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THE HOLIDAYS ARE RIGHT AROUND THE CORNER!

I just cannot believe that it is already November and that the holidays are almost here! How does this happen? Is it just me or does time seem to fly by so much faster with each and every passing year, or is it that the older that we get, the faster time passes by? Regardless, it is in my opinion that this year literally whizzed by! And now we have Thanksgiving right around the corner. Have you even started thinking about it, or what about your Christmas shopping list? I most certainly have not! And the thought of it is giving me holiday anxiety already.

Putting the holiday gift-giving craze aside, my most favorite part about the holidays (because it's certainly not the cold weather) are the special moments that are spent with family and friends. For me it's not about the food or the gifts, but about the intimate moments where you sit and laugh with those that you love the most. So in the Thanksgiving spirit of being thankful, I'm thankful for my family and friends, and the people that I cherish and that are a part of my life. For it is the people in our lives that make our lives better.

This issue and a correction

We've got a mixed bag of stories in this issue, nothing too Thanksgiving-related, aside from a few recipes. But we welcome a new addition to the magazine and that's C.B. Wismar of Kent/Falls Village, Connecticut. We're very happy to have C.B. on board and his debut is the start of his series about power couples. We hope that you enjoy it!

We've been working on a new website for the magazine for ... well, since the spring (you know how these things can go). But we hope to launch the new site before the holidays, so please keep an eye out for it and tell us what you think. In addition to our website, don't forget to follow us on Facebook and Instagram!

Our October issue, which was our *Millerton Issue*, had an error in one of the stories and we'd like to correct that here. Allison Marchese's story about Millerton's history was really fantastic, but the last part of the story about the North East Historical Society was incorrect. There was a mix-up and the source was simply wrong. That's the simple truth of the matter. We do sincerely apologize for this error, and are very embarrassed by it. We of course strive to never make such mistakes – this was our first, and hopefully last. Our sincere apologies.

Thank you for reading and happy holidays my friends.

- Thorunn Kristjansdottir



NOVEMBER 2015

We didn't want to be too "corny," but we wanted to share a seasonally appropriate and beautiful cover image with you. And corn is sure a sign of the season! This beautiful display was taken at the Avery Farm in Washington, CT.

Cover photo by Lazlo Gyorsok

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a natural selection:
THE ART OF **DARREN WINSTON**
BOOKSELLER

By *Camille Roccanova*
arts@mainstreetmag.com

The interior of Darren Winston's bookstore is clean, quiet, and meticulously arranged. Pale carpet covers the floor and light shines in from the windows, illuminating the colorful spines of carefully arranged books lining the walls. It's an orderly yet inviting space, and the variety of books is enticing; you know that those shelves hold a multitude of stories.

There's music playing quietly in the background, which hints at the owner's after-hours gig as a guitar player in the local band Harlem Line. Starting at the age of thirteen, when he was old enough to travel alone into New York City from the New Jersey suburbs, Darren Winston was selling vintage records and musical equipment. He later moved on to selling antiques, which was a "great excuse to own wonderful things, without worrying about the cost." He was so successful at this part-time job that it eventually became his calling. In 1995, he began focusing on selling vintage books.

His first ten years were spent in New York City, selling at fairs, flea markets, and "out of a briefcase." He then moved to Connecticut, where he has been operating his storefront in downtown Sharon, CT for the last six years. He was drawn to the space because "it's the perfect location, and it makes it easy to be a part of the fabric of the community." The store allows him to indulge in his love not only of "wheeling and dealing," but also of interacting with customers daily. For Darren, one of the most satisfying experiences comes not with a big sale but

when he can find a book that is truly meaningful to one of his customers, particularly if he or she is searching out a book from childhood. "They might only remember vague details – the color of the cover or the main character – but if I can track it down, and bring it to the customer, they might start crying because it's right, it's this precious piece of a bygone era. And in my tiny corner of the universe I can make someone happy because they asked me to help."

The world of rare books

Darren Winston entered the vintage book world "before the door closed on old-fashioned ways," when dealers spent their time hunting through boxes in musty basements instead of paging through the Internet. There was a satisfaction to be found in this treasure hunt, but the Internet hasn't obliterated it; there's a different gratification in finding books online. On one hand, people now have easy access to thousands of books, and it is easier to be well informed about pricing, relative rarity, and value. The Internet "makes scarce things obvious" – mostly gone are the days of stumbling across someone in possession of something rare who is unaware of it. But there is still a great deal of sleuthing involved.

If someone has looked for a book and can't find it, Darren has a wealth of information gained from years in the field. He might know that the book in question is sometimes listed under another title, or commonly misspelled, or attributed to another author. And accessing price information online doesn't always mean it's helpful. An experienced dealer like Darren knows why two editions of what appears to be the same book might be vastly different in price. He enjoys educating customers and

makes sure to inform them on why a book costs what it does.

His genuine desire to help people find the perfect book is reflected in his self-ascribed title. He considers himself a "vintage book dealer," not a "rare book dealer," because what he sells runs the gamut from first editions that cost ten dollars to rarer books that cost thousands. "Rare" translates into expensive and unattainable, and he seeks to provide books to everyone, whether they're looking for a worn paperback or a first edition of Faulkner.

The variety in prices matches the variety of subject matter; his inventory follows his own interests and that of his customers. Darren seeks out books locally, mostly from his clientele. Someone might be downsizing their collection, or moving, or know someone who recently passed away. Most of the books he buys online are for specific requests from customers, and he occasionally buys at auction. Estate sales are usually out of the question, because they tend to happen on weekends when he's in the shop. What makes his widely varied selection of books cohesive is his genuine interest in and knowledge of each one.

The artists and their graphics

Some of his early clients were collectors of specific cover designers, in particular Alvin Lustig and E. McKnight Kauffer, and he has grown to love them as much as the customers did. Kauffer worked for decades as a designer and one can see his style evolve over the decades. According to Darren, great book design takes into account everything, including typefaces, kerning (adjusting spaces between

letters), and the colors. Beautiful covers do not necessarily need to be illustrative of the story inside because, as Darren said, “sometimes it’s enough to just make a fantastic looking book.” For example, a paperback designed by Kauffer of *Howards End* with an image unrelated to the text is attractive simply because of the graphics and the economy of design.

Cover design is important for more than aesthetic reasons. Fonts, types of imagery, and specific designers are often a clue to what era the book is from. A book from a century ago might end up in Darren’s hands, and it fascinates him that this bit of history has survived, collecting tiny pieces of information along the way – inscriptions, book plates, and marginalia – that speak not only to the books’ travels but to the intimate daily lives of unknown people. Minutiae is what Darren Winston truly traffics in – the value of a book might depend on the cryptic front page inscription, or the provenance, or a single typo that indicates the book is the first edition, not the fifth. Books are full of these clues that might be as small as whether it is priced in metric or not (for British editions) or whether or not a zip code is part of a publisher’s address (for the US).

Don’t judge a book by its cover – or do?

Books encompass several art forms and require interaction from the reader. However, books – particularly old, beautiful, or rare ones – run the risk of having their content ignored in favor of their value as objects. Darren is well versed in the many reasons why people buy vintage books. As someone who values books for their beauty as well as their content, Darren sees nothing wrong with buying books based on their appearance – you might be pleasantly surprised to find you like what’s inside too! What fascinates him is the variety of books people associate with being worldly and well read. What says “good taste” to one person may say the opposite to the very person they’re trying to impress. Darren acknowledges, “There’s no better way to leave a clue that you’re knowledgeable than having a copy of a classic sitting on your table.”

As a connoisseur of book design, he often



Opposite page, top to bottom: The interior of Darren Winston’s store, showcasing the books and gallery space. Above: A display of vintage books. Photos by Lucinda Winston. Below: The band Harlem Line (Darren Winston is on the far right). Photo by Erin Bogren.

highlights it in his meticulously arranged displays, aiming to showcase books that balance form and content. His philosophy is, “If you’re going to have a copy of a book, why shouldn’t it be the most beautiful copy of it? Then it does double duty, as an object and a container of information.”

