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ABOUT THE COVER IMAGES: These ‘green’ masterpieces made from plastic bottle caps and melted wax from old crayons were created by Pine Jog Elementary’s fifth graders Mason Schuessler (front cover: Cap Explosion) and Aubrey Cruz (back cover: Wax on Spiraling Caps) with the intent of emphasizing plastic waste in America. Take a moment to visualize the number of plastic bottles once attached to all these caps. Then go out and buy a reusable drinking water bottle in any size, shape, or color for the good of the world. — Karen Nobel Art Educator, Pine Jog Elementary School
As I write this letter, we are in the middle of a funding crisis in Florida. The numbers look increasingly bleak for education. Last April, the U.S. Census Bureau released a report indicating that out of 50 states and the District of Columbia, Florida ranked second-to-last in spending compared to relative wealth. Our legislators must find the needed revenue source to move Florida to the forefront in education.

By the time you read this many decisions will have been made about the fine arts and education funding in general. I hope that each of you contacted your congressional delegation to demand adequate funding for education!

I hope you enjoy our “Going Green” issue. Many thanks go to Karen Nobel for heading this initiative for us. Karen teaches at Pine Jog Elementary located in Palm Beach County. Pine Jog was built as the first true green school in that district and one of the first in Florida. The school owns 135 acres of native Florida habitat where students can explore and learn more about science in partnership with Florida Atlantic University and Pine Jog Environmental Education Center.

As April approaches, many members of the FAEA board are preparing to attend the NAEA Conference held in Minneapolis, Minnesota, April 16 - 21. This year, for the first time, the conference includes a pre-session on Thursday. NAEA is making their effort to go green by publishing the list of sessions online. Complete descriptions of over 1,000 hands-on workshops and sessions are listed on the website. The conference theme “A Landscape for 21st Century Learning” will be supported by keynote speakers Judy Chicago, Eric Jensen, Mark Bradford and Kay WalkingStick. It promises to be an exciting conference.

We are making plans for our fall conference which will be held in Orlando at The Florida Hotel, October 15-17. We are making some changes in the conference format based on the survey conducted last fall. Expect the conference to end on Saturday afternoon in 2009. Start your planning to attend now.

We are excited to have Maggie Taylor, Jerry Uelsmann and Ray Azcuy booked as keynote speakers. Maggie received her BA in Philosophy from Yale in 1983 and her MFA in Photography from the University of Florida in 1987. Jerry is retired from teaching photography at the University of Florida and his work is in hundreds of museums and galleries throughout the world. Ray is an artist/educator from Miami who uses the visual language of popular culture to address issues of democracy and human rights in his sculptures. Each of these people will speak about their work and why they do it.

During these trying times of budget crunches and funding crises, we must re-double our efforts to continue advocacy for the arts and support for arts education. Our conferences give us a platform for discussion and learning as well as nourishment for our creative selves. We must come together and work to provide arts education to students in the 21st Century. We must go out as advocates of the arts and work for what we need. Our students deserve the arts in their future.

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

The vision of the Florida Art Education Association, hereinafter designated as FAEA or as the Association, is to provide Florida visual art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.
When I first wrote about encouraging art teachers to ‘go green’ in the fall issue of Fresh Paint, I never anticipated that this movement would be met with such enthusiasm in our art rooms. As this enthusiasm for bringing eco-friendly concepts to art rooms around the state continues to grow, the timing for this “Going Green!” issue of Fresh Paint could not be better, and I am thrilled to have been asked to contribute to several of the articles presented here. Being a part of this and seeing its effect on our art programs has confirmed what I have always known: all artists care about our environment.

Thank you to all the elementary art educators who wrote to tell me about the many fabulous ‘green’ happenings in their schools and shared their own creative, eco-friendly lesson plans. Although only a few of those lesson plans could be included in this issue, I am pleased to announce that I am working on a project for the 2009 conference entitled “The ‘Green’ Digital Lesson Plan Exchange,” which will provide a great opportunity for us to share these and other lesson plans, so stay tuned and plan to be involved!

So what are some ‘green’ happenings around the state? I wish I could share all of the great ideas that were passed on to me, but since space is limited, here are a few. Skye Schwartz, art educator at Oceanway Elementary in Jacksonville reports of a school-wide can collection aimed at raising money for the school. Oceanway’s students also use plastic bottles to design those awesome Chihuly sculptures seen at past FAEA Conferences. The students at South Lake Elementary in Brevard with Laura Lyons are involved in a school-wide recycling station where students collect unwanted articles to recycle and turn their ‘treasures’ into gifts. Jessica Sandin from Riverview sent me a terrific list of recycled items she uses in her art room, including old hospital trays used for clay projects, transparent plastic pasta box windows used to create stained glass art and two-dimensional art hangers formed from the pull tabs found on aluminum cans.

Looking for a great outdoor project idea? Joyce Price of Lake Orienta Elementary in Altamonte Springs is planning on making bird feeders from pine cones with her students while Linda McAnarney at Julington Creek Elementary in St. Johns County has incorporated a wonderful ‘green’ literacy connection from the school’s guest author, Jane R. Wood, who writes environmental children’s stories.

Donna Hirsekorn from Reynolds Lane and Spring Park Elementary in Jacksonville recently spearheaded a plastic bottle cap collection as I did back in August, but has expressed concern of not being completely sure exactly what masterpieces her students would create with them. Well, Donna, I hope the cover images of this issue will inspire some creative options for all of those plastic caps!

