

*Spring 2019*

vaea

Virginia **art** Education Association



*Anish, Skyline Middle School, Art Teacher: Holly Bess Kincaid*

*Voice & Choice*

# vaea

## *Our mission*

*is to promote, support and advance  
visual arts education through  
leadership, professional development  
and service.*

## *The VAEA News Magazine*

is a publication of the Virginia Art Education Association, and is distributed to members three times a year: January, June and September.

## *Articles*

are submitted by the Executive Board and Extended Board members. Contact your Regional President, Division Representative, or appropriate Affiliate Liaison to offer news or photographs for inclusion in their reports.

## *Contact Information*

See page 26.

## *Student Art*

Members send submissions directly to Susan Silva, News Magazine Editor at [news magazine.vaea@gmail.com](mailto:news magazine.vaea@gmail.com)

## *Vendors*

wishing to advertise should contact Peggy Wood, Executive Secretary, at [wood.vaea@gmail.com](mailto:wood.vaea@gmail.com)

## *Submission Deadlines*

**Winter Issue:** November 15

**Spring/Summer Issue:** March 15

**Fall/Conference Issue:** July 15

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Peter, Sherando High School, Art Teacher: Katie Kwiatkowski

# President's Message

by Linda Conti



## Choice & Voice

“Voice and Choice” is the theme of this VAEA newsmagazine, and I hope you are excited to read about how this issue plays out in our art programs. In my teaching at a JK-8 independent school, it is interesting to see how my teaching is absorbed (or not) by the various ages of learners. The core of my program is to teach students how to find their voice, develop their artistic skills, and then express themselves through their art. This can work best in an atmosphere filled with art history, exposure to many processes, awareness and appreciation of contemporary art, but most of all the safety of the classroom. Our acceptance of who our students are, both inside and out, is key to helping them find their voice.

When my students set out on a project, it is exciting to see what they come up with beyond the initial parameters. Whether it is a fourth grader who designs the coolest monster she can imagine, or a kindergartner who has just learned how to draw a real windmill, I just want to be in the room with them!

With the seventh and eighth grade students, we use journal assignments to develop raw ideas and make a private space for them to explore their thoughts. They are learning to be visually literate and show their ideas with imagery that may or may not include text. After the journaling they elaborate on their plan in a more extended work. However, it is the groundwork of idea development and the knowledge base of art and its practices that give them the confidence to move forward with their choices.

Choice in the art room normally means setting up a choice-based setting, but it can also mean leaving the answer to an art question open in order to make room for the student to find their own way. Their way may be quite fresh, taking an odd tangent, and setting off in an unanticipated direction. This is my favorite part of teaching, when the learners find their wings and start to fly on their own.



Angelina, Saint Francis of Assisi School, Art Teacher: Linda Hess

# Vice-President's Message

by Sarah Warner



The definition of choice is, “an act of selecting or making a decision when faced with two or more possibilities.” Choice is something we are confronted with every moment of our lives. And as educators, choices we make in our classroom and professional lives are even more important because they impact our students, the community, and ultimately our society.

Many art educators in our state have made a choice to become a member of the Virginia Art Education Association. No art educator is required to join, and it is an additional expense. Although no art educator is required to join or pay a membership fee, by making the choice to join the Virginia Art Education Association, members benefit in many ways. It unites us in our mission as art educators to support, promote, and advance visual arts education through professional development, leadership, research, and service.

I made the choice to become a member of VAEA when I was an undergraduate student at Virginia Commonwealth University. This was one of the best choices I have made as it

has opened many doors of opportunity for me by connecting and developing personal and professional relationships, learning best practices, being aware of legislation impacting art education, and so much more. I cannot imagine being where I am today without the support of my fellow VAEA members.

Thank you to all the art educators who make the choice to be members of our professional organization. With you, we continue to make art education a strong and important subject in Virginia.

Check out the  
VAEA CONFERENCE  
PHOTO GALLERY  
at  
[vaea.org](http://vaea.org)



Peter, 12th grader, Sherando High School Art Teacher: Katie Kwiatkowski



## Collecting & Sharing Voices

Caroline is a senior at Floyd E. Kellam High School in Virginia Beach, VA. She has served as both the State Thespian Officer Vice-Chair and Chair for the VA Chapter of the High School International Thespian Honor Society. A current student at the Governor's School for the Arts in Norfolk, she will be continuing to pursue her arts education at Boston Conservatory in Musical Theatre. Using statewide conferences, school affiliations, and social media, she collected hundreds of direct quotes from arts students, alumni, parents, and teachers from all over the state in every discipline (dance, visual arts, theatre, musical theatre and vocal performance, visual arts, and instrumental music) stating why arts education means something important to them. Her collection culminated in an astounding 32-page document full of direct quotes!

I was honored to meet Caroline in March during the Americans for the Arts' National Arts Advocacy Day in Washington, DC, as she walked the halls of Congress to deliver her collection to our Congressional Representatives and Senators. Caroline is an extraordinary young woman with the drive and vision to carry out this task. We should all take inspiration from her selfless work. As she said, these are "the voices of your current and future constituents".

Here is a very small sampling of the voices she collected:

"It helps you find new things you might not know you liked. You can express yourself in ways you can't in other places at school."

"Studying visual arts cultivates the desire to create and critically interact with the world around us. It's cathartic to some, maybe even therapeutic to others. Art is everywhere around us- creating and studying it can make you more aware and appreciative of

not only of our surroundings, but as ourselves."

"Arts education is important because it allows the students to test their limits, find their passions, and explore new opportunities. Teaching art is no less legitimate than any other profession."

"Arts education is important because it is an outlet for all feelings, known or not. It is important to provide equal opportunity for all students to not only express themselves but explore more traditional careers. Some kids may not be cut out for "normal" career paths and they have opportunity to go to trade schools to further their education, so why can't artists?"

"Creativity is necessary in all aspects of living. Visual arts help foster that creativity."

"I feel that visual arts is important because our world relies on art for advertising, invention, and expression. It is important to learn about it because it is such an influential part of my life and is often necessary to reach an understanding of many other subjects and influences."

"I think arts education was and still is really important to me in the way that it allowed me to understand and speak the truths of the world through perspectives other than my own. The community also gave me a home of acceptance which is rare in other education forums."

