

# ART TIMES

Spring 2023



ART BY  
**Hailey Puent**  
WEST SALEM HS

[www.wiarfed.org](http://www.wiarfed.org)



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# MEET THE BOARD



**PRESIDENT**

Leah Keller  
waeapresident@gmail.com



**PRESIDENT ELECT**

Beth Dobberstein  
waeapresidenelect@gmail.com



**PAST PRESIDENT**

Devon Calvert  
waeapastpresident@gmail.com



**SECRETARY**

Jen Martens  
waeasecretary@gmail.com



**TREASURER**

Dani Graf  
waeatreasurer@gmail.com



**ADVOCACY**

Jennifer Handrick  
waeaadvocacy1@gmail.com



**EDITOR**

Jana Strobel  
waeaeeditor@gmail.com



**WEBMASTER**

Kaitlynn Radloff  
waeawebmaster@gmail.com



**MEMBERSHIP CHAIR**

Tosha Tessen Hickey  
waeamembership@gmail.com



**ELEMENTARY DIV REP**

Justin Mane  
waeaelementaryrep@gmail.com



**MIDDLE SCHOOL DIV REP**

Kayla Potts  
waeamiddleschoolrep@gmail.com



**SECONDARY DIV REP**

Jessica Matteson  
waeasecondaryrep@gmail.com



**HIGHER ED DIV REP**

Shannon Cousino  
waeahigheredrep@gmail.com



**PRIVATE SCHOOLS REP**

Anna Pakalske  
waeaprivateschool@gmail.com



**ED&I COORDINATOR**

Renee Schumacher  
waeacdi41@gmail.com



**ED&I COORDINATOR**

Justin Markgraf  
waeacdi2@gmail.com



**ADAPTIVE ART REP**

Jeni Maly  
waeadaptiveart@gmail.com



**MUSEUM DIV REP**

Xoe Fiss  
waeamuseumrep@gmail.com



**RETIRED REP**

Faye Barber-Schmul  
waearetiredrep1@gmail.com



**SUPERVISION DIV REP**

Peter Kuzma  
waeasupervisionrep@gmail.com



**YAM CHAIR**

Jen Dahl  
waeayam1@gmail.com



**SOUTH EAST VP**

Natalie Kotnik  
waeasoutheast@gmail.com



**SOUTH WEST VP**

Mandy Zdrle  
waeasouthwest1@gmail.com



**NORTH CENTRAL VP**

Jill Fortin & Justin Markgraf  
waeanorthcentralvp@gmail.com



**NORTH EAST VP**

Nicole Sorensen Herbst  
vpnewaea@gmail.com



**NORTH WEST VPs**

Sarah Fredrikson  
waeanwvp2@gmail.com



**WEST CENTRAL VP**

Quenten Brown  
waeawcvp@gmail.com



**VAC STATE CHAIRS**

Dave Pawl & Doua Vue  
waeavac@gmail.com



**VISIONEERS REPS**

Kathryn Rulein Bareis & Johanna Peterson  
waeavdc@gmail.com

# EVENTS

---- 2023----

**MARCH 8**

Regional VAC  
Mauston High School

**MARCH 10**

Regional VACs  
UW-Stout &  
Platteville High School

**MARCH 24**

Regional VAC  
UW-LaCrosse

**MARCH 4-31**

YAM Show Open to Public

**MARCH 4-31**

YAM Show Open to Public  
East Towne Mall, Madison, WI

**MARCH 31 @NOON**

Youth Art Month Celebration  
East Towne Mall, Madison, WI

**APRIL 13 - 15**

2023 NAEA National Convention  
San Antonio, TX

**APRIL 14**

VAC State  
UW-Madison

**APRIL 28**

Visioneers Design Challenge  
Peck School of the Arts

**MAY 5 - 7**

WAEA Board Retreat

**JUNE 22**

Teacher Recharge  
John Michael Kohler Arts Center

**SEPTEMBER 1**

Potawatomi Grant Due

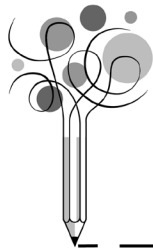
**OCTOBER 26 - 27**

2023 WAEA Fall Conference  
Wisconsin Rapids, WI

# WAEA President

waeapresident@gmail.com

LEAH KELLER



**inspire create repeat**

WAEA Fall Conference

October 26-27, 2023

## *Inspire. Create. Repeat.*

This is the life of an art teacher. This is also the theme for WAEA's 2023 Fall Conference. Jana Strobel and I are hard at work planning a conference full of inspiring keynotes, lots of creating, and lots of fun! We are returning to central Wisconsin this year to once again fill the halls of East Junior High in Wisconsin Rapids on Thursday, October 26 and Friday, October 27, with early check in available Wednesday evening, October 25.

Allow me to introduce our keynote speakers. I am beyond excited to be bringing in two dynamic and colorful art educators who have both significantly contributed to the creativity of art teachers nationwide.

First we have Laura Lohman, the creator of the blog *Painted Paper Art* as well as the author of the book *Mini Masterpieces*. She's been teaching elementary art for 25 years in Ohio. She is a mom of two lovable kids and loves a great cup of coffee, a beautiful sunset, Art Museums and of course, a new container of paints. When



• keynote •  
**Laura  
Lohman**

*Painted Paper Art*  
&  
*"Mini Masterpieces"*

Laura is not teaching and creating painted paper with little folks, she loves taking photos to inspire new lessons. You can find her fun lessons at [www.paintedpaperart.com](http://www.paintedpaperart.com).

Next we have Keisha Casiano. Keisha is the creator of the Instagram account @ArtFunWithMs.C and has gone viral for her growth mindset planter project. She is an art educator from Texas who found art to be not only her outlet, but for a time, her only form of communication. Growing up diagnosed with a learning disability and finding support in the arts has helped her to connect with her students to create a safe learning environment that incorporates all of their learning styles. You can learn more about Keisha at [www.artwithmscasiano.com](http://www.artwithmscasiano.com).

We are again bringing in an amazing group of vendors (old and new) who will be doing sessions, make and takes, and providing you with amazing customer support and connections! Our keynotes will be speaking in the school's theater for a better listening



## Makers Market Needs Vendors

Makers Market is a place for you to sell your original handmade artwork at the Fall Conference. Your responsibilities include setting up your table with your art, selling, transactions, collecting state taxes.

Free to Members  
\$10 to Non Members

Deadline Oct 1<sup>st</sup>

Please contact Kathryn Rulien-Bareis  
at [waeavdc@gmail.com](mailto:waeavdc@gmail.com) with any  
questions.

## Conference Rates

Active WAEA Member: \$145

Non-Member: \$235

Student Member: \$25

Student Non-Member: \$70

Retired Teachers: Free!

experience. We will be changing the classroom seating style to make it more comfortable for everyone. Food trucks will be joining us again to give you more personalized and diet friendly lunch options. We will again have a fun photo area. And last, but not least, we will be doing an early check in Wednesday night, for those who can, in an effort to both have some more social time AND ease the check in line Thursday morning. We will also have fun Wednesday night make and takes for those of you that come early.

Don't worry- we will still have all the things you love too! We will have the makers market, awards ceremony, the Frank Korb Fun Run and, of course, the wrap up party! We will have a schedule so full you will have a hard time choosing from all of the options, which as planners, is a good problem to have!

In addition, we are now accepting session proposals! We want your



● keynote ●  
**Keisha  
Casiano**

@ArtFunWithMs.C

project ideas, your insights and your vision. Where does your expertise lie? How do you use equity, diversity, and inclusion, arts integration, innovative uses of technology in the art room, standards based grading, collaborations with local artists, experiences that draw upon connecting the community with art, art lessons for all types of learners, arts advocacy, SLOs and educator effectiveness, literacy in art, makerspace or STEAM? Share it with your peers. Help us to Inspire, Create and Repeat!

Conference information, as it develops, will be hosted on its own tab on our regular page [www.wiarted.org](http://www.wiarted.org). We want to make finding information about this conference a no-brainer! Separate websites have served us well in the past, but we are streamlining our website and the information it contains to only the most timely and relevant info possible! As always, any questions can be directed to Leah Keller at [waeapresident@gmail.com](mailto:waeapresident@gmail.com) and/or Jana Strobel at [waeaeditor@gmail.com](mailto:waeaeditor@gmail.com). Don't hesitate to reach out!

We are working to make this the best conference yet!! We'll see you there!

# If you haven't Gogh-tten around to presenting at Conference ... ...Gogh for it!

What connects, motivates, and inspires you as an educator, artist, and human?

How do you create a classroom environment that invites your students to be curious and inspired?

