

ANNUAL SPECIAL ISSUE: OUR LOOK AT THE ARTS IN FXBG

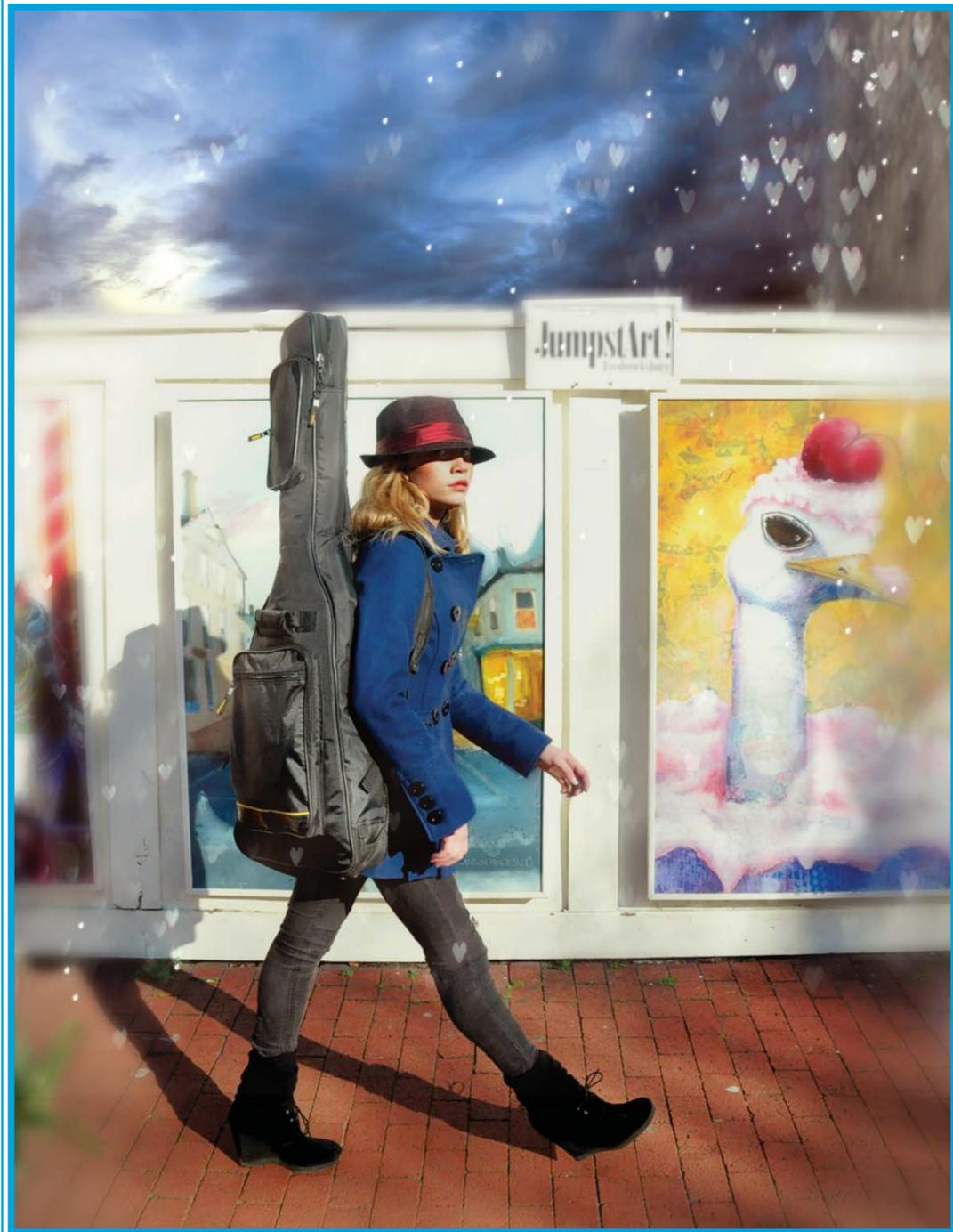
# FRONT PORCH

THE REGION'S **FREE** COMMUNITY MAGAZINE

Local Good News Since 1997

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*fredericksburg*



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**First Fridays**

A FREDERICKSBURG TREASURE

BY COLETTE CAPRARA

*No other happening uplifts our culture quite like First Friday, writer/artist Collette reports... -RG*

through the streets, walking gallery to gallery to receptions for new exhibits featuring works by area artists. But the First Friday tradition had humble

trailblazing, entrepreneurial artists.

At the time there were only a handful of galleries downtown, including the **Fredericksburg Center for the Creative Arts (FCCA)**, **Eyeclopes**, and **Art First**. **Dan Finnegan** was also at work in his Hanover Street pottery studio, at the time more of a shop than a gallery. In that day, most held their receptions on Thursdays from 5 to 7, though some were other days. That was when **Ken Crampton** (founder of Eyeclopes and then-president of FCCA) and other members of the arts center had the idea to coordinate all openings on one day and create an art-walk or art-hop event. The idea was a hit. Galleries moved their openings to the first Friday each month at a later time to be accessible to more people. Eyeclopes had blazed the trail and had typically held its openings on weekends, attracting also the younger crowd. Crampton, himself then one of their ranks, was dubbed as one of the art community's "young guns."

First Fridays steadily gained popularity. Attendance rose as the number of galleries multiplied. While around 100 people attended the event during its first years, today's attendance tops 1,000. Its evolution hit just one roadblock—when a companion festival was launched that entailed a beer truck and rock bands within a roped-off section of a city parking lot. Weather-related cancellations of that event confused prospective gallery-goers, and some of the rock revelers interpreted "opening reception" as "free food." But a solution came when the second event separated and moved to a seasonal "Finally Friday" celebration.

A far cry from the art scene two decades ago, today there are as many as 16 galleries within a five-block radius downtown — some tucked away in little alleys and side streets. The galleries feature a spectrum of styles and mediums and are the ventures of individuals (such as **Tanya Richey**, **Bruce Day**, **Nancy Harris**, **Alan Howard** at The Gallery at 915, and **Goldbenders**), couples (**Gabe and Scarlett Pons**), partnerships (**Sophia Street Studios** and **the Wegner Gallery**), co-ops (such as **Art First**, **Artful Dimensions**, and **Brush Strokes**), a membership non-profit art center (FCCA), as well as a complex of working studios (**Liberty Town**, launched by Finnegan nearly 10 years ago in a small corner of a former plumbing supply

**Artist Johnny Johnson  
in front of his work on a First Friday**



*photo by c. caprara*

First Friday celebrations have become regional attractions, with crowds of hundreds chatting and bustling beginnings nearly 20 years ago; its launch and evolution was possible only through the doggedly determined efforts of a few

warehouse, with a pottery school and one resident artist. Today the building bustles with creativity from more than 50 artists in 30 studios).

First Friday festivities have extended into a bevy of new venues, with restaurants hosting local artists. Music has become part of the scene in restaurants and galleries, and performances on the street. (One of our favorite street musicians was young boy we encountered just after he broke a guitar string. He thought he could still play the Beatles' *This Boy* without it and treated us to a heart-moving rendition).

Perhaps the best testimonies for the great-and-growing tradition are from the artists themselves. In Finnegan's words, "We may no longer talk to our neighbors over the back fence, but we can come to First Friday knowing we will meet a wide variety of folks from our community and lots of interesting people." **Paula Rose**, owner of the **P. Rose Gallery**, was on the FCCA board at the launch of First Friday: "The event raises awareness of the arts, and is an opportunity for people to socialize and for artists to get feedback on their work and have the opportunity to make a sale. I think it's added a tremendous amount of energy and enthusiasm to the whole arena of creative art."

And Crampton, owner also of **Everybody Drum**, may say it best: "If you've never experienced a First Friday before, it's well worth the endeavor; you get to see the true artistic fabric of our community. When I say 'fabric,' I'm not talking about the different threads of media. I am an advocate for the arts as a whole, even beyond the visual arts. I am truly excited to see live performances happening at some venues. I'm so inspired to see that First Fridays are going on after all these years; that it's grown into this wonderful diamond of our community. It has so many facets and so many colors and wonderful attributes that represent our region, with artists not only from the city but also the surrounding counties."

*Collette Caprara is a local writer and artist.*



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# ON THE PORCH

## ENRICHED

Move over, history. Art is the new destination. The Arts, with **First Friday** its impetus, has taken over FXBG's identity with a current of culture running in the deep of our old town's soul.

From cover (Bill Green's special effects photograph, titled *First Flakes*), with model and singer/songwriter **Madison Wolf** to cover (a **WFVA/WBQB** advertisement for their radio broadcasts of music), we bring you a look at the arts in our community as we jumpstart a new year of creativity among the artists, musicians, patrons, and venues throughout our community.

There is no debate. We do need art. To be artless is to be heartless, and FXBG is anything but — as you will glean from this representative composite of vignettes, profiles and insights into the Arts and the Artists who thrive here and make Fredericksburg come alive here for the rest of the world to see.

Through our evolving culture, FXBG has created its own healthy specimen of what an arts town should be. We have it all. We have **Bill Harris** not just painting at the top of his game but teaching others to paint, and hosting *Artscape*, a local access cablevision show on Comcast that heralds the arts and the artisans. We have musicians playing live, recording, touring, reinventing themselves and joining or forming new bands, while legends, national acts and regional stars pull into town to revisit or perform.

Galleries flourish and bustle with the activity of hard-working artists and the patrons who support them, with every medium well represented by artists and collectors. Storytellers line up to fill their listeners with true tales of life's trials, triumphs, foibles and follies. The curtain rises on theater productions in schools, by community groups and ensembles, and on

stage at a dinner theater that bears the footprints of national stars, rising talents and top-flight directors and crews.

It happens right here in FXBG, no passport or toll pass necessary. It happens like **Maura Schneider**, founder of *Fredericksburg Tell* sees it: "so all those suckers who live elsewhere will say, 'I'd be able to do this creative thing, if only I lived in Fredericksburg!'" It happens when we need it. It answers our call for cultural civility and inspiration, as painter **Merian Stevens** views it: "It's quite possible there's never been a time when we needed art more than now, for its power to uplift, inspire and challenge the status quo."

The Arts, that intangible spirit that moves the soul of both artisan and audience, provides a tangible commodity immune to economic hiccups. The two worlds come together on a community canvas where localities smile at results by-the-numbers, while business owners like the *Ponshop's Gabe Pons* answer a higher calling: "The heart of our business has little to do with managing inventory in a brick and mortar storefront, but that the way we conduct our gallery becomes representative of Fredericksburg."

As our galleries, shops, and restaurants step up and take responsibility for the quality of life here, passionate rituals by a supportive public fill indoor spaces and blocks of sidewalks in celebration of the works of the arts community and its dynamic, amazing and soulful people, many of whom you will recognize as you move through this special issue of the magazine.



From stories of or by patrons of the arts, we learn *why* we collect art. We also discover in this celebratory theme a comfortable link between our contemporary culture and that of the ancient Greeks - that we share a cultural trait described by **Aristotle** thusly: "The aim of art is to represent not the outward appearance of things, but their inward significance."

Art is significant. Art matters. Art enriches us in ways that mold and meld cultures. Art is here today in FXBG, VA - in the land of **Washington** and **Monroe**, a land they now share with the likes of **Johnson** and **Rose**; a land of front porches, and best wishes for a happy, healthy, prosperous and creative new year!

*Rob Grogan*

# Rolling Art

HANG THE DELAHEY

BY RIM VINING



*Have you ever thought about a car as a work of art? Or the cost of owning art? Take it from Rim... - RG*

Monet, Degas, **Delaney**? Fine art is fine art whether it is an oil painting that hangs on the wall, a statue that fills a plaza for all the world to enjoy, or an expressive blend of metal, glass and leather that resides safely in your garage. Why people become obsessed with one art form over another is pure speculation. It can't have anything to do with logical thought.

Our January theme is the arts and collectors, and I have to admit it is a lot like college without the perks. No parties and cute college co-eds, just hours and hours in the stacks doing research. And just like those art history projects from a time before children, there have been a few false starts. I should have used index cards to organize my thoughts.

Tying fine art and those who collect it to automobiles isn't much of a leap. Check out the parking lot at any premier opening or Sotheby's auction and you'll find the vehicles on the asphalt rival the objects in the sale. At the sale, the auctioneer will discuss the history and provenance of a given object or how the original patina adds value to the piece. Buyers will be looking to add the work to their collection because they like the size or they need an impressionist piece to match the new living room décor, or they just crave watercolors. In the end, they buy what they like or what speaks to them.

What sets rolling art apart from visual arts is the cost of ownership, and therein lies the rub. As my father used to say, "There's a big difference between being able to buy something and being able to afford it." Assuming the collector

of either paintings or rare automobiles has a proper place to store and display their acquisitions once the check is signed and the painting is hung, the cost of ownership has peaked. Not so with the automobile. If a vehicle is allowed to sit it will deteriorate and die. Value will be lost in exponential increments and all the original patina in the world won't save the investment. Without proper maintenance and in some cases large quantities of cash, the object will be lost to mankind forever and the collector's stewardship of the piece will have failed.

Like signed prints, how many they made or who made them are two underlying themes in all forms of art and ultimately determine value. A 1938 Type 165 Delahey designed by Figoni & Falaschi is a one of a kind object d'art and should be preserved. They made 2 million first generation Mustangs... enough said. So ask yourself... Can you afford to own a masterpiece? Imagine if you had to exercise your Jackson Pollack every month or it would fall apart. Or you had to rotate your Rodin and clean and detail your Renoir or they would lose their value. What if the Mona Lisa had the rust issues of a Fiat? Personally, I doubt any other area of collecting requires the money, maintenance and dedication of an automobile collection.

