November 8, 1951.

Demonstrations in paper making, stenciling and related techniques, weaving and mobiles and stabiles highlighted the workshop areas under the direction of Helen Crisson. Douglas Tatton was in charge of the craft room and was assisted by Charlotte Lockwood, where hundreds of ideas for all grade levels could be seen, including new materials for old projects and new techniques for old materials. In another room, Chairperson, Helene Condon and co-chairperson, Mary Gill, presented practical ideas for handling supplies and suggested substitutions for expensive equipment.

On Saturday, Belle Boas spoke on "Innocent Art." She was Director of Education at the Baltimore Museum of Art and formerly the head of the Art Department at Horace Mann School in New York City and Assistant Professor of Art at Teachers College, Columbia University.

In the Ozone Room of the Hotel Dennis, luncheon guests were treated to a program on the Woodland Indians, featuring legends, songs, instrumental music, sketching, craft techniques and dancing. The program was presented by Tom Two Arrows, who was born and educated on the Onondage Reservation in New York State. The festivities were planned and chaired by Emily Garrison, Hattie Fenton and Charles Robertson.

1952

Dr. Frances M. Wilson, Director of Guidance, New York City, was the guest speaker at the Teachers' Convention in Atlantic City on November 7, 1952, in room 20 of Convention Hall. His topic was "Understanding the Child Through Art." Craft workshops and an exhibit of art work of New Jersey school children carried out the theme of the convention.

The luncheon address at the Hotel Dennis was given by Herbert Ferber, noted sculptor.

During the course of the year, the Executive Board and Steering Council, under the leadership of the American Red Cross, were involved in an international exchange of art work which ranged from kindergarten through twelfth grade, established a directory of art educators in New Jersey, determined Eastern Arts Association state affiliation and rules for joining. They explored the possibilities of using station WATV for televising art programs and reviewed the invitation for the NJAEA to design a cover for the New Jersey Education Association. At this time, the total Association membership was 407. There were 152 active members and 255 associate members.

1953

Charlotte Lockwood of the Newark State Teachers college Art Department, presented binder presented "The Arts and Crafts of Scandanavia," complete with illustrations, during the Teachers convention in Atlantic City on November 13, 1953. The exhibit areas featured "Graphic Arts and Preparation of the School yearbook." Jack Bookbinder presented "The Pennsylvania Story." After the luncheon at the Hotel Dennis, an illustrated talk, "Designing Wallpapers" by Alice and Seymour M. Landsman provided a professional in-service program for all members.

Highlights of the year during regular business of both the Executive Board and the Steering Council included the following: Dorothy Blair's election to Eastern Arts Association as New Jersey Representative; Conference of Secondary Education Association at New Brunswick; and a panel presentation by six art educators from New York City on "Problems in Secondary Art Education Today."

1954

Two of the items covered at the State Council Meeting of the NJAEA on January 9, 1954, were the request of Helen Crisson, Ruth Trappan and Helene Condon to finalize the NJAEA Handbook format and the proposal for the position (post) of Convention Manager who would also be a member of the program committee. On April 10th, at the State Council Meeting, members were urged to write letters to Governor Robert B. Meyner concerning his proposal to discontinue support of television programs in the state. The convention luncheon at the Hotel Dennis was to cost no more than \$2.50 and would be served in the main dining room. However, the members selected the "Knife and Fork Restaurant" to provide a luncheon of half a grapefruit,

half a broiled lobster, 16 clams (or chopped sirloin steak), dessert and coffee — all for \$1.85!

A publication of "Free and Inexpensive Reference Materials," by the NJAEA for the Eastern Arts Association Convention, was beautifully silkscreened and presented as a resource for art educators.

The New Jersey Art Education Association was affiliated with The Curriculum Conference of New Jersey Education Association and The Eastern Arts Association.

There were 177 active members and 127 associate members.

1955

The North Central Section of the NJAEA met at the Rahway Art Center on March 3, 1955, to view a demonstration on experimental techniques in painting. Joseph Del Guercio, noted painter, sculptor and crafts teacher, demonstrated the use of a variety of media.

At the April 2nd State Council Meeting, a recommendation was made that a committee be formed to survey the nature and quality of the exhibits and materials displayed in the Commercial Section of the convention. A report of the reactions of the council was to be made to Dr. Fred Hipp of the NJEA. Seymour Landsman was to develop a plan implementing the recommendations. Mary Gill suggested the need for a survey concerning local responsibility for the relationship of art education and art teachers and children of retarded mental development.

At the State Council Meeting on May 7th, Bernice Magnie volunteered to serve with Mildred Callaway in seeking a position of a new State Art Director for New Jersey. Materials from other states which have directorships were to be collected.

On May 7th, at Rutgers University, the NJAEA held its Spring Meeting. John Brzostowski spoke on "New Directions in Graphic Arts."

The New Jersey White House Conference on Education was held at the Central High School in Trenton on May 20th and 21st. The meeting was called to order by Dr. Frederick M. Raubinger, Conference Chairperson. The keynote address was given by Governor Robert B. Meyner. A panel discussion on Issues, Problems and Viewpoints was moderated by Dr. Frank B. Stover. Members of the panel were Wadsworth Cresse, Jr., Mrs. H. Clifford Page and William A. Sutherland. The afternoon panel presented "How Can We Pay for Our Schools?" Panel members were the Honorable Peter Frelinghuysen, Jr., Dr. Frederick L. Hipp, Joel R. Jacobson, James W. McCrew, and The Honorable Frank Thompson, Jr. Mrs. Francis W. Hopkins served as moderator.

Members of the NJAEA heard many outstanding speakers throughout the year, including Victor Lowenfeld and Marguerite Walter.

1956

At the meeting on May 5th at Rutgers University, Robert D. Goldman, teacher, writer and artist at the Abraham Lincoln High School in Philadelphia, spoke about "Fine and Industrial Arts Programs: Cardinal Concepts in the Manipulative Arts." This lecture was followed by a discussion with slides and an exhibition of art work.

The Council, officers and general members were required to have membership in the NJAEA and EAA. A committee was formed to meet with Dr. Fred Raubinger to discuss the possibility of a position of State Art Director.

At the State Council Meeting on November 8th, Don-

ald Wyckoff stressed the urgent need for more active and colorful publicity. Some suggestions included a more complete bulletin and brochures, the publishing of a yearbook, and a personal follow-up the membership. Revision of published materials into more practical and attractive format was also discussed.

1957

At the State Council Meeting on January 12, 1957, it was reported that there were 187 active members and 76 associate members. It was also noted that there were 91 members of EAA who were not members of NJAEA. There were approximately 700 art teachers in New Jersey.

It was suggested that each section be responsible for one activity at the Teachers Convention.

The annual Spring Conference of the NJAEA was held at Rutgers University on May 4th. Norman B. Boothby spoke on "Design in Business and Industry." Membership was up to 300.

Following is a message on "How to Kill an Association"

Don't come to the meetings.

If you do come, come late so that all the rest will notice you when you come in.

If you attend a meeting, find fault with the work that the officers and other members are doing.

Never accept office as it is easier to criticize than to do things.

Nevertheless, get sore if you are not appointed to a committee. However, if you are, do not attend committee meetings and do not notify the Secretary of your inability to attend.

If asked by the Chairperson to give your opinion on some important matter, tell him you have nothing to say. After the meeting, tell everyone how things should be done.

Do nothing more than is absolutely necessary and, when other members give their time and talents and unselfishly use their ability to help matters along, howl that the Association is run by a clique. Hold back your dues as long as possible or don't pay them at all.

Don't bother about getting new members.

Don't be honest and sincere.

At the Teachers Convention on November 9th, Donald Wyckoff, Art Director of Pascack Valley Regional High School, demonstrated "Crafts for the Secondary Schools." Robert De Maine, an art teacher at West Orange High School, headed a workshop on "Display Techniques." The hall display, "New Jersey Children's Paintings," was chaired by Eleanor Wyrrough, an art teacher from Trenton. A "Graphics" workshop was headed by Margaret Meek, an art teacher at Wilson Junior High School in Passaic.

The main luncheon speech was entitled, "How to Make a Monkey Out of Johnny," presented by Dr. D. Kenneth Winebrenner, editor of the School Arts Magazine and Professor of Art at State University College for Teachers in Buffalo, New York.

Plans were begun for a study of the facilities, physical plants and the philosophy of elementary and secondary art departments.

A State Art Director continues to be a goal of the Association.

"Tomorrow's Art Room Today" was the theme at the May 3rd meeting held at Rutgers University. The committee on art room planning had some coordinated thinking on materials, equipment, work space and storage ready for discussion. Plans called for incorporation of these requirements into the design of an art facility.

There was a call to seek government support for a Federal Arts Council.

The National Art Education Association named Dr. Ralph Beelke as Executive Secretary.

1958

At the March 27, 1958, meeting, the State Council discussed the possibility of researching the relationship of the NJAEA to other groups. Those dealing specifically with vocational training and with a special emphasis such as homemaking and industrial arts, would be noted in particular.

At the Teachers Convention on November 6-8th, the Ballroom Corridor featured a display of K-12 children's work from throughout the state. Room 15 had a "Handwriting and Lettering" workshop, and room 16 and 17 had demonstrations on sculpture and Design Elements which emphasized line, form, color, space and texture. The program speaker at the Ozone Room of the Hotel Dennis was Henry Gasser, a nationally known artist and author of "Demonstrations of Painting Techniques." Program guests were Dr. Ralph Beelke, Executive Secretary of the National Art Education Association (NAEA) and Dr. Charles Robertson, Vice President of the NAEA.

The New Jersey Secondary School Teachers Association held its Spring Meeting at Rutgers University on May 3rd. "Tomorrow's Art Room Today," moderated by Robert DeMaine, was a stimulating and informative session.

1959

At the October 3, 1959, State Council Meeting, Robert DeMaine, Chairperson of the Art Room Planning Committee, reported that the final writing of the state's new guide to planning art facilities had been completed. Working with Mr. DeMaine on this committee were Charles Miller of the New Jersey State Department of Education and Mary Gill of Morris County.

During the meeting, it was proposed that a Policy Committee be set up. The initial job of the committee would be to decide on the duties, limits and responsibilities of such a committee and Don Wyckoff was named temporary chairperson.

The annual Spring Conference was held on April 11th in the art history room in the Recitation Building at Douglass College in New Brunswick. Helen Crisson, Program Chairperson for the NJAEA, presented a program on "Junior High School Education."

One of the highlights of the New Jersey teachers convention in Atlantic City on November 12th was the presentation, "Assignment Pakistan" with an exhibition, slides and music presented by Felicia Beverley, Art Supervisor at the Castle County School in Delaware. The exhibit in the Ballroom Corridor was chaired by Lillian Olsen, Art Supervisor in Atlantic City and Rosary Ryan. Dr. George Conrad, Julia DiAscentis and Mary Hannum helped with this endeavor.

Another highlight of the Convention was "Creative Experiences in the Third Dimension" which included a display and demonstrations of many art processes and materials. Chairperson of this group was Irene Robbins,

assisted by Eunice Busick, Dick Shaw, Sylvia Diamond, Norville Kern, Roberta Wexler and Margaret McCloskey.

"Creative Painting Techniques," presented through displays and demonstrations, was co-chaired by Dr. Thelma Newman and Jim Hawthorne. Assistance was given by Julia Strang, Marguerite Tiffany, Jane Schmehl, Norma Berke, Dr. Elaine Raichle, Ellen Taylor, Ronald Gaschke, Bernard Forman, Carl Burger, Edward Epstein, Dorothy Mather, Ed Wismer, William Stellenwerf, Frank Meyer and Muriel Ray.

1960

"The Next Decade in Art Education in New Jersey—Challenges, Directions and Tools for Meeting the Issues" was the theme for the Annual Spring meeting at the Princeton Inn.

The NJAEA had an exhibition at the NJEA Convention in Atlantic City located in the Ballroom Corridor and called "Children's Art Expression—International". The Chairperson was Norville Kern, an art teacher at Lakewood High School. Demonstrations included "Fused Glass, Enamels and Plastics" which was chaired by Gilbert Hughes, an art teacher at C.J. Scott High School in East Orange; and "Techniques in Paper and Related Materials" chaired by Margaret Meek and Harriet Meek, art teachers at Passaic and Bloomfield High School. In room 19 of Convention Hall, was an exhibit of drawings and paintings by New Jersey art teachers chaired by Dr. George Conrad, Chairperson of the Art Department of Glassboro State College. Jane Schmehl, an art teacher from Fair Lawn, chaired informal conferences called "Your Problems in Art Education." Presiding at the business meeting was Helene Condon, Director of Fine and Vocational Arts at the New Jersey School for the Deaf in Trenton. Dr. Charles Robertson from Pratt Institute and President of NAEA was the platform guest. On Friday, in room 21, Dr. Edwin Ziegfeld, Chairperson of the Fine and Industrial Art Department at Teachers College, Columbia University and President of the International Society for Education Through Art, spoke about "Art Education: The Individual and Society".

1961

At the Council Meeting on April 29, 1961, the "Art Room Planning" booklet, chaired by Robert DeMaine, was distributed to members. In June, the Research Report on Junior High Schools was published. Mildred Callaway reported that Dr. Ralph Beelke felt a State Commission, if properly set up, was more important than a State Art Director for New Jersey.

For the year 1960-61, two scholarship awards for senior high school students of New Jersey, The Mary G. Roebing Scholarship for Painting and the Helen F. Boehm Scholarship for Sculpture, were established in cooperation with the Art Department of the New Jersey State Federation of Women's Clubs and the Arts Committee of the State Museum of New Jersey for the encouragement and recognition of student achievement in creative art.

"New Jersey Children's Art—Yesterday, Today and Tomorrow," an exhibition under the direction of Henry Ahrens, Professor of Art at Trenton State College, was presented in the Ballroom Corridor of the NJEA Convention in Atlantic City. A demonstration workshop, "Pottery and Mosaics," was chaired by Sarita Rainey and Ted Lynch. Guest speaker for the art educators was Dr. Beelke whose topic was "Art Education in the Soviet Union."

1962

At the Spring Meeting on May 19, 1962, at the Georgian Court College, Sister M. Christina, Chairperson of the Art Department, spoke on "Fine Art Treasures at Georgian Court College." At the luncheon, a tribute to

Marion Quin-Dix was given by Michael Truss. Julien Bryan, Executive Director of the International Film Foundation, delivered the keynote address.

The title of a position paper, prepared by the members of the NJAEA, was "Why a State Art Director?" The duties of the Director were outlined in the six page paper. "Why Art in the Public Schools" was the theme of an Art Conference held at the North Central Section of the NJAEA at Newark State College in Union.

At the NJEA Convention in Atlantic City, Juliet Mitendorf and Genevieve Secord were in charge of the ballroom corridor display, "New Jersey Children's Art—Art and Science." "Counseling in Art Education" was under the supervision of Bernice Magnie, Art Supervisor in East Orange. Robert Haynes from Glassboro State College, presented a demonstration workshop and exhibit of "Graphics." "Shapes in Space," a demonstration and workshop was co-chaired by Herbert Paston and Dr. George Neff, both of Glassboro State College. Norma Berke, an art teacher at Pascack Valley Regional High School, was in charge of a display of drawings and paintings by New Jersey Art Teachers and Dr. Elaine Raichle, Supervisor of Art Education at Irvington, was in charge of the Browsing Room where teachers could view the newest books on art and art education. Dr. Ralph Wickiser, Chairperson of the Art Department at Pratt Institute, gave the main address, "The Implications of Creativity in Art and Education."

1963

The first Council Meeting of the NJAEA was held at Phelps Hall at Trenton State College on January 26, 1963. There were 23 members present. It was recommended that a president's gavel be purchased for the Association. The motion was passed and Helene Condon was authorized to purchase a gavel. (That gavel is still in use today.)

Henry Ahrens was in charge of the November Convention and each section was responsible for some area at the convention: North Section, booth on the main floor; North Central, workshops; Central, art teachers exhibit; and South, workshops.

Norville Kern reported that procedures for incorporation were clarified. A proposal was made based on a statement of our purposes and was broad enough to permit further changes of the Constitution without expensive revision of the charter papers.

Ben Elliott, President of NJAEA, displayed a collapsible screen designed and made by him and the Industrial Arts Department of his school for use at conventions and other meetings. He was paid \$15.48 for the cost of 30 units.

Paterson State College was the host for the Art Education Conference held on May 18, 1963. Welcome and greetings were by Dr. Marion E. Shea, President of the College and Dr. Kenneth B. White, Dean of the College. Carl W. Swanson, Assistant in Secondary Education at the State Department of Education, and William H. Mason, Jr., Superintendent of Public Instruction for Morris County, were main speakers and were introduced by Dr. Robert W. Cooke, Chairperson of the Art Department at Paterson State College.

Dr. Charles Dorn, Executive Secretary of the NAEA, was the main speaker at the 24th annual NJEA teachers Convention in Atlantic City. His subject was "Art education—Focus on Instruction," (Note: Quote from Dr. Dorn: "I have used the word arteducation as one word, rather than two words. This was done intentionally.")

Frank Capasso was chairperson of the three-dimensional design workshop, "Versatility of Plaster". Another workshop in two-dimensional design, "Yes-Crayons Can," was chaired by Yvonne Bieberbach. The

NJAEA Convention Desk was under the direction of Helen Crisson and the Consultants Booth, "Art Aids for the Classroom Teacher," was under the direction of Norma Berke. Norville Kern manned the Resource Browsing Room with pamphlets, books and curricular materials.

