

THE Villager

◦ NEIGHBORS HELPING NEIGHBORS ◦

VOL 8, No. 2 MAY 2022

IN THIS ISSUE

Quarterly Meeting
Announcement..... 1

Visit to Glenstone 1

Keeping in Touch
Captains Meet for
Lunch..... 3

Interview:
Lisa DuBois..... 4

Dealing with Photos..... 5

Book Review:
The Library Book..... 6

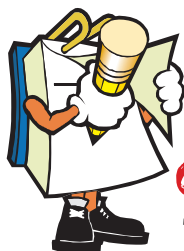
Village Members
Perform Community
Service 6

Thomas Wolfe Was
Probably Right..... 7

Mark Malecki
Describes Sumi-e 8

New Lake Barcroft
Resident Welcomed 8

Zoom Together on
Difficult
Conversations..... 9



Save the Date

June 6 at 7 p.m.

The Village Quarterly Meeting will be held June 6 at 7 p.m. at the Mason District Governmental Center on Columbia Pike. This is our first in-person Quarterly Meeting since the COVID pandemic began. The topic has yet to be decided but it will surely be of interest.

Visit to Glenstone

Sunny Greene

On a beautiful spring day, Lake Barcroft Village members Richard Morton, Linda Woodrow and I drove to Glenstone, a museum of modern and contemporary art in Potomac, MD, about 40 minutes from Lake Barcroft. I'd been to Glenstone a number of years ago; this was Linda and Richard's first visit. The weather was perfect—70 degrees and sunshine.

Glenstone museum and grounds of nearly 300 acres are open to the public Thursday through Sunday, 10 a.m. to 5 p.m. Admission is free but only by appointment or online ticketing for specific entrance times. The number of daily visitors is limited. Our tickets were for 10 a.m., opening time.

From the time you arrive at Glenstone you are aware of the friendly yet controlled atmosphere. Staff meet you at the entrance gate to assist with designated parking and basic directions. It's a short walk to an arrival



Sunny Greene, Richard Morton and Linda Woodrow

hall where you check in to provide proof of admission. Then you're on your own to enjoy Glenstone at your leisure. In addition to strolling at your own pace, there may be a lecture or guided nature walk available, depending on the day.

There are numerous identifiable staff members everywhere on the property.

Continued on page 2

Photo by Glenstone staff member

Small shuttles are readily available to take you from one pavilion building to another if you want to save energy. We opted for the shuttle, which drove us past some enormous outdoor sculptures, including a Richard Serra and a Jeff Koons (which is decorated with flowering plants each spring, planted in special soil installed inside the sculpture!).

The main Glenstone exhibition buildings are very linear, constructed largely of concrete blocks and, like the art they contain, very modern. They are wheelchair accessible. The larger and more recent building has an elevator as well as stairs leading to the eleven exhibition rooms, each containing works by a single artist. In some cases, there is control of how many individuals are allowed in a room at one time. Unfortunately for us, Glenstone had run out of information brochures while in the process of installing some variety of QR-like coding to help explain the art. Luckily, there are incredibly



Large topiary



Glenstone exhibition buildings

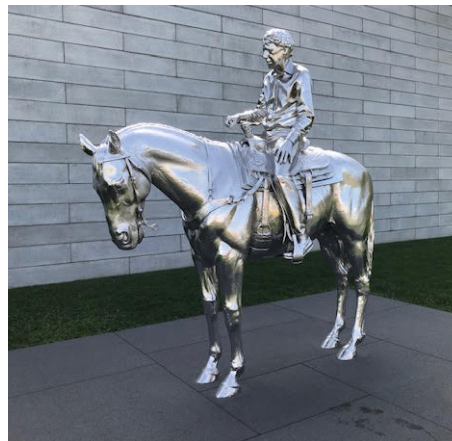
knowledgeable staff members in each room to explain anything you'd like to know about the art and the Glenstone experience. The art itself, with a few exceptions, is on a huge scale. In a few instances, the art is the entire room. Most of the art is installed for about six months; then a new artist is exhibited. I confess I didn't know any of the current artists being displayed but that's my ignorance, not a comment on the validity of the art!



