DOCENT HANDBOOK

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2026-2027

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Visit us at:

Young-at-Art.info

&

Follow us on Instagram at:

@YoungatArtSouthBay

Young at Art Mission Statement

- To encourage the child's creative and mental growth through meaningful art experiences, in a non-judgmental environment.

- To develop the child's visual perception and awareness.

- To make community resources in the Arts more available to children.

"Art enables us to find ourselves and lose ourselves at the same time." -Thomas Merton

Forward

Our theme for the 2026-2027 year is The Shapes of Being.

Every shape tells a story.

Nature has shapes. Communities have shape. Ideas, feelings, and change take shape.

Shapes of Being celebrates the many ways art helps us understand ourselves, connect with nature, and shape the world through creativity. Inspired by artists, conservationists, and changemakers, this year's exhibition invites students to explore the connections between the natural world, their communities, and their own experiences.

Students will discover how art can capture something as vast as a forest, as personal as a feeling, or as powerful as a community—revealing that even the simplest line, shape, or idea can grow into something meaningful.

We have planned another fabulous year of art enrichment for our children's classrooms. This wonderful program was created and is sustained by people like you, our volunteers, whose unwavering dedication and commitment are the foundation of Young at Art.

This handbook is a reference for this year's projects. It will give you information about the projects, important dates and phone numbers you may need during the year, as well as helpful instructions about being a docent. We also included glossaries of art words and movements to help deepen your own artistic knowledge.

We are excited about this year's projects and look forward to working with all of you. You can count on us to support you in any way we can. We thank you in advance for your time and energy as we delve into yet another year in art.

Artfully Yours,

Starr Dill C: 310-780-9938 starrdill@yahoo.com
Rachael Zanetos C: 310-488-6230 zanetosyaa@gmail.com

Young at Art Program Directors, 2026-2027

"We don't make mistakes, just happy little accidents" -Bob Ross

Young At Art Philosophy & Goals

Young at Art is based on the belief that art education should promote individual expression by providing the opportunity, the materials and the process from which children can create their own unique conclusions and solutions. The art experience for children should exercise their powers of observation and imagination. It should stimulate their motivation to learn, to make choices, to be flexible and to adapt, to be able to go from an unknown to a known and to make new experiences meaningful to each child's own way of thinking and creating.

We strive to create a non-threatening environment with no implication of right, wrong, or "real" way to create.

Young at Art draws children into their subject matter rather than just telling them about it. Children have the freedom to touch, handle and experiment with art materials and various techniques. They are encouraged to look, to ask questions and to find their own truths.

The philosophy of YAA emphasizes problem solving in a unique way in which the child determines the desired end-result. **Our focus is on the process and not on the finished product.** This philosophy fosters self-esteem and understanding of our differences.

Please Observe the Following:

- Do not judge the Artist or child's artwork in any way.
- Do not write or draw in any way upon a child's art project.
- Remember that nothing is a mistake. Encourage a child to look at what he/ she considers a mistake from a different perspective.
- Allow for involvement and experimentation with materials as experimentation often leads to discovery.
- Encourage individual differences.
- Be flexible, allowing for variations. Not all projects will be successful with each child or each class.
- Anxiety and frustration are often preludes to creativity.
- Some children want to be left alone in the process of creating.
- Allow for questions.
- Do not over-acknowledge a child's work. Too much attention may cause self-consciousness, and the work you are praising may be imitated.
- Honor the child above all.

2026-27 Young at Art
Executive Board

Co-Directors:	Rachael Zanetos Starr Dill	310.488.6230 310.780.9938	zanetosyaa@gmail.com starrdill@yahoo.com
Design Committee:	Sally Saab Tara Owen	347.266.5773 646.326.1539	sallkaye@gmail.com taraowenyaa@gmail.com
Treasurer:	Crisa Castro Naoe	310.499.6449	crisa.castro@gmail.com
Supply Facilitator:	Jenna Dunbar	415.265.5355	jennadunbar@yahoo.com
Fundraising/Vendors:	Lucy DaGiau	310.379.2408	rglucia@yahoo.com
Technology:	Berit Johnston Barbara Brown	805.302.5644 310.938.5488	beritjohnston@gmail.com barbara.hodges8@gmail.com
New Docent Training:	Rebecca Lasko	614-406-9326	rebecca.rmlasko@gmail.com
Social Media Specialist:	Beca Tyni	310.469.8487	becatyni@gmail.com
Apparel:	Kristin Megaw	310-945-6731	kdmegaw@gmail.com
Labels & Lesson Plans:	Rachael Zanetos Starr Dill	310.488.6230 310.780.9938	zanetosyaa@gmail.com starrdill@yahoo.com
Artist Liaison:	Rachael Zanetos Kimie Silver	310.488.6230 310.487.8857	zanetosyaa@gmail.com silverfamily12345@gmail.com
NonProfit Status:	Gretchen Chamberlain	949.204.7504	chamberlain.gretchen@yahoo.com
Resources:	Shana Kish	310.780.6345	shanag76@yahoo.com

2026-27 Young at Art
Executive Board Continued

Community Liaisons:	Starr / Crisa / Rachael		
Coffee Donations:	Berit Johnston	805.302.5644	beritjohnston@gmail.com
Secretary:	Shaheda Sadhal	714.482.5441	shaheda.gosla@gmail.com
Brunch:	Jessica Vanzura	650-773-2788	jessvanzurayaa@gmail.com
Marketing:	Jody Green	917.292.7070	jody@frame-pr.net
Webmasters:	Jean Kim Vivien Chang McIntosh	206-617-7843 310-430-2008	jean.kim.hanks@gmail.com chang.viv@gmail.com

2026-27 Young at Art School Chairs

American Martyrs:	Ashley McBrearty Lauren Boldt	816.529.9730 310.953.5060	ashley.henthorn@gmail.com laurboldt@gmail.com
Grand View:	Kimberly Trandell Brooke Watchko	818.284.2223 610.864.7401	kimberlycnoll@gmail.com brooke.watchko@gmail.com
MBMS:	Jenna Dunbar Christina Tung	415.265.5355 310.701.0124	jennadunbar@yahoo.com ctiger124@gmail.com
Meadows:	Gretchen Chamberlain	949.204.7504	chamberlain.gretchen@yahoo.com
Our Lady of Guadalupe:	Victoria Freiler Suzette Thompson	310.600.3565 858.722.7987	victoria.freiler@mac.com suzsmitty@gmail.com
Pacific:	Ashley Heiselt Jennifer Peterson	310.994.9632 310.426.0903	ashleyheiselt@gmail.com itsjennypeterson@gmail.com
Pennekamp:	Krystle Garciaparra	480.580.2123	scaffidikm@hotmail.com
Robinson:	Ja'Naea Barnes Starr Dill	323.527.5500 310.780.9938	janaea.m.b@gmail.com starrdill@yahoo.com
Hermosa View, Valley, & Vista:	Rebecca Lasko(Vista 2-4th) Kelley Rombro (View TK-1st) Beth Albrecht(Valley 5-8th) Paige Smith(Valley (5-8th)	614.406.9326 310.266.3437 512.496.8044 415.786.2364	rebecca.rmlasko@gmail.com Kelleyrombro@gmail.com bethbilodeau@gmail.com Paigemcb7@yahoo.com

YAA Workshop & Hospitality Dates 2026-2027

Workshops are typically held on Tuesdays, from 8:30 AM to 11:30 AM
at American Martyrs' O'Donnell Center (exceptions noted below)
Corner of 15th Street and Deegan Place, MB

September 15, 2026 - Enrichment Workshop
Chihuly Gardens by Lee-Jean Lin

- SET UP EVENING OF SEPTEMBER 14th 5 TO 7 PM
- Brunch Host: BOARD

October 6, 2026 - Workshop #1: Project 1
Giants of the Earth: California Sequoias by Lee-Jean Lin

- SET UP EVENING OF OCTOBER 5TH 5 TO 7 PM
- Brunch Host: Grandview

November 10, 2026 - Workshop #2: Project #2
Defining Air by Jenny Kim

- SET UP EVENING OF NOVEMBER 9TH 5 TO 7 PM
- Brunch Host: MBMS & Meadows

January 12, 2027 - Workshop #3: Project #3
Neurographic Art by Chelsea Derossi

- SET UP EVENING OF JANUARY 11TH 5 TO 7 PM
- Brunch Host: Hermosa (Vista, Valley & View)

February 2, 2027 - Workshop #4: Project #4
Abstract Vistas by Marlene Yamanda

- SET UP EVENING OF FEBRUARY 8TH 5 TO 7 PM
- Brunch Host: AMS

March 9, 2027 - Workshop #5: Project #5
Art as Rebellion: The Berlin Wall by Kimberly Weiss

- SET UP EVENING OF MARCH 8TH 5 TO 7 PM
- Brunch Host: Pacific & OLG

April 20, 2027 - Workshop #6: Project #6
Kaleidoscopic Corals by Arita Wong

- SET UP EVENING OF APRIL 19TH 5 TO 7 PM
- Brunch Host: Pennekamp, Robinson

SHAPES OF BEING

2026-2027 MIX OF 6

GIANTS OF THE EARTH: CALIFORNIA SEQUOIAS

Students will explore the beauty of California's Giant Sequoias while learning about conservationist John Muir. Using watercolor and acrylic paint, students will create towering tree compositions from a worm's-eye view while practicing perspective, texture, and observational skills inspired by nature.