Robert DeMaine and his committee published the NJAEA Art Room Planning Guide. Serving on the committee were Carl Burger, Mildred Callaway, Helene Condon, John Courtney, Helen Crisson, Mary Gill, Stanley Gorka, Colvin Henry, Patricia Lee, Bernice Magnie, Genevieve Markholm, Frank Meyer, Carrie Mortimer, George Pappas, Marguerite Tiffany and Hermione Wynn.

The first issue of the Annual Bulletin of the NJAEA was published in the fall of 1963 at Glassboro State College. Dr. George Conrad, Professor of Art at Glassboro was the Editor and the Editorial Advisory Board consisted of Norma Berke from Pascack Valley Regional High School, Frank Manning from Pequannock High School, Jane deThomas from Park School and Ester Wright of the Pitman Elementary School.

1964

The NJAEA held a Business and Council Meeting on March 21, 1964, at the Hunterdon County Art Center in Clinton. On the agenda were: Certification, Dr. Robert Cooke; Concerns in Education in the State of New Jersey with Barbara Jones; Annual, Dr. George Conrad; Art Teachers, Mary Gill and Carl Swanson; and Seal, Bill Schoenfeld who was asked to get more information about the requirements for an NJAEA seal. Helen Crisson was designated the New Jersey representative to the Eastern Arts Association. Dr. Harold Dean Cater, writer of many books and articles, gave the main address, "A Place for the Arts in Our Public Schools."

A Commission on the Fine Arts in New Jersey, appointed by Governor Richard Hughes, met on October 22, 1964, at the Madison Campus of Fairleigh Dickinson University. The first phase of study was to investigate the current situations in education in Fine Arts in regard to programs and minimum standards—facilities, guides and money expended. The second phase of the study was discussions with experts in selected fields and based upon reading and reflection. The third phase was to conceptualize how unmet needs might be met in New Jersey and how existing programs might be expanded or improved. Barbara Jones represented the NJAEA on that commission.

At the November 7th Council Meeting of the NJAEA, Michael Truss presented the committee's findings regarding the re-distribution of the counties. It was moved to divide New Jersey into six areas as follows:

- Section 1—Sussex, Warren and Morris Counties
- Section 2—Passaic, Bergen and Hudson Counties
- Section 3—Essex and Union Counties
- Section 4—Hunterdon and Mercer Counties
- Section 5—Somerset, Middlesex and Monmouth Counties
- Section 6—Ocean, Burlington, Camden, Gloucester, Salem, Cumberland, Atlantic and Cape May Counties

At the NJEA teachers' convention in Atlantic City, Jim Henson, President of Muppets, Inc., in New York City, presented "Puppetry—An Individual Approach" to art teachers after their business meeting.

Dr. Robert W. Cooke, Chairperson of the Art Department at Paterson State College, and his committee submitted a report on "Teacher Certification in Art." Serving on that committee were Eugene Biringer, Stanley Buchner, Dr. Robert Burns, Mary Gill, Stanley Gorka, Norville Kern, Dr. Jean Lane, Ted Lynch, Ber-

nice Magnie, Genevieve Markholm, Dr. Joseph Pizzat, Leonard Saunders, Kathryn Stevens, Carl Swanson, Dr. Burt Wasserman, Dr. Foster Wygant and Ben Elliott, President of NJAEA.

1965

Henry Ahrens, Professor of Art at Trenton State College and President of the NJAEA, opened the general meeting with the theme, "Learning Through Art." This year also marked the celebration of the Silver Anniversary of the NJAEA. Art work by New Jersey school children was on display in the Ballroom Corridor and was chaired by Harry Meinzer, art teacher at Hanover Park High School. Kathryn Stevens and Stanley Gorka manned the convention desk. An elementary school workshop was co-chaired by Paul DePasquale, art teacher at Hawthorne Park Elementary School and Ted Lynch, an art teacher at Community Park School in Princeton. Helen Crisson, art teacher at the Ashland School in East Orange, was chairperson of both the Resource Room and a presentation of slides and art films. Carol Belt, art teacher at Junior High School #3 in Trenton, served as hostess of the booth. The keynote speaker was William Pierson, Professor of Art at Williams College in Williamstown, Massachusetts, who spoke on "Learning Through Art."



A demonstration/workshop, "Let's Explore Construction Materials and Techniques," was chaired by Dr. Foster Wygant, Chairperson of the Art Department at Montclair State College. He was assisted by Frank Angelucci of Cedar Grove, Louis Pessolano of Irvington, Madge Allen of Newark, and Clinton Eller of Bloomfield. Dr. Elaine Raichle, Art Supervisor of Irvington, and David Mackey of the Littlebrook School in Princeton, were both strong supporters of the convention booth and the resource room.

The "Concerns in Art Education in New Jersey" Committee, under the leadership of Barbara Jones, sent over 1,500 questionnaires to art instructors. Working with Barbara were Helen Crisson, Mary Gill, Julia Housekeeper, William Myers, Norbert Scanlon, Bill Schoenfeld, Kathryn Stevens, Dr. Foster Wygant, James Warwick and Donald Wyckoff. The questionnaire's purpose was:

1. to identify areas of concern to Art Education in New Jersey
2. to structure the sectional conferences on such problems
3. to compile ideas produced by these conferences
4. to recommend appropriate courses of action to the Council of the Association.

On March 1, 1965, President Lyndon Johnson met with some 220 NEA members and leaders in the East Room of the White House. Under the auspices of the NEA Legislative Commission, they had been summoned to the nation's capital from all parts of the country as part of the NEA's vigorous and successful drive for passage of the 1.3 billion dollar Elementary and Secondary Education Act of 1965.

1966

The Council Meeting of the NJAEA was held on January 5th at Trenton State College. Kathryn Stevens presented a proposal to the NJAEA which stated that an organization of administrators had been formed called the "Art Education Administrators Association Roundtable of the NJAEA." It was the desire of the group to be affiliated with the NJAEA. They felt that the two groups working together could help solve many art education problems.

In a memo to all art educators, John Pappas, Chairperson of the North Section, asked them to complete the "Convention Evaluation" form. In an attempt to help exhibitors present their displays and booths in a more professional manner, members of the NJAEA were asked to walk around the convention floor and look for companies who had done a poor job of exhibiting. This also applied to NJAEA displays and workshops.

On March 10th, art supervisors in suburban communities held a meeting, with Don Wyckoff presiding. The recorder was Thelma Newman. The meeting addressed such issues as teacher training and problems in the areas of guidance, research, administration and curriculum.

The Spring Conference was held in April at the New Jersey State Museum. The Keynote speaker was Dr. Robert S. Fleming, Assistant Commissioner of Education, whose topic was "Arts in Education."

At the NJEA teachers' convention in Atlantic City, the theme used by the NJAEA was "Search—Discovery—Learning—Growing." Dr. Clyde M. McGear, Fine Arts Advisor at the Bureau of General and Academic Education for the Commonwealth of Pennsylvania, was the featured speaker. Art work by junior and senior high school students was sponsored by the Northwest Section and was chaired by Harry Meinzer from Hanover Park High School. The NJAEA Booth was sponsored by the South Section, with Alice von der

Hayden as Chairperson. The NJAEA Membership Desk, sponsored by the North Section was chaired by John Pappas. The Northeast Section sponsored a demonstration, "Paper, Paint and the Brush," chaired by Louis Pessolano. "Printmaking," sponsored by the West Central Section was chaired by Joseph Demaris. Sam Weiner chaired the Film and Slide Showings, sponsored by the East Central Section and a panel discussion, "Challenging Behavior and Attitudes Through Art Education," was chaired by Edward Wismer with Yvonne Bieberback, Rocco Carri, Hoan Siebert, Angel Shectman and Dick Jacobs on the panel.

Other panel discussions were: "The Interaction of Art and Other Academic Areas" with Stanley Wollock, Ann Mercorella and Don Malcalm; "The Role of the Visual Arts in Humanities Education" with Louis Pessolano, Nancy Tonner, Carl Burger, Carl Greco and Vincent Nardone; "Search and Discovery Through Art as a Learning Process" with Helen Condon, Howard Goldstein, Janice Hapgood, Ruth Sharon, William Walder and Sam Weiner; "New Media in Art Education" with Gloria Pappalardo, Al Kochka, Henry Grove and John Melchoir and "Art Education as a Profession" with Dr. Jean Lane, Jane Schmehl, Helen Maculatis, Frank Manning, Russell Becker and Hal Lemmerman.

1967

The Classroom Renaissance was a state wide arts project co-sponsored by the New Jersey State Department of Education and the NJAEA. Its aim was to advance the quality of school programs in art, music, creative writing, drama, dance and related arts through a variety

of activities funded under Title III, ESEA and administered through the cooperation of the Dover Public Schools in Dover, New Jersey. Members of the Board of Directors were: Dr. Carl Swanson and Dr. William Brooks from the State Department of Education; Dr. George Conrad, Glassboro State College; Dr. Elaine Raichle, Irvington Public Schools; Henry Bookstaber, Ridgewood Public Schools; Mary Gill, Morris County Office of Education; John Huntziger, Dover Public Schools and Julia Housekeeper of Frankford Public Schools. Dr. Thelma Newman served as the Executive Director. The program served New Jersey art educators from 1967—1970.

At the NJAEA Council Meeting on January 14, 1967, Membership Chairperson Marcia Waldrop reported that the total membership was 347. Dr. Thelma Newman, a member of the Administrators' Roundtable, presented the Council with a series of reactions to meetings she had with administrators and reported a lack of guidelines, either in the form of published art curriculum guides for the state and statistics showing what schools must have in the way of supplies, equipment and art courses, frequently gave the art educators in New Jersey a weak leg to stand on when defending their art programs to administrators.

On February 4th, Angel Sheckman presented the first draft by the subcommittee on "An Elementary Art Education Curriculum Guide for Art Teachers." Marion Quin-Dix, Dr. Carl Swanson and Dr. Robert Fleming were advisors to the committee. Members who worked on this committee were: Dr. Jack Diffily, Bernice Magnie, Mary Gill, Harriet Meek, Rachel Sullivan, Ted Lynch, Dr. John Ottiano and Alice von der Hayden.

On April 15th, the NJAEA held its Spring Conference in the New Jersey State Education Building. Dr. Carl Swanson served as moderator. His topic was "Are We Stifling Creativity Through Organized Courses of Study?" Serving on the panel were: Frank Manning, Dr. Jean Lane, Bernice Magnie and Angel Sheckman. The keynote speaker was Jack Keats, illustrator and writer of children's books.

Dr. Donald Cyr, Associate Professor of Art at Southern Connecticut State College, in New Haven was the guest speaker at the teachers convention in Atlantic City. His topic was "Art: It is Happening Now." Room display was under the direction of Joseph Kleinchester and artwork was submitted by Montclair State College.

Dr. Jean Lane, Professor of Art at Jersey City State College, wrote "A Survey of Select Five year Trends in the Number of Art Educators as Related to Pupils Enrolled in New Jersey Public Schools—1963-1967." This survey was sponsored by Classroom Renaissance, the New Jersey State Department of Education and the NJAEA.

1968

At the annual Spring Conference was held on April 27, 1968, at the Nassau Inn on Palmer Square in Princeton. Dr. George Neff's speech, "Soviet Culture Through the Eye of An Artist," was illustrated with colored slides taken by him during a trip to the Soviet Union. A painting of

"Hollybush 67," by Dr. Neff, was presented to President Lyndon Johnson.

Dr. Robert Fleming, Assistant Commissioner of Education, was honored at a testimonial luncheon. The entire luncheon (London Broil), including gratuity and sales tax, was only \$4.00.

At the Teachers Convention in Atlantic City on November 7th to 9th, many art teachers were involved with various responsibilities. The hall display was under the direction of George DiBouno and the NJAEA Membership Desk was directed by Lynn Dodson. Bob Oese was in charge of Publications and Ted Lynch was in charge of the Booth Evaluation Committee. The Certification Committee, headed by Bernice Magnie, Dr. Thelma Newman, Marion Quin-Dix and Dr. Elaine Raichle, presented their report to the Council. Effective November 1, 1967, changes in the certification of teachers of the arts at the elementary and secondary levels were announced by the New Jersey State Department of Education.

The NJAEA Council asked Dr. George Conrad to send a letter to Dr. Carl Marburger requesting that consideration be given by the State Department of Education to the creation of a new post, possibly titled "Director of Art Education for the Public Schools of New Jersey."



Dr. Elaine Raichle sent a letter to Senator William Hieing (Ocean-Burlington Counties) concerning Bill S-411 which would create the New Jersey School of the Arts.

Dr. Robert Haynes, Secretary of the NJAEA, reported at the Council Meeting on November 8th that, beginning with the January 1969, the Newsletter would be professionally printed and mailed to the membership. The Newsletter was to include the minutes of the Council Meeting and current information pertinent to the field of art education in New Jersey.

At the Business Meeting on Friday, November 8th, at Convention Hall, recognition was given to Dr. Conrad for his two years of able leadership as NJAEA President.

Dr. Melvin Tumin, Professor of Sociology at Princeton, addressed the convention theme, "Form and Focus." It was undoubtedly one of the most stimulating and hard hitting speeches. Dr. Tumin put forth the strengths and weaknesses of art education as he, an outsider, saw them. He listed eleven conditions necessary to support art education in a pragmatic society and commented that the fact that many of us have no scientific research orientation nor are politically adventurous is a very real handicap.

1969

At the NJAEA Council Meeting on January 18, 1969, President Harry Meinzer warned the Council that more meetings were needed if they were to accomplish all the work ahead of them and presented the calendar of five meetings. Alice von der Hayden reported that the current membership was lower than the previous year and posed a crisis situation for the NJAEA. Dr. Robert Cook announced that his Publications Committee had made plans for the NJAEA 1968-69 Annual with publication tentatively set for June. Dr. Cook was Editor and his editorial board consisted of Doris Bryant, Ronald Johnson, C. Donald Kahrman, Norville Kern, Frank Manning and Edythe Fried. The purpose of the annual was to stimulate new approaches to the problems/opportunities inherent in art education. No theme was selected for this publication. Instead, the membership was invited to submit manuscripts on any topic vital to them and to education.

The Spring Conference was held at the Brunswick Inn on April 9th. Al Kochka was introduced as the Consultant in Art for the New Jersey State Department of Education.

A motion was unanimously passed to appoint a committee to review criteria appropriate to honoring individuals who have made outstanding contributions to art education in New Jersey.

A bill for \$75,000 was passed by the New Jersey legislature to create a high school in the arts—the New Jersey School of the Arts. Tentative plans suggested a location at Newark State College, with beginning emphasis in the area of dance but planned to eventually also serve visual arts, music, theatre and creative writing students. Dr. Elaine Raichle chaired the PTA committee that sponsored the legislation.

Commissioner Marburger reviewed certification requirements. The NJAEA should have an important voice in selecting criteria for art teacher certification.

Dr. Robert Haynes' proposal for changes in the NJAEA's participation at the NJEA convention was unanimously passed by the Council. No demonstrations or workshops were allowed, but there would be a registration desk and hall display.

The Concerns Committee of the NJAEA Curriculum Sub-Committee met on April 26, 1969, at the Bonnie Brae Farm for Boys. Kathryn Stevens called the group to order for the purpose of eliciting methods for improving the conditions of art education in the state. Remarks by Al Kochka, Sylvia Diamond, John Cornish and Norma Berke added to the meeting.

In a letter to all state presidents, Charles Dorn, NAEA Executive Secretary, discussed the proposed rationale for an NAEA—State Associations Unified Dues Program.

Colvin Henry, an art teacher at Kearney, was the recipient of the first Annual NJAEA Award for her many years of active work in the Association and was presented with a brass sculpture created by Dr. John Ottiano. Others honored were Mildred Callaway and Dr. Lillian Acton-Calcia.

Beginning in March, 1969, Children's Art Month became known as Youth Art Month, sponsored by the Crayon, Water Color and Craft Institute.

1970

Beginning in 1970, the annual Spring Conference was replaced with the October Fall Conference, the first year the art educators had tried to hold their own state conference. Chairperson of the conference was Dr. Robert Haynes. He was assisted by committee members Howard Wood, John Pappas, Harry Meinzer, Alice von der Hayden, Jeanette Kelloway and Angel Sheckman. Nineteen manufacturers, suppliers and publishers of art materials supported this first venture.

"What Performance Criteria Should Be Applied in Evaluating the Competence of Teachers of Art?" was the topic for discussion by panel members Herman Cohen, Judy Stein and John Pappas, moderated by Al Kochka.

During the evening dinner hour, Dr. Melvin Roman spoke about "The Arts as Agents of Social Change."

On Saturday, craft demonstrations by Isle Johnson (ceramics), Carolyn Kriegman (jewelry), and Gladys Hoisington (weaving) provided new approaches and techniques to their art forms.

At a luncheon of the first General Meeting of the membership, the theme was "Seeking a New Image." Alice von der Hayden reported that the membership had increased 100 members since their first fall conference. "Insights Into Elementary Art Education for Teachers of Art" was first published in 1970. Chairperson Angel Sheckman and her committee worked long and hard to achieve such an outstanding publication. Its purpose was to help strengthen the art program in the elementary schools by providing resource materials and insights into the total scope and sequence of art education.