Linear sculpture

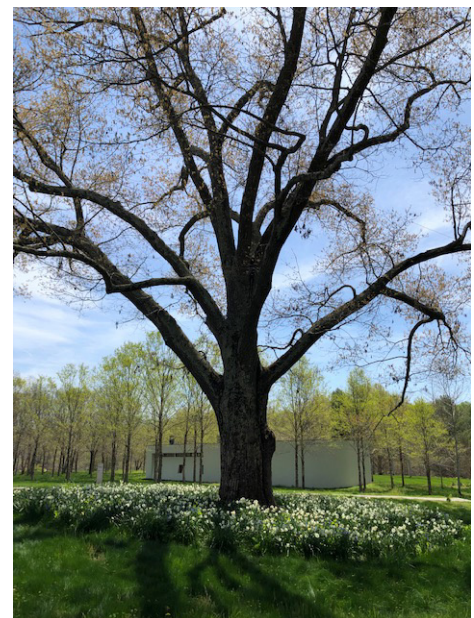
After spending a good while in the main building, Richard, Linda and I opted for an enjoyable lunch in the Glenstone café (picnicking is not permitted). After lunch we toured the smaller, original exhibition building with fewer artists shown but with another fabulous water feature.

We did not opt to go on the guided nature walk that was offered, but the grounds them-



Silver sculpture

Although the exhibit buildings themselves may seem severe, right outside the doors there is seating to enjoy the large water features that are integrated into the building's footprint. There are also many beautiful curved wooden benches inside for comfortable sitting and relaxing. The fact that you travel at your own pace rather than being herded in a large tour group also adds to the personalized experience.



Continued on page 3

THE Villager

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selves are well worth exploring. Glenstone has spared no expense to present a glorious organic landscaping display of regional trees, shrubs and plants throughout its nearly 300 acres. There are currently beautiful installations of spring bulbs and flowering plants around the main building areas. And the long views of nature from the pavilion buildings are wonderful. Although many of the outdoor sculptures are close to the main building areas, signif-



icant sculptures are also scattered throughout the surrounding grounds. There are numerous paths to enjoy the grounds and sculptures. I spoke with a man who bikes two hours every three weeks from DC just to enjoy the nature and serenity at Glenstone. Wow.

We left for home shortly after 1 p.m. The three of us enjoyed each other's company and agreed Glenstone was a delightful and worthwhile experience. Thanks to Cathy Williams and Cindy Waters for arranging and organizing this trip.

Open to the public since 2006, Glenstone is a non-profit establishment, founded by local philanthropists Emily and Mitch



Rales. The Glenstone mission statement (website: glenstone.org) is "a place that seamlessly integrates art, architecture, and nature into a serene and contemplative environment." Richard, Linda and I would agree. Check out the website for a lot of useful information, including site maps. And do plan to visit; you'll be glad you did! ■

Keeping in Touch Captains Meet at La Côte D'Or

Louise Ziebell

THE LAKE BARCROFT VILLAGE "Keeping in Touch" group met for lunch at La Côte D'Or with most of the Group Captains in attendance. They gathered to share new ideas on how to keep in touch with neighbors and hope everyone would want to engage in "Walk Around the Block," "Call a Friend," or "Have a Friend Over for Tea or Coffee." The group decided that they would meet once a month at a different restaurant. They will continue to discuss "Keeping in Touch" based on the three ideas. ■



Photo by La Côte D'Or staff

1st person on the left side: Marcia Grabowski, Shirley Timashev, Millie Schrieber, Dawn Donald, and Cathy Williams.

1st person on the right side: Carol Bursik, Nancy Mattson, Louise Ziebell, Ingrid Brock, Linda Woodrow, and India Walsh.

Interview: Lisa DuBois

Anne Murphy O'Neil

LISA DUBOIS, in the full energy mode we associate with her, joins me in the great room of the home she shares with her husband Phil Headley and their son Will. The atmosphere is one of abundance. Generously scaled, comfortable furniture, mementoes and art from around the world, books, toys for dogs, and photos of her family—all suggest the busy, engaged life they enjoy together.

I like seeing these pictures of your family and friends.

Lisa: I'm such an extrovert. I love being with people. Until I was in high school, I was quite shy. I have a small family, so each time we moved, I felt an extreme change. Before I'd been comfy, but with all new people, I was not. Then I discovered that the key to my well-being was building relationships—each new connection leads to another. I was up and running. I loved playing soccer too.

