

Florina

Watercolor by Chelsea Sinkler, Regional Juried Exhibit, June 2015.

Funds needed for special mortar on Silversmith House

By Carol Rauh
President

Now that the subbasement and window sill issues have been addressed (see the June/ July 2015 newsletter), the next focus for the Silversmith House is repointing the mortar on all sides of the building foundation. It is not unusual for historic mortar to wear away over time, and patching the house's mortar has been done over the years as needed. The earthquake that shook the area several years ago also shook mortar from the outside of our building's foundation, so it is time for repointing again.

Jurgen Brat, FCCA's grants & fundraising chair, is finalizing estimates for this work. Preliminary estimates are in the \$18,000 range – yes, nothing is inexpensive for an historic building! Jurgen has done painstaking research on the correct composition of the mortar that was used on Silversmith House, and he has been in contact with experts at historic Williamsburg, as well as with other masons in the area.

Once again, FCCA must seek donations and grant funding for this work. The subbasement work left only \$2,400 in our building restoration account. Jurgen is looking into private as well as public grant sources. We are grateful to Jurgen for his expertise and energy! See page 11 for more.

FCCA tries saving printing costs

One of the Board's responsibilities is sound fiscal management of FCCA. To that end, we periodically review the sources of our income and expenditures. This year, the Board completed a detailed expense analysis and saw that printing and postage were consuming the majority of our non-house related budget. We reviewed ways to decrease costs and determined that reducing the number of printed, hard-copy newsletters would be cost effective.

Soon, a random number of FCCA members will receive a Mailchimp email asking if they prefer a hard copy or are able to access the newsletter electronically via link that would be emailed. We are hoping a third of our members will select the electronic option. Please keep an eye out for the Mailchimp. If you have questions or concerns, contact Carol Rauh at president@fccava.org.

FCCA ANNUAL GENERAL MEMBERS MEETING
Sunday, Oct. 11, 2-4 p.m.
Central Rappahannock Regional Library, 1201 Caroline St.

Volunteer keeps Silversmith House garden beautiful



Carol Rauh

It sure seems like we missed spring this year. We went from coolish weather right into heat and some rain. Our garden is still lush and lovely, and I love to experience it. It's been photographed by both FCCA volunteers and passersby. We bid continuing thanks to our volunteer gardener, Janet Vandenburg, for this extraordinary area.

Aug. 7th – the due date for applications for 2016 Members' Gallery shows – has come quickly. Members may request a solo show or a dual show with another member. For a dual show, you may specify your show partner or leave it to the jurors to pair you with someone. Details and the application are found at http://fccava.org/member_gal/2016_membersGalleryApp.pdf

With the subbasement work completed, it is time to turn our attention to the next phase which will focus on repointing the mortar on the exterior of the foundation. We need to replicate the historic composition of the mortar and engage a craftsman to do the work in the appropriate historic manner. This is another costly undertaking but necessary to ensure the future integrity of Silversmith House. This is discussed in an article in this issue. And, of course, we continue our juried shows. In the Frederick Gallery, both the regional and national shows have had very high-quality entries that engage viewers. The Members' Gallery shows have been intriguing as well. Upcoming shows are described in this issue.

We all at FCCA wish you fun, sun, and art this summer!

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DOCENT-IN-FOCUS



Patricia Smith

Peace Corps volunteer began art programs in Jamaica

By Michelle Enfiejian

Born and raised in the Metropolitan Washington, D.C. area, local artist Patricia "Pat" Smith has loved art since childhood. As a child she would play art teacher with all the neighborhood kids. She remembers her mother saying to her, "The work of a child is play." Patricia often found herself outside as a child where she was able to explore her world with imagination and evolve into an independent thinker.

Pat attended Baldwin Wallace College where she obtained a bachelor's degree in art. Shortly after graduation, she joined the Peace Corps to work as a teacher trainer, starting art programs in schools throughout Jamaica. Pat worked with grades 1-8 in the parishes and says that her experience with

the Peace Corps was a great experience, one which she would recommend.