**We need your help in providing engaging and meaningful sessions  
at Fall Conference. Please consider presenting a session.**

The conference committee is aiming for a range of sessions that include, but are not limited to:

Make-N-Take Sessions!!!  
Share your best lesson  
Innovative uses of technology  
Standards Based Grading  
Collaborations with local artists  
SLOs and Educator Effectiveness  
Classroom management session  
Visual Arts Classic  
National Art Honor Society  
Teaching AP Courses  
Equity Diversity & Inclusion  
Incorporating Art history

Arts Integration  
Arts Advocacy  
Digital Illustration  
Photography  
How to go to NAEA  
Crochet basics 2  
Drawing Lessons  
Painting Session  
Yoga / Meditation  
STEAM  
Adaptive Art  
How to Critique

Sculpy  
Alchol Inks  
Bookmaking  
Wearable Art  
Mindfulness  
Jewelry or Metals  
Literacy in art  
Makerspace  
Raku

Cartooning  
Animating  
Social Media  
Installations  
Steampunk  
Marbling



## Gogh Ahead Sign Up!



<https://forms.gle/15xaUxsATscuVhjh6>  
FOR QUESTIONS [waeaconferencechair@gmail.com](mailto:waeaconferencechair@gmail.com)



# Inspire your students with art and resources from the Milwaukee Art Museum.



- **Recharge** your creativity all year with **FREE** admission for WI K-12 teachers
- **Engage** with virtual tours year-round
- **Support** curriculum with lesson plans, videos, writing activities, and more
- **Plan** for in-person tours in spring 2022

Visit [teachers.mam.org](https://teachers.mam.org) to explore digital resources, sign up for Teacher eNews, and schedule virtual and on-site tours for the school year. We look forward to sharing art experiences with you and your students!

**MILWAUKEE  
ART  
MUSEUM**

## PROFESSIONAL DEVELOPMENT

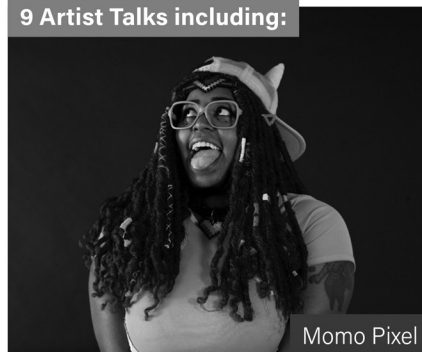
# MEDIAARTS INTENSIVE

Get inspired with an **overview of Media Arts** and how it has evolved over time, a deep dive into the **National Media Arts Standards**, and exciting sessions **for educators across all grades** including:

- **9 Artist Talks** with contemporary artists.
- **4 Focus Sessions** on key topics such as how color is perceived in virtual spaces.
- **2 Panel Discussions** on incorporating media arts into existing programs.
- **17 Best Practice Lectures.**

**Access fourteen hours of Professional Development** from wherever you are. Learn at your own pace for a full year! Course includes: recorded sessions, printable resources, and the digital version of the *SchoolArts Collection: Media Arts* book.

9 Artist Talks including:



Momo Pixel



JooYoung Choi



For more information, visit [DavisArt.com/MAI](https://DavisArt.com/MAI).

Contact your local rep, **David Taylor**, at 410-952-8502, or email [DTaylor@DavisArt.com](mailto:DTaylor@DavisArt.com).

**DAVIS**



## Flags Are Flying High for Wisconsin

Did you know that Wisconsin's state symbols are the badger, honey bee and wood violet? Lydia Jothan of West Salem sure did! She is the designer of the winning flag from Wisconsin this year. Lydia's art teacher is Quenten Brown. All Wisconsin art teachers can enter flags for the annual contest. The flag design would be a great extension or free time lesson but it would also make a great lesson. I am writing a quick one up here! Please consider designing a flag next year. The contest is open to grades 4k-12. Even if you think it is not a winning design please send it in! YAM is judged at the national level on the increase in engagement.

### Flag Lesson Plan

#### I can statement

I can create artwork that expresses a big idea or theme. I can create a Youth Art Month Flag using symbols that represent Wisconsin and Visual Arts.

#### Wisconsin Standards

**A.A.Cr.11.h:** Plan Formulate original concepts by practice, experimentation, and revision.

**A.A.Pr.4.i:** Develop Meaning Explore and make connections through comparison of artwork from personal, historical, and contemporary artists.

**A.A.R.9.i:** Inquire Determine an artist's intent by identifying the details, subject matter, and context of an artwork.

**A.A.Cn.9.m:** Cultural, Social, and Historical Awareness Analyze how art and design, and viewers' responses to them, have been influenced by the times, places, traditions, and cultures.

#### Materials and Guidelines

Materials are not limited but the design must be 2D. Flag designs should not exceed 9x12.

- Include Wisconsin
- Image(s) that represent Wisconsin
- No copyright images or logos- flags with this content will be disqualified
- In color or black and white

#### Process

- Introduction of the Wisconsin YAM flag contest. Slides can be found on the WAEA website. The slides include past winners and symbols of Wisconsin.
- Thumbnail sketches 4-5 small reference photos
- Sketch final design on flag paper (paper is up to the art teacher if

you are doing it as a watercolor unit please use watercolor paper).

- Add mediums to the final design. Mediums can be anything but must be 2D. 3D pieces will be considered with submitted photographs. Digit art is accepted.
- Paperwork and permission forms are found on the WAEA website.

#### Grading Rubric

How has the student demonstrated:

- A unified and balanced design?
- A use of Wisconsin and Visual Arts-themed symbols to represent our state and the Visual Arts for Youth Art Month?
- An understanding of the elements of art and principles of design and can justify the artistic intent through the artist statement?

#### Reflective Statement

How did you include symbols of Wisconsin and the Visual Arts in your design? How did you organize the work, and why did you select those colors? Please explain. If you could change or add something to your design, what would it be and why?



JOIN US  
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MONTH WISCONSIN

WWW.WIARTED.ORG





# Youth Art Month Flag 2023

## FIRST PLACE

Student: **Lydia Jothan**

Age: 14 Grade: 9

Art Teacher Name: **Quenten Brown**

School: **West Salem High School**



Student: **Isabel Kruger**

Age: 14 Grade: 9

Art Teacher Name: **Quenten Brown**

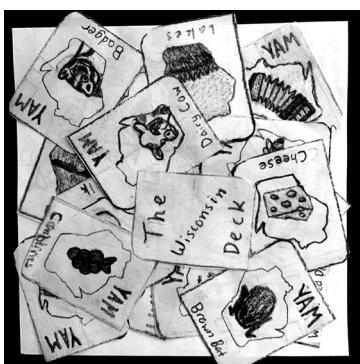
School: **West Salem High School**

Student: **Rachel West**

Age: 15 Grade: 9

Art Teacher Name: **Tasha Newton**

School: **Fall Creek High School**



Student: **William Clayton**

Age: 12 Grade: 7

Art Teacher Name: **Theresa Seichter**

School: **Fort Atkinson Middle School**

Student: **Nick Blencoe**

Age: 19 Grade: 12

Art Teacher Name: **Jen Dahl**

School: **Black River Falls High School**



Student: **Evelyn Weber**

Age: 14 Grade: 8

Art Teacher Name: **Angie Hemker**

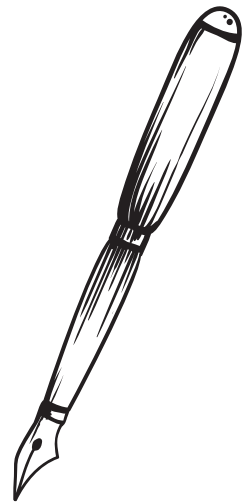
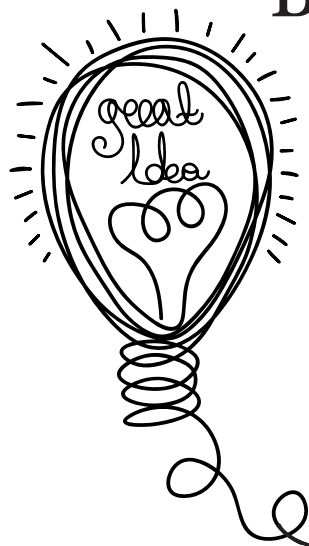
School: **West Salem Middle School**

Become a published author in

# ART TIMES

Art Times articles are written by art educators just like you!

Next submission deadline: October 15  
Email your article to the Editor Jana Strobel  
waeaeditor@gmail.com



## Encourage your fellow art teachers to become WAEA MEMBERS

### FREE OPPORTUNITIES

- Membership in the National Art Education Association
- Eligibility for grants
- Art Times publication (mailed to you)
- Regional and State Youth Art Month exhibits
- Board representation of various grade levels and regions
- Boost your Educator Effectiveness artifacts

### MEMBER ONLY OPPORTUNITIES

- REDUCED rates to WAEA & NAEA Conference
- NAEA monthly webinars for members
- Visioneers Design Challenge and Visual Arts Classic
- Teacher of the Month & additional awards
- FREE collaborative community of like-minded artist educators

Membership at **WIARTED.ORG** [WWW.WIARTED.ORG](http://WWW.WIARTED.ORG)

Full Time Student \$45

1st Yr Teacher \$75

Retired \$60

Associate \$75

Active \$90



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# WAEA President Elect

waeapresidentelect@gmail.com

# BETH DOBBERSTEIN



## Empowering the Arts by Serving on the Wisconsin Art Education Association Board

Serving on the WAEA Board is a fun and rewarding experience. In 2017 I moved from Florida to Wisconsin. I came from a very active and vibrant art community to a place where I did not know even one art teacher. I contacted the President of WAEA and asked if they had any vacancies on the board. I was happy to discover that they did. I joined the board as the Southeastern Wisconsin VP. My job was to help organize the Southeast Regional Youth Art Month (YAM). In this position, I met art teachers with whom I could collaborate in the future. In my second board position as the YAM Chair, I helped organize the YAM exhibit on the State level. I

I currently serve as the WAEA President-Elect. In this position I have the opportunity to contribute to the field of art education by reviewing position statements for NAEA at the national delegates assembly. I will continue to do so as president.

