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## Patron of the Arts

*By Lynn Marie Larson, President*



Lynn Marie Larson, President

A Patron of the Arts is someone who acts as a patron to, and or, supports charities, organizations, and individuals that work in the arts. It can be a city – The City of Philadelphia is a patron, supporting the Mural Arts Program, The Association for Public Art, the Philadelphia Museum of Art, and a wealth of additional cultural institutions. Where would fine art be without the support of the Medici's, Catherine the Great, Paul Durand-Ruel, Isabella Stewart Gardner, Albert C. Barnes, and countless others? Just about every museum has a room, wing, or building named after contributing philanthropists; many still living. Many have a museum honoring their name. Social status and wealth graced many, yet their stories reveal self-made men and women with a cultural social conscious as well. We at AGTS personally know a patron – Herman Silverman, a Patron of the Arts in Pennsylvania, specifically, Bucks County. We also know hundreds of others – us.

Presenting art history and appreciation is patronage. We are supporting every artist, art movement, museum, educational resource, educator, and student through an AGTS presentation. We are giving our support, our belief that every student we serve will benefit from our commitment to enhancing art education. Every act of joining Art Goes To School is patronage. Every chapter meeting is another. Presenting in the classroom, visiting museums to enhance those visits, emphasize your patronage even more. Attending an AGTS event, contributing to the membership by sharing your ideas, and being involved with AGTS committees and the Executive Board, influences and educates the organization. Think about all the ways you are a patron. It is not always by acts within the organization – it illuminates throughout your life. I often “think in art” and “speak in art” – it is that important to me, a patron of the arts.

I invite all Patrons of the Arts to attend AGTS' educational presentation on “Visual Thinking Strategies”, Monday, March 9th, 10:00AM, at the Woodmere Museum in Philadelphia, PA.

Rediscover Woodmere and their collections in a group setting! The Woodmere Education Department will share a program developed just for AGTS – “Visual Thinking Strategies”; featured will be PAFA artists from their collection, followed by a brief activity using paintings from the galleries. Recognition Awards – come and support your chapter members as they are honored for their years of service. Housed in a 19th-century stone Victorian mansion on six acres in the Chestnut Hill section of Philadelphia, Woodmere is dedicated to telling the stories of the art and artists of Philadelphia and the region. Woodmere's core collection includes important paintings by renowned artists such as Edward Redfield, Daniel Garber, Walter E. Schofield, Benjamin West, Frederic Edwin Church, Violet Oakley, Arthur B. Carles, and many more.

Additional event details can be found on the AGTSDV website: [www.artgoestoschool.org](http://www.artgoestoschool.org).

### FOR SALE



#### MAGNETS

Small	3" x 5"	\$3.00
Medium	4" x 6"	\$5.00
Large	3 3/4" x 7 1/2"	\$8.00

**LICENSE PLATES \$15.00 ea.**

## AGTS Proud!

Please support AGTS' fundraising efforts. The iconic AGTS magnets will be available at all AGTSDV meetings and events. A license plate hangs over my desk and a magnet is placed on the car. The West Chester Chapter gifted the magnets to art teachers in their school district creating additional goodwill and advertising for the organization. A magnet will be placed in all press kits. All funds will support member education. Thank you to Colette Hearn and her ace design team for such a great look!

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A 501 (c) (3) organization providing art appreciation to elementary school children in Southeastern Pennsylvania and Central and Southern New Jersey

Submit newsletter articles and photos to  
colettehearn@artgoestoschool.org

## FOOD - WINE - CHOCOLATE - ARTS - FUN with friends!

Submitted by Meg Gaibisells

**FOOD & Wine: The Eurochocolate Festival of Italy- Museum tours**

**Here is a tour that has it all - the perfect combination of wine - food - cooking - chocolate tasting - and ART, ART works and more ART.**

Arrive in Florence where the Renaissance still thrives as the many sites and museums are yours for 3 days - the whole town is a museum ! In addition a Tuscan chef reveals the secrets of Italian cooking at our cooking class as we get behind the kitchen and try our hand at Tuscan cooking.

You will taste regional vintages from vineyards for 3 different wine tastings - San Gimignano: a city of towers, art museums and fine wines, Montalcino: sip the famous Brunello Di Montalcino and have a light lunch, Orvieto; a hilltop stronghold you reach by funicular for another wine tasting and light lunch.

Chocolate becomes art at the Eurochocolate Festival in Perugia, indulge your love of chocolates, as well as touring the artistic centers and museums: Explore Etruscan art and artifacts in Cortona, the Duomo in Siena, which houses works of art by Donatello & Pisano, and the Piccolomini Library, and other artists as we visit other cities: Olive groves and olive oil tasting in Calle Verde, a foodie's dream...so much to see and experience !

This 10 day destination tour departs October 12, 2015 - is available at an affordable pricing of under \$4,000. Price includes, Round-trip airfare & transfers, 8 nights 3 & 4 star hand picked hotels, Breakfast daily; 3 lunches, 3 three course dinners with wine or beer; 3 wine tastings; Guided sightseeing; private deluxe motor coach ; selected entrance fees...

We would love to have you join us - but don't delay , the remaining 10 spaces are filling quickly!

For a full itinerary and to make your \$450 deposit (final payments August 3, 2015), visit my website <http://meggaibisells.grouptoursite.com> . Also contact me with questions at [mgaibisells@comcast.net](mailto:mgaibisells@comcast.net), or phone me at 215-855-7367. Invite a friend, bring your husband, a great mother daughter outing, for this must do tour.

This is not an AGTS-DV Sponsored EVENT.

