

## FCCA gets \$1,550 in donations during Community Give

### **The Community Foundation sponsors 24-hour marathon drive**

Donations to the Fredericksburg Center for the Creative Arts totaled \$1,550 during our region's first Community Give, a 24-hour, web-based donation drive, sponsored by The Community Foundation, May 6.

The Give brought in \$544,581.08 for several local nonprofit agencies. Thanks to the following people for giving to the FCCA via the Community Give:

**Darren Barnes, Rita Brown, Rachael Carroll, Lee Cochran, Donald Colt, Brenda Davenport, Jessica Fitzgerald, B.B. "Jinxie" Forbush, Barbara T. Hall, Wayne Harman, Heidi Hubbell, Sally & Robert Kubarek, Kenneth Lecky, Kathleen Logan, Margaret Moon, Carrol Morgan, Liana Pivrotto, Tom Pugh, Carol Rauh, Ana Rendich, Charlotte Richards, Florence Ridderhof, Retta Robbins, Steve Schwartz, Elizabeth Shumate, Jeanne Tanks, Nancy Williams, Nancy Wing, and Don Young.**

During the Community Give fund raising, FCCA President Carol Rauh and Frederick Gallery Curator, Carrol Morgan, greeted guests to the Silversmith House, which was decorated with posters and balloons. Rauh provided food and beverages as visitors toured the gallery exhibits and garden. David Toves, a classical guitarist, volunteered his time and talent, providing music in the garden throughout the day.

The Community Foundation is a nonprofit organization that manages and distributes charitable giving in the Rappahannock River region. It raises awareness of needs in our community; builds and strengthens relationships among nonprofit organizations and our citizens; increases the capacity of nonprofits like our FCCA to generate revenue and inspire donors of all kinds to



*Classical guitarist David Toves performs during the Community Give FCCA open house.*

support the causes that mean the most to them.

"We are extremely grateful to be a part of this organization's fund-raising efforts," said Rauh. "Thank you to donors, Fredericksburg, and the Community Foundation, for support of the artistic and historic mission of the FCCA. For more information on the give, go to [www.TheCommunityGive.org](http://www.TheCommunityGive.org). Check out [www.cfrrr.org](http://www.cfrrr.org) to see what The Community Foundation is all about.

Fredericksburg Center for the Creative Arts is a non-profit, all-volunteer visual arts organization founded in 1963 and housed in the historic Silversmith House, circa 1785. Visit [www.fccava.org](http://www.fccava.org) to learn about the FCCA, the Silversmith House, art in Fredericksburg, entering exhibits, volunteering and workshops.



*Photo by Carrol Morgan*

### **Trash to Art**

More than 100 community members turned nearly 1,000 pounds (57 bags/items) of trash removed from the Potomac River shoreline to art April 26. Twelve FCCA volunteers helped plan, support and staff the third annual Trash to Art event to celebrate Earth Day at Caledon State Park in King George, Va. Friends of Caledon, the Park Ranger and Manager sent their thanks to FCCA. A total of 1,154.3 pounds of trash was removed. The "Trash to Art" planning committee invites you to join the fun and begin planning for 2015. Contact Carrol Morgan at [xmorgan@hotmail.com](mailto:xmorgan@hotmail.com) to volunteer. The next planning meeting will be in June or July.

## Five-year plan to address restoration



Carol Rauh

Greetings Members and Friends,

At last, warmer temperatures are upon us! Fortunately, FCCA was spared any damage from the recent flooding. The garden is in bloom and awaiting your company on First Fridays and any time you are in the area.

Our Curator continues to hit the ball out of the park with selection of show themes and jurors. May's show was a truly eclectic mix of works attracted by the theme, Visual Textures. We continue with dual shows in the Members' Gallery, which increases the visibility of member artists' works.

We are working on a five-year plan for continued maintenance and restoration of Silversmith House. This year, we plan to have a mason assess the house's foundation and address a few issues with stone window sills and outside stairs. As with any historic property, there is always something to be done, and FCCA's Board is dedicated to ensuring that the building receives the best of care.

Wishing everyone a wonderful spring!

