

FALL 2020

FRESH PAINT

VOLUME 43 • ISSUE 3

The Arts are Essential



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OUR COVER ARTIST

Anais Olayon (Grade K)
Free Form Shapes, drawing
Skyview Elementary
Teacher: Samantha Bivens

The purpose of this publication is to provide information to members.

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PRESIDENT'S REFLECTION

Dr. Jackie Henson-Dacey
President, FAEA



As the summer rolls past, we hope that this academic year comes with a shift toward social-emotional learning and personal revitalization to nurture your mind and creative soul. Despite the constant hum of change during these uncertain times, the FAEA Board of Directors designed an engaging virtual learning series this past summer. The Book Club based on *Big Magic* by Elizabeth Gilbert and facilitated by our past president, Lark Keeler, became a great forum for discussing the importance of persistence and dedication in our pursuit of creativity. One of the many stories the author shared was about a songwriter, Tom Waits, and his journey with creativity. It is important to keep in mind that to move forward in designing your own creative life, try and remove the drama and fear that can plague the mind. Waits reflected on learning about creativity from observing children at play. He stated, "I realized that, as a songwriter, the only thing I really do is make jewelry for the inside of other people's minds" (133-134). He called this *intra-cranial jewelry-making*. I liked the image that formed in my mind, and I know in my heart that to truly create without fear is to allow yourself to PLAY with ideas.

An assortment of virtual ArtLabs rounded out the month of July with our members committed to ensuring quality experiences to spark curiosity, allowing us to PLAY with our ideas. The FAEA Board continues to access the resources needed as you head back to your classrooms, whether it be a hybrid, face-to-face, or remote learning model. No matter what the future brings, we are ready to provide uninterrupted professional learning with a special conference season this November. Based on the needs of our members and to address health concerns, we have been developing many confer-

ence options to allow our vibrant community to engage with learning through sessions that support your needs in and out of the classroom. FAEA continues to ensure that you have access to timely resources, professional learning experiences, and engagement with your art education community, no matter where you are.

As your president, I continue to research and reflect on how to bring creativity into your world through leadership, resources, networking, supporting, and encouraging our members through a willingness to PLAY with ideas. One way to provide inspiration is through reading. I am currently reading *The Nature Fix* by Florence Williams. The book is focused on a Japanese concept known as *shinrin* therapy. A group of cognitive, physiological, and psychological researchers are conducting many studies to promote forest therapy for Japanese citizens and beyond. The first chapter takes the reader to Japan, where researchers are quantifying nature's role in lowering stress and boosting mental health using a framework based on biophilia hypothesis, the idea that we feel most 'at home' in nature because we evolved there (p.10). To prove that our physiology responds to different habitats (keep in mind our nature-deprived trends of sitting in front of a screen for a good part of the day). The researchers took hundreds of volunteer subjects into the forest for leisurely walks, compared to a group of urban walkers, and analyzed the pre and post measurements on EEG's, blood pressure and rate, and cortisol measure using near-infrared spectrometer from both groups. The results showed that the subjects assigned to the nature therapy showed higher alpha wave activity, a wavelength associated with relaxation, meditation, and increased serotonin. Serotonin is a neurotransmitter associated with happiness. In analysis, na-

ture can change our brains and immune cells and help us explore the creativity in our lives with a feeling of great happiness. After reading these first chapters in the book, I realized that the most important goal we, as art educators, can establish this year is to include more self-care in our daily routines. Think about spending 30 minutes a day disconnecting from the digital world and walking in nature. In her book, Williams stated, "We don't experience natural environments enough to realize how restored they can make us feel, nor are we aware that studies also show they make us healthier, more creative, more empathetic and more apt to engage with the world and with each other. Nature, it turns out, is good for civilization." (4) As I continue to build my curriculum this year, I have included nature as part of daily practice for my students, as homework. I have also discovered the app *Inner Explorer*. This resource provides a series of 5-10 minutes of audio-guided mindfulness practices. I used this app to assist with my teaching last April and May (4th quarter). It was a positive way to include students' social-emotional health. I encourage you to check it out, as many parents have thanked me for providing this essential resource.

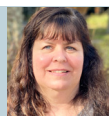
As we learn how to include more PLAY into our lives through nature walks, reading, painting, weaving, sculpting, meditation, and more, please enjoy our new column called *Just Painted* by Michael Ann Elliott, our New Professionals Committee Chair.

Artfully Yours,



Dr. Jackie Henson-Dacey, President

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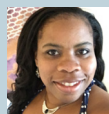
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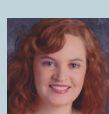
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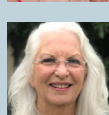
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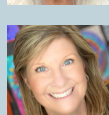
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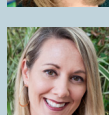
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Kathleen D. Sanz, PhD
Board Consultant, FAEA

BOARD CONSULTANT'S REPORT

Visual arts educators have worked tirelessly to complete the school year for their students. We continue into the future and the 2020-2021 school year with great uncertainty. The one thing, of which we are certain, is that the “Arts are Essential” for the students in Florida schools. The Florida Art Education Association is continuing to provide outreach and professional development for the membership that will assist in providing students with continued visual arts education based on standards and high criteria.

The Florida Art Education Association, along with other arts education associations in Florida, signed on to a document about how arts education is essential for continued student learning and growth.

The Statement “Arts are Essential” began as a national statement, but as Florida visual arts educators, we realized it is what we do for Florida students and who we are as educators. Therefore, we joined with our other arts associations in our state with the following declaration:

It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional wellbeing, taught by certified professional arts educators in partnership with community arts providers.

Teaching and learning will never quite be the same in our post-COVID-19 world. However, our commitment to provide rich and varied educational experiences remains unwavering. The arts have played an important role in these tumultuous times and will continue to do so for all students, including the traditionally underrepresented, those with special needs, and from low-income families. Here’s why:

Arts education supports the social and emotional well-being of students, whether through distance learning or in person.

Self-awareness, self-efficacy, self-management and perseverance, social awareness and relationship skills are central to any arts education activity, no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team building and self-reflection are supremely suited to re-ignite students’ interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.

Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.

Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.

As defined in ESSA, “music and the arts” are part of a well-rounded education. Every state in the nation recognizes the importance of the arts as reflected in rigorous PreK-12 state arts standards. Forty-six states require an arts credit to receive a high school diploma and 43 states have instructional requirements in the arts for elementary and secondary schools. As noted in *Arts Education for America’s Students: A Shared Endeavor*: “An education without the arts is inadequate.”

