



Photo by Norma Wood

Michael Taggert performs magic July 4.

## FCCA remembers first July 4th celebration at Silversmith House

More than 400 Fredericksburg Center for the Creative Arts members and visitors gathered for a special Independence Day at the Silversmith House July 4th.

The event commemorated the first Fredericksburg July 4th celebration hosted in 1805 by original "silversmith" James Brown. Mr. Brown purchased the FCCA building in 1786.

The celebration featured costumed FCCA "colonials" and historic tours of the Silversmith House led by "antebellum" lady - member artist Liana Pivrotto dressed in 1862 period costume, plus several other costumed re-enactors, including Members' Gallery exhibiting artists Lynn Abbott and Fritz Newton.

Michael Taggert, member-at-large, performed magic. There was also face-painting for children, and light refreshments were served.

## Save the Silversmith House

### *Continuing preservation imperative, costly*

By Carol Rauh  
FCCA President

Recently, two FCCA Board members - Jurgen Brat and Carol Rauh - attended an informative program on historic buildings. The workshop was based on the decades-long, successful Main Street program in Culpeper, Virginia, and focused on the key elements of maintaining and restoring historic buildings. By attending, we learned about issues common to all historic buildings and what must be done to remedy them.

The Silversmith House, as a historic building, is having issues typical of structures of its vintage. Our foundation, damaged during the earthquake of August 2011, was weakened, and there is excessive moisture in the Silversmith House's subbasement due to lack of ventilation. In the upcoming years, it is imperative that FCCA address these issues to ensure the building remains viable into the future.

Another major project is repairing or replacing ground-level window sills. Several are cracked, and many windows themselves are in need of replacement. FCCA's Grants Chair, Jurgen Brat, and Member-at-Large, Michael Taggert, are meeting with



Photo by Norma Wood

Out the window from the Silversmith House.

contractors to plan out repairs in detail and to obtain cost estimates.

Jurgen is meeting with funding agencies and preparing a multi-year plan for these substantial repairs, which are based on availability of funding. Our Building Restoration Fund, donations to which last year enabled us to install new shutters and repair and paint the exterior, is open for donations. As always, we are grateful for the generosity of FCCA's members and friends.



**Weaving Spiders, Come Not Here**

Acrylic by Katherine Green, Celebrate with Color National Juried Exhibit, July 2014.

## Art program for at risk students underway



Carol Rauh

Greetings Members and Friends,

I hope everyone is keeping cool and enjoying their summer! It is a busy season for FCCA. I'm pleased to share that our art education program for at-risk students is in progress, with support from Fredericksburg's Sheriff Paul Higgs and donors to May's Community Give. Classes are underway at the Hazel Hill Community Center and will be starting soon at the Mayfair Community Center.

For July 4th, several Board members and artists donned colonial garb and welcomed more than 400 visitors to FCCA. Light refreshments were available, and there was music in our garden and magic tricks out front. Visitors so enjoyed our colonial costumes that we may make this event an annual affair.

On the historic preservation front, we are meeting with contractors to determine how to remedy excessive moisture in Silversmith's subbasement. Moisture is a primary scourge of historic structures. In addition, the earthquake of a few years ago damaged the foundation, which has also suffered the tests of time. We are developing a phased approach to making these substantial repairs.

As always, please feel free to stop by to see us and relax in our beautiful garden when you are in the area. And be sure to come to FCCA's opening receptions, 6 p.m. on First Fridays, to see the latest shows and hear from the juror how they made their selections – always fascinating!

Best wishes

### FCCA Board of Trustees

**Carol Rauh, President**  
[president@fccava.org](mailto:president@fccava.org)

**Guerin Wolf, Vice President**  
[vice-president@fccava.org](mailto:vice-president@fccava.org)

**Carol Rauh, Acting Treasurer**  
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# Like a Box of Crayons

## Special Frederick Gallery Exhibit by Marti Belcher and Jeanne Tanks

In 1995 'Forrest Gump' won the Oscar for Best Picture of the Year. Tom Hanks took home the Best Actor Award for his poignant portrayal of Forrest Gump. All of us can still hear Tom Hanks saying, "Life is like a box of chocolates. You never know what you're gonna get."

