

## RAEA MISSION:

To conduct programs of professional activities for state and national events;

To encourage continued personal involvement and development in art education;

To inform State Associations and NAEA of concerns relevant to members of long - standing;

To encourage and support, as well as provide mentorship for, student members of the NAEA.

## RETIRED ART EDUCATORS INTEREST GROUP

## SEPTEMBER E-BULLETIN 2018

# RAEA

**"NEVER REGRET SOMETHING THAT ONCE  
MADE YOU SMILE."**

**CHINESE PROVERB**

**From the  
President**

**Woody  
Duncan**

**New  
Mexico**

Retired art teachers are very active individuals. We have our hobbies and our chores. We also tend to volunteer, often more than we should. As the RAEA president, I write a column about RAEA for NAEA News. By mid-November my next column is due. I mention this because I want to include a few lines about what "YOU" are up to – your activities, your travels, etc. for the next issue. So, please drop me a line (an e-mail) so other teachers can see what retirement is like. My e-mail is [woodyduncan@comcast.net](mailto:woodyduncan@comcast.net)

As for myself – I paint my watercolors and enter shows. Sometimes the jurors select my work – more often not because the competition is tough. As I'm writing this, I'm also collecting entries from other artist to send to our juror in a few days. That's my job as "file-manager" for our Spring and Fall exhibitions in New Mexico. I do other things too – I serve on the City Art Board, the Board of Art in the Schools as well as a Docent at the Albuquerque Museum. Retirement is assumed to be a time for relaxation – which I do plenty of. In September my bride and are taking a 28 day cruise to Australia. But, do send your activities in those e-mails – I just won't respond till November. I tend to stay totally disconnected when we travel. Sadly, we will miss the Hot-Air Balloons this October because of our cruise.

**RAEA will again hold its “Silent Auction 2019” in Boston. I want to thank Anne Becker for stepping forward to handle the Silent Auction. I also want to reassure Anne that we all will step in and do whatever needs doing for the auction. So, please plan to contribute an original piece of “gift-able” art. We want the next year’s auction to be a great success so we can continue with the RAEA awards. By, “gift- able”, I mean something the buyer would cherish, something you would be proud to give a friend. The “RAEA Silent Auction” will be held in conjunction with the “Opening Night Event” in Boston. Any NAEA member may donate items for the auction. Please consider donating an item of original art for the next auction in Boston, March 14-16, 2019. We accept donations of your original art even if you are not attending the convention. So, remind all NAEA members that they can donate too.**

I do hope you will be attending NAEA in Boston in 2019 - and be sure to attend the RAEA sessions - I’d love to meet everyone in person. Please feel free to contact me - you can search “Woody Duncan” on Facebook or check out my monthly blog at the top of my website homepage at <http://www.taospaint.com> my home phone is 505-344-3613 or best use my cell at 913-963-1472. Please send me an e-mail about what you are doing so I can include it in the next issue of NAEA News.

Below is a photo of me, in Taos, with my watercolor “French Quarter Trio”. Perhaps I’ll donate it and several other watercolors for our Silent Auction in Boston.





## NEWS FROM AROUND THE STATES

DAN  
DEFOOR

GEORGIA

"A TRIBUTE  
TO  
ROSALIND  
REGANS"

"One of my heroes and my first mentor" ... "a very kind soul" ... "She inspired and encouraged my love and enjoyment of art." ... "What tremendous spirit she had!" ... remembered for "her great patience and guidance" – these are but a few of the heartfelt tributes to Rosalind Gordon Ragans, who passed away on April 15, 2018 at age 85.

Roz Ragans' long tenure in art education made a deep and lasting impact in both the professional and personal lives of colleagues. Countless students have become effective practitioners and consumers of art and art education because she crossed their paths and ignited their passion. Thanks to the popularity of her textbooks *ArtTalk*, *Understanding and Exploring Art*, and *Art Connections*, her reach extended into art classrooms throughout North America. As one teacher explained, "*ArtTalk* was a go-to before the internet connected us all."

Yet it was not only for her profound knowledge, scholarship, and professionalism that Roz is remembered. Her whimsical sense of humor and lighthearted attitude endeared her to everyone who encountered her. Former student teachers tell of her knack for arranging classroom observation schedules so that she and her interns arrived at schools with the best cafeteria food just in time for lunch. When NAEA named her Art Educator of the Year in 1992, she humbly remarked that the award ceremony made her feel like "Queen For a Day."

