



MIXED MEDIA

May 2018

A publication of the Maine ART Education Association

Fall
Conference
Preview

— ♦ —
2018



Haystack 2017 Photo by Carolyn Brown



MESSAGE from the President

Suzanne Goulet

WATERVILLE SENIOR HIGH SCHOOL

WHAT IS YOUR VISION FOR LEARNING?

I have observed viewers weeping after reading statements that were powerful in connection and process.

The many ways to share and grow

Middle of May and flowers are starting to bloom. So good for our educating souls to enjoy the lingering light and change of colors. This the time of year where you wonder how you are going to get in all you had envisioned, and the time for decision making of what your priorities are for today. It must be art show time!

What are the artifacts from your learners' journey that you share with community?

Artworks

Vibrant, creative, dynamic works with personal voice may be some of what we view and take in at school art shows. How can we help our learners and viewers go deeper with understanding process and understanding?

Artist Statements

Consider artist statements from each of your young artists that are personalized and on display with artworks. These are great mini-billboards of demonstrations of understanding and synthesis.

Family Art Nights/Days

Gatherings of families that put your learners in the role of guide and Chief Creation Officer (CFO) for your school-based event. A coming together because of the young artist and art can be used to create a culture of linking learners of ALL ages.

Heidi O'Donnell, (*Secretary/Webmaster, Belfast HS*), sponsors a student led event through National Art Honor Society, **Deb Bickford** (*Past-President*), and **Matt Johnson** (*Treasurer*)

of Westbrook HS, Origins program investigates the role of diversity, and **Lisa Ingraham**, (*President-Elect, Madison ES*) coordinates an extravaganza that brings a community together and puts high school learners

*This is the time of year
where you wonder how
you are going to get in
all you had envisioned...*

in leadership roles. Ask one or more to share tips.

New for me this year - Essential Questions at the Exhibition

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I was blown away by a simple projection of presentation slides during a recent visit to **Williams College Museum of Art** in Williamstown MA. Here is a sampling of questions:

“How do portraits fashion self and group identity?

“How neutral are maps?

“How might you visually manipulate data to effectively tell a geopolitical story?

“What do you gain by seeing a work of art in person versus in digital?”

The core of our content’s potential was there for everyone to ponder and explore. An incredible and simple use of projection by slide or screen. I will be sure to utilize this year in my exhibition efforts to connect our learners and community.

All in the name

I have made a conscious effort, this school year, to replace the use of “*students*” with “*learners*”. The belief is that *learner* is more goal oriented and has less of an age relation. To guide others on a segment of their journey of lifelong *learning* is an honor and privilege that we share. **What are your plans for new learning?**

Our Fall Conference at Haystack registration is coming June 1st! Space is limited, so check out the offerings at aeforme.org and set your alarm clocks.

Let us gather as learners to lead others.

Suzanne C. Goulet

President, Maine Art Education Association
Traditional, Digital, and Emerging Art Educator
Waterville Senior High School

MAEA Board

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MAEA FALL CONFERENCE 2018
at Haystack School of Crafts, Deer Isle, Maine
Collaboration with Impact
Friday, Sept. 14- Sunday Sept. 16, 2018



The Maine Art Education Association's annual Fall Conference is a time for art educators in our state to gather together for professional development, conversations around curriculum and instruction, and time dedicated to working in a focused studio workshop for the duration of the session. The intensive nature of our Fall Conference, and the setting at Haystack School of Crafts, gives art educators the opportunity to re-energize their commitment to education and the arts at the beginning of each school year, free from the distractions of daily life.

Studio workshops allow for extended conversations around the practice of teaching. We become students again, with outstanding artists and teachers as workshop facilitators. Communal meals, presentations, and our annual MAEA meeting are all avenues for connections and collaboration, serving as a catalyst for many more conversations and shared activities throughout the school year.

“Collaboration with Impact” encourages us to reflect on the potential for growth and interconnectedness as we join together at Haystack: taking the experience from Fall Conference back to our classrooms, to share with our students and colleagues; experienced teachers mentoring those new to the profession; and fostering the development of students in our arts classrooms.