On a serious note, many of us are awaiting the news about the 2009-2010 budget cuts in education and the impact they will have on art education. While I can’t ease everyone’s anxiety and concerns, I would encourage you to stay positive and make yourself indispensable by continuing to prove what an essential role art plays in our schools as part of an integrated curriculum. In addition, it is critical that we go a step further and use all of FAEA’s suggestions on contacting our elected officials to save the arts. Take action now. Our roles in education depend on it. Let’s keep making a difference through the visual arts!
Museum Division

Transforming Our Communities and Our Practice

Even as we hit the Spring home stretch to a challenging school year, I still have a healthy buzz from our fall conference in Orlando. In NAEA President Deborah Reeve’s address detailing results from the 2008 NAEA Aspen Summit, she distilled an elegant framework to re-envision our professional practice as art educators:

Every classroom a studio
Every school a canvas
Every community a museum
Every child a work of art

From the perspective of art educators in museum settings, this is an equally exciting concept. Singling out one of these links, if we can imagine every community as a museum, we can step beyond the walls of our institutions (whether schools, museums, galleries, art centers) and think of the larger role art can have in our lives.

Here’s One Way to Approach It, and There Are Many Others Too:

You Are the Curator

If the community is your museum, then think like a curator. You want to organize your own exhibition; what is your main idea? Are you exploring the views of elementary students about their hometown? Are you responding to some issue of importance like the environment? Are you celebrating the value of art education in the lives of students? Come up with one main idea and organize your student work around this central theme.

Define Your Space

Reach out to alternative venues in your community. Municipal buildings like City Hall, well-trafficked office lobbies and corridors, businesses with high visibility can all be ideal. Think beyond school district offices, too. Be strategic if you can – do you want to influence legislators, school board members or administrators? Where would they happen upon or stop to view your students’ exhibition?

Craft Your Message

When you enter a museum exhibition, you are usually oriented by accompanying text – title panels, curator statements, wall labels, etc. These tools support the works of art and the ideas you are visually presenting. Compose your text to be brief, large enough to read from a distance, and tight enough to get your message across but not compete with the visual message of the art.

(Continued on page 11)
Ann Ayers, Division Director
Monarch High School, Broward County

High School Division

Pop Quiz: Which of these words could be an impetus to “going green”?
1. global warming 2. energy crisis 3. climate change 4. budget cuts

Budget cuts? Yes, budget cuts! These words are synonymous with “going green”—when the budget gets cut, it’s time to act and react—it’s time to renew, reuse, and recycle in the art studio!

There are many ways to renew and reuse. In Florida, there are places where manufacturers and businesses send their “discards” and where teachers can go and gather materials for their classrooms. These “trash to treasure” ventures are great places to go to gather resources AND ideas! You might check http://www.bobsbarn.com/reuseweb/centers1.html to see if there is a place like this near your school. And, if you find one, share the good news with others in your county.

Think of new ways to use ordinary materials. If you attended the FAEA Conference in the past two years, you might have seen the wonderful Chihuly-inspired sculptures and flowers that were created by your peers (the lesson plan is in this issue of Fresh Paint). Using water bottles, recycled paint, heat guns, hair dryers and glue guns, your students can create incredible sculptures that have WOW factor! Think of the simple, ordinary things that are readily available—wire hangers, old pantyhose, newspapers, sand, buttons, magazines, straws, scrap mat board (contact the local framing company), CDs (make great printing plates), dirt, etc. You could make handmade paper from newspapers/magazines. Got a river nearby? Dig some clay. Find out how to “reclaim” clay and use it for creating pottery. Or, try rolling up newspapers into long, tight stick shapes and creating a hanging sculpture using only newspaper and string. Start thinking out of the box and you’ll discover a wealth of supplies that are just waiting to be discovered and used. Go to http://www.instructables.com for ideas, inspiration and instructions. There’s a great article on recycled art at http://www.pressofatlanticcity.com/186/story/367451.html.

Ah, environmental art! It takes virtually no money, is relevant and timely, and makes a huge impact. Check out Andy Goldsworthy’s work and see how you can emulate it with an environmental piece of your own. No cameras to photograph it? Most students have cell phone cameras that take surprisingly good photos. It’s all about thinking—thinking of things in a different way—thinking, and doing!

Although recycling doesn’t do much to help budget cuts (unless you’re creating art from the recycled stuff), it is very important that we set an example to the students and make sure that our “trash” is recycled. There are many ways to go about this—the easiest is to have a recycling program in your classroom. Many school districts are involved in recycling efforts that begin in the classroom and expand to common areas of the campus. Specially labeled containers, one for paper, plastics, glass, cans, etc. are made available to the teachers who wish to participate. Contact your district physical plant operations department to see if there is a recycling program in your county or contact your local waste management company to see if they can help you. Other classrooms and teachers will join in and the world will be a greener place!

We all know that “it’s not easy being green”—but it IS important, especially in this day and age. If YOU have ideas on going green in your classroom or for creating “green” art, please email me and I’ll share your ideas with the others in the high school division. I’m looking forward to seeing what’s “going green” in your classroom!


Remember, I’m only an email away at Art304@bellsouth.net—let me know your ideas, concerns and challenges.
Higher Education Division

Taking Students to Art Museums

Sometimes it seems like a lot of trouble to set up a museum trip; calls must be made, schedules must be checked, promotions must be gotten out. Working out the details for the experience is sometimes tough, but in the end, it is always worth the effort. Often, on the course evaluations, students comment that the best thing was getting to go to the Ringling or Dali Museum.

We recently took the time to schedule two trips this semester to see a few museums. It was a delight. On a Saturday in January, we traveled from Central Florida to St. Petersburg to the Fine Arts Museum which currently housed an exhibition of Durer. The St. Pete Fine Arts Museum also possesses a wonderful permanent collection that includes ancient Greek and Far East art on top of an impressive display of famous impressionists, Monet and Renoir. The group had lunch at a local restaurant and then toured the Dali Museum. Students reveled at the sight of the “Hallucinogenic Toreador” and “Christopher Columbus Discovering America.”