1971

NJAEA officers took steps to apply for incorporation papers. Dr. Neff reported to the Council that the papers were in order and that a Notary Public had witnessed the signatures of the officers.

Harry Meinzer and Al Kochka were selected to represent New Jersey at the dedication of the John F. Kennedy Cultural Center in Washington, D.C.

Joseph Kleinchester reported that the Princeton based Education Testing Service was offering two art programs, in art history and studio art, for advanced placement.

At the Council Meeting on September 18th, a motion was made and passed to change the title of the association from the New Jersey Art Education Association (NJAEA) to the Art Educators of New Jersey (AENJ).

Dr. Haynes informed the Council that the completion of the new Constitution and its acceptance were imperative if the officers were to function efficiently in the new organization. At the General Meeting of the membership on October 9th, Dr. Haynes explained the revised Constitution and reported that the Newsletter, with the printed Constitution and ballot, would be sent to all members.

Dr. Neff reported that the Fall Conference had now grown so large that, in the future, it would be impossible to house it in the Ramada Inn. Membership at this time, had reached over 600.

Harry Meinzer, the NJAEA Eastern Regional Representative, reported that the NAEA had been asked to leave its present headquarters in Washington, DC and had committed itself to a new building complex in Virginia. The AENJ considered a possible contribution of \$4,000. Carmine Galliago from the New York State Art Education Association was present to answer questions from Council members.

The second annual Fall Conference took place at the Ramada Inn in East Brunswick on October 8th. It was sponsored by the AENJ and the New Jersey State Department of Education, Curriculum and Instruction Division. Registration for members was \$2.00 and for non-members, \$5.00. Exhibits, film showings, seminars, media workshops, craft demonstrations and an Awards Dinner were all part of the two-day conference. The Keynote Address, "The Arts and Mass Culture," was delivered by Dr. Harold Taylor, world educator and scholar, former President of Sarah Lawrence College, and distinguished speaker and author.

The 1971 Annual, "Focus on Books," was published. The editor was Julia Housekeeper and Larry Scroth designed the cover. The publication was an annotated bibliography of relevance to art educators.

1972

At the Council Meeting in Princeton on January 15th, the Council selected the new AENJ logo from several designs. The logo selected is the one we currently use and was designed by Harry Meinzer.

Under the new Constitution, the office of Executive Secretary became a paid position. After advertising the position in the Newsletter, the Council appointed Judy Gross as the Executive Secretary. The Third Annual AENJ Fall Conference was moved to larger quarters and the Cherry Hill Inn, a jewel among convention sites, received the vote of the Council. New features at the conference included a "Spotlight on New Jersey Art Educators," showcasing outstanding school programs; and Art Fair on the Cherry Hill Mall, where creative work of AENJ members was sold for the benefit of the NAEA Building Fund; and a tour of the art facilities of the exemplary Cherry Hill school system. As a special treat, Dr. Burton Wasserman agreed to present a visual talk similar to the one which stole the show at the 1972 NAEA Conference in New York. Malcolm Wells, architect, conservationist, author and designer of the RCA Pavilion at the 1964 World's Fair, was the keynote speaker.

1973

At the meeting of the Delegate Committee (new name) on March 17th, a motion was made and approved to appoint an Historian. One of the requirements was that he or she be an ex-officio member of the Awards Committee.

Lynn Dodson and Joseph Kleinchester were appointed to serve as AENJ representatives to the Curriculum Work Conference of the NJEA. John Pappas was appointed AENJ representative to the NAEA. Harry Meinzer and Andrea Burnbauer were appointed to the Awards Committee and Rosemary Copeland was named Chairperson.

The performance evaluation project, "Art Education Task Force Report," was completed in April. Co-chairpersons of this group were Dr. Richard R. Siegel and Dr. Seymour Blinderman. Members of the committee were: Dr. Robert A. Roth, Al Kochka, Janey Cheu, Norma Berke, Pauline Boykin, Doris Bryant, Dr. Robert Cooke, Joseph Ennis, William Ervin, Elizabeth Geiss, Dr. Pearl Greenberg, Dr. Ervin Hockman, Jerry Hockberg and Dr. Donald Pierpont.

It was determined that the Christmas Seal Program for 1975 would be sponsored by the American Lung Association and would feature children's k-6 art from each state. It was made clear that it was not to be considered a contest.

"Conversations in the Arts" was one of the most important events to occur in New Jersey this year for art educators and other interested teachers. During May, four different artists or art-related professionals presented their current opinions on art and art education. Chairperson for this event was Al Kochka from the

New Jersey State Department of Education.

The Fourth Annual Fall Conference was held at the Governor Morris Inn on October 10th to the 12th. Among the many events were: "Project See" by Milton Knobler; "Ecology in Art" by Raya Pallington; "Ceramics" by Sy Shames; "Photo Silkscreen" by David Magyar; "So You're Getting Your Degree... Now What?" by Dr. Pearl Greenberg; "Crafts and Craftsmen of Asia," a slide presentation by Dr. Robert Cooke; "PEP...Performance Evaluation Project" by Dr. Sy Blinderman; "Project Moppet" by Alfred Kohler; "Impact A.B.C. — Arts in Bergen County Schools" by Lynne Kramer of the Education Division of the North Jersey Cultural Council; "The Woman Artist in the United States" by Dr. Jean Lane; A Watercolor Demonstration by Ed Havas; "Man, Art and Nature" by Emanuel Solomon and "Training Art Teachers for Prison Work" by Stanley Wallack.

A new group called Alliance for Arts Education of New Jersey was established. The first meeting took place on September 11, 1973, with forty-one people invited to attend. Remarks were by Robert Seitzer, Regional Commissioner, Office of Education, Department of Health, Education and Welfare, Region II. Al Kochka was named the first Chairperson of the group.

1974

The Special Education Conference moved along under the supervision of Dr. Pearl Greenberg and Angel Sheckman.

John Mahlmann, Executive Secretary of NAEA, was invited to attend a meeting of the Delegate Assembly to answer questions regarding the activities of the NAEA and invite him to the Fall Conference in October.

It was reported that the revised draft of the AENJ Constitution was ready to present to the next meeting of the Delegate Assembly.

The AENJ sponsored a Mini-Conference at Kean College on Saturday, April 27, 1974. "Art for the Exceptional Student" was the theme and was co-chaired by Angel Sheckman and Dr. Pearl Greenberg.

The 1974 Annual was published. The editor was A. James Wright and its focus was on the report for "Art for the Exceptional Student."

Another publication, "Art in Non-Academic Residential Institutions," was edited by Stanley Wollock and was the result of a panel discussion held during the Fall Conference at the Cherry Hill Inn.

1975

The New Jersey Supervisors Roundtable expressed concern regarding the affiliation with the AENJ.

Current membership was 846. Of that number, 111 were student members.

Youth Art Month Chairperson, Madge Allen, secured the Governor's signature proclaiming Youth Art Month in New Jersey. Some 2,000 banners were printed and mailed to all members.

The AENJ and the Princeton Regional Schools co-sponsored a Spring Mini Conference called "Beyond the Classroom." The opportunity to move beyond the classroom and spend the day at Princeton amid the fresh growth of spring was welcome. Discussion Group Topics included: "The Artist in Residence Program" with Linda Buki; "Bicentennial Art" with Jacqueline Rubel; "PBS Planned Budgetary Systems" with Joseph Kleinchester; and a "Supervisors Roundtable" with Ken Koppel; "Thorough and Efficient vs.

Your Program" with David Mackey; and "Putnam Outdoor Sculpture Collection" with Lynn Fraker from the University Docent Program. Special thanks were extended to Rosemary Blair for her efforts in making the conference possible and to Princeton University for providing the facilities.

"Short Circus" Live Performance," a video presentation by Andrew B. Ferguson, Jr., producer of Children's Television Workshop, provided the Fall Convention attendees with a delightful and entertaining luncheon program. This conference had forty-nine different meetings which addressed various concerns.

"Art: Catalyst for Growth in a Time of Stress" was the subject of the 1975 Annual. Jim Wright was again the editor.

1976

At the Executive Board Meeting on February 28th, Vice President Joan Smith announced plans for four mini conferences throughout the state:

1. "T&E, How to Prepare For It" at Monmouth County College
2. "Puppetry-Let's Face It" at William Paterson State College
3. Sandy Hook Weekend, June 4-6. Guest Artist and materials supplied
4. Gloucester County College.

Dr. Donald Wyckoff, President of the American Crafts Council, was the dinner speaker during the Sixth Annual Fall Conference at the Hyatt House in Cherry Hill, New Jersey. His topic was "Without the Arts, Why Bother?"

Anne Bambrick and David Mackey co-chaired the Political Action Committee for AENJ.

Gayle Reed was the editor and Rick Lasher assistant editor of a new publication called "Issues" which had three editions published during the year.

Al Kochka was named Executive Director of the New Jersey State Council on the Arts.

"The Status of Art Education in New Jersey 1976-A Survey Report" was the title of the AENJ Annual. Jim Wright and Lesley Bross Haines were co-editors.

Angel Sheckman, Chairperson and editor of "Insights-Art in Special Education," published the first book of its kind in the country. She and her committee, advisors, contributors and consultants did a super job..

1977

"The Need for the Arts in Secondary Education in New Jersey," a testimony by Dr. Pearl Greenberg and John Pappas on behalf of the AENJ, was given to the New Jersey Study Commission on Adolescent Education at the Governor Morris Hotel on March 17th.

A mural painted by the students of Mt. Olive Township was put on display in the offices of the New Jersey State Council on the Arts in honor of Youth Art Month.

Lynn Dodson was named Chairperson for Youth Art Month. She and her committee, one member from each county, worked hard to put art education before the public.

Harry Meinzer was asked to develop a policy book for AENJ officers and committee chairpersons.

Harry Meinzer and Dr. Robert Cooke attended the dedication ceremonies of the NAEA Building on April 8th in Reston, Virginia.

A Mini Conference on "Contempo '77" was held at Glassboro State College for art educators of the handicapped. Co-chairpersons were Dr. Byron Young, Linda Amie, Ross Beitzel, Angel Sheckman and Marianna Tegge. Committee members were Dr. John Ottiano, Joan Smith and Norma Pittard.

Dr. Richard R. Siegel, Chairperson of the Awards Committee, sent seventy-five letters at random to AENJ members asking for their input on the awards selection and presentation.

"Visual Communication—What's Happening" was the theme of the AENJ Spring Mini Conference held at Ramapo College in Mahwah. Participants were Milton Knobler, Elton J. Warren, Howard Stein and Gary Bird.

Dorothea Fisher, a member of AENJ, was recognized at the Princeton University graduation for her outstanding work in art education and was the recipient of a \$1,000 grant.

In a letter to Joan Smith, Harry Meinzer suggested that the Executive Committee give serious consideration to the possibility of establishing a State Art Scholarship given by the AENJ.

"Involvement Now" was the theme of the Seventh Annual Fall Conference led by George Di Bouno and John Pappas. Norma Berke served as Program Chairperson. The Conference Committee consisted of David Mackey, Joan Smith, Rick Lasher, Gloria Pappalardo and Dennis Carroll. Tom Morgan served as the Exhibitors' Representative.

1978

Dr. Susan M. Brainerd, New Jersey State Department of Education Arts Project Director, sent a letter to all art educators with a description of the current projects to develop a New Jersey State Plan for the Arts in Education and to provide technical assistance. John Pappas was the representative from AENJ on the Advisory Committee for the State Plan.

Al Kochka and Eddie Smith developed plans for art display panels at the United Airlines Terminal at Newark International Airport. Gloria Pappalardo was asked to continue the work of Eddie Smith and act as Chairperson for the display.

Lee Di Pietro, AENJ's Representative to NJEA, wrote a letter to that organization expressing our dismay that art courses were not required for graduation from high school.

The second printing of the Special Education Guide was ready for delivery in January. Angel Sheckman received a Library of Congress Catalog Card Number for the publication.

David Mackey and Rick Lasher were Conference Coordinators for the Eighth Annual Fall Conference held at the Cherry Hill Hyatt House. Committee members were Dr. Ross Beitzel, Mickey Giardina Bookstaber, Dennis Carroll, George Di Bouno, Judy Gross, Joseph Kleinchester, Harry Meinzer, Myrna Muntner, John Pappas, Gayle Reed, Claire Russo, Jane Schmehl and Joan Smith.

1979

The "Art and T&E" Mini Conference was held on Saturday, March 19th at Hanover Park High School. Lynn Dodson and Harry Meinzer served as co-chairpersons.

Panel members were Gary Reece, School Program Coordinator for Morris County; Dr. Neil Ellman, Administrative Assistant to the Superintendent of Hanover Park High School; Dr. Robert Stoll, Curriculum Coordinator at Mt. Olive Township Schools and Dr. Richard Siegel, Art Administrator at New Providence High School. Lynn Dodson was the Panel Moderator.

The Executive Board, at its February meeting, moved to increase membership dues to \$20.00.

The Alliance for Arts Education/NJ sponsored an institute to generate awareness concerning ways to develop public and governmental relations and lobbying techniques.

The NAEA established the National Art Honor Society for high school students.

Dr. George Trogler headed the membership drive to increase both membership and attendance at meetings and conferences. At the Executive Board Meeting on November 27th, Anthony Guadadiello was appointed Chairperson of the Membership Committee and Sylvia Diamond from the Central Section and Marianna Tegge from the South Section were his assistants.

1980

On January 24th, the Alliance for Arts Education in New Jersey sponsored a meeting on "The Survival of the Arts." Over two hundred educators attended this meeting at Montclair State College. A wide variety of opinions regarding mandating art in high school were expressed. AAE/NJ requested a statement from AENJ concerning its position on this issue.

The Alliance, in cooperation with the NJEA, sponsored a series of workshops at the Educational Improvement Center (EIC). The workshops were designed to train teachers to form advocacy groups in local communities to support Arts Programs.

Rick Lasher and Dr. Susan Brainerd presented a program at the NAEA Convention in Atlanta Georgia. Their topic was "The State of the Arts in New Jersey" and reflected the work done by the Alliance, the State Plan and the state arts education associations.

State funding for arts education was cut \$65,000 by the Governor. Dr. Brainerd's position as Arts Project Director for the State Department of Education was abolished. AENJ and other arts organizations asked that the position be reinstated. Commissioner Fred Burke said, "No."

Rick Lasher, President of AENJ, Gayle Reed, David Mackey and Rosemary Blair testified before the NJEA because of pending legislation to mandate one year of art as a requirement for graduation from high school. The NJEA had earlier made a statement against the requirement without first contacting AENJ. As an affiliated group of NJEA, AENJ leaders strongly felt that the experts (AENJ) should have been consulted before a position was taken. Many AENJ members testified before the State Board of Education. A direct result of that testimony was the change of the high school graduation requirement from a half year of the arts to a whole year.

On March 1st, 1980 Eddie Smith, Chairperson of Youth Art Month, informed the Executive Board that Times Square was going to flash the Youth Art Month banner and release 1,000 balloons. Similar balloon launchings took place in Trenton and Elizabeth.

As the new Eastern Region Secondary Division Director-Elect for NAEA, Harry Meinzer requested that AENJ appoint elementary, secondary and higher education chairpersons.

Gayle Reed and her committee studied NAEA unifica-

tion, but decided against it at that time.

David Mackey, Coordinator of the Eleventh Fall Conference at Mt. Laurel Hilton, responded to the needs expressed following last year's conference and scheduled the next year's conference for Friday and Saturday. Program co-chairpersons were Dr. Ross Beitzel and Joan Smith and committee members were Barbara Beaulieu, Judith Brendel, Sharon Petrucelli and Fried Villepontoux. The theme was "Art: A Second Language." This experiment was not successful. Very few members attended the Saturday session.

1981

Rosemary Blair chaired the Annual Conference, "Art: the Intelligent Eye," held on October 15, 16 at the Sheraton Heights in Hasbrouck Heights. Dr. George Trogler was named chairperson of the Gifted and Talented in the Visual Arts for elementary, junior and senior high school students. A mini conference was held on February 6th.

Angel Sheckman, AENJ South President and Special Education Chairperson was appointed a consultant for the National Committee Arts for the Handicapped. Marianna Tegge and Andrea Burnbauer were featured in the Glassboro State College Invitational Alumni Exhibit in December.

1982

Dr. Susan Brainerd spoke at the AENJ Council Meeting on November 20th. She outlined steps members may take to become noticed and represented at the Governor's Awards ceremony and program in Trenton.

Dr. Helenmarie Pellegrino formed a committee to organize a luncheon for retired art educators. It was scheduled for May 14th.

Dr. Laura Chapman, educator and author, spoke on "Approaches to Art Education Today" during the Fall Conference at the Sheraton Heights on October 14th. The Conference theme was: "Creativity: the Human Resource" and was chaired by Barbara Beaulieu.

1983

At the Steering Committee Meeting on March 19th at the Halloran Plaza in Pennsauken, Rick Lasher moved that the AENJ Grant Proposal Program be adopted as submitted by John Pappas and his committee.

Mrs. Lasher also reported on Dr. Saul Cooperman's Revised Seniority Regulations, pointing out that, under the new regulations, teachers with kindergarten through twelfth grade certification would only accrue seniority in the grades where they had teaching experience.

Dr. George Trogler attended an Art Administrators' Association meeting. He reported that they were planning to work with college admission officers and deans of art departments to review requirements and make recommendations that Art and Music be given high school credit. With the exception of Art History, the colleges do not recognize Art as a Carnegie unit.