To further her education, Pat attended Penn State University earning a master's and later a doctorate in art education. She then went on to teach art in the public school system and taught all grades. Pat says, "The best ages to teach art are 3-7 years of age, because to discover how these children begin to process their thinking of art is so much fun!"

For three years Pat was a member and a successful artist at the Workhouse Art Center in Lorton, Va. She has also been showing her work for the last 20 years in other venues where she resides, including here at Fredericksburg Center for the Creative Arts. Pat now spends most of her time volunteering, finding inspiration for her art.



The Nightingale

Mixed media paper collage by Teresa Blatt, In The Light Juried Exhibit, July 2015.

Send us your theme, juror suggestions for 2016

By **Carrol Morgan**
Frederick Gallery Curator

The Frederick Gallery has exciting shows scheduled for August and September with exhibit selections by new jurors who bring a wealth of curating experience to our gallery. Jennifer Kirby is owner and director of Crossroads Art Center in Richmond - her astute eye for contemporary art has made Crossroads a "must see" gallery for exhibitions. Chris Gregson is a recognized critic, lecturer, artist and curator who brings his experience and expertise to selecting the September "Edges & Lines" exhibition.

Popular past jurors will return to FCCA this fall - Mary Gallagher Stout for the



Carrol Morgan

October Regional, Amie Oliver for the November "Repetition & Patterns" and Diego Sanchez for the December "Power of Small."

It is time to schedule jurors and to select themes for the 2016 exhibition season, so please send your suggestions and provide names of potential jurors with contact their information and a brief reference. Plans are being made for a special all-photography regional exhibit in February 2016. Start planning now to have submissions for this special show. All photography and photo media will be welcomed for entry.

Jurors frequently compliment the quality of submissions at FCCA and are especially pleased with the installation of exhibits. The most often stated critique is that presentation - framing - is critical to the acceptance of 2-D artworks. All artwork

is either enhanced or weakened by its presentation which should focus the viewer on the art, not matting or framing. Our installation crew would stress that hanging wire should be sturdy and securely attached to strong frames - no saw tooth hangers or single loop hangers - to ensure the safe display of work.

Our publicity and marketing specialist Dawn Whitmore will be offering special workshops at two convenient times this fall for all members to sharpen their skills in promoting their work. Watch our newsletter and website for pre-registration to attend a one-day valuable learning experience with Dawn.

Congratulations to all the artists who have works selected for our exhibitions and a thank you to all submitting artists who support our juried exhibits with their entries.



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 2015 - Regional Juried Exhibit

Juror's Statement *Joseph Di Bella*



First Place: *What Lies Behind*, collage by **Bev Bley**, Fredericksburg, Va.



Second Place: *The Game*, oil painting by **Sarah Lapp**, Fredericksburg, Va.

Third Place:
In the Distance II, acrylic painting by **Barbara Taylor Hall**, Fredericksburg, Va.

"I can't believe he chose that piece and not mine! What was he thinking? I've heard this whispered and sometimes loudly spoken by people who visited exhibits I judged and who submitted works to be considered for those exhibits. Let's face it; there are two constants at work whenever an exhibit is selected: the idea of value in the opinion of artists and that of the juror. Many times these constants are in conflict. Today there are no set standards for what constitutes successful art because there is no set style, idea or school of art that holds pre-eminence. Theoretically, any art effort is justifiable, but not every effort at making art is equally successful. In my many years in the field of making, seeing and understanding art I trust my judgment about detecting an artist's idiom and determining the level of success in conveying it in the art. I tell my students that there are three inextricably interdependent components in art: concept, composition and craft. That is, there must be an organic connection among the idea, form and technical elements so that the result engages the viewer into a dialogue with the artist's insight. Even the most common of situations that an artist may choose to address must be elevated to the rare and separated from the common. There is no place for dependence on "happy accidents" alone. Art that connects with me makes me think and reconsider.

Again it was a pleasure to serve as juror for an FCCA exhibit as I have served so many times before. The art is exciting, the venue inviting and the staff professional and helpful.