The healing and unifying power of the arts has been evident as the COVID-19 pandemic swept the country. We have seen and heard it play out through works of art on sidewalks, shared musical moments from porches, in plays and dance performances, and every other imaginable iteration of art making. As states and schools work through multiple challenges in the years ahead, arts education must remain central to a well-rounded education and fully funded to support the wellbeing of all students and the entire school community.

Please be sure to reach out to the Florida Art Education Association Board of Directors and your fellow colleagues as we work through an education that is highly deserved by Florida students.

Take advantage of professional development opportunities provided by FAEA.

As this is an election year, we know that we will be busy with the development of bills pertinent to our existing and future programs. Stay tuned to information provided by the FAEA Advocacy committee and feel free to reach out to The Center for Fine Arts Staff with ideas for legislation to benefit visual arts students, teachers and programs. Stay safe, healthy, and stay in touch!

Where some see tremendous challenges ahead, I see great opportunities. The arts have been lifesaving. The arts are critical to human civilization.

The arts are essential!

Thank you so very much for everything you do for Florida’s students. Do your best to stay safe in these tumultuous times.



Kathleen D. Sanz PhD
Board Consultant, FAEA

FAEA continues to monitor the fluid situation related to the spread of COVID-1. The concerns for health, safety, and the impact on members remains the top priority. As event registrations and dates are being regularly updated, we invite you to visit FAEA.org for the latest information.

AB  UT FAEA

MISSION STATEMENT

The mission of the Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership.





NATIONAL
ART EDUCATION
ASSOCIATION

SHAPING HUMAN POTENTIAL



**FAEA received
the 2020 NAEA award
for *Fresh Paint* magazine
and an honorable mention
for the FAEA website!**



**2020 MEMBER
VIRTUAL EXHIBITION
CALL FOR ENTRIES**

Submissions accepted until Sept. 8
Visit faea.org to enter

Julie Orsini Shakher, *Night Summing No 1*, oil on gessoed Luan board.

Division Updates



Elementary School Division
Division Director

Colleen Schmidt
Partin Elementary School
Osceola County

A new school year has begun, and we are all teaching in another new reality. As I write this article in July, we are preparing to return to school for face-to-face instruction. It is what we love to do, and we will be happy to see our students. But we may also have a warning voice in our heads about the safety of our students and ourselves. It feels like being torn in half. We must recognize that this is a time of unusual stress and that the anxiety we may be feeling is warranted. We don't know what will happen from day to day. This makes planning difficult, because many of us are still waiting with uncertainty about what we will be able to do with our students. As teachers, we have again been called upon to step in and do our best to make things right for our students. No matter where or how we end up teaching our students, we need to bring to them our best efforts. As art teachers, our role is more than teaching a subject; we can help our students create and express themselves. In times like these the arts can be therapeutic and a way to help our students heal. No matter how our classroom delivery materializes, we will continue to be a vital part of our students' worlds.

We also have our November conference to look forward to, and it will be virtual. The FAEA board is working out the details of how the virtual conference will work. It is important for us as teaching professionals to stay connected and take advantage of the virtual offerings of FAEA. I took part in several of the summer ArtLabs and the book club. The interaction with my peers was enriching and valuable on several levels. I want to encourage all our members to sign up for the virtual conference and plan to participate, because learning together and supporting each other is very powerful. I wish you all a fabulous 2020-2021 school year. Stay safe and continue to make magic for your students.



Middle School Division
Division Director

Ashley Monks
Indiantown Middle School
Martin County

Rejuvenation comes to mind when thinking about the ending of summer break. Digital learning last quarter was a struggle for all educators, so take a class to further your digital learning and experience with Google classroom or maybe a new avenue like Canvas. Rejuvenate for yourself.

As we entered summer, FAEA successfully offered virtual ArtLabs to our members. Some of us even ventured and took additional classes and workshops that were offered virtually through social media and other outlets. Nothing beats in-person learning though. This is true for us and our students.

Is your school district going virtual or maybe a hybrid model? There are many different ideas that each school district has chosen to kick off the new school year.

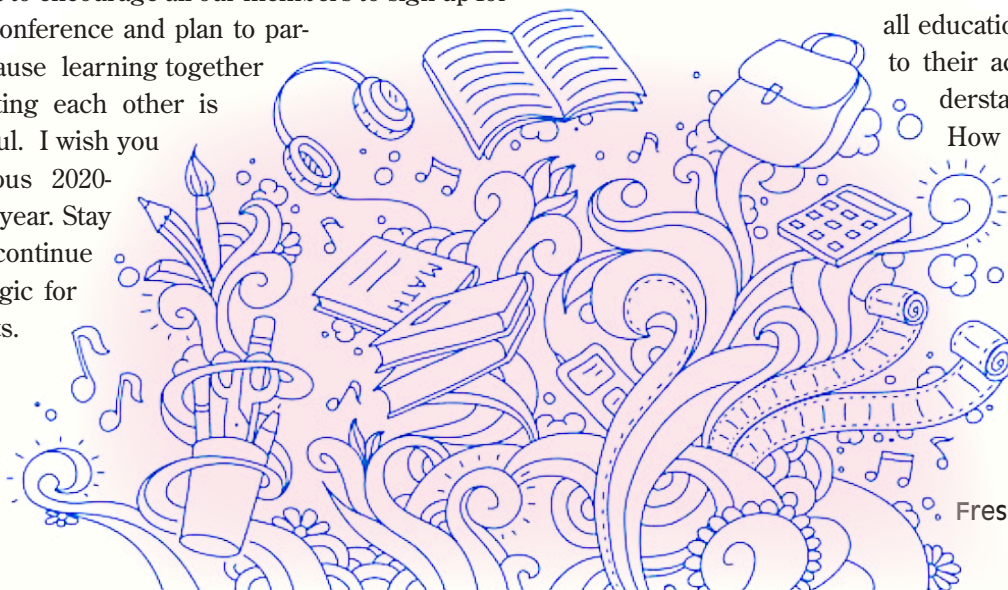
Be an advocate for art education for your students. According to an Edutopia.org article by Fran Smith referencing art education...

"Years of research show that it's closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity."