Being a natural extrovert is a plus for a real estate broker.

Lisa: The practice is a kind of matchmaking. What I enjoy so much is finding the common thread—what is the correct puzzle piece for people's lives? To list a house, I like figuring out its best features, and how to present them. For purchasers, my job is to understand what they don't like, and especially, what they like, and then find it for them. I love the discovery process, finding my people—the connection with people and the sense of community that develops.

Sometimes, there's no connection, and that's okay too. One of

my colleagues pointed out that I want everyone to be my friend. Now I know that isn't always possible, so I just say, "I'm not going to be a fit for you" and let it go.

Looking around I can see that you and your family enjoy sports.

Lisa: Yes. We all love baseball. We have season tickets to both the Capitols and Nationals teams. Phil loves the Cincinnati Bengals, and I love the Buffalo Bills. At age two our son Will was already hitting a pitched ball. As a freshman at Bishop O'Connell High School, he's on the Junior Varsity team.

Phil was the president of the Mason District Little League. He worked with the Washington Nationals to execute improvements in the MDLL field. Now it's called the Ivan "Pudge" Rodriguez Field. Will threw the first pitch to Pudge at the inaugural game.

Get out there and make a difference, eh? When I first proposed this conversation, you were in Colorado. Now I see many signs of your travels.

Lisa: We were out there skiing.

Do you have favorite go-to places?

Lisa: I can think of two in particular: the Galapagos Islands with its fabulous animals. We were out snorkeling with guides, when sea lions fearlessly swam close and copied us blowing bubbles. The penguins were so tiny, we saw them only when they were pointed out to us. And the blue-footed booby birds were magnificent.

My other favorite is the Ambergris Quay in Belize, one of the finest, but down-to-earth, Caribbean



Lisa DuBois and family

Family Photo

destinations. We loved snorkeling in its gorgeous coral gardens, and found tiny sea horses amazing.

I do love animals. If I had it to do over again, I might have become a vet, though the use of euthanasia would be difficult. I had so many pets growing up—cats, gerbils, guinea pigs, hamsters and always one dog.

We have three dogs now, a seventeen-year-old terrier, and a fourteen-year-old Chihuahua—the "old ladies"—and a puppy, a highly energetic eighteen-month-old French bulldog. Will presented his rationale for getting a smart puppy, and Phil suggested he put together a power point presentation with sources and citations for why that would be a great idea.

With all your openness and friendliness, is there anything people who know you might still find surprising?

Lisa: My dad's middle name is Adams. He traced our family history back to the 1700s, and said his mother told him their family is related to our Founding Father, John, and his son, John Quincy.

We're on a good track, learning more about our DNA, are we not, Lisa? ■

So many old photos—what to do with them?

Jan Barrett

I HAVE LOTS AND LOTS of old photos! It's fun to look back on people and events from days past. But then there are the mystery photos. I may have no idea who some of the people are in the pictures. Or even where they were taken. Should the pictures be kept or tossed? And how many photos of Brownie the dog should I save? This is a dilemma that many of us may face. Or perhaps we put off those decisions by storing the old photos in a box in the attic.

Recently I inherited my mother's many photo albums along with hundreds of family photos. As a starting point, I went through each album—they were mostly of trips she had taken—and tossed the pictures of places that were not unique to her, such as the Eiffel Tower or a church in Italy. I saved the best ones of my parents or other family members, making sure the names and locations were written on the back. Next, I went through all the oldest photos, some dating back to the late 1800s. Fortunately, most had the names of the individuals in the photos. If there were any that were a complete mystery, I saved them to ask other family members for help and failing that I considered donating them to a shop that sells old photos. Sometimes they can be used creatively in art projects. I stored the photos that I chose to keep in labeled archive box-

es and plastic-type sleeves that I bought online.

I had my most important photos scanned, and I use a site called "Forever" (www.forever.com) to store them. There are many people and companies that scan photos. Some are local and others can be found online. Shop around! For photo storage I like Forever because you pay once for permanent storage. The password can be given to younger generations so they can access them after you are gone. Some sites require a monthly fee which would not be good if you aren't around to pay it. Storing photos on a computer or separate device works...if the technology doesn't change, and they can't be accessed. Remember floppy discs?