It was reported that Art teachers are held responsible for the use of hazardous materials in their classroom, not the school or the companies who manufacture the product.

At a spring luncheon on Saturday, May 14th at the Ballantine House at the Newark Museum, the AENJ

honored Marion Quin-Dix, a retired Elizabeth administrator. She was the first person to serve as President of both the Eastern Arts Association (1949-50) and the NAEA (1953-55). In 1968, she was awarded an honorary degree, Doctor of Humane Letters, from Kean College (the former Newark State College). She was listed in Who's Who and Who's Who of American Women since 1958. She led an active professional life, dedicated to establishing quality art education programs and demonstrated a strong commitment to helping other young art educators at the beginning of their careers. She died in June 1990. Dr. Helenmarie Pellegrino was chairperson of the luncheon.

Dr. Susan Brainerd left her abolished position as State Coordinator of the Arts to assume a new position as Executive Director of the Council on the Arts in Richmond, Virginia. Commissioner Cooperman stated that there would be no curriculum area "specialists" appointed in the future.

Dr. Tom Hatfield, State Coordinator of South Carolina, was invited to speak in Atlantic City at the NJEA convention in November, sponsored by the AENJ.

Gloria Pappalardo and Lynn Dodson attended the New Jersey School Boards annual conference and felt that attendance at these annual meetings was important. It is an excellent opportunity to inform board members and school administrators of the value of quality art programs as an important component of every child's education.



"Art and An Age of Computers" was the theme of the Fall Conference on October 13th and 14th at the Halloran Plaza in Pennsauken. It was chaired by Dr. George Trogler.

1984

Gloria Pappalardo, First Vice President and Chairperson of the Fall Conference announced that the Conference would take place at the Aspen Hotel in Parsippany and that Morris County artwork would be on display. Robert Williams and Harry Meinzer co-chaired the exhibit.

Lynn Dodson was the Assistant Coordinator of the Conference. Others assisting were: Patricia Barter-Varrichio, Barbara Beaulieu, Dee Gozonsky, Joseph Kleinchester, Rick Lasher, David Mackey, Harry Meinzer, Jack Morrison, Mira Morrison, Gloria Nolan, Dr. John Ottiano, Toni Pavlu-Beyer, John Pappas, Cheryl Parisi, Dr. Helenmarie Pellegrino, Patricia Stano, Angel Sheckman, Janet Soukup, Dr. George Trogler, Robert Williams and Harry Wilson.

New Jersey State Commissioner of Education, Dr.

Saul Cooperman, addressed the first General Session of the AENJ Conference. His topic was "Art: Critical Issues."

A new feature of the conference was "A Creative Celebration," a mini crafts fair with music, socialization, snacks and a cash bar. Co-chairpersons were Janet Soukup and Mira Morrison.

The Second General Session was a panel discussion on "Art: Critical Issues." John Pappas was the Chairperson and serving on the panel were Lynne Kramer, Dr. Joan Dreyfuss, Dr. Samuel Steward, Arline Lederman and Joseph Kleinchester.

On the last day of the conference, there was an informal luncheon, a Deli Buffet, where those attending could meet members of the Executive Board and NAEA Representatives to express their thoughts and concerns about art education.

1985

The Fall Conference was again held at the Aspen Hotel in Parsippany. Lynn Dodson was Conference Coordinator and Gloria Pappalardo was her assistant. "Art and You" was the Conference theme. Serving on the committee were Harry Meinzer, Gayle Reed, Joan Smith Brown, Angel Sheckman, Janet Soukup, Nancy Nealy, Mira Morrison, Bob Williams, Dr. Ross Beitzel, David Mackey, Barbara Beaulieu, Jack Morrison, Franz Geierhaas, Michael Wodynski, Berda Rittenhouse, Trish Barter-Varrichio, Dennis Carroll, Dee Gozonsky, Marguerite Cameron, Gloria Nolan, Rick Lasher, Linda Pugliese, Jennifer Ciano, George DiBouno, Lee DiPietro, Lenor Kovolisky, Adrienne Groves, Hortense Green and Patricia Mueller.

An art exhibit in the hotel lobby displaying visual art by AENJ members was chaired by Robert Williams with Harry Meinzer and Dr. Ross Beitzel assisting.

John Pappas was chairperson of the first general session. A greeting was given by George Snow, Morris County Superintendent of Schools, and the keynote speaker was Dr. David Baker, Associate Professor of Art Education, Teachers College, Columbia University and President-elect of the NAEA.

"A Creative Celebration" was again offered to those who wished to purchase crafts and just relax with musical entertainment.

Dr. George Trogler wrote the AENJ position paper on High School Graduation Requirements. Many art educators attended and testified at the public hearings held by the New Jersey State Board of Education's statewide study panel reviewing the requirements. The result was a requirement that every high school student must have one year of the fine, performing or practical arts to graduate from a New Jersey high school.

Al Kochka, the former New Jersey State Coordinator of the Arts, became the new Executive Director of the Texas Arts Center in Amarillo.

As part of a brief statement he made prior to signing the Youth Art Month Proclamation on February 20, 1985, Governor Thomas Kean stated, "The arts should be a fundamental component of every child's education."

Harry Meinzer, Past President and Historian of the AENJ, received the NAEA Award as Eastern Region

Secondary Art Educator of the Year in Dallas, Texas. Also honored was Gayle Jones Reed, Past President, who received the Outstanding New Jersey Art Educator of the Year Award.

Kean College celebrated its 50th Anniversary on September 21st. Of the state colleges in New Jersey, Kean College was the first to grant a degree in art education. During the afternoon program, expressions of gratitude were extended to two members of the Kean College art education advisory board: Dr. Elaine Raichle, Supervisor of Art Education for the Irvington Public Schools and Dr. John Lidstone, Dean of Education at Queens College in New York.

Watercolors by Tom Valenti were included in the New Jersey Watercolor Show which was held at Nabisco Headquarters in East Hanover. Norma Gillman exhibited her prints at Gallery 50 in Bridgeton, Andrea Burnbauer showed her ceramics at By Hand in Haddonfield, Marianna Tegge's jewelry was featured at Gloucester County College and Yvonne Bieberbach's photographic "Scenes of New Jersey" were on exhibit in the Wilson Music Building at Glassboro State College.

1986

Gloria Nolan initiated new membership lists on a computer printout. This new method, performed by a computer service, provided AENJ with address labels and a membership count by divisions and sections and other pertinent information. (Janet Soukup, our current Membership Chairperson, has personally mastered the computer skills and has also added additional fields to our records.)

Thomas Hatfield, NAEA Executive Director, announced that advocacy fliers addressed to parents, board of education members, principals, legislators, guidance counselors, etc. were an outgrowth of a conversation of several years ago between Hatfield and Gloria Pappalardo.

The Goals and Standards Committee began a two year effort to develop a document to assist school districts in preparing curriculum guides which would focus on the necessary components of a quality art program: perception, language of art, creativity, skills-tools-techniques, criticism and art history/appreciation. The committee co-chaired by George DiBouno and Trish Barter-Varrichio, included Barbara Beaulieu, Rick Lasher, David Mackey, Gloria Pappalardo and Gayle Jones Reed.

The new edition of "Insights: Art in Special Education-Educating the Handicapped Through Art" was revised, updated and expanded by Angel Shectman and her committee.

Trenton art teachers designed and created an AENJ banner which was exhibited along with those of other states at the NAEA Convention in New Orleans.

Madelon Van Vort received a Geraldine Dodge Foundation grant to design an Art Safety Packet for the Visual Arts.

During the Fall Conference, attendees were challenged and inspired by the two general session speakers: Jerry Tollifson, State Art Education Consultant for the Ohio Department of Education who spoke on "A Balanced Com-

prehensive Art Curriculum Makes Sense" and Clyde McGeary, Art Consultant for the Pennsylvania State Department of Education who spoke on "The Relationships of Programmatic Vision to the Availability and Development of Resources."

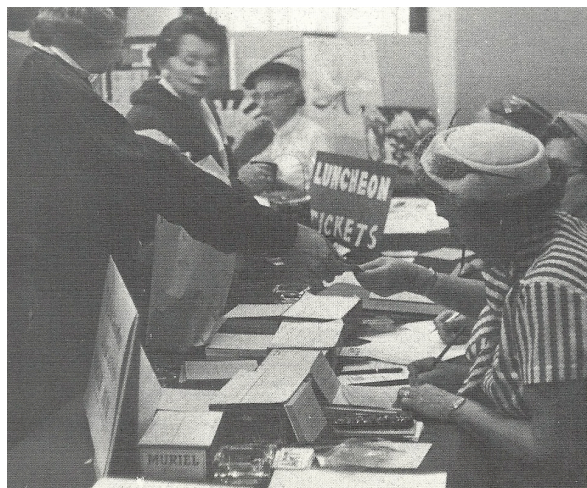
1987

An act requiring the New Jersey State Department of Education establish a Literacy in the Arts Task Force was introduced in the New Jersey Assembly by Assemblywoman Maureen Ogden. AENJ members wrote to Assembly Education Committee members, requesting positive action on the bill.

New Jersey was second to Texas in the number of registered National Art Honor Society chapters with twenty-five, involving a membership of 453 visual art students. Texas led the nation with thirty-eight chapters. Nationally, membership exceeded 8,000 students.

Barbara Beulieu headed a new Advocacy Committee charged with developing a video describing the need for quality art programs as a vital component of each students' education. This video, when completed, will include slides of New Jersey students at work and state cultural resources, and will be available to art teachers and PTAs.

Dr. Pearl Greenberg, Professor of Art Education at Kean College, published "Visual Arts and Older People-Developing Quality Programs," dealing with retirement, lives of older artists, the kinds of visual art programs available for senior citizens and where they



take place, how students learn and how teachers teach the arts.

A statewide exhibit of exemplary k-12 student art work celebrating the Bicentennial of the United States Constitution, was co-sponsored and held at the Justice Department Building in Trenton, chaired by Gloria Pappalardo.

The State Board of Education approved the requirement of one year of fine, performing and practical arts at the March meeting. Career education was also made a requirement, offered as a separate course or as part of the curriculum in the subject area.

Dr. Jerome Hausman, visiting professor at the University of Chicago, spoke on "Art: Academic and Essential" at the Thursday general session of the Fall Conference. Graham Down, Executive Director of the Council of Basic Education, keynoted the Friday session.

Art therapist David Henley wrote several published articles that addressed the role of art therapy techniques as practiced in art education programs.

Al Kochka, former Art Director for the New Jersey State Department of Education and Director of the Amarillo Texas Art Center, published "The Holy Family Through the Ages-a 500 Year Survey of the Creche Concept."

An art auction was held to benefit the newly established AENJ scholarship program with auctioneer/chairperson Dr. John Ottiano, Professor at Glassboro State College, in charge. Other committee members are Gloria Nolan, Yvonne Bieberbach and Dr. George Trogler.

Rick Lasher, past AENJ president and current Newsletter Editor and NAEA Eastern Region Elementary Division Director, was elected National Elementary Division Director. She and Dr. Pearl Greenberg are the only AENJ members to serve on the NAEA Board of Directors in recent years. Dr. Greenberg served as Eastern Region Vice President.

AENJ Youth Art Month co-chairpersons, Kathie Maglio and Lesley Burgess, received congratulations from the Council for Art Education, Inc. as recipients of a Certificate of Commendation for the outstanding job directing New Jersey's March YAM activities.

Jennifer Ciano, a recipient of the \$1,000 1986 Governor's Teacher Recognition Award, found a very creative use for the money. She treated the entire Laurel Springs student body and faculty to the Philadelphia Museum of Art for a day of "Looking at Art."

The first AENJ Member Invitational Exhibit at the College Center of Gloucester County College was co-sponsored by the college and the AENJ. Dr. Ross Beitzel, past president of the AENJ, was in charge of the exhibit displaying works of Dr. John Ottiano, Angel Shectman, Louise Wigglesworth, Yvonne Bieberbach, Jim King, Norma Gillman and Ernest Downs.

The AENJ established a new grant program providing monies for visual arts proposals by sections and groups of members.

1988

Nancy Coon, an art teacher at Glen Ridge High School, was selected to receive the NAEA award as the National Art Honor Society Sponsor of the Year.

Congressman James Florio announced a high school art competition. He joined other congressman in sponsoring an annual competition open to students in particular congressional districts.

AENJ Art Therapy Chairpersons, Eileen McCormick and Barbara Klausner, presented a program at South Plainfield's Professional Day in March. Using slides and photographs they discussed how a child sees the world when he or she is undergoing emotional problems and how art therapy can help students in their social and emotional life.

Ken Herdman, an art educator in Englewood and a former New Jersey Teacher of the Year, announced an exhibit of student art based on the theme: "Children and Teachers: Partners in Peacemaking." Student artwork documented creative and innovative thinking in illustrating the theme.

Dr. Stephen Dobbs, Senior Program Officer for the Getty Center for Education in the Arts, was the Thursday morning Keynote Speaker at the AENJ Fall Conference, presenting an overview of Discipline Based Art Education as it is defined by the Getty Center. During the Friday General Session Dr. Dobbs moderated a panel of AENJ reactors to DBAE. The panel included Dr. Pearl Greenberg, a college art education professor; Anthony Guadadiello, an art supervisor; Rick Lasher, an art educator and Amy Brook Snider a college art department chairperson. These two programs were

published in ISSUES 1989 edited by Rick Lasher and Dr. Elaine Raichle and included Dr. Dobbs presentation and the reaction positions of the panel members. A foreword by Dr. Raichle, General Sessions chairperson and a "Time for Change" statement by President Gloria Nolan were also included.

The NAEA named the Constance B. Nichols School in Jersey City as the only 1988 recipient of the distinguished Program Standards Award presented to schools or school systems that meet or exceed the standard for excellence as outlined in the NAEA Purposes, Principles and Standards for School Art Programs. Nancy Healy, the school's art educator, received the award at the national convention in Los Angeles.

AENJ Treasurer, Linda Pugliese, and James D'Angelo of Glen Rock had their art work featured in the juried NAEA Electronic Gallery show in Los Angeles.

"The artist has a special task and duty: the task of reminding men of their humanity and the promise of their creativity," said Governor Thomas Kean, a strong supporter of arts education, at the New Jersey Governor's Arts Award ceremony which honored students and teachers for their outstanding contributions to the arts and to arts education. The ceremony, co-sponsored by the New Jersey State Department of Education and the Alliance for Arts Education/NJ, honored three AENJ members: Dr. Elaine Raichle as the Eastern Region Outstanding Supervision and Administration and Toni Pavlu-Beyer for her AENJ Certificate of Achievement in Teaching.

Paula Valenti reported that two AENJ grants were awarded to the South Section for the "Special Needs AENJ Conference"-\$500. and the Bergen Section for a full day workshop on "Leather as an Art Form"-\$310.

1989

At the 1989 Fall Conference Thursday General Session Philip Dunn of the Getty Center for Arts Education continued the dialogue on DBAE. Professor Dunn, who was on leave from his position at the University of South Carolina and serving as a program officer for Getty, focused his talk on "Creative Self Expression and the Child Centered Movement in Art: Some Intersections." Dr. Stephen S. Kaagan, Research Professor for the Center for Policy Research in Education at the Eagleton Institute for Politics at Rutgers University, delivered the Friday keynote address, "Aesthetic Persuasion: Advancing the Role of the Arts in American Schools."

Barbara Fehrs-Rampolla, AENJ Publicity Chairperson, was the recipient of a \$15,000 Governor's grant for her program, "Accepting Diversity, A Multi-cultural Art Approach."

Rosemary Haness, an art teacher at New Providence High School, was named Union County Teacher of the Year and was one of twenty-one candidates from whom Commissioner of Education Saul Cooperman selected the New Jersey Teacher of the Year.

Hanover Park High School students, under the direction of Art Department Coordinator, Harry Meinzer, were the first artists to exhibit their graphic art at the restored Waterloo Village.

Paula Valenti, AENJ first vice president, headed the 50th Anniversary logo design competition. Students currently enrolled in New Jersey public and private colleges were invited to submit art work. The design, created by student Wendy Woerner of the DuCret School of the Arts, will be used for all conference materials and anniversary celebration items.

The Golden Anniversary Celebration Committee, chaired by Historian Harry Meinzer, made plans for the Celebration which will occur at the annual Fall Conference '90. Golden Anniversary sub commit-

tee chairpersons are: Paula Valenti, Conference; Dr. Elaine Raichle, speakers and retired art educators; Janet Soukup, Creative Celebration and dinner; John Simanek, dinner table decorations; George DiBouno, favors; Lynn Dodson, photography, Rick Lasher, history publication and newsletter. Judy Gross and Gloria Pappalardo assisted Mr. Meinzer.

1990

Anthony Guadadiello, AENJ President-elect and New Jersey YAM chairperson, informed the membership that Cynthia Wallace, age 14, of Mt. Olive High School designed the winning flag in the state wide AENJ Flag Design competition. Her art teacher was Anne Cassidy. The flag was constructed in Massachusetts and was unveiled at the opening ceremony in the Gold Room of the Rayburn House Office Building in Washington DC on March 6, 1990.

The Art Administrators of New Jersey, according to their Treasurer, Richard Frissell, are in the process of expanding membership to include all who supervise or are responsible for art programs in school districts throughout the state.