Carol

### FCCA Board of Trustees

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## Docent Doings

### Volunteers

*We REALLY can't do it without you*

By Lee Cochrane  
Docent Coordinator

Summer is almost upon us. It is a time when the streets are filled with tourists, and a lot of our volunteers go on vacation. Miranda Lovett, a docent who is also a student at UMW has already left for the summer, and a couple others have told me they will be away for a while. It gets harder to keep the doors open at FCCA during this time, with so many other things going on in our busy lives.

I would like to take this time to encourage all our docents to schedule an extra day or two at FCCA if possible. I would also encourage our artists who make a special (and sometimes long) trip just to deliver or pick up artwork to call during business hours either the day before, or call before leaving that day to make sure someone will be there. Please remember we are only open in the afternoon (closed on Tuesday), so nobody will be there to answer the phone in the morning.

With more tourists running around our town, there is always the hope they will come in and fall in love with some of our art, and buy it for a souvenir. I open the door, if it is not already open, when the trolley stops in front of FCCA, in hopes the glimpse into our gallery will intrigue people enough to stop by and take a look. I had a couple walk in the door the other day with their tour stickers on their shirts, so maybe it is working!

A double thank you and welcome goes out to Sheila Jones, our newest docent. Sheila not only volunteers as a docent, she also has joined the Arts Education Committee. We really appreciate all the help we get from all our volunteers. We can't do it without you!

### DOCENT-IN-FOCUS

*Darlene Wilkinson*

Early on, after getting an art degree, Darlene felt that traditional art was not her thing. She has always felt the need to think outside the box when producing her art. As a long-time meditator, the transition was easy to become an intuitive artist. Darlene likes to take found objects and create art from them. She never knows when she starts a project, how it will turn out in the end. Darlene started the Mixed Media Guild at FCCA, which was active for about four years. (If there is renewed interest in reviving the Mixed Media Guild, be sure to let her know!)

Due to her husband's employment Darlene has moved many times. She said she stopped counting after 27 moves. This has given her great opportunities to learn about other people, places and art. Lucky for us, she moved to Fredericksburg and was encouraged to join FCCA. She has been on the Board here as both the Membership and Art Education Chair in the past. She enjoyed her time at both of these jobs where she got to meet the members and teaching artists of our area.

Darlene became one of our docents



about three years ago. What she loves about being a docent is the chance to see her artist friends, meet visitors and new FCCA members, and share the phenomenal art on our wall with our visitors. She says you never know what might happen on any given day. It could be very busy, with artists dropping off/picking up work, as well as visitors and art sales. Then again, there are some slow days when she can brush up on her docent duties and create art while keeping the gallery open. All in all, Darlene loves FCCA and hopes many more people passing through the gallery will learn about what we do, and become docents. It is very rewarding.

# Check the 'little things' when submitting art

By Carol Morgan  
Frederick Gallery Curator

I take this opportunity to remind all exhibiting artists that your submissions to juried exhibits are greatly appreciated. The FCCA Frederick Gallery proudly exhibits the contemporary work of regional, national and international artists and is honored by the breadth and depth of your work.

You provide exciting artwork for our gallery and the level of your creativity and professionalism continues to astound our viewing community which extends beyond our walls to the world-wide internet.

It's the "little things" required by juried exhibition processes that make the curator's job either easy or difficult - submission forms and email entries should provide all necessary information to ensure artwork is accurately represented in jurying and in exhibitions.

Please, be careful to read directions, then precisely follow them, and include all requested information. Legible handwritten submissions and correct spellings in



Carol Morgan

for jurying, in our newsletter and on our website.

A frequent reminder to exhibiting artist is needed. Presentation is vital to the successful appearance of each artwork and to juror selection - framing is best when it focuses the viewer's attention on the artwork. Gallery wrap presentation requires protective coatings or special handling to ensure against handprints and damage to edges. Secure and appropriate hanging devices protect your work and ensure successful, safe installation - no wire tooth hangers, please. There are innovative hanging methods that provide strong

electronic entries will provide the exact data that is used. Provide artwork dimensions in the order of height, width, and depth (include depth if 3-D work) to ensure any digital images appear in the correct orientation

attachment to our walls, and the installation crew appreciates novel methods that work, but secure frame hooks with hanging wire are essential for most wall hung art. Our historic plaster walls are covered with painted burlap for a gallery look, and we rely on nails and hanging hooks which can support the weight of heavier work. Any special hanging or installation needs should be discussed with the curator before submission.