In February, we spent the day at the John and Mable Ringling Museum in Sarasota. Here, students enjoyed and learned in a different fashion. The experience of being surrounded by great artwork dwarfs the ordinary viewed images on a screen or in a textbook. The pieces are so wonderful to examine in person. The students used the critique process to describe, interpret and evaluate contextually and used writing and discussion to share learning. Both trips allowed time to view and discuss the art, have fun together, relax over lunch and reflect on the beautiful settings created to house such treasures.

One student, Max Gooding, a sophomore who is studying Art and Landscape Architecture, reflects on his January trip to The St. Petersburg Museum of Fine Arts and the Dali Museum.

 Fellow students often ask me why in the world would anyone want to get up at seven on a Saturday, just to go to a museum to stare at paintings. They just don’t understand what a trip like this can do for you. I have been all across Europe and seen the amazing things that humankind has achieved in the arts over the last 4,000 years. Art can be a time machine, transporting one back to a simpler time. Art can capture a moment that may have changed the world that none now live to tell about. Raw emotion and understanding of life can be evoked with a flick of the wrist from a painter’s brush or a mallet striking a sculptor’s chisel. It astounds me how artists can express things that cannot be expressed by words or sounds. That is why I am more than willing to get up at seven on a Saturday to go to a museum to “stare” at paintings.

Retirees Division

Mentoring and advocacy are the key themes that we retirees identified for our volunteer efforts. We are needed for both and our participation is essential for the arts to endure.

On mentoring, please continue the good work by:
1. Nominating deserving individuals for FAEA awards.
2. Volunteering to give workshops at FAEA, getting in those forms and participating in the forum for new teachers on how to get the most out of FAEA Conference.
3. Saving art stuff, books, supplies, and still life material for the new teacher giveaway at conference.
4. Contacting your school system and volunteering to mentor a new teacher or give a workshop.
5. Recruiting new members to FAEA.

On advocacy, let’s work to preserve art funding, especially the arts. We seniors over 60 make up astounding 83% voting record. We can make a difference if we advocate for the arts on a federal, state and local level.

Retired Art Teacher, Jacksonville

Gerie Leigh, Member-at-Large

We seniors over 60 make up 20% of the population of Florida, and we have an astounding 83% voting record. We can make a difference if we advocate for the arts on a federal, state and local level.

Please share your creative ideas with all of us. We are not done yet.
GREEN, THE NEW COLOR OF OUR PALETTE

As our world struggles with global warming, hazardous waste, air pollution and ozone depletion, school districts are uncovering paths to becoming environmentally conscious. “Going Green” schools are now being built and established schools are becoming more eco-friendly. So what exactly does it mean to “Go Green”? This simple phrase denotes the movement of taking action in preserving the environment by changing our lifestyles to assist in the restoration of damages that our planet has endured. As a consumer you can choose to “go green” in your daily life by taking one simple step, commitment.

Green now needs to become the main color of our artist’s palette. Why the color green? Green represents our natural environment; from forestry to the natural fields, the color across the stretch of our view is “green”. Artists, whether we are in the classroom, in the studio or in the office, green must be the color of priority in our palettes in order to promote conservation. So how can an artist, art teacher or art administrator follow the “green” movement?

HERE ARE SOME SIMPLE IDEAS FOR THE CLASSROOM OR STUDIO:

- Develop lessons that support “green” ideas
- Develop classroom “green teams”
- Revive, recycle and re-use art materials
- Post assignments and home learning on a classroom website
- Recycle old clay
- Recycle paint containers, brushes, etc. and use them in mixed media projects and sculpture
- Use newspapers to create paper mache sculptures, as a background for a painting or to create paper sculptures
- Establish a recycle center for paper, which can be used for collage, mixed media projects, sculpture and paper making

HERE ARE SOME SIMPLE IDEAS FOR THE OFFICE:

- Disseminate information to your teachers electronically
- Host a website that promotes ideas with the green movement
- Post curriculum resources on a department website

- Develop a “recycle webquest”
- Establish a garden and have the green team plant trees on the campus grounds

HERE ARE SOME SIMPLE IDEAS FOR THE OFFICE:

- Disseminate information to your teachers electronically
- Host a website that promotes ideas with the green movement
- Post curriculum resources on a department website

- Develop a “Go Green” curriculum which includes lessons, artists, art history components and a materials list
- Establish a yearly “Green” themed exhibition
- Establish a “Go Green” Day in the schools
- Develop an “Earth Day” curriculum
- Develop a “Go Green” poster contest to promote “Going Green” in schools
- Sponsor a “Go Green” Scholarship

The “green” movement is here to stay, so join the group and don’t let these ideas go in vain. Encourage your district, administrators, teachers, students and parents to embrace the movement and assist in educating members of your community. Any small progress made by an individual can reduce our carbon footprint by at least ten percent. So remember, reduce, reuse and recycle...take the plunge on keeping your art palette...Going and Thinking Green!