Like Forrest's box of chocolates, a box of crayons also has endless possibilities. As little girls, Marti Belcher and Jeanne Tanks both loved their box of 48 (crayons): all the colors of the rainbow and more; so many potential pleasures, only limited by one's imagination. Out of this love of color in all of its forms, emerge two artists whose work feels like one of Crayola's finest moments.

Jeanne grew up in the country in Michigan; Marti grew up in the country in New York State. They both gave birth to two daughters. They both married military officers. Those are shared happenings; the rest of their lives went in very different directions, as did their art and creativity.

Jeanne paints with glass. Most of

us don't even know what that means. Here is a tad of information about the process. One of the most difficult and challenging art mediums to master is the process of painting (fusing) glass onto glass to create a realistic picture. To create such a painting requires in-depth knowledge of the properties of glass, the color shifts that often occur when it is heated, its coefficient of expansion and the imperative to use only compatible materials, and the effects of time, temperature, and annealing requirements that are related to the mass of the project and colors of glass used. Jeanne's imagination creates beauty and permanently captures her vision at temperatures above 1000 degrees Fahrenheit. Her work must be seen to be appreciated by ordinary mortals.

Marti was missing creativity in her life. So she left the employ of the Federal Government when she turned fifty-five years old. Curiosity led her to her first loves, learning and the visual arts: art history, architecture, interior and

graphic design. To receive a degree in Graphic Arts, photography was a requirement. That meant black and white film in the darkroom. It was an inauspicious beginning for a woman who did not particularly like cameras.

Marti's often goes on a junket to Asia, particularly India and Myanmar. It is a long way from a dairy farm in New York State but the dairy farm was a good place for Marti to start her journey. She photographs ordinary people in commonplace situations on the other side of earth, rich in color, form and sensibility. Marti's portrait work has hung in galleries around the country, drawing rave reviews: fascinating, handsome, turbaned men of Rajasthan, tattooed, exotic Naga women and beguiling children with magic in their eyes.

Marti Belcher and Jeanne Tanks have come together to create a dynamic experience, rich in color, form and passion. 'Like a Box of Crayons' can be viewed at the FCCA Frederick Gallery, 813 Sophia Street, Fredericksburg, Va., with opening reception Aug. 1, 6-9 p.m.

# Busy season of restoration, special exhibit, vacancies

By Carol Morgan

Frederick Gallery Curator

Summer 2014 has been a busy season at the FCCA. The July 4th open house with costumed greeters was a big success with over 400 visitors. The historic "Silversmith House" is a unique gallery, and we benefit when we promote the motto "where art and history meet" with more events that connect with tourists and locals who are interested in history and art.

The restoration and preservation of our building will always require substantial monetary support, and I encourage all members to help us develop a broader membership and gain sponsors to sustain our efforts, thus ensuring our future.

For the third year, we've arranged for a special one-month show in place of a regional juried exhibit. The August "Like a Box of Crayons" is a duo show of works by Marti Belcher and Jeanne Tanks. The special exhibit presents the international photography of Marti Belcher



Carol Morgan

- her award-winning photos appeared in many previous FCCA juried exhibits, and this broad show of her work displays the depth and breadth of her photographic journeys. The fused glass work of Jeanne Tanks represents her unique experimentation and use of "warm glass" art techniques. These two artists present their works in a guest artists' exhibition that reflects many years of seeking perfection in visual art.

The entries for the September national level exhibit "The Human Factor" were juried on July 27, by Joey Manlapaz, Associate Faculty, Corcoran College of Art & Design, Washington, DC. The focus on a theme is always a challenge to artists and to the juror who selects work for a cohesive show. This exhibit will stretch from the photorealistic to the abstract, focusing on

the human condition and providing our community with a variety of art from across the United States. Congratulations to those regional artists whose works were included in this exhibit. Ms. Manlapaz will present her Juror Talk and announce awards at the First Friday opening reception on Sept. 5 at 6 p.m.

The complexity of offering monthly exhibits in the Frederick Gallery requires many helping hands and many skills - please consider volunteering to share your time and expertise by contacting me or the President, Carol Rauh. Please consider the vacant Board positions which need filling, and I hope that interested members will offer to be nominated to fill these positions. Our current Board members are working extra hours to cover those vacancies, so please come forward if you are interested in serving in any capacity on the Board or as a committee member. The Annual Meeting in October is fast approaching and your participation would be greatly appreciated.