Art isn’t only found on the covers of books in the store – the two intentionally blank walls function as a small gallery space. When curating a show, Darren collaborates with local artists whose work he admires. As with his inventory of books, he wants people to come in and engage with the art, and investigate why they might be drawn to it. Earlier this fall, the walls featured photographer Doug Evans. In October, another local photographer, Jeannette Montgomery Barron, known for her black-and-white portraits of the 1980s art scene, hosted a book signing and a show of her photos coupled with personal ephemera from the period. Previous artists he has shown include Moira Kelly, Leora Armstrong, and Duncan Hannah. In November, keep an eye out for an opening of Debra Bilow’s photographs and a book signing with Adam Van Doren.

The small independent book seller and his role in the world

Owning any kind of small independent bookstore might seem unsustainable in an increasingly digital world. But Darren sees the store as the logical next step in his career, a way to do what he does on a more involved level. There are always apparent threats to small bookstores – first big chain stores, then e-books – but “things tend to

level out...they fill a need for a number of people, and then their success plateaus.” There is room for everyone.

While a shop like Darren’s may not offer the huge quantity of books that a chain store or the Internet provides, it offers another, more valuable resource: a true connoisseur who knows every book on his shelves, and works to build relationships with his customers. Whether you do it consciously or not, whenever you shop locally you support both that store and your entire community. “No matter what my customers buy they’re helping me keep the lights on. It’s the public that keeps me open.”

He recently began playing in his band, called Harlem Line, after taking sixteen years off. “I am now a better musician and enjoy it more because I’m not worrying about succeeding. There’s nothing in it except the love of it.” This doesn’t mean that he and his band mates aren’t serious; they practice regularly and play venues locally and in Manhattan. He likens playing in a band to “speaking a dead language;” it’s something they can only do with each other. It’s also, to him, similar to his work as a bookseller. “All of my knowledge comes out with every choice I make.” His long break from music didn’t feel stifling, it was simply something he “put on a shelf and forgot about.” Now he has happily taken it back off the shelf, like a well-loved book. ●

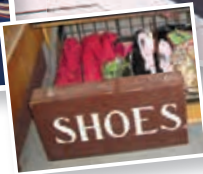
Contact and event info: www.darrenwinstonbookseller.com. Debra Bilow photography exhibition opening Saturday, November 7th. Adam Van Doren book signing on Saturday, November 21st.

Are you an artist and interested in being featured in Main Street Magazine? Send a brief bio, artist’s statement, and a link to your work to arts@mainstreetmag.com.



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Annike Timmermans emigrated from The Netherlands 17 years ago. She is a Falls Village, CT resident and is the proprietor of Expressions of Light based in Falls Village. She offers a combination of one-of-a-kind jewelry and massage therapy, reiki and clinical aroma therapy. She is a reiki master and believes that the light and positive energy flowing in the body helps one to function properly. She truly enjoys helping her clients to feel improvement in their physical being. Annike began creating jewelry two years ago and likes to incorporate light into her pieces as well. She uses only the best materials including gold and silver and likes to use ethereal and feminine colors. In her free time she likes to read and spend time with her fiancé, Neil. Daydreaming is also essential to her well-being as it helps her recharge and relax.



David Bowen is a custom woodworker living in Salisbury, CT. He grew up in northern Westchester where he honed his skills and a reverence for wood from his Swedish grandfather, a Boston area builder. As an adult David trained as a cabinetmaker in northern California, before moving back east in 1980. David's lifetime of experience informs the high quality of his kitchens and furniture, enhancing the comfort and aesthetic of a home and its property. Summers are full with three grandchildren. He says his winter sports are "firewood-tossing, snow blowing and roof-raking," [editor's chuckle], but most fun is building Swedish snow lanterns and sledding with the kids. David is currently working on a limited production of trestle tables and a large spalted maple live-edge dining table.



Bianca Martin is the assistant branch manager at the Millerton branch of Salisbury Bank and has been with the bank for two years. "I love coming to work everyday! The bank as a whole is very community-oriented, everyone is so down to earth from the president to the customers." Staying active is always a priority to Bianca. You are likely to see her participating in sports or dancing. She loves to dance and in all different styles of dance too, and she likes to take dance classes in different styles. Being from an Italian family, she also considers herself a foodie. She loves to try different restaurants and foods, especially seafood, but she always looks forward to her mom's signature stuffing at Thanksgiving ... rice, sausage, and Stove Top stuffing mix. Sounds mouth watering!



Karin Gerstel, who along with her husband Joseph Woodard, own Under Mountain Weavers LLC in Salisbury, CT. Karin grew up in Salisbury and her father worked in textile design and then began weaving full time after his retirement, and that is where Karin learned her craft – after having spent time in labor relations and working on a charter fishing boat in Oregon. She and Joe offer wool blankets, chenille scarves, and cotton towels and napkins. She loves playing with colors and creating new products and is always looking forward to the next new design, and really likes seeing those ideas come to fruition. Karin very much enjoys making connections with people and the interaction that comes along with that and enjoys the sense of community in the Northwest Corner. Downtime includes walking, gardening, and cross country skiing.



Marley Reed is an Egremont, MA resident and the assistant manager of Berkshire Bike and Board in Great Barrington. He is a Putney School graduate and spent a year in Asheville, NC studying ceramics which is a real passion. He creates functional art and sells his pieces through his business Marley Made (marleyreedmade.com). His work includes various pottery goods and he makes money clips and bracelets made from bike spokes and has sold thousands. He enjoys the contrast of seasons in the area and the natural resources that the Berkshires have to offer. Marley likes spending his free time outdoors having fun riding his bike, canoeing, hiking and swimming. He has also spent time in the Caribbean working on boats and is very much looking forward to doing that again.



Lynne Chmurzynski is the proprietor of Mirror Mirror Clothing. Not only does she love being part of the Hillsdale community, but she loves interacting with customers of all ages, lifestyles, and needs. "Consignment clothing is great and I love that I can offer new and like-new clothing for women, men and teens. I even have gift cards!" When Lynne has spare time and isn't at the boutique she plays guitar, kayaks, bikes, gardens, raises chickens, cares for her two dogs, and she enjoys painting picturesque scenery around her. She loves spending time with her husband, Bill. Together they enjoy attending local music events and eating good food. Every year they also travel to New Orleans for the music festival. Lynne usually hosts Thanksgiving dinner at her house, "it's always a good time with good company."



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STRESS

By Thorunn Kristjansdottir
info@mainstreetmag.com

Stress. We all know in what shape and form it rears its ugly head in our lives, and throughout our lives too! It's different for everyone (the type of stress that is), as is the biological, physical, mental, and emotional reaction that we have to it. As we grow and mature, we learn to either avoid stressful situations and or stressful triggers, eliminate stress altogether (for those few lucky ones), or if not, then we learn how to deal with it. But we've all been there, and experienced some level of stress.

And what happened to you when you went through that stressful time: Did your shoulders get tight; did you get sick to your stomach; or did you perhaps binge-eat, or maybe the opposite happened and you couldn't eat a thing? Did you stop sleeping because you were so stressed out? Regardless of what the consequence and result of your stress was, I think that we can all agree with one thing, and that is that stress is not healthy!

For so many years I've heard that "stress kills" – and whether or not it's actually true, I don't know. But I totally believe that stress can contribute to a person's declining health. And I say this based on personal experience and the impact of stress on my body, mind and spirit – which is always pretty awful. For that reason, I try to live as stress-free a life as possible, but stuff happens!

What does stress do to us?

At the time of this writing, I feel like I'm stuck in a "stress cycle" where it's a domino effect, and you just feel like everything that can go wrong, will. I know that not everything is going wrong, but I'm under pretty extreme circumstances at the moment (which includes my wedding, which is mere days and hours away), so the stress of everything magnifies the impact of the things that aren't going right, which makes everything seem worse. I think.

