

Creative Arts

THE FREDERICKSBURG CENTER FOR THE

WHERE ART AND HISTORY MEET

April / May 2018



Closet Lineup - Photo by Norma Woodward, Unique Viewpoint Exhibit, March 2018.

Many loved Silversmith House Valentine's Day

Thanks to the folks who gave during the Fredericksburg Center for the Creative Arts annual Love the Silversmith House phone fundraiser, Feb. 14.

James R. and Carrol Morgan
Mildred J. Abell
Peter Frederick
Jan Chetnik
Charlotte G. Richards
Carol Rauh
Dawn Whitmore
Norma Woodward
Donald Young
Taylor and Wendy Cullar
Kathlyn Waltermire
Katherine Dervin
Darlene Wilkinson
Beverley Bley
Kathleen Willingham
Nita Bowen
Joseph and Arlene Wilkinson
Jane Woodworth
Lee Cochrane
Helen Burroughs
Jane Cariker
Cathy Ambrose Smith
Linda Ward
Donna Reedal
Phyllis H. Graudszus
Betty Martley

Sign up: FCCA classes begin soon

They're back. The Art Education Committee of the Fredericksburg Center for the Creative Arts, is offering several classes and workshops, now to November, for adults and children.

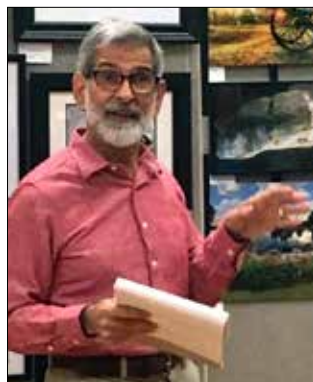
A schedule of classes is available on pages 6-7 of this publication and the FCCA website, <https://fccagallery.org/upcoming-classes-at-fcca/>. Registration forms are at the docent desk, or

register by phone with the docent at 540-373-5646. Call instructors (also on pages 6-7) for more information on each class.

Payments accepted by check, cash, charge or on website with Pay Pal, <https://fccagallery.org/pay-for-a-workshop/>

Some classes/workshops are limited in attendance, so sign up soon.

Joe Di Bella is June guest exhibitor



Joe Di Bella

Joseph Di Bella, frequent FCCA juror and instructor, shows his "Transitions" Exhibit in the Frederick Gallery, May 26-June 29. The First Friday reception is June 1, 6 p.m.-8:30 p.m.

The Distinguished Professor of Art, has taught at Mary Washington University since 1977 and received the Grellet C. Simpson Award for Excellence in Undergraduate Teaching in 1983. He holds a B.A. in Art History from Rutgers and M.A. and M.F.A. degrees in painting from Northern Illinois University.

He served as Department Chair from 1990-93 and 1996-99. In addition he was the first Director of the University of Mary Washington Galleries (1983-88) and was instrumental in the establishment of the Ridderhof Martin Gallery.

A signature member of the National Watercolor Society, he has shown work in local, regional, national and international exhibitions. Di Bella teaches courses in design, drawing, painting, color theory, watercolor and materials and techniques.

The Silver Smith House was built in 1785 by John Brownlow and then purchased by James Brown, silversmith and father of six.

When built, a deck surrounded the house on its two sides and the rear of house. The main entrance originally faced George Street, as the town's initial primary thoroughfares were those running down to the river. As the river declined in economic importance and Sophia Street was improved, the main entrance was shifted to Sophia Street some time during the nineteenth century. This half-timbered, clapboard-covered structure was slated for demolition in 1961, when it was rescued by the Historic Fredericksburg Foundation.

The building is now owned by the FCCA.

Donations of materials and labor by certified technicians are always welcome as gifts-in-kind. All donations are tax deductible.



The Fredericksburg Center for the Creative Arts is a non-profit, all-volunteer organization and a partner of the Virginia Museum of Fine Arts of Richmond. The FCCA presents new art exhibits each month, along with special programs and events, and art classes for all ages, to the Fredericksburg community. The FCCA is located in the Historic Silver-

smith House, circa 1785, at 813 Sophia Street, Fredericksburg, Va. The center is open daily noon to 4 p.m. (closed Tuesdays), 11 a.m.-4 p.m. Saturdays and 1-4 p.m. Sundays. Established 1963. For more information, call 540-373-5646 or visit www.fccagallery.org. Newsletters are available online at www.fccagallery.org/news/index.html

Buffington: Art Teaching for a New Age

Greetings Artists and Friends,

This month my focus is a modern perspective on post-secondary art education from Sean Buffington, for many years the President of the University of the Arts. His piece "Art Teaching for a New Age" was published in the Chronicle of Higher Education in July 2013. Five years on, it remains a great thought-piece. I am providing key excerpts in hopes that you will later read the full article.