I think I have acquired a fine patina as well. I am at that age where experts will tell you not to try too hard to clean me up or it will affect the value; besides, the rumpled look has an endearing quality.

*Rim Vining looks at great rolling art at [www.coachbuild.com](http://www.coachbuild.com). He autoknown you'd enjoy car-art.*



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## DEDICATION

We dedicate this issue of *Front Porch* to the late **John Holmfeld**, one of the great patrons of the arts in Fredericksburg. In her **Fredericksburg Center for the Creative Arts** newsletter tribute to John, which we excerpt here, **Kathryn Willis** wrote:

*"How dazzled we were, in our little arts community, when you arrived and announced that this is the place where you wanted to live. You connected with the best of our arts world, and showed by your interest and discernment that this was not an idle or superfluous decision. You bought **Paula Rose**. You bought **Cathy Herridon**. You bought **Dee McClesky**. You bought **Jack Darling**. You were at openings. You were at the University. You were, well, where a person who appreciated the arts and who had a dedication to this area would be, at any given Friday..."*

We join Kathryn in saying, "We wish you well, John Holmfeld, and are grateful for all that you have given us. Bless you in all the planes of your existence."



# Patrons of the Arts

## WAYNE & LUCY HARMAN

"Someone should count the stores and businesses where local art can be seen and purchased. My guess is that this number is larger than any other tourist attraction in town." - Wayne Harman



Lucy and Wayne Harman can travel pretty much wherever they want to collect whatever art they like, and a lot of what they like comes from FXBG artists. In fact, their art collection in their beautiful south Stafford home is a testimony to more than a dozen artists,

local and beyond. "We buy art that appeals to us," simply says Wayne. "We focus on what we like." They like very good art in various mediums — clay, bronze, painting, pottery, steel, clothes — sourced from virtually every major downtown gallery. While researching for this topic of 'art patrons', Dan Finnegan advised me, "Talk to Wayne and Lucy Harman". I am glad that I did.

The Harman home, designed by the late Juan Chavez, is alive with "stimulating, original, colorful" art. They are refreshingly free in their tastes and approach. Their only caveat is they agree on a piece, and that can lead them to any style and any artist from anywhere.

"We look at art where ever we go, and find ourselves saying that Fredericksburg art is better than what we are seeing on our travels. I don't mean better than van Gogh, Picasso, etc. These are all out of reach," says Wayne. But his point is well made. What we have here is a great arts community. Period. And Wayne has standing when he says, "First Friday is a

wonderful time each month to see what our local artists are doing, a significant draw to downtown Fredericksburg that could be even more if the City would promote Art better." We could, he agrees, become a destination like Santa Fe.

Music and theater also appeal to



the Harman's, who enjoy the "Hot Dog Oprey" at the Rec Center (The Believers and the Classic Cowboys) and are subscription members of the Kennedy Center Theater Series, which has a deeper meaning to the couple — when they first exchanged Christmas gifts at the start of their courtship, Lucy gave Wayne a season pass with one seat, right next to her one



seat. Wayne, a retired Dahlgren scientist, and Lucy, the third generation P. C. Goodloe & Son family business president, also own an antebellum piano that a much younger Keller Williams used to play on breaks from his job as yard keeper for Lucy's mother.

Fittingly, Wayne and Lucy met on the Board of the Fredericksburg Center for Creative Arts in 1975. Lucy is on the Fredericksburg Area Museum board, and Wayne is with the Central Rappahannock Heritage Center. They never tire of their collection — "This is the test; we never get tired of looking at what we have. Our children were raised with art around them. They both studied art - fine art in one case and music the other. It makes us smile." - RG

# Trish Beaulieu: Why I Dance

"I WAS PROBABLY DANCING AT MY BIRTH..."

BY AMY PEARCE

"In this world there's nothing I would rather do, 'cause I'm happy just to dance with you..."

- Lennon & McCartney

When I read Trish Beaulieu's email response to Front Porch, I asked the editor if I could write the story. I have been active all my life and have fond memories of everything from ballet to disco to belly dancing; all so different, but all about movement and expression. Trish is that way. She has been passionate about dance all her life. "And if you knew me growing up, you definitely took a dance class at my house more than once," she says.

Trish simply wants to share her passion for dance "with the whole world" and says she knows she can be encouraging others to take a class. "I currently teach at Artistry Dance Center; Mayeisha's Fine Arts Studio in Locust Grove; Christian Youth Theater, and various other entities", she writes, and "I am able to spread the love of dance through all my students, who in turn go out and share."

Trish has been from coast to coast in pursuit of the performing arts; each experience directing her to the next phase of her dance career, "guiding me like an invisible light opening a door, directing me, motivating and pushing me through each struggle," she expresses poetically. One such experience was a real eye opener, a "gutsy audition trip to NYC after a very short time in my dance studios," she recalls.

By the winter of 1998, Trish had been dancing, acting and singing seriously for about only six months when she showed up at a YMCA in New York City for the night, with a friend from a performing arts school. "We were both in our early 20's and my friend had convinced me to come to the city to audition for a summer program, with resident artists such as Gregory Hines and Ann Reinking."

The next morning, the two women hiked several long blocks to the Broadway Dance Center audition hall with hearts pounding, not knowing what to

expect. "The elevator doors opened and over 200 dancers, singers, contortionists, actors and actresses filled the halls with warming voices and muscles, and much movement." When she saw their talent, Trish felt vulnerable, unable to hide, and "so far out of my league." She says she wanted to run for the doors, find an excuse to get out of the hall and "away from these beautiful, young opera, blues pop singers and real soon to be famous actresses, not to mention the dancers' legs gracefully floating to their ears..."

The dance portion of the audition began with a ballet warm-up, her most comfortable position in the entire audition because ballet came naturally. It finished with jazz combinations and an advanced set of tap rhythms. The teaching was to one group, about 200; the performances in groups of 50, and "the groups got smaller quickly."

At that point, she hoped for a better go at acting but stumbled over words and "could not find the place within myself to express my character truly." The judges said thank you to cut her short, which is not uncommon.

For the song audition, Trish had decided to sing Memory from Cats. "I knew this song inside and out, at least I thought I did. I sang on the wrong notes, missed announcements and cues that I didn't know existed in the song, so I thanked them in the 4th measure and excused myself from the room."

Thirteen years later, Trish realizes "that some people are meant to be teachers and some people are meant to be taught, and here I am teaching, choreographing, and living my dream." Her job is to "create a place inside your heart and mind that you can understand and connect with, physically and mentally that allows you to think and feel differently than you do in your daily coming and goings."

Trish Beaulieu is grateful for her life as a dancer-teacher, and "I am very thankful and blessed for my husband and best friend, (musician) Tom Beaulieu, who



has been the best example of a man I've ever witnessed."

Trish must be as beautiful as she expresses herself. The joy in this is to read of someone who loves and lives their art - and shares it. Trish Beaulieu is one such person, another feather in the cap of Fredericksburg culture.

Amy Pearce previously wrote for the magazine in November's issue.

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# Where Art Shares the Menu

## THE RESTAURANT-GALLERY DYNAMIC

BY MARY LYNN POWERS

What artist wouldn't want to show their artwork at one of our town's finest, busiest restaurants? Mary Lynn tells us the appeal of Bistro Bethem as an art gallery. - RG



Bistro Bethem, one of the top restaurants in Fredericksburg is also known for its eclectic display of local art. This popular venue is sought out by artists, and **Aby Bethem** (owner with husband/chef **Blake**) schedules 12 months

in advance, allowing time for the artists to have enough work to fill the restaurant. It may be popular because so many of the local clientele that eat often at this hotspot are avid art lovers. For weeks after the art opening, guests stop by for a drink or meal, anxious to check out the new visions of our local artisans. Bistro's desirable location for art may also have to do with the building itself. The high ceilings, lighting and ambience are a great backdrop for most styles of art.

Every six to eight weeks, usually the Monday after 1st Friday, the Bethems orchestrate an art opening. One or more of our local talents hang their work, and the restaurant is open from 6 to 9 with an hors d'oeuvres table and a pay-as-you-go bar. It's a community event that has been going on prior to the Bethems acquiring ownership of the restaurant. The

hardware to hang the art was already in place, but **Aby** and **Blake** have built this event into a mainstay that can be appreciated by everyone.

There are very few rules as to how they decide which art to display. **Aby** has been booking art for about nine years, and she has a good idea about what will work in the Bistro. So a bit of it comes down to personal taste, but she likes to make sure that they alternate mediums. One month may be oil or watercolors, the next may be mixed media with collages and sculpture. Sometimes it's local landscapes, or artists that specialize in nature; another show can be a whimsical display of fantasy work.

The sale of the art is left up to the artists. They may sell quite a bit at the opening, but throughout the month, most pieces sell. This may be another reason artists like to do shows at Bistro! **Aby** and **Blake** do not take a commission on art sold, but about four years ago, they opted for a piece from each show to display at their home. Sometimes they have a favorite from the beginning, and a



sticker goes on that piece, saying it's already sold. Other times they wait, and pick closer to the end, when they see what an artist sells, especially if it is a newer artist on the block. Anyone who has been to Bistro and seen the fantastic artwork would acknowledge this as a great deal for the owners in return for a great venue for the artists.

If you enjoy the 1st Friday experience of walking from studio to studio, experiencing the culture and camaraderie of viewing art, you should put these Monday night openings on your agenda. The restaurant is closed on Mondays normally, so the menu is unavailable, but it is a great night of viewing art and meeting new people.

Mary Lynn Powers enjoys great views of Bistro's art whenever she serves as hostess during dinner hours.

# Community ... Captured Live

## MELVIN BROWN ADDS A NEW DIMENSION TO FXBG MEDIA

BY ASHLEIGH CHEVALIER

Print and Video became media partners when Melvin Brown arrived on the scene. Ash reports... - RG

It is an honor to speak with an artist devoted to sharing his creativity and serving others with his art. **Melvin**, "The Videomann", **Brown** is the founder of FXBG's recent online video channel, **Fredericksburg Live**, which highlights and covers our city's main (and should be main) attractions. Melvin created the website, **FredericksburgLive.com**, and coordinates reporters to discover, interview, discuss, and bring you FXBG and all its awesomeness. **Fredericksburg Live** covers art, music, history, events, parks and recreation — everything involving the local public.

Melvin discovered his love for video as a teenager, filming his friends and friends' friends. One of his first endeavors was a spoof vid called "Silence of the Yams." Yes, it was a spoof on *Silence of the Lambs*. Melvin filmed along with local guitar hero **Tim Bray**, **Bryan Moriarty**, and other friends. There is no doubt this video would go viral on YouTube. Alas, that technology was not around then. Melvin used multiple family members' home video cams, piecing together shots from

different machines, without "High-def". Every great story has an interesting beginning; there, above, is just a part of Melvin's beginnings in video. Over time, he began to ask himself, "What is it I can do that I love to do and can offer the world?" He saw the need for a positive video communication network in FXBG and poured his passion into it. Through networking and dedicated professional development, **Fredericksburg Live** was born. (His side business, Videomann Productions, produces videos for web commercials, weddings, graduations, even school theater productions.) Video, video, video, all the time for Videomann Brown, a more friendly and personable person you will never meet.

What keeps Melvin going and inspired? He has heroes and visionaries, including Oprah Winfrey, Thomas Edison, Henry Ford, and yes, even Prince. What do these people have in common? Not only are/were they pioneers and leaders, they are and were, bold and persistent, like Melvin. He believes in raising the bar with each video and making it better each time. This goes for everything - be it a wedding for Videomann Productions or **Fredericksburg Live** coverage of the Christmas Parade, First Night, or the

compelling story of a service woman reuniting with her daughter after returning from Iraq in time for Christmas. **Fredericksburg Live** has a lot in store for 2012 to help get the word out! There are two web TV programs Melvin is producing — the **A Chevalier Show** highlighting live music (begins airing Tuesdays 11:30PM online); and **The Fred Live** show, hosted by the beloved **Anthony Campbell** (airing Wednesdays live 7:30PM on a variety of events, the arts, and family friendly features). **Fredericksburg Live** is part of the **Fredericksburg Independent Media Alliance** ([www.FredIMA.com](http://www.FredIMA.com)) dedicated to local, small businesses that seek effective, affordable advertising options. IMA members include **Front Porch** and **Fredericksburg Parent & Family**; and others working with **Fredericksburg Live** to bring you exciting news and events. So stay tuned!



Melvin's creative efforts and undying energy and devotion to covering and sharing the Burg are blessings to our media community and to the greater movement and network of dedicated, inspiring people working together to develop the scene and build a healthy community for ourselves and our children. So kudos to Melvin... and the rest of you. You know who you are; it is very, very much appreciated.

Ashleigh Chevalier writes, sings, interviews, and spreads her love of FXBG music, arts and culture.



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# history's stories illustrated

## Images of War

By Ralph A. "Tuffy" Hicks

*Today, wars stream live in real time. A rare breed of photographers illustrated the old wars, as Tuffy fascinatingly explains about the War Between the States... - RG*

We take so much for granted in the images we see today; with just a push of the button we are able to view events around the world in vivid colors and HD. The events of Afghanistan are in our living rooms as they occur. It is difficult to envision what it was like just over 150 years ago during the War Between the States. While photographs of earlier

conflicts did exist, all of the images of the American Revolution and the War of 1812 were in the form of drawings or engravings by artists, many of who were from foreign nations. The citizens did not view them until many days or weeks after they occurred along with a story. The American Civil War is considered to be the first conflict to be covered and photographed by a number of photographers who were in business to earn money by selling large quantities of the pictures to both North and South.

