

TIDEWATER COMMUNITY COLLEGE VISUAL ARTS CENTER

340

HIGH STREET

16TH EDITION

2014

PORTSMOUTH, VA

INSPIRATION EXISTS - BUT IT HAS TO FIND YOU WORKING. PICASSO

I am not strange - I am just **NOT NORMAL** DALI

**WHO** DO YOU THINK YOU ARE?

**ALL CHILDREN ARE ARTISTS** Great things are done by a series of small things brought together. VAN GOGH

ART CENTER BY

THERE HAS NEVER BEEN A TIME OR PLACE IN HUMAN EXISTENCE WITHOUT **ART** GEORGIA O'KEEFE

MEMO TO SELF: MAKE SOMETHING INTERESTING.

**WHAT IS IMPORTANT?** EVERY DAY I DISCOVER MORE AND MORE BEAUTIFUL THINGS... (MONET)

USE **INSEPARABLE** Curiosity & Joy are BE HOW you are -

Dear **BRAIN** - Please **SHUT UP** There is too much noise in the world for **LATY** Do what you want to do.

your mistakes recognize a mistake as **SOMETHING** you mean **HADN'T THOUGHT** of yet.

There is too much noise in the world for **LATY** Do what you want to do.



## THE VISUAL ARTS CENTER

Nestled in the center of Olde Towne Portsmouth, the Visual Arts Center offers degree programs ranging from graphic design and photography to studio arts. Within its 33,330 square feet and three stories, students have access to 16 studios and lecture halls with state-of-the-art smart technology, seven Mac labs, a rooftop glass blowing facility, a 40,000-piece BB&T Books and Images Library, and over 2,000 square feet of professional exhibition space.

Tidewater Community College, the 11th largest public community college in the U.S., opened the Visual Arts Center in 1995 as a ground-breaking center dedicated exclusively to the arts. The VAC is the only facility of its kind in Virginia and is the first regional program for TCC that attracts students from 12 surrounding Virginia cities and seven other states.

For 19 years, the VAC has opened its doors to the people of Tidewater, enriching lives through art exhibitions, visiting artists and art historians, lectures, and demonstrations. Thousands of students have refined their skills in drawing, painting, pottery, glass blowing, photography, and graphic design. New media and classes are added with every new advance in technology while preserving the traditions, skills, and techniques of art making.

Open not only for students, but also for anyone interested in learning about the arts, the Visual Arts Center is a melting pot for creativity. We are the next generation of visual artists.

## GRAPHIC DESIGN

Graphic designers shape our visual landscape. We live in the middle of messages and memes created by artists who are skilled in taking words and pictures and telling stories, conveying information, and organizing our world. Books and billboards, signs, products and packages, and everything on the Internet—it was all designed by someone—a graphic artist. We want these messages to be honest, to be meaningful, to enrich our human experience. We are communicators of the information we need to understand and interact with our cultures, our commerce, our lives.

## STUDIO ARTS

There has never been a time or a culture in human history without art. It is somehow fundamental to what it means to be human and alive on our planet. Studio Arts allow us to use our interior worlds to create paintings, sculptures, glass, pottery, and drawings. Created primarily for aesthetic, emotional and intellectual purposes, it is judged for its beauty and meaning. We use our hands as tools to bring life to what others cannot see. At the Visual Arts Center you can specialize in photography, glass, or pre-art therapy, or just take a class or two to explore an interest and a need you have always felt—to focus your talents and skills, to seize the moment and turn it into art.







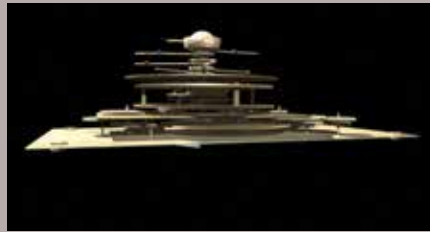
Rebecca Perron | *Shattered* | Digital photograph | Photography II







Meghan Kristich | *See No Color* | Digital photograph | Advanced Photography



Ivy Garrenton | *Clock Animation* | Computer animation | Animation I



Bernard Pettiford | *Clock Animation* | Computer animation | Animation I



*“I have no special gift.  
I am only passionately  
curious.”*

*Albert Einstein*





Patrick Ard | *Haunting* | Digital photograph | Electronic Darkroom





Arielle Bacon | *Take a Shot* | Digital photograph | Electronic Darkroom







**Burn some rubber,  
and eat my dust.**

The Subaru Impreza STI goes 0-60 in an impressive 4.7 seconds. With 305-horsepower and AWD, there really isn't much of a competition on the streets. As for off the streets, there is NO competition.

**Love. It's what makes a Subaru, a Subaru.**





Malina Scacchi | *Rob* | Digital photograph | Advanced Photography



Cisco Rey | *Evolve* | Digital print | Typography



Meghan Kristich | *Innocence* | Digital photograph | Advanced Photography



Dorinda Renelli | *The Birches* | Clay | Introduction to Pottery

*“Ideas must be put to the test.  
That’s why we make things—  
otherwise they would be no  
more than ideas. There is often  
a huge difference between an  
idea and its realization. I’ve  
had what I thought were great  
ideas that just didn’t work.”*

Andy Goldsworthy





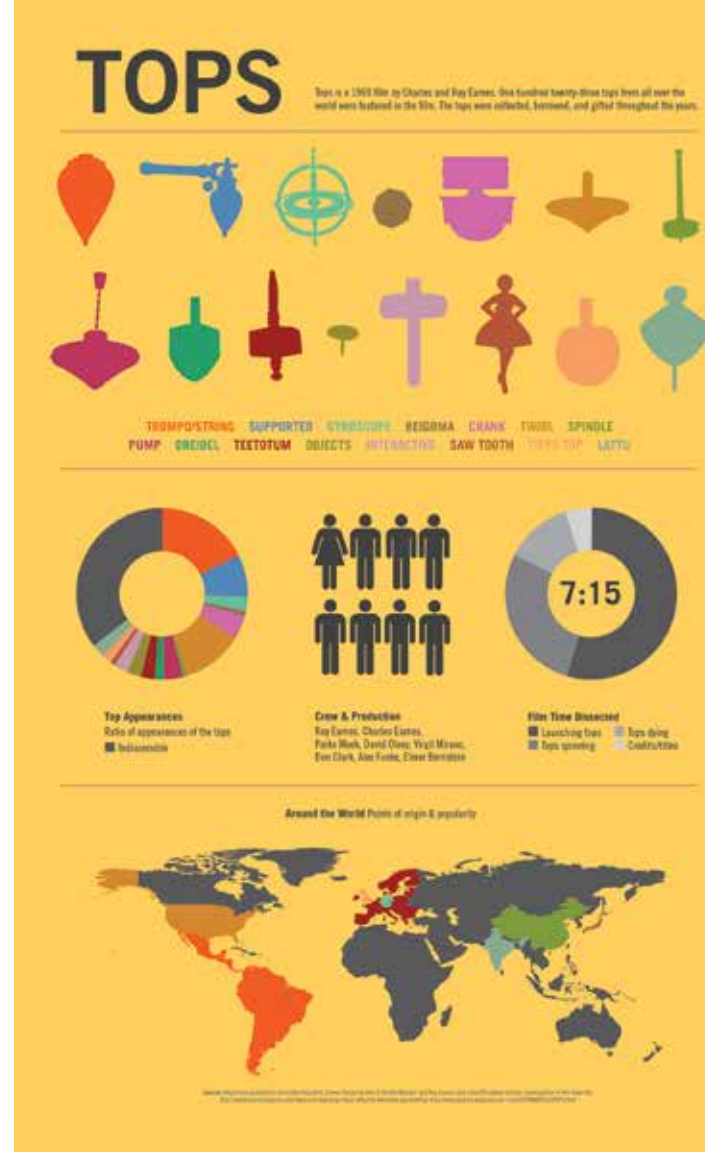
Shela Edmonds | *Wind & Fire* | Stoneware | Introduction to Pottery