"In arts education, something profound is happening that will force us to rethink what and how we teach...Art making has changed radically in recent years. Artists have become increasingly interested in crossing disciplinary boundaries – choreographers use video, sculpture, and text; photographers create "paintings" with repurposed textiles. New technologies enable new kinds of work.

...Those developments are already affecting how the arts are taught: Curricula are becoming more flexible, ...students encouraged to reach outside their departments to master whatever tools they need to make the art they want to make.

... another shift...is more subtle and more destabilizing to art colleges: Suddenly, everyone is – or can be – an artist...means of artistic production are widely available, resulting in...a radical democratization of artistic expression. It is possible now, at very low cost, to acquire sophisticated creative tools and to use them without much training.

...One might question whether such... production ought properly to be called artistic. Artistry, after all, is manifested not in the thing made but in the judgment exercised in its making.

...technological changes will not threaten conceptual rigor or craft, nor will the ease of expression and communication make art obsolete. ...these shifts are changing what we mean by art making and what counts as meaningful, crafted expression. To say so is not to judge the quality of that expression or...the lowering of standards. It is simply to observe that... democratization of expression will alter fundamentally how...aspiring artists think about art, its meaning and purpose, and the ways in which it is made.

...a profound – and less visible – impact will be on how students think about their creative pursuits. their notion of what it means to create is different from ours. It's something one does to communicate with others, to participate in social networks, to entertain oneself. ... Making things – images, objects, stories – is mundane for these students, not sacred. It's a component of everyday experience, woven tightly into the fabric of daily life.

...So what is the task of arts educators? Is it to disabuse these young people of what we think are their misconceptions? Is it to inculcate in them an understanding of the "proper" way to create...? Is it to sort out the truly artistic from the great mass... – and to initiate them into some sacred tradition?

...maybe the task of the educator is to help them develop judgment, to help them to see that creating, which they do instinctively, almost unconsciously, is a way of learning, of knowing, of making arguments and observations, of affecting and transforming their environment. And perhaps that's not so very different from what we do now.

...Teaching might come to look a lot more like...mentorship or advising. Rather than assume that young people know what they want to do and that we know how to prepare them to do it, we would have to help them to explore their interests and aspirations...to create an educational experience that meets their needs.

...Curricula would not be...linear, progressive pathways of ...semester-long courses, but would consist of components,...short workshops, online courses, intensive tutorials, and so forth.

...We need an educational structure that takes instability and unpredictability as its starting point, its fundamental assumption... If a university is not made up of stable, enduring structures...but rather components that can be used or deployed according to demand and need, then invention instead of convention becomes the governing institutional dynamic."

Please, never stop creating.

Best Regards,

Walter

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Thank You For Your Donations

January & February:

Friend:

Sally Kubarek

Cathy Ambrose Smith

See the first page for Love the Silversmith House donations.

FCCA offers classes to improve skills, art marketing

By Carrol Morgan
Frederick Gallery Curator

The Frederick Gallery exhibits continue to draw new and exciting work, and I hope that you are inviting your friends and family members to attend our exhibitions and First Friday receptions.

Invitations extended on social media are an effective method of reaching a broader audience and encouraging attendance and promoting membership in our non-profit organization. Renewing and expanding membership is vital to sustaining our monthly exhibits, providing art education opportunities and maintaining our



Carrol Morgan

historic home, the Silversmith House c. 1785.

The Art Education Committee will be offering an exciting variety of 2018 classes and workshops at the FCCA that will enhance your art and marketing skills. In addition to skill-building classes, look for offerings that will help you create high quality jpg images for submission needs and marketing materials. Look for classes for children. See the complete 2018 class/workshop listing in this issue.

The online submission processes for entering juried exhibits is constantly improving, but please phone me (540-760-6928) for assistance if you have difficulty in successfully completing a submission. The most frequent problems are neglecting to fill in required information; failing to attach needed jpg image files; and attempting to attach jpg files which are too large for

downloading - suggested maximum size 1,600 dpi/minimum 1,000 dpi. Save submission jpg files as last name_first name_title of work.

Special thanks go to Dawn Whitmore, David Kennedy and Norma Woodward for providing photos of First Friday receptions for our FCCA Facebook pages. Their photos provide an informal archive of our exhibits, artists and guests. Additional thanks go to the volunteers who provide background music for our receptions: Jeff Snyder, Jim Morehouse, Barbara Deal, Tom Miller and Stephen Bell. Another thank you goes to all the FCCA volunteers who support our exhibitions. Please contact me if you would like to help with any of the tasks that support our monthly Frederick Gallery exhibits.