I grew professionally in each of these positions, was exposed to new opportunities, and met wonderful friends. I encourage you to join our team! Here is what you can expect

**What:** Serving on the WAEA State Board in a position you find interesting and inspiring.

**Why:**

- You will grow your leadership skills,
- You will meet like-minded artistic people.
- It is a way for you to give back to your art community.
- You will have the opportunity to get an article published in Art Times
- It is fun!

**When:** The WAEA board meets three times a year at various events and locations.

**Where:** The WAEA board meets in October during the WAEA state conference. Locations vary across the state. It meets again in March in Madison after setting up the YAM art state show. The final meeting is our spring retreat in May. During the Spring retreat, we plan the year's events and activities, review grants, and recommend future art-related conference themes and presenters. The President and President-elect also attend the National Leadership conferences and the NAEA Convention.

**How** can you serve? We are seeking nominations for the following positions:

- President-Elect
- Treasurer
- Elementary Div Rep
- Middle Div Rep
- Secondary Div Rep
- Editor
- Pre-service
- Private School Rep
- Membership Coordinator

You may self-nominate. No experience is needed - only a passion for preserving the arts in schools!

Please send a short bio, headshot and answer the question: "Why do I want to be on the WAEA board?" to

**Beth Dobberstein**  
waeapresidentelect@gmail.com

Serving on the WAEA board provided an opportunity for me to find a way to connect with people who value the arts. I am sure you will too.



# NAEA Webinar Series

## How can YOU use the NAEA Webinars?

- Personal Professional Development
- Professional Learning Community group discussions.
- Higher-education use in Art Ed Methods courses
- Connect with art education professionals
- Further topics for research
- And more...



Did you know that the NAEA webinars are bundled to help you find topics for further study? Use the QR Code above to access the NAEA Bundled Webinar Google page.



## Professional Learning **WEBINAR**

### July 2022–June 2023 Webinar Series

Full webinar descriptions and registration available July 2022

Please Note: Titles are subject to change

**July 6**

Teaching Creativity: Dynamic Strategies for Art Educators

**August 10**

Finding Student Voices: Teaching Photography in a Choice Environment

**September 7**

Careful Navigation: Social Justice in the Art Classroom

**October 12**

College and Career Pathways in Visual Arts, Design, and Media Arts

**November 2**

What's Your Story? Using Literacy and Art for Authentic Discovery

**December 7**

Pushing Boundaries: Nurturing Gifted and Talented Art Students

**January 11**

Considering Mental Health Challenges in the Art Classroom

**February 1**

Disabilities Studies and Art Education: Reframing Student and Teacher Engagement

**March 1**

Building Inclusive Classroom Communities

**April 5**

Unpacking Inquiry to Support Learners

**May 3**

Reimagining Art Education Curriculum Through Learner-Centered Inquiry

**June 7**

Antiracist and Anticolonial Approach to Equity in Art Museums

### Contact us for more information:

Debra Pylypiw: [dpylypiw@pylstone.com](mailto:dpylypiw@pylstone.com)

Rebecca Stone-Danahy: [stone-danahy@pylstone.com](mailto:stone-danahy@pylstone.com)



# WAEA ED&I COORDINATOR

waeaedi41@gmail.com

## RENEE SCHUMACHER



## Equity, Diversity & Inclusion Breakdown and Action Steps!

Equity, Diversity, and Inclusion ensures fair treatment, presence and opportunity for all. It aims to eradicate prejudice and discrimination on the basis of an individual or group of individual's protected characteristics. So what does that mean for an art educator? What does that mean for an art student? How can we affect change and growth? How can we foster this along with our massive curriculum?

**EQUITY**  
is ensuring that access, resources, and opportunities are provided for all to succeed and grow, especially for those who are underrepresented and have been historically disadvantaged.

How do we contribute? These are BIG questions. I don't have the answers. I am a cog in this wheel only and am working to keep the conversation going. The issues, ideas, and effects of ED&I work certainly are not new-this war has been raging (sometimes louder

for others) since formal education-or society- began. See? I can't even make a statement about it without needing to include additional items-It's massive and equally important. So, if you are new to the ideas of ED&I, that's okay! Welcome! If you are not, hopefully this "discussion" validates your experience in some way and offers a pathway for allies. First, I am going to attempt to break down what "ED&I" means, then offer up some ideas and ways that you can help create a classroom and practice that not only includes and welcomes everyone, but also provides access to all.

**Equity** is ensuring that access, resources, and opportunities are provided for all to succeed and grow, especially for those who are underrepresented and have been historically disadvantaged. Equity means all persons are provided with resources to succeed at and engage. This pertains to everyone; students, teachers, staff, parents...all. We need to internalize and systematically shift to the understanding that equity means opportunities for personal and professional growth and that career paths are provided equally to everyone with a focus on merit and not privilege. First, we must recognize our own privilege and our part in it; our advantages, compliance, and participation. This idea even reaches deep within all aspects of our society, in my opinion, that is part of why it has

been so hard to shift and recover. Think about the education you received. Did it prepare you sufficiently to work with diverse cultures, languages, abilities, or ideas even? Was the curriculum or building itself accessible to you? Think about this next idea and then think about your curriculum: Equity calls on leaders to provide resources and to provide decision making authority to groups that have historically been disadvantaged and requires an understanding of the root causes of outcome disparities within our society. What voice and choice can you provide to your students?

If equity is making sure that everyone has access, **Diversity** then is the presence of differences that may include race, gender, religion, sexual orientation, ethnicity, nationality, socioeconomic status, language, (dis)ability, age, religious commitment, or political perspective. Again, in terms of your classrooms and curriculum, who is missing from the conversations? Who is missing from the art represented? We know that our curriculums can cover a massive amount of history, knowledge, and application. The visual arts are simply too vast to cover entirely at any level or course. Our job can sometimes feel like a goal to expose, apply, and foster art skills and their benefits and that's okay. What we bring to the classrooms is just as diverse as our curriculums. Our own experiences are going to

*(continued on next page)*



# ART ED&i

 EQUITY, DIVERSITY, & INCLUSION



shape our practice-intentionally or not. The mindful and intentional shift can feel overwhelming when looking at the scope of it all; so we start small. We start with ourselves and work to make change in our own practice-that we can effect.

## DIVERSITY

is the presence of differences that may include race, gender, religion, sexual orientation, ethnicity, nationality, age, socioeconomic status, language, (dis)ability, religious commitment, or political perspective.

Once we have taken steps to ensure that everyone is represented and has access, then we can make tangible efforts in inclusion. **Inclusion** is an outcome to ensure those that are diverse actually feel and/or are welcomed. Inclusion outcomes are met when you, your

institution, and your program are truly inviting to all. To the degree to which diverse individuals are able to participate fully in the decision-making processes and

development opportunities within an organization or group. What can this look like in your curriculum? Your community? How can you foster this environment? What immediate changes can be made?

Sometimes it can feel like change is out of our hands. Sometimes the decisions are made for us and the tools we are given to use are counterproductive to ED&I concepts. So do what you can, when you can. Inclusion means we make an effort to understand another person's perspective when we disagree. Inclusion means we use language that acknowledges diversity, conveys respect to all people, is sensitive to differences, and promotes equitable opportunities. This is asset-based language (versus deficit-based).

What are some universal changes you can make to your classroom? On the surface, simple things like making sure all of your walkways are clear and free so that all students can safely maneuver around. This is great for your students with physical accessibility tools and for your students with different spatial awareness levels. Another simple change is to make simple text and graphic handouts or table

## INCLUSION

is an outcome to ensure those that are diverse actually feel and/or are welcomed.

sheets for each activity. Think about what quick, simple, and recognizable graphics you can use for tools used/needed. You can also think about what language your students understand, written or verbally, and how you might incorporate this knowledge into your classroom labeling. Handout example: [https://drive.google.com/file/d/1hIBWuh6DQbJqJMCD8fS-ZGiFrBitL\\_8j/view?usp=sharing](https://drive.google.com/file/d/1hIBWuh6DQbJqJMCD8fS-ZGiFrBitL_8j/view?usp=sharing) This next one might take some budget adjusting, but what tools you provide matter too. Universal design goes along with ED&I. Having tools that are accessible to all your students is a goal, if not a must down the line.