Leann White | *Salt and Pepper Shakers* | Stoneware | Pottery Glazing & Decorating

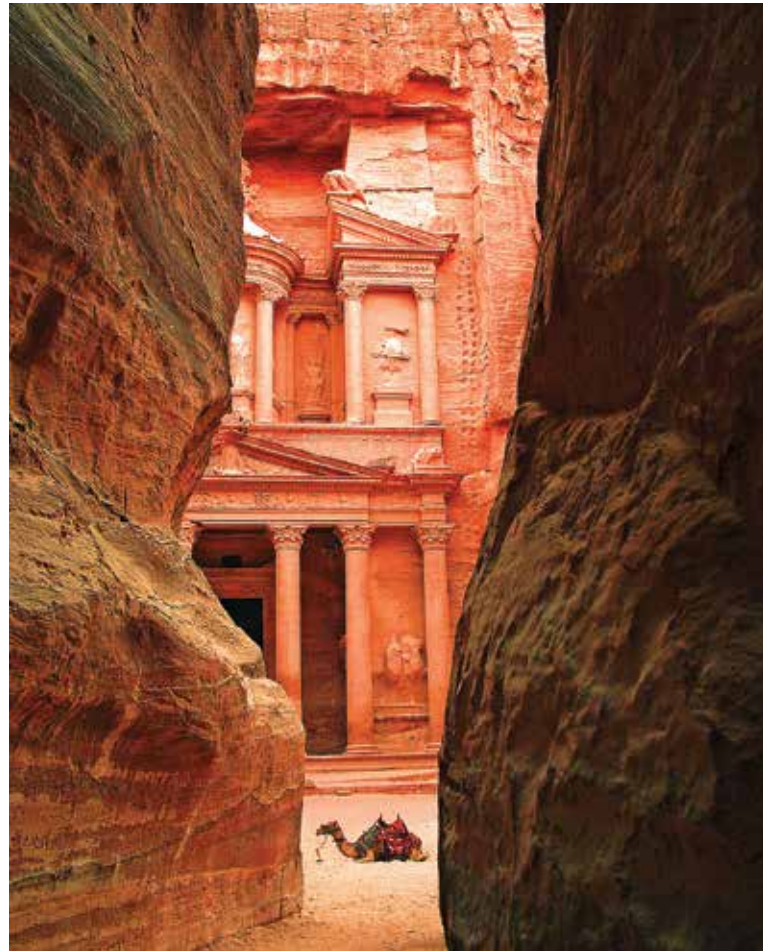
*“Your life is a piece of clay—  
don’t let anyone else mold it for you.”*

Anonymous





Julie Larkin | *Lens Flare* | Blown glass | Seminar and Project in Glass



Robert Peroe | *Petra* | Digital Photograph | Advanced Photography





Henderson Vaughan | *Sade* | Soft pastel pencil | Drawing IV



Sabrina Chladni | **Untitled 2** | Digital photograph | Portfolio + Resume



Ashley Major | **2% Slumber** | Digital photograph | Advanced Photography







Julia Lefferson | *The Iris Garden at Giverny (after Monet)* | Oil pastel | Drawing II



Dottie French | *Sunflowers (after Monet)* | Acrylic | Fundamentals of Design



James Weiss | *Slenderman* | Narrative film | Video Techniques









Taylor Harvey-Thornton | *Pea Soup* | Blown glass | Glass III



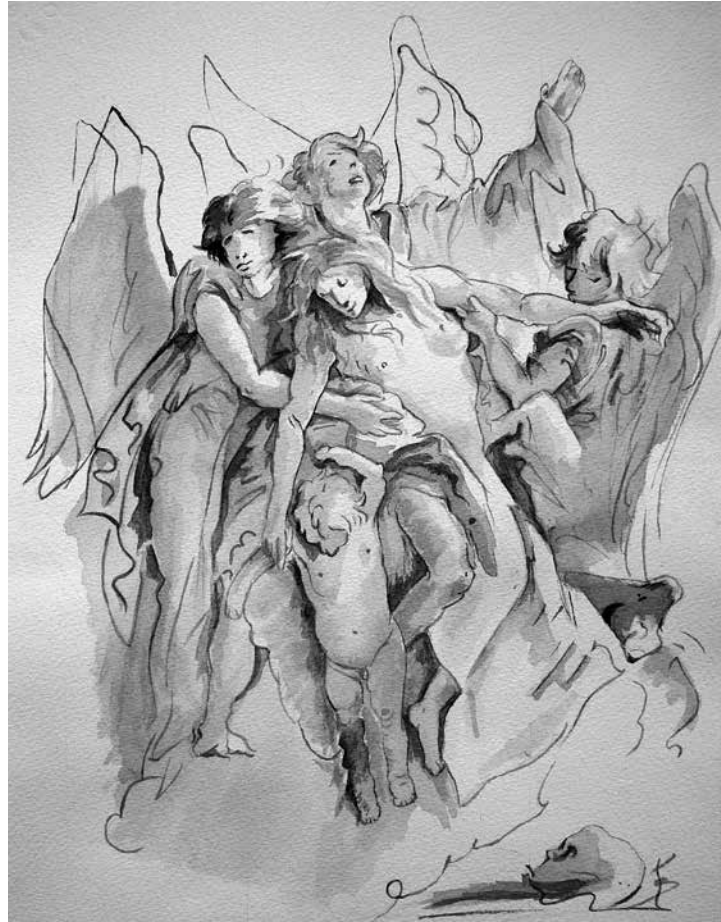
Emily Bartelt | *Green Optic Mold* | Glass | Seminar and Project



Clarissa Ferguson | *Pottery* | Pen and ink wash | Drawing II



Clarissa Ferguson | *Lion (after Rembrandt)* | Pen and ink wash | Drawing II



Kim Theborge | *The Ascension of Mary Magdalen (after Tiepolo)* | Pen and ink | Drawing II