A PARTNER OF THE VIRGINIA MUSEUM OF FINE ARTS

Fredericksburg Center for the Creative Arts Membership Application

Complete and mail/deliver to: FCCA Membership Chair
813 Sophia Street,
Fredericksburg, VA 22401

NAME _____

ADDRESS _____ CITY _____ STATE _____ ZIP _____

PHONE(S) _____ EMAIL _____

Select level of tax deductible membership participation:

- | | | |
|---|--|--|
| <input type="checkbox"/> Individual \$30 | <input type="checkbox"/> Friend \$50-99 | <input type="checkbox"/> Patron \$300-499 |
| <input type="checkbox"/> Family (includes children under 18) \$35 | <input type="checkbox"/> Donor \$100-249 | <input type="checkbox"/> Fellow \$500-999 |
| <input type="checkbox"/> Senior (62+) (OR Full-time Student) \$20 | <input type="checkbox"/> Sponsor \$250-299 | <input type="checkbox"/> Benefactor \$1,000+ |

FCCA Membership: ☐ Renewal or ☐ New member Today's Date _____

Cash \$ _____ Charge \$ _____ Pay Pal \$ _____ Check \$ _____ Check# _____

☐ I PREFER TO RECEIVE FCCA NEWSLETTER BY EMAIL ☐ I PREFER TO RECEIVE FCCA NEWSLETTER BY USPS ☐ BOTH

☐ I AM AN ARTIST AND WOULD LIKE TO RECEIVE COPIES OF EXHIBIT CALLS-FOR-ENTRIES/PROSPECTUSES BY USPS

I WOULD LIKE TO VOLUNTEER: ☐ Docent ☐ Teach Classes ☐ Public Relations ☐ Building & Grounds ☐ Hospitality & Receptions
☐ Exhibits ☐ Fund Raising ☐ Photography ☐ Archiving ☐ Executive Leadership ☐ Other _____

February: All Photography Regional Exhibit

Juror: Roy Sewall

How I perceive my role as a judge

I view the first and foremost role of a judge to be an educator. For novices, the educational experience will hopefully be an increased awareness of the basic issues that comprise good photography. For more advanced photographers, the experience will be to further their understanding of how others (who perhaps are peers) view their work, as opposed to learning the basics.

My Goals when I judge

Be open to all kinds of photographic subjects.

Adjust commentary to the competition class (novice, intermediate, advanced).

Apply a solid foundation for analyzing photos.

Keep a decent pace of seeing, reacting, formulating, and articulating.

Be decisive about selections.

Use language that is honest, constructive, and encouraging.

I've learned that good commentary is what competitors value the most.

Foundation for analyzing photos

My approach has evolved as I've studied hundreds of judges in action since 2001, and listened to myself judge. I've concluded that it takes four things to make a great photo, and all four must be present: great Subject, great Light, great Composition, great Colors. I call these "Attractors." Of course, this is modified for some photos such as abstracts without a subject, or black and white photos. Of the Attractors, I believe that Subject is the most important - does it create an emotional response? That being said, I've identified about 60 "Detractors" that can chip away at a photo and bring it to its knees, such as poor focus and distracting bright areas. So I first analyze the Attractors and then the Detractors.



First Place: *Spirit Falls*, photo by **Donnie Fulks**, Fredericksburg, Va.



Second Place: *String Art*, photo by **C. Renee Martin**, Fredericksburg, Va.



Third Place: *Fredericksburg Snowscape* by **Mark Monteiro**, Fredericksburg, Va.

Honorable Mentions

Pondering, photo by **Sheila Jones**, Fredericksburg, Va.

Mask, photo by **Saeed Ordoubadi**, King George, Va.

Identity Crisis, photo by **Rebecca Carpenter**, Fredericksburg, Va.

Bodie Lighthouse, photo by **Andrew Sentipal**, Fredericksburg, Va.

Cypress Sunset, photo by **C. Renee Martin**, Fredericksburg, Va.

Knights Templar Church Floor, photo by **Deborah D. Herndon**, Evansville, Ind.

Morning Has Arrived, photo by **C. Renee Martin**, Fredericksburg, Va.

Your Place or Mine, photo by **Anne McGrath**, Fredericksburg, Va.

Quintessential Maine, photo by **Fritzi Newton**, Fredericksburg, Va.

Dark Moon, photo by **Vickie Varela**, Fredericksburg, Va.