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 \_\_\_\_\_

## June 2014 - Regional Exhibit

### Juror's Statement *Don Crow*



**First Place** *Gravitas*, oil painting by **Charlotte Richards**, Fredericksburg, Va.



**Second Place**  
*Dragonfly Waltz #16*, mixed media, by **Bob Worthy**, Montross, Va.



**Third Place**  
*White Bird / Black Bird*, alkyd/mixed media, by **Retta Robbins**, Fredericksburg, Va.

Fredericksburg is a special place - a historic, vibrant, scenic river town. For me personally it's the home of many wonderful artists that have blessed and profoundly enhanced my life through their creative endeavors. The Fredericksburg community models the communal spirit of acknowledgement and encouragement.

Thus, it was my pleasure to be invited in as juror for the June exhibition for the FCCA community; that said, it was not easy to create clear criteria for selection without working under an overarching theme. With such a wide variety of artworks to select from, works ranging from journalist photography to gestural abstract painting, this exhibition's selected works are organized to illustrate that variety, as well as to represent the individual voices present within the artwork. To help guide the selection process I chose unity as one key aesthetic principle: art works in which the medium, application, image, and composition create vitality while suggesting something greater than the sum of its parts. Additionally, a guiding question would be this: does the process of building the image -- the ways the artist painted, drew, or constructed-- hold something personal, maybe a slight reflection of the knowingly prosaic or a hint of the poetic? The final number of works selected was narrowed to allow enough wall space for the selected work to be exhibited to the best advantage -- there is always more deserving work to be selected than the physical space will allow.

There are many 'small wonders' in this exhibition, and the artistic voices range from the personally dynamic to fragile, barely perceptible voices of mature artists who urge us towards quiet reflection.

The FCCA is a vital venue for exhibitions and I encourage all artists to continue to submit to its exhibitions and continue to be active in supporting members of the artistic community of this vibrant city on a river.

And finally, it was a pleasure working with Carrol Morgan, Bob Worthy and other members of FCCA board and viewing the work of so many dedicated artists.

### Honorable Mentions

*Whispers*, oil painting by **Nita Adams**, Fredericksburg, Va.

*First Snow*, pastel and gouache by **Diane B. Russell**, Stafford, Va.

*Evening Clouds*, soft pastels painting by **Kathleen Willingham**, Bealeton, Va.

*Vibe #9*, oil painting by **Jane Woodworth**, Fredericksburg, Va.

## Frederick Gallery *Exhibits Timeline*

### 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

Washington, D.C.-based artist Joey P. Manlapaz was born in the Philippines and came to the United States as a young teen. She earned a Masters of Fine Arts degree in painting from George Washington University where her ongoing fascination for the city of Washington as subject matter was influenced by her mentor Frank Wright, a renowned painter of 18th-19th century architecture of downtown D.C.

Manlapaz exhibits extensively in the U.S. and has received numerous accolades for her unique form of painterly photorealism, a result of a combined interest in the strict photorealist styles of New York artists Tom Blackwell and Richard Estes and the deep psychological sensibility of Edward Hopper. Her 2009 museum exhibition "Through the Looking Glass" at the Corcoran Gallery of Art featured her Reflections Series, highly complex paintings of reflections on glass storefront windows in D.C.

The artist has received grants and fellowships in support of her work and in 2003, a painting commission from the U.S. Library of Congress and First Lady Laura Bush for the National Book Festival. She serves on numerous panels as juror and curator. Her paintings are widely collected in the U.S. and internationally by private and corporate art collectors. Nineteen of her works are in the collection of the D.C. Commission on the Arts & Humanities, by far the largest collector of her paintings. Collectors include Akridge, Arnold & Porter LLP, Ayala Corporation, Bill Cosby, D.C. Commission on the Arts & Humanities, ING, (late) Senator Daniel K. Inouye, U.S. Library of Congress, U.S. State Department and Wiley Rein & Fielding LLP, to name a few.

She lives and maintains a studio in historic Capitol Hill and is Associate Faculty at the Corcoran College of Art and Design.

*Continued on next page*

## July 2014 - Celebrate with Color, National Exhibit

### 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

David R. White - Visual Artist - has worked and exhibited in a variety of media since 1970, specifically installation art, mixed-media constructions, painting and fabricated color photographs. He retired from university level education as a professor of Fine Art in 2006. (27 Academic years). David White has an MFA in Photography and Design from Virginia Commonwealth University.

