

Collage

A JOURNAL FOR COLORADO'S ART EDUCATORS

SPRING 2024

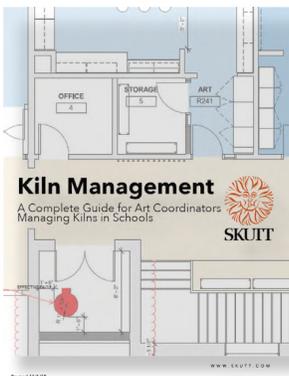


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COLLAGE is published by the Colorado Art Education Association
Lisa Cross – President
Amy Felder – Editor & Copy Editor
Janet McCauley – Layout Design
Please submit all materials to: *COLLAGE* Editor:
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COLLAGE is published tri-annually. Submission deadlines for *COLLAGE* are: Spring Issue - January 1; Fall Issue - August 1; Winter Issue - November 1. Email all submissions to amyfelderartteacher@gmail.com. Contributions of articles, photos, and artwork are encouraged. Submissions of text should be emailed as Word documents. Accompanying photographs of student work or students at work is encouraged. Do not include images within a Word document. Images should be in .jpg format and sent as separate attachments. Refer to the attachment and the file name in the body of the e-mail. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists. Submitted items may be edited for clarity, length, and format. Opinions expressed in the articles are those of the authors and publication does not imply endorsement. Lesson plan submissions must include lesson objectives, appropriate assessments, procedures, standards applications, and materials.

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Cover Image Credit: Cropped Image from Do-Over: Artful Shenanigans and the Visual Journal by DJ Osmack page 11

President's Message

by Lisa Cross
(she/her/hers)

Visual Arts Educator, Sand Creek High School, Colorado Springs



CAEA President Lisa Cross dressed as Weird Barbie.

As winter comes to a close and springtime comes around, I am reminded why it is important that we pause and reflect on the closing of another year of teaching and running CAEA. Nearly 15 years ago at the beginning of my teaching career, I bought a gem called *What Great Teachers Do Differently* by Todd Whitaker. Looking at it again, I remember there are many principles in the book that make great teachers great instead of just good. The first thing that great teachers do differently is, “great teachers never forget that it is people, not programs, that determine the quality of a school” (Whitaker, 2023, p. 127). After reading this, it occurred to me that not only do great teachers do this, but great leaders and organizations do this too.

As we grow CAEA as an organization, we continue to focus on the people who make it all possible. Many might wonder why someone would want to volunteer for an organization. One reason to think about is volunteering helps expand your professional and personal network. Volunteering for CAEA or another arts organization allows you to meet and interact with like-minded individuals. This is an excellent way to create meaningful connections in your life.

Please consider volunteering weekly, monthly or yearly for CAEA. I have made many friends over the years volunteering for arts organizations, and I still keep in touch with many of the people with whom I used to

volunteer. By volunteering with CAEA, you will learn more about how CAEA works and the community network that we create.

Besides making connections, volunteering can help you obtain new skills and even improve your existing ones. I have learned a great deal over the years as I have worked with others who have different perspectives, and I especially have learned a great deal about empathy, compassion, and diplomacy. Soft skills aside, learning how to build websites, create events, fundraise, write grants, give speeches and a myriad of other hard skills are all abilities that I developed volunteering. Although I plan to teach for the foreseeable future, these experiences have enhanced my resume, and someday, I may go into nonprofit work full time.

Volunteering for CAEA can help you better understand the full impact of the organization within the community. It allows someone to see firsthand the commitment and responsibility that goes into running a nonprofit. I promise you will never look at a conference the same way again. You will learn a lot about culture and the programs that we run. Who knows? Maybe you will even start your own program!

The people who volunteer for CAEA and any nonprofit are incredibly dedicated, and I am inspired each day by them not to mention all I have learned from each and every one of them. Volunteering locally brings incredible value to your community, and you will see the difference that you make with your own eyes. In addition, the social impact that you make is immeasurable.

Finally, I would say that for me volunteering has given me a better sense of purpose. It has been a self-esteem builder because I know that my work makes a difference in teachers' lives. Volunteering increases my happiness level and has been a source of pride for me. I know that I am setting a good example for my students and family by volunteering, which teaches me humility and gratitude. No matter what organization you choose to support, I want to encourage you to volunteer. It will be life changing.

Reference

Whitaker, T. (2013). *What great teachers do differently*. Routledge. ●



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Letter from the Editor

by Amy Felder
(she/her/hers)
Artist-Teacher



Dear Artist-Teachers,

One of my goals as a teacher is to provide a culturally responsive and sustaining education. As an action step toward this goal, I recently revisited [Art21](#) to look for traditionally underrepresented artists to add to my curriculum. I found the following three videos: *Jordan Casteel Stays in the Moment* (2017), *Collecting: Theaster Gates* (2017), and *Designing a Subway Station: Sarah Sze* (2017).

Before showing the videos, I used Google Slides to present a photo of each artist, images of their art, the year they were born, and either where they are from or

where they are currently living. The slides also included writing prompts, guiding students to write a response while watching the videos. Students' writing provided evidence of their proficiency with grade-level specific Colorado Academic Standards for the Visual Arts (VA CAS).

Students began by responding to the artist Jordan Casteel. For example, a first grader said, "Jordan Casteel's art expresses feelings of love." This addressed the first-grade standard "identify how works of art express specific feelings using the language of visual art and design" (VA CAS).

In second grade, a student wrote the following:

1. Jordan Casteel expresses her identity by creating...she looks around and takes a picture of a person or object and paints it.
2. Louie and A-Thug express their identities by creating...t-shirt that they like print and put protective words or picture on it.

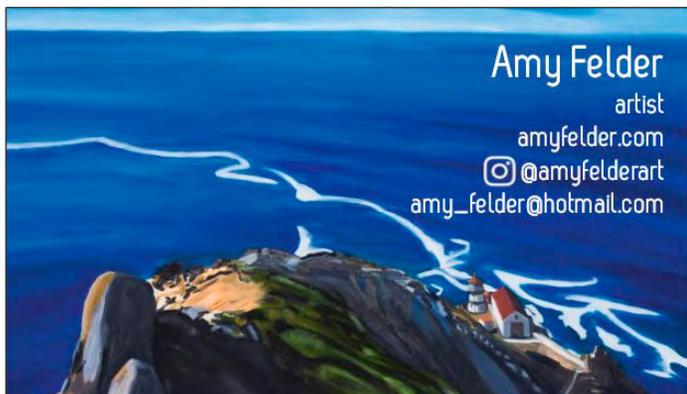
This met the second-grade standard “discover how similar ideas can be expressed in multiple ways” (VA CAS).

Next fourth grade satisfied their standard “discuss and form an opinion about the social and personal value of art” (VA CAS). Fourth graders shared, “I believe Jordan Casteel’s art is important because it sheds light on the black community,” “I believe Jordan Casteel’s art is important because it gives power and notice to the black community,” and “I believe Jordan Casteel’s art is important because she drew mostly African Americans because they don’t get shown on a daily basis.”

Students started with Jordan Casteel because she is a painter, and the paint studio was our most recent studio to have opened. When I opened the sculpture studio, I introduced students to Theaster Gates, and when I opened the architecture studio, we learned about Sarah Sze.

For the fall issue of *Collage*, I invite you to visit <https://art21.org/> to find new artists to introduce to your students. What contemporary artists do you already include in your curriculum? Where do you go to find new artists? Please email me a short (500 words or less) response and include an image or two!

