

WAEA Publication Volume 1 Issue 4

Splatter

magazine



Summer 2015 Renewal Issue

Artoberfest:

A Celebration of Art Education

Plan to join us in the fall for another great professional development event. Enjoy the Artsy Pre-Funk event, Awards Luncheon, Social Beer Tours, and valuable best practice and hands-on presentations, all for one affordable price.

Our Keynote speaker is

Olivia Gude.

Read more about her presentation on page 14.

Pre-Funk on the evening of Friday October 23

Check in and main conference sessions beginning
Saturday October 24 at 9am.

Check the website and Facebook for registration prices and details coming soon!

Book your accommodations now for this Oktoberfest Themed conference. Discounted Group Blocks of hotel rooms are available at The Enzian Inn, Alpine Inn and Linderhof Inn with code 9644.



Do you have a lesson, best practice or another great idea to share? Then the WAEA wants you for the FALL Conference in Leavenworth! Must be a WAEA member to present. Session proposal application is online now. <http://waea.net/2015/06/10/call-for-proposals/>

Membership Survey

Tell us what you want from the WAEA and our Fall Professional Conference. This survey is for both current, past and non-active members. Give us your feedback to help us grow, stronger and better! <https://www.surveymonkey.com/s/MR3CRDG>

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The mission of the Washington Art Education Association is to promote excellence in visual arts education in Washington State.

Cover Art : by James Andrews; Teacher at Kingston High School.



Letter From the Editor

By Cynthia Gaub

The school year is still winding down as I write this, but I am already aching for summer. This school year has been one of great growth and success. I find June a great time to reflect on all that has happened in the school year, while I plan and prepare for new opportunities in the coming year.

This year was my first year to be published in a national magazine. **School Arts** published a couple of my lessons as Clip Cards and a longer piece about using SketchUp as a portfolio assessment in my middle school classes. I presented, again, at NAEA and then enjoyed the delicious foods and tourist locations of New Orleans for the first time. I helped lead my district's Middle School Art Teacher Professional Learning Community to develop our TPEP goals and aligning student assessments. I became more involved with the leadership of WAEA by participating on the board and several committees. Plus I guided hundreds of squirrely teen students through new explorations with traditional and digital art mediums. We even used our new 3-D printer for the first time, which provided many interesting learning experiences for myself and the students alike. I even received "Distinguished" level on my focused TPEP student growth goal using the State CBPA "The Real You." My students received Silver Keys at the Scholastic Art awards for the second year in a row. It really was an amazing professional year.

I am also so proud of the progress WAEA has made in fostering membership activity and bringing in new leaders. Our monthly meetings have grown in participation, we created this new and wonderful publication, we sent members

to Washington DC and Olympia to let lawmakers know the importance of art education and many of our ESDs held membership gatherings. We forged new partnerships with **Cornish** for our first state-wide Scholastics show and with **The Da Vinci Initiate** to hold our conference Pre-Funk and a members only winter retreat at the **Gage Academy**.

We still have a lot to do! So we will be sending our Presidents, Mari and Pameila, to represent us at the **Pacific Regional Summer Conference** and I will be attending the NAEA Leadership training, "**School for Arts Leaders**." We will be having a Membership Meet Up to scour the internet for all the art teachers in the state and then contact them to encourage their participation. We have a new committee planning the second annual Teacher's As Artists Show. More "Destination Meetings" will be planned to involve more members and provide equitable access. We have a great Fall conference planned and are working on another Da Vinci Retreat.

Even with all these successes at work and with the WAEA, I have let one important area in my life go stagnant. I have not made my own art (*except for the occasional assignment example*) in more than three years. My home studio is filled with UFOs (*UnFinished art Objects*) and a lot of dust. This brings me, finally, to the theme of RENEWAL! This summer it is my big plan to overhaul my home, repaint and refurnish rooms and eventually have a new studio arrangement that will allow for NO MORE EXCUSES! **I look forward to the opportunities to PLAY, CREATE and reconnect with my art MUSE.** I have set a goal to enter a few shows and get back out there with my personal work.

I hope that this issue of Splatter allows you to reflect on your year and how you might reconnect, refresh and just plain relax this summer. I encourage you to use some of this time to consider writing up a few of your best practice lessons. Submit them to Splatter or one of the many other art publications out there. Take a class, make some art or just doodle away the hours. Whatever you do make sure that it feeds your soul and builds your mind. And in the words of my students: **#H.A.G.S. & S.Y.N.Y.**





Presidential Ponderings

By Mari Atkinson

One aspect regarding technology that most raises a love/hate relationship in my soul is the degree of distraction I come upon when searching online.

On one hand – I love the learning curve of being pushed to take in more information than I ever dreamed my head could hold (reminiscent of the Farside cartoon “May I be excused – my brain is full”); while on the other hand – hating that I have forgotten what I was even searching for in the first place.

As usual, I have no idea what I was looking for when I came upon this Blog from the Heart of Innovation. I was in the middle of an ongoing (six month) ‘conversation’ with my two younger sisters who are very concrete thinkers; when this blog caught my attention as I thought it might shed some light on how I think – in comparison to my family.

It is a great little blog! I sent it off to my sisters – who loved it, and I finally felt as though my thinking/personality style was articulated in a way I could never have made clear. The information also helped me realize why certain students find themselves transferred into my room: “Sally would be a perfect fit for your class. You will love her; she’s very..... uh ‘quirky.’” Sound familiar? Have you found yourself getting along famously with certain students who do not get along with other teachers?

And so, in putting together my ponderings for the renewal theme of Splatter, I wanted to share this insightful blog with you. As your faithful, loving co-president, **I want to encourage all members to slow down; dwell in the pleasure of knowing that for the next two months you won’t be held to due dates for grading or lesson planning.** Savor a beverage of your choice, sit outside, breathe - - - and celebrate yourself as you relate to the wonderful unique qualities you possess by being a highly creative person. Happy summer of renewal! Mari

If You Love a Highly Creative Person. . .

Source: April 17, 2015,

Idea Champions The Heart of Innovation Blog

There’s no argument anymore. Neuroscience confirms that highly creative people think and act differently than the average person. Their brains are literally hardwired in a unique way. But that gift can often strain relationships. If you love a highly creative person, you probably experience moments when it seems like they live in a completely different world than you. Truth is, they do. But trying to change them isn’t nearly as effective as trying to understand them. It all begins by seeing the world through their lens and remembering these 20 things:

1. They have a mind that never slows down. The creative mind is a non-stop machine fueled by intense curiosity. There is no pause button and no way to power it down. This can be exhausting at times but it is also the source of some crazy fun activities and conversations.
2. They challenge the status quo. Two questions drive every creative person more than any others: What if? and Why not? They question what everyone else takes at face value. While uncomfortable for those around them, it’s this ability that enables creatives to redefine what’s possible.
3. They embrace their genius even if others don’t. Creative individuals would rather be authentic than popular. Staying true to who they are, without compromise, is how they define success even if means being misunderstood or marginalized.
4. They have difficulty staying on task. Highly creative people are energized by taking big mental leaps and starting new things. Existing projects can turn into boring slogs when the promise of something new and exciting grabs their attention.
5. They create in cycles. Creativity has a rhythm that flows between periods of high, sometimes manic, activity and slow times that can feel like slumps. Each period is necessary and can’t be skipped just like the natural seasons are interdependent and necessary.
6. They need time to feed their souls. No one can drive cross-country on a single tank of gas. In the same way, creative people need to frequently renew

Mariner High School

Community Transit Project

A Student's Reflection by Rachel Yi

Murals are a great way to foster collaboration and presentation with your students, so take a deep look at the murals you see this summer; particularly the Mariner Park & Ride bus stop. After reading the thoughtful artist statement below, you may find yourself planning a similar project for your community and budding artists. Mari Atkinson

As a student in the Mariner High School Art department, I feel honored to say that in the past several weeks I participated in one of the most important projects that this classroom has completed during its history. For nearly two months, our classroom worked on a mural to express what is so underrepresented in this community: some of Everett's finest artistic minds and creative youth. We worked as a team on a total of 42 panels that would eventually be installed at the Mariner Park & Ride bus stop. There was never a moment when we were not working as a team, but this did not limit our room for individual creativity; the production of each panel required thoughtful, original input from multiple artists who brought their ideas forward to produce something with consummate prestige.

Community Transit approached our advanced art class this year with an opportunity that most of us had never come close to having before: to work freely on a lasting piece of artwork that would represent our creative roles in this community for years to come. The unique thing about this project was that as much as we felt free to create something almost completely from scratch, we also felt the pressure of knowing that our art would serve as a demonstration of the creative dynamics of not only our school, but of our entire community.

In the planning stages of this project, our class started out with multiple different ideas that were eventually narrowed down to four major themes: *Surrealism*, *Evolution of Art & Transit*, *Transit Through the Ages*, and *One Way or Another*. All of these themes synthesized different modes of transportation with different styles of art, allowing us to meet the needs of Community



Students of Mariner HS with their Public Art Panels

Transit while demonstrating our creativity as artists. *Surrealism* features extraordinary subjects in surreal settings. *Evolution of Art & Transit* and *Transit Through the Ages* depict the evolution of transportation over time, as well as various different styles of art. *One Way or Another* expresses transportation since the beginning of time through modern silhouettes in vibrant settings.