"Art programs have the potential to help improve a student's memory and concentration skills, develop decision-making and critical thinking skills, enhance communication and listening skills, but also encourage focus and discipline. Through the arts, students develop skills like resilience, grit, and a growth mindset to help them master their craft, do well

*continued on Page 25*

## Spotlight From the Archives: Sam Banks

Our spotlight from the archives this month is Mr. Samuel (Sam) Banks. Mr. Banks served the students and teachers of Richmond City Public Schools for 37 years, earning a reputation as an exceptional art educator, leader, and advocate. According to Ms. Sarah Warner, Richmond City art educator and VAEA Vice-President, “Art educators from around the region, the state, and the nation have benefited from the impressive service of Mr. Banks.”

Mr. Banks began his career in the mid 1960’s as an itinerant teacher traveling between four elementary schools. In 1971, he shifted to a leadership role as a specialist at the newly created Arts and Humanities Center in Richmond City. In 1976, Mr. Banks became the Director of Art Education and Humanities for Richmond City Public Schools, a role he would hold until his retirement in 2001. After his retirement, Mr. Banks continued his service to the profession, acting as a university supervisor to pre-service teachers from James Madison University and an instructor of Art Education at VCU. He also worked as an art consultant for Crayola from 2001 to 2011.



Sam Banks’ commitment to art education and the VAEA is truly impressive. Throughout his career and after his retirement, Mr. Banks has been an active member of the NAEA, serving the organization in a variety of different ways. His roles have included VAEA vice-president (1980-1982), VAEA president (1982-1984), and NAEA vice-president, Southeastern Region (1988-1990). He served on the NAEA Facilities Committee (1989), the NAEA Professional Teaching Standards Committee (1992), as Treasurer of the NAEA Committee on Multiethnic Concerns (1994-1996), NAEA Convention Chair (1998), NAEA



Nominating Committee Chair (2000), and served on the NAEA Issues Group Ad-Hoc Committee (2002-2003).

From 2002-2003, Mr. Banks held the role of VAEA Retired Educators Chair, and was President-Elect for the NAEA Retired Educators in 2008. He has presented at many state and national conferences over the years, sharing his expertise and passion for art education.

In addition to his service to the VAEA, Mr. Banks has contributed to the profession through service to other arts education organizations. He has been a member of the Partners in the Arts Governance Committee since 1989 and was awarded the Lifetime Advocacy of Arts Education award by that organization in 2014.

Sam Banks is the epitome of a professional. He has been honored for his service to the NAEA and VAEA many times over the years. In 1984 he was honored as the VAEA Art Educator of the Year. He has been awarded the NAEA’s J. Eugene Grigsby, Jr. Award (1986), recognized as the VAEA Outstanding Art Supervisor (1990), NAEA Art Supervisor (1992), and NAEA Distinguished Fellow (1992). The VAEA recognized his service through Lifetime Service and Achievement Awards (1998, 2002). He was elected VAEA Distinguished Fellow in 2012. In 2014, Mr. Banks was again recognized for his service, being awarded the CVAEA Art Advocate of the Year Award.

In 2016 David Robbins, a graduate student in the VCU Art Education Department, sat down with Mr. Banks to discuss his life and career. This interview was conducted as part of the Legends and Legacies project, formed to record the stories of prominent Virginia art educators and save them for posterity. This interview, and interviews with many other prominent Virginia art educators, can be found on the VAEA website at [vaea.org](http://vaea.org).

VAEA LEGENDS  
&  
LEGACIES  
at  
*vaea.org*

# Awards

by Meghan Hamm

Congratulations to VAEA Awardees at the 2019 NAEA Conference! We are so proud your work and accomplishments were recognized by the NAEA this year.

VA Art Educator of the Year- Scott Russell

SE Supervision Award- Andrew Watson

SE Secondary Award- Susan Silva

Honorable Mention for Website- Kelly Bisogno

Honorable Mention for Newsletter- Kathy Barclay and Kelly Bisogno

YAM Award from CFAE- Jauan Brooks and Kelley Shradley- Horst

To get your voice heard and your work recognized, you have a choice to nominate yourself or a fellow VAEA art educator who deserves recognition. Nominations are due in September, but it is never too early to start the process and celebrate the work you do every day. It isn't easy to write that Vita because you have to remember all the small, yet important things you do that make a difference. Did you attend or present at a conference (NAEA, VAEA, regional)? Are you involved in organizations outside of VAEA? Have you exhibited your work or student work? I am pretty sure you have, and you haven't written it all down in one document. Use your voice and make a choice to nominate yourself or someone you feel deserves an honor. Please visit our VAEA website, click on awards and everything you need is waiting for you. You can even check out Spring 2018 newsletter (on website) that shares helpful hints for writing your Vita.

Completed packets are due to your regional presidents by September 8<sup>th</sup>, so why not start on this now and not feel the rush to get it done when school is starting. I cannot wait to see who will get recognized next year in Harrisonburg!



# Division News

## ELEMENTARY

*Lee Darter*

I recently attended the NAEA 2019 convention in Boston. While there, I went to many workshops, sessions, fabulous keynote speakers, and vendor events. This was my third national convention, and while going is just so much fun, it is also an important way of sharing, networking, and learning with other elementary art teachers. Since we, as elementary art teachers, mostly work alone in our schools, it is important to get out, see, experience and discuss what others are doing in their classrooms as much as possible. It is also important to share ideas and add your voice to the conversation to help others understand the choices you are making. We can all learn and benefit from your shared ideas. You know what is working for you and what may not be working for you, so having the time to learn from each other and discuss elementary art topics and issues is very important.

At a recent elementary division meeting the top concerns we have as art teachers were shared:

1. Isolation in the elementary school setting
2. Administration who does not see art as a valuable class
3. Classroom management
4. Class size
5. Budgets
6. Art on a Cart/Trailer
7. Introducing TAB (Teaching for Artistic Behavior) in the elementary classroom
8. Arts integration
9. Students being pulled from art class for testing and special concerns
10. Schedule and length of class time

These are big issues that can be difficult to solve on our own. As we all know, however, we are better together. We have a large and diverse group of elementary art teachers across Virginia.