The Retired Art Educators of New Jersey gathered on April 23 for their spring meeting at Princeton University. They toured the Princeton University sculpture garden and had lunch at the Nassau Inn.

Judy Gross, AENJ President; Al Green, a ceramic artist; Ellen Denker, curator of the Lenox Exhibition at the State Museum in Trenton; and Time Carder, Vice President of Design at Lenox; served as judges of the student "Create A Plate" design competition sponsored by Lenox and the Museum.

Judy Gross announced that a reception for all New Jersey art educators was planned for the NAEA convention in Kansas City, Missouri, honoring AENJ members who were to receive NAEA awards: Harry Meinzer who received the Marion Quin-Dix Award to recognize outstanding leadership, service and contributions to the profession by a state officer; Rick Lasher, Eastern Region Art Educator of the Year for her outstanding regional achievements, service and leadership and Janet Soukup, Eastern Region Elementary Art Educator of the Year and New Jersey Outstanding Art Educator for her exemplary contributions, achievements and service to the state association and to elementary education in the eastern region.

At the Executive Board meeting on May 1st a motion was passed "that all past presidents, who are not pres-

ently life members, be awarded "life membership" at the 50th Anniversary Celebration Dinner at Conference '90. Future presidents will be awarded this honor at the completion of their term of office." The following past presidents will be honored on October 11th: Ethel Patterson, Daphne Koenig, Ruth Trappan, Seymour Landsman, Benjamin Elliot, Dr. George Conrad, Dr. Robert Haynes, Dr. George Neff, Joan Smith-Brown, Dr. Ross Beitzel, Rosemary Blair, Dr. George Trogler, Gloria Nolan and Gregory Brewington.

1990 accomplishments include:

- Fifth edition complete revision and printing of Insights: Art in Special Education, Angel Shectman, editor
- AENJ Policy Manual by Rick Lasher, Judy Gross and Harry Meinzer
- ISSUES—History of AENJ 1940-1990, Harry Meinzer, editor
- Placement of AENJ papers and minutes at Rutgers University archives, Harry Meinzer, Judy Gross and Frank Gubernat
- PRIDE Survey of membership by Barbara Fehrs-Rampolla, Frank Gubernat and Carl Hower
- Dr. John Ottiano announces first two AENJ scholarships to Lisa Baccadutre, Jackson, New Jersey and Laura Schiavo, Stratford, New Jersey.
- Newark Airport display panels are refurbished under direction of Judy Gross and Gloria Pappalardo
- A grant for display panels is awarded to AENJ/Morris
- Membership and Treasurers reports are maintained in house computers for the first time by Janet Soukup and Linda Pugliese,
- AENJ Constitution revised.

The keynote speaker at the Thursday session of the 1990 Annual Conference was Dr. Dennie Wolf of Project Zero at Harvard University. She is involved in Project Propel which is a fresh approach to education and assessment in the arts. At the Friday General Session the members heard Dr. Betty Edwards, Professor of Art at California State University at Long Beach and author of many publications including Drawing on the Right Side of the Brain. Of particular interest as a follow up to the Project Propel session was a panel discussion concerning Pittsburgh public school's five year program for middle and high school students involving Harvard's project and Educational Testing Service of Princeton, moderated by Dr. Pearl Greenberg.

The Fiftieth Anniversary celebration dinner on Thursday evening, October 11, 1990, was highlighted by Award Presentations and musical entertainment, featuring songs from the musical theatre, sung by Edward Pierson.



Art Educators of NJ: 1991-Today

Trends in Education in general and art education specifically

Art education trends come in cycles and familiar ideas reappear with a new twist or title. Creative self-expression, reconstructionist theory, and disciplined based art education (DBAE) have all played a major role in the field of art education over the past 15-20 years. The Standards, written in 1994, stood for over 20 years and the newest national standards were unveiled in June of 2014

Overview of EVENTS & MOVEMENTS

To look only at Art Education would be to take the arts out of context with the whole of education reform. For some of you this will be a "history lesson;" for others it will be a reminder of what some of us think were "better days."

School Reform and Art Education

After the National Commission on Excellence in education published, *A Nation At Risk: The Imperative for Educational Reform* in 1983, there was a push for national school reform to improve in the deficient areas of content, expectations, time, and teaching.

Source: <http://www.ed.gov/pubs/NatAtRisk/index.html>
[National Standards for Arts Education](#) were developed in 1994 by experts in education and the arts. They describe what a child with a complete, sequential education in the arts should know and be able to do at various grade levels in each artistic discipline. The [National Coalition for Core Arts Standards](#) were updated and released in June of 2014. National Assessment of Educational Policy (NAEP) Created in 1969 as a mandated project of the [National Center for Education Statistics](#) (NCES), the National Assessment of Education Policy (NAEP) is the sole ongoing national assessment of what American students know and can do in an assortment of academic subjects. The visual arts were reported on in the seventies, 1998, and will be reported on again in 2016.

Discipline Based Art Education (DBAE)

DBAE is a comprehensive approach to art education in which art is recognized as a discipline and is integrated into general education. Instruction is centered on works of art and is taught through the four disciplines of art: production, criticism, history, and aesthetics.

Getty Education Institute for the Arts

This program of the [J. Paul Getty Trust](#) has been backing the Discipline Based Art Education movement since 1983. For seven years it researches and develops DBAE after which it funds six regional institutes to educate school administrators, classroom teachers, and art teachers in DBAE methods.

Arts Infusion- Learning through the Arts

Teachers and administrators worked together to create integrated and coordinated school curricula in which art is infused into other subject areas in order to improve learning in all disciplines. By incorporating the fine arts into other academic subjects the student receives a complete education in which he/she gains confidence, preparation for the future, and problem solving skills while actively engaging in the subject matter.

Neo-DBAE

Neo Discipline Based Art Education is a post-modernist response to the modernist DBAE of the 1980's. Neo-DBAE

includes multicultural, non-traditional art forms, and qualitative forms of assessment. Art can be taught separately from other subject areas or can be integrated into them in order to improve student learning.

Visual Culture Art Education VCAE

Visual Culture Art Education (VCAE) is a critical pedagogy in which the art students are asked to question what they see and what it might mean in the context of the image's history and local and global societies. The students gain awareness for aesthetics and social issues while having the freedom to create artworks that pertain to their own lives.

Teaching for Artistic Behavior (TAB)

Teaching for Artistic Behavior (TAB) is a nationally recognized choice-based art education approach to teaching art. Choice-based art education regards students as artists and offers them real choices for responding to their own ideas and interests through the making of art. Choice-based art education supports multiple modes of learning and assessment for the diverse needs of students.

SteAm Education

STEAM is a movement championed by Rhode Island School of Design (RISD) and widely adopted by institutions, corporations and individuals. The objectives of the STEAM movement are to: transform research policy to place Art + Design at the center of STEM; encourage integration of Art + Design in K-20 education and influence employers to hire artists and designers to drive innovation

Some Key Documentants

1997: Individuals with Disabilities Act (IDEA)

The Individuals with Disabilities Act (IDEA) is amended in 1997 as the new version of Public Law 94-142, Education for All Handicapped Children Act. The law changes the word handicapped to disabled, includes eligibility for autism and traumatic brain injury, and requires transition services.

Effective July 1, 2005, this new version of IDEA changes the IEP process, allows schools to have more control in student placement, and supports the No Child Left Behind Act.

Source: <http://ncset.org/publications/related/ideatransition.asp>

1994, 1996: Goals 2000: Educate America Act

Signed by President Bill Clinton on March 31, 1994 and 1996, the objectives of [Goals 2000](#) are to improve learning and teaching by providing a national framework for education reform; to promote the research, consensus building, and systemic changes needed to ensure equitable educational opportunities and high levels of educational achievement for all students; to provide a framework for reauthorization of all Federal education programs; to promote the development and adoption of a voluntary national system of skill standards and certifications; and for other purposes.

2001: No Child Left Behind

Signed by President George W. Bush in 2001, the act states that the arts are now considered one of the "core academic subjects." The No Child Left Behind act reinstates the Elementary and Secondary Education Act of 1965, holding schools accountable for student achievement and giving penalties to the schools that do not make enough progress to meet its goals.

Source: <http://www.ed.gov/policy/elsec/leg/esea02/index.html>

National Visual Arts Standards

On March 11, 1994 the National Art Education Association (NAEA) submits six content standards for grades K-4, 5-8, and 9-12 to the Secretary of Education, Richard W. Riley. The National Visual Arts Standards provide guidelines for visual art programs, instruction, and teacher training and state what students should know and do in the arts.

Source: <http://artsedge.kennedy-center.org/teach/standards.cfm>

The National Board of Professional Teaching Standards (NBPTS)

The purpose of the [National Board of Professional Teaching Standards](#) is to uphold high standards for what teachers should know and be able to do. It provides a national voluntary certification system in which a teacher must submit a portfolio and complete assessment center exercises. Art teachers must prove proficiency in ten standards and have a choice of certification in EC-5 and 6-12.

In NEW JERSEY

1996

Visual and Performing Arts standards: 1996 (Governor Whitman and Leo Klagholz, Commissioner of Education)

<http://www.nj.gov/education/cccs/1996/06artsintro.html>

Introduction

An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual arts is critical to the success of New Jersey and the nation as we move into the twenty-first century. Our economic well-being and ability to compete and cooperate in the global marketplace require that our students learn to develop original ideas, increase their ability to solve problems, and interact in partnerships -- skills inherently learned through the arts.

An education in the arts has the potential to:

Strengthen our ability to be creative and inventive decision-makers
Develop a wide range of skills significant to many aspects of life and work

Provide varied and powerful ways of communicating ideas, thoughts and feelings, both as individuals and as members of communities

Enable us to understand and influence the increasingly complex technological environment affecting all aspects of our lives

Provide a strong economic base through the state's cultural attractions

Emphasize humanities education as a key to understanding the arts as products of complex social, cultural, and intellectual trends
Enrich understanding of the human experience across cultures and histories, including the accomplishments of men and women of different ethnic, racial, and cultural backgrounds

Provide valuable tools to enhance learning across all disciplines
Empower people to create, reshape and fully participate in personal and community environments, to enhance the quality of life for all.

All children require and must be provided with an opportunity for a meaningful arts education. These core curriculum standards provide the foundation for creating a framework for essential arts education in all New Jersey schools. They form the core of our expectations for New Jersey students.

Six core curriculum content standards for Visual and Performing Arts are arranged in five broad categories including: aesthetic (1.1); creating and performing (1.2, 1.3); critical, analytic, judgmental, and evaluative (1.4); historical, social, and cultural (1.5); and design with respect to form, function, and structure (1.6).

The categories stated above include specific standards that define these artistic concepts and elements in the art forms of dance, music, theater, and the visual arts. A focus on general artistic concepts and themes rather than on the individual art forms provides a document that can be easily accessed by all arts educators, regardless of discipline.

While national, state, and individual arts discipline standards were extensively reviewed and considered during initial panel deliberation, it was determined that a more comprehensive and interdisciplinary design be constructed, where all art forms could be included in one document. These standards reflect the concern that the separate arts disciplines be viewed as one common body of skills and knowledge.

2004

http://www.nj.gov/education/cccs/2004/s1_vpa.pdf

REVISION OF THE STANDARDS (2004)

By establishing visual and performing arts standards in 1996, New Jersey conveyed its strong commitment to arts education for all students. In its first periodic review and revision of the standards, two independent consultants were contracted by the state through the Arts Education Partnership, a national consortium of arts, education, business, philanthropic, and government organizations. Since New Jersey's original approach to creating arts standards was to convey the significant kinds of abilities common to all four arts disciplines – dance, music, theater, and visual art, the reviewers examined the standards through a wide lens for overall strengths and improvement needs. The review team's findings informed the process of the arts revision committee. The commit-

tee also studied the National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts; McRel's Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education; and arts content standards from all states.

The independent reviewers found the original 1996 arts standards effective in defining the scope of necessary arts content knowledge, and in identifying key concepts that influence the most current approaches to arts education, namely aesthetics, production/performance, criticism/evaluation, and history. However, they fell short in addressing the depth or focus for learning. It was recommended that strengthening the focus of the standards, and specifying what was to be learned in each standard would create more concrete images of the activities students would engage in to demonstrate their understanding.

The revision committee retained the structure of the original 1996 standards document with respect to standards 1, 4 and 5. These standards pertain to all the arts disciplines. Those standards having to do with creating and performing works of art, and the elements of art are divided into content-specific subsets of expectations for each of the four arts disciplines. The design standard (formerly standard 6) has been subsumed by the other standards and realigned with each of the arts disciplines. Smaller grade level bands, increased specificity, and content strands have been outlined to allow teachers to focus on developmentally appropriate content and skills in ways that will boost student achievement in the arts

2010

<http://www.nj.gov/education/cccs/standards/1/>

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission:

The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate at a basic level in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Be-

ginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Note:

Teaching the Standards: Certification and Highly Qualified Arts Educators
The visual and performing arts are considered a "core" subject under the federal No Child Left Behind Act (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

In July 2014 Governor Christie created a task force to study the newly adopted Common Core standards and the Partnership for Assessment of Readiness for College and Careers, or PARCC, tests that are aligned with them. At the same time, Christie's Department of Education announced that it would reduce the importance of the tests as a factor for evaluating teachers for two years. Rather than student test results making up 30 percent of teacher evaluations, they will be counted as 10 percent in the 2014-15 school year and 20 percent in 2015-16. The PARCC tests will replace other standardized tests beginning in 2015.

LEADERS AND LEGACY

As art education has changed, so has AENJ.

The organization has grown and maintained its vitality because of the passion and dedication of all the members of AENJ.

We owe special debts of gratitude to the original five Fellows of AENJ: Dr. Elaine Raichle, George DiBuono, Rick Lasher, Dave Mackey, and Gloria Pappalardo. Dr. Pearl Greenberg deserves special mention in her role as a leader in art education through her position at Kean University and in the National Art Education Association. The influence of these giants in art education in NJ and in AENJ has contributed to AENJ's stature as a leading arts education organization and a model for other state art education organizations to follow. Other states look to AENJ as a model for their own organization.

The following have received **National Awards**; AENJ itself was recognized with a Presidential Citation in 2004. Countless others have received regional and state awards.

Distinguished Service within the Profession:

1984 Angel Sheckman; 1992 Rose Ann "Rick" Lasher

Marion Quin Dix Leadership Award

1983 George Trogler; 1990 Harry Meinzer; 1998 Rick Lasher

National Elementary Art Educator

1995 Rick Lasher; 2004 Valerie Negra; 2009 Susan Philp Bivona

National Middle Level Art Educator Award

2004 Diane Fogler; 2009 Linda Devlin

National Supervision/Administration Art Educator Award

2006 Dr. Kim Defibaugh

What We Do

Conference

The premier activity of AENJ each year has been the State Fall Conference. In the late 1980's the executive board decided to hold the conference in the population center of the state, north central NJ. Settling in at the Hyatt New Brunswick, the Hilton Towers, the DoubleTree Hotel and Garden State Exhibit Center and our newest venue, Ocean Place in Long Branch, we have seen the conference grow in stature and in size. Between 800-1000 art educators are the numbers we have seen in the past 15 years. We now boast 100 workshops and activities and speakers. Our speakers have included Laura Chapman, Marilyn Stewart and Mary Erikson. Artists Christo and Jeanne Claude, Faith Ringgold, Robert Sabuda, Michael Graves, Sandy Skoglund and Jesus Moroles; and those are just a few! (more are listed within the year by year section)

Youth Art Month

AENJ has participated in Youth Art Month since 1977 and has been a leader in this national advocacy effort. In the past 13 years, AENJ has won the Claire Flanagan Award of Excellence nine times. Recent winners have included: Paula Valenti, Helene Boedart, Diane (Fogler) Franken, Linda Pugliese, Valerie Negra, Dr. Kim Defibaugh, Nancy Knutsen, Carrie Russoniello, Jen Tiongson, Teri Trumpbour and Patricia Branche.

Scholarships, Grants and Awards

New Grants (Rick Lasher Grant, AENJ RESidency Grant and Summer Grants)

New Scholarship

New Awards (Division Awards and George DiBuono Award)

Professional Development activities

Hands and Minds

AENJ Professional Development was handled by Hands and Minds for many years.

Rick Lasher, Diane (Fogler) Franken, Paula Valenti, George DiBuono, and Linda Pugliese with countless others, were essential in the professional development of AENJ for many many years. Beginning with DBAE and continuing through Hands and Minds, they conducted summer institutes, spring symposia and special events at conference. The summer institutes, which ran for a full week, were attended by people from out of state as well as our own AENJ members.

After a brief hiatus, the spring symposium returned in the Spring of 2002. The topic was Working with Children with Special Needs. In the winter of 2005 AENJ offered “dinner and a workshop” (which later became Breakfast and a workshop.) Drawing on the talents of Division Award Winners, the breakfast has become a great way to meet colleagues and gain some valuable ideas. In 2009 “Meet ME at the Met” was offered to members. This was expanded to Meet Me in Philly the following year.

Children with Special Needs

AENJ was in the forefront concerning children with special needs. The first special needs document was written in And angel schtman testified befor ethe NJ BOE several times demanding that attenditon be paid to these special students

Insights: Art in Special Education, Educating the Handicapped Through Art First year of publication was October 1976 with reprints in 1978, 1981, 1984, 1990, 1992, 1995 As you look back, the material is clearly dated by today's standards, but in it's day, it was groundbreaking. AENJ remained committed to working with children with special needs sponsoring spring symposia on these issues in 1997, 2002 and 2007. There have also been workshops at the Fall

conferenc e on working with children with speciall needs with recent presenations focusing on children on the autism Spectrum.

