

Given upon acceptance of the
JUNE KING MCFEE AWARD
Chicago, NAEA National Convention
April 4, 1993

Alice Schwartz Mattil



Kathy Connors (l) and Alice Schwartz Mattil

What a happy occasion this is for me! It is such an honor to receive the June King McFee award and to be listed along with the outstanding women and man who have been recognized by the Womans Caucus at earlier NAEA meetings. There have been so many wonderful individuals who have brought me to this period of my life, and who have supported me in each of my endeavors.

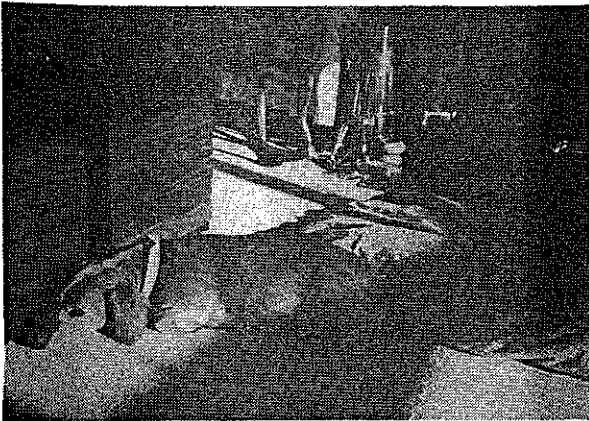
There is a lovely hymn, one of my favorites, that includes the line, "And He will lift you up on eagles wings". That line is so meaningful to me because all of my life I have been lifted up on so many wings of eagles, my supportive wings that I have known through the years.

My life began many years ago in Salina, Kansas. My father was a practical business man of German descent with a lifelong love of art. Mother was a charming Irish-born lady who believed in leprechauns and the wee people and their stories. She taught us all to see them, too. Dad was born in Kansas but was sent back "East", as we say in Kansas, to study art at the Pennsylvania Academy of Art. He had to drop out of school to return home to take over the family business. But, his interest in art continued over his entire lifetime. His hobby was workcarving.

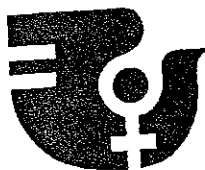
Dad and mother centered their lives around their four children. We were taken to art exhibitions and encouraged to develop art interests. My two sisters and I all majored in art in college, but my brother chose to follow dad in business. As a child, I began to make puppets of all kinds. Dad built a stage and helped me model puppet heads and mother helped me with the costumes. With my younger sister, we presented plays to family gatherings, schools, and clubs.

Dad would have kept us all close to home but mother was the one who encouraged us to explore, to travel, and to seek adventure. I can still see her as each of her children set off for school, to summer camp, to travel, or for any experience which would take us away from home. She would stand in the large glass window of the sun porch giving us her special farewell, "May the Lord hold you in the hollow of His hand".

After high school, I attended Ward-Belmont, a junior college in Nashville, Tennessee, where I made lift-long friends. After finishing at Ward-Belmont, I transferred to the University of Kansas where my older sister, Betty, was teaching in the design department. I was undecided as to what direction my studies would take. I remember Betty saying "why don't you take some courses in art education because Maude Ellsworth



Alice's doggy friend, Zeke, in his Christmas bow tie



teaches a course in puppetry in the art education program".

Maude Ellsworth took me under her very strong eagle wings and guided me through the program. She was my mentor, a strong, remarkable woman. Maude Ellsworth began her teaching career in a small, one room school in Southeastern Kansas. She told me how she won her first teaching position by demonstrating her skill at drawing an apple and a tulip on the blackboard. Maude was energetic, articulate, and deeply devoted to art education. At the time I entered the University of Kansas, she was serving as the art supervisor for Lawrence, Kansas, and half time at the University of Kansas. She was a leader and mover in professional groups such as the Kansas Art Association and the Western Arts Association, one of the four Associations that formed the NAEA. She also was the first woman to serve as President of the Kansas Teachers Association. I remember Miss Ellsworth repeating many times how amused she was when a superintendent of schools complemented her by saying "she thought like a man". I thought at that time, "I don't want to think as a man, I want to think as a woman". Maude taught me so many things, giving me a foundation to form my personal philosophy of art education.

She supported me and pushed me when my shyness held me back. She made me feel that I could do almost anything. It was through Maude that I first became involved in media. She has me take over a program she had been doing called "Art by Radio". Each week I broadcast an art program to the children in the rural classrooms all across Kansas. Each broadcast was one-half hour in length.

During my senior year at the University of Kansas I was hired as the Assistant Art Supervisor of Lawrence, Kansas Public School. Under Maude, I learned so much working with classroom teachers, presenting workshops, speaking to various groups about art, visiting schools, and working directly with children in the classroom.

During World War II, I left teaching to work for Mid-Continent Airlines in Kansas City they joined the American Red Cross to serve in the Pacific area - the Philippines, Korea, and Japan. I served as a crafts specialist in Red Cross clubs on army bases. It was a fascinating experience. I was sent also to Beijing on a leave and saw that city in all its glory.

