

THE VILLAGE NEWS

Volume 36 Issue 6

Serving the people of Cabin John and beyond

Mar 2003

NEIGHBORLY NEWS

Mar 2003

by **Barbara Martin**

Gordon Tuohey died in Bradenton, Florida, in January. Gordon was born in Cabin John and lived here for most of his life. Tuohey's Tavern (located where the shopping center is now) was operated for decades by the Tuohey family, with Gordon running it from 1957 to 1970. He was chief of the Cabin John Volunteer Department, and always maintained close ties with that organization, even after moving south. His sister, **Loretta Tuohey Hall** now lives in Centreville MD.

About 200 neighbors and friends attended a memorial service for **Lukas Murray-Rouse**, baby son of **Tina Rouse** and **Mark Murray**. His parents and twin brother **Kalev** live on 78th Street.

Melissa O'Connor is a new neighbor on 79th Street. Melissa grew up in Bethesda and went to Walter Johnson High School. Her field is computer graphics.

Dan Alper of 78th Street died January 28. Dan grew up in Montgomery County and had lived in Cabin John for 6 years. He was a CPA working for the Federal Government. His wife, **Eva Stolwein** characterizes him as a very kind man who loved dogs, bike riding, and playing with their 3-year-old daughter, **Sarah**.

New neighbors on 81st Street are **Sue Mulroney** and her daughter **Kenna Libes**, 9. Sue is a professor at Georgetown Medical School, and has lived all her life in the Potomac area..

Joan Roark died last month. Joan grew up in Cabin John, in the house on 79th Place where her son **Mike Roark** and his family live now. Joan's parents were **Margaret** and **Bill Shuff**.

John and Lisa Williams of Seven Locks Road have a new baby son, born in January. He is **John Brinton Fitzgerald Williams, Jr.** Will joins siblings **Avery 4**, and **Halle 2**.

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**Next CJCA Meeting -
7:30 p.m. Tuesday Jan 28th, 2003
at the Clara Barton Community
Center:**

Agenda for next CJCA Meeting - (1) Discussion of Division/Development on 6525 75th St., (2) Vote on Charitable Contributions, (3) Upcoming Community Center events, (4) Role of CJCA regarding emergencies.

Results of Community Center Bingo Night – For the first time in recent memory, CJCA held a Bingo Night at the Community Center to raise funds for purchases and improvements at the Center. More than 100 people attended and the large room was quite full. The prizes were won at a great rate (see list below), and all of the kids had the chance to take a toy home. A couple of innovations in the types of Bingo game produced mass confusion, but the shouts of the crowd were quickly quieted with the announcement of Strip Bingo. At any rate, the event netted about \$150 (probably have to get more prizes donated next time) which will go toward some blinds for the large window in the room. The idea of a late spring dance/fundraiser is being discussed so stay tuned. The County has recently installed two new stoves and a large TV, and is looking at what improvements might be made to the fitness room.

Many thanks to the following people who assisted with the event: Karen Clarkson and Nahid Davoodi of the Bannockburn PTA allowed us to borrow their Bingo

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Feb 28 - Family Fun & Games Night at the Community Center

On the evening of Feb 28 from 7:00 - 9:00pm, the Community Center will host a variety of games for everyone including numerous ping pong tables, cards, parachute games, pool, etc.

The center will provide free ice cream floats.

So Come On Down.

CJCA NEWS
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equipment, Gabrielle Herderschee Hunter (prizemeister), Ruth Rabner (pizzameister), Jim Gilchrist (soundmeister), Lynn Hopkins & Maris Miles (bingo cardmeisters), Robin Gurley (sodameister), Linda Reinisch (pizzameister), Al Twanmo (popcornmeister with assistance from Frank and expert preliminary advice from Robert Epstein), Barbara Martin (Bingo card checker meister), and Reed Martin and John Rabner (Bingo game hosts), Richard Hopkins (Blackboard number meister), and Burr Gray (prize demonstrationmeister). We had help with the evening setup and events from Community Center personnel Modestine & Frank as well.