With gratitude,
Amy



P.S. Want to learn more about culturally sustaining and responsive education? Please see “Access for All: Culturally Responsive and Sustaining Education: Student Voice, Faith, and the Real World” by Delhia Mahaney on page 18 of this issue!

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- Art21. (2017, June 9). *Collecting: Theaster Gates*. [Video]. Art21. <https://art21.org/watch/extended-play/theaster-gates-collecting-short/>
- Art21. (2017, November 17). *Jordan Casteel Stays in the Moment*. [Video]. Art21. <https://art21.org/watch/new-york-close-up/jordan-casteel-stays-in-the-moment/>
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The enriched immigration story wall after adding the cultural identity mirrors in the outdoor classroom.

CURIOUSER AND CURIOUSER

Engaging Students in Discussing Common Differences by Creating Identity Mirrors

by Ting Fang (Claire) Chien
(she/her/hers)

Assistant Professor, Colorado State University

As an international professor of Asian ethnicity, I initially tried to assimilate and fit in like an American during the early stages of my career. However, I soon realized that I could never change my accent or appearance, regardless of how fluently I spoke or wrote in English. Living and teaching in the U.S. for over eight years, I learned that it

was more meaningful to accept and embrace who I am. Inspired by the Immigration Story Wall project led by my ART326 Art Education Studio students in the spring of 2022, I conducted a cultural identity class project for my ART325 Concepts in Art Education students (ART326 Art Education Studio, 2022). The goal was to assist this

group of beginning preservice art teachers to reflect and share their own cultural identities in a global time.

Interestingly, when I started sharing my Taiwanese roots with my students, it actually bridged some gaps between us and sparked their curiosity to know me better. My differences allowed them to recognize that there are individuals with different cultural values and social contexts. However, a common question I receive from my American students when discussing cultural identity is, “What if I do not have a specific cultural background to share?” This question often arises because culture is commonly associated with a person’s ethnicity, race, or nationality. According to National Geographic, culture is defined as “the shared characteristics of a group of people, which encompasses place of birth, religion, language, cuisine, social behaviors, art, literature, and music” (National Geographic Society, 2024, Cultural identity section, para 1). The definition showed us that a culture can be broader than ethnicity, race, or nationality.

To prepare for the ART325 cultural identity project, the class read two articles related to the discovery and acceptance of cultural identity. Students practiced writing a self-relational narrative about their cultural identity. I also shared stories from previous students who contributed mirror symbols to the immigration story mirror wall. Afterward, students were given an ideation sheet to brainstorm symbols representing their cultural identities (Figures 1 and 2). Next, I guided students to create a simplified silhouette of their main cultural symbol, which would serve as the central part of the provided four-by-four mirror sticker (Figure 3). Students used paint pens to fully color the rest of the mirror with relevant cultural references. Finally, students affixed their cultural identity mirrors to the chalk-painted bricks on the existing mirror wall in the outdoor classroom and wrote down relevant hashtags with chalk (Figure 4).

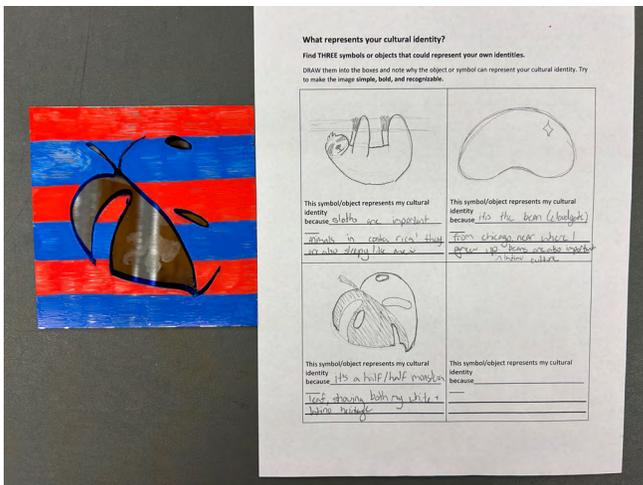


Figure 1. The front side of the cultural identity ideation sheet.

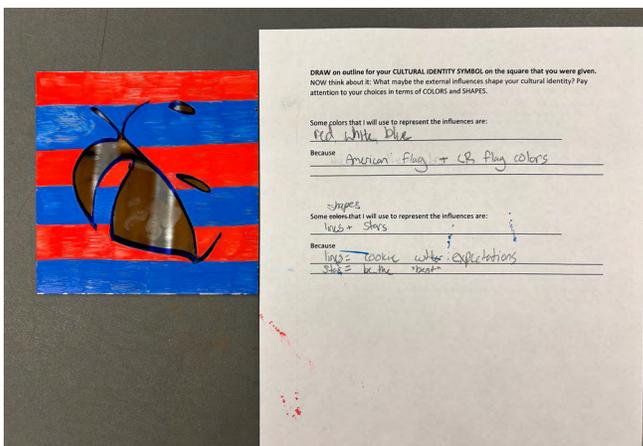


Figure 2. The back side of the cultural identity ideation sheet.

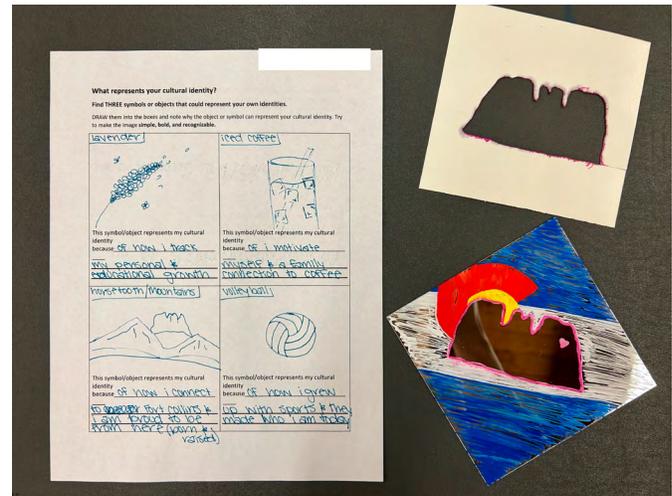


Figure 3. A student created the silhouette of Horsetooth mountain to represent her birthplace in Fort Collins.



Figure 4. The affixed cultural identity mirror and chalk hash tag on the immigration story wall in the outdoor classroom.

The entire class project took approximately three hours to complete, including class discussions and reflection time. By the end, most students gained a better understanding of their cultural identities and how to share them with others. They also discovered that despite living in the same city and state since birth they still possessed unique cultural backgrounds. It was also heartening to see that many students further explored their cultures and conducted additional research to find artists or cultural elements for other class projects in ART325 later to investigate their cultural identities from different perspectives and share them in different ways! The two articles we read in class were:

Song, B. (2023). I don't want to use my cultural identity just to survive in America! A self-relational narrative by an art educator. In Shin r., Lim M., Lee O., and Han S. (Eds.). *Counternarratives*

from Asian American Art Educators: Identities, Pedagogies, and Practice beyond the Western Paradigm (pp.13-19). Routledge

Kraehe, A. M. & Acuff, J. B. (2021). Race: It's not so black and white. *Race and Art Education* (pp. 12-39.) Davis.