The more famous photographers were such names as Alexander Gardner and Timothy O'Sullivan; the most famous of them all, **Matthew Brady**, went into the camps and on the battlefields to take shocking realistic photographs.

These photographers, along with battlefield artists, enabled citizens on the home front to view actual carnage and the misery of the troops. Much of the glamour and romance of troops marching off to war was stripped away when photographs showed the dead and wounded on the battlefield.

The battlefield of Cold Harbor was one of the first that shocked both North and South after Brady took photos of bodies being removed after more than six months lying in the field.



Pictures of the wounded at Fredericksburg under the tree next to Brampton and at Salem Church also shocked the readers of the weekly newspapers.

The photographer's job was no easy task. He had to carry all his heavy equipment, including darkroom, by wagon. Unlike today's digital efficiency, the newest technology in 1861 was called 'wet-plate photography' in which a glass plate is chemically coated and the process consumed much time. Cameras were bulky and difficult to maneuver; several chemicals were mixed by hand; some contained sulfuric acid and ether.

All the photographs taken were of still images. The subject person had to remain in a fixed position for several minutes. This is why you see most images of babies taken during the period show them asleep, since any movement would

ruin the image. After a plate glass negative was made, the image could be printed on paper and mounted.

During this period of the 1860's, photographers produced sophisticated three-dimensional images or "stereo views". The stereo view was placed in a Stereo Viewer, which created a 3D image. With these advancements, the Civil War was a true watershed in the history of photography - it inspired how war was viewed from the home front, and how future photographers would later take their cameras to the flag raising on Iwo Jima, the jungles of Vietnam, and the mountains of Afghanistan, to shoot images that would influence the citizens of the world forever.

*Tuffy Hicks wishes you a blessed and Happy New Year 2012.*



# HARAMBEE 360

THIS MONTH'S LOOK AT THE CENTRAL RAPPAHANNOCK HERITAGE CENTER COLLECTION

## WHAT IT'S PAST DID FOR OUR PRESENT

*When we admire the current state of art as community, we must look to its pioneers to appreciate what we have today. Harambee grew community theater, built race relations, and guided young lives, as The Central Rappahannock Heritage Center reveals. - RG*

The original members of **Harambee 360° Experimental Theater** renewed their 25-year-old bond in 1994, as told by *The Free Lance-Star* in its *Town & County* magazine of December 3<sup>rd</sup> that year. Names like **Busy Jackson Zaremba**, **Gaye Todd Adegbalola**, **Xavier Richardson**, and **Malvina Rollins Kay**, among many others, graced the city with performance and inspiration.

A reading of the history of Harambee runs parallel to the reading of a local history of the Civil Rights Movement. Its meaning, the African word for "pulling together," implies as much. And since every member of Harambee was African-American (or "Negroes" or even "colored", we are reminded), Black was Beautiful. While the parents of the original members

had attended segregated schools, their generation went to James Monroe High School during the first half of the 1970s and its tense days of integration. "Their parents had church," wrote **Verline Anne Shepherd** for the paper. "They had Harambee."

**Clarence Todd** (photo courtesy CRHC; FL-S) was recruited by **Carole J. Hamm** to direct a show at Shiloh (New Site) on Princess Anne. Todd was the city's first black School Board member and had been involved in music and theater when he lived in Philadelphia. The performers showed so much enthusiasm that Todd agreed to stay on, to direct theater and to guide young lives toward achievements in life.

As the group developed, Gaye Todd returned home from New York and raised black consciousness among the black ensemble. The father-daughter duo opened up the world of black literature, history, poets and playwrights to them. They went on trips to the D.C. Black Repertoire and rented a house at 715

Lafayette for meetings and small performances, a neutral place unattached to any neighborhood, school or church.

Though the focus of the times was integration, Harambee revealed the black legacy and awareness to its young members. The nuances of the times were visible in hairstyles and attire, and stage performances often hit racial nerves that raised awareness for any and all open-minded persons of either race. "Leadership and trust" were two of the most important outcomes of Harambee for Richardson, who went from carrying the Todd-given nickname of "Harvard" on to a Harvard MBA.

This story transcends the arts and puts leadership, consciousness and growth center-stage. Harambee dealt with the elephants in the room, and in doing so caused some heartburn while it ultimately helped win the hearts and minds of black and white Fredericksburg during turbulent times. When we watch a Stage Door Productions performance today, or spend an evening at the Riverside Center dinner



theater and watch actors and crew of every race and mixed races, we don't blink an eye - we applaud them.

Harambee was an eye opener in the 70s. It built great lives. So many of its children then are community leaders now who mentor the new generation. The Arts are powerful tools, and Harambee may have been the sharpest tool in the box all those important years ago. -RG

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# Martini The art of the cocktail

RECIPE FOR THE P.R.O.

BY ROB GROGAN



My homage to an artist, with an artful cocktail named for her... -RG

Patte Reider Ormsby is among my favorite multi-media artists of all time. So I'm naming this martini after her. It is one she enjoys when she is not painting or making jewelry or a multi-media work of art. Call her "a patron of the cocktail arts."

Start with a very cold cocktail glass with a long stem and wide mouth. Fill with ice and water to get it even colder while you are mixing the cocktail. In your shaker, pour a heaping portion (count to eight) of Stoli vodka (or substitute Grey Goose). Add a two-count of olive juice. Shake the bejeebers out of it. Really bruise it. Set aside. Pour out the ice water from the martini glass; add just a dash of dry vermouth and swirl the glass. Empty it again. Strain and pour the cocktail from the shaker into the glass.

Spear two blue-cheese stuffed olives that have been soaked in Scotch for several hours. (You can make these yourself by popping out the pimentos from some olives and, using clean, unused tweezers, pluck some blue cheese and stuff each olive. Or, you can buy a jar of blue-cheese stuffed olives at Giant. Either way, next you transfer them to a plastic pint container at home and pour in the Scotch, snap the lid on tightly and flip the container over several times until all of the olives have tasted Scotch; then store in refrigerator until it is 5:00 somewhere (a.m. or p.m.; it doesn't really matter).

Front Porch editor Rob Grogan moonlights as a bartender at Bistro Bethem every weekend.

# Our Culture of Wine

PART 1, THE "ART" OF GROWING GRAPES

BY SCOTT RICHARDS

Virginia's 196 wineries allow our Burg's culture of wine to flourish. Jefferson would be proud. Scott is. -RG



An art? I sat back and wondered: Growing grapes is more of a hope and prayer, and a lot of hard work. Last spring my wife, Diane and I planted a vineyard of 500 vines. In talking to vintners in the Northern Neck, many had rolled their eyes and wished me luck. The image of owning a vineyard, sitting on the front porch drinking wine and watching the vines grow and grapes ripen is far from what we experienced. We have learned a lot, the hard way.

Laying out the vineyard was the easy part. With my tractor-powered six-inch auger bit, I dug 500 holes. Our first shipment of vines came from New York state, a varietal known as Traminette, developed by Cornell University by grafting Gewurtztraminer and Sauvignon Blanc. This produces a lovely, refreshing wine in demand in Virginia because Riesling cannot be grown here. We planted these right away, in the pouring rain, before they dried out.

As we were, the Fed Ex truck pulled in with the Sangiovese vines from California. I realized I had not dug the holes for these vines and needed to do so immediately. By this time we felt like pros at digging holes and planting vines and completed the process in four days. Once the vines were in, we put bamboo poles (1/4" x 48") in the ground by the vines and assembled and slid enhancing grow tubes over them.

June 21 will always have meaning to me — the date the Japanese beetles began their invasion. After witnessing what the beetles do to a vineyard, I sprayed with liquid sevin. Not only did the beetles disappear, but the vines showed their amazing resilience, coming back

stronger and with more foliage than before. Vines must also be sprayed to protect from various forms of mildew and disease. An herbicide must be sprayed to kill the vine's main competition for nutrients - the grasses and weeds that grow between them. And weather is a factor when vines are young. For the first two years it is imperative they vines receive enough water. There was plenty of rain this summer and irrigation was not a factor. In August, however, with two hurricanes and a tropical storm dropping 15 inches in one week, mildew was a concern. As the vines grew, we realized a big mistake - we had failed to dig the holes for the vine-support poles, and found the rows too close together to use my tractor-auger to dig them. After digging one of thirteen rows with a hand held posthole digger, we hired a local fencing company to dig for us.

Worry is a big thing when growing vines, but the joy of seeing plants so resilient as they grow and develop proved to bring us joy unspeakable. Next year we look forward to more challenges to come.

Scott Richards grows grapes, drinks wine, and writes about it. Not a bad gig. (To read about getting wine from the vineyard to the table, turn to Matt Thomas' story on page 14.)

# CHARCUTERIE

LEE RUSSELL TEACHES HIS CRAFT

BY ROB GROGAN

The word "charcuterie" conjures up images of Zorro flashing his sword and shouting out, "Charcuterie! Be damned!" But Lee Russell of the Olde Towne Butcher would not be cast in that role. You know Lee. He and his wife, Linda, are anything but flashy. They have expanded their space on William Street, and Lee is offering more of his popular interactive sausage-making classes in 2012, but the knife he yields is precisely functional for his art of charcuterie.

The classes sell out at \$45 per person. "You make and take home five pounds of sausage, and a book," says Lee. There is also a chicken cutting class on the agenda. For the same \$45 price, you take home two chickens and a knife. Check their website, facebook page, or front door for announcements about classes.

The nitty gritty of charcuterie is interesting to watch. Lee took me through it, from choosing the right grinding plate by size and coarseness to the edible casings that encapsulate the meat. Pork is in its own natural casing; chicken sausage in a vegetable-based collagen using a horn attachment on his grinder, like a funnel (which you substitute at home along with a wood spoon to push the meat through).

Lee, whose expanded work and retail space is so customer-friendly, brines all of his sausages first, so he will tell you to rinse and dry well. I watched as he made a mixture of chicken-apple-chardonnay sausage. The thing that goes unnoticed as you watch is you are witnessing the perpetuation of a 3,000-year-old art; in fact, the first recorded book was 'how to make sausage'. So there's a taste of history in every pound.

A course plate (see photo) is used for making stew meat; a medium plate for Italian and Andouille sausages; a fine plate for Red Wine & Sage and other textured sausages, like Fred Red with its malty body. All Lee's knives are ergonomic in design to prevent stress injuries. The pork knife is doubly functional, a cutting blade at one end and a pierce at the other to vent the casings so they don't burst.

One of the keywords in sausage making (and the butcher trade in general) is "cold". The room is cold, the equipment is cold, the coolers are obviously cold, because cold fights bacteria, which is everywhere, making the other keywords "wash, rinse, sanitize." Lee dispels the myth of "don't watch sausage being made if you ever want to eat it." My mouth watered, and I purchased a pound. It was scrumptious pan fried.



As Lee walked me through this, the phone rang several times and he took questions relayed to him by staff from the callers. It felt like a talk show or live-streaming charcuterie class. His staff includes Jason Walsh (he's the guy in the fedora), a three-year journeyman butcher. There's an apprentice on board, as well as retail staff and, of course, Linda, who knows the business of being a butcher shop.

Olde Towne Butcher has come a great way in its three years on the scene; totally embraced by our culture of quality, localness, green philosophy and healthy eating. Retail inventory is at the point you can stock a complete meal in one stop at 401 William. They carry Bell & Evans chicken, Chairman's Reserve - "the best commodity pork you can buy" (the hogs are raised in deep bedding, which minimizes their stress, and, as Lee explains, "their stress is transferred to the meat.") - or local pasture-raised pigs, and he sources a lot from the Dupont family farm. As Lee says, "If you put junk in..." and he will sell you no junk. The sausage he made (of skinless, boneless Bell & Evans air-chilled chicken thighs, green, organic Granny Smith apples, yellow onion and herbs) is proof that the art of eating well starts at the source and makes its way through the trustful artisan hands of people like Lee Russell, right here in FXBG.

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# Our Culture of Wine

THE IMPORTER AT WORK

BY MATT THOMAS



the pleasures of wine. When he returned home and tried seeking out the sort of Spanish wine he had had abroad, he discovered that the wine here did not taste the same. Too much of it had been "Americanized", i.e. made more fruity and rich. He saw a gap in the market - there wasn't enough wine from Spain here that was Spanish in style.

What is the Spanish style? In Spain, wine is very often had with food, as in France and Italy, so the wines are made to pair well. This often means dry and somewhat earthy. Travis told me that in Spain people form regional preferences rather than varietal preferences, as we do here. So, for example, somebody may ask for a wine from Rioja rather than asking for a Tempranillo. Travis decided that he would import wines from various regions of Spain to expose wine drinkers here to various regional styles and flavors.

*Vineyards traverse the world, and wine has been part of Virginia culture since Jeffersonian times. Matt looks at how we get wine to our table... - RG*

For any craft to be successful, middlemen are needed to bring together craft makers and consumers. For the centuries-old craft of Spanish winemaking, that middleman is the importer. Most of the foreign wine you see on store shelves is imported by medium to large sized companies that distribute on a national or large regional scale. But some of it - usually the best of it - is imported by small companies that specialize in certain types of wine. One of those companies is the Stafford-based **Spanish Wine Importers**.