From this experience, our class learned a lot about being mature, individual artists. **It will surely be rewarding to see our work age with us as we continue to strive for nothing but the best as creative thinkers.** We hope that through the completion of this project, we can encourage more recognition for the artistic youth of this community. The production and installment of this mural will surely last as a major impact on our lives as we grow from students to leaders. Additionally, the production of this mural gave us some real-world experience as contemporary artists - we worked with a client's needs in mind as we exercised our artistic vision as well. This experience served as a professional example of what many of us may decide to work with in the future, while also giving us the freedom that we need as young adults.

The most important lesson that many of us have learned from our experiences in the Fine Arts department is that art is not to be defined by a sentence or by an image; art can be defined only through one's interpretation of something new. Art is not the ability to paint well. It is not a measure of

intellectual capacity. It is the freedom to let something promote thought and consciousness.

We hope that by leaving this legacy behind, we can advocate more creativity and an increased representation of a student's artistic capacity. We hope that even after we exit the halls of our school for the very last time, art can be a universal medium through which this community's students can interact with the world. Perhaps someday, art can become a more recognized mode of expression. After all, art is not what you make - it's what you make of it.



Students of Mariner HS with their Public Art Panels

Save the Date

WAEA Board Meetings

All members are invited to attend!

~August 22, 2015

Cascade HS in Leavenworth 10:30-12:30am

~September 19, 2015

The Schack Art Center Everett 10:30-12:30am

~October 10, 2015

Cascade HS in Leavenworth 10:30-12:30am

~Fall Conference October 23-24, 2015

Cascade HS Leavenworth, WA



Check Facebook and
the website for details.

Make your Mark with a Splatter

We are accepting lesson plans articles and ESD Reports for quarterly publication. We are looking for photo rich, student successes, awards, community building activities and lesson plans. You must be an Active NAEA/WAEA member to be published. **The Fall theme is "Professional Development"** We also **sell advertising space to vendors!** See additional submission guidelines on the WAEA website. All WAEA Members are invited to submit articles through the editor, Cynthia Gaub. splatter@waea.net or shebaduhkitty@yahoo.com

Next Deadline is September 15, 2015



Destination Meetings

By Cynthia Gaub

If you haven't attended a recent WAEA Board Meeting, you have been missing out on some amazing opportunities. I know when I first became a member, I thought the monthly meetings were restricted to just those lofty individuals that held an important office. Then one day I noticed an email about a meeting at the Schack Arts Center and it said "ALL Members" were invited... So I went! It became the first of many enjoyable afternoons spent with like minded individuals!

Lately the board has been intentional in planning meetings that are also art adventures! This past year we have been to the Seattle Art Museum twice, each time with a guided docent tour of the exhibits (for free!) We also went to the Tacoma Art Museum and have met at the Schack to see the Youth Art Month Show.

Recently we have travelled to some out of the way places.

In May, the **Bainbridge Museum of Art** hosted our meeting and it was a real treat! <http://www.biartmuseum.org/>

This small and new museum is located just up the hill from the ferry. They have a wonderful Bistro with great chefs and locally sourced foods. The **CUT & BENT: GROUP EXHIBITION** featured tin collages and sculptures that were colorful and whimsical. The members that attended the meeting enjoyed a docent led tour of the exhibits and then a delicious lunch in the Bistro. Many of us carpooled and enjoyed some surprise whale watching on the ferry ride home.

In June, we travelled to the hot dry side of the state and met at the **Mighty Tieton**. <http://mightytieton.com/>

This tiny town was becoming a ghost town and has been reimagined as an artisan community. Our meeting was held in the Mosaic Workshop of the Mighty Tieton Warehouse. It was inspiring to review our organizations monthly



business while surrounded by beautiful tile samples.

The tour after the meeting was also a treat. We saw the working studio of Sound Artist, Trimpin. <http://arts.mit.edu/artists/trimpin/> Several of his projects were on display in one of the old fruit

storage lockers. Lucas, the Mighty Tieton rep, gave us a demonstration of just a fraction of the sounds the sculptures can create. He said there are hundreds of variations. We also saw the print shop, book bindery and cardboard laser cutting studio; all working shops.

The tour ended in a storage area where we were shown crate after crate of cardboard waste from the laser cutting studio. Lucas generously offered any of us to take home as much of it as we wanted, since they were still trying to find ways to recycle it. ***You should have seen the hoarding art teachers***

swoon! At this point many of us regretted carpooling and I think there was talk of returning with pick-up trucks.

After our tour, we enjoyed an authentic Mexican meal prepared by the one restaurant on the town square. For those of us on the west side of the state, it was well worth the drive. Again, many of us carpooled and enjoyed the beautiful weather and friendly conversations on the trip to and from the full day event.

These were all amazingly productive meetings, collaboration opportunities, as well as time to see amazing art and socialize.

All members are invited to join us for any meeting. In fact, you are encouraged to come see how you can help grow and

develop our group. If you pay dues, you have a voice! One of the best ways to share it is at a monthly meeting. Our Upcoming end of summer and Fall meetings will be located near our conference location, in Leavenworth. After the conference we will be spreading far and wide for more amazing **Destination Meetings**. Keep an eye out on the Website, Facebook, Splatter and in your email to find out when and where! ***See you there!***



In The Studio

With Enid Smith Becker

The only heat in my studio is a small wood burning stove so winter painting is a chilly adventure! I love it when summer comes along and I open the windows and doors to let the sun in. Sometime my cat Nadia keeps me company but often it's just me and the ambient noise of birds. I've filled my studio with what is necessary for me to paint but also with inspirational material like books, dried plants and shells. My father was a sculptor and I have many of his maquettes and masks in my studio as well.

My paintings are spaces that are part reality, part imagination. Their inspiration is often specific: the texture of tree bark, the curve of an old ship, the color of a leaf. A crack in the sidewalk becomes a river like form, peeling paint turns into red clouds. I love the process of painting, the layering of color, texture and media. I work in acrylic and collage, paper, fabric and occasionally dried plant material. **I have always been interested in the relationship between humans and our world.** I spend a lot of time outdoors and environmental issues both concern and inspire me. I think of creativity as a way of seeing and the paintings as vessels that house what is important to me.

When I am painting, I get in a zone and don't think about much but the work. When I'm done and cleaning up my brushes, I will sometimes think about my students and the creative process. Since I am teaching them to be thoughtful in their work, I look for inspirational advice from my own creative experience. But in July and much of August it is the time for me to charge my own creative batteries. By mid-August I begin to think again about guiding students to find their own passions.



Prairie Fire by Enid Becker Smith



Late Summer by Enid Becker Smith

Submit your studio and art work pictures to be featured in a future issue of Splatter. Tell us how you find your muse and how you renew! Must be a WAEA member to be published. splatter@waea.net

When No Is The Most Positive Response Or How To Renew & Refresh Your Teaching By Making Time For Your Own Art

By James Andrews

A little over three years ago, I found myself more than a decade into my teaching career and, by all accounts and measures, I could easily declare myself successful in my chosen field. I had worked with different grade levels; starting my career at our junior high then moving to our district's new high school. I had years of Art Club under my belt. I started an arts night at my school that had grown to district and even community-wide proportions. I established a Fine Arts Boosters organization which regularly provided AP and general scholarships to arts students, as well as other monetary and advocacy support. I was on countless leadership teams, district committees, legislative work groups...you name it--- if it was an arts thing, I was on it, involved in it or possibly even started it. I even coached two sports-- not only because I loved the sports but because it let me interact with students in a different way-- and let them see a different side of me. I can't tell you how many times, over the years, people have said to me, "That's so weird that you're the art teacher and the football coach! Those things just don't go together!" I often like to think of all those young men who won't grow up thinking they're weird for liking sports and expressing themselves, artistically, because they had me in both of those roles...but I digress.

The point is, all anyone had to do was ask and I would say yes--- I was all in for arts--- all in for the kids. I was the best teacher I could be.

Except... I wasn't.

I was so busy tending to everything and everyone in arts education that I had neglected one of the most important aspects of being a good art teacher ---tending to my own artistic self. I recalled one of my first education professors telling our class that we all get into teaching for two reasons: love of kids and love of subject. That's pretty difficult to argue with-- after all -- I don't know anyone who gets into teaching for the high pay and media glory. So I looked at myself, how I was teaching and how I was living as a teaching artist--- and, while I was highly involved in all things about art, I wasn't

engaging in any of my own art making--- and it was making me stale, as a teacher. **I was showing love for my students but I wasn't showing personal love for art-- just for art education-- it's a small but significant distinction.**

It's a hard concept for most of us to take in. As a group, we teachers tend to constantly think of the needs of all others and put those first, so the prospect of saying no to the world and putting ourselves first is more than a little alien. However, if I was going to continue to stand in front of a bunch of high schoolers and tell them to dig deep and use their art to communicate; if I was going to preach to them about taking risks and about always keeping art a part of their lives, then I would need to lead by example.

