

Creative Arts

THE FREDERICKSBURG CENTER FOR THE

WHERE ART AND HISTORY MEET

Oct / Nov 2019



Darin OShields, from Big O's Bike Shop, presents a big check to FCCA's youth and senior art outreach programs, Sept 5.

Gaye Adegbalola performs during the Big O' Bike Night at the El Rodeo restaurant.

Bikers give big to FCCA art education programs

The Fredericksburg Center for the Creative Arts youth and senior art education outreach programs got a huge boost, Sept. 5, when FCCA received a big o'check for \$2,200 from the owners of Fredericksburg's Big O's Bike Shop.

Bikers, FCCA members, and families gathered, ate, danced and were entertained by Fredericksburg icon Gaye Adegbalola.

The bike shop's owners, Darin and Kerry OShields, raise money from the local biker "family" and other community members, for local organizations and people in need. This is their third year of giving. Every Thursday, 6-9 p.m. they hold a Big O Bike Night dinner hosted by El Rodeo owners Genesis and Carlos at their restaurant at 203 Lansdowne Road. Proceeds benefit the charity selected for the month.

"Thank you Darin and Kerry OShields, your time and dedication to assist in raising funds, allowing the community in weekly to learn, come together for fellowship, eat, give of yourselves and give to our FCCA is something we cannot say thank you enough for," said Elizabeth Byrnes, FCCA vice president. "We can only hope to pay it forward with our words of thanks and shares of praise and sending folks your way."

Big O' Bike Shop is located at 4319 Mine Rd, Fredericksburg. www.bigobikeshop.com, [www.http://adegbalola.com](http://www.adegbalola.com)



Photos by Dawn Whitmore



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

Silversmith 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 info, call 540-373-5646 or visit www.fccagallery.org. Newsletters are available online at www.fccagallery.org/news/index.html



Elizabeth Byrnes

Welcome new board members Sandra Gobar, Ella Dorsey

Our summer has been a wonderfully busy one & I am happy to share with you the wonderful things that have occurred to maintain & even make the FCCA better!

First, we have appointed the strong & brilliant, Sandra Gobar to Buildings & Grounds board position. She will fulfill our needs with her vast museum, curating & administrative positions she holds in many area art & education positions. She is already showing how much she is an asset to us. Second, also, newly appointed to the Grants & Fundraising board position, Ella Dorsey, comes to us with a major strength & background knowledge for grant seeking, writing & development. Her educational & work background has us off and running full speed ahead and aligning us with current grants & she is setting our sights on even more for our gallery to achieve & gain.

If you followed our Thursday dinner plans throughout the month of August you saw we gleefully enjoyed the El Rodeo fare & were honored to be the guests of Big O's Bike Shop owned by, Darin & Kerry OShields, host, who raised funds for our FCCA Art Education program. They helped us raise \$2,200.00, had giveaways each night & we even had an evening with local favorite Gaye Adegbalola, come sing & perform her best music there. An amazing fundraiser for our FCCA, Non-profit to benefit our programs we offer that are educational to children, elders & the supplies & staff to give the best experiences we can possibly give.

We successfully completed our Articles of Incorporation & Bylaws & they have been sent to all paid members! This task was taken on by many former board members, who thankfully, helped many of the new board members learn the ropes & stay on track when it comes to accuracy, law & absolutes. I can only say thank you to all members, former board members & new board members for all the patience, time, effort & flexibility you all gave to this!

This summer has had so many other things I could fill this newsletter. I hope you join us in the adventures we participate in whether it is a course we offer, fundraisers we are involved in, joining our board (I need a President to join us) or committee, become a docent, bring a child to the museum, make art, buy art!

Be well.

Elizabeth Byrnes

Docent Doings



Charlotte Burrill & Christine Dixon

Thanks to docents: They kept us open late all summer

FCCA has offered much activity recently from our exhibits to classes and lectures and the Concert in the Garden. Having these opportunities means that our building is open inviting guests to come enjoy. Congratulations and thank you Docent Team for volunteering to make these events possible. Your efforts are greatly appreciated.

Fall is here with wonderful exhibits in store for our guests. Our First Friday juror talk and vibrant art remind us each month of the year how talented

and unique artists can be. For the last three years our docents have been pleased during the summer months to keep the gallery open late every Friday evening until 8 p.m. Now summer is gone. Do not worry because we intend to continue this new tradition beginning in May of 2020.