With all of this swirling around in my head (because I don't have enough swirling around up there thinking about decorations, seating arrangements, and cocktail napkins), I became curious about what actually happens to us when we get stressed out. I began asking myself what physically happens to our bodies, like do we create some extra something or does our chemistry change (more or less endorphins?), or something like that? Does our fight-or-flight system kick in?

I turned to Google and WebMD, but of course! According to WebMD stress is normal and has positive attributes such as keeping us on our toes and out of danger (to paraphrase). OK I get that, and that's all fine and good. But they discuss in the particular article that I found called *The Effects of*

Stress on Your Body, about the impact of the length of stress on our system. We're made to deal with stress, but if it's continuous and without any relief, that is where things take a turn for the worse, according to WebMD. They say that when this happens that it turns into something called "distress – a negative stress reaction. Distress can lead to physical symptoms including headaches, upset stomach, elevated blood pressure, chest pain, and problems sleeping. Research suggests that stress can also bring on or worsen certain symptoms or diseases."

Well, who would have thunk it, to be honest. In all of my years, I've truthfully never been told that prolonged stress can lead to something called distress. But rather I assumed that what is actually distress was just stress! Well, you learn something new every day. So in fact what I was describing some paragraphs above is distress and not stress.

The last sentence of that quote does in fact state that distress can contribute to declining health, and I think that this is something that not all of us realize. I make a special point about this, because I've learned first-hand how harmful stress can be. And as I stated earlier, I don't know if stress literally kills, but I believe it can. This quote to me proves that it can in fact contribute to a multitude of health problems, that are avoidable!

More stress-related effects

The next article I found is really great, it's from Healthline and is called *The Effects of Stress on the Body* (similar to the first article's title). It begins: "If you're alive, you've got stress. Stress is a natural physical and mental reaction to both good and bad experiences that can be beneficial to your health and safety. Your body responds to stress by releasing hormones and increasing your heart and breathing rates. Your brain gets more oxygen, giving you an edge in responding to a problem. In the short term, stress helps you cope with tough situations."

This article is fascinating for the fact that it breaks the body down and the impacts of stress on each region of the body. The first part of the body that it goes into is the Central Nervous System (CNS), and it explains that if our CNS isn't able to return to a normal state that our bodies pay the price. Symptoms may include anxiety and depression, or can lead to alcohol and or drugs abuse, or even insomnia.

The next body parts discussed are the respiratory and cardiovascular systems, followed by the digestive system. What's interesting in this article is when they discuss the "stress hormones," but they impact both of our cardiovascular and respiratory systems, i.e. we breathe faster and our hearts pump

faster, which is done in order to get both oxygen and blood circulating faster throughout our body. But the article points out that the stress hormones cause our blood vessels to constrict, and that results in a rise in blood pressure. The effects on our digestive system, on the other hand, has to do with our liver. When we're stressed out, the liver goes to work and tries to help us by creating more sugar or glucose, and that gives our body extra energy. The article then turns to the trouble with this extra glucose production, which has to do with consistent stress. Sure, if we get into a brief stressful situation our body reacts and helps us out (and creates extra glucose since we're talking about the liver). But if we're enduring prolonged stress with no relief from it, our body cannot always handle all of the excess sugar that our liver created, and we run the risk of developing type 2 diabetes.

Stress is nothing to take lightly. Your health should always be your number one priority, and I highly recommend being very aware of your stress level and creating a way to cope with or eradicate stress when it enters your life. If you need help with that, your doctor is always a great resource, and there are plenty of helpful websites out there as well (much like the two that I reference in this article). But sometimes stress relief can be as simple as taking a brisk walk or a yoga class. Find what works for you and take care of yourself! •

Article links:

www.webmd.com/balance/stress-management/effects-of-stress-on-your-body and www.healthline.com/health/stress/effects-on-body.



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Field to glass

HILLROCK ESTATE DISTILLERY, ANCRAMDAL, NEW YORK



By Christine Bates
christine@mainstreetmag.com

Main Street Magazine visited with Jeffrey Baker, the founder of Hillrock Estate Distillery, on a glorious autumn Saturday morning just as Special Release 20 Hour Peat Smoke Single Malt was ready to be introduced. He talked about his love of farming and vision for his craft whiskey business.

When did your idea of starting a distillery begin?

I grew up in western New York and I worked on a dairy farm and helped make maple syrup. I went off to college, got masters degrees in architecture and planning and then my MBA at Wharton Business School. Shortly after getting a finance job in New York City, I bought a farm in Washington County near the Vermont/New York border. Farming had to be part of my life. First I tried rotationally grazing Jersey cows and then shifted to raising organic Black Angus cattle. It was the late 80's and a bit early in the farm-to-table movement. People weren't willing to pay a premium for grass fed beef at the time. The commute to Saratoga was long so my wife Cathy and I looked for something closer to New York where we both worked.

We purchased around a hundred acres of open land in Ancramdale from the sculptor Anthony Caro and got married on this hilltop. We both wanted an old house far from the road with a view, and had been admiring this 1806 Georgian house sitting next to a highway. It had been on the market for several years and deserved to be rescued. Over two years we dismantled it piece by piece, labeled everything and moved it here. By 2006 everything was in place and we started thinking about new

farming ventures.

Maybe Captain Harris, who built this house and was a very successful Hudson Valley grain merchant, sparked the idea to grow grain again here. In the early nineteenth century two thirds of the barley and half of the rye grown in the United States was harvested in New York. The Hudson Valley was the breadbasket of the nation. But eventually the soils became depleted and grain production moved west with the Erie Canal and the railroads. Our region then began dairy farming and supplied milk to New York City. There were also over 1,000 farm distilleries converting surplus grain into spirits as a cash crop. They were all wiped out during Prohibition and ultimately replaced by large industrial plants outside the state.

We wanted to start an agricultural business which would make a unique world-class product and make this area relevant and productive again. We both had a passion for wine and spirits and realized that the production of craft spirits was just at the beginning of the same locavore movement that had produced quality bread, beer, cheese, and coffee.

What does "field to glass" mean?

It means Hillrock is a fully integrated operation that controls every step. We select the seeds and grow all our rye, barley, and corn organically. We floor malt our barley and traditionally distill our whiskies in small batches on site, store it in Ameri-

Above: The Hillrock Distillery in Ancram at the end of a rainbow. Jeff Baker, owner and creator of Hillrock, in his distillery. All photos courtesy of Hillrock Distillery

Continued on next page ...

can oak barrels, bottle it by hand and distribute it. We are uniquely attached to this location. Only a handful of distillers in the world produce whiskey in this old-fashioned way. The French wine concept of “terroir” will be even more pronounced for spirits. Large industrial distillers buy their grain from huge commodity companies and the consumer has no idea where it’s from. Only six distilleries in Scotland still traditionally floor malt their grain on site, and only two grow any of their own grain.

How did you learn how to make whiskey?

Dave Pickerell, who was Master Distiller for Maker’s Mark for 14 years, is our Master Distiller, oversees operations and trains all of our staff. Dave had left Makers Mark and was doing consulting when I reached out to him. He immediately understood our field-to-glass concept and agreed to come on board. He was key to designing Hillrock’s facility, and oversees all production decisions from mash bills, to barrel selection and product releases, and assists with strategic planning and marketing as well.

How long did it take to get started? When did you sip your first whiskey?

We started building early in 2011 and were operational within six months. Our first bottle was released about three years ago and we have won 20 gold metals since then. Our process of crafting fine whiskey draws from Dave’s many years of experience. Our whiskeys often age in three or more different oak barrels, each chosen to add different layers of flavor. Whiskey actually ages more quickly here than in Scotland because we have greater temperature fluctuations and less humidity.

What are the important decisions you make?