Honorable Mentions

Shelf Fungi, mixed media by **Karen Julihn**, Fredericksburg, Va.
Parallel Lines, photograph by **David Kennedy**, Fredericksburg, Va.
Wild Cherry, encaustic painting by **Jane Forth**, Linden, Va.
Shattered Janney Marshall's, photograph by **Sheila Jones**, Fredericksburg, Va.

Frederick Gallery

Exhibits Timeline

September Edges & Lines

National Juried Exhibit

Exhibit dates: Aug. 29-Sept. 25

Juror: Chris Gregson

Art work due deadline: Aug. 28, by 4 p.m.

Exhibit opens: Aug. 29

Reception: First Friday, Sept. 4, 6-8:30 p.m.,
 Juror Talk/Awards at 6 p.m.

Exhibit closes: Sept. 25 at 4 p.m.

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

October Regional Juried Exhibit

Exhibit dates: Sept. 26-Oct. 30

Juror: Mary Gallagher Stout

Entries deadline: Sept. 11, by 4 p.m.

Jurying: Sept. 15, at 11 a.m.

Notifications: phone/email, Sept. 16

Art work due deadline: Sept. 25, by 4 p.m.

Exhibit opens: Sept. 26

Reception: First Friday, Oct. 2, 6-8:30 p.m.,
 Juror Talk/Awards at 6 p.m.

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

Pick up hand-delivered work: Oct. 31,
 10 a.m.-4 p.m., or within 10 days

Mary Gallagher Stout grew up in Philadelphia, graduated Magna Cum Laude from Rosemont College in 1996 and attended Virginia Commonwealth University's prestigious summer graduate residency program in 2007. Stout is an award-winning artist, curator, art jurist and judge, author, and full time studio artist at Studio 4 Old Town, in Old Town Alexandria, Va. An accomplished portrait painter and illustrator, she paints expressively with an optimistic eye on the future. She believes that art is for EVERYONE and creates exhibitions that are community-centric and positive. Stout describes her approach to art as "Narrative, Expressive and Colorful. Archiving daily life with paint and pastel. Advocate for the arts and the underdogs of the universe." Stout's work is highly collectible and included in collections of the Securities Exchange Commission, National Geo-spatial Intelligence Agency, Insight Property Group, and private collections across the United States and Europe. www.mgstout.com

November Repetition & Patterns

National Juried Exhibit

Exhibit dates: Oct. 31-Nov. 27

Juror: Amie Oliver

Entries deadline: Sept. 18, by 4 p.m.

Jurying: Sept. 22, at 11 a.m.

Notifications: begin Sept. 23

Art work due deadline: Oct. 30, by 4 p.m.

Exhibit opens: Oct. 31

Reception: First Friday, Nov. 6, 6-8:30 p.m.,
 Juror Talk/Awards at 6 p.m.

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

Pick up hand-delivered work: Nov. 28,
 10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: Nov. 30

Amie Oliver is a working artist and curator whose experiences teaching studio art encompass the Visual Arts Center of Richmond, Virginia Commonwealth University,

Exhibit timeline continued...

John Tyler Community College, Tyler School of Art and tenured positions at Mississippi State University and Longwood College. She is also the proprietor of the Art Lab at 2216 Hull St. in Richmond, Va. Oliver is a graduate of Mississippi State University (BA) where she was a 2013-14 Distinguished Alumni Fellow. She earned the M.F.A. from Bowling Green State University and post grad credits from Tyler School of Art and the Visual Studies Workshop with Book Artist Keith Smith. Amie has exhibited her work in the USA, Europe, China, S. Korea, Tibet and Australia. Her practice has been enriched by fellowship opportunities at the VCCA, the Oberfalzer Kunsterhaus in Germany, Moulin Nef in France, the Salzburger Kunstverein in Austria, the Vermont Studio Center, the Cite Internationale des Arts in Paris and the Moving Cultures Project/Metasenta Foundation in China and Tibet. Her artwork is in the collections of the Longwood Center for Visual Arts, the Try-Me Collection, the Thelonious Monk Institute of Jazz, Delta State University, The Hampden-Sydney Poetry Review, Bowling Green State University, the Medical College of Virginia, Mississippi State University and Capital One. Amie serves on the Board of Directors of 1708 Gallery in Richmond, Va. amieoliver.info

**December/January
The Power of Small National Juried
Exhibit (14" max. art)**

Exhibit dates: Nov. 28-Jan. 29

Juror: Diego Sanchez

Entries deadline: Oct. 23

Jurying: Oct. 27, at 11 a.m.