Perhaps the most memorable Roz Ragans anecdote is one which plays a central role in the origin story of the Georgia Art Education Association. The culmination of the initial organizational state conference in 1974 was a barbecue banquet hosted by Roz and her husband John at their home. Members of the conference organizing committee had ambitiously promised a repast of pit-roasted whole hog for dinner. Unfortunately, their inexperience as pit masters was revealed along with the still-quite-raw pork when the pit they had dug in the Ragans' back yard was opened. The ever-resourceful Roz quickly ordered take-out barbecue for the feast, coals were raked back over the underdone pig, and everyone went home comfortably sated and educated at the close of the successful first conference. Roz and John turned in for the night, only to be awakened at 3:00 AM by a bright glow in their bedroom window. John jumped to his feet, looked outside, and yelled, "Call the fire department! The pig is on fire!" Indeed, the flames from the now-charred porker were consuming a nearby tree. Fortunately, the firefighters safely extinguished the blaze and Roz and John returned to their night's rest. Roz never tired of recounting the event to eager listeners, and she always smiled with patient grace at the jokes and puns they inevitably offered regarding her being "on fire for art education." Even if the jokes were trite, they still spoke to the truth of Roz's ardor for her profession. The world of art education is fortunate indeed to have had this great lady as its advocate.



I recently had the opportunity to work with two sponsoring organizations, the Mayfield/Graves County Art Guild/Icehouse Gallery & the Paducah School of Art & Design, in presenting a three session Raku Workshop. The first two sessions were held in the workshop area of the Icehouse Gallery (Mayfield, Ky) and included wheel-throwing & hand-building instruction. PSAD studio Tech & world renowned Bonsai Master Potter John Cannon and I assisted participants with wheel-throwing while potter Wayne Stebbins of Two Creeks Pottery assisted with hand-building.

Participants ranged in age from early 30's to 89, you're never too old to try something new! Each participant created a variety of raku friendly shapes with great success. Our last all day firing session was to be held at Two Creeks Pottery but an unfortunate fire destroyed Wayne's kiln barn and all of his equipment 3 days prior to the firing session! Fortunately PSAD graciously offered their facility to complete the firing session, going as far as to provide the propane and two studio assistants, Bonsai Master & potter Randy Davis & Lee Trickey (Production Limited Ceramics).

The Saturday firing session began excitedly as we could not locate the raku burner! Thinking it might have belonged to our recently retired ceramic professor and that he had taken it with him, I was quickly going into panic mode! Fortunately it had only been borrowed by the sculpture department, without informing us, and was located and retrieved. Mischief managed! Glazing and firing went exceedingly well. We employed several raku glazing techniques, of which the application of feathers and horse hair to unglazed pieces received the most ooohs!

The day began at 9am with glazing interspersing firing sessions and ended with the last load in the smoke cans at 8:30pm. It was a long day! I probably shouldn't mention that at 5:30 they all left me firing a load to go have a beer and relax, didn't come back until 6:30 and didn't bring me one! Oh well, no alcohol on campus anyway.

I'd also like to thank potter & retired art educator Maggie Wilmhoff, Frogtown Studio, Union, Ky, (4 1/2 hr. drive) for coming to assist me with the firing session. She and I removed the last kiln load from the smoke cans early Monday morning, 36 hrs later. To my surprise, they were still too hot to handle, even with gloves! Washed and scrubbed, every piece turned out lovely and a "good time was had by all"

I'd also like to thank PSAD Director Paul Aho and Icehouse Gallery director Rick Watson for their support and assistance!