We are all at different levels of growth, and it is important that we share our collective knowledge to effectively try and solve some of these issues. VAEA has a wonderful “Members Forum” on Facebook. If you need inspiration or have a question that requires an answer, try posting to the Forum. I have many ideas for classroom management. I am a big fan of the Love and Logic method, but I have very limited information about TAB. By posting a question I may have about how to start a TAB classroom, I would be able to find out what others in Virginia have found works for them. I am positive if we start to share what we each know, it will have a strong impact on all our classroom practices and procedures.

PLC (Professional Learning Community) is an important part of what we do as teachers. According to the [edglossery.org](http://edglossery.org), a PLC is a group of educators who meet regularly, share experiences, and work collaboratively to improve teaching skills and the academic performance of students. However, being the only art teacher in a school can sometimes make having a PLC difficult. Consider using the VAEA community and the VAEA Members Forum on Facebook as your own PLC. We can all learn, share, and grow through the experiences we have each faced throughout our careers. If you are new to teaching or just have a question, reach out to your on-line art community. I would love to tell you that I have the answers to all your questions or concerns, but of course I don't. No one person can. As a collective group, however we can find ways that work for difficult problems or situations you may be facing. Do not feel isolated or alone in your struggles. Reach out, and let your tribe assist you. If you are doing something that is working well, please share your results. Others want to learn from you and share in your successes as well.

# MIDDLE

*Holly Bess Kincaid*

*“Art is the most profound human expression. Art creates bonds, even if we don’t speak the same language we communicate through art and have a universal language.”*

----Carlomagno Pedro Martinez

Middle School can be a challenging chapter for many of our students as they find their independence, manage social issues, and begin to embrace their own identity. The art room can be a place where students begin to develop their visual voice for expression of ideas and feelings. How do we as educators create a safe environment for students to develop their own visual voice?

We do this by making a safe space for students to learn and take opportunities to experiment, excel and express themselves. It begins with classroom management. Students need to feel like they are heard and can learn from mistakes. The art studio can be a place where students have personal ownership to choose supplies and develop their ideas with a variety

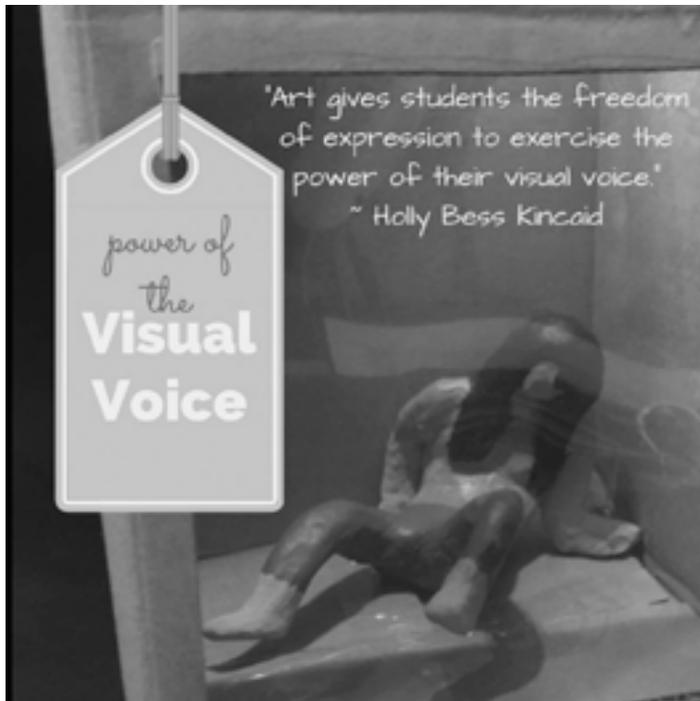


of materials.

Supplies should be clearly labeled and easily accessible for students. Providing simple charts or instructions that give insight into proper techniques are also helpful. Giving students a choice in materials can help them to have confidence in their artwork.



*Helena, The Hill School, Art Teacher: Linda Conti*



In addition to the fun of creating art, students can be challenged to express ideas and responses to “big idea” prompts or topics. Many artists create with themes, and I have found a great resource through the Art 21 Series’ educator resources. Sharing how artists might respond to ideas of Compassion, Fear, Transformation, or Time is a great starting place for students to create. Our youngest students can imagine and personify their own fears, what feeds them, and what might calm them. Showing our own vulnerabilities as artists and the struggle to create can open students up to sharing.

How do you give students choice or opportunities to develop their visual voice? Join the conversation and share your tips in our online social media platforms using the hashtags #voicechoice #vaarted Find us on Facebook with the VAEA Member Forum or on Instagram/Twitter @vaarted

## SECONDARY

*Meredith Snyder*

As secondary art educators we often use our voice to promote, expose and educate colleagues, students and parents in our building and community about the importance of our art program. However, think about how far your voice could reach if you branch out beyond your own building and branch out to your feeder schools. By doing this you can sell your program to younger students that may someday be sitting in your classroom and give older students a chance to practice teaching and working with younger learners. Here's a list of suggestions:

1. Have a collaborative art show. Invite the middle and elementary school students to your school to see their art alongside the high school student art. Have projects and events for the younger students that are put on by your school's NAHS chapter, such as make a book mark, friendship bracelets, origami and have high school student art-making demonstrations
2. Ask your feeder schools if your NAHS students can help with their school-wide art events. Volunteer to have your students run art-making activities or face painting stations.

3. Have your students work with your feeder school to create an outdoor sculpture. The older students can construct and build the sculpture and the younger students can paint it. We've used treated wood and it typically lasts for a couple of years before it needs a fresh coat of paint.



4. Host a collaborative art show with your feeder schools at a local business, such as a book store or coffee shop. You can get your performing folks on board and make the event an even larger celebration.
5. Do a shared art project with your feeder school. This can be a lesson that is swapped between students of different grade levels.

Remember, it's your choice to use your voice to express the importance of art education to all levels of student learners.

By reaching out and collaborating with your feeder schools you can expand your community and create stronger bonds with the art teachers that share your future students.

# HIGHER EDUCATION

*Karin Tollefson-Hall*

## Thoughts on Choosing Graduate Study

As the school year closes many of you may be thinking about where your personal educational path could lead. Graduate study can be rejuvenating for your artistic and teaching self. Maybe you have been considering graduate school for a while and trying to determine the best time to start. Summer break is a good time to research or visit graduate programs you are interested in. Some programs, like the Masters in Art Education at JMU, admit students on a rolling basis so summer is not too late to apply and start taking classes in the fall. Other universities only admit new graduate students once a year, typically with applications due in late fall, admissions decisions

made in the spring, and new students starting class the subsequent fall.