BY LEE-JEAN LIN

DEFINING AIR

Inspired by sculptor Ruth Asawa, students will explore line and form by creating wire sculptures based on shapes found in nature. Beginning with continuous line drawings, students will learn how artists transform simple materials into beautiful three-dimensional forms while developing fine motor skills and spatial awareness.

BY JENNY KIM

NEUROGRAPHIC ART

Inspired by the neurographic drawing process developed by Pavel Piskarev, students create abstract compositions using flowing lines, rounded intersections, and watercolor techniques. Through spontaneous drawing, blending, and color exploration, students transform organic lines into unique visual expressions while exploring creativity, abstraction, and personal interpretation.

BY CHELSEA DEROSSI

ABSTRACT VISTAS

Inspired by the landscapes of artist Jerry Schurr, students will create vibrant abstract landscape collages using watercolor techniques and collaborative artmaking. Working together with shared watercolor paper, students will experiment with layering transparent washes, blending colors, and exploring light and dark values to create the illusion of distance, depth, and atmosphere. Through collaboration and creative exploration, students will discover how artists use color, composition, and value to evoke the beauty and mood of natural landscapes.

BY MARLENE YAMADA

ART AS REBELLION: THE BERLIN WALL

Inspired by street artist Thierry Noir, students will paint bold portraits using bright colors, simple shapes, and expressive lines. Students will learn how art can share messages about kindness, freedom, and community while exploring the history of the Berlin Wall in an age-appropriate way.

BY KIMBERLY WEISS

KALEIDOSCOPIC CORALS

Inspired by the colorful work of Yellena James, students will create vibrant coral reef artworks using monoprinting, paint, and mixed media materials. Students will learn about ocean habitats and marine life while experimenting with pattern, texture, and color.

BY ARITA WONG

SHAPES OF BEING

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GIANTS OF THE EARTH: CALIFORNIA SEQUOIAS

Students will explore the beauty of California's Giant Sequoias while learning about conservationist John Muir. Using watercolor and acrylic paint, students will create towering tree compositions from a worm's-eye view while practicing perspective, texture, and observational skills inspired by nature.

Medium/Materials: Watercolor Paint and Acrylic Paint on Paper

BY LEE-JEAN LIN

DEFINING AIR

Inspired by sculptor Ruth Asawa, students will explore line and form by creating wire sculptures based on shapes found in nature. Beginning with continuous line drawings, students will learn how artists transform simple materials into beautiful three-dimensional forms while developing fine motor skills and spatial awareness.

Medium/ Materials: Tubular Wire Mesh, Wire and Clay

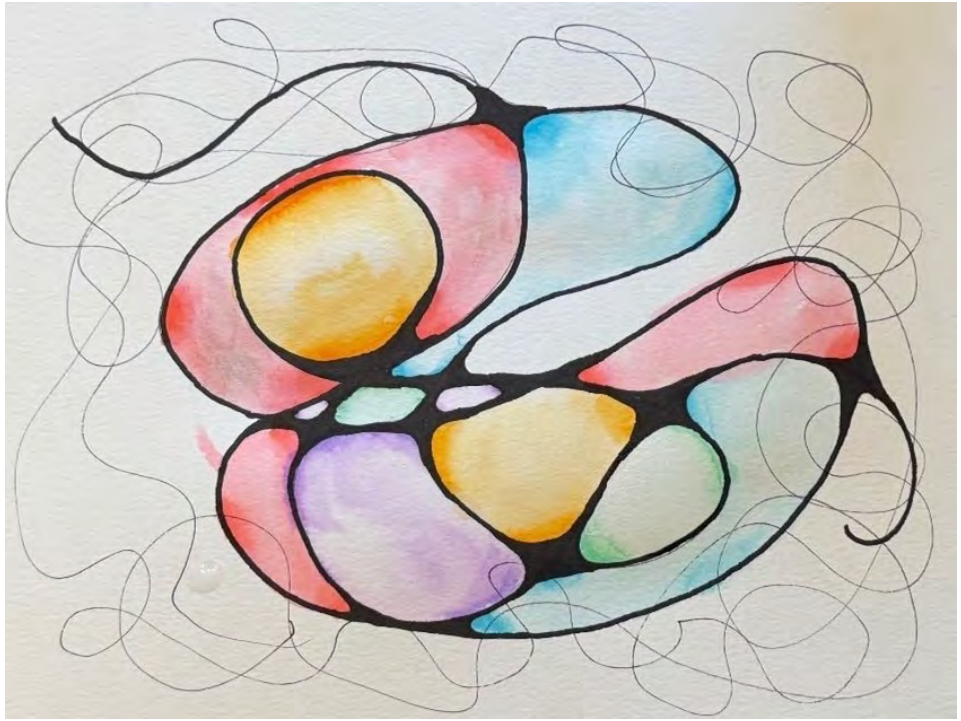
BY JENNY KIM

NEUROGRAPHIC ART

Inspired by the neurographic drawing process developed by Pavel Piskarev, students create abstract compositions using flowing lines, rounded intersections, and watercolor techniques. Through spontaneous drawing, blending, and color exploration, students transform organic lines into unique visual expressions while exploring creativity, abstraction, and personal interpretation.

Medium/Materials: Sharpie Markers and Watercolor Paint on Paper

BY CHELSEA DEROSSI



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Medium/Materials: Butcher paper, watercolor paint, acrylic matte medium on paper.

BY MARLENE YAMADA

ART AS REBELLION: THE BERLIN WALL

Inspired by street artist Thierry Noir, students will paint bold portraits using bright colors, simple shapes, and expressive lines. Students will learn how art can share messages about kindness, freedom, and community while exploring the history of the Berlin Wall in an age-appropriate way.

Medium/Materials: Acrylic Paint, Acrylic Markers on Cardboard

BY KIMBERLY WEISS

KALEIDOSCOPIC CORALS

Inspired by the colorful work of Yellena James, students will create vibrant coral reef artworks using monoprinting, paint, and mixed media materials. Students will learn about ocean habitats and marine life while experimenting with pattern, texture, and color.

Medium/Materials: Acrylic Paint and Mixed Media on Cardstock

BY ARITA WONG

WORKSHOP PROTOCOL

The workshops begin at 9 am. Please be in your seat by then. We strive to start promptly unless there are circumstances beyond our control.

Hosting schools must arrive early (8:00-8:15am) to deliver brunch and stay later to reorganize the room set up, take out the trash, sweep and make sure floors and bathrooms are clean.

When not hosting brunch, please ask your co-chairs if they need you to arrive early to help set up or to stay later to help clean up your school's area.

During the workshop, please:

- No talking;
- Turn off cell phones;
- Provide your undivided attention to the presenter;
- Follow the directions of the artist (it is often tempting to skip ahead - resist temptation!);
- Have a positive attitude and remember there are no mistakes in art!

No children are allowed at workshops. It's too distracting and unsafe.

This is your creative Studio Time. Enjoy it, learn from it, and go forth and spread the arts!

Young at Art General Workshop Schedule

(Docents must be present for entire artist presentation)

Night before (5 pm to 7 pm)
Hosting school(s) set-up tables & chairs for the workshop.

7:30 am
Director(s) arrive to open the building. Anyone can come early to begin setting up!

8:00 - 8:30 a.m.
School Chairs and recruited docents (alternate docents each workshop) arrive to set up project materials.
Host school must have docents deliver food, drinks, and paper goods by 8:15 am

8:45 a.m.
Back-stage meeting for entire Executive Board

8:30 - 9:00 a.m.
Docents arrive; enjoy refreshments and socialize (please arrive no later than 9:00 so that no one is walking in when the workshop is in session.)

9:00 - 9:10 a.m.
Welcome and introduction of artist. Docents must be in their seats, cell phones turned off and giving undivided attention to Program Directors and Artist.

9:10 – 11:15 a.m.
Artist presents history and/or background to the project and teaches the project; leads Q&A session if relevant.

11:15 – 11:45 a.m.
Clean-up (Brunch Hosting School & ALL schools stay and clean and then set-up for the next AMC event per instructions from Mary Beth and Meghan at the AMC office.) facilities@americanmartyrs.org

YAA Brunch Guidelines

Every workshop is preceded by a Brunch hosted by one or more schools. The School Chairs, with their docents, provide food and tableware for about 300 docents. It is the responsibility of the School Chairs to sign their docents up for items (through a SUG or otherwise) as well as remind docents of the upcoming Brunch.

The Hosting School is responsible for arriving early (before 8:00 a.m.) to set up the food tables (there are 3 of these), including tablecloths and centerpieces. Feel free to decorate the food tables with anything related to the art project being presented. These decorations/centerpieces can relate to the project we will be learning or be seasonal --- feel free to use your imagination. It adds so much to the workshops!

Hosting Schools may choose to provide some or all of the following:

- A variety of juices for the workshop as well as paper cups.
- Fresh Fruit – sliced/whole or salads
- Muffins, bagels, rolls, croissants, coffee cake, donuts
- Cream cheese, butter, jelly
- Eggs–deviled, casseroles, quiche
- Sausages, sliced ham, salmon/lox
- Paper plates, napkins
  Spoons, forks, knives

Note, YAA typically provides coffee through our coffee sponsors, but it is encouraged to have docents bring their own coffee cups.

At the end of the workshop, the Host School(s) will be responsible for cleaning up. Please communicate to your docents that they are expected to stay after the Workshop to assist in the cleanup. This includes:

1. Assisting in reorganizing tables back into the configuration asked of us by Martyrs
2. Taking down the food tables
3. Wiping down tables, if needed
4. Sweeping (AND mopping if needed) the entire space
5. Emptying all garbage/recycling cans into the dumpsters located in the parking lot
6. Making sure the bathrooms are presentable (let us know if there's a problem).