RESOURCES

Café Press – Green Posters
http://art.cafepress.com/go-green

Edutopia
http://www.edutopia.org/environmentally-conscious-lesson-idea

Go Green Life
http://gogreenlifestyle.net/

Go Green – 100 Best Tips
http://product-green.com/

Greening Schools
http://www.greeningschools.org/

Safety in the Clay Art Room...a green solution

Luis Colina, Grade 11
Miami Springs Senior High, Miami, Florida
Rene Barge, Art Teacher

FRESHPAINT • SPRING 09
Divisions Updates

Districts Assembly

Going Green in the Art Room

Recently when I was hauling my garbage bin to the curb, I thought about how much we use once and throw away things that could be given new life in our art rooms. I started asking myself, “Could this item serve another purpose?” I discovered that envelopes have wonderful visual textures on the inside and began to save them. We are currently using those along with newspaper and construction paper scraps to create cityscapes at night in first grade. My family and neighbors save egg cartons for me to use as palettes for my older students. Vegetable trays (the black ones) and the plastic ones from frozen meals make great trays for sorting or storing items. They are also a perfect place to mix paints for younger students when demonstrating concepts such as two primary colors make a secondary color. We have all used toilet tissue and paper towel rolls for many purposes in art. Gift wrap tubes and the heavier ones from craft and bulletin board paper are great to use with clay projects that need support for a few hours until they dry hard enough to stand on their own. A parent brought the plastic tops to salad containers to me knowing I would find a use for them. My third graders used them as bases for papier mache sun and moon masks.

I would love to hear from each president of every district association about how your association members are creatively going green. Budget cuts for the next year will make recycling to create art projects an absolute necessity! Please email me at evansj1@duvalschools.org and let me know your solutions to save money and the planet!

Museum Division—continued from page 6

Market Your Exhibition

People need to know about your work or they may not see it or understand its significance. Put together press releases with your school district, with your school, or with your students’ parents. Network, get the word out, describe your exhibition and convey its importance in an exciting and engaging manner that generates interest.

What museums do everyday can be useful to art educators thinking beyond their walls. Whether it is for an exhibition of student work from a school-based art educator, or an exhibition of student work from a museum’s program through a museum-based art educator, we can all transform our communities and our practices by considering a larger perspective. Good luck!

Check out the websites and resources available from your FAEA Museum colleagues—we are your partners in placing your students in direct contact with original masterpieces from the past and present to inspire the future!

Boca Raton Museum of Art
www.bocamuseum.org

Great Explorations Children’s Museum, St. Petersburg
www.greatexplorations.org

Samuel P. Harn Museum of Art, University of Florida, Gainesville
www.harn.ufl.edu

Lighthouse Center for the Arts, Tequesta
www.lighthousearts.org

Museum of Contemporary Art Jacksonville
www.mocajacksonville.org

Museum of Contemporary Art North Miami
www.mocanomi.org

Museum of Florida Art, DeLand
www.museumoffloridaart.com

Old School Square Cultural Arts Center, Delray Beach
www.oldschool.org

Orlando Museum of Art
www.omart.org

Polk Museum of Art, Lakeland
www.polkmuseumofart.org

Salvador Dali Museum, St. Petersburg
www.salvadordalimuseum.org

Vero Beach Museum of Art
www.verobeachmuseum.org

Save the Date

2009 FAEA Conference
October 15-17, 2009
Orlando, Florida
Mosaic Lesson Featuring Florida Waterways

Punta Gorda Middle School art teacher Cathy Fedonni, her art students and media specialist Jeanette Burke collaborated with a professional mosaic artist, Holly Odess of Boynton Beach, to design and create a mosaic mural featuring Florida waterways. The 7-foot by 6-foot mural is installed on a wall in the media center.

The students researched and drew wildlife that live in different water environments in Florida: the wetlands, the ocean and the Everglades. They picked their favorite drawings that included manatees, fish, dolphin, heron, pelican, coral, eel, jellyfish, alligator, eagle, sea turtle, and shells and submitted them to Holly Odess. She incorporated them into a mural featuring an open book with the inscribed theme, “To read is to empower.” Odess drew the mural onto sheet rock used in showers. She cut the mural into five pieces so that groups of students could work on the pieces at tables in the art room. Under her instruction, with assistance from Fedonni and Burke, five art classes used glass mosaic tiles to make the colorful masterpiece. Students also worked on individual paper mosaics.

Not only did students learn about the art form of mosaics and team up with a professional artist, but they also gained from the experience of working together. One student remarked, “I think it’s important that people see what happens when people come together to work on something. Now we’re working together to create something beautiful. It’s amazing.”
Creativity Recycled: Chihuly Lesson Using Plastic Bottles

Shelly Bradon and I enjoyed sharing our ‘Chihuly’ sculpture project at the FAEA Conference again this year. We knew we could count on art teachers to add their own twist to the lesson and discover new ways to approach creating a sculpture out of empty plastic bottles.

After the conference we had the privilege of working with our students to create a Christmas tree for the Orlando Museum of Art’s Festival of Trees. When Shelly and I went to deliver the tree for the show we were directed to our spot, right across from the giant real Chihuly tower in the museum foyer. I felt like our little tree was looking wistfully across at the Chihuly and asking “Are you my mother?”.

Our tree stole the show and was featured in the Orlando Sentinel as well as on the local news. It was purchased by a corporation for a division that focuses on renewable resources. I have to admit I had a hard time parting with it. Our students were delighted to go on a field trip and visit the tree installed in its permanent home. It was amazing to see that there was an absolutely perfect spot for it, nestled up to a curved wall in the center of the room.

Below are some basic instructions for art educators to use if they want to try this project with their students:

Basic Instructions

Materials:
- 2 liter soda bottles or water bottles
- Heat gun or Hair Dryer
- Rubbing Alcohol
- Acrylic Paint
- Scissors
- Wire cutters
- *Exacto Knife
- *Glitter or Hardening Acrylic Medium
- *Glitter
- *Drill
- *Wire
- *Beads
- *(optional)

1. Rinse out bottle and remove label.
You do not need to get every bit of it off. Sometimes some of the label or adhesive sticks and it just gets incorporated into the design.

