

SEPTEMBER 2023

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the magazine

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transform house for their family*





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On the cover: Cara Reischer and husband Jon Palmer sit on the steps of the 'Maple House' in their backyard with their three dogs. (Wayne Hinshaw photo)

On this page: These feathers are from various birds that Scott Marquard gets feathers for fly fishing flies. The feathers are expensive and some are rare. (Wayne Hinshaw photo)

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A TRADITION OF MOVING FORWARD



First steps can be tricky, whether you're learning to walk or learning how to run a business. Our client, Lora Belle knows all about celebrating families as they grow, but they needed a little help to make their own dreams come true. F&M Bank supported that dream, and Lora Belle is now thriving in a new space and an ecommerce venture. Whether you need business services, a new account or a commercial loan like Lora Belle, F&M Bank will be there with you, every step of the way.



Owner, Mabelle Frick, (middle) and her team at Lora Belle.



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Arts and craftsman house

On a recent rainy day (remember those?) I was ~~gorging on~~ enjoying a slice of cake at Tita's Cake House when a friend showed me a photo of The Maple House, an outbuilding in the yard of Jon Palmer and Cara Reische. I was entranced. It was magical! Not long after, I reached out to Cara to see if we might do an article on it. When I saw their home, however, I had to ask if we could cover the entire home, not just the outbuilding. How on earth one can display lamps made from gourds, furniture crafted from a piano, a scooter in the rafters, a collection of bones, tons of pottery and not have it look like a circus is beyond me. The entire place is curated and gives very calm vibes. I'm excited to share it with you today.

The house is Cara's childhood home, and when her parents passed away, the couple bought out her siblings and began on a four-year journey of making it their own. Cara says while she can see her parents' home in it, it's now their home. Oh, and before I forget, by special request I must name all the fur babies there: white cats Fizz and Remus and dogs Squid, Mo and the elderly German Shepherd Roman. This is a family-based place and the eight of them are a tight-knit clan.

Ashlee Dangerfield recently celebrated the 25th anniversary of her business, Ashlee's Embroidery. She began it when she wanted work that would allow her to stay home with her babies. The 're all grown now, except for her caboose, who is 11. She never imagined that she might go national with her business, shipping goods as far as Hawaii, but that's exactly what happened. Read about her success in the story by Andie Foley.

John McWhorter's love of gardening came from his grandmother, and today he shares that with wife Frankie at their Trinity Oaks cottage. Susan Shinn Turner found John and took all photos accompanying the story. As you'll see, his grandmother taught him well.

Scott Marquard shares with us his love of fly-tying from his rambling home. We watched in amazement as he opened drawers and feathers popped out! He has all



his supplies meticulously organized in bins and boxes and tediously works every day to create his works of art. He's been at it for 25 years and calculates he has completed less than 100.

Our Rowan Original this month is Tamara Sheffield Salisbury Mayor Pro Tem. Under that affable surface, we find someone who's super-intelligent and cares deeply about the relationships in her life – mentors, friends and fellow members of Pride.

Our Bookish this month is by John Basinger, who reviews "The Island of Missing Trees" by Elif Shafak. It's a story of wartime love, but more than that, it paints the story on the island of Cyprus, giving the opportunity to learn more about that country and its embattled years.

It's never too late to tell someone you love them. Our relationships are sacred.

Maggie

— Maggie Blackwell
Editor, Salisbury the Magazine

'The Island of Missing Trees'

Cyprus is not a country I have on my wish list to visit. It does not sound tropical and, like most people, I would struggle to find it on the map. If not for an occasional professional tennis player, I would be hard-pressed to name a single Cypriot. I couldn't name the country's prime minister and have a vague knowledge of its history.

So it came as a pleasant surprise when I read "The Island of Missing Trees" by Elif Shafak to uncover much about this obscure island country. The primary protagonist is Ada Kazantzakis, a teenager who has spent her entire life in London, England. Early on, Ada has a bit of a meltdown at her school. Learning to cope with what is causing this behavior unveils the backdrop of Ada's history.

As it turns out, Ada's parents, Kostas and Defne, had a complicated romance. Kostas, a Greek, and Defne, a Turk, were forbidden at

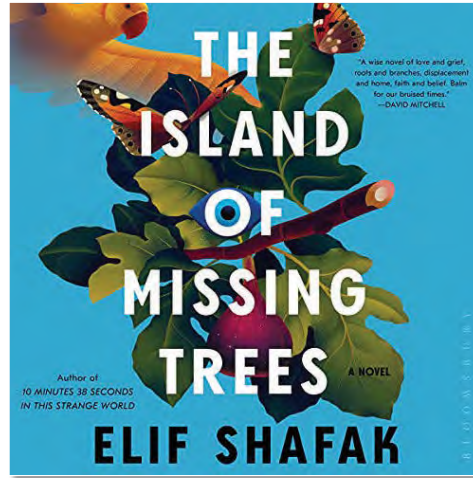
the time to be involved due to the long-standing war between those two nationalities playing out in a bit of a proxy war on Cyprus. Kostas and Defne met as teenagers but had to be deft as their romance evolved at The Fig Tree, a local bar owned by a couple who happen to share mixed heritage as well. The

specter of war hangs over them at all times and their budding relationship takes a sharp hiatus as Kostas is no longer able to remain in Cyprus safely.



by
JOHN BASINGER

An unexpected but central character in this plot is the fig tree itself. In alternating chapters, Shafak tells the story of how the fig tree manages to survive the civil war and relocate to London under the care of Kostas. A central theme of this book is the effect of war on natural habitats. Shafak shares a bounty of information relating to



and can cook up a storm with her spices and stews. She does not get along too well at first with Ada, who has lived with her botanist father and has a scientific mindset

Although various voices narrate the story, making it a bit hard to follow, it's worth sticking through to the end. Shafak's language is at times breathtaking and her prose narrating the struggles of star-crossed lovers during a time of war is a moving testament to those who have lost their lives as a result of the Cypriot civil war. All of this leads the reader to a greater understanding of Cyprus and its complicated history. **S**

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Tim Truemper captured a hummingbird getting nectar from a flower.

To submit a photo for Through the Lens, send a high-resolution photo to andy.mooney@salisburythemagazine.com. Vertical orientation is required.

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Tamara Sheffield and her 1969 Volkswagen Bus. Her bus is equipped as a camper and has a pop-up roof.

Making a difference

Salisbury Mayor Pro Tem Tamara Sheffield

WRITTEN BY **MAGGIE BLACKWELL** | PHOTOGRAPHY BY **WAYNE HINSHAW**

Tamara Sheffield, Salisbury Mayor Pro Tem, sat down to talk with us on a hot summer day. As you'll see, she's a "glass-half-full" kind of person. From a small town in Tennessee, she found mentors who developed a driving work ethic and the ability to find compromise. She's also a connections person. She participates in high school reunions and continues to visit with her mentors from her early adulthood. Today she lives in Fulton Heights in an historic home built in 1925, with her dog Eddie and cat Wednesday.