*“ I love all media.  
Expression and creativity can be limitless. ”*

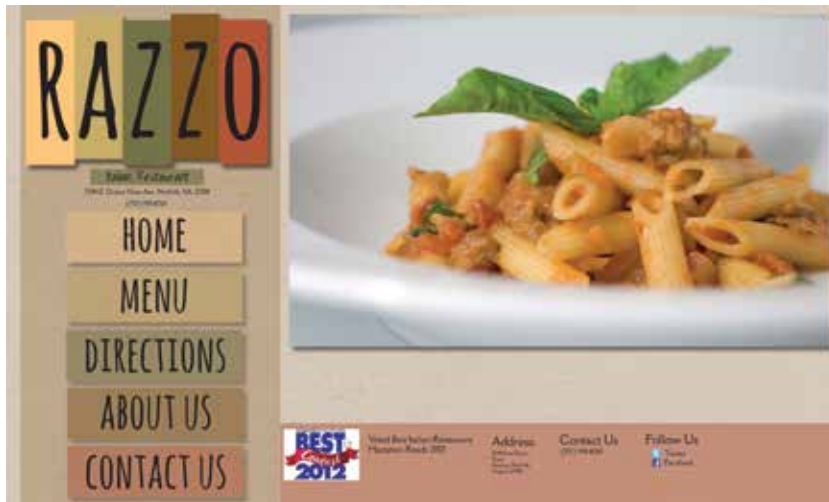
Chris Moore



**Erika Wright | *The Fight* | Photography | Photography I**



**Erika Wright | *Victory* | Photography | Photography I**



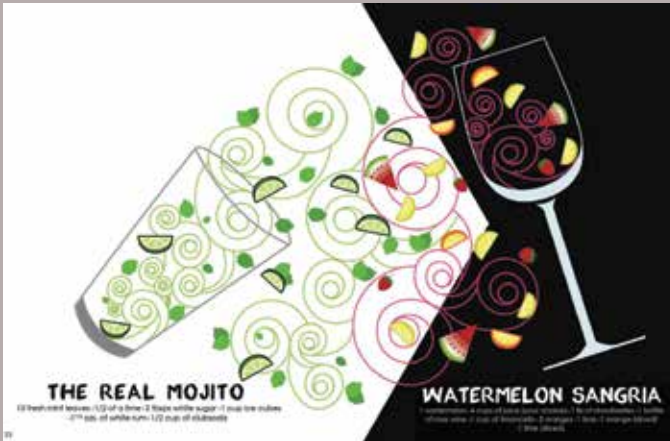
Anthony Vavrek | Restaurant Website Makeover |  
Photoshop comp | Interactive Design |



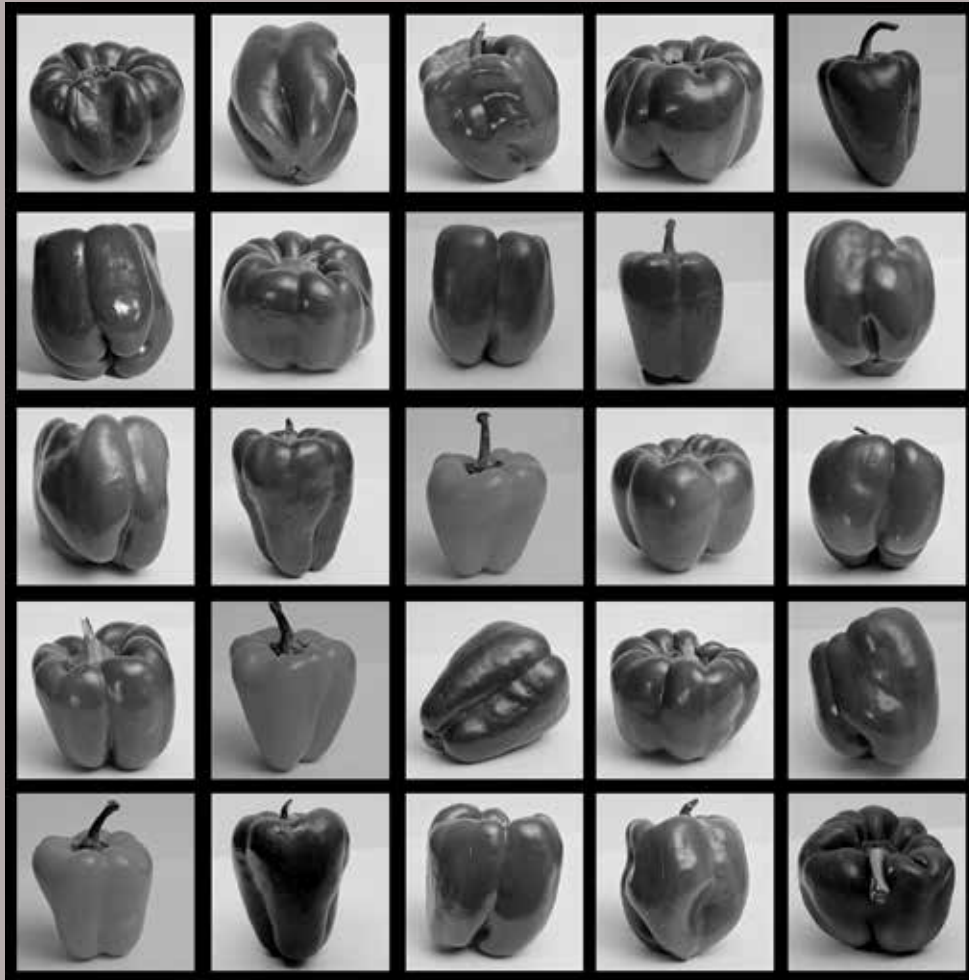
Kayla Brown | Zoo Campaign | Digital print | Communication Design I

*“Dear brain,  
Please shut up.”*

Zag



Kayla Brown | Drink Recipes | Editorial print | Communication Design II



*“Nothing  
makes me  
so happy as  
to observe  
nature and  
to paint what  
I see.”*

Henri Rousseau





Clarissa Ferguson | *Skull with Antlers* | Ink wash | Drawing II



Shawn Scott | *Lion Face* | Scratchboard | Drawing II







Julie Larkin | *Stacked* | Fused glass | Glass Fusing and Painting



Russel Bradshaw | *Your Welcome* | Plastic sculpture | 3D Design



Jon Hamilton | *I Am Powerful* | Digital print | Communication Design II



Adam Wolfe | *Foodbank* | Digital print | Communication Design I



Richard Armitage | *White Chocolate Lemon Cake* | Digital Photograph | Photography I



Riley Koeing | *Untitled* | Glass | Glass III



Brandon Reese | *Edward64* | Pencil | Drawing I



Jordan Kinser | *Guilty* | Charcoal | Drawing IV





Pat Blackerby | *Tamara De Lempicka* | Oil on canvas (and details) | Painting |





Robert Immello | *Water* | Glass | Glass Blowing IV



Jessica Powers | *Hollow Body* | Ceramic | Wheel Thrown Pottery



© Hermann Zapf 1981

# HERMANN ZAPF

a special type of designer

Hermann Zapf, born on November 8, 1918 in Nuremberg, Germany, is a book designer, self-taught calligrapher, and a typeface designer of over two hundred typefaces. His humble beginnings as a child involved building radios and creating secret writing that only he and his brother could decipher, which Zapf attributes as his first alphabetic creation. After he left school, he applied for apprenticeships as a lithographer, but ended up as an apprentice industrialist. In 1939, he was drafted into the military to fight for Germany. During his stint in the military, his duties included record-keeping and cartography, putting his calligraphy and drawing skills to good use. After returning home, he gave calligraphy lessons, designed books for publishing houses, and eventually began the work that he is most known for, typeface design.