Naturally, the Docent Team welcomes you every month both to the Frederick Gallery and the Members Gallery exhibits. We look forward to seeing you soon.

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Yearly Small Wonders exhibit allows larger entries

By Carrol Morgan
Frederick Gallery Curator

Autumn is just around the corner, and the upcoming Frederick Gallery exhibits promise exciting new art, including the October special guest exhibit of works by Tarver Harris, Susan Tilt and their mentor teacher Steve Griffin.

The November Force of Nature exhibit welcomes the return of noted juror Ginna Cullen and offers a theme that challenges artists to consider the power of natural forces. The December 2019/January 2020 Small Wonders exhibit introduces juror Susan Singer of



Carrol Morgan

Richmond, Va. This year we're allowing larger size entries. The size limit is now 48 inches on any side. So think beyond the usual small dimensions in "small wonders." Plans are in place for the February 2020 All Photography juried exhibit with juror Tom Hennessy, professional photographer of Richmond, Va.

As we approach our 2019 Annual Meeting on Oct. 20, I am reminded of the importance of all the members and volunteers who make the FCCA a vibrant art community. This would not be possible without the many hours given by our volunteers: the Frederick Gallery exhibitions team, including the exhibit installation and take-down and crews; the publicity team which supports our media and call-for-entries including our website; and the hospitality team which provides First Friday

receptions. I am grateful for the dedication of the members of the Board of Trustees and welcome our newest Board members, who step forward with extensive experience in the arts and bring fresh ideas and energy to our mission. If you are reading this and have time to volunteer, please contact a Board member and let us know your interests – there are opportunities to serve in many varied capacities. Board of Trustees contact information is available in each newsletter and on our website at www.fccagallery.org.

Thank you to all the artists, volunteers, visitors and patrons who continue to make the FCCA a welcoming place for all who enjoy the arts. Remember to invite friends, relatives and out-of-town visitors to our historic gallery and to First Friday opening receptions.

Reminder! Present your art professionally

Hand-delivered entries: Jurors frequently comment on the importance of presentation of work for juried exhibits. Some hand-delivered work is declined solely due to poor matting, framing, or hanging devices. "The artwork is the star – the matting and framing are supporting players."

The following reminders from jurors may be helpful. Artwork should be framed unless on gallery-wrapped canvas, metal or similar frameless support. Canvas edges should be finished or covered, with no staples or tacks showing. All work should have an adequate length hanging wire securely attached to D-rings or other flat style devices. Neutral mats are preferred – white or off-white are recommended. Mat width should be appropriate for the size of work and frame. Pick a frame that does not detract attention from the art – let your art take center stage. Hand-delivered artwork should be securely labeled on the back with the title of the work, the artist's name, and the exhibit theme/date. The Submission Form, fee and any special instructions should be placed in a labelled envelope and securely attached to the hanging wire or back of the work when brought to the gallery. These steps ensure the professional presentation of artists' entries for the juror. Professional presentation of artwork benefits the artist, patrons and gallery.

Digital entries: Online digital submissions should provide high quality jpg photos of only the art image – recommended at 1600 pixels in longest dimension. If this is a mystery, ask a professional photographer for help. Follow online instructions and title each jpg image, beginning with artist's last name, followed by artist's first name and then art title. Enter all artist contact information and entries using standard capitalization and punctuation. Artwork dimensions should be stated in inches as height x width (example 10x20) to ensure correct orientation of art image.

If you encounter problems submitting entries online or have questions, contact the curator at curator@fccagallery.org or 540-760-6928.

September - Geometrics All-Media National Exhibit

Juror: Reni Gower

Geometric perfection, also known as Sacred Geometry, is the matrix of humanity and the blueprint of the cosmos. Since ancient times, perfect forms (circle, square, and triangle) have been thought to convey sacred and universal truths by reflecting the fractal interconnections of the natural world. One finds these similarities embedded in decorative patterns of diverse cultures all around the globe. For instance, Islamic artists appropriated key elements from the classical traditions of Ancient Greece, Rome, and Persia to create a new decorative style based upon geometry. Likewise through ongoing migrations, comparable interlaced motifs and meanings are also found in Celtic knot work designs as well as Amish piece quilts. Our subconscious recognition of this collective symbolism is strikingly apparent on both micro and macro levels.