Art education creates connections to our students' overall education. In ways, it is the glue to their academic growth and understanding of core subjects.

How will art education look this coming school year, whether it be in person or virtually?

I wish you all a safe and healthy school year!



Division Updates



High School
Division Director

Latonya Hicks
Largo High School
Pinellas County



Higher Education
Division Director

Jeff Broome
Florida State University
Leon County

Greetings, High School Division Members!

Hopefully summer was a great opportunity to refresh your minds, learn new strategies and plan for what may be the most CHALLENGING AND FRUITFUL YEAR EVER. Without any orders or direction, individual ANTS (you know, the little guys) instinctively stretch across openings and gaps, clinging to one another as their comrades-in-arms swarm across their bodies. But this is no example of superhuman strength. Instead, ants instinctively form “living” bridges across breaks and gaps in the forest floor that allow their famously large swarms to reach their goals together. That being said, what role will you take? Will you stare at the gap or become a part of the bridge?

Ask yourselves, how will art education look this coming school year whether it be in person or virtually? Take this opportunity to have a voice in the direction of art education, and to act on issues affecting our everyday work world. Involve yourself as much as possible in the decision-making process for your county and your school; be visible at school board meetings, on campus leadership teams, newsletters with parents, etc. Last, don't forget to join your local art teacher organization! They will need you more than ever to make it through to the next year.

Remember, FAEA is working to support you and your programs.

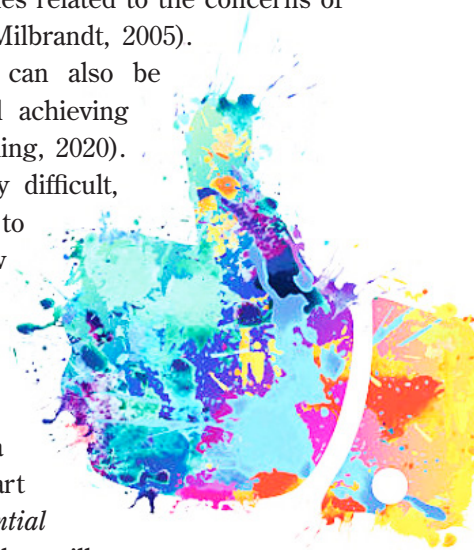
Thank you and LET'S DO IT!



At the time of this writing, it is mid-June, and most K-12 art teachers are uncertain of what their school year may look like, and there is ongoing concern related to our students' well-being in reaction to COVID-19 and institutionalized racism. With so much uncertainty in the air, what exactly can we be certain of as we begin the fall semester?

Personally, I take some solace in my conviction that art education is well-suited to address many of the issues surrounding these troubling times. Students may be grappling with a variety of emotions in reaction to current events, yet art education can be structured in thoughtful ways to provide reflective opportunities related to the concerns of humanity (Anderson & Milbrandt, 2005).

Similarly, art education can also be used as leverage toward achieving anti-racist outcomes (Rolling, 2020). Both tasks are extremely difficult, and I encourage readers to pursue the citations below for more in-depth discussion. I struggle with these topics in my own instruction, and I don't view art education as a magical cure-all. Rather, art education holds the *potential* to address these issues, but will not do so without our efforts. The challenge for the fall semester is to consider ways that we can change our approaches—even just a little—to use art as a positive force in students' lives.



Anderson, T., & Milbrandt, M. K. (2005). *Art for life*. McGraw-Hill.

Rolling, J. H., Jr. (2020). *An open letter to art educators on constructing an anti-racist agenda*. NAEA.

<https://www.arteducators.org/advocacy-policy/articles/692-black-lives-matter>

Division Updates



**Supervision/Administration
Division Director**

**Pamela Haas
School District of Osceola County Fla
Osceola County**

We made it through a very challenging school year, and while we hope that the 2020-2021 school year will bring us some return to normalcy, we should be sure to reflect on what we have learned and how those teachings might change us and our practice for the better.

One such practice was the frequency at which our Supervision/Administration Division met to collaborate and share our collective struggles. Once the pandemic is behind us, I see this as a future best practice gained to have our division meet more frequently than twice per year. As a division, we can work to-



gether to strengthen arts education in Florida.

Georges Braque once said, “Art is a wound turned into light.” We all know the healing power of the arts, but I intend to make more of a conscious effort this school year to all the arts to promote self-care for my teachers, social-emotional growth for our students, and positive expression of social change for the world.

While the FAEA conference might look and feel different this year, I am excited to again challenge myself to learn in a new capacity and seize every opportunity to grow our practice. I look forward to another year of our contin-

ued collaboration and also to seeing the artwork from our Supervision/Administration Division on display in the 2020 Member Virtual Exhibition. Wishing you all good health and renewed spirit as we approach the 2020-2021 school year.

SAVE THE DATE

**20
20
FAEA
VIRTUAL ANNUAL 7-8
CONFERENCE NOV**

Division Updates



**Local Art Education Assembly
Division Director**

**Christine Schebilski
Heron Creek Middle School
Sarasota County**

Many members have expressed their wish to have a local art education assembly. Read below *why* you should and *how*. As Terry Ibele from the Learning Apricot described in 2017, “In simple terms, an association is a group of people who come together around a common cause or purpose.”

Benefits

- Meet other art teachers
- Guidance and mentorship
- Professional development
- Leadership opportunities
- Community involvement

There may be opportunities for art exhibitions or juries for yourselves or students. Some associations are able to offer scholarships to attend conference or other professional experiences. You may be able to find a conference carpool buddy. Some associations visit museums and galleries together and provide association awards or FAEA award nominations. Complexity of associations will vary depending on its members’ level of commitment.

How to Start

To begin, focus on what is most important and add one or two more elements each year. Start with finding a common meeting time and location (whether in person or virtual). Reach out to all art educators in your community and invite them to join. Set some goals and write a mission statement. Consider ap-

plying for tax-exempt status by visiting FloridaSunBiz.org. During meetings, share classroom tips and tricks, or have a member teach others a new technique. Meetings can be for learning, sharing, or social purposes. Do some dreaming as a whole group while you set short and long term goals.

Reach out to me at any time or to any of our assembly affiliates that are posted on our website.