Q. *Tell us about your growing-up years.*

I grew up in middle Tennessee in a tiny speck of a town called Celina. There was only one high school in the county and we had 60 people in my graduating class. It's very remote and very beautiful. There's a lot of hunting and fishing — the town is known for Dale Hollow Lake. There was an Osh Kosh B'gosh factory there and most everyone worked there — lots of multigenerational families there. Just like here, it's gone now.

My family was mom, dad, my older sister and me. We spent our time at the pool, lake, state park and bowling. We fished a lot — and no one could out-fish my mother! We caught rainbow trout, smallmouth bass and largemouth, too. We knew everyone and rode our bikes.

We attended church multiple times a week at the Church of Christ. My dad was hands-on and showed me lots of stuff in the garage. Mom taught me basic life skills. Our parents were strict and we girls understood the value of discipline and accountability.

Mom and Dad were fun! We always had a houseful of kids. They took us bowling, to the lake or shooting basketball at 2 a.m. Friends always stayed over for Halloween.

What about your school life?

I had a great experience in kindergarten, elementary and high school. I was class valedictorian but it wasn't hard. My mom, sister and

her daughter were all also valedictorians of their classes.

I attended college at Tennessee Tech University, about an hour from home. I had a scholarship and worked in the college of business. I worked two years in high school to bank money for college, on second shift at Osh Kosh — that was a real motivator to get a degree. In college I worked for the school of business. I was an RA and then head resident. It was fun, I enjoyed it, and I got free housing and a stipend. College was fun.

Since that time, I've earned my MBA.

How did you get interested in Volkswagens?

The summer before senior year of high school, my dad found my Beetle. I had an older car that was not going to last. Daddy said, "This car will get you through college." We got it from a guy and I drove it home — although I had no idea how to drive a stick! But that's how we learn. It's a 1971 Super Beetle, and I still have it!

Then a friend invited me to do the High Country Bus Festival where all kinds of people camp at Grandfather Mountain. It's an amazing community of coolness. There's everyone from doctors, lawyers, professors to blue collar folks. The art of conversation is amazing. That evolved into my getting my 1969 VW bus a few years later.

What's the best lesson your parents taught you?

Thanks to their showing me how to repair all kinds of things, I joke today that I am always "zombie apocalypse ready." My parents prepared us for life that well. In Louisville, KY, I once got an old lady out of a garage with a burning car! I'm always learning. I remember sitting in the grocery cart and mom had to always smack my hands. I was curious. Dad gave me an old rod and reel and told me to fix it.

How about work life?

I was recruited from college to work in Louisville, KY, where I still have friends today. At the time I had no connections there and had to find a place to live and meet friends. I've had a few jobs since then and have worked for Frito-Lay since 1995. Today I serve as the senior key account manager for the Atlantic Region. I'm accountable for 10 states.



Tamara Sheffield has a 1971 VW Super Beetle that she drove while in high school.

Frito-Lay offers resource groups employees can participate in, based on our interests. I've been involved with the Women's Initiative group called, WIN; a group called for Mosaic for people of color; and Equal. When Pepsi came into Frito-Lay, we had even bigger programs and a bigger vision.

How did the Pride Festival get started?

It started with a core group of nine people. Mike Clawson loved his daughter so much and cared about a safe space for her — he started asking the question, "Why don't we have a Pride group?" We became fully vested in this community. We want to be visible and I think that's happened. Pride started 13 years ago. If I would've known when we were sitting in that church meeting room that day, the impact we would have in our county — I learned anybody can get anything done if you involve the right people and work hard. I've made some of my best friends of my life in that group. Now walking through our festival, I get overwhelmed. Or our bowling league. It's great; it gives everyone a safe place. That's fascinating to me. Great folks. Younger folks. It's always been extremely diverse: black, white, young, old, gay, straight, trans. Just like at my work, Frito-Lay, where we have 50 flavors of every type of chip.

Who were your mentors?

My biggest high school influence was Beth Gentry, our home ec teacher. I ran her video store in high school. Then every summer off from college, I worked at their convenience store, The Happy Sak. She exposed me to lots of thinking on broader topics: world news, disparaging treatment of others, women's rights...

I could talk about her for days. She truly showed me it was OK to be me and there was a big world out there.

I believe while she never told me, she knew I was a queer kid long before I knew. She instilled confidence in me. We laugh to this day about the summer I ran a fireworks stand for them. I have never worked so hard in my life! A hot Tennessee summer over the 4th on a paved parking lot. That has lots of life lessons.

At my job, I've learned so much from Julia Thomason. I learned a lot about being kind. She taught me how to fix things. She's so smart and so good and kind. And she knew how to work with her customers.

What led you to serve on City Council?

Well, I've always been interested in civic affairs. I was class president at high school and again at Tennessee Tech. I was involved in all the clubs. No one in my family ever did that. I don't recall ever being exposed to anyone in public life.

When we organized the Pride Festival, I had to meet with the police chief, city council and others. One night on my porch, a friend asked, "Why are you not running for office?" I said I didn't want the aggravation. But I've learned it's not aggravation, it's an opportunity to help others. I think that night was the first time I wondered if it could be a reality.

I worked multiple years gaining knowledge, trying to learn the job and come in as qualified as possible: it still was a challenge. It's harder than anyone would know, who has not done it. It's far, far more than two meetings a month. It has exceeded my expectation because of all the people I represent.

My experience working with other people has been great. Our staff is so good I can't fathom how any city can have better people, from public works, parks, fire, police, every department just crushes it. It's a super place to be.

Having the professional experience of doing a budget helped a lot. My annual budget at work is larger than the city's, so I knew I was capable. If you don't have experience, it would be challenging.

Altogether it's been very rewarding. I hope I keep doing it the way people need me to do it. I talk to people who keep me in check. The day I quit being effective is the day I don't run anymore. **[S]**