Using only a geometer's tools (compass, straight edge, pencil) it is easy to see how the circle is the source of all subsequent shapes and is often seen as the womb out of which all geometric patterns develop. Expanding from a single point to its perimeter, the circle implies the mysterious generation from nothing to everything and the finite to the infinite. To ancient mathematicians, the circle also symbolized the number one. Similarly, the number one creates all subsequent numbers. Thus the circle becomes a transcendental statement of the universe. The Flower of Life symbol (composed of 12 evenly-spaced overlapping circles) can be found in all major religions, as it contains all the patterns of creation as they emerged from the "Great Void" or divine source. With the internal ratios identical to cellular division, this structure also signifies all energy systems, including the human body.

The Fibonacci sequence or golden spiral also supports relationships between the circle and the five Platonic Solids, which Plato connected to the elements of fire, earth, air, water, and heaven. As such, they act as templates from which all life spring. Representing the purest expression of moving energy, the spiral's role in nature is transformational. Consequently in myth and religion, the spiral signifies the path of spiritual and mystical transformation as well. Recognized since prehistoric times, nature's golden spiral grows from within itself and increases according to the Fibonacci sequence. This perfect ratio can be seen in the growth spirals of pinecones, flower petals, and the branching patterns of trees. Contemporary science is now verifying on a sub-atomic level what the ancients knew all along, that the underlying geometric structure of the universe is visible.

Whether from the perspective of science, belief, or art, it is not hard to discover perfect harmony in the artworks I selected for Geometrics.

Look around the gallery: The Flower of Life is clearly evident in Tarver Harris' Boundary Lines, a patterned work created with hexagons inscribed with overlapping circles. Likewise, the golden spiral is a powerful formal and symbolic structure in Penny Parrish's vertigo inducing spiral staircase seen from above or in Robert Hunter's prints that explore evolution, time, and infinity.

Mining the connectivity of cellular division, Michael Broadway's Chemical Reaction, Maura

Harrison's fiber works, Van Anderson's Kaleidoscope, and Sara Gondwe's Eternity, all layer the circle in dynamic, but tangled organic systems.

Squares figure prominently in many of the compositions as well. In The Red and The Black, Barbara Taylor Hall anchors her dramatic gestural abstraction with layered blocks of various sizes. Bob Worthy's squares mysteriously emerge or dissolve in a soft wax scraffito haze. With a nod to Rothko, Kaye Lane's floating and feathered squares are nonetheless compressed and solid. In contrast, Maria Motz scrubs her blocks and buildings with translucent colors and bold gestures. Katherine Owens stacks patterned and textured geometric shapes in satisfying arrangements of form and color. Whereas, Rebecca Carpenter's photographs capture raw remnants inscribed into the derelict patterns of abandoned spaces. Likewise, a loose grid creates a luminous atmosphere in Teresa Blatt's mysterious nocturnal landscape or Sallie Grant's glimmering still life.

The triangle is also revealed as an integral structure in many of the artworks; such as Maria Chaves' sundrenched small town market, the rocky shoreline of Bro Half's ocean view, Mary E. Johnson-Mason's intimate landscapes collaged in cloth and drawn with thread, or the playful sculptural reinterpretation of Monopoly game boards in Elizabeth Shumates' Game of Thrones.

Many of the photographs, are transformative abstractions achieved by looking at recognizable objects up close. By looking through a micro lens, mesmerizing geometric patterns emerge in Addison Likins' moiré patterns and glass membranes; Deborah Herndon's flowing I-beam canopy or tetra stacked architecture; Mary Branscome's optical ellipses; Carolyn Beever's luminous street views; Matthew DeZee's binary patterns or Escheresque staircase; Lee Cochrane's organic gears; or Dorothy Stout's iconic close-ups.

In contrast, several artists depict geometrics as a means of measurement. Though stark in black and white, Karie Anderson's photograph reveals the highly calculated forms of carved and stacked stone. Whereas Patricia Smith speaks to the woven interconnectedness of all things by scribing a linear network over a vibrant landscape. Lastly, R. Taylor Cullar expertly crafts a meticulously ordered illusion that combines fantasy and fiction.