**MICHAEL  
RAMSEY**

**KENTUCKY**

**"RAKU  
WORKSHOP  
JUNE  
2018"**



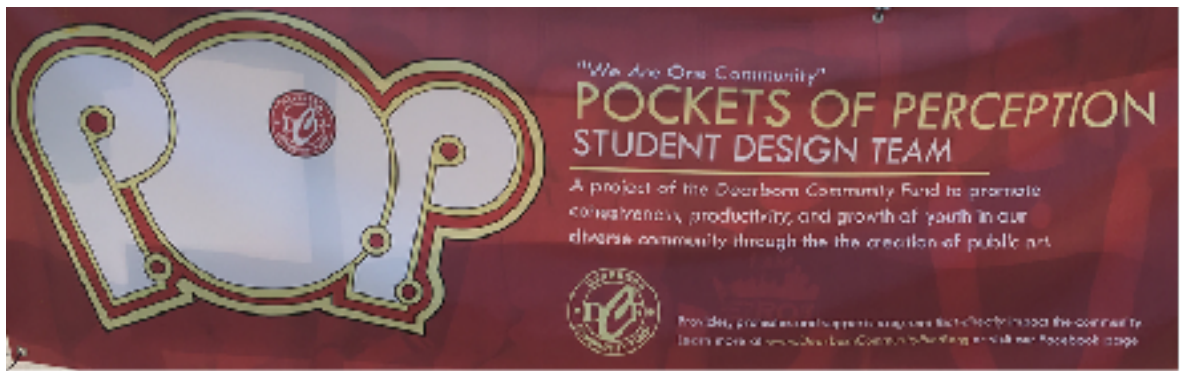




**Bob Curtis**

**MICHIGAN**

**"POCKETS OF PERCEPTION"**



## **POP**

**"POP" stands for POCKET OF PERCEPTION.**

The programs full title is "Pockets of Perception-we are one community."

The apprentice type program launched in 2010 under the auspices of the Dearborn Community Fund, a non profit 501c3 organization, has the following goals:

- \* To encourage multicultural understanding in the schools.
- \* To introduce young people in creative problem solving tasks through the arts.
- \* To provide experience in the business side of the arts process.
- \* To encourage youth investment in the community.
- \* To engage the community in the process.
- \* To create public art for permanent installation.

POP is a project of the Dearborn Community Fund with additional support from business sponsors and individuals.

A student design team composed of 10 to 12 eleventh graders from Dearborn schools (public and private) are selected through an application process which must be endorsed by a parent/guardian and an authorized school official.

Students selected for the team must make a commitment , sign a contract and be prepared to meet the projects schedule.

Students work with the supervision of adult professional mentors to:

- \* Work on team building.
- \* Develop design concepts.
- \* Oversee and understand the project budget.
- \* Interact with appropriate authorities on production, placement, and installation of completed projects.

## **POP TEAM #1**

**"WE ARE ONE COMMUNITY"**

The POP project focused on young people, encouraging multi-cultural understanding while cultivating their creativity and investment in the community through the creation of public art. A fifteen member student design team selected from Dearborn schools spent one year of their free time (most Saturdays during the school year) developing the POP concept and final design for the POP sculptures located in Dearborn City Hall Park and the West Dearborn Pocket Park.





Dearborn is unique in that it has two distinct downtowns, both in a physical sense and in attitude. One of the challenges for the team was to unite the two different shopping districts with a presentation encouraging the one community concept. Their solution was to create sculptures that when compared would reflect the oneness of the community.

The team worked with a major sculpture artist for fabricating the sculptures. As an added benefit he had each person create a small signature sculpture that was cast in bronze and became a decorative element in the arch sculpture.

## **POP TEAM #2 “TRANSFORMATION”**

HUMAN TRANSFORMATION CONTINUES TO TRANSPORT US TO A FUTURE OF NEW POSSIBILITIES, PIERCING THROUGH GENERATIONS AND TIME. OUR ACQUIRED CONNECTIONS MERGE TOWARDS A NEW CONCEPTUAL AGE OF CREATIVITY.

The site for this mural is the new intermodal station recently opened in Dearborn. Regular train service, bus service and a direct entrance into the historic “HENRY FORD (GREENFIELD VILLAGE)” converge at this place.



“The mural is inspired by the train station design. Abstract forms and geometry depict the history of transportation and progress. The simplicity of the modern intersects with the ornateness of the traditional.”

“The hopes of yesterday connect with the promises of tomorrow. The green arcs anchor our dreams to the memory of our ancestors, while the rays launch into the future, representing our shared aspirations and dreams.”

The repeated patterns moving through the decorative tiles show the motion of our lives, and the spirit of the people. The multicolored tiles pierce the rays, connecting the individual voices of all the men and women who were taught to build community.”

