

spring 09

fresh paint

GOING GREEN



faea

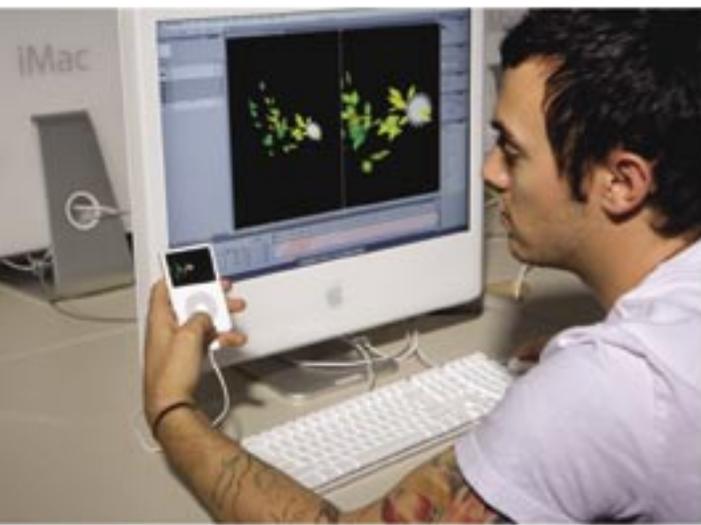
FLORIDA ART EDUCATION ASSOCIATION



Introducing a new B.F.A. program in Broadcast Design/Motion Graphics*

Electronic design for the broadcast, commercial and multimedia world

*beginning in Fall 2009



FULLY-ACCREDITED BACHELOR'S DEGREE PROGRAMS IN:

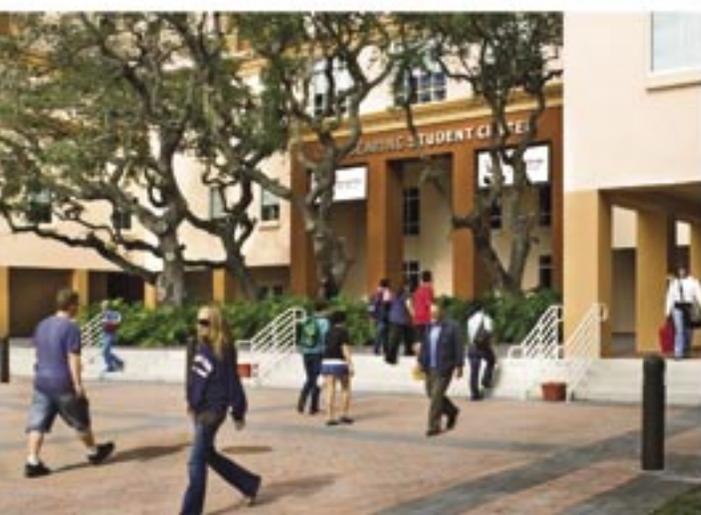
- ADVERTISING DESIGN
- BROADCAST DESIGN/MOTION GRAPHICS
- BUSINESS OF ART & DESIGN
- COMPUTER ANIMATION
(ranked #1 in North America by 3D World magazine)
- DIGITAL FILM
- FINE ARTS
- GAME ART & DESIGN
- GRAPHIC & INTERACTIVE COMMUNICATION
- ILLUSTRATION
- INTERIOR DESIGN
- PAINTING
- PHOTOGRAPHY & DIGITAL IMAGING
- PRINTMAKING
- SCULPTURE

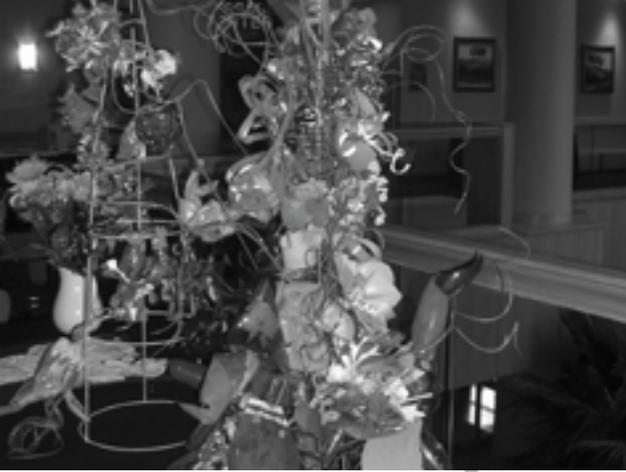
"One of the top innovation and design schools in the world"
BusinessWeek, 2005