American Martyrs is so generous in allowing us to use their facilities without a fee and we need to be conscientious guests. Please strive to leave it in a better condition than we found it.

Thanks in advance for all your hard work!

DOCENT INSTRUCTIONS

1. Please review your Docent Handbook - *there is so much good information in there!*

2. If you miss a workshop, **you may not teach the workshop**. We will have to find a substitute docent for your lesson.

3. Do not do the students' art for them, and don't allow anyone else to do so, especially their parents! Remind parent volunteers there is no reason to touch a student's artwork.

4. Focus on the process, not the end-result. YAA's goal is not to create masterpieces. And remember, there are no mistakes in art!

5. We are guests in the teacher's classroom and ambassadors of Young at Art. Be courteous when dealing with teachers and gentle with the kids.

6. If you're a first-time docent, observe a veteran.

7. Plan for 2-3 hours when teaching your classes: you will need time for set up, teaching, and clean up.

8. Be prepared for your class by reviewing your material the night before and doing any prep-work ahead of time.

9. Ask your teacher if they would like to do the project, but do not force teachers to do projects.

10. Do not change the lesson as presented by the Artist. We typically send out post-workshop instructions that will address any concerns we may have about a lesson, so please do not deviate from the project unless instructed to do so by the YAA Directors.

DOCENT BEST PRACTICES & RESOURCES

- Website: The website has links to each Lesson Plan and Teaching Powerpoint that will be uploaded on the day of each Workshop: **https://www.young-at-art.info/**

- Link to Mix of 6 One Page: 26-27 Mix of 6 One Page

- Link to Mix of 6 Expanded Project Descriptions: 26-27 Mix of 6 Expanded Descriptions

- Link to a One Page Young at Art Informational Flyer: YAA Overview Flyer

- Link to YAA logos (PLEASE USE THESE IN COMMUNICATIONS & REPLACE OLD VERSIONS): YAA Logos - Multiple Formats

- Link to YAA Branding Fonts:
    - LOGO/Young at Art references: ISLANDER; YAA Islander Font Downloads
    - General YAA communication should use **GEORGIA** fonts for all other text.

Beginning of the Year

- Coordinate dates for the year with your teacher.
- Send a YAA introductory email to your class (LINK TO TEMPLATE)
- Setup Sign-Up Genius (with your teacher if applicable) for volunteers for the year

After You Attend the Workshop

- We recommend meeting with your YAA chairs and other docents to share best practices and tricks/tips.

Before You Teach The Lesson

- Send a YAA email to your class (LINK TO TEMPLATE)
- Send a YAA reminder email to your parent volunteers - SAMPLE PARENT VOLUNTEER EMAIL - PRE-PROJECT
- Review the presentation and lesson plan so you are prepared to teach.
- Remember to do any prep-work ahead of time.
- Day of lesson: Review the YAA Volunteer Guideline Sheet with your volunteers. The Guidelines should be available on each cart. If

there's time, explain the project steps to the volunteers so they know what to expect. Let them know the best ways to help out during the lesson.
- Ensure that all labels are completed and attached to each child's project.

Teaching the Lesson

- Teach the history/background. This is an important part of the lesson.
- Remember YAA's focus is on the process, NOT the end product. There are no mistakes in art!
- Try to incorporate Studio Time.
- Ensure that all labels are completed and attached to each child's project.

After You Teach the Lesson

- Discuss with your teacher the best way to send artwork home. Be sure each piece has a YAA label.
- Each school may have protocols for saving YAA art lessons.
- Don't forget to clean up supplies!

Young at Art Inclusion Tips

MAIN TAKEAWAY
Encourage advance communications around any special needs and/or accommodations

YAA Chairs

- Email Classroom Teachers (& School OTs) Highlighting Fine Motor Skills Involved in Upcoming Lesson

Example:

> Dear [Insert Teacher Name],
>
> To make our upcoming YAA lesson as inclusive and successful as possible, please share with families/aides of students with needs that the next workshop will specifically involve fine motor skills such as: cutting, stenciling and gluing [Insert specific fine motor activities for the lesson]. We hope that this advance awareness can be helpful.
>
> Moreover, if there is anything our volunteer parent instructor and volunteers can do to make the YAA lesson more successful for your students with needs, please do not hesitate to advise the lead volunteer instructor when they are setting up.
>
> Sincerely,
> [Insert YAA Chair Names]

YAA Docent

<u>Before lesson:</u>

- Please ask the classroom teacher if they have any tips for you to make the lesson more successful for students in their class, especially those with special needs
- Engage more seasoned bonus volunteers to help individual students, if necessary

<u>During lesson:</u>

- Make affirming statements (consistent with YAA philosophy) that there is no right or wrong in YAA art
- Offer instructions verbally and visually (and kinesthetically if appropriate)
- Simplify and repeat more complex instructions
- Allocate a bit more time for fine motor steps
- Provide additional demonstrations of steps involving fine motor activities, if necessary

<u>After lesson:</u>

- Pass along any success tips to other docents

Created by MB parents who have served on the Special Education Advisory Committee, We thank all the amazing YAA Chairs and Docents in advance for your incredible volunteerism and allyship!

PARENT VOLUNTEER GUIDELINES

Thank you so much for volunteering to help in your child's Young at Art class. As volunteers you help create the mood and a positive environment for the class. Our patience and encouragement will help them flourish as artists. The YAA philosophy is to focus on the process of creating art, not the end product.

Kindly please observe the following:

- Do not judge the artist or child's artwork in any way.
- Do not write or draw in any way upon a child's art project. It is best just to avoid touching a child's artwork.
- Remember that nothing is a mistake. Encourage a child to look at what he/ she considers a mistake from a different perspective.
- Please do not "hover" over your own child. Our children love to see us in the classroom, but too much individual attention to our own kids may hinder their creativity.
- Allow for involvement and experimentation with materials as experimentation often leads to discovery.
- Encourage individual differences.
- Be flexible, allowing for variations. Not all projects will be successful with each child or each class.
- Anxiety and frustration are often preludes to creativity.
- Be aware and supportive of sensory sensitivities. Gloves and cleaning wipes are provided on the cart for those children who may want them.
- Some children want to be left alone in the process of creating.
- Allow for questions.
- Do not over-acknowledge a child's work. Too much attention may cause self-consciousness, and the work you are praising may be imitated.
- Honor the child above all.

Young at Art: Organizational Structure

Program Directors: Responsible For ensuring that all goals of YAA are successfully implemented

↓

Executive Board: various positions that support the goals of YAA

↓

School Chairpersons: Each school has one vote on the Executive Board. School chairpersons recruit and train docents, hold docent meetings, order supplies, manage art supply room materials and supply carts, maintain rapport with principal and teachers, manage budget and fundraise as needed, help coordinate docent classroom schedules, oversee workshop setup and clean up, oversee school art show, and other school-specific activities.

↓

Docents: attend workshops, learn the projects, contribute to workshop brunch including set up and clean up, help keep supply cart and room clean, contact parent helpers, assist with art show, maintain rapport with classroom teacher, support school chairpersons.

YAA School Chair Duties

The following are some, but not all, of the responsibilities for a Young at Art school chair. This is intended as a guide. If you have specific questions not covered by this guide, please contact the YAA director/co-director.

Finding YAA Docents

YAA school chairs are responsible for finding YAA docents for each classroom.

It is up to the school chair's discretion to determine the best way to select docents: lottery, seniority, availability, past experience with docent, etc. Use the method that works for your school.

YAA strongly prefers one parent docent per class. If the school chair cannot find one person to perform the docent role for a class, co-docent are allowed, but no more than 2 co-docents per class. If there are co-docents for a class, only the teaching docent will attend the workshop.

A few suggestions in selecting docents:

1) Choose an enthusiastic docent over a docent who does not appear to want the role.
2) Choose an additional "substitute" docent who attends all the workshops in case a docent misses the workshop, becomes ill, or otherwise cannot teach the class. This way the teacher's scheduled YAA time can remain the same and the substitute docent can teach the class.
3) If you are having a deficient time finding a docent for a particular classroom, you can send an email to parents in the class encouraging someone to step up as a docent for that class. Some of our best docents have been found this way!
4) A final consideration is trying to match teacher/docent personalities. Some teachers and docents are more easy-going and others are more organized or rigid - try to match styles if possible.

Initial Docent Meeting

YAA school chairs are responsible for having an initial docent meeting.

At this meeting, please make sure that all docents know how to access the Docent Handbook and encourage them to read through it and reference it as needed.

Please also cover the following docent responsibilities:

1) Mandatory attendance at all workshops for projects the docent is teaching
2) Teaching docents must stay for the entire workshop
3) All 6 projects must be completed during the school year
4) Schedule YAA project dates/times with the teacher
5) Participate in the school art show (if your school does one)
6) Help with fundraising (as needed)
7) Do required prep work and clean up for each project.

Training Docents

Our docents are YAA ambassadors to the teachers, students and parents and their actions reflect on the YAA program. As a school chair, it is your responsibility to make sure the docents are doing their jobs.

For new docents, we recommend having a mentor. Choose several of your most experienced and inspiring docents and partner them with new docents. The new docents can observe the mentor docent teach a class, and the mentor docent should be available to answer questions.

If you have time, observe your new docents teaching. Even stopping in for 5-10 minutes is enough to observe. You can use this as an opportunity to take pictures for YAA.