So I set about putting my garage studio in

Somewhere in the Middle

order and grabbed a bunch of canvases and set a goal to have a solo show-- somewhere-- within a year. Three years later, I've created a ton of work, I've had three shows and a few other group shows, I've put a web site and a blog together, as well as signing on with a large company that helps artists sell prints. I'm not ready to retire off of my fine art earnings, by any stretch of the imagination, but I've made some sales and I'm proud of every one of them because each one represents a connection another person felt with



something I created.

Getting back to making art has also inspired my work in the classroom. My own struggles with materials and media, with idea generation and with artistic problem solving have translated directly to my having a better connection with my students. Instead of just teaching them the lessons and answering questions that they come to me with, I'm anticipating those questions and able to understand them better because I'm probably going through, or have gone through, some of the same frustrations in my own recent work. Sometimes, kids can't even put words to what is vexing them, in their work. Before, I spent a lot of time staring blankly at them-- waiting for them to find those words - or I would play some art teacher version of Twenty Questions, having conversations that went largely like this:

Andrews- *"Is it the composition that you're not liking?"*

Student- *"No."*

Andrews -*"How about the color scheme? It's the color scheme isn't it! It's not what you're used to!"*

Student -*"No."*

Andrews- *"No? Uhhhhmmmm...so is it more of a material problem or a technique problem?"*

Student- *"No! Yes--- both. I don't know! This is stupid-- I should just start over."*

Andrews- *"Hmmmmmm..."*

Of course I still struggle to read the teenage mind (don't we all?) but there are a lot less Twenty Questions games and a lot more of those wonderful Vulcan Mind Meld moments, when we truly understand each other's pain-- when I am able to empathize with their artistic struggles and, therefore, be a lot more of a help to them. It's a really great feeling. I'm back to teaching art instead of just teaching about it.

However, making art takes time--- healthy darn hunks of it, in fact. There are still only twenty-four hours in a day...and I still have a family (a wife and two awesome little girls) that needs me. So changes have to be made to allow time for my own art-- and since I can't add hours to the day and I don't want to miss out on time with those three amazing ladies, at home, those changes have to come from all those other places in my life--- all those other things that I listed at the start of this article as the things that made me a "successful" teacher.



Meditation

So, I've started saying, "no." No to new committees. No to new work groups. I left coaching for a few years. Ok... I went back when the team really needed a coach (baby steps, people) but I have already let them know that this coming fall will be my last season...at least while my girls are still young and need Daddy at home as much as possible.

It's difficult. Saying no, as I've established, is not exactly in my DNA...and, if you're the typical art teacher, it's likely not in yours, either. However, what I realized is that, by saying yes to everything else; to everything and everyone but myself...I was really saying that I wasn't worth my own time. And if **I'm not worth it to myself, how can I be worth it to my students?**

So, as this school year ends and you set about recharging your batteries and making plans for becoming the best art teacher, ever, next year-- start by pledging to say no to some of the extra stuff and renew your own artistic practice. You...and your students...will be glad you did.

Snohomish Scholastic Art Show and Winners 2015

By Nancy Bell

Schack Art Center was excited to once again participate in the Scholastic Art & Writing Awards, the nation's longest-running and most prestigious recognition program for creative teens in grades 7–12. More than 300,000 works of art and writing were submitted for adjudication to more than 100 Regional Programs across the country in the Awards' 28 categories. This program gives thousands of students throughout America the opportunity to broaden their creative horizons while earning local and national recognition. The objective is to foster the confidence of young artists and give them the opportunity to be recognized for their creative achievements by the world at large.

Since the program's founding in 1923, all works are blindly judged based on originality, technical skill and the emergence of a personal vision or voice. For Regional Gold Key-winning pieces, the opportunities for recognition will continue when the works are adjudicated again on a national level by a panel of leading creative professionals.

"Year after year, I am astounded by the groundswell of creativity that pours out of students from every corner of the country through the regional Scholastic Art & Writing Awards," said Virginia McEnerney, Executive Director of the Alliance for Young Artists & Writers. "This program develops young talent through this first act of recognition here at home—a defining moment of validation on students' journeys to personal and professional success—then again on the national level by opening the doors of opportunity for exhibition, publication and access to millions of dollars in scholarships."

For the Regional event, middle and high school art teachers throughout Snohomish County were invited by the Schack to submit their top student works in 14 art categories. Only the 'best of the best' from each school make it to the regional competition. This year more than 1,000 local entries were submitted for consideration. In addition, we were very pleased to see a new sponsor emerge, Cornish College of the Arts, which supported



"Finding Birds" by Chan Ha Kim

entries from the remainder of the state in both Art and Writing...welcome aboard!

For the 6th year, the Schack was fortunate to hold the awards ceremony at the Everett Civic Auditorium. The ceremony featured a Winners Power Point Presentation; speaker Tom Price, Digipen Instructor and Owner of Tom Price Storyboarding; former Scholastic Art recipient Katie Price, Teague Industrial Design, who was selected to create the graphics for the Seahawk Team Airplane; and, most importantly, student award recognition. Local dignitaries including Everett Cultural Arts Commissioners and sponsors once again joined the celebration to present awards. Fortunately, close proximity to the exhibit allow the families to easily proceed to the viewing of the artwork. It was a great celebration of all award recipients' creative accomplishments.

American Vision and Gold award-winning works continued on to the national competition in New York. We were very pleased to have eight students receive 9 awards, including 8th grader Ella Corwin from The Art Workshop who was the recipient of a Gedenk Award for Tolerance for her piece, "One".

Jillian Ballas, Grade 10, Snohomish HS, Gold Medal, Mixed Media, "Home by the Sea"

Willow Cook, Grade 10, Homeschool, Silver Medal, Comic Art, "The World as We Know It"

Ella Corwin, Grade 8, The Art Workshop, Inc., Gedenk Award for Tolerance, "One"

Demitri Diosdado, Grade 8, Voyager MS, Silver Medal, Sculpture, "Trying to Get Out of Life"

Elizabeth Heinl, Grade 9, Homeschool, Gold Medal, Drawing & Illustration, "Old Man Pencil Drawing"

Minkyu Kang, Grade 11, Kamiak HS, American Vision Medal & Silver Medal, Sculpture, "Manifestation"

Chan Ha Kim, Grade 11, Henry M. Jackson HS, Silver Medal, Comic Art, "Finding Birds"

Amara Mulhall, Grade 12, Stanwood HS, Silver Medal, Mixed Media, "La Muerta"

In June 2015, National Award-winning teens from across the country gathered in New York City to attend the National Celebration series of events in their honor, hosted by the Alliance. This celebratory week will kicked off on June 5 with the opening of the Art.Write.Now.2015 National Exhibition at the Sheila C. Johnson Design Center at The New School's Parsons School of Design and Pratt Institute's Pratt Manhattan Gallery, featuring more than 1,000 Award-winning visual and literary works. The National Ceremony was held on June 11 at Carnegie Hall and the Empire State Building was lit in gold to honor the Scholastic Art & Writing Awards National Medalists. As we have a few of our above winners planning on attending, we can hardly wait to hear all about their experience.

Congratulations!!!



"Manifestation" by Minkyu K.



Why you Should Nominate Yourself for a WAEA Award

By Cynthia Gaub

Fall is around the corner and so is "Awards Season." Time for our state and national organization to recognize the stand-out accomplishments of our movers and shakers. But many of us work on an isolated island, so many times our hard work goes unrecognized by the general public and even more so by our co-workers who are busy doing everything they can for our students too. Sometimes it comes down to this: every once in a while you need to toot your own horn! This year I ask you to look over everything YOU did for your students, your school, district, community, for WAEA/NAEA and for ART EDUCATION on the whole. Then ask yourself, **"Don't I deserve a little recognition for all this hard work?"** Sure you do! Don't be shy! Go nominate yourself for an award.

To see if you are eligible make a list of your **Professional Organization Participation** including leadership positions in your school and beyond, serving on committees, receiving awards, and presenting at conventions. Then consider what you have done for **Program Development, Publications, Artistic Production and/or Exhibitions** including publishing of articles, research, curriculums, newsletter articles, receiving grants, showing your personal work and organizing student exhibitions. Finally, document your **Teaching/Related Experiences** including curriculum and assessments you have written, student teachers you have mentored. Take all these experiences and share them with the WAEA board through our online vita form.

Why nominate yourself? State winners are honored at the Fall State conference. National Winners are recognized at the National Spring Conference. An article about the winners is published in the Splatter Magazine and a press release will be sent to local papers. Winners also receive a certificate and trophy. All of this is Excellent Evidence for your TPEP!

All forms and criteria can be found on our website: <http://waea.net/advocacy/award-archives/> Go nominate yourself

Evocative & Provocative Projects:

Contemporary Comprehensive Curriculum

Our Fall Conference Keynote with Olivia Gude

Don't miss this fun and fast presentation filled with fresh ideas for projects and themes to bring greater energy and learning to your classroom and community. **Gude's keynote will analyze how well designed projects *encode processes* that reflect the ways in which "real artists" work.**

High quality 21st century art education introduces students of all ages to a wide variety of *artmaking approaches*—defined not only as techniques related to various media, but also as *aesthetic strategies*—ways of experiencing, engaging, researching, and making that and generate fresh insights, emotions, and meanings.