“ He made sketches from grave plates at a Florence church on bank notes... ”

### Optimal Optima

One of Hermann Zapf's personal favorite typefaces, that he designed, is Optima. After his first visit to Italy in 1950, he became interested in designing a sans serif roman type. He made sketches from grave plates of a Florence church on bank notes, as he didn't have any sketching paper with him at the time. Two years later, Optima was born, and in 1952, it was released by the D. Stempel AG type foundry in Frankfurt, Germany. In the beginning stages of development, this typeface was named New Antique (then Frankel) and was originally intended as a display type. The name Optima, of which Zapf was not a fan, was coined by the sales people at the Stempel foundry.

Optima is a rare sans typeface that was designed to occupy the space between sans serif and roman, with its thick and thin strokes and basic roman-type form, but without serifs. The letters, with tapered stems, were based on the golden ratio. Optima is available in twelve weights and four companion fonts with European characters and accents. The twelve weights are roman, italic, medium, medium italic, semi bold, semi bold italic, bold, bold italic, black, black italic, extra black, and extra black italic. The companion font is Optima Capital, which comes in four weights: roman, oblique, bold, and bold oblique. Hermann Zapf teamed up with Swiss-born type designer, Hans Hubertshaus, to redesign Optima. In 2002, Optima once was born. The original Optima font's italic alphabet is an oblique version of the roman, but the redesigned type family includes a real italic alphabet, most notably in the letters a, i, and g. Optima now's weights include light, light italic, regular, italic, medium, medium italic, semi, semi italic, bold, bold italic, heavy, heavy italic, black, black italic, condensed light, condensed regular, condensed medium, condensed semi, condensed bold, and blding.



Optima I Capital's lowercase letters composed by Hermann Zapf



Optima Regular's lowercase letters composed by Hermann Zapf

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()\_+,-./:;'

## Q P R

**Q**ueen's... **P**... **R**...

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



“ ...a hand with Optima... ”

...a hand with Optima...



## fi fl f

...a hand with Optima...  
...a hand with Optima...  
...a hand with Optima...

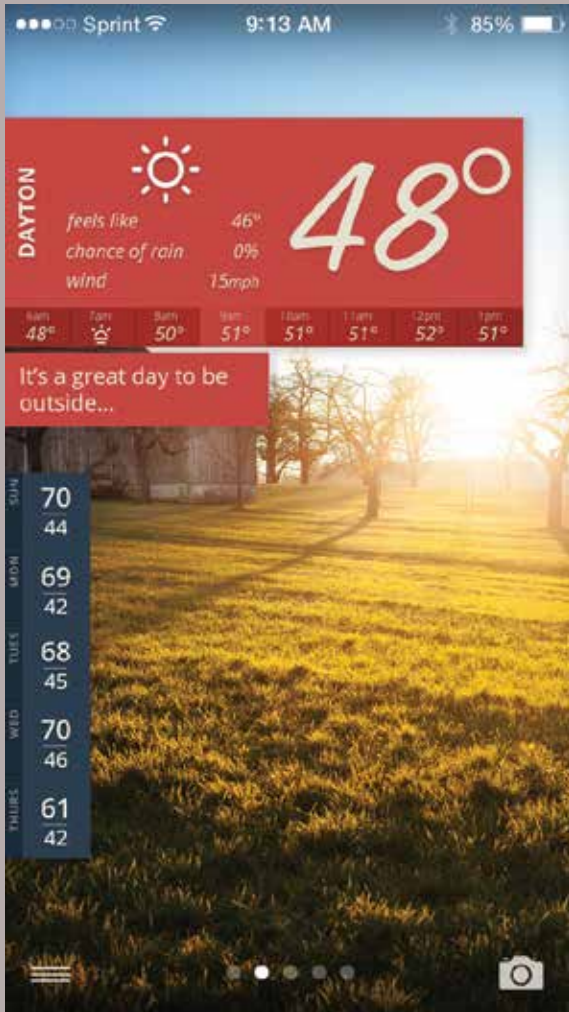


*“I used to think  
that I was just crafty,  
and made things that  
helped define me or  
express my moods.  
But then I realized  
that those creations  
are what I needed  
to do as sure as I  
needed to breathe.  
That is when I realized  
I was an artist.”*

Jaime Clausen Rasmussen

Olga Moroz | **Untitled** | Digital photograph | Advanced Photography









Robbie Blaisdell | *Bug* | Oil pastel | Drawing II



Rachel Foley | *Oh, Pookie!* | Digital photograph | Electronic Darkroom



Janis Benham | *Untitled* | Mixed media | Painting |



Richard Armitage | *Terror* | Photography | Photography |



Ivy Garrenton | **Buddha Box** | Ceramic | Introduction to Pottery



Amber Brendin | **Untitled** | Glass | Glass Blowing III

*“If you are willing to do something that might not work, you’re closer to being an artist.”*

Seth Godin

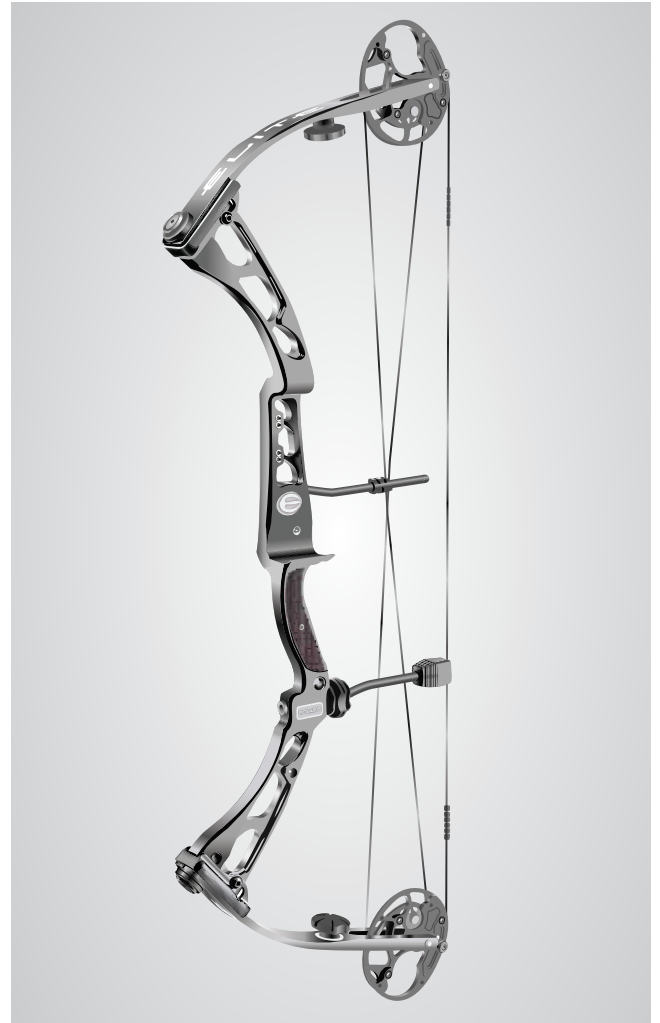




Brian Brown | *Lost Child 1* | Digital photograph | Advanced Photography



Curtarene Pearson | *Untitled* | Digital photograph | Advanced Photography



Cristen Cottrell | *Elite Compound Bow* | Digital Illustration | Computer Graphics II