## Member Talent



Rhonda Garland of the North Penn Chapter generously donated her time and talent to AGTS by designing the wonderful Event bookmarks you see everywhere. Rhonda is an artist and the Gallery Director of the Silverman Gallery in Bucks County. She organized the outstanding presentation of Bucks County Impressionism held at the James A. Michener Museum in May of 2013. Thank you Rhonda!

2014 - 2015 AGTS EVENT SCHEDULE All events begin at 10:00am

Monday, September 8, 2014  
**Chapter Chair Meeting**  
Keneseth Israel (KI), Elkins Park

Wednesday, October 8, 2014  
**Mural Arts Trolley Tour**  
*All aboard for this live tour!*  
Mural Arts at the Gallery  
901 Market St., Philadelphia  
Registration and an \$18 fee required per person.

Wednesday, November 12, 2014  
**Networking Meeting:**  
*"Public Art & Presenting a 2D Representation of a 3D Object"*  
William Penn Inn, Gwynedd, PA  
Registration and an \$8 fee required per person.

Wednesday, December 10, 2014  
**Steve Wills presents:**  
*"The Story of Diana"*  
Discover the fascinating tangents leading to her new display!  
Van Pelt Auditorium  
Philadelphia Museum of Art  
Free Museum access after event!

Monday March 9, 2015  
**Chapter Workshop**  
Education Department  
Woodmere Art Museum  
Recognition Awards Ceremony

Wednesday, May 6, 2015  
E. B. Lewis, Caldecott Winner:  
*"Artistrator: The process of illustrating for children"*  
African American Museum  
Philadelphia, PA  
Free Museum access after event!

Monday, June 1, 2015  
**Portfolio Exchange**  
Keneseth Israel (KI), Elkins Park



[www.artgoestoschool.org](http://www.artgoestoschool.org)

## How to Impersonate an Artist

Jaan Ingle Troltenier  
West Chester AGTS



### First of all, why do this?

1) Pretending is fun for the kids and for you; 2) Your presentation will have a deeper impact; 3) Stories are more interesting in first person; 4) Kids will ask for your autograph and you will feel like a star.

**Pick your artist.** It has to be someone whose art you love. And don't limit yourself just to artists. You could also portray an artist contemporary, e.g. the artist's wife or an admirer of his/her work.

**Costume.** Perfect authenticity is not the goal. Costume-y is better than period-perfect. Research YouTube and on the internet for ideas for your time period. Then hit your own closet and local thrift stores. Wear something on your head or style your hair differently. You will be reminded with every move of your head that you are in character.

**Speech.** Give your speech some flavor. If you feel comfortable with doing this, learn an accent. Doesn't have to be perfect. (My secret weapon for learning an accent: <http://accent.gmu.edu/browse.php>.) Ask for kids' help translating a couple of words--"How you say in English?--I just can't remember!" Sprinkle in a couple of phrases in your artist's native speech if you can. Expressions of surprise or wondering are good choices ("Gott in Himmel!" "Incredible!")

**Dramatize.** Captivate your listeners. "And you know what happened then?" "Can you imagine that?" Use details from the life of your artist only when they are engaging. Kids will like hearing about your artist as a child, how he/she came to be an artist, dramatic incidents from his/her life.

**Typical class.** We dance to and/or listen to period-appropriate music. I talk a little about my artist's life and work, but without indicating his/her picture in the room. Then I ask the kids to walk around the room to look at all the art, while looking for my artist's picture. Of course, after I've finished with my artist I go on to explore other pictures in the portfolio.

**Confess?** Should you let on that you're not really Frida Kahlo or Sonia Delaunay? Up to you. Older grades may have already figured that out. With the younger ones it is better to stay in character. Avoid talking about specific dates, especially your birth year, if you want to stay in character. Children are ready to believe in your guise, and are loathe to

capsize it, and this works in your favor. Moreover, kids do not have a firm grasp of history and tend to trust adults. If you say that you were the head laundress of Queen Elizabeth (the First!), they will believe you. (Although maybe having gray hair as I do helps in this regard!)

Once in a while I will answer a direct question that gives away my real self, and launch into a little speech about how when you read a lot about an artist you feel you really know them personally, etc., etc. It is good for children to understand that adults too like to play-act.

**Don't be afraid to look silly.** (As a middle-aged woman who has drawn on an eye pencil moustache to impersonate Diego Velazquez, I know all about silly.) Own your drama and make it yours. It won't be long before you find many, many correspondences and parallels between your life and your artist's.

Practice your artist's signature to write on the board, and for when you make a young fan who asks for it.

## Tony Auth

Submitted by Bobbie Forman

Tony Auth, the Pulitzer Prize-winning political cartoonist for the Philadelphia Inquirer, died on Sunday, September 14 at age 72.

He was the husband of Eliza Drake Auth, a Lower Merion AGTS member for many years.

Mr. Auth was a featured AGTS speaker about fifteen years ago. His talk, entitled "Sacred Cows Make the Best Hamburger," encompassed the history and artistry of political cartooning. It was one of our most well-received lectures. Mr. Auth gave each Board member a copy of one of his cartoons. In 2011, the Michener Museum mounted a well-attended retrospective of his work

The Tony Auth Archive Fund is setting up a permanent collection of his cartoons at Temple University. AGTS has made a contribution to this memorial fund. If individuals wish to donate as well, contributions may be sent to:

The Tony Auth Archive fund  
c/o the Philadelphia Foundation  
1234 Market St., suite 1800  
Philadelphia, PA 19107

Or via <http://bit.ly/1qORq50>

## Gail Poliero's Legacy of Giving:

An interview with John Poliero  
Submitted by Lynn Larson



Gail with husband Charles

A love of education, art, and family brought the late Gail Poliero to Art Goes To School's Haddonfield, NJ Chapter in the late 1970's. In an interview with her son, John Poliero, it is clear just how passionate and deep Gail's enthusiasm for art was and how she instilled art appreciation within her family.