As artists, we are often drawn to geometry to create harmony and balance in our compositions. This is true for me as well. For my papercuts, prints, and paintings, I create new geometric iterations based upon the traditional patterns embedded in Islamic tile, woven Celtic Knots or Amish piece quilts. I believe by adapting or incorporating these forms and designs into our art, we can promote understanding and likewise encourage conversations between cultures different from our own. For me, art that speaks to a collective legacy between the West and the Middle East and beyond is a hopeful sign for our troubled times. It was my pleasure to jury Geometrics and I thank you for the opportunity to experience your work.

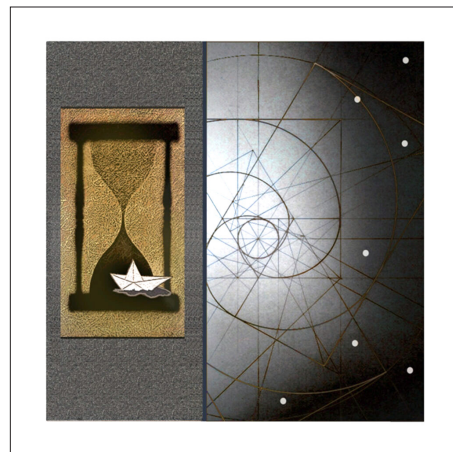
Honorable Mention

Chemical Attraction, mixed media by **Michael Broadway**, Woodford, Va.

Falmouth Franks, oil painting by **Marcia Chaves**, Falmouth, Va.

Stairway, photograph by **Matt DeZee**, Spotsylvania, Va.

Eternity, mixed media by **Sara Gondwe**, Charlottesville, Va.



1st Place: Crossing Over, digital print by **Robert Hunter**, Colonial Beach, Va.



2nd Place: Gypsy Portals #3, oil/cold was painting by **Bob Worthy**, Montross, Va.



3rd Place: High Speed, fiber art by **Maura Harrison**, Fredericksburg, Va.

ASU art faculty member shares insight into lives of famous artists

The 2019 FCCA Lecture Series was presented as a members' benefit, providing three lectures by Allen Reamer, FCCA member and art faculty at Arizona State University. The series included illustrated lectures on Claude Monet, Auguste Renoir and Georgia O'Keeffe. Each lecture discussed the artists' works of art, some in detail, including their context of time and popular culture.

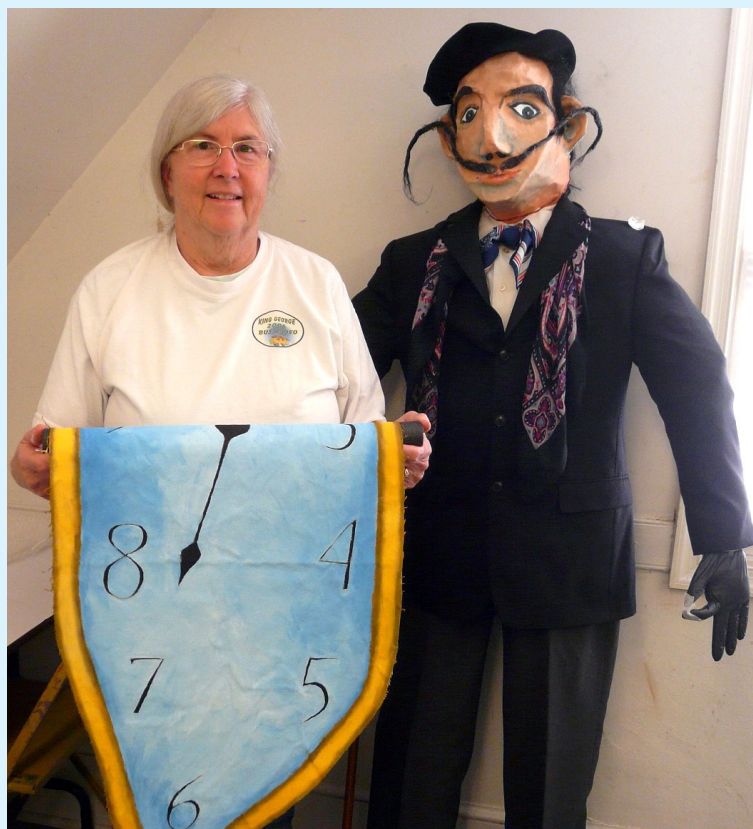
Allen, with his humorous anecdotes and vast knowledge of art history, generously provided this year's lecture series, offering insights into the lives and art of three of the world's most famous artists. The final lecture, Sep. 24, covered Georgia O'Keeffe's art, known for large flower paintings, but much more than that. In this talk, her life and art were discussed year by year, revealing how her painting style changed, when it changed, where it changed and why it changed. Reamer helped participants discover how sickness influenced her life at critical times and how specific people helped her career.