Saddlery, photo by **Matt DeZee**, Spotsylvania, Va.

Artic Blues, photo by **Donnie Fulks**, Fredericksburg, Va.

Fjord Flow, photo by **Donnie Fulks**, Fredericksburg, Va.

March: Unique Viewpoint National Exhibit

Juror: Alexis Shockley

I want to thank Carrol Morgan and Bob Worthy at the Fredericksburg Center for the Creative Arts for inviting me to jury Unique Viewpoint. It was such a pleasure visiting the FCCA for the first time and working with the lovely team on hand. Upon arriving at the FCCA, I was shown the complete submitted body of work, both in person and digitally, where I began my first phase of my selection process. I like to take in everything and see the exhibition as a whole, because in the end, the works will be installed as what one hopes, a cohesive body of work. There is always a handful of works that immediately jump out at me as a 'YES' and I set them aside. After that part of the selection process has concluded, I begin going through my points of criteria:

■ Has the piece successfully executed the medium in the proper manner? For example, in black and white photography, has the contrast been taken too far or not far enough? Has there been color development in the oil and acrylic paintings or is the paint simply put on the canvas without any paint mixing?

■ Has the artist taken the time to professionally display the piece? Framing is one of the most important parts of a piece, because it can either take away or really allow it to sing. How the artist has handled this last step of creating fine art, really speaks volumes about them as an artist and their respect for their work.

■ Will this piece fit cohesively into the show or stand out as an outlier. This part of the process is always on my mind. Since I run an art gallery and have worked in a museum, I know that each piece needs to play a part in the show. I envision how I will install the show while I jury and if a piece stands out, not in a positive way, aesthetically, it will not work in the end.

■ How did each piece address the idea of a Unique Viewpoint? This added a new twist to the selection process. In my opinion, every piece of art takes a unique viewpoint on the medium used and the subject matter, but I think with this 'unique viewpoint', the challenge was to figure out how to showcase that in your art in a more obvious and straightforward manner. Some pieces took the idea more literal, for instance Taco Belle by Cathy Herndon shows a Chihuahua sitting on a cake stand, larger than life, looking right at you. Now the unique viewpoint is simple: not often is a dog on a cake platter. This phase of the jury process challenges me to really get in the artists' head. What makes this a unique viewpoint? How can I be more open to what they are trying to say? What is their process that was unique?

The last phase is really the most difficult. There are pieces that I have categorized as 'maybe', but now need to make a final judgement call. This is where I really look back at my criteria and mentally mark down whether this piece will enhance the exhibit or not. I look through the final body of work, envisioning how I would hang them, paintings with photography, abstract with representational, and I feel a sense of excitement. It has all come together. The pieces enrich each other, pulling out colors in one another that would not have been seen if they were not sitting together for the selection process. I see the unique viewpoints because the presentation is not distracting me and I appreciate the surface texture because the colors are rich and thoughtfully mixed.

Congratulations to all of the artists selected to be in this exhibition. Congratulations to all of the artists who submitted and put their work forward to be judged in such an open manner. Thank you to the artists for bringing me visual joy and to the staff of the FCCA for welcoming me with such hospitality and professionalism.



First Place: *Sunrise*, acrylic painting by **Barbara Taylor Hall**, Fredericksburg, Va.



Third Place: *Fat Dancer*, mixed media collage by **Teresa Blatt**, North Hills, Calif.



Second Place: *Grounded*, oil painting by **Beverly Toves**, Fredericksburg, Va.

Honorable Mentions

Taco Belle, mixed media painting by **Cathy Herndon**, Fredericksburg, Va.
Puzzled Life, spray paint and acrylic by **Jason Kelly**, Fredericksburg, Va.
Almost Home, watercolor painting by **Alexis Lavine**, Greensboro, N.C.
Nervous System, copper and photos by **Sarah McDaniel**, Newport News, Va.
A view from Above, oil painting by **Charlotte Richards**, Fredericksburg, Va.
Closet Lineup, photo by **Norma Woodward**, Fredericksburg, Va.