Scheduling

YAA school chairs are responsible for having a master YAA calendar for the school year. On this calendar, list all of the school holidays, minimum days, and YAA workshop days. After docents discuss scheduling with their teacher, they can put their project days and times on the calendar. This will ensure that there are not too many classes planned to be taught at the same time.

Supplies

YAA school chairs are responsible for purchasing and restocking the supplies for each project. The school chairs can delegate this role to a school Supply Chair.

The YAA supply chair will provide a spreadsheet that details the supplies needed for each project. The school chairs (or school supply chair) will be responsible for determining how much of each supply is needed based on what they may already have in their supply closets and purchasing those supplies. School chairs (or school supply chairs) should monitor the supplies throughout the project to make sure that additional supplies are not needed. If they are, the school chairs (or school supply chair) will be responsible for obtaining the additional supplies.

If the supplies are consistently running out before the project is completed by all classes, consider divvying up supplies by class or grade beforehand so that docents and/or parent volunteers don't accidentally take too much and waste supplies. Each class deserves to have the same quality and quantity of art supplies.

Teacher Communication

Each school chair should send out a YAA introductory letter that explains about the YAA program to teachers who will have YAA taught in their classrooms. Please also provide the teachers with the Mix of 6 descriptions.

At the end of the year, please (1) ask the teachers to fill out the end of year survey and (2) have them do the docent thank you cards for their class.

Art Show

YAA strongly suggests having a year-end art show. It is so exciting to see all the projects shown together and creates a huge sense of pride in the students.

Many schools have the art show at the same time as Open House towards the end of the school year. Other schools use the art show as a fundraising event.

It is important to start planning for the art show at the beginning of the year, assigning which class saves which YAA project and getting the date and space reserved on your school's calendar.

Each docent is required to help set up the art show and to label all their classes art work. Docents are also responsible for taking down the art work and returning it to the students when the show is over.

Design Committee

Each school must have at least one representative on the Design Committee, which meets in the spring to choose the 6 art projects for the coming year.

The school chair is responsible for finding someone with a minimum of one year of docent experience to fill this role. School chairs can fill this role if needed (or desired).

Financial Duties

YAA is comprised of a variety of school districts as well as private and public schools – each conducts its funding differently. Several private schools have the fees built into their tuition costs. Some schools receive money from their PTAs. Some schools' YAA budget comes from individual fundraising efforts.

We cannot stress enough the importance of keeping accurate and complete financial records. This is not only to protect you and the program but also to make sure we are accountable for the money that is given/donated to YAA. Keep receipts for everything you purchase. Make sure the information on your bank account is current - change names and information when a new chair takes over.

Docent Fees

Docent fees are $33 per year per docent. These fees cover administrative costs, Docent Enrichment, insurance, some supply items, artist fees, posters, etc.

The docent fees are payable any time before or at the first workshop. Make a check payable to "Young at Art" and give to the YAA treasurer or mail to the YAA P.O. Box.

Workshops

Hosting Duties

Each school will be responsible for hosting (or co-hosting) one workshop. At this workshop, the school chairs will be responsible for:

1) Setting up the table and chairs the night before
2) Facilitating the brunch sign up for docents (see Brunch Guidelines)
3) Clean up after the workshop (including sweeping the floors, cleaning up any spills or messes, and putting the tables and chairs in the formation requested by Martyrs)

Setting Up Supplies

School chairs (with additional volunteers if available) will set up the supplies for each docent for the project.

Please also clean up your school's area after the project is completed so that the hosting school does not have extra work.

Docent Attendance

Please keep track of your docent attendance. Docents must be at the workshop for the entire lesson in order to teach the project to their class.

Polite Behavior

Please help keep the workshop environment an enjoyable and productive one - no chatting, turn cell phones off, no children allowed, etc. Please help us enforce these rules at your individual school tables.

Save Docent Samples

It is helpful to save docent projects from the workshops to use as samples for the students. Have each docent sign their project and make sure to return them when you are finished with them.

"The world always seems brighter when you've just made something that wasn't there before."

– Neil Gaiman

DESIGN COMMITTEE 2026
YAA Project Evaluation Criteria

We evaluate each project in view of a complex set of considerations, asking whether the submitted project provides:

A deep, rich art experience for the student with a non-judgmental emphasis on ***the learning process*** rather than on the final project itself.

Exposure to an artist, concept, technique and/or art history. Is the lesson one that will further the student's understanding of an art movement within a global historical context? Will a classical art lesson, such as drawing techniques, color theory or proportions be taught?

Process adaptability to grades kindergarten through eighth. Can the project be modified to accommodate a range of developmental abilities? Can the younger grades feel and be successful? Does the project provide a lesson or process that also engages the older student?

Student-produced samples. Has the presenting artist provided a range of actual student-produced samples that are identified as the work of both younger and older students?

Accessible project materials with an approximate cost of $1.25 per student. Do the art materials used add richness to those readily available in the classroom? Are materials safe to use?

The limit of 1 hour. Can the project be taught and produced in the classroom within this time frame? What pre-project preparation is required of the docents, and is it reasonable?

Young at Art's history. Is this project significantly different, either in its concept or interpretation, from those presented during the past ten years?

Connections to our cultural heritage. Are there accessible museums, galleries, exhibits or music that can relate to the project?

Balance among the "mix" of projects for the year. Does the group of projects selected provide an exciting balance of art concepts, dimensions, materials, techniques, styles and historical periods? Is there an opportunity to discuss inclusion & diversity?

A letter of permission from the artist. If an artist presents a project representing another artist's work in great or exact detail, a letter of permission is required. Projects based on the works of public domain artists (dead for over 50 years without transferred copyrights) do not require special permission.

Design Committee Members

2026-2027

DRAFT / RECRUITING

Tara Owens, Design Committee Co-Chair
Sally Saab, Design Committee Co-Chair
Rachael Zanetos, YAA, Director Co-Chair
Starr Dill, YAA, Director Co-Chair
Kristin Sistos, American Martyrs
_____, Our Lady of Guadalupe School
_____,, Grand View Elementary
_____,, Pacific Elementary
_____, Meadows Elementary
_____, Pennekamp Elementary
_____, Robinson Elementary
_____, MBMS
_____, Hermosa View School (TK-1)
_____, Hermosa Vista School (Grades 2-4)
_____, Hermosa Valley Middle School

Many thanks to our dedicated Design Committee representatives; who spent an incredible amount of time sifting through many projects in order to come up with the top six, richest and most meaningful art experiences for our children.

Glossary of Art Terms

As YAA docents, we have an opportunity to expose our students to some basic art vocabulary during the course of the year. Please take a moment before your lessons to jot down any of these art terms that can be incorporated into your presentation. By using the language of art we will further enrich the lives of our students and give them the building blocks for future art discussions.

abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.
additive: Refers to a process of joining a series of parts together to create a sculpture.
aerial perspective: Aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.
analogous: Refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.
arbitrary colors: Colors selected and used without reference to those found in reality.
art criticism: An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.
art elements: See elements of art.
assemblage: A three-dimensional composition in which a collection of objects is unified in a sculptural work.
asymmetry: A balance of parts on opposite sides of a perceived midline, giving the appearance of stability and harmony through an uneven distribution of visual weight.
background: The part of the picture plane that seems to be farthest from the viewer.
balance: The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.
collage: An artistic composition made of various materials (e.g. paper, cloth, wood) glued on a surface.
color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value and intensity.
color relationships: Also called color schemes or harmonies. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.
color theory: An element of art. Color has three properties: hue, value, and intensity.
complementary colors: Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.
composition: The organization of elements in a work of art.
content: Message, idea, or feelings expressed in a work of art.

contour drawings: The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.
contrast: Difference between two or more elements (e.g. value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.
cool colors: Colors suggesting coolness: blue, green, and violet.
curvature: The act of curving or bending. One of the characteristics of line.
curvilinear: Formed or enclosed by curved lines.
design: The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.
distortion: Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.
dominance: The importance of the emphasis of one aspect in relation to all other aspects of a design.
elements of art: Sensory components used to create works of art: line, color, shape,/form, texture, value, space.
emphasis: Special stress given to an element to make sure it stands out.
expressive content: Ideas that express ideas and moods.
figurative: Pertaining to representation of form or figure in art.
foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.
focal point: The place in a work of art on which attention becomes centered because of an element emphasized in some way.
form: A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).
function: The purpose and use of a work of art.
gesture drawing: The drawing of lines quickly and loosely to show movement in a subject.
harmony: The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.
hue: Refers to the name of a color (e.g. red, blue, yellow, orange, etc.)

installation art: The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.
intensity: Also called chroma or saturation. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

line: A point moving in space. Line can vary in width, length, curvature, color or direction.
linear perspective: A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back in space.
line direction: Line direction may be horizontal, vertical, or diagonal.
line quality: The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.
maquette: A small preliminary model (as of a sculpture or building).
mass: The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.
media: Plural of medium, referring to materials used to make art; categories of art (e.g. painting, sculpture, film).
middle ground: Area of a two-dimensional work of art between foreground and background.
mixed media: A work of art for which more than one type of art material is used to create the finished piece.
monochromatic: A color scheme involving the use of only one hue that can vary in value or intensity.
mood: The state of mind or feeling communicated in a work of art, frequently through use of color.
motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.
movement: The principle of design dealing with the creation of action.
neutral colors: The colors black, white, gray, and variations of brown. They are included in the color family called earth colors.
observational drawing skills: Skills learned while observing firsthand the object, figure or place.
one-point perspective: A way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the vanishing point.
organic: Shapes or forms having irregular edges or surfaces or objects resembling things existing in nature.
pattern: Anything repeated in a predictable combination.
perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.
point of view: The angle from which the viewer sees the objects or scene.
portfolio: A systematic, organized collection of student (or an artist's) work.
positive: Shapes or spaces that are or represent solid objects.
primary colors: Refers to the colors red, yellow, and blue. From these all other colors are created.

