

# San Antonio WOMAN

September/October 2015

**We Are  
What We Eat**  
Rethinking SA's Food Culture

**Fall Style with Flare**

**Coastal City  
ESCAPES**

**Financing for  
Life's Stages**

**NEWBORN HEALTH:  
March of Dimes**

**Kimberly  
C. Ford**

**Striking a Balance  
in Business and Community**

SAWOMAN.COM | US \$3.95



0 74470 27191 8 10 >

A PixelWorks Publication



Photography by Marie Langmore

## FROM THE EDITOR

Nicole Greenberg, Editor  
*San Antonio Woman*

Just in time for fall, we bring you yet another colorful and informative installment of SAN ANTONIO WOMAN.

We took stock of our goals we had set at the turn of the year — to become healthier, save more and make more time for family and friends. Our stories spotlight health from food and financial perspectives along with other stories from imaginative women that round out our fall-timed issue.

Our Profile, Kimberly C. Ford, is managing partner of Hill & Ford, P.C. Her competitive spirit as a young championship barrel rider followed by her enthusiasm for math as a teen led her on a fo-

cused professional path in accounting. Ford leads a company recently lauded as one of the best places to work. And under her leadership, the company also graciously gives back to the community in so many ways.

With our focus on the bounty of the season, we put a spotlight on the food culture emerging in San Antonio. Our Upfront story, *We Are What We Eat*, features Dr. Julie LaBarba, Jan Tilley and Sally Cody, three special San Antonio women who are helping young mothers, kids, and others rethink their approach to nutrition. Our Entertaining story features local Lauren Browning and her take on a girls' getaway. She gives us tips and recipes that make the gathering delicious and joyful. In our Sustainable Gardening story, writer Josie Seeligson shows us the rewards of community gardening. We also take a bite out of Smoke, chef Brian West's new spin on barbecue in our Dining column. We come away with an elevated palate for spice and ingredients not often combined in BBQ land.

As we embark on fall, we observe transformations that reflect the season and cycle of life. We begin by spotlighting newborns' health in our special section for March of Dimes. Then, we delve into the subject of parenting your child through puberty in Mommy Matters. And for those anticipating their first steps beyond high school, we answer many of your questions about where to begin your teen's college search in our higher education story, *Three Secrets to Unlock the Kingdom of College Acceptance*.

October is breast cancer awareness month and our Health Matters features two leading physicians, UTSA's Dr. Virginia Kaklamani and Dr. Amita Patnaik of START Center, who tell us about advances in breast cancer drug therapies and the hope they inspire in many.

We also spend time exploring women and their financial health in our Women in Business story, *Financial Planning for Life's Stages*. We learn from the best in the areas of financial and estate planning anecdotes for helping people, especially women, understand and manage their money and their financial life goals. Our Senior Caregiving story, *Financial Planning for Seniors*, also offers a helpful guide for making good financial decisions to help ease transition into retirement.

And, on behalf of women who desire the scoop on fashion trends for the closet and home, I am excited to announce the launch of our new Style column with style editor Camilla Basse. She will share her perspectives on the looks and finds that will help you define your personal style.

Finally, our magazine is honored to celebrate Julian Gold's 70th anniversary as one of San Antonio's most prestigious specialty stores. I sat down with co-owner and president, Bob Gurwitz and COO/partner James Glover to talk about the store's early years and its reputation for offering extraordinary style and personal service to San Antonio women, those throughout Texas and beyond.

Enjoy,

PUBLISHER  
J. Michael Gaffney

EDITOR  
Nicole Greenberg

ASSOCIATE EDITOR  
Jasmina Wellinghoff

COPY EDITOR  
Kathryn Cocke

STYLE EDITOR  
Camilla Basse

CONTRIBUTING WRITERS  
Wendy Atwell, Robyn Barnes, Ron Bechtol,  
Nicole Crawford, Linda Elliott, Pamela Lutrell,  
Kristin Mears, Pamela Mooman,  
Josie Seeligson, Janis Turk

PHOTOGRAPHY  
Jessica Giesey, Marie Langmore,  
Al Rendon, Janet Rogers, Elizabeth Warburton

GRAPHIC DESIGN  
Tamara Hooks, Maria Jenicek

BUSINESS DEVELOPMENT & MARKETING  
Steven Cox, Cindy Jennings,  
Madeleine Justice

ADMINISTRATION & CUSTOMER SERVICE  
Nancy A. Gaffney

INTERN  
Annabelle Spezia-Lindner

PRINTING  
Shweiki Media, San Antonio, Texas

EDITOR EMERITUS  
Beverly Purcell-Guerra

FOR ADVERTISING INFORMATION  
call (210) 826-5375  
email: [info@sawoman.com](mailto:info@sawoman.com)

PUBLISHED BY



8603 Botts Lane, San Antonio, TX 78217

210-826-5375

[www.pixelworkscorporation.com](http://www.pixelworkscorporation.com)

San Antonio Woman is published bimonthly by PixelWorks Corporation (Publisher). Reproduction in any manner in whole or part is prohibited without the express written consent of the Publisher. Material contained herein does not necessarily reflect the opinion of the publisher or its staff. San Antonio Woman reserves the right to edit all materials for clarity and space and assumes no responsibility for accuracy, errors or omissions. San Antonio Woman does not knowingly accept false or misleading advertisements or editorial, nor does the Publisher assume responsibility should such advertising or editorial appear. Articles and photographs are welcome and may be submitted to our offices to be used subject to the discretion and review of the Publisher. All real estate advertising is subject to the Federal Fair Housing Act of 1968, which makes it illegal to advertise "any preference limitation or discrimination based on race, color, religion, sex, handicap, familial status or national origin, or an intention to make such preference, limitation or discrimination." Printed in the U.S.A.