To REGISTER - http://www.aeforme.org/MAEA/Fall_Conference.html

ADVOCACY Connection

Tim Christensen

MAEA ADVOCACY CHAIR



So, how can you talk to your administrator to a) get that Friday off to go learn, grow, share and create, and b) get your school to pay for it? These kinds of conversations have the potential to be disappointing, or to help you and your principal to grow in your understandings of each others' viewpoints and responsibilities. Let's focus on and set our intentions for the later! The key to success is preparation! That literally is step one, and perhaps the most important thing you can do to grow your art program. Basically, your job in advocating for Haystack Weekend, or any PD opportunity for which you need institutional support, is to show your administrator what you do, why its important to the students, and how Haystack, and MAEA, are vital to your mission. Here is how I would handle this task:

1. Learn!

Think about what specifically you hope to learn at Haystack, and how this will help you daily to do your job better. For example, you have the opportunity to learn from Siem van der Ven what you need to know to use all that pottery equipment collecting dust in the school supply closet. The tuition for Haystack is a BARGAIN to gain this kind of knowledge. You can work with a world class artist for the weekend for less money than it would cost to have that someone far less knowledgeable come to your classroom for a day. Or, you can network with other art

teachers, learning about best practices. Think

about the specific challenges you are facing in your teaching practice, and who you might like to interface with to find new or more creative ways of meeting those challenges. Have an honest discussion with your administrator about what overcoming these obstacles would

mean for your students, in terms of their ability to learn and communicate, and how Haystack is the best way you know to do this. Again, a sub for a day and the relatively

short money of tuition for the weekend is a bargain for your school.

2. Research!

Point out how Haystack will give you the tools you need to meet the challenges your school is going to face in the coming year. Most of us know what our year coming up looks like, and know the ways that our schools intend to change and grow. Haystack weekend allows you to network with leaders in the Art Ed scene in Maine freely. Argy Nestor of the Maine Arts Commission, Beth Lambert of the Maine DOE, Catherine Ring of The New England Institute for Teacher Education, and Liam Sullivan of MECA are all frequent participants, as well as MANY of the art educators of the year.

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***Haystack is coming!
Haystack is coming!
Signups are open 7am,
June 1st!***

MAEA 2018 Fall Conference

Workshop Sessions

To REGISTER - http://www.aeforme.org/MAEA/Fall_Conference.html

ENCAUSTIC PAINTING

Facilitator: H     Farrar



Let's drip, pour, drag, layer, heat, and incise! Investigate the art of encaustic painting in this very hands-on workshop using pigmented wax, and a heated palette! Explore a rich variety of marks and surfaces while doing image transfer, etching, and collaging in this seductive medium. Take both your flat collections of drawings, collected papers, pictures and incorporate found objects. Class time will be divided between demonstrations, individual work time, and discussion about historical and contemporary practices. We will also touch on proper studio ventilation, wax safety, and how to "finish" artworks in terms of framing and care. Students will leave with multiple finished pieces and the understanding of proper studio set-up.

H     Farrar has taught and worked in the visual arts for fifteen years while actively

exhibiting in commercial, nonprofit and university galleries in New England, New York, Pennsylvania, Italy, and England. Farrar has a BA in Studio Art from the University of Maine and a Masters of Fine Art Degree in Interdisciplinary Arts from Goddard College in Vermont. H     currently owns and operates her own private art school in Maine out of her "Farmhouse" studio, where she holds varied workshops and classes. Farrar most recently featured in a solo exhibition "What We Carry" at the University of Maine at Farmington's Emery Art Center. Farrar is represented by the Stable Gallery in Damariscotta, Archipelago Fine Arts in Rockland, and the Center for Maine Craft in West Gardiner .

ENCAUSTIC PAINTING SUPPLY LIST:

Supply costs - \$60 / student - with 50 to paints and \$10 towards supports.

- Wax or Parchment Paper
 - Scissors
 - Masking Tape
 - Paper Towels
 - Tracing Paper
 - A Sketchbook for note taking / sharing ideas / process
 - Pencil / Pens Favorite Drawing Tools
 - Paper Towels or Wipes
 - Camera
 - A Small Set of Oil Pastels
 - Laser Xerox Photocopies in Color + Bl/Wh for Transfer
 - Flat Stuff for Collage such as old photos, original drawings, pattern paper, commercial or handmade papers
 - Small Collected Objects for Embedding
 - Old shoes :) the wax drips.
 - Additional panels to paint on
- Students will be given 1- 12 X 12, 2 an apron

TEXTILE ARTS

Facilitator: Catherine Worthington



Create and explore surface design and collage.

Surface Design and Textile Painting is an art form where in using your creativity and explorative painting techniques you can transform a plain piece of cloth into art. Textile surface design encompasses a wide variety of techniques for altering the surface of fabric, painting and printing on fabric, using a resist to separate colors and to create a design, layering different types of fabrics, as in a fabric collage and stitching, just to name a few.

This course will explore the Art of cloth by transforming fabric through surface design. Students will learn techniques such as, gel printing, mono printing and mark making, silk screening and textile painting. They will build layers of color and texture to create unique palette of fabrics to use in their textile art. Art cloths will also be transformed into textile collages. Demonstrations on techniques will be given throughout the workshop. Students will spend time creating at their own pace. Participants will learn from scratch, expand their knowledge, or perfect their skills. Open to all skill levels

TEXTILE ARTS SUPPLY LIST:

I will be supplying Textile Paints and Canvas as well as other materials/supplies to use.