Notifications: begin Oct. 28

Art work due deadline: Nov. 27, by 4 p.m.

Exhibit opens: Nov. 28

Reception: First Friday, Dec. 4, 6-8:30 p.m.,
Juror Talk/Awards at 6 p.m.

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

Pick up hand-delivered work: Jan. 30,
10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: Feb. 1

Diego Sanchez was born in Bogotá, Colombia, South America, and arrived in the U.S. in 1980. He obtained an MFA from the Painting and Printmaking Department from Virginia Commonwealth University and has been teaching art classes for the past 16 years to people of all ages, including The Virginia Museum, The Visual Art Center of Richmond, VCU, VUU, and currently at St. Catherine's School. He has shown his work throughout Virginia, and in Peru, Italy, Belgium, Colombia, and France. He was the first recipient of the Theresa Pollack Artist of the Year Award and has served as a juror for art competitions including the Virginia Museum Fellowship, Scholastic, and Visual Arts Award for the State of Maryland Arts Council. Sanchez's work is in private and corporate collections including: Sidney and Frances Lewis, Charlotte Minor Media General, First Market Bank, Capital One, Federal Reserve Bank of Richmond, Markel Corporation, and Phillip Morris.

**July 2015 - In The Light Juried Exhibit
Juror's BJ Kocen & Jennifer Glave**



First Place: *To the Beach*, acrylic painting
by **Paul Hitchen**, Somerset, Mass.



Second Place: *Byways*, oil painting
by **Sarah Lapp**, Fredericksburg, Va.



Third Place: *The Travel Dream*, digital
photograph by **Alex Mattila**, Stafford, Va.

Honorable Mentions

Transcendence, archival pigment print by **Robert S. Hunter**, of Colonial Beach, Va.

Sundance, graphite drawing by **Ernie L. Fournet**, of New Iberia, La.

Jasmine, photo etching by **Peter Frederick**, Spotsylvania, Va.



SARA LOONEY

Watercolor was my first venture in painting. And I still love it. Even when a painting is obviously not going to be a success, there are passages where the colors blend in interesting ways or where there's an accident that I wish I could recreate. After several years of taking classes through the Springfield Artist League, I found an instructor specializing in oil and acrylic painting. I chose oils because the colors seem so rich and because I like the slower drying time. At first I did landscapes, then waterscapes. In the last few years, I've enjoyed the challenge of trying to paint architectural details. I love to take classes in both mediums. It's fun to try to leave my comfort zone and learn new ways of seeing and painting. And the other artists in classes are as instructive as the teachers. A workshop of two days is as rejuvenating as a week at a resort. Painting is always a mini-vacation, helping me to see new things or old things in new ways.