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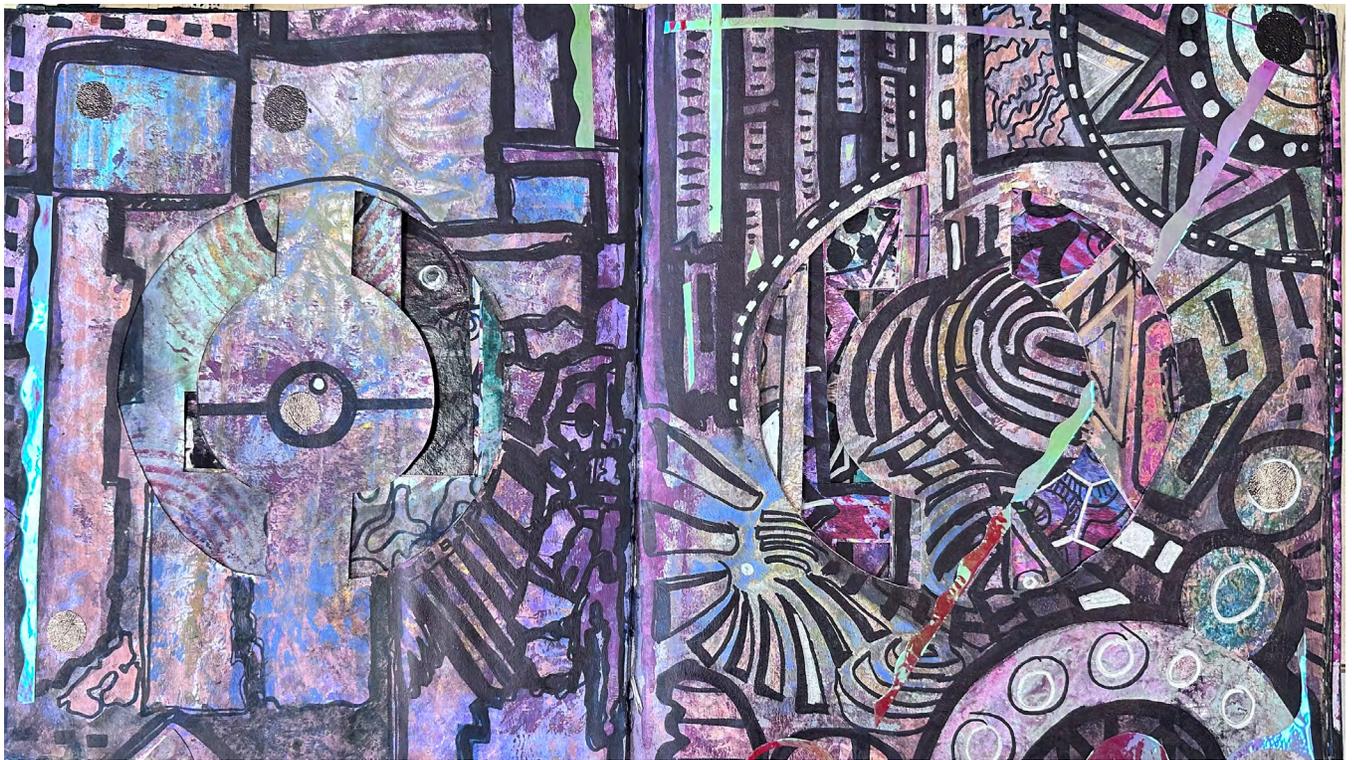
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do-over

Artful Shenanigans and the Visual Journal

by DJ Osmack
(he/him/his)
CAEA Past-President







To listen to me talk about alphabet soup, please click the image above.



To watch a video of my visual journal, please click the image above.

Through the use of the visual journal, students launch their own creative journeys. There are many reasons why curating a journal has become a vital pulse of our studio time. Primarily, the visual journal provides an avenue or path to document their explorations. The depth of their creativity and their own individualized approach is revealed as you turn the page. Secondly, connections to past work are easily accessible and stories are formed in the complexities of layers that are applied over a series of work or, as I refer to them, chapters. Finally, the

visual journal becomes a creative recipe that spawns and informs new works or series of works.

There was a strong pull during the pandemic to only have the students do what is essential that really sparked this paradigm shift for me. Is it more important for students to “finish” a piece of art or show their growth by solving a problem or work through challenges that stretch their creativity? The shift from being “finished” or “done” became such a roadblock. Now the students’ focus is on

our work being resolved or to firmly be determined to not abandon a work of art but to continue the process until the individual artist is satisfied or pleased with the outcome. This shift boils down to it being all about the process.

Why do I call this approach shenanigans? After a few short weeks of mini lessons, boot camps and skill builders, the training wheels come off and my students are free to move through their creativity, use materials in non-traditional ways and create high-spirited mischief. My focus then shifts to a collaborative role where my whole group instructions are in response to the trends I am seeing in class. I challenge my students to take a skill or technique and not reproduce what I show them but make it better than what I did. They are shenanigans because there are no more desired outcomes, no more learning targets, and no more projects. The idea of showing mastery of a skill in a unit of study has been thrown out. Students' success no longer relies on individual grades on tasks. Our work is never "done." Pages are never torn out, discarded, or removed. Barriers are coming down. In this approach students have stopped asking questions for validation. For example, "Mr., is this good enough?" The biggest question I get now is, "Mister, what do you think about this and where should I go next?"

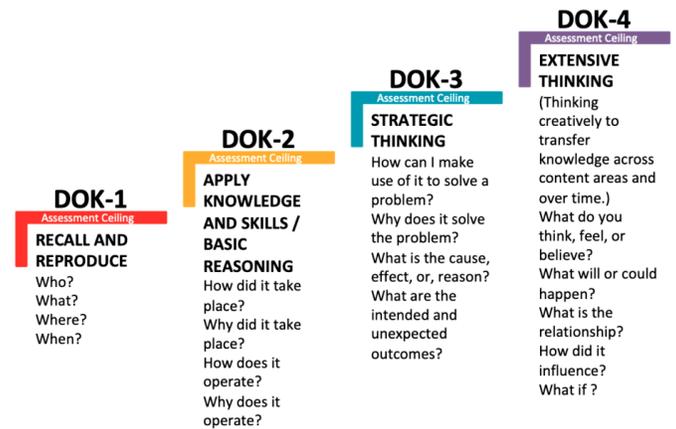
For me, this approach is the best of C.H.O.I.C.E based art, the Art of Play, the Studio Habits of Mind and A/R/Tography. The students take ownership in the coexistence between the three identities of artist, researcher, and teacher. Over time my students begin to authentically take ownership of their learning.

This shift puts the student in the driver seat: student as an artist, student as a researcher, and student as the teacher. At a quick glance, students may be seen as doodling, scribbling, or performing tasks that are low stakes and less rigorous than a discipline-based approach. But if we zoom in and look at the three components of creativity: expertise, motivation, and critical thinking skills, the question shifts from "What are your students doing?" to "What is the student's role in gaining expertise? What is the student's role in finding motivation? What is the student's role in developing creative thinking skills?"

In this approach, students are moving upward on Webb's Depth of Knowledge from the ability to recall

and reproduce to a higher level of strategic thinking and even extensive thinking (Structural Learning, 2023).

Webb's Depth of Knowledge



In order to gauge students' thinking and to gather data on their growth, I have found that the questions we ask have to be explicit and the students need to know exactly what I am asking them to comment on or make art in response to. If we think of creativity like a muscle group, then we begin to strengthen their critical thinking through the F.I.T Principles of Frequency, Intensity, and Time. Students gain the ability to set goals for themselves, determine their path of creativity and work as intensely in the time they believe it will take to resolve their work. In this shift we are looking for quantity that leads to quality over a week, a month, a semester or even the year. Action comes before motivation, and through the promotion of constraints thinking is removed as a form of procrastination.