printmaking: The transferring of an inked image from one surface (from the plate or block) to another (usually paper).
principles of design: The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).
properties of color: Characteristics of colors: hue, value and intensity.
proportion: The size relationships of one part to the whole and of one part to another.
reflection: Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.
rhythm: Intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern.
scale: Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.
sculpture: A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).
secondary colors: Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.
shade: Color with black added to it.
shape: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
space: The emptiness or area between, around, above, below, or contained within objects Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.
still life: Arrangement or work of art showing a collection of inanimate objects.
structure: The way in which parts are arranged or put together to form a whole.
style: A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.
stylized: Visual representation using simplification, exaggeration or idealization; depicted in a nonrealistic style.
subordination: Making an element appear to hold a secondary or lesser importance within a design or work of art.
subtractive: Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).
texture: The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
theme: An idea based on a particular subject.
three-dimensional: Having height, width and depth. Also referred to as 3-D.
tint: Color lightened with white added to it.
tone: Color shaded or darkened with gray (black plus white).
two-dimensional: Having height and width but not depth. Also referred to as 2-D.

two-point perspective: A system to show three dimensional objects on a two dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line.
unity: Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.
value: Lightness or darkness of a hue or neutral color. A value scale shows the range of values from black to white.
value scale: Scale showing the range of values from black to white and light to dark.
vanishing point: In perspective drawing, a point at which receding lines seem to converge.
variety: A principle of art concerned with combining one or more elements of art in different ways to create interest.
visual literacy: Including thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.
visual metaphor: Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.
volume: The space within a form (e.g. in architecture, volume refers to the space within a building).
warm colors: Colors suggesting warmth: red, yellow, and orange.
watercolor: Transparent pigment mixed with water.

California Arts Standards for Public Schools Visual Arts Glossary (selected terms)

The meaning of the terms is specific to their use in the standards and the artistic discipline. The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/arizona-arts-standardsglossary.

appropriation: Intentional borrowing, copying, and alteration of preexisting images and objects.
art: In the California Arts Standards, the word art is used in the classificatory sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated." An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of "good art."
art-making approaches: Diverse strategies and procedures by which artists initiate and pursue making a work.

artwork: Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.
brainstorm: Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.
characteristic(s): Attribute, feature, property, or essential quality.
collaboratively: Joining with others in attentive participation in an activity of imagining, exploring, and/or making.
concepts: Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.
cultural contexts: Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.
cultural traditions: Pattern of practices and beliefs within a societal group.
design: Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.
expressive properties: Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.
found object: The use of man-made or natural objects not normally considered traditional art materials. Found objects are transformed by changing meaning from their original context. The objects can be used singly or in combination (e.g., assemblage or installation).
genre: Category of art or design identified by similarities in form, subject matter, content, or technique.
image: Visual representation of a person, animal, thing, idea, or concept.
installation art: Art designed to exist in a site-specific location whether inside or outside, public or private. Contemporary art installation materials can range from everyday objects and natural materials to new and alternative media. Often the viewer walks into the installation space and is surrounded by the art.
materials: Substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials.
media: Mode(s) of artistic expression or communication; material or other resources used for creating art.
portfolio: Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual’s creative growth and artistic literacy.
style: Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.
visual components: Properties of an image that can be perceived.
visual imagery: Group of images; images in general.

visual plan: Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

Brief History of YAA

Young at Art can trace its roots back 1975 when budget cuts in the Palos Verdes Unified School District deeply affected the arts in schools. A program known as Art at Your Fingertips (AAYF) was created by a group of parents dedicated to continuing the art experience for their school-aged children. This program was so successful that by 1982 a new pilot program, Beach Cities Art at Your Fingertips was started which, for the first time, broadened the reach of the program to include schools outside the Palos Verdes School District.

One of these sister programs eventually came to be called Young at Art. In 1984, Torrance schools had formed their own group called Adventures in Art. In 1987, Redondo Beach created South Bay Hands on Art.

Today, Young at Art proudly includes 11 participating schools, both public and private with almost 300 docents. Young at Art brings six different projects to over 6,000 students in elementary and middle school classrooms. Students are afford the opportunity to experience the joy and magic of art in a non-judgmental, non-threatening atmosphere.

Thanks to the efforts of parent volunteers whose passion for art illuminates our children's world, Young at Art provides a rich and stimulating opportunity to experience art in different and exciting ways.

Glossary of Art Movements

Abstract Expressionism
American art movement of the 1940s that emphasized form and color within a nonrepresentational framework. Jackson Pollock initiated the revolutionary technique of splattering the paint directly on canvas to achieve the subconscious interpretation of the artist's inner vision of reality.

Art Deco
A 1920s style characterized by setbacks, zigzag forms, and the use of chrome and plastic ornamentation. New York's Chrysler Building is an architectural example of the style.

Art Nouveau
An 1890s style in architecture, graphic arts, and interior decoration characterized by writhing forms, curving lines, and asymmetrical organization. Some critics regard the style as the first stage of modern architecture.

Assemblage (Collage)
FOrms of modern sculpture and painting utilizing ready made, found objects, and pasted fragments to form an abstract composition. Louise Nevelson's boxlike enclosures, each with its own composition of assembled objects, illustrate the style in sculpture. Pablo PIcasso developed the technique of cutting and pasting natural or manufactured materials to a painted or unpainted surface.

Barbizon School (Landscape Painting)
A group of 19-century French painters who rejected idealized landscape painting and sought a more informal, realistic portrayal of nature. They were heavily influenced by 17th century Dutch genre painting. Theodore Rousseau, one of the principal figures of the group, was a proponent of outdoor painting, based on direct observation of one's surroundings.

Baroque
European art and architecture of the 17th and 18th centuries. Giovanni Bernini, a major exponent of the style, believed in the union of the arts of architecture, painting, and sculpture to overwhelm the spectator with ornate and highly dramatized themes. Although the style originated in Rome as the instrument of the Church, it spread throughout Europe in such monumental creations as the Palace of Versailles.

Beaux Arts
Elaborate and formal architectural style characterized by symmetry and an abundance of sculptured ornamentation. New York's old Custom House at Bowling Green is an example of this style.

Classicism
A form of art derived from the study of Greek and Roman styles characterized by harmony, balance, and serenity. In contrast, the Romantic Movement gave free rein to the artist's imagination and to the love of the exotic.

Constructivism
A form of sculpture using wood, metal, glass and modern industrial materials expressing the technological society. The mobiles of Alexander Calder are examples of the movement.

Cubism
Early 20th century French movement marked by a revolutionary departure from representational art. Pablo Picasso and Georges Bracque penetrated the surface of objects, stressing basic abstract geometric forms that presented the object from many angles simultaneously.

Dada
A product of the turbulent and cynical post-World War I period, this anti-art movement extolled the irrational, the absurd, the nihilistic, and the nonsensical. The reproduction of Mona Lisa adorned with a mustache is a famous example. The movement is regarded as a precursor of Surrealism. Some critics regard HAPPENINGS as a recent development of Dada. This movement incorporates environment and spectators as active and important ingredients in the production of random events.

Expressionism
A 20th century European art movement that stresses the expression of emotion and the inner vision of the artist rather than the exact representation of nature. Distorted lines and shapes and exaggerated colors are used for emotional impact. Vincent Van Gogh is regarded as the precursor of this movement.

Fauvism
Fauvism was one of the earliest major artistic movements of the 20th century. The name "wild beasts" was given to the group of early 20th century French painters because their work was characterized by distortion and violent colors. Henri Matisse and Georges Rouault were leaders of this group.

Futurism
This early 20th century movement originating in Italy glorified the machine age and attempted to represent machines and figures in motion. The aesthetics of Futurism affirmed the beauty of technological society.

Genre
This French word meaning “type” now refers to paintings that depict scenes of everyday life without any attempt at idealization. Genre paintings can be found in all ages, but the Dutch productions of peasant and tavern scenes are typical.

Impressionism
Late 19th century French school dedicated to defining transitory visual impressions painted directly from nature, with light and color of primary importance. If the atmosphere changed, a totally different picture would emerge. It was not the object or event that counted but the visual impression as caught at a certain time of day under a certain light. Claude Monet and Camille PIssarro were leaders of the movement.

Mannerism
A mid-16th century movement, Italian in origin, although El Greco was a major practitioner of the style. The human figure, distorted and elongated, was the most frequent subject.

Neoclassicism
An 18th century reaction to the excesses of Baroque and Rococo, this European art movement tried to recreate the art of Greece and Rome by imitating the ancient classics both in style and subject matter.

Neoimpressionism
A school of painting associated with George Seurat and his followers in late 19th century France that sought to make Impressionism more precise and formal. They employed a technique of juxtaposing dots of primary colors to achieve brighter secondary colors, with the mixture left to the eye to complete (pointillism).

Op Art
The 1960s movement known as Optical Painting is characterized by geometrical forms that create an optical illusion in which the eye is required to blend the colors at a distance.

Pop Art
In this return to representational art, the artist returns to the world of tangible objects in a reaction against abstraction. Materials are drawn from the everyday world of popular culture - comic strips, canned goods, and science fiction.

Realism
A development in mid-19th century France led by Gustave Courbet. Its aim was to depict the customs, ideas, and appearances of the time using scenes from everyday life.