"My life has been dedicated to creative thinking & actualization in the fine arts. At the beginning, I was highly involved with the medium of still photography. That medium and its demands introduced me via travel to a complete physical world and allowed me to broaden my interests in other media. This led to a long-time dual career in University teaching and actual art creation, book publishing, curatorial work, and now web publishing."

### November Primary Colors

#### National Juried Exhibit

Nov. 1-28

Juror: TBD

Entries due: Sept. 26, by 4 p.m.

Jurying: Sept. 30, at 11 a.m.

Notifications mailed: Oct. 2

Art work due: Oct. 31, by 4 p.m.

Exhibit opens: Nov. 1

Opening Reception: First Friday, Nov. 7,

6-8:30 p.m., Juror Talk/Awards 6 p.m.

Exhibit closes: Nov. 28, at 4 p.m.

Pick up hand-delivered work Nov. 29, noon-4 p.m., or within 10 days

Anticipated return shipping: Dec. 1

### December 2014-January 2015

#### It's Small National Juried Exhibit

Nov. 29-Jan. 30, 2015

Juror: TBD

Entries due: Oct. 24, by 4 p.m.

Jurying: Oct. 28, at 11 a.m.

Notifications mailed: Oct. 30

Art work due: Nov. 28, by 4 p.m.

Exhibit opens: Nov. 29

Opening Reception: First Friday, Dec. 5,

6-8:30 p.m., Juror Talk/Awards 6 p.m.

Exhibit closes: Jan. 30, at 4 p.m.

Pick up hand-delivered work Jan. 31, noon-4 p.m., or within 10 days

Anticipated return shipping: Feb. 2

### Juror's Statement *Emma Lou Martin*

As artists we are entertainers! We strive to create a work of art that will engage the viewer, inviting them to pause, enjoy and wonder at all it contains, rather than just stop to read the label and price tag.

A painting that grabs the viewer in from afar and keeps the eye wandering into the parts of art created with care by the artist is a winner. In art, whether abstract or realist, a painting, photograph or sculpture; presentation, technique, composition, color, value, texture, shapes and line all must be executed with care.

In choosing the art for this show, and knowing I was restricted by choosing the number that would fit in the space, I chose the ones that first grabbed me from a distance and were still intriguing upon close inspection. I sought to find the unique eye of the artist, no matter the media. I kept in mind the theme of this exhibit, "Celebrate Color." Manet said, "Black makes all the other colors sing." You will see its skillful use as well as the lack of color contrasting with the use of brilliance from the color wheel.

I paid attention to craftsmanship in how finely the art was executed as well as attention to the framing. Sadly, I was distracted by some poor framing and presentation in several nice pieces. Framing should enhance a work of art and not be a distraction.

I've been entertained by great masterpieces of art, studying them in depth, for years as a museum docent at the Chrysler and the VMFA along with visits to museums worldwide. I also worked in numerous media and styles in creating my art, and have taught workshops, so I greatly appreciate the art presented here. My congratulations to all the artists and those who captured awards.



**First Place** *Shaman*, airbrush acrylic painting by **Ernie L. Fournet**, Iberia, La.



**Second Place** *Lost Childhood: One Hundred Hail Marys for Julia*, archival inkjet print by **Suzanne Gonzalez-Smith**, Grand Forks, N.D.



**Third Place** *Night Bird*, mixed media collage by **Teresa Blatt**, North Hills, Calif.

### Honorable Mentions

*Bridge to Paradise*, recycled paper on wood panel by **Eloa Jane**, Reston, Va.

*Climbing Red*, photography by **Maura Harrison**, Fredericksburg, Va.

*Demarcation Lime*, metallic print photography by **Penny Parrish**, Fredericksburg, Va.

*Poppy Tapestry*, acrylic on canvas by **Michelle Vezina Peterlin**, Evansville, Ind.

*Stork*, wood and steel sculpture by **Charles Bergen**, Washington, D.C.

*Trip to the Beach*, refractive photography by **Cathy Leaycraft**, Baltimore, Md.

*Weaving Spiders - Come Not Here*, acrylic by **Kathryn Green**, Fredericksburg, Va.