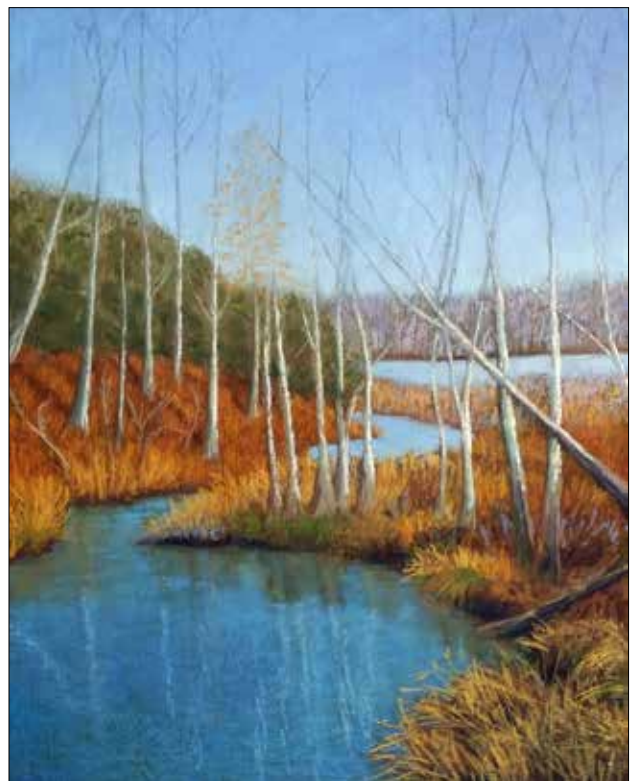


KATHY WALTERMIRE



I must have fallen in love with soft pastels about twenty years ago and have never been tempted to leave them. The hues can range from a purple that's darker than black to the palest yellow. And they range in hardness from a pencil to a stick that is soft as butter. A pastel work can be a drawing or a painting depending on the technique used. I do both depending on the subject, and you can see examples in this show. A flower on colored paper may be drawn with pastel pencils; a landscape may approach an oil painting in appearance. As a realistic painter, choosing subjects that aren't commonplace or boring is a continuing challenge. My goals are to make it interesting and appealing, using the rich and colorful attributes of pastel.

Over the years the supports I use have changed. Early works were all on toned papers but after trying sanded pastel paper I was hooked. The sanded papers hold many layers of pastel and can be wet with alcohol, and some will take water. My technique for the past several years has been to mount the sanded paper on a stiff backing like gatorfoam. I then sketch a drawing on the paper and lay down a thin layer of pastel and wet it with alcohol to create a underpainting. From there, layers of pastel are built up, working dark to light (and thin to thick) to create a finished painting. Underpainting colors may be left to show through if desired and help unify the piece. Because the surface of soft pastels remains fragile, they must be framed under glass with matting or other spacing from the glass itself. If museum glass is used, it doesn't detract from the painting and is barely noticeable.