# ARTISTIC EXPRESSION



## through Photography

Fotoseptiembre has helped to shape Lauri Garcia Jones as an artist

By JASMINA WELLINGHOFF

Photography by JANET ROGERS

One bit of advice that art photographer Lauri Garcia Jones has received from other artists is to never describe her work as “play.” The implication is that talking about “play” diminishes artists’ work. But she disagrees. “For me it’s a necessity to play and explore ideas. You get your best ideas that way. I apply creative play to everything,” says Garcia Jones, who is probably best described as an emerging artist.

On this hot summer day, we have gotten together at the Southwest School of Art, where she is a student in the new BFA program launched in the fall of 2014. In a cool, computer-equipped classroom on the Navarro campus, she shows me the latest results of her creative

play. It’s a photo series she has worked on for seven months, the longest and most demanding of her relatively young career. Named *Incunabula (Into the Cradle)*, the project was strongly encouraged by Fotoseptiembre USA founder Michael Mehl, who developed an interest in her work several years ago after seeing examples of her early efforts at a Northwest Vista College show.

Mehl later invited Garcia Jones to contribute to a planned traveling exhibit of San Antonio women photographers, but when that plan fell through, he offered an even better opportunity: her own monograph to be shown in the Fotoseptiembre’s SAFOTO Web Galleries,

and he offered to curate it himself. "He said I could do whatever I wanted as long as it was a cohesive body of work, based on a concept," recalls Garcia Jones. "I accepted the challenge."

The images included in *Incunabula* show the photographer herself as she is assuming a series of different physical configurations within the tight space of a box. "The idea was to come face to face with my limitations and to become newly aware of myself and what I am willing to do in the face of these limitations," she explains. "So much of the time (in life) we are away from ourselves. I wanted to do the opposite, to become aware of what makes me comfortable or uncomfortable. My life has been confined in many ways. After a while you discover that challenges that you think are confining can become inspirations; they push you instead of holding you down. That's what I have expressed visually in *Incunabula*. In that box you have to find a way that works for you. Toward the end of six or seven months, I found that I could do a lot more inside the box than at first." Viewed together, the images convey a sense of struggle, further emphasized by the shadowy illumination.

The painstaking work of being both in front of and behind the camera, stopping to readjust the camera and then repositioning herself in the box for multiple takes, taught her discipline and persistence, something she didn't have before, she says. Though computer manipulation of pictures is pretty much part and parcel of digital photography, the *Incunabula* images didn't require any. They stand on their own.

"When she showed me the first images, I knew where she was going," notes Mehl. "I told her, 'Don't hold back and don't stop working.' I could see that she understood the profundity of what she was doing... The images are a full and complete expression of herself and her path of self-discovery. There's a compelling sense of plasticity and a strong emotional and visual component as well. She executed her concept very well."

## Finding Her Calling

It took Garcia Jones a while to discover her passion. Though she recalls liking art and always being the one who took pictures of everybody else, art as a profession never seemed like a viable option. She dropped out of high school, married, had three children, divorced and worked at a variety of jobs she

didn't care for. "I was running away from art until 2011, when I was able to make a life change," says the petite artist, who looks too young to have a 14-year-old son (she's 34). "I was able to return to school and now am enrolled here on full scholarship. Photography felt like a natural choice; I was most comfortable doing that. You can't be happy unless you can do what you love."

In her earlier work, she often used her children and close friends as models. "People are always my canvas," is how she puts it. When they were younger, the kids enjoyed being part of Mom's interesting experiments, but now they want to be paid, she says with a chuckle. As she gained confidence, the artist started inviting other people to become part of her photo projects, and quite a few agreed. A lot of that early work consists of narrative, carefully composed pictures that invite the viewer to interpret the often enigmatic scenes. In one photo, for instance, a naked woman stands against a wall of a semi-demolished structure, bricks lying around on the ground; in another, a different woman is partially sprawled over a bench, a flower bouquet in



her hand, peering into the camera with a tired, perhaps disappointed expression. "I am telling a story with each photo, but we don't always know what the full story is," notes Garcia Jones.

For the Fotoseptiembre 2014 show at Northwest Vista College, however, she presented a more conceptual series of related photographs titled *There is No I in Me*, which consisted of faces with elements of other's people's features superimposed on them. The idea was to show that people with whom we come in contact in our daily life become part of us, she explains. The overall effect is both amusing and intriguing. Other forms she has experimented with include photo collages and painting.

Largely self-taught so far, Garcia Jones is looking forward to the rest of her studies at SSA. Though at first self-conscious about starting college at 34, she now feels OK because "I am here because I know where I want to be." Eventually, she would like to have a teaching career, and this past July she got a taste of it when she taught a creative photography course for children at the Blue Star Contemporary Art Center. Making a living with art photography alone would be difficult, and working as a commercial photographer doesn't appeal to her.

Not surprisingly, Garcia Jones is grateful to Mehl and his Fotoseptiembre co-founder and wife, Ann Kinzer, for initiating the month-long photo fest here. "The Festival has created opportunities to show art photography for many artists, especially for me. Had Fotoseptiembre not been here, I don't know if I would be doing what I am doing now," she says sincerely. "Just seeing Michael and Ann at all the events is comforting, someone who really cares about what we are doing and offers support."