I send special thanks to our exhibition volunteers—their handling and installation of artwork requires skill and aesthetic sensitivity, and their faithful commitment, with patience and humor, adds to the enjoyment of disassembling and installing each exhibit. Thanks to all the volunteers, docents, artists, patrons and members of FCCA for making the Silversmith House a very special home for art in Fredericksburg.

Please contact me by email ([curator-frederick-gallery@fccava.org](mailto:curator-frederick-gallery@fccava.org)) with your comments, suggestions and offers to volunteer for exhibitions.



A PARTNER OF THE VIRGINIA MUSEUM OF FINE ARTS

## Fredericksburg Center for the Creative Arts Membership Application

Print, complete and mail to: FCCA Membership Chair  
813 Sophia Street,  
Fredericksburg, VA 22401

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

### Select level of tax deductible participation:

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Individual \$25                          | <input type="checkbox"/> Friend \$50-99    | <input type="checkbox"/> Patron \$300-499    |
| <input type="checkbox"/> Family (includes children under 18) \$30 | <input type="checkbox"/> Donor \$100-249   | <input type="checkbox"/> Fellow \$500-999    |
| <input type="checkbox"/> Full-time Student \$15                   | <input type="checkbox"/> Sponsor \$250-299 | <input type="checkbox"/> Benefactor \$1,000+ |
| <input type="checkbox"/> Senior Citizen (62+) \$15                |  |  |

ENCLOSED IS MY CHECK# \_\_\_\_\_ FOR \$ \_\_\_\_\_

FCCA Membership: ☐ RENEWAL or ☐ NEW MEMBER

TODAY'S DATE \_\_\_\_\_

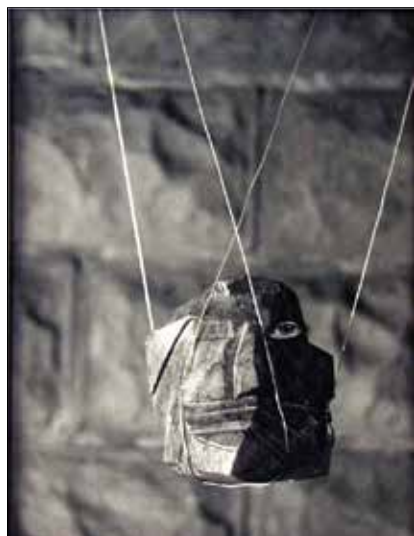
- ☐ I would like volunteer: ☐ Docent ☐ Classes ☐ Public Relations ☐ Building & Grounds ☐ Hospitality & Reception  
☐ Exhibits ☐ Fund Raising ☐ Photography ☐ Archiving ☐ Executive Leadership  
☐ Other \_\_\_\_\_



## April 2014 - Regional Exhibit

### Juror's Statement *Brad Birchett*

Brad Birchett is an intermedia artist who lives and works in Richmond, Virginia where he is an Instructor and Advisor for VCU School of the Arts and University College. He received a B.S. from Virginia Tech in Biology with a minor in Fine Arts



**First Place** *My Brother's Head*, photograph by **Michael Habina**, Fredericksburg, Va.

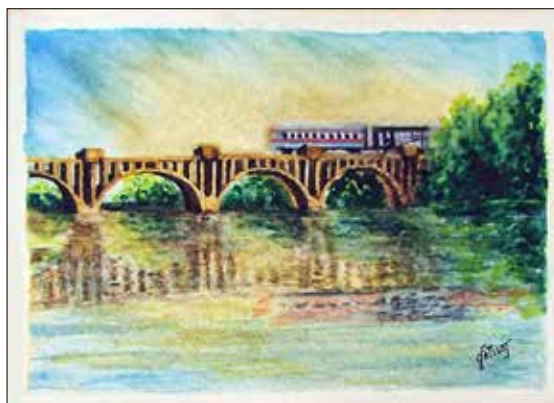
and continued his arts education at Virginia Commonwealth University (VCU) where he studied Painting. He received an MFA degree in Visual Art from Vermont College of Fine Art in 2005.

Brad's work involves an investigation of time through objects and physical movements. His art pieces may include documentation, sound, drawings, objects, mixed media, bio-art, collections, interventions, and installations – all layered over time.