To download a video of my visual journal, please click this link: <https://caeaco.org/resources/RESOURCES%20PAGE/Collage/Visual%20Journal%20Video.MOV>.

To download a video of me talking about alphabet soup, please click this link: <https://caeaco.org/resources/RESOURCES%20PAGE/Collage/Alphabet%20Soup%20Video.MOV>.

Reference

Structural Learning. (2023). *Webb's Depth of Knowledge*. Structural Learning. <https://www.structural-learning.com/post/webbs-depth-of-knowledge> ●



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Community Partner Spotlight

Denver Art Museum (DAM) *Indomitably Indigenous* Wonderscape Showcase 2023

by Claudia Muñoz
(she/her/hers)

Manager of School Programs, DAM

The Denver Art Museum recently hosted a professional development day for 22 Native American artists. The daylong event provided the artists with a unique opportunity to meet with curators and interpretive specialists and to learn a great deal about different career paths in the arts including exhibition installation and facilities. The artists were also featured in the *Indomitably Indigenous* spotlight exhibition in the museum's Martin Building.

Indomitably Indigenous is a showcase of the creativity of indigenous youth ages 12-25 from the Colorado Native Cultural Enrichment Program. The show was on display from November 7th to December 10th in the Denver Art Museum's Wonderscape Spotlight. Artworks in this showcase celebrate the indigenous identities and artistic abilities of emerging artists in the Denver Metro area. The museum values and celebrates the creativity and inventiveness of youth artists! The DAM is grateful to Colorado Native for their collaboration and support of the *Indomitably Indigenous* Wonderscape Spotlight Showcase!

Colorado Native Cultural Enrichment Program is an innovative, inter-tribal program that fosters connections among Native/Indian Child Welfare Act (ICWA) foster youth, families, and elders through cultural arts education. Their goal is to launch a permanent youth and family program for one of the most underserved minority groups in Denver, Colorado. Colorado Native is sponsored by RedLine Contemporary Art Center.

The Denver Art Museum has over 18,000 objects by artists from over 250 indigenous nations in its galleries. The young artists of *Indomitably Indigenous* are now part of that rich history and tradition. It was an honor to celebrate the artists' bravery and artistry, and we thank them for joining us and helping us build a better art museum. The event was a great success, providing the artists with valuable insight into the world of art and culture!





ACCESS FOR ALL

Culturally Responsive and Sustaining Education: Student Voice, Faith, and the Real World

by Delhia Mahaney
(she/her/hers)

Diversity, Equity, and Inclusion Coordinator, Poudre School District

Almost without fail, every time I visit with students we have traditionally underserved in public education and ask what they need from their schools they tell me two things:

- more opportunities to learn about the contributions and accomplishments of people who look like them, all year long, not just during heritage months and
- the ability to attend school without experiencing micro and macro-aggressions on the daily.

By embracing Culturally Responsive and Sustaining Educational (CRSE) practices we can make these things a reality. In recent years CRSE has been misbranded as Critical Race Theory, Woke Education, reverse racism, indoctrination, and more. It is none of those things. At its core, CRSE is a way to recognize and capitalize on the wealth of knowledge and skills that all students bring to our schools. It is a way to allow them to see the greatness in themselves and others. It is a way to ensure that all of our students leave us college, career, and community ready. And, just as (if not more) importantly, it is a way to ensure that after they leave us, they are eager to return to our halls to share with us their struggles and accomplishments because school was a welcoming and safe place.

Beginning a CRSE journey is easier than we think. It can start with one question: when and where in my daily practice do I allow students to see the greatness in themselves and others? You can also ask them; they will tell you! From there, find ways to add content that shows accurate representations of multiple identities and perspectives.

Another way to incorporate CRSE is to find ways to teach the skills students need to interact with others in

a respectful and affirming way. Be explicit. Saying be kind and respectful when it comes to differences is not enough. Sometimes we have to tell our students what is not okay: the “N” word, even if someone gave you a pass, the “F” and “R” slurs, drawing swastikas, waving confederate flags, and joking about building walls, slavery and terrorism. Provide them with the history of different harmful words and actions. Knowledge is power for them and you. Be sure to engage experts in CRSE when doing this so as to not perpetuate harm unintentionally.



After reading *Sue's Sky* by Lulu Buck, third grade students from Olander Elementary created individual skies based on their unique perspectives. Even though they may all see the sky differently, they can always come together to create a beautiful world.

So, you may be asking yourself where does faith and the real world enter this missive? Right here, right now. Have faith in your students and yourselves. You would not be working in education if you did not have faith. Trust that embracing CRSE will make the world a better place. For those of you already incorporating CRSE trust that your next best step will make the world a better place. Finally, when the doubt and fatigue creep in from within or from external forces telling you this is not preparing students for the “real world,” remember, the real world changes. In the real world, there used to be slavery, women could not vote, same sex marriage was illegal, speaking languages other than English was banned, and so on. Then, people learned. People knew better and did better, and the real world changed. ●

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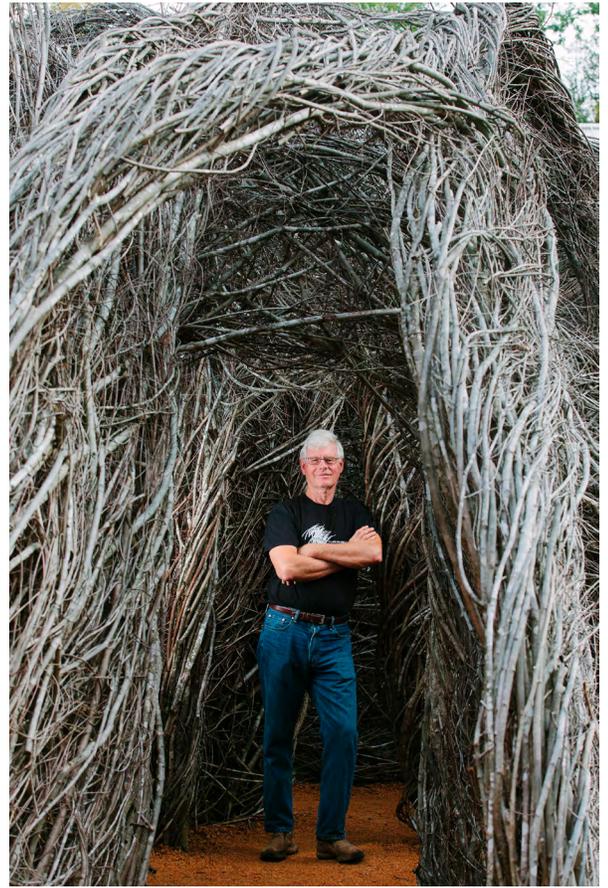
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They said, “Yes!” ArtSource Colorado's Legacy of Collaboration and Inspiration

by Kelly Mansfield
(she/her/hers)
Art Educator, St. Mary's Academy



Patrick Dougherty as photographed by Briana Brough
for Chapel Hill Magazine

In the creative realms of education, where imagination and innovation meet, ArtSource Colorado stands as a testament to the power of collaboration and the enduring spirit of saying "yes." Founded in 1994 through a unique partnership between Colorado organizations and Nebraska's Prairie Visions, ArtSource Colorado emerged with a mission to advocate for and strengthen arts education across the state.

The visionary minds behind this initiative included Richard Munson, former chair of the University of Northern Colorado Department of Visual Arts, and teachers Kirk Beverley, Shelley Howard, and Connie Einfalt Schelein (then president of CAEA). Together, they laid the foundation for what would become a pioneering institute dedicated to fostering arts education leadership.