Students study conceptual and technical methods of *artistic practices*, not as historical reenactments of past ways of making, but as living aesthetic practices that students can internalize and utilize for their own *creative research agendas*.



Artist and educator Olivia Gude is the

Angela Paterakis Professor of Art Education at the School of the Art Institute of Chicago. She is the recipient of the 2014 National Art Education Association's Manuel Barkan "article of the year" award for New School Art Styles: the Project of Art Education. Gude's research focuses on developing new paradigms for visual art curriculum; her articles include Postmodern Principles: In Search of a 21st Century Art Education, Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum, and Art Education for Democratic Life. For eighteen years Professor Gude directed the Spiral Workshop, a teen art program and curriculum research project.

Curriculum and resources developed at Spiral can be found at <http://spiral.aa.uic.edu> and the National Art Education Association e-Portfolios <http://naea.digication.com/omg/> and <http://naea.digication.com/spiral/>

Professor Gude has created many award-winning collaborative mural and mosaic projects. In recent years, she has united her work as a community artist and art educator by creating participatory spaces in which teachers investigate and re-invent the social practice of art education.

Join us for the Fall Conference in Leavenworth WA on October 24, 2015 for this engaging presentation by Olivia Gude.

My Summers of “Slowing” with Visual Journaling

by Trinity Osborn

Although completely rewarding, we all know that the daily grind of an art teacher’s duties can be a bit much sometimes. There are the constant materials to prep, set up, clean up and then as if it’s an art teacher Ground Hog’s Day, you must repeat the three prior steps and do it all over again. On top of that, there are emails to answer, photocopies to make, attendance to take and seven periods of that six-letter word ... c-r-e-a-t-e, c-r-e-a-t-e, c-r-e-a-t-e. When summer arrives we just want to get away from it all; we want to close the chapter on that school year and not open the book until the following fall. It wasn’t until three summers ago that I found a wonderful way to refresh and rejuvenate myself, as both an artist and teacher.

I had discovered the wonderful world of “slowing.” I had just finished a unit with my advanced art students, in which we packed only what we could in a Ziploc bag and did our own version of “urban sketching” mixed with some verbal, visual journaling. I had spoken to my students about the power of observation and that before their pencil touches the paper, the most valuable thing they could do when drawing was to sit quietly, pause for a moment, and fully observe. However, in order to fully observe you must practice the art of slowing. You slow this constantly moving, texting, social me-



dia checking, to-go, fast food, pace of life world and just ... sit and watch. You look for simple shapes down to their purest type of line. You find reoccurring patterns and color connections and discover resemblances or oddities. You slow your “seeing” down so much that you pick up things you may have never noticed before. And then, you sketch. This exercise is actually the key to a lot of my students’ portfolio ideas and concepts. It is amazing what they think of when they slow down and sit in their thoughts while observing the world.

As we ended our school year, I had finished looking at their journals from the sketching outings and thought to myself, “I had such a relaxing time with the students slowing and sketching, I think I’m going to make it a point to continue this over the summer.” So rather than putting away the supplies and never thinking of set up

and clean up, I prepped a bag of simple sketching essentials (pencil, eraser, ink pen and watercolor set) along with a petite 5x7 sketchbook. I then purposed to keep my sketchbook with me and carve time out of my days to sit, observe, and get lost in journaling a visual of that moment. I began this venture with setting “reasonable times” for myself, which consisted of telling myself I’d only take 10 or so minutes to sketch and would try to complete one drawing a week. However, it wasn’t before long, that I found the most relaxing and refreshing times of those summer days during those sketching moments. In fact, so much that before I knew it, I was sketching in my journal daily and taking up as much as 30 minutes to an hour a



Continued on page 25

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Secretary	Tracy Fortune	tfortune@cloverpark.k12.wa.us

Welcome New Committee Chairs and ESD Representatives

Becoming a board member, committee chair or a local Educational Service District Representative is a great way to get involved in the WAEA. **There are many different committees that need leadership, or you might even have your OWN NEW Committee idea!** As an ESD Rep or Division Rep you will help to grow our membership while making connections and meet new teachers in your nearby school district. We have many ESD areas that are unrepresented and need members to step into this role.

New Co-Membership Chair:



Kate Baker McDonald International School, Seattle, WA

Kate is a National Board Certified visual art specialist who has been teaching art in Seattle for the past ten years. In addition to her work in the classroom, Kate is the Professional Learning Community (PLC) facilitator for Seattle's Elementary Visual Art Specialists. She is also a member of the Elementary Visual Art Writing Team, responsible for creating report card standards, K-12 curriculum maps, and assessment tools for tracking student growth. Being a member of WAEA and NAEA has provided Kate with a number of opportunities to engage with other art teachers and grow professionally. She participated in Summer Vision

(Washington, DC) in the summer of 2013 and whole-heartedly recommends it to every art teacher she meets. Kate has also presented her work on assessment at the WAEA conference (2013) and at the NAEA convention in San Diego (2014). She is thrilled to be joining James as Membership Co-Chair so that she can spread the word about the benefits of WAEA membership!

New Secondary Division Chair:



Enid Smith Becker International School, Bellevue, WA

Enid teaches middle and high school art at the International school in Bellevue- Grades 7-12. She studied art at the University of Washington and is a working painter who shows in the Seattle area. Setting up creative opportunities for students is a passion of hers. Her best assignments marry problem solving and creative voice with the application of technical skills. She loves teaching visual literacy and includes both contemporary and historical artists' work in her classes. As a longtime member of the member of the NAEA, Enid is looking forward to taking on this new leadership role.

WAEA Committee Chairs and Division Representatives

Committee Chairs

Advocacy	Ginny Lane	vlane@nthurston.k12.wa.us
Co-Membership Chairs	James Andrews	jandrews@nkschools.org
	Kate Baker	kabaker@seattleschools.org
Co-Scholarship Chairs	Carl Clausen	cjclausen@aol.com
	Laurel King	KingLR@mukilteo.wednet.edu
Awards Chair	Cynthia Gaub	shebaduhkitty@yahoo.com
Webmaster / Communications	Trinity Osborn	trinity.osborn@tbcs.org
"Splatter" Editor	Cynthia Gaub	shebaduhkitty@yahoo.com
Co- Youth Art Month Chairs	Nancy Jordan	jordannj@mukilteo.wednet.edu
	Laurel King	kinglr@mukilteo.wednet.edu

Division Representatives

Elementary	Kellia Brinson	kbrinson@nthurston.k12.wa.us
Middle Level	Nancy Jordan	jordannj@mukilteo.wednet.edu
Secondary	Enid Smith Becker	BeckerE@bsd405.org
College/Higher Education	Amanda Hallenius	mandyhallenius@gmail.com
Museum	Lynda Swenson	LyndaS@SeattleArtMuseum.org
Administrator/Supervision	Jonathan Lindsay	jlindsay@cornish.edu
Retired Art Educator	Carl Clausen	cjclausen@aol.com
Art Education Student	Emily Jacobson-Ross	jacobsonre@cwu.edu

WAEA Divisional Representative Job Description: The WAEA Board includes Divisional Representatives who foster the professional interests, and represent the concerns of members employed within their group.

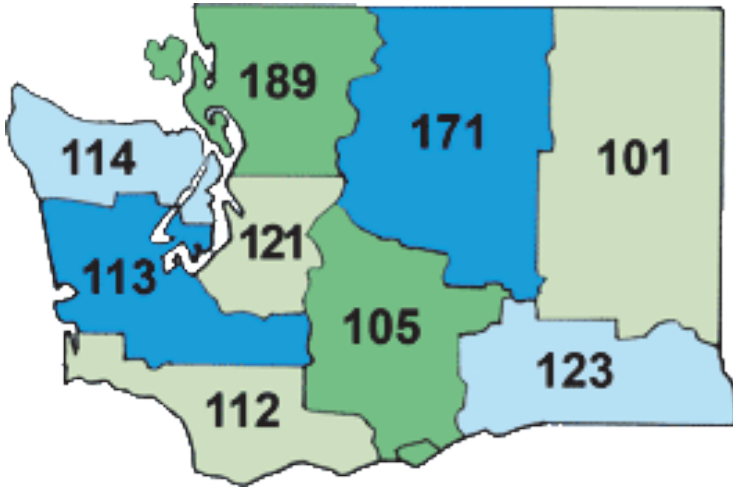
Qualifications:

- Current membership in WAEA and NAEA
- Current employment or commensurate experience within the division.
- An interest in assuming an active leadership role in the WAEA.
- The necessary organizational skills to contact and communicate with the art educators they represent.
- Good communication skills.
- The time and energy necessary to fulfill the duties and obligations of the position in a timely way.
- A two year term of office, with the ability to continue if desired, upon recommendation by the Board.

Job Duties:

- Attend 4 Board meetings physically or remotely and provide reports written and/or verbal detailing issues, concerns or events that concern the members they represent.
- Provide a short written yearly report to be published in the WAEA Magazine and posted on the websites.
- Actively recruit and promote WAEA membership within their division.
- Submit or encourage members in the ESD to submit articles, lessons and pictures to the WAEA Magazine.
 - Host one event for their division annually, with a supporting budget allocation from WAEA.
 - Gather and forward award nominations to the Award Committee Chair by **August 30th** annually.