As head of the company I decide on product releases, opening new markets, managing our brand, hiring the right people, and, most importantly, setting the tone and quality guidelines. Take our



Above: Hillrock’s whiskey and bourbon comes in a distinctive bottle. Below: The Hillrock dogs, Storm on left and Shadow on right, are featured on Hillrock’s logo. All photos courtesy of Hillrock Distillery

distinctive bottle for example. I hired two product designers to work on a prototype – a big established industry group and a young, Chicago designer. I knew what I wanted and the Chicago guy is brilliant. The bottle has presence; it’s weighty and solid. The rectangular shape gives dramatic impact behind a bar, and turned the other way it fits nicely on a bookshelf for those with a collection of our single barrel releases.

In addition to Dave Pickerell, another key hire was Danielle Eddy, who heads up our public relations and marketing efforts. Danielle started working before we actually had product to sell. Formerly she was the head of public relations for DISCUS, the Distilled Spirits Council of the United States. She’s very well connected and knowledgeable about the spirits industry. And Tim Welly, our director of operations, was previously the cellar master at Millbrook Winery and has one of the finest palates in the country. In a short time he has transitioned his wine making experience to spirits.

My wife Cathy handles all of our social media. I never go on Facebook myself.

Do you have a business plan?

Before starting, I did a tremendous amount of research, assembled a team of experts and created a very clear vision and plan for the business. I didn’t want to have to justify my decisions or make compromises to satisfy investors, so we funded the operation without outside investors or lenders. That saved time and also meant that we didn’t need to write a full blown, formal written plan with backup. We also constantly re-evaluate our plan and goals based on what we have learned along the way.

How many people work here?

Hillrock has eight full time employees, plus consultants and a good deal of contract, seasonal labor

for maintenance of equipment, plowing fields, harvesting, etc.

How are you building the Hillrock brand?

First, we are committed to releasing only the highest quality whiskeys which reflect the unique terroir of the Hudson Valley. To build a brand in this business you also need support from influential industry people including writers, critics, and top bartenders. We are very focused on getting the right kind of accounts and servicing them properly. We don’t really advertise to the general public.

What about the logo with the two dogs?

The two dogs are brothers Storm and Shadow – they are Australian sheep dogs. We decided to “lionize” them for the logo, adding vicious fangs, long claws and tails.

How much whiskey do you produce?

We make whiskey seven days a week and produce about 12,000 gallons a year, which is about 1/2000 of what Maker’s Mark produces. The vast majority of what we make is being put into charred oak casks for long term aging and we are only offering a small portion for near term sale.

How do you sell your product?

Actually, we have to carefully manage distribution so that we can properly service the regions and accounts we open. As a NYS Farm Distillery we are permitted to sell direct to consumers at the distillery, and sell direct to NY liquor stores, restaurants, and bars. We have also hired distributors to cover a number of other states and plan to expand to the West Coast and select overseas markets over the next several years.



Whiskey Guide for Beginners

Whiskey – Alcoholic beverage distilled from grains, usually barley, rye and corn. Whiskey made in the USA must be aged in new, charred oak barrels.

Bourbon – Type of whiskey made in the United States with at least 51% corn.

Scotch – Scotch is whiskey distilled in Scotland and made with 100% malted barley. It is often a blend of whiskies from a number of different distilleries.

Single Malt – Is whiskey made with 100% malted barley and produced at one distillery.



Above: Hillrock's malting floor. All photos courtesy of Hillrock Distillery.

Is this a profitable business? What are the markups in the distribution chain?

Growing our grain and making whiskey is one of the most profitable value-added farming activities possible in this area. By choice, we are only selling enough whiskey to cover our operating costs while our inventory of whiskey ages. Our profit is invested in our inventory, which keeps going up in value along with the age of our stock. When we use a distributor, they pay us about \$55 for a bottle which sells in a liquor store for \$100.

How can you succeed against the big guys in the business?

We have a terrific team and state-of-the-art equipment and can make very high quality, small batch whiskies with character is unique to this location. We can also experiment and test new ideas with a single barrel batch, while a new product at a large distillery might be 30,000 cases. We compete head-to-head with the big guys in international competitions and win. I guess we are doing something right, maybe it's the passion!

What are your plans for the future?

In the very immediate future, we will introduce our first heavy peat smoked single malt whiskey. Beyond that we want to slowly ramp up our sales both nationally and internationally where there is tremendous demand. And we plan to double our production. We will also be releasing whiskies made from individual fields to showcase terroir created by different soils.

Have you made any mistakes so far?

Of course, everybody makes mistakes. Our biggest one was not envisioning the demand for our product. We should have made our operation bigger from the beginning. But nobody knows up front what will happen.

What's difficult in this business?

The uncertainties of weather are difficult for all farmers. We are planting over 250 tillable acres and barley can be a difficult crop. We are growing twice the grain we need, to make sure we will have an adequate supply of grain if a crop fails due to a harsh winter or drought. We're always watching the weather forecasts.

Another challenging aspect is governmental regulation. Each state requires multiple licenses and there is federal regulation as well. They track everything we do to protect consumers but, most importantly, to collect taxes. It took nine months for the TTB, the Alcohol and Tobacco Tax and Trade Bureau, to approve our Solera product. And no distillery can get a license until it's up and ready to go.

In this endeavor have you been inspired by anyone?

Actually George Washington's success influenced us. In 1798 he operated the largest distillery in the United States and it was of course, field-to-glass, just like Hillrock. It was also one of his most profitable ventures.

Do other aspiring distillers seek your advice? What do you tell them?

People come here all the time from as far away as Norway and Australia. I tell them you can't start a business like this in a garage. You need substantial capital behind your business. It's increasingly difficult to differentiate and you need expertise and must make an outstanding product. You also have to be really committed and passionate about this business, and in it for the long term.

How much time do you spend here? What else do you do?

We are usually here on weekends, but always ac-

cessible by phone and Internet. I think about this business all the time and interact with staff on a daily basis. During the week I'm an Executive Managing Director of Savills, a publicly traded global real estate advisory firm and Cathy is one of the very top residential real estate brokers in New York City.

What are your connections to the local agricultural community?

We are members of the New York Distiller's Guild and work cooperatively with other distilleries including Core, Tuthilltown and Dutch Spirits. We are a member of the Craft Maltsters Guild and are involved in bringing back heirloom grain varieties to the region. We also provide our distiller's grain to a number of local farmers which use it to produce beef and lamb and milk for cheese. It's very high protein. We're working with Chatham Brewery in product development. Also we're very active in the Columbia and Dutchess Land Conservancies and supply local nonprofits with tastings for fund-raising events like Millerton's NECC's Chef and Farmers Brunch. Hillrock is also a member of the New York Farmer's Club, the oldest in the nation, which provides scholarships for farmers.

What do you do for fun?

This is fun! I work seven days a week. I don't play golf, but I do love hiking, biking and cooking simple bistro style meals. My life is family, finance, whiskey, wine, food, and farming. ●

To learn more about Jeff Baker and Hillrock Estate Distillery, please visit their website at www.hillrockdistillery.com.



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copper star alpaca

UNIQUE, SUSTAINABLE FINE FLEECE IN THE HEART OF MILLERTON

By Memoree Joelle
info@mainstreetmag.com

Ten years ago, Barbara Crocco didn't envision a life as an alpaca farmer. She and her husband, Joe, an architect, purchased their land in Millerton without any precise plans for how to go about making the most of their twenty-eight acres. Neither of them came from farming backgrounds, so they started things slowly with chickens, and just a few dairy goats. Barbara began making homemade soaps with the goat milk, which she still does today (although her original flock are now kept purely as pets, so her soaps are made from locally bought goat's milk). Still, they wanted to do more, and finally Barbara found inspiration after seeing a photograph of an alpaca on the cover of a magazine, and reading about the animal's easygoing nature.