In 1995 eight art teachers from various educational levels and geographic locations were selected to shape the program's development. These educators attended Prairie Visions, where they gained insights that would

guide the institute's future endeavors. In 1996, Sharon Rouse, Carol McBride, Berneal Bannons, Corky Dean, Barb Gal, and Jackie Kitselman became the master teachers and leadership mentors, steering ArtSource Colorado towards its future. The founders continued to serve in advisory roles, ensuring the institute's sustained growth.

ArtSource Colorado's success lies in its commitment to innovation and contemporary exposure. Every year, a dedicated leadership group meticulously plans a summer residency focused on providing cutting-edge experiences for educators. Themes are chosen, artists are considered, and a collaborative spirit prevails.

Remarkably, ArtSource Colorado has consistently embraced change and growth by saying "yes" to the evolving landscape of arts education since its inception. The list of presenters over the years reads like a who's who of artistic luminaries—Leo Tanguma, Tom Leech, Connie Stewart, Patrick Fahey, Marvin Bartell, Lois Hetland, Kathy Douglas, Peter London, Melanie Yazzie,



2024 ArtSource Residency
Presenter Tina Butterfield

Kim Dickey, and many more, each contributing to the institute's rich tapestry.

The journey has not been without its challenges, but the ArtSource Colorado community has thrived on resilience and trust in the process. Further enhancing the institute's impact, Tina Butterfield, Patrick Dougherty and Kimberly Chiaris have willingly joined our vibrant community this year.



2024 ArtSource Residency
Presenter Kimberly Chiaris

ArtSource Colorado is venturing into new territory and changing its location to Western Colorado University. Tina Butterfield's gracious acceptance of hosting the residency exemplifies the institute's commitment to exploration and embracing fresh perspectives.

As the summer residency unfolds, the refrain "trust the process" will echo through the artistic corridors. This ethos, deeply ingrained in ArtSource Colorado's DNA, signifies a willingness to adapt, learn, and, most importantly, say "yes" to the endless possibilities that art education presents.

The legacy of ArtSource Colorado is a testament to the countless educators, artists, and supporters who have collectively said "yes" to shaping the future of arts education in Colorado. Touching the lives of those who have found inspiration, connection, and renewed energy through its programs, the institute's impact resonates far beyond its origins.

As ArtSource Colorado continues to evolve, one thing remains constant—the resounding chorus of "yes" that propels it forward and ensures that the tradition of supporting art educators in the state endures with

unwavering dedication. To all those who have been a part of ArtSource Colorado and said "yes," we celebrate your contribution to this remarkable journey.

Upcoming ArtSource Residency, *Trust the Process*, June 9-14, 2024, Western Colorado University, Gunnison, Colorado

ArtSource Colorado is a dynamic creative community of teachers that work together to provide ongoing, immersive professional development experiences that are run by teachers for teachers.

Consider joining us for the upcoming
2024 summer residency!

[About - ArtSource Colorado](#)

Creating Today to Inspire Art Education Tomorrow

Full list of presenters we have record of:

Erin Anderson, Arnold Aprill, Yazmine Atmore, Jessica Austgen, Nicole Banowetz, Abigail Barnes, Marvin Bartell, Debbie Brooks, Gwylym Cano, Michael Cellan, Joyce Centafani, Pop Culture Classroom (Cosplay), John Crowe, Staci Day, Kim Dickey, Rebecca DiDomencio, Art Man Do, Christian Dore, Kathy Douglas, Patrick Elkins, Patrick Fahey, Pam Farris, Karen Foote, Marie Gibbons, Maria and Charlie Girsch, Clare Hammoor, Lois Hetland, Kris Hinz Nelson, Lisa Hochtritt, Katie Hoffman, Quinn Hunter, Timothy Irvin, Anita Jepson-Gilbert, Ann Juliet, Keziah Kelsey, Travis Krause, Dona Laurita, Tom Leech, Lauren Lehman, Peter London, Robert Mangold, Julia Marshall, Jenna McBride, Michael McClure, Mark McCoin, Beth Medina, Jennifer Miller, Tony Ortega, Patty Ortiz, DJ Osmack, Chuck Parson, Mark Penner-Howell, George Peters, Michael Rieger, Bonnie Ferrill Roman, Claudia Roulrier, Travis Ruskus, Lydia Ruyle, Valerie Savarie, Patti Smithsonian, Connie Stewart, Katie Taft, Leo Tanguma, Anne Thulson, Amanda Verhey, Melanie Walker, John and Sally White, Annie Wilson, Linney Wix, and Melanie Yazzie. ●

2023 CAEA Fall Conference Presenter Spotlight

Are Teacher Evaluations Designed for Arts Education?

by Jenny Crawford
(she/her/hers)

Ed.D. Candidate, DU and Research Grant Developer,
Colorado School of Mines

In the last decade, educational researchers neglected to study the effects of teacher evaluation models on arts education and, by extension, undervalued the importance of arts education within our public education system. In response to this research gap, I am currently examining the effects of the teacher evaluation model on Colorado arts educators using a creative critical critique research method. My research questions are: (1) To what extent do art teachers perceive the Colorado teacher evaluation model as inclusive of arts education? (2) To what extent does the use of critical arts-based research methods affect teachers' perceptions of their evaluation model as inclusive of arts education?

Our state endorsed teacher evaluation model, developed in response to Senate Bill 191, has neglected the perspective of arts education by focusing primarily on literacy and mathematic content. Consequently, this approach has devalued the importance of arts education and compelled arts educators to adapt their instructional content to align with these other content areas (Elpus,

2011; Gates et al., 2015). Drawing on my experience as a former visual arts teacher for over 10 years, I have witnessed the negative impact of these models on arts teachers and how they have led to a decline in the retention of effective arts educators.

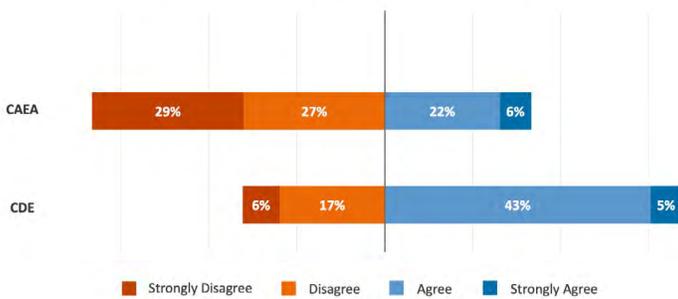
This study is framed from a critical arts-based research (ABR) and activist lens incorporating activist art methods inspired by various artists, including Jenny Holzer. Colorado arts educators serve as the research participants and are invited to participate as co-researchers through a participatory-social justice approach. The research is conducted in collaboration with the Colorado Art Education Association (CAEA). The integration of the study's critical ABR method and design presents an important contribution to the research field as an innovative methodological approach that leverages the strength of the arts, activism, and research methods.

