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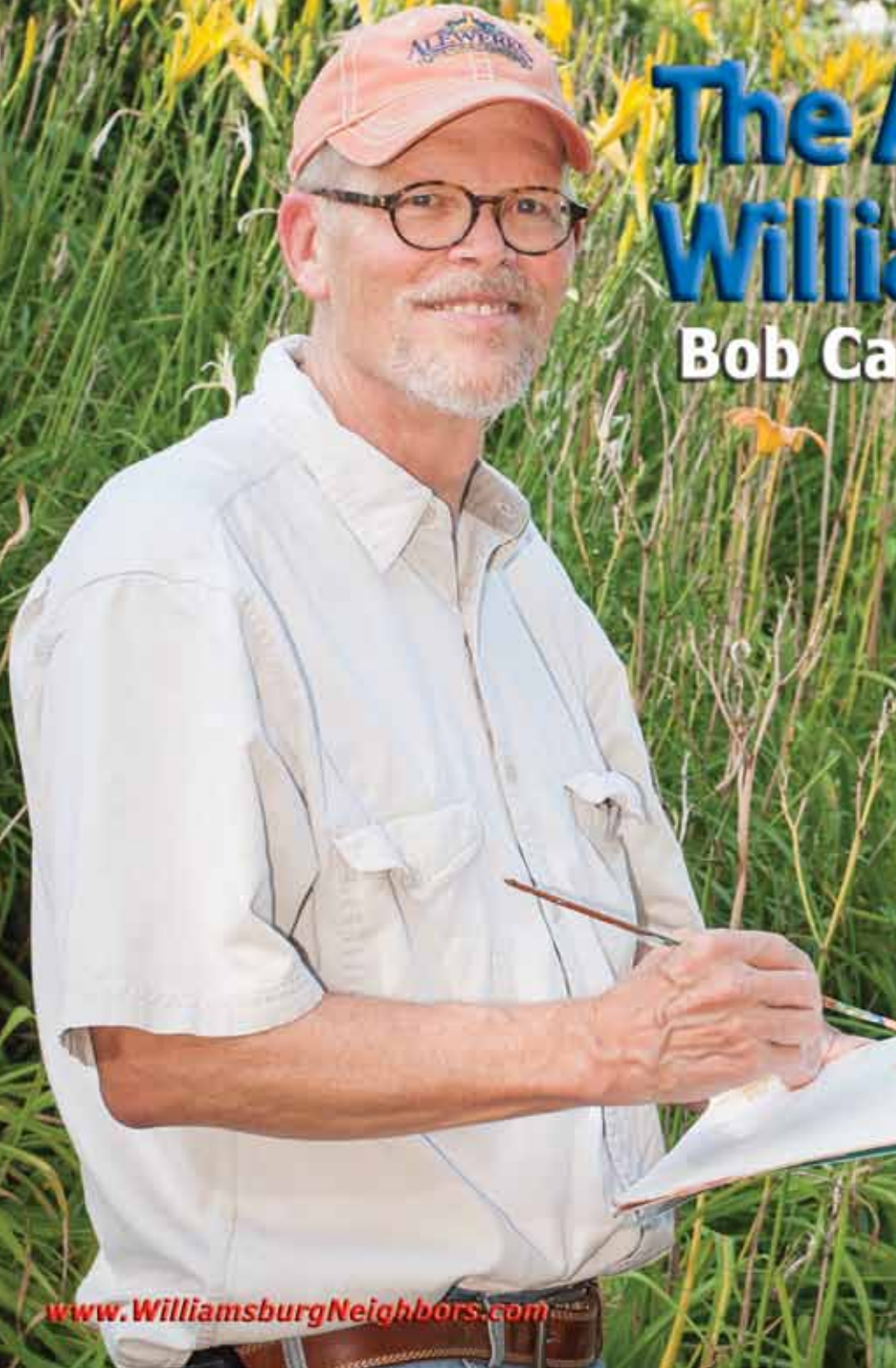
VOL. 8, ISSUE 8

PRICELESS

Discovering the people who call Williamsburg home

## The Arts in Williamsburg

**Bob Carlson**

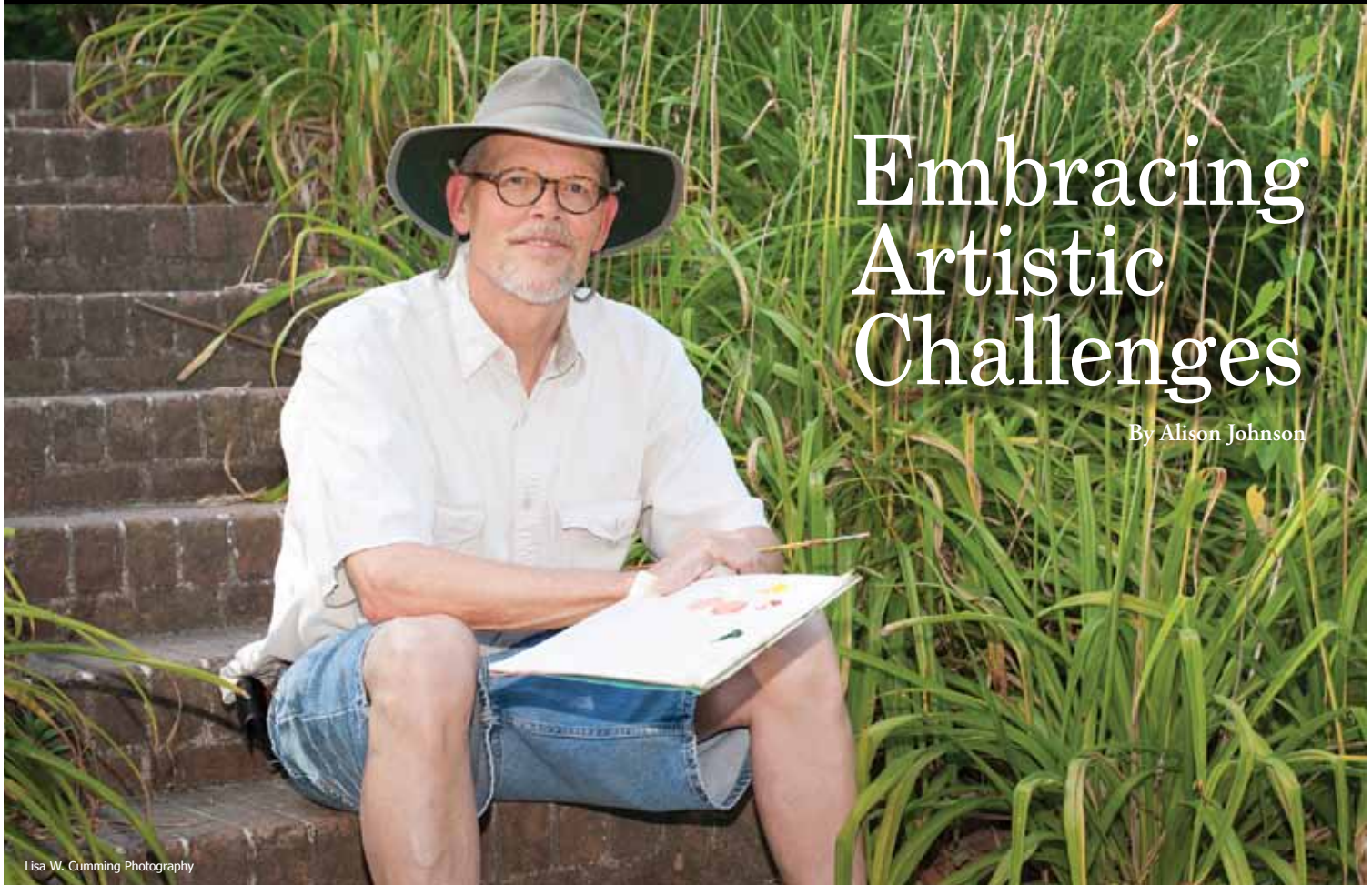


**Preview to  
Arts Month**



# Embracing Artistic Challenges

By Alison Johnson



Lisa W. Cumming Photography

Bob Carlson remembers his father giving him a report from an unhappy geography teacher after a parent-teacher conference when he was in the seventh grade. The teacher had complained that Bob kept drawing pictures during her instructional time.

His dad wasn't angry. He, like Bob's mother, had always encouraged his son's love of art.

"Dad told me, 'Just don't get caught drawing. But... it's a really good drawing,'" says Bob, now 67 and a successful painter. "I remember some classmates and I would fold a

paper in three and one would draw a head and pass it along, another would draw a torso and another would draw legs. I know we did that in history class without getting caught. By high school, I had an identity as an artist."

These days, Bob is happy to be caught painting. Retired from a 28-year career with the Bureau of Labor Statistics, the Toano resident often paints for several hours a day and has exhibited and sold his works in shows, competitions, businesses and government offices throughout the region.

Bob works with oil paints in his home studio or heads outside with his easel and faster-drying acrylics to paint en plein air – the French phrase for "in the open air." While many artists choose one setting or the other, Bob embraces the differences between the two.

"In the studio, I can get very obsessed over details," he explains. "I paint more quickly and loosely outdoors, due to necessity. You have to account for shifting shadows, insects landing in your paint, and allow time to visit with, and perhaps educate, friendly onlookers. Detail is

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good, but sometimes it's also good to leave things more vague and let people's imaginations take over."

Creating and sharing original images – shaped by his own viewpoint, personality and life history – never fails to bring Bob a sense of accomplishment and pride.

"Hopefully I can bring beauty into people's lives, and some new perspectives and ways of seeing things," he says. "I believe that artistic expression is an important part of life, both for the creator and those who experience the creation. It connects us in a very human way to our surroundings and each other."

Describing his style as realistic and representational, Bob paints anything that interests him, from natural scenes in area parks and gardens to shoppers buying vegetables in a grocery store. He often paints in series; he once did several paintings based on the intricate patterns of 1940s linoleum flooring in his kitchen. He's also drawn to bodies of water, especially swimming pools. "I like the turquoise color and the way the water distorts the lines of whatever is in it," he explains. "I also like its reflection."

Bob is quick to embrace an artistic challenge. He recently painted a mountain that he spotted on a trip to Yellowstone National Park, laboring for weeks to get the colors just right – bolder up front, more muted in the background – to give the peak proper depth on the canvas.

"Mountains are very tricky," he says. "If painting was easy every time, though, it would become boring."

Plein Air work is a good break from such an intensive studio project. Over the past two years, Bob has watched happily as outdoor painting has gained in popularity locally, thanks in part to an annual festival called Williamsburg Celebrates Plein Air.

At this year's festival, scheduled for September 20, artists will paint throughout the historic downtown to compete for \$3,000 in prize money. Participants also will be able to sell previously completed works in a tent on Duke of Gloucester Street, with a percent of proceeds benefiting the local nonprofit Housing Partnerships.

Outdoor easel painting, which requires artists to account for the effects of sunlight, significantly predates the colonization of America but became especially popular in the latter 19th century, Bob notes: "Plein Air painting today is not recreating the techniques of earlier centuries, but building onto and creating an evolving tradition in this most traditional of American cities."

As for Bob, his love of drawing and painting dates back much earlier than that seventh-grade class bust. Born in Cleveland, he moved to California and for two years, and at ages 9 and 10 he lived in England, due to his father's career as a microbiologist. His mother frequently took him to art galleries in London.

When Bob was 11, his family settled in Bethesda, Maryland. One high school art teacher in particular nurtured his passion for various media, including drawing, painting, pottery and sculpture. Originally an art major at Ohio University, he worried it was impractical and transferred to the University of Maryland to study economics. Ultimately, he opted for a journalism major because "a friend said it wasn't hard."

Post-graduation, Bob spent two years in the Navy during the Vietnam War. He was never in harm's way, serving on an aircraft carrier

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# Do you wish for improved vision from your corrective lenses? Put yourself in the hands of Jeanne I. Ruff, Doctor of Optometry, at Ruff Eyes, where your wish can become a reality, as clear as the light of day (and night!)

By Warren Spence



You can achieve improved vision day and night because Dr. Ruff is the only optometrist in the Williamsburg area who uses the latest technological advances from Zeiss to map accurately the idiosyncrasies of every eye. With this accurate measurement, it is now possible to prescribe lenses that take into account the unique features of your eye. The result is a corrective lens that allows you to see more clearly in broad daylight and in the light-splashed darkness of night.

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"Few things are more important than your vision. We all want to see clearly, yet every eye has different impediments that may remain hidden from even the most practiced doctor's examination," says Dr. Ruff. "These impediments impact on the quality of your vision. I understand the need to take individuality into account when performing diagnostic exams, so my patients are satisfied with the outcomes of their eyeglasses." Dr. Ruff

reduces exam time to improve patient comfort by using technology to thoroughly and automatically measure both eyes in less than a minute. She has selected to use the **i.Profiler** plus technology from Zeiss. This is an advanced diag-



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"During this consultation," says Ms. Bauer-Robertson, "I want to find out a little about how you live with your corrective lenses, what challenges you have, what kind of 'look' you want to project. This information will guide me as I install your new lenses in the frame and help us to select a frame that will meet your needs and achieve your desired appearance."

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Dr. Ruff states the goal for her practice is "to create an expectation of superior customer service along with an array of high quality frames and lenses available nowhere else in Williamsburg. You will leave with a sense of pride in your selection. We want you to feel excited about your eyewear! Something you can be pleased to wear. Our desire is for you to have the best vision possible and to **love your eyewear.**"

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for three months before going on shore duty in Norfolk. When he left the military, Bob realized he had GI benefits that he could spend on further education. "I had always wanted to study art, but not on my parents' dime," he says. "I felt they had given me enough."

Bob would earn a Bachelor's Degree in Studio Art from the University of Maryland and a Master of Fine Arts from Catholic University of America. Along the way, he tried unsuccessfully to land a full-time job as a college art instructor and spent an unhappy year teaching crafts to middle school students, many of whom showed no interest in art.

Eventually, Bob brought his military experience and credits in college economic and business courses to the Bureau of Labor Statistics, a fact-finding agency for the federal government. The Bureau offered to hire him as either a computer systems analyst or economist.

"I picked computers because if I came in as an economist, they were going to expect me to understand economics," he jokes. He would go on to become Chief of the Division of Business Establishment Systems, building computer programs to help chart various economic

indicators.

Yet, art was always in the picture: in meetings, just like in school, Bob drew. "I'd be talking about the Producer Price Index and doodling," he says. He sold some paintings he finished in his off time and shared others with friends and family, including his four children. Bob retired from the bureau in 2005. He and his wife, Kathy, a retired kindergarten teacher, moved to Williamsburg to stay close to family and friends in the Washington, D.C. area but enjoy a slower pace of life.

"We have never regretted relocating here," he says. "We love the friendly people and the civility of the area, along with all of its various nearby attractions."