He has exhibited his work nationally at venues such as Myers Gallery in Tulsa, Oklahoma, Bowery Gallery in New York; and The Center for Book Arts in New York. His work has also been in international exhibitions at Philara Gallery in Düsseldorf Germany, Crou'n Haitai Gallery in Seoul Korea, and Imagine Gallery in Beijing China. Brad has been a guest artist-lecturer-juror for the Virginia Museum, the University of Mary Washington, and the VCU Honors College. He has curated many exhibitions including the recent Richard Carlyon: A Retrospective – Interval for 1708 Gallery.



**Second Place**  
*SAMSARA -- the Chaos of Daily Life as an Illusion*, digital photo, by **Gregg McCrary**, Spotsylvania, Va.



**Third Place**  
*Crossing the Rappahannock*, watercolor by **Faith Gaillot**, Hollywood, Md.

### Honorable Mentions

*Alone in the Crowd*, photograph by **Saeed Ordoubadi**, King George, Va.

*Byways*, watercolor by **Rita Rose and Rae Rose**, Spotsylvania, Va.

*Garden View*, oil painting by **Beth Shumate**, Hampton, Va.

*Aqueduct Ruins at Caesaria*, acrylic painting by **Peggy Wickham**, Fredericksburg, Va.

## Frederick Gallery *Exhibits Timeline*

### June Regional Juried Exhibit

May 31-June 28

Juror: Don Crow

Opening reception: First Friday, June 6, 6-8:30 p.m., Juror Talk/Awards 6 p.m.

Exhibit closes: June 27, at 4 p.m.

Pick up exhibited work: June 28, noon-4 p.m., or in 10 days

A painter and collage artist, Don Crow has recently worked with digital media. He is assistant professor at VCU-Q in Doha, Qatar, where he teaches design and foundation courses. He has been awarded numerous grants and distinctions, including the Pollak Award for Excellence in the Visual Arts as well as inclusion in the Virginia Museum exhibition, *Un/Common Ground*. His work has been shown at Reynolds Gallery, 1708 Gallery, and Plant Zero as well as other venues, and he is among the Virginia artists whose work is currently featured in the traveling exhibition, *Constructs*. Over the years, Don Crow has worked in large-scale oil on canvas, painted paper collage, and watercolor drawings, all influenced by his training in abstract expressionism. More recently, Crow has included new media in his work: the digital processes of photography, abstract digitally rendered prints, and three-dimensional objects within his exhibition design. His fragile paper collages at one end of the spectrum and his large digital prints at the other end draw attention to objects as obvious constructions and as invisible processes.

### July Celebrate with Color National Juried Exhibit

June 28-July 25

Juror: Emma Lou Martin

Entries due: May 16, by 4 p.m.

Jurying: May 20

Notifications letters mailed: May 22

Art work due: May 27, by 4 p.m.

Exhibit opens: June 28

Opening Reception: July 11, 6-8:30 p.m.,

Juror Talk/Awards 6 p.m.

Exhibit closes: July 25, at 4 p.m.

Pick up hand delivered work: July 26, noon-4 p.m., or within 10 days

Anticipated return shipping: July 28

Emma Lou Martin is a professional

*Continued on next page*

## May 2014 - Visual Textures, National Exhibit

### Juror's Statement *Sarah Mizer*

Sarah Mizer is a Richmond-based artist whose work ranges from billboards to small glass objects. This summer she will be an artist in residence at Houston Center for Contemporary Craft. Sarah recently closed a solo exhibition at Greymatter Gallery in Milwaukee, Wis., and an exhibition at the Taubman Museum in Roanoke, Va., curated by Ray Kass and Dr. Howard Risatti.

Sarah is the Administrative Director of the Art Foundation Program at VCUarts and also sits on the board of directors for 1708 Gallery. Originally from Providence, R.I., she holds her MFA from Virginia Commonwealth University in the Craft/Material Studies department and her BFA from the New York State College of Ceramics at Alfred University.



**First Place** Minerals & Materials: #4, wood, epoxy & resin sculpture by **Josh Rodenberg**, Seattle, Wash.



**Second Place** Untitled PH India ink on YUPO board by **Genesis Chapman**, Richmond, Va.



**Third Place** In other Fields, KS #1, back lit digital print by **Kyle Triplett**, Manhattan, Kan.

### Honorable Mentions

Murmur, porcelain and wax by **Debbie Quick**, Richmond, Va.