This is the second year Allen has gifted the FCCA with a lecture series during his annual summer residency in Fredericksburg before returning to Arizona. The Art Education Committee gratefully extends appreciation to Allen for enriching our knowledge and providing enjoyable learning experiences for our members.



Photo by Carol Morgan

Allen Reamer talks about Renoir at his FCCA lecture, Sept. 17.



Salvador Dali

Lee Cochrane poses with FCCA's Salvador Dali scarecrow, on display Oct. 4-31, for the Main Street Fredericksburg Scarecrows Competition. Lee painted a 'melting' cloth clock to hang with Dali at the Silversmith House front door. Thanks to Lee, Jen Galvin, Charlotte Burrill, Janet Vandenburg, and others for creating our Dali scarecrow.

Don't miss these classes offered at FCCA

October

The Joy of Breaking Glass (Intro to Mosaics), with Cathy Ambrose Smith: Oct. 5, 10 a.m. -4p.m. and Oct. 6, 2-5 p.m. The cost is \$100 for members and \$125 for non-members. Two day workshop introducing students to mosaic art. Go home with a one of a kind piece of art and instruction folder. All materials provided as well as snacks. For more information, contact Smith at 540-273-0653 or smithhse@mail.com Facebook.com/CathyAmbroseSmithMosaicArt

November

Drawing into Abstraction, with Kimberly DiNatale: Nov. 2, 11 a.m.-4 p.m. The cost is \$60 for members and \$65 for non-members. In this contemporary drawing class, we will explore traditional techniques using wet and dry media, you will develop into abstract and expressive finished artworks, 18x24s and 11x14s suitable for framing. Supplies are provided, bring your favorites too. Please bring a bag lunch, snack will be provided. All levels welcome. For more information, contact DiNatale at 703-863-9325 or kmdinatale@gmail.com

Find Your Buyer, with Dawn Whitmore: Nov. 16, 11 a.m.-1 p.m. The cost is \$20 for members and \$30 for non-members. One-day workshop. Learn to find YOUR art buyer, not just any buyer. Learn marketing strategies that will take you to the next level in your art career. For more information, contact Whitmore at 252-349-9866 or dewphotographyva@gmail.com

October Guest Artists Show

Tarver Harris Susan Tilt Steve Griffin

*Divergent Thought
Forms of Beauty*



Haydn's Symphony No. 3, acrylic by Steve Griffin, Tarver Harris, and Susan Tilt.

Susan Tilt

Something divergent is moving away from what is expected, moving away from a path or a static artistic style.

Inspired by the work of Jylian Gustlin and Melinda Cootsana undefined faces and abstracted positive and negative spaces intertwine in figurative pieces and imaginary places. Off the beaten track.