The local college provided resources for the creation of the ceramic tiles, many of which the team designed. To involve the community several residents were invited to create tiles that are included in the mural. It should also be noted that the architect for the station is an advisor to the team and provided a rich summary of all that went into the design of the station.

### **POP TEAM #3**

#### **“OPENINGS TO NEW BEGINNINGS”**

The team transformed the Old City Hall doors into a place for people to rest, a space for them to contemplate, and a showcase for personal and collective stories.

By redefining historic artifacts, and creating the extra ordinary from the ordinary, we open doors to new beginnings.



Recently ARTSPACE purchased the historic Dearborn City Hall. Most of the original character has been retained. The architect for the renovation is a member of the advisory board for POP and salvaged a number of the original doors from the building. The team used this as a major part of the building materials for their creation. As a part of their preparation for the project the architect led a field trip to other buildings in Detroit where his firm has repurposed materials in new ways, giving the team a better sense of possibilities.

The team searched for old photographs that could be incorporated as well as new objects that would be significant to an observer. The completed sculpture is ON permanent view in the ARTSPACE public AREA.



**“ROUGE RIVER REBIRTH”**

**“THIS MURAL DEPICTS THE COLORFUL BLENDING OF THE HISTORY, INDUSTRY AND ECOLOGY OF DEARBORN THROUGH ITS CONTINUOUS GROWTH.”**

POP Team #4 was presented with the opportunity to create a major outdoor mural in the business district. The owner of the building made a request and was instrumental in supplying some materials including a lift to reach the top of the two story building wall.

This team met for four weeks in the summer. At the first meeting most did not know each other. After ten building exercise they immediately started the process of brain storming and collectively came up with two powerful designs. They decided to incorporate the best from each to create a final concept. Since they were working on a south wall, work was done in the morning, four days a week. The project was completed on schedule (four weeks, four days per week). At the beginning of the project most team members did not know each other. They not only had to become acquainted but had to reach consensus on a plan and execute it in a timely fashion. As part of the program team members are encouraged to relate to each other, to create in a consensus mode and to complete the project.

Some observations from this team:

“ I’ve learned it is a lot easier to work and plan with other people than I had previously thought. I feel ownership, I was definitely part of deciding what to do, but I found an inability to convince people of ideas I thought would make it better.”

“The most valuable thing I have learned is that sticking with something hard, in the end, can be very rewarding.”

“The developed narrative is represented in every part of the the images from the fish in the river to the nature and industry in the area.”

“Working with other people taught me how to compromise and share ideas

The most valuable thing I learned is how to speak up and be confident about sharing my ideas in front of a group of people and how important it is to listen to others ideas.”

“The narrative that the team developed expressed my thinking of mural images by thinking deeper when looking at a mural and realizing you might not be able to see the whole story an image is portraying immediately.”

“ I not only had the opportunity to design and paint an entire mural, but I also learned new skills, how to work with a team, and I can now say my artwork is on public display.”

“I have learned that working with other people allows for a greater variety of ideas and skills to come together and without everyone’s cohesion and hard work the mural would not have turned out as beautiful as it did.”

“Every time I see the mural a new memory resurfaces about what part I painted and how we all discussed the design.”

“The narrative the team developed is expressed in the mural through the many spherical elements that represent the rings in a tree and gears, objects that symbolize the rich history of Dearborn and the automobile industry.”

“I learned from my participation on the mural that sometimes you must sacrifice what you want in order to make everything work together and smoothly.”

“I didn’t expect painting a wall to be as difficult and time consuming. The mural images consist of the community’s characteristics.”



I have been privileged to be an advisor for each of these POP Teams.

Our original purpose to have students from all parts of the city and from various ethnic backgrounds get to know each other and work together, to develop positive relations and to create objects that will be permanent additions to our city.

These team projects require significant dedication and resources. The teams operate as an apprentice type program with signed contracts and regular work meeting times. Skills that are needed when working are encouraged. Stipends are paid to the team members on completion of the project. We are committed to the concept of artists being paid!


Each team has had the opportunity to participate in a formal public dedication of their completed project.

Team members do not need to be in an art class but they are asked to present evidence of creative abilities.