Malina Scacchi | *Untitled* | Digital photograph | Advanced Photography



Britt Skogstad | *Annunciation (after van Eyck)* | Oil on canvas | Painting |



*“Never fall in love with an idea.  
If the one you’re trying isn’t  
doing the job, there’s always,  
always, always another.”*

Chip Kidd

Jessica Powers | *Sunet Casserole* | Ceramic | Wheel Thrown Pottery



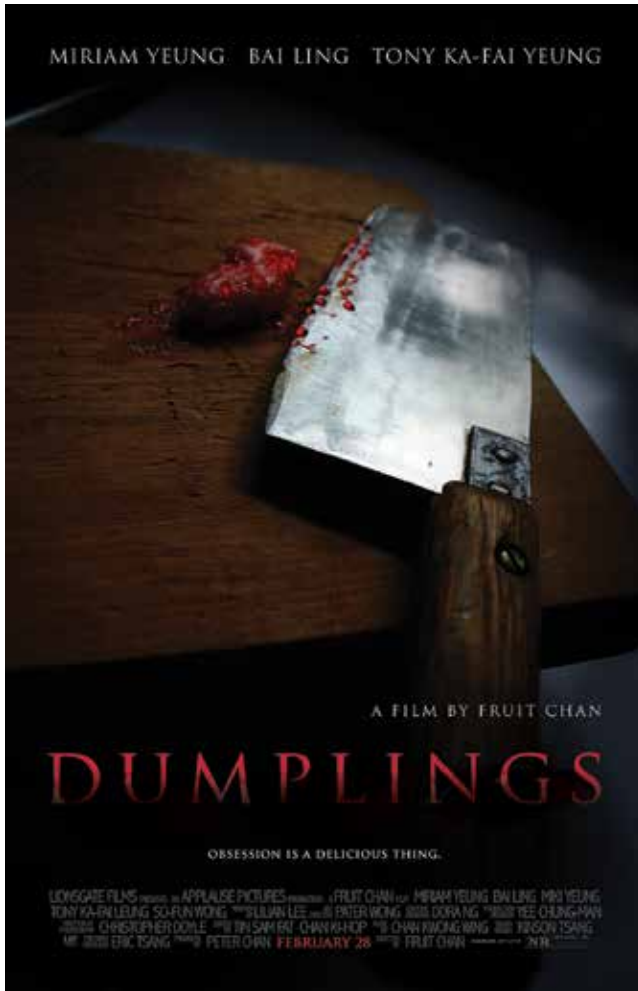
Ivy Garrenton | *Alice* | Computer animation | Animation I



Geoffrey Rueff | *The Broken Child* | Glass | Glass Blowing IV



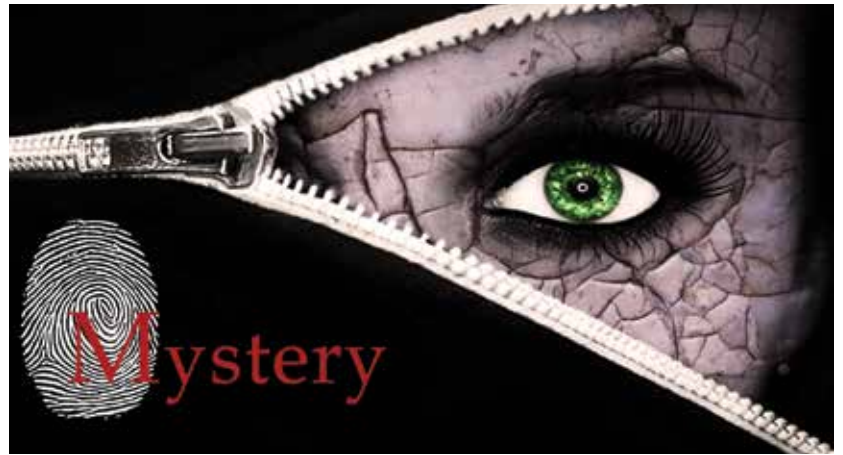
Pamela Zwemer | *Sister of the Vine* | Ceramics | Wheel-thrown Pottery

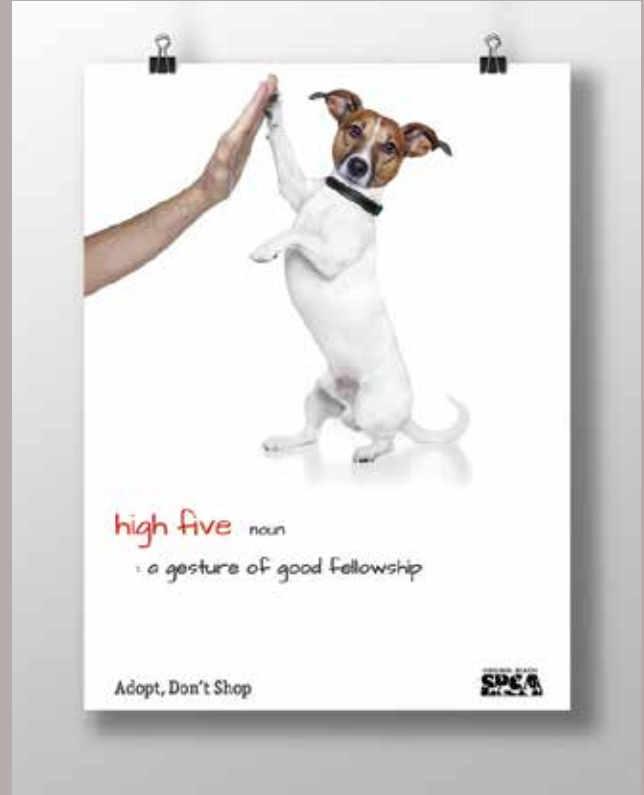


Bena Dam | *Dumplings* | Graphic design | Computer Graphics I



Richard Armitage | *Mushroom Burger* | Digital photograph | Photography I





Sam Crow | SPCA Campaign | Graphic design | Communication Design I





Ashley Major | *Devious Balaclava* | Digital photograph | Advanced Photography



Michelle Scott | *History of Dog* | Paper, clay, acrylic | 3D Design

 A poster with an orange background. At the top, it reads "Wrongful executions are the product of wrongful convictions." in white text. Below this, a large, dark syringe is oriented vertically. The syringe's barrel is filled with a list of names and dates of wrongful convictions, including: "Cassius Todd Wiffingham, 2004", "Earl Lewis, 1998", "James Johnson, 1998", "Carlos DeGuz, 1994", "Joseph Utsher, 1997", "Greg Davis, 2011", and "Gary Godwin, 2000". The syringe's needle is at the bottom. At the bottom of the poster, there is a logo for "ABOLISH THE DEATH PENALTY" and the text "Take action today to help us abolish the death penalty. Learn more at [www.ucadp.org/action](http://www.ucadp.org/action)".