While location is often the determining factor for which graduate programs are possible for you, there are other aspects to consider. Think about what type of classes

you want to take in the program, for example some Art Education masters programs include studio art courses while other are strictly research and theory courses. Investigate the research interests of the faculty members for the graduate program. You will be working much closer with these individuals than you did as an undergraduate student, find faculty mentors



with backgrounds and skills that appeal to you and your potential research interests.

Many graduate programs have part-time and full-time options. While keeping your day job and working on a masters in the evenings and summers is a very popular and viable option (even if it takes a year or two longer) don't overlook full-time programs. Many full-time programs have assistantships with reduced or free tuition and stipends for living expenses. If your school offers a sabbatical or leave of absence it may be possible to take one year off and return to your same job with a masters the following school year. Graduate assistantships also provide valuable experiences in higher education including research, university teaching, or student teaching supervision.

Lastly, recent alum of the JMU art education master's program, Nicki Ross, shares some thoughts and tips about graduate school.

- Having taught for even just one year, it will make you a much better student.
- Continuing your own education is beneficial for students everywhere.
- Nothing you read or write [in graduate school] is a waste of time—even if it isn't used in your thesis.
- Read, and then re-read your work, and then re-read it again.
- Ask anyone and everyone their thoughts on what you are thinking about, it's good color.

*(Nicki has just been accepted into multiple doctoral programs in art education and education, and has the fantastic dilemma of choosing which to start in August. Higher Ed wishes you the best of luck!)*

Jamie, Oakton High School, Art Teacher: Amber Westphal



## MUSEUM EDUCATION

Truly Matthews

The American Alliance of Museums (AAM) is a tremendous resource for museum professionals and our partners in education. The following is information provided by AAM concerning Elementary and Secondary education advocacy efforts.

Museums are critical partners in education. Each year museums spend more than \$2 billion on educational programming and provide hours of instruction to students. The average museum dedicates three-quarters of its education budget to K-12 students. Museums also provide more than 18 million instructional hours for educational programs such as guided tours for students, staff visits to schools, school outreach through science vans and other traveling exhibits, and professional development for teachers. These institutions help teach the state, local or core curriculum, tailoring their programs in math, science, art, literacy, language arts, history, civics and government, economics and financial literacy, geography and social studies to meet state, local and national standards. A recent study of the impact of half-day art museum field trips found that participants demonstrated greater knowledge of and interest in art, but also scored higher than peers in measures of critical thinking, historical empathy, and tolerance. These impacts were even stronger for students in disadvantaged groups.

Federal policy often neglects to consider museums' contributions to the field of education. Museums are key education providers, educating students, providing professional development to teachers, and helping teach the local curriculum. The Elementary and Secondary Education Act (the "Every Student Succeeds Act")



provides states with significantly more flexibility in setting and meeting

performance targets, which could make it easier for schools to work with museums. AAM advocacy efforts seek to support school-museum partnerships require greater collaboration between the US Department of Education and the Institute of Museum and Library Services (IMLS), support funding for federal education programs in which museums participate. The partnership between museums and schools should be strengthened. Many museums already participate in magnet and charter school programs plus 21st Century Community Learning Centers (under the rubric of "community-based organizations"). Museums need to be clearly identified in these programs to receive appropriate recognition by state and local education agencies and other key stakeholders in education. School districts that establish a staff position with the responsibility of ensuring that museum resources

are well utilized by students and educators have proven extremely successful. Budgetary constraints and an increased focus on test preparation have both contributed to a decline in field trips, to the detriment of students and teachers. Inadequate funding continues to hurt schools' ability to partner with museums. The complete issue brief and other museum education advocacy resources can be found at: "Issue: Elementary and Secondary Education" *American Alliance of Museums*, <https://www.aam-us.org/programs/advocacy/issue-elementary-and-secondary-education/>



Shakiera, South Lakes Highschool, Matt Ravenstahl

# SUPERVISION

*Guest Author: Kelly Bisogno*

Dear Colleagues,

It is a joy and honor to serve as the new Coordinator of Fine Arts for the Virginia Department of Education. I started in this position at the end of January 2019, and I am coming from Chesterfield, Virginia. As a high school art teacher, I specialized in digital media, design, and instructional technology. I developed online courses for visual arts, served as a leader in technology integration for fine arts programs and

partnership between the Virginia Department of Education and fine arts teachers, leaders, and professional organizations. I hope you will contact me with your ideas, concerns, questions, and feedback on the work of moving arts education forward in Virginia.



All the best,

Kelly Bisogno  
kelly.bisogno@doe.virginia.gov  
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P.O. Box 2120  
Richmond, VA 23218-2120



*Helena, The Hill School, Art Teacher: Linda Conti*

for developing educational resources. I have been an active member and leader of the Central Region of the Virginia Art Education Association, and on the board of the Virginia Art Education Association, serving for a short period as webmaster and news magazine editor.

In the coming months, I will be working with fine arts teachers and supervisors to develop a long-range vision to move arts education forward in Virginia. Then, we will develop a plan to implement that vision that will include the review and revision of the Fine Arts Standards of Learning, providing engaging and relevant professional development to help support implementation of the standards, and to develop high quality resources to support instruction and assessment.

It is my hope that fine arts educators of every division in Virginia will be well informed, supported, and empowered to provide the best fine arts programs in the nation. I am looking forward to a strong



*Bryce, Our Lady of Lourdes School, Art Teacher: Nina Crosswhite*



Maddie, Skyline Middle School, Art Teacher: Holly Bess Kincaid



Stephanie, St. Francis Assisi School, Art Teacher: Linda Hess



Mac, Payton, Sam, Ellie, Cyma, Maya, The Hill School, Linda Coriti



Megan, Oakton High School, Art Teacher: Susan Silva

# Choice & Voice



Bennie, Old Donation School, Art Teacher: Leigh Drake



Abigail, Skyline Middle School, Art Teacher: Holly Bess Kincaid



Gabby, South Lakes High school, Art Teacher: Matt Ravensthal

# Membership

*Patsy Parker*



## Visual Arts Education is Essential to 21st Century Learning You chose NAEA / VAEA to make you a better Art Educator

By choosing to join and maintain your membership with the National Art Education Association, you can rely on NAEA to keep you ahead of developments in the field of visual arts education. You can trust NAEA to deliver a broad perspective of current research, issues, and policy trends that are important to you. As an NAEA member, you are connected to thousands of colleagues around the globe who, like you are passionate about the integral role of the visual arts in ensuring all students receive a high-quality, effective and well-rounded education.