Please Bring:

- Fabric : a small selection of smooth white, light fabrics such as Muslin or other cottons. I will supply some canvas but you might want additional fabric to print on.
- Some foam brushes, and a variety of sizes of brushes for painting.
- An old credit card or something to use as a squeegee
- Found objects to create texture or stamp with such as bubble wrap, corks, paper towel tube, string, combs, different kinds of sponges, any stamps or stencils you may have.
- Freezer paper, manila folders or stencil paper for cutting stencils
- Scissors, Xacto knife, and ruler
- Pencil, Sharpie, and sketchbook or paper
- Ideas for inspiration - photos, postcards, pictures from books or magazines
- Card stock or something suitable for mounting finished collages
- Roll of masking or duct tape
- Aileen's Tacky glue
- If you have an iron bring it- there may be some there but I am not sure
- Apron or smock
- Sponge, rag, towel or baby wipes helpful for clean up

OPTIONAL

- Rotary cutter and cutting mat is very helpful
- Hairdryer for drying fabric quicker
- If you have a Gel plate please bring
- Chalk pastels
- Fabric markers
- Tracing paper

Catherine Worthington grew up in Rockland, MA and studied art at the University of Massachusetts in Dartmouth where she received a BFA in textile design. In the late eighties Catherine left a job in a textile mill in Canton, MA to move with her husband to Brunswick, ME. Now she has lived in Maine thirty years, raised three boys, and is working full time as an artist. For more than twenty years she worked as an artist mentor at Spindleworks in Brunswick, an arts program for adults with disabilities. Working in the local arts community Catherine found herself more and more connected to, and immersed in the arts giving her much opportunity to grow and nurture her own creative practice of textile artist, maker and teacher. Having learned the skill and love of sewing as a young girl Catherine combines her textile design background and studio practice of surface design to create unique hand painted and printed textiles that she uses in her textile art. She enjoys sharing her knowledge and techniques she has learned creating and has taught many surface design classes and workshops in the community. Catherine served on the board of Arts are Elementary in Brunswick and has had several artist residencies in local schools.

Catherine has been exhibiting her work for eighteen years throughout Maine, New England, and Florida and her art quilts are part of many private collections and found permanent residence in three hospitals in Maine as well as a local church. Catherine is represented by Archipelago, Island Artisans Gallery, Monkitree and at the Center for Maine Craft. She is a member of Designing Women, Harlow Gallery, Maine Crafts Association, Maine Crafts Guild and Maine Fiber Arts.

To REGISTER -
**[http://www.aeforme.org/MAEA/
Fall_Conference.html](http://www.aeforme.org/MAEA/Fall_Conference.html)**

CLAY

Facilitator: Simon van der Ven



Soup to Nuts or The Truth About Teaching

In this workshop, we will follow two streams. One will involve refining what you already know about clay. The other will be adding new tricks and techniques to your toolkit. Simon “Siem” van der Ven will bring some of his favorite tools and demonstrate as many of his specific techniques as the participants can bear. These can include: paddle and pinch forming, double-walled throwing, slab construction, drawing accurate grids, piercing and surface carving, clay body modification and more.

How divergent or parallel the two streams run will be up to the individual participants. Interruptions, questions and challenges will be welcome, for these will inspire participants to offer different, possibly better, ways and means. Discussion subjects will include critical theory and practice and how to successfully develop a craft program.

By the end of our weekend, we will leave with loads of bisqueware and greenware, including refinements of previously established forms, completely new forms and everything in between (the in between, as always, being the most important stuff).

Simon van der Ven received an undergraduate

degree in printmaking with a minor in sculpture, van der Ven worked as a goldsmith and carpenter/builder before becoming an award winning high school art teacher. Seventeen years in the classroom were interrupted only by a year-long sabbatical in the south of France, where van der Ven worked in Les Buffile clay studio and studied painting and critical theory at the Marchutz School. Later, while still teaching, van der Ven earned an MFA concentrating his studies on ceramics and drawing.

Simon has been an adjunct instructor at the University of Maine Augusta, University College Rockland, and Unity College. He's facilitated workshops at Haystack Mountain School of Craft, and has been a resident artist at Anderson Ranch Arts Center in Colorado and Watershed Center for the Ceramic Arts in Maine. Van der Ven's work has won awards in several national juried competitions. It is held in both private and public collections including the San Angelo Museum of Fine Arts, the Canton Museum of Fine Arts, and Harrisburg Community College. Today, van der Ven works as a full-time studio artist and part-time educator. He's married to author Kate Braestrup with whom he shares six grown children.

I follow these threads through my life: Making things, cooking, drawing, sailing, teaching, being a father. I have never let go of the stage in which I learn from my fingertips inward. From here on, it's a matter of refinement.