Many former members have included their participation in POP in their credentials which we encourage. Some are currently expanding their educational opportunities in higher education in the United States and in Europe.

Not every community has the same resources but many have the desire and with the help of creative allies similar opportunities can be developed for young people.





# COMMIT TO RAEA

**COMMIT** to exhibiting in the RAEA Members E-Gallery. When submitting work please include YOUR NAME AND STATE, THE TITLE OF THE WORK, THE MEDIUM AND SIZE, AND A SHORT DESCRIPTIVE COMMENT. HELP MAKE THE E-GALLERY A SUCCESS.

**COMMIT** to keeping us updated on member news; changes in RAEA State/Province leadership, gallery exhibits, milestones, deaths.

**COMMIT** to creating new opportunities for yourself and those around you!

**YOU ARE THE RAEA!!! DO YOUR PART TO MAKE THE RAEA A VITAL ISSUES GROUP OF THE NAEA!**

**SEND** Dean Johns the name and contact information of your state/province representative.

**COMMIT** to informing the editors of subjects you would like to see addressed.

**COMMIT** to contributing an article for inclusion in the E-Bulletin.

**COMMIT** to contributing artwork and/or sponsoring an auction table for the RAEA Silent Auction at the NAEA Convention (the only revenue source for RAEA).

# SILENT AUCTION 2019

Dear RAEA/NAEA Member,

At the annual NAEA Convention in Boston - March 14 - 16, 2019, we will again have our Silent Art Auction of original art works made and donated by our RAEA and NAEA members. The auction will take place on Thursday, March 14, 2018 from 7–9 p.m. at the Opening Night pARTy in the Convention Hotel.

I am writing to you requesting donations of your original artwork to our Silent Auction fund-raiser. This is another opportunity for you to showcase **your original artwork** and to help a worthy cause! As you may know, RAEA receives no funding from NAEA so this, our only fund-raiser, is essential to the continuance of our organization and its endeavors. All proceeds support the RAEA Awards Program. Many of you have donated in the past. I thank you and hope you will donate again this year and in the future.

Continuing this year for members who are unable to donate artwork but who want to support our programs is the opportunity to sponsor a Silent Auction Table. RAEA must rent the tables for the auction. A table may be sponsored by writing a check to NAEA in the amount of \$30. Write Silent Auction Table on the memo line and mail to Woody Duncan at the address below. Recognition of your kind donation will be displayed during the auction - Thank You.

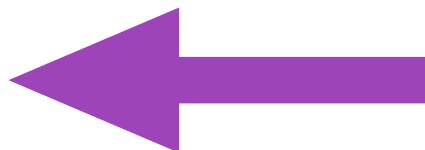
Please keep in mind that NAEA has scheduled the RAEA Silent Auction in the Opening Night pARTy in the Convention Hotel for the evening of **Thursday, March 22, 7 to 9 pm**. If you are attending the Boston Convention and are bringing donation(s) and the required paperwork with you, contact me on your arrival. You may reach me on my cell phone 913- 963-1472. Your work may also be turned in at the RAEA Table in the NAEA Registration Area BEFORE 3:00 pm March 22, 2018.

**Each donation must be accompanied by:**

- Two (2) completed copies of the RAEA Silent Art Auction bid form Fill in the information about the artist and the artwork in the left column and please be sure to provide a minimum bid keeping in mind that this is a fundraiser and price accordingly.

To download a Silent Auction Bid Form click the link below:

<http://www.taospaint.com/RAEA2019BidForm.pdf>



Completing these forms ahead of time is a **must**, as we will have no 'lead' time to fill out and/or duplicate the paperwork at the convention as we have done in the past.

PLEASE let me know the number of pieces you will be donating using the contact information below. If you have any questions, feel free to contact me. Thank you for your support!