Ibele, T. (2017, November 24). How to Start an Association Step by Step. Retrieved June 21, 2020, from <https://www.wildapricot.com/blogs/newsblog/2017/11/24/how-to-start-an-association>



**Retiree
Representative**

**Bonnie Bernau
Alachua County**

As retirees, many of us are continuing to stay home for safety, myself included. How are you spending your time? I bet as creative retirees, you are using the arts to stay connected, whether producing, interacting, or learning.

Art shows, exhibitions, and museums have always been a source of enjoyment, and while my preference would be attending in person, that experience can be found with online resources now at your fingertips.

The Samuel P. Harn Museum provides this link <https://youtu.be/uNJ0oo8tYCs> to hear Gainesville artist Maggie Taylor discuss her book and exhibition *Dreaming Alice: Through the Looking Glass*. “Sixty-two photographs make aesthetically innovative use of 19th-century photography (daguerreotypes, ambrotypes, tintypes), as well as scanned images of insects, dolls, flora, and fauna. Taylor’s object scans and digital manipulation to her own photographs generate dream-like imagery, with a 21st-century take on the Victorian Era”.



Photos from Maggie Taylor's exhibition *Dreaming Alice: Through the Looking Glass*.

Division Updates



Museum
Division Director

Miriam Machado
Patricia & Phillip Frost
Art Museum @ FIU
Miami-Dade County

What's Next? Teaching in Schools and Museums

The school year ended amid chaos and trauma for teachers, parents, and students. As we prepare to reopen schools and museums in the fall, we need to focus our attention on meeting our community and students where they are.

Museum educators continue to create and improve their virtual programming. Teachers continue to attend professional workshops in order to learn new ways to help their students. Museums remain committed to supporting the new, ever-changing needs of teachers, students and parents with the hope to meet them where they are.

The Frost Art Museum at FIU will launch a *flipped* Sculpture park program that will combine pre-recorded videos, online worksheets, lessons and live talks that will support STEAM 5.0.

Museum educators along with many MDCPS teachers will form part of a task force that takes the museum's collections to the students wherever they are. The Smithsonian National Museum has a similar program that you can access. <https://www.si.edu/educators/resources>



Also, look into the Smithsonian Learning Lab <https://learninglab.si.edu/distancelearning> for lessons and videos as well.

Our roles as teachers, mentors, and guides has changed, and while we prepare to deliver content in a new way, we continue to feel committed and passionate about our students and community. As we move towards reopening in the fall, we will continue to embrace distance learning and adopt a hybrid or blended learning model, but we will, along with our colleagues stay strong, focused, and resilient throughout this new teaching era and successfully meet our students where they are.

Blended learning resources:

<http://www.educause.edu/eli>

<http://www.thencat.org/>

Continued from page 12

[<http://harn.ufl.edu/explorewatch-listen>]

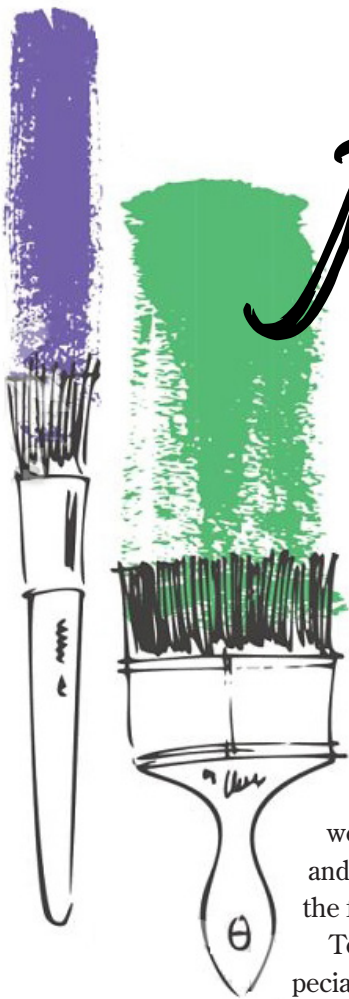
Whether you are a portrait painter or just an admirer, you will appreciate this short video that introduces artist Kendall Portis, *Residency: Black Leadership on the Forgotten Coast*. <https://www.facebook.com/watch/?v=865902970575629>. "Education, religion, athletics, and neighborhood boundaries helped create strong bonds in the African American communities of the Forgotten Coast. Kendall Portis' artist residency provides



a visual narrative into the accomplishments of the community leaders who emerged through personal portraits, neighborhood architecture, and family activities that reveal stories of dedication, richness, and culture". [Forgotten Coast en Plein Air <http://www.forgottencoastenpleinair.com/>]

If you have a link to share, send it to me, and I'll include it in a future message. Take care!

Just Painted



My name is Michael Ann Elliott, and I am an art educator with 10 years of experience K-5th grade. I am a member-at-large on the FAEA Board of Directors, Chair of the FAEA New Professionals Committee, and Interim President of OCAEA. Moving from a business background into art education, I am especially sensitive to the challenges facing new art educators and have given multiple workshops aimed at assisting new and emerging professionals entering the field.

To better serve our members, especially new and emerging art educators, I will be providing a new column, called *Just Painted*, dedicated to making the transition into the art classroom as easy and seamless as possible. As certified art educators, we enter the classroom armed with a thorough knowledge of art and how to teach it, loads of ideas to set up our room, and the confidence to inspire students with

what we know! What we find is that *what we don't know* can play as significant of a role that first year as what we do know.

This column will address some of these unknowns, such as ordering supplies and working with quote specialists, fundraising ideas to supplement tight budgets, classroom management tips and techniques, working with local museums to set up in and out of school field trips, and becoming a leader in the workplace. Advice will be supplied from experienced art educators at all levels – current and retired, museum professionals, and experts in the field, along with links to resources you can add to your teaching portfolio. The resources will be collected and featured on a page within the FAEA website to be a hub of information for not only new professionals, but art educators who may need a bit of “new” added into their repertoire!

To make this feature the most beneficial for our members, we encourage your ideas, suggestions, and expertise on topics you feel will benefit new professionals. What was the best tip you received as a new art educator? Please send feedback to info@faea.org.

Michael Ann Elliott
FAEA Board of Directors,
Chair of the FAEA New
Professionals Committee
Interim President of OCAEA



Thank You!

RICHARD BROWN

Thank you, Richard Brown, Director of Finance & Client Relations for CFAE, for nine years of remarkable commitment to FAEA. Your guidance, finesse, and leadership have helped our organization become a model of excellence in Art Education!

We wish you well in your new professional journey!