And the Winners are: Anne Johnson (Candle holder and Handmade napkin holders with matching fabric napkins), Amber Johnson, Porcelain rose: Tara Yaeari. Bottles of wine were won by Joy Rogers, Tammy Hughes, Elizabeth Gerharz (won twice and twice chose bottles of wine), Makoko Omori, Jim Crutchfield, Susan Gelb, Mary Potter, Henry Rieckelman. The Pepperidge Farm baskets/ or tins of European cookies were won by Lyn Corrdry, Makato Omori, Marcy Harrison, Siew Tan, and Lorena Clarke. Heiffer International Gift Cards, which are donations in honor of friends or family for buying food and income producing animals and training to impoverished families in developing countries, were won by Richelle Fatheree (twice chose Heiffer prize), Ann Johnson, Linda Reinisch, Winnifred Siegal, Steve Weiss, Greg Gurley, Marcy Harrison, Dominique Magio, and Siew Tan. Many of the younger winners chose the flashing bouncing balls (Daniel Zhange, Hidemi Omori, Ben Weiss), with others choosing the magic ball (Carter Hughes, Ian Martin), the baseball bank (Isabelle Twanmo), the soft toy (Philip Gurley). All children were allowed to take home a prize of their choice at the end ranging from the above prizes to dinosaur grabbers, inflatable balls, magic ink, uncle sam hats, yo-yos, and card games.

Burr Gray
CJCA President



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NEIGHBORLY NEWS
cont. from page 1

Daphne & Eric Federing of 77th Street welcomed their first child, **Julia Sarah Federing** on December 2, 2002. Julia weighed in at 7 pounds even (or 3.175 kilograms!)

Please get in touch with Barbara Martin at 301-229-3482 or e-mail barbmartin@comcast.net if you have any items of community interest. Somebody died? Got married? Had a baby? Graduated from high school or college? Moved into or out of CJ? Let me know.

CABIN (john) FEVER HIKE PROVIDES SOME DRAMATIC MOMENTS

The second annual Cabin John Fever Winter Hike occurred on January 26, a very nice day for a walk, and once again had a fine turnout. The event was hosted by Tom and Kathleen Black, who provided the rewards at the end of the journey of hot apple cider (with some chewy caramels tossed in) and hot chocolate.

The drama occurring during the hike took place during the Tennis Ball Regatta. The top finishers were - Renee West (1st), Dave Powers (2nd), and Charlie Black (3rd). The bad news is that none of the other twenty or so entries even finished the race. It became clear as the tennis balls moved down the course that many were getting stuck under the ice and not emerging. There was much sorrow on the banks of the Creek which turned quickly to shouts for an inquiry into the fiasco. CJCA President Burr Gray, who has tirelessly promoted the event, announced quickly that the annual Creek Spring Cleanup would be occurring on April 26th.

A couple of dogs then fell into the Creek and there was some drama as to whether they would climb back onto the ice, so the crowd became somewhat distracted from their demands for a Blue Ribbon Panel.

Burr Gray

A RAIN GARDEN IN CABIN JOHN?

CJCA expects to be working with the Potomac Conservancy this spring to create an example of a so-called "rain garden."

Rain gardens are the urban equivalent of a small forest that slows down and filters rainwater runoff before it enters streams in our communities. In a traditional stormwater system, rainwater flows off of rooftops, driveways and other impervious surfaces, down the storm drain, directly into a local stream. The rainwater carries with it fertilizer, pesticides, oil, gas, and other pollutants.

A rain garden can be constructed to naturally remove most of the pollutants from stormwater run-off. They are a desirable alternative to overloading storm sewers with huge volumes of polluted rain run-off. Rain gardens are also an attractive addition to any natural landscaping plan.

In 2003, the Potomac Conservancy will be working with a number of riverside citizen associations in Maryland to organize educational community workshops about rain gardens and build several demonstration gardens. For more information and to get involved contact: Matt Berres, Director of Community Action, riverrat@potomac.org or visit www.rainscapes.org.