Twelve, mounted net & wood sculpture by **Aron Fischer**, Columbia, Mo.

The Arrow in a Viking Funeral (Steamtown Mall), gouache/pastel/charcoal painting by **Nathan Tersteeg**, Richnond, Va.

Wolves, Plane, Sheets, acrylic on canvas by **Charlotte Rodenberg**, Seattle, Wash.

mixed/multimedia artist in Richmond, Va. She was a docent at the Chrysler Museum in Norfolk, Va., for 10 years and is an emeritus docent after 26 years of service at VMFA. She is the founding director of the successful artist co-op, Uptown Gallery in Richmond. She is a signature member of the Virginia Watercolor Society, a founding member of the new Virginia Collage Society and Virginia Pastel Society, as well as past president of the Metropolitan Richmond Artist Association. She is an award-winning artist in multiple media, and her work can be found in corporate and private collections internationally.

### August Regional Juried Exhibit

July 26-Aug. 30

Juror: TBD

Entries due: July 18, by 4 p.m.

Jurying: July 22

Notification calls: July 23 (pick up declined work within 10 days)

Exhibit opens: July 26

Opening Reception: First Friday, Aug. 1, 6-8:30 p.m., Juror Talk 6 p.m.

Exhibit closes: Aug. 29, at 4 p.m.

Pick up exhibited work: Aug. 30, noon-4 p.m., or within 10 days

### September The Human Factor National Juried Exhibit

Aug. 30-Sept. 26

Juror: Joey Manlapaz

Entries due: July 25, by 4 p.m.

Jurying: July 27

Notifications mailed: July 31

Art work due: Aug. 29, by 4 p.m.

Exhibit opens: Aug. 30,

Opening Reception: First Friday, Sept. 5, 6-8:30 p.m., Juror Talk/Awards 6 p.m.

Exhibit closes: Sept. 26, at 4 p.m.

Pick up hand-delivered work Sept. 27, noon-4 p.m., or within 10 days

Anticipated return shipping: Sept. 29

### October Regional Juried Exhibit

Sept. 27-Oct. 25

Entries due: Sept. 19, by 4 p.m.

Juror: David R. White

Jurying: Sept. 23

Notification calls: Sept. 24, (pick up declined work within 10 days)

Exhibit opens: Sept. 28

Opening Reception: First Friday, Oct. 3, 6-8:30 p.m., Juror Talk/Awards 6 p.m.

Exhibit closes: Oct. 31, at 4 p.m.

Pick up exhibited work: Sept. 1, noon-4 p.m., or within 10 days





## STACEY M. SCHULTZE



Stacey was born in the Berkshire Hills of Western Massachusetts. Her artwork reflects her no nonsense approach to life. Bold colors and lines occupy compositions subtly littered with weighty concepts. Her passion for creating works of art began in high school and grew at Gordon College where she received a BA in Fine Art. As an adult, raising a family became a priority but it never shut out her creative spirit. Pursuing an art career and recognizing this as her calling has been both freeing and intense. Today Stacey is a Marine wife and homeschooling mother happily following her dreams to create and share art with her community and the world around her.

The "Seen and Unseen" exhibit in the Members' Gallery focuses on the light within and the beauty seen. A gentle shift in movement through color to bold line and form invite the viewer to sit with each piece. Nuances within the layers are unveiled, a curiosity peaked, and a subtlety revealed, giving shape to light and highlighting beauty. Exploring both the figure and abstraction, giving way to classical limitations, these paintings yield a familiarity that pure abstraction can rarely achieve and an intimacy that realism denies the viewer.

Using the figure as a place of departure, a gestural charcoal line and the play of color pushing and pulling develop form. This brings your eye through the painting and back

around again. There is a vibrating harmony between the brightness of the paint and the directness of line. The paintings achieve a rich texture through many layers of ink, glue, paint, and charcoal, leaving the viewer with something new to see at every glance. Each figure conveys an emotion, accentuated by the use of color, line, form, space, and abstraction. The paintings in "Seen and Unseen" achieve a shared cohesive, planned quality through the reworking of numerous sketches, and yet they maintain a freshness that echoes abstract expressionism. The energetic manner in which the liberal use of paint and vibrant color choice are applied propels the expressive quality of the work. Atmospheric space created by tonal shifts gives a sense of spirituality while remaining grounded in reality.