SUMMER

Professional Development Recap



As all of us sink deeper into our summer, FAEA has been busy preparing virtual learning opportunities for our members! All of these offerings have been designed to be informative and fun. As members, if you missed any of these, they will be posted on the FAEA website under “Digital Learning” at no cost.

In June we began with our first Book Club ever! The book was, *Big Magic: Creative Living Beyond Fear* by Elizabeth Gilbert. (Click the link to see more about the book if you missed this dynamic offering!) We also explored media with Nasco’s Kris Bakke in *New Approaches to Classic Materials*, and Brian Reedy’s *Green Screens and Props*.

In July, the traditional ArtLabs went online! The four in-person ArtLabs planned for the summer were redesigned to be presented in a virtual format! We are excited to have been able to provide these for our members. The ArtsLabs for this year were: *“Rizzi City” in the style of James Rizzi*, *Pocket Monuments: Mini Shrines for Major Figures in Florida History*, *Beyond Traditional Batik*, and *Creative Collage*.



FAEA is planning more high quality and relevant art experiences, available in virtual format this fall, and again after our Virtual FAEA Annual Conference in November! Please look for information on all of these coming soon.



insect drawings by Susan Feliciano

the little black sketchbook

Like most of us, I am at home sheltering in place, in a townhouse with large sliding glass doors that lead into a small garden where I've planted gardenias, bougainvillea, and basil. Butterflies flutter back and forth from flower to flower. The sun floods a bright light along the entire east-

ern side of the house. From my studio on the second floor, the window overlooks a lake and a view of the sunrise. The wide expanse of sky changes color, temperature, and shape daily, hourly. Every minute she moves and shifts, affecting the appearance of the lake. Today it sparkles like



This story actually begins much earlier when I was in high school. My biology teacher, Ms. Brewer, assigned us a final science project. I loved collecting and decided to make an insect collection. As soon as I got home, I found a wooden box with a clear top. Then, I took a piece of Styrofoam and cut it with a knife to fit it inside the bottom. I then gathered some pins from my Mom's sewing room. Now, I was set. Over the weekend, I collected specimens from my back yard. Using encyclopedias, I researched their species, habitat, and structure.

Now, many years later, my insect collection has grown to 12 boxes and contains over 30 different specimens. It has expanded in large part from donations from my students. They'd receive extra credit for bringing in an insect and adding it to the collection. At first, their eyes widened in disbelief as they asked, "Where am I going to find an insect?," to which I replied, "You just have to look."

The very next day a group of students, wild with excitement, burst into my classroom. "It's on the second floor, come fast!" They could barely contain themselves before leading me up the stairs, down a long hallway, into a dark computer lab. Inside they stopped and pointed. It was hidden behind a monitor amidst a tangle of cable wires. I immediately spotted a motionless Zebra Long Winged butterfly, perfectly intact.

It's important to note that I have a no-kill policy in insect collection. A dried technique is used in insect preservation. Insects are pierced with a pin and are dried in open air. Later, it is attached

to the inside of a container and closed with a lid. The container is transparent, which allows students to see the insect's body segments from any angle. This way they can handle the insects without damaging them.

"Are you ready for a 30-day drawing challenge?" is the question I ask before embarking on this journey. The little black sketchbook I insect drawing is designed as a drawing challenge made up of two parts: the insect collection and the daily drawing prompts. This combination creates a strong foundation

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a thousand tiny diamonds dancing on the water.

This is where I work. Little did I know that this 12'x15' room would transform into an art studio that would function not only as my creative space but also expand into a teaching, meeting, and writing environment. Here amongst stacks of books on the floor and drawings on the wall, I write about the little black sketchbook insect drawings, a workshop incorporating Japanese bookbinding and drawing techniques with entomology.



the little black sketchbook

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to build a consistent practice over the course of a 30-day period.

The insect collection forms the basis of the students' observational drawings. Students identify a variety of Florida insects, define their exoskeleton construction, examine their three body segments, and they sketch each specimen's features and forms. Each day they are encouraged to experiment with a variety of drawing techniques. Students practice blending, shading, hatching, cross hatching, stippling, and contour line. They utilize white colored pencils, which creates a unique design problem. It challenges the way they think about drawing as the black paper serves as the shadows while the white marks define the highlights.

The daily drawing prompts are used to assist students to plan, organize, and monitor their own work. Over time they become aware of their own thinking, knowledge, and understanding of line, mark-making, and entomology. As a result, they begin to take ownership over their creative process.

The sketchbook format historically allowed artists to document the external world or investigate the inner workings of their imagination. Stab Binding is a bookmaking technique, originating in Japan, made up of a 4-hole design called Seihon. The materials needed to make the little black sketchbook are black tag board for the covers, black drawing paper for the pages, black binding thread and a large needle to stitch it all together. Additionally, an awl is used to punch holes, a ruler to measure, binder clips to secure papers in place, and bone folder to score folds. Plus, decorative paper for end pages and several white colored pencils to draw.

Begin by measuring and cutting two black tag board, five black papers, and two decorative papers to 6"x6" squares. Stack the covers and pages and secure with binder clips on three sides. Measure 1 inch from the top and run bone folder along the ruler's edge to score front cover. Do the same with the back cover. Then, measure ½ inch in from the sides and mark four dots equal distance apart within the 5" space with a white colored pencil. Use an awl to stab four holes. With the binding thread and a large needle, stitch from the back through the pages to the front. Loop around the spine then stitch across the sketchbook through each hole. Next, tie a knot, cut the thread, and push the tail back into the spine. Draw an interesting design on the front cover. Finally, photograph the little black sketchbooks and insect drawings. Post on social media using #littleblacksketchbookinsects.

An artist/educator, Susan Feliciano designs the Visual Arts Program at Pine Lake Elementary Botany and Zoology Magnet School and is an Adjunct Professor at FIU Art and Art History Program.





This column provides FAEA members with information about Florida art museums and the academic offerings they provide. Journey with us to Southeast Florida to NSU Art Museum.

Museum Spotlight



NSU ART MUSEUM FORT LAUDERDALE

Founded in 1958, NSU Art Museum Fort Lauderdale is a premier destination for exhibitions and programs encompassing many facets of civilization's visual history. Located midway between Miami and Palm Beach in downtown Fort Lauderdale's arts and entertainment district, the Museum's 83,000 square-foot building, which opened in 1986, was designed by renowned architect Edward Larrabee Barnes and contains over 25,000 square feet of exhibition space, the 256-seat Horvitz auditorium, a museum store, and café. In 2008, the Museum became part of Nova Southeastern University (NSU), one of the largest private research universities in the United States.