Ringling College of Art + Design

Changing the Way the World Thinks About Art and Design

www.ringling.edu





CONTENTS

SPRING 09

Volume 33 • Issue 1

inside faea

DIVISION UPDATES 5
RETIREES GROUP 8
DISTRICTS ASSEMBLY 10

11 Going Green Lesson Plans

16 What Makes a School Green

14 Visual Art and the Environment

17 Art Educator Habits for a Greener World

departments

FLORIDA NEWS & NOTES 16
FAEA MEMBERSHIP FORM... 18
NATIONAL NEWS & NOTES... 19
ANNOUNCEMENTS 21

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



Lisa Kammel Raguso, Editor
 lisa@faea.org

Debbie Dewell, Creative Director
 greatminds@embarqmail.com

David Dewell,
 Production Assistant
 officegm@embarqmail.com

PRINTING

Rapid Press, Tallahassee

A Quarterly Publication of the
 FLORIDA ART EDUCATION
 ASSOCIATION

Fresh Paint is a quarterly publication of the Florida Art Education Association, Inc. The purpose of this publication is to provide membership information. It is published and mailed to the membership in the spring (March), summer (May), fall (August), and winter (December), by the Florida Art Education Association, 402 Office Plaza Drive, Tallahassee, Florida 32301-2757. Periodical postage paid, Tallahassee, Florida (USPS 023179). POSTMASTER: Send address changes to FRESH PAINT, 402 Office Plaza Drive, Tallahassee, Florida 32301-2757

ADVERTISERS' ACKNOWLEDGMENT

Fresh Paint is made possible, in part, by the participation of the following businesses whose advertisements appear in this issue. They make it possible to provide our membership with a high quality publication and we gratefully acknowledge their support of our mission. We hope that you will take special notice of these advertisements and consider the products and services that are offered. It is another important way you can support your professional association and the enhancement of

Florida art education. The publisher does not endorse any particular company, product or service. The Florida Art Education Association (FAEA) is not responsible for the content of any advertisement and reserves the right to accept or refuse any advertisement submitted for publication.

Information for advertisers can be located on page 19 of this issue, and at www.faea.org.



Patricia Lamb, President
Senior Coordinator of Fine Arts,
Polk County Public Schools

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 Azcuay 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 redouble 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.

**FLORIDA ART EDUCATION
ASSOCIATION
BOARD OF DIRECTORS
2008 - 2009**

EXECUTIVE COMMITTEE

- Patricia Lamb, President
patricia.lamb@polk-fl.net
- Jack Matthews, President Elect
matthewsj@duvalschools.org
- Sue Castleman, Past President
castlemans@pcsb.org
- Peggy Nolan, Secretary
nolanp@brevard.k12.fl.us

DIVISION DIRECTORS

- Karen Nobel, Elementary
nobel@palmbeach.k12.fl.us
- Kymerly Moreland-Garnett, Middle
moreland-garnettk@trinityprep.org
- Ann Ayers, High
ann.ayers@browardschools.com
- Mabel Morales, Super/Admin
mmorales14@dadeschools.net
- Cathy Futral, Higher Education
futralc@southflorida.edu
- J. Marshall Adams, Museum
jmadams@verobeachmuseum.org

APPOINTED POSITIONS

- Judith Evans, Districts Assembly
evansj1@duvalschools.org
- Debra Beverlin, Member-at-Large
beverld@ocps.net
- Colleen Holland, Member-at-Large
colleen.holland@polk-fl.net
- Tim Smith, Member-at-Large
TimS@lee.k12.fl.us
- Beverly Williams, Member-at-Large
beverly.williams@polk-fl.net
- Gerie Leigh, Retired Representative
Ghidi4@aol.com
- Carol Norman, Conference Chair
normanc@ocps.net

LIAISON POSITIONS

- Linda Lovins, DOE Liaison
linda.lovins@fldoe.org

SUPPORT POSITIONS

- James Perry, Board Consultant
james@faea.org
- Lisa Kammel Raguso, Program Director
lisa@faea.org
- Annie Byrd, Membership Director
annie@faea.org

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.



division updates

ELEMENTARY SCHOOL DIVISION

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



Christelle Joseph, 3rd grade, Pine Jog Elementary School, used oil pastels in values of green to create this eco-friendly, inspirational message: Plant Seeds for a Greener World!