CLAY SUPPLY LIST:

- Clay tools to include – towel(s), throwing sponge, needle tool, ribs, trim tools, water container, scrap bucket, paddle, craft knife
 - Super Secret Favorite Tool(s) - especially one you think no one else will bring
- I strongly suggest you label your tools before arriving
- Favorite cup

EXPLORING PRECIOUS SILVER CLAY JEWELRY FABRICATION

Facilitator: Nisa Smiley



Are you a jewelry enthusiast? Curious to try crafting your own jewelry, but don't have a jewelry studio and big budget to play with? Well this class is for you then! Discover the exciting possibilities of working with this precious material to make your own unique and beautiful jewelry.

Precious Silver Clay is just that: silver particles in an organic binder, mixed with water, resulting in a clay. When fired in a small kiln, the binder and water burn away and the particles fuse together, creating a solid metal. In this class, we'll explore the techniques of mold making, wet clay working, leather-hard clay working, kiln firing, and jewelry fabrication using our fired silver clay components.

We'll begin Friday by making our own custom molds, using natural found objects, mark-making tools, and silicone molding compound. In the evening we will "become acquainted" with our silver clay, and finish out the day with a kiln-load of simple work.

Saturday morning we'll unload the kiln, and discovering the difference between the clay form

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Why We Go...

"Haystack is a beautiful escape where you can feed your creative soul with like-minded folks."

Beth Ann Walker

"Haystack is to my school year, what the Renaissance was to Europe...A rebirth, re-energy, re-found appreciation of the human spirit."

Susan Beaulier

"I love going to Haystack because it allows me to prioritize my creativity and revive why I love teaching art."

Elise Pelleier

"H is for Hallelujah."

Connie Harter-Bagley

"It is a perfect getaway surrounded by nature where like minded people come together in the spirit of hands on artistic creativity, all while enjoying good food and self reflection."

Suzanne Southworth

"Because of the great energy that is generated from the experience."

Lauren Head

"Haystack reminds me that I became an art teacher because I am an artist"

Theresa Cerceo

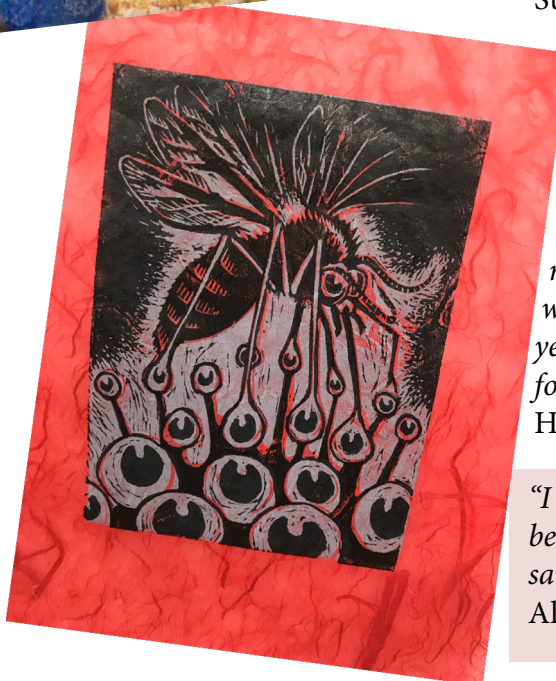


"I get to hang out, have fun, and learn from so many like-minded people!"
Liam Sullivan

"I love going to Haystack to see that view from the upper decks that takes my breath away every time, to taste the homemade cookies, to smell pine, moss, and ocean breezes, to listen to the voices and tools of making: hammers striking, ceramic wheel humming, laughter, to feel the love and friendship of my colleagues, staff, my art tribe."
Raegan Russell



"Connect with amazing and dedicated colleagues, be challenged and hone your craft, while being nurtured at a creative retreat by the sea? - Priceless."
Suzanne Goulet



"I love going to Haystack and spending the whole weekend making art and seeing all my great friends, renewing the relationships we've built up over the years! And eating the great food they provide!"
Helena M. Bosse

"I love going to Haystack because we all speak the same language - ART!"
Allie Rimkunas

"A magical place of creativity, camaraderie, and amazing food that will become an artists habitat."

Matthew Johnson

"Because it reminds me how to breathe again as an artist and human."

Kayleigh Caldero

"Haystack has become my reset after a long summer off; the place and people invigorate and inspire me to start my year off with new excitement!"

Lynn Bustard

"Because being a great art teacher means also being a great artist."

Naomi Ellsworth

"Dessert. (And the great company...)"

Heidi O'Donnell

"Beauty, inspiration, collaboration, creation and food."

Jennifer Merry

"I receive deep nourishment, both body and soul."

Lynn Wildnauer



"I love Haystack because it provides me with inspiration and great fellowship!"

Hope Lord

"I love Haystack for the time it allows to focus on quiet reflection by the ocean side."