The New Jersey Performing Art Center

AENJ entered into a partnership with NJPAC even before the venue opened! The exhibit space at the United Terminal at Newark Airport had just been lost to construction and a new terminal. Looking for a new venue to exhibit student artwork, Conversations began as far back as 1993. contacted regarding the New NJPAC Building. The building itself was still under construction, but Karen Kratina, Aldo Putignano, Grace Breski and with Carl Hower were able to work with NJPAC and secure our presence in the lobby of the Victoria Theater. Since 1997, AENJ has sponsored four exhibits in the lobby each year. Each exhibit, featuring 30 works by student artists, is seen by thousands of people as they gather in the lobby waiting for a performance!



Constitution

Originally written and adopted in 1940, the Constitution and By-Laws have undergone several revisions. In the past 25 years there have been changes in tenure of officers the descriptions of the duties of the officers who serve on the Executive Board; the documents have been fully reviewed several tmes, most recently in 2004. They hold up as well thought and well written; they are flexible enough to bend with the times, but clear enough to provide guidance and direction. They stand as a tribute to our founders.

Our mission has not changed in these 75 years, and while the issues may vary from time to time, it is clear that the mission remains the same:

Art Educators of New Jersey was conceived in 1939 by art educators interested in the promotion of visual arts education in the state. It is our purpose to promote and maintain the highest possible degree of quality instruction in visual arts programs throughout New Jersey.

LEADERS

Terms of Office run from October to October

1990-1991 Anthony Guadadiello/Paula Valenti

1991 Conference: *Art A Global Language*
 Conference Chair: Helene Boedart
 Keynotes: Dr Enid Zimmerman, Ming Cho Lee and Dr Ellyn Berk
 Introduction of Empty Bowls and International Children's exhibition: Arts Smarts
 Spring Conference:
 Monona Rossol on Protecting the Environment and Ourselves from Art Materials
 Paula Valenti, Yam Chair
 Dues increased to \$50.00

1991-1992 President: Paula Valenti

1992: Conference: *Encounter the New Art World*
 Conference Chair: Carl Hower
 Keynotes: Dr. Elliot Eisner, Harry Devlin and Dr. Diana Korzenik
 Electronic Gallery (Slides!) featuring AENJ members work was introduced at Conference
 YAM Chair: Helene Boedart
 Note: the YAM exhibit was held in the Rotunda at the State House for several years. Governor Christie Whiman attended Yam Show
 In 1991-92 AENJ joined a Literacy in the Arts Task Force supported by a state and national initiative and presented eight essential mandates for Art Education to the NJ Board of Education
 Membership: almost 1100

1992-1993 Helene Boedart

1993 Conference: *Year of the Craft*
 Conference Chair: Ruth (Bodek) Kaplan
 Keynotes: Howard Gardner and Ben Jones and Dr Marilyn Stewart
 YAM Chair: Carl Hower
 Continued work on the standards and core curriculum, released in 1994.

1993-1994 Carl Hower

1994 Conference: *Art: A Cultural Connection*
 Conference Chair: Diane (Fogler) Franken
 Keynotes: Ernest Boyer, Mary Erickson and Michael Anania
 Goals 2000 was signed into law; the NAEP conducted the first assessment of arts education
 YAM Chair: Diane (Fogler) Franken.
 Technology workshops offered to members.

1994-1995 Ruth (Bodek) Kaplan

1995 Conference: *Art Can Make a World of Difference*
 Conference Chair: Diane (Fogler) Franken
 Keynotes: Dr Gilbert Clark, George Segal, Faith Ringold and Ruth Perlman
 YAM Ruth Kaplan
Arts are included as a Core Subject!

1995-1996 Diane (Fogler) Franken

1995 Conference: *Art History: Our Heritage*
 Conference Chair: Linda Pugliese
 Art History: Our Heritage
 Keynotes: Dr Gilbert Clark, George Segal, Faith Ringold and Ruth Perlman
 New Conference Venue: the Hilton Towers in East Brunswick
 YAM Chair: Diane Fogler

1996-1997 Linda Lora Pugliese

1996 Conference: *Visual Arts: Leading the Way to Educational Assessment*
 Conference Chairs: Bob Williams and Debbie Greh
 Keynotes: Debra Frazier, Toshika Takaezu

1997-1998 Phyllis Annett

1997 Conference *The Bridge to 2000*
 Conference Chair: Tony Migliaccio
 Michael Day Greg Barnes (towers)
 Yam Chair Tony Migliaccio
 First AENJ Website opens for business

1998-1999 Anthony Migliaccio

1998 Conference: *Technology: A Gateway to Visual Exploration*
 Conference Chair: Nancy Coon
 Lillian Schwartz, Michael Graves and Eldon Katter
 NJPAC starts in 1998
 Yam Chair: Nancy Coon

1999-2000 Nancy Coon

1999 Conference: *Assessing Art in the Millenium*
 Conference Chair: Val Negra
 Move to the Garden State Arts Center and DoubleTree Hotel
 Keynote: Dr Elliot Eisner and featuring a panel led by David Hespe, NJ Commissioner of Education.
 Yam Chair: Valerie Negra

1999-2000 Nancy Coon

Conference 2000: Diamond Jubilee Conference
 Conference Chairs: Nancy Coon, Sharon Henneborn and Debbie Greh
 Keynotes: Jaune Quick-To-See Smith and the return of a panel led by David Hespe NJ Commissioner of Education.
 Performer introduced: Joseph Cashore
 Yam Chair: Valerie Negra

2000- 2001 Valerie Negra

2001 Conference: *Putting It Together*

Conference Chair: Debbie Greh:

Keynotes: Jesus Moroles, Leland Faulkner, Performer and MacArthur Goodwin

Light supper was introduced

Yam Chair: Kim Defibaugh

2001-2003 Dr. Debbie Greh

2002 Conference: *Reflections*

Conference Chair: Nancy Knutsen

Keynotes: Marilyn Stewart, Michael Cooper, performer, Donna Kay Beattie and Ben Jones

Strands and Student Roundtables were introduced

Yam Chair: Kim Defibaugh

2003 Conference: *Art Can Change the World*

Conference Chair: Kim Defibaugh

Keynotes: Jane Golden, Judith Peck, Sarah Tambucci; Annie Hickman, performer

Grand Slam Introduced

Yam Chair: Nancy Knutsen

In 2001 the Hands and Minds Curriculum Armature was released. The armature was based on National and new Jersey standards and included a focus on putting theory into Practice K-1 Scope and sequence.

2003-2004 Nancy Knutsen

2004 Conference: *Art Educators New Journey*

Conference Chair: Kendra Weiss

Keynotes: Dr. Nancy Heller, Dr. Mary Ann Stankiewicz; Performer, Suzanne Cunningham

Museum Roundtable Introduced

Received 2004 Presidential Citation Award from NAEA

Yam Chair: Dr. Kim Defibaugh

2004-2006 Dr. Kim Defibaugh

2005 Conference: *Be Out there Creating Connections*

Conference Chair: Susan Bivona

Keynotes: Over 1600 came to hear Christo and John Claude "WOW" the crowd! Laura Chapman

Palette Parade was introduced

Yam Chair: Laura Petrovich Cheney

2006 Conference: *Art Share the Passion*

Conference Chair: Susan Bivona

Keynotes: Robert Sabuda not only spoke but offered three workshops. Susan Gabbard NAEA President

Performance by the Picasso People

Yam Chair: Carrie Russoniello

2006-2008 Susan Bivona

2007 Conference *Art: Expect the Unexpected*

Conference Chair: Linda Devlin

Keynotes Sandy Skoglund spoke and also worked with 50 AENJ Members to create an installation. Floyd Cooper and Dr Marilyn Stewart. Advisory Council Caucus introduced

Yam Chair: Carrie Russoniello

2008 Conference: *Art: Just Let It Happen*

Conference Chair: Linda Devlin

Keynote and Super Session: Faith Ringgold. Mary Erickson

Yam Chair: Carrie Russoniello

2008-2011 Linda Devlin

2009 Conference: *Planet Art*

Conference Chair: Laura Petrovich Cheney

Keynotes: Andrew Freer and Peter London

Yam Chair: Carrie Russoniello

2010 Conference: *Art Sparks Genius*

Conference Chair: Ursula Accumanno

Keynotes: David Macauley, Dr Olivia Gude; Christopher Agostino, performer

Yam Chair: Carrie Russoniello

2011 Conference: *The Power of Art*

Conference Chair: Ursula Accumanno

Keynotes: LaToya Ruby Frazier, Robert Root-Bernstein and Dennis Inhulsen

Yam Chair: Jen Tionson

2011-2014 Ellen Hargrove

2012 Conference: *Artology*

Conference Chairs: Ellen Hargrove and Karen Kiick

Keynotes: Janine Antoni and Tom Chapin

Yam Chair: Jen Tionson

2013 Conference *Art is Infinite*

Conference Chairs: Ellen Hargrove and Karen Kiick

Keynotes: Jesus Moroles

Yam Chairs: Teri Trumpbour and Patricia Branche

2014 Conference: *Make you Mark*

Conference Chair: JoAnn Onnembo

Conference moved to Ocean Place in Long Branch

Keynotes: Dr Marilyn Stewart, William Wegman, Seward Johnson and John Gowdy

Special Note regarding years of service to AENJ.

Many members have served AENJ on the Executive Board without holding the office of president or served on committees for conference, Youth Art Month, exhibits, NJEA, the Department of Education and countless other areas. To all the members who have volunteered their time and their talents promoting Art Education in NJ: Thank You!

CELEBRATING 75 YEARS

CELEBRATING 75 YEARS

CELEBRATING 75 YEARS

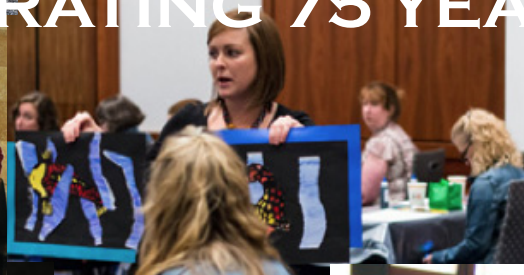




CELEBRATING 75 YEARS



CELEBRATING 75 YEARS



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New Jersey Performing Arts Center



The New Jersey Performing Arts Center and AENJ are again collaborating to bring the visual and performing arts together. Your students' artwork could be displayed beautifully in the Victoria Theatre lobby and be viewed by thousands. The reception is a wonderful event. Parents and School Administrators comment on the quality of the work and the venue; all are proud of their students, and their teachers!

Fall Exhibit

Sunday, September 14, 2014	Install	10AM
Sunday, September 21, 2014	Reception	11AM

Winter Exhibit

Deadline for submissions:	October 31, 2014
Sunday, November 16, 2014	Install 10AM
Sunday, December 7, 2014	Reception 11AM

Late Winter Exhibit

Deadline for submissions:	January 9, 2015
Sunday, February 1, 2015	Install 10AM
Saturday, February 21, 2015	Reception 11AM

Spring Exhibit

Deadline for submissions:	March 27, 2015
Sunday, April 19, 2015	Install 10AM
Saturday, May 9, 2015	Reception 11AM

Summer Exhibit (tentative plan for exhibit)

Deadline for submissions:	May 8, 2015
Sunday, May 31st	Install 10AM
Sunday, June 7th	Reception 11AM

Some things to remember to participate in the NJPAC/AENJ Student Art Exhibits:

NJPAC provides frames...so size is MANDATORY!

Artwork will mount to 12x18 horizontal image or 18x24 vertical image.

You may mount artwork on construction paper to make the artwork the sizes above. No other size artwork can be accepted.

10- 18x24 images and 20- 12x18 images are selected for every exhibit.

The AENJ Permission Label must be completed and attached to the back of each piece. Labels can be found at: <http://www.aenj.org/pages/njpac>

Information on when work is due to Jennifer O'Brien and can be found on the AENJ Website: www.aenj.org and in WebBeat



Jennifer O'Brien
AENJ NJPAC Chair
Midland School
300 Rochelle Avenue
Rochelle Park, NJ 07662

KEAN University: AENJ Artists Show Their Work

The annual Kean Show, featuring the work of AENJ artists, held the closing reception on July 31st.

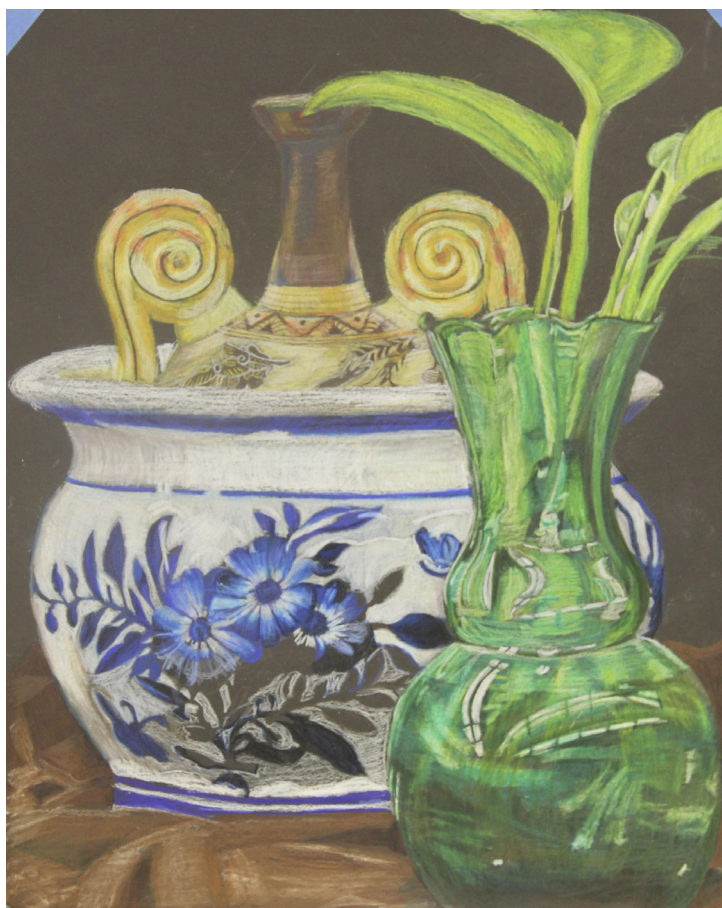
Over 30 works were featured in the Gallery; the artists are featured in the group shot below! There was a wide range

of work, from fiber and sculpture to watercolor, drawings and photography. Be part of this exhibit next year; watch for information through Webbeat and on the website: www.aenj.org

Thank you to Kean University and Dr Joe Amarino for offering us this wonderful space for the AENJ Members' Exhibit, and to Sue Catrone for organizing and hosting it!



Over \$10,000 worth of Grants and Scholarships awarded last year!



2014 High School Scholarship Winners:
Amber Sealey
Erica Oh

AENJ Grant Information

Applications Due: April 15, 2015

The entire process for applying for an AENJ Grant has been put ONLINE. This makes applying for a grant even easier! We encourage ALL members to apply!

The AENJ Student Enrichment Grant is intended to provide AENJ art teachers an opportunity to encourage their students entering grades 1 through 11 to participate in art classes, beyond those offered by the regular school curriculum.

The AENJ Summer Workshop Grant was established to encourage art teachers to attend summer workshops to rejuvenate themselves as artists and enhance their skills as educators.

Would you like to attend our October 2014 conference in New Brunswick, NJ or the Spring 2014 National Art Education Association (NAEA) Convention in San Diego? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

The AENJ Residency Grant presents members the opportunity to spend extended time at our fall conference. Grantees are reimbursed for ONE night's stay in the hotel to encourage their full participation, including evening programs and activities, as a part of their professional development experience.

The Rick Lasher Professional Growth Grant was named after former AENJ President Rick Lasher for her dedication and commitment to professional growth and development of all art teachers in NJ. Grantees receive \$500 to financially support their attendance at the NAEA Convention.

Pre-Service Teachers: the NAEA Convention pre-Service Teacher/Student Professional Growth Grant. Grantees receive \$500 to financially support their attendance at the NAEA Convention. The application for this grant only is due: December 31st, 2013.

The AENJ Special Events Grant, This grant was established to support events that promote quality art education outside the traditional school setting and bring art education to a community of people. A maximum of \$500.00 will be awarded to the grant recipient.

A full description of ALL the AENJ Awards, Grants and Scholarships as well as all the necessary forms can be found on our website at: <http://www.aenj.org/>

Scholarship Information

High School Scholarship Applications

Applications Due: February 21st, 2015

The DUE DATE for the High School Scholarship is February 21st, 2014. ALL Applications and Portfolios will be completed ONLINE!

In 2012, AENJ provided \$10,000 in scholarships to students at all levels. Take advantage of this opportunity to help your students further their education; they are the future of our profession. Candidates for this award include high school seniors interested in pursuing the study of visual art or art education in any public or private school of higher learning. It is our intention to select a student whose submission is diversified. The nominator must be an active member of AENJ for a period of not less than two years.

The deadline for High School scholarship applications is February 21st! You need to submit your student applications by February 21st, 2014 so that the scholarship committee may evaluate them. Students selected to receive scholarships are honored at the Governor's Awards in Art Education ceremony in May 2014.