That winter of 2007, after diligent research, her inspiration came into fruition and the couple purchased their first six alpacas. After a year spent clearing land and erecting barns, they were able to bring the fledgling herd home, and Copper Star Alpaca Farm was born.

Today, those six alpacas have increased in number to over one hundred twenty, and the farm is a full-time operation that includes showing, breeding, sales, and agisting. In 2011, the Croccos opened their storefront on Main Street in Miller-



Above: The Copper Star Alpaca Farm herd last winter – they sure don't mind the cold with those hearty coats! Photo courtesy of Copper Star Alpaca.

ton, which is one of only three alpaca stores in the country. Now in their fourth year, the store draws people from all over the region, and alpacas have become not only a source of income for the Croccos, but a whole way of life.

Why alpacas?

Not to be confused with llamas, alpacas are also members of the camelid family, but unlike their larger cousins, are not pack animals. Also unlike llamas, alpacas do not guard; they are natural animals of prey, and will retreat rather than attack if provoked. Indigenous to Peru, Chile, and Bolivia, alpacas are raised almost exclusively for their fiber, the market for which is still quite small here in the States.

Barbara was initially drawn to alpacas for their gentle nature and the fact that, unlike other kinds of livestock, they aren't raised for meat and thus are a no-kill animal. After researching them further, she found that they're a relatively easy animal to raise and breed, though they do require unique, yet straightforward care. In the years she's spent getting to know them, she has grown attached, and says she can't imagine life without them. "They're wonderfully therapeutic. Just watching them graze and play eliminates stress, and they're delightfully curious and playful creatures."

The animals communicate by humming softly to each other, which is undeniably pretty sweet. Barbara gives each of her animals individual attention, and while they may be livestock, they are treated like family members. Each one has a name,

and she recognizes them all by sight alone. She describes their general disposition and behavior as being similar to a goat, and each with his or her own personality, like any animal (or human). And speaking of humans, they enjoy being near the ones they're familiar with, and are quite sociable both with their handlers and with other alpacas. They're even known to form social cliques within the herd, which is another aspect of their behavior Barbara has observed over the last few years.

Alpacas also form bonds, they mourn, and they get along fairly well with other species, which is fortunate, since the Croccos have quite the menagerie at the farm. Goats, turkeys, pigs, dogs, and cats round out the family, which Barbara describes as "an interesting mix of joy and chaos."

Because of the calming effect they have on people, Barbara takes several of her alpaca herd into nursing homes for visits, and says that both the elderly and very young children particularly enjoy their company. Throughout the year, passersby on Millerton's Main Street will be delightfully surprised by an alpaca sighting through the Croccos' storefront window, and can't resist the urge to go inside for a visit. And not to worry – like cows, alpacas have no top teeth, and therefore don't bite.

Continued on next page ...



Above: The alpacas get to travel from the farm to the store for meet-and-greets. Photo courtesy of Copper Star Alpaca.

A luxurious fiber that surpasses wool in strength, texture, and softness

Besides their friendly and relatively docile personalities, alpacas are valued for their fleece, which is seven times warmer than sheep's wool and three times stronger. Yet, it is also much softer and lighter, while being hypoallergenic and free of lanolin. With seventy naturally occurring hues, alpaca fiber is sought-after for its variety of color, beauty, texture and durability. It comes in three grades, the top tier being the softest, and used for clothing products that come into close contact with the skin, like sweaters.

Fiber from the legs and belly of the animal is considered a grade lower, and is used to make accessories, like socks and hats, while grade 3 fiber is made into rugs, and feels notably coarser. Because the animals are sheared once per year, generally in the spring, it takes a full cycle of growth to get the six to eight inches needed, or about five to twelve pounds depending on size and age. To put things into perspective, an adult male will render enough fleece to make about two sweaters. And in case you were wondering, yes, they do shrink in the wash like wool, so it's best to dry clean or gently hand wash and dry flat.

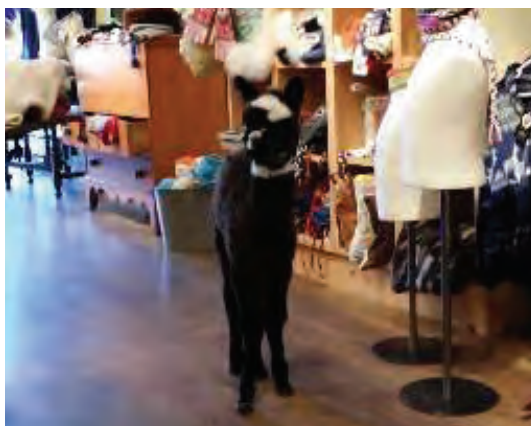
The farm sends most of their raw fiber to be spun into yarn, and while it can be dyed, the natural colors, of which they have around twenty-two, are beautiful as they are. Some of the yarn is sold as roving, and it is available in its raw form as well. Except for the few items Barbara knits by hand, most of the store's apparel and décor items are made from alpaca fiber imported from Peru, which is the world's alpaca farming capital.

Blue Ribbon Beauties

The Croccos breed and show their prize-winning herd, and have won numerous blue ribbons over the years. They typically take part in four to five shows in spring and again in the fall, traveling mostly along the east coast and west as far as Missouri. The couple own one of the top five grey herd sires in the country, and are proud of their foundation herd, which are all DNA-registered and bred with superior genetics. These are kept for further breeding, but other members of the herd are available for sale.

The future of alpacas in America

Barbara emphasizes that she would love to see the alpaca industry take off at a commercial level in the US where it is still a small cottage industry. This year, she and Joe are adding an additional barn to



their property for hosting classes and seminars on alpaca farming, in hopes that one day the US will be able to compete with the highly commercially lucrative market of Peru, which is where most alpacas originate.

It wasn't until the 1980's that they were brought to America from Peru, making alpacas newcomers on the American landscape, and in the farming business. Slowly, more and more farmers have caught on to this camelid's value. As livestock, alpacas are gentle on the ground, require simple shelter, eat mostly hay, and produce fiber that is a completely renewable resource, making them highly sustainable as farm animals. In time, we will hopefully see a rise in the popularity of alpaca farming across the country. •

Copper Star Alpaca Store carries raw alpaca fiber, spun and unspun yarn, roving, and batting in addition to a selection of women's, men's, and children's apparel, home décor, rugs, blankets, hats, and other accessories. The store is open year-round, with seasonal hours. Don't miss Barbara's very own hand-knit baby items, as well as her handmade goat's milk soaps, perfect for holiday gifts! Oh, and the store is dog friendly too, so feel free to bring in your pooch for a free sample of their special organic doggie treats.

From the farm:

We encourage farm visits and always welcome the opportunity to talk about alpacas. Please call to schedule an appointment to visit our alpacas. Or, visit our retail store in town, at 20 Main Street, Millerton, NY. We are open 11 to 5, Thursday through Monday. Call us at (518) 592-1414, or enjoy shopping online at www.CopperStarAlpacaFarm.com.



Above top: The three amigos. Center, L-R: One of the young alpacas came for a store visit. Customers shopping in Copper Star Alpaca. Above: A young alpaca fan. All photos courtesy of Copper Star Alpaca.



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saving barns

THE BARN REAL ESTATE MARKET

By Christine Bates

christine@mainstreetmag.com

The old barns that dot our rural landscape have inspired this month's real estate article on the history of barns, their present day usage as homes, and everything else, and why they are red.

An introduction to barns

The earliest barns of America were practical buildings erected by farmers to shelter equipment, house animals, and store crops and supplies. These New World barns were built to last and their form was determined by their function, not the architectural style of the period. The greatest barns were built, not in New England where English style barns predominated, but in areas settled by the Dutch in New York and eastern New Jersey from the seventeenth to the early nineteenth century, before forests were clear-cut to make way for agriculture and industry. Their structural frames, the core of a barn, were hewn by hand from the giant timbers of virgin forests. Some early barn beams measure a continuous 60 or 70 feet from a single tree trunk.