Some other ideas lie in what we have thought about previously; our own identity and ideas. Inclusive teaching refers to intentional approaches to curriculum, course design, teaching practice, and assessment that create a learning environment where all students feel that their differences are valued and respected, have equitable access to learning and other educational opportunities, and are supported to learn to their full potential. Rather than being a static checklist, inclusive teaching can change depending on context. It is a lens that guides educators to consider and address the ways historical and systemic inequities continue to shape students' learning experiences. We will make mistakes, so model forgiveness and processing aloud. Here are some other ideas:

*(continued on next page)*

# WAEA ED&I COORDINATOR

waeaedi41@gmail.com

## RENEE SCHUMACHER



## Equity, Diversity & Inclusion Action Steps!

### Creating an Inclusive Learning Environment

- Utilize entry activities that vary in application for immediate participation
- Establish group norms and expectations that account for all needs and groups
- Share ownership of knowledge with all students

### Help Students Acknowledge Their Multiple Positionalities

- Provide opportunities for students to acknowledge their various and intersectional positionalities in a safe environment
- Provide opportunities for students to identify/reflect on their statuses

### Balance Emotional & Cognitive Dimensions

- Provide opportunities for students to reflect on their social experiences using ED&I concepts
- Include opportunities for social perspective discussion

- Utilize small-group discussions, peer panels, etc. to encourage self-reflection, analysis, active listening and communication, and action planning
- Model ED&I mindset and practices
- Intervene when group norms are violated

### Draw on Student Expertise

- Establish personal relevance by borrowing from the students' knowledge, experiences, and personal narratives to facilitate a positive attitude toward ED&I practices
- Use the intergroup dynamics in the classroom to inform ED&I practices
- Encourage students to make choices in content and assessment methods based on their experiences, values, needs, and strengths
- Use content that represents your students and/or who is currently missing from the curriculum

### Encourage Active Engagement & Collaboration

- Utilize fishbowls, common group or concentric circles, five faces, gallery walks, etc. to encourage students to engage actively and safely with the issues and one another

- Create challenging and thought-provoking learning experiences inclusive of students' perspectives and values

### Foster & Evaluate Personal Awareness

- Utilize self-reflection to assess growth in personal awareness
- Develop rubrics to measure acquisition of knowledge and skills not behaviors
- Include multiple methods through which students can demonstrate learning
- Have students develop action plans for change

NAEA Resources <https://www.arteducators.org/equity-diversity-inclusion/articles/644-equity-diversity-and-inclusion-remote-learning>

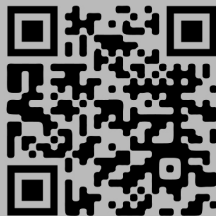
If you are interested in learning about the history and process of NAEA's ED&I Initiatives, visit their dedicated website: <https://www.arteducators.org/equity-diversity-inclusion> and/or reach out to Ray Yang, NAEA Director of ED&I at [ryang@arteducators.org](mailto:ryang@arteducators.org). Ray leads our State Liaisons meetings and training and has worked hard to lead by example.

You can also reach out to me, Renee Schumacher, (WI)WAEA ED&I State Liaison [waeaedi41@gmail.com](mailto:waeaedi41@gmail.com).

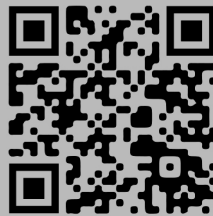




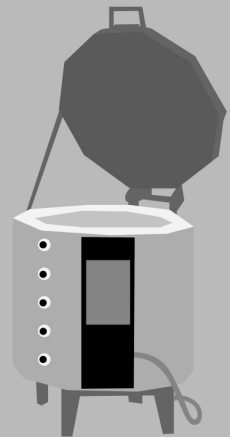
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## Grant Writing

In the last month of the school year, I received a mass email from my superintendent reminding teachers there was information about how to apply for a locally sponsored grant. The month of May, as all teachers know, is absolutely exhausting. Teachers are trying to finish out the year strong while also going on field trips, working on grades, planning and attending end of year celebrations, packing up supplies, and even attending family activities like band concerts, track meets and birthday parties. On another day, I would have immediately deleted that email, knowing full well how much work a project like that would be, but on that particular day I must have been especially inspired. Maybe I had just the right amount of coffee. So I decided that this was the year I was going to write that grant.

I have always wanted a fiber artist in residence to visit my schools. Not only to help my kids explore the fascinating world of fiber art, but to connect it to the agricultural side of the art as well. Due to the amount of work and funds needed for something like this, I had found my target for the grant I was now determined to write. This would be a tall task, but I kept thinking that if I, as an art teacher, don't try to give these students this opportunity, who will?

A few weeks later I found out that my efforts were successful and the grant was awarded! This initial buzz of excitement quickly cooled as I realized that it would take more funds than what I received from the grant to actually get my wool project off the ground. Working at three schools made scheduling and funding projects extra complicated, but I didn't want to give up. I know that the only art opportunity my kids have is when they see me once a week doing what I can with my shrinking budget. So, I continued on my journey by writing letters and presenting my case to local businesses, school PTOs and community clubs. I was amazed with the response. My local community was so generous and willing to contribute to the arts. One business mentioned that they usually donate to athletics because those organizations are the ones who usually ask for it, but they were so happy to know about and help fund my art opportunity. With all of the outpouring support, I was able to succeed in bringing a local wool artist and sheep farmer into my classroom. I encourage all art teachers out there to consider advocating for your art

programs. If we are not the ones making things happen for these young artists, who else will? By taking that chance and writing that grant, asking local business and clubs, I made it possible for my students to have the opportunity to "meet" a sheep from a local farmer and connect that knowledge with the process of wet felting with wool to create a felted and colorful banner/bunting to be displayed in the school and community.

Even though this particular endeavor is a large one, don't let that discourage you. Start with something small and work your way up. Cost effective options might be doing a project with just your art club or a Zoom with an artist. Look into your school district to see if there are similar grants for teachers. Ask local businesses for their support. You can even find fabulous grants available from WAEA for the Potawatomi and Hunziker Grants that you will find on the WAEA website. <http://www.wiarted.org/> There are so many ways to enrich students' art experience. Don't let the lack of funds be one of the reasons you haven't tried it yet.



"Sheep visit" Photo by Jen Martens

### Wet Felting with Fiber Artist-In-Residence

Having an artist in residence was an amazing experience that my young artists will hopefully remember forever. I know I will! I would recommend the process to any art teachers out there willing to put forth the effort. It's definitely more work than your average lessons, but well worth it.

The first choice I needed to make was deciding who I would invite to be our artist in residence. I landed on Natasha Lehrer Lewis, a fiber artist from Illinois who works with all types of wool felting. She was a familiar face as I have taken several of her felting classes at WAEA conferences. My art colleague at the middle school, Charlotte Doro, had previously invited Natasha to the middle school to create a wet felted mural of our town. This is how I knew Natasha could be someone I could work with as well. Another reason I chose Natasha is because her chosen medium is something I had never used before. It was so much fun that I knew the students would love it as well.

Before any of the fun stuff, I needed to definitely secure funding for this

project as my annual art budget wouldn't get me very far. I decided to write a grant and ask for donations from local businesses and community clubs.

Next, Natasha and I emailed and called back and forth a few times to work out details like theme, supplies and scheduling. This is an important step to make sure we were on the same page.

As Natasha and I emailed about our supplies, students started the project by learning where wool comes from. A local farmer brought her sheep to the school. Students were thrilled to ask questions like "Do sheep come in rainbow colors?" Spoiler alert; they do not. Paintings of sheep were also created in art class in anticipation of the wool felting to come.

Finally, in January, Natasha was scheduled to join our art classes for three days at three different schools where I teach in Portage, Wisconsin. Scheduling allowed for her to be there only three of the days of the week, leaving the rest for me to teach. At the

beginning of each class, she introduced herself to the students and showed them her own contemporary art created with wool from her own sheep. She had a beautiful way of explaining about the process of wet felting that made the children listen more intently. The finished piece of art for each school was a collaborative bunting of rainbow colors with contributions by each student in the school. I am so pleased with how it turned out!

Natasha is an excellent artist to work with because she is experienced teaching her craft in a school setting. I especially liked that she catered her lesson to our needs for my specific schools and students. Each residency is different based on the conversation between art teacher and artist. You can view them on her website: <http://www.natashalehrerlewis.com/new-page-1>

You can also go to Natasha's business website to view felting kits and supplies to purchase as well as search for felting resources and how-to videos. <http://www.esthersplacefibers.com/>



"Wet Felting" Photo by Jen Martens

"Completed Felt Pendants" Photo by Jen Martens





## Louise Bougeois Inspired Spider Sculptures

When I was attending the University of Wisconsin - La Crosse for my art education degree, my mentor, Marcia Thompson, introduced me to the artist Louise Bourgeois. Besides having a fun French name to say, I was instantly drawn to her spider sculptures. The massive, majestic sculptures have an air of mystery and mystique. So, as I finished up my degree and dove headlong into teaching I kept her name in the back of my mind promising myself that one day I would create a project in her honor.

This fall I finally pulled the trigger with four 5th grade groups. Before we started anything, we watched some short video clips about Bourgeois, life and style on youtube. They have some really great resources. My classes are an hour long. Demonstration takes anywhere between 5 and 10 minutes and because plaster can get pretty messy, I give at least 10 minutes for clean up. Below are the materials and steps for creating your own:

### Materials

- Thin paper (I used bulletin board paper)
- 16 or 18 gauge wire
- Masking Tape
- Wire cutters
- Celluclay
- Container/bucket to mix it in
- Plaster strips (I prefer Pacon® Plaster Craft® Modeling Material)
- Dish for water
- Scissors for cutting plaster & paper
- Water cups/trays
- Acrylic Paint
- Paint Brushes
- Messy mats if you don't like messy tables
- Sharpie (writing name on masking tape)

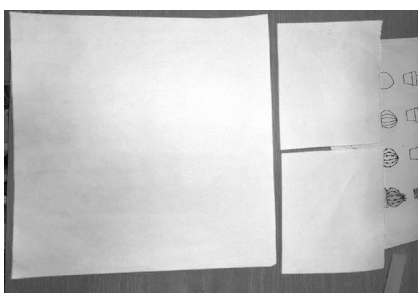
### Step 1:

Cut a piece of bulletin board paper about 18 or so inches long and approximately 12 inches wide.