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!

ALL CALL FOR HELP!

FAEA is trying to locate all of the past presidents for this great FAEA organization. I am looking for an 8 x 10 photo of our wonderful past leaders. Send a black and white or color photo, with full name and term of office, digitally or via US mail. Original photos will be returned upon request. There is a wall in the June Hinckley Center for Fine Arts Education building in Tallahassee that is waiting for these photos. I need YOU! Please help me locate these individuals. Or have them contact, Peggy Nolan at nolan.peggy@brevardschools.org, 321-633-1000 x 361, or, 2700 Judge Fran Jamieson Way, Viera, FL 32940. To this date I have Clem Pennington and Nan Williams!

WE NEED YOUR OLD FAEA PHOTOS

Clem Pennington, FAEA's 2008 Lifetime Achievement Award winner and outstanding arts supporter, will be doing a presentation at the 2009 Conference on the history of FAEA. Clem would like photos from FAEA Conferences or any other FAEA events from 1980 to the present. Please contact Clem at popup1737@aol.com if you have old photos. The photos can be color or black and white and the senders will be credited in his presentation.



division updates

MIDDLE SCHOOL DIVISION

As I sat down to write this article, I began to think about 'green' and the art teacher. I think every art teacher I know is about as green as they can be, they don't throw anything out! Someday you might really need those forty fabric sample books, so why throw them out when you'll just be looking for them later? I find myself hoarding certain things – scrabble tiles, paper, cigar boxes, etc. On the other hand, I do not enjoy being scolded by the Fire Marshall, so I have really worked to organize my classroom and storage space so that I know what I have and where it is. I have had to choose what to keep and what to pass along. Materials that are too good to throw away are donated to another school's art teacher. Any time a parent contacts me to ask if I need something they think I might use, I say yes. Even if I can't use it, I pass it along to an art teacher who will.

We are like magpies, collecting and collecting more bits and pieces. At some point, however, we have to figure out what do with all the stuff! The internet is a fabulous resource for gathering information. Google 'plastic bottle art' and you'll find ideas for making sculptures out of bottles that are free and plentiful (though 2-liters are a little more infrequent than the smaller water bottles). I am lucky that my children are young enough to not be embarrassed by me stopping to take bottles out of other people's recycle bins. My husband is another story - he speeds up when we're in the car together and he sees a pile of possible treasure at the curb.

My 7th and 8th graders are working on a group project right now inspired by a workshop at last year's conference. We are making sculptures with the recycled bottles. Students are involved with the whole

process, from bringing in bottles to washing and painting them. The sculptures look wonderful and students see how common materials can be re-used in new ways to create interesting artwork.

In the past my students have made Altered Books and Artist Trading Cards. It was wonderful to watch them be inspired by these materials. Now I look for projects that I can do with my students that incorporate recycled materials in some way. It is important not only for the environment, but also for students to understand that many things that are thrown away each day could be used in another way. I encourage you to look through that treasure pile you have in your storage area and find something to do with it!

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

J. Marshall Adams,
Director of Education,
Vero Beach Museum of Art



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)



Recycled water bottle flowers created by Sculpture Class students.
Photo by Michael Portugal, Monarch High School.

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 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!

Ann Afterthought—Don't forget Earth Day, April 22nd—celebrate and educate! <http://earthday.envirolink.org/guide6.html> or <http://www.earthday.gov/>

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



division updates

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 go 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.

Gerie Leigh, Member-at-Large
Retired Art Teacher, Jacksonville

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 education so that our life's work will be in-

tact. All of education, especially the arts, needs to be sustained through these difficult economic times. Please contact all of your governing officials and request, "no cuts" in the educational funding, especially the arts.

A state legislator at a recent Senior Forum told a tale of two raccoons caught in traps. One said, "I will chew off my leg and then I'll be free to heal and get on with life, somewhat handicapped but functional." When he limped back a few days later, the other raccoon was still there, near death. The still trapped raccoon said, "I've tried to get out, and have chewed off three legs, but I am still here."

We need to convince the legislature that

**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 FED-
ERAL, STATE AND
LOCAL LEVEL.**

cutting funding for education, especially the arts, is cutting off the wrong leg. Short term solutions can have long term dire consequences. This web site (<http://www.americans-forthearts.org/>) lets one compose a letter to lawmakers. (Advocacy>activist toolkit>Contact Lawmakers)

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.