Bena Dam | *Wrongful* | Computer graphics | Communication Design I

Janis Benham | Chinatown | Mixed Media | Painting I





Laura Scott | Digital Girl | Digital photograph | Digital Darkroom

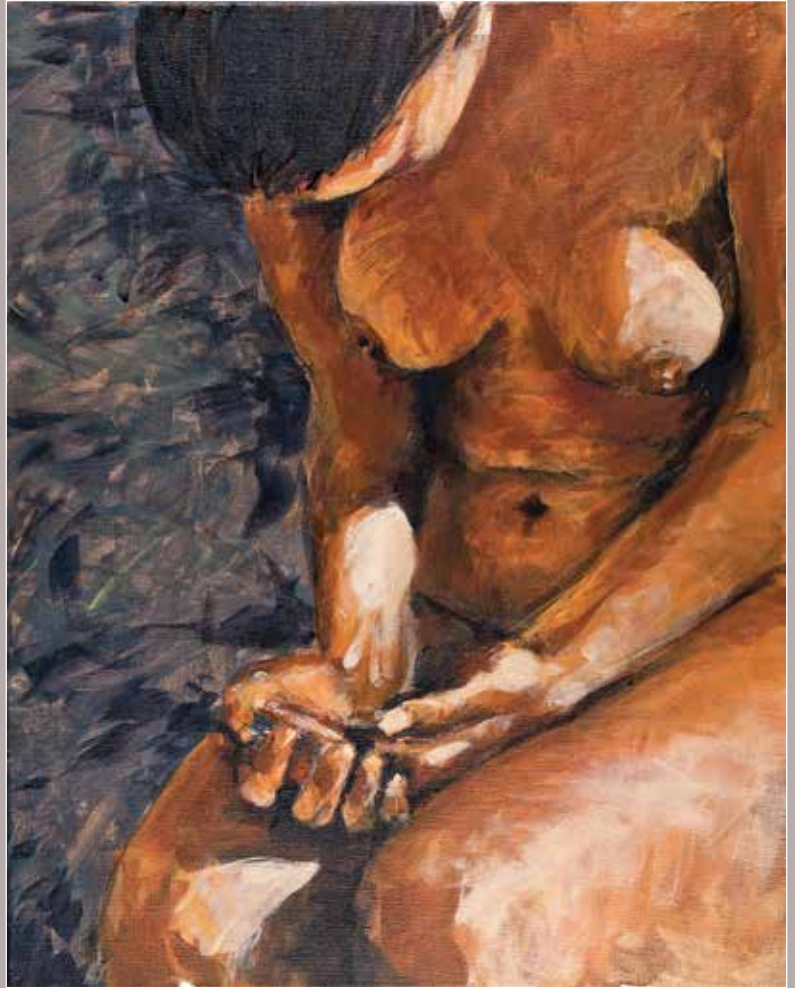


Charity Archuleta | Joe's Hammer | Clay | Introduction to Pottery

*"If I could say it in  
words, there would be  
no reason to paint."*

Georgia O'Keefe

Ivy Garrenton | **Figure Study** | Acrylic | Painting II





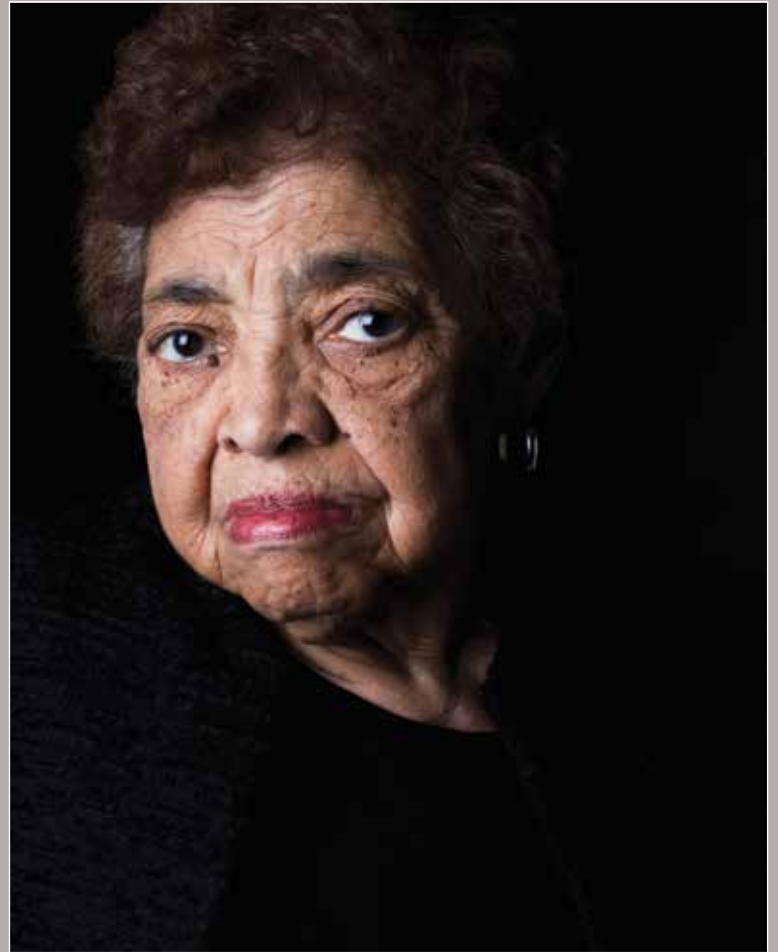
Britt Skogstad | *When Kids "Cook" Snowcones* | Colored pencil | Drawing III



Joshua Johnson | *Ice Cream* | Glass | Glass Blowing II



Robert Smith | *Student Unknown* | Oil pastel | Drawing II



Anita Pearson | *Mom* | Digital photograph | Portfolio and Resume



Natchez Richburg | *One Week Later* | Digital photograph | Introduction to Photography