According to barn entrepreneur Kevin Durkin, founder of Heritage Barns, a barn built over 200 years ago will be better crafted and have larger timbers than later structures. The eastern areas of the United States and Canada that were settled earliest have the sturdiest barns with strong roof beams designed to carry snow. These are barns raised before the industrial revolution and the introduction of saw mills. The beams are held together by wooden pegs, and mortise and tenon joints. In contrast, barns in the Western United States were largely built after the Industrial Revolution. In the South warmer winters did not require the large barns built in New England, and humidity has weakened their old timbers.

Traveling barns

There are good barns and bad barns according to Durkin. The source of the best barns in New York State are in the Hudson, Mohawk, and Schoharie valleys. This is the home of 200+-year-old Dutch barns with huge, hand-hewn beams and joinery. The value of any barn is based on age, condition, quality and craftsmanship. An expert evaluation should always be sought before buying a barn. Durkin, who sells New York barns all over the world, explained that upstate owners typically sell barns for very little just to get them off their land and avoid the property taxes and the potential liability of an old barn. Most barns that become something else are moved from their original site to a new location – sometimes as far away as New Zealand or just across the road or up a hill. The main reasons

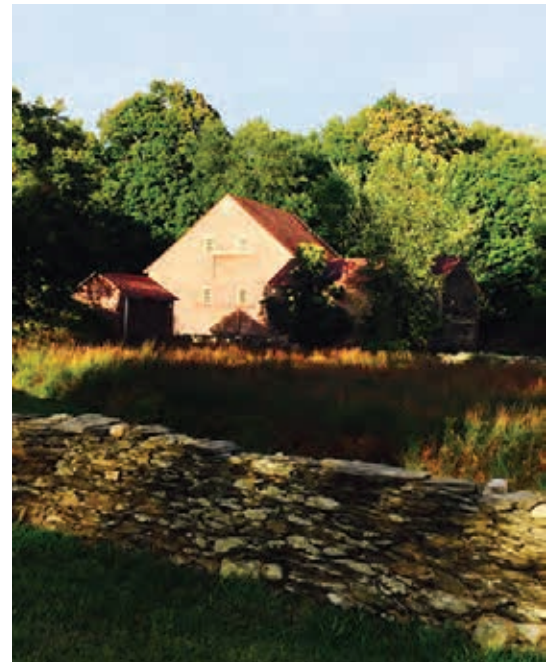


Above: An interior view of one of the Heritage Barns. Photo courtesy of Heritage Barns.

are poor location by the side of the road, or in an out of the way spot in upstate New York, compromised foundations whose loose-laid dry stones cause the building to shift, and worst of all – bugs, especially the hard to get rid of powder post beetle. Every barn needs to be thoroughly fumigated before renovation can take place. The largest expense in buying a barn frame is not the barn itself, but dismantling, labeling, transporting and fumigating the structure. It's very expensive, and not always effective, to tent and fumigate an entire standing barn in its original location. The end cost of a ready to erect barn frame ranges enormously from an estimated \$35 to \$80 a square foot.

The newly relocated “barn” will still need an architect, permits, roof, walls, windows, foundations, electricity, heat and plumbing, and sub-contractors with specialized skills. Not to mention a fireplace (see photo of Pleasants Godwin house great room).

“It's a long way between a barn and a house,” observed Durkin, who sells about 30 barns a year, including four that are now headed to a Chinese tea plantation. “The Chinese only want American barns. And all over the world, barn wedding venues are being created. More and more people want to get married in barns, not churches.”



Above: Robert Fulton homestead barns at the end of the day. Photo by Christine Bates.

Continued on next page ...

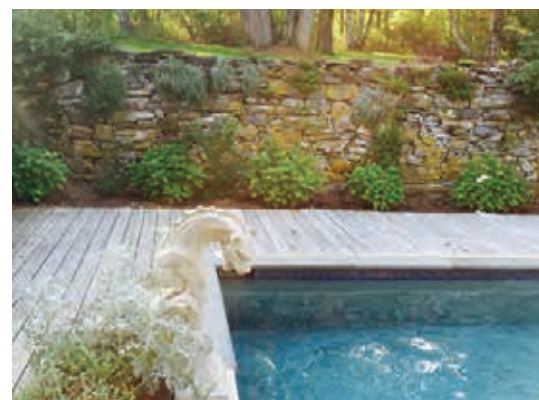
The appeal of barns is their lofty space and the patina of old wood. Designer Rod Pleasants, who has built 10 to 15 luxury homes using salvaged barns, specializes in how to respect the barn and combine it with practical living. And clients always want fireplaces. Pleasants has five in his own barn home in Litchfield County. “Everyone responds to the warmth of barns and their less formal atmosphere.”

Stay at home barns

Barns that aren’t moved have a sense of place and history that relocated structures lack. Joan Osofsky renovated the 100+-year-old barn home of Ham-mertown over a period of 15 years. “We put insulation over the old roof and then put a new roof on top. It still feels like a barn. It fits in with the trend toward casual, loft living. The only structural problem we have had was with our new addition.”

An abandoned 200-year-old barn in Norfolk, CT was left in place and re-imagined by design firm Poesis by removing portions of the siding to let in light. The effect suggests an old tobacco barn. That barn now has multi-use possibilities as an office and party space. Commercial reuse of existing barns in our area includes produce operations, book barns, antique stores, and a silo office in Copake for a lumber yard.

Even twentieth century dairy barns with cement floors and stations can be repurposed. For example, visit the 1960 dairy barn home of the RE Institute in Boston Corners, NY. The ground floor where cows were once milked is the studio of artist Henry Klimowicz, and the hay loft above houses the RE Institute’s art shows and Klimowicz’s loft apartment looking out over the fields. Another former dairy barn in Connecticut has become the workroom/showroom and occasional party space for designers



Above, top: The elegant barn home of Rod Pleasants and Steve Godwin in Litchfield County. Photo courtesy of McIver Morgan Interior Design. Above, L-R: This 200 plus year old barn was redesigned to serve as an office and party space in Norfolk, CT. Photo courtesy of Robert Bristow, Poesis. Standing foundations can become garden walls or a dramatic backdrop for a pool. Below: Another interior view of a Heritage Barn, one of the centerpieces being the grand fireplace. Photo courtesy of Heritage Barns.



Pilar Proffitt and Robert Bristow of Poesis. Sometimes only the foundation of an old barn is left behind, but the stones can be used to build fireplaces; standing foundations can become garden walls or a dramatic backdrop for a pool. And old barns are handy for storing everything from vintage cars to just the extra stuff from everyday life.

Barn real estate market

Like any specialized structure, it may take longer to sell a renovated barn home. It also seems much easier to buy an existing, already renovated barn than moving or transforming a barn. A renovated 1840’s “Britton” barn relocated from Princeton, NJ to Kent, CT was just sold for less than a million dollars, after being on the market for a year and a half. A renovated barn complete with silo dating from the late 1700’s is now on the market in Sharon for \$1,625,000. There are two barn homes on the market in Sheffield, MA that represent the range of renovated barns available. A recently renovated, contemporary home on Barnum Street created from three dairy barns was listed for \$1,675,000 by William Pitt Sotheby’s this summer. Linger off and on the market since 2008 when it was listed at

\$749,000, according to Zillow, is an 1880’s carriage barn for \$574,000.

Why are barns red?