FCCA Art Workshops

Register at FCCA Docent Desk or call 540-373-5646. Contact instructors about specific class information. This schedule is also available online at <https://fccagallery.org/events/category/class/list/>

April

Art Journaling with Karen Richards

Three sessions offered: **April 18, noon-3 p.m.; April 18, 5-8 p.m.; May 30, 12-3 p.m.**

Mixed media techniques for ages 16 yrs – adult. Beginning, novice and experienced artists will be inspired to design pages for relaxation, exploration, motivation, or documentation using a wide variety of media. The workshop begins with exercises to help enhance your creativity, and then experiment with different types of drawing tools, watercolors, acrylics, printmaking, and collage as your pages come to life. Bring your own blank, 9 x 12 inch sketchbook – additional materials provided. Cost per session: \$40 members/\$50 non-members. 540-842-3130, krichardsart@gmail.com

Oil Painting with Kimberly Splain

April 22, 2-4 p.m.; May 27, 2-4 p.m.; June 24, 2-4 p.m.; July 22, 2-4 p.m.

Kimberly is a Bob Ross certified instructor and teaches landscape, seascape, floral and wildlife painting techniques. Begin and complete a seasonal oil painting based on demonstrated techniques. Take home a finished painting at end of each class. All materials supplied. Cost @ class: \$40 Members/\$50 Non-members. 406-868-3210, kimsplain@aol.com

Home School Creators with Jen Galvin

Home school students' art classes 2nd and 4th Tuesdays. **April 24, May 8 & 29, June 5 & 19. Grades K-4 at 10 a.m.-11:30 a.m. Grades 5-8 at noon-1 p.m.**

No classes July/August. Fees: Members \$20 first child, \$15 second child, \$10 each additional in family; plus \$5 materials fee per class. Non-members \$30/first child, \$20 /second child, \$15 each additional in family; plus \$10 materials fee per class per family. Class size minimum five students/maximum 15 students. Monthly prepayment suggested. For list of media featured in each class session, see classes on website at www.jennifergalvin.com 541-207- 7971, galvin.jen@gmail.com

May

Basic Photoshop with Carolyn Beever

May 5, 10:30 a.m.-1 p.m.; May 12, 10:30 a.m.-1 p.m.

Two-part course. Bring your laptop, camera and five jpg images. Learn resizing and cropping, straightening and leveling, saving for web and print, improving exposure, and creating special effects. Produce good quality images for printing/posting and for submitting your work to online or email calls-for-entry. Software provided for use during class. Cost: \$60 members/\$70 non-members. Fee covers both sessions. Session II is a continuation of Session I. 703-795- 6509, 540-659 3575, beeverc@verizon.net

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Painting Flowers with Karen Julihn

May 15, 10 a.m.-4 p.m.

Introduction to various techniques that can be used with watercolor and fluid acrylics: painting wet on wet, masking, wet-on-dry, using alcohol with paint, backgrounds, highlights, lifting, tracing from photographs. Several tutorial flower paintings will be completed before students work on an individual floral still life. Some materials will be provided. Students are encouraged to bring source photos. Adults. Cost: \$75 members/\$85 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com

Creative Art Cards with Jennifer Galvin

Classes 3rd Thursdays, 6:30-8:30 p.m., May 17, June 21, July 19, and Aug. 16.

Each session features a different media demo to use on art cards. Art cards are created with all kinds of mixed media, such as Zen tangles, watercolor, drawing, acrylic and collage. Participants will create one larger piece of art work (5×7 or 8×10) and then work on art cards for the remainder of time. Cost: members \$30 per session/monmembers \$40 per session. Includes refreshments and all materials. Maximum students 10/ Minimum students five. 541-207-7971, galvin.jen@gmail.com

Marketing that Moves with Dawn Whitmore

May 18, 11 a.m.-1 p.m.

Art Marketing: Create Marketing that Moves, one-day workshop. Learn the "MPH's" of marketing including: artist statement, pressreleases, social media, and website. Understand the aspects of marketing your work. Part of fee is donated to the FCCA Youth Art Program. Cost: \$20 members/\$30 non-members. 252-349-9866, dewphotographyva@gmail.com

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Plein Aire Painting with Karen Julhin

Focal Point: June 26, 10 a.m.-3 p.m.

Instruction (1.5 hr.) will focus on techniques for creating a central focal point and review of techniques. Painting outdoors TBD, in the Garden at FCCA. Students bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Lunch, drinks and snack included. 540-207-0814, 540-899-8857 kjulihn@gmail.com



Oil Landscape Painting with Vicki Marckel

July 9, 10 a.m.-July 11, 3 p.m.

Three-day workshop. Learn how to add more depth to your paintings by utilizing the techniques of the old masters. Vicki will lead students through all the stages of the painting process with demonstrations of how to: create a dynamic grisaille, create rich textures using a pallet knife, and utilize critiques to improve your composition. To enable students to begin with a strong composition, this class will emphasize the fundamental elements of design. Cost: \$250 members/\$260 non-members. www.vmarckel.com 301-659-2123, vicki_marckel@hotmail.com

Plein Aire Painting with Karen Julhin

Foreground & Background: July 17, 10 a.m.-3 p.m.