2. Clean bottle with rubbing alcohol. This will help the paint to adhere better.

3. Paint the bottles with acrylic paint.
This is a good time to think about color theory. I tell my students to avoid all three primaries together unless they want muted/muddy colors. If they use green (blue and yellow mixed) avoid red, if they use purple (red and blue mixed) avoid yellow and if they use orange (red and yellow mixed) avoid blue. This is a good way to remember the compliment should they want to mix in some and dull the color intentionally.

The inside of the bottle will be the final surface so you will have a clean shiny look. You can peek into the bottle and get an idea of what your piece will look like after it is cut.

You can leave the bottoms unpainted in order to ease setting them up to dry. You can always paint them later if you find you want to use them.

You can mix medium in it to improve adhesion and/or add sparkle. Sargent makes a glitter glaze that is pretty and makes the paint more durable on the plastic. It can be mixed in or put on as a second coat. Golden makes a medium that improves adhesion called GAC 200. The paint will always retain some fragility, but the Sargent medium makes it pretty tough.

Variegating the colors adds to the glassy look. Take two different colors and/or white, and apply the paint so that the strokes show. You can also paint two coats, painting the top coat loosely, allowing the second coat to peek through.

Green bottles can be used unpainted or they can be painted. The green will alter the color, another opportunity to discuss color theory with your students. Copper paint works beautifully on green bottles. Perrier bottles have 3 layers of plastic which can be separated as you form your piece.

Bottles can be rolled in or sprinkled with glitter while the paint is wet.

4. Cut the bottles.
We use scissors; just pinch the bottle to get started with your first cut. You can also use exacto knives. There are endless shape possibilities. Here are a few of our favorites:

Cut the bottom off, and then cut a spiral. If you cut the spiral wide, you can go back and cut it a second time, creating two springs instead of one. To help them dangle well, keep cutting spiral until you are relatively close to the mouth of the bottle.

Cut the bottom off and cut petals or strips. Narrow pointed petals take on the look of a lily especially when you use a two liter bottle. Thin strips work well, but rounding the corners yields a more organic look.

The bottoms can be painted (if you left them unpainted in order to stand them up to dry), and then the water bottle bottoms can be turned inside out to create centers for some of your pieces. We used the bottoms of our bottles to make a tree skirt. They took on the look of old fashioned quilt yo-yo pieces. Two liter bottle bottoms are too thick to turn inside out, but they look like flowers when they are trimmed.

5. Once the paint is dry, manipulate plastic with heat.
This step should be done in a well ventilated area with supervision if students are working with the heat guns. We go outdoors. Be careful not to burn yourself or others with the embossing gun. They...
are much hotter than a hair dryer and you need to pay attention to where you are aiming it. (Hair dryers work, but the process is slower.)

Students sometimes try to melt the plastic and squish the pieces together which does not work and risks burns and unnecessary fumes. The heat tool is for manipulating the plastic, not to melt it.

To manipulate the plastic you need to hold the gun pretty close to the bottle. You can use the edge of a table to splay your petals, and then hit each bend with heat if you want to create a very open look. Or, you put the embossing gun up to a portion of the bottle and watch what it does, letting the material direct your shape choices. For variety leave some of your pieces unheated.

6. Making an armature out of chicken wire works very nicely.

The spout of the bottle fits perfectly into the mesh, though sometimes you need to cut off the ring the cap leaves around the neck of the bottle. Wire cutters work well for cutting the plastic ring as well as for cutting the chicken wire. One teacher at our workshop put the bottles into the chicken wire armature before he manipulated them with heat which seems like a good alternative. That way you can vary the type of bottles as well as manipulate the plastic while it is installed in the armature. I plan to test this out on my next sculpture.

We have used a wire Eiffel Tower, a wire hanging basket, tomato cages and we even suspended a piece of acrylic from the ceiling. We place our pieces on our ‘Chihuly-ceiling’ and the students enjoyed walking under the colorful display. For this project we emulated Chihuly’s Persians by cutting the top and bottom off of 2 liter bottles, cutting a large circle, manipulating the pieces with heat, then painting them. For our now famous Christmas tree we simply slid the spout of the bottle over the pre-lit tree branch and bent the branch to secure the bottle. Two bottles can be stacked with this method to make a more interesting form.

There are as many ways of going about our project as there are ideas in people’s brains! We started out cutting the bottles first, then heating them, and painting them last. Sometimes the heat curdles the acrylic paint a bit, so if that becomes a problem or you want to experiment with a different look try painting last. One thing that does not work is heating the bottles without cutting them first. Without cutting it open the bottle shrinks into a very homely sea cucumber shape.

7. Add embellishments.

You can now use glass glue or hot glue to add centers to your blooms. We have tucked colorful curly twigs from the floral department of the craft store into our towers. A mother of a student discovered how to make flowers on sticks, drilling holes into the caps of the bottles, thread wire through the holes, and add buttons or plastic bottle bits that are drilled. Once you get going you will think of an impossible number of creative choices!

Let us know what you discover and send pictures of your completed projects to dmwane@genevaschool.org. We are excited to see what you come up with.
Art educators throughout the United States focus on environmental issues as appropriate in the visual art lessons that they teach. Often this involves lessons about recycling, the water cycle, habitats, natural resources, energy, pollution, or other environmental issues that connect visual arts concepts that are taught (West, 2008, Ulbricht, 1998). Commonly, these lessons focus on general ecological concerns that impact the global society and are generalized and broad. Usually, students are expected by their teachers to make connections between the lessons and everyday life on their own. Very often, this connection process does not occur as students are not trained to analyze concepts and create their own interpretations for everyday life. In order for this transfer of knowledge to occur, or connections to be made, the student must learn the process from the teacher. Thus the process of transfer must be taught as a part of the lesson. Teaching for transfer can be done in a variety of ways and should be a part of curriculum design (Fogarty et al, 1991; Ip, 2000).