The Spanish Wine Importers was started by **Travis Vernon**, who I first met in 2009 when he asked if he could speak to me about my experience in the wine business as part of his research. He seemed awfully young to be starting an importing business, but he also seemed smart and professional, so I was only mildly surprised when 18 months later he was pitching me wines he had brought over from Spain.

As it turns out Travis was first exposed to the beautiful art of Spanish wine during an exchange program at university. It also involved working part-time, and the job he got was with an exporter. Here he got some exposure not only to how the business worked but also

Travis eschews trade shows and industry tastings as a way of finding great wine. Instead, he cold calls wineries and travels around Spain, finding small wineries with very small production. It's these small wineries that produce some of the best wine with the richest tradition.

Fredericksburg was one of the first markets The Spanish Wine Importers hit. You can find their wines in several area restaurants and wine shops (including **kybecca**, of course). One of his wines, an excellent white Rioja, was even selected by *The Washington Post* as one of their Thanksgiving picks.

Travis sees wine tastes in Fredericksburg as ever evolving. Although he has an easier time selling some wines in DC, he's been surprised by how well traditional Spanish wines, not always easy to like, have done here. He sees increasing demand for sweet wines, a sign of new wine drinkers, who tend to prefer sweet. The Spanish Wine Importers is really just Travis and his wife, but month-by-month they've expanded their domain. Celebrity chef Jose Andres will start carrying their stuff this year.

Ask around about The Spanish Wine Importers. I can personally vouch for their quality; just last week I had an amazing Toro with a Spanish-style braised pork shank.

*Matt Thomas frequently shares his wine knowledge in Front Porch.*

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# The Art of the Brew

BLUE & GRAY'S DAVID ACHKIO

BY SARA MATTINGLY

*With the emergence and boom of "craft" beers and home brewing worldwide, the brewing of beer is no longer perceived as a process; it is viewed as an art. Sara elaborates... -RG*



Serving a regional market, both in-house and to retail pubs, restaurants and stores, and nestled among the industrial spaces and warehouses of Bowman Center on Route 2 south of the city is the **Blue & Gray Brewing Co.**, where master brewer **David Achkio** plies his trade.

So we asked David, who is just 40 and a bear of a handsome man, "What qualifies you as a professional?" To which he retorted, nicely, "I am a professional brewer. It involves a mix of theoretical and practical knowledge that ends with a product that people judge with their checkbooks." Wow, a full-pint answer with a foamy head - he's professional, learned, practical, and commercial.

"I started by reading everything about brewing I could get my hands on and applying this information with mixed success to batches of beer I made at home." Using his skills in the culinary trade to craftily work his way into an apprenticeship at a brewery in Pittsburgh (was it Iron City?), David also invested in formal courses at the Siebel Institute in Chicago. David now has seven or eight years under his belt as a pro brew guy, but if you count those sneaky escapades in college, he's been at it quite awhile. "It gets in your blood. There is a certain obsessive component to brewing that sticks with you."

In his five months at B&G, David commutes from Richmond, where he moved in 2002 - making it his longest-running residency ever. Once he arrives for the day, it's all about the business of brewing the Blue & Gray brand. "I really like the Classic Lager. The brewing process is about creating the perfect environment for yeast to live a long and healthy life." (Sounds like a cat to me!) "I joke about being enslaved by those little creatures - I'm just a simple yeast herder." (Love it!)

The quality of the ingredients is also important. Believe it or not, David puts the water of FXBG on a par with that of Pilsen (a very big-on-beer Czech town). He combines it with (here's where he loses me a bit) Canada 2-row malt and the German Hallertau Hersbrucker hops (who knew?) to create flavors neutral enough for your average American consumer (me)

and subtle enough for the connoisseur (**Matt Thomas**).

Now it gets really scientific, chemistry fans: "I particularly like the delicate interaction of the sweet, floral hop aroma and the pleasantly sulfuric yeast component. The malt provides the canvas that allows those two flavors to merge," David lectures. (If you had told me that anything sulfuric would merge and become tasty, I'd have bet against you in Vegas... but the proof is in the growler.)

Blue & Gray brews year-round **Classic Lager, Fred Red, Stonewall Stout** and **Falmouth American Pale Ale**. Seasonally, David produces **Borman's Belgian Ale, Temporary Insanity Imperial Stout, Minor Dementia Bourbon Cask Stout**, and **Octoberfest**; plus, there's a great IPA, Hefeweizen and several holiday offerings. Check out the brewery and the **Lee's Retreat Brew Pub**. I might be there or else at **Bistro** - I love how Rob pays me in beer for my writing.

*Sara Mattingly is our bubbly, happy, at-large writer.*

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# CALENDAR *of events*



## January 2012... Celebrate the ARTS!

\*Some events run same day weekly or more than once monthly. Look for their first-time listings.

### sunday, January 1

Happy New Year!

Visit <http://whatisyourposition.com/> thru January



Read All Over Books: Open Jazz Jam 230P

Colonial Tavern: Open Jazz Jam 7P

Sunken Well Tavern: Bluegrass Jam 7P

AM1230 WFVA radio's "Community Link" in cooperation w/ Front Porch. 8-830A. Valerie Hopson Bell of Elder Care Connections, Pat Holland of Rapp. Area Agency on Aging talk about discussing end-of-life issues w/ family members. Former Spotsy Supervisor Hap Connors looks back and ahead on county issues

### monday, January 2

NRBQ — New Rhythms and Blues Quartet tickets being sold now at The Otter House. \$15 pet ticket, show starts at 10P, Jan 14. Get your tickets while they last!

Present & Past Treasures Open House 11-4P. January deals! Chatham Square

Beauty & The Beast at Riverside Center Children's Theater thru Jan 21. <http://www.riversidedt.com/>

Keller Williams' latest album on sale at one exclusive FXBG location: The 909 Saloon, 909 Caroline

Tickets on sale for the 13th Annual Empty Bowl Fundraiser (Jan. 29, 2012) supporting Rappahannock Council on Domestic Violence. [www.rcdv.com](http://www.rcdv.com), 373-9372, or see ad for ticket sales locations



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Registration continues for Legacies Workshop for Women: Memoir Writing, Healthful Eating. Sandra Manigault of Manigault Institute. Jan 14, 2012, 10A-4P. Comfort Inn, 20 Salisbury Dr, Stafford. Info: see article, or call 720-0861, or 659-6725, or query at [sandra.manigault@gmail.com](mailto:sandra.manigault@gmail.com)

VA Wine Experience artwork by featured artist Sara Palombo, who is new to the area and our art community. Welcome, Sara! All month. 826 Caroline

\*Women's gentle yoga class every Mon 7P. Other days as well. Thrive, Healing Center ([Thrivehealing.org](http://Thrivehealing.org))

### tuesday, January 3

\*Broke Down Boys every First Tues at Sunken Well Tavern, Hanover at Littlepage

\*Restoration Yoga: Tue & Thurs Noon-115P. Free trial: 582-9600

\*Black Dynamite Trio at Otter House: Jazz, Fusion, Funk from best around. 9P. No Cover. 21+

U of Mary Washington Dahlgren Campus Center for Education & Research officially opens; designed to support advanced educational needs of professionals on and near Naval Support Facility (NSF) Dahlgren

### wednesday, January 4

First Wednesday, F'burg Blues Society. 7P. Shannon's Bar & Grille, Central Park

Callin' all pickers! Scott Wagner and Emily Barker host weekly open mic and jam at the Rec Center/Pool Hall. Every Wednesday 8-11P. 213 William

Brandon Newton resumes his show at Bistro Bethem throughout the month during dining hours. Stylishly expressive views of both natural and urban landscapes. 309 William

"Inspiration" All-Member Show. Brush Strokes Gallery, 824 Caroline. Thru Jan 29. See Jan 6 for details. <http://www.facebook.com/BrushStrokesGallery>, [brushstrokesfredericksburg.com](http://brushstrokesfredericksburg.com)

### thursday, January 5

Gray Gurkin plays kybecca wine bar, 402 William  
\*College Night at Otter House: area's hottest DJs; special guest. 10P. No Cover. 21+

\*Kenmore Inn live music every Thurs, 730P-1030P

\*Tru Luv's Live Acoustic Rock every Thurs & Fri 7-10P; 1101 Sophia, 373-6500

\*Open mic Thurs 8P Yakadoos, VA Go Girls Jam, Hosted by Lisa Lim (Every Other Thurs)

Whole Health Chiropractic presents Dr. Christine Thompson, DC's Detoxification & Weight Loss Class, 7-830P. Register: 540-899-9421 or [reception@whole-health.net](mailto:reception@whole-health.net). \$15

### first friday, January 6

Main Gallery at LibertyTown on First Friday Jan. 6, 2012, 5-9pm for our popular Student Show. Come see the latest work by students of artists here at LibertyTown. Show runs Jan. 6-29

Art - Opening Reception: "Inspiration", an All-Member Show at Brush Strokes Gallery, 824 Caroline. Through Jan 29. Artists reveal the inspiration for their art work. From insight to insight, the viewer can formulate his/her own artistic response. A must-see exhibit, as diverse as each artist's inspiration. 6P-9P

Art First Gallery Opening Reception, 824 Caroline, for its new All Member Show, leading up to the gallery's 20<sup>th</sup> anniversary celebration in February

Fredericksburg Center For The Creative Arts rings in the New Year with two exhibitions of Artisan Crafts and handmade gifts -- A National, Juried show of 'Fine Crafts' in Frederick Gallery (Juror, Ellen Killough, President & CEO of F'burg Area Museum & Cultural Center) and FCCA Members' Holiday Show in Members' Gallery, 813 Sophia, through Jan 27. Galleries open Wed-Mon 12-4P, w/ First Friday hours til 8

The Big Payback at The Otter House, 1005 Princess Anne. 10P-1A. James Brown cover band. 21+. Cover

Mercutio (Michael and Jeff) entertains for First Friday at kybecca, 402 William, 373-3338

Poetry Open Mic at The Griffin on Caroline. 7P

### saturday, January 7

Moon Rats at The Otter House, 1005 Princess Anne. 10P-1A. New Blue country rock grass orchestra. 21+. Cover charge

Why Vegan? The Veg Group explores why, what we eat, think, act. 1130A-1P. Potluck meal, discussion w/ Leah Comerford, abolitionist vegan. Info:Gloria Lloyd, [lloydsgloria@msn.com](mailto:lloydsgloria@msn.com), Christine Carlson, 786-3648

### sunday, January 8

AM1230 WFVA radio's "Community Link" in cooperation w/ Front Porch. 8-830A. House Speaker Bill Howell of Stafford previews the upcoming General Assembly session

Valerie Webber at Pickers' Supply, 902 Caroline. 6-7P

### tuesday, January 10

Pocket Aces takes Bistro Bethem stage, w/ \$3 drink specials 8-11P. No cover, all ages. 309 William

### wednesday, January 11

Fiddler on The Roof opens at The Riverside Dinner Theater thru March 4. [Riversidedt.com](http://Riversidedt.com)

### thursday, January 12

One-Hour Cooking Class with Chef Laurie Beth Gills at The Kitchen at Whittingham, 1021 Caroline. "No Reservations" - Cook like Kate, Master Chef at one of the trendiest restaurants in Manhattan. Seared sea scallops with Saffron Sauce; Spaghetti Oreganato with Tomato Sauce; Baguette Pizza. Info: [shopwhittingham.com](http://shopwhittingham.com), 374-0443

Dave Goodrich returns from the road to play kybecca, 402 William

Lisa Lim plays Yak-A-Doo's, 564 Warrenton Rd. 9P-1A

### friday, January 13

Restaurant Week through Jan 23. See advertisement or [visitfred.com](http://visitfred.com)

Ashleigh Chevalier performs her rock, soul and blues at kybecca wine bar, 402 William

Justin Trawick at The Otter House, 1005 Princess Anne. 10P-1A. 21+. Cover charge

Poetry Open Mic at The Griffin on Caroline. 7P

### saturday, January 14

NRBQ plays The Otter House. Tickets \$15 while they last! Come hear this legendary New Rhythms and Blues Quartet. Show starts 10pm. Opening act: Madi Wolf & The Pack!