Graduate & College Applications

Applications Due: April 15, 2015

The entire process for applying for an AENJ Scholarship has been put ONLINE. This makes applying for a scholarship even easier! We encourage ALL members to apply!

Are you a college student majoring in visual art or visual art education? Are you an AENJ member pursuing a degree in art education or an art teacher pursuing a master's degree in an art related field such as Art Administration, Art Supervision, Museum Education, Art History, Art Curriculum or Studio Arts? If you answered yes to either of these questions, you are eligible to apply for AENJ scholarships of at least \$1,000 that are paid directly to your college tuition.

Information about all scholarships can be found on the AENJ website: <http://www.aenj.org/pages/scholarships> Descriptions of the AENJ Past Presidents' Graduate Scholarship and College Student Scholarship can be found on this page along with links to their Application Information Sheet.

Grants and Scholarship Winners: 2014

Amber Sealey - \$2000
Jonathan Dayton High School
Springfield, NJ
Art Teacher: Barbara Delikaris

Ansa Stamper - \$1000
Collingswood High School
Collingswood
Teacher: Lisa Winkler

Erica Oh - \$2000
Bergen County Academies
Hackensack, NJ
Art Teacher: JoAnn Onnembo

Joe Iovino - \$1000
Bergen County Academies
Hackensack, NJ
Art Teacher: JoAnn Onnembo

Artemis Tapliga - \$1000
Wall Township High School
Wall, NJ
Art Teacher: Mychelle Kendrick

College Scholarship - \$1000
Rebecca McCann
Rowan University
Glassboro, NJ

Conference Residency Grant - \$175
Tina Audio
Main Road School
Newfield, NJ

Past Presidents' Graduate Scholarship Award - \$1000
Karen Kiick
Haddon Township High School and Middle School
Westmont, NJ

AENJ Summer Workshop Grant - \$500
Susan Bivona
Mt. Prospect School
Basking Ridge, NJ

NAEA Convention Professional Growth Grant - \$500
Terri Frohman
Newark Collegiate Academy High School
Newark, NJ

Award Winners for 2014

Congratulations to:

Distinguished Achievement Award:

Established to honor a member of the association whose long term dedication to the visual art profession and dedication to AENJ goals, leadership and teaching experiences are recognized as exemplar

To All Past Presidents of AENJ, in honor of the beginning of our 75th anniversary (a look back before we look forward)

John Pappas Award (3)

Established to honor former President John J. Pappas, whose dedication to the idea that arts education is universal and inclusive involving those who support arts experiences from a wider perspective. This Award is appropriate for supporters of the arts who are in the commercial or corporate fields OR in art related organizations that are not specifically educational by nature

Elie Porter Trubert, Executive Director The Center for Contemporary Arts, Somerset

Eric Meidel, Co-Founder and President, Artsonia

Caitlin Evans Jones: New Jersey Performing Arts Center

Division Awards:

Established to honor those members who are actively involved in teaching visual art and whose teaching methodology and results are exceptional. An award may be presented to a teacher from each of the divisions: Elementary, Middle, High School and Higher Education.

Elementary

Jeff Allen

Allenwood School, West Belmar School

Secondary:

Deb Huff

Bridgewater High School

Guadadiello Service Award:

Established to honor former President, Anthony Guadadiello, whose dedication to the joy of service was a major part of his tenure in office. It recognizes outstanding contribution and service to AENJ

Jen O'Brien

Midland School

Rochelle Park



YAM Awards

Lynn Dodson Award:

The Lynn Dodson Award of Excellence was established to honor Lynn Dodson who was the first New Jersey recipient of the Youth Art Month NAEA Award of Excellence. This award recognizes a county YAM chair, co-chair or an individual AENJ member who has demonstrated an outstanding support for Youth Art Month activities

Kate Del Vecchio: 9 Cicely Court, Sparta NJ 07871 kat-edel0635@gmail.com

Linda Lora Pugliese Award:

Established to honor former President, Linda Pugliese, whose dedication to Youth Art Month was rewarded with the first National Claire Flanagan Grand Award. This award recognize a current county YAM chair or the leadership team who has done the most to increase support for quality art programs and exhibits through the medium of Youth Art Month.

Somerset County: Susan Bivona and Lisa Conklin

Do you know someone who deserves recognition as an outstanding art educator?

Does your Principal or Superintendent support the arts?

Is there a community leader in your area who has been supportive of your art program?

Please take the time to nominate someone! Everything you need can be found on our website www.aenj.org/awards.

2014 Division Award Winners: Left, Deb Huff; Right, Jeff Allen



“The Artistry of Leadership” NAEA Leadership Conference

by JoAnn Onnembo

Leadership. What is it really? It's what you put in. And what you take out. It's influence. Influence of one on others, and others on one. A beacon? a way of doing things? a dynamic? How is it that some people can motivate many and at times, many cannot motivate one?

Lucky for me and two of my colleagues, Dr. Jane Graziano and Jen O'Brien, we had an opportunity to explore the very idea of Leadership at NAEA's Inaugural “Artistry of Leadership” Conference in Sante Fe, NM this summer. Each of the 150 participants from around the country came armed with their DiSC profile, an assessment of each individual's leadership “style” and core competencies provided by Strategy Arts. After many, MANY hours of intensive interaction and exercises and a few “inspiration breaks,” we came away both exhausted and exhilarated. We learned much about how motivation and stress/stressors interact, how the success of specific tasks has a direct correlation to personality and leadership style, and an awareness of and methodologies to manage people of varying strengths and weaknesses. Much of what we learned was confirmation of what we felt intuitively but, the pace and exercise of the event taught us more about exercising our skills within a high stress operation. The data and experience showed us that AENJ has a very good balance of the different leadership styles, giving us confidence and a feeling of “aaaahhh” for the days ahead.

We were inspired by the words and ideas of our fine NAEA leaders as well as several guest speakers, and entertained by the clarity Jim Nuttle's visual recording brought to our understanding. Dr. William Baker, Emmy Award winning producer/journalist/educator, whose words convinced us that every leader IS an ARTIST, and “great artists are great leaders because they see the world differently...turning vision into reality”. Sandra Ruppert, Director of the Arts Education Partnership, gave us valuable insight into Leading for Change with Effective Public Policy, “It's one thing to inspire and influence, and another to move to action.” The lecture by artists Jaune Quick-to-See Smith and her son, Neal Ambrose Smith, were both tender and fascinating... “tradition is a living thing, culture is a living thing...” The generosity of spirit, including one on one conversations, of these high profile motivators made such an impact on us that we invited them to our conference for next year. If we are very lucky, schedules will align!



Additionally, we met with our Regional affiliates and began discussions on NAEA Policy Statements for Delegate's Assembly in New Orleans.

While our days in Sante Fe were jammed, and I mean jam packed, we did manage to squeeze in a visit to the Georgia O'Keefe Museum and a few galleries, one exhibiting some of our personal favorite Ansel Adams photographs, and a very quick jaunt to Taos.

So, lots of food for thought to go along with lots of guacamole, and a bond of friendship and understanding of what our own AENJ leadership has to offer. In closing, I leave you with a thought, an encouraging word, from my own mentor, someone who leads by “being” ... *“AENJ is in very very good hands.”* If there is truth in the statement “Authentic Leadership is Passion Driven” then, indeed we are. With a tribe of amazing leaders at my side, I accept the challenge.



YAM BEAT 2013-14

Youth Art Month was created in 1961 by the Art & Creative Materials Institute (ACMI), a non-profit association of art and craft materials manufacturers, in cooperation with the National Art Education Association. In 1984, ACMI created the Council for Art Education (CFAE) to administer the nation's Youth Art Month program and to encourage funding for the program.

This year's New Jersey Youth Art Month festivities were held at a variety of venues. Several counties throughout the state held their exhibits on college campuses, hospitals, libraries, local businesses, government offices, state parks and historic sights. Students, artists, families, teachers, administrators and local government officials attended many of the receptions throughout the state. Each county also submitted six pieces of student artwork to be exhibited at the New Jersey Youth Art Month exhibit at the State House in Trenton.

This year's State YAM reception was on March 7th, and the high school and elementary school receptions were packed with students, teachers and families. Each participating student received a gift bag filled with art supplies generously donated by Blick, General Pencil, Nasco, and Sketch for Schools. The students also received a YAM t-shirt and button to commemorate the day. Refreshments for both receptions were generously provided by AENJ.

The State YAM reception was a day to remember for all who attended. Artist Guadalupe Reyes, a New Jersey resident, was the guest speaker at the high school reception. She graciously spoke to the large crowd in attendance and inspired them with her talent and inspirational story. As an immigrant child from Oaxaca, Mexico she came to New Jersey to fulfill her dream of being an artist. To date she has won several art scholarships and has shown in galleries all over. The attendees at the evening reception had the privilege to meet United State Representative Rush Holt. Representative Holt is a well known supporter of the arts and art education. At the end of his term this year, he will be stepping down but pledged to be a voice for supporting the Arts and Art education in New Jersey.

Governor Chris Christie along with over 170 other elected officials, signed proclamations and endorsements supporting Youth Art Month.

2015 Youth Art Month Reception:

The dates for the 2014 receptions at the State House in Trenton are confirmed: Set-up, February 27th, Receptions, March 6th.

Go to www.aenj.org for information

Make YAM a huge success : participate in your local county YAM!!

You can view the YAM artwork by visiting www.artsonia.com/schools/aenj. Also remember to check out the Artsonia sponsored YAM exhibit and be on the lookout for the 2015 YAM Design Contest!



Warren County Art Show: Small but Mighty

This year, we teamed up with Centenary College, Hackettstown for our Warren County YAM exhibit. As the only 4-year college in Northwestern New Jersey, Centenary was excited to partner with us to promote art education. Our new venue proved to be a fantastic option, as exhibiting artists, their families, college students, faculty and members of the local community were all able to see our exhibit.

Recently, Centenary created an exhibit space on the lower level of their Taylor Memorial Library. The space, called "Art Underground" proved to be perfect for our small show. It actually is a wide hallway, but once our art was hanging on walls and bulletin boards and hanging rods, as well as displayed in glass cases, it was transformed into a sensational gallery.

The Warren County Cultural and Heritage Commission provided us with a wonderful string quartet. They were able to set up in an alcove as visitors first came downstairs, and their music was a pleasant way to greet our guests at the opening reception. Only six schools participated in our show, but for the 200+ exhibiting artists and their families who attended the grand opening reception, it was the biggest thing ever! Artists were able to show off their artwork, partake in our refreshments, and listen to the string quartet. We had administrators, Board of Education members, as well as many people from Centenary College. The schools and their teachers who participated are: Franklin Township Elementary School, Barbara Weinstein, Brass Castle School and Port Colden School, Kathie Giuliano, Mansfield Township Elementary School, Terrie Johnson, Memorial School, Natalie Steckel, and Taylor Street School, Kelly Jones.

We are looking forward to a bigger and better exhibit next year, at our new "home" — Centenary College.

Tri-County Art Exhibit a HUGE Success!

The Gloucester, Salem and Cumberland Counties teamed up again this year from March 21st to April 13th for the annual Youth Art Month show. This year it was Cumberland County's turn to shine. The exhibit was held at the Riverfront Renaissance Center for the Arts in Millville, NJ. The opening was also in conjunction with Millville's Third Friday Celebration of the Arts. Each of Millville's galleries were open for tours along with Millville's School District Art Show and a professional artist show. There were hands-on make-and-take art projects, live music, ribbons and prizes awarded for best in show and even photo op's with The Mona Lisa and Munch's Scream!

A huge thank you goes out to Rebekah Lyons and her staff at The Riverfront Renaissance Center for the Arts. Special kudos to the following Visual Arts Teachers for their dedication-Sandra Koberlein, Ellen Hemple, Tina Audio, Joann Wirchansky, Dr. Anne Marie K. Pai, Heather Sakewicz-Frank, Gail Scuderi, and Kristen Lamelas.

Joe Marano : Pitman HS Visual Art Teacher
jmarano@pitman.k12.nj.us

Lori Raggio: Woodstown HS Visual Art Teacher
Raggio.l@woodstown.org



**Thank YOU to everyone who supported
YAM 2014**

Ocean County

The 2014 Ocean County Youth Art Month exhibit was hosted by Magnolia Gardens Assisted Living in Toms River. They were very pleased to host a community art event. They advertised the date and then bought charcoal pads and a set of charcoal pencils for every student in the show. They even had their residents vote and gave gift certificates for their favorite pieces.

Over eighty pieces of art were submitted by 16 teachers. From those County Winners six were chosen for the State Show in Trenton. Several of the State Winners and their teachers attended the reception at the Statehouse including Ocean County Chairs Allison Berman, Jesse Pomeroy and Michelle Dillion.



The Ocean County Youth Art Month started on March 1st and ended with a reception on March 27th. It included the State Winners from Ocean County. The art hung in the main area where residents could congregate and sit and look at the art. There were an estimated 200 attendees at the reception. Cookies, cupcakes, juice and coffee was served as people watched the award ceremony. Students were given certificates and goodie bags in addition to the supplies from Magnolia Gardens. They included donations from School Specialty, Dick Blick and the AENJ.

At the end of the evening after Teachers and Chairs took the remaining art down, several residents begged us not to remove it. They said they enjoyed being able to see the art all month. It made the show even more special knowing that it had uplifted their spirits.



Essex County Youth Art Month

was celebrated with a month long exhibit held at the Essex County Court House in Newark, with a culminating reception on March 25, 2014. The reception was graciously hosted by Essex County Executive, Joseph DiVincenzo, and his staff. 66 pieces of student work were entered into the exhibit by Essex County AENJ teachers. Families and friends gathered on the day of the reception at the Hall of Records and were greeted by Senator Teresa Ruiz, County Administrator Ralph Cialella, and County Executive Joseph DiVincenzo. Each student was recognized by having their name called and received a certificate. Additionally, lunch was provided for all in attendance, courtesy of the county executive.



Middlesex County Youth Art Month

To begin the standing room-only reception including Freeholder Charles Kenny, Gloria Dittman from the Edison Art Society read the proclamation recognizing the eleventh annual Youth Art Month reception at Middlesex County College in Edison. Over 100 students and 30 educators participated in this year's event showcasing the many talented artists across the county. From marbles to giraffes to self-portraits, students expressed themselves in many mediums. Presented by co-chairs Susan Catrone and Kristen Barth, each participant received an award certificate and goodie bag with materials donated by General's Pencil Supply. Students throughout the event created a group mural project entitled "What Shapes Your Art?" which was assembled and hung by reception's end by students from Colonia High School. A special award was presented to Artsonia's "Artist of the Week" for March 5-12 to a junior from Colonia High School. She received a beautiful wooden plaque with her winning piece and a \$50 gift certificate for Dick Blick Art Supplies. The State art exhibit winners' works were also on display. And, if all of the hard work wasn't enough to make you smile, students proudly posed with their works for photographs to commemorate the day as family members and friends marveled with delight.

We would like to thank Edison teacher, Sherry Yee, and North Brunswick teacher, Jennifer Peppe, for their assistance with setting up the show and during the reception. We appreciate the support and the hard work of all of the students, educators, administrators, and school districts throughout Middlesex County. Without their dedication, art would not be the driving force that shapes our world.

Susan Catrone & Kristen Barth
Co-chairs, 2014

Atlantic/Cape May County

Once again, the Noyes Museum of Art graciously opened their doors to host this year's Youth Art Month exhibit. The Noyes Museum is located in Oceanville NJ. It is tucked away near the Historic Towne of Smithville and just in front of the Forsythe National Wildlife Refuge. This quaint and spacious museum was named after the founders Fred & Ethel Noyes. It's the only fine art museum in the region and maintains a strong dedication to celebrating the arts.

The Young At Art Gallery, within the museum, features student art throughout the year. During the month of March, April and May our 2 counties were showcased for the YAM celebration. We collaborated with 7 local schools and 9 teachers whose love for the arts really showed through in their student's artwork and enthusiasm. There were over 230 artists, family, friends, & teachers in attendance. We had a wonderful outpouring of donations! A big thank you to those teachers who so thoughtfully brought food/drinks which helped to make this such a successful reception, and of course to the amazing artwork of super talented students. This was a huge success with Superintendent Lizbeth Buoro from ACSSSD in attendance as well as our very own Barbara Calvo. The sun was shining and the art was all a-glitter. What a wonderful group of steadfast art educators, whose consistence is always appreciated and welcomed each and every year. A huge Thank you to all of you for making this year such an amazing success!



Burlington County

Youth Art Month in Burlington County was celebrated once again with the support of the Moorestown Public library. Artwork created by over 60 students from grades K-12 was coordinated for display under the direction of Melissa A. Brasteter (AENJ county chairperson). The work was exhibited through the last week of the month with a closing reception on Thursday, March 27th 2014.

Student artists were applauded, and enjoyed the evening with their families and teachers. The reception noted congratulations to the four state honorees that represented Burlington County at the state exhibition: *Nicholas Crespo*, *Thomas Gonteski*, *Zachary Kahana*, and *Kaya Robinson*. The following were represented in this YAM Exhibit: *Robin Autwater* – Southamptown Township Schools, *Melissa Brasteter* – Beverly City School, *Jeff Graiff*, *Charles Street School-Palmyra*, *Rae Littlehale* – Easthampton Community School, *Suzanne Lucarelli* – Easthampton Schools, *Janine Metzger* – Southamptown Elementary School, *Kate Sampson* – Marlton Middle School, *Clarene Spennato* – Springfield Township Elementary, and *Maria Wheeler* – Mansfield Township Schools. The reception festivities featured treats that included Jackson Pollock inspired 'drip' cookies, and an assortment of yummy goodies and refreshments. Young artists and their siblings were encouraged to use their imagination in creating with play-doh and were inspired to make tissue paper flowers at the "art" tables. A special artist roll of supplies was provided to all participants in their awards bag from a generous donation by Blick Art Materials. Student artists and their teachers are ready to work on their art for YAM 2015... back to the drawing boards!