As curriculum design is part of the undergraduate and graduate programs at Florida Atlantic University (FAU) in the College of Education, Department of Teaching and Learning, students in various Visual Art education courses work on lessons that integrate learning. In this article, I describe some examples of how visual arts education and environmental issues are addressed in course work at FAU.

**The Practice of Integrating Visual Art and Environmental Issues**

The Art and the Environment course taught at the graduate level specifically works with the issues discussed in this article. FAU is in partnership with Pine Jog Environmental Education Center and the new green school, Pine Jog Elementary School (For more information about Pine Jog Environmental Education Center access [www.pinejog.org](http://www.pinejog.org)). Through this partnership, I have developed a graduate course that focuses on teaching and learning through visual art and environmental education. As part of this course, graduate students are introduced to the natural reserve by the Pine Jog Environmental Education Center staff. During the nature walk/tour, we learn about specific environmental issues that affect South Florida. We also create artwork, such as sketches, watercolor studies, and photographs during this nature tour. The graduate students create a sketch book/journal on the first day of class and this book is used to record their thoughts and ideas during the tour, such as sketches and notes of native plants and their importance to the South Florida environment. Graduate students are introduced to various ecological concepts within the diverse environment at the nature center. They created a field note book that is very common to artists and science naturalists, much like James Audubon created when discovering various flora and fauna as he traveled. This journaling process is a valuable way to make a personal connection for each student. It is a common practice in both fields of science and visual arts, and therefore has a direct
connection to this area of study and with learning in each discipline.

Part of the tour involves a visit to the pond where we discovered a part of the preserve that was teeming with life: pond fish, birds, various insects, as well as plants. With reference to Monet’s Giverny, we created watercolor paintings to capture the scene. It is important to note that when using art materials in natural preserves, all materials should be taken with you and disposed of properly. The area used by a careful and considerate artist will easily regain the natural balance required for the creatures and plants that live there.

Upon our return to the main classroom, I present a lecture about various artists who focus on the environment within their artwork. Throughout history, from cave art to contemporary times, artists have represented their relationship to nature in artwork. While some artists focus on the environmental concerns and how to make things better, other artists are using the natural materials or depicting scenes of nature in the artwork. The text for the course is John Grande’s Balance: Art and Nature, 2004, Black Rose Books. Grande (2004) discusses several ideas that frame our work in the course. The main idea being a shift in artistic understanding that focuses on nature as “the art of which we are a part” (p.36). Nature is no longer just the subject of art. It is a part of the artistic process and creation. This is a change in most of our artistic philosophies for the benefit of the natural world. Thomas Berry (1992) explains that, “We consistently think of the human as primary and the Earth as derivative rather than thinking of the Earth as primary and the human as derivative. This must change” (p.48). Grande (2004) encourages the artist to find a broader vision, to “communicate humanity’s greater potential, and be a force for social and environmental transformation” (p.14). Artists remember that the main idea of environmental artwork is “a profound respect for our ecosystem” (Grande, p. 18).

After our discussion of various artists, graduate students research an artist who focuses on environmental issues. We shared our research of various artists during the next class. We used the research to create an artist’s card for each of the environmental artists. We also researched existing visual art lesson plans that focus on environmental issues and brought these lessons to classes for discussion. One assignment in the course is to design a series of lessons that focuses on a specific environmental issue and connecting this issue to the study of visual art.

Throughout the course, we walked the natural areas to create artwork. One such experience involved making a mandala, a circular design that often has an emotional and spiritual connection to the artists, from natural materials as a group. Mandalas are created throughout history and in contemporary times as religious rituals and spiritual experiences across world cultures (Jung,1959). A Pine Jog Environmental Education Center staff member guided us through the oak and pine forest showing us various plant life and evidence of animal life. She guided us to understand that changes in the natural environment affect all the creatures that depend upon that habitat for survival. This includes movement of leaf litter on the floor of the forest and use of any branches or plants. With her help we created a mandala using only the debris from the ground. It is extremely important to log where you find items so that you can return them safely. We were very careful in this respect to honor the environmental concerns while we were making our group mandala. The mandala was inspired by what the group had to say and what we did at that moment in time, reflecting our emotions at that time. After discussion, the objects we used to create the mandala were returned according to our log. The mandala installation was fleeting and temporary, but the experience in our minds continued to fuel our exploration of visual art and the environment.

Each graduate student is required to create a final project that involves written research and an artistic installation that connects environmental issues to visual art. One example focuses on how animals can adapt to man-made conditions. This student created a series of ceramic sculpture that was installed at a beach location during the class. The sculpture included manatees with armor plates, ocean birds with yellow rain jackets, and sea turtles with sunglasses all placed into three interconnected circles sculpted from the beach sand. We photographed the event and the process of creating the sculpture. While creating the sculpture, several people that were visiting the beach stopped by and asked what we were doing, and what the project was about. We took the chance to educate the bystanders on the ecological concerns that the artist considered as well as course itself, and how we were trying to integrate the concept of environmental education into the K-12 classroom setting through visual arts.

CONCLUSION

Although there are many more examples of how we connected environmental issues with visual arts in this course, I hope that the discussion has sparked interest in designing your visual art curriculum to include environmental issues. Why is it important to teach environmental education? It is important because the world that we live in is finite. We have a finite amount of resources present: so many trees, so much water, so many creatures, and plants that live side by side with us. I believe it is our duty as citizens of the earth to help create positive and healthy attitudes in the students we instruct and to promote a level of respect and concern for our natural world. So consider planning and implementing curriculum that integrates visual arts and environmental issues.