The sensitive subtleties in each painting create the illusion of space and luminosity. Creative internal tension through the use of color within the piece shows just how malleable the space is. The ephemeral quality of a gesture drawing is elevated to a finished and more polished piece. Color relationship is as much the subject of the paintings as the figure. This abstraction plays an integral part throughout the layers of each painting, pushing one to live outside oneself even for a moment, diving into the world of the painting.





# Lorri Scyphers Tucker

Painting for me is the joy found in the attempt of putting life's complexities to paper or canvas. Using medium, I reflect the emotional pitch in the painting I wish to convey. In my watercolors I strive to liberate the light-hearted beauty of everyday life. There is a natural order and beauty to God's creatures and creation that I endeavor to release in my watercolor. In my oils I reflect the turmoil of man's

impact on his environment and his fellow man. I try to capture the fractured disharmony of man's attempt to control God's world. I see my work as a way of conveying calmness and peacefulness or emotional distress to the viewer through my choice of medium, brush strokes, colors and subject matter.

For this show, I have chosen watercolor which is a softer, lovely medium that harkens back to a simpler less chaotic time. However as in most of my paintings, there

is a shadow of uneasiness under the surface either in the subject matter or the way it is painted.

As an artist experienced in oil, watercolor and acrylic, I have been trying to capture God's handiwork for over 35 years. I have studied under Professor Salter at Kennesaw College in Georgia, Professor Michael Phillips at the College of Charleston and numerous Fredericksburg/Northern Virginia artists. Like many artists, I find that I need someone else's perspective to learn new ideas, techniques, textures and even to see mistakes in my work. It is through community we become better artists. I feel privileged to be a part of this great group of artists.







## LYNN ABBOTT

"Dancing with Light and Shadow," explores beauty in both light and shadow. Through the show, Fritz Newton and I obviously capture the artistic journey - studying value, color and composition through photography and painting. But our theme represents so much more.

I believe light and shadow reflect the essence of any life journey. A close observation of our world certainly reveals that shadows invade every life. As a result, it might be easy to give way to cynicism. Yet, the artistic narrative of this exhibit suggests the possibility of redemption, the recovery of hope and beauty in the midst life's darker moments. You might say that both the exhibit's theme and my overall artistic vision find root in an unwavering belief that light overcomes darkness.

Without a doubt, I dance with both light and shadow. But in the midst of shadow - passages of difficulty, pain or grief - I observe the truth of C.S. Lewis' words: "The shadow proves the sunshine." To this I will only add, shadow often accentuates the sunshine, and in response, I appreciate the light in my life even more. In fact, no matter how deep the shadow I may face, it seems a glimmer of light invariably breaks through and offers hope.

My paintings thus tell a tale of survivorship and hope. And their titles such as "Polishing Rough Edges" and "I've Got Your Back" unlock that story's varied chapters. Perhaps, my work reflects some of your journey as well. Whatever the case, I am convinced that in following the thread of light, you and I will discover that light does indeed prevail.

Lynn Abbott is a full-time member of Brush Strokes Gallery, the Fredericksburg Center for Creative Arts, and the Professional Artists and Artisans Association of Stafford County. She is an award-winning artist and exhibits her work in both national and regional art shows. In addition, she is a freelance journalist. A portion of all Abbott Art Sales is donated to the Avon Walk for Breast Cancer and the National Ovarian Cancer Coalition. For more of Abbott's work, visit [www.lynnabbottstudios.com](http://www.lynnabbottstudios.com)







## Fritzi Newton

"Dancing with Light and Shadow" aptly captures the sentiment Lynn Abbott and I aspire to convey with our combined exhibit at the Fredericksburg Center for the Creative Arts. Although we work in different mediums - Lynn is a painter and I am a photographer - we both are dedicated to capturing the beauty and quiet joy we observe in all venues we're privileged to explore. Everyone is challenged by a variety of personal trials, but it's the light and beauty in our lives that help buoy us through our difficulties. Writer Charles Bukowski, said, "We must bring our own light to the darkness." My attempt to find the beauty in rusted metal or vintage vehicles represents my path to uncovering that light.