A career path to become a teacher led Gail to Wells College in Aurora, New York. She would come to teach at Edgewood Regional High School in Atco, NJ, in the late 1950's - 1960's. Gail married Charles Poliero, and raised three children, John, Carol, and Jim. A keen understanding of the relationship between art and education inspired Gail to expose her family to art through discussions at home and visits to the Philadelphia Museum of Art. John fondly recalls his mother's guidance on learning how to "sit and look" at the paintings and "be aware of all art has to offer." Gail also was a member of the Women's Board at Cooper Hospital and chaired their Horse Show and Charity Ball Fundraising events. She also helped at the hospital's thrift shop in Camden.

Her children and grandchildren all reaped the reward of an AGTS presentation – one that she was involved in as a presenter for many years. It continues to matter to Gail's family and the current generation.

John, Carol, and Jim wanted to honor their mother Gail in a way that was significant. As art and AGTS was an important part of her life, as well as theirs, they chose to make a donation of \$1,000.00 to AGTS in celebration of the organizations 50th anniversary in 2012, in memory of their mother. In an additional move of great generosity, the Poliero family is contributing \$100.00 per year for ten years, 2013 – 2022, for new prints which are so important to the portfolios.

Thank you, John, Carol, Jim, and the entire Poliero Family. Most importantly, thank you to Gail Poliero, for starting a legacy "for the love of art", ensuring thousands of students receive the ultimate benefit of new prints to enhance their art education.

## Art Goes to School Big News!

Submitted by Mary Donaldson

Pennsylvania Council on the Arts, through its Partner in the Arts the Greater Philadelphia Cultural Alliance has awarded AGTS a \$2500 grant to add works from the Pennsylvania Academy of Fine Arts to our portfolios. In addition, PECO has given us \$197 to be used toward this project. PAFA Director of Museum Education Monica Zimmerman has agreed to help select a sampling of works that will provide an overview of PAFA's history and contribution to the arts in Philadelphia and around the world. Once images have been selected we will make posters to be added at next year's portfolios.

To help our volunteers prepare for all the new works we'll be adding to the portfolios, we have included some of the new images in the activity at our Networking meeting; we can share ideas about creating lessons that use both PAFA art and the new posters of Public Art. We'll also have a workshop at our March lecture at the Woodmere Museum using the new images and learning how best to incorporate them into our lessons to shine a light on Philadelphia and Pennsylvania.

With help from Pennsylvania Council on the Arts we have been able to expand and improve our portfolios over the years to include Pennsylvania artists, multicultural art, art from around the world housed here in Philadelphia museums, Public Art and now works created and collected by Pennsylvania Academy of Fine Arts students and faculty since 1805. We are looking forward to adding some of PAFA's collection of early works by PAFA founder Benjamin West, some its illustrious faculty, including Thomas Eakins and even some of its star students like Cecilia Beaux and Mary Cassatt.

## Local Recognition for AGTS

Submitted by Lynn Larson

On Tuesday, Sept. 30, 2014, local AGTS Chapter members were acknowledged by PA Senator Stewart Greenleaf for excellence in community service. With only 48 hours' notice, dedicated members rallied together for this honor. Thank you to Senator Greenleaf and his staff for making us feel so welcome and recognizing the organizations contributions to the students we serve.

As seen in Sen. Greenleaf's e-Newsletter - October 2014 and on Facebook; Senator Greenleaf's page and Art Goes To School of Delaware Valley's page:

**Senator Stewart J. Greenleaf**

October 2, 2014

On Tuesday, I met with Art Goes to School of Delaware Valley, a non-profit volunteer organization of over 625 members, who bring art appreciation classes to nearly 155,000 elementary school children in the Delaware Valley. They make fine art accessible to elementary school students by bringing impartial, instructive, and informal presentations and encouraging students to look, listen, and feel the art. Art plays an important role in developing a child's



imagination and in appreciating the works of a wide cross-section of people and cultures.

*Pictured with Senator Greenleaf, L to R: Pascal Howard, Hatboro-Horsham/Upper Dublin Chapter, Pat Rampulla, Upper Moreland Chapter, Letty Moon, Upper Moreland Chapter Chair, Karen Salomon, Hatboro-Horsham/Upper Dublin Chapter, Lois Stevenson, North Penn Chapter, Lynn Larson, Lower Moreland Chapter and AGTSDV President, Bobbie Forman, Lower Moreland Chapter Chair, Barbara Bernstein, Linda Braun, and Jo Ann Simon, all with the Lower Moreland Chapter, Rhonda Garland, North Penn Chapter, Lowell Booth, Upper Moreland Chapter, Deb Greenawalt, Hatboro-Horsham/Upper Dublin Chapter Chair.*

## Big Eyes

a film review Submitted by Lynn Larson

BY PETER TRAVERS | December 30, 2014

Rolling Stone Magazine

Directed by Tim Burton

Cast: Amy Adams, Christoph Waltz, Krysten Ritter, Jason Schwartzman, Danny Huston

**Waif painter Margaret Keane finally gets her due, courtesy of Tim Burton and Amy Adams.**



Amy Adams is picture perfect as Margaret Keane, a stifled artist who might have remained just another unhappy 1950's housewife if she didn't get up the gumption to give the boot to her lying husband, Walter (Christoph Waltz). It was Margaret who painted those portraits of sad, saucer-eyed waifs that left art critics cold. It was Walter who marketed his wife's so-called low art into a jackpot industry. What ruffled Margaret was that Walter took credit for painting them, and worse that for

years she let him. "People don't buy lady art," Walter told her.