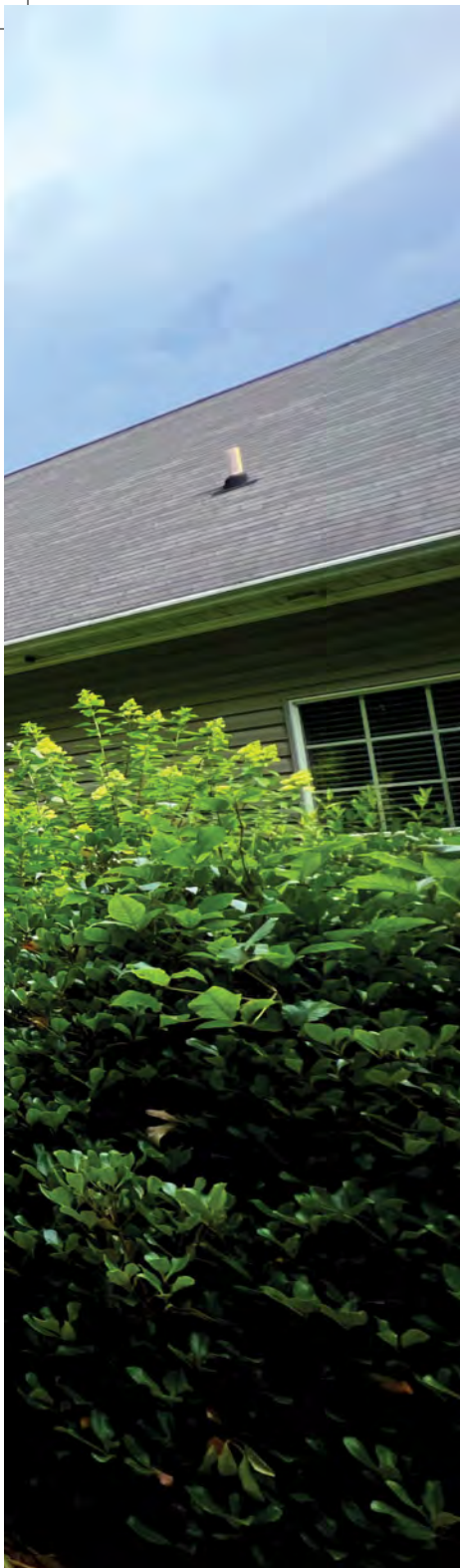
GARDEN



Flower power

John McWhorter takes pride in his garden at Trinity Oaks cottage

STORY AND PHOTOGRAPHY BY **SUSAN SHINN TURNER**



John McWhorter treasures memories of visiting his maternal grandmother in Atlanta. “She had a big ol’ house on a corner lot, with a wraparound porch,” says John, who turned 79 on July 10, his mother’s birthday. “She grew petunias. I loved the way they smelled.”

When he joined the Air Force, John decided he was going to build a flower box for the little duplex he shared with wife Frankie. He filled them with fragrant petunias. Driving back and forth to base, John spied hanging baskets of Rex begonias. He bought them next. When the couple lived in Duncan, S.C., near Greenville, John built a greenhouse to grow begonias. “I went to a lot of begonia club meetings,” Frankie says.

Day lilies caught his fancy next. By the time he and Frankie moved to Rutherfordton in 1981, John had amassed some 1,000 varieties.

John worked 38 years in human resources in the textile industry. During her career, Frankie worked a variety of jobs in 10-year stretches: high-school English teacher; public information officer for a community college; director of Rutherford County Transit; manager of an OB-GYN practice; and finally retired as a tourism development officer for the N.C. Division of Tourism.

Clockwise from above:
The backyard of John McWhorter’s garden at Trinity Oaks; a cow painted on an old window; wet daisies; white hydrangea; a red flower blooms among the greenery.





John McWhorter in his garden at Trinity Oaks.

“Thank goodness Mother insisted I take typing in 10th grade,” Frankie quips.

The two met on a blind date and celebrated their 55th anniversary in July.

In 2019, the couple moved to Trinity Oaks — halfway between their son in Oak Ridge and their daughter in Monroe. They have four college-aged grandchildren, three boys and one girl.

When the couple visited Trinity Oaks, only one cottage was available.

“For me as a gardener, it has the best backyard in the cottage area,” John points out. “It’s flat and there are woods for my hostas and shade plants up on the hill. There’s enough space beside the garage to have plants.”

Along the sidewalk, another resident had put fist-sized flat rocks, and John liked that. He requested some, too.

“I had a blank slate,” he says.

Before their move, John donated all his day lilies to the Foothills Day Lily Club, an organization he and Frankie founded in 2000. He kept one — Buttered Popcorn, a golden yellow flower that reblooms. He also has All-American Chief, which he purchased from a grower in Cherryville he’s known for 30 years.

The next addition to the cottage garden was hydrangeas.

“When we moved here in 2019, the traffic island across the street from us had some older plants in it, and I asked Bill Johnson (the campus executive director) if I could replant that,” John says. “He said yes. We put in hydrangeas there, and I decided if I had them there, I wanted them here.”

He’s now got five different varieties of hydrangeas — 40 total — some in the ground, some in pots.

His top five flower favorites are, in order, day lilies, hydrangeas, bubblegum petunia and rocking red dianthus. And then there’s the fifth favorite, which brings us to the next part of the story: “Anything that has green leaves and roots.”

Which is why Frankie calls her husband an obsessive-compulsive gardener. That may or may not be the correct term. But he is obsessed with it — and well, he is compulsive about it.

Still, Frankie admits, “I’m not only his publi-

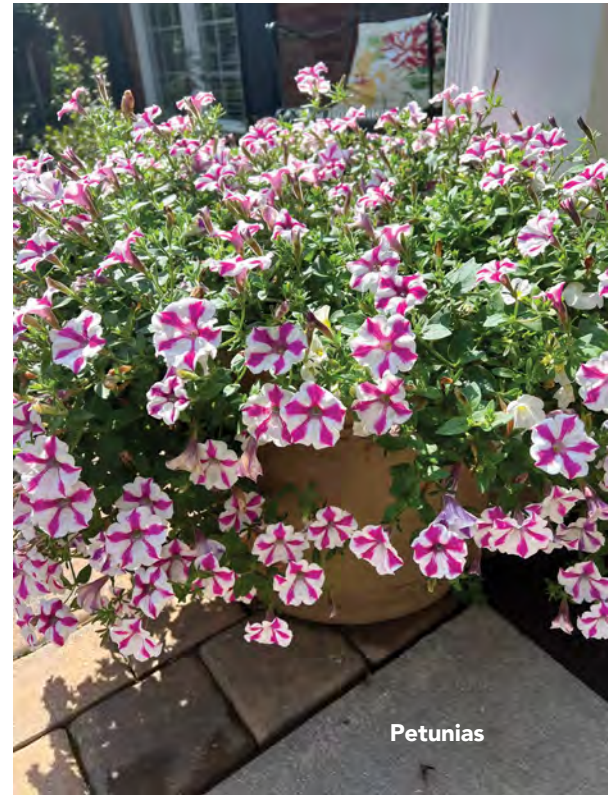


Clockwise from above: Geraniums; flowering tree; hanging petunias; white hydrangea





Green areas in John McWhorter's garden.



Petunias

cist; I'm also his enabler.”

The two often visit the “sick, dead, and dying” areas of local garden shops to see what John can salvage. One morning, he watered a small pot of cheerful daisies — or at least they were cheerful after John gave them some TLC.

He and Bill have found kindred spirits in one another.

“We both love to garden,” Bill says. “John is an expert in plants and has helped me out a lot. He has been instrumental in helping us develop long-term landscaping plans for the entire campus. He’s a good friend, and gardening provides him a way to continue his passion.”

Yet life has not been the proverbial bed of roses. In January 2013, John was getting out of the shower and thought things looked “strange.”