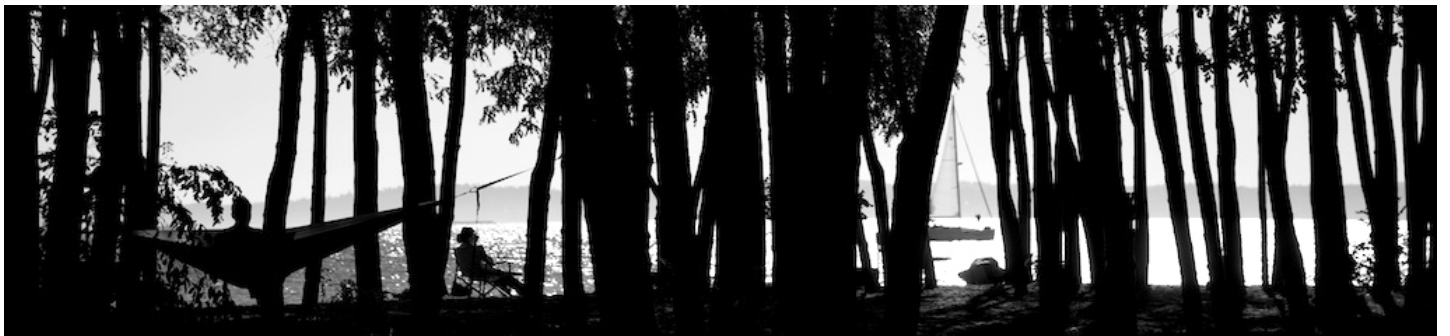


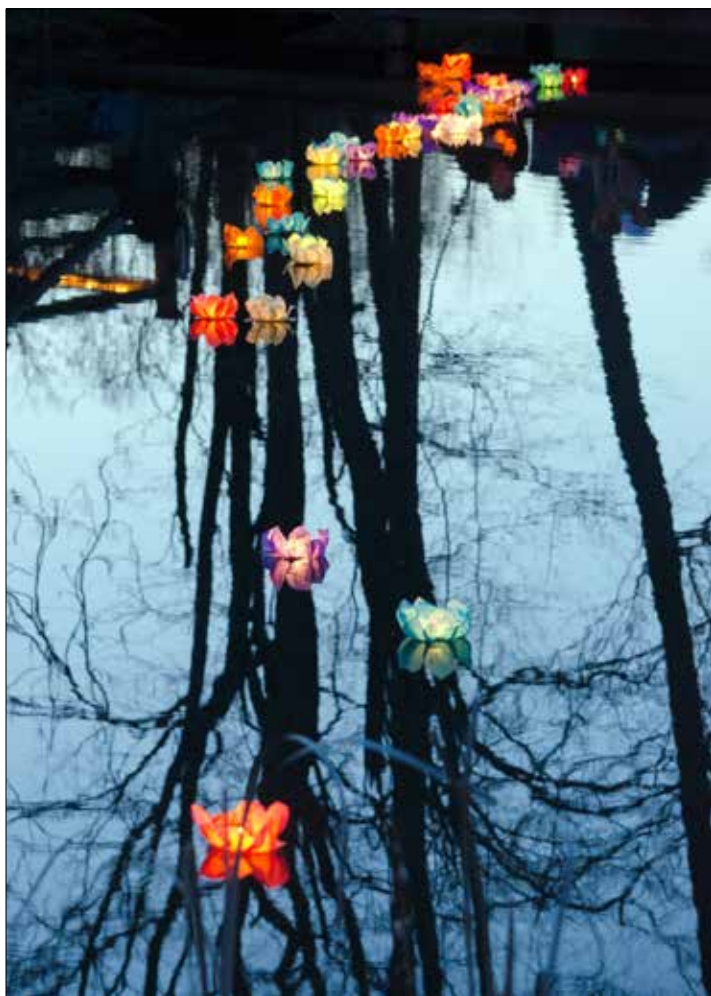
LEE COCHRANE

NEAR AND FAR: Traveling is one of my favorite things to do. You can travel the globe and see many wonderful things, but you may also find some real treasures in your own neighborhood, if you remember not to take it all for granted and really take the time to look. Since I started taking photos, I think I have become more aware of my surroundings. Sometimes the details intrigue me, and other times it is the big picture I wish to convey.

It was when I bought my first digital camera before a trip to Scotland in 2006 that I got hooked on photography. A cousin who saw my photos from that trip encouraged me to enter my first photo show. I've been entering my photos in shows around the region since then, and occasionally, if I'm lucky, win an award. When I am out with my camera, I lose all track of time, and come home with way more photos than I probably should have. I think one reason I may have waited for the digital age, is the realization that if I had bought a camera that needed to use film, I would have been spending a lot of money on film and developing!

My first photos were "straight out of the box." Now I sometimes go back and play around on the computer with some of the special effects and adjustments that are available.





DAWN WHITMORE



I describe myself as a unique individual. The square peg who refuses to fit into a 'circle' world. I love my camera, coffee, Capitals, and Christ.

As an introverted personality being behind the scenes has always been a good fit for me. Two great changes would enter my life in 2011. The first came as a gift, a 'Big Girl' camera, from my hubby and would ignite my gift of photography. The other, great change entering my life... illness.

Photography became a blessing as doctor appointments filled the calendar. In the beginning our local area, rich with history and beauty, would be my focus. After being released in September 2012, from the doctor's care, the landscape to photograph became larger. Daytrips and vacations have given me the opportunity to photograph locations from Pennsylvania to Alabama.

Our Country is filled with various beautiful photographic prospects. Landscapes, sunsets, wildlife, flowers, and more are a few of the blessings waiting to be photographed.

www.dewphotographyva.com

www.facebook.com/dewphotographyva



Transcendence

Archival pigment print by Robert S. Hunter, In *The Light Juried Exhibit*, July 2015.