### Step 2:

Cut the rectangle to create a square. Cut the remaining rectangle in half.



### Step 3:

Crunch the first small square into a small ball. Wrap/crunch the other small square around the first.



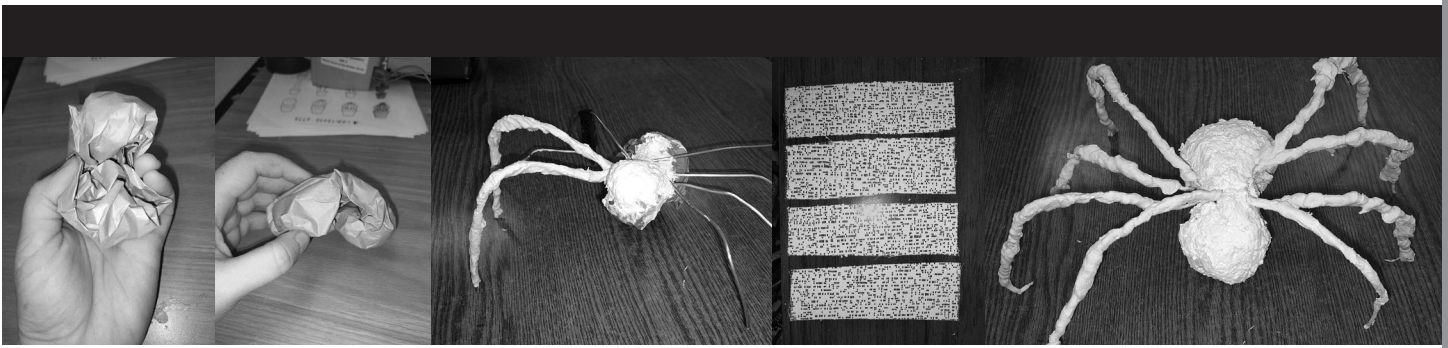
### Step 4:

Cup/Scrunch the larger square so 3 of the corners have cupped into themselves to create the bulbous body part of the spider. The last corner should be a tunnel that leads into the body.



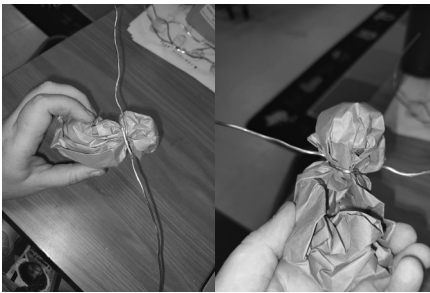
### Step 5:

Drop the small ball you crushed earlier into the tunnel that leads to the body. Tuck the tunneled tube over the small ball and scrunch. This should form 2 semi-distinct body parts on a spider.



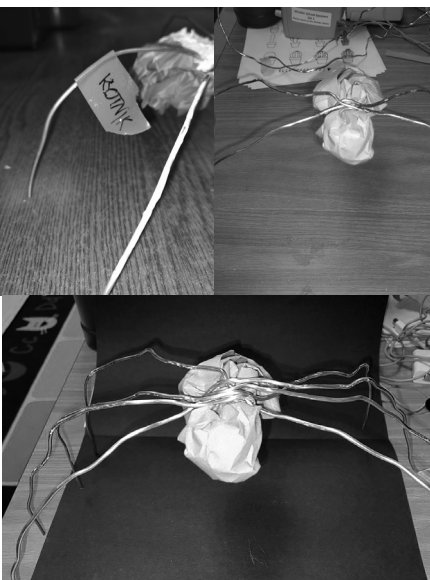
**Step 6:**

Evenly wrap the first wire around the body/head segment. Pull tight. Make sure the head corner that you tucked down is secured by the wrapped wire.



**Step 7:**

Wrap the remaining three wires around the neck. Try your best to keep the legs equal length on both sides. They can always be trimmed. Don't worry too much about the shape of the legs. Just make sure they are even on both sides and that it can stand. Using a piece of masking tape, have the students write their name or initials.



Photos by Natalie Kotnik

**Step 8:**

Take pre-cut plaster strips (~1" wide) and wrap it tightly around the leg. I like to dip them in warm water as it seems to set the plaster more quickly. To get the plaster up to where the wire wraps around the body, wrap the leg as normal then slide the wrapped portion up nice and close to the body. Before the legs fully harden, make sure your legs are smoothed out and positioned the way you want them. Once they dry they it shouldn't be played with. That can cause the plaster to weaken and become unstable. Do this to all 8 legs.

**Step 9:**

To create the body shape, we used celluclay (paper clay). I made up a bunch and divided it onto a tray for each table. It should be a paste-like consistency. Build up the celluclay to create the body shape. We talked about the segments of a spiders' body, shape and size. Have a dish/cup of water at each tables to be used for smoothing out the rough bits of the celluclay. It's really important that it be smoothed after the desired shape has been created or it will be really prickly and rough and difficult to paint. If you don't have celluclay, plaster strips can also be used. I like the celluclay because it really allows for the body shape to be built up.



**Step 10:**

Paint! We used mostly acrylic paint. I left the colors and patterns up to them, but there is lots of room here for color theory. If you are interested in seeing photographed finished spiders, check out my three Artsonia sites under Waller, Winkler or Lyons Elementary.

**Step 11:**

Once they've been painted, the students fill out information on Artsonia about their spiders. They give the spider a Title or Name. Under the artist statement portion they answer the following questions in full sentences:

- What is your favorite part of this artwork?
- What is your least favorite?
- What was the inspiration for creating this piece of artwork?
- What would you change if you were to create it again? Why? What are some of the concepts you learned while creating this artwork?
- Did anything about this artwork surprise you?
- Describe what you did to create this artwork.

There are some definite kinks to work through, but for the most part I found that every single kid, regardless of their interest in art, was super excited to have created a unique 3D work of art. If you have any questions about the process or want to share your student's creations with me, send me an email!

# VISIONEER DESIGN CHALLENGE

waeavdc@gmail.com

## KATHRYN & JOHANNA



## Visioneer Design Challenge is Back!

Visioneer Design Challenge is back! VDC is a design program for middle and high school students. We are fortunate to have UW-Milwaukee Peck School of the Arts continue to host us. This year's theme is "Humanitarian Assistance: Responding to Natural & Human-Made Disasters".

The design challenges have been developed by professional designers and are aligned to the real work

of design practice. Students use their knowledge and skills learned in our art classrooms to solve the VDC Challenges. While students are solving the challenges with you, professional designers are available through emailing to help teachers and students should they need additional information about the unique design problem(s) they chose to solve. This extra support engages, enables, and fosters a collaborative learning environment in which students feel safe to take creative design risks. The professional designers, their positions and email addresses are listed at the end of each design challenge so that contact can be made easily between students and real-world designers.

The design challenge program is another way to advocate for Design Arts in your schools and community. These various design challenges are framed as actual jobs that students can be prepared for and make a living doing. The demand for designers is and will continue to grow.

Please visit our webpage and read the VDC Brochure for more information on the challenges or email with questions. Johanna Peterson, [jpeterson@ccasd.us](mailto:jpeterson@ccasd.us) or Kathryn Rulien-Bareis, [krulienbareis@gmail.com](mailto:krulienbareis@gmail.com) Or the Visioneer Design Challenge email, [waeavdc@gmail.com](mailto:waeavdc@gmail.com)

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# WAEA Past President

## DEVON CALVERT

waeapastpresident@gmail.com

### Currently Contemporary with Calvert



Over the last two years, I have become more and more focused on the incorporation of contemporary artists in my classroom. In the beginning, this was an area that I really struggled with because I wasn't taught about many contemporary artists throughout college. However, I have grown to greatly appreciate this group of artists and what they can offer to my students.

Jasper Johns is an American Pop Artist who likes to work with things that we saw everyday but never really think twice about. A lot of his works deal with numbers, maps, and even flags! While he doesn't solely work with the primary colors, many of his artworks use only those colors.

I love to show Jasper's work to my kindergarteners around this time of the year because he works a lot with numbers and the kinders are gearing up to celebrate their 100th day of school.

The first day we usually get extra messy!

I introduce them to tints and shades and they practice mixing them on their papers using the primary colors. You can feel the excitement level in the classroom as they experiment mixing black and white with the different colors. They often wonder aloud what will happen if they mix a particular combination together. These wonders are later replaced by excited conversations between students of what colors they were able to create!

On the second day, we started class by reading a couple books about numbers. Then I give them white and black paint and teeny tiny brushes. They use these to paint the numbers one through twenty, and after they've made it to twenty, they can paint whatever number they like. They were tickled pink when they got to paint one hundred and even greater numbers!

The final day, I created a bunch of number tracers out of card stock. Students used oil pastels to trace and

color in different numbers all over their papers. Next, they glue on three numbers that I have die-cut out of the primary colors before class. Lastly, they finish off their numbers by using some number stamps that I have. I love all the different layers of numbers and how complex the compositions start to appear.