REFERENCES


I have often been asked what makes our school ‘green,’ but this question is one whose answer is surprisingly extensive because there are so many characteristics of being ‘green.’ This “Going Green!” issue of Fresh Paint provides a perfect opportunity to take a closer look at one of Florida’s first ‘green’ schools, Pine Jog Elementary, in West Palm Beach.

Pine Jog is currently awaiting its Leadership in Energy and Environmental Design (LEED) certification based on the rating system developed by the U.S Green Building Council. This non-profit trade organization promotes sustainability in how buildings are designed, built and operated. The overall goal is to increase the efficient use of energy, water and materials with construction and maintenance of a building, while decreasing the impact on human health and the environment. Some requirements for certification are as follows:

- LEED Certification
- School Monitoring System – Dashboard
- Ultra efficient AC System
- 69 solar panels that will produce energy all day long
- Polished concrete in hallways – easier to maintain
- Classrooms cleaned by vacuums with heppa filters
- Exposed mechanical rooms to show the inner workings of the school
- Recycled laminate on countertops, desks and work areas
- Cisterns to catch rainwater for use in gardening projects and irrigation
- Outdoor learning areas
- Only green cleaning materials allowed
- LED Marquis
- Low or no VOC paints and furniture
- Playgrounds made from recycled plastic and steel
- Special nontoxic floor wax
- 90% of construction debris was recycled
- Trees were relocated during construction and then used for landscaping
- Pulping device will be used in café to compost unused food
- Recycling program will be instituted from day one
- Efficient lighting systems and auto shut-off system
- Solar hot water heating system
- No busses – all students will walk, ride bikes or car pool to school
- Planned disconnect to irrigation system
- Nature with environmental quotes in media center
- Bicycle racks for staff and students
- Premium parking for staff who drive hybrids or car pool
- East/west design of building to maximize air flow
- Increased use of electronic paperwork = decrease use of hard copies of forms, documents, handbooks
- Kitchen equipment – energy star rated, some items rebuilt, reused
- Bringing outdoors in – pinewoods curtain on stage, large windows in central hall areas and classrooms
- Interactive energy and building monitoring systems
- Landscape package will all native plants
- Staff showers to promote walking and bike riding to school
- Exposed ceiling in cafeteria
- Flat screen monitors with energy termination system
- Waterless urinals
- Toilets with low water flush options
- Student chairs that enhance learning environment
- Furniture purchased from companies that manage sustainable forests
- Concrete benches made from recycled glass
- Solar powered golf cart (cart is reused)
- Hydroponics and traditional gardening
- Parking lot that was designed around existing trees
- Science, Nature and Art curriculum focus

**GOING GREEN AT SABAL ELEMENTARY**

Carolyn Robb, Art Teacher

Here are ways my Art Club goes green by recycling old objects into pieces of artwork. Every year my Art Club does a recycling project for a spring show. This year we took an old cello our music teacher was going to throw away because it was broken. My students painted and then decorated the cello with an old rabbit fence and a mannequin hand that was going to be thrown away.

Here are some of the art project ideas my students have come up with using recycled items:

- Use recycled old crayons to make a 3’x3’ crayon mosaic mural
- Take plastic 2-liter bottles to make an abstract sculpture by cutting them and melting them with hair dryers and painting on them
- Make mobiles with old hangers, panty hose and acrylic paint
- Melt old record albums, make them into bowls and paint on them
Although building a green school may cost an average of 2% more, the annual total direct savings for an average green school is over $95,000. In addition, studies show that the learning benefits of green schools yield a 3% increase in productivity, learning, and performance, as well as a 3% decrease in teacher turnover. It is estimated that 83% of new 2009 construction proposals will seek LEED certification, an affirmation that people want a greener America.

It’s about time. For more information on green schools, go to [www.ourgreenschools.com](http://www.ourgreenschools.com).

You must be the change you wish to see in the world. – Ghandi
Florida Art Education Association
MEMBERSHIP APPLICATION
OCTOBER 1, 2008 - SEPTEMBER 30, 2009

☐ New Membership  ☐ Renewal Membership  ☐ NBCT

(Please print or type)

Name ____________________________________________

Home Address ____________________________________

Home City __________________________ State ______ Zip ____________

Home Telephone _________________________________

Home Email ______________________________________

Work Name _______________________________________

Work Address _____________________________________

Work City __________________________ State ______ Zip ____________

Work Telephone __________________________ Fax __________

Work Email ______________________________________

County __________________________ Position __________

Referred By (new members only) __________________________

Please check the ONE most appropriate division:

☐ Elementary  Are you a Practicing Artist? ☐ Yes ☐ No

☐ Middle School  If Yes, Medium: ________________

☐ High School

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☐ Administrator/Supervisor  Email materials to ☐ Home ☐ Work

☐ Higher Education

☐ Retired

Please check only ONE membership choice:

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☐ FAEA Introductory $35 __________

**First time members only - never, ever been a member

☐ FAEA Retired $20 __________

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*Enclose photocopy of Student ID

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NAEA News

NAEA Website
NAEA has a new website. If you have not seen the new face of NAEA, check it out today at www.arteducators.org.

NAEA Research Grants
Are you a mover and shaker in the arts world? Help advance the field by researching the latest topics.
These grants further NAEA’s efforts to initiate and encourage research in art education. The program provides major grants specifically related to our Research Agenda. The Research Grants endorse our efforts to initiate and encourage research in art education. This program provides major grants to support research in art education specifically relating to one of the recommendations in Creating a Visual Arts Research Agenda Toward the 21st Century identified by NAEA’s Commission on Research in Art Education. The deadline for the submission of proposals for the 2010-2011 grant cycle is October 1, 2009.