In the early years of our country there was no Benjamin Moore, only Benjamin Franklin. In fact the earliest barns weren’t painted at all. It wasn’t until the late 1700’s that farmers began making their own paint to protect the wood siding on their barns. They mixed orange-red colored linseed oil from the flax plant with milk and lime and then added ferrous oxide, better known as rust. Rust was plentiful on farms and was known to kill many fungi, mold and moss. By mixing rust into paint it not only protected the wood, but gave it a deep, dark red coloring. The dark color also kept the barn warmer in winter. Even when commercial paint in cans became available after the Civil War, farmers continued to paint their barns red. •

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Pictured: Eric Forstmann, *Fint Hill*, oil on board, 2015

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JACK MURTAGH AND HIS

sharon package store

By Melissa Batchelor Warnke
info@mainstreetmag.com

Jack Murtagh, 73, didn't have a plan for what he was going to do when he retired just this past October. The first day? "I'm probably going to be right back here at work. That's true," he says, laughing. "There's no list. What I'm looking forward to is the pressure of no schedule." He can't imagine that he would sleep in after all these years. Murtagh always wakes up around 5 o'clock in the morning.

Early rising is not a job requirement; Murtagh owned the Sharon Package Store, a quaint white building right in the middle of town on Sharon, Connecticut's central Gay Street. It was once a hardware store and most recently was home to Prime Finds, the now Lakeville-based antique store. But for many years, it's been a liquor store, and not just any liquor store, but Jack's. He's worked there since he bought the place, which is to say for 38 years. And although few customers come in at 8am, that's when he likes to arrive to take care of the paperwork. "You get so much done when you have no interruptions," he says.

Sharon's liquor laws

There are two liquor stores in Sharon; the other, Rick's Wine and Spirits, is right across the street. "Due to regulations, there are only two liquor stores in Sharon, and that's the way it's gonna be," he tells me. The law only allows for one store per 2,500 residents; Sharon has around 2,800 residents, but even if the population drops they'll both be fine; they're grandfathered in. The Sharon Package Store has been in business, across different owners and buildings, since 1932.

When Murtagh bought the business, he'd been running liquor stores for A&P Supermarkets in Sharon, Lakeville, and Canaan for years. "It's great being your own boss and not having someone breathing down your neck," he says. "So when this opportunity came around, it was easy for me. It's my hometown."



Above: Jack Murtagh in front of The Sharon Package Store. Below: A sampling of the selection. All photos courtesy of The Sharon Package Store's Facebook page.

Jack Murtagh and the liquor business

Murtagh was born and raised in Sharon; his siblings and five children live in neighboring towns. His son, Brian, owns New Images Landscaping LLC, also based in Sharon. Jack is connected to the area's mountains and trees; "I don't like the 'bushes' that they call trees down South," he says playfully.

The liquor business is a steady one, particularly in a small town; vodkas, gins, rums and rosé sells in the summertime, darker liquors sell in the winter. Winter is generally quiet though, particularly from New Years till Easter, he notes. Many of the people with second homes in Sharon don't come to visit during that time.

Murtagh has witnessed a great deal of Sharon history firsthand. "I built my house in 1963 and it cost me \$14,000. It's a changing world," he says. He remembers seeing a convoy of nine cows that fell apart right in the middle of Gay Street. "There were lots of farmers then, and 10-12 of them came running. It was before the days of cell phones; that just shows you how they used to take care of one another," he says. "Most of the farms now are gone; a lot of them turned into horse farms, and others are homes. I don't think there are more than three working farms in Sharon now." He estimates there were 30-40 farms in Sharon when he was growing up.

Volunteer firefighter

Murtagh has been a volunteer firefighter for 51 years, and served as the fire chief from 1984-1987. There are more barriers to entry for volunteers now

(more stringent regulations and trainings, more families with two working parents), and he estimates the price of the equipment has gone up ten to thirtyfold. But it's clear he still loves the work. Murtagh is characteristically humble about his contributions to the department and the challenges of the job.

"Your adrenaline is going so hard that you have what it takes to get the job done, and then you figure it out afterwards. You have plenty of support from other people," he says. In the rare times when he hears about a fire that's nearby, he'll turn the keys and leave the store.

Changes at The Package Store

Murtagh feels comfortable stepping away from the Package Store; he'll be handing it over to someone who is from Salisbury and who's worked in the liquor business. After a health scare, he ended up getting a clean bill of health from the doctor. But it was enough to make him realize that it was "time to go and enjoy yourself," he says. When a close family member died over the summer, he realized again that he had made the right decision to retire.

Murtagh will continue to be active in the Sharon community. "I'll be helping out for a little while," he says. "I really care about the store; I've been around it all these years. I wish the new people well, and I think they will do well." ●

To learn more about The Sharon Package Store, you can call them at (860) 364-5760.

See Video



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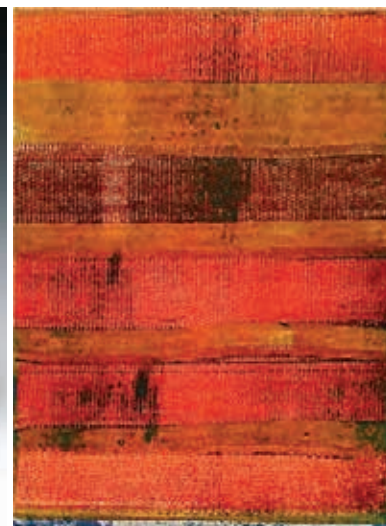
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POWER COUPLES:

Geraldine & James Woodruff

THE CREATIVE BOND

By CB Wismar
info@mainstreetmag.com

What they have in common is far more important than their differences.

"We love to surprise each other."

James Woodruff is standing at the edge of his Zen sand garden, a daily work in progress that is protected from the elements by the capacious treehouse that he built by hand. "Geraldine and I end up saying the same things at the same time ... then she and I just laugh."

She is Geraldine Woodruff, creator of Terston on North Main Street in Kent, CT. By its own definition the shop specializes in "exclusive and unusual gifts, eclectic home decor, chic fashion and accessories." The shop and its contents reflect the creative aesthetic of its owner – bright and uncluttered with a generous helping of serendipity. "Retail is in my blood," acknowledges Geraldine. "Our family had a printing business in Scotland for nearly 300 years and had added retail operations. I was born to the trade."

He is James Woodruff, abstractionist painter and, by his own demur admission, "very much a dreamer." His studio, protected by an elusive cat, is in the unheated barn behind their Cornwall home. "I keep the wood stove burning 24 hours a day in the winter," admits James. "I have to cut wood all summer just to keep up."

A meeting at the bus station

Without the slightest bit of romance, they met over 30 years ago at the bus station in Danbury, Connecticut. Geraldine had just made the transatlantic flight from England and James, at the request of his sister and brother-in-law, had driven down to Danbury to pick up their second cousin who was coming to America for a visit. It was not love at first sight.

Geraldine uses a gentle laugh to recall the circumstances. "He had hair down to his shoulders, a silly railroad cap and John Lennon glasses. All the way back to Cornwall, he kept railing on about the Queen and the Queen Mother – presuming I cared."

James remembers his long hair, the cap and glasses, but he also recalls that



Above:
Geraldine
and James
Woodruff.



Geraldine's hair was short cropped and he wondered "Why would anyone do that to their hair? I think I frightened her. I was a bit of a wild man."

Wanting to expand her world, Geraldine had left the employ of British Home Stores where she had risen to managing a store with 750 employees, to accept the invitation from her second cousin, actor Sam Waterston and his wife Lynn to spend time with them in Connecticut as a first stop on what was to be a jaunt all the way to Australia. "It was a great time for them. Sam was off shooting *The Killing Fields* in Thailand, and Lynn had a new baby at home, so my being around was helpful."

As for James, aside from providing chauffeur services, he was finding his way as a serious painter. After arriving in the United States from South Africa (he is Dutch born) he worked as a photographer's assistant for notables Gordon Monroe and Irving Penn. Commercial photography was a job, however, and painting was in his soul. "Commercial photography seemed so frivolous," he offers. "It was simply not interesting. I had started painting when I was eight, and the fascination never left me. As soon as I got to New York, I found a job, but I kept up

with my painting."