*Big Eyes* could have been a dutiful Lifetime movie about the exploitation of women. That it becomes something scrappier, deeper and memorably comic and touching is due to the radiant Adams, who never patronizes Margaret, and to director Tim Burton, who gives the film the sheen of a fable laced with menace. For Burton, *Big Eyes* serves as a bookend to his masterful 1994 movie *Ed Wood*, also written by Scott Alexander and Larry Karaszewski, and also a monument to kitsch art triumphant.

What's a girl to do? With her ex threatening a custody battle, she marries Walter, who persuades hungry nightclub owner Enrico Banducci (Jon Polito) to show off Margaret's paintings in his famed establishment, right near the toilets. Margaret's work really takes off when Walter hits on the idea of selling them, cheaply, as posters and calendars.

The conflict kicks in when the womanizing Walter becomes increasingly abusive and Margaret leaves him, setting up shop in Hawaii, becoming a Jehovah's Witness and spilling the truth on a 1970 radio in interview that she's the only painter in the family. All this leads to a hilarious trial sequence in which Margaret and the inglorious bastard must paint in front of the judge. Burton turns the spectacle of watching Walter squirm into crowd-pleasing fun without skimping on the human toll taken on a woman forced to lead a shadow existence.

Waltz hams it up in high style, though a little more restraint would have made Margaret seem less a dupe for falling for a man whose only artistry is the con. It's Adams who restores our rooting interest by showing us the steel even in Margaret's reserve. It's a performance of haunting transparency.

It's clear that Burton sympathizes, minus irony, with Margaret's fervent belief in what one critic calls "the big, stale jellybeans" she puts on canvas. A recent showing of Burton's artwork at New York's Museum of Modern Art attracted long lines and critical brickbats. Maybe that's why *Big Eyes*, for all its tonal shifts and erratic pacing, seems like Burton's most personal and heartfelt film in years, a tribute to the yearning that drives even the most marginalized artist to self-expression no matter what the hell anyone thinks. Walter died in 2000, with no creative output. Margaret, 87, still paints every day. Burton gives her the sweetest reward in *Big Eyes*: the last laugh.

## Margate Takes A Different Route

Submitted by Myra Greenberg



Inclement winter weather and an unusual schedule made it important for Margate AGTS volunteers to change how we presented the portfolio in our middle school.

For the 5th and 6th graders, the whole portfolio was displayed in the media center, as seen in the accompanying photographs. The volunteer to the 5th grade presented the lesson that she had previously prepared. For the 6th grade, the volunteer allowed the students to select from the entire portfolio. She then gave information on the prints selected. There was a good student participation.

Prior scheduling at the primary school necessitated moving the portfolio back there. At the end of the presentations to Kindergarten through 4th grade, the portfolio was then returned to the middle school.

If it was here that scheduling class time for 7th and 8th graders became extremely difficult. Because their schedule is divided between the art and music teachers, it would have required six periods for each grade to encounter all of the students. An alternative method to an in-class lesson was needed.

### ENTER THE AGTS MUSEUM!



With the help of the media specialist, LuAnn Amodio, and the art teacher, Debby Sterling, we decided to use one of the computer rooms to display all of the prints. They were labeled with the name of the print, the name of the artist, the date of the original.

The students were invited to enter the museum and walk around looking at all of the prints which had been curated into portrait, landscape, still life, and genre categories. The art teacher required that each student select three of the prints to compare and contrast. She had them fill out critiques of the prints they had chosen. In addition the students were to research one of the prints on-line and write a brief report. These activities fulfilled some of the NJ core requirements so the art teacher could include them in her lesson plan. The music teacher also had her students, who had been in art the previous semester, participate.

An AGTS volunteer was present to serve as a guide to the prints, to point out important information, and to answer any questions.

The response to this method of presenting the portfolio was overwhelmingly positive both from the teachers involved and the students. We plan to use this same method for the 7th and 8th graders in the future.

## A LIVELY SILENT BOOK AUCTION FOR 2014

By Lynn Larson

Thank you to all who participated in AGTS' annual fundraising event - The 2014 Silent Book Auction held at the William Penn Inn the morning of Networking. The auction results surpassed expectations with a new high of \$440.00! Rare and hard to find titles continue to drive high-bidding activity. This year's top five - all vintage and collectible oversized coffee-table books; "O'Keeffe", "The Art of Disney", "The World of Leonardo", "Pennsylvania Impressionism: James A. Michener Art Museum", and "Monet: 25 Masterworks" - all high quality plates and prints, rich text. Books from the 1940's through the early 1980's excel in the highest quality color plates and impressive text - look for "Printed in" Italy, Switzerland, Japan, France, England, USA.

Thank you to our kind donors: Betty Hill - Cherry Hill Chapter, Colette Hearn - Central Bucks, Jace Garreth - Council Rock, Letty Moon - Upper Moreland, Tonya Thorton - Spring-Ford, Karen Frank - Springfield-Montgomery County, Mary Donaldson - Council Rock, Karen Dunleavy - Lower Merion, and the following chapters - Council Rock, Lower Moreland, Treddyfrin/Easttown, West Chester, Methacton, and private donors. Thank you to Jace Garreth for spending an afternoon with me sorting through so many incredible books; my dining room looked like a bibliophile's paradise. Dani Blodget, Lisa Gressen, Mary Donaldson, Jace Garreth, and Tina Whitlow made setting up and closing out the auction run like clockwork - thank you!