Allison Dubois

"Haystack is a wonderful studio centered reminder of the creative rollercoaster highs and lows we experience as artists and educators, in a beautiful setting with like-minded people surrounding us."

Steve Mitman

"The art, the setting and food are great and creating artwork with smart, funny people is always so inspirational!!!!"

Julie Ryan

"While at Haystack I am able to fully immerse myself in the process of creating, from finding forms in stone to translating the landscape onto my canvas to abstracting bits of nature into colorful gelatin prints – all without the tug of laundry and other typical time thieves, and all within a wonderful group of people who seem equally happy as I am."

Holly Houston

Continued from page 9

and the solid metal form, giving us a better sense of the silver's potential. The rest of the day will be spent working with the silver clay again, building on our previous experiences from the first firing. Following the evening firing (during dinner), we'll explore jewelry fabrication techniques (mostly cold-connected, but simple torch soldering will be available, as well) and design, and begin to transform our pieces into jewelry!

Sunday morning we'll finish crafting our silver jewelry and cleaning up the studio before our final showcase, and walk through.

Nisa Smiley is a professional studio jeweler, based in Ellsworth, Maine, as well as a certified instructor of metal clays, and various forms of fine craft. She works predominantly in gold, silver, and bronze, with special attention to

JEWELRY FABRICATION SUPPLY LIST:

- Pencil, and favorite drawing tools (ruler, pens, templates, Sharpies, erasers, etc.)
- Sketchbook for drawing designs and taking notes
- Natural found objects that inspire you, such as buttons, shells, things with texture, leaves (preferably fresh, stored in plastic Ziploc bag in refrigerator with damp paper towel insert).

OPTIONAL:

- Linoleum carver with sharp fine blades for carving fine details in rubber.
- *Basic sterling silver jewelry components will be included, such as 1 pair of ear wires and 3 jump rings, as well as nylon cord. Sterling silver chains, additional ear wires and jump rings, and pin bars will be available to purchase individually in class.
- Total Materials Fee: \$30
Workshop fee will be charged after registration is confirmed.

natural found objects and gemstones as accents. She enjoys marrying traditional metalsmithing techniques with metal clay techniques, resulting in one-of-a-kind pieces that are rich in detail, kinetic in form, and designed to compliment the human figure.

When not in her beautiful sunny studio, or out teaching, Nisa can be found enjoying time with her family and friends, and/or combing miles of local beaches for inspiration.

PRINTMAKING FOR ARTISTS WHO LIKE TO DRAW

Facilitator: Lisa Pixley



An Intro to Non-toxic Drypoint Etching.

Students will be introduced to the materials and processes of drypoint etching using inexpensive and non-toxic materials. Drypoint is a detail rich, and expressive printmaking process that allows for a variety of mark making. The plates that are used are made from a recyclable plastic rather than traditional copper. This material cuts easily, and is transparent, allowing for easy transfer of pencil or pen and ink drawings. The printing process is fun, easy to learn, and inherently beautiful in its results. Students are encouraged to bring their sketchbooks, drawings and other

sources including collage materials and photographs, though working directly on the plate is also possible. Students will be shown both traditional methods of plate making and printing as well as contemporary experimental processes. Drypoint etching is a satisfying and dynamic process for both beginners and advanced artists. No previous experience necessary.

Lisa Pixley is an artist printmaker located in Portland Maine. She received her BFA with a

PRINTMAKING SUPPLY LIST:

Lisa.pixley@gmail.com

- Black Sharpie Marker. Fine or ultra-fine depending on preference.
- Masking Tape
- A tall kitchen Trash bag.
- A clean bath towel, preferably white, or light in color.
- A pair of good sturdy scissors
- T-shirt rags (one or two old t-shirts worth cut into quarters)

OPTIONAL:

- Stonehenge Paper, 90lb 22"x30" white or warm white. (I will be providing a limited amount of paper, but should you want to be able to print with abandon, I recommend bringing a few extra sheets.) You can order it online at Dick Blick. Artist and Craftsman in Portland also carries it.
 - Any standard printmaking or rag paper will do. Rives BFK is a Favorite of mine if you wanted to step it up a notch.
 - An old phone book. We probably only need one for the whole class, but they are very useful for printing and clean up so bring one if you have one!
 - Marker set (sharpie or drawing), or watercolors, or color pencils.
- I'll be demonstrating some hand coloring processes, so bring some of these if you are interested in doing this
- A handful of Q-tips

concentration in painting from the Maine College of Art. After graduating, Pixley began a focus in the craft of print, both as a commercial and artistic practice. She studied as an apprentice with David Wolfe of Wolfe Editions where she worked closely with artists such as Charlie Hewitt and Allison Hildreth. In 2009 Pixley founded Pickwick Independent Press in Portland, a for profit shared access print studio where she worked as director, master printer, and events coordinator, while also maintaining an active art practice in the medium of printmaking. This winter, Pixley has developed a body of work consisting of suites of prints for the upcoming launch of her new studio boutique, PrintCraft. PrintCraft is a fine art print studio, and bindery started with Martha Kearsly of Strong Arm Bindery. With their combined forces Kearsly and Pixley will work together to bring exquisite but affordable prints and stationary to market in their new store front located in Portland's West End.