The past couple years, I have collaborated with the kindergarten teachers for my SLO. We were expected to have a goal that helped support math and the kindergarten teachers set their goal as students being able to write one through twenty in the correct order and so that the numbers were also written correctly. I've found this project as a great way to tie in supporting them.



Photos by Devon Calvert

# Scholastic Art Awards

## DANI GRAF

waeatreasurer@gmail.com

## 2023 Scholastic Art Awards

The 2023 Scholastic Art Awards: Wisconsin Exhibition at the Milwaukee Art Museum is from February 4 to March 19. This year marks the 100th anniversary of the program. Our WAEA judges were

members Randi Wagner and Steve Vande Zande from Central Services in Milwaukee Public Schools.

The two artworks they selected were: Mira Santo Tomas “Girl with the most

cake” and Kylie Deberg “Hooked.” The judges also selected an alternate: Angelo Spolar, “The Artist”, a painting.

WAEA awards scholarships of \$250.00 to two seniors.



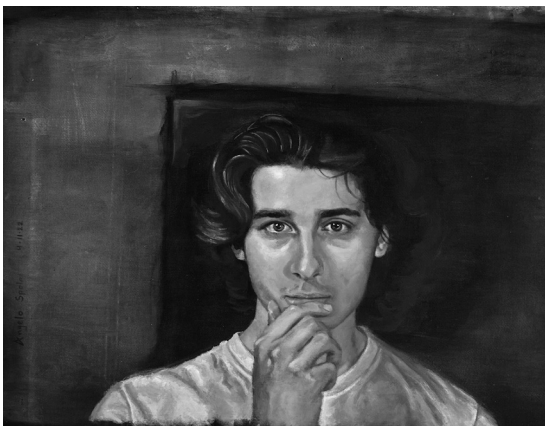
**Mira Santo Tomas**  
**“Girl with the most cake”**

Brookfield Academy-Upper School  
Teacher: Elaine Buckley



**Kylie Deberg**  
**“Hooked”**

Union Grove High School  
Teacher: Sandi Zangerle



**Angelo Spolar**  
**“The Artist”**

Nicolet High School  
Teacher: Becky Schmidt



# WASB Student Art Contest

DANI GRAF [waeatreasurer@gmail.com](mailto:waeatreasurer@gmail.com)

## WASB Student Art Contest

### Wisconsin Association of School Boards Student Art Contest

Hailey Puent of West Salem High School was the winner of the 2023 WASB Student Art Contest. Her art teacher is Quenten Brown. Ms. Puent received a cash award from Jim Beckmann, CFM of Performance Services in Waukesha. Performance Services is an integrated design and

delivery engineering firm specializing in designing and constructing educational facilities. Also shown is Barbara Herzog, President of the WASB, one of the hosts of the WASB WASDA WASBO State Education Convention of school boards in Milwaukee at the Wisconsin Center January 18-20. The Student Art Exhibit was well received. WAEA coordinated the artwork for the show.



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## Student Art Competition

- 1st** Hailey Puent, West Salem School District
- 2nd** Len Kloss, Oshkosh Area School District
- 3rd** Kendalyn Gregar, Tomah Area School District
- 4th** Brandi Root, Oshkosh Area School District
- 5th** Sam Baeten, Oshkosh Area School District
- 6th** Liana Lima, Nicolet Union High School
- 7th** Falicia Christensen, Tomah Area School District
- 8th** Romey Harenburg, Oshkosh Area School District
- 9th** Karina Blinder, Nicolet Union High School
- 10th** Naomi Huebner, Wrightstown Community School District





# Heart Spirits

CONNIE HELSTAD



This spring, Black River Falls will have a unique opportunity to be a part of an art experience legacy project. Visiting Canadian artist, Cheryl Ring, will share her creative expertise intertwined with a heart narrative in the Heart Spirits Project she first designed in 2019 and is now willing to share with our community. In her hands-on workshops, participants will be creating a heart out of clay. These hearts will become part of a Murdered and Missing Indigenous Women (MMIW) display at the high school; the “BRF Heart Spirits.”

Cheryl Ring was inspired to go beyond the MMIW acronym in her home country of Canada, and name each woman individually through her art project. Realizing that many people cannot understand that actual individuals with friends, families, and communities make up the statistical numbers, Cheryl explains, “Their names should be freed from anonymity and released to the universe and human consciousness.” She would

like to see that vision and awareness spread. She also shared, “This project is about women, but the scope goes beyond the female demographic. It is a general call to action, a subtle call to action. An invitation to view our world with softer eyes and kinder thoughts. As nuanced as it is a call to action, it is a gentle reminder to all women that we matter; it is a reason for women and girls to be encouraged that equality awaits. It is a whisper to listen intuitively to the voices of our lost sisters, to help them with their pain and to commit to moving forward with strength and wisdom.”

Throughout the hour of each workshop, participants will make a clay heart named for a missing or murdered Indigenous woman of Wisconsin. In Wisconsin, the latest report in 2022 stated that we lost 97 sisters and will be creating a Heart Spirit to remember and honor each one. As participants mold their hearts, a narrative will be presented by Cheryl and her grandmother elder, Liz Settee.

Their words will weave meaning and understanding that crosses cultures through the use of the iconic heart shape that connects us all. The workshops will be held on March 14 and 15 at the Black River Falls High School in the new art room.

There will be a variety of school and community awareness events leading up to these workshops and after preparing for the dedication of the project. The hearts will be fired and prepared through the month of April in order to be displayed during a public reveal and dinner on May 4th in the BRF High School commons. MMIW Day has been recognized since 2017 on May 5th. There will be activities and an assembly at the high school when the display is officially dedicated on that date. Look for opportunities to learn, grow, support and be involved in this legacy project. As Cheryl points out, “Art is a vehicle for transformative change in the heart and mind...This project is a consciousness raising for a community; it is an opportunity to change perspective and to learn with the hope of healing for the future.” The BRF Heart Spirits Committee challenges everyone to be a part of that change. More information will be shared about events leading up to the workshops soon.


# We Love Art Teachers!

Visit our New Learning Resource Page at [GeneralPencil.com/Learning](http://GeneralPencil.com/Learning)

- How a Pencil is Made
- Creating a Color Wheel with Kimberly® Watercolor Pencils
- Guide to Artist Erasers and more!

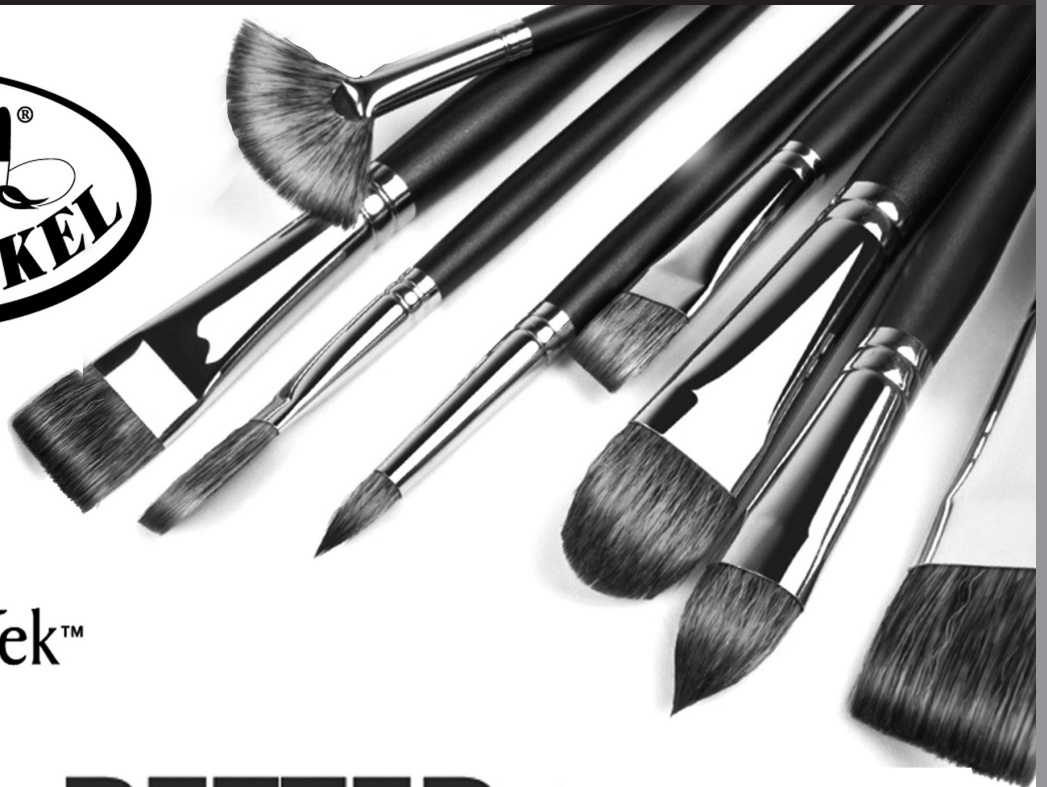


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## 'FUN'draising in the Art Studio

Funding for the Arts is an age-old issue. Has there ever been a time when an art department anywhere has said, 'You know what? We are good. All of our needs are met.?'