*Xylem 2*, mixed media on paper, by **Anna Velkoff Freeman**, Virginia Beach, Va.

# Ana Rendich



**The work of** Ana Rendich has been featured in exhibits, museums, and galleries throughout the United States, including the Lincoln Center in New York, N.Y., the Butler Institute of American Art in Ohio, the Bellevue Arts Museum in Wash., Downtown Gallery at Kent State University in Ohio, and The Siena Art Institute, in Siena, Italy, in addition to being included in major publications. Her paintings can be found in private collections across the United States and internationally.

Through personal introspection, she tries to evoke an emotion rather than depict a defined image. She is inclined to bring forth a particular mood that is not premeditated, a mood that is dictated by one's subconscious. The result is an unpredictable composition made up of spontaneous forms. The themes in her work are related to the fragility of the human condition. Rendich employs abstraction and vagueness in her paintings in order to illustrate the transient, mercurial and unstable nature of reality. Despite the heavy subject matter, the paintings are uplifting, their subjects serene and ultimately defiant of their circumstances. Through the prism of colors these paintings express, interpret, and materialize the intensity of the relationship between art and life.

**Education:**

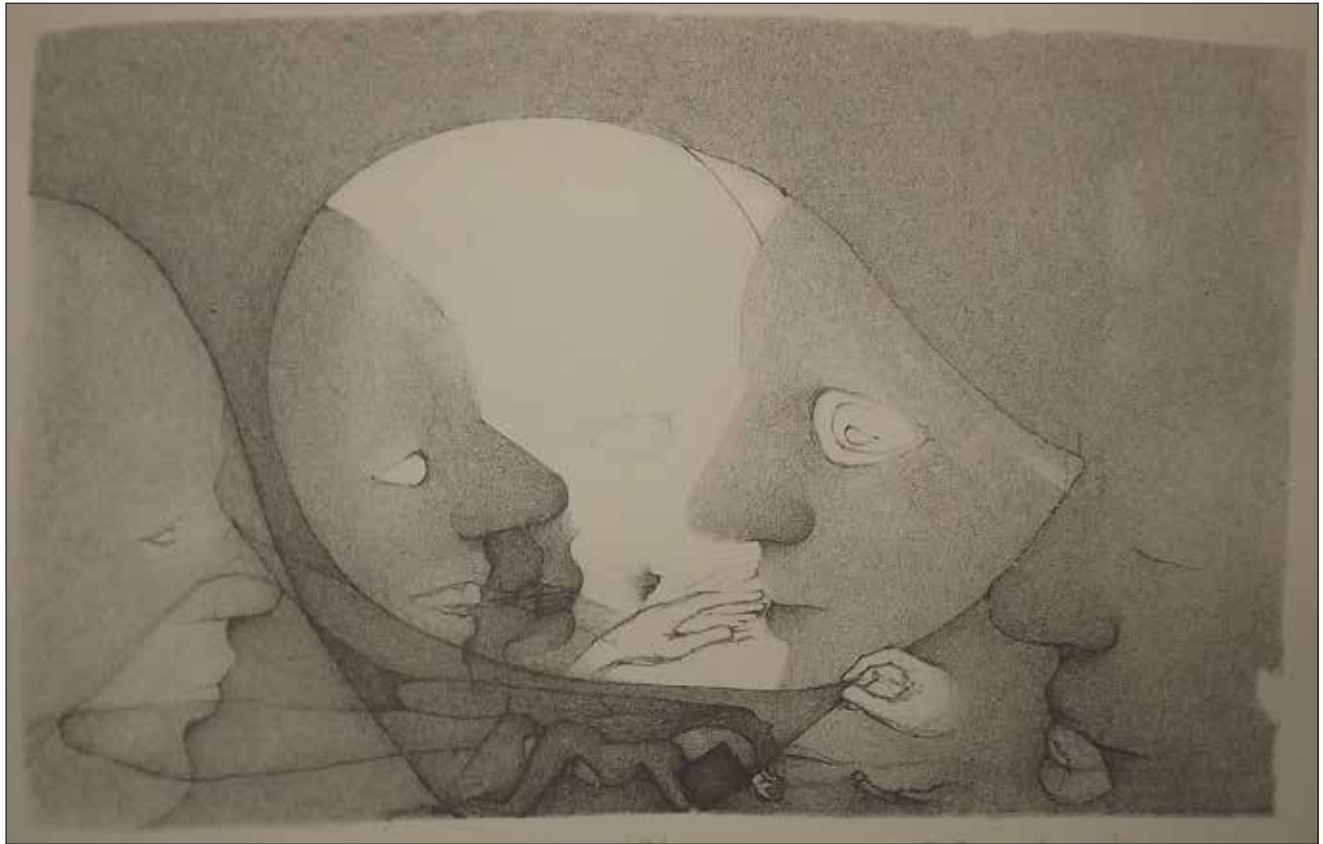
Superior Institute of Art of the Teatro Colón, Buenos Aires, Argentina  
University del Salvador, Buenos Aires, Argentina  
National Academy School of Fine Arts, New York, N.Y.  
Master Classes with Victor Callegari, Chief of Characterization of the Metropolitan Opera House  
National Art Academy, New York, N.Y.