The Potomac Conservancy is a non-profit conservation organization that protects lands vital to the health, beauty, and enjoyment of the Potomac River and its tributaries, by providing conservation options and hands-on restoration opportunities throughout the Potomac River watershed. For more information about the Conservancy or to become a member visit www.potomac.org.

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HISTORIC GIBSON GROVE CHURCH DISBANDS

Cabin John's historic Gibson Grove AME Zion Church at 7700 Seven Locks Road held its final worship service on Sunday, January 19, 2003 after more than 104 years at that site. It voted to discontinue service because the congregation had declined to only a few members and they realized they could no longer maintain the building and grounds. Gibson Grove is succeeded by First Agape AME Zion Church, pastored by the Reverend Edgar S. Bankhead, Sr., a retired Navy Chaplain. Appointed in 1996 by Bishop Milton Alexander Williams, Sr., presiding prelate of the Mid-Atlantic II District of the African Methodist Episcopal Zion Church, Reverend Bankhead heads a spirit-filled, hardy young church that has worshiped for the past year at the Rock View Elem. School in Kensington, Maryland. First Agape is also the home church of *Garland Conner and Agape Praise*, recording artists who lead the praise and worship service on Sunday mornings at 11:00 o'clock.

Gibson Grove Church has a long and interesting history, including having served as the Black elementary school in Cabin John for several years during segregation in the 1920's until the County superintendent decided that the annual rent of \$7.50 was too steep. The Church's history claims it is the second oldest congregation in the Cabin John area. It is named after Sarah Gibson, a former slave from Virginia who migrated to this area shortly after the Civil War. She and her family purchased 4-1/2 acres of land on Seven Locks Road. "Sarah Gibson was a very spiritual person and saw the need of a place to worship God in her community. As a demonstration of her faith and belief, she gave a portion of her land to the Church for the purpose of worship in 1889. Until 1912 the Church's grounds were used for burials. A nearby creek was used for baptisms. The Reverend Dr. Myrtle Bowen, Pastor of Gibson Grove Church, stated that "In 1923, despite numerous setbacks, and by the grace of God, the Church was rebuilt on its present site... In January 1929 Mrs. Gibson died and was buried at Moses Hall."

[Most of the historical references are excerpts from the Church's closing service program.]

Another Church Change in Cabin John

The Korean Assembly of God Church on 78th Street is also changing hands due to a diminishing congregation. It has been sold to an Egyptian Coptic Congregation, which will be taking over February, 2003, this month.

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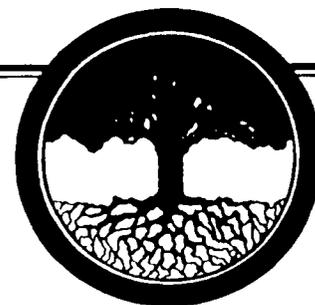
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TOM GREEN: PORTRAIT OF THE ARTIST

by Barbara Martin

Tom Green was born in Newark, NJ, and was 2 when his family moved to Greenbelt MD. His father worked as a typographer for the Government Printing Office. "Greenbelt is a planned community with a perimeter of green areas and all the services in the center of town. It was a wonderful place to grow up. There were lots of kids, a fishing lake, woods to explore."

By the time Tom was 10, two sisters and a brother had come along, and the family needed more space. They moved to Glenmont, beyond Wheaton. He attended Wheaton Junior High, then John Carroll High in Washington. "Several of us had a ride in with a neighbor who drove past the school on his commute. Coming home, we would hitch-hike together and had a ball. Our parents weren't worried about us; it was a safe time."

Tom was always interested in drawing, and an 8th grade art class fed his imagination. At John Carroll he took mechanical drawing.

"All during my growing up, my favorite activity was roaming the woods with my friends. I was in the Boy Scouts, and I loved the hikes and the overnight survival camps with no food except what we could forage, sometimes in a heavy snow. Once my friends and I had cars, we often drove to Pennsylvania to camp, or we'd find woods in the larger metro area."