Camden County

Youth Art Month was celebrated in Camden County at the William G. Rohrer branch of the Camden County Library System. Families and friends of the artists whose work was recognized during the month of March visited the library to see the artwork and support the young artists. Jennifer Druce, the library branch manager, commented "The artworks were impressive and were appreciated by library visitors throughout the month". The reception for the exhibit was a special event that included a performance by the Haddon Township High School Touring Strings, directed by HS teacher Cheryl Van Buren, and a presentation by a local professional artist, Christine Donohue, who spoke eloquently of the benefits of the arts in public schools. Dr. Nancy Ward, the Superintendent of Haddon Township public schools, was among the packed house of artists and their families enjoying the exhibit. After each young artist received a gift bag of art supplies and a certificate to mark their participation in the event, a feast of cake and other goodies was enjoyed by all. Many thanks go to the schools PTA's, Dick Blick and General's Pencil Co. as well as the participating teachers, whose donations of time, materials and money made the event possible.



YOUTH ART MONTH 2014: TRENTON EXHIBIT

In early March, Senators, Legislators and Government officials at the Trenton State House were enjoying our New Jersey State YAM student's artwork from all 21 counties. The Art Educators of New Jersey sponsor this warm-welcomed exhibit of Youth Art Month state winners in Trenton every year. Because of the large volume of guests and students, YAM Chairs, Patricia Branche and Teri Trumbour prepared for two YAM receptions on March 7th in committee rooms 4 and 5.

The first reception from 12:00-2:30PM was devoted to the high school YAM award winners. As students entered the committee room for the awards ceremony, the students were given a T-shirt which had this year's logo and theme, Art Shapes the Future, depicted on the front. There was also a large amount of supplies donated for each award winner by many art supply companies presented in a gift bag. As students proceeded into the room, a large display of our New Jersey YAM poster winners was exhibited, all with the same theme, Art Shapes the Future. The parents and art teachers in attendance all beamed viewing the proclamations written and signed by many of our government leaders and most importantly the Governor of New Jersey, Chris Christie. Before the YAM State Awards were given out, the internationally known artist, Guadalupe Reyes, gave a heart-felt presentation of her journey from childhood to adulthood developing into the artist she is today. All parents, art teachers and guests and students were inspired by her humble beginnings in Mexico to today's world achievements of having her work shown in well-known museums throughout the world. After the awards were given out by State Chairs and the President of AENJ (Art Educators of New Jersey) Ellen Hargrove, everyone enjoyed the many varieties of luncheon delicacies along with beautiful cakes. The cakes were designed with a reproduction of the actual artwork by poster winners.

The second reception, from 5:00 – 7:45 PM was devoted to the elementary-middle school YAM award winners. At this reception, a standing room only affair was crowded with parents, art teachers, grandparents and siblings of art award recipients. All students were given the same T-shirts with logo and art supply bags as in the first reception. Because our award winners were much younger, tables were set up with art activities that children and adults could both enjoy creating. Many students created colorful masks from the Wear Your Art table. At this evening ceremony Rush Holt, State Representative from the 12th District attended and gave a talk about the importance of the Arts in our school systems and encouraged our students and parents to advocate for the Arts. We were very proud to have him at our awards ceremony and see the children receive their awards. Once again at this reception there was a feast of delicacies along with the "poster" cakes offered to the award winners and audience. Many members of the AENJ executive board and art teachers assisted during the receptions. They were also instrumental in hanging the art in the State House and removing it the conclusion of the day. As we all left, after a full day, many of the people who work at the State House reminded us to come back again next year, because they enjoyed the beautiful art work our students from New Jersey created.



Passaic County

On April 29, 2014, Passaic County held their YAM show at the Passaic County Administration Building in Paterson, NJ. Along with the freeholders of Passaic County, we were able to put on a fabulous show, which showcased nearly 100 artworks. 94 students from nine districts participated, including Paterson, Clifton, Woodland Park, Passaic County Technical Institute and Passaic. The show was set up in the lobby of the administration building from April 12-29. Special guests included Theodore J. Best, a Passaic County Freeholder, and Keith Kazmark, the mayor of Woodland Park. Visitors were able to enjoy the outstanding art, as well as enjoy delicious desserts, courtesy of Passaic County Tech's culinary department. It was a great show and a wonderful opportunity to show off the artistic talent that the students of Passaic County have to offer.



Somerset County

The Somerset County Youth Art Month Exhibit was hosted by the Center for Contemporary in Bedminster, NJ and in partnership with the Art Educators of New Jersey to celebrate Youth Art Month. The chairs for this event were Susan Bivona & Lisa Conklin.

Part I of the showcased works created by Somerset County students in grades K-5 and ran March 1-9, 2014 with an artist's reception on Sunday, March 9, 2014.

Part II showcased works from Somerset County students in grades 6-12 and ran March 15 - 23, 2014, with an artist's reception on Sunday, March 23, 2014.

Over 30 art teachers from Somerset County participated from the following schools: Bedminster School in Bedminster, Liberty Corner, Mount Prospect, Oak Street, William Annin Middle School and Ridge High School all in Basking Ridge; Central Elementary School from Warren, West End Elementary School and North Plainfield High School both in North Plainfield, Green Brook Middle School, Village Elementary and Montgomery Upper/Lower Middle schools all in Skillman, Hillside Intermediate School and Bridgewater-Raritan High School, Smalley Middle School and Bound Brook High School both in Bound Brook, Somerville High School and Immaculata High School both in Somerville, Hillsborough High School in Hillsborough, The Pingry School in Warren and Montgomery Academy in Peapack-Gladstone.

The Center for Contemporary has hosted this event for 14 years, we are so fortunate to have their support!



Morris County

Morris County's 2014 Youth Art Month Show continues to enjoy huge success this year involving many new art teachers. We extend many thanks to St. Clair's Hospital in Dover, NJ for continuing to host this fabulous occasion and allowing us even more space in which to display our artwork. While people viewed the exhibit during the reception on March 29th, they were treated to a live performance featuring the Percussion Ensemble, led by Mr. Tom Murphy, from Randolph High School. Mr. Murphy was a recipient of the Yale Outstanding Music Educators Award, and was featured on Classroom Close-Up on New Jersey public television this winter. In addition to the many school art programs that were showcased during the YAM show, guest artist Hannah Frustol (Randolph HS 2015) completed charcoal portraits and generously donated her proceeds to the Mary Gill Scholarship Fund.

The Mary Gill Scholarship has been awarded to graduating seniors in Morris County for over thirty-six years. The scholarship

is named in honor of Mary Gill, a former supervisor of art for Morris County. Her dedication and strong belief in arts education for all students was instrumental in raising the standards for visual arts programs in Morris County high schools and established one of the most comprehensive programs in the state for students interested in furthering their art education. Eileen Scally, President of Trustees for the scholarship, and longtime YAM supporter, was thrilled with the amount of revenue and publicity generated by the show. Throughout the reception, refreshments were provided by participating teachers, as well as the hospital. Gift bags were generously provided by Sax, Dick Blick and Nasco and given to all participating artists. Many comments were made regarding how much the hospital staff and patients enjoyed looking at the fabulous artwork. Our goal for the 2015 YAM show is to increase participation of more Morris County Schools as well as continue to showcase our students work at this wonderful event.



Union County

The Union County YAM exhibit celebrated its second year at the Plaza @ Elizabethtown Gas Company/Liberty Hall Center in Union, NJ. The exhibit was held from February 28th through March 21st.

This year, 84 pieces of K-12 student artwork were on display in the Plaza atrium! Student artists, families and art teachers came out in record numbers to the closing reception on March 21st. Union County Freeholder, Bette Jane Kowalski also attended the reception to present YAM proclamations signed by all of the County Freeholders. Dr. Deborah Greh, AENJ Historian, and Patricia Branche and Teri Trumbour, AENJ State YAM Chairs also stopped by to show their support.

At the reception, each student artist received a special YAM award and tons of art goodies donated by Blick, Chroma, Crayola, Faber-Castell, General Pencil, Liquitex, Nasco, Sargent, Sax-School Specialty, Sketch for Schools, Twisteez Wires, Utrecht. Artsonia also donated some gifts from their online gift shops for parents to view.

Delicious refreshments were generously donated by Elizabethtown Gas Company and giftcards were donated by Costco of North Plainfield and ShopRite of Garwood. A huge thanks goes to Timothy Williams from Elizabethtown Gas Company and Joseph Suttle from the Plaza for helping us secure the exhibit space and for help with the food donations. It was a wonderful night for all who attended. Everyone enjoyed the exhibit and the food. Many comments were made on the beauty of the natural light of the exhibit space. Kudos for another great year of YAM in Union County!

To view a slideshow of the event, go to: <https://sites.google.com/site/njunioncountyyam/home/teacher-files/uc-yam-2011-pics>

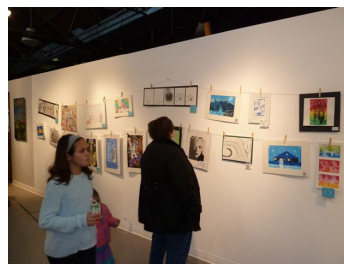
Mercer County

Youth Art Month (YAM) is a time for art educators to showcase their talented students work for the community. This year, students from Mercer County schools, including East Windsor Regional School District, Hamilton Township Public Schools and Hightstown High School, had their work exhibited in a month-long show at Artworks Trenton.

Artworks Trenton is a non-profit based in the capital city working to connect "community, culture and creativity through the arts" in the greater Trenton area. Artworks generously donated their "Community Gallery" space to East Windsor's, Tamika Diaz, and Hamilton Township's, Lora Marie Durr, who co-chaired the YAM exhibit. The Mercer County reception was held on March 8th and featured the artwork of nearly 100 students. Students enjoyed snacks and drinks and were honored at the reception with participation awards. Guest artist, and Mercer county native, Will Kasso spoke with students about the importance of art in his development and encouraged students to pursue their passion for art.

During the reception, students and their families were able to participate in the creation of a collaborative mural reflecting this year's theme, "Art Shapes the Future". This process was documented with a time-lapse video created by local artist, Andrew Wilkinson, and supervised by AENJ student members from The College of New Jersey, Katelyn Liepins and Michael Pierce. To view the video, please visit: <https://www.youtube.com/watch?v=qBi0CxQeQ7k#action=share>

The completed mural will be displayed at Artworks' signature event, Art All Night, June 21-22, in Trenton at the historic Roebling Wire-works building.



Monmouth County Youth Art

The 2014 Monmouth County Youth Art Month Exhibit, held at the Middletown Arts Center, was a huge success! The gallery space was filled with 116 pieces of student artwork representing 20 Monmouth County schools. The exhibit was on display from March 13th-March 23rd.

While people were viewing the artwork, they could listen to music played by Raritan High School students, setting the mood for almost four hundred people to appreciate the many pieces of two-D and three-D creations displayed. Adults and children had their photograph taken posing as a "Walking Work of Art," such as, "Mona Lisa," "American Gothic," and "The Scream." QR Codes were displayed throughout the exhibit that brought viewers directly to the online Artsonia gallery.

There were 5 hands-on activities. One table's activity was "Art Shapes the Future," where people created designs on their own paper star necklace. The second table, "Make Your Own Salvador Dali Mustache," was a huge hit! There was also 2 interactive murals, one focused on the graffiti work of Keith Haring and the other was an eye drawing activity based on the work of Sol le Witt. The last table was "Art Inspired Face Painting," where participants could have their face painted by a talented Art Honor Society students from Wall High School.

Award Ceremony: The crowd, wearing their necklaces, mustaches, face paint, and smiles, filled the theatre. The AENJ Executive Board, Patricia Branche and Teri Trumbour, YAM Chairs for NJ, School Administrators, teachers and parents were thanked for all of their hard work. The Executive Director, Maggie O'Brien and her staff from the Middletown Arts Center were also given great thanks for their help in making our Monmouth County YAM possible. All students received an official YAM certificate along with an invitation from Artsonia, and a stuffed gift bag.



Hunterdon County

Hunterdon County celebrated their Eighth Annual Youth Art Month Exhibit at the Hunterdon Health and Wellness Center in Clinton, New Jersey on Saturday, March 22nd. Over 120 pieces of artwork from schools across the county were proudly displayed from March 1st- March 22nd. Artists and families totaled over 200 throughout the afternoon; viewing the wonderful art and dabbling in the hands on arts and activities table. Attendees enjoyed a closing ceremony and reception from 12-1pm on the 22nd where each participant was honored with a certificate. The Shop Rite of Clinton generously donated plenty of bakery style cookies, apple juice and water bottles for the artists and their guests. Hunterdon County's Youth Art Month is made possible by the Art Educators of New Jersey, and the county chairs, Kelly DiGioia and Patrick Gugliandolo of the Clinton Township School District.



Sussex County - Artbeat

The 17th annual Sussex County Youth Art Month Exhibit was on display at the Sussex County Arts & Heritage Council Gallery in Newton from March 14th – March 28, 2014. More than 70 pieces of student artwork from Sussex County's public and private schools were on display! These masterpieces ranged from kindergarten collage to 12th grade digital photography as well as a few 3-dimensional ceramic pieces.

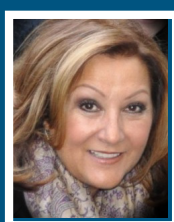
We hosted one reception evening this year, which created an easy flow of viewers through the gallery. Proud young artists, parents and art educators enjoyed refreshments while viewing a variety of artwork. The exhibition was co-sponsored by the Sussex County Arts & Heritage Council. Their mission is to foster and promote the artistic and cultural vitality of Sussex County. Many thanks to Mary Jo Mathias, SCA&HC's Executive Gallery Director, who worked so generously by donating the gallery space in support of Youth Art Month. Kate Del Vecchio & Melissa Piazza; Sussex County Chairs

PRESIDENT'S WALL

1940-41	EVELYN KALLMEYHER-CORSO	1982-83	ROSEMARY BLAIR
1941-43	EMILY GARRISON	1983-84	BARBARA BEAULIEU
1943-44	LILLIAN ACTON-CALCIA	1984-85	DR. GEORGE TROGLER
1944-46	EMMA S. DAGGETT	1985-86	ROSA GLORIA PAPPALARDO
1946-48	ETHEL PATTERSON	1986-87	LYNN DODSON
1948-50	DAPHNE KOENIG	1987-88	GLORIA NOLAN
1950-52	MILDRED CALLAWAY	1988-89	GREGORY BREWINGTON
1952-54	RUTH TRAPPAN	1989-90	JUDY GROSS
1954-56	SEYMOUR LANDSMAN	1990-91	TONY GUADADIELLO
1956-58	COLVIN MAUDE HENRY	1991-92	PAULA VALENTI
1958-60	HELENE CONDON	1992-93	HELENE BOEDART
1960-62	HELEN CRISSON	1993-94	CARL HOWER
1962-64	BENJAMIN ELLIOT	1994-95	RUTH KAPLAN
1964-66	HENRY AHRENS	1995-96	DIANE FOGLER
1966-68	GEORGE CONRAD	1996-97	LINDA PUGLIESE
1968-70	HARRY V. MEINZER	1997-98	PHYLLIS ANNETT
1970-72	ROBERT HAYNES	1998-99	ANTHONY MIGLIACCIO
1972-73	DR. GEORGE NEFF	1999-00	NANCY COON
1973-74	DAVID MACKEY	2000-01	VALERIE NEGRA
1974-75	JOHN PAPPAS	2001-03	DR. DEBBIE GREH
1975-76	JOSEPH KLEINCHESTER	2003-04	NANCY KNUTSEN
1976-77	GEORGE DI BOUND	2004-06	DR. KIM DEFIBAUGH
1977-78	JOAN SMITH	2006-08	SUSAN BIVONA
1978-79	DR. ROSS BEITZEL	2008-12	LINDA DEVLN
1979-80	RICK LASHER	2012-14	ELLEN HARGROVE
1980-81	GAYLE JONES REED	2014-15	JOANN ONNEMBO
1981-82	DAVID MACKEY		



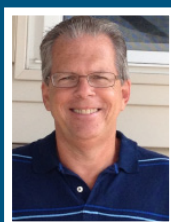
Ellen Hargrove
President



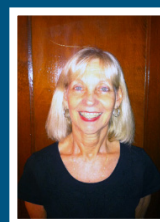
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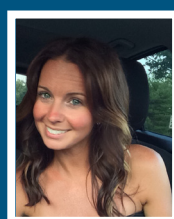


Barbara Calvo
Member Services

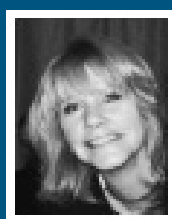


Debbie Greh
Historian

EXECUTIVE BOARD 2013-2014



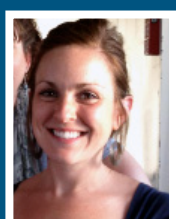
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