Legacies Workshop: See January 2 listing

Education Workshop/Informational Session for Parents on Summer Educational Opportunities for Students in Grades 3-12. 10A-1P. Porter Library, 659-4909. Complimentary continental breakfast. Topics: Teaching as a Career & Summer Educational Opportunities for Students

### sunday, January 15

AM1230 WFVA radio's "Community Link" in cooperation w/ Front Porch. 8-830A. Germanna Community College President David Sam talks about campus safety and dealing w/ earthquakes. Rapp. Community Health District Director Dr. Brooke Rosshem discusses rabies

Hugh Mercer's Birthday. 1020 Caroline. [Visitfred.com](http://Visitfred.com)

### monday, January 16

Abstract Watercolor Painting Workshop: Gari Melchers Home & Studio at Belmont, 224 Washington. 9-4P

### tuesday, January 17

World Jam Club takes Bistro Bethem stage, w/ \$3 drink specials 8-11P. No cover, all ages. 309 William

### wednesday, January 18

Lecture: Dr. Martin Luther King, Jr. Celebration Keynote, "Building Toward the Dream: Progress in the Age of Obama". GW Hall, Dodd Auditorium. 4P. Free. 654-1044

### thursday, January 19

Mid-Atlantic New Painting 2012 exhibition. Ridderhof Martin Gallery. To Feb 24. Opening reception 5-7P. Juror's talk. Light refreshments. Free street parking. Check <http://galleries.umw.edu/>, (540) 654-1013

Crowded Spaces: Art from Allison Long Hardy. Opening reception 5-7P. duPont Gallery. Up to Feb 5. <http://galleries.umw.edu/>. (540) 654-1013

Film: King, Man of Peace in a Time of War, featuring viewing of 2007 documentary followed by discussion; Lee Hall, Rm 411. 6P. Free. (540) 654-1044

Tyler Reese Duo plays kybecca, 402 William

### friday, January 20

3rd Friday, 830A business ladies' free networking "TIPS". Call Ellen Baptist, 548-0652

Laurie Rose Griffith & Peter Mealy return to kybecca, 402 William

Naome, Neo Soul Funk Band, plays at the Otter House. 21+. Cover charge

### saturday, January 21

Free Vegetarian Cooking class every 3rd Sat. 2-330P. Free Meditation 4-5P. Porter Library

Shane Hines at kybecca wine bar, 402 William

Wavos play The Otter House 10P-1A. 80's cover band back for more! 21+. Cover charge

### sunday, January 22

AM1230 WFVA radio's "Community Link" in cooperation w/ Front Porch. 8-830A. The Great Lives Series at UMW — Bill Crawley and Charles Shields discuss this year's program (see article, p. 27). Kathy Anderson and Kathy Harrigan of the Rapp. Council on Domestic Violence preview the Empty Bowl Fundraiser

### tuesday, January 24

The Chappell Great Lives Lecture Series: Kurt Vonnegut, by Charles J. Shields, author of "And So It Goes"/UMW assoc. director Great Lives. GW Hall, Dodd Auditorium; 730P. Free. (540) 654-1065

### wednesday, January 25

Financial Aid Workshop for high school seniors and parents. UMW Office of Financial Aid. Lee Hall, Rm 411. 7P. Free. Register: <http://adminfinance.umw.edu/financialaid>

### thursday, January 26

One-Hour Cooking Class with Chef Laurie Beth Gills at The Kitchen at Whittingham, 1021 Caroline. Tortilla Soup - With help of Chefs Susan Finiger and Mary Sue Miliken: Panuchos Stuffed Tortillas, Timeless Tortilla Soup, Tequila Morning Sunrise. Info: [shopwhittingham.com](http://shopwhittingham.com), 374-0443

Parlor Soldiers play kybecca, 402 William, 373-3338

Lisa Lim plays Yak-A-Doo's, 564 Warrenton Rd. 9P-1A

### friday, January 27

Songwriters' Showcase presents Roddy Barnes, Jon Bachman, Jean Bayou, Ray Woodruff. Picker's Supply auditorium. See article for details

Sunset Syndicate at The Otter House 10P-1A. Original rock n roll cover band. 21+. Cover charge

### saturday, January 28

Cinderella's Glass Slipper opens at Riverside Center Children's Theater thru March 24. [Riversidedt.com](http://Riversidedt.com)

Michael Geddes, Sr. warms the crowd at kybecca wine bar, 402 William

Eli Cook Blues band playing at the Otter House! Cover charge, 21 and up

### sunday, January 29

AM1230 WFVA radio's "Community Link" in cooperation w/ Front Porch. 8-830A. Registered Dietician Nancy Farrell talks about New Year's eating goals, and smart eating at your Super Bowl party! Rob Grogan talks about February events

Annual Empty Bowl fundraising event for RCDV. See article for ticket info. Elks Lodge on Tidewater Trail

### tuesday, January 31

The Chappell Great Lives Lecture Series: Lafayette, by Marc Leepson, author of "Lafayette," journalist/historian. GW Hall, Dodd Auditorium. 730P. Free. (540) 654-1065

Lecture: Nobody Runs the Play Perfectly the First Time: Hut, Two - Revision, by Charles J. Shields, best-selling author, biographer and assoc. dir. UMW's Great Lives lecture series. Lee Hall, Rm 414. 10A. Free

For more music events, check in with our friends at [www.fredericksburglive.com/fred-live-music-calendar](http://www.fredericksburglive.com/fred-live-music-calendar)

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# A Volunteer Venue

## PICKER'S PLUCKY PLACE

BY LOU GRAMANN

From the newest **Brian Hyland** venture, the **909 Saloon**, and the renovated outbuilding at the **Inn at the Old Silk Mill**, to the often-packed **Otter House**, and the timeless **Picker's Supply** concert hall, great venues have made great music into great memories for all who attend their shows. - RG



Around the back and up the alley from Picker's Supply on Caroline, the **Fredericksburg Songwriters' Showcase** is a downtown acoustic venue that began in fall of 1993. With the help of wonderful volunteers, the last-Friday concerts are in their 19th season and will start the 20th season in September, 2012. (I'm sure there was a drum-roll somewhere in that last sentence.) Each month, four songwriters present different acoustic styles, or the concert is divided between two diverse groups. Every show appeals to various tastes and always treats the audience to something new and interesting.

A coffee-and-homemade-cookies kind of place with no alcohol and no smoking, the showcase draws an attentive audience. This includes FSS regulars complemented by loyal fans of the artists and first-time attendees. Picker's Supply has been gracious in renting space and sponsoring the series. FSS presents great local songwriters who share the stage with performers from places like New York, Nashville, Austin, Colorado and even England, Sweden and Australia. This diversity was a goal of co-founders **Bob Gramann** and **Peter Mealy**. Bob travels to the Northeast Regional Folk Alliance conference every year, and sometimes to Folk Alliance International, to find talent. (He also sells guitars at these events). In addition, he gets CD submissions and emails on a regular basis. The showcase is always looking for an undiscovered great talent, or the chance to book someone well-established on the coffeehouse circuit. The result is a stage

full of performers who can play Richmond and DC for \$20 or more per ticket.

Starting off the new calendar year and finishing Songwriters' 19th season will be some talents familiar to FXBG, and others waiting to be recognized in our arts town. On January 27, **Roddy Barnes**, **Jon Bachman**, **Jean Bayou** (photo), and **Ray Woodruff** (see page 28) will take the stage. Jon and Ray are beloved locals; Jon has played up and down the coast while Ray's dream is beginning to come to fruition.

**Roddy Barnes** (pictured with **Gaye Adegbalola** of FXBG) is a blues/jazz performer and composer whose songs have been recorded by **Saffire**. He has released six of his own albums through Monkfish, CandyJack and Hey Boo, and has been featured on numerous radio programs and at several international venues.



February 24 brings **Brady Earnhart**, **Mike Dougherty**, **Victoria Vox**, and **Brother Lou** to the venue. March 30's lineup includes **Laurie McClain**, **Rob Lytle**, **Putnam Smith**, and **Barbara Martin**, with April 27 showering us with the talents of **Ellen Bukstel**, **Nick Annis**, **Sandy Andina**, and **Stephen Lee Rich**.

*The Otter House presents the legendary NRBQ with opening act Madi Wolf & The Pack on January 14. 909 Saloon, even when there is no live show, is a rock music museum in and of itself. And as long as downtown's great music venues continue to book the best available talents, be they world-class locals or locally-beloved visitors, our FXBG music scene will bring character, charisma and cash to our fine town.*

*Lou Gramann has long been a volunteer for the Songwriters' Showcase in FXBG.*

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# Clear As Glass

## BRIAN FLETCHER'S PASSION

BY GRACIE OFSLAGER

Quietly bringing quality glassworks to market, Brian Fletcher is not what you might expect, as Gracie tells us... -RG

bubbles in it, thus purifying the tobacco for cleaner smoke.

Natural Mystics prides itself on the fact that the hand-blown glasswork it features and sells is made almost entirely by American artists (FXBG artist **Rob Singel** made this one, not yet for sale). While many venues will sell less expensive glassware, he claims that those are imports from India and China, and the stock is not chosen with care. Fletcher, however, is so connected to American artists that he can even take requests and have someone craft a piece to follow the customer's specifications. For example, if someone wanted one that looked like a flower, he could have one of the artists he knows personally create it.



Besides his huge interest in, and love for, artistic glass blowing, Fletcher has also been a huge supporter of reggae music. For several years he and his wife **Katarina** had organized a local reggae concert series called **One Love for Africa** that raised funds for the AIDS Foundation in South Africa. Not only did they support a good cause, but they also promoted and brought quality reggae music to FXBG. With technology's

"Behold the Lair" is the sensation I felt when **Brian Fletcher**, owner of **Natural Mystics**, showed me his back room full of blown glass devices for smoking tobacco. The ceiling-high glass cases display a wide range of ornate pieces, some beautifully crafted to look like dragons, while others look like they belong in the lab of a mad scientist. As Brian talked about them, he pointed out specific pieces and named the exact artist who crafted them, as well as the location from which they came. While some of the artists are his personal friends, he also travels to



trade shows to keep up with the latest trends in glass blowing and maintain his relationships with the artists themselves.

When I mentioned to Brian (pictured with store manager **Matt Mens**) that I had been to Venice and had seen the ornate pieces of blown glass art that saturated the city, he immediately replied that while many modern glass-blowing techniques originated in Italy and Germany, he believes the American form of the art has surpassed its European counterparts in intricacy and its inclusion of modern science. At that point, he directed my attention to one certain piece that looked like a beaker with tubes to show what he meant by American glass blowing being more scientific. This specific device used water to create

current move away from CDs to MP3 and online music purchases, Fletcher claims he is a little sad because the music was a big part of the store. While they no longer sell reggae music, it remains very much an influence on the ambiance and products they carry.

Natural Mystics has a wide variety of interesting products to offer, from all natural soaps and hemp clothing to local-made jewelry and an entire collection of blown glass artwork. The store is permeated with the results of their creative eyes and passion for the arts, providing a distinct yet exciting flavor to Fredericksburg's artistic culture.

*Gracie Ofslager graces our pages with warm interviews of cool people.*

# COMMUNITY LINK

Courtesy of WFVA and Front Porch

## CHAPPELL GREAT LIVES SERIES

BY CHARLES J. SHIELDS

To hear Charles on Community Link with host **Ted Schubel**, listen at 8a.m. Sun, Jan. 22 on AM1230. - RG



festival of hundreds of readers who had come out near the end of the series, after 16 or so presenters had already appeared, was something I never experienced before or since.

Being associate director of the Chappell Great Lives Lecture Series is really an extension of everything I heard and saw as a speaker — the originality of the program, the quality of its speakers, the courtesy and care taken of the authors, and its continuing popularity in the community has been borne out in my dealings with faculty and staff, and Fredericksburg businesspeople and residents. In talks to Rotary Clubs here, interest has run so high, and in biography in general, that I find it hard to stop speaking. The Q-and-A period runs on because the members— from all walks of professional life— are genuinely interested.

Let me tell what it's like being a speaker for the **Chappell Great Lives Lecture Series**. Having spoken at hundreds of venues, the University of Mary Washington experience is exceptional, and memorable. When series director **Bill Crawley** invited to speak about my biography, *Mockingbird: A Portrait of Harper Lee*, I knew something was different right away. You see, libraries, colleges and bookstores invite authors to speak about books, but never in a lecture series devoted exclusively to biography. Imagine: a one-of-a-kind program on a most popular nonfiction genre in publishing— and in an historic town.

When I arrived, I suddenly turned into a kind of dignitary. The Kalnen Inn at the Jepson Alumni Executive Center was lovely (and believe me— having experienced every kind of accommodation from motels by the interstate to people's spare bedrooms, I know lovely when I see it). If that wasn't enough, a hired car took me to Dodd Auditorium for a microphone check. This was quite a bit different from, say, arriving at a junior high by myself on a bitter cold day in Montana, as I did, and finding all the exterior doors locked.

Then I was whisked back to the Kalnen Inn for dinner with faculty members and community leaders. My seat was at the head of the table, and all the conversation was about books and previous Great Lives topics. There used to be a program on television called "Queen for a Day," in which a housewife was treated like royalty. For me, it was "Author for a Day." Many authors, myself included, have spoken to audiences that could fit comfortably into a station wagon. To look out on a kind of mini-book

Charles Shields is associate director of the Chappell Great Lives Lecture Series.

See our Calendar for the Great Lives series and the entire Community Link lineup for January. -RG



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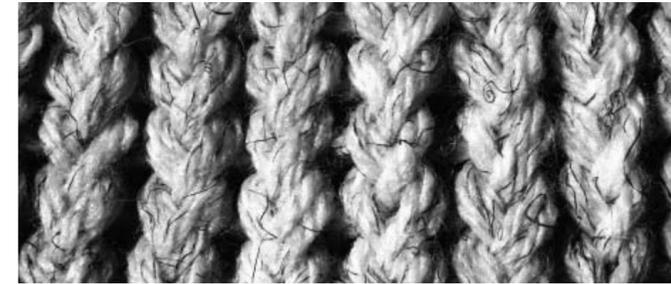
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## Neat Knits On William Street

NEW YARNERY REVIVES OLD CRAFT

BY ALEX CAPSHAW-TAYLOR



Knitting has re-emerged as a popular form of craft in Fredericksburg, with informal knitters' groups, classes and workshops, websites and a new retail store downtown... -RG

Fredericksburg knitters and crocheters have something to be thankful for this year- the opening of **Old Town Yarnery**, a full service yarn shop located in the heart of downtown at 205 William Street.