Rococo
A French style of interior decoration developed during the reign of Louis XV consisting mainly of asymmetrical arrangement of curves in paneling, porcelain, and gold and silver objects. The characteristics of ornate curves, prettiness, and gaiety can also be found in the painting and sculpture of the period.

Surrealism
A further development of Collage, Cubism, and Dada, this 20th century movement stresses the weird, the fantastic, and the dream world of the subconscious.

Symbolism
As part of a general European Movement in the latter part of the 19th century, it was closely allied with symbolism in literature. This movement marked a turning away from painting by observation to transforming fact into a symbol of inner experience. Gauguin was an early practitioner.

Previous Young at Art Projects

1982 to-Present

2025-2026, "Outside the Lines"

Chairs: Jessica Vanzura & Rachael Zanetos
Guitars and Cubism - Jake Tedesco - Cubism, paper, chalk pastels, ink
Whispers in the Fog - Rolandas Dabrukas - mountain landscape, value, smudging with graphite and soft pencils, atmospheric perspective (middle, foreground and background, water reflection).
Fields of Gold - Jeannine McHenry - California poppy, palette knives, impasto technique, impressionist.
Harmony Sculpture - Jennifer Stenta - cut-paper relief sculpture, black and white, contrast, rhythm, and unity, Detroit-based artist Charles McGee.
Painter without a Brush - Alla Carrasco - Abstract, squeegee drag method with acrylic paint on canvas
Suncatchers: The Art of Stained Glass - Berit Johnson - stained glass, air dry clay and acrylic sheets.

2024-2025, "Perspective"

Chairs: Jenny Kim & Jessica Vanzura
A Tribute to the Incredible Life of P-22 – Sandi Arthur – Acrylic Paint, Pencil Transfer
Quilling Ocean Sunset – Jo Salampessy – Markers, Strips of Paper
Calder's Art in Motion – Betsy Delurgio – Wire, Foam Shapes, Poster Board
Louise Nevelson: The Original Recycler – Lee-Jean Lin – Cardboard, Foil, Recycled Items, Paint Layers of Abstraction – Sandi Arthur – Cardstock, Gesso, Paint, Oil Pastel
The Violin Face – Rolandas Dabrukas – Canvas, Acrylic Paint

2023-2024, "Community"

Chairs: Jenny Kim & Jessica Vanzura
Seurat Pointillism – Jake Tedesco – Mixed Media Paper, Tempera Paint, Unsharpened Pencils
Doodle Magic – Anthony Padnos – Mixed Media Paper, Alcohol Markers, Sharpie
Color Harmony: The History & Application of Color Theory – Jeannine McHenry – Mounting Board, Colored Paper
Peter Max's Sunset Sailboat – Sean Stell – Mixed Media Paper, Mat Frame, Acrylic Paint Water Lilies: Tache Technique – Ashish Sharma – Oil and Acrylic Paper, Acrylic Paint The Sculpted Head – Kathy Bauer – Clay, Sculpting Tools

2022-2023, "Resurgence"

Chairs: Regina Patton & Marisa Checa
NASA & the Art of the Cosmos – Kathy Bauer –Black Mixed Media Paper, Oil Pastels, Baby Oil Manga – Ashish Sharma – Bristol Paper, Pencil, Sharpie, Chalk Pastel Pencil & Q-tips.
Become the Canvas – Jenny Kim – Unprimed Canvas, Gouache
Socially Conscious Art – Jen Dohner – Card Stock, Watercolor Paper, Water Based Markers GenX Skater – Wendy Stillman – Canvas Paper, Acrylic Paint Outside with Van Gogh – Kathy Bauer – Canvas Paper, Acrylic Paint

2021-2022, "Perseverance"

School year started with classes in-person, still no volunteers on campus. Between November 2021- January 2022, instructional volunteers were allowed back on campuses...In-person, Docent-led Young at Art lessons resumed. Still no workshops allowed, docents learned the lessons from the online videos prior to teaching in class.

Chairs: Regina Patton & Marisa Checa
Apple for the Teacher – Mindy Kirton – Pen & Ink Paper, Sharpie, Watercolor optional
FONT-ASTIC – Jeanine McHenry – Art Board, News Print, Sharpie, Oil Pastels
Flower Power – Robin Sarner – Watercolor Paper, Sharpie, Glue, Tissue Paper, Oil Pastels Rhythm in Art – Jessica Vanzura – Card Stock, Foil, Acrylic Paint pens, Ric Rac Trim Lady with a Headwrap – Rolandas Debrukas – Watercolor Paper, Sharpie, Watercolor
Tricks of Trome L'oeil – Amy Lutz-Beheshti – Mix Media Paper, Acrylic Paint

2020-2021, "Embolden"

Schools still closed for in-person, Young at Art went to ONLINE video lessons. Students returned to in-person classes March 1, 2021, NO VOLUNTEERS ALLOWED ON CAMPUS

Chairs: Regina Patton & Marisa Checa
Ludicrously Odd Fantastical Freeforms – Kathy Bauer – Mix Media Paper, Sharpie, Watercolor Small World Castles – Lee-Jean Lin – Mix Media Paper, Sharpie, Watercolor Tiny Folk Landscapes – Jake Tedesco – Black Card Stock, Oil Pastels
Aboriginal Animal Art – Ashish Sharma – Black Canvas Paper, Acrylic Paint
Alebrijas – Mindy Kirton – Play Doh, Colored Card Stock, Acrylic Paint
Ojo De Dios – Stacy Wong – Sticks, Yarn

2019-2020, "Motivation"

Covid-19 closed down schools on March 13, 2020, Manga and Nasa were not taught

Chairs: Regina Patton & Marisa Checa
Sumi-E Brush Painting – Suzy Summit Cyr – Kraft Paper, Rice Paper, Sumi-E Brush, Black Ink Catch a Wave – Vickie Sekits – Orange Toned Pastel Paper, Nu Pastels
Joichi Hoshi Trees – Marlene Yamada – White Cardstock, Plexi-glass, Woodblock Inks,

Q-tips
Golden Icons – Lee-Jean Lin– Bisque Tile, Model Magic, Gold & Black Acrylic Paint
Manga – Ashish Sharma – Bristol Paper, Pencil, Sharpie, Chalk Pastel & Q-tips
NASA and the Art of the Cosmos – Kathy Bauer – Black Paper, Baby Oil, & Oil Pastels

2018-2019, "Creation"

Chairs: Regina Patton & Marisa Checa
3 Apples, a Still Life – Suzanne Gibson – Color Theory, Black Paper, Chalk, Acrylic Paint
Prince of Prints – Lisa Tyler – Raw Silk & Dyes Inspired by Fashion Designer, Emilio Pucci
Colorful Chaos– Robin Sarner – Black Paper, Mod Podge, Tissue Paper, Oil Pastel, Acrylic Paint Explore an Underwater Forest – Suzy Summit Cyr– Watercolor Paper, Sharpie, & Silk Dyes Kimonos – Marianne Coble – Mixed-Media Paper, Deli Paper, Watercolors, Gel Pens, Washi
Gargoyles – Marianne Coble – Low Fire Clay & Tools for Sculpting

2017-2018, "Inspiration"

Chairs: Regina Patton & Marisa Checa
Warhol's Cats – Kathy Bauer – Watercolor Paper, Tracing Paper, Black Gesso, Watercolor Sketchy Cy – Robin Sarner – Toned Paper, News Print, Charcoal & Watercolor pencils, Acrylic Exquisite Creatures – Dunya Djordjevic – Parchment Paper, Watercolor Pencils, Magazine Print Alma's View – Amy Friedberg– Watercolor Paper, Soft Chalk Pastel, Acrylic Paint
Light and Dark – Marianne Coble – Mixed-Media Paper, Micron Pen, Stabilio Aqua Pencil, Watercolor Pencil.
From Wool to Felt – Alyssa Unger – Wool Roving, Dyed Wool Tops, Soapy Water

2016-2017, "Evolution"

Chairs: Regina Patton & Marisa Checa
Modigliani: Portraits on Wood – Marianne Coble – Masonite Primed with Gesso & Oil Pastels for grades 2-8; and Pastel Paper, Chalk Pastels, & Baby Oil for blending for grades K-1
Picasso's Rooster – Rolandas Dabrukas – Colored Pencil Paper, Colored Pencils.
Desert Nocturne – Kathy Bauer – Canvas Paper, Acrylic Paint
Inuit Inspired Polar Bear Prints – Erin Kono – Toned Paper, Styrofoam Plate for master print plate, Acrylic Paint
Chihuly Cylinders – Marianne Coble – Watercolor Paper, Hard Chalk Pastels, Acrylic Paint
Flip Out – Dunya Merell-Djordjevic – Flipbook & Pencil

2015-2016, "Perspectives"

Chairs: Janie Hindle & Cindy Middler
Roaring Rothko – Robin Sarner – Construction paper, chalk pastels, tape, & fixative.
Giants of The Earth: California Sequoias – Lee-Jean Lin – Watercolor paper, liquid watercolor, and acrylic paint.

Masks of Mexico – Nan Young – Newspaper, foil, paper towels, starch, and tissue paper.
Ocean Park Series:South Bay–Andrea Polizzi-Seivert-Watercolor paper, Gouache, orange pencil. Kinetic Illusion – Gloria Feldman – Oaktag paper, markers, & glue.
Box Trolls - Marianne Coble – Model Magic, small box, decorative tape, Mod Podge, & charcoal pencil.