Light defines the very essence of photography. The extraordinary luster of dawn's brilliant rays and the golden illumination before dusk hold the power to elevate a photograph into the realm of art. As you wander through our work we hope you will appreciate our vision.

Award-winning photographer Fritzi Newton has been a member of both Brush Strokes Gallery and Art First on Caroline Street. She currently shows her work at Mary Washington Hospital and The Loft in Culpeper. She has had pieces juried into regional and national shows in Virginia and beyond.



## Gallery Sales

Congratulations to the following artists for selling their work at recent Frederick Gallery exhibits: "Blue Canyon" by Kathleen Hemenway; "Midnight Mystery" by Rita Rose & Rae Rose; "Railyard Lines" by Lee Cochran; "Old Town Architectures" by Anne Parks; and "Is It Spring Yet" by Darlene Wilkinson.

## July 4 special celebration

Members of the FCCA are planning an event at the Silversmith House to commemorate the first July 4th celebration



provided for Fredericksburg by the original "silversmith" Mr. James Brown in 1805. He purchased our building in 1786.

There will be art activities for children and there are hopes that historical

reenactors may invite guests to join them for light refreshments and guided tours of the building and grounds. Keep posted for eblast or website details as plans progress.

## 2015 Members' Gallery Call

What do the release of Walt Disney's Mary Poppins, the last paid public concert of the Beatles, the first Olympics on U.S. soil (St. Louis) and the deadline for the 2015 Members' Gallery portfolios have in common?

August 29! You're invited to submit a portfolio by the deadline. In 2015, the Members' Gallery will again feature up to two artists per month January thru November with the holiday exhibit in December.

The portfolio requirements must include a completed application (from the FCCA website or docent desk), one original artwork, and four high quality jpeg images to be mailed to Bill Hartland at [membersgallery@fccava.org](mailto:membersgallery@fccava.org). CD submissions are also accepted and all types of media are encouraged. There are no thematic requirements, although entries should best represent your creative style and vision. Check out the FCCA website and follow the call for artists link for more information. Submitted by Bill Hartland, Members' Gallery Coordinator.

## I want to know what you know

I want to know what you know...  
...about the Silversmith House. Elizabeth Adams is gathering data to write a brochure

showcasing the house and its history. Do you have any information such as photos, antidotes, and documents that would shed some light on the house and the silversmith who lived there? His name was James Brown and he hosted Fredericksburg's first 4th of July celebration on Brown's Island.

Please send anything you have to Elizabeth Adams at [ea.starfire@hotmail.com](mailto:ea.starfire@hotmail.com).

## Thanks Carolyn Beever

Thanks to Carolyn Beever for her expertise and time as the Frederick Gallery art photographer. Her photos appear in the FCCA newsletter, the FCCA website [www.fccava.org](http://www.fccava.org) and for exhibit documentation. She also photographs FCCA events, to include Trash to Art.

## July First Friday

Due to Independence Day, July 4, falling on Friday, Fredericksburg art galleries First Friday receptions will take place July 11. The FCCA's begins at 6 p.m.

## Thank you letter

Thanks to Tricia Kaman, Chagrin Falls, Ohio, for her kind letter. Her oil painting "Back Meditation" won second place in our March 2014 "Space and Form" National Juried Exhibit.

*Hi Carol,*

*I am glad to be able to enter the juried show again, and I want to thank you for hosting these for artists like me.*

*The exposure for my work is wonderful and am happy to be able to share my paintings with the public around our country in exhibitions.*

*Thank you,  
Tricia Kaman*

## Art First Gallery recruiting

If you're interested in being a member of a downtown co-op gallery with a 21-year history, please go to [artfirstgallery.com](http://artfirstgallery.com). Hit the application button at the top and submit your information. Or, drop in the gallery at 824 Caroline Street, and submit an application in person.

## Encourage friends to join us

FCCA members, please encourage friends and acquaintances to join our diverse group of art and history devotees keep Fredericksburg's oldest gallery viable and up-to-date. We wish to see art, in all forms, be an important part of our community. In addition, we wish to keep our historical property, the Silversmith House, standing and in good condition. Please recommend our web site: [www.fccava.org](http://www.fccava.org). Click on the membership link to join via online.