SUPERVISION/ADMINISTRATION DIVISION

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

- 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



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

- Create E-vites for exhibitions and events
- Reduce printing emails
- Circulate reports, memos and letters electronically
- Use your printer in draft mode to reduce use of ink
- Re-use damaged copies for draft printing
- Shut-off equipment when not in use
- Consider booking green hotels during business travel
- Select an economy car when booking a car rental for your business travel

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-ideas>

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
<http://web.princeton.edu/sites/ehs/art-safety/sec12.htm>



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!

SAVE
THE
DATE

2009 FAEA
Conference
October
15-17, 2009
Orlando, Florida

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 Dalí Museum, St. Petersburg

www.salvordalimuseum.org

Vero Beach Museum of Art

www.verobeachmuseum.org

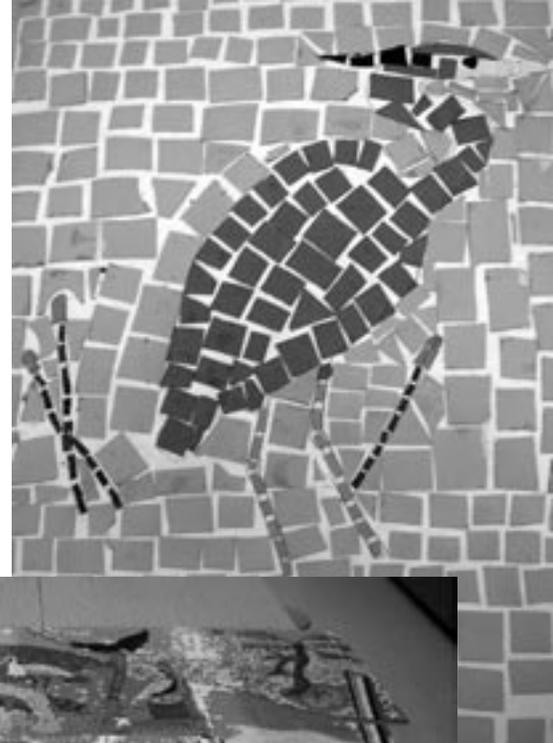
MOSAIC LESSON FEATURING FLORIDA WATERWAYS

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."



Teachers pick BLICK®

Blick knows that art activities have a positive effect on the physiological, cognitive, and psychological development of students. That's why our 2009 "Resources for Educators" catalogs not only contain a wide variety of art materials, but unique lesson plans that help you incorporate them into your classroom activities. Look for Blick-brand products and Class Pack pricing to stretch your art budget even further.

Visit DickBlick.com/requests/bigbook to order a catalog.

For assistance with school bids and pricing, contact your Blick Sales Representative at 1-800-704-7744

BLICK® art materials
800.447.8192 • PO Box 1267 • Galesburg IL 61402-1267 • DickBlick.com

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.

Variating 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 pet-

als, 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.



VISUAL ART AND THE ENVIRONMENT

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). 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 impor-

tance 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

Pine Jog Environmental Education Center Trail.



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 teaming 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 creat-

ing 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

- Fogarty, R., Perkins, D., & Barrell, J. (1991). *The mindful school: How to teach for transfer*. Palatine, IL: IRI/Skylight Training Publishing, Inc.
- Ip, Y.K. (2000). *Teaching for Transfer*. Center for Development of Teaching and Learning, 4(3), Retrieved on Feb. 6, 2009 from <http://www.edtl.nus.edu.sg/Link/nov2000/teach1.htm>
- Jung, C. (1959). *Mandala symbolism*. (R. F.C.Hull, Trans.). Princeton, NJ: Princeton University Press.
- Ulbricht, J. (1998). Changing concept of environmental art education: Toward a broader definition. *Art Education*, 51(6), pp 23-34.
- West, L. (2009). *Teach your children well: Does US environmental education make the grade?* E/The Environmental Magazine, Retrieved on Feb. 6, 2009 from http://environment.about.com/od/environmental-lawpolicy/a/enviro_teaching.htm

WHAT MAKES A SCHOOL GREEN?

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.