At the conclusion of my Red Cross service, following the war's end, I returned to the University of Kansas, again to teach in the design department and in the art education program. I finished an MFA with a major in textiles and a minor in crafts. In 1951 I left for Germany on Fulbright scholarship. I enjoyed fourteen wonderful months at the Landeskunstschult in Hamburg, studying textiles under two exceptional German teachers. During term breaks and holidays, I was able to travel all over Western Europe - sometimes riding

two-on a motorcycle with classmates.

On my return, I resumed my teaching at the University but was informed one day by the Dean that if I wanted to be promoted I would have to earn a doctorate. I really did not want to work toward another degree but, again, Maude Ellsworth gave me a push and insisted that I "go back East" to study with a teacher she knew, Viktor Lowenfeld. So I packed for the summer and stayed two years, inspired and lifted again on eagles wings. Dr. Lowenfeld, Ed Mattil, Ken Beittel, Yar Chomicky as well as many strong fellow graduate students. These were wonderful years of graduate study. It was a big thrill when Dr. Mattil invited me, as a graduate assistant, to help him with a television series he was developing - a Saturday morning art program for children and parents to watch at home. Little did I know that this experience would set the direction for my career. This was in the early days of TV, before the invention of video tape. The series was called Key to the Cupboard and was broadcast live every Saturday morning. Our script writer, Gil Aberg, produced a script which we studied on Thursday, rehearsed on Friday, and broadcast live on Saturday. A chief character was a mouse named Francois, who lived in the cupboard. I made the first Francois, and one week I had to produce fourteen additional puppets for the next show.

Some years later while teaching at the University of Southern Illinois, I returned to Penn State for one summer to help re-do the Key to the Cupboard series. This time the programs were recorded on two inch video tape. At that time WPSX TV on campus still did not have taping equipment so we did the programs in a tiny studio on campus and the programs were beamed electronically over the mountains to a commercial station in Altoona, PA. These programs ran every Saturday morning for years. Recently, Ed Mattil, my greatest support and eagle, have had several of these old programs transferred to video tape. After reviewing them recently, we agreed that we were producing excellent programs for children.

I finished my doctorate in January, 1960. I was the last graduate student to have been graduated from Penn State, under Viktor Lowenfeld, my lifelong inspiration. He died in the Spring of 1960, shortly after turning from the NAEA meeting. I returned to Salina, Kansas to the home where I was born. My family felt that I should return to mother who has been recently widowed and was living alone. I spent one year there until mother insisted that I get on with my life, and once again she stood at the sun room window giving me her special farewell, putting me in the hollow of His hand.

I accepted a position at Southern Illinois University in Carbondale, Illinois. I will never forget the first faculty meeting I attended in the college of education. The Dean spoke of the new TV station then being constructed on the campus. He asked if anyone would

like to get involved in educational programs via TV. The university has just received a Ford Foundation grant to develop programs for the schools of the area. I volunteered!! That summer I auditioned as teacher for the art series, using a puppet, of course. In the Fall we began planning the series. I wrote the scripts, gathered the art materials we used, and we began *Art and You*, a series of thirty programs for the primary level classroom, but without the puppet. I worked with a wonderful crew. Jack Gill, the director, was a highly creative person who knew how to use the video and audio qualities of TV to the best advantage. He developed delightful sets for each program. These programs were viewed over a very large area as they were broadcast from an airplane which flew over the mid-central part of the United States. The recording tape used at that time was two inches wide and the recording equipment was extremely temperamental, subject to heat and friction. Often the tape would gum-up and we would have to do the lesson again. I remember one evening when we had to begin a program again fourteen times before we had an acceptable tape. This series won the Ohio State Award, an early award that recognized achievement in educational television. The children in the receiving classes would select three works to send to the TV station, and we would respond with a brief critique. This series consisted of thirty programs, each thirty minutes in length. I learned so much and began to appreciate even more the potential of television in bringing art experiences to children in classrooms with a supportive teacher.

In 1965, Ed Mattil at Penn State had written a proposal and received a grant from the Pennsylvania Department of Education to prepare an art series for the School of Pennsylvania. Ed hired me to join the art education faculty and to become the project director for the TV series. Again, I had a wonderful television staff to work with. In six years we produced thirty three programs for primary, intermediate, and junior high school classes. Many portions of the programs were shot on location then edited in the studio. I wrote the teachers guides for each of the programs for each of the three levels. This series won two Ohio State Awards. The teachers guides were sent to each school district participating in the program. The guides included the objectives of each program, the content of each lesson, and suggestions for follow-up activities.

One innovation in the series was the development of two different types of evaluative material for several specific programs. Tom Smucker, a doctoral candidate at Penn State, and I developed a test for individual students who has viewed the program to learn what each had learned for the telecast. Then, under a federal grant, we developed, evaluated, and reformulated a television lesson and segments of the lessons based upon feedback from one thousand students. We were attempting to assess both student

performance and attitudinal changes.