As a member of NAEA / VAEA, you are entitled to:

- Subscriptions to the bi-monthly NAEA premier publications, *Art Education*, *NAEA News Studies in Art Education* as well as access to the quarterly *VAEA News*,
- Access to timely resources including the new National Visual Arts Standards that support teaching and learning in the visual arts. Access to the latest research and advocacy resources that support your program and a huge variety of archived resources.
- Free registration for NAEA's webinar series - *Implementing the Visual Arts Standards*, participation in the *Open Forum Digest* and access to the Monthly Mentor through the NAEA blog.
- Virginia Teaching License Recertification points awarded for national convention, state conference and workshop attendance and additional points for session presentations.
- Voting privileges for regional, state, and national NAEA and VAEA elections.
- Discounts on NAEA National Convention and VAEA State Conference registration fees and other professional learning events including NAEA's SummerVision - The Museum Experience, 2019.

- Discounts on premiere art education publications and advocacy merchandise in NAEA's Online Store.
  - The opportunity to showcase your art through a complimentary personalized e-Portfolio powered by *Digication*.
  - The opportunity to display your students' artwork in a Classroom Gallery powered by *Artsonia*.
  - Access to and eligibility for grants and prestigious state and national awards.
  - Opportunities for leadership outside the classroom setting giving back to your profession and making a positive difference.
  - All the information you need to establish and resources to maintain a National Art Honor Society in your middle or secondary school.
  - Access to museum education around the world and special interest groups in the visual arts.
- Access to job and career opportunities in the visual arts.
- Discounts on a variety of insurance programs including Professional Liability – TORT insurance, Home & Auto, Life, Disability, Health, and more. Visit <http://www.ftj.com/NAEA> to learn more.

So, pour yourself a cup or glass of your favorite beverage and grab a snack. Settle in and scroll through [arteducators.org](http://arteducators.org) and [vaea.org](http://vaea.org) to become more acquainted with your professional association and what we have to offer. You have a voice! NAEA / VAEA strengthens your voice as a professional Virginia Art Educator. You will be prepared to address Administrators and PTAs issues concerning why the visual arts have an integral role ensuring all students receive a high-quality, effective and well-rounded education.

Since our last newsletter, the General Assembly met, this year for a short session from January 9 to February 23. Well in advance, we began reviewing pre-filed bills and continued throughout the session to look for bills which might have negative consequences for Virginia arts education. The most concerning legislation was House Bill 2319 brought forward by Del. Richard Bell, chair of the House Education Sub-committee #1 which called for the elimination of virtually all student fees and charges, would have had a deleterious and disproportionate effect on the visual and performing arts, and would have placed the burden of funding many arts curricular and co-curricular programs on local districts. Once again, arts stakeholders, including the arts education associations, came together under the Virginia Coalition for Fine Arts Education, prepared a position statement and distributed it with a call for action to constituencies across Virginia. During the sub-committee hearing on HB 2319, representatives from districts, VCFAE representatives, and K-12 professional education associations spoke against the bill. More than once, folks mentioned having heard from arts teachers about the impact that the bill would have on their students and their programs. HB 2319 failed to make it out of the subcommittee. Thank you to those of you who took action; you do make a difference!

Shortly after this subcommittee meeting, on January 31, during Arts Advocacy Day, groups of arts educators visited legislators or their legislative aides to discuss the importance of arts education and to thank them for their continued support. Michael Gettings, Pat Franklin, Rachel Burgett, and I visited 15 offices. All welcomed us, although it is evident that for many, understandably, constituents are most important. And - that brings us, again, to the importance of your role in developing relationships with decision makers so when we need their support, it isn't a "cold call." Invite your legislators to your end of the year exhibitions and celebrations and be prepared with talking points so that in addition to looking at the great art, you communicate what the arts do for our students. Or perhaps, over the summer, make time to connect with your legislator. As you are doing this, be sure to use your home computer and personal email and represent yourself as a private citizen.

Finally, the VCFAE met on February 14 and debriefed on the 2019 legislative session, reviewed opportunities



for future legislation, discussed the upcoming arts Standards of Learning revisions, examined district implementation of the Career Investigations Course, received updates from Kelly Bisogno, Virginia Department of Education Coordinator of Fine Arts, and began to identify areas to update in the VCFAE strategic plan. As you can see, we continue to have challenges to and opportunities for raising the quality of Virginia arts education and need your help to make a difference. Thank you for your support!



# Regional Messages

## BLUE RIDGE

*Karin Tollefson-Hall*

We are the hosts of the 2019 VAEA conference, Nov. 7-9 in Harrisonburg. Thank you to everyone who has already volunteered to be a part of the conference planning committee. If you are interested in being involved it is never too late, contact Karin Tollefson-Hall (tolleflk@jmu.edu) to join a conference committee.

Professional development workshops took place in April and May, and we still have one upcoming event in June. In April members participated in a monoprinting workshop led by Piper Groves, printmaker and executive director of the Shenandoah Valley Art Center. May 17-19 was the annual Orkney Springs retreat. This year members created felted wool spiral scarves and pins with artist Karen Shapcott. If you are looking for a summer workshop with recertification points, join us for a Raku event with Lynn Hilton Conyers in late June. If you have attended one of Lynn's past Raku days, you know that it always ends with a *PartY!* Contact Lynn Hilton Conyers (snlconyers@comcast.net) for more information.

### Accolades from the Blue Ridge

Stuarts Draft High School ran a successful Arts and Crafts Market in December. The market was organized by students and brought in over 70 artisans and vendors! Proceeds support the school's art program.

Congratulations to Olivia Combs of Westwood Elementary (art teacher: Beth Lint) who won third place in the Elementary division for YAM flag! YAM exhibitions and events were prevalent in the Blue Ridge. Just a few of the YAM activities were, Harrisonburg City Schools annual city-wide art exhibition at the Massanutten Regional Library. Warren County hosted an Art In Day for YAM and exhibitions of student art were held at all county schools, the Community Center, and the Blue Ridge Arts Council. Additionally, Warren County high school students attended workshops at the Museum of



the Shenandoah with support from a county fine arts grant.