Currently I'm writing a story about each generation in my family. I will eventually put together a book with photos and the narrative. It's a lot of work, but I view it as a gift to my children, grandchildren, and hopefully to future generations. ■

A Fond Farewell

The pink photo box: a resting place for miscellaneous photos removed from old scrapbooks and scanned for my life story.

The task: downsize and organize.

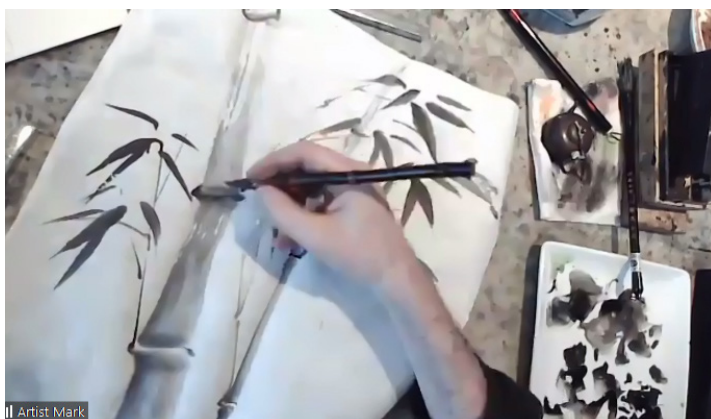
Timetable: 3 hours

Result: topical tabs by name or category, with photos arranged in loose chronological order, and 3-inch high pile of photos to discard (duplicates, fuzzy shots, places and people I don't recognize or care about).

To the casual observer the pink box looks the same as it did before the project. Truthfully, only about 10 percent of the photos bit the dust. But the culling process was very satisfying. It brought back great memories of 77 years of adventures, and now I feel confident that I can quickly find photos of a particular person or era if I need them.

Of course I still have several scrapbooks of photos of our travels and our grandchildren and three dresser drawers full of old photos inherited from Mom from my parents' era. And then there are the hundreds of digitized photos stored on the computer's external hard drive, also in need of culling and organization. Ah, well ... tomorrow is another day!

Cathy Williams



Artist Mark

Mark Malecki demonstrating *sumi-e*. Story on page 8.

Screen shot by Ellen Raphaeli



Book Review: *The Library Book* by Susan Orlean

Shirley J. Smith

The Library Book is a meditation about books, written for those who read them. It is about libraries big and small, from this country's largest multi-branch urban library systems to camel-borne book distribution in Ethiopia and "Biblioburros" in Columbia. Where have libraries come from? Why are they so universally popular and how have they changed over time? What does the future hold? How do libraries affect peoples' daily lives? Where do all those books come from, who reads them, and what happens to them if no one does? This book is also about the librarians who run these institutions. What do they do all day, with and especially for whom? The answers may surprise you.

At the heart of this book is a mystery about the origin of a fire that broke out in the third largest library in the United State, the Los Angeles Central Public Library on April 29, 1986. An arsonist appears to have set fire to a volume deep in the stacks. The resulting inferno damaged or destroyed over one million books. Numerous historic manuscripts, maps, art works and other irreplaceable items turned to ash. Although a suspect was identified and confessed, the crime was never solved. Why not?

While delving into this story Susan Orlean also relates some quite personal reflections. She describes her first trip to a library as a small child with her mother, calling to mind our own childhood discovery that books could be borrowed,

taken home, and enjoyed for free. She discusses the awesome feeling one can have when stepping into a new library and considering all it has to offer.

Finally, Orlean ponders why some people burn (or ban) books while she and many others find it painful to even throw them in the trash. To understand the act of arson, she decides to burn a book of her own. It takes her weeks to build up the courage to do so. She selects a copy of *Fahrenheit 451*, the topic of which is book burning. But even igniting this book proves difficult. She realizes that in her mind books have a soul. She ponders why authors write, concluding that books are a way to ensure that our thoughts live on when we are gone. ■

Village Members Perform Community Service

Louise Ziebell



Village Members that also belong to the Lake Barcroft Singles Group performed a community service for Easter on April 2022.