Sadly most of us are always probably wishing we had more money in our budgets. Also, sadly, 'there ain't no such thing as a free lunch'. But, here are some pretty fun options for things you could do to raise a little extra money for your program without a ton of extra work.

# artsonia

### 1. Artsonia

Artsonia is the world's largest collection of student art, published by teachers and students from around the world. Parents and family can view the art online, leave comments and order keepsakes featuring the artwork.

The hardest part of this one is uploading the art; but even that has gotten easier. Teachers simply upload images of student art and then family/friends can purchase

art keepsakes with the student's art on it. Artsonia donates 20% to the school's art program. It has fun features like voting for art of the week.



## SQUARE 1 ART

IT STARTS WITH THE ART!

### 2. Original Works Yours/ Square 1 Art

I am a big fan of Square 1 Art and my kids are currently starting this year's batch. Both of these companies operate in the same way. They provide the paper, your students make a piece of art and send it back. Then families can purchase a variety of items with the student's art printed onto it. Schools get a percentage, depending on the items purchased. When Original Works Yours returns the artwork, they send a 4x5 magnet with the art on it to 'preview'. Families may purchase the magnet or return it. I used OWY early on in my career and although the magnets are great (still have my samples on my fridge) it was VERY DIFFICULT to convey the message that they were NOT FREE. Many magnets were not returned but also not paid for

and it was sort of frustrating and awkward. So, I made the switch to Square 1 because they send each kid FREE stickers with their art on them. Nothing to return. And, it's more equitable because everyone gets fun stickers and there is no obligation to purchase anything.

Each of these requires time to create the art and then you have to pack it up and mail it. Very easy. I also have our school secretary print out labels with student name, grade and teacher so no one has to write it on each paper. I have found that there are not a lot of orders, but the people who order get a lot of merchandise so it ends up being a nice chunk of money, depending on the year. (\$1000-2000)



## PARENT TEACHER ASSOC/ORG

### 3. PTA/PTO

If you have any type of parent/teacher group, they can be a great resource for donations. My PTA offers 'unit funds' each year and it's very easy to order something on Amazon and get reimbursed. I have gotten a lot of new and diverse books this way. This year, they are also offering mini-grants so if a teacher has an idea for a specific project that might exceed

*(continued on next page)*





Where passion finds purpose.

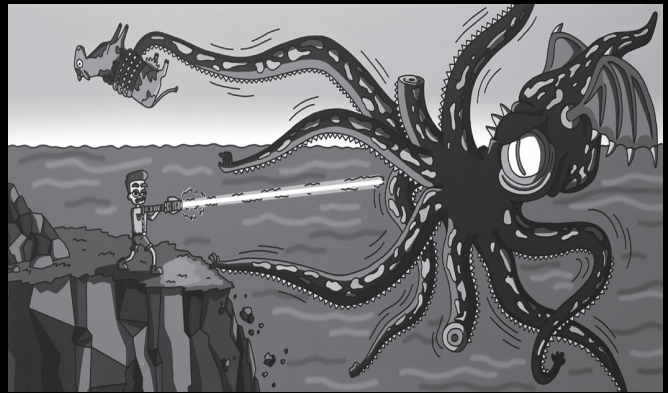
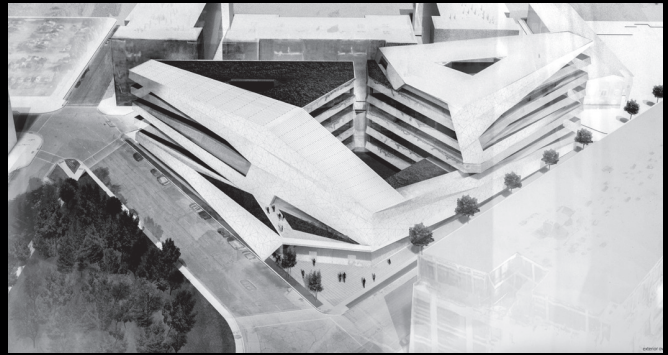
## EXCEPTIONAL BFA PROGRAMS

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the normal unit funds, they can apply for this mini-grant. I'm thinking of writing one for more fiber arts supplies.

#### 4. Teacher Sample Sale

I'm sure many of you have a million sample pinch pots or other clay items sitting around from past demonstrations. I save all mine and use them as a mini fundraiser during family events like our Family Art Night, music programs, etc. I had our Student Council run the sale and just had a table full of glazed finished samples for \$1 each. It's a great way to make room in your kiln area but also make a little cash. In that case, I had Student Council keep the earnings.

#### 5. Enter Contests

There are SOOOO many contests out there for kids and for schools. Sometimes only the student artist wins the prize but often, there are funds awarded to the school as well. The Doodle for Google has prizes for both the student and the school, for example. A few years ago, I entered student art in the WEA Benefits show and my student won \$500 and I got a \$50 Amazon card. You just never know unless you try! Even as I write this, I \*may\* have also won something through the #StickwithArt contest sponsored by Popsicle/NAEA. (fingers crossed) All I had to do was post and tag photos on Instagram. Now I have to write some essay answers (like a grant) but it is

minimal work for what could be a big monetary prize!

#### 6. Write Grants

I mentioned grants that your PTA/PTO might offer but also look at your community. Many communities have an educational foundation that offers grants to teachers.

Our own WAEA offers two grants each year: the Potawatomi Grant and the WAEA Endowment Grant.

Where there is a will, there is a way. If you have an idea in mind but need to fund it, consider one of these ideas to meet your immediate or future need. Good luck!



## When Art Journaling Becomes a New Form of Choice Based Art: *A New Sketchbook Art Journal Class*

The high school art room is a safe place for students. It's a room where kids can dive into a different world and separate themselves from the demands of their crazy lives. New art techniques and processes become tools for students to express themselves. Experimenting, researching, planning, and applying all become part of the young artists' journey to create original work and be part of the art discussion and criticism.

While the art room is a safe haven for many; it doesn't solve every problem. Sometimes students feel overwhelmed by the expectations required of effective art making itself. Ideas don't always become the amazing creations students imagine. Doubt, second guessing, self esteem issues, anxiety and depression can interfere with the process of creation. Students can become discouraged and throw out good ideas because they want nothing less than perfection; they often don't understand that making mistakes and revisions are important and necessary steps of the creative process.

As teachers we need to provide more ways to help our students feel they can continually create without always judging outcomes. We need to meet the kids where they are at



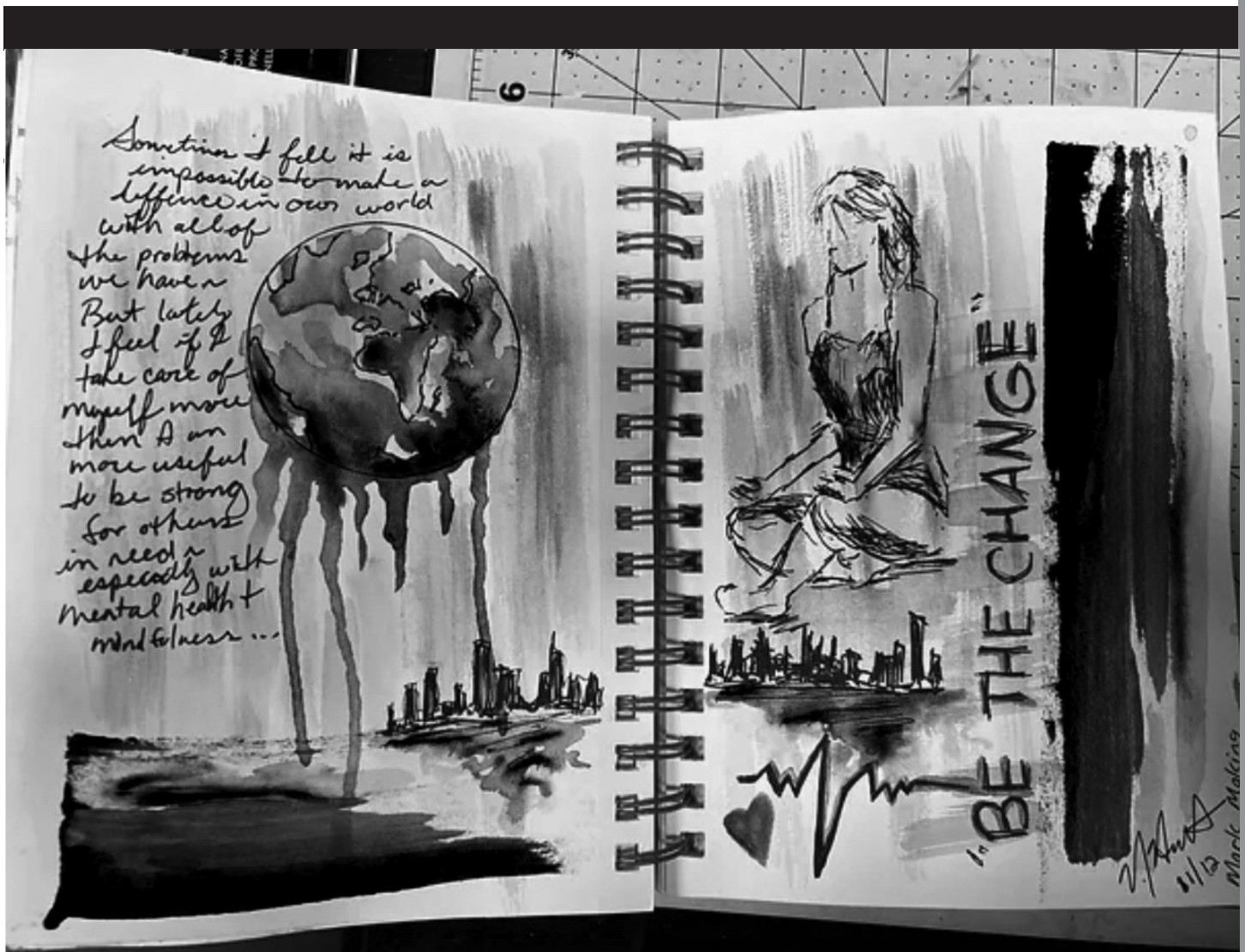
and model the ups and downs of the creative thought process. We need to encourage students to hold on to doodles, practice drawings, and mistakes and treat them as the wonderful building blocks they are. So after 27 years of teaching art, I was thrilled to get permission to offer an art class based solely on the creation of a sketchbook art journal. The idea is for students to be evaluated on the beauty of brainstorming, playing with media, exploring ideas visually, and personal reflection.