NSU Art Museum is known for its significant collection of Latin American and Latinx art, contemporary art with an emphasis on women and underrepresented artists, and African art that spans 19th - 21st-century, as well as works by American artist William Glackens, Danish artists who resisted German occupation during World War II, and the international (acronym for Copenhagen, Brussels and Amsterdam Cobra) group of artists that emerged in the war's wake. The Museum draws from its collection for exhibitions exploring issues that resonate with the South Florida community and contribute to productive discussions that: address identity, inequalities, and injustices; encourage empathy and compassion; and inspire wonder.

NSU Art Museum Fort Lauderdale actively engages in community building that starts in our immediate Broward County community and extends worldwide. For over 60 years the museum has welcomed millions

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**NSU ART
MUSEUM**
FORT LAUDERDALE

NSU
Florida
NOVA SOUTHEASTERN
UNIVERSITY

Museum Spotlight

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of visitors to tour exhibitions and participate in education and public programs. Art brings people and communities together, and at a time when we are practicing social distancing, the museum is continuing to provide beneficial social engagement and connection through virtual experiences.

As part of an initiative to meet new and unexpected needs of educators in the virtual classroom, NSU Art Museum Fort Lauderdale effectively adapted its free museum touring program “Museum on the Move.” The Museum’s temporary closure in March 2020

due to COVID-19 resulted in the cancellation of field trips for thousands of students, most from under-served communities. This innovative education program enhances learning and engagement with the arts through stimulating free tours of exhibitions and hands-on art activities based on a STEAM-integrated approach and reinforces 21st Century Learning Skills. For most students, this was their first experience visiting an art museum, and for many it was their only opportunity to participate in formal art classes. The adaptation of this program was crucial to continuing providing students with these opportunities, and the Museum immediately launched 360-degree tours of its current exhibitions: *Happy!, I Paint My Reality: Surrealism in Latin America, and Transitions and Transformations*. Teachers incorporated these tours into their virtual classrooms so that they could explore the exhibitions with their students from their homes. These virtual tours are supplemented with Teacher Guides aligned with Florida State Standards that pair interdisciplinary lessons with works in the exhibitions.

On the Museum’s website, parents and educators can also find select at-home art activities with instructions, vocabulary words, and a brief description of the artist or art that inspires the activity. Each art-making activity uses readily available materials that can be found at home.



The Museum aims to engage people of all ages in its programs and initiatives. Adults benefit from Creativity Exploration virtual modules, which include mindfulness experiences and art prompts for creating at home. This program connects participants’ own creativity and wellness through inspiring ideas that promote personal discovery through visual and cognitive stimulation.

Additional resources that can be found on the Museum’s website and YouTube Channel include virtual studio visits with artists featured in current exhibitions, art talks,

and lectures that connect artists’ perspectives with the public. The museum’s website also features an archive of past lectures that viewers are able to revisit. Consumers can participate in activities such as virtual workshops with local artists and lecture watch parties or webinars with art experts and historians.

In June, NSU Art Museum Fort Lauderdale launched Phase One of its online collection catalogue, providing unprecedented access to over 2,000 of the 7,500 objects in its unique collection. The online site features a searchable database of a wide variety of media and makes these digital resources widely available to the public, researchers, educators, and students.

Visitors are able to submit their own search criteria or simply browse among the works displayed and they can send information and questions directly from object pages to the Museum’s curatorial department. This is just the first phase of this enormous undertaking, and the curatorial staff will continue adding new entries with the goal to make the entire collection broadly accessible.

As a community leader, NSU staff is dedicated to providing cutting-edge and inspirational visual arts offerings.

Fresh Paint’s next edition will feature a new Florida cultural gem in Museum Spotlight!



CURRICULUM CONNECTIONS

by Susannah Brown and Janet Leigh Towell

Engaging Young Writers Through Book Design

ABSTRACT

Creative book design connects learning in visual arts and language arts. Explore the benefits of bookmaking and specific steps to create a variety of book formats with children. Examples of imaginative books, such as accordion, flip, paper bag, and pop-up, are shared.

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Key words: art education, curriculum instruction, early childhood education, elementary education, language arts education