INTRODUCTION TO SCIENTIFIC ILLUSTRATION

Facilitator: Karen Talbot



In this course, participants will take a piece of art from concept to display within the context of art as education. Scientific illustrator Karen Talbot is an award-winning artist with more than two decades of teaching experience at the primary

SAVE the DATE

2018 MAEA

Fall Conference at Haystack

September 14-16

REGISTRATION BEGINS

June 1st at 7AM

2019 NAEA Convention

Boston • March 14-16

CALL FOR PRESENTATIONS

closes June 15, 2018

For more information or go to the NAEA website: <https://www.arteducators.org/events/national-convention>

and secondary levels. The course itself will model a progression that can be readily transferred to the classroom.

The course will begin with an overview of scientific illustration and examples of some of the work Karen has done for scientific journals, museums and other organizations. This brief introduction will be followed by an in-depth discussion of different media and substrates with which educators may choose to work with their students.

The first day will conclude with an introduction to working with specimens with an emphasis on close observation and creating a study.

On the second day of the course, students will work with their own specimens to create studies they will use as a tool for both learning and creating their finished piece. Throughout the entire course, Karen will help participants identify opportunities for curricular connections across disciplines. While scientific illustration lends itself well to curricular objectives in math and science, connections with English, literature, writing, and history will also be discussed. Throughout the remainder of the second day, participants will begin work on a finished piece while discussing tips, tricks and strategies to employ in the classroom.

On the third and final day, participants will

SCIENTIFIC ILLUSTRATION SUPPLY LIST:

- Pencils and Erasers!

OPTIONAL:

Items that are not required but might be helpful: magnifying glasses, ruler or calipers, digital camera (or smartphone!).



To receive art education opportunities, resources, art educators stories, and much more, join the 1900 others by following the Maine Arts Education blog posted to daily at <https://meartsed.wordpress.com>. Subscribe on the site.

To receive a weekly update on the most recent Arts Education news email the Maine Arts Commission Director of Arts Education Argy Nestor at argy.nestor@maine.gov and ask to be added to the list-serv.

discuss the process and value of evaluating and revising their work, as well as the benefits of working as partners and in small groups. The course will wrap up with a discussion of bringing revised work to conclusion in a polished piece that can be displayed and extend the learning beyond the classroom.

Karen Talbot is an award-winning artist known for her lifelike, scientific illustrations and fine art renderings and of fishes, birds, and botanicals. Whether she is enjoying the rocky coast and brook trout streams near her home in Midcoast Maine or she is on the road doing field work, Karen takes her inspiration from oceans, streams, canyons, and mountains where she regularly dives, fishes and climbs. An ardent conservationist and educator, she aims to educate through her art and frequently works with universities, museums, and secondary and primary schools to share both her expertise in, and passion for, scientific illustration and the value of art in the traditional classroom. In addition, she teaches scientific illustration workshops out of the Karen Talbot Art Gallery and Studio in Rockland, Maine. Karen donates a percentage of sales to help conserve wildlands and waters that inspire her.

OUTDOOR/PLEIN AIR PAINTING

Facilitator: Ralf Feyl



All mediums welcome including drawing.

The overall objective of this workshop is to explore one's creativity in the outdoors. Weather permitting, we will be using the surrounding grounds of the campus as inspiration. Inside studio space will be available at all times as well. We will be focusing on technique, composition, drawing, and color. All levels are welcome from first timers to advanced. Students are encouraged to bring completed works and or works in progress for critique and studio time. Personal attention will be given to each student, according to their goals in art.

First generation German roots and a midwestern upbringing provided **Ralf Feyl** with a strong foundation. Ralf was immersed in the world of handwork, his father being a woodworker and his mother a tailor. Observing his parents' crafts, Ralf became attuned to detail, delicacy, and design. At the American Academy in Chicago, Ralf studied a more traditional approach to painting. He then traveled east to study in Connecticut at the Lyme Academy and became deeply inspired by the mysterious borderlands of the coastal area and the people who inhabit it. Once in New England, Ralf found the influence and stimulation he needed. Ralf has over twenty solo exhibitions to his credit, and his work is found in hundreds of private and corporate collections. Ralf resides in Maine where he continues to paint. At times elusive and at times familiar, Ralf creates a plurality of feelings that keeps.