Seurat Sunday Sept 13

FCCA and Caledon State Park present "Seurat Sunday," an event for artists and art patrons, Sept. 13, 10 a.m. at the Caledon State Park, 11617 Caledon Road (Rt. 218) in King George County.

Featuring creative fun for all ages, everyone is invited to participate, to paint, draw, photograph, and model or perform on the beautiful Caledon grounds. Special music and performances will take place throughout the day, and participants will be provided transportation to the many scenic trails in the park. Participants may bring a bag lunch or travel to nearby Dahlgren, Va. (4.5 miles) for lunch.

Pre-registration is requested by Sept. 11. For more information or to volunteer, call Carrol Morgan at 540-760-6928, or to pre-register at (540) 663-3861. Leave message and number of participants.

Seurat Sunday has long been a tradition in the region, dating back to the late 1970s. Started by the FCCA in cooperation with Belmont and the Virginia Museum of Fine Arts, Seurat Sunday is named for the French Post-impressionist painter, Georges Seurat (1859-1891), best known for his landscape painting, "A Sunday Afternoon on the Isle of La Grande Jatte" of the Art Institute of Chicago. Rain Date: Sept. 20.

Critters invade FCCA

The Board received reports from docents and others who have been in our upstairs classroom that they hear scratching noises above them from time to time. We asked our pest control folks to take a look. Apparently, squirrels have been visiting the attic. The pest control technician

found chewed wires and holes in the exterior walls that provide access to the attic. The next step is to find and engage an electrician to replace the wires and someone who can patch the holes.

Biggest stumbling block? Marketing and promotion

By Dawn Whitmore
Publicity

Even with all the reasons we may have as artists for disliking marketing, it has been proven that a small business will fail without promotion.

I read an analogy from Karyn Greenstreet this week that made me smile. Greenstreet said, "Marketing is like diapers. No one leaps for joy at the prospect of changing the baby's diaper but everyone wants a healthy, happy baby. Therefore, they do work they dislike because they want the positive outcome."

FCCA understands that your art is your 'baby.' Therefore, we want you to have a healthy happy baby, so we will offer a Marketing and Promotion workshop this fall. I will cover the basics of marketing and promotion such as press releases, promoting your work to local media, and artist statements to name a few. I will also cover the marketing and promotion guidelines for artist showing in the 2016 Members' Gallery.

The workshop will be held twice: Sept. 30, 1 p.m.-2:30 p.m. and Oct. 1, 6:30 p.m.-8 p.m. Come and learn how to keep your art 'baby' healthy and happy. The workshop is free for FCCA members and \$25 for non-members. Pre-register at FCCA, space is limited to 15 per session. For more information contact Dawn Whitmore by email: dewphotographyva@gmail.com or 540.300.1928.

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Members' Gallery

2015 Exhibits

August

**Sara Looney &
Kathy Waltermire**

September

**Lee Cochran &
Dawn Whitmore**

October

**Carol Baker &
Joseph Maddox**

November

**Sally Rhone-Kubarek &
Kathleen Willingham**

Frederick Gallery

2015 Exhibits

August

Regional Exhibition

September

**National Exhibition:
Edges & Lines**

October

Regional Exhibition

November

**National Exhibition:
Repetition & Patterns**

December

**National Exhibition:
The Power of Small [14"
max. dimension]**



Repairing house mortar not as easy as it seems

By Jurgen Brat
Grants & Fundraising

Approximately four years ago we experienced a rare earthquake in our area. Long-term damage was found in foundation walls, due to the shaking and rocking motion. Moisture levels increased in the cellar and weakened the foundation and support. FCCA estimated the damage and decided, with help of engineers and local builders, to repair the damage.

The highest priority, Phase I, was given to foundation, floor and drainage repairs. The Phase II priority was given to crack repairs and repointing of mortar. In February, these house repairs were made: installation of wall footer, a new cellar floor (as a moisture barrier and additional wall support), installation of a sump pump, and de-humidifier, a new outside French drain, replacement of badly deteriorated window sills, and the worst mortar repair. Everything went as planned and repairs were completed, with one exception, we could not find the right mortar.