Even as a kid, Tom always worked for his spending/saving money. "From the time I was 12, I used to hitch-hike to golf courses and work as a caddy. I would get up at 4 am. to be there for the first round of golfers. Then my friends and I would go back at night, take off our shoes, and wade around in the water holes, locating golf balls with our feet. We'd clean them up and sell them to the golf shop."

Tom started at the University of Maryland as a full-time student, while working the 6-11 pm. shift at the Silver Spring Post Office sorting mail. He started the University in the commercial art program. "My parents were always supportive of my interest in doing art. My Christmas presents as a child would be paint-by-numbers sets or books like How to Draw Animals." Although he was in the commercial arts course, he got in with the fine arts students and felt right at home. "This was the beatnik era. I was having great fun and neglecting my studies. In my junior year, I flunked out."

"Those were my free spirit days. I got married and we lived

for 4 months in Cuernavaca, Mexico, in the mountains southwest of Mexico City. We were painting full-time and living off savings. We drove a little sports car (which had carried us from College Park to Mexico) and shared a studio apartment with an artist friend."

"I mark that as the beginning of my art career. From that time I knew that art would be my lifelong path. We came back home, had a show in Washington, and actually sold some of my work done in Mexico. I went back to University of Maryland, this time in a fine arts program. I got my B.A. in fine arts, then started graduate school where I was lucky enough to get a teaching assistantship. Mostly I taught drawing to freshmen. And that was the first time I realized that teaching was a possible way to survive and still work as an artist. I gradually learned how to teach effectively; it was definitely on-the-job training."

When Tom got his Master's in Fine Arts in 1969, he found a part-time job teaching at the Corcoran College of Art and Design. "It was a good start in my career. But to pay the bills, I was also working in construction as a concrete finisher. That's hard work, but great exercise. I enjoyed it and learned a lot about the construction field."

"1970 was hippie time. We rented a farm in Brookeville, which soon became a hippie commune. It was fun, but a long commute. We were all actively protesting the war in Vietnam, and at the 1970 May Day lockup I was arrested along with everyone else on the streets. They just took us all, including a little old lady with her shopping bag who just happened to be there. That was when I actually realized what could happen with the power of our government, not just foreign governments."

Tom had been showing in art galleries since 1967, and in Corcoran exhibitions. "I began to feel as though I had kind of arrived." In 1973, he became a full-time teacher at Corcoran, giving courses in drawing, painting, and sculpture. In that year, he divorced and moved to a carriage house on an alley behind an old row house on Capitol Hill. "It was close enough to the Corcoran that I could commute on my bike, and I was making enough as a full-time teacher that I could give up cement finishing."

Through mutual friends, Tom met Linda Wichmann; with Linda's daughter Kathryn, they became a family. When the carriage house property was sold, they began looking for a house to buy. "Our requirement was that it be in a 10-mile radius of Corcoran. We drove through many neighborhoods, including Cabin John. I was somewhat familiar with the area, because in the 50's when I was a kid

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TOM GREEN
cont. from page 5

in Glenmont, the Recreation Department used to bus us to Glen Echo amusement park. I remember the bus bumping down Goldsboro Road which was then just gravel.”

On Tomlinson Avenue, we found a big lot with a building on it that was really just a shack. Long ago, it had been someone’s summer cottage, and was now owned by a concrete company that used it for storing their equipment. Although the structure was falling down, we liked the area. It felt like a long way from the city, but it was a pleasant commute along the Potomac to work.”

“We offered what we could afford—\$13,000—and the bid was rejected. As we kept looking, we came closer to financial reality. So in 1975, we offered \$17,500 and this time they accepted. The house was condemned, so no bank would give us a mortgage, but fortunately the sellers took back a mortgage. Essentially we were just buying a lot, but with an important advantage: although there was a sewer moratorium in the County, this property did have an existing sewer connection.”