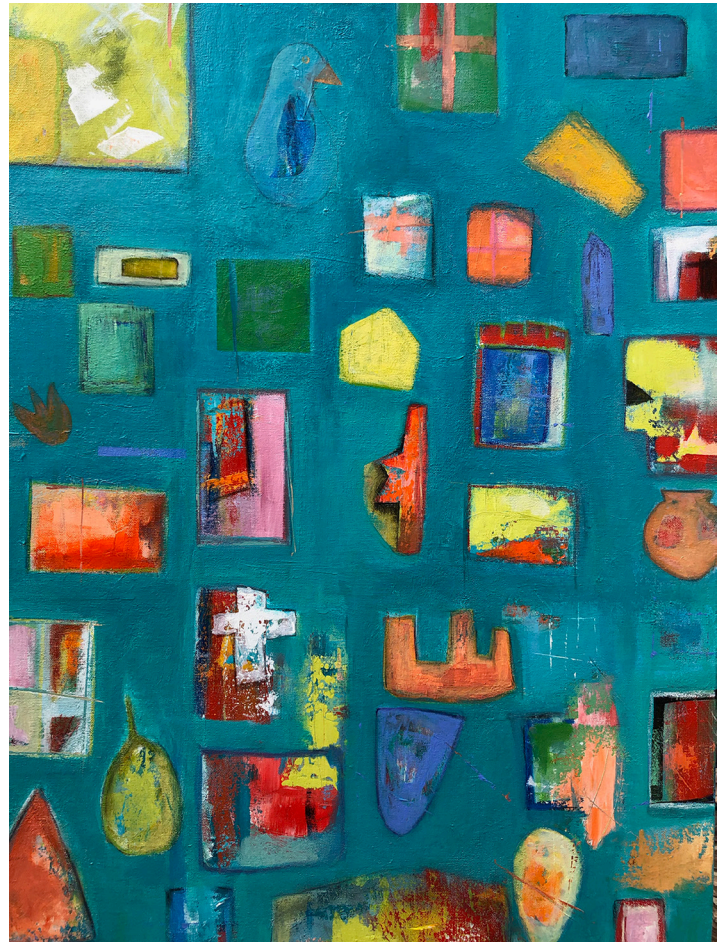
Things seen and imagined lead this work into diverse compositions and directions, colors and marks as a body of work that won't stay still.

Bio: Born with a good left hand, Susan Tilt went through reams of paper and boxes of crayons from an early age. Her first public exhibit, held at the University of Kentucky, was a self-portrait created during kindergarten and by age nine she knew what she should do. She should make art.

Susan took a circuitous route to that goal as a life unfolded, hitting her toes on more than a few stumbling blocks.

Inspiration was collected along the way as she moved and moved from Charleston to Somerset England to Virginia, Florida, and New Orleans. In recent years she has added four trips to Cuba and other travel collecting more ideas and experiences that find the way into her art making. She took classes from place to place and earned a degree in studio art from Mary Washington College in 1998. The artist now lives in Colonial Beach.

The experience of many birthdays is rather surreal to Susan, who never thinks of stopping due to age. Feeling a little bit wiser, blessed with health, and highly motivated, she seeks to share a positive outlook on life and aging through her art.



As Long As You're Dancing, You Can Break The Rules, acrylic by Susan Tilt.



Beautiful Isle of Somewhere, acrylic by Steve Griffin.

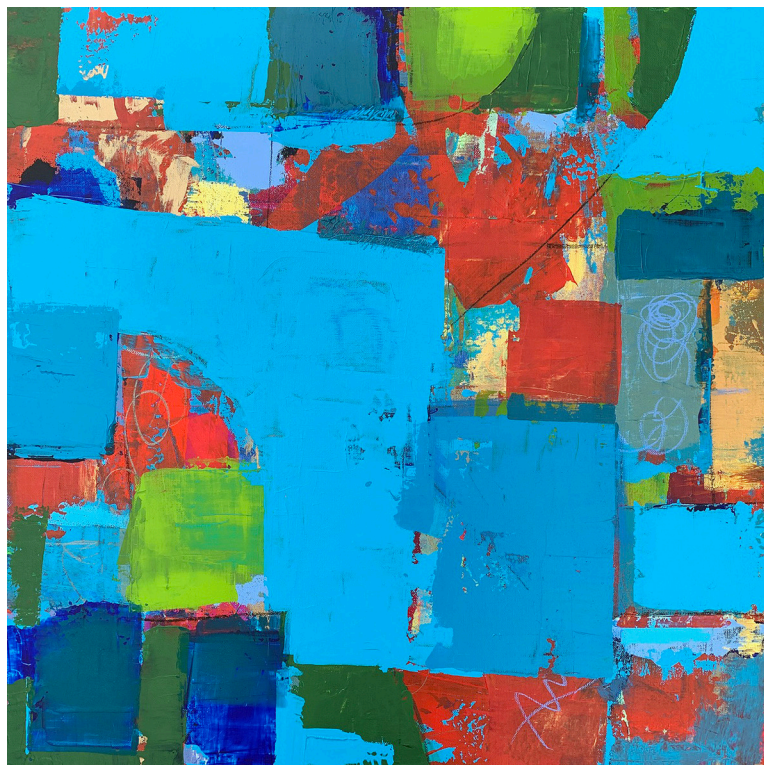


Steve Griffin

In these paintings I apply several layers of paint which are eventually sanded to reveal unexpected combinations of color and texture. I use a variety of tools to produce a weathered surface with references to digital technology.