2014-2015, "Art Happens"

Chairs: Janie Hindle & Cindy Middler
Boom! For Real - Marianne Coble - Acrylic paint, oil pastels and spray ink on bristol paper Catalina Island - Rolandas Dabrukas - Charcoal pencil, charcoal powder on paper
Up Close - Holly Socrates - Pencils, graphite stick, photograph cell
Balancing Act - Holly Socrates - Air dry clay, acrylic paint, wire
Impressionistic Monet - Rosine Sorbom - Acrylic paint, canvas
Calder's Kinetics - Erika Snow Robinson - Wire, metal tape, acrylic paint

2013-2014, "Rock My Art"

Chairs: Janie Hindle & Cindy Middler
Wax Resist Abstract - Zen del Rio - Wax, tempera paint and oil pastels on posterboard
Poetry of Iron - Carrie Powers - Clay, foil, wire and paint
Between the Pages - Marianne Coble - Recycled book, modeling clay and mod podge
Abstract Vistas - Marlene Yamada - Watercolor paint, blue card stock, glue
Painting with Tools - Andy Lee/Henderson Blumer - Found items, paint, canvas
Starry SoCal - Stephanie Kohler - Pearlescent cardstock, acrylic paint, Novagel

2012-2013, "Joyous Abandon"

Chairs: Janie Hindle & Cindy Middler
Materiologies - Andy Lee - Paint, glue and natural materials on canvas board
Picasso's View - Marianne Coble - Tubed acrylic paint on Bristol paper
Bizarre Cubiques - Holly Socrates - Charcoal, torn paper, coffee wash on watercolor paper Etegami - Lee-Jean Lin - Sumi brushes, black ink on watercolor paper
Joyous Abandon - Andy Lee - Diluted acrylic paint on canvas
Watt's Up - Irene White - Clay, wire, beads, shells

2011-2012, "Reflections"

Chairs: Janie Hindle & Cindy Middler
The Incredible Scribble – Ruth Borges – Watercolors, oil pastels on paper
Stephen Pentak's Abstract Landscape – Marlene Yamada – Printing Inks using squeegees Larger Than Life – Lee-Jean Lin – Scratch foam, tempera paints, black paper
Community Memory Quilts – Melanie McFarland – Fabric sewn on muslin
Cezanne and Mont Sainte-Victoire – Vickie Sekits – Gouache paints on canvas paper
Daumier Portrait Busts – Marianne Coble - Clay, paints

2010-2011, "Release, Become, Inspire"

Chairs: Therese Trebaol & Rania Zein
Dappled Sunlight - Rebecca Jarus - Acrylic paints on paper
Grandma Moses - Maureen Gill - Acrylic paints
Louise Nevelson Assemblage - Annemarie Rawlinson - Wood scraps, paint
Abstract Landscape - Tricia Strickfaden - Watercolors, acrylics on paper
Myth & Mystery - Marianne Coble - Mixed Media
Houses of the World - Pat Hinz - Clay, paints

2009-2010, "Spelling the Sounds of Tree-Fruit and Ark-Fish"

Chairs: Therese Trebaol & Rania Zein
Still Life Fruit - Julia Tedesco - Chalk pastels, black paper
Painting the Jasper Johns Way - Robyn Alatorre - Acrylic paints
Colored Emotions in Sound - Essi Zimm - Music, Sharpies, crayons, markers, paint
Koi Fish Silk Painting - Birgit Snodgrass - Silk fabric, paints, Gutta resist
Hoichi Joshi Trees - Marlene Yamada - Acrylic paints, paper
Niki's Ark - Annemarie Rawlinson - Clay, acrylic paint

2008-2009, "Seasonal Perspectives"

Chairs: Therese Trebaol & Rania Zein
Not a Pretty Portrait - Marianne Coble – Acrylic paints, water-soluble crayons, oil pastels
Les Fauves: The Wild Beasts – Andrea Polizzi-Seivert- Acrylic paints on canvas
The Colors of Snow – Birgitt Snodgrass- Watercolors, resist medium, salt on watercolor paper Branch Out with Charles Arnoldi – Diane Dubin – Branches, skewers, acrylics, foam core board Tinwork Tiles – Heather Hovard – Foil, permanent markers, sculpting tools, wire, beads Children at the Seashore – Vickie Sekits – Pastel paper, charcoal, Nu pastels/hard pastels

2007-2008, "Modern Masters" Chairs:

Therese Trebaol & Rania Zein
Miro's Constellations – Gloria Feldman- Canvas paper, chalk & oil pastels, Sharpies
Kandinsky's Abstract Watercolor – Karen Pester - Watercolor paper, watercolors, oil pastels Designs by Klimt – Marianne Coble - Watercolor paper, pastel crayons, oil pastels, gold pens Building From the Outside In – Shannon Comeaux- Metallic poster paper, foam core, tape California Impressionism – Joe Mancuso – Nupastels by Prismacolor, pencils, pastel paper
How Sweet It Is – Marlene Rich – White clay, tempera paints, white glue, clay tools

2006-2007, "YAA, 25 Years of Creativity"

Chairs: Therese Trebaol & Rania Zein
Shaping Nature –Michelle Solley-Vellum paper, markers
AnimalPortraits – Teresa Tolliver- Paper, Pastels
Peter To The Max – Diane Dubin- Illustration Board, Water-soluble pastels
African Wrap Dolls – Teresa Tolliver- Twigs, fabric, wire, batting

Red Poppies – Vickie Sekits – Watercolor paper, watercolors
Greenbelt Gates – Caroline Falk – Wire frames, fabric, thread, needles

2005-2006, "My Art, My World" Chairs:

Therese Trebaol & Rania Zein
Relief Sculpture Foil Project- Robin Wade – Foil, found objects, matt board
Morandi Still Life Bottles- Jen Till- Monochromatic acrylics on paper
Tinga Tinga Peacock – Birgitt Snodgrass – Acrylics on muslin
Masks of Bali – Marianne Coble –
Modigliani Portraits- Marianne Coble – Acrylics on masonite board
Birds of a Feather- Michelle Solley – watercolors/acrylics on watercolor paper

2004-2005

Chairs: Marlene Rich & Shirley Ritter
Kinetic Art w/ Yaacov Agam- Gloria Feldman – paper, markers
Pre-Columbian vessels –Annemarie Rawlinson – clay
Boomerangs and Kidney Bans – Melissa Kellaghan—paper, chalk, tempera, metallic markers Van Gogh's In the Garden –Mary DeHaven – board, paint, glue, palette knives
Monoprints – Diane Dubin – paper, acrylic plates, ink, brayers
Picasso's Face in the Mirror – Marianne Coble – ink, paper, oil pastels, sharpie markers

2003-2004

Chairs: Marlene Rich & Shirley Ritter
Modern Art painting - Zen Del Rio - paper, tempera, candles, oil pastels - flat
Babylonian Cuneiform - Mary DeHaven - soap, clay, gold paint - 3D
Wolf Kahn Pastels - Jennifer Till -- paper, soft pastels -- flat
Foil Buddies -- Nancy Young -- foil, wood base -- 3D
Off the Wall with Stella -- Marianne Coble -- paint, paper, glitter --flat
Waves of Hokusai -- Mary DeHaven -- paper, watercolor, marker -- flat

2002-2003

Chairs: Marlene Rich & Shirley Ritter
Aboriginality – DeLayne Harthorn – tar paper, acrylic paint -- flat
Malibu Tiles – Phyllis Ferrara – tile, colored pencil – flat
Calder's Mobile – Mia Botz – wire, wood base, foam shapes – 3D
Ansel Adam's Collage – Maryann Coble – paper, watercolor pencil –flat
Mondrian's "De Stjl" architecture – Alison Wright—paper, cardboard, glue – 3D
American Impressionism – Rosine Sorbom – acrylic paint, board -- flat

2001-2002

Chairs: Nola Geffner-Mihlsten & Carol Rowe
Paul Klee's Cat – Gail Temianka – canvas, acrylic paint, marker -- flat
Matisse paper Cut-outs – Zen Del Rio – Black & White paper -- flat
Milton Avery's Birds – Jennifer Till – paper, acrylic paint -- flat
Henry Moore sculpture – Teri Kuwahara –wood base, plaster block-- 3D
Louise Nevelson Assemblage – Jordi Cosentino – cardboard box, wood, paint -- 3D
Action Jackson Pollock – Melinda Moore – paper,paint -- flat

2000-2001

Chairs: Nola Geffner-Mihlsten & Carol Rowe
Chagall's Windows – Laurie DelGenio – tissue paper, paper – flat
Amazing Finger Labyrinth – Annemarie Rawlinson – clay, paint – 3D
Still Life with Cezanne – Karen Lynn Holley – chalk pastel, paper -- flat
Animal Prints – Doherty & Greeven – foam plates, paper, ink -- flat
Jewelry – Melinda Moore – metal foil, wire, beads – 3D
Impressionistic Monet – Rosine Sorbom – bristol board, acrylic paint --flat

1999-2000

Chairs: Nola Geffner-Mihlsten & Carol Rowe
Gargoyle – Annemarie Rawlinson – clay, paint –3D
Cubist Animals – Diane Dixon – cardboard – 3D
Watts Tower – Melinda Moore – clay, beads, wire – 3D
Snowy Woods – Karen Holley – paper, watercolor, salt --flat
Illuminated Letter – Nina Zak Ladon – paper, paint, marker --flat
Grandma Moses – Maureen Gill – board, tempera paint – flat