Please consider donating Fine Art Books, films, posters, puzzles, and art literature, fiction and non-fiction, for the auction. Please donate appropriate items in good, clean condition. All donors will receive an acknowledgment letter with fair market value of the donated books/items as the amount. AGTS offers free pickup! You can deliver them to an AGTS meeting or event!

Contact: Lynn Larson at [www.artgoestoschool.org](http://www.artgoestoschool.org)

# Mural Arts Tour

Submitted by Mary Donaldson



This October, 291 Art Goes to School volunteers took a custom planned Mural Arts Tour, visiting 30 different murals, many of them recently added to our portfolio.

We have a lot of people to thank for the tour, starting with former Council Rock member Deb Carrier, whose grant helped offset the cost of the tickets and purchase the posters we are all seeing in the portfolios. That is followed by all of our executive board, but especially Dani Blodget, our vice president and Tina Whitlow, our treasurer. Dani worked closely with MAP to plan the routes and arrange the trolleys and buses. She kept groups together and everyone was seated on a bus or trolley in ten minutes; no small task, as most of us were busy chatting with friends and not listening to boarding instructions! Fortunately, Secretary Lisa Gressen and President Lynn Larson were helping herd us out to the street. A big thanks also goes to Tina, who volunteered to be treasurer of an organization which collects 46 dues checks and pays a few bills every year. Her first day she found out she would also be selling MAP tickets and souvenirs. It was Tina's careful record keeping that put us all together with our friends on the buses and trolleys.

Our portfolio chairmen had already selected some dazzling murals to be included in our collection of prints and working from that master list, our tours were mapped out to take in as many as possible through Philadelphia's neighborhoods of narrow streets and alleys. Carol Weidler and Sandi Greco, members of the Perkiomen Valley Chapter and MAP docents, helped plan the route of the tour and then acted as our guides, providing not only factual information on creating and executing the murals but also all the fun facts that kids want to hear, like that the models for "Common Threads" were high school students, and that elementary school students helped design "How to Turn Anything into Something Else." They talked to us about pairing the murals with other works in our portfolios, noting paintings by Henry Ossawa Tanner are referenced in his mural and pointing out public art works just recently added to our portfolio which are located within a few feet of some of the murals. The tour guides were sure to answer all our questions but also include kid friendly information.

While we have all been studying the murals and public art to prepare for this coming year's classroom visits, nothing brings our lessons to life like seeing the art in person. I am confident when I say that every one of us had a wonderful day. Anyone who was unable to attend the tour will still have other opportunities to learn more about art throughout the year at our December and May lectures and networking events.

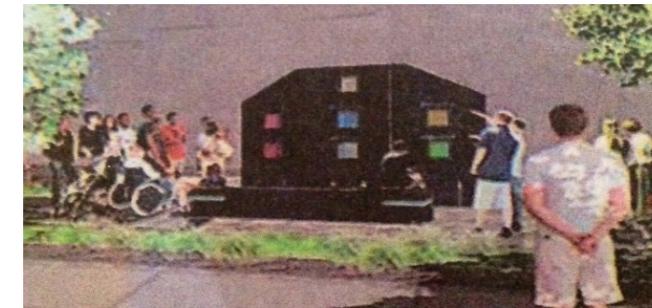


# Artist Chosen for Memorial Park in Center City



On September 11, 2014 The Philadelphia Inquirer announced the artist chosen to design a centerpiece at the planned \$600,000 Memorial Park at 22nd and Market Streets to honor the victims of the Salvation Army building collapse that killed 6 and injured 14 in 2013. The artist with the winning design was none other than Barbara Fox, a former AGTS docent in the Tredyffrin/Easttown chapter from 1999 to 2001. Barb is a 1988 graduate of PAFA and currently teaches art at the Montessori Children's House of Valley Forge.

This competition was opened to graduates of PAFA. David R Brigham, President and CEO of PAFA led the search for the artist whose vision for the memorial would be the centerpiece of the proposed park. Barb will join a full design team to bring her vision to life.



Barb's winning design is shaped like a house and will have 6 windows, one for each victim, and a 7th window representing the injured. The families of those who perished in the accident will be invited to personalize their loved one's window. Barb who is a mother of 2 grown sons was personally moved by the tragedy. About one week after the building collapse, she and her 22 year old son, Joe, an aspiring artist himself, were enrolled in a weeklong course at PAFA and would drive by the site of the tragedy every day. Barb felt blessed to have her son by her side and was horrified to think of the loss and suffering of the families affected by the tragedy.

"The selection committee and the family members were moved by Barb's ability to capture and reflect the meaning of the memorial," said Nancy Winkler, cochair of the committee and parent of one of the victims, daughter Bryan, also an artist.

Since resigning from her teaching duties with AGTS Barb has remained very active with the T/E chapter. Every year when we



receive our portfolio, Barb selects a piece which she recreates in 2 or 3 dimensions, into a work of art that travels to the schools with our portfolio. These masterpieces are hugely popular with the children and docents alike. It is the highlight of our year when Barb's "AGGIE" is revealed to our group, just before we begin our teaching. What is fun is to see is how Barb's imagination and creativity transforms a portfolio piece into a masterpiece often constructed of all recycled materials, such as Chinese take out containers and corrugated cardboard. A recent very popular piece was Jamie Wyeth's Pig which was the actual size of the large painting, complete with projecting yarn "fur". Imagine the delight of the children encountering such a work of art right in their classroom and the inspirational power of this masterpiece to spark their imagination. Over the past dozen years, Barb has amassed quite a collection of "AGGIES". We hope to be able to showcase this collection to all the docents in the Tri-State District, in an exhibition. Stay tuned!