Charlottesville City Schools (CCS) has participated in three impressive artist connections this year. First, CCS was a participant in a large-scale community printmaking project called *Finding Wisdom* lead by Detroit based printmaker Amos Paul Kennedy Jr. Kennedy's prints are based on sayings or aphorisms collected from communities. The project involved in-school workshops (K-12) and a display of original prints generated in a unique exchange between Albemarle County and Charlottesville City Schools. Next, Radcliffe Roye, known professionally as Ruddy Roye, a Jamaican documentary photographer specializing in editorial and environmental portraits, and photojournalism based in Brooklyn visited Charlottesville High School and met with students to discuss his work. Roye's work has been featured in the New York Times, ESPN, Ebony, and Essence. Finally, Vanessa German is renowned for her poetry, performance art, and sculpture that celebrates racial, ethnic, and gender identity while promoting social action and cross-cultural dialogue.

German visited Charlottesville High School, to speak to students about the transformative power of Art. Students later visited her sculpture and sound installation "sometimes.we.can.not.be.with.our.bodies" at UVA's Fralin Museum of Art. (All photos taken by CCS art teacher, Aaron Eichorst, with permission of the artists.)



Autumn, Oakton High School  
Art Teacher: Susan Silva

# CENTRAL

*Julie Crowder*

## Voice and choice in an Exceptional Education Art Project

Exceptional Education students challenge the art teacher to find ways to connect. Some of my exceptional students make little to no eye contact and are completely non-verbal. It is difficult for me to be sure that they understand my lessons, and that they are getting something out of them, but it is also very important to me that they do. For this reason, in addition to taking them in their inclusion class, I also take the whole class of exceptional needs students together once a week, with my principal's permission.

In this small group, they sometimes stay for 5 minutes, sometimes for 45. Often the water I have set out for watercolor ahead of time is knocked across the table in a fit of anger because we didn't have a fire drill that day and some of us wanted one, or one student can't come because they are on a field trip with their inclusion class, but despite these obstacles, we continue to meet once a week and try our best. I let a lot of things go, forgiveness and the ability to *Taylor Swift* it or "shake it off" and move on are crucial.



Maddie, Sherando High School  
Art Teacher: Katie Kowitkanski

Like with any class, for an exceptional non-verbal student, visual cues are key, and they can look more simplified than the visuals you might prepare for a large group. Instructions that visually show: "First this, then this, then this", are usually

how I present my lessons to these students. An icon of a paint brush might stand in for the word "paint" in numbered directions. I usually have several finished products in various stages of completion as examples for each part of the process. During the lesson, I walk around to each small group demonstrating with my examples how to assemble something, or how to use



a material. Some students may not want to look at what I am showing them, and that is ok. I want each student to choose their colors, choose their style, and communicate through their art what they often can't communicate through verbal language.

I have found through trial and error that lessons that are very open ended, that experiential ones are the most exciting to do with this small group of students, and these lessons seem to work the best at allowing for the vast differences between each student's ability level.

One extra challenge with a class like this is that each student has an adult assistant, and that assistant might feel (for a variety of reasons) like it is their responsibility to complete the project "correctly". It can be very difficult to articulate (without feeling like you are telling an adult what to do) that the goal is for the student to do as much as humanly possible on their own, and that if the work ends up looking "incorrect" to the assistant, that this doesn't matter. The end product isn't important, it's the process that matters. Repeating this mantra in a number of ways a number of times throughout the class can be very effective in taking the pressure off the "one to one", or assistant to do the work for the student, or to redo the work once the student is finished.

I encourage anyone who has the time in their schedule to arrange to meet with their special needs students in a smaller environment in addition to having them in inclusion. Of course this smaller class should never replace inclusion, which has many rewards of its own for special needs students, but a smaller class does allow the art teacher to get to know his or her students really well, and to hear and respond to the voices which can sometimes be difficult to amplify.

## NORTHERN VIRGINIA

*Julie Galvin*

Voice and Choice can be interpreted and implemented in many ways. I asked Sarah Pender to share her journey of redefining Voice and Choice in her art program at Creighton's Corner Elementary School in Loudoun County.

1. What does Student Voice and Choice look like in your art room?

Student Voice and Choice are front and center in the TAB classroom at Creighton's Corner Elementary. This philosophy, Teaching for Artistic Behavior, believes in the child as an artist and the art room as their space in which to create. The role of the teacher is to help teach how artists operate. My school is also a Leader in Me school, and with these two philosophies in place, the art room becomes a place of discovery of self and art. 1<sup>st</sup>-5<sup>th</sup> grade students at Creighton's Corner plan their own projects, choose their materials, make their art, respond to peer critiques and reviews, write their own artist statements, and frame their own art.

2. How has your response to that question changed over the past few years?

In the beginning. I found my happy place by doing a teacher-directed lesson with an open ending. This gave me the sense that I could teach a specific skill yet still kindle individualism and creativity in my students. A few years in, a parent at an art show was not happy. I can't remember her exact words, but she expressed concern that her child's art looked just like someone else's. This led me to reflect, perhaps I needed to do more to get the kids to make truly original art.

3. How do you balance skill/technique building with divergent student outcomes?

We are still in an experimental stage, trying to see what works and how to create this balance for our students. What has worked in a mix of "skill builder" days and open studio time. Younger students choose one of three centers as a skill builder. There, they participate in a



hands-on demonstration to learn the basics of a process. This can be done through a teacher-led demo, a pre-recorded demo, or an independent source (like how-to-draw directions). Currently, I'm teaching a printmaking center, so the students know how to make a print with foam and ink. The students get to choose the subject of their drawing and pass through "check ins" to make sure they are making thoughtful compositions and doing the process properly. How many prints they make, on what kind of paper, and how to present the prints, etc. are choices made by the student. After a few turns with centers, they are given studio time. Certain activities are "open" at centers around the room. Students can move to the center or centers of their choice in an art class. A WOW (Wonderful Original Works) project assignment keeps kids focused. They plan, choose supplies, and then implement their idea.

Older students have more of an open studio experience. There may be a skill builder day to introduce a concept or optional demonstrations for the use of a certain material. It's important to balance demo days with pure work days. Giving students time to experiment and learn about new materials between WOW projects is key.