Blue hydrangea



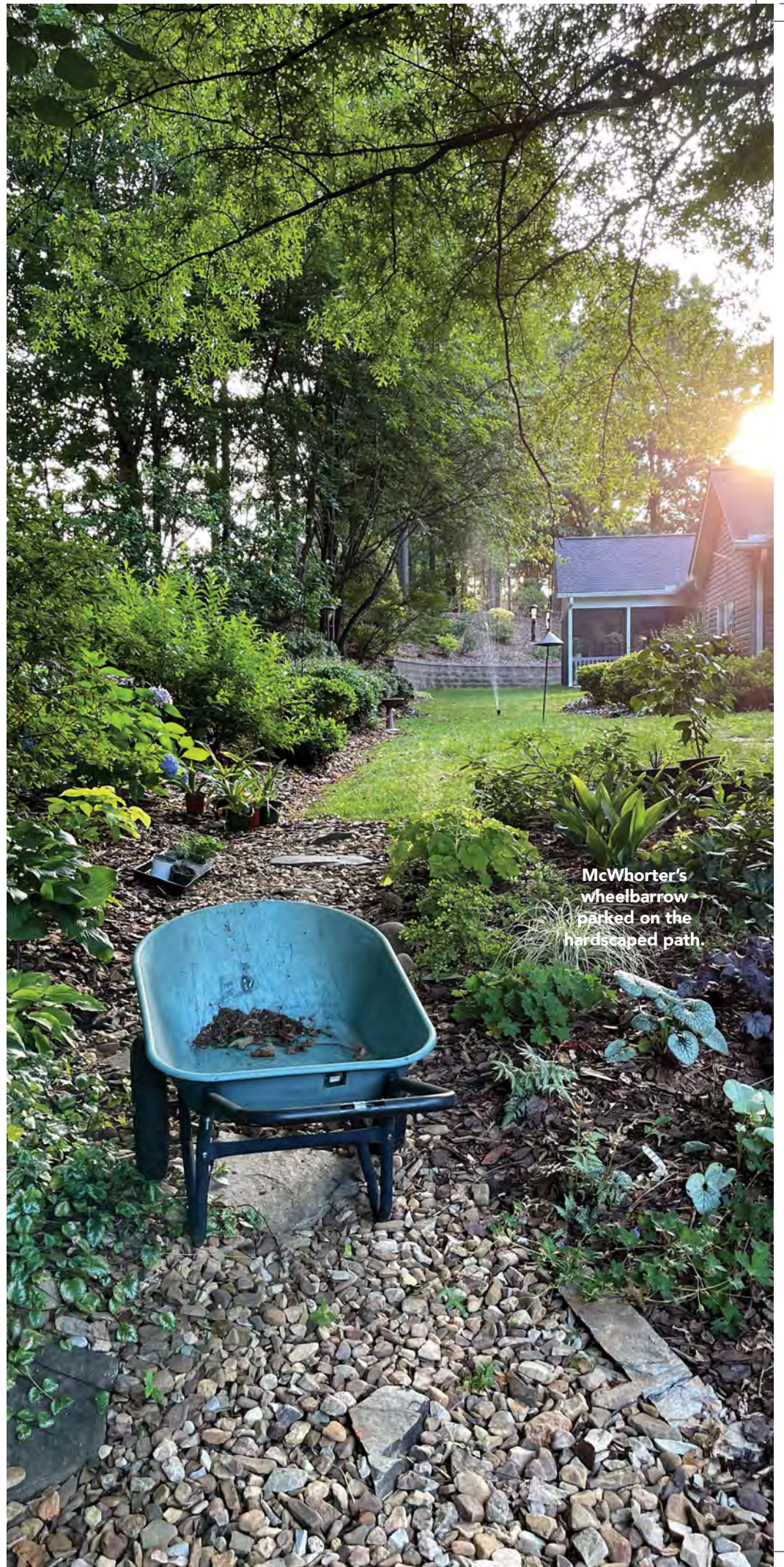
A potted hydrangea sits on the hardscaping.



Day lilies



Daisies



McWhorter's wheelbarrow parked on the hardscaped path.



An insect hangs out on a flower .

He mentioned this to Frankie who said, “You may be having a stroke. Take these aspirins and let’s go to the emergency room.”

Frankie was right. The stroke affected John’s occipital lobe, which means he lost his peripheral vision. This means he can no longer drive.

“It was devastating to my psyche,” John says. “It was hard accepting that. Then I realized it ain’t gonna change. I still have periods when I think about the fact that I can’t do some things. But everybody plays with the cards they’re dealt.”

“He was determined,” Frankie says. “He still cooks and gardens and paints. He still tells me how to do the laundry and where to park.”

John still reads and still paints — another passion -- and another story for another day.

“I’m lucky,” he says. “The only real thing that bothers me is not driving.”

Frankie is happy to serve as his chauffeur . He calls her “Hoke,” after Morgan Freeman’s character in “Driving Miss Daisy.”

You may surmise that the two keep up a constant banter. You would be correct.

“I give him hell sometimes,” she says. “Don’t print that!”

Frankie does have to admit she’s pleased that John can no longer sneak in plants under cover of darkness.

“I am serious!” she says. “I always used to ask him, ‘Now what did you buy today?’”

A lady in Rutherfordton once told her, “The way you two communicate is not right.”

Frankie ignored her.

“She was a stick in the mud,” she says. “We’re attracted to each other because we’re different. I do understand that gardening feeds his soul. It’s really his salvation.”

“My grandmother may be smiling down on me from heaven,” John says.

She surely is. **S**

Freelance writer Susan Shinn Turner lives in Raleigh. She did not inherit her father’s green thumb.

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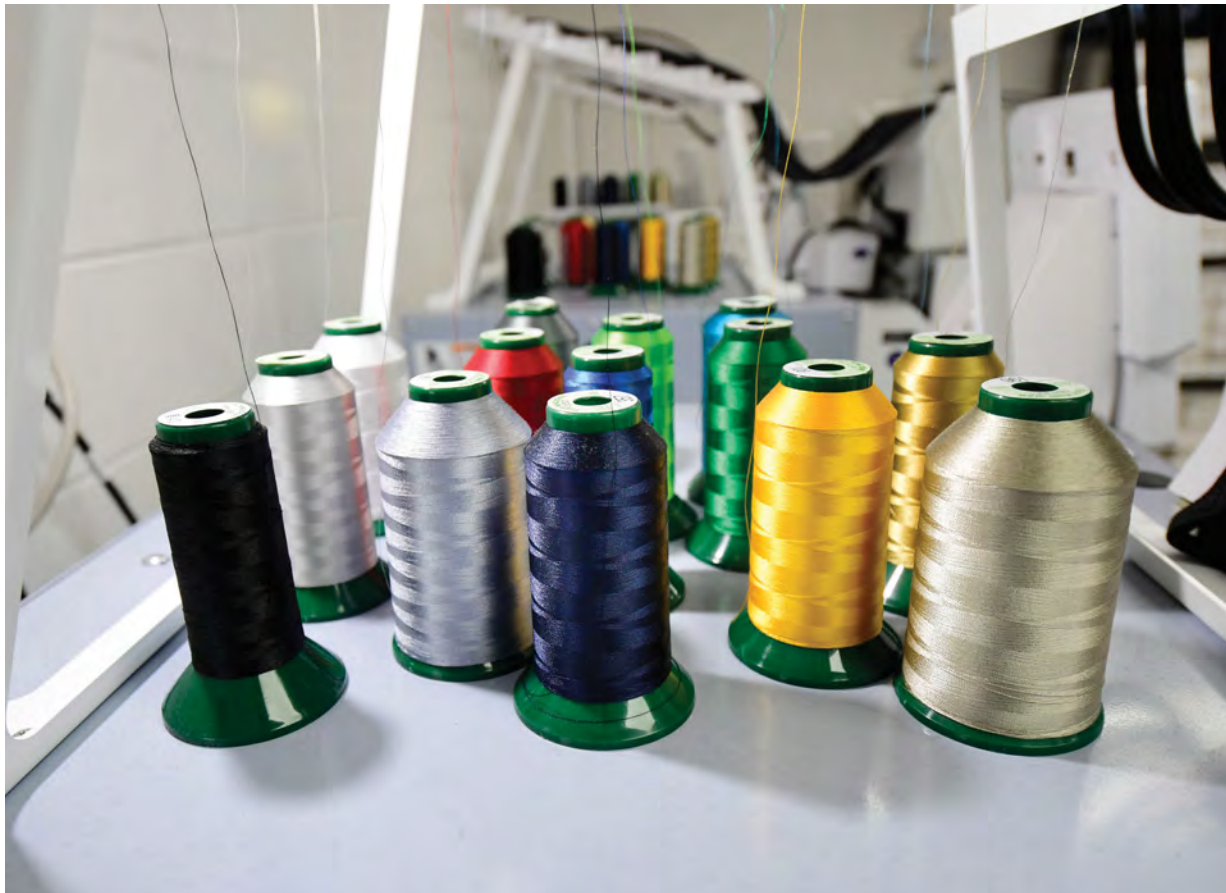