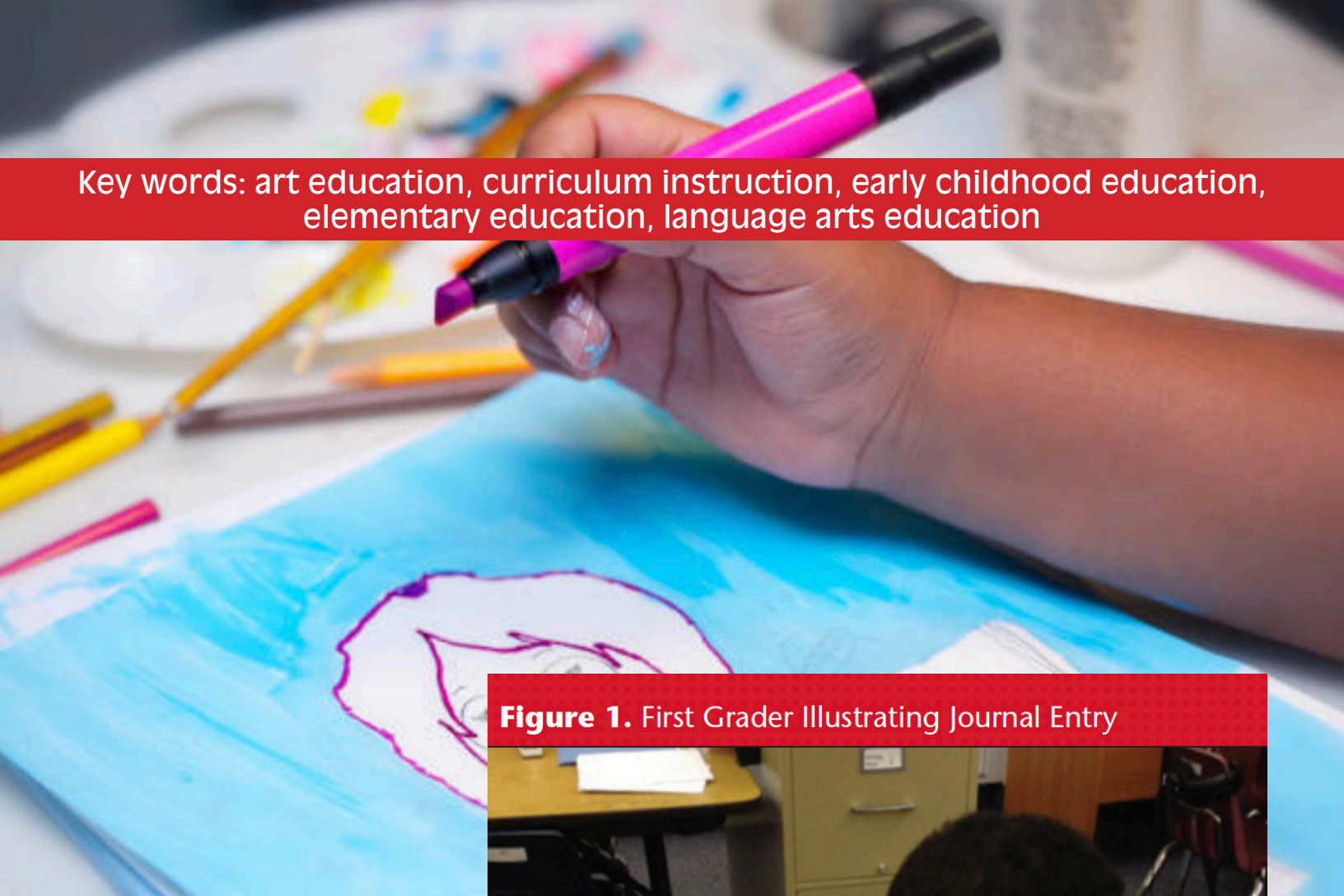


Figure 1. First Grader Illustrating Journal Entry

Curriculum Connections

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Erin, a third-grade student, drips oil-based ink onto the surface of a water-filled container and watches the colored ink swirl in random patterns. Remembering the Japanese Suminagashi (ink-floating) techniques her teacher explained in the class demonstration, she gently lays her handmade paper on the surface to transfer her multicolored design onto the page. Pulling the paper off and placing it on the drying rack, Erin imagines the beautiful cover of a book that this paper will become. Inspired, she sets to work on her Haiku poetry that will fill the pages of her book.

Like Erin, young children experience joy and pride when they complete a beautiful book of their own writing



and illustrations. Just as each student is unique, each designed book emphasizes creative and one-of-a-kind expression that deserves recognition. Teachers who integrate visual arts and language arts connect students' writing, illustrat-

to an accordion-style book design. Action-based stories like *The Tortoise and the Hare* fable, work nicely as movable books in a flip-book or pop-up format.

Engaging children in book making can motivate even the most struggling

bind books by sewing the pages or using other advanced bookbinding techniques. Younger children can simply bind pages using yarn or ribbon ties.

Benefits of Bookmaking

One benefit of bookmaking is the motivation it provides students for writing in connection with reading and illustrating (Calkins, 1994). When children read stories that have interesting illustrations and text, they are motivated to write stories, illustrate their own words, and bind pages to create their own unique books (Culham, 2004). For example, children can collaboratively research topics for a class book or create handmade journals for daily writing activities (see Figure 1). Children can write and illustrate informational books about topics they are studying across the curriculum in science, mathematics, or social studies (Guzzetti & Wooten, 2002).

A second benefit of bookmaking is the opportunity for children to practice and apply the six +1 writing traits that are the qualities of good writing (Culham, 2005):

Ideas—The meaning and development of the message

Voice—The way the writer brings the topic to life

Organization—The internal structure of the piece

Word choice—The specific vocabulary the writer used to convey meaning

Sentence fluency—The way the words and phrases flow throughout the text

Conventions—The mechanical correctness of the piece

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ing, and book design. Choosing book designs that match specific genres and styles of writing assists students in visualizing their purpose and strengthening their voices with personal writing styles. Writing and illustrating enhance verbal and visual understanding while fully engaging young authors and artists. Children process on a meaningful level when they write and illustrate about their life experiences and personal interests. Visual meaning is created through playful exploration of different art materials, illustration styles, and literature genres, which enhance writing development (Ray, 2010). For example, fairy tales or cumulative stories that are sequential in nature may adapt well

writers (Guzzetti & Wooten, 2002). Author celebrations and bookshelves displaying children's original work in the classroom encourage a love of reading and a culture of creativity. The important skills of communicating ideas and making decisions all come into play during the process of creating a book (Ray, 2010). In this article, the authors discuss the benefits of bookmaking and different formats for creating books that help children, kindergarten through third grade, learn how to put their thoughts and ideas into words and images. The book designs described here can be adapted for younger or older students. For example, older children can learn how to

Curriculum Connections

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The additional writing trait (+ 1) is *presentation*, which could be in the form of an Author's Chair (an informal sharing with the class), critique of a handmade book with illustrations, storytelling, or a contribution to a class book (Culham, 2005).

Many teaching strategies and learning activities incorporate the writing traits. For example, creative ideas are born when children individually or collaboratively invent, explore, or imagine stories and images. Children build their ideas through playful exploration (Szekely & Bucknam, 2012). Teachers can encourage children to believe they are authors and artists using voice to bring their stories to life. The story *Ish* by Peter Reynolds (2004) inspires budding artists to express their unique voices verbally, visually, and in writing. In this story, a young boy practices drawing, but is frustrated with the results. His sister brings his attention to the beauty of his artwork, and he sets out to create more drawings, eventually writing poetry. All writers and artists need support and encouragement, as that story illustrates.

Another strategy to support the writing traits includes designing layouts and storyboards, which assist children with organization of text and images (Culham, 2004). Partner work to review word choice and sentence fluency is important during each stage of writing: prewriting, drafting, revising, editing, and publishing (Calkins, 1994). Showing children various book design choices guides them to select appropriate publishing formats for their text and images (Ray, 2010).