The first phase of the study involves repurposing a 2014 Colorado Department of Education's (CDE) teacher

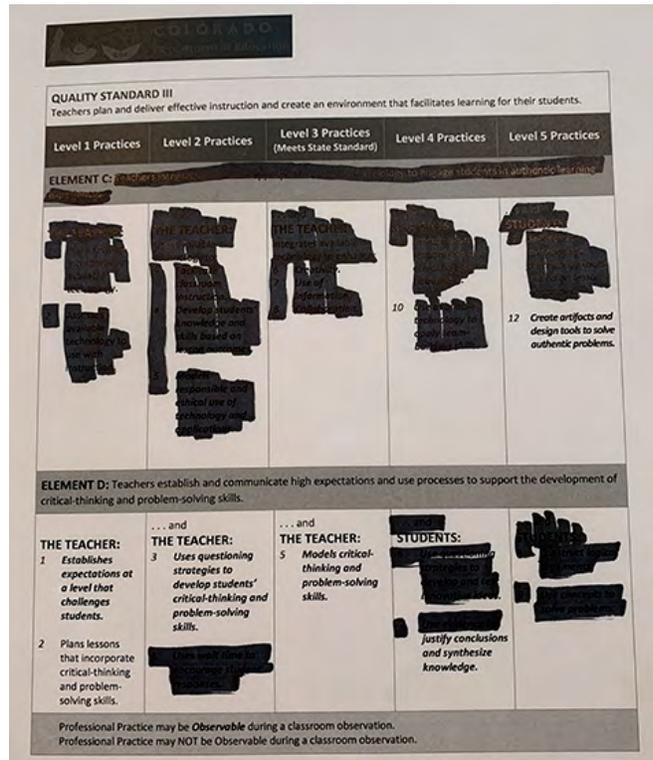
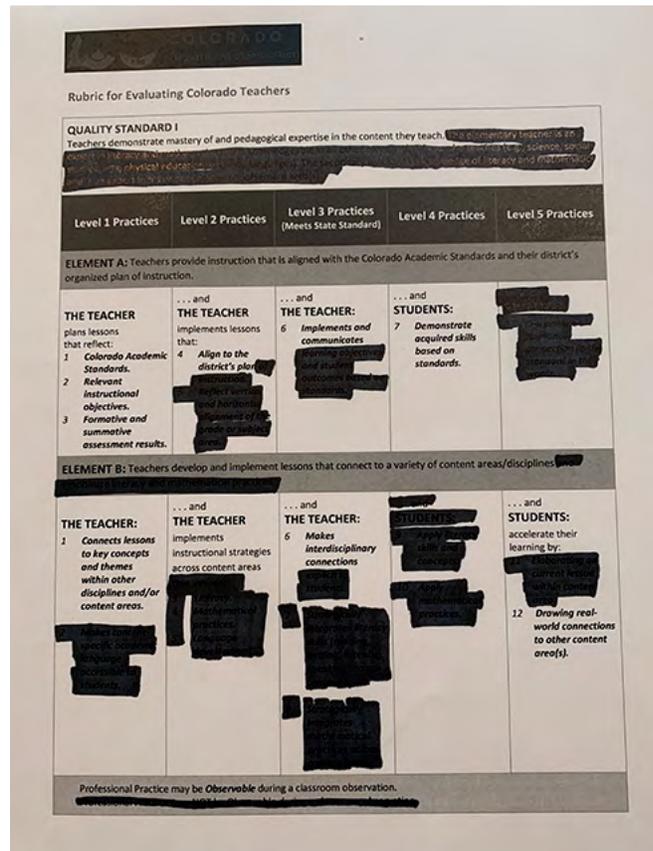
survey used to examine Colorado teachers' perspectives of the newly endorsed evaluation model. I adapted the same survey by adding the word "art" to the questions and redistributing it to Colorado Art Education Association (CAEA) members in 2022. For instance, I added the arts education language in italics in "The teacher evaluation model used to evaluate me *as an art teacher*: Is based on current *arts* education research?"

Comparing the data from CDE's 2014 responses and CAEA members reveals statistically significant differences, with an overall 23% gap in responses. Notably, 56% of CAEA members express negativity compared to CDE's reported 23% regarding the Colorado teacher evaluation model. Conversely, CDE reported 49% positivity while only 28% of CAEA members reported positivity about the Colorado teacher evaluation model. This data suggests the need to reconsider the CDE's survey and separate the data by content area, a step neglected in their 2014 survey report.

Comparison of CDE and CAEA Survey Results



In the second phase of the study, CAEA members were tasked with using an arts-based research method to critique the CDE's teacher evaluation model. Members redacted anything on the evaluation model rubric that does not include arts education. The results are displayed on an online gallery at <https://arts-basedresearch.squarespace.com/>. The visual evidence observed in these images strongly indicated that the existing evaluation models are ineffective for Colorado arts teachers. The public and education community, like you, are invited to participate in this study by responding to these research data artworks produced through this arts-based research method. You can share your voice by responding to a survey at https://udenver.qualtrics.com/jfe/form/SV_4JbbH68Itx2hk0K.



In the images above, CAEA members share their perspective on Colorado's teacher evaluation model, with redacted lines highlighting areas lacking inclusivity for arts education.

Colorado's current teacher evaluation model lacks acknowledgment of the vital role of the arts in education. This research emphasizes a need for arts educators and arts community members to contribute their perspectives and play a crucial role in reshaping the teacher evaluation model to include the arts. Your voice is instrumental in advocating for an inclusive evaluation model, ensuring the retention of high-quality arts educators not only for Colorado but for the broader educational landscape in the future.

References

- Elpus, K. (2011). Merit pay and the music teacher. *Arts Education Policy Review*, 112(4), 180-90.
- Gates, K., Hansen, D., and Tuttle, L. (2015). Teacher evaluation in the arts disciplines: Three state perspectives. *Arts Education Policy Review*, 116(4), 162-175.



Jenny Crawford

Jenny is currently an Ed.D. candidate at the University of Denver, where she is working towards the completion of her dissertation and research study using a critical arts-based method. She is a CAEA member, has over 15 years in arts and education, and currently serves as the Research Grant Developer at the Colorado School of Mines. She hopes to make an important contribution to the research field using an innovative methodological approach that leverages the strength of the arts, education, activism, and research methods. ●



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The Working Artist

Reflecting through the Studio Habits of Mind

by Amy Felder
(she/her/hers)
Artist-Teacher

Last spring, I set a goal to create two paintings over the summer. I knew one would be a painting of a cherry blossom tree that my husband had asked for a while back. I had no idea what I would paint for the other one.

At the beginning of the summer, I took a *Storytelling and Bookmaking in the Art Studio* course. One of our projects was to create an altered book. When shifting through the box of discarded books, I came across Leon Leyson's *The Boy on the Wooden Box*. I chose it because it had these wonderful, silhouetted images of birds in flight as chapter headings. I started to glue beautiful white tissue paper embedded with blue thread on the end pages. Careful to leave the birds intact, I collaged around them. Then, I created my own scene of flowers, spirals, and wind. I had no intention of it becoming anything beyond an experiment. Free from the pressure of creating something that would be shared, I simply played.



Altered book

The next day during a *Digital Portfolios* course, I was introduced to a printmaking technique which substituted ink with markers. Eager to try it out, I decided to engrave a flock of birds onto my Styrofoam plate. The

printmaking process was a total flop, but I left the class knowing I wanted to do something more with the bird imagery.

That is when I decided to paint the birds. Embracing the joy of play, I allowed myself to let go of my quite serious artmaking practice and to veer away from my normal realism. Instead, I created something whimsical—*The Murmuration*.