Ashlee Dangerfiel in the front of her business showing some of the items she has to offer at Ashlee's Embroidery.

Life's a stitch

Ashlee's Embroidery started from simple beginnings

WRITTEN BY ANDIE FOLEY
PHOTOGRAPHY BY WAYNE HINSHAW



The equipment is set up with all of the thread colors to embroider 'North Rowan Cavaliers' onto shirts.

For many, the journey of Ashlee Dangerfiel's United States-spanning business begins with a familiar image: Young Ashlee has ventured into a gift shop at a tourist attraction. She finds the spinner rack stocked full of personalized memorabilia and, with bated breath, gives the device a spin toward the As.

Only to be greeted with, if lucky, license plates, sheriff's badges, keychains, the list goes on, all emblazoned with what? "Ashley." The e's never a correctly spelled "Ashlee" in sight.

For years, Ashlee took this as many of us would: with simple sighs of resignation before moving onward and about her day. But, as a crafter at heart who had been taught to sew by her grandmother, she eventually ended up with a machine with an embroidery function. The chance to embroider as many "Ashlees" as the young woman's heart desired was now within arm's reach.

This self-honed skill would take Ashlee from pastime to humble home-based business, to a thriving brick-and-mortar enterprise that now caters to thousands of customers

across the United States.

THE BABY (IDEA) BOOM

For some time with that early machine, Ashlee used her skills for exactly that original purpose: making personalized items for herself and other uniquely named friends. The work had a steep learning curve, as the small, multifunction device she owned often "tore up more things than it created."

"When I was at home with that little sewing machine, I was just operating for friends and neighbors," she said. "My mom would say 'such-and-such at church is having a baby. You want to do a little onesie for them?' Or a neighbor would say, 'I've got a friend graduating high school, you want to do a set of towels?'"

And when a stint in college where she studied business took the back burner to starting a family with her husband, inspiration struck.

"I have three children — they're now 26, 16 and my ca-boose is 11. I really just wanted something to do so that I



Ashlee sets up the embroidery equipment to work on caps.

could stay home with them,” she said.

Realizing requests for her services were outgrowing the capacity of her tiny machine and its penchant for destruction, she had an epiphany. “Then it was like, oh my gosh, I’ve got to make a decision. This could be a real thing.”

So, she approached F&M bank for help financing a commercial-grade upgrade, securing the machine in January of 1998. She’s been “all-in” with her business, Ashlee’s Embroidery, ever since, she says.

A STITCH IN TIME: THE HOME-BASED BUSINESS

Ashlee spent just a year at home with that several-thousand-dollar investment before outgrowing her home base and needing to rent commercial space. Her passion, she said, had always been “making something out of nothing.”

“I love taking nothing and making it into something,” she said, discussing her creations both past and present. “I don’t sit still well. That was my whole thing of staying home with my kids: I wanted to be that stay-at-home mom, but I needed to do something while they napped all the time, you know?”

A simple perusal through the Ashlee’s Embroidery social media pages highlights this creativity. The e are embroidered Shibumi beach





shades, tone-on-tone purses — even embroidered boots for the man himself: Santa Claus.

One of her favorite pieces of recent note is a monogrammed, wingback chair, a piece Ashlee herself inherited during her mother-in-law's passing.

"It was one of the last things in the house. Nobody wanted it because it was this horrible shade of orange," she said. "But I loved the shape of that chair. I made my husband go get it at 9:00 at night."

To complete the now emerald and leopard print creation, she embroidered the fabric and had a local upholsterer use the fabric to refinish the piece.

Ashlee had these types of sentimental pieces in mind as the foundation of her business model when she bought that large machine. But the Fates of the business world, it seemed, would have different plans.

A TAPESTRY OF GROWTH

As word of mouth spread, soon requests for Ashlee's services ventured outside of baby onesies and monogrammed window treatments. Small businesses began approaching her, placing orders for hats, shirts, lab coats — and so on.

"I remember sitting in some of those office one-on-one with business owners when they were just starting out. Now, they have eight or more locations," she said. "Back then, they'd order about a dozen hats and now we're doing 20 dozen each time."

This, she said, was the start of a natural evolution. As these small businesses expanded, her



own operation did the same: "I've grown with some of my customers, in partnership almost. Alongside them, as they succeeded, I did too."

Ashlee explained: customized, commercial apparel? It's easy, free marketing.

"Every time that employee has it on, every time they gave something away — it's free advertisement for that business owner," she said. "It's an amazing form of advertisement, and, if you give it away, you can write it off. We business owners love that even more."

For Ashlee, it didn't matter that her creations often carried the name of another, completely unrelated company or service. The sight, quality, and turnaround time of her work took her burgeoning business to new, if not unexpected, heights.