Figure 2. Accordion Book of Well-Known Fairy Tale

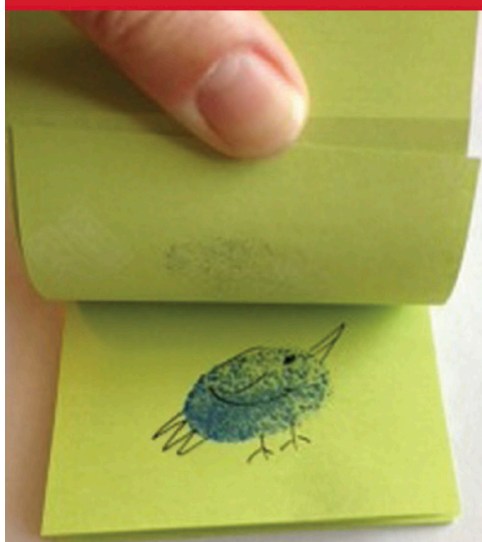


Accordion or Concertina Books

The accordion or concertina format is a favorite among teachers because the bookbinding is completed in the process of folding one long sheet of paper. Fairy tales and fables work well with this for-

mat because of their sequential nature and the linear organization of the accordion book format (see Figure 2). The artist Warja Lavater (1965) illustrated *Cendrillion*, a version of *Cinderella*, by representing story characters as symbols and abstract shapes. Children can collage cut shapes of colorful printed paper to design their own illustrations (e.g., blue circle represents Cinderella), which are identified in a key or legend in the front of the book. Young authors can create their own versions of the traditional tales by changing the story elements: characters, setting, events, and plot.

Figure 3. Thumbprint Bird Flip-Book



Flip-Books

Flip-books create a sense of movement with each page and, therefore, are well-suited for action-oriented text. For example, the wordless book *A Ball for Daisy* by Chris Raschka (2011) is perfect for a teacher-modeled flip-book



because of its simplified action and illustrations. Animated movements are illustrated on multiple pages in the book. Each frame or page of the book incorporates a small action that is visualized when the reader quickly flips each page in the series. Sticky notes are a great format for student exploration of flip-books, because the pages are already glued together for a ready-made flip-book. To begin creating this type of animated book format, children can draw a simple character or design that moves slightly from left to right or top to bottom with every page.

Inspiration also can be found in the illustrations of *The Tortoise and the Hare* as retold by Jerry Pinkney, (2013), in which he emphasizes the movements of each creature. For young children, Ed Emberley's (2005) thumbprint

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Figure 4. Paper-Bag Book



Curriculum Connections

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characters, created using a simple technique, are excellent as flip-book illustrations. Using an ink pad, children make a thumbprint on the bottom left corner of the flip-book's first page and then continue to create thumbprints on each page with a slight upward movement toward the top right corner of the book's last page. Children can add details on each thumbprint to design characters such as faces and features for people, cats, dogs, pigs, and birds (see Figure 3).

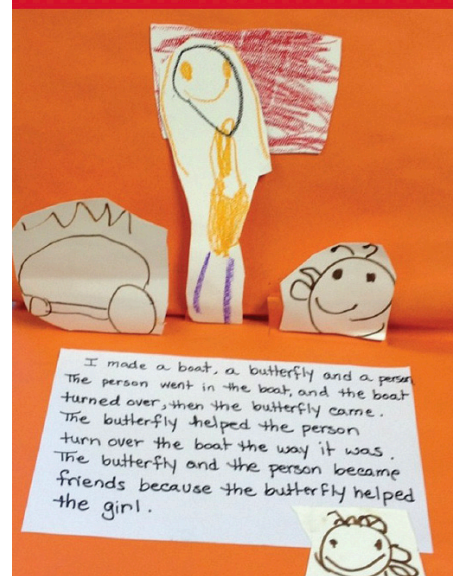
Paper-Bag Books

Paper-bag books are a creative way to include artifacts, puppets, and small found objects in a book design. This format works well for questions and

answers based on informational topics. For example, children can write questions about topics such as the characteristics of mammals or biographical information about a famous person (e.g., Harriet Tubman). Answers are illustrated and placed under the flap of the folded bag bottom or on separate pieces of paper inserted into the mouth of the bag (see Figure 4). Another option is writing mystery stories with clues inserted in the pockets.

To create paper-bag books, first fold bags of any size or color in half and stack them with the folded bottom facing up in alternate directions. Various methods of binding include using ribbon or string, gluing the edges, or stapling the spine. Plastic baggies with

Figure 5. The Butterfly and the Girl Pop-Up Book



zip enclosures can be used instead of paper bags. Text and images are created on card stock inserts that can be changed as desired.



Pop-Up Books

The pop-up format is dynamic and captures the imagination of young readers through movement by adding an element of surprise. Descriptive settings and scenes are brought to life through three-dimensional paper sculptures. For example, the vivid scene of the Emerald City in *The Wonderful Wizard of Oz* (Baum, 1900) explodes in Robert Sabuda's adapted pop-up version (Baum & Sabuda, 2000). Sabuda, a well-known paper engineer, creates complex designs, which can be simplified for the novice pop-up artist.

One technique is the pop-up layer, which extends from the interior fold in the book. Objects or characters in a scene are placed on the pop-up layer structures (see Figure 5). For example, Dorothy and Toto can be juxtaposed in front of their Kansas home. Another technique uses a V-fold to create a mouth, which can pop up within the face of a story character such as Max or a wild creature in *Where the Wild Things Are* (Sendak, 1988).

Bookmaking in Your Classroom

Children of all ages enjoy making their own books and take pride in their accomplishments. Incorporating bookmaking in your classroom builds specific knowledge and skills through creativity and collaboration. Bookmaking gives children the opportunity to practice their reading and writing skills as integrated with visual representation techniques. A willingness to learn is related to a child's imagination and joyful inquiry. Children are motivated to write, read, illustrate, and talk about their bookmaking processes through celebrations of their work. Children's handmade books open the doors to new opportunities, as anything is possible in a book!

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Action! Repeating Stencils

Lesson Plan for Grades K-5



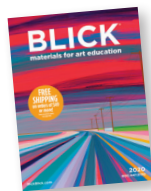
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Janet Leigh Towell is a retired Professor of Reading Education at Florida Atlantic University. Her research interests include early literacy, assessment, and reading motivation. She is the author of Hooked on Books, Language Arts and Literature in Elementary Classrooms (Kendall Hunt, 2019).



Membership in the Florida Art Education Association is open to all art teachers, art supervisors, arts administrators, museum professionals, university professors and students, those who are retired from the profession, and anyone passionate about our goals.



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