Owner **Maureen Cowie** has created an inviting space to fondle yarn, learn new techniques, and sit and knit a while. The shop has a nice selection of yarns from Berroco, Cascade, Debbie Bliss,

Noro, and Plymouth, and if you don't find what you're looking for in stock, Maureen can special order most yarns.

Classes will be offered starting this month and catering to all skill levels from beginners to seasoned knitters and crocheters, including a class specifically geared towards children.

Follow Old Town Yarnery on Facebook for shop updates, weekly specials, and class information. Hours: Tuesday-Saturday 10:00-8:00, Sunday 1:00-6:00. Ph. 540.373.YARN

*Alex Capshaw-Taylor is a knitter and owner of worldknit and handspun. Find her on facebook.*

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# The Diplomacy of Marketing

A HAND UP FOR ARTISANS WORLDWIDE

BY KATHY RIVERS

*Where does an artist of meager means and no access to marketing go? Kathy provides the answers... - RG*

Walk into Ten Thousand Villages in Central Park and discover a world of international gifts, jewelry and home décor. Ten Thousand Villages is not just an ordinary retail gift store, however. We're a fair trade retailer; each handcrafted piece represents an artisan, a culture and a dream.

Walk past the jewelry display and discover intricate handcrafts by artisans from around the world. Look a little closer and observe fashionable jewelry from Peru made by **Beatriz Chavez Paucar** (pictured), of Villa el Salvador, Peru. Beatriz learned the art by watching her uncles create jewelry in her mother's home.

The family workshop began in 1985, when, in the midst of the Shining Path's reign of violence in Peru, a Catholic priest named **Nefteali Licetta** assisted villagers from the highlands in developing income sources as alternatives to traditional agricultural economy. Father Licetta came to the Paucar family with a semi-precious stone and a question: "What can we get from this stone?" Their answer was, "Many flowers for a woman." From this answer a name was formed; in the indigenous Queche language, "Tika Rumi" means "flower stone." From this conversation, Paucar, her mother and her uncles created a jewelry workshop. Paucar's first completed jewelry was a set of earrings. She moved on to creating necklaces and bracelets and eventually mastered the art of jewelry making and began designing pieces for the group to market.

Today, Paucar and her husband, **Romulo Calderon Cosme**, create jewelry in their home workshop. Their daughters, aged 16, 14 and 6 are in school. They help in the family workshop in their spare time, making it a family venture. Paucar dreams of her daughters becoming skilled professionals. Paucar spends her spare time building her home business and often sells jewelry at fairs and other venues. She dreams of building a successful, viable artisan jewelry workshop that sells to the local market and reaches tourists.

Founded in 1946, Ten Thousand Villages has grown from the trunk of founder **Edna Ruth Byler's** car to a network of more than 390 retail outlets throughout the U.S. as an exceptional source for unique craft art by artisans in Asia, Africa, Latin America and the Middle East. One of the world's largest fair trade organizations and a founding member of the World Fair Trade Organization and the Fair Trade Federation, we improve the livelihood of tens of thousands of disadvantaged artisans. Product sales help buy food, education, healthcare and housing for artisans otherwise unemployed or underemployed. Visit [tentousandvillages.com](http://tentousandvillages.com) and see us in Central Park. We have much in common with downtown's art scene.



Ten Thousand Villages offers artisan works made with traditional methods and products from more than 130 artisan groups in 38 countries. For more than 65 years, we have established long-term buying relationships where skilled artisans lack opportunities for stable income. The commitment to support artisans around the globe is strengthened by fair trade compensation practices, including cash advances and prompt payments. As the company continues to grow, we marry the concept of fair trade with healthy and environmentally sustainable practices. From store ops to product sourcing to marketing practices, we strive for the "triple bottom line" of economic, environmental and social sustainability.

Founded in 1946, Ten Thousand Villages has grown from the trunk of founder **Edna Ruth Byler's** car to a network of more than 390 retail outlets throughout the U.S. as an exceptional source for unique craft art by artisans in Asia, Africa, Latin America and the Middle East. One of the world's largest fair trade organizations and a founding member of the World Fair Trade Organization and the Fair Trade Federation, we improve the livelihood of tens of thousands of disadvantaged artisans. Product sales help buy food, education, healthcare and housing for artisans otherwise unemployed or underemployed. Visit [tentousandvillages.com](http://tentousandvillages.com) and see us in Central Park. We have much in common with downtown's art scene.

*Kathy Rivers is manager of Ten Thousand Villages in Central Park.*

# COLLECT LOCALLY

FIGHT THE LURE OF THE FAR-AWAY

BY ARCHER DI PEPPE

*To own art from people you know, as Arch does, is much more than an economic investment... -RG*



What do El Greco, Paul Gauguin, Henri de Toulouse-Lautrec, and Vincent van Gogh have in common? Today they are internationally recognized as some of the most important artists to ever grace the planet. During their lifetimes they were virtually unrecognized and unappreciated. They would all be absolutely amazed at their popularity today, and since most of them came to embody the definition of *starving artist*, they would be dumbfounded by the tens of millions of dollars their works now command.

Vincent van Gogh had serious health issues that plagued him his entire life. He suffered from epilepsy and depression. He was a prolific artist and left 2000 paintings and drawings. He sold only two pieces during his lifetime. His *Portrait of Dr. Gachet* fetched an impressive 82.5 million in 1990 and is valued at 134 million today. He died by his own hand at 37 believing himself a failure. The other above mentioned artists all had their own tragic stories of poverty and rejection.

At best, the life of an artist is a rough road. It isn't made any easier when you go unappreciated in your own hometown. This is a phenomenon that often affects musicians, as well. The crazy thing is that so many of our artists are better recognized and appreciated out of town than here. It is almost as if we know you, you can't be but so good. What is with that? This is not just true here; it is almost universal.

We are so lucky to have so many wonderful artists in our midst. Just take a leisurely walk through the local galleries. We have it all - painters, sculptors, weavers, potters, and photographers in every direction. When you invest in local art, you help insure that artist will still be here to create again tomorrow.

While collecting local art (mostly paintings and pottery) for the last 20 years, I have been fortunate to know many of the artists, including two of my favorites, **Cliff Satterthwaite (bottom)** and **Bill Harris (top)**. I would always see Cliff all over town swinging his concentrated brush in a determined stroke while always chasing the light. Cliff will tell you, "It's all about the light." He can paint as objectively as a photograph, or as abstractly as van Gogh. His eyes flash while he

fences with his paintings. He is brilliant. I first saw Bill Harris's work on the side of an optometrist's building in Falmouth. Who is that guy? I wondered. Then I read about this "self-taught muralist from Lahasta, PA" in **Front Porch** more than a decade ago. He is now much more of a complete painter. One attribute of a fine artist is that you *have* to look at their work. I not only had to look at it, I had to buy some of it. Bill is much more laid back than Cliff. I love to look in his studio at Liberty Town. His adept use of form and color is extraordinary. The



figures in his work seem to want to roll off the canvas and walk around the room at any moment.

I wish I had more time to talk about artists because there are so many great ones that make this area their home. Please visit their studios and art shows. They are part of what makes this region a great place to live. Show them you care by investing in their art. Give them the respect and recognition they deserve.

*Arch Di Peppe taught drama in high schools for many years.*

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# TREATING THE WHOLE PERSON

## THE ART OF HOLISTIC HEALING

BY JOANNA CASSIDY-FARRELL MH, CNHP

*As more and more of us turn to holistic, natural ways of healing and maintaining good health, JoAnna gives good reasons why... -RG*



In these days of fast foods, drive through prescriptions, plasterboard houses, and synthetic clothing, it is no wonder I often have clients call and ask what herb they may take for their headache, high blood pressure or skin disorder. These people are looking for holistic medicine with a quick fix state of mind. Holistic is an approach to healing or health care, often involving therapies outside the mainstream of medicine, in which isolated symptoms are secondary to one's total physical and physiological state.

The Art of Holistic Healing is about treating the whole person - mind, body and soul; otherwise it would be called part-listic, or half-listic or some might even say allopathic. Holistic healing is not treating just the symptom but instead getting to the root of why the symptom is there in the first place.

Sure someone may take feverfew for a headache, but why do they have a headache? The headache is telling the person something else is wrong. Yes one may take slippery elm tree to help heal ulcers, but maybe they need to address what they are eating (Physical) or what is eating away at them (Emotional).

Holistic healing is approaching a person's nutritional deficiencies, mental and emotional stress and spiritual bankruptcy that are adding to if not causing the "dis-ease" in the first place. Of course, if somebody experiences broken bones from an accident, and their dietary habits and mental state are in good standing, then there should be a speedy recovery because the whole person is being addressed.

The bible only gives three reasons for sickness and physical problems: First- for the glory of God (Spiritual), John 9:1-3, Second- because of unconfessed sins (Mental), 1 Corinthians 11:28-32 and Third- the violation of God's natural laws (Physical), 1 Corinthians 3:16-17 and 1 Corinthians 6:19-20.

As a natural healer in this community, I believe it is important to address all three aspects of health in a personal consultation, therefore practicing the Art of Holistic Healing.

*JoAnna Cassidy-Farrell, Master Herbalist, Certified Natural Health Care Provider, owns Keep It Green Herbal Center, 540-361-1416, [www.mykeepitgreen.com](http://www.mykeepitgreen.com)*

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# At the Heart of the Empty Bowl

TRISTA DEPP CHAPMAN - SURVIVOR FOR THE CAUSE

BY JOHN SOVITSKY

*Our culture is a giving one, our artists' hearts as big as planets, John explains*

-RG

When talking about the upcoming Empty Bowl Fundraiser, Trista Depp Chapman says she's "come a long way." I would say that amongst her talents she can list a gift for understatement. If you don't know Trista, she is the owner (and potter) at Sophia Street Studios, which she and her late husband Phil Chapman opened here in the mid-90s. Trista's bright and boldly decorated bowls have been a part of Rappahannock Council on Domestic Violence's Empty Bowl since its inception a few years later.



Trista has another, pivotal link to this cause, for she is also a survivor of domestic violence. Her first marriage ended after repeated episodes of physical abuse. One attack ended with police dragging her spouse away. Soon after, she decided enough was enough and left her abuser and filed for divorce. After finally extricating herself, she went to work for two potters in Richmond, where she began to find herself in her own art. It was also here that she was introduced to the Empty Bowl event. Trista not only made bowls but also contributed by working in the kitchen doing whatever needed to be done

at the Richmond event from 1987 through 1994. The next year, encouraged by her employers, she entered her first craft show where she met Phil Chapman, who would soon become her husband and partner. With Phil, she established the local pottery studio she still operates. When the couple hired Neal Reed, they would meet his wife, Kathy Anderson, who was then working for RCDV. Trista soon joined the RCDV board and suggested holding an Empty Bowl fundraiser here in Fredericksburg. She and Phil, along with other local potters including Dan Finnegan, Steven Summerville, and Neal, made and donated several hundred bowls that first year. Over the years, she and Phil would donate over a thousand bowls. At craft shows, Trista regularly collected bowls from fellow potters and donated to their Empty Bowl events as well. The first few years, the event was held at the Fredericksburg Community Center, before moving to the Baptist Church at the corner of Caroline and Amelia Streets. These days, the event has grown to fill the Elks

Lodge on Route 2. Here, the generous patrons enjoy an evening of fun and food. (See Advertisement.) This year will mark the first year Trista has attended the Empty Bowl since Phil's last appearance there. The outpouring of support Trista felt in the community during Phil's battle with ALS is one reason she continues. As she puts it, she's "giving back because so much has been given to me." I didn't know Trista when she was a victim. She says it seems like it was "five lifetimes ago". As long as I have known her, she has always been a caring artist, dedicated to her family, her

friends, her art and to Phil, who taught her by his example to push herself and give her all to whatever she does. She has an understanding of domestic violence most of us will never have, and her work to support fellow victims continues year after year.



John Sovitsky, an Empty Bowl volunteer, can't wait to see Trista's bowls again this year!

John Sovitsky, an Empty Bowl volunteer, can't wait to see Trista's bowls again this year!



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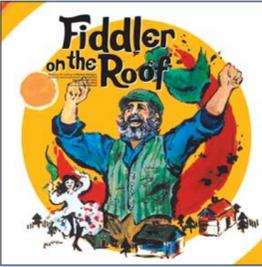
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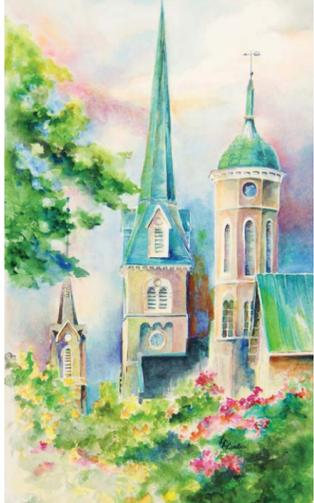


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# scene & heard

by megan byrnes

Glückwünsche to the Bavarian Chef for its newest honor: it was named one of the region's 50 best restaurants, as rated by Northern Virginia Magazine.

It's not often that a single person's leaving town demands an article in the local newspaper but Jay Starling (right) is an exception, obviously (the Free Lance-Star published a farewell in an article last month). The multi-talented musician will be departing for Asheville, NC very soon and every single band in Fredericksburg will be on the hunt for a new band member. I kid. But not really.



2012 has already proven to be a winning year for UMW English Professor Steve Watkins, (left) as he received an Artist Fellowship for 2011-2012 by the VA Commission for the Arts (one of four artists honored in the field of fiction).