For now, the Tredyffrin/Easttown chapter is so very proud of our own very gifted "artist-in-residence" for winning this important commission. We are thrilled to share Barb's enormous talent with the rest of the world.

"Out of chaos emerges comfort through art." Lynn Larson

Submitted by Johanne Lamarche, T/E docent since 1999





30th Anniversary Party

## Rose Tree Media Celebrated their 30th Anniversary With a Painting Party May 2014



With our works of art!



Rose Tree Media Co-Chairs Karin LaMonaca & Jennifer Chan Gaskins

the street and in the community. I feel that in the best projects, the muralist is a filter for what the community needs- and the mural serves as a visual component of a greater effort to build the community in a positive direction... luckily, I feel we were able to do those things here.

After the project, there was an article in the Wall Street Journal that included our image and looked at the economics of the area. The mural was also part of a group that was selected for the Royal Visit in 2007, where I participated in a meet and greet with Prince Charles and Camilla. They were looking for ideas for revitalizing communities. Then possibly the best honor yet happened when this was included in the African American Museum's "Iconic Images" collection. Here is a link to their amazing website that has info and high resolution images of my and other projects: <http://iconic.muralarts.org/>. This mural was also featured in the 30 Year Celebration of Mural Arts exhibit at the Pennsylvania Academy of Fine Art in 2013.

**Q. Is there anything further you can share about working with the ARTscape program on A Tribute to the Urban Horsemen?**

A. The ARTscape students actually participated the most in the mural effort with Brett Cook Disney that happened the summer prior to my mural's painting. They visited the stables a few times and got to meet the men and ride and care for the horses. They participated in community meetings and helped develop image designs and helped do some of the actual paintings for Brett's projects. These were students serving court mandated community service hours, given for a variety of reasons. Students at the Westmeade Treatment Center contributed directly to the painting of my mural. All students were in some way very much a part of the life of the mural.

**Q. Is there any significance to the section to the right with the man playing the accordion? Does he symbolize the past, playing songs around the campfire while kids of today look on and remember?**

A. Your reading here is correct. This section was designed and painted by a class in a residential treatment center (mostly juveniles with issues related to drugs, abuse, violence, etc etc).

**Q. Can you tell me what the children are doing on the ground?**

A. The children are drawing in chalk. You'll need to look closely, but I THINK we made it so they are drawing horses. Just a fun neighborhood art activity we see a lot.

**Q. How did you come to feature the Buffalo Soldier so prominently (and beautifully!)? Is it something people in the area are well familiar with, or part of the history you want them to remember? The rhythm of Bob**

**Marley's song, "Buffalo Soldiers", pairs so nicely with the mural. We may use it in our presentations.**

A. Community members are generally very familiar with the historical significance of the Buffalo Soldiers, and the Marley song, too. A community member shared an image this was based on at a community meeting, He passionately shared, everyone became enamored, and so it made its way into the design.

**Q. I love how the mural blends the history of the area with a current day scene. How did you decide to fade into black and white? It certainly makes the sky and the Buffalo Soldier pop!**

A. The houses and street fade progressively "back" to black and white. The houses themselves are from the images of the neighborhood progressively back to its first days, complete with cobble stones.

All imagery was taken from photos I took of the current neighborhood or archived images I found of the area from many years ago.

**Q. The children will enjoy picking out the written details, such as "we Remember" and "Horseman Way". Is there any significance to "Rodeo Ben" on the storefront sign?**

A. Rodeo Ben was a local store people were familiar with from not too long ago. "We Remember" is kind of the whole point of the project: to pay tribute to those who helped form the community, and also to raise awareness for the need to preserve and promote the efforts of these people and people like them now and in the future. It worked a bit too- there was a Wall Street Journal article about the area that featured the mural image published not long after this was made.

**Q. Can you tell me what the street sign says under Horseman Way?**

A. I believe it just is "Arterial N / S" Directional note- just a sign detail.

**Q. Can you tell me the size of the mural?**

A. I'm estimating- roughly 35 feet tall by 75 feet wide

**Q. Has the mural needed restoration? Has it been victim of any graffiti?**

A. No to both (knock on wood!) the community members are incredibly protective of this one and take real pride in the upkeep of the wall and adjacent lots (which were full of trash and rubble when the whole process began).

**Q. What materials were used? Is anything imbedded in the mural?**

A. It was a all made on parachute cloth in a series of squares (maybe 4x4 feet each). Then it was detailed and embellished after installation.

## A Tribute to the Urban Horsemen Q. and A. with lead artist Jason Slowik

Submitted by Lynne Brown, Tredyffrin-Easttown

### Q. How long did the mural take to design and paint?

A. The project really began with an artist residency by Brett Cook Disney. I coordinated his maybe 6 week stay in Philadelphia that was built around engaging communities through a few different wall efforts. Brett worked directly with our ARTscape students, who were students serving court mandated community service time for things like truancy, getting into a fight, etc. Brett did some fantastic community outreach, and his approach was kind of that progress is key, and the art is the result of that effort- and it is an evolving process. He happened to have a residency in Oaxaca Mexico after our time, and so he made an abbreviated effort project on the site of the current mural. He was assisted by Paris Stancell, and Haile Johnson and Keir Johnson largely catalyzed the community into action (they are brothers who live across the street from the wall). The community liked the overall effort from Brett, and liked his product as a first step, with the understanding that we would be following up with a more thorough work of art soon.