**Memberships and Associations:**

Art First Gallery, Fredericksburg, Va.  
National Collage Society  
Fredericksburg Center for the Creative Arts  
Arts and Cultural Council of the Rappahannock  
Manhattan Arts International.

**Publications:**

Who's Who in American Women  
Who's Who in America  
Who's Who in The World.



# Alexandra Pappas

My work is a self-imposed therapy. It gives evidence that we are all animals on the planet Earth passing through time and although unique we all are there are certain elements which unite us all.

## Education:

BFA 1972 Virginia Commonwealth University, Richmond, Va.

MFA 1975 University of Massachusetts, Amherst, Mass.

Edu 2000 Virginia Commonwealth University

Licensure Endorsements NK-3, Special Education K-12

## Teaching:

1980-1987 Adjunct Faculty, Art Dept., Virginia Commonwealth University, Richmond, Va.

1987-2000 Arthur Ashe Elementary School, Henrico, Va., RAP Program

2000-2003 New Kent County Schools, New Kent, Va. Special ED

2003-2005 Hermitage High School, Special ED, Math

## Exhibits:

My work has been on exhibit in several galleries in Richmond including the Virginia Museum of Fine Arts. I have had one-person art shows at the University of Massachusetts Gallery A; the Eric Schindler Gallery in Richmond; the Scott-McKennis Gallery in Richmond; the Marsh Gallery at the University of Richmond; the Gallery at the Maryland College of Art & Design.

My work is owned by collectors in the Northern Virginia area and Richmond area as well as Fredericksburg.

# Patricia Smith

Making art is my way of making connections between issues I face. Although I use thumb-nail sketches before starting a work, the process is never illustrative. The process is more of a spiritual journey that allows me to go deeper into who I am called to be. It is my way of opening me up, awakening me, challenging me, helping me to make sense of my life. Although the imagery often draws on my personal history, I believe the symbols require the viewer's own elucidation. I hope that the work engages viewers on many levels.