Have you been searching for a way to participate in WAEA and bring ARTS to the forefront of your county, district, and school? Becoming a Regional VP (AKA ESD REP) is a great way to contribute to the growth and development of our organization. Talk to a board member today if you are interested in taking on this role.



ESD 189: EVERETT · BELLINGHAM · ARLINGTON
· ANACORTES · WHIDBEY ·
Cathy Tanasse Cathy.Tanasse@sno.wednet.edu

ESD 121: SEATTLE · TACOMA · BELLEVUE ·
REDMOND · KIRKLAND
Faye Scannell scannelf@bsd405.org

ESD 114: PORT TOWNSEND · SEQUIM · PORT
ANGELES **OPEN**

ESD 113: ABERDEEN · OLYMPIA **Open**

ESD 112: VANCOUVER · LONG BEACH
Barb Holterman Holterman.barb@battlegroundps.org
Debbie Supplitt supplitt.debbie@battlegroundps.org

ESD 171: NORTH CENTRAL
Cyndi Noyd cyndinoyd@gmail.com

ESD 105: YAKIMA **Open**

ESD 101: SPOKANE · PULLMAN
Sherry Syrie ssyrie@cheneysd.org

ESD 123: TRI-CITIES **Open**

ESD Representatives (AKA Regional Vice Presidents) are elected by the Executive Board based on recommendations from active members.

Qualifications:

- An active membership in both WAEA and NAEA
- An interest in assuming an active leadership role in the WAEA.
- The necessary organizational skills to contact and organize art teachers within the geographic region represented.
- Good communication skills.
- The time and energy necessary to fulfill the duties and obligations of the position in a timely way.
- A two year term of office, with the ability to continue in the position if desired, upon recommendation by the Board.

Job Duties:

- **** Maintain a current database of art teacher contacts within their geographic region.**
- **** Assist the Membership Chair in contacting, recruiting and retaining members.**
- Host at least one WAEA sponsored event annually for Art Teachers in their region, with some supporting budget allocations from WAEA.
- Lead the ESD luncheon at the Fall Conference.
- Encourage teachers in the region to join WAEA, and attend the Fall Conference.
- Submit a written report on art education related events in their region quarterly during the school year.
- Submit or encourage members in the ESD to submit articles, lessons and pictures to the WAEA Magazine.
- Attend board meetings whenever possible.
- Gather and forward award nominations to the Awards Chair by **August 30th** annually.

What's Happening in your ESD?

ESD 101: SPOKANE • PULLMAN

Happy Arts Education Month in the state of Washington! Here is a quick recap of the meeting ESD 101 had at the MAC this May. The sampling of art educators who attended were a diverse and fun bunch of folks with many ideas and lots of information that benefited the whole group. We had nine folks attend, one from as far away as Colville and many from the surrounding Spokane area.



During the meeting we discussed:

1. Creating a "List Serve" so we could talk to each other on an ongoing basis- outside of these meetings.
2. A Spokane area "Art Salvage" store run by Katie Patterson that was featured in a recent "Inlander" article where folks can go to get random, useful materials for their own artwork or student artwork.
3. Visual Teaching Strategies and the power it holds in building relationships and community in your classroom.
4. Having an "Anonymous Stash Swap" of surplus/ unwanted art supplies from our art collections.
6. The way some folks use sketchbooks in their classrooms either graded or ungraded, as an entry task or otherwise.

"HOORAY" comments shared about the work we do:

1. "Artsonia.com to exhibit student work."
2. "When my 7/8 grade kids make things for school display."
3. "Students seem to be highly interested in this subject."

4. "Coming together and sharing in this way. I loved learning from you all."
5. "I have great kids. I'm more relaxed. I'm looking forward to Raku."
6. "My kids are finally making art, more than socializing or talking back to me."
7. "I liked meeting other art teachers tonight. GREAT IDEAS."

When asked, "What would you like to discuss at our future art educator meetings?" this group replied:

1. "How do others assess learning in their art classes?"
2. "I want to bring in rubrics. Bring in a project example and rubric to share."
3. "We should swap ideas, things. I liked the sharing of ideas."
4. "We should share projects, rubrics, self-evaluations, NAHS (National Art Honor Society) info."
5. "Share materials, rubrics, lesson plans, choose a theme before the next meeting and have everyone bring in something that supports that theme."
6. "How do you display student work at your school?"
7. "We need to make some art at these meetings!"

Finally, we decided we would like another local art educator meeting next October some time, most likely before (or after) the WAEA Fall Conference- "ARToberfest" in Leavenworth, WA on Saturday, October 24th.

ESD Report Submitted by *Sherry A. Syrie* ESD 101 Rep.

ESD 112: VANCOUVER • LONG BEACH

Art Teachers Awarded a \$10,000 Century Link Technology Grant



Carmen Yadon of Pleasant Valley Middle School and Debbie Supplitt of Tukes Valley Middle School were awarded a \$10,000 Century Link Technology Grant to develop the iPad S.T.E.A.M. (science, technology, engineering, ART and math) S.H.A.R.E. (Studios Having Art Resource Equipment) Kit for the Battle Ground Public Schools, Middle School Visual Art programs.

This concept was developed over two years ago from the collaborative efforts of the middle school art teachers, Linda Peterson (Chief Middle School) Rebecca Broyles (River Home Link), Tamra Davisson (Yacolt Middle School), Tanya Bachman (Lauren Middle), Cassandra Tinsley (Maple Grove), Debbie Supplitt (Tukes Valley) and Carmen Yadon (Pleasant Valley). This grant will fund 15-20 iPad minis, protective cases, rechargeable mobile wheeled transport case and a plethora of ART curriculum enhancement apps that may help bridge the gap between common core and S.T.E.A.M.

This S.H.A.R.E. Kit will be the latest of the developed 8 rotating kits that move from middle school site upon the Art teachers request. These kits include equipment and resources for Batik, Encaustics, Print making, Paper Making, Metal Arts, Calligraphy, Glass fusing and slumping. This iPad S.T.E.A.M. kit will allow art educators technology access to develop digital photography, stop motion animation, art history, museums of the world, Master Artists, and countless other applications, including digital creative drawing.

Given the opportunity to collaborate with this dynamic Middle School Art Team has benefited over 2,500 middle school art students across the Battle Ground District. We in Battle Ground feel fortunate to have a Superintendent and a supportive School Board that recognized the value of supporting Visual Arts collaboration. Having the access and time to collaborate with our Art teachers colleagues allows us to develop excellent curriculum and programs that supports and provides creative opportunities for all students in Battle Ground Public Schools Visual Art programs.

ESD Report Submitted by Deb Supplitt ESD 112 Rep.

**ESD 189: EVERETT • BELLINGHAM • ARLINGTON
• ANACORTES • WHIDBEY**

The OSPI High School Art Show is down. Two ESD 189 artworks from WAEA member Rick Wigre's students

Chan Ha Kim and Kainalu Ramos (Jackson High School) received purchase awards! Check out all the winners on the OSPI High School Art Show website. <http://www.k12.wa.us/Arts/ArtShow/ArtShow15/ESD189.aspx>

The new ESD 189 contact list was used and has a few glitches but resulted in some great feedback and connections. None of the enthusiastic art teachers who responded are WAEA members, so I hope we can persuade them to join our ranks.

Mark Walker from Terrace High has some good news.....two of his students, Dee Strohl took 1st place for small sculptures and Samantha McKinney took Best of Show at Passing the Torch 2015 (sculpture competition) put on by the **Seattle Metals Guild**.

Jennifer Yates metal smithing instructor at Oak Harbor High School, suggested it would be great to have a locked case for future ESD 189 shows for 3-D work.

Patt Weber is the K – 12 Teacher in La Connor School District and responded that she is very excited to join our organization that supports art education! She is interested in some of the classes offered in DigiPen Video Game Programming at the Northwest Career & Technical Academy in Mount Vernon such as creating video games with DigiPen's specialist software: ProjectFUN & Zero Engine. She is also interested their 3D modeling, animation and rendering class, and 2D & 3D video game design concepts class. However, these classes are only open to High School Students. She wondered if it was possible to have such classes offered to art teachers as professional development /studio art workshops in the 2015-2016 school year through ESD 189?

Carolyn Yip, of Glacier Peak High School took first in Washington State in the VFW Patriotic Art Contest.

Gail Merrick (Stanwood High School) and Cathy Tanasse (Glacier Peak High School) had students in the top 50 submissions in the country for the Vans Custom Culture shoe design contest.

ESD Report Submitted by Cathy Tanasse ESD 189 Rep.

Contact your ESD Rep to let them know great upcoming events and happenings in your school or district and have them published in one of the next publications. Next Deadline: September 15, 2015.



Your Life is an Artwork in Progress

by Dr. AnnRené Joseph

"I still find each day too short for all the thoughts I want to think, all the walks I want to take, all the books I want to read, and all the friends I want to see."