During the Easter Celebration at Jackie Browne's House on April 9, 2022, attendees were asked to bring donations of Easter egg candies to fill twenty baskets for children. The enthusiastic response for the project was so great that the number of filled baskets grew to fifty! All fifty baskets were donated to ACCA Child Development Center in Annandale, VA. ACCA is a church-related voluntary organization providing rental assistance, day care, food, furniture, and other services to low-income families in the Annandale/Bailey's Crossroads area. ■

Left to right: Sue Morse, Jackie Browne, Louise Ziebell, & Marie-France Smith

Thomas Wolfe Was Probably Right

Walt Cooper

THOMAS WOLFE wrote *You Can't Go Home Again* in 1940. People interpret the saying to mean that you can't really go back and expect to find things the way they were when you were younger. In recent years I've tried to go back home again—musically—and found the journey incredibly rewarding, although in entirely unexpected ways. Here's the story of my trip. It can be yours, too!

When I was 10 years old, I started taking trumpet lessons, and I dreamed of playing “Trumpeter's Lullaby” in front of a packed house one day. The trumpet dream didn't come true, but, when I was in my forties, I took piano lessons for a few years, and I harbored visions of The Walt Cooper Trio playing at high-end night clubs. That vision faded, too, but years later, newly divorced and with some time on my hands, I decided to rent a keyboard and try again. After some lessons, I sensed enough progress to make the leap to a Boston baby grand, and I signed on for formal lessons at Levine Music. By now I had found that the hope to perform had given way to an entirely different type of satisfaction. Through their music and the stories of their lives I've met fascinating people named Bach, Mozart, Beethoven, Chopin, and Brubeck. By practicing every day for an hour early in the morning (my Eight O'clock coffee is close by!) I've discovered a special place where satisfaction comes from finally mastering a tricky sequence of notes and rhythms

after many repetitions. And every now and then, I've found enough courage to play a piece with someone else in the room.

My voice is another musical instrument that I've loved. When I was a kid, I loved to sing. I sang tenor in school choruses for Mrs. Harrison, our music teacher, who had an amazing contraption that held five chalks at once so she could write the music staff across the blackboard in one stroke. Later, I sang through high school at the First Congregational Church. Except for a few lines I sang on stage in community playhouses, I didn't sing another note for 40 years. About the time I retired I saw an announcement in Smithsonian Associates inviting seniors to sing, culminating in a performance before a live audience at the Kennedy Center. I sang with Encore Creativity, and later the Congressional Chorus and Choralis. With choral singing, I have found great excitement and delight in aspects of singing that never occurred to me when I was young: the beauty of very tight harmonies in Early

Music, the cool feeling of syncopated rhythms in pop tunes, and the sheer pleasure of being with other singers who love choral singing, too.

So, from my experience, I'd have to agree that Thomas Wolfe was probably right: you can't go home again. Truth is, for me, getting back into music has created a whole new home, one I never dreamed of all those years ago. It's been a great journey, and I recommend it for everyone! After all, as Harry Chapin once sang, “It's got to be the going, not the getting there, that's good.” ■

Note: The Congressional Chorus will perform June 3 and 4 with MIX-TAPE, a musical journey through the last four decades, from the 1980s, with “Don't Stop Believin'” by Journey, to the 2020s, with “Shut Up and Dance” by Walk the Moon, to 2022, with an inspiring commissioned work. The concerts will start at 7:30 each night at The Church of the Epiphany on G Street NW, a few blocks from Metro Center and an adjacent parking garage. You can buy tickets at www.congressional-chorus.org. Everyone in the audience must wear a mask; be prepared to show proof of vaccination.



Photo by Jan Barrett

Mark Malecki Describes *Sumi-e* Painting at Art Roundtable

Ellen Raphaeli

THE APRIL ART ROUNDTABLE group, led by Bob Schreiber, was treated to a fascinating lecture/demonstration of Japanese brush painting by Lake Barcroft artist Mark Malecki. The specific style which he introduced us to is called *sumi-e*. With ink, a couple of different brushes, and some water-soluble color, he demonstrated the three means artists have to express themselves—line, tone, and color.

The ink comes in stick form and is mixed by rubbing the stick against a wet porcelain plate or ink stone. The brushes are made of natural animal hair—dark brushes from deer or badger and light brushes from goat or sheep. Dark brushes hold line while light brushes hold pigment well.