When the *Meaning in Art* series was completed, I took a leave of absence from Penn State and became the principal consultant and content designer for a new art series for NIT, the National Agency for Instructional Television, now AIT, Association for Instructional Television. *Images and Things* was developed by a committee, meeting over a period of a year, usually in Columbus, Ohio. The series outline was developed by a committee consisting of Ed Feldman, Manny Barkan, Jerry Tollofson, and me. It was based on curricular guidelines written by Ed Feldman and Laura Chapman. This series was developed using a theme format such as houses, designed objects, relationships among people, emotions such as fear or pleasure, and art as it relates to the lives of people. This series was transmitted via television and was also available in film and cassette so it could be viewed in the classroom at the convenience of the teacher. It was a marvelous experience for me. I was working out of Washington, D.C. and traveling to the three studios that were producing the series: Annandale, VA, Lexington, KY, and St. Louis, MO. All three studios were simultaneously producing programs. They were staffed by talented, young production crews. This was the first AIT series supported by a consortium of school districts and state departments of education.

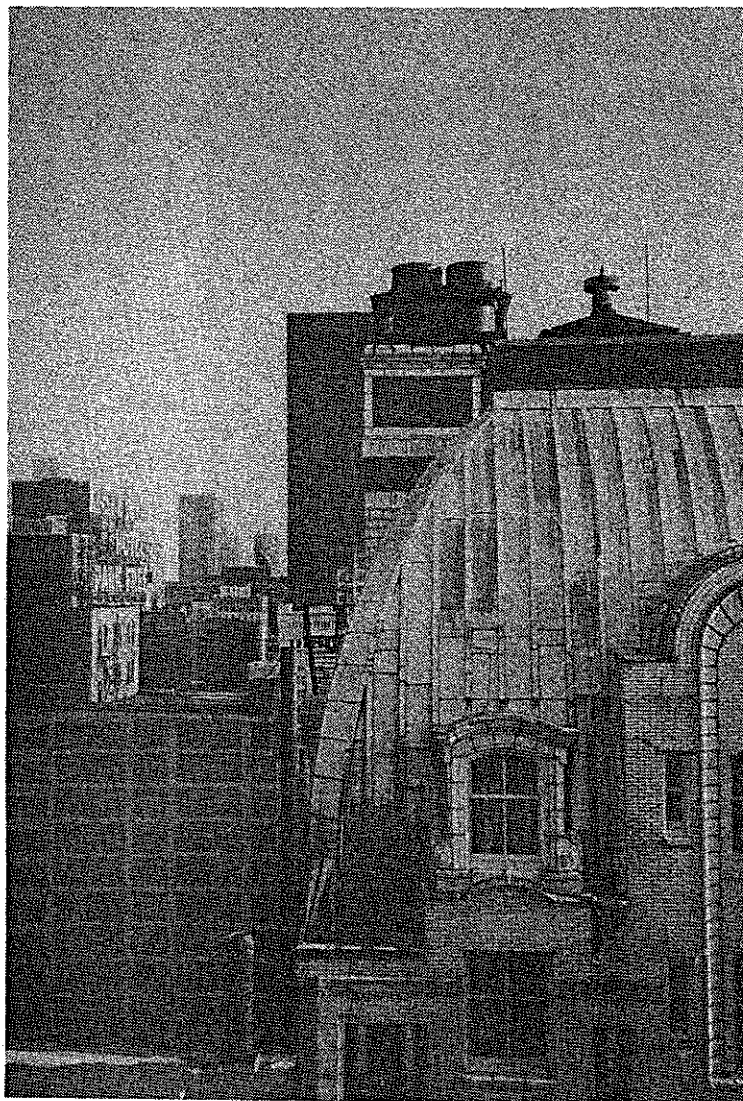
I returned to Penn State in 1972. Always when I was in the midst of television production I was intrigued by the mechanics of the media. I asked questions about cameras, audio, special effects, and film inserts. A sabbatical from Penn State in 1975 gave me the opportunity to intern at the Center for Experimental Television in San Francisco. This was an exceptional experience, working with the most advanced, fascinating equipment and learning along with six other interns the vast possibilities of video as an image making medium.

When I returned to Penn State and money became available for large purchases, I pulled out my wish list and the Dean purchased a video synthesizer for the TV studio in our building for the use of art education. I then began the development of a media course for our students and others from art and communications programs. The students did some really great video art forms as well as photography and film animation.

A second Fulbright in 1980 took me to Seoul, Korea where I worked with KEDI, Korea Educational Development Institute, radio and television division. This division was attempting to put a national school curriculum on television and radio to reach all the schools of the nation. I worked in the art and English areas.

My work took me at various times to Hungary, the Netherlands, and Panama where I served both as a consultant and teacher.

Throughout the years I have been most fortunate in knowing and working with so many wonderful individuals who have supported me in everything I have done, and who have added so much joy and love to my life. I could name some of the women here today: Mary Stokrocki, Kathy Connors, Karen Carrol and many many others. And, of course, Elizabeth Garber who is receiving the Mary Rouse Award. They have all been wings of support. To all of them and to each of you, I place you in the hollow of my hand.



View from a Chicago Hilton Hotel room