With more time to paint, Bob's success as an artist has grown. Just this summer, he had a one-person show at the For Art's Sake Gallery in Richmond and two paintings displayed at the Hampton Roads Convention Center. He currently has 15 paintings hanging in the lobby of Sentara Regional Medical Center; a percent of sales will go to the hospital's auxiliary program.

Not all paintings come together well. Bob

has stopped studio works in progress and has canvases destined for destruction in his garage. He doesn't like trite or overworked images, or any scenes that look too "sweet."

"I did one I like a lot, of my wife and two oldest grandsons on a ride at Rehoboth Beach, where they're part of an image of all the riders," he says. "It's not staged to focus on their faces and smiles, but I know who they are, and they know who they are. It's fun to share my art with them."

Just about the only time Bob goes for days without painting is when he visits his six grandchildren, some of whom live in Kansas. He loves that time with family, but as soon as he gets home, he's itching to get back in the studio.

"I can't imagine myself not painting," Bob Carlson says. "It brings me back into balance. It's part of me." NDN

*To see some of Bob Carlson's paintings and find current and upcoming exhibits, visit [www.bob-carlsonart.net](http://www.bob-carlsonart.net).*

*For more on Williamsburg Celebrates Plein Air visit [www.williamsburgcelebrates.com](http://www.williamsburgcelebrates.com).*

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# STUART HONENBERGER



Lisa W. Cumming Photography

## An Occasion to Volunteer

By Lillian Stevens

In early October, artists and art lovers alike will converge on the streets of historic downtown Williamsburg for An Occasion for the Arts (AOFTA), now in its 46th year. The popular annual art show and music festival features outstanding artists from across the nation as well as a wide variety of entertainment and exciting activities for the whole family.

Stuart Honenberger is the incoming President of AOFTA's Board of Directors.

"I think that An Occasion for the Arts really highlights a lot of what is so appealing about Williamsburg," Stuart says. "For me, it's a wonderful weekend that combines the outdoor beauty of our area and the rich history of downtown. It's the perfect venue for the community to come together. And, it represents a great opportunity to purchase art."

The event, which locals call simply "An Occasion," is scheduled for October 4-5, and will draw 130+ artists. Naturally, AOFTA attracts arts enthusiasts but its leadership also hopes to attract potential arts enthusiasts – those who haven't yet begun collecting art.

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“Come to An Occasion,” Stuart says. “There is something there for everyone. You will find something that you love. Just immerse yourself in it.”

You won't be alone.

In recent years, there appears to be a greater awareness in the wider community – Richmond, Norfolk, Virginia Beach – that Williamsburg is very much an arts destination.

“An Occasion used to be a one-day show but four years ago, it transitioned to a two-day show,” Stuart says. “We thought we had enough quality art and enough local amenities that we could support a longer show. In addition to the artists from the local region, we now have artists coming in from Connecticut, Florida, Ohio, and even one from Israel.”

Stuart loves to see someone leaving the event with a painting or sculpture – or maybe a piece of original jewelry. “To me, the very best part of An Occasion involves patrons finding art that they take back to their own homes to enjoy and experience with family and friends. Life happens in our homes – with those we welcome in. A piece of art can spark a discussion and indeed is an always present part of our homes and lives.”

Stuart traces his love of art to a childhood where art was always present and valued in the family home. He traces his involvement with An Occasion back to his own honeymoon. In 2006, he and his wife, Elizabeth, spent their honeymoon in Charleston, South Carolina during the Spoleto Festival. It was a happy accident.

“Spoleto is an arts festival featuring visual and performing arts that goes on for about three weeks,” he explains. “Partners include the city, local colleges, the regional symphonies, performing arts groups and art galleries.”

As it turns out, Stuart and Elizabeth purchased their first original piece of art at Spoleto, and when they vacation, they look for similar festivals and arts venues.

“Charleston is a wonderful community,” he says. “It's such a rich environment with lots of art galleries, restaurants and hotels. Williamsburg has all of that – the college, the culture, the restaurants, all of that. I love the things we have going on here.”

Not surprisingly, in the wake of Spoleto, Stuart was drawn to AOFTA – first as a patron and then as a volunteer. He has served on the Board for five years now. It started innocently enough

– with tables and tents.

“There are these two wonderful volunteers and Board members, Sue and John Donaldson, who approached me and asked me to help set up for the event. They needed me to move tables and help put up tents – at 5 o'clock in the morning!”

Stuart enjoyed that so much that he was approached about serving on the Board. Soon after that, the Board decided to expand AOFTA to a second day. By then, Arts Month, an annual celebration of the arts in Williamsburg from Labor Day through mid-October, was really taking shape too.

Expanding to two days was an intriguing undertaking for Stuart and his colleagues on the Board, as well as for AOFTA volunteers. Despite the challenges it created, it has raised the profile and impact of the event. He hopes and believes that AOFTA has the resources to make an even greater impact on the wider efforts to promote Williamsburg as an arts destination.

“The people excite me and the opportunity excites me,” he says. “I feel like it's an event that has not come near what it could be for arts enthusiasts around the region as well as for Williamsburg.”

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In addition to the artists and patrons, Stuart is quick to give accolades to his fellow Board members and volunteers, past and present.

An Occasion for the Arts is a non-profit organization and its board is 100 percent made up of volunteers. AOFTA contracts with the city for security and with vendors for trash removal and bathroom facilities, but the production of the event is fully done by volunteers like the Kiwanis Club.

“The Kiwanis have been our man power on the day of the event,” he says. “It has been wonderful to have them step in and fill a very important role.”

Representation on the AOFTA Board includes the College of William and Mary, Colonial Williamsburg, the Greater Williamsburg Chamber and Tourism Alliance as well as various arts organizations. “The Board consists of so many different personalities, professional backgrounds and artistic talents,” Stuart says. “I’m constantly amazed at the design concepts and marketing ideas that come up. Also, there is this incredible legacy of those who started An Occasion and those who have kept it running, and continue to keep it running, all these years. It is remarkable to see the time that goes

into it.”

The Board meets once a month, as does the executive committee. The subcommittees, according to Stuart, are meeting all the time.

“I rarely have a day where I don’t engage some aspect of this event. But I want to serve wherever I can be valuable,” he says.

Stuart would like to see even more people in the community get engaged and take an active role.

“Yes, it can be a time struggle,” he admits. “I have a busy career and so does my wife. We have two very young children. But it is life giving to me because I perceive it to be life giving to the community, so that is why I do it.”

Together with his friend and colleague, Rick Overy, Stuart spent four years at Legg Mason and Smith Barney before co-founding Compass Wealth Strategies in 2009. “I was fortunate to have an opportunity at Legg Mason working with Rick,” he says. “Compass Wealth Strategies represented for us an opportunity to be in business locally and be able to support things like An Occasion, This Century Art Gallery, and the Gallery Crawl, just to name a few. We like keeping our money in Williamsburg and investing in our community.”

Stuart and Elizabeth, a school counselor at J. Blaine Blayton Elementary School, are both William and Mary alumni and they live in the city – just a stone’s throw from their alma mater. They are active in their church (Incarnation Church) and are involved in other community endeavors such as the Williamsburg Symphonia.

“My wife and I have been tremendously blessed in Williamsburg. As Christians, we believe ultimately that relationships are a great gift. Over the years I have experienced that as I worked with this extraordinary group of leaders on the AOFTA Board. They are individuals who have or had very successful and demanding careers. Many have come here for a measure of joy and comfort but they all want to give back.”

In the end, that is the bigger message that Stuart hopes to convey.

“We love Williamsburg and we are really thankful to be here. We want to give back to our community, to see it thrive.”

By giving of his time and talents to An Occasion for the Arts, Stuart Honenberger is helping both his hometown and the arts community – both of which he holds near and dear. NDN

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## HEATHER HARTLE

# THE MANY FACETS OF Glass Art

By Cathy Welch



Lisa W. Cumming Photography

"Art has been an important part of my life as long as I can remember," engraved glass artist Heather Hartle says. "I love getting an idea in my head and watching it become a reality in my hands."

Born in Wheeling, West Virginia, Heather earned her Bachelor of Science in Chemistry and Biology from Longwood College. She spent 17 years working in basic medical research. She also took stained glass and china painting classes.

In 1993 Heather moved to Williamsburg.

"When we moved here, the kids were two-and-a-half and seven," she says of Alex, now 23 and Laura, 28. "So it was time for mommy to stay home."

Heather began her stained glasswork with the instructional classes she took before her daughter was born. She had a stained glass studio built in the third bay of her garage in Kingsmill and began to take on commissioned glasswork.

She joined Peninsula Glass Guild (PGG) in 1994, holding office since 1997. PGG promotes quality art glass and provides a forum for glass art-

ists to meet for education and support. Joining the guild opened opportunities for Heather to expand the future focus of her glass art.

In 1999 Heather opened Cris-tallo Art and Glass Studio with two other glass artists on McLaws Circle. The studio was open for five years, and she taught stained glass-work. During that time, her focus took a new direction on a trip to San Francisco where she visited an antique shop. There she fell in love with a turn-of-the-twentieth-century lamp from the studio of renowned glass artist Émile Gallé.

“It inspired me and my thought was, I’m going to figure out how to do that,” she explains. “That’s where the whole glass carving started.”

She began with sandblasting which evolved into engraving with copper wheels and various stone wheels.

“As far as the engraving goes, I’ve been very fortunate to study with some of the greats,” she says. “It’s important to get that now because many of the people that have been working in the field for years and years are in their eighties.”

Heather studied with many famous glass artists at The Studio in Corning, New York including Jiří Harcuba, Katherine Coleman and Max Erlacher. She traveled to Australia to study with glass engraver Alasdair Gordon.

Eighteenth century glass artists, Thomas and George Woodall, also inspire and inform her artwork. They have several pieces at The Chrysler Museum of Art.

“My M.O. is when I’m getting ready to start a new piece I need to come up with some ideas,” Heather explains. “I go to The Chrysler and spend time with those pieces which always puts me in a place where I can think about what I’d like to accomplish.”

Inspired by nature, Heather begins each cameo engraved piece with a blank of fused glass fired in a kiln. After creating drawings that inform her piece, she develops



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“I have enjoyed getting to know Rogie. I admire him for his determination, work ethic and persistence. Tutoring is a fun experience that is so much more than just teaching. We learn from each other and learn together. Reading opened up my world, so having the opportunity to help someone else with reading has been rewarding. The staff at Literacy for Life are very professional, supportive and friendly. It feels good to be part of this organization!”

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a pattern that she uses to sandblast away the negative space between her design elements. Then the engraving begins.

Heather works with two engraving lathes in her sunny home studio. Her prize possession is a 19th century lathe from the Krall family of Ohio who brought it to the United States in the early 1900s and used it until mid-century.

“What a lovely gift,” Heather says. “It came to me in a little box in the mail.” The lathe was separated from the spindles and wheels required for engraving so she has been hard at work crafting these elements that make the lathe functional. Each wheel can take four to five hours of fashioning to form the exact profile needed to create individual elements of a finished piece.

Heather has taken a glassblowing class at The Chrysler Museum of Art and worked very closely with Charlotte Potter who runs the glass studio. She crafted the finishing engraving on two of Charlotte’s installation pieces. The first one, finished in 2012, is entitled, “Charlotte’s Web” which is a compilation of 864 engraved glass cameos of Charlotte’s Facebook friends. Originally installed at the Oklahoma Museum of Art, the piece has since been acquired by The Chrysler.

“It is a very clever piece,” Heather says. “Imagine the thrill of going to The Chrysler and seeing something that I worked on.”

She recently collaborated on a reprise of this artwork which includes nearly 400 cameos of Charlotte’s additional Facebook friends added after “Charlotte’s Web” was completed. Both pieces are currently installed and open to the public at the Tidewater Community College’s Visual Arts Center in Portsmouth.

Heather’s work is in three galleries: Charles Taylor Art Center, Cristallo Arts Center in Newport News and Gloucester Arts on Main. Her original artwork is featured at the Peninsula Glass Guild’s annual juried exhibition in December at Charles Taylor Arts Center in Hampton. Last year their show was voted one of the five best gallery shows in Hampton Roads. If one of her pieces is not sold during the show it will go to galleries on commission.

She began creating children’s portrait work after completing “Charlotte’s Web”.

“After you’ve done 864 little faces you kind of think, I’ve got some experience at this,” she jokes. “I found that I really enjoyed doing children’s portrait work.”

Heather is currently creating new engraved glass pieces including a calla lily and leaf cre-

ation to be in PGG’s show for Williamsburg Arts Month at Legacy Hall in New Town from September 26 through 28. She is managing the show for the third year in a row.

“We’ve had a good response from our members for participating and will have a wide range of art from jewelry pieces to very beautiful sculpture work,” Heather explains. There will be blown glass, cast glass, fused glass and engraved glass.

Heather says, “It’s not hard getting our members to commit because most of us are very anxious for an opportunity to show our artwork. The challenge is convincing the public to prioritize their busy schedules to the point that they want to come to enjoy the artwork.” Heather has a definitive explanation for what takes a particular art piece from a technically, well-executed piece to true art.

“It’s the personal experience. The piece evokes some emotion,” she says. “A piece can be very well done technically but if it doesn’t touch your heart, it doesn’t make you feel. I just want you to have a connection with it.”

Her ultimate experience is when she sells a piece and knows that someone connected with it enough to want to take it home and live with it. **NDN**

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# DENIS ORTON



Lisa W. Cumming Photography

## SCIENTIST & ARTIST

By Alison Johnson

Denis Orton has a scientist's brain. Thanks to a 40-year career as a senior research chemist, his instinct is to follow the scientific process: make observations, form a hypothesis and design an experiment to test the hypothesis.

That brain shows up in every piece of pottery he makes.

In his home workshop in Kingspoint, De-

nis has concocted his own glazes and created new methods of firing clay, giving his ceramics unique colors, shines and finishes. Those glaze coatings – and how he can use them to make beautiful pieces – are his focus as an artist.

"I work from the outside in, which isn't how many people work in ceramics," he says. "For the most part, my works are simple shapes

enhanced by spectacular glazes. Everything I do is pretty much technically driven. It comes naturally to me, after I spent my working life in research."

For this Englishman, the challenge of ceramics is its main appeal. "I enjoy a technical puzzle," he says. "I don't like to make guesses on what will work. I like coming up with an-

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swers, solutions that will allow for correct decisions. And then I get a lot of satisfaction from making things that people find attractive.”

Most of Denis's equipment is in his cluttered basement, including a pottery wheel, various molds, a glaze mixing station and “raw materials” in buckets – the clay powders and metals he uses as coloring agents, such as copper, silver, nickel, iron and cobalt. He also has four kilns outside the back of his house, protected from rain by an overhang.

Denis typically spends three or four hours a day working on his pieces. Each item might take a week to complete from scratch, from shaping on the wheel to a second firing in the kiln. His work comes in all shapes and sizes, from small pendants for necklaces to pots, bowls and vases to wall pieces that measure 20 inches in diameter.