The original mortar, used during colonial times for the building of the Silversmith House, had become a rare commodity. You would think that one can buy mortar at our local building supply stores, but you will be surprised at the results if you use it.

The original mortar was basically made out of oyster shell based quicklime, damp sand, water. It was a labor-intensive procedure that started with the heating of oyster shells in fires, to create quicklime and the screening of the quicklime using a quarter inch screen. This was done to remove any unburned materials like wood and shells.

This mix had to be put together as follows:

- Pour the sand on the ground
- Form a mount with a bowl in the center, big enough to hold all the quick lime
- Add quicklime and water
- Cover the mix with sand and build a mount, covering all the reacting quicklime. The mixture is reacting and creating steaming temperatures.
- Wait at least 45 min and start mixing the material while adding another three quarters water to the mix
- Beat and pound the mix to the consistency of a paste to get the air out of the mix. Now the mortar is ready for use.

The modern mortar is also known as Portland cement. The Portland cement will temporarily bond to the old oyster shell mortar, but will start cracking soon after installation when temperature differences affect the bonding. This is due to the fact that modern mortar has a different rate of expansion compared to the old oyster shell mortar.

We were determined to find the right mortar. A local Virginia company supplying the mortar for renovations of old historical buildings that used quicklime as base went out of business. A New England company told us that we could buy cement mixes that we had to add water and sand; however, the product was still under development. We kept this open as a future possibility but did not get any further.

Eventually FCCA ended up contacting Colonial Williamsburg Foundation to get in touch with their brickyard maintenance department. FCCA got information and advice on how to approach the repairs. In addition, we were able to purchase a small amount of quicklime-based mortar that allowed us to repair the biggest foundation cracks at the Silversmith House.

In addition, one bucket of oyster shells (quicklime) was purchased to make our own mortar mix. This was done for demonstration and repair purposes. We hope to make historic mortar and apply it before winter arrives. Making mortar is an interesting project and any help will be appreciated.

Independence Day Celebration *FCCA remembers original silversmith*

For a second year in a row, FCCA volunteers donned colonial garb to welcome visitors to the Silversmith House for a July 4th celebration. The event commemorated the first Fredericksburg July 4th celebration hosted in 1805 by original "silversmith" James Brown. Mr. Brown purchased the building in 1786.

This year, historic re-enactors Mike Callahan, Caledon State Park, and Debi Krahling portrayed Mr. and Mrs. Brown, owners and residents of Silversmith House. At 1 p.m., Mr. Brown read the Declaration of Independence to assembled citizenry in the garden. We are grateful to the King George Museum and Research Center for lending us much of the historic clothing worn on the 4th by FCCA volunteers. Cookies and lemonade were available in the Members' Gallery for refreshment. There were children's activities also in the garden. Carrol Morgan and Darlene Wilkinson delighted children with face painting; and, this year, Lee Cochrane provided a painted board with cut-out holes for heads of children for photo ops with their parents.

Above:
Wendy Cullar, left, and
Liana Pivrotto, stand
by FCCA's sign.
Right: Mike Callahan,
Caledon State Park
interpreter, reads
the Declaration of
Independence, acting
as James Brown,
original owner of the
Silversmith House.



Photos by Taylor Cullar



A PARTNER OF THE VIRGINIA MUSEUM OF FINE ARTS

Where Art and History Meet

813 Sophia Street
Fredericksburg, VA 22401
540.373.5646
www.fccava.org



HOURS:
Open Daily 12 p.m.-4 p.m.
Saturday 11 a.m.-4 p.m.
Closed Tuesdays

Editor & Designer: *Valerie McGovern*

Frederick Gallery Art Photographer: *Carolyn Beever*

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The Exploration of Infatuation

Mixed media by Kat Warren, Regional Exhibit, June 2015.

**Mark your calendars! FCCA Annual Meeting
Sunday, Oct. 11, 2-4 p.m.
Central Rappahannock Regional Library at 1201, Caroline St.**