Adieren Roark | *Untitled* | Flash animation (stills) | Motion Graphics I





*“Inspiration exists—but it has to find you working.”*

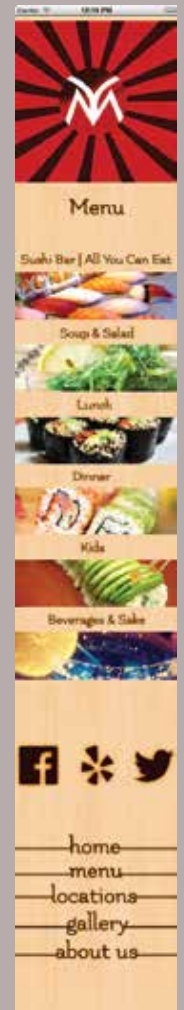
Pablo Picasso



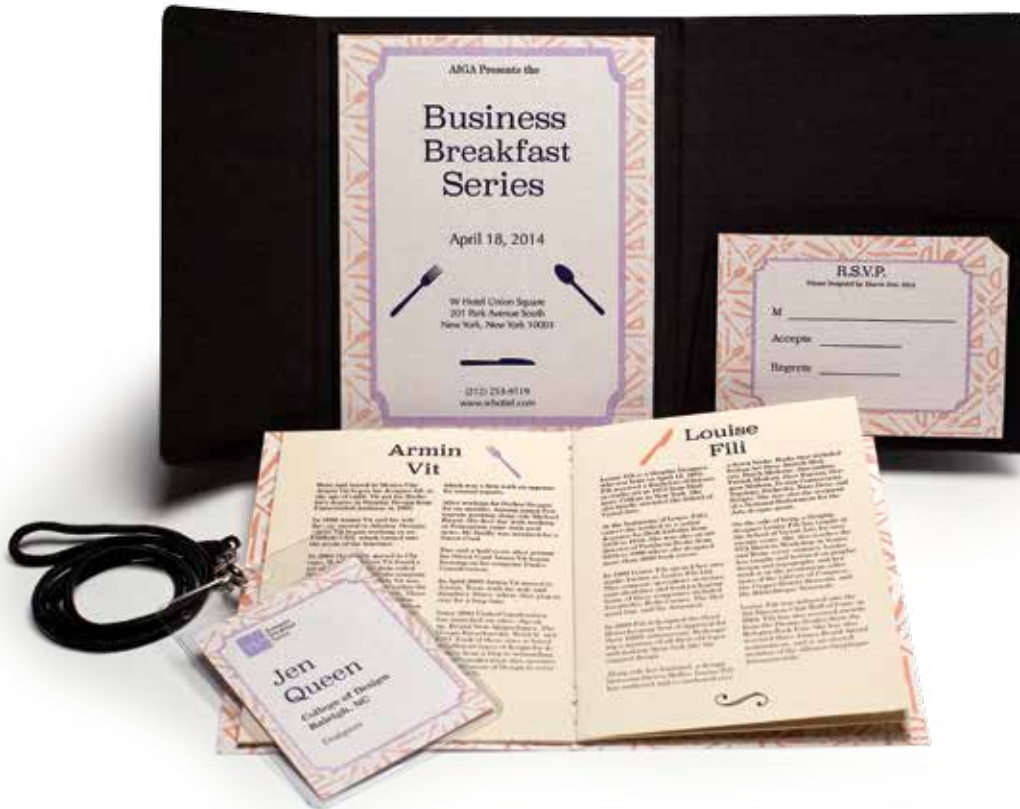
Laura Scott | *Garden State* | Digital photography | Digital Darkroom



Jessica Powers | **Bowl** | Ceramic | Wheel Thrown Pottery



Brianna Cole | *Yu-mi Sushi Web Design* | Computer graphics | Interactive Design I



Bethaney Tinto | AIGA Invitation | Computer graphics | Communication Design II



Diane Graham | *Goldie Geneviève* | Digital photograph | Photography I



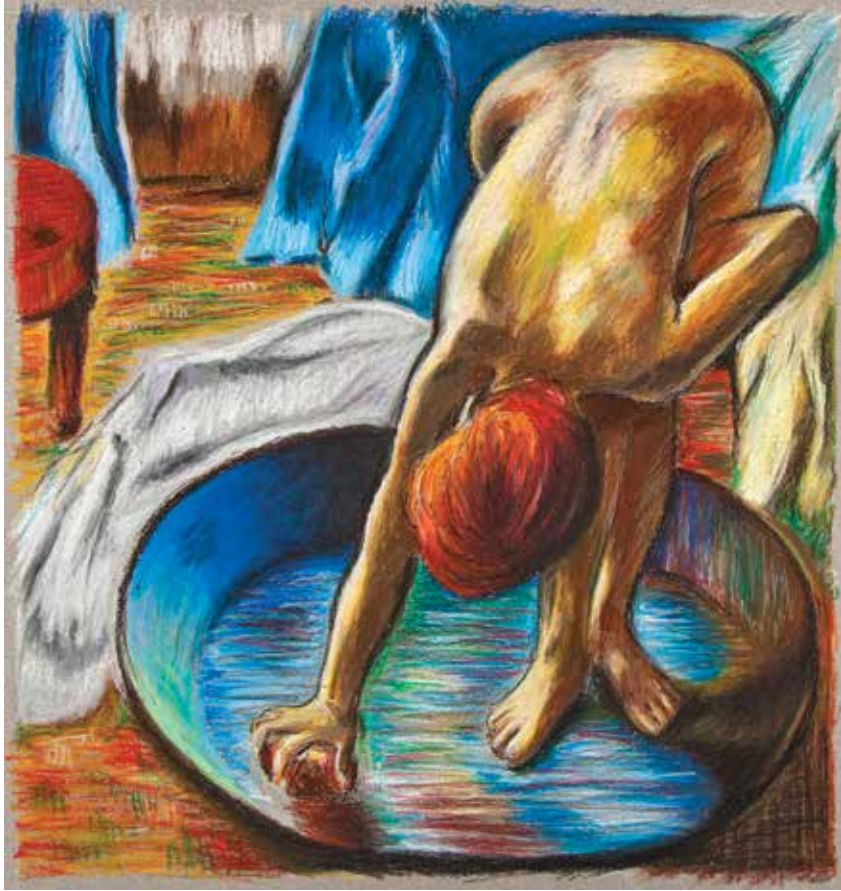
Malina Scacchi | *Balance* | Digital photograph | Advanced Photography





Gary Hooper | *Woman on Bed* | Oil pastel | Drawing IV





Robert Smith | *Woman Bathing (after Degas)* | Oil pastel | Drawing II



Amy Banks | *Bible Belt* (after Cindy Sherman) | Digital photograph | Advanced Photography