While Denis takes some special orders, he displays and sells most of his art at craft shows and the Prince George Art and Frame Gallery in Williamsburg. He's also busy writing a book on what he's learned about the intersection of science and ceramics.

“Potters tend to do a lot of experimentation and draw conclusions without doing the proper testing,” he says. “I want to help them overcome their inability to make correct decisions.”

Denis, the chemist, has made a number of discoveries over the years. For example, he tweaked the formula of clay to improve its ability to absorb a certain type of glaze, preventing drips that can ruin a piece by causing it to stick to a kiln shelf. He also formulated a glaze that breaks into scales, picking up gorgeous colors from the clay layer below.

On the firing front, Denis developed a way to restrict the amount of air in his electric kiln to create brilliant new colors with copper compounds. “I can get particularly spectacular reds, colors that I couldn't get with coppers any other way,” he reports.

Denis, the artist, focuses on two types of pottery: raku and porcelain. Raku is a version of a Japanese art dating back to the 16th century that produced ceremonial tea bowls. Those pieces are fired at a low temperature – “low” being 1040 degrees Celsius, or 1904 degrees Fahrenheit – and removed from the kiln while still burning hot. “They've got a good bit of red glow to them,” says Denis, who uses long tongs and welding gloves to prevent burns.

Hot Raku pieces go directly from the kiln onto a layer of sawdust, which catches fire. Denis puts the fire out by covering it with a steel can, leaving trapped smoke and carbon monoxide to interact with the still-liquid glaze and produce distinctive metallic shines. “The results are much more flamboyant than they were with the original methods from Japan,” he notes.

With porcelain pottery, pieces go into a hotter kiln, set at nearly 1300 degrees Celsius or 2372 degrees Fahrenheit. In recent years, Denis has coated them with crystalline glazes, formulated with metals that generate unusual crystal formations as pots cool in the kiln over many hours.

Despite a childhood interest in painting, Denis came to art relatively late in life. He grew up in Cleethorpes, a seaside town in northeast England, during a post-World War II era when the British government was encouraging students to specialize in science. He originally wanted to work on chemotherapy agents to fight cancer.

After earning undergraduate and doctoral degrees at the University

of Leeds, however, Denis and many of his peers found research jobs were scarce in England. "People began to look overseas," he says. "It was part of what was called 'brain drain,' but it was really 'brain overflow.' There were a lot more qualified people looking for jobs than there were suitable jobs for them."

So in 1965, Denis took a job as a research scientist with a dye factory in Charlotte, North Carolina, which brought him and his wife, Maureen, to the United States. Ten years later, he relocated to a now-defunct acrylic fiber plant in Williamsburg, where he specialized in color chemistry. There, he created processes to stabilize hues on outdoor products exposed to regular sunlight, such as sail covers on boats and awnings on houses. He took early retirement in 1985 but worked as a research consultant until 1997.

For a color specialist, Denis describes his original foray into art as highly unimpressive. He was about 12 years old when an art teacher at his grammar school got him interested in oil painting.

"I was never very good at it," he says. "I have very poor visual image, which means I can't see things in my head. I can only paint something that's in front of me. If you ask me to paint a cat and a dog from memory, it would be hard to determine which animal was which. Fortunately, pottery is very different. Your work takes shape right before your eyes."

It was one of Denis's three children who introduced him to ceramics 20-some years ago. His daughter, Barbara, was briefly hooked on it as a teenager, which brought a pottery wheel and homemade kiln into their home. As Barbara's interest waned, her father's only grew. He bought new equipment, took lessons, audited classes at the College of William and Mary and created his home research workshop.

His book on the science of ceramics, which he hopes to finish and share with potential publishers in the near future, is his way of sharing the knowledge he's picked up during that time.


"I'm 78 years old, so I really need to get on with it," he says. "When you die, all the stuff you've ever learned dies with you, unless you pass it along. That's why I envy teachers: it's their business to do that all the time. This book is my main attempt to do the same."

Clay allows for more experimentation than many other media, he feels. Even his earliest pieces weren't too disfigured because the pottery wheel did much of the shaping. If he can't fix a work in progress, he can simply recycle the clay. "That's not true of, say, an expensive piece of wood," he notes.

Not that Denis hasn't crafted with wood, too. In fact, he and Maureen, an accountant, made all of their kitchen and bathroom cabinets and library shelves. Denis also is a talented cook whose repertoire includes what he calls The Four Bs: homemade beer, bread, bacon and bangers (the English word for sausages). When his wife is busy during tax season, he handles 90 percent of kitchen duty.

Maureen, he reports, is equally supportive of his time in his workshop: "When I'm auditing at William and Mary and talk to the advanced ceramics students, I tell them, 'If you want to be a full-time potter, you need a wife to support you.' I'm in that happy position."

As an artist, the scientist has found a pastime that could never bore him.

"I'll never run out of new things I can try," Denis Orton says. "With ceramics, there is simply an infinite variety of possibilities." 



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## ADAM STEELY

# Inspired by Culinary Art

By Narielle Living

Adam Steely has helped to build a cozy, unique bistro in downtown Williamsburg that provides patrons with food, comfort and creativity.

Arriving in the area 14 years ago, Adam worked at Ford's Colony for four years, and then opened Blue Talon Bistro with a partner. At that point his experience in the business was extensive, and both Adam and his partner knew exactly what they wanted when they created a local bistro.

Adam had graduated from UVA with a major in Latin American studies, but upon graduation launched himself immediately into the restaurant business. By the time he finished college he was already working as a wine steward at the Boar's Head Inn six nights a week

and bartending one night a week at a sushi bar. By the time Adam was in his early twenties he had taken the plunge to follow his passion for fine wines and was running a wine shop, offering wine competitions and tastings.

He did not start off with a plan for being



Lisa W. Cumming Photography

in the restaurant business, but the idea of this type of work developed very easily and quickly for him since he has always truly been fascinated with cooking and food.

"When I started to work at the Boar's Head Inn I became friends with the guy who was

running the wine program, and he was just convincing the owners that they should transition away from the 1970s wine list of 20 wines that they had," he says. "The idea was that wine was a real investment to make the hotel more of a destination for travelers. This was 1981 and that whole nouvelle cuisine thing was exploding. If we could be a dining room on the map with a real wine list and real food, we can be a comfortable Charlottesville tradition but also have great food and great wine."

Adam remembers that at that time he was 19 years old, and every Thursday night he was invited to sit in and taste 60 to 75 wines after work.

"We moved through 500 wines to make a wine list of 125. So by the time four months had gone by I had tasted 400 or 500 wines, and

I was hooked. I had never imagined what wine could offer."

Wine was not an integral part of his household when he was growing up. He remembers his father was more of a scotch drinker, not because of anything other than the fact that they

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never thought about drinking wine. “My parents weren’t against it, but my dad was more of a Black Label or a Dewars guy. This was all brand new and completely eye opening for my parents.”

Once his father realized Adam was serious about wine, he began to ask for his advice. “He worked for IBM and he asked me one night what to do to like a red wine the guys bought at dinner every night. He said he just didn’t like it, it was too aggressive, too strong. I explained to him that if he would sit there when he drank his scotch and swirl the glass of red wine in front of him that by the time dinner came he would find it really appealing. He called me in Charlottesville after his next business trip to tell me the cabernet was the best wine he’d ever had in his life. He just didn’t know how to attack it. He was pretty proud that I was able to tell him how to drink wine.”

Adam’s list of accomplishments includes lots of work with non-profits and charities throughout the years. He strongly believes in the power of working with others to make positive things happen. “I believe we have an obligation to involve ourselves in our communities, and for different people that means different things. It could be coaching a little league team or writing checks if someone doesn’t want to get involved personally. I’ve had to look for ways I could make a difference, and to me it has always been about associating yourself with the most creative and energetic people you can find and working to make a difference.”

He stresses that everyone is asked repeatedly to participate and get involved, and for him the decision is sometimes about who is asking him to help. “For me it’s really about who I’ll be collaborating with. I want to know that the other people in the room are bringing a lot to the table so when I come in I am inspired to bring more than I might otherwise have thought myself capable of. I try to make sure that the stuff I do is fun.”

Adam and his partner, David Everett, have worked to create a space at Blue Talon that is not just about food, but is accessible as a comfortable place in the community and gets involved in local events. “David and I wanted to build a neighborhood bistro, and we wanted to reach out to the community. Whenever the opportunity arises you want to get involved, stay involved, and be committed in a way that people can determine is real,” he says. “We thought that in a town as small and intimate as Williamsburg, despite the hundreds and thousands of visitors, you have an opportunity for people to see you as a friend of the community in a way you wouldn’t in Washington D.C.”

In addition to creating a welcoming space for visitors, Adam and his partners have focused on providing what they call “serious comfort food.” They trained the staff to understand that although food is a necessity, it is also an art. “What we do is not about food for survival, this is about entertainment and pleasing your sensibilities, whether you’re by yourself having a meal or whether you’re sharing it with other people,” he says. “You don’t have to come to a restaurant like this, you can go anywhere. You can go to a fast food drive through or you can hit the grocery store and go home and have a bowl of cereal, you can take care of that need any number of ways. Our approach to serious comfort food is that the emphasis is on comfort, and the serious part is not how you should be but how we approach it.”

Adam then takes it one step further, explaining that the experience of the food is about stopping, reflecting, laughing and sharing a meal. “That’s where the ‘art’ comes in. I think anything that inspires you to reflect upon the joy of living falls into that category, whether its music or art or wine or food. Unfortunately, too many people think of art strictly in that visual sense and it’s intimidating. From my life experience in this business I know that things that people don’t fully understand still have the power to change their lives.” NDN

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## BILL CASTO

# A Man of Many Talents

By Susan Guthrie

Williamsburg knows Bill Casto, a former William and Mary football coach and Apprentice School Athletic Director, devoted father and cancer supporter; however, most people may not know that he is also a world champion waterfowl sculptor. Earlier this year, his sculpture “Swan Dive” won second place at the 44th Annual World Championship Wildfowl Carving Competition and Art Festival. In 2013 he won third place with his sculpture “Crane Dance.”

“It truly is a world championship,” Bill says. “I’ve competed against artists from Russia and the Philippines. Canada also has a tremendous amount of talent.”

He appreciates that sports and art are at opposite ends of the spectrum. “For me, it’s such a different world from athletics.” Although he remains very active in sports as the Chief Executive Officer of the United States Collegiate Athletic Association (USCAA), he can’t see himself

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on a football field at this point in his life. However, his impressive athletic background does give him a different perspective at the sculpting competitions. "I am probably more competitive than most people, so I put a game plan together just like I did when I was a coach."

His sculpting has revealed his creative side. "Anybody can learn the craft of carving, but what matters is what you do with the creativity. I wish I had been that creative as a football coach."

Bill's wife, Sue, was an antique collector. "She was the love of my life, but I wish I could have seen my garage floor every now and again." She was the picker and he refinished the antique Pennsylvania Dutch wood furniture that she found. "I was able to use some of the skills I developed over the years refinishing old furniture in my sculpting." The refinishing evolved into repair, woodworking and eventually carving. The inspiration for his first piece was a stagecoach he saw on the curtains and he just used a hammer and chisel. Years later when he saw a wood sculpture on a trip to Colorado, he was inspired to take his carving to the next level. When he returned home, he read Carving Found Wood and began to develop his own style. "I left a lot of natural wood

in my original work. I would just stop sanding, but I kept evolving and now I flow the sanding in with the natural wood."

Sue saw an ad in the Virginia Gazette for the Bay School's Rustic Art Show and Sale in Mathews, Virginia and got him an application. "She said I should do something with them since I spent so much time on them." The first year he entered, he won the wood working division and the next year he won best of show. As a widower and a cancer survivor, supporting cancer research is fundamental and he occasionally donates pieces of his art for charity auctions. "When my wife was sick, the sculpting was probably what saved my sanity, it was a place I could get away." A month after his wife passed away Bill was diagnosed with cancer. While at a carving convention, he saw a sign that epitomized his survival nature: "Don't Die Until You're Dead."

"I never let cancer slow me down and I never thought of it as a death sentence." That is how he continues to live his life, and sculpting is a big part of that. "It's more than a hobby, it's a passion. To have found something so different from what I spent my life doing and to have found that kind of passion and to look forward to competing adds purpose to my life."

His daughter, Katie, lives in New York and is a serious athlete with an impressive record like her father. "My daughter is happy that I have a passion in my life other than her; she says I would drive her crazy."

Bill has developed other important relationships through his sculpting, including one with his mentor, Christopher White. "I would love to beat Chris because he is the best in the world." Together they teach a 5 day workshop on wood sculpting at Bill's home in Williamsburg. One of the most valuable lessons he learned from Chris was how to use sand bags to hold a piece of wood while working on it. "Moving and turning a piece so that you can use two hands is difficult. I couldn't use clamps because they would mark the wood, so I tried strapping it down, but nothing worked. That one tip made the whole trip worthwhile." He admits that he breaks pieces all the time, but Chris also taught him how to reattach the wood so it is practically impossible to find the break. His sculptures always begin with finding the perfect piece of wood.

"If I have a talent, it's that I am able to see things in wood." A large collection of wood in his garage includes pieces of wood that he just found interesting because of all of the twists,



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turns and patterns. He hopes that he will eventually see something in those pieces too. "I may look at 30 pieces of wood and not see anything, so I get excited when I find a piece of wood that I see something in."

For his award-winning piece "Swan Dive," he went searching for wood in Wyoming and Utah, only to find the perfect piece close to home in the York River. "Once I have a piece I'm going to start, I can't wait to cut into it. I lie in bed thinking about how I'm going to do it."

Bill supplements his creative design ideas with detailed research. He studies live birds and watches countless videos on his subjects. For his award-winning piece "Crane Dance" he found the cranes mating ritual fascinating and memorized each step of their courtship. "I kept watching the videos over and over and would stop it to see how the bird is turning. I'm not trying to do a realistic piece, but I am trying to create an image so that you can tell that it's a crane and what it is doing." He then applies basic sculpting principles to his design. "If you look at any bird it forms almost a perfect S, so one of the principles that you follow is to find the S curves." Another principle he follows is to draw the viewer's eyes

back into the sculpture.

Once he sees the image in the wood, he applies the sculpting principles and starts a new piece by drawing a rough outline. "What I seem to be able to do is be more creative, which gives me a lot of freedom in my work." He then uses angle grinders and chain saws to get the general shape. He uses the rough grinders and works his way down to the smoothest grinders as the piece begins to take shape. The final shaping is done with small, high-speed grinders. However to get his signature smoothness, he depends on a hand rasp and puts the time into hand rubbing. "I have all sorts of power equipment that will throw some wood, but they won't give you the smoothness." For the rubbing, he starts with the finest steel wool he can find, then goes to leather and finishes with sheepskin. The last rubbing phase on the "Swan Dive" piece required approximately 20 hours. "It's a great sense of accomplishment when you finish the piece and you were able to do what you envisioned."