NAVIGATING THE SURGE, EMBRACING CHANGE

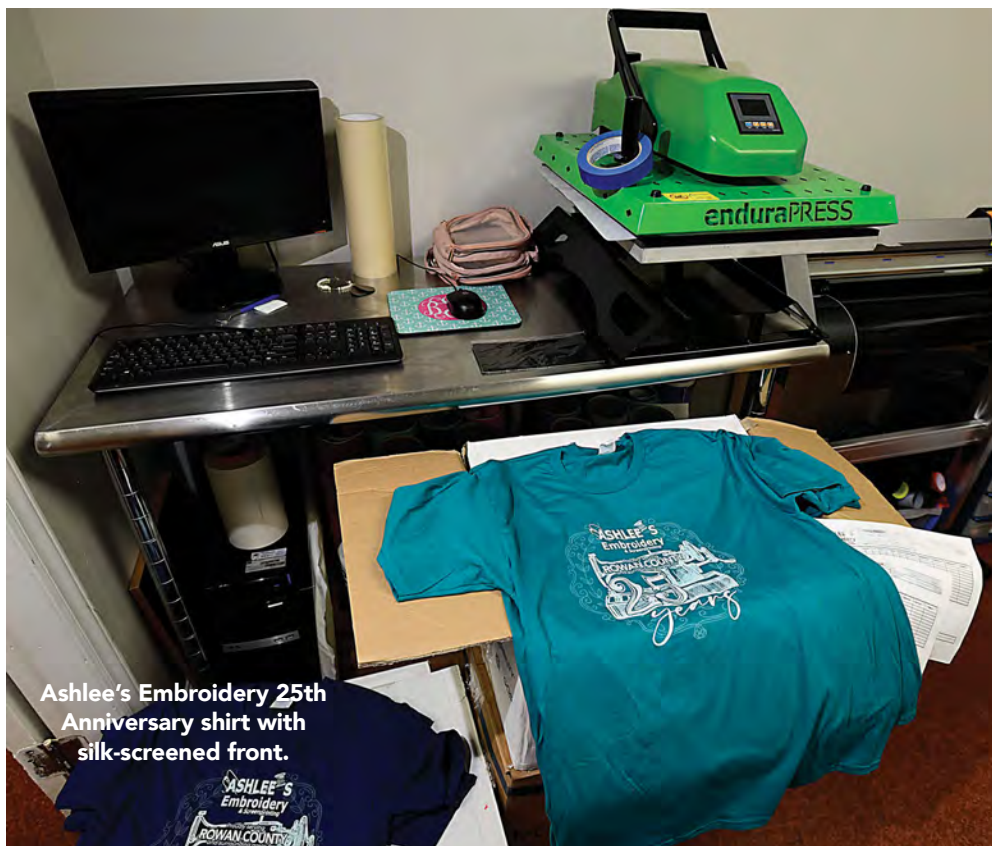
In reflecting on just how much corporate and uniform apparel her business now produces,



Ashlee is quick to admit: “That’s where the business took me. That was not my vision originally. My vision was more of sheet sets and blankets and gift items.”

But demand for that business wear grew Ashlee’s stay-at-home endeavor into a brick-and-mortar, family-sustaining stronghold that celebrated 25 years this January. Its early, year-on-move into a rented space led to the purchase of Ashlee’s Old West Innes Street storefront in September of 2005. Today, her once solo operation now involves three full-time employees who help run her multiple embroidery machines, one person to help her man the sales counter at the front of her shop, and a handful of part-timers to fill in the gaps.

The Old West Innes building now houses four machines capable of tackling one item at a time. One of these is an original from Ashlee’s first years in business: it still operates from floppy



Ashlee’s Embroidery 25th Anniversary shirt with silk-screened front.

disks that Ashlee has to special order.

“I have to talk real sweet to her and baby her, but she’s still running,” Ashlee said with a laugh.

The building also houses a massive machine capable of running six items at once, a vinyl cutter, and — a table sewing machine Ashlee inherited from her grandmother.

“I may not sew on it, but I sew on top of it,” she said. “I love having that little piece of my history here.”

Ashlee has also added screen printing to her list of customized offerings — though this equipment is housed off-site to avoid the dust created when those multiple embroidery machines are running full throttle. A must, considering Ashlee’s current contracts with multiple businesses, nonprofits, school booster clubs and athletic departments, and major universities.

As singular orders moved from double digits into triple or even quadruple, Ashlee’s natural business sense helped her conquer any logistical hurdles: managing inventory, streamlining production, and meeting the ever-increasing de-

mands of her expanding customer base.

“My girls are doing thousands of pieces a day, truly, just on the embroidery end. It’s crazy how much comes in and goes out,” Ashlee said.

They’re able to manage, she says, because of the quality of her employees. “I’ve got a great staff. I know so many businesses complain about their staff, but I honestly do have an amazing staff right now. My girls do life daily with me, and that’s just so important.”

WEAVING DREAMS INTO REALITY

With corporate orders now shipping as far away as Hawaii, Ashlee likes to comment that the business likely outgrew its current location a decade ago.

“We’re constantly shufflin’ because we’re so out of room here,” she said. “We’re always shuffling boxes back and forth.”

She’s committed, however, to making the location work. It’s convenient to not just Salisbury customers, but to those who travel to her from

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Albemarle, Statesville, Lexington and onward. It's also a great spot for commercial tractor trailers receiving or delivering those extra-large shipments.

Plus, she said, a factory-based operation would take away the benefit of her storefront and chance to do those things that still hold her true passion: sentimental pieces and family heirlooms like wedding dresses, baptismal gowns, and more.

Caps, purses and handbags are all available for embroidery.

"I'm a people person. I really do enjoy all aspects of my work — from the time an item comes in and I'm talking to the customers, all the way into making stuff look cute and pretty. I truly enjoy bringing my customers' visions to life."

For more information on Ashlee's Embroidery, visit the shop at 1009 W. Innes St. in Salisbury, Tuesday through Friday from 9:30 a.m. to 5:30 p.m. You can also find them at ashem.com. 



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A HOME

for the generations

Jon Palmer and Cara Reische transform
house for their family

WRITTEN BY MAGGIE BLACKWELL | PHOTOGRAPHY BY WAYNE HINSHAW



The master bedroom is furnished with antiques, artwork and Remus, one of their cats.



Jon used his ability as an architect to cut this passage from the kitchen pantry into a crawlspace that his child Beetle used to use to over look her mother's studio.





Jon's office has endgrain floor, an old postal collection box, trunks and his guitar. His desk top is made from the wood of a grand piano.

What happens when you combine a 50-year-old house, a fine artist and an architect? The most breathtaking collage of collections, art, made items and found items in an open-space home for entertaining.

Jon Palmer and Cara Reische have transformed a single-story, 3,200 square foot ranch from the '70s into a peaceful, open home for themselves and their child Beetle. To be honest, the home was always lovely from the outside. With cedar shake siding, stone accents and plenty of shade trees, it stands out from its mostly-brick neighbors.

From entryway to the back yard, every step reflects the kind and loving nature of the family as well as their dedication to the highest in art.

The Palmer-Reisches bought the house from Cara's siblings when their parents, Parker and Camille Reische, passed away. Jon says, "I underestimated the emotional toll moving in her childhood home after her parents

had passed away."

Inside, Jon turned six rooms into one large living space. The former foyer, hallway, living room, den, breakfast room and kitchen are all now one large space fl wing around a massive stone fireplace that was already there. It's filled with Cara's art, found items that Cara "just couldn't resist" and creations made by them.

The transformation took four years — although Jon jokes, "Will we ever be done?" Jon says he knew Alfred Wilson through several building projects and he wouldn't choose anyone else. "He sees everything as an opportunity, not a setback, and that's rare. It's a definite attitude"

Jon and Cara did as much as they possibly could, with Jon living in the house throughout the project. During the long months without plumbing, Jon showered at the nearby YMCA. Cara and Beetle "house-hopped" among friends. Jon's decision to complete Beetle's room first was intentional and once again, shows the family's commitment to each other.