Each class, 2D materials are introduced to students as I demonstrate on a large classroom screen. Students follow my lead practicing techniques and applying them in different ways in

their own personal sketchbooks. As students build a variety of media and skills at their own level they gradually add words and mixed media to create full double layouts that tell their personal stories.

The most important part to this style of teaching is modeling the creations on a document camera and large screen live in class. Students need to see the art teacher making art as well and intrinsically enjoying the process. My favorite part besides demonstrating different techniques while students are experimenting is the actual creation of layouts of inspiration. Art has so many answers for outcomes, everyone can get different results at the same time.





Photos by Nicole Herbst

Often art journal layouts become a personal therapy. Students have the choice to share if they are comfortable as little or as much as they want. The class isn't there to judge but to simply listen. If insight is invited, it is amazing how sensitive students can be with each other. Peer to peer sharing is incredibly impactful. It is always amazing to hear how others find meaning even when it is not intended. This positive acknowledgment is empowering. It's important for the instructor to model and facilitate the flow of art discussions to help keep sharing respectful. It is exciting to see how all levels of ability are acknowledged and each student can become a true artist their own way.

It is gratifying to watch my students feel safe enough to express themselves and share and to see the sharing grow. Students enjoy working on their art as they see me continue to create on the large screen. I gradually walk around to view and compliment students' original work. Some students tend to be more private in the meaning of their work while others can't wait to share their inventive ideas.

As the class has become more popular, I have added three more levels: self-portrait with weekly themes, altered book techniques, and mini journals. Each level meets at the same time and has become more independent. Each table level becomes a support system to brainstorm ideas and help share

with their peers. It is very empowering to watch how each level inspires the next one in the same class.

Art journaling has affected me as an artist and educator. This class has shown me how students need structure but also need a lot of choice to help give them ownership and expression. I have become more personally expressive with my own art and more open ended with the results. It is liberating and inspiring as a high school art teacher to continue to find ways to experiment and create with my students. This autonomy helps promote intrinsic motivation to create in the art classroom.





## Michelle Grabner's Patterns and Practicalities

After more than 40 years of caring for and collecting artist-built environments, the John Michael Kohler Arts Center of Sheboygan, Wisconsin, opened the Art Preserve. Just a 10-minute drive west of the main downtown location, it houses JMKAC's permanent collection of over 30 artist-built environments, a genre that includes spaces such as homes, yards, and artist studios significantly transformed to embody and express the builder's history, place, culture, ideas, or imagination.

The design of the Art Preserve includes four artist-designed washrooms. As hybrids of public and private space, of fine art and utilitarian design, artist-designed washrooms exemplify JMKAC's mission of generating creative exchanges between artists and the public. They also embody the belief that art can enliven, enrich, and inform every facet of life.

The Arts/Industry Program (A/I) has been a key part of JMKAC's achievements in creating spectacular washroom spaces, including the six at JMKAC that were commissioned in the late 1990s. Conceived by Ruth



*Detail of Michelle Grabner's Patterns and Practicalities washroom installation at the Art Preserve, 2021. Photo courtesy of John Michael Kohler Arts Center.*

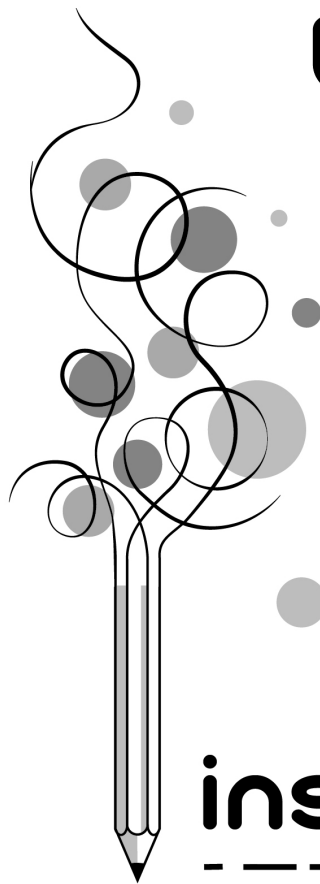
DeYoung Kohler II and launched in 1974, the program offers twelve artists per year the opportunity to create new bodies of work using the facilities, technologies, and materials of the Kohler Company's foundry or pottery.

Michelle Grabner, an A/I alumni and curator, writer, professor, and artist, was invited to create one of the washrooms on the first floor of the Art Preserve. Born in Oshkosh, WI and now living between Milwaukee and Chicago, much of her work focuses on domestic patterns and textures. For *Patterns and Practicalities*, the title of the first-floor men's washroom,

Grabner created thirty-six tile designs of various colors, thicknesses, patterns, and sizes, which cover every inch of the walls. Most are ceramic, but a few brass tiles also fill the space. On the countertop of the sink and sitting on the toilet tanks, visitors encounter objects that appear to be forgotten cleaning products, scrub brushes, and rags; in reality, Grabner cast these objects in ceramic. A janitor's cart, also made almost entirely of ceramic and complete with a ceramic mop and bucket, is stocked with what look to be paper products and disinfectants. Visitors must look closely to know otherwise. The cleaning materials are a nod to the unseen labor required to maintain public spaces.

# WAEA Fall Conference

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- Grade Level Meetings
- Networking
- Raffle

**inspire create repeat**

## Connect to this artwork in your classroom!

### Suggested discussion questions:

- Are any patterns on the tiles familiar to you?
- On what types of objects have you seen them?
- Think about the last time you visited a space outside of your home. Perhaps you enjoyed time at a park, library, restaurant, hotel, or museum. Who is responsible for keeping that space clean and inviting for visitors? What tools do they use?

### Gratitude Pattern Card

Draw inspiration from the patterned tiles Michelle Grabner created for the walls of her washroom and create a personalized pattern to embellish the front of a thank you card.

1. First think of someone you would like to thank. You might think of someone that has had a positive impact in your life or someone who is an important part of your community. Maybe it is someone who you haven't thanked enough or have never shared gratitude with before.
2. Come up with a pattern that you feel represents that person or a pattern that will spark joy when the person receives your card.
3. Use a pencil and ruler to keep your pattern organized. Consider adding color with collage materials or drawing tools such as colored pencils or markers.
4. Write a note inside sharing why they are an important person to you.
5. Share your finished card with the person. If you don't know

how to connect with them, keep the card as a reminder of the positive impact we can have on those around us.

Visit [socialstudio.space](https://socialstudio.space) to learn more about Michelle Grabner and her washroom.

**Save the date! The next Teacher Recharge at the John Michael Kohler Arts Center is June 22!** We will start the day visiting the Kohler Factory to meet the four current artists-in-residence in the pottery and foundry. The day continues at the Arts Center with lunch from the CAFÉ and artist lead workshops. Registration opens soon. E-mail [xfiss@jmkac.org](mailto:xfiss@jmkac.org) to save your spot and learn more. Thanks to the support of WAEA, members can register for free, but space is limited.

# WHO ARE WE?

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## OUR MISSION

The mission of the Wisconsin Art Education Association is to promote excellence in visual art and design education for all students by:

- Providing professional growth opportunities for visual art and design teachers.
- Showcasing student talents and abilities supporting art and design as academic core disciplines.
- Communicating with other art and design organizations.
- Offering lifelong learning opportunities acting on vital art and design education issues.

## OUR VISION

In the decade ahead, we envision:

- An organization that lives out the values expressed in our Mission Statement, seeking and valuing contributions from each member.
- Most art educators in the state of Wisconsin will be WAEA members.
- Members for whom the art of teaching is the first priority.
- An organization which is diverse culturally, ethnically and economically.
- Programs aimed at developing the whole person and promoting creative, intellectual and emotional growth.
- New partnerships with arts organizations, institutions and businesses.
- Fiscal resources which keep the organization financially strong.
- WAEA will sponsor travel and trips in the United States and abroad.
- The Visual Arts Classic will become a national model.



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Jana Strobel, Editor  
N8405 County Road X  
Watertown, WI 53094

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