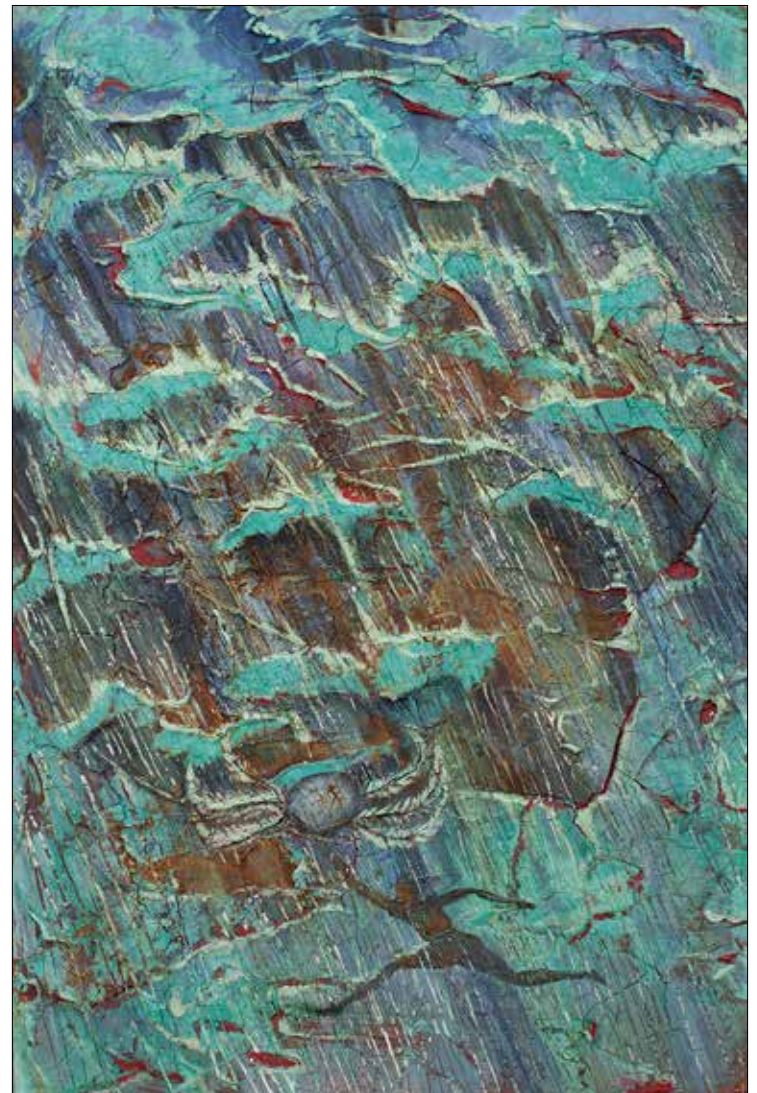
The thematic issues are ones that have resonated with me for many years.

My lifelong interest in the dissolution of the natural landscape, in our near-certain environmental catastrophe, is the starting place for much of my work. The web site 350.org is a daily reminder of the devastation of carbon pollution. For example, I lived near Cleveland when the Cuyahoga River caught fire in 1969. The 'burning river' image is so evocative to me that I explore it again and again. I use different media to explore different qualities in the image. In the two works in this exhibit, I used layers of thin washes on kozo paper to create a luminous quality. In contrast, when I wanted a ruinous, corroded, annihilated landscape, I experimented with crackle paste, rusting iron paint, and otherworldly skies made of copper patinas.

Artists who have influenced me most in these works include Nancy Spero, Anselm Kiefer and the many artists who create Mexican Votive paintings. Each addresses the political as personal in ways that are transformational.

My interest in immigrants started when I was a very young child, and worked with my church in actively supporting migrant workers. Most of the work in this exhibit explores issues related to the cruel and dysfunctional immigration system. I have worked closely with Virginia Organizing during the last two years in an effort to get Comprehensive Immigration Reform passed in Congress and in the Virginia legislature.

All artist's proceeds will go to Virginia Organizing, a non-profit, non-partisan group dedicated to making Virginia a more just place for all Virginians. For more details, visit [www.patriciasmith.artspan.com](http://www.patriciasmith.artspan.com).





## *Rita Rose & Rae Rose*

*We are twin sisters who have pushed artful expression into a new area of twinship.*

We decided to combine our talents and skills to produce a single painting and see what happens. This approach has produced new and exciting creativity in color, form, space, texture and expression.

As watercolor and mixed media artists, painting is another link in our twin lives and it gives us a great deal of pleasure.

We let the type of paper influence the end result. For example, our use of Yupo paper lends itself to a fluid and free flow of the paint. This media enables us to interpret our art in a form which is truly free.

We capture different moods through texture in our mixed media paintings and we like to experiment with unusual materials.

Being identical twins is special and we think alike most of the time and cooperate easily and freely. We express our different thoughts without hesitation and critiquing each other is inspiring. We feel we have a unique gift because we are identical twins.



## Thank you PC Users' Group

Great thanks to the Fredericksburg PC Users' Group and to Josh Cockey for providing a generous donation of technology and expertise to FCCA. Josh delivered and set up the new desktop PC for the FCCA docent desk. He also delivered a new laptop for the FCCA record keeping. Thanks for the computers and software!

## Instructors needed

The FCCA is seeking instructors for afternoon art programs in the Fall. If you would like to teach the budding artists at Fredericksburg's Community Centers, please contact Carrol Morgan, curator-frederick-gallery@fccava.org, or Sheila Jones, offmomm@msn.com.

## 2015 Members' Gallery Call

You're invited to submit a portfolio by the deadline Aug. 29. 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.