4. How has what and how you assess changed? What is your current system for assessment? For assessment purposes, I have found this way of teaching is easier to grade and I think a better reflection of the student's personal development. I take grades from planning sheets, projects, framing/artist statements, checklists they complete with a partner, and notes that I take on what activities/conversations I witness during studio time.

*continued on Page 22*

# SOUTHWEST

*Jennifer Fowler*

Maggie Maloney, Elizabeth Marcais, and Lauren Balint presented a wonderful workshop entitled *So Many Choices*. The presentation focused on incorporating student led learning and choice into your curriculum. They began by discussing how each incorporates Choice based learning into their own classrooms.



Following a great discussion, Maggie modeled a typical day in her classroom through her interactive centers. What stood out with me most was the incredible organization and preparation. Each of the presenters mentioned the need for great organization with Choice-Based instruction. Lauren pointed out a great plus for switching to a Choice-Based model is savings in terms of no longer needing a class set of each supply. You can purchase a set of 5 instead of 25!

As each spoke of their experiences and approaches, Elizabeth's words stuck with me. She spoke of her population largely having experienced some level of trauma. She wanted her room to be "a space for students to voice their opinions" and giving them the choice to do so. Because of the trauma her students have experienced she tries to say "yes" as often as possible.

My school division made a move to become a Trauma Informed district this year. I was involved in a #whatIwishmyteacherknew collaborative project at the beginning of the year. Reading student's responses left me awake at night, brought tears to my eyes, and made me squeeze my babies tighter. Listening to Elizabeth talk about the impact a choice-based classroom has had on her students, I could not help but think of how it would impact my students.

As a high school Ceramics teacher, I admittedly do not have a lot of experience in this area. It both completely intrigues me and terrifies me at the same time. I've never been one to become complacent with what I  
*continued on Page 22*

# TIDEWATER

*Leigh Drake*

My name is Leigh Drake and I am the new president for the Tidewater Region. I currently teach in the gifted art program at which services the gifted and talented student population in Virginia Beach.



The theme for this issue is Voice and Choice. Reflecting on what that means I feel that the students' choice is critical. Students should feel like partners in their learning experience. When students have choice in their artwork, they feel invested and more interested in what they are creating. When a student is creating something that everyone else is making, the piece doesn't become theirs and they lose a sense of ownership in their art.

For assignments I have criteria for my students, but I also have guiding paths that my students can explore. Different artist paths include choice of media, choice of subject matter, or choice of concept/theme. The student's motivation increases when they have more choice in how they learned, more choice in what they learned, and more choice on who they were able to learn with. There is a better sense engagement and excitement, and with that, students gain their own voice by discussing their choices through reflection or artist statement.

My students just completed a grant-funded project entitled "Little Wonders" where they created insects inspired by steampunk fashion. Students researched an insect of their choosing and then recreated that insect using various types of metal including wire, gears, screws, bolts, clock parts, etc. Students had the criteria to create an insect inspired by steampunk fashion, but their options were endless including insect type, media options, how they were going to create it, etc. Some even made their insects light up or move, as a step-up challenge. When given the freedom, students are definitely able to challenge themselves and really go beyond the expectations.  
*continued on Page 22*

# Continued

## Continued from Leigh...

As a TVAEA board we have been working hard to schedule some great events and activities for the Tidewater region. Our events will be a great place to meet and share creative ideas with fellow art educators throughout our region.

I am honored to begin my term as President for the TVAEA and am excited to work with such an amazing group of board members for our region. Our board members are: Vice President - Amber Hester; Secretary - Meredith Kerr; and Treasurer - Rebecca Davidson.

On March 2nd, our Winter Workshop was held at Old Dominion University. Seven different sessions were offered on a broad variety of topics including watercolor, silk screening, Lithography, Encaustics, Kente cloth and relief masks, artist tool kits, and observational drawing. All presenters did a great job in sharing their enthusiasm as well as their incredible skills. A BIG thank you to all who helped at the Winter Workshop including our chair, Sandee Darden, and for those who assisted in set up, registration, meals, and all other aspects, along with Old Dominion University for providing us with a wonderful space to learn. It was a great way to kick off Youth Art Month and prepare participants for the National Conference in Boston this year.

Several of our board members attended the conference, as well as presenting. By attending workshops, as well as state and national conferences, you are taking vital steps towards implementing best practices of teaching in your own classroom.

Throughout the coming year we are planning: a one-day Summer Studio Workshop at the Museum of Contemporary Art; and a VAEA New York City trip to visit different museums and galleries, as well as attend a Broadway Show, and much more. Make sure to check out the VAEA website and Tidewater region Facebook page for more information. Please feel free to email ideas, suggestions, or questions to leigh.drake@vbschools.com. We are excited to hear your ideas and invite and welcome VAEA members to our events.

## Continued from Julie...

5. Where would you suggest other art educators begin with expanding student Voice and Choice in their art rooms?  
Doing a teacher-directed lesson with an open ending is an easy transition point. Giving students some choices throughout a lesson or at least the knowledge that taking a teacher-led project "in a new direction" is ok and won't count against them. Teachers can provide a theme and let students choose materials or vice-versa. The Facebook group page for Teaching for Artistic Behavior is a wonderful resource. One thing that is recognized in the group is that every teacher will have a different level of choice in their teaching methods, and that there is no one "right way."



Sarah Pender, Creighton's Corner Elementary School, Loudoun County Public Schools

## Continued from Jennifer...

teach. I learn and adapt lessons each year based on an evaluation of what worked and did not work. How do I let go of my control? How do I structure and organize in a completely different way? How do I incorporate this into an environment in which I'm teaching in two different classrooms and sharing with other art teachers? *So Many Choices*, so many questions. Don't I owe it to my students to try?

# Retiree News

*Ginna Cullen*

As this academic year is slowly coming to a close, I hope it has been a successful and productive one for the arts and our students.

Several weeks ago, I had the opportunity to attend the NAEA conference in Boston. The enthusiasm of the art educators was heartening and encouraging. It was a joy to hear so many positive conversations about our profession.



Having been retired for 19 years, I have found that my commitment to art education has not faded. This seems also be the case with many retirees who are still engaged with the profession by working with pre-service teachers, student teachers and advocating in state and national levels. There is still much to do, and we are busy.