Making the move

So, when his sister suggested he decamp from New York City and take a studio in the wilds of Northwest Connecticut, James left lenses and dark rooms behind and followed his muse. "It was sobering. I sold my New York loft, left my circle of friends and moved to Cornwall. In order to keep on with my art, I started a decorative painting company..." a business that lasted 25 years. And, paint, he did – homes of the local residents during the day and compelling portraits and abstractionist canvases at night. "I barely slept. I had two careers."

After their less than awe-inspiring first meeting, Geraldine spent time with the Waterstons and kept seeing James. "I had a six month visa and wanted to see more of the US. So I went to California, then instead of traveling on to Australia, I came back to Connecticut, then back to England."

Continued on next page ...

Though a Scot by birth, Geraldine had become a Londoner, and with her background, she quickly found a spot with celebrated designer Sir Terence Conran, working at Heal's of London, his retail store in Totten Court. "The first time I met Terrence, I knew instantly that I shared his sense of design – the elegance of clean lines and great color. No fluff – just a clean look."

The long-distance relationship lasted a year. At one point, James finished a job and used the money to buy a ticket to London. "I had never seen myself as getting married," he admitted, "but when I left to come back to the States, I kept thinking 'I could truthfully see spending my life with Geraldine. She's just fun to be with.'"

For Geraldine, the commitment meant she had to completely re-invent herself, far from family and the career she had known. "It was a difficult transition. I was in a new country, married to an artist and trying to establish myself. There were some difficult times." But the magnetic draw of retail caught her again, and she opened Terston in Kent, CT.

Growing careers and a family

What seemed like a chaotic life – she coping with the daily demands of a store and he working both in decorative house painting and his own artwork into the early hours of each morning – fell into a pattern that supported their marriage. "Geraldine is a terrific mother," asserts James. "She was always there for them [their children] – their advocate at school and in growing up. They knew it and respect it to this day."



Creative energy and admiration

The creative energy they share is ever-present as they speak about each other and their life together.

"We don't cross each other," muses James. "She buys the food, but I do the cooking. I handle things outside and she does the paper-



Being a shopkeeper brings a person in constant contact with a variety of customers, some of whom become friends. James recalls that it was through Geraldine's capacity to engage regular customers that the invitation was offered to Denise Bibro, gallery owner in New York, to visit with James and see his work. "She came to Cornwall and by the time she had left, I was being represented in a New York gallery."

After over 30 years together, with their two children, Laurel and Tristan in their 20's and off to live their own adventures, Geraldine and James still find that they both surprise and delight each other. "We have coffee together in the morning," says Geraldine, "and James cooks dinner for us at night. When the kids were young, we always had dinner together. That was our time."

work. It simply works." He stops for a moment and looks out across the brook that runs behind their house, letting his gaze disappear into the woods. "I was very honest when we got married. Geraldine would have to learn to live with art's mistress. To this day, when I bring a painting into the house, she remains engaged, letting me know what works and what, perhaps, might not work. And she's right. She sees through a different set of eyes."

Geraldine approaches the relationship from a slightly more direct perspective. "We really respect each other. I value his opinion, and he values mine. He is the sweetest, most tender man I've ever known." And when the inherent insecurity of the creative artist reappears? "I tell him to get over himself ... and we both laugh." "Without her," James says with solemn energy, "I would just drift. I'm distracted and she has a much firmer grip on reality. It's never contentious. It simply works."

The artist and the shop owner. Their daily lives and routines are vastly different. She is a morning person. He is a night owl. She lives within the discipline of owning and managing a complex retail operation. He follows the whims of his imagination and the tyranny of his muse.

Without fail, Geraldine and James Woodruff are both quick to say that they are bonded by their unique ability to be delightfully surprised by each other. And, their creative energy is infectious. •

To learn more about the Woodruffs and or to reach them, you can visit www.terston.com.

Above: One of James' pieces on display at Terston. Below: Terston's interior.



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Thanksgiving Recipes

By Tiffany Becker
info@mainstreetmag.com

It is that time of year again, which we know brings beautifully colored leaves here in the upstate area of New York, Connecticut and Massachusetts, as well as warm sunny days, cool nights, and in a blink of an eye: Thanksgiving!

We usually think of the basics for Thanksgiving Day: turkey, mashed potatoes, gravy, stuffing, green beans and carrots. What about thinking outside of the box? Starting your day with an impressive fall dish of stuffed apples for a beautiful appetizer to “wow” your family and friends.

Savory stuffed baked apples

Ingredients:

- 4 large apples
- 6 ounces sweet pork or turkey sausage, cooked and drained
- 1/3 cup chopped onion, sautéed and lightly browned
- 1/2 cup cooked brown rice
- 1 tsp rosemary, dash ground pepper and salt
- 1 tbs extra virgin olive oil
- 3/4 cup apple juice



Make:

1. Preheat oven to 375°. Slice the tops off each apple and a thin slice off the bottom to allow the apples to sit in a pan. Core the apples, and the inner meat of the apple until there is 1/4" of apple on the skin. *Save apple scoops for next step.*
2. Combine sausage, rice, herbs, olive oil, and 1/2 cup of the reserved apple scrapes.
3. Place the apples in a two quart baking dish. Fill each apple to the top, pour apple juice over apples.
4. Bake uncovered for 35 minutes. Serve warm.

Now I want you to also think outside the box for your turkey, think beyond your grandma's turkey and a whole new version that fits the creative chef and impresses and satisfies all guests with the amazing flavor and a beautiful ruby glow.

Pomegranate-glazed turkey

Glaze:

- 1 tbs. cornstarch
- 1/3 cup pomegranate juice
- 1/4 cup honey
- 2 tbs. Balsamic vinegar
- 1/8 tsp cardamom

Turkey:

- 1 (12-14 pound) turkey
- 1 tsp salt and 1/4 tsp pepper

1. For the glaze combine cornstarch, half the pomegranate juice in a small saucepan until cornstarch is all dissolved. Stir in remaining juice, honey, vinegar and cardamom. Bring to a boil over medium-high heat, cook one minute, whisk until smooth.
2. Preheat oven to 375° for turkey.
3. Remove all inner parts of turkey, wash and rinse clean and pat dry. Sprinkle with salt and pepper.
4. Place turkey breast side down in roasting pan. Roast 1 1/2 hours, rotate your pan and cook another hour. Brush 1/2 of the glaze now on your turkey. Return to the oven, roast 10 minutes and remove applying more glaze. Ten additional minutes and coat with final glaze. Check temperature until 165° internally. Remember to let your turkey rest for at least 10 minutes prior to carving.

Now on to your salad, the pallet cleanser of this once a year all famous meal. Wow your family and friends with a grilled salad and goat cheese, that's sure to leave them asking for seconds.

Grilled salad with goat cheese

(Serves 4-6)

Ingredients:

- 2 large heads of radicchio, cut in half
- 2 large heads Belgian endive, cut in half
- 2 red peppers, cut into quarters and seeded

- 2 yellow peppers, cut into quarters and seeded
- 6 tbs. Extra virgin olive oil (EVOO)
- 5 ounces baby arugula
- 8 ounces herbed goat cheese, crumbled
- 1 1/2 tbs. Balsamic vinegar



1. Preheat your grill or broiler to high
2. Brush peppers with 2 tbs. of the EVOO
3. Cook on hot BBQ or under broiler for 2-3 minutes per side, just until torch marks appear on each side. Place on cutting board while hot and cut everything into 1" pieces.
4. Place arugula and greens with goat cheese in a bowl and add all grilled components. Mix well until cheese begins to melt.
5. Add remaining EVOO and balsamic, mix well, and serve.

The last component of the day, and for many of your family and guests, it is the favorite piece of Thanksgiving: a warm and comforting dessert. This is not your typical pumpkin pie like we are all accustomed to. Try a fruit cobbler baked in a baking dish or old fashion cast iron skillet for a real twist. The warm cobbler, popping colors and sweet and tangy flavor are sure to leave a longer taste and more unique picture in your families' mouth and memories than a regular slice of pie.