Save the Date

NAEA Convention

Visual Arts Education:
A Landscape for 21st Century Learning
April 17-21, 2009
Minneapolis Convention Center and Hilton
Minneapolis Hotel
Minneapolis, Minnesota

ENGAGE in a selection of over 1,000 sessions, tours, and hands-on workshops that are geared 100% toward professional development for visual arts educators. CONNECT with K-12 art educators, administrators, professors of art education, museum art educators, and artists from around the globe. LEARN about the latest advances in teaching resources, classroom supplies, and techniques from hundreds of exhibitors. DISCOVER the many museums, galleries, shops, and views in the concurrently green and urban landscape that is Minneapolis.

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National Art Education Association

MEMBERSHIP APPLICATION

☐ New  ☐ Renewal  I.D. Number

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City __________________ County ______ State ____ Zip __________________________

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Membership Categories (Please select one)

☐ Active $50
   For those engaged in the teaching of art or the direction of programs of art education, or in pursuits closely related to the field.

☐ Retired $30
   For those who have retired from the art education profession.

☐ Associate $50
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☐ First Year $40
   First time NAEA members for the year of membership only.

☐ Student $20
   (Enclose photocopy of Student ID and Grad. date)

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   For institutions directly or indirectly involved in art education. Includes a subscription to Studies in Art Education and one prepaid registration fee for the NAEA national convention.

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Please select ONE professional level below where you spend over 50% of your professional time:

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Mail completed form to: NAEA Membership Department
1916 Association Drive  •  Reston, VA 20191-1590
Fax completed form to: (703) 860-2960
CALL TO ARTISTS

National Art Encounter 2009

The Naples Art Association at The von Liebig Art Center in Naples, Florida, invites all artists in the United States to enter up to three current works in any media for National Art Encounter 2009. The fine art and contemporary craft exhibition will be installed throughout The von Liebig Art Center from May 16 to July 12, 2009. Open daily, The von Liebig Art Center is located in the heart of the Fifth Avenue South shopping, dining and arts district. The Naples Art Association will present $3,000 in awards to artists selected by exhibition juror and awards judge Dahlia Morgan: Director Emerita, Frost Art Museum at Florida International University, Miami, Florida and member of the Art Basel Miami Host Committee. The deadline for online entries is March 15, 2009, with a late entry deadline of March 29, 2009. Membership in the Naples Art Association is not required. To enter, go to http://www.juriedartservices.com/ and click on National Art Encounter 2009.

For more information, call 239-262-6517 ext. 106.

Paper: Off and On the Wall
Florida Craftsmen, Inc., St. Petersburg Florida

A national juried and invitational exhibition of original wallpaper designs: includes handmade or original design commercially printed wallpaper. Open to all artists both locally and nationally. Please email Elizabeth Kozlowski, Galleries Manager at elizabeth.kozlowski@floridacraftsmen.net for application information.

Deadline for entries is April 6, 2009.

inFLUX: An Exhibition of Dance
Flagstaff Cultural Partners, Flagstaff Arizona

inFLUX: An Exhibition of Dance seeks to exhibit artwork pertaining to and inspired by all forms of dance. inFLUX is a national juried exhibition that will be at the Coconino Center for the Arts, the cultural hub of the Flagstaff community, from May 23-August 15, 2009. Jurors Alan Peterson and Jayne Lee will be awarding prizes totaling $1500.00. Entries due by April 17, 2009. Call for entries available at http://www.culturalpartners.org. For more information e-mail jasplund@culturalpartners.org or call 928-779-2300 x 105.

Revealing Culture
VSA arts, Washington, DC

Revealing Culture VSA arts is seeking artwork by artists with disabilities for display at the Smithsonian Institution’s International Gallery in the S. Dillon Ripley Center in Washington, D.C., from June through September 2010. Artists are asked to consider the theme “Revealing Culture” as it relates to their work. Accepted mediums include two- and three-dimensional art, craft, digital art, installation and time-based media. Work that is not selected for this exhibition will be considered for alternative spaces throughout Washington, D.C., during the 2010 International VSA arts Festival. Visit http://www.vsarts.org/revealingculture for additional information. Deadline is April 30, 2009.

Self: An Online Competition & Exhibition of Self-Portraits
Ovenden Contemporary, International-Online Exhibition

Self is a free-to-enter, online competition and exhibition of self portraits, open to all artists, regardless of experience, professional status, geographical location or practice. We would particularly encourage non-UK based artists to apply. All entries will be featured in a special online exhibition on
our website from July 2009. The winner will be notified by email following the selection in June 2009. Deadline is May 31, 2009.
For more information email enquiries@ovendenart.com.

**GREEN RESOURCES**

The Crafty Teacher
Crafty Ideas for Pre-K-12 Art Projects, Recycling, and Educational Demonstrations
http://craftyteacher.blogspot.com/

Build Green Schools
www.buildgreenschools.org
Help your school go green.

National Environmental Education Week
www.eeweek.org
10 ways to green up your classroom.

**GREEN LESSON PLANS**

In the spirit of “Going Green” all lesson plans are posted online at www.faea.org under the Resources menu item and then under lesson plans.

- Abstract Cardboard “Shaped Paintings” After Frank Stella
  Grade 5-6 painting
- Totally Twisted Trees
  Grades 2-3
- Newspaper Weaving
  Elementary
- Recycled Presentation Board Lesson Plans
  Elementary
- Recycled Ceiling Tile Art
  Elementary

**FAEA DEADLINES**

- Conference Presentation Proposal Forms due March 31, 2009
- Awards Nomination Forms due April 30, 2009
- Board Nomination Forms due May 1, 2009

All forms can be downloaded from the FAEA website at www.faea.org.

**MARCH IS YOUTH ART MONTH.....DID YOU PARTICIPATE?**
SAVE THE DATE

2009 FAEA CONFERENCE
October 15-17, 2009 • Orlando, Florida