After successfully summering in the Cape (ohh la la), artist Brandon Newton (right) is back in the burg with his first show since the working vacay. The land + cityscape heavy show opened at Bistro Bethem last month, with Mark & Shelby Thorsted; Dr. John Mozena; Jack, Anna, Kalia, & Juliann Newton; Linda Cole, Jay Holloway, George Solley, Jeff & Kelly Gandee, Chris Park, Dr. Mark Wenger, Andrew Hellier, Carter Corbin, Kenny & Claire Ellinger, Adam & Rachel Doane, Kyle Snyder, and Suzanne McInteer in attendance.

Rebecca Klopp, (right) daughter of Lori Izykowski and actress extraordinaire, performed in Stafford High School's production of the play (based on Charles Dicken's final novel) "The Mystery of Edwin Drood".



**Seen:**  
Gabe and Scarlett Pons taking in the downtown holiday displays with their two mini artists-in-residence, stopping for photos and window shopping.

Illustrator, painter, cocktail creator Chris Rule showed his newest works (below) at the opening of his solo show at Blackstone Coffee in Eagle Village last month. His nearest and dearest turned out for the fete, which showcased not only his well-known talent for painting but a newfound skill as well: sculpting! Drew Frisote, G Brown, Sarah Hall, Cheryl Bosch, Dave Honaker, Kia Hanning, Lisa Renard-Spicer, Chris Park and Joanna Krenich were just a few of the art lovers in attendance.



Former Fredericksburg resident and UMW Art Studio graduate Katelyn Cowen was in town for a brief spell visiting family and friends over the holidays. She's currently teaching yoga classes (an art form in its own right) in her new hometown, Wilmington NC.

2 for 2: Elby Brass secured the Christmas parade top spot for the 2nd year in a row with their festive performance.

Papa-razzi: Papa G snapped this photo of longtime besties, painter Brandon Newton and actor Danny McBride (below) one December evening at the Rec

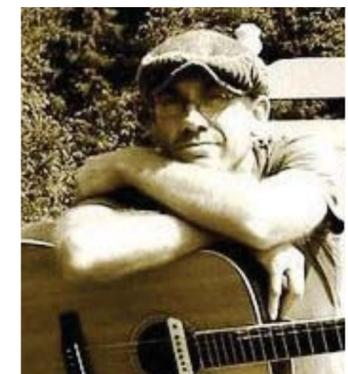


**Heard:** artist Joelle Gilbert and musician Dave Robinson have claimed space above a local downtown boutique to expand their respective brands. Can't wait to see what 2012 has in store for each of em!



Center. Unconfirmed rumors at press time had a certain tall, blonde, curly-haired comedian coming in to town for a visit. Cannot confirm nor deny.

From one William Street corner to the other, Hyperion barista Ray Woodruff (right) played at the Otter House last month with his friend and fellow musician Mike Dougherty. Be sure to read all about Ray on pg. 28!



**Heard:** Alex Capshaw-Taylor is now logging hours at the newly opened Old Town Yarnery. The needle-wielding, pattern-making, knitwear artist-of-the-yarn has some exciting plans for 2012 — stay tuned!

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# A Composition of Larry Hinkle

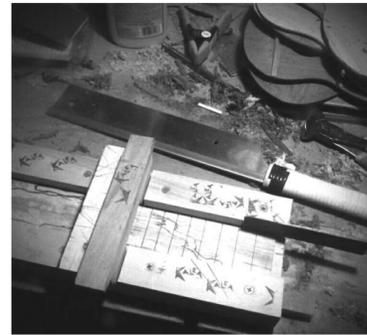
HE IS AS HE DOES

BY BRITTANY DEVRIES

*Self-taught, further educated, always dedicated -Larry Hinkle, implies Brittany, is art in human form. -RG*

Art is comprised of particular, tangible elements. Balance, shape, texture and space provide a template to interpret and process, a foundation for value; they literally compose the work. It is similar with people — each is a sum of many parts, each memory and experience seeps into who they are. **Larry Hinkle** is one of those men with an array of elements — masterful wood worker, brilliant luthier, versatile musician, self-recording artist, talented athlete, and kind-and-loving father and husband.

Just as I arrived, Larry was finishing a phone call with **Paul Branagan**,



author of "This is a Call: The Life and Times of Dave Grohl." Paul was documenting 2011's six-Grammy nominated **Dave Grohl** of the Foo Fighters and had questions for Dave's old schoolmate and friend, Larry. "I remember our first punk rock concerts together. We went to visit Dave's cousin in Chicago and were introduced to bands like Bad Brians and Dead Kennedys." Grohl and Hinkle also put together their first band — **HG Hancock**. "The HG were for our last names. Hancock because we figured out that **Lynard Skynard** was named after their gym teacher." Hancock was H & G's 6th grade gym teacher. In childhood, when you're most impressionable, Hinkle was learning guitar, listening to ACDC and Van Halen on radio, going to whatever all-ages concerts he could. Since then, Larry has developed and performed in many bands, always fine-tuning his knowledge and love for music along the way. His first notable was 1989's *Until Nirvana*, a primarily Grateful Dead cover band out of Alexandria with longtime friends **Mike Trepasso** and **Bill Tash**. After that, he

headed to Fredericksburg and worked alongside **Mark Doron** as a line cook at **Sammy T's**. Larry recalls a story about one of their first bands together: **Sammy T's** would prepare a particularly delectable sauce each day. "Crusty Roasted Revisited" was one small nugget of sauce whose name innovation inspired *Crusty Roasted Revisited*. **Mark D**, Hinkle and **Trepasso** also put together *Cash*, a punk reggae band with similar vibes to Sublime, even though, Hinkle said, "I didn't hear Sublime play until years later." Of the many instruments he plays (drums, guitar, ukelele - to name a few), Hinkle explains it is all about attitude. "I was never formally trained— I go into it knowing a couple things and then just play; you imitate what you've heard." Other bands ensued as the **Burg's** crowds, businesses and music changed, molded and passed by as memories stood in places like Colonial Seafood, now the Irish tavern — "A traveling blues place, a really cool, happening scene around '91 and '92."

Meanwhile, Hinkle was also developing himself, finishing his degree, studying Historic Preservation, and toiling at a custom cabinet shop. Those experiences prepared him for his other passion — wood working. He moved to California in 2001 to spend a year studying under **James Krenov**, woodworker, studio furniture maker and author of four books, including *Cabinet Maker's Notebook*. "It raised the level of the work I was able to do."

Artistry is an integral element of craft; however, Hinkle's expertise employs artistry in a minimalist fashion, where the very grain of the wood attributes to the beauty of the lines and shapes. "The main thing artistically is to make it pleasing." He also uses all hand tools and local wood and appreciates the way things used to be built. One commission displays this quality in a design inspired by woodworker **George Nakashima**, utilizing lines to form a chair, but is instead a bookstand. "It is always a composition of weights and balances, down to the details and proportions; the same with music."

His love for wood and music seamlessly combine in his work as a luthier. His specialty is crafting traditional ukeleles ([www.lawrencehinkle.com](http://www.lawrencehinkle.com)) while simultaneously preserving the history of this little guitar. Using carefully chosen woods, he works within the composition of the grain to create a beautiful ukelele "made to play," as a musician would have it. "They aren't about flash. You can make something really elegant and beautiful but



it's really simple," he said, shedding light also on his lifestyle. Apart from being happy as can be with the greatest job he could ask for, Hinkle is also in the *Transmitters* (founders **Larry** on guitar and **Mark** on drums; the departing **Jay Starling** on keys, **John Buck** on bass, **Alan "Mo" Marsh** on percussion); the 23-year, ongoing Alpha Jerk music project ("whatever I want it to be at the time"); and, he plays his own ukeleles in the skiffle sound of *Harry (Wilson), Larry, (Ryan) Hale and Buck*, who along with **Mo** accompanied **Madi Wolf** as *The Pack*, in-concert. "Playing amplifies how you feel right then."

Rounding out the life and times of Larry Hinkle is playing for The Mother's competition Frisbee team, which is also how he met his wife of 12 years, **Tammy Gillie**, a teacher at JayEm (they have two daughters, **Ellie**, 10, and **Leta**, 9). For Hinkle, his exorbitant workload is just his methodology. He is one of those quintessential lucky few who are exactly what they do in life, and every instrument he builds and sound he develops are subtle, ever-moving elements that create him.

*Brittany E. De Vries lives in Fredericksburg, where she follows local music and other art forms.*

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*A tattoo artist's insights may be as important as his talents with ink. A. E. tells more... -RG*

An artist's work traditionally reflects their era with an attention to thematic details that allows future generations to connect with their pieces. Artists using conventional materials, such as paper and canvass, have the benefit of knowing their work will last if maintained under the right conditions. Yet tattoo artists embrace life's organic transience, understanding that living art is as fragile as the canvass upon which it is displayed.

Professional tattoo artist, **Kelley Drake**, describes the design elements that he and his colleagues use to address the challenges of longevity. He explains, "Some people want color portraits with no black in them, but the different color pigments deteriorate over time. For example, sometimes you see old tattoos where only

# TATTOO

THE ART OF IMPERMANENCE

BY A.E. BAYNE

the outline remains; whereas if you have something like a bold black-lined eagle shape with black shading it holds up indefinitely."

**Kenny Brown**, a 19-year veteran of tattoo design, describes a movement within the industry toward revisiting techniques of "old school" artists who relied on bold lines and dark ink. He considers, "That's what is interesting about going back to our roots and refining the building blocks that made tattoos work in the first place. We are designing tattoos that are classical, but putting our modern spin on them. They are harder to pinpoint in time, looking as if they could have been done in the 1950's or in the 2050's."

Historically, tattoos first show up around the time of Paleolithic humans and have

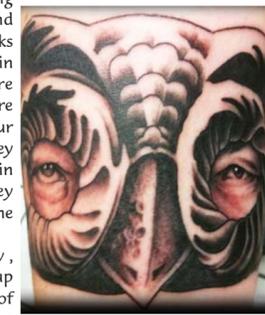
been used for varied reasons - from marking a person as property, to distinguishing their status within the community, to simply adorning them. **Brown** muses, "Tattoos tap into our visual vocabulary and group consciousness. Consider: A cave man trips over a fire and gets stabbed by a piece of burnt wood. Black carbon remains under his skin, leaving a mark. That's magical to the dude who thinks the gods are doing everything. Then man's inherent ego comes into play. He sees his buddy and says, 'That's amazing! What is this magical thing? I want one too!' So it becomes a right of passage, a way of standing out, saying 'this is me'."

As with more conventional art forms, clients often develop a commitment to a particular tattoo artist

or group of artists. Apprentice **Wayne Miller**, an avid patron of tattoo himself, says he especially enjoys wearing tattoos by friends and people he respects. **Brown** concurs, "I have some clients who will only get tattooed by me; and then I know people who are straight-up collectors, flying around the world to collect tattoos from amazing artists."

Though ultimately impermanent, **Miller** reminds clients that a tattoo will be with them for a very long time. He warns,

"It's easy to assume that people know what they're doing because they work in a shop or have a license, but that doesn't mean they have a talent for drawing or tattooing." **Drake** agrees, "It's important to find the right person. Look at portfolios and make sure you find the artist with the right set of skills for the piece you want."



With that in mind, **Brown** also cautions against a current trend, "Work your way up to more extensive pieces rather than jumping right in with a sleeve, ribs, or back piece as a first tattoo. Why would you commit to changing that much of your body without even sticking your toe in the water first?"

"At the end of the day," **Miller** says, "the tattoo starts to age the second it is created, and none of us lasts forever."

Things return to the source, that's the beauty of it. Enjoy art today.

*Visit Kenny Brown, Kelley Drake, and Wayne Miller at Jack Brown's Tattoo Revival, 1919 Princess Anne, 899-9002.*

*A.E. Bayne is a teacher and writer who has lived and worked in Fredericksburg for 13 years*

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# Not Sure What to Call This

AMY ON RAY

BY AMY WOODRUFF

*Many talented individuals reveal themselves as multi-layered persons. Ray Woodruff, Hyperion's affable barista/manager, is an amazing singer-songwriter/guitarist. His wife, our writer Amy, tells his tale... - RG*

His first teacher very nearly quashed his desire to play with a mind-numbingly dull, by-the-numbers teaching style that just didn't work for the 11-year-old, red-headed rocker from Mishawaka, Indiana. No way. So when baseball season came around, the guitar lessons struck out.

Ray Woodruff wanted to smash the old Yamaha acoustic in bitter vexation.

A few months later the lessons resumed with two big changes - a new Gibson Explorer electric guitar and a new teacher named Ann. She managed to find common ground with her new student and encouraged him to learn songs he liked to listen to and taught him ways to figure them out.

As young composer, he taught himself to arrange, play, sing, record and mix his own music and developed a playing style from his roots of mid-western rock, folk and blues (think Bob Seger and John Mellancamp.)

In college, Ray was accepted in the elite Music Engineering Technologies (MET) program at Ball State University. His music changed dramatically during this period with a strong focus on synthesizers and an Avant Garde style with a classical influence. Most of his songs were long, elaborate epic ballads with complex layers of sound, rhythms and harmonies. But his frustration with the program itself took its toll - with vocal Opera being the final straw. Ray dropped out of MET and became an English major.

Ray studied overseas for a year in England at University of Central Lancashire in Preston, where he stepped away from Music Theory and began listening to Van Morrison. He began experimenting with a fingerstyle that would eventually become fundamental to his work.