While creating *The Murmuration* and *Cherry Blossom Tree*, I kept a log of my hours and a record of what I did each day. As I reflected on my time, I categorized the various activities by Studio Habit as defined in *Studio Thinking from the Start: The K-8 Art Educator's Handbook* by Jillian Hogan, Lois Hetland, Diane B. Jaquith, and Ellen Winner:

- **Develop Craft (Technique:** Learning to use tools, materials, and artists conventions and **Studio Practice:** Taking care of tools, materials, works, and space)
- **Engage & Persist** (Finding personally meaningful projects and sticking to them)
- **Envision** (Imagining new artworks and steps to bring them to life)
- **Express** (Making works that convey personal meaning and interpreting meaning in the works of others)
- **Observe** (Look closely and noticing)
- **Reflect (Question & Explain:** Talking about students' work and working processes and **Evaluate:** Talking about what works well, what does not, and why, in works by self and others)

- **Stretch & Explore** (Playing, trying new things, making mistakes, and learning from them)
- **Understand Art Worlds (Domain):** Learning about what artists make and **Communities:** Learning to collaborate and understanding that artists often work in groups) (p.4)

As I reflect on the creation of *The Murmuration*, I am struck by how much playing, failing, and redoing goes into my studio practice. Seeing an artwork through from start to finish not only requires commitment but also a willingness to go on a journey. You have to be okay with not knowing exactly what directions to follow to get to the destination. At times, you are fumbling. At other times, you are right on track.

Log of Hours for *The Murmuration*:

Day 1 (June 21, 2023) – 2 hours

Practiced the Studio Habit of Mind *Develop Craft: Studio Practice* by setting up my home art studio. Organized my workspace, inventoried my art materials and tools, and bought materials I needed. Measured windows for assembling custom screens so that I can open my studio window for ventilation. Practiced the Studio Habit of Mind *Envision* by imagining new artworks and steps to bring them to life. I envisioned a plan to create a final artwork of birds flying for me and a final artwork of cherry blossom trees for my husband's study. Discussed canvas size/dimensions options with my husband.



Home studio

Day 2 (June 22) – 3.5 hours

Sketched out birds on the canvas with charcoal [*Envision*]. Practiced the Studio Habit of Mind *Develop Craft:*

Technique by practicing with techniques and materials. Painted the background. Practiced the Studio Habit of Mind *Reflect* by documenting my artmaking process. Photographed my home studio and my work in progress for a future blog post. Self-evaluated my artwork.

Day 3 (June 23) – 1.5 hours

Bought a canvas and managed my art budget [*Develop Craft: Studio Practice*]. Collaborated with my husband about whether the canvas was a good size/dimension for his study. Painted two of the birds [*Develop Craft: Technique*]. Practiced the Studio Habit of Mind *Observe* by viewing my own work closely to find areas to keep and to improve. Removed some of the black paint from the birds until they were the right shape and size.



Day 3

Day 4 (June 26) – 2 hours

Continued to paint the birds [*Develop Craft: Technique and Observe*].



Day 4

Day 5 (June 27) – 1 hour

Continued to paint the birds [Develop Craft: Technique and Observe].



Day 5

Day 6 (June 30) – 3 hours

Finished painting the birds and revisited the background [Develop Craft: Technique and Observe].



Day 6

Day 7 (July 5) – 3.5 hours

Repainted the background and the birds. Decided to make some of the birds gray to appear in the distance while keeping some birds a sharp black in the foreground [Develop Craft: Technique and Observe]. Completed finishing touches and signed my work with my initials.



The Murmuration, 2023 | Oil on canvas
24x18 inches

Day 8 (July 6) - .25 hours

Consulted a bird expert who identified the birds as starlings. Researched starlings and decided they are a good fit. Titled piece *The Murmuration*. Practiced the Studio Habit of Mind *Express* by discerning the meaning of the piece. The painting shows only a few starlings to depict the decline in the starling population. This fits with my current body of work about ecology and humanity's complex relationship with nature [Reflect].

Total Time – 16.75 hours

Log of Hours for Cherry Blossom Tree:

Day 1 (July 9, 2023) – 2.5 hours

Practiced the Studio Habit of Mind *Understand Art Worlds* by collaborating with my husband about my second piece. Researched images and discussed possibilities with my husband. Sketched out thumbnail sketches for my husband to choose from [Envision]. Practiced the Studio Habit of Mind *Engage & Persist* by sketching my plan onto the canvas with charcoal multiple times before finalizing it. Painted the grass and the bottom edge [Develop Craft: Technique and Observe].



Day 1

Day 2 (July 10) – 2.5 hours

Practiced the Studio Habit of Mind *Stretch & Explore* by trying new things. I used Anime art as a reference instead of a photograph. Painted the sky and clouds [Develop Craft: Technique and Observe].



Day 2

Day 3 (July 11) – 3.5 hours

Painted the cherry blossom tree and reworked the sky [Develop Craft: Technique and Observe]. Darkened the sky and blended the brushstrokes to create a sense of wind [Express].



Day 3

Day 4 (July 12) – 4.75 hours

Repainted the grass and sky [Develop Craft: Technique and Observe]. Created deliberate brushstrokes to add texture to the grass and to show wind blowing the grass [Express]. Lightened the sky in an area that was too dark. Blended different values on the clouds. Created fuller blossoms on the cherry blossom tree. Sought and listened to feedback from my husband [Understand Art Worlds].



Day 4

Day 5 (July 15) – 3 hours

Created dramatic lighting by painting different values on the cherry blossom tree and the grass [Develop Craft: Technique and Observe]. Made it look like sunrise [Express].



Day 5

Day 6 (July 16) – 7.5 hours

Repainted the clouds multiple times and painted over the sky [Engage & Persist]. Solved the problem of the clouds not flowing with the rest of the painting by adding some of the colors from different parts of the painting into the clouds. For example, painted a very subtle pink along

the bottom edge of the clouds. Reshaped the clouds and made them smaller. Added more cherry blossoms being blown in a gentle breeze and on the ground [Express]. Collaborated with my husband frequently to ensure that the painting was going to meet expectations [Understand Art Worlds]. Learned that the imagery is what my husband visualizes when cultivating a calm feeling [Express]. Completed my second artwork.



Cherry Blossom Tree, 2023 | Oil on canvas | 24x36 inches

Total – 23.75 hours

One major difference between making *Cherry Blossom Tree* and *The Murmuration* was the intention. *The Murmuration* was born out of a desire to play whereas *Cherry Blossom Tree* was commissioned. I had no expectation of displaying *The Murmuration*, but I created *Cherry Blossom Tree* specifically to be hung in my husband's study.

Looking back on the experience of painting both pieces, I see how much more challenging it was to paint *Cherry Blossom Tree*. I had to make it work. It was not for me but for a loved one. I wanted my husband to be pleased. This led to me simultaneously being stressed out and more open to feedback. I felt somewhat detached because I was not making it to my own personal taste. I had no qualms about immediately making any changes that my husband proposed. In the end, I produced something better than I had expected. While the piece is not an artwork I would have ever made for myself, I am grateful for the experience and the success. Every piece makes you stronger. Creating something outside of your normal

style is a great way to practice the Studio Habit of Mind *Stretch & Explore*.

In both the *Cherry Blossom Tree* and *The Murmuration*, I did not know the meaning of the pieces until after I had finished it. This is not my normal M.O. I usually start with a message and then determine how to create an artwork that will communicate the intended meaning. I found it liberating to allow the meaning to develop with the artwork. True to the description of *Express* in *Studio Thinking from the Start: The K-8 Art Educator's Handbook*, I discovered the meaning as I made my work.

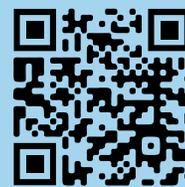
More images can be found at amyfelder.com.