PLEIN AIR SUPPLY LIST:

Supplies depend on the medium the student would like to work in. Feel free to contact the instructor if you have questions. If you choose to work outside a portable easel or surface would be highly recommended.

Conference Schedule

FRIDAY

9:00-11:30	Registration & Art Vendor Exhibits
9:30-11:00	Optional Gelli Printmaking Mini-Workshop, Printmaking Studio
12:00-12:45	Lunch
12:45-1:00	Haystack Orientation
1:00-5:00	Studio time
6:00-7:00	Dinner
7:00-8:30	Presentations, Address, and Facilitator Slides
8:45	Studio time

SATURDAY

7:00-8:00	Yoga (Optional, by donation)
8:00-9:00	Breakfast
9:00-12:00	Studio time
12:00-12:45	Lunch
1:00-1:45	Annual MAEA Meeting (door prizes, including \$100 cash)
2:00-5:00	Studio time
6:00-7:00	Dinner
7:00-8:00	Facilitator Slides
8:00-9:00	Silent Auction
9:00	Studio time

SUNDAY

7:00-8:00	Yoga (Optional, by donation)
8:00-9:00	Breakfast
9:00-10:15	Critiques, Closure, and Clean-up
10:15-10:30	Set up workshop exhibits
10:30-11:15	Meander through exhibits
11:30	Lunch
12:00	Departure time

***Please make sure your cabin is clean!
Sweep the floor and bring trash up to the bins outside the dining hall. Thanks.***

To REGISTER - http://www.aeforme.org/MAEA/Fall_Conference.html

REGISTRATION OPENS JUNE 1ST AT 7AM

Directions & Things to Bring to Haystack

Directions to:

Haystack Mountain School of Crafts

89 Haystack School Drive

Deer Isle, Maine 04627

<https://goo.gl/maps/iGFQ86XFABB2>

From the South: the most direct driving route is via I 95 from Kittery to Augusta. At Augusta, exit I 95 onto Rt. 3 heading toward Belfast. From Belfast, continue on Rt. 3 through Searsport, Stockton Springs, Bucksport, and East Orland; at East Orland, follow the directions below (*)

From Bangor and points North: Take I 95 South to I 395 East. Stay on I 395 East to Exit 4 (Rt. 15). At the end of the exit ramp, take a left onto Rt. 15 South. Follow Rt. 15 through Bucksport, (it will merge with Rt. 3), until you reach East Orland. At East Orland, follow the directions below (*):

(*) Turn right at the Shell Station onto Rt. 15. Follow Rt. 15 all the way to Deer Isle village. At the village center, Rt. 15 splits - Rt. 15A heads to the right and Rt. 15 continues straight. Continue on Rt. 15 to Haystack's campus.

Haystack's campus, will be another 8 miles from Deer Isle village. Continue on Rt. 15 about .75 mile. At the second gas station (which will be on your right), turn LEFT onto the Sunshine Rd. There will be a blue state highway sign for Haystack. Stay on the Sunshine Rd. and follow the smaller Haystack signs for the last seven miles and turn into the woods at 89 Haystack School Drive. Follow the driveway and you will see a parking lot on your right, then a second parking lot on your left and a building in front of you.

Bear left down the one-way loop to the drop off point to unload your car. Please do so quickly, and then move your car to one of the upper parking lots.

Things to Bring:

- Sleeping Bag (and Pillow if you're picky about pillows)
- Pillowcase (and Fitted Single Sheet)
- Flashlight
- Towel, washcloth, etc.
- Toiletries
- Ear plugs/ headphones (in case your roommate is noisy!)
- Flip flops (for shower)
- Musical instruments for impromptu jam sessions
- Warm clothes
- Rain gear
- Comfy Clothes & Yoga Mat (for optional morning yoga)
- Sketchbook, journal, camera
- Silent Auction Items- please leave in vehicle until Saturday; Silent Auction is Saturday night
- Directions to Haystack

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Everyone is there to learn, teach, explore, refresh, and grow. If you know a specific challenge that has school wide scope, how you might work on meeting that challenge at Haystack, and to whom you will need access to work on this challenge, and can communicate that to your administrator, it will look like you have a robust plan to become a leader or expert on a topic for your school. Your administrator will find this compelling!

3. Refresh!

Do you need new ideas?
Do you need new energy? Need new projects or lessons?
All of these are vital for

an educator, and are available at Haystack in large volume. Your administrator has a few jobs, of course, but one of the big ones is keeping you happy, effective, and able to inspire. If you can

***...these conversations can serve
as a foundation for greater
understanding between you
and your administrator...***

have a conversation with her about how this will inspire you, how taking Lisa Pixley's print class, for example, will unlock a door that you are energized to explore, your administrator will see that this is not just a vacation weekend on the coast of Maine, but a serious professional development opportunity.