Essayist and Naturalist John Burroughs

This issue of Splatter is devoted to renewal. Celebrating this essential and necessary focus on renewal resonated with my personal and career 'mantra and tagline' – *"Your life is an artwork in progress!"* It also sounded appropriate for an article title. Renewal – for each of us – is personal. What is renewal? Why is it so important? How does one renew? First of all – breathe. Then dance, sing, act, create, make music, and play – in your personal style and unique ways – each day.

We – as artists – renew ourselves by doing, teaching, and living – *'our personal art'* – whenever and however possible. Hence, the muse for my mantra, which has also been used for multiple 'moving up ceremony' titles, personal stationary footers, engravings, personal business card taglines, keynote speeches, encouraging words, session presentations, and a song – which is also performed as poetry.

I debuted my song, singing acappella, at the Washington Art Education Association (WAEA) Ellensburg conference, while it was still *an artwork in progress*, during an acceptance speech upon having been acknowledged as *Art Administrator of the Year* by the WAEA membership. It was renewal for me...to focus on writing a melody and lyrics, and finally, debuting the song at an appropriate time and venue – when my *'artist self'* was being celebrated. Sharing the song and the message of the song and music was also reflection, rejuvenation,

celebration, and Renaissance for my person. The song was self-published in 2003 and 2004, and publically posted on my LinkedIn profile in 2015. Receiving the *2015 Tribute Award* from the WAEA membership brought to mind my *'journey and artwork in progress'* with the WAEA regarding countless memories of work, conferences, retreats, professional development, watching, listening, learning, and leading encounters that were integral in *'drawing out'* and *'leading out'* the *visual artist* that lived inside of me. WAEA and her members have been my visual arts teachers, and this education happened through renewal and Renaissance opportunities that required me to say "yes" to participate in possibilities offered towards professional growth. Renewal takes courage, involves risk, and requires an attitude and process of listening, learning, resting, reflecting, relaxing, revising, devising, contemplating, designing, creating, performing, presenting, and responding to life and living. It also

takes persistence, patience, perseverance, and passion – that I refer to as *"the 4 P's"* of success. It sounds exhausting – yet, it is renewing and moving – forward and onward. At times, it felt as if I was a *'tabula rasa'*; whereas, WAEA and her members filled up my mind with *'life altering'* and renewing teaching and learning. My learning involved *flow* (Csikszentmihalyi, 1997), and engaging whole-heartedly in the experience and emotion of new learning that entices one to lose track of space and time.

Following the song lyrics, below, is a blog post of the same title, written on January 23, 2015. Providentially, I had just participated in the Friday

evening portion of the WAEA DaVinci Institute. Needless to say, the experience was *'awe-inspiring'*, and sure to be an *artwork in progress* for me. My feelings regarding the powerful impact of having the visual artist being *'led out of me'* and *'drawn out of me'* by WAEA members and DaVinci teachers, was the muse for three days of blogs regarding *'my art.'* WAEA members, events, and venues had not only been the



Mari Atkinson (left) with Dr. AnnRené Joseph at the OSPI Show

muse for the music, lyrics, and performance debut of my song, but also for visual art study, and writing – all separate art forms – yet interconnected for me in ways that caused renewal and Renaissance.

Your Life is An Artwork in Progress

Performed Poetry and Song Lyrics and Music by AnnRené Joseph
Composed 2003-2004

Muse – WA State Arts Educators and Students

Verse One

Your life is an artwork in progress

Your days are the artwork at play

Your nights are the dreams of your progress

Live life, do your art, seize the day.

Chorus

Do your art

And be your art

And teach your art

Your whole life long.

Do your art

And be your art

And live your art

Your whole life long.

Verse Two

Now, dance as if no one is watching.

And act as if life is your stage.

Then, sing as if no one is listening.

Create, make some art, seize the day!

Repeat Chorus

Bridge

Who are you?

What interests you?

Creating;

Performing;

Responding;

Enjoying-

Your life

As you dream it can be!

©Joseph, A. R. (2003/2004)

The following blog post was written on Friday, January 23, 2015, after attending the evening session of the WAEA DaVinci Institute at the Gage in Seattle, WA. I was inspired to write about the artwork in progress that was taking place inside of me. Thank you, WAEA. You continue to be my muse!

Your Life is an Artwork in Progress – Your Personal Journey “AKA: The four P’s - persistence, patience, perseverance, and passion”

Day 5: Advice to get unstuck.

“Where are you? Where do you want to be? How do you want to get there?” Getting unstuck involves only one thing...take one step forward in the direction you know you need to go to make a positive difference in the lives of those you are serving and those you will serve. This unselfish gesture – about others instead of you – will compel your movement forward and doing your art – again.

Why do we get stuck? There are lots of answers, rationalizations, reasons, that we get stuck. Some excuses that are common to many of us are: No money, No time, Too much trouble, Poor health, Family issues, Life and living issues.

When you have a sense of where you are going, you create – like an artist – the journey in progress, and the unique details of how you will get there. It’s all up to you. Make a list of what needs to happen to complete the journey – or begin with the end in mind (one of Covey’s 7 Habits – [also a good read to get unstuck]).

Do you have the vision? Are you able to see it? Your vision provides a glimpse of your hopes. If you can see it, you can achieve it (as many famous people have scribed). Additionally, persistence, patience, perseverance, and passion are required for your journey. I refer to these four behaviors as the 4 P’s. Yes, there is a tug in your heart that sings the song of your journey to you each day. Yes, today, take one step forward. Hooray! You are out of the mud, out of the hole, out of the pit...now, get moving! Here’s to being

Continued on page 26

Clay Bobbleheads Lesson Plan

By **Tracy Fortune**

Do you remember when you saw your first bobblehead? I can still picture the one my dad had. It was a humorous, yet grimacing University of California Berkley Golden Bear mascot who had a football tucked under its arm and was wearing the team jersey. I teach ceramics to introductory art students and wondered how hard it would be to create clay bobbleheads. I looked online for guidance and found a helpful video on YouTube. <https://www.youtube.com/watch?v=mSc3aryxWcA>. I used tips from the video as I tested out the bobblehead idea.



Student interest was high when I showed students my sample bobblehead and a PowerPoint with other examples I found online. We discussed the learning target ***“I can use pinch pot and other techniques to create a strong and creative clay bobblehead that communicates something about me.”*** Students brainstormed ideas and made preliminary sketches. The project rubric served as a guide to help them plan a bobblehead that would be interesting from multiple viewpoints, show at least two textures, and be personalized to communicate something important to them. To help them understand the overall process, I show them a short video I created using a movie maker program and photos I took as I constructed my sample. Along the way I did several demonstrations to develop students’ skill and understanding of vocabulary.

Here is a summary of the key steps.

1. **Wedge the Clay** using a piece of clay the size of a medium/large orange.
2. **Divide the Clay** into two parts with 1/3 for the head and 2/3 for the body/details.
3. **Make the Head Form** by transforming the smaller amount of clay into a pinch pot.
4. **Form a Hollow Body** by making a base with long narrow neck. It is important to hollow it out with a loop/ribbon tool to decrease the chance it will explode in the kiln. (as an alternative you could make a second pinch pot as the base for the body.)
4. **Add Features** to make an animal, person, imaginary creature or other bobblehead idea. I teach students to use SSBS – Score, Slip, Blend, Smooth to strongly attach all parts.
5. **Add Object or Details** that adds a personal connection to the sculpture making sure all parts are securely attached using SSBS.
6. **Add Textures to Project** after experimenting with using tools in various ways to create different types of textures.



7. **Glaze Project** after it has been fired. I instruct the students to leave the project ‘barefoot’ (no glaze on bottom) and recommend not to glaze the top of the neck so friction helps keep the head from sliding off



instead of bobbling.

8. Self-Assess and Write an Artist Statement At the close of the unit we had a critique day and after that students reflected on their finished artworks. This included writing an artist statement that explained their artistic intent, showcased their visual literacy and analyzed their finished artworks.

While I did this project with high school students, it could easily be adapted to suit middle school or elementary students. While most students made characters, others were less literal and constructed other objects that bobble like a dancing palm tree and a rotating planet. This unit was a great way to introduce clay constructing including the pinch pot technique and other key steps to make a strong and creative clay artwork.

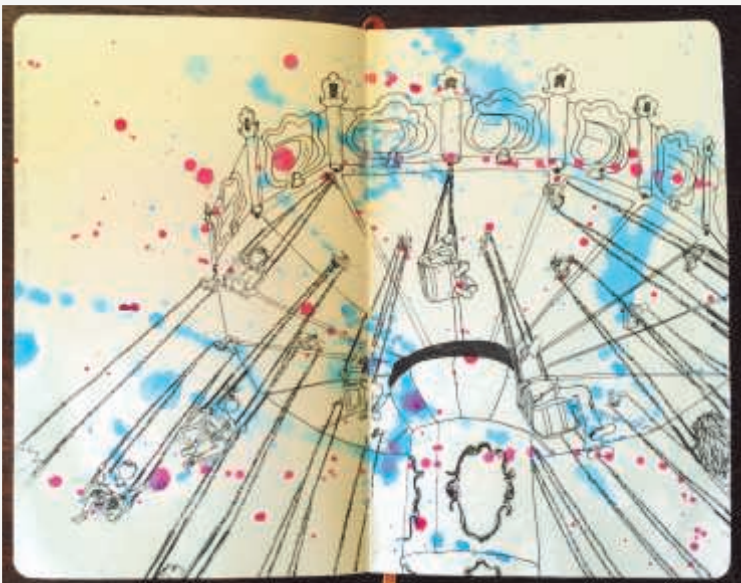
Visual Journaling..