Instruction (1.5 hr.) will focus on techniques for separating foreground from the background. Painting outdoors TBD, in the Garden at FCCA. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Lunch, drinks and snack included. 540-207-0814, 540-899-8857, kjulihn@gmail.com

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Art Bug for Children with Cathy Herndon

July 23-July 27, 9 a.m.-noon.

Two one-week sessions of daily classes for ages 7-13. Session 1, July 23-27, 9 a.m.-noon and Session 2, Aug. 13-17, 9 a.m.-noon. A different class will be taught each day including drawing, painting, mixed media, and sculpture. Cost: \$115 members/ \$125 non-members. All materials provided and snack included. *Note: Photographs of class participants may be used for publicity purposes.*

540-424-5633, 540-373-6733
herndoncathy@gmail.com



Color Harmony Landscapes with Vicki Marckel

Aug. 6-7, 10 a.m.-3 p.m.

Vicki will lead students through all the stages of the painting process with demonstrations of how to create color mixing charts, create rich composition painting alla prima (wet on wet), and utilize critiques to improve artwork. To enable students to begin with a strong composition, this class will emphasize the fundamental elements of color. Cost: \$175 members/\$185 non-members. www.vmarckel.com 301-659-2123, vicki_marckel@hotmail.com

Creative Book Workshop with Ginna Cullen

Aug. 11, 9 a.m.-3 p.m. and Aug. 12, 12:30-4 p.m.

Explore many approaches to creating handmade books. You will be encouraged to experiment with the concept of book making, to incorporate personal artistic styles, to add sketchbook/journaling possibilities into the book format, and to consider the book as a possible sculptural form. Prior bookmaking experience is not necessary. All materials provided. *Note: Use of various sharp tools, adults only class.* Cost: \$60 members/\$65 non-members. Minimum five students/maximum 10. 540-894-3618, ginnacullen@gmail.com

Art Bug for Children with Cathy Herndon

Aug. 13-17, 9 a.m.-noon.

Two one-week sessions of daily classes for ages 7-13. Session #1, July 23-27 from 9 a.m.-noon and Session #2, Aug. 13-17, from 9 a.m.-noon. A different class will be taught each day including drawing, painting, mixed media, and sculpture. Cost: \$115 members/ \$125 non-members. All materials provided and snack included. *Note: Photographs of class participants may be used for publicity purposes.*

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herndoncathy@gmail.com

Creative Art Cards with Jennifer Galvin

Classes 3rd Thursdays, 6:30-8:30 p.m., May 17, June 21, July 19, and Aug. 16.

Each session features a different media demo to use on art cards. Art cards are created with all kinds of mixed media, such as Zen tangles, watercolor, drawing, acrylic and collage. Participants will create one larger piece of art work (5x7 or 8x10) and then work on art cards for the remainder of time. Cost: members \$30 per session/monmembers \$40 per session. Includes refreshments and all materials. Maximum students 10/ Minimum students five. 541-207-7971, galvin.jen@gmail.com

Plein Aire Painting with Karen Julhin

Painting in Layers: Aug. 21, 10 a.m.-3 p.m.

Instruction (1.5 hour) will focus on painting in layers. Painting outdoors TBD, along the River or garden. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com



Plein Aire Painting with Karen Julhin

Glazing: Sept. 4, 10 a.m.-3 p.m.

Instruction (1.5 hour) will focus on techniques for glazing (using color to create distance or focal point). Painting outdoors TBD, along the River or garden. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com

Critique Workshop with Joe DiBella

Sept. 8, 9 a.m.-3 p.m.

Individual attention and critique by artist/teacher/juror Joe DiBella, Distinguished Professor Emeritus University of Mary Washington. Bring two artworks for critique. Snacks and beverages furnished. Lunch on your own. Class limited to 15. Cost: \$30 members/\$40 non-members. 703-855-1951, jdibella@umw.edu

Mosaic Art with Cathy Ambrose Smith

Sept. 15, 10 a.m.-4 p.m. and Sept. 16, 2 p.m.-5 p.m.

Two days' workshop. Create an original, handmade mosaic mirror frame. Previous students may choose a different substrate/project. All materials provided. Go home with one-of-kind piece of art and instruction folder. Cost: \$100 members/\$125 non-members. Snacks provided. 540-273-0653 smithhse@mail.com



Leaf Printing with Karen Julihn

Oct. 16, 10 a.m.-4 p.m.