In follow up meetings, Jane Golden (MAP Director) and Kathleen Ogilvie (then head of Art Education at MAP) and I met with the community for more visioning and goal setting. We initially thought Parris Stancell was the natural fit to do the follow up effort (Parris is an amazing artist in his own right). Parris deferred though, uncomfortable to paint over Brett's work. I can vividly remember saying to Jane and Kathy on the way home from a meeting "Maybe I could do it" and having it immediately dismissed- I wasn't immediately what they thought of as the best fit- and I also would then be positioned to be coordinator and project manager and also lead designer/lead artist while overseeing the student efforts as well. I had a full plate already, so it was all just a stretch.

I was inspired though, so I continued the dialogue. Additionally, I was able to line up assistants and instructors who I 100% trusted because of my previous few projects. In time, I did become the lead on the project.

I believe the design process took about 3 months. The design is the most detailed and layered I have ever made. I felt a great responsibility to do something impressive with this one to honor the lives and efforts of everyone involved- and I had a wealth of content to draw from as a result of Brett and our effort in the year prior.

You can see influences here of the dramatic baroque art I studied while in Rome, Italy for a year abroad in college- in particular the work of Andrea Pozzo on the church ceiling at St. Ignazio and the street plan for coming upon the Trevi Fountain.

I used Adobe Photoshop to develop the image, and I would plug the image into 3 different views of the wall as I went, to try to ensure it would have impact from different angles of coming upon it. (This is a result of that time in Rome). I also added many trick of the eye elements as a way to eliminate the border between the world of the image and the "real world", bring a viewer into the image and bringing the image into our world. Some examples of this are the people in the windows and the students painting themselves painting the mural in the mural on the right side, with the campfire.

The design process for reviews and approvals happened through a series of meetings with MAP leaders and invested community members/stakeholders. Input and feedback would be given and considered, and the group's goal was a great end-product for the community.

The painting, in total, took about 4 months (I'm estimating from what I can remember). The painting mainly was done by my crew of assistants. Brad Carney and Keir Johnson were the lead assistants, and Charles Barbin and Elaine Chu were next in command. They worked out of an unoccupied warehouse space in that area that was donated for use. It only had a partial roof and was not glamorous in any way. The crew prepared parachute cloth panels, projected and traced the mural in squares, then labeled each to keep them organized. They mixed a batch of colors as a base for the whole project, then started painting things in sections using Nova Color paint (high quality acrylic paint). As they worked in the warehouse, the ARTscape and residential treatment center students worked on their components led by Brad Carney as lead Instructor.

Next, scaffolding was erected and the crew primed the wall, then added a grid in chalk, then attached the sheets using Acrylic Gel Medium- which functions as an incredibly strong and durable "glue". Finally, large areas like the sky may have been re-painted, and all seams were hidden and details were added.

The painting process went past our initial timeline, so as project manager, I needed to manage funds and assistants in a way that kept everyone motivated, happy, and paid. It was a challenge only overcome by the generosity and dedication of my assistants and co-workers.

At the dedication, it was a massive party with people riding horses and hot dogs on the BBQ and music and dancing- it was a blast.

The mural work was used as a starting point by Haile Johnson to gain support and commitment towards developing this lot and others in the area. You will now see a wood fence around the space, trees, grass, little to no trash, and gardens. This was all by Haile's design- and started as a result of visioning for not only the wall but for improving the area around it on



## 2014-2015 EVENT SCHEDULE Upcoming Events

MONDAY MARCH 9, 2015  
Chapter Workshop Education Department

Many have left Networking without getting a chance to Network! Members have noted they would like to work with and get to know other chapters on a personal level. Rediscover Woodmere and their collections in a group setting while the Education department shares their "how to" with an activity designed just for AGTS

Also come and support your chapter members as they are honored for their years of service

10:00 AM Woodmere Art Museum  
Recognition Awards Ceremony

WEDNESDAY MAY 6, 2015  
E. B. Lewis "Artistrator"

It wasn't easy getting this Caldecott Winner but we did! Mr. Lewis has graciously agreed to come chat with us and sign a few books as he explains the process of a Illustrating for children.

Quite popular worldwide, students in our area are very familiar with Lewis through Artist in Residence Programs and snap up his work at their school book fairs. We thought we should get to know him as well as they do.

10:00 AM African American Museum  
Free access granted to the Museum after the lecture

MONDAY JUNE 1, 2015  
Portfolio Exchange

10:00 AM Keneseth Israel (KI) Elkins Park



[www.artgoestoschool.org](http://www.artgoestoschool.org)



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## Art Exhibitions in the Delaware Valley Winter - Spring 2015

### Pennsylvania Academy of the Fine Arts (PAFA) [www.pafa.org](http://www.pafa.org)

PAFA's museum is internationally known for its collections of 19<sup>th</sup> and 20<sup>th</sup> century American paintings, sculptures, and works on paper. Designed by the American architects Frank Furness and George W. Hewitt, it has been designated a National Historical Landmark. Masterpieces include works by Cecilia Beaux, William Merritt Chase, Thomas Eakins, Winslow Homer, Childe Hassam, John Singer Sargent, Edmund Tarbell, and others. Work by former Academy students Robert Henri and John Sloan is well represented in the collection, providing a transition between 19<sup>th</sup> and 20<sup>th</sup> century art movements.

**Peter Blume: Nature and Metamorphosis** Current - April 5

**The Artist's Garden Movement: American Impressionism and the Garden Movement 1887 - 1920**

Feb. 13 - May 24 \*\* Companion exhibit at the James A. Michener Art Museum \*\*

### Philadelphia Museum of Art (PMA) [www.philamuseum.org](http://www.philamuseum.org)

PMA is the cultural heart of the city it serves. Through the creative use of world-renowned collections encompassing all art movements from ancient to modern, the museum brings the past into lively conversation with the present, spurring the imagination and helping us see the world and ourselves through the beauty and power of art.