You must be the change you wish to see in the world. – Gandhi

25 ART EDUCATOR HABITS FOR A GREENER WORLD

1. Drink beverages from reusable containers.
2. Take reusable shopping bags to the store.
3. Take shorter showers.
4. Buy energy efficient appliances.
5. Change your light bulbs to compact fluorescent ones.
6. Use public transportation, carpool, walk or ride your bike whenever possible.
7. Don't top off your gas tank.
8. Take your old computers, DVD players and other electronics to a recycling center.
9. Run only full loads in your dishwasher and washing machine.
10. Fix leaky faucets.
11. Remove your name from junk mailing lists.
12. Pack a waste-free lunch.
13. Request automatic deposits for your paychecks.
14. Skip the ATM receipts.
15. Ask for paperless bank statements.
16. Support companies that use recycled materials with minimal packaging.
17. Use email instead of paper copies whenever possible.
18. Turn off the faucet when brushing your teeth.
19. Turn off the lights, TV and computers when not in use.
20. Set your thermostat a degree higher for air conditioning and a degree lower for heating.
21. Buy 100 percent recycled paper products.
22. Use eco-friendly cleaning products.
23. Teach your children and students as many 'green' habits as possible.
24. Recycle everything.
25. Make awesome found object and recycled art masterpieces!

PEARLTM



FT. LAUDERDALE
1033 E. Oakland Park Blvd.
Ft. Lauderdale, FL 33334
954.564.5700

SOUTH MIAMI
6448 South Dixie Highway
South Miami, FL 33143
305.663.8899

TAMPA
3916 West Hillsborough Ave.
Tampa, FL 33614
813.354.8555



**THE WORLD'S LARGEST
DISCOUNT ART SUPPLIER**

**ALWAYS OPEN AT
PEARLPAIN.COM**

**MAIL ORDER CALL
1.800.451.7327**



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
 Museum Education Mail materials to Home Work
 Administrator/Supervisor Email materials to Home Work
 Higher Education
 Retired

Please check only ONE membership choice:

- FAEA Active \$45 _____
 FAEA Introductory \$35 _____
 **First time members only - never, ever been a member
 FAEA Retired \$20 _____
 Undergrad Student* \$20 _____
 *Enclose photocopy of Student ID

TOTAL \$ _____

Please complete your credit card information below:

MC Visa AMEX Discover Exp. Date _____
CC# _____ Billing Zip Code _____
Cardholder Name (PRINT) _____
Signature _____

Or Enclose a check payable to : Florida Art Education Association

Mail or Fax completed form and payment to:
Florida Art Education Association • 402 Office Plaza • Tallahassee, Florida 32301-2757
Fax: (850) 942-1793

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.

Advertisers In This Issue

Ringling College of Art and Design	IFC
Blick Art Materials	11
Pearl Art and Craft Supply	17
Crizmac	22
Triarco	22

The publisher does not endorse any particular company, product or service. FAEA is not responsible for the content of any advertisement and reserves the right to accept or refuse any advertisement submitted for publication. Advertiser information can be found at www.faea.org.

NATIONAL ART EDUCATION ASSOCIATION MEMBERSHIP APPLICATION

New

Renewal

I.D. Number _____

(Please type or print)

State Affiliation _____

Name _____

Address _____

City _____ County _____ State _____ Zip _____

Telephone _____ E-mail _____

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
Non-art educator
- First Year \$40
First time NAEA members for the year of membership only.
- Student \$20
(Enclose photocopy of Student ID and Grad. date)
- Institutional \$170
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.
- Subscription Option \$15
Subscription to Studies in Art Education, a quarterly research journal (non-member subscription fee is higher).

TOTAL \$ _____

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

- Elementary Middle Level Secondary Museum
 College/University Supervision/Administration

My check is enclosed

Please charge to my: VISA MasterCard

Credit Card Number _____

Expiration Date _____ Signature _____

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

UNITED STATES POSTAL SERVICE (All Periodicals Publications Except Requester Publications)
Statement of Ownership, Management, and Circulation