Sincerely,

Woody Duncan RAEA President 7236 Calle Montana NE Albuquerque,  
NM 87113 USA 913-963-1472 [woodyduncan@comcast.net](mailto:woodyduncan@comcast.net)

**Bringing your donations for the Silent Auction:**

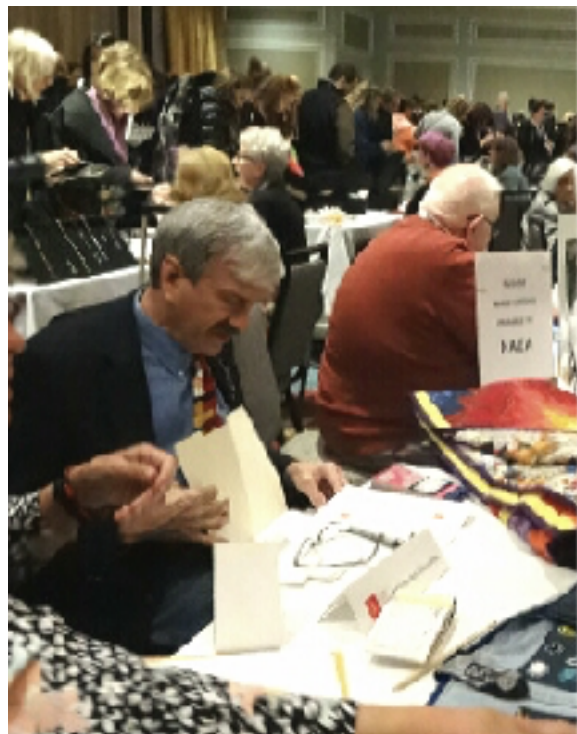
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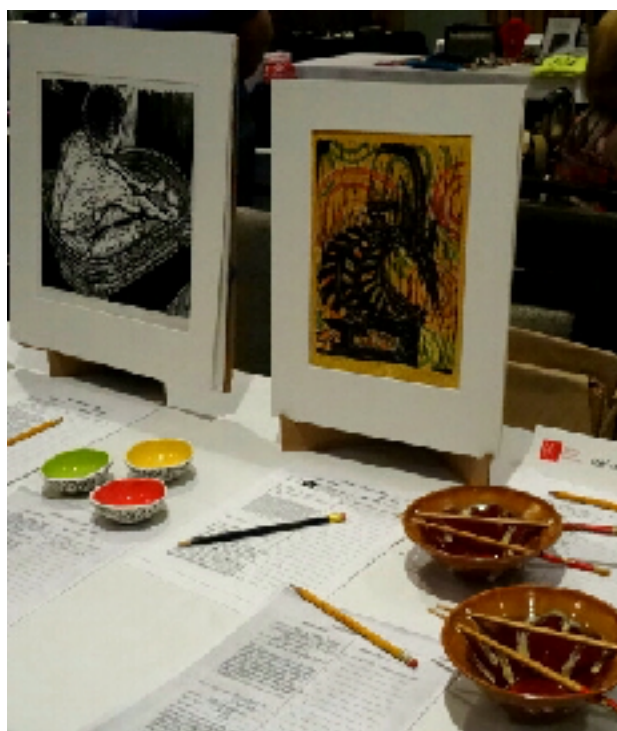
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**(Images from Silent Auctions in past years)**



**Join the fun! Don't be left out in 2019. Create something and donate to the Silent Auction!!**

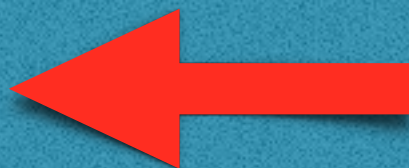






**DEADLINE FOR ITEMS FOR INCLUSION IN THE E-BULLETIN IS THE 15TH OF THE MONTH PRECEDING PUBLICATION: DECEMBER 15 FOR JANUARY, FEBRUARY 15 FOR MARCH, APRIL 15 FOR MAY, JUNE 15 FOR JULY, AUGUST 15 FOR SEPTEMBER, OCTOBER 15 FOR NOVEMBER.**

**NEXT DEADLINE IS DECEMBER 15**



**THE RAEA E-BULLETIN IS SENT ELECTRONICALLY TO CURRENT MEMBERS OF NAEA WHOSE MEMBERSHIP DESIGNATION IS "RETIRED" AND WHO HAVE AN EMAIL ADDRESS ON FILE WITH NAEA. SPECIAL ISSUES ARE PUBLISHED AS NEED ARISES.**

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# 2018 - 2019 RAEA BOARD and Committee Chairs

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## BOSTON



**JOIN US AT NAEA IN BOSTON, MASS  
MARCH 14 - 16, 2019**