**Represent: 200 years of African American Art** Current - April 5

**Ink and Gold: Art of Kano** Feb. 16 - May 10

**Drawn with Spirit: Pennsylvania German Fraktur** Current - April 26

### The Barnes Foundation [www.barnesfoundation.org](http://www.barnesfoundation.org)

The Barnes holds one of the finest collections of Post-Impressionist and early Modern paintings, with extensive works by Pierre-Auguste Renoir, Paul Cézanne, Henri Matisse, Pablo Picasso, Henri Rousseau, Amedeo Modigliani, Chaim Soutine and Giorgio de Chirico, as well as American masters Charles Demuth, William Glackens, **Horace Pippin** and Maurice Prendergast, Old Master paintings, important examples of African sculpture and Native American ceramics, jewelry and textiles, American paintings and decorative arts and antiquities from the Mediterranean region and Asia.

**William Glackens: A visually stunning Retrospective!** Current - Feb. 16

**Barnes Collection: The original Collection, in all its glory** Permanent

### The African American Museum of Philadelphia (AAMP) [www.aampmuseum.org](http://www.aampmuseum.org)

The African American Museum in Philadelphia is the first institution funded and built by a major municipality to preserve, interpret and exhibit the heritage of African Americans. Throughout its evolution, the museum has objectively interpreted and presented the achievements and aspirations of African Americans from pre-colonial times to the current day. The museum is committed to telling the story of African Americans: family life, the Civil Rights movement, arts and entertainment, sports, medicine, architecture, politics, religion, law and technology.

**As We See It: Selected Works from the Petrucci Family Foundation Collection** Current - March 21

### Woodmere Art Museum [www.woodmereartmuseum.org](http://www.woodmereartmuseum.org)

Housed in a 19<sup>th</sup>-century stone Victorian mansion on six acres in the Chestnut Hill section of Philadelphia, Woodmere is dedicated to telling the stories of the art and artists of Philadelphia and the region. Woodmere's core collection includes important paintings by renowned artists such as Edward Redfield, Daniel Garber, Walter E. Schofield, Benjamin West, Frederic Edwin Church, Violet Oakley, Arthur B. Carles, and many more.

**Keeping it Real: Recent Acquisitions of Narrative and Realist Art** Feb. 14 - June 7

## Art Exhibitions in the Delaware Valley Winter - Spring 2015

### James A. Michener Art Museum [www.michenermuseum.org](http://www.michenermuseum.org)

The museum is an independent, non-profit cultural institution dedicated to preserving, interpreting and exhibiting the art and cultural heritage of the Bucks County region - named for Doylestown's most famous son, the Pulitzer-Prize winning writer and supporter of the arts who first dreamed of a regional art museum in the early 1960's. The museum is now home to a world class collection of Pennsylvania Impressionist paintings. The museum's walled, lush yard is an outdoor sculpture gallery - on view in a natural setting that pays homage to the Bucks County landscape which has inspired countless artists. The museum hosts national and international touring special exhibitions and regional artists in its galleries.

**A Sense of Place: Paintings by Ranulph Bye** Current - March 1

**Spirit of the Everyday: Prints by Herbert Pullinger** Current - March 29

**The Artist in the Garden** Current - August 9 \*\* Companion exhibit at PAFA\*\*

**Kate Breakey: Small Deaths** March 14 - July 12

### Brandywine River Museum [www.brandywinemuseum.org](http://www.brandywinemuseum.org)

The museum has an international reputation for its unparalleled collection and its dedication to American art with primary emphasis on the art of the Brandywine region, American illustration, still life and landscape painting, and the work of the Wyeth family. Among the artists represented are Howard Pyle, many students of Pyle who affected the course of American illustration, N. C. Wyeth, Andrew Wyeth, and Jamie Wyeth. There is work by hundreds of famous illustrators. Landscape, still life, portrait and genre painting includes work by Benjamin West, Gilbert Stuart, Asher Durand, William Trost Richards, William Harnett, John Haberle, J. D. Chalfant, Horace Pippin, and many others.

**Andrew Wyeth - Lines of Thought** Current - March 15

**Jamie Wyeth: Retrospective of Six Decades of Art** Current - April 5

**Horace Pippin: The Way I See It** April 25 - July 19

### Reading Public Museum [www.readingpublicmuseum.org](http://www.readingpublicmuseum.org)

The painting and sculpture galleries include works by Degas, Rodin, Warhol, and masters of the European Renaissance. Additional galleries include Medieval and Contemporary Armor, Oceanic, Asian, and African art.

**Along the Eastern Road: Hiroshige's Fifty-Three Stations of the Tokaido** Current - May 24

### Allentown Art Museum [www.allentownartmuseum.org](http://www.allentownartmuseum.org)

The Allentown Art Museum was established through a grassroots effort led by the teacher, painter, and critic Walter Emerson Baum (1886-1956). The Museum installed a room designed by Frank Lloyd Wright as part of its permanent collection. The collection, still largely defined by European paintings, expanded with a large collection of textiles and works on paper.

**Interventions in Printmaking: Three Generations of African-American Women** Current - April 12

**Weston's Women: Edward Weston and Cycles of Influence** Feb. 22 - May 17

### Grounds for Sculpture (GFS) [www.groundsforsculpture.org](http://www.groundsforsculpture.org)

**Seward Johnson: The Retrospective by the GFS Founder and American Artist** Current - July 1

### Mural Arts Program (MAP), City of Philadelphia [www.muralarts.org](http://www.muralarts.org)

### Association for Public Art, Philadelphia [www.associationforpublicart.org](http://www.associationforpublicart.org)