Bio: Steve Griffin has been an active painter for over forty-five years. In 1968 he was one of twelve undergraduate students chosen from a national pool to attend the first year of the new Independent Study Program at the Whitney Museum in New York City. The ISP is still active today.

Since retiring from teaching in the Art Department at the University of Mary Washington in 2008, Griffin has continued to work in his studio in Colonial Beach, Va. He recently received a 2011-2012 professional fellowship in painting from the Virginia Museum of Fine Arts and a 2012 -2013 fellowship in painting from the Virginia Commission for the Arts. Griffin has also been awarded two residency fellowships from the Virginia Center for the Creative Arts in Amherst, Va. Griffin's work hangs in many private and corporate collections and has been included in over 175 exhibitions. His work is represented by several galleries including the Glave Kocen Gallery in Richmond and the Long View Gallery in Washington DC. sgriffin@umw.edu



Color Story Blue Acrylic by Tarver Harris.

Tarver Harris

As a painter meandering through the world of divergent thought, I aspire to build connections to my higher self. Curiosity allows the channel to the unseen realms where color emanates unexpressed emotion and shapes establish the structure for embodiment. Beauty abounds as art renders my life's journey into the unknown with vivid accuracy.

Bio: Tarver Harris is an artist working in abstraction. To her, painting is an exploration into the unknown to discover something new, oftentimes an emotional journey. She revels in the pure joy of squeezing paint onto a surface and moving it around with sponges, brushes or squeegees creating unique colors and textures. In this manner multiple layers are built up and then sanded or scrapped away to expose what is underneath giving her pieces a sense of antiquity. As she delves into this tactile experience animating the design elements of color, shape and form her life is art and her inspiration is the everyday occurrences of nature.

"This intuitive process is so exciting because each piece reveals itself to me and the outcome is a complete surprise. I enjoy the tactile and visual experience that art brings to my life creating a sense of wonder and excitement. Each piece facilitates a shift in my perspective as it naturally unfolds before me, nothing is by chance yet neither is it planned."

Tarver graduated from Virginia Commonwealth University with a Bachelor of Fine Arts in Communication Arts and Design. She is an award-winning graphic designer who worked in advertising and magazine publication. She is currently living in Stafford, Va., with her husband and dog along Accokeek Creek. tarver@tarver.studio