Continued... from page 23

sitting. I also discovered my drawing skills improving as I was noticing the very bumps and grooves of my subject matter. My perspective skills, watercolor, and inking techniques were also improving. In the end, I had found that my summer sketching decision had become a visual memory of my days - cataloging my most memorable moments and precious times. I had drawn coffee cups that reminded me of conversations overheard, coffee aromatics, and the time I took to just sit and fully enjoy a whole cup of coffee (without having it go cold or needing to reheat it in the teachers' lounge). I had remembered the occasion when I saved a fortune from a fortune cookie that would have made any art teacher excited to receive. I pasted it in my book, and then sketched the take out box that came with it. I had captured my kids on a summer fair's ride 30 feet in the air, and even created a little black-out page or two. I com-



pleted a charcoal drawing of my daughter, capturing her sweet expression before she began her "tween" years in the fall. I had even cataloged my husband's summer love of canning our homegrown raspberries into jam. And before I knew it, it was time to go back to school. However for some reason, I was more relaxed, more refreshed, more excited to get back in the classroom, and more eager than ever to begin the next school year. I found that I had rekindled myself as an artist and was ready to teach and pour into others with that same passion. It has now been three years since I began my summer sketching of slowing and visual journaling. I would say it is one of the most valuable things I do as an artist and art teacher. It is amazing to think that not too long ago I began a unit with my students that would turn into a summer ritual. And now ... I have created something I do with my own kids – as just the other day, I spent an hour sketching in a coffee shop with my daughter. Loosing ourselves to the quick paced hustle and bustle, completely oblivious to time, and just doing something we loved ... sketching the moment.





By Debbie Supplitt

unstuck!

"Nothing happens until something moves. "Albert Einstein

AnnRené Joseph – Your Turn Challenge – Day 5

In closing, I share one cautionary comment... procrastination will steal your art, peace, rest, relaxation, renewal, revival, and Renaissance. Therefore, a gentle reminder from the song – *"Your life is an artwork in progress, our lives are an artwork in progress, and life is an artwork in progress! Do your art and be your art and live and teach your art your whole life long."* It is a successful mantra for success. Ah...renewal! Renaissance! Time to do my art...

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Now that we all have our teacher iPads or some of us have access to a classroom set why not put the students in charge and have them film a short 1-2 min segment covering an art concept, element, principal or art technique.

Last semester two students wanted to make a tutorial of how to make skin color that could be shown to classes for the next semester. Brilliant idea! For extra credit these two worked on a script drafted up a lesson plan and organized how they were going to film this video segment.

Filming was done during my prep period when no one was in the classroom.

After they were done filming, clipping and editing in iMovie, I downloaded the segment to my YouTube channel. Setting up your own YouTube Channel is real easy. You just have to sign up. The results can be seen here: <https://www.youtube.com/watch?v=vBV8zY6JnBg> (You need to ramp up your computer volume or plug in headphones to hear the dialogue.)

A few suggestions for next time would be to have access to an external microphone, limit the video to no more than 2 minutes and list your cast members in the credits with only first names. Limit the groups to

one or two with one film person on the iPad. More than 3 become a disaster, even if they beg you. There is always an odd man out who can be used as the audio guy. Taking it to the next step, I would have the students add a soft background audio track to their videos.

Next year I plan to post tons of iPad iMovie videos covering all sorts of techniques and lesson that the students create. These lessons on YouTube will each have URL addresses that can be linked into the students digital portfolio. Our students then share these with their parents at student/parent conferences in June. Happy Creating!



Students using ipads with Ms. Supplitt



Not A Member Yet? Why NOT?

Become part of the largest professional organization established by visual arts educators for visual arts educators!

WAEA membership includes:

- Discounts on WAEA Fall Conference registration fees and other workshops
- Eligibility for our Annual Awards Program
- Subscription to our Quarterly **Splatter** Magazine
- Eligibility to publish in **Splatter** Magazine
- Eligibility to enter the **Youth Art Month** Contest
- Monthly Destination meetings often with free museum tours
- Discount membership to the Seattle Art Museum
- Access to special ESD events and meetings in your area
- Facebook Community with current job and art class announcements, and opportunities to connect with other art teachers in your area

Your membership also includes these NAEA membership benefits:

- Full access to exclusive members-only content on the NAEA website
- Subscriptions to *Art Education* journal and *NAEA News*—NAEA's premiere bi-monthly publications
- Access to the Instructional Resources Gallery
- Free registration for NAEA's webinar series
- Discounts on NAEA National Convention registration fees and other professional learning events
- Eligibility for national awards and grants
- Discounts on a variety of insurance programs including Professional Liability Insurance, Life Insurance, Disability Insurance, Health Insurance, Auto & Home Insurance

NAEA/ WAEA Membership Application

Membership Prices:

- ☐ **Active:** Art teachers, directors of art education programs, or those engaged in pursuits closely related to the field. **\$90**
- ☐ **First Year Professional:** Recent graduates entering their first year of teaching. Valid for one year. **\$75**
- ☐ **Student:** Undergraduates and full-time college graduate students. **\$45**
- ☐ **Retired:** Retired educator. **\$65**
- ☐ **Associate:** School personnel not actively engaged in teaching art and other individuals with a general interest in art education. **\$90**
- ☐ **Institutional:** Companies, Institutions or departments involved with art education. **\$235**

Please print all information below:

☐ New ☐ Renewal I.D. Number _____
Name _____
Address _____
City _____
State _____ Zip + 4 _____
Telephone Number (_____) _____
WA ESD Region: _____
School: _____
Graduation Date: _____ (for student membership)

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

- | | |
|-------------------------------------|---|
| <input type="checkbox"/> Elementary | <input type="checkbox"/> Museum |
| <input type="checkbox"/> Middle | <input type="checkbox"/> College/University |
| <input type="checkbox"/> Secondary | <input type="checkbox"/> Supervision/Admin |

Payment Information:

☐ **Check** Enclosed
☐ Please **CHARGE** my account \$ _____
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Were you referred by an NAEA/WAEA Member? Please let us know!

Member Name _____
NAEA ID Number _____

Mail this form to: Member Services Team,
NAEA PO Box 1444, Merrield, VA 22116-1444
E-mail: members@arteducators.org
Call us toll-free at: 800-299-8321

Or renew/join online <http://www.arteducators.org/community/join>

Summer Musings...

By Cathy Tanasse

Summertime! What a great time for renewal and fun! There are some wonderful opportunities for combining art and academic inspiration for a variety of backgrounds and budgets. **Mark your spring 2016 calendars now so that by this time next year, you can look forward to an inspiring art filled experience in a different location!** The links provided will give you information about a variety of art programs and scholarships.

NEH Summer Programs in the Humanities for School and College Educators

<http://www.neh.gov/divisions/education/summer-programs>

Each year, NEH offers tuition-free opportunities for school, college, and university educators to study a variety of humanities topics. Stipends of \$1,200-\$3,900 help cover expenses for these one- to five-week programs.

The National Endowment for the Humanities paid off big time for me, back in the 1990's. I first received a grant for a free Chinese Art History Seminar at the University of Washington, then a free Chinese Language Study Summer in Maryland and then a free summer of intense Chinese language study at the Beijing Languages Institute. I had to wade through forms, but after receiving one grant, more opportunities opened up. It wasn't strictly art, but through NEH grants, I was able to pursue a lot of art related interests in Maryland and China. I worked my butt off but it was exciting and I met some amazing people! This is perfect for art teachers who have a second love in a different academic study. **Summer application deadlines are early March.**

TIME Teaching Institute in Museum Education

<http://www.saic.edu/cs/teacher/teachinginstituteinmuseumeducation/>

This is something new that I found on the SAIC website . It

looks like an interesting opportunity for

museum educators. **Summer application deadline is May.**

TICA (Teacher Institute in Contemporary Art) at the School of the Arts in Chicago.

<http://www.saic.edu/cs/teacher/teacherinstituteincontemporaryart/>

I loved TICA!! I spent three summers in different TICA workshops at SAIC. Sadly it looks like this summer it was only open to Chicago based art teachers. Keep checking, maybe next summer it will be an option for the rest of us again. I think I had to pay for my own transportation to and from Chicago. Everyone I know who has been accepted to this has raved about it. It was FANTASTIC (nationally renowned instructors, open studio, good food...) and worth keeping an eye on in the hopes it will open up to nationwide teachers again. **Summer applications deadline for is May.**

ArtLab at the Kansas City Art institute

<http://www.kcai.edu/continuing-education/programs/art-educators>

ArtLab is free to high school art educators and includes on-campus housing, meals and materials as well as visits and receptions at local art museums and galleries. While the program is free for those selected to attend, transportation to and from Kansas City is the responsibility of each educator. Only those serious about attending should apply.