They did have a microwave and a crockpot in the house, and as Jon says, "Everything we ate was really quick or really slow." Beetle adds, "It



Cara made this lamp with the piano keys and pedals from an old grand piano.

was a treat when we had Dinty Moore instead of chicken noodle soup.” Their only furniture was three camping chairs, where they talked, planned and ate meals. “I’ll admit,” Jon says, “it was tough.”

When Jon decided to open the eight-foot ceilings to incorporate attic space for vaulted ceilings, he envisioned wood beams. In talking with his structural engineer, though, he learned the weight of wood trusses would be too much for the old house. Steel trusses could handle the weight of the roof so efficiently that he could have fewer of them, and they were lighter than wood. This lucky accident created more open space so the entire area feels larger and lighter. And speaking of lighter, atop a truss sits an antique child’s scooter that Cara just couldn’t resist.

Jon’s office while small, is organized around many meaningful pieces. His desk is fashioned from a piano carved by Cara’s grandmother. Other parts of the piano are sprinkled throughout the house. In the corner is an old U.S. mailbox. A hidden entry gives access to the cats’ litter box. The floor is made from end-cuts of black walnut, pecan, red oak and white oak. A sword hangs on the wall — a replica of the sword in Braveheart.

The guest room is endearingly referred to as



In the center of the house is the big rock chimney and fireplace with furniture and seating. Fizz the cat sits on top of the climbing steps.



• Cara sits at her desk in the back left of center in her studio where she creates artwork.

Bianca's room. As a college student, Cara had the opportunity to travel to Italy. The family with whom she stayed became lifelong friends. Bianca was the first to stay in the guest room — even before the house was finished

The headboard in the main bedroom was fashioned by a craftsman, using twin headboards and footboards carved by Cara's grandmother. It created a one-of-a-kind king bed.

The dear old piano is seen again in an occasional table where the four pillar legs support a found ring of wood, topped with glass. Cara added a brass faucet to the table because — why not?

A lamp in the family room uses the piano keys for a lampshade atop a child's piano. A tambourine diffuses the light on top.

A massive, breathtaking portrait — Cara's specialty — of Camille and Beetle as a child is hung in the place of honor on the chimney.

Cara has recently taken to creating lamps and she outdid herself with one made from a gourd. About 10 inches in diameter, it has two tiny doors that open to reveal a tiny sitting room. A stone fireplace has a portrait on the mantle, framed in a watch bezel. Cara crafted tiny furniture from twigs and



The kitchen cabinets are recycled and refurbished.



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Beetle Palmer has a colorful, art-filled room. Beetle is an art student in college.



Cara and Jon inside the 'Maple House' in their back yard. Jon and Cara created the building from other rescued building materials and windows.



Clockwise from top: Jon and Cara on their patio in the backyard with the 'Maple House' that they created up on the hill in the background; one of the bedrooms is decorated with lamps by Cara, artwork on the walls, and their wedding trunk; the master bathroom is the bathroom that Cara's parents used when they owned the house; Jon created the figures and board. On the wall is artwork by Cara's late mother.





Cara created this artful gourd into a figure with feet and legs with a full room of miniature furniture inside.



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placed it all atop a tiny crochet rug. The lamp sits atop two cobbler’s forms for children’s shoes.

Trunks can be found in every room — singles, three stacked atop each other and in the family room, a massive stack of eight trunks. Cara likes trunks. She explains that in their old home in Spencer, storage was at a premium so she stored things like Christmas decorations in them. It’s quite a collection.

Cara’s recently learned how to make lamps and her creations are sprinkled through the house. One is made from a hollow gourd, about ten inches in diameter. Two tiny doors open to reveal a tiny living room, with a minuscule wood table she built, a tiny stone fireplace, a crochet rug, even a portrait on the mantel — with a watch bezel for the frame! The gourd stands atop two cobbler’s forms, little feet that look like they’re about to walk away.

Cara’s collection of hundreds of little boxes is tucked away in an armoire. She’s stored tiny treasures in each one: shells from Ireland, tiny notes.

Cara’s studio is in the large room originally intended to be a garage. The e’s a loft for Beetle with a secret doorway from the pantry.

The kitchen is a mélange of their skill and craftsmanship. The’d never attempted tile before, but they managed it. The cabinets were salvaged from the old Bijou dress shop in Salisbury — white enamel steel, circa 1950’s. The technology for the time was amazing; the cabinets feature hidden pulls and slide-out steel wire shelving. Cara painstakingly burned Italian words around the cutting board countertop. Other countertops are cement. Another portrait of Beetle hangs above the breakfast table.

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Withorn & Wineka
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Melissa Darby Withorn and Bennett William Wineka were united in marriage on June 3, 2016 overlooking the El Yunque Rainforest, Rio Grande, Puerto Rico. Officiant Cynthia Moss presided over the 5:30 p.m. ceremony.

The bride's parents hosted a fantastic reception that included authentic cigar rolling and a special Pleneros band with dancers.

The bride is the daughter of Gloria and Thomas J. Withorn Jr. of Marietta, Ga. She is the granddaughter of Jean "Dinky" Withorn and the late Thomas J. Withorn and Hazel and Ernest Hale.

Melissa is a graduate of the University of North Carolina at Chapel Hill and Portfolio Center of Atlanta, Ga. She is an associate creative director at Public School, Atlanta, Ga.

The bride was given in marriage by her father and attended by four of her dearest friends, Laura Ritchie of Durham; Claire Conaro of Atlanta, Ga.; Lauren Hughes of Atlanta, Ga.; and Sarah Whitworth of Washington, D.C.

The groom is the son of Lindsay and Mark Wineka of Salisbury. He is the grandson of David Robert Alford III of Oak Ridge, Tenn., and the late Dorothy G. Alford and the late Nancy and Charles W. Wineka of Dover, Pa. Benn is a graduate of the University of North Carolina at Chapel Hill. He is a local broadcast manager at INFORM. He was attended by four best friends, including Samuel Have Wineka of Falls Church, Va.; Kyle Conaro of Atlanta, Ga.; Benjamin Cox of Raleigh; and Seth Leonard of Raleigh.

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Cara created this lamp that hangs in her studio. Salisbury

The house originally had a wooden deck out back. The Palmer-Reisches replaced it with a concrete terrace with plenty of party lights and lush, vivid plants. Stone steps lead to an elevated conversation circle with a fire pit in the middle. They laugh as they recall the time after the deck was removed and before the terrace went in. They had wooden ramps with cleats leading to the back door and their beloved dogs tracked mud into the house.

When the couple learned a dear old oak tree was hollow, they had it removed and planned an outbuilding. Friends pointed them to Shaun Peet. Shaun built an outbuilding so beautiful it seems a shame to call it a shed. Built of salvaged heart-pine clapboard siding, trimmed with found rusted ceiling tile and bearing many found windows, the Palmer-Reisches named the structure, The Maple House, in honor of Shaun's Canadian background. Inside is Cara's childhood rocking horse, gilded by hand and repurposed by Cara into a light fixture. The couple marvel at Shaun's patience, creativity and skill in building the little house. "Knowing Shaun has been a gift," Cara says.