Reference

Hetland, L., Hogan, J., Jaquith, D., & Winner, E. (2018). *Studio Thinking from the Start: The K-8 Art Educator's Handbook*. Teachers College Press. <https://www.tcpres.com/studio-thinking-from-the-start-9780807759158> ●



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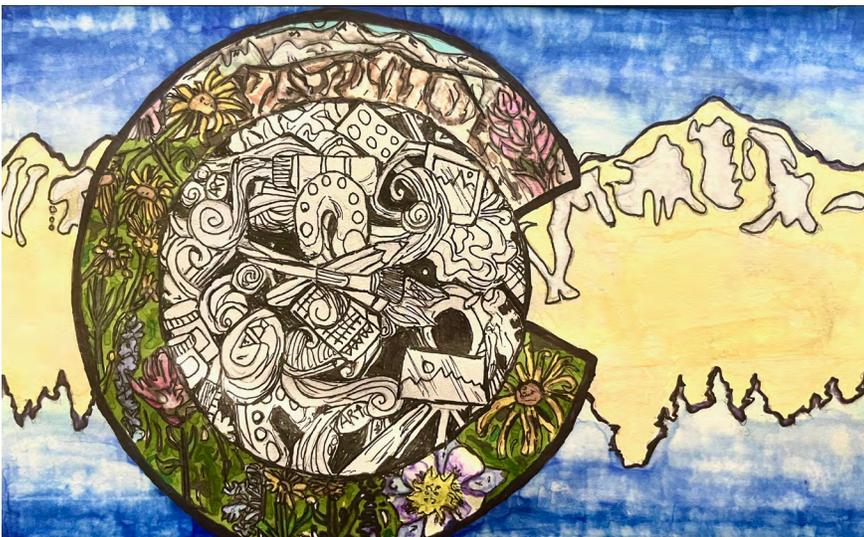
YOUTH ART MONTH

2023 Flag Winner Spotlight

by Heather Bertarelli
(she/her/hers)

Art Educator and Department Lead, Peak to Peak Charter School

Huge congratulations to the overall winner Huddy Becerra! Huddy is a 5th grader at Renaissance Elementary Magnet. Congratulations to his teacher Staci Teague too!



WHAT IS YAM?

"Children's Art Month" was created in 1961 by the Crayon, Water Color & Craft Institute to "emphasize the value of participating in art for all children" to the larger community. It re-named itself "Youth Art Month" (YAM) in 1969 to include secondary students.

In 1984, a national competition was adopted, "School Flags Across America . . . Flying High." YAM chairpersons from each state selected a flag theme and students designed flags based on that theme. Today, the 50 winning designs from each state are made into physical flags, flown in the spring for special events in Washington D.C. and at the National Art Education Association (NAEA) convention.

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CALL FOR SUBMISSIONS TO COLLAGE JOURNAL



Hi Artist-Teachers,

I am seeking submissions for short columns and one longer column on the themes listed below.

Submissions are due:

August 1, 2024 for the Fall issue
November 1, 2024 for the Winter issue
January 1, 2025 for the Spring issue

Please email me at amyfelderartteacher@gmail.com

Thanks!

Amy Felder, Editor of Collage Journal

SHORT COLUMNS (500 words or less and a photo or two)

CURIOUSER AND CURIOUSER What are you investigating?

BALANCING ACT What are you doing to balance yourself as a person/artist/teacher?

ARTIST ON MY MIND What artist/artwork has inspired you this year? (We'll need the artist's permission to show an image.)

YOU GOTTA SEE THIS What podcast/YouTube/techy-tool has inspired you this year?

BOOK REVIEW What book has inspired you this year?

A PROJECT SLICE Share a lesson plan from your practice that generated creative thinking in your students.

IDEATION WORKOUT Describe an idea-building exercise you have used with your students.

THE PHYSICAL UNIVERSE Share something physical from your classroom that improved students' access,

autonomy, collaboration, engagement, or craft. For example, a new way you organized tools, a table configuration, a gathering place, or a technology set-up.

RITUALS Share a ritual or protocol from your classroom that humanizes classroom culture. For example, table names, buddy critiques, conversation protocols, clean-up songs, etc.

DO-OVER What aspects of your practice are you going to revise next time?

SHOW AND TELL How do you share your students' thinking with the broader community? (Analog and/or digital?)

BOTH SIDES NOW A column from the point of view of a new teacher or a retired teacher.

Pre-service/first-year teachers: What are you thinking about your first experience of teaching/your future career?

Retiring educators, veteran teachers: What are you up to? How does your previous life as an art teacher affect what you are doing now?

THE WORKING ARTIST Share your personal art and studio practice. What are you currently doing in the studio? Do you have any upcoming projects/exhibitions? (Include links to artist website and/or social media.)

COMMUNITY PARTNERS SPOTLIGHT A column from the point of view of art institutions outside of traditional schools: What's happening in your space that connects to K-12 art classrooms?

ACCESS FOR ALL What are you doing to help all people access opportunities for thinking, making, and sharing creative work?

LONGER COLUMN (500 - 2,000 words with many images)

THE PLOT THICKENS Share and explain documentation of student process through a long project.

SUBMISSION GUIDELINES

Submissions of text should be emailed as Word documents. Submitted items may be edited for clarity, length, and format. For articles and references, please follow the APA Style guidelines set forth in the *Publication Manual of the American Psychological Association, Seventh Edition*.

If possible, please accompany your article with photographs of student work or students at work. Images should be in .jpg format and sent as separate attachments. If you include images within a Word document, please also attach the images in .jpg format. Refer to the attachment and the file name in the body of the email. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists.

Please secure permissions from artists and/or students before submitting photographs of them and their work. Ideal images are at least 4 x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9 x 12" at 300 ppi.



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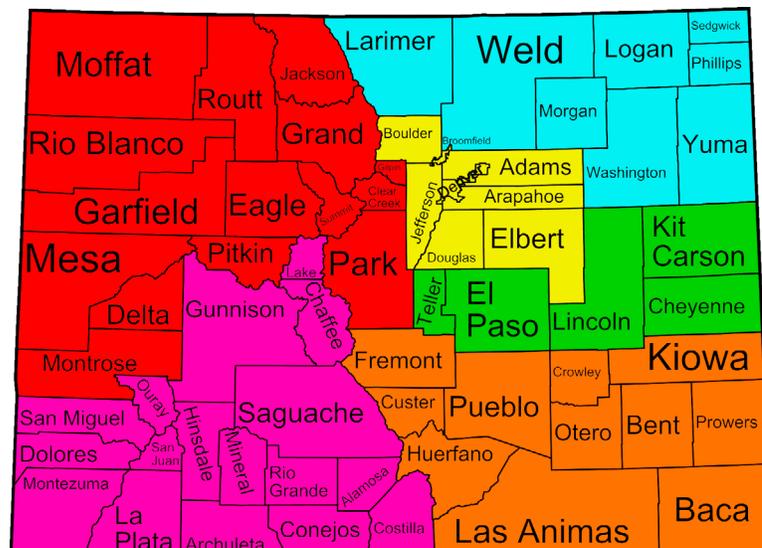
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Supervision/Admin	Open		
Higher Education	Open		
Student	Open		
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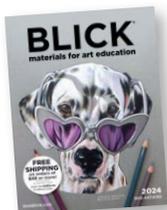
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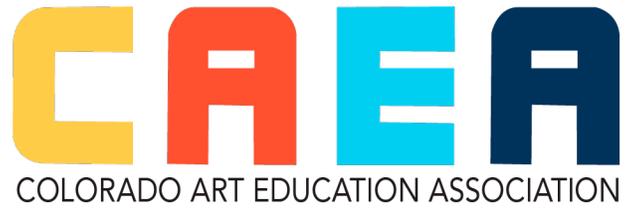
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