Bernard Pettiford | *Amitie Glass* | Computer animation | Animation I



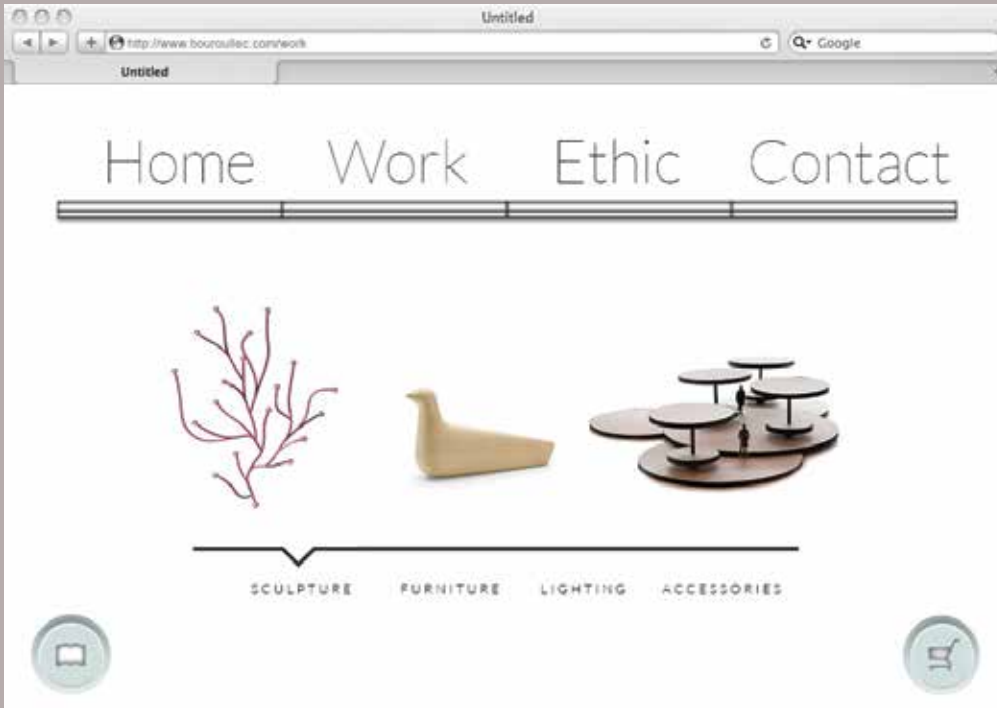
Cheri Snaza | *Triangle of Life* | Ceramic | Ceramic Design



Malina Scacchi | *Keegan* | Digital photograph | Studio Lighting II



Natchez Richburg | *Waters Edge* | Photograph | Portfolio and Resume Preparation





Kevin McLeod | *Piña Colada* | Glass | Glass Blowing II



Taylor Harvery-Thornton | *Blueberry Dream* | Glass | Glass Blowing II



Carly Koenig | *Untitled* | Glass | Glass Blowing III



Michael Jackson | *Poster Design* | Ink jet print | Typography |



Ivy Garrenton | *Einstein's Dream* | Motion graphics | Motion Graphics



Vicky Greene | *Geometric Fusion #1* | Digital photograph | Advanced Photography

*“People make art—Animals don’t.  
That’s what separates human beings  
from the animals.”*

Anon.



Tyler Greenwell | *Not My Problem* | Colored pencil | Drawing III





*“Art makes the world more creative  
and helps people become their own individuals.”*

Shekiya Bethea



Julie Larkin | *The Egg* | Glass | Seminar and Project in Glass

Pamela Zewemer | *In and Out* | Ceramic | Ceramics II



**Brian Brown** | *Dock* | Digital photograph | Electronic Darkroom

*“To me, photography  
is an art of observation.  
It’s about finding something  
interesting in an ordinary place.  
I’ve found it has little to do  
with the things you see  
and everything to do with  
the way you see them.”*

**Elliot Erwitt**

*“Glassblowing  
is the closest thing  
to alchemy that  
I know of.”*

William Morris



Teresa Phillips | *Tilted Between Flowers* | Glass | Special Studies



Felicia Charles | Service Ad | Inkjet print | Communication Design I



Ismael Pastrana | State Farm Ad | Inkjet print | Communication Design I



Jon Hamilton | AIGA Invitation | Inkjet print | Communication Design II



Olga Moroz | *Untitled* | Digital photograph | Advanced Photography

*“Make sure that you love art,  
and don’t do it if you don’t,  
because you will be  
found out.”*

David Larwill



Alper Dara | *Politics* | Glass | Glass Blowing III



Bethany Tinto | *Magazine Spreads* | Inkjet print | Communication Design I

Jen Jaqua | *Untitled* | Digital photograph | Advanced Photography





Julie Larkin | *Wrapped* | Glass | Seminar and Project in Glass



*“Artists cannot help themselves; they are driven to create by their nature, but for that nature to truly thrive, we need to preserve the precious habitat in which that beauty can flourish.”*

William Morris



## THE VISUAL ARTS CENTER

Nestled in the center of Olde Towne Portsmouth, the Visual Arts Center offers degree programs ranging from graphic design and photography to studio arts. Within its 33,330 square feet and three stories, students have access to 16 studios and lecture halls with state-of-the-art smart technology, seven Mac labs, a rooftop glass blowing facility, a 40,000-piece BB&T Books and Images Library, and over 2,000 square feet of professional exhibition space.

Tidewater Community College, the 11th largest public community college in the U.S., opened the Visual Arts Center in 1995 as a ground-breaking center dedicated exclusively to the arts. The VAC is the only facility of its kind in Virginia and is the first regional program for TCC that attracts students from 12 surrounding Virginia cities and seven other states.

For 19 years, the VAC has opened its doors to the people of Tidewater, enriching lives through art exhibitions, visiting artists and art historians, lectures, and demonstrations. Thousands of students have refined their skills in drawing, painting, pottery, glass blowing, photography, and graphic design. New media and classes are added with every new advance in technology while preserving the traditions, skills, and techniques of art making.

Open not only for students, but also for anyone interested in learning about the arts, the Visual Arts Center is a melting pot for creativity. We are the next generation of visual artists.

## GRAPHIC DESIGN

Graphic designers shape our visual landscape. We live in the middle of messages and memes created by artists who are skilled in taking words and pictures and telling stories, conveying information, and organizing our world. Books and billboards, signs, products and packages, and everything on the Internet—it was all designed by someone—a graphic artist. We want these messages to be honest, to be meaningful, to enrich our human experience. We are communicators of the information we need to understand and interact with our cultures, our commerce, our lives.

## STUDIO ARTS

There has never been a time or a culture in human history without art. It is somehow fundamental to what it means to be human and alive on our planet. Studio Arts allow us to use our interior worlds to create paintings, sculptures, glass, pottery, and drawings. Created primarily for aesthetic, emotional and intellectual purposes, it is judged for its beauty and meaning. We use our hands as tools to bring life to what others cannot see. At the Visual Arts Center you can specialize in photography, glass, or pre-art therapy, or just take a class or two to explore an interest and a need you have always felt—to focus your talents and skills, to seize the moment and turn it into art.

## 2014 DESIGN TEAM

Robert Blaisdell	Ismael Pastrana
A. J. Brown	Brandon Pearce
Felicia Charles	Sherece Penick
Bena Dam	Addie Roark
Britt Green	Won Song
Julia Lefferson	Johanna Torres
Olga Moroz	Adam Wolfe

## ACKNOWLEDGMENTS

The design team would like to thank the VAC faculty and staff, without whose participation this magazine would not have been possible.

A special thank you to the following people, whose generous help and support was invaluable:

Julie Armstrong,  
Heather Boone,  
Shelley Brooks,  
Sabrina Chladni,  
Ed Francis,  
Diane Graham,  
Rob Hawkes,  
Rosemary Hill  
Corrine Lilyard-Mitchell,  
Craig Nilsen,  
Chris Rupsch,  
Tom Siegmund