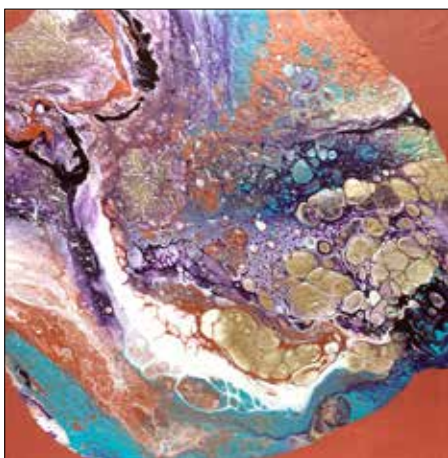
Class will focus on techniques for creating prints using textured materials, papers, and leaves. Students will complete three or more paintings on watercolor paper and board. Materials provided. Adults. Cost: \$75 members/\$85 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com



Find Your Art Buyer with Dawn Whitmore

Nov. 9, 11 a.m.-1 p.m.

Learn to "Find YOUR Art Buy," not just any buyer. Cost: \$20 members/ \$30 mon-members. 252-349-9866, dewphotographyva@gmail.com



Sally Rhone-Kubarek

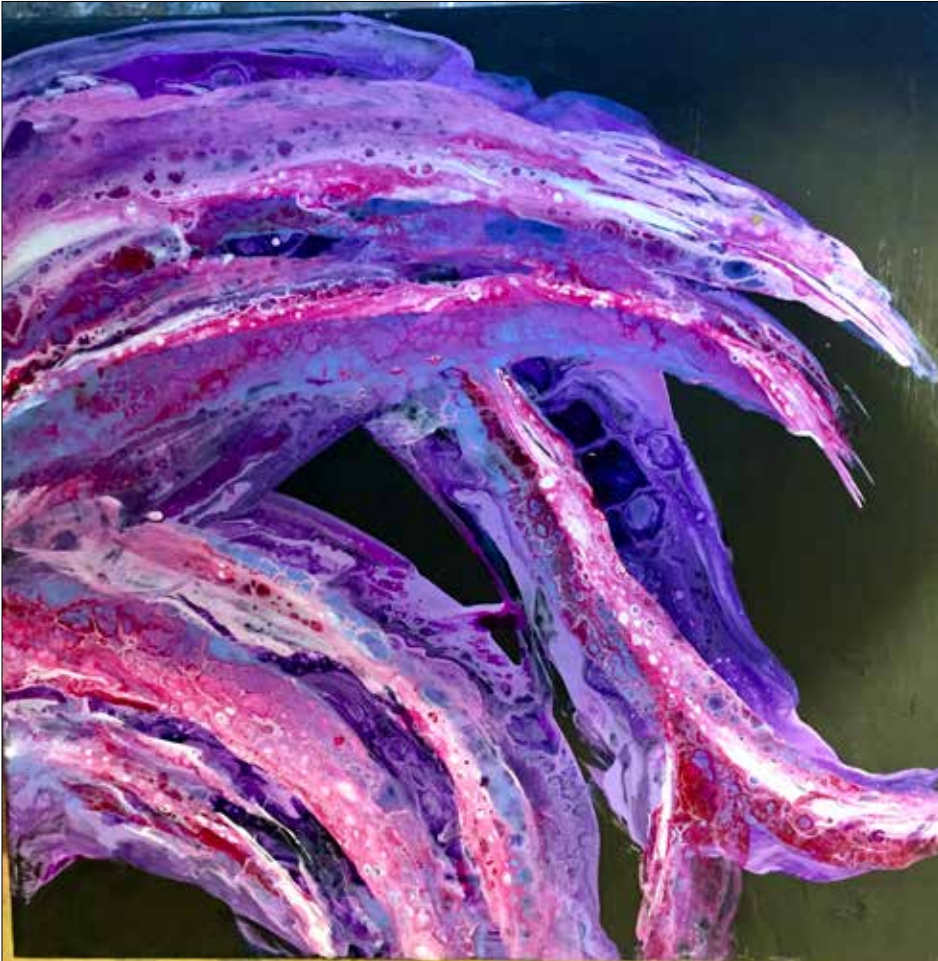


Since childhood, I have been fascinated with possibilities, and in the art world there are many. Mediums, and the many ways they can be used to make a statement, are hard to resist. I love them all. I work happily in one for a time only to wake up one day and decide to try another approach. Subject matter can also change. The medium may decide the content. This is true when working with acrylic pouring. You pour, you tilt, you direct paint flow and then you wait to see what has been created. Identifying and titling the result is an exciting challenge.