Dawn Whitmore

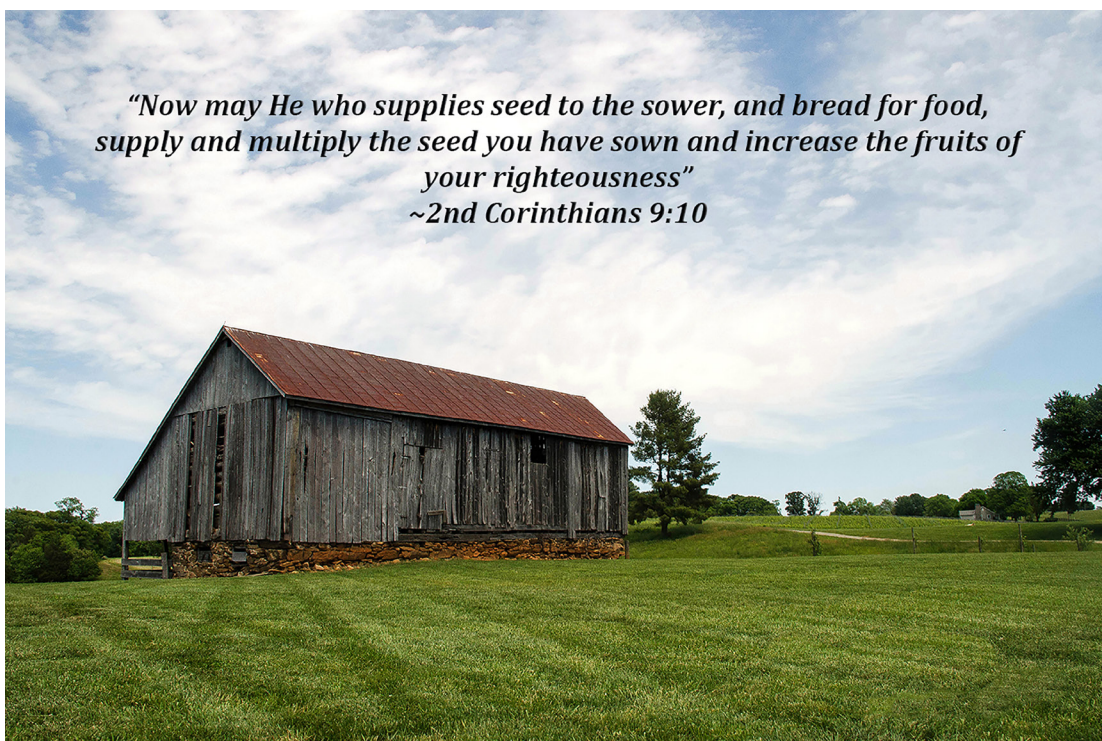
A "Barnscape Journey" spotlights my photographic journey of the last six years. The journey of an aspiring photographer with no center of focus, past landscape & nature and "Ooh that would be a nice photograph" to The "Old Barn" Lady. The "Old Barn" Lady is a photographer with a passion and purpose to 'preserve agricultural history for future generations.'

Whether traveling through the countryside of Virginia, Maryland, or Pennsylvania, my desire is for each piece of artwork to participate in preserving a family's barn and farm for future generations.

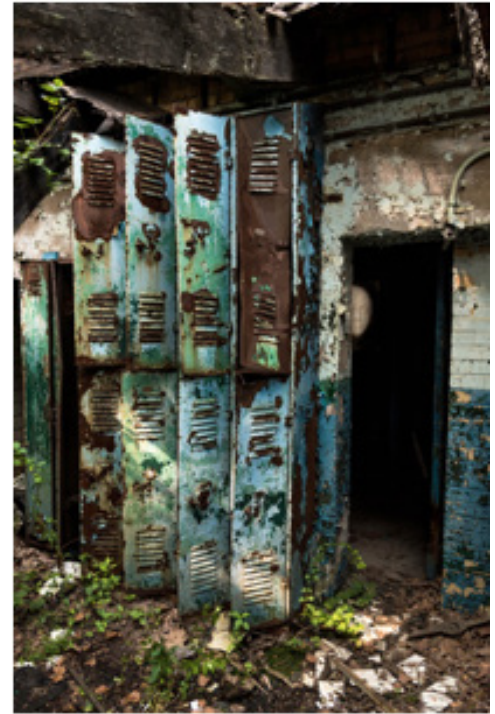
Barnscape photography has garnered me artistic awards and a voyage of a book in progress. However, the memories and bonds created with the caretaker's of each barn and those who view my work is priceless. www.dewphotographyva.com
www.facebook.com/dewphotographypage



*"Now may He who supplies seed to the sower, and bread for food,
supply and multiply the seed you have sown and increase the fruits of
your righteousness"
~2nd Corinthians 9:10*



Rebecca Carpenter



Whispers

Visual Stories from Abandoned Spaces

"The present is the ever moving shadow that divides yesterday from tomorrow. In that lies hope." Frank Lloyd Wright

I was really drawn to abandoned spaces a few years ago when I first toured Eastern State Penitentiary in Philadelphia (where my daughter lives). I fell in love with how the light formed interesting shadows on the textured walls. I then photographed models in abandoned spaces and I was hooked on the storytelling possibilities found in decay. Though I love to work in multi-media, and I create work in four intertwining series, this collection of photographs was taken in a variety of abandoned spaces.

Some images include items I've placed, some spaces are as I found them. Ultimately, when creating images, I saw CONTRAST blaring through my selections – contrasting light and shadow, contrasting textures and colors, opposites vying for attention. Hidden in our ordinary existence is the life cycle of our human experience. I hope you will enjoy delving into the stories found in this series.



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