## Thank You For Your Donations

*Sponsor (\$250-299)*

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## Members' Gallery 2014 Exhibits

### August

Ana Rendich & Alexandra Pappas

### September

Pat Smith & Rita & Rae Rose

### October

Chris Heflin & Sue Henderson

### November

Darren Barnes &

R. Taylor Cullar

### December

Members' Show

## Frederick Gallery 2014 Exhibits

**June** Regional Exhibit

**July** "Celebrate with Color"

**August** Regional Exhibit

**September** "The Human Factor"

**October** Regional Exhibit

**November** "Primary Colors"

**December 2014-January 2015**

"It's Small" (Max. 14")



## the art of **Marti Belcher & Jeanne Tanks**

*The Fredericksburg Center for the Creative Arts presents a special two-person, guest artists exhibit by Marti Belcher and Jeanne Tanks, in the Frederick Gallery in August.*

*Marti Belcher has gained wide-spread recognition with her themed photo essays such as the riveting photos of Unforgettable India, of which some of the Turban Collection have been shown at FCCA, Tattooed Women (of India), Windows to the Soul, Porsches are Red, Too, Belonging, etc. At the time of this publication, Marti is photographing in Europe, a potential new series.*

*The other half of this duo, Jeanne Tanks, is well known in the Fredericksburg area and FCCA, especially for her encaustic paintings and painting-with-glass techniques, such as Against the Flow and Playful Coi. Jeanne has continued to develop her 2-D glass painting techniques, as she broadens her exposure in a wide range of art exhibits in far-reaching locations. Her recent works have focused on further pushing the frontiers of glass art to new limits as she works to make painting with glass on glass a mainstream artistic medium.*

*The joint exhibit between Marti and Jeanne will blend these two media and provide art lovers with delightful and stimulating viewing and potential acquisition. Provided by Carrol Morgan, Frederick Gallery Curator.*



*Playful Coi  
by Jeanne Tanks*



*The Aged Man by Marti Belcher*

## What does a plumber/magician have to do with art?

**By Michael Taggart**  
*Trustee-at-large*

I have been asked so many times what a plumber/magician has to do with art. I truly do not have the length of time in this article to explain my relationship to the world of art. Let's just say, that if you want to sit down with me over a nice red or a pint of larger and spend several hours, I'll tell the whole story. I do however have a few thoughts on the relationship between magic and art.

Magic was first performed by ancient cave dwellers. Their process has been recorded on cave paintings discovered in France. I find it wonderful that artists can translate a moment in time into a visual representation of an impression. A moment, an emotion, a record of time and action, isn't that a magical moment? That time when I sat under my dogwood tree and I looked up through the verdant leaves and white

flowers as the morning sun sent shafts of light through the branches was indeed a magical moment. I tried to translate that moment into a visual representation. It became the ending to my show. Had I more skill with brush and pigment I would have made the workings of a great painting.

My own drawings are seen but by a few select people. They represent moments in time as well as my own personality. (For those who know I draw very seldom any more due to my tremor.) A few of my pieces still exist in various friends' homes. Today my preferred medium is the live stage. Here I recreate moments that take the audience on the journey to a moment in time in which they stop and think for just a moment. I could be real.

Isn't the recording of time and emotion what art is about? Are we not challenged to make people stop and react to our work? Do we draw people in to become involved

in our work's story? Do we work magic with our art by making the viewer stop and wonder? That's the magic of art.

As for the plumbing part. Well it has taught me that craftsmanship is hard work. In the world of art when someone just throws paint on a canvass. That is merely a mess. But when thought and emotion go into the canvass along with skill, real art takes place. Do you put the time to be a craftsman, or do you "just paint a picture of any old thing?"

*Michael Taggart is a world renowned entertainer, master plumber, small business owner, and draws with his favorite mediums, pastels, charcoal and ink on Canson colored paper. Michael is the brother of the late Rev Dan Taggart founder of Ghent galleries in Norfolk Va., and "The Creativity Center" in Norfolk. Michael's Family has the only complete collection of Dan's Masterpieces from beginning to end of his career. Michael has three of these Cherished pieces in his private collection.*

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**Moravian Roof Line**  
*Digital photography, by  
Richard Hall,  
Visual Textures Exhibit,  
May 2014.*