When he teaches, Malecki said, he introduces students to the *Four Gentlemen*—figures that have symbolic meaning and that provide practice in the mastery of technique. To introduce the Gentlemen to us, he created a painting of each.

The first Gentleman, which he said is where students begin because it is the easiest to master, is *bamboo*. Malecki showed us how the ink is mixed for tonal variation and how the brush is used differently to create stalk or leaves. He explained that the leaves' tilt may imply the weather of the day.

The next Gentleman is the *orchid*—not the kind we find at Trader Joe's but a more delicate flower that grows wild. He showed how he creates emphasis in the painting, varying pressure on the brush to create intensity of color or using the hairs of the brush to create veins in the grass.

The third Gentleman, the *plum*, blooms in the middle of winter with shoots coming out of old stock and, hence, symbolizes rebirth. As he used color to create the five-petal flowers and added to the painting a kind of bird associated with the plum, he noted that in *sumi-e* the artist may paint the whole thing at once, finishing about 95% of the painting in about fifteen minutes and adding detail later, after the painting has dried.

The fourth Gentleman and the most difficult to paint is the *chrysanthemum*. It is associated with Fall and, because it endures even against frost, symbolizes persistence. Malecki demonstrated how, unlike the Western water color technique of mixing color on

a palette, the *sumi-e* painter adds multiple color to the brush so that there is color variation in a single brush stroke.

In *sumi-e*, Malecki said, the artist wants asymmetry and balance. The artist wants to keep the brush moving, to create a feeling of spontaneity of motion and life. In painting a plant, the artist discovers the plant's nature. He noted that he had done these paintings quickly—about 10-minutes each. However, he also does paintings that take much more time.

He tells his students that it takes a lot of practice to reach the point where you can paint rapidly: "Your first 500 paintings," he says, "won't be as good as the next 500." ■

SEE PHOTO ON PAGE 5

New Lake Barcroft Resident Welcomed

Louise Ziebell

Village Members gathered to welcome Marta Turiansky, who moved to Lake Barcroft from New Jersey. Louise Ziebell, who heads up Keeping in Touch, welcomed Marta to our neighborhood by having a luncheon with Village members.

Those who joined Louise Ziebell for lunch were Sandra Kundu, Sue

Morse, Marie-France Smith, Gundula Sundgren, and Marta Turiansky.

The guests discovered during their conversation that Gundula, Sandra and Marta only live a few blocks from each other. Louise is hopeful they will gather together to begin to "Walk Around the Block!" ■



Photo by Ana Cambero

From left to right: Marie-France Smith, Sue Morse, Gundula Sundgren, Sandra Kundu, Marta Turiansky, and host Louise Ziebell.



Photo by Shirley Timashev

Left to right, top row: Natalie Gluck, Shirley Timashev, Priscilla Weck.
Bottom row: Nazir Bhagat, Rick Kercz, Marcia Grabowski, Nancy Mattson

ZOOM Together on Difficult Conversations

Marcia Grabowski

“**H**OW TO HAVE DIFFICULT CONVERSATIONS” was the topic at a recent Zoom Together session for the Lake Barcroft Village, and the starting point was a TED Talk by Julia Dhar, a partner at Boston Consulting Group and a former debate coach who led Harvard University’s debate team to two world championships. Participants in the Zoom Together program viewed the video of the TED Talk on their own and then gathered by Zoom to talk about it.

It was not surprising to learn that Julia Dhar advocates engaging in difficult conversations rather than avoiding them. You can hone your own

ideas, she says, when challenged. Yet the goal is to trade thoughts, and that is best served by expressing curiosity.

The Zoom Together group discussed difficult conversations they’ve had or tried to avoid. The tactic of asking questions was one suggestion for expressing curiosity. Probing for shared purpose was another.

Participants in this particular session were Nazir Bhagat, Natalie Gluck, Marcia Grabowski, Rick Kercz, Nancy Mattson, Shirley Timashev, and Priscilla Weck. Zoom Together meets every two weeks most of the year, and once a month in the summer. Discussions start with TED Talks and then go off in the direction of group interest. ■

Enjoy Your
SUMMER
on the Lake