1. Publication Title: **Fresh Paint**
 2. Issue Frequency: **Four times per year**
 3. Annual Subscription Price: **\$10.00**
 4. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4):
402 Office Plaza, Tallahassee, Florida 32301
 5. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
Same as above
 6. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank):
 Publisher (Name and complete mailing address):
**Lisa E. Raguso
 Florida Art Education Association
 402 Office Plaza, Tallahassee, Florida 32301**
 Editor (Name and complete mailing address):
**Suzi Preston, Editor-in-Chief
 Florida Art Education Association
 402 Office Plaza, Tallahassee, Florida 32301**
 Managing Editor (Name and complete mailing address):
**Lisa E. Raguso, Program Director
 Florida Art Education Association
 402 Office Plaza, Tallahassee, Florida 32301**
 7. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of all individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)
 8. Publication Title: **Fresh Paint**
 Complete Mailing Address: **402 Office Plaza, Tallahassee, Florida 32301**
 9. Issue Date for Circulation Data Below:
04-12-09
 10. Extent and Nature of Circulation:
 Average No. Copies Each Issue During Preceding 12 Months
 No. Copies of Single Issue Published Nearest to Filing Date
 a. Total Number of Copies (Net press run) **1000** **1000**
 b. Paid Circulation (By Mail and Outside the Mail)
 (1) Mailed Outside-County Paid Subscriptions (Based on PS Form 3841 outside paid distribution above nominal rate, advertiser's proof copies, and exchange copies) **800** **800**
 (2) Mailed In-County Paid Subscriptions (Based on PS Form 3841) (Include paid distribution above nominal rate, advertiser's/proof copies, and exchange copies) **20** **20**
 (3) Paid Distribution Outside the Mail (Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS)
 (4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)
 c. Total Paid Distribution (Sum of 10b(1), (2), (3), and (4)) **820** **820**
 d. Free or Nominal Rate Distribution (Outside-County Copies Included on PS Form 3841)
 (1) Free or Nominal Rate Outside-County Copies Included on PS Form 3841 **50** **50**
 (2) Free or Nominal Rate In-County Copies Included on PS Form 3841 **30** **30**
 (3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail®) **0** **0**
 (4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means) **0** **0**
 e. Total Free or Nominal Rate Distribution (Sum of 10d(1), (2), (3), and (4)) **80** **80**
 f. Total Distribution (Sum of 10c and 10e) **900** **900**
 g. Copies not Distributed (See Instructions to Publishers at page 10) **100** **100**
 h. Total (Sum of 10f and g) **1000** **1000**
 i. Percent Paid (10c divided by 10f times 100) **91%** **91%**
 11. Publication of Statement of Ownership
 If the publication is a general publication, publication of this statement is required 90 days before issue.
 Publication not required.
 Issue of this publication: **in the Spring**
 12. Signature and Title of Editor, Publisher, Business Manager or Owner: **Lisa E. Raguso, Program Director**
 Date: **04-12-09**
 I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).
 PS Form 3526, September 2007 (Page 1 of 2) Instructions Page 2) PSN 7530-01-000-9011 PRIVACY NOTICE: See our privacy policy at www.usps.com

13. Publication Title: **Fresh Paint**
 14. Issue Date for Circulation Data Below:
04-12-09

15. Extent and Nature of Circulation:
 Average No. Copies Each Issue During Preceding 12 Months
 No. Copies of Single Issue Published Nearest to Filing Date

a. Total Number of Copies (Net press run)	1000	1000
b. Paid Circulation (By Mail and Outside the Mail)		
(1) Mailed Outside-County Paid Subscriptions (Based on PS Form 3841 outside paid distribution above nominal rate, advertiser's/proof copies, and exchange copies)	800	800
(2) Mailed In-County Paid Subscriptions (Based on PS Form 3841) (Include paid distribution above nominal rate, advertiser's/proof copies, and exchange copies)	20	20
(3) Paid Distribution Outside the Mail (Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS)		
(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)		
c. Total Paid Distribution (Sum of 10b(1), (2), (3), and (4))	820	820
d. Free or Nominal Rate Distribution (Outside-County Copies Included on PS Form 3841)		
(1) Free or Nominal Rate Outside-County Copies Included on PS Form 3841	50	50
(2) Free or Nominal Rate In-County Copies Included on PS Form 3841	30	30
(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail®)	0	0
(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	0	0
e. Total Free or Nominal Rate Distribution (Sum of 10d(1), (2), (3), and (4))	80	80
f. Total Distribution (Sum of 10c and 10e)	900	900
g. Copies not Distributed (See Instructions to Publishers at page 10)	100	100
h. Total (Sum of 10f and g)	1000	1000
i. Percent Paid (10c divided by 10f times 100)	91%	91%

16. Publication of Statement of Ownership
 If the publication is a general publication, publication of this statement is required 90 days before issue.
 Publication not required.
 Issue of this publication: **in the Spring**
 17. Signature and Title of Editor, Publisher, Business Manager or Owner: **Lisa E. Raguso, Program Director**
 Date: **04-12-09**
 I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).
 PS Form 3526, September 2007 (Page 2 of 2)



SAVE THE DATE



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