Bill considers every element of the sculpture, including how the piece is displayed to simulate how a bird lands. "They go into a dive and put on the brakes to slow down fast and land in a short space. The whole body turns

but the head stays perpendicular." This landing was his vision for his piece and the reason behind the title "Swan Dive."

Sculpting keeps him active and challenged, so he plans to continue as long as he can see and his hands work. He almost thought of slowing down. "After I won with 'Swan Dive' I said I wasn't going to start a new piece for a month. Then I had an idea and started working on it that night." This piece will be unique because each of the three birds will be created out of a different type of wood. "To me the fun part is having the creativity and then making the piece happen."

Displaying the three birds will be difficult because they all will be in motion. Therefore, he is enlisting the help of a computer designer to create 3D imaging. He is excited to see the 360-degree view of the birds so that he can capture their shape.

There is no indication that Bill will stop sculpting any time soon. He has pieces in mind that he wants to create for his daughter and a close friend that he credits with saving his life while in Utah. His goal is to win "Best in World" for his division. With as much enthusiasm and passion that Bill Casto puts into his work, that title won't be far off. NDN

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# TRACY DI FULGO



Lisa W. Cumming Photography

## WOOD ART

By Narielle Living

Tracy DiFulgo has a wood art studio attached to her house, complete with a lathe, various power tools, and wood that seems to come alive in her capable hands. The lathe, her most powerful tool, rests at the front of the studio, ready to help shape and define each piece. As the sections of what she refers to as

'found wood' rest in her workshop, waiting for her to extract a new creation, Tracy looks to see the story within the wood. "Each tree is unique and has its own story to tell."

Tracy's career began in the hospitality industry before she turned to her art full time. Originally from Rockville, Maryland, Tracy's

parents retired in Williamsburg in the late '70s, so she's known this area for most of her life. While working in the hospitality and hotel industry, she would periodically work at a resort here in Williamsburg. She has also lived in the Washington, D.C. area and Alexandria, Virginia, and eventually got out of the hotel

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business in 2009, when she was able to devote her full effort to her art.

While working in the hotel business, Tracy did not have an opportunity to create her art within the industry. Instead, she did it as a relief and a hobby. "I always wanted to be able to do it as an art to be able to see what I could do with it," she says. "Sometimes things in life align themselves, and I am fortunate to be able to focus on my art now."

Tracy has always had a passion for art in various forms and mediums. "My dad used to let me work in his shop when I was a little kid, just cleaning up after him at night, so the type of work that I thought I wanted to do was more traditional woodworking and furniture making," she says. "I did some of that in the earlier days, but I've always had a passion for art in general."

Her father's work was focused on carpentry such as furniture building, and he taught her the fundamentals of woodworking. When she was younger, she didn't realize the options that were available to people who worked with wood. "My dad never actually had a lathe. I

wish he was around today so he could see what I'm up to, but he absolutely gave me the confidence to work with power tools and I wasn't afraid of them." Tracy remembers that when it came time to choose home economics or industrial arts in high school, her parents were incredibly supportive of her decision to take the industrial arts class. "It was really unusual at that time and I got a little bit of grief for it, but I'm glad I did it."

Tracy has worked with different mediums, but she always loved wood. "During my hospitality years I took some time and got a fine arts degree at VCU [Virginia Commonwealth University], and I took some elective courses in furniture design. A professor there really encouraged me to go outside the traditional realm of the linear lines with the wood and a light bulb went off. All I could think was how much I loved it."

She was then introduced to the lathe and, in her own words, totally fell in love with throwing a piece of wood on the lathe. "Using the lathe was like experiencing what I always thought I wanted to do, which is pottery. I

never had a chance to explore throwing clay so I thought I'd see what I could do with wood."

Tracy's designs are similar to what one might expect from pottery, but she is able to invigorate the wood with intent and energy. When she sees a piece of wood, she has a general idea of the design that will emerge. "Sometimes I can go there completely, but more often than not once I'm working on the grain, the color and the variations that are coming out it starts speaking, and we have a sort of conversation," she says. She notes that even the piece she's working with at the moment has certain design elements coming out that stopped her process.

"I thought, wait a minute, this is too beautiful, let me see what I can do with it. That's part of the huge fun for me in this type of art. With different mediums a lot of times there's a method you have to follow that limits your immediate creativity, and sometimes people have to do drawings and really plan out their work."

Organic is a big word for Tracy, and the organic look, feel and shape of the wood is important. She tends to create pieces that are



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non-linear and are defined by curves. “Different vessels and places absolutely influence shape for me, probably because I’ve worked with so much linear before and I just don’t feel like I have any boundaries now. The horizontal and vertical lines hardly ever make its way into my work. Of course the grain lines are linear, but the organic lines just happen.”

When Tracy discusses the concept of “found wood” she is not referring to wood that she finds on a walk through her neighborhood. Originally her plan was to actually go out and find wood to use, which happened with the first tree she came across, but often the wood is finding its way to her.

“People get excited about the thought of the tree down in their yard, or the tree on the side of the road and they call me to go check the tree. Usually I go on out and take a look at it, take a chunk or two and see what happens. Sometimes it takes about a year to make sure it cures and dries properly.”

Tracy travels from Williamsburg to Georgia and Arizona, gathering wood in each locale. The location of the found wood usually deter-

mines the amount of time it will take for the wood to be ready to use. For example, harder woods from Arizona that are drought tolerant tend to dry more quickly and are ready for immediate use, while wood from a Southeastern state might take longer to dry.

Tracy insists that waiting for the wood to cure is part of the fun. “That’s the organic aspect of it and the unexpected surprises make it exciting. It continues to be fun for me because if you have it all planned out you can get disappointed when it doesn’t go according to plan.” Tracy’s method is to decide on a tree she wants to bring back in some other form and wait for it to be ready. But if it suddenly wants to breathe a little more because the cells are drying out she has to work with that and continue to modify the piece over time.

“But it all depends on the wood, too,” she says. “I’ve learned that the harder the wood is it typically dries quicker ... drought tolerant wood from Arizona I can work with right away, throw it on the lathe and have a piece finished in two weeks, but the woods around here typically it’s going to take about a year to

process and dry out properly.”

Tracy has discovered that her art can influence others, and there’s a message that she would like to get out to the general public. “When people look at my work I want them to see the beauty of the tree. That’s important to me. I think it’s sad when folks ignore this great resource we have and take it for granted. I want to bring the wood back and make it something that you can actually display and know that is really an expression of the tree.”

Her art doesn’t usually have embellishments, except for the occasional carving she might add to very plain wood. Instead, she tries to provide a vehicle to allow the wood to come out and speak.

“A big part of what I’m trying to get through to people is that we are surrounded by true natural beauty. I’m always touched when somebody comments that my art is a beautiful piece of wood, and they pick it up and they’re tactile with it and they smell it and can really appreciate every aspect of the piece. I want people to take away from my work that it’s a timeless expression of our surroundings.” NDN

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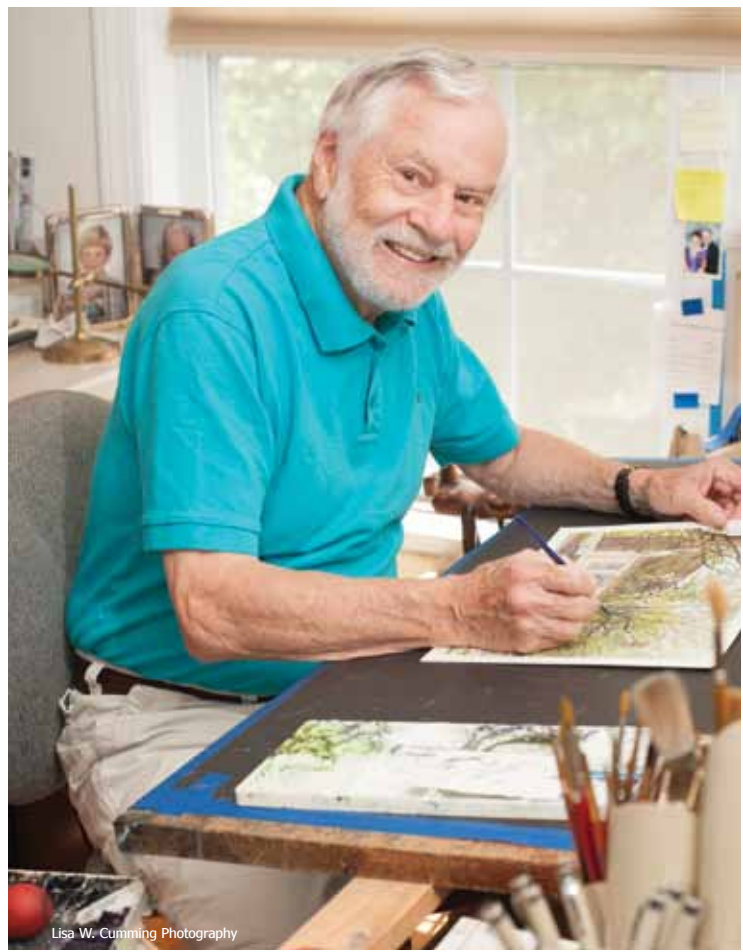
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Lisa W. Cumming Photography

When Richard DePaul's wife, Janet, gave him a set of watercolors for Christmas in 1993, she was simply looking to provide her retired husband with a new hobby. Instead, Richard used the gift to parlay into a successful second career.

"I just thought it would be something for him to use for his own pleasure, to occupy his time, but it kind of took on a life of its own," Janet says.

Richard is a well-known local artist who has painted more than 400 watercolor paintings, mostly of buildings and scenes of Colonial Williamsburg and the College of William and Mary.

"I'm one of the few people lucky enough to have always known what

I wanted to be when I grew up,” Richard says.

His interest in art was first piqued back in the first grade in the Philadelphia area when his teacher projected a drawing of a bird Richard created onto a screen during class.

“I just thought it looked pretty neat up there, and I knew right then that I was going to be an artist,” Richard recalls.

At 10 years old, Richard’s favorite hangout was the Philadelphia Museum of Art, where he took art classes in a variety of media, including print-making, sculpting, and painting. In middle school and high school, in addition to sports, he enjoyed time painting, mostly of landscapes using oils.

“I would go out hiking, sit somewhere, see something, and do some landscapes,” he says.

Richard received a scholarship to the Philadelphia College of Art (now Philadelphia University of the Arts), where he earned a degree in Industrial Design.

“Once I went to art school, I didn’t paint again for 45 years,” Richard states.

Instead, he focused on marriage, family and his career. Richard worked for several years for major corporations in the paperboard packaging field. He met Janet on the job and the pair settled in Williamsburg in 1987.

Upon retirement, Richard’s passion for art was reawakened as soon as he picked up a paintbrush, and his work started to receive notice when he became involved with the Junior Women’s Club of Williamsburg. In 1996, a friend asked Richard if he would be willing to donate one of his pieces to the club’s annual spring art show, Art on the Square, and Richard has been involved ever since. His paintings are auctioned off during the event to benefit local high school seniors who will pursue studies in the arts.

“I usually paint a spring or summer scene of Colonial Williamsburg for them,” Richard says. “I received a scholarship to study art, so it is nice to turn around and help other students earn a scholarship as well. It is fun to give back.”

Richard has always had a fascination with architecture and history, which, he says, made Colonial Williamsburg “the logical inspiration” for a majority of his paintings.

“It’s my way of showing my appreciation for living here,” Richard says. “This really is a neat place to live.”

He has also painted pieces of scenes along the Chesapeake Bay, where he and his wife like to sail during the summer as well as scenes of favorite vacation spots in Canada, Europe and the Caribbean.

It takes between 50 and 150 hours to complete a piece, depending on the project. Richard describes himself as an artist with “meticulous detail,” one who paints each building as accurately as possible, right down to the exact brick or shingle.

His work usually starts with a site sketch, then he takes photographs, and completes the painting at home. Richard paints about four hours daily, four days a week, then he needs a break.

“That’s when the dog will usually come over and say it’s time to play,” Richard says with a laugh. “He’s my playmate.”

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Richard and Janet frequent Colonial Williamsburg throughout their week in search of inspiration.

“We like to wander over there with a camera and walk around, and take a picture of anything we find interesting,” says Janet, who helps in her husband’s studio with printing.

Richard is most proud of his series of Colonial Williamsburg paintings he’s named “The Tavern Series.” The project, which took roughly three years to complete, includes portraits of 16 buildings from the second half of the 18th century. In addition to the four main taverns--King’s Arms, Christiana Campbell’s, Chowning’s, and Shields--the series also features the lesser known taverns of Red Lion, Burdett’s Ordinary and Edinburg Castle.

“It was a really fun project to do,” Richard says. “I really enjoyed it. It is a good example of the mixture of history and art.”

In 2008, Richard and Janet took a trip to France, where Richard spent time replicating scenes of paintings by some of his favorite artists, including Claude Monet and Vincent van Gogh.

“I did two scenes that Monet painted in Giverny, near Paris, and I did my versions of the van Gogh paintings, Le Café la Nuit (The Night Café) and Le Fantome de Maison Jaune (The Yellow House),” Richard says. “It was such a joy.”

Art, he says, is something that everyone should appreciate and celebrate because “it is who we are, it is what we are.”

“Whether it is music, literature, visual arts or performing arts, it is celebrating the history of mankind,” Richard says. “It is part of our culture and what we want to save.”

Richard prefers using watercolors because “it’s a medium where I can work for a bit, go away and come back to it,” he states. “I’m having a lot of fun with it. I’m still learning and improving on my technique, so I see no reason to change.”

Richard’s paintings have been on display at Yankee Candle Village and The Shops at Carolina Furniture, and he is currently one of the featured artists at New Town Art Gallery, where more than a dozen of his pieces are being showcased. Richard has also been asked to paint scenes for a calendar for Wyndham Vacation Resort’s philanthropic program, Wishes by Wyndham.

Richard and Janet have been pleasantly surprised by Richard’s success as a painter, though they admit it was unexpected and were unprepared for it. The couple down-sized their home upon retirement but have since had to upsize to make room for a studio, a gallery and a production room, where they make their own prints, frames and notecards.

“It really has been wonderful,” Richard shares. “I’m doing what I love doing and people seem to like it.”

At 80 years old, he shows no signs of slowing down. He hopes to showcase again for An Occasion of the Arts in October.

“Art is something that lasts all your life, something that you can do all your life,” Richard DePaul shares. “I am having one of the most satisfying times of my life right now. I think my work has really improved from when I first started, and maybe it will be even better when I am 100. Talent is nice, but you also need to have that passion, and there is nothing more that I want to do.” NDN

# TIMOTHY SEAMAN



Lisa W. Cumming Photography

# MUSICIAN TEACHER ARTIST

By Linda Landreth Phelps

Timothy Seaman is an artist who paints with layers of sound rather than pigment. Tucked away in the deeply shadowed woods of Season's Trace, Tim's home is packed with his collection of diverse instruments. They range from the humble pennywhistle, flute, recorder, and drum, to a variety of stringed guitars, psalteries and dulcimers. The comprehensive display reveals that Tim's musical capabilities include most woodwinds and just about anything that can be strummed, plucked or hammered. The star of the show is a finely crafted Dusty Strings D600 extended-range hammered dulcimer, which Tim is using to illustrate a concept to his present audience of one. With a deft flick of the wrist, his delicate wooden hammers reach out to strike its strings, lifting a familiar folk hymn up, over, and beyond what the ear expects.

"Did you hear it?" he asks with excitement. "That's excelsior! It's no longer just a pretty tune." Somehow our afternoon meeting has become

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less of an interview and more of a dynamic, free-ranging conversation/concert/music lesson. Not only is Tim a multitalented composer and performer, he's also a philosopher, and at his core, a teacher. Tim has a keen compulsion to share his knowledge with others, to deepen the understanding and appreciation of his listeners.

This compulsion can be traced to influences during his childhood. "My dad was a natural teacher and theologian," Tim remembers. "He was someone who would analyze and narrate life as it was happening. Everything was observed and discussed. Dad grew up in Wheeling, a West Virginia steel city, fell in love with nature and became a government biologist." Tim was born in Charleston, West Virginia, but the family soon migrated to suburban Washington, D.C.

Both parents encouraged their son's early musical talent. "I started listening to classical music as a toddler," he says. "The structure and architecture of music has always been extremely important to me. I would put on recordings of symphonies and follow along intently from beginning to end."

Living in Northern Virginia meant he was also close to the nation's best live cultural of-

ferings. "My mom and I stood on the sidewalk outside Constitution Hall when Arthur Rubinstein was playing there, waiting for seats to become available," he remembers. "We scored a pair of no-show tickets and wound up hearing the concert from Lyndon and Ladybird's box!" Tim will always be grateful for his parents' love of music. "My personal theory is the very best way to ensure that our children grow up to be involved in the arts is to allow them to closely observe our own appreciation for them."

Tim came to Williamsburg in 1970 to study English at the College of William and Mary. As a student, he performed as half of a duo with folk/jazz/classical roots, and later formed a group called Springs of Joy, where he remained for a decade. "My wife Ro and I met through that group," he says. "She had such a beautiful soprano voice, a sweeter version of Joan Baez." The birth of two daughters, Karen and Laurie Jean, and the needs of their growing family required a dependable income. Ro (named after Ivanhoe's Princess Rowena by her romantic nuclear physicist father) is employed at Norge Elementary in the Bright Beginnings at-risk children's preschool program. In 1994, after 15 years spent at Williamsburg Christian Academy and 19 years of teaching, Tim was at

last able to take that great leap of faith required of a professional musician.

"Today is the first day of the third decade of my dedicated music career," Tim says with satisfaction and a touch of wonder. "Yesterday marked twenty years." Tim finds it a busy life, perhaps more of a scramble to keep moving forward than he had anticipated, but with enough rewards to encourage him in its pursuit. However, Tim feels the constraint of practicality affecting his artistry.

"When you run your own business and wear all the hats, much time is taken up with occupations other than music. Among other things, I'm a full-time marketer, booking agent, workshop teacher and recording engineer. I'm also the CEO of Pine Winds Studios and need to make decisions about what potentials ought to be followed and what should be tossed out," he says. "It's a constant choice: What is the appropriate use of my time? In the past five years I've done virtually no composing of new pieces, which doesn't make me very happy. Practically speaking, I need to have a commercial reason for just about everything I do."

An exception to that rule is Tim's service at Grace Covenant, a Presbyterian church where Tim often uses his pleasing baritone voice to

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lead his fellow congregants in worship music.

"I'm doing more leading because people in the music ministry keep moving away and having babies," he says with a laugh. "Truthfully, I'd rather be the accompanist, but on the plus side, it's the prerogative of whoever is leading to choose the music, so I'm having a good time with that. We're presently singing a lot of the old hymns, full of 'thee and 'thou's, but often with more contemporary tunes."

After twenty years, Tim's bearded face is by now familiar to many throughout the region and is becoming known on the Internet as well. Williamsburg residents might catch Tim at First Night, the Virginia Shakespeare Festival, or any number of Colonial Williamsburg events. As an organization that promotes Virginia destination products, CW is currently by far the largest commercial consumer of Tim's recordings. He performs both individually and in ensembles at numerous festivals and concerts, and in instructional videos uploaded and viewed on YouTube. Tim's love of music has taken him as far as locations in Hungary, the Netherlands and Germany.

The former English teacher also writes a blog, accessed through his website, [www.TimothySeaman.com](http://www.TimothySeaman.com), where he connects with kindred spirits, those who have (like favorite

Christian author C.S. Lewis) "an inconsolable longing" for God and a transcendent world that is their true home. For Tim, great literature, the glories of nature, and the joy of music all assuage that longing.

Tim is pleased when I say I find his music "evocative." "Good word!" he exclaims with scholarly approval. "I'm not just trying to make music; I want to make statements and get under people's skins." Many of Tim's 15 different recorded discs are meant to evoke a particular place or time, from Celtic airs to Civil War themes and reflections of nature's beauty. An outdoorsman and former backpacking instructor, Tim's lifelong love of wide-open spaces and majestic vistas inspired a series of compositions that have become closely associated with Virginia State Parks. Imagine a Ken Burns documentary covering the region from the misty Blue Ridge to Jamestown's shore; Tim Seaman's compositions would be the perfect sound track.

It's a fortunate person who can be moved by music to rapture or tears. Most can only relate to it as pleasing wallpaper laid over the substructure of their lives, but for others it is the undergirding influence of their existence. So it is for Tim.

Over the years, there have been moments

of affirmation that encourage Tim in his chosen work. "I once heard it said that when you're given a gift, that means you're the delivery boy," he says. "It's up to you to pass it on. When you see that someone has received something through you, it's very gratifying." A few years back, he was approached by a couple while performing at a local gallery.

Tim remembers, "The husband, John, had been in a terrible car accident and given up for dead. While he was in a deep coma, his wife played my Quiet in the Meadow CD at his bedside." Miraculously, John began to rally, and after a long struggle recovered almost completely. "They found my music to be so inspirational," he says with awe, "that both of them took up hammered dulcimer and play for others recuperating from brain injuries."

Tim has come a long way in twenty years. His earliest days as a professional were spent hawking his Christmas cassette tape at craft shows. In later years, he's played for U.S. Senators, Margaret Thatcher, and invited to play for the elder President Bush. Some have said that the definition of true success is to make enough money at something that stirs your passion that you're able to keep doing it. Tim's passion is stirred on a daily basis; he clearly loves what he does, and that makes for a happy man. NDN



## UPCOMING EVENTS

### August 29 – 31

- Virginia Symphony at Lake Matoaka
- Virginia Symphony at Yorktown
- Opening Night Event at the Freight Shed
- Colonial Williamsburg Taste Tradition
- CW Military Bands Concert

### September 5-7

- Arts District Hog Wild for the Arts
- This Century Art Gallery Weekend
- Williamsburg Symphonia Lecture & Concert
- Concerts and Art in Historic Churches throughout the region

### September 12-14

- New Town Arts Festival
- Glass Art Show at Legacy Hall
- Chalk Art Festival

### September 19-21

- Tucker Arnold Storytelling Festival at Kimball
- Williamsburg Book Festival
- Contemporary Artisans Festival
- Plein Air Festival
- WHRO Art Appraisal Fair
- Under the Big Top PechaKucha Festival
- Art Inspires Stories Weekend

### September 26- 28

- Taste of the James – James River Assoc. craft beer, wine, food, art
- Yorktown Art Stroll (Expanding up the Hill for 2014)
- P.I.P.E. concert at Lake Matoaka

### October 2-5

- Williamsburg Gallery Crawl
- Merchant's Square "Right On" concert
- Yorktown Wine Festival
- An Occasion for the Arts

### October 10-12

- All Jazzed Up - Williamsburg Jazz & Wine

### Festival

- Jazz Brunch at Merchants Square
- Virginia Fashion Week at Sadler Center



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## THE BUSINESS OF Art

By Greg Lilly, Editor

Jennifer Raines calls herself a “born retailer.” The native Virginian has operated five retail stores, opening the first one at the age of 19. Jennifer is the owner of Quirks of Art and has some advice for artists on the retail side of the business of art.

“I’ve operated some form of Quirks of Art since 2005,” she says. Jennifer also has a strong social media presence to reach customers and artists. “I was inspired to ditch my lucrative, but soul-sucking corporate job and follow my dreams after the untimely and sudden passing of my mother, Jean Raines, twelve years ago.” Jennifer’s Master’s Degree in Management, Leadership and Organizational Effectiveness has guided her in the specialty retail industry, and Jennifer serves on the steering committees for the new “LoveVa” Buy Local Campaign and American Craft Week. As if the store and the committees aren’t enough, she writes regularly for Smart Retailer Magazine in a column on emerging trends.

Selling and marketing art is a difficult en-

deavor, she explains. “I attribute my success in retailing art to my appreciation for art, along with an understanding of business. That, combined with the fact that I am relentless, makes a great combination. I never, never, ever give up.”

The biggest aspect that she recommends artists understand about the business side of art is to know their personality and create a business

plan that uses that strength.

“Really, that’s the one big thing. Remember that you cannot be all things to all people. Define your end goal. Are you a ‘people-person’? Do you love getting out and chatting with people and selling your work? Or is your goal to sit quietly in your studio pumping out work? Can you take the risk of paying the expenses associated with craft fairs that are weather-



Corey Miller Photography

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dependent?”

Financially, how much do you want to commit to the marketing and management of art as a business? “How big do you want to get?” she asks. “Do you want to have employees? Do you want to license your designs? These are all important, but probably fairly easy, decisions to make based on personality types and life goals. Your answers help determine whether you should sell your work wholesale to galleries, or retail to the public via venues like Etsy, craft fairs or your own website.”

She explains that there are positives and negatives to selling artwork wholesale to galleries and shops or by retailing directly to art collectors. “Just make that decision and stick to it because very few artists can manage to do both well. I have worked with well over 1,000 artists, and I can name maybe ten that could fully operate their business on both the wholesale and retail side... and do it well.”

For emerging artists wanting to place their work in a retail shop or gallery, Jennifer says the business fundamentals need to be in focus. “The most important advice that I can give to artists is to decide who you want your customer to be and how you want to structure your business.” First, she says to set up a business and brand your work. “Go through the steps to legitimize your company. I won’t even consider working with someone that is doing business under the table... and I see it all the time,” she says.

“Visually brand your work. A catchy, but relevant, name is important.” Along with that, she suggests having support materials like business cards, biography cards and a line sheet. “All help make your company legitimate and memorable. Ideally you should have a line sheet prepared with all of your product information listed on it. Good photos and pricing information are a must. And these days, you don’t need to spend the money to print them. Do them digitally. Have business cards with your contact information and add images of your product to your business card.”

Jennifer is pitched by artists an average of four times a day, both in store and through e-mail. “I generally keep all the artists’ materials together and when I get a pile I sit down and go through them. Someone who has a business card with no identifying information, other than a corny name and a phone number, simply gets thrown away,” she says with frankness. “There are far too many artists that really have their act together to waste time tracking down hard-to-find details. Have high-quality, color digital photos of your work readily available to assist you – and ultimately your retail partners – with marketing your work.”

Learn basic retail lingo, she says. “If you want to walk the walk - well, you know the rest.” Investigate the details of shipping your product. “Negotiate a discounted corporate rate with the shipping agent of your choice. It is simply unacceptable for you to overpay for shipping and pass that cost on to your retailer. Ultimately, that cost is passed on to the customer and will impact your sales.” For terms, she says to determine a fair wholesale price, and do it early. It’s difficult to adjust that price later – too high and the artwork won’t sell, too low and you won’t cover expenses. “Once pricing is set, you should also work out other policies such as minimum order quantity, consignment terms, payment and prepayment terms.”

With the business basics established, artists are ready to secure customers. “Be confident, but not aggressive,” Jennifer says. “You know your product is awesome. You’ve seen people buy it, and they’ve told you why they love it. Don’t panic and forget all of that...but also realize that art is very subjective, and yours won’t be for everyone.”

# Love • Money Control



Brian Fraser

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Many of us know of family and friends who, either due to divorce or the death of a spouse, have remarried and forged a new family unit that encompasses children from prior marriages. As many studies have shown, these new family units – blended families – have increased over the last twenty-five years. However, with the new family unit come some inherent estate planning issues and potential problems awaiting the blended family at the death of a spouse. For example: **Did you know** that absent proper legal planning the new spouse has an absolute right to take one-third to one-half of the deceased spouse’s assets? **Did you know** that a spouse has a statutory right to a decedent’s 401(k)? The unfortunate results of these examples, and others, are that the children of the prior marriage can be **unintentionally** disinherited at their parent’s death.

When asked, most people in a blended family situation will explain that if they should die, they want to provide for the new spouse during the spouse’s lifetime; but at their spouse’s death, they want any remaining inheritance to be distributed to their children, not necessarily the spouse’s heirs. Similarly, they would like to have the peace of mind knowing that precious family heirlooms, passed down through the blood-lines of the previous generations, stay in the family and do not find their way into the hands of the new spouse’s heirs, who are not connected to the sentimental value inherent in these items.

Blended families have available to them various strategies which, coordinated together, will achieve their desired goals and objectives. Here are some planning ideas that can work

well for blended family situations:

1. Establish a Prenuptial Agreement or a Post-Nuptial Agreement to address certain specific property rights by the parties and who should receive the assets such as IRAs and life insurance proceeds at death.

2. Be aware of Virginia’s Augmented Estate Law that provides for a surviving spouse, in absence of a Pre or Post Nuptial Agreement, the right to elect a spousal share (one-third to one-half) of the decedent’s estate.

3. Avoid the use of joint ownership or tenancy by the entirety with right of survivorship except for a joint checking account or vehicles.

4. Use a QTIP Trust or Unitrust provision in a properly drafted Revocable Living Trust that gives the surviving spouse access to the wealth for his or her lifetime needs but makes sure that he or she cannot redirect the wealth to the surviving spouse’s own children or another person such as a new spouse. In addition, the balance remaining in a QTIP Trust on the death of the surviving spouse is not subject to probate administration, contests, or the surviving spouse’s predators or ex-spouses.

5. Use life insurance or an annuity to create an additional pool of wealth that can be immediately payable upon death to children of a prior marriage.

6. Carefully coordinate retirement plans and life insurance beneficiaries with the overall estate plan. A proper beneficiary designation can be used to move an inheritance to various parties.

For more details on Estate Planning for Blended Families or a consultation with one of our attorneys, please call us at (757) 220-8114 or visit our website at [www.carrellblanton.com](http://www.carrellblanton.com).

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Tap your current customers and collectors for gallery and store referrals. They know which retail outlets would be interested in your work. "Research the store or gallery that you want to pitch," Jennifer explains. "You should know what they sell and feel confident that your product is a fit for them. Remember that this is a business partnership. Even if you've researched the buyer ahead of time, it's still important to listen to them and ask questions."

Merchandise your line sheet, she says. "Choose a simple, graphic way to highlight your best-sellers and new items. Pull your work into ready-made collections and sweeten the deal by giving a small discount on them. Make it a no-brainer for the retailer to say 'I'll have your Starter Pack please.' Go digital. Ditch the expensive printed catalogue and create something beautiful on Issuu.com."

Don't cold-call the retailer, she warns. "This is one of my pet-peeves. A cold-call is almost always a waste of time for me and the artist. If you want a retailer to consider your work, send us a personalized, relevant e-mail and attach all the figures, photos and documents we need to make that decision. That way, we can review the information at a time that is convenient." Be persistent. Don't give up on finding that right retailer. Once an artist's work is in her store, Jennifer looks for sales support information from the artist. "Help your new retailer and their staff sell your work by including a one-page product knowledge sheet with their order." Also, artists can supply the retailer with bio cards to give customers who purchase the work.

"Recommend your retail partners. List them on your website," she adds. "Interview and feature them on your blog. Got a friend who loves their kind of stuff? Send them their way. Remember that this is a 'partnership.' Also with the retail partners, ask for their feedback. How does your work sell for them? Who's buying it? What changes or tweaks would they like to see— another size, other colors, better packaging?"

With a strong business attitude about selling art and securing retail outlets, artists can get back to what they do best: creating artwork. "Focus on your artwork and perfecting your craft," she says of building an on-going relationship with retailers and collectors. "Get active on social media, but have a plan. It's easy to get sucked into what I call the 'social media time-wasting vortex.' Follow retailers you plan to pitch on Twitter, Facebook, Instagram, and whatever becomes the newest thing before this profile hits the mailboxes. When the retailer makes a post you genuinely like, make a post to tell them so. Show interest in them before you expect them to show interest in you. Give before you get."

A golden rule for working with retailers is to treat them as you would like to be treated. "Don't compete with them. Don't sell to another retailer in their vicinity. Send customers their way. You make art; they sell art. Understand that relationship. Do what you love...and remember to love what you do."

As Jennifer Raines looks to the future, she wants to continue the expansion of the store's website and eventually spread the concept of Quirks of Art geographically. "I want to expand locally and regionally by opening additional stores. Ultimately, I would like to assist other people in realizing their dreams of becoming an independent retailer."

When she opened her business, few retailers would offer advice. "Even people in other states," she adds. "They held very basic information as closely guarded secrets. I had to learn the hard way, but the important thing is that I did learn. Someday, I want to use that valuable knowledge to be a catalyst for others opening independent businesses, which are so important to the character of our community." **NDN**

# Sports



Lisa W. Cumming Photography

# Gymnastics!

Bulgaria to Williamsburg

By Greg Lilly, Editor

The difference in gymnastics training between the United States and Galina Yordanova's native Bulgaria was how girls and boys got into the sport. "We were a communist country," Galina explains of the time when she was growing up there. "Everything was provided by the government. You had to be really good to get into gymnastics." Today, Galina Yordanova is the gymnastics team director at WISC (Williamsburg Indoor Sports Complex). "But, here in the U.S., everyone has the opportunity."

In Bulgaria, the young Galina was spotted by a neighbor. "I was six years old, flipping around the house," she says. "I had a neighbor who got me into the gym to see if they would like me. My neighbor was an acro-gymnast – that's the acrobatic gymnastics." The gym wasn't looking for new gymnasts at that time. A few months later, when Galina was in first grade, the school coach lined the girls up by height. "I was the last in line. I guess that's what drove him to me. I was invited to try out for the gymnastics team. I made it through the tryouts and started going 4-5 hours a week in the gym."

One of the national coaches arrived in town to help bring the teams up to the next skill level and to scout for the upcoming Olympics. "This was how we became more serious about it. I was trained six days, 7-8 hours a day, going on the Olympics rounds," she adds.

Galina trained for eight years. "I was a competitive gymnast for Bulgaria's Junior Olympics team. My teammate went on to the Olympic

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games, and my coach is an Olympian coach. He has visited us here in Williamsburg three times.”

She says that the old communist Bulgaria made getting on the gymnastics team “very tricky.” Today’s Bulgarian gymnastics environment runs more like a business. “Before they had 300-400 kids to pick five or six to work with.” All focus was on those few gymnasts. “Now, there are about 20 girls they try to keep in the gym, working with what they have. It’s a totally different story in Bulgaria. The sport is coming back.”

She stopped competitive gymnastics at the age of 14. “But I kept involved with the gym by volunteering to help the younger kids with gymnastic skills.” Galina went on to earn two master’s degrees, one in economics and one in publicity. “I have been working in sales, marketing and all kinds of jobs,” she says. “In 2002, me and my family (husband, Pavlin, and their baby girl) moved to the United States. I won a Green Card by lottery. I have been a permanent resident for five years. We became U.S. citizens.”

The family moved to Wisconsin. Galina worked in a retail store when a man came in asking about mats and other equipment for a

gym. “He heard my accent, and we started talking,” she says. “I told him I was a gymnast. He invited me to his gym to see if I was interested in coaching.” She trained and learned more aspects of coaching, and then began working at the gym with pre-teens and teen girls.

“We decided that Wisconsin was too cold for us,” Galina says with a laugh. “We moved to Charlotte, North Carolina. When we knew we were moving south, I started looking for gyms. I interviewed for several. I chose a gym close in mentality and family feeling that I had gotten from the gym in Wisconsin. I started working for Carolina Stars Gymnastics in Fort Mill, South Carolina.”

In the six years she was with Carolina Stars, she developed the program and brought it up to one of the best in the region. “My daughter started competing with the Carolina Stars.” While coaching, she was also working as a sales representative. “I was getting tired of not being in the gym and missing it. I love helping kids achieve their goals. I was applying at different places. One day, I got a call from Natalie Barnett, the gymnastics director at WISC. She asked if I would be interested to come for an interview. That was in 2011. We came here, me and my husband, Pavlin Yordanov [Galina’s last

name is Yordanova, the feminine version adds an a to the end of masculine Yordanov]. At that time, Pavlin was volunteer coaching with me. We saw the gym and thought it was a good thing.” She accepted the offered position and started at WISC in June of 2012. Pavlin was also hired as a gymnastics coach at WISC.

Galina and the gymnastics program at WISC helped several Williamsburg gymnasts reach personal best rankings. Abigail Pacheco earned the Virginia state champion title in the nine year old Junior Xcel Bronze level, just one of the eight state titles that Galina’s team earned this past season.

“We have recreational and competitive programs,” Galina explains. “There are a lot of branches in gymnastics: rhythmic gymnastics, artistic gymnastics (men and women) – we only have women’s here, trampoline and tumbling and arco-gymnastics.” Galina has helped introduce trampoline and tumbling (T&T) to the local program.

“We were chosen by USA Gymnastics to be one of the ten nationwide USA Gymnastics Trampoline Development Centers.” The coaches at WISC receive hands-on training and clinics to earn the Trampoline Development Center designation. “We have been hav-

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ing T&T classes. We focus on the trampoline because since the Sydney games, trampoline has been an Olympic event. That's very exciting."

Galina explains, "The T&T program has four disciplines: power tumbling, which is a strip on the floor where you tumble back and forward; the trampoline, the bouncing; then you have double mini-trampolines, which are two small trampolines where you bounce from one to the other; and a synchronized trampoline, that is two people at the same time."

When she started at WISC, Galina focused on enhancing the T&T program. "I wanted to have something the boys could compete in, as well as the girls." The boys only had a recreational class, not a competitive outlet. WISC is one of the few Virginia gyms to offer trampoline classes.

"The next thing I was hoping to bring in was acro-gymnastics, which is acrobatic gymnastics. We brought in another coach for the tumbling. We started the pre-teen group last year."

Gymnastics, both recreational and competitive, build physical, mental and social skills in the gymnasts. "I see how they respond to corrections, their body awareness," Galina lists, "their mental attitude improves as they work with the coach and stay with the group. A lot

of things develop, it's more than being able to do a forward roll. We start some of the kids at an early age. Our level 1 has kids four and five years old. It's a learning program."

Gymnasts take life-long lessons from the gym. "They learn how to be a teammate, how to respect each other and work with each other. They learn to deal with issues between teammates and with their coaches. They set goals and achieve their goals through hard work and discipline. That's what I got from the sport and my time in the gym."

The personal reward for Galina is seeing the girl or boy achieve a goal. "Small or big," she says, "seeing a gymnast's accomplishments is a big reward for me. Even after years away, they will call me for an opinion – like a girl I worked with in South Carolina – she called to ask my advice. I guide her, but I do not make the decision for her or her parents. It's rewarding to know that you've made a difference in someone's life." She says there is a thrill when even after ten or 15 years to get a call from a former student.

"It can be a very simple thing that makes your day," Galina says, "like a smile. I get that from my dad. If you don't have a smile on your face, what makes you smile?...Helping people makes you smile." **NDN**

## Next Door Neighbors

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# Reliving Moments of Grace

By Greg Lilly, Editor

"I've been astounded by how the book has resonated with people," author Sally Stiles says of her memoir *Plunge!* "I hoped there would be some connection. That first year and a half that people are in love (as she documents in her memoir) is a very intense and exciting time. Some people have resonated with that."

In the book, Sally recalls her meeting and falling in love with her husband of 35 years, David Stiles. "Initially, I wanted to say that my husband was a pretty neat guy," she says. "Then as I got into it, there was more...I wanted people to know the importance of respect, caring and going beyond to develop an exceptional relationship." She explains showing that in her memoir carries more meaning than simply saying it to her grandchildren. "I write my grandkids as they are getting married and say, 'Be respectful of each other.' That doesn't mean anything, but when

they read how their grandfather behaved, that's when they understand."

Her story is more than a book for her family about her and David's courtship in the late 1970s – it's a story of a bright, independent woman in Manhattan who meets a man and falls in love through letters and cassette tapes mailed back and forth from Africa.

Sally was born in San Antonio, Texas, when her father was fighting in World War II in the Pacific. "We spent a year in Japan, post-war when he was in the reconstruction of the airbases there." They moved to Atlanta, Georgia when Sally was five and that's where she grew up. "It was a typical teenage experience," she says. Her parents divorced, and her father remarried and moved to Virginia. She saw very little of him and his new wife.

"When I was ready to go to college, my mother said I could go up to 500 miles away. Miami University was 499 miles," she adds with a laugh.

She wanted to be a writer, but her high school English teacher had discouraged the idea. Her first year and a half at Miami, she was a Religion major. "My friends will laugh at that. I had some fine professors there and got back into English and writing. My mother insisted that if I was going to major in English, I needed

a dual major of secondary education and English, so I could get a job." The education classes didn't thrill her, so she focused on writing.

"It's a scary career, not stable, you don't make money. I was the copy editor of the university yearbook, and then became the editor. I felt like I learned more in that activity about what I would be doing later because it was hands-on: writing and editing for publication, managing a staff, learning about the printing process."

After graduation, Sally attended a summer publishing course at Radcliffe College. "The classes were a training ground for young professionals who wanted to go into both magazine and book publishing. My sister was living in Boston at the time, so I stayed with her." The course was hands-on, and the final project had the students create a magazine from planning to writing to publishing.

"That was a good experience. Downstairs, they had a secretarial course. The jobs posted downstairs for the secretarial graduates were a lot better paying than those posted upstairs for the publishing grads."

She learned that to break into publishing, she needed to go to New York City. "When the course was over, I had to go to a friend's wedding in Atlanta, so I drove through New York. I got an offer for a job at McCall Corporation

– an entry level job. That job, I wasn't doing any writing. I was anxious to be able to write. I had a friend from college, whose brother-in-law was the editor for Car & Driver. I met him, and he asked me to come work for them. I knew nothing about cars, but it was an opportunity to begin on the editorial side of a magazine. I was the lowest level staffer, doing captions and headlines, and on occasion, given a rewrite assignment."

From Car & Driver, Sally worked for several magazines, ending up as editor of Snowmobile magazine. "I was 27 years old and had my own magazine. It was great fun. With the power of Ziff-Davis behind it, that new magazine was a success." After a few years, she decided she would move into advertising. "It was time to start earning a living – 32 years old. Making the switch into advertising was a good atmosphere, and the pace was so fast. Then came David."

David Stiles' parents lived in Mathews County, Virginia. So did Sally's remarried father. Sally met David's parents. "They told me about David and that he was working in Algeria at the time. They asked if they could give him my phone number so he could call when he passed through New York. I said, 'Sure.'" Not thinking much about it."

The next time he came to New York, he and

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Sally had lunch. Then he went back to Algeria. "I didn't see him again for a year. That was fine. There really weren't any real sparks. He returned to New York the next year. He asked me to lunch again. After a couple of times of going to lunch, I asked if we could have dinner. I was really busy during the day."

Their first dinner date was the night of the New York City blackout of 1977. They had just settled at a table in a Third Avenue restaurant when the lights flickered. "He said it was a blackout, and we should go to a restaurant he knew that had a gas grill. We took off down to the Village and had a great dinner – in the blackout. We walked back Uptown. I was exhausted from working." David escorted her up her nine flights of stairs to her apartment. "I had a barber chair in my apartment," she says. "I was so tired, I fell asleep on the couch. When I woke up, David was sitting in the barber chair with a gas light reading Kon-Tiki. I thought, wow he's such a gentleman."

They began dating. After just a few weeks, he told Sally he had an opportunity to help open a paper mill in Nigeria. "He was in the paper business," she explains. "He really liked working for the smaller companies to help develop paper industries in developing countries." The blackout was on July 13. He left for Nigeria on

Labor Day weekend. "Our whole relationship was long distance. I went to Nigeria for Christmas, and then we met in London for a weekend. He came back at Easter. We decided to get married in May in London."

The process of writing the memoir started a few years ago when Sally began transferring their correspondence from old cassette tapes to a thumb drive on her computer. "Those were all the tapes David and I sent to each other during the year before we were married. He was in Nigeria and I was in New York." After 35 years together, David had passed. Sally sat there with the tapes from their courtship.

"I was missing him terribly and wanted to feel him close by. I spent the afternoon in tears, not only reliving what I had lost, aching from the memories, wanting to share them with David, but realizing these tapes had been recorded half a lifetime ago. I felt very old."

As she listened to the tapes again, the voices affirmed what she remembered experiencing. "We could not sustain all the promises we made in those passionate across-the-world letters and tapes, but they were the foundation of our life together. Listening to those tapes, I realized what I meant to him. I realized that the assumptions I made about who he was in 1977 held true until he died in 2011. He sounded

exactly like I remembered him."

Sally says that as she started working on the book, she was living in both 1977 and 2013. "I had never felt that there was anything unusual about my background," she states. "To write about it, to be so brash as to say my life is worth writing about was uncomfortable. I'm not famous. I didn't suffer any huge traumatic events. I didn't save anyone's life. I didn't do anything that most people feel is worthwhile writing about. But I did have the incredible relationship that developed over 7,000 miles that might have some value to people in their relationships today. Before texting and before Skype, these letters that took weeks to go back and forth might be an interesting enough story. Plus, I wanted to capture him on paper."

Sally Stiles says that writing *Plunge!* helped her through those first two years after David passed. "Maybe part was therapeutic or maybe it prolonged the mourning process, but to have the luxury of being able to go back and re-experience, in a deep way, that period of time...I'm grateful for having a chance to relive those moments of grace." NDN

*Sally Stiles signs copies of Plunge! at the Williamsburg Book Festival on September 20 at Bruton Parish's Lewis Hall.*

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# ARTIST TO DOCTOR

By Greg Lilly, Editor

From artist to medical doctor, Dr. Michael Javernick has been around the world and through different career incarnations before establishing his primary care practice in Williamsburg. "From the beginning of going into medicine, I was thinking about primary care. It's interacting with people and educating them, which is what I like."

Dr. Javernick grew up in Colorado and had been interested in medicine from an early age. "I had a grandfather who was a pathologist, and he seemed to do pretty cool stuff." Medicine was in his thoughts and interests, but so were a lot of other things: people, art, sports, science.

At Colorado State University for his undergrad degree, he thought about medical school. "But I became fascinated by science in general. Zoology was my major. I thought I wanted to be a research scientist. Although I wasn't sure if I wanted to study amphibians all the time. I knew I liked teaching and interacting with people."

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One summer, he interned at the Smithsonian's Natural History Museum in their education and outreach area. "I led tours through the museum. Another summer, I worked at the zoo. That was fun because I did a visitor behavior study where I followed people through the zoo to see what they were learning. That got me interested in animal behavior and people behavior. I thought maybe I'd teach for a while. I looked into the requirements to teach and it required a lot of classes and certifications. I wanted adventure."

He found adventure with the Peace Corps in the small central African country of Malawi. "In three months, I was a teacher there," he says of teaching and assisting the locals. "That was one of the most exciting times in my life." Although he worked hard, he also had a lot of downtime. "I spent a lot of time sitting around my hut – this was the real Peace Corps experience of no electricity or running water, but a beautiful place and great people. I had a lot of time on my hands. You can only write so many letters or play so much Frisbee golf." He had always loved art, but held back from it because he couldn't draw.

"I started messing around with art, and it clicked that drawing was a learned skill. I taught myself how to draw during that time. Maybe I could be an artist? That's what I had wanted to be. I was very methodical about it. I gave myself one year."

After leaving the Peace Corps, Dr. Javernick returned to Colorado. "I pursued art vigorously and passionately, focusing on drawing and painting. I applied and was accepted into a graduate print making program. I did some teaching as well." His goal was to make art and become part of a university's faculty so he could make a living at it as well.

"I wanted to be an academic artist. That's a competitive area. I was lucky and got into a lot of national, juried shows and used that to build my resume." He applied for teaching positions when he was leaving graduate school and received several interviews. His past intrigued one particular committee. "Washington University in St. Louis interviewed me and liked the teaching and life experiences I could bring to the program. I was hired as a drawing teacher. That was exciting because Wash U was considered a top-tier art school."

He worked hard in his studio because the more work he placed in shows, the more likely he could earn a tenure track position. "As an academic artist in order to get promoted to get tenure, you have to be in shows. A scientist writes papers and gets published in journals to be known; for an artist, it's tricky to get recognition. Each piece has to move you further. That's not how art works. Inspiration doesn't always hit. You can't force it. I spent a ton of time in the studio – maybe one in ten images was something I really liked."

The isolation of being in the studio day after day wasn't a good balance for Dr. Javernick. "I felt like I needed to do something more. I kept wondering if there was something more. My world was getting smaller. Do I stay in St. Louis forever? I was around 33 years old."

His brother had gone to medical school late in life – after being a professional skateboarder. "He kept telling me I should be a doctor and that I could still be an artist," Dr. Javernick says. "He reminded me that I loved science and people. Gradually, I knew the adventure needed to go on and I needed to be more of service. Making art is great for me. I love it and feel it is important for a balanced life, but I thought I could be more in service to other people."

He felt great about the teaching aspect of academic life and still hears from his former students. "I felt service to people from that, but not from the studio aspect. I wanted the adventure to continue." That's when he decided to go to medical school.

He laughs and says he didn't worry about a drop in his income when

becoming a full-time student again. "I was an assistant professor, not making a lot of money. Luckily, I had no bills at the time. I wasn't married. It wasn't scary at all to start again."

He enrolled in Georgetown University for medical school. "That's such a great place to go, and it was one of the most fun times in my life – hard and challenging, but great. It was so exciting to be in the hospital and learning. I liked the grounding aspect of working in the most direct care of settings like emergency medicine. Emergency medicine is the antithesis of being an art professor – action, direct measurements, quick decisions." At Georgetown, he met his future wife, Lisa. She was a resident and he was a student.

Dr. Javernick's residency started in emergency medicine in Florida. "That was a very intense place for emergency medicine and I chose it because of that. I wanted the challenge and to be tested by that type of medicine. I saw and learned so much there, but that wasn't my personality. I knew I would burn-out like a lot of E.R. doctors do. I was 38 when I started my residency. The pay was good, but wanting to be that tough guy who made the hard decisions was too far outside my personality."

From the beginning of going into medicine, he had thought about primary care. "Family practice is working one-on-one with people and educating them on their health. I like that," he says. He transferred to a family medicine practice in Lynchburg, Virginia. "After two years of emergency medicine, I did two years of family medicine. It was great to have both under my belt."

He and Lisa began looking for a place to establish his own practice. "Lisa is from Pennsylvania. I'm from Colorado. There's no way I could drag an East Coast girl that far west. Her family is still in Pennsylvania. She had gone to Eastern Virginia Medical School; she a psychiatrist. We had one child at the time with another on the way, so we were looking for a good place to raise our family." He came to Williamsburg for an interview and loved the town.


"I took a job with MedExpress, the urgent care clinic. I didn't want to gather patients into a practice if we decided this wasn't the place for us. That was nice because I had the experience in emergency care and I got to know all the specialists in town. I did that for about three and a half years. We decided that this was the place for us." He moved to Sentara about a year ago and is building his practice.

He explains that his view of a great family practice is all about the care of the patient. "People getting top notch care that is evidence based," he says. "It's good medicine, based on the most sound research, delivered compassionately. The patient experience should be compassionate and respectful, and the patient should feel not only cared for, but also protected. Yeah, it's all about patient care."


Settled into his home, Dr. Javernick has his art studio set up. "I'm trying to put together a new group of work – a big enough body of work to take to galleries. It's nice now that I have the luxury of not having a deadline. These new works are some of the best I've made. Clearing my head and not having the work as a step to some other thing like grad school or tenure frees me to make the best work I can. I know that I can fail, multiple times over, and no one has to know about it."

"I'm still an artist and I make artwork. If I don't do that, I'm out of balance. Now, I feel like I have this valuable skill (medicine) and that I can use it to do something good for the community." Dr. Mike Javernick describes when his dad died at the age of 60 – after a lifetime of being a teacher and coach – how eight hundred people showed up at his father's funeral. "He touched a lot of people in a positive way. I remember thinking medicine is the way I can feel like I've touched a lot of people's lives for the better." NDN

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# Next Door Neighbors Home



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## Religions Together for Peace

By Greg Lilly, Editor

Waiting at a traffic light, the Reverend Virginia (Ginny) Roll found her path to a new life. She knew she wanted to become a Unity Minister, but there was a comfortable way and a challenging way. Her guidance told her to take the challenge.

Her husband had passed away, and their children were grown. Real estate in Richmond had been her life for about 20 years. "Like many people, I had come to a place in life where I was a little dissatisfied with what religion was telling me to believe," Ginny explains. "I see it today when people visit our church. They may be having a conflict within themselves and feel they want to search other paths to God. That's a personal search that many of us go on at different times in our lives. What is it all about? What is it for me? I know from experience."

She was raised a Catholic. Ginny heard of the Unity Church in Richmond and visited one Sunday. "I thought: This was how I had always thought about God and who we are as expressions of God in the world. It resonated deeply for me. I realized how much God loved me. My whole life as a Catholic, I wondered how I could be good enough to get back to God. Unity says we never left."

The view that each person is part of and an expression of God was empowering and enriching to Ginny. "We are these powerful beings of God who wish to be more fully present in the world. The message rung so true to me. I knew I wanted to study what Unity teaches and to figure out what it's all about. I read New Thought teachers like Carolina Myss. She said if you ever have a decision to make, always select the one that scares you the most because that's the one to be the biggest blessing for you."

The more she learned, the more she knew there was a change coming in her life. "Real estate didn't serve me any longer, but I didn't know what I wanted to do. I took a bold leap of faith to leave real estate to see what it was I should do next." She had a condo in Virginia Beach and decided to move from Richmond to live by the ocean.

"I became affiliated with Unity Renaissance Church in Chesapeake. I started getting involved. I took every Unity class available and read every book I could get my hands on. Over time, I became the assistant to the minister and saw the whole gamut of what goes on in a church from making things beautiful on a Sunday morning to being the head of youth education to being the administrator for the church." That was in 2000, and she had decided to move toward the ministry.

"Unity gives the option of taking lessons and study while we stay at our local church. The other option is to go to the Unity School of Christianity in Lee's Summit, Missouri. About 2004, I was sitting at a traffic light. I got an idea about going to school. I thought that meant I'd take some classes at a local college, but then, as the light turned green, it was very obvious in my feeling and in my logic that I needed to go to ministerial school." That green light started her journey.

Her church in Chesapeake was a wonderful church where she could stay and become a minister. "That would have been very convenient for me. I was taking the youth out to Unity Village (the headquarters for Unity in Missouri) for a youth conference. I thought: Okay, I'd ask one more time, what should I do? School there or do it at my home church." She hesitates as the memory comes back. "This is probably the most profound thing in my life," Ginny states with a catch in her throat. "I was in their prayer chapel, posing this question to the Infinite. There was a Bible in the chapel. I asked for a sign of a rainbow as to what I should do. I walked up to the Bible, flipped through the pages and put my finger down. In Revelations 4:3, my finger landed on 'a rainbow around the throne.' I knew I needed to be on that campus to go to school." Why was that so powerful? She did a quick Google search and found the word "rainbow" only appears, at most, in any Bible, seven times. "The odds were amazing that I would hit that word."

Ginny returned home and packed. In 2005 she moved to Missouri and Unity Village, and Ginny was ordained in 2007. She spent a year as an intern at Unity Church of Hawaii. Hawaii was an amazing adventure, but her family was here in Virginia. She returned home and served part-time at Unity of Tidewater in Virginia Beach and part-time at Unity Fellowship, then located in Newport News. "Reverend Jan at Unity Fellowship wanted to retire, and the board invited me to stay on as their full-time minister," she says.

provided by the Williamsburg  
Association of REALTORS®

## what's up in real estate



**Q: There has been a lot of talk about a shortage of inventory in the housing market. Why is this?**

**A:** A number of reasons. First, investors have gobbled up a lot of properties. During the worst part of the housing crisis and up to about a year ago, cash-paying buyers came into the market in droves, taking advantage of low prices and interest rates. Unlike previous investors, though, this group was looking to turn those properties into rentals, not to flip them for a quick profit. Result: Many of these properties are off the market for the long haul.

Second, the foreclosure pipeline is running dry. At one point we were worried about "shadow inventory" — homes that were not yet in foreclosure that were poised to flood the market. That never happened. But the improving economy — and the alphabet soup of government programs designed to assist homeowners and potential homeowners — helped many families avoid or escape the foreclosure process.

**Williamsburg** — June 2013 vs June 2014 up 7.4 mos. vs. 8.4 mos. for detached; 2013 5.8 mos. vs 2014 6.4 mos. attached.

**Q: Why aren't homeowners selling?**

**A:** Equity is low, for one. With home prices not having recovered from the real estate crash, a lot of owners are finding themselves with little or no equity. They can afford their mortgage payments, but they can't afford to sell — they're either upside down (owing more than their homes are worth), or they would be left without enough for a down payment on another home. And in the latter case, stricter requirements for personal mortgage insurance may mean even higher payments. So they're holding on until prices have risen enough that they feel they've got a good deal... or are at least above water.

Interest rates are at rock bottom, too. The low cost of mortgages over the past few years has been a powerful incentive for people to



By  
**Andrew Nelson**  
President

*Williamsburg  
Area Association  
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buy or to refinance.

But rates are expected to rise — in a way, they have nowhere to go but up. That leads to what the *Wall Street Journal* termed the "lock-down effect," where homeowners are afraid to give up their ultra-low rates — and that will only get worse if and when those rates begin to rise.

### Bottom line

The result of all this is a drag on the market as a whole. You can see it in NAR's May Pending Home Sales Index, which tracks contract signings (not closings): It was 5.2 percent below a year ago. There simply isn't enough to sell. **As of June Williamsburg is better than national: down 4.2% over a 12 mos. period.**

Of course, there are issues on the buyers' end as well. The most notable is the lack of first-time buyers, and younger people — so-called "Millennials" who are in their early to mid 20s — opt to rent rather than buy, thanks to heavy student-loan debt and slimmer job prospects.

There's hope, of course. A seller's market pushes up prices — that's Economics 101 — and rising prices may nudge some of those reluctant-to-sell homeowners off the fence. Banks still own many properties they haven't yet sold off as well, which can add to inventory. Homebuilders are building more. And the recovering economy will hopefully allow those Millennials to afford to (and want to) buy.

For now, though, the issue of the day remains inventory, and finding ways to give people the product that survey after survey shows they want: a home of their own.

For additional expert information and guidance, consult a REALTOR®.  
For a complete and accurate listing of homes for sale, visit [www.WAARealtor.com](http://www.WAARealtor.com).

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# Williamsburg BOOK FESTIVAL

Saturday,  
Sept. 20

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She explains that many people aren't aware of the Unity Church. "We are Christian. We read the Bible. We interpret the Bible metaphysically in order for the Bible to be of better use in your life," she describes. "We see Jesus a little differently than most Christians. We don't see Jesus as having to save us from our sins. We see Jesus as our Teacher and Way-Shower. Someone who came on the planet – like other Teachers along the way, like Buddha – to show us how to have a personal relationship with God. That's how I interpret it. I'm a Jesus fan. I always wondered how can I be like Jesus? In Unity, we see Jesus teaching that he is one with the Father and so are we. We all are part of this infinite energy of life that we call God."

When it was founded in the late 1800s, the church's founders would say that people didn't have to give up their religion to come to Unity. "The founders wanted to help people know a better way of living out the message Jesus taught in the Bible," Ginny says. "There was never this idea that you had to give up what you had believed. We honor all paths to God. Every path has some wonderful truth in it. Whatever path you follow is perfect for you. We're not trying to sell you on what we have. We're not trying to convert anyone. Unity is one of the softest religions." Unity invites each person to take personal responsibility for their lives, Ginny states. "What we focus on, we bring about. If I'm in the energy space of love and compassion and joy and seeing others as a God presence in the world, my energy will attract more of that to me."

As part of focusing on love and joy and a positive energy in the world, Ginny and the congregants of Unity Fellowship will join in the World Day of Prayer on September 11.

"The World Day of Prayer began at Unity Village," Ginny says. The event honors all the different religions of the world and has the Unity churches world-wide praying together, at the same time.

"For our church, I wanted our prayers to be about peace. That is what the world needs right now, and any religion of the world could pray with that intention without feeling conflicts with their beliefs. If all the religions of the world could come together and say we all have the same 'boss' – whatever this infinite power is called by your religion – we all want the same thing, we could come together in prayer, that would be so powerful."

In 2012, Ginny and the members of Unity Fellowship Church decided to hold a local event as part of the World Day of Prayer. "We contacted the local ministers and pastors and spiritual leaders to see if they would come and give a prayer for peace. The first year we had ten religions and denominations represented. Last year – our first year located in Williamsburg – we had 13 represented. I just loved the idea that we could all sit together, all pray together, all hold one intention and that could make a difference on the planet."

At last September's local World Day of Prayer, religions and denominations represented were: Baha'i Faith, Baptist, Buddhism, Episcopalian, Church of the Latter Day Saints, Jewish, Mennonite, Muslim, Science of Mind, Seventh Day Adventist, Sikh, Unitarian Universalists and Unity. This year more ministers are joining the event.

"The World Day of Prayer is everyone coming together with that one thought in mind. The area ministers are excited to be a part of it. At first I wasn't sure how people would respond. Not many people know Unity. We are Christian-based, we study the Bible and we see Jesus as our Way-Shower. At the church, we try to teach how to live that life the best we can." NDN

# Hey Neighbor!

Please visit [www.WilliamsburgNeighbors.com](http://www.WilliamsburgNeighbors.com), go to the magazine site and click on **Hey Neighbor!** for a complete list of current community announcements.

To submit your non-profit event to Hey Neighbor! send a paragraph with your information to: [heyneighbor@cox.net](mailto:heyneighbor@cox.net)

## Hey Neighbor! "ARMS & ARTILLERY" THEME MONTH

August 1-31, 2014

At the Jamestown Settlement & Yorktown Victory Center – Interpretive programs allow visitors to encounter a range of 17th- and 18th-century arms and artillery – and firings too! Jamestown Settlement is located on State Route 31 in Williamsburg. The Yorktown Victory Center is located on Route 1020 in Yorktown. Call (888) 593-4682 toll-free or (757) 253-4838, or visit <http://historyisfun.org/arms-and-artillery.htm>.

## Hey Neighbor! WILLIAMSBURG FARMERS MARKET

August 2, 2014

402 W Duke of Gloucester St. in Merchants Square. Enjoy the heart of Williamsburg in Merchants Square while shopping in this producer-only market for produce, fruit, potted plants, fish, artisan cheeses, meats, pasta, cut flowers and handmade soaps. The market includes live music, chef demonstrations and exhibits along with local shops and restaurants. The

market now accepts SNAP/EBT, credit cards and W&M Express. 757-259-3768, [www.williamsburg-farmersmarket.com](http://www.williamsburg-farmersmarket.com). Every Saturday through October 25, 8 am – 12 noon.

## Hey Neighbor! "NO REASON WHY THE COLLEGE SHOULD NOT THRIVE"

August 2, 2014

At 10:30 am, 1 pm and 3 pm. The April, 1614, marriage of Pocahontas to John Rolfe was to establish a lasting peace between the Native peoples of Virginia and the colonists. Join Edward Brewster, the captain of the guard at James Fort, as he meets with one of Pocahontas' brothers', Aquinton, emissary of Chief Powhatan - to discuss what must be done to maintain the current peace. Historic Jamestowne, Jamestown. Call (757) 229-4997 or visit [www.historicjamestowne.org](http://www.historicjamestowne.org). Free with paid admission.

## Hey Neighbor! IN THE TRENCHES TOUR

August 5 and 19, 2014

At 10 am, get an "inside the ropes" tour of the original 1607 James Fort, once thought lost to history. Join Dr. William Kelso who led a team

of Jamestown Rediscovery archaeologists that found the original fort site in 1996. Historic Jamestowne, Jamestown. Call (757) 229-4997 or visit [www.historicjamestowne.org](http://www.historicjamestowne.org).

## Hey Neighbor! CDR SUPERHERO 5K

August 9, 2014

CDR's Superhero 5K at The Vineyards of Williamsburg. This year's race features exciting new changes such as a morning race, a fun superhero theme, and plenty of children's activities. The Vineyards of Williamsburg, 2659 Jockeys Neck Trail. To register go to [5K.cdr.org](http://5K.cdr.org).

## Hey Neighbor! JANE AUSTEN SOCIETY

August 10, 2014

The Jane Austen Society North America Southeastern VA Region meets on the second Sunday of every month at the Schell Room, Williamsburg Regional Library, 515 Scotland St., at 2 pm. For more information visit our Facebook page <http://www.facebook.com/JASNA-SoutheasternVa>. For membership information, visit the national site at [www.JASNA.org](http://www.JASNA.org).

## Hey Neighbor!

## REPUBLICAN COMMITTEE MEETINGS

August 12, 2014

The City of Williamsburg Republican Committee meets at the Williamsburg Regional Library the second Tuesday of the month at 7 pm. For more information, email [rpc.lbg@gmail.com](mailto:rpc.lbg@gmail.com).

## Hey Neighbor! CURATOR'S ARTIFACT TOUR

August 13 and August 27, 2014

Starts at 3 pm. Senior archaeological curator Bly Straube provides an exclusive, behind-the-scenes look at the archaeological collection which provides a glimpse of the artifacts discovered at James Fort, most of which will never go on public display. Call (757) 229-4997 or visit [www.historicjamestowne.org](http://www.historicjamestowne.org).

## Hey Neighbor! THE CHESAPEAKE LOG CANOE EXHIBITION

August 19 - September 8, 2014

At Jamestown Settlement – Objects from collection of The Mariners' Museum are featured in this special exhibition tracing the evolution of the dugout canoe through the centuries, from the watercraft of the Powhatan people 400 years ago to

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multi-canoe trade vessels and work and racing boats. For information, call (888) 593-4682 toll-free or (757) 253-4838, or visit <http://www.historyisfun.org/chesapeake-log-canoe.htm>.

## Hey Neighbor!

### **KATIE'S CHALLENGE 3-ON-3 BASKETBALL TOURNAMENT** August 23, 2014

Presented by Soldiers for Faith Ministries and hosted by Williamsburg Christian Academy, this 3rd annual basketball tournament for men and women is named in honor of Katie Mausteller, a beloved WCA basketball star and 2008 graduate who passed away in 2011. A pre-tournament speaking event will feature professional coach/author/chaplain Terry Hill. Event is 9 am - 5:30 pm. Register by Aug. 22; \$15 per player. Contact Jennifer Whedbee for more info at [jwhedbee@soldiersforfaith.com](mailto:jwhedbee@soldiersforfaith.com) or (609) 382-2599.

## Hey Neighbor!

### **BACK TO BANGS** August 25-29, 2014

The Kiwanis Club of Williamsburg ([www.williamsburgkiwanis.org](http://www.williamsburgkiwanis.org)), along with Elements Spa Salon at Great Wolf Lodge, team up for the Eliminate Project ([www.TheEliminateProject.com](http://www.TheEliminateProject.com)). For a \$10 donation, create a "New You" and start a new trend by adding bangs to your look. All donations go to help eliminate maternal and neonatal tetanus. Appointments based on availability from 9 am- 9 pm. For more details call Elements Spa and Salon at (757) 345-7128.

## Hey Neighbor!

### **CATCH THE VISION! TOUR** August 28, 2014

Get an up-close view of Williamsburg Christian Academy when you visit the beautiful campus for this informative one-hour tour from 2 - 3 pm. WCA is dually accredited, interdenominational, and provides personalized, college-preparatory education from preschool to 12th grade. For more info, visit [WilliamsburgChristian.org](http://WilliamsburgChristian.org) or call (757) 220-1978 ext. 113.

## Hey Neighbor!

### **MUSIC AND THE BRAIN™ LECTURE-CONCERT** September 6, 2014

Neurologist Kamal R. Chémali, MD, will be joined by Prisca Ben-

oit, concert pianist at the Williamsburg Regional Library, 515 Scotland St. This popular lecture has been presented throughout the nation at many medical symposiums dealing with cutting-edge research on the effects of music on the brain. The presentation begins at 4 pm and is open and free to the public. Information: 757-229-9857.

## Hey Neighbor!

### **WCA EAGLES FORE E2 GOLF TOURNAMENT** September 13, 2014

This annual golf tournament at Kiskiack Golf Club will benefit Williamsburg Christian Academy's Educational Enrichment (E2) program. To register, visit [WilliamsburgChristian.org](http://WilliamsburgChristian.org) or email Karen at [plumleyk@williamsburgchristian.org](mailto:plumleyk@williamsburgchristian.org).

## Hey Neighbor!

### **SECOND ANNUAL CAR AND TRACTOR SHOW** September 13, 2014

Hosted by the PTSA, Warhill High School will hold its Car & Tractor Show from 10 am - 3 pm. Browse collectible cars. Search for treasures at vendor and crafter fair by 4 Event Planning. Car registration from 10 am - 12 noon; \$20. Awards at 3 pm. Food, silent auction, music, kid's activities, and restrooms available. Nonperishable food drive. All funds raised go to After Prom and student and teacher programs.

## Hey Neighbor!

### **WILLIAMSBURG KIWANIS CLUB'S SHRIMP FEAST XXXV** September 16, 2014

The 35th annual Shrimp Feast will be from 4-7 p.m. at the Jamestown 4-H Camp, rain or shine! Proceeds will benefit Bacon Street, Erase the Need (a school-based program to feed children over the weekend), the Jamestown 4-H Camp, and many other community organizations. Ticket prices are Adults-\$27, Children (ages 6-12)-\$15. Includes all you can eat shrimp, hot dogs, baked beans, cole slaw, hush puppies and complimentary beverages. Discounted tickets will be available until August 25 only and can be purchased online [www.williamsburgkiwanis.org](http://www.williamsburgkiwanis.org) or at Suter Printing (4399 Ironbound Road). Music will be provided by The Hark.

## Hey Neighbor!

### **8TH ANNUAL CONSERVANCY CHALLENGE GOLF TOURNAMENT** September 18, 2014

Ford's Colony will host the ever-popular event that will take place on the Blue Heron Course with a 1:15 pm Shotgun Start. Tournament day raffles, prizes, and an after play awards reception and more will make the day a fun event for all who participate. For information and to register visit [www.williamsburglandconservancy.org](http://www.williamsburglandconservancy.org) or call (757) 565-0343. Sponsored by the Williamsburg Land Conservancy.

## Hey Neighbor!

### **FUNDRAISER FOR MOOSE LODGE CHARITIES** September 20, 2014

4:30pm. Williamsburg moose lodge 757 will hold a special event for Lodge charities. Chinese auction. There will be \$1, \$5, and \$10 dollar tables and a 50/50 raffle. Refreshments are available. Join us at 5429 Richmond Road for a great time. All money raised goes to our Moose charities and community. Contact information: (757) 208-0628 [ornabisclover31@yahoo.com](mailto:ornabisclover31@yahoo.com).

## Hey Neighbor!

### **COMMUNITY DAY: ON THE RIVERFRONT, JAMESTOWN SETTLEMENT** September 20, 2014

In connection with "Working and Racing on the Bay: The Chesapeake Log Canoe" special exhibition, discover the progression of log canoes during family exhibit tours, shanty music, children's crafts and hands-on activities. Outdoors, visit the re-created Powhatan Indian village to see the process of making a dug-out canoe. Jamestown Settlement Jamestown Settlement is located on State Route 31 in Williamsburg. For information, call (888) 593-4682 toll-free or (757) 253-4838, or visit <http://www.historyisfun.org>.

## Hey Neighbor!

### **ARTSPEAKS: OLD AND NEW** September 21, 2014

This Century Art Gallery will bring one of Arts Month's best events to Legacy Hall in New Town at 5:30 pm. Dedicated to the memory of renowned local artist Polly Nunn, a longtime Gallery member, inspiring teacher, and generous supporter, the evening will be chock full of art

appreciation and musical entertainment! Includes silent and live auctions of new and pre-owned artwork donated by prominent regional artists and collectors (including three Polly Nunn originals), and other exceptional items donated by local businesses. Also, enjoy a fantastic musical performance by Song Sytlist Tempy Barbru and Pianist/Composer Bobby Jasinski. \$75 per person - includes sumptuous food and open wine and beverage /bar. For information/reservations, call (757) 220-2217, or email [ArtSpeaks@thiscenturyartgallery.org](mailto:ArtSpeaks@thiscenturyartgallery.org).

## Hey Neighbor!

### **PURPLE HEART GOLF** September 22, 2014

The Military Order of the Purple Heart is holding a captains choice golf tournament at Viniterra Golf Course. Start time: 10 am. The funds raised will go to the aid and assistance of combat wounded veterans of Virginia. We provide some funding to active duty soldiers and their families in the area through the Sgt. Majors Fund. To play, go to [www.purpleheartvirginia.org](http://www.purpleheartvirginia.org) or contact James E. Samuel at [james-samuel@cox.net](mailto:james-samuel@cox.net). We are a 501©3 nonprofit organization.

## Hey Neighbor!

### **YORKTOWN VICTORY CELEBRATION** October 18-19, 2014

Military life and artillery demonstrations mark the 233rd anniversary of America's momentous Revolutionary War victory at Yorktown on October 19, 1781. The Yorktown Victory Center, open 9 am - 5 pm is located on Route 1020 in Yorktown. For information about the Yorktown Victory Center, a museum of the American Revolution, call (888) 593-4682 toll-free or (757) 253-4838, or visit <http://www.historyisfun.org/yorktown-victory-celebration.htm>.

## Hey Neighbor!

### **100 YEARS - KIWANIS INTERNATIONAL** January 2015

Kiwanis International will be 100 years old in January 2015. A raffle to benefit The Eliminate Project will give the "Gift of Life" by eliminating maternal and neonatal tetanus in third world countries. Ticket sales coming soon. Visit [williamsburgkiwanis.org](http://williamsburgkiwanis.org) for more information.

*Williamsburg's*  
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Find the 12 differences between the original photograph (top) and the altered photograph (bottom).

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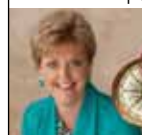
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