Cara recalls that growing up, her dad was the one who took care of the fireplace. He procured firewood, laid fires and kept them burning. Their first night

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in the house was Christmas Eve. They lit a fire in the fireplace — one that her dad had laid years ago.

Beetle was ages 13 to 17 through the process. Beetle wasn't a big part of the building process but had to stay out of the way. "I wouldn't redo a house I was emotionally attached to," Beetle says, "but it opened my eyes to how much can be done to something. I would say it's worthwhile if not extremely challenging."

Jon acknowledges he's satisfied with the outcome. "Your home should be your sanctuary," he says. "And it is for us. I would say that's a success."

"Jon and I work well together," Cara says. "But he is so unbelievable patient. He lays things out and listens to my curved road along the process to be creative. If he weren't so patient, it never would have worked."

"It's very much home. There's still enough of the original house I still feel them here, but it's our home now. The process was fun. I don't know if I'd jump into another one now (they all laugh) but it's home now. It was a long four years. **S**



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Scott made this fly fishing lure from the feather from the 'eye' of a peacock feather.

He got
HOOKED

Scott Marquard crafts handmade fishing flies

WRITTEN BY **MAGGIE BLACKWELL** | PHOTOGRAPHY BY **WAYNE HINSHAW**

Scott Marquard works at his fly fishing table with silk thread and a few various bird feathers and the device that holds the lure as he works.





Fly fishing lures made by Scott Marquard are all museum quality lures for exhibit and normally not used for fishing because they are too expensive.

About 25 years ago, a neighbor introduced Scott Marquard to fishing for steelhead on Lake Erie, near his home. Because steelhead require a small fly, Marquard started tying them himself, using a book, “Tying the Classic Salmon Fly” for instruction and inspiration.

Soon after, he saw the orange Parson fly tied by Stack Scovill, and it intrigued him. The magazine listed all the feathers and showed all the steps. “My eyes popped!” he says. He went that day, bought a vise and some tools. He was hooked.

Today his flies don’t see the water. Although Marquard fishes, his flies are nestled in acrylic boxes in cotton beds.

Each distinct fly has a special name. “Major John Popkin Traherne.” “Jungle Don.” “Spirit Fly.”

There are three classifications of fly: classics, artistic and freehand. Although Marquard started out in the classics, now he’s more of a freehand guy. He sits in front of three vises; the largest is directly in front of him. He opens drawers, bins and boxes to find the gauge of silkworm gut he needs or what feather he needs. Is it a red chicken hackle? Or a goose shoulder feather? Then, with the hook clamped in the vise, he snips, ruffles or bends the feather and starts to wrap it onto the hook with thread from his bobbin.

It’s pretty magical to watch him at work. He laughs as he talks about the hardest fly he’s attempted: the Jock Scott. “I had 12 in my ‘agony and defeat’ box!” he says.



Scott made this Green Highlander fly fishing lure.



The head and feathers of a Golden Pheasant that Scott gets for fly fish lures.



Scott's fly fishing lure work table with silk thread and a few various bird feathers and the device that holds the lure as he works.

Over the course of 25 years, Marquard thinks he's made fewer than 100 flies. He starts in the morning over a cup of coffee. He returns in the night for a couple of hours.

"Sometimes it's calming," he says. "But there are times the feather won't cooperate. A feather is a feather. You have to do with it what you want. The fly needs to be symmetrical and I must make both sides the same."

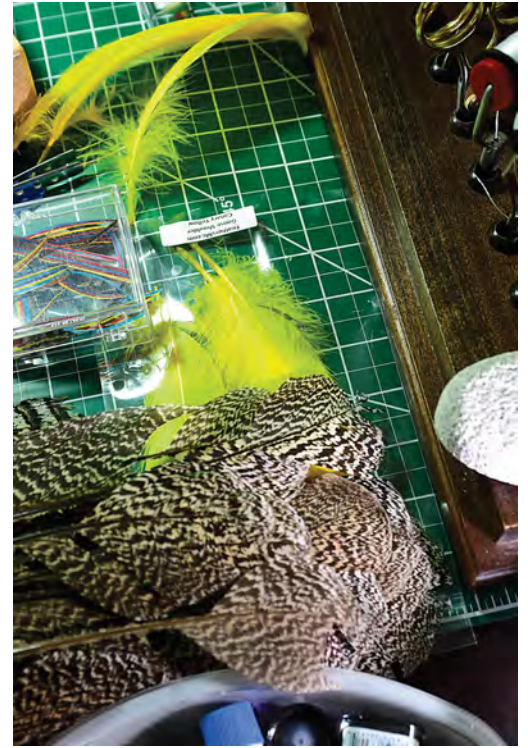
Marquard participates in five online fly clubs and a chat room for fly tyers. He's posted his own creations, including "Another Great Beauty" and "Betty Davis Eyes" to classicartisticsalmonflies.com

His wife Sue is a professional tailor and their offices are beside each other in their rambling house. Their dog, M. Wilson, watches as they work.

Marquard advises anyone who wants to learn, use YouTube or DVDs and give it a shot. **S**



Scott made this Jungle Don fly fishing lure from the feathers of a Junglefowl.



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On Scott's website, he has a diagram labeling all the names and parts of a fly fishing lure and material used.

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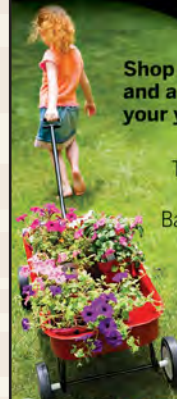
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Clyde speaks to the group before the parade gets underway.



Maddy and Macy Haas enjoy the festivities.

4th of July parade

Local children participated in a 4th of July parade in downtown Salisbury organized by Clyde. The kids met historic figures all along the way.

— Submitted photos



Kyle Wilson portrays Paul Revere.



The group gathers in front of the mural.



Theresa Pierce portrays Betsy Ross.



Left: The group learned about America and sang patriotic songs inside the Rowan Museum.



Right: The group gathers at Bell Tower Green.



Kim Taylor, Zandra Spencer and Sharon Stout



Kay Coltrain, Suzanne Casey and Karen Wenker



Jane Creech, Jane Hubbard and Kay Wilson

NHRMC Auxiliary

The NHRMC Auxiliary is composed of volunteers who render service to the medical center, its patients, and their families.

Their major fundraising project, the Tree of Hope, turns 50 this year.

— Submitted photos



Christie Carter and Libby Gish

LOCAL COLORS



Cherrathée Hager, left, poses with Danielle Ashby and Cherrathée's drawing of Danielle with her mother, Jessica Wrike. Cherrathée and Jessica are members of the Carolina Artists guild. Photo by Brian Holiday.

“MARILYN
MONROE”

By Gail Gurley
— Cross stitch

Artwork for Local Colors may be submitted to
andy.mooney@salisburythemagazine.com.
Vertical orientation is required.

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