In addition, let's not forget one of the reasons many of us chose this career in the first place. We love to make art, and this is particularly true for one of our fairly recent retirees, Dr. Barbara Laws who retired as Coordinator of Art for Norfolk, Virginia in June



2016. Barbara's accomplishments and awards during her career are numerous. She continues to teach, advocate for the arts and work on NAEA committees. Needless to say, she has failed retirement, as have many others.

Along with all her other responsibilities, Barbara has discovered a love for making books. She has taught several book arts classes to education students at Old Dominion University. Last year she set a goal for herself to complete a different book a week for a year and is continuing this personal challenge for 2019. Congratulations, Barbara.



# YAM

Jawan Brooks  
& Kelley Shradley-Horst



What better way to give students voice than have them share their story? The 2019 Youth Art Month theme was used to create artwork across the Commonwealth of Virginia. In judging the impressive flag competition, the Youth Art Month committee was able to select first through fourth place in each level: elementary, middle, high school and one overall winner. The Grand Winning piece was made into a 3' x 5' flag to represent Virginia at the National Art Education Association conference in Boston, Massachusetts, March 13-16. Anish A., Skyline Middle School (teacher H. Kincaid) created a beautiful design depicting a story book morphing into the state insect, a tiger swallowtail butterfly. His design was translated into a flag by Festival Flags, Richmond, VA. Please visit the VAEA website to see each of the designs. Five other student works represented Virginia in the Youth Art Month museum in Boston. Sarah D. (K. Shradley-Horst), Abigail K. (H. Kincaid), Drew A. (R. Burgett), Miranda B. (A. Salerno) and Chenin G. (E.



Reid). It was an impressive display of our students and their abilities.

Sharing your voice is also an important part of the art teachers' job. We are faced daily with misconceptions about what happens in the art classroom and the validity of our classes. This can be exhausting and overwhelming as the school year goes by. It is important for us as teachers to recharge and gear up for the upcoming school year. Take time this summer to think and plan how to advocate for yourself, your students, and your program. What meaningful things happened this past school year, and how can you build upon those success? What are some ways that you can further enrich the art program in your school and community? How might you create a way for the community to interact with your students' artwork? The summer is a great time to plan and set things in motion for the school year. As you think and plan also take time to document these events and share them with your administrators, community, and political leaders. It is never too early to start planning for the next Youth Art Month!

For more information on how to get involved and upcoming deadlines, please visit the Youth Art Month page on the VAEA website under Advocacy.



# Continued

## White House Easter Egg Roll

Students from Ball's Bluff Elementary were honored to be asked to create an egg representing Virginia for the White House Easter Egg Roll. Asher, Caitlynn, Ethan and Shakira collaborated to research, design,



and execute this egg following the guidelines. "It was great to review the 'eggs-pectations' and let them have complete creative control." said art educator Scott Russell. "They looked at ways to creatively depict the state bird, flower, snake and fish using the limited palette of 5 Pantone colors." The BBES students' work was then color corrected by LeAnne Poindexter to help ensure the design used the 5 required colors.



Sarah, Sherando High School,  
Art Teacher Katie Kwiatkowski

Continued from Michael on Page 5  
academically, and succeed in life after high school. Creativity, an essential component of the arts, can help in any field to enhance problem-solving and coming up with creative ideas and new ways of doing things."

"Arts education taught me time management skills, inspired me to work hard, and acted as a big stress reliever. I truly believe without it, I wouldn't be the person I am today."

Finally: "I grew up in a single parent household, with a mother that didn't have a lot of education. She herself was the first person to graduate high school in her entire family. Of course, not her fault, as she was a product of her environment and she was stuck with me, this "weird" introverted kid that didn't really fit in and struggled with anxiety. My art teacher at Windsor Oaks Elementary saw something in me. Not sure why, but he put me on the sand sculpture team. Anyway, long story short, I firmly believe to this day that I would have never gone on to pursue my associates degree in Interior Design and would later become a registered architect, if it wasn't for that art teacher. He opened up a creative world where not only did I fit in, but I flourished."

Caroline should be an inspiration to us all. She used her and other's voices to advocate for arts in education. Thank you Caroline!

## Executive Board



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Youth Art Month  
Co-Chairs:  
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Kelly Shradley-Horst  
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**NEXT NEWS MAGAZINE DEADLINE: JULY 15, 2019**

Send reports and articles to Peggy Wood, Executive Secretary, at wood.vaea@gmail.com

Send photos and student artwork to Susan Silva, News Magazine Editor, at newsmagazine.vaea@gmail.com

Send address changes to Patsy Parker, Membership Chair, at p2artkrt@gmail.com

## Join the Conversation

#voicechoice

#vaarted

Find us on Facebook with the  
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## Calendar

*September 21, 2019*

**VAEA BOARD MEETING**

Richmond, Virginia

*November 7-9, 2019*

**VAEA CONFERENCE**

Harrisonburg, Virginia

*March 1, 2020*

**#ARTSACROSSVIRGINIADAY**

*March, 2020*

**YOUTH ART MONTH!**

*March 26 - 28, 2020*

**NAEA CONFERENCE**

Minneapolis, MN



## Arpilleras

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*Rebecca, Oakton High School  
Art Teacher: Amber Westphal*



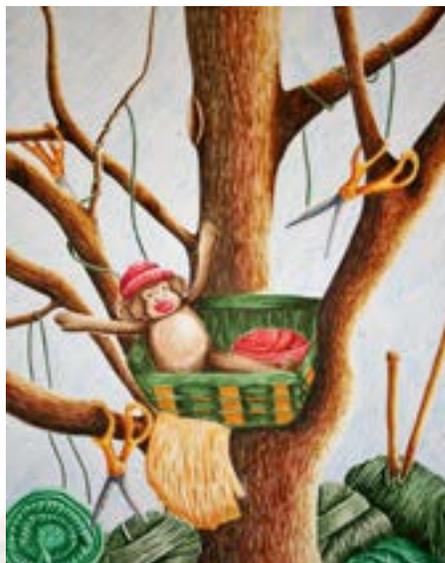
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Art Teacher: Holly Bess Kincaid*



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Art Teacher: Susan Silva*



*Mikayla, Sherando High School  
Art Teacher: Katie Kwiatkowski*



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Art Teacher: Katie Kwiatkowski*



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Art Teacher: Linda Hess*