1998-1999

Chairs: Nola Geffner-Mihlsten & C.J. Jack
Van Gogh's 3D Bedroom – Nina Zak Laddon – paper, markers, paint -- flat
Textile Textures – Joan Kenney – paper, oil pastels, screen – flat
Abstract Expressions – Jordi Cosentino – paint, paper – flat
Assemblage/Kurt Schwitters – Annemarie Rawlinson – cardboard, beads, wood, bits and pieces – flat
Flight of your Dreams – Vivian Sillers – paper, paint, markers – flat
Hockney Self-portrait – Nina Z. Laddon – photos, board, watercolor –2D

1997-1998

Chairs: Nola Geffner-Mihlsten & C.J. Jack
Kandinsky watercolor – Karen Pester – paper, paint -- flat
Magical Botanicals -- ? – paper, paint
Cartoon Triptych -- ? – paper, crayon , marker -- flat
Tin Embossing – Camille Sanchez – metal foil, marker -- flat
Silk Silhouettes – Karen Pester – silk, fabric paint, wooden hoop – 3D
Claus Oldenburg sculpture – Annemarie Rawlinson – clay, paint – 3D

1996-1997

Chairs: Nola Geffner-Mihlsten & C.J. Jack Japanese
Ink Painting – Joan Kenney – rice paper, ink --flat
MarvelousMolas – Sally Palm – cardboard, yarn -- flat
Georgia O'Keefe watercolor – Janet Carnay – paper, watercolors, pencil, crayon -- flat
Egyptian tiles – Sabine Birkenfeld – tile, colored pencils -- flat
Folk Art whirligigs – Sue McNeil – wood scraps, yarn, wire, embellishments – 3D
Low-Relief sculpture – Sarah Perry – clay, plaster, found objects –3D

1995-1996

Chair: Linda Wenglikowski
Wax Resist – Gemma – paper, wax candle, paint --flat
Circular Forms – Ann Pitts – cheesecloth, paint, paper, tape -- flat
Miro Fantasy Figure – Janet Carnay –paper, glue, crayon, found objects -- flat
Greek Amphora – Julia Tedesco – paper, paint, pastels -- flat
Mixed-Media Book – Christa Drescher – paper, tissue paper – 3D
Fauve Images – Chris Elder – paper, paint – flat

1994 -1995

Chair: Linda Wenglikowski
Adventures in Space – Julia Tedesco – chalk pastel, paper – flat
Mark Rothko Banners – Annemarie Rawlinson – muslin, dowel, paint – 3D A
Forest of Watercolor – Deborah Kiggins – paper, watercolor – flat Kosodes –
Sally Palm – paper, crayon, paint – flat
Foil Works – Sabine Birkenfeld – foil, wood blocks, twine – 3D
Northwest Coast Indians mask – Sydney Kopeikin – board, paint, feathers, raffia – 3D

1993-1994

Chair: Linda Wenglikowski
Windows – Sabine Birkenfeld – Plexiglas, transparent paper, cellophane – 3D
Split Image Watercolor – Debbie Kiggins – paper, watercolors – flat
Petroglyphs – Julia Tedesco – clay, paint –3D
Cityscape – Sally Palm – paper, pastels – flat
Giacometti Sculpture – Joan Kenney – wood blocks, pipe cleaners, plaster – 3D
Gaudi Buildings – Annemarie Rawlinson – clay, tiles, beads – 3D

1992 –1993

Chair: Tracey Windes
Kinetic Experience – Sabine Birkenfeld – paper, transparencies, markers –flat
African Thumb Piano – Robin Geselowitz – wood, paint, hairpins, nails –3D R.C.
Gorman landscape – Julia Tedesco – paint, watercolors, paint –flat
Amish Quilt – Shelley Cooper – colored paper, templates – flat
Print Making – Kathleen Dawson – plexiglass, paper, ink – flat
Low Relief Sculpture – Sara Perry – clay, plaster, objects – 3D

1991-1992

Chair: Tracey Windes
Pollock Sculpture – Donna Yarrell –corrugated cardboard,paint – 3D
Cartoon Fun – John Van Den Eykel – markers, paper – flat
A Day At the Beach – Carol Nadalsky – board, paint, paper, shells –flat
Cosmic Creations – Janet Carnay – clay, rolly eyes, objects –3D
Seurat Pointillism – Joanne Guelff – paper, oil pastels – flat
Hockney Environments – Joan Kenney – paint, paper –flat

1990-1991

Chair: Myra Karas
Portrait Drawings – Julia Tedesco –paper, pastels, charcoal – flat
Original Silkscreen Printing – Joan Kenney – paint, paper –flat
Keith Crown Watercolors – Shelley Cooper – watercolors, paper –flat
Louise Nevelson's Assemblages – Cheryl Holz – cardboard, objects – 3D
Modigliani Clay Sculpture – Janet Carnay – clay – 3D
Vasarely Folded Paper – Sabine Birkenfeld – paper – flat

1989-1990

Chair: Myra Karas
Art is hidden in architecture – Joan Kenney – felt tip pens, board, marker, rulers – flat
Egyptian tiles – Sabine Birkenfeld – tiles, colored pencils – flat
Georgia O'Keefe – Janet Carney – watercolor paper, watercolors, colored pencils – flat
A Magical World – Hartini Bahr – paper, magazine pictures, tissue paper, liquid starch, crayons – flat
Underwater Treasure Map – Susan Bailyn – clear vinyl, colored paper,tissue paper, acetate, raffia, ribbon, confetti – flat
Etched Indian Pottery Designs – Paula Benard – paper, pencils, scratchboard – flat

1988- 1989

Chair: Myra Karas
Pre-Columbian Clay Creatures – Jackie deGraaf – clay, glue, feathers – 3D
Lost-In-Space City – Sally Palm – cardboard, poster board, plastic lids, mylar, foil, styrofoam, pipe cleaners, glue – 3D
Meet Matisse – Joan Kenney—art paper, construction paper, glue – flat
Central American Indian Mask – Julia Tedesco – window screen, latex paint, acrylic paint, raffia/shells/ feathers, hot glue – 3D
Futuristic Fantasy Friends – Penelope Greeven & Kevin Doherty – paper, tempera, tissue paper – 3D Cloth Sculpture – Rita Faith Mole – cloth, glue, starch, beads/found objects, matte board – flat/3D

1987-1988

Greek Vase painting – Janet Imerman – bottles, latex paint, black tempera – 3D
British Clay Coins – Sabine Birkenfeld – clay, metallic spray paint – 3D

Picasso Mask – Carl Swallow – paper, crayons – flat
Marvelous Molas – Sally Palm – cardboard, yarn, glue – flat
Japanese Ink Painting – Joan Kenney – ink, paper – flat
Polar Prints – Jacquelyn de Graaf – foam, ink, felt tip pens, paper –flat

1986-1987

The Magic of Mondrian – Janet Immerman – tempera, paper – flat
Clay Villages – Jacquelyn de Graaf – clay, glue, embellishmenst – 3D
Imaginary Vehicles – Joan Kenney – wood (stir sticks, toothpicks etc.), cardboard, paperclips, washers – 3D
Mood Mural – Liz Goldberg – butcher paper, paint – flat
Embossed Handmade Paper – Angelica Rausch – paper scraps, gelatin, Rit dye, screen – flat
Surprise Still Life – Julia Tedesco – paper, charcoal – flat

1985-1986

Indian owner's stick – Max and Barbara – wood, paint, feathers/shells etc. –
3D "Createa Logo" –Pam Steele – paper, styrofoam sheets, wood, tempera paint –flat
Freedom Birds – Kevin Doherty & Penelope Greeven – tempera paint, paper
Letter Illumination – Janet Immerman – posterboard, watercolors, gold paint, markers – flat Heraldry – Hal Hegge – fabric, paper, fabric ink pens – flat
Magical Masks – Jacquelyn de Graaf – clay, glue, embellishments – 3D

1984-1985

Stencils – Nina Bliss – wallpaper, sponges, paint -- flat
Primitive Painting – ? – tempera, paper – flat
Whirligigs – Susan McNeil – dowels, wood scraps, found objects –
3D Natural Fiber Twining – Gail Grassl – draco, dracena, clothespins –
3D Quilting Patterns – Janet Immerman – construction paper, paper, glue – flat
Scrimshaw – Carol Ronlow -- ?

1983 – 1984

Olympic poster – Mary Trudeau and Don Francis – paper, paint --flat
Olympic Monument – Sue McNeill – wood,wire,nails,paint –3D
Olympic Medallion – Janet Carney – clay,ribbon, gold paint –3D
Olympic Torch – Pacific Docents --tagboard, paper, paint –3D
Olympic Ring Weaving – Dori Towne – coathanger, cloth – 3D
"A Time for Peace" painting – Pacific Docents – paper, paint – flat

1982-1983

Magical Wands – Dori Towne – 3D
Clay project (either sea serpents or enchanted containers) – Yolanda Bono – clay – 3D
Chinese New Year's Dragons – Penelope Greeven – index cards, markers, brass brads -- flat

Crowns, Hats &Helmets – Nan Clark – tagboard, felt markers, ribbon, colored paper, feathers/sequins/ crepe paper – 3D
Paper Molas Banner – Betty Porter – colored paper, black paper -- flat
Stamp Printing – Toby Tannenbaum – cardboard, paint – flat

YAA Sister Programs in the South Bay
Program
Adventures In Art Torrance
Art at Your Fingertips Palos Verdes
SB Hands on Art Redondo Beach
Young at Art Manhattan/Hermosa
Art to Grow On **San Pedro/Harbor Area**