Sally Rhone-Kubarek has been attempting to make art from the age of two when her mother discovered she could draw copies of the pictures she saw. Her formal education began with early art classes, high school classes, Syracuse University College of Fine Arts, followed by many workshops throughout the many years and countries of her life's journey. Born into a military family, she moved constantly during her childhood years. This was followed by 38 years of following her husband from country to country. When he retired, Fredericksburg became home, and Sally worked hard to become a part of the exceptional art community here.





DARLENE WILKINSON

I always felt art was something that linked our essence with our physical being. Whatever I express in my work – ideas, memories, emotions, feelings – I express in subtle ways through color, form, symbols, relationships or contrasts. These things seduce our attention through a silent language that we all speak.

I'm an intuitive artist so the art comes not only from what I've learned but the weaving of the boundless energy and emotion of my life itself. I believe in only putting out positive art, which is shown in the energy of these creations.

The connective field of energy that I believe surrounds everything finds its way into my work through overlapping planes, transparent images and intermingling colors. The works assume a meditative nature that translates as timeless yet ephemeral. My ideas come from many life, and I often don't know how a painting will develop. The concept of "place" having "being" intrigues me. Like the layering that happens in my work -- light, atmosphere, time, space and events all imprint their energy into place, so that each encounter with it evokes a sense mystery.

Carol Baker



Art to me is an outward representation of inner expression. I have worked in most media. I love to experiment with mixed media and textures. I travel a lot and am always inspired by visiting galleries in the areas I visit. I do not have a degree in fine art but I have taken classes at Corcoran School of Art in Washington, D.C., from Virginia Commonwealth University and from some pretty amazing artists in Taos, New Mexico, Hawaii and other locations in the lower 48.

I prefer to follow my own drummer. I am not a plein air painter but I love to create imaginary landscapes using many layers of color and texture. Acrylic is my medium of choice because of its fast drying qualities and versatility. Often times there are figures hidden in the completed canvas. My goal as an artist is to create a new point of view.





Ruth Golmant

When I make art, I am inspired by nature, light, form, ideas, text, and even current events. With encaustic paint, I get lost in my ability to manipulate the surface to resemble the strata of the earth, hidden veins of metals, the surface of water and the play of light on surface.

Though I have been making art most of my life, I was only introduced to encaustic painting three years ago. Like many others, I quickly became addicted to the potential it holds for the use of intense color, the creation of fantastic textures and the possibility for three-dimensional work.

The potential health dangers of this medium must be taken seriously. The use of highly heated surfaces (wax must be 180 degrees), the tools of heat gun and propane torch, and the use of toxic shellac and certain surface powders mean that ideally, the artist wears a mask and keeps a chemical fire extinguisher on hand. When I put a shellac coating on my wax and light it on fire, I must do this outdoors.

Despite the challenges of mastering this hot, melting medium, I come back to it over and over again.





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DOCENT-IN-FOCUS

Christine Dixon

Christine Dixon is the FCCA April/May Docent-in-Focus. She is an artist well known for her beautiful oil paintings.

As I listened to her story, it was evident art has always been important to her.

Art supplies were always part of her childhood gifts as she filled sketchbook after sketchbook with drawings of figures and fashion. She majored in advertising and design at the University of Maryland having been influenced by her uncle, an art director in New York. For 11 years, her career as a graphic designer flourished.

Life changed when her husband was assigned overseas in Foreign Service. This and the raising of their four children became her new normal. Being overseas did allow for visits to some wonderful museums like the Louvre in Paris and the Museum of Art History in Vienna, Austria, which were inspiration for her.

Christine had a cancer issue which required about a year of healing. One part of the year-long process allowed getting into fine art painting first with watercolor and then oils.

When she resumed work, it was with a private school. She taught art. Now she joys in doing her own art and sharing being a grandparent.

We are so glad she often enters her work into the FCCA shows and is a faithful docent at our desk. Courtesy of Charlotte Burrill and Laura O'Leary, docent coordinators.



Volunteers Needed!

Being a Fredericksburg Center for the Creative Arts volunteer docent means you can:

- Greet daily visitors and artists
- Participate in daily gallery operation
- Attend annual invitation-only docent luncheon
- Be a part of the growing art community
- Have exposure to national juried exhibits and artists
- Network with local artists
- Get a no-fee individual membership if you docent four hours a month
- Get a no-fee family membership if you docent six hours a month

For more information, email

docent_coordinator@FCCAva.org or call 540-373-5646.

Welcome to Sara Looney and Bri Thompson. Thank you for volunteering to become part of our FCCA Docent Team.