“The house was definitely unlivable, but I knew from working construction that I could patch it up. So we spent weekends living in our Volkswagen van and working on the place. We had water, but no electricity. Fortunately the neighbors were very kind, and Betty Sponaule next door let us run an electric hookup from her house so that I could use my power tools. We weren’t sure what kind of reception we would get, but everyone was friendly and nobody complained. Diane Leatherman showed up soon after we arrived to welcome us. Until we got our own electricity, we lived by the sun—went to bed when it got dark, got up in the morning when it was light. During that first summer, we got the house insulated, and covered the windows with polyethylene because all the glass was broken out.”

“We had such a happy feeling about Cabin John. It was almost rural—with lots of open space, and woods where the owls called at night. We got a little pressure from building inspectors, but they saw I was doing everything to code, and I think they felt sorry for us—a young family with very little money. So mostly they would ‘warn’ us and then leave us alone.”

“In the fall of ’75 we enrolled Kathryn at Bannockburn, and before we actually moved out of the carriage house, Linda would drive her to school, come over here and work, and then pick her up at 3. I was teaching at Corcoran 3 days a week only, so we spent every hour we could, fixing up. We patched the roof and floor, made the walls windproof, and moved in during the winter. Our heat came from burning wood in a 55-gallon converted oil drum.”

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February 5, 2003

The Village News
PO Box 164
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Dear Neighbors,

This is mostly of interest to those living in the area north of MacArthur and east of Seven Locks Road. We seem to get a lot of cut through traffic during the morning commute, particularly when traffic backs up on MacArthur. In an effort to reduce and slow the amount of commuter traffic I wrote to the County to make them aware and see what they could do for us.

I have observed commuters using Tomlinson and Arden to short cut the back-up on MacArthur. They turn left on 77th and 78th and proceed on Tomlinson to Arden to 75th St. Some traffic comes left off Seven Locks as well. It is a great short cut, but the volume and speed is more than the roads were designed for, and more than we should have to put up with.

The result of several letters to the County was an Acknowledgment card saying they were backlogged and will basically get to it when they get to it. They did assign a Log # 023328. This seems like a case where the squeaky wheel will get the grease. If these speeding, stop-sign running commuters bother you, write to:

Anthony S. Ricchiuti, Chief
Traffic Operations Section
Division of Traffic and Parking Services
Department of Public
Works and Transportation
101 Monroe Street, 11th Floor
Rockville MD, 20850

You can also call 240-777-2190. Remember to reference Log # 023328. Maybe we can get a few No Left Turn or Do Not Enter signs to make our streets a bit safer. Thanks for your help.

Trav Daniel

Arden Road

LOOKING BACKWARD IN CABIN JOHN

HIGH POINTS IN CABIN JOHN'S HISTORY

By Andrew E. Rice

(This "Looking Backward" column has covered many bits and pieces of Cabin John's history in past issues of The Village News. I thought it might be useful in this issue, particularly for new readers, to present a very abbreviated chronology of important dates in our town's development.)

1608 – Captain John Smith sails up the Potomac and explores the Cabin John area.

17th and 18th centuries – Cabin John area sparsely settled, chiefly by tobacco farmers

1828 – start of building of C & O Canal which brings construction workers as new settlers in area

1853 – start of building of Washington Aqueduct and Union Arch Bridge (completed 1863) which further attracts settlers

1870 – Opening of famed Cabin John Bridge Hotel (on site of what is now Cabin John Gardens), popular summer spot for many years, closed in 1927 and then burned down in 1931

1912 – American Land Company buys up most of land in our area and vigorously promotes its development as Cabin John Park, selling lots for as little as 1-cent per square foot.

1919 – Organizing of Cabin John Park Citizens Association

1928 – Opening of public school in Cabin John (now the Clara Barton Community Center)

1930 – Formation of Cabin John Park Volunteer Fire Department

1940 – Building of housing (Cabin John Gardens and Carver Road) for workers in Navy's David Taylor Model Basin

1967 – First issue of The Village News appears

1970 – Initiation of annual Crab feast

1972 – Citizens Association in cooperation with Montgomery County produces the Cabin John Community Plan, based on citizens' input as to desired community growth, that has guided our town's development since then.