## Donate your canvases

If you have 11 x 14 canvases you don't need, consider donating them to FCCA's art education program for at-risk students. Just drop them off at FCCA or contact Carol Rauh, [president@fccava.org](mailto:president@fccava.org). A donation receipt can be provided for tax purposes.

## Art Bug for Kids

Cathy Herndon recently taught the July "Art Bug" class at FCCA and will be offering the second "Art Bug" session in August. Check the FCCA website at Fredericksburg Center for the Creative Arts for more information on classes. <http://www.fccava.org/Activities-ArtTrips-Classes-Events.html>

## Encourage friends to join us

FCCA members, please encourage friends and acquaintances to join our diverse group of art and history devotees to 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.

## Specs for gallery entries

All entries submitted to Frederick Gallery exhibitions must be original and completed within the last two years. The two year limitation encourages and promotes entering new work that is fresh to our viewing public. Original means the work is the creation of the artist and is not a copy or version of another person's photo or artwork. Artists using reference materials should use only their own photos and sketches.

If an artist is using borrowed images (appropriation of another's work), the work must be substantially altered in order to be considered original and may require written consent. Works created in classes or workshops are acceptable if created free from instructor manipulation and are not a result of copying a class/instructor exemplar.

## Thank You For Your Donations

*Friend (\$50-\$99)*

**Mary Lou Cramer**

**John Kaldahl**

**Carrol E. & Buddy Morgan**

*Above membership dues*

**Lois & Gary Skipper**

## Welcome New Members

**Jean Lauzon**

**Susan Garnett**

**Sierra Williams**

**Josie Osborne**

**David Bellard**

**Lori Tucker**

**Nicole Douglas**

**Madison Roscoe**

**Vickie Varela**

## 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

**August** Marti Belcher &

Jeanne Tanks

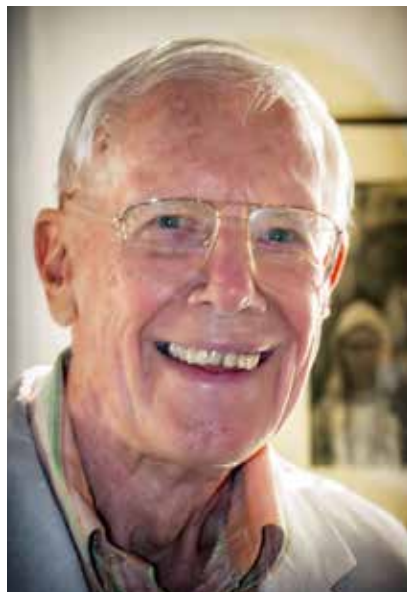
**September** "The Human Factor"

**October** Regional Exhibit

**November** "Primary Colors"

**December 2014-January 2015**

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



## Happy Birthday Mr Frederick

*Happy 85th birthday to our special long-time member and former curator Peter Frederick. The FCCA main gallery was named in his honor when he retired from the position of curator in April 2006. He continues his support to the FCCA as a faithful docent.*



## Art Education

The FCCA's Art Education Program for at-risk children kicked off July 2 at the Hazel Hill Apartment Complex Community Center at 100 Princess Anne St. The program was started to help foster a love of art in children in the community. Thanks to FCCA volunteer Sheila Jones and with generous donations from Sheriff Paul Higgs and donors to the May Community Give, FCCA was able to purchase a variety of reusable art supplies and engage a young teacher, Adrian Loving of Stafford Middle School, who has a gift for teaching art to young people.

There are two sessions weekly, one for children in the 8th grade and lower, and one for high school students. A program for children in the Mayfield Community is in the works. There is no charge to participants. All materials and instructor compensation are provided through FCCA.

*Top: A young artist discusses her work with instructor Adrian Loving.*

*Center: Children work on a project.*

*Left: Adrian Loving, left, and Deputy Ben Wood observe the young artists,*



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Saturday 11 a.m.-4 p.m.  
Closed Tuesdays

**Editor & Designer:** *Valerie McGovern*

**Frederick Gallery Art Photographer:** *Carolyn Beever*

**50th Anniversary Logo:** *Maura Harrison*



**Stripped Bass** Steel sculpture by Charles Bergen, Celebrate with Color National Juried Exhibit, July 2014.