4. Reflect!

Lastly, offer to sit down with your principal when you get back, and tell her what you learned, and

ways you will use this information. This kind of feedback is really important, as it solidifies your time at Haystack as a good investment. It gives you credibility for the

next time you want to travel for professional development. It also allows you to be the expert on a particular topic at your school, or start to

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Do you know an Art teacher or Teaching Artist who would benefit from being a member of a state-wide network of dedicated arts educators and access to quality arts professional development opportunities?

Is this educator a life-long learner who strives to use best practice and assessment, likes to share new ideas, or longs for more opportunities to network with like-minded folk?



The Maine Arts Leadership Initiative is currently accepting applications for teacher leaders and teaching artist leaders. We address the emerging needs of Arts educators and offer professional development opportunities that help educators find their voice in their schools, communities, region and state.

This is a program of the Maine Arts Commission.

PK-12 Visual Art Teacher <https://meartsed.wordpress.com/2018/05/09/call-for-mali-teacher-leaders/> - Deadline to apply May 29, 2018.

Teaching Artist <https://meartsed.wordpress.com/2018/05/16/call-for-mali-teaching-artist-leaders/> - Deadline to apply June 13, 2018.

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be, whether it be Maine Arts Commission grant procedures, PBE, or Scientific Illustration. It's all knowledge, it's all-important, and it's all relevant. Being willing to be a resource for a group is leadership at its root, and we should all be leaders in our schools.

Basically, that's what it's about: drawing a line between what we do at Haystack and a cozy weekend of chilling by the water. They are NOT the same thing! I asked Caitlin Alger, Art Educator in Belfast and PD consumer, how she does it. Here's what she said: "If I need more professional development, I set up a series of meetings to defend what I am doing at conferences, like an itemized checklist to justify costs—linked to the state and national standards, and proof of what participation could yield in the classroom. The (NAEA) Seattle convention was justified by what it would allow me to do in the future. I had a southern cohort at MECA that met three times a year in art assessment, which I was able to justify through my work on accreditation, as well as many, many, standards and PBE targets, etc. So, that's how I went about it — a case by case defense." She is prepared! She knows what she wants, and is able to say specifically why it's important, and how she will further her goals, and those of her school, through inclusion in PD opportunities.

We conduct serious work at Haystack every year. Every one of us does! For you to be effective in advocating for your inclusion in this enriching opportunity, you will need to make those distinctions very clear. Looking forward, these conversations can serve as a foundation for greater understanding between you and your administrator about the challenges of each other's jobs, and ways that you might help each other meet those challenges.

I'll see you September 14-16 in lovely Deer Isle!

Volunteer Opportunities

The MAEA is seeking a Statewide Youth Art Month Coordinator!

This person would coordinate, and assist, March Youth Art Month celebrations around the state. At this time this predominantly involves MAEA celebrations at the Portland Museum of Art and the Maine Education Association in Augusta.

*Please contact Suzanne Goulet –
sgoulet@aos92.org – if you would like
more information about these volunteer
opportunities*

MIXED MEDIA

is the award winning (September-June) newsletter of the Maine Art Education Association (MAEA). It is sent to anyone interested in the MAEA, and shared on our website aeforme.org. Please contact us for reprinting considerations.

Submissions for consideration can be submitted to Lisa Ingraham (Editor/Designer):
lisa.ingraham@msad59.org.

The opinions expressed in Mixed Media are those and only those of the authors and do not necessarily represent MAEA policies.

MAEA Mission

The Maine Art Education Association is a statewide professional organization whose members are committed to excellence in visual arts education.



MAEA Goals:

- To encourage best practices in standards-based and learner-centered visual arts classrooms in all Maine schools.
- To foster high quality teaching in the visual art and provide professional development opportunities in curriculum, instruction and assessment, as well as in current issues and artistic practice.
- To provide a forum for the exchange of ideas and support collaboration among educators and other arts agencies to ensure quality programs for all learners.

It is our purpose to promote the highest quality instruction in visual arts programs that provide depth and breadth of experience to meet the varied needs of students.

Please Join Us Today!

You can sign up online at aeforme.org/membership or complete this membership form and include a check for membership dues made out to: MAEA and mail to MAEA, c/o Holly Houston, P.O. Box 10463, Portland, ME 04104

Name: _____

☐ New Member ☐ Renewal

Home Address: _____

City/State, Zip: _____ Home Phone: _____

Email: _____

School/Institution Name: _____

and Address: _____

Grades taught (circle) K 1 2 3 4 5 6 7 8 9 10 11 12 Higher Ed

_____ years

☐ Active Membership \$30.00

☐ Student \$5.00

☐ Retired \$15.00

☐ Retired LIFETIME \$120.00

☐ Pay It Forward donation to new teacher scholarship to Haystack Fall Conference

Membership is renewed with each school year. New or renewal is required at time of Fall Conference