TOM GREEN
cont. from page 6

The Greens have gone a long way forward in adding to and improving their house. In 1980 they built a large 2-story addition, giving Tom a large space for his studio in the old part.

And what does Artist Tom do in the studio? He creates very large works of acrylic on canvas, often in abstract designs, and smaller framed paintings and drawings. He works in black and white, and in color. Some of his works are landscapes—"my response to nature." He prefers working with acrylics—water based paints with high quality pigments. "They dry quickly and contain no toxins." For the past 10 years, many of Tom's paintings have included some part of a stone wall. "I got my inspiration from the walls of the C&O Canal and also some walls I saw in Greece."

Tom's renown as an artist has grown steadily. By the mid-70's, he had exhibited in many venues in Washington, Baltimore, Richmond, Philadelphia, and Annapolis. In 1975, he was asked to be part of the prestigious Whitney Biennial at the Whitney Museum in New York. "That was a big validation for me; I felt I was really moving into the big time."

In 1976 and again in 1980, Tom won grants from the National Endowment for the Arts—no-strings attached awards—based on the artist's resume and quality of work. In 1981, he was chosen with 18 other artists in a nationwide selection to exhibit at the Guggenheim Museum in New York. From that show, the museum bought one of Tom's drawings for their permanent collection. The Guggenheim exhibition established Tom as a player in the national art scene. His current resume lists more than 75 solo or selected group exhibitions.

Tom gave me a glimpse into the details of an exhibiting artist's procedures. When a gallery/museum/business expresses an interest in showing one's work, the artist sends slides for viewing, and on that basis the arrangements are made. To gain exposure, many artists get permission to hang their works in restaurants, banks, theater lobbies. If a sale results, the artist gets half of the proceeds. An agreement to exhibit with a gallery will have inclusive dates, often with a formal opening in the first day or two. When works are to be transported, they have to be carefully packed for travel. Tom's oversize canvases are rolled and put into strong, capacious cylinder containers.

"I'm a lucky man. I got in on the ground floor at Corcoran and I've been teaching there for more than 30 years. I

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TOM GREEN
cont. from page 8

love mentoring young (and also middle-aged and retired) beginning artists. Some take a class or two; most are working on their 4-year degree of Bachelor of Fine Arts. Requirements are high for admission; the applicant must present a good portfolio. Teaching gives me a steady income with time to paint and do some traveling. I'm able to keep a level of integrity in my work, not having to worry about compromising for money." Tom is now a full professor and has been able to reduce his load to 2 teaching days. On a sabbatical in 1985-86, he and Linda spent 3 months traveling in Europe, Greece, and North Africa. They visited galleries, cathedrals, and some "regular tourist spots." They had a 90-day Eurail pass and slept several nights on the trains, going from place to place.

In 1990, Tom was part of a 2-week Washington-Moscow artists' exchange, a unique opportunity. Currently on his second sabbatical, Tom recently was in the Cayman Islands exhibiting his work, at the invitation of the Director of the National Gallery of the Cayman Islands. He was one of 16 artists in the show, most of whom were Latino. In April, he will be the solo artist at an exhibition in Lima, Peru—showing three paintings and 20 other works.

Tom thinks of his art as a calling. "Being able to paint and have people see my work is the greatest satisfaction. I'm

working for something internal; I couldn't paint with a focus on selling. I prefer to do the large works, and I realize that most people don't have the wall space for them. My center is my studio and I'm always happy there. And with teaching and showings, I get the necessary connections with the outside world."

"For my entire career, I've followed my own muse, done exactly what I wanted, and not concerned myself with how a work appears to a viewer. I'm happy when my paintings resonate with people. I like it when people see in a painting what I meant, but I don't mind if they have their own interpretations. I title my works, but I can't always name every element. I feel that I'm a vessel for the non-verbal sensations we all share. I believe there are two vital needs for an artist—curiosity and imagination. And the creations don't always have to be rational."

Tom Green's success is in his creativity, recognition, and appreciation of his good fortune.

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