This one-week residency is limited to 30 people and takes place in July. **Application and \$25 application fee deadline is in March for 2016.** Applicants will be notified of acceptance the first week of April.

Those accepted into the program and attending will have the option of earning two graduate level credits for the program at a cost of \$275. Attendees will be contacted at a later date to secure this option if they so choose. I loved Kansas City Art Institute's Art Lab! Kansas City is hot in the summer but I spent most of my time in the painting studio so I didn't mind.

Studios Offered in 2015: Graphic Design and Painting

Educators may choose between two options: 1) For \$800, educators will receive two-graduate level credits, food, housing (dorm living with a roommate), events and a welcome kit. OR 2) For \$600, educators will receive two graduate level credits, food, events and a welcome kit. The materials fee covers all supplies for each studio.

Summer applications open in August---so you can start on your application soon for 2016!



*Member Elaine Simons
in her studio classroom*

If You Love a Highly Creative Person. . .

Continued... from page 6

their source of inspiration and drive. Often, this requires solitude for periods of time.

7. They need space to create. Having the right environment is essential to peak creativity. It may be a studio, a coffee shop, or a quiet corner of the house. Wherever it is, allow them to set the boundaries and respect them.

8. They focus intensely. Highly creative people tune the entire world out when they're focused on work. They cannot multi-task effectively and it can take twenty minutes to re-focus after being interrupted, even if the interruption was only twenty seconds.

9. **They feel deeply.** Creativity is about human expression and communicating deeply. It's impossible to give what you don't have, and you can only take someone as far as you have gone yourself.

10. They live on the edge of joy and depression. Because they feel deeply, highly creative people often can quickly shift from joy to sadness or even depression. Their sensitive heart, while the source of their brilliance, is also the source of their suffering.

11. They think and speak in stories. Facts will never move the human heart like storytelling can. Highly creative people, especially artists, know this and weave stories into everything they do. It takes longer for them to explain something, explaining isn't the point. The experience is.

12. They battle Resistance every day. Steven Pressfield, author of *The War of Art*, writes: "Most of us have two lives. The life we live, and the unlived life within us. Between the two stands Resistance." Highly creative people wake up every morning, fully aware of the need to grow and push themselves. But there is always the fear, Resistance as Pressfield calls it, that they don't have what it takes. No matter how successful the person, that fear never goes away. They simply learn to deal with it, or not.

13. They take their work personally. Creative work is a raw expression of the person who created it. Often, they aren't able to separate themselves from it, so every critique is seen either as a validation or

condemnation of their self-worth.

14. They have a hard time believing in themselves. Even the seemingly self-confident creative person often wonders, Am I good enough? They constantly compare their work with others and fail to see their own brilliance, which may be obvious to everyone else.

15. They are deeply intuitive. Science still fails to explain the How and Why of creativity. Yet, creative individuals know instinctively how to flow in it time and again. They will tell you that it can't be understood; only experienced firsthand.

16. They often use procrastination as a tool. Creatives are notorious procrastinators because many do their best work under pressure. They will

subconsciously, and sometimes purposefully, delay their work until the last minute simply to experience the rush of the challenge.

17. **They are addicted to creative flow.**

Recent discoveries in neuroscience reveal that "the flow state" might be the most addictive experience on earth. The mental and emotional payoff is why highly creative people will suffer through the highs and lows of creativity. It's the staying power. In a real sense, they are addicted to the thrill of creating.

18. They have difficulty finishing projects. The initial stage of the creative process is fast moving and charged with excitement. Often, they will abandon projects that are too familiar in order to experience the initial flow that comes at the beginning.

19. They connect dots better than others. True creativity, Steve Jobs once said, is little more than connecting the dots. It's seeing patterns before they become obvious to everyone else.

20. They will never grow up. Creatives long to see through the eyes of a child and never lose a sense of wonder. For them, life is about mystery, adventure, and growing young. Everything else is simply existing, and not true living.

Source: April 17, 2015, *The Heart of Innovation Blog* http://www.ideachampions.com/weblogs/archives/2015/04/20_things_to_re.shtml



Artwork on Display by James Andrews

Leadership Opportunities

Below you will see a number of opportunities for you to participate in and help grow your WAEA professional organization. Most simply require you to contact the listed person. Some might require a vote from the WAEA Board. All members are always welcome to attend board meetings to find out more about any opportunity.

Fall Conference

Information Table: 3 or more people are needed to work the “info table” at the Fall Conference. Taking turns you will answer questions, provide directions and hand out goodie bags during registration. Short shifts will rotate from 8am till 4pm. Contact Mari.

Hospitality: Create and deliver a thank you gift bag for each of the presenters and vendors. Contact Mari.

Registration/Check-in Table: 2 or more people are needed from 8am-10am to check-in conference attendees as they arrive on the day of the conference. Contact Pameila.

Auction Donations: Donate artwork, art supplies and other fun and valuable objects to the Stuart Davis Memorial Scholarship Auction. Contact Carl or Laurel.

Set-Up and Clean-Up: This is a great job for teachers that live in or near the conference location and anyone else that can't help out with conference planning but CAN pitch in on the day of the conference. Contact Mari

or Pameila.

Photography : We need one or more conference day photographers. Pop into sessions and float around the event to take candid and formal pictures of the conference in progress. Save the images on disk to archive and give to the Splatter Editor. Contact Mari or Cynthia Gaub.

Food Committee: Assist with set up and clean-up of breakfast, lunch and dinner. Work with food committee chair to select food vendor and food options. Contact Katie Hall.

Decorations: Assist with creating table decorations in the “Oktoberfest” theme. Contact Mari.

Pre-Funk: Assist with planning and set-up of the Pre-Funk Hands on Art Event and Art Show. Contact Mandy.

Presenter: Present a 60 min session of best practices or a project that has been successful in your classroom. Presenter application is online NOW! Check the website for details. <http://waea.net/2015/06/10/call-for-proposals/>

Awards

Award Nominations:

Nominations are now open to recognize teachers of distinction. Check out the awards information on the website and click on the link to nominate someone before August 30, 2015. <http://waea.net/advocacy/award-archives/>

Board Positions

ESD Reps: ESD 105: YAKIMA, ESD 113: OLYMPIA, **ESD 114:** PORT TOWNSEND and ESD 123: TRI-CITIES are all in need of an ESD rep. Attend a meeting to nominate yourself or another teacher and be voted into one of these important positions.

Awards Chair: Seeking New **Awards Chair** to learn the ropes working side-by-side with the current awards chair. Position would become a solo job in 2016. Term is held for 2 or more years depending on interest. Board approval required. Contact Cynthia Gaub.

See Board and Chair Directory on page 15-17 for email addresses.





Developing Art Leaders

This idea comes from Kirsten Lawson (Lakes High School, Lakewood) and Catherine Stegeman (Jason Lee Middle School, Tacoma)

To help the art classroom run smoothly and develop the leadership skills of students, consider having some specific jobs assignments for students. At the beginning of the course students may apply for a position they feel they could do well and are interested in doing. Here is a list of suggested **Art Leader Positions** with job descriptions.

Welcome Leader: Welcome Leader helps new students with how to function well in art room. They introduce themselves and show new students where to store your artwork, how to make a portfolio, where to turn work in, sharpen pencils, where to find what they need, etc.... They should also be ready to help them find their other classes, invite them to sit together at lunch, and explain to them how things work at the school.

Literacy Expert: Literacy experts are in charge of reading and writing. They are ready to read everything aloud, like the Learning Target. They take good notes and can explain art vocabulary to other students. During a whole group share out like See Think Wonder they record highlights from each group.

Distribution Director: The Distribution Director is in charge of handing out items to individuals. This includes (but may not be limited to) passing out paperwork, passing back graded work, and passing out progress reports. It is important that the Distribution Director is kind maintains the privacy of people whose paper s/he handles. They also place the Art Leader signs in front of the leaders each day.

Supply Supervisor: Supply supervisors manage the art supplies. They check supply areas during clean-up, trade old worn out media for new (e.g. take old dry marker and hand out a new one, & monitor distribution and return of specific supplies (paint, brushes, etc....)

Project Professor: Project Professors are the go to person for help on the current project. They help new students get understand how to start the current assignment, help students that have been absent with what they missed, and help students who are stuck, etc...

Substitute: The Substitute fills in for Art Leaders who are absent. They need to be prepared to do you're their best when someone else is gone. They are flexible and capable.



An Art Leader Signs is placed on each leader's table at the beginning of the period by Distribution Director

Got a Great Idea to Share?

We would love to hear from you. Send a clear photo and short description of an organization idea or teaching tip you'd like to share with other art teachers. tfortune@cloverpark.k12.wa.us

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C/O Editor Cynthia Gaub
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teacher spotlight



(left)
"Meditation"
by James
Andrews



(above) Collage
Artwork by **Elaine
Simons**
"Community"
inspired by
Romare Bearden



(left) Fiber Collage
and Beading by
Cynthia Gaub
"The Garden" part
of the Beaded
Journal Project.