He spent the next few years torn between epic ballads and three-minute

pop tunes. When he complained of his dilemma to a friend who was a cellist, his friend looked at him and asked "Well, which do you like better?" And he decided it was time to simplify.

Ray moved to Chicago in 2001 and after 3 years he was sick of all the wires. In the throes of listening to every country blues album he could get his hands on, he decided to ditch the electric guitar for an acoustic. In 2006 he found the love of his life - a Larivee dreadnought. Ironically, it was everything he didn't want in a guitar - the body was too big, the neck too fat. He fell in love the moment he played it.

In the spring of 2007 he moved to Fredericksburg and took a job at Hyperion Espresso in the mornings to keep his evenings open for music.

Chris Jones invited Ray to play at the first Open Mic he hosted at The Griffin Bookshop. It was his first live performance in more than 12 years and he was shaking like hell. He surprised a lot of people that night, who knew him only as the guy who made their coffee. But the person he surprised the most was himself.

That very same month, he began playing regularly at **Ralph Gordon's** open mic at the Athenaeum. A string of local gigs have followed, his favorite being the Songwriter's Showcase hosted by **Bob Gramann** (which, by the way, he will be performing at again on **Fri, January 27**)

Ray's eclectic style is steeped in British Isles folk and country blues. His raw honesty and humble charisma draw in the audience and connect him definitively to everyone listening. His lyrics are a clever blend of the present and the past, telling stories that focus on sudden moments and single lives. Every performance is unique, with the delivery, the intensity and improvisational guitar work shifting to adapt to the moment.

*Amy thanks Rob for asking her to write about Ray (but it was hard to keep it at only 600 words!)*

# A Venue With Higher Approval

THE MUSIC SCENE'S BEST KEPT SECRET

BY TODD SCHWARTZ

*St. George's Music Director John Vreeland lures in music lovers, and they just might stay awhile... - RG*

There's an up and coming music venue in the heart of Old Town Fredericksburg that draws artists from across the country and offers audiences a wide range of music - from jazz and folk to chamber music and orchestra. But it's not a new venue - in fact, it has a tradition of great music that goes back 162 years. St. George's Episcopal Church (905 Princess Anne) is building its reputation as a musical destination for a diverse audience with the **St. George Chamber Music Series** and the **Fridays @The Last Resort** coffee house. **John Vreeland**, Director of Music Ministries, explains that both programs grew out of a desire "to bring people in to see the renovated sanctuary and hear some great music."

**Fridays @The Last Resort** turns Sydnor Hall into an intimate club for solo and small group performances that emphasize local talent. The line up features the **John Vreeland Jazz Quintet** (drummer **Slam Stewart**, pictured) sharing the bill with singer/songwriter **Phil Makely**. Suggested donation \$5/person. Doors: 6:30pm, second Friday.

The **St. George Chamber Music Series** is subtitled "Beautiful Music in a Beautiful Space" with good reason - The venue is visually stunning visually and "has one of the best acoustics in town for chamber and orchestral music," says Vreeland. **Foti Lycordis** of the Portland Guitar Duo writes the acoustics "provided transparent clarity, definition and projection..." The centerpiece is the **Chamber Orchestra**, an ensemble of locals who play three of the nine concerts, performing a repertoire from Baroque to 20th century, including Bach, Handel, Copland, and Stamitz. The series focuses on local talent; it also hosts such regional artists as the Loudon Quartet and Washington's Camerata, plus artists



Drummer Slam Stewart, pictured, sharing the bill with singer/songwriter Phil Makely.

nationwide. Chamber concerts are the third Sunday monthly; \$10, students free. Vreeland says a strong Chamber Music tradition developed during the 16-month nave renovation when the organ was unavailable. Chamber and jazz grew out of those offerings. **Fridays @The Last Resort** moved to Sydnor for more intimate space and lighting. Both began as ways to show off the sanctuary, the **Reverend James Dannals** says. "Churches historically had been centers for the arts, so in some ways we're returning to that." Vreeland notes the "opportunity at very nominal cost to hear some really great music without having to drive 50 miles."

Dannals says both programs are at the heart of their mission to build and nurture relationships. They support economic development "just by getting people downtown", and underscore the spirituality of connecting to performers and audiences. "People are spiritually hungry whether they know it or not. Our music makes people aware of that in a way that is safe for them... and in ways they might not see, if not for the music."

*Todd Schwartz volunteers in Communications for St. George's Episcopal Church.*



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Suggested Donation \$5/person

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# Online: Arts Along The River

ART MATTERS

BY KATHRYN WILLIS

*As a wordsmith and arts patron, Kathryn happily announces a comprehensive regional arts directory*

It started as an idea of **Carolyn Van Der Jagt**. Her day job is lawyering, but she's eagerly anticipating retirement and the day she can pursue her passion for fiber arts and blacksmithing. But when she searched online for a region-wide resource of information about the arts, she didn't find what she was looking for. So, like the Little Red Hen of legend, she decided to do it herself.

That's when she became a part of the **Arts & Cultural Council of the Rappahannock**, a non-profit dedicated to promoting and supporting the region's arts. "I want to do what I can now to promote the arts so when I do retire, more people will know what a jewel of regional arts we've become," she says.

And so was born **Arts Along the River**, an online directory for all things arts in the region. "The idea is to have every artist, every performing group, every studio, gallery, dance and music instructor, arts teacher, and anyone else in the arts and culture, online. It's a searchable database... visit the site, look at the drop down menus, and find exactly what you're looking for," Carolyn explains.

Each entry is accompanied by a photo and links to more information and the art offering's webpage or contact. And

the listing is free. Once the directory is up and running, the Arts Council will launch an online events calendar, where performances, openings, and similar events can be scheduled months or even years in advance. The online service also serves as a resource for tourists and arts patrons in the region, when they're

deciding what to do and where to go to sample the region's best arts and cultural offerings.

But bringing arts folks together on one website is only a part of what's up with this endeavor. Several arts groups have discussed the possibility of creating an arts cooperative, which would provide secure office space for each organization, along with meeting space, small rehearsal areas, and a shared reception area. The Arts Council's **Nancy Fahy**, a well-known realtor in the area, has created a survey to explore interest in the idea, which is being called **ArtSpace**. "This isn't a new concept; arts organizations in other regions share expenses and offices, so there's no reason that it couldn't work here," Nancy comments. The survey was mailed to about 100 arts groups; any group may participate in the survey on the Arts Council website.

"We hope to have many responses, and our goal is to have the information gathered by mid-March. We'll analyze the results and report on the findings. It could be a very good thing for both the region and arts groups if this could come about," she adds.

There's already some of that sharing going on: the Arts Council and the **Rappahannock Youth Symphony** are now sharing offices, reducing monthly costs on rent, Internet and phone. "We're

paying about the same amount to share the office space as we were paying to store our music and materials in a mini-warehouse, so we're very happy with the arrangement," comments **Megin Beville**, RYS's executive director. Financial support has come from PNC Bank and EDA grants from the city's JumpstART program, as well as a small grant from the Virginia Commission for the Arts, memberships and donations. The website for the directory and the ArtSpace survey is at [www.arts-along-the-river.org](http://www.arts-along-the-river.org).

*Kathryn Willis can't paint, but words are free, so she applauds the arts by writing.*



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# Music & Motivation

## THE GEDDES FAMILY OF ARTISTS



Good people emit good auras. Add creative talent and you have a good story. The Geddes family —Michael Sr., Carla, and Michael Jr. - are extraordinary individuals with a neat family dynamic. They appear to balance left-brain/ right-brain tasks and challenges as a team. You might say there is no 'I' in Geddes.

"We all have different creative projects going; we all organize our own projects, however, we do check in to help each other through their process", says matriarch Carla. "Our family conversations often center on idea sharing. Each of us has our own gifts and strengths that we draw on."

Michael Sr. started making music in his teens, playing gigs, teaching guitar, and writing songs. He later added writing and producing jingles and songs for public TV, doing performances and recording albums. His *Porch Song* is the soundtrack for *Front Porch Magazine's* radio spots on WFVA and WBQB.

His music is acoustic, listening music, covers and originals. He can cover a song just as well or better than the original artist. Carla calls it "candy for your ears". He crafts songs from the heart, writing of real life experiences, emotions, and places he has lived and been. Michael's CD's of original music and public performances are available for purchase, but his main focus now is to complete *The Michael Geddes Comprehensive Guitar Teaching method DVD*.

Mike (Jr.) began playing and writing music as a teenager. "He always had a guitar out lying on the floor," recalls Mom. "He'd entertain himself with a video camera or by making cartoon characters with his action figures." In college Mike played in bands for parties and events. He writes much of what his current band *The Idiomatics* plays. The multitalented son was a sculpture major who minored in

human resource development. Writing songs comes quick and natural to him, as reflected in the Idiomatics' alternative style of music. Their new release is *The Star King*, and they're halfway through their next album. Michael also has a solo adult contemporary, *Create*, and a rock-funk-classical-experimental techno, *The Dark Disco*.

Many people have suggested the two Michaels perform together. "During the last few months they began exploring the idea a little more concretely," says Carla. Both have local gigs this month. Michael Sr. plays the Courtyard Marriot on Jan. 13 and 27 and kybecca Wine Bar on Jan 28. The Idiomatics play The Colonial Tavern on Jan. 28, giving 'Geddes groupie' Carla two shows in one night.

That's the Music. Now here's the Motivation: Carla began her career as a certified life coach after teaching for 20 years. "Aside from helping people create the life they want, Infinite Possibilities is really an expression of my own development. Coaching for me is more than a 'job'. I am really recreating myself. Everything about this business is new ground for me to explore, and how to coach is just the tip of the ice burg" in a Burg that motivates success. "For such a relatively small area of good musicians and artists of all kinds, it is rather remarkable how the businesses support the arts and provide artistic opportunities. And parents are dedicated to the education of their children, as we see through the guitar lessons they bring them to each week, and their kids' attendance at the teen development workshop I offer, *The 7 Habits of Highly Effective Teens*" (see IP's website).

Motivated by each other, their music and their community, Carla and her Michaels create good things. -RG

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*The Arts are innovations that morph into consumable products that grow our arts economy...-RG*

### Sustainable Innovation

**Maura Schneider, Fredericksburg TELL:** When I moved here seven years ago, I fell into that grass-is-always-greener slump — sure there were plenty of cool things going on, just not here. Fredericksburg, I suspect, has seen a significant change in our creative community the last five years. I believe now that if you are creative, there are ways to make things happen here. For me, **Paul Cymrot** was the way my idea for a monthly autobiographical storytelling event, **Tell**, became a thing. He offered his 307 William Street venture - **Read All Over** - as a venue. Having space, support and the encouragement of the **Riverby/Read All Over** family is the most significant

impetus for **Tell's** growth and sustainability. **Tell** easily could never have happened... Paul believes in ideas. He is a pillar of the creative community who makes it easy for artists to realize their ideas in a venue open to anyone with a little cash and an idea...

### Regularly at Read All Over

**First Friday Art and Craft Style Gallery Opening**

New in 2012, the shop hosts a monthly opening of the work of various artists and craftspeople, 5 to 9PM.

### Fredericksburg All Ages Shows

Intimate shows from this 5-year-old nonprofit that creates opportunities for great affordable concerts.

### Sunday Jazz Jams

Weekly jam session headed by **Nate Masters**. Free event every Sunday, 4 to 7PM.

### Uninstructed Figure Drawing

Monday's 7 to 9:30, artists practice the human form. Space limited; doors close 7PM. \$15.

### Tell

Live storytelling event Second Saturday monthly. Each show has a theme and tellers share a true, autobiographical story without notes. Starts 8PM. \$5 donation.

## January River

- BY FRANK FRATOE

*We journal, we blog, we write lyrics, but few of us share their warmth of words like Frank does. - RG*

Quarternide swelling the Rappahannock undulates against land,

In a hollow between the island of trees and the bank I rest upon,

a clay spit directs its point to currents that move beyond shore,

stirring a foam of seagulls adrift there who gather downstream,

while water pushes toward destinations under advancing clouds,

flanked on the skyline but swept by wind as far as eyes can trace,

heading free to a distant bay, the River outside me and within.

*Frank Fratoe lives in the city and takes long walks about it.*

# Closing Credits

## FINAL WORD ON THE ARTS

BY AMY PEARCE AND SARA MATTINGLY

▪ **Pay What You Can Yoga**  
Pay What You Can Yoga returns in February, following an 'art of giving birth' hiatus. Students name their price for 60 min. of restorative Hatha yoga and deep relaxation.

*The Arts interact among patrons and artists, to the benefit of commerce and community spirit.*

### Good Commerce

**Gabriel Pons, The PONSOP:** The format of our business (gallery, retail shop, art school) helps us stay viable and adaptable. We've found a growing consciousness from the public that appreciates the value of independently owned businesses and how they contribute to the community. **Scarlett** and I sense the return to a regional model of commerce from 100 years ago, where people use their local resources for goods and services. Most locally generated revenue from independent artists stays within the community, meaning its patrons inherently invest in its sustainability. Customers value their direct relationships



with the artists. The passive consumer becomes an active participant in the collective creative culture...

Music venues are another example. Take the **Kenmore Inn**, for one. Out of town guests mingle with locals at the Pub over live music and pub food. Locals become aware of the Inn's dining room offerings and lodging opportunities. Art events keep this visitors' place on our locals' radar. It all comes full circle, all symbiotic, all good... like The Arts themselves.

*May you have an artful 2012, may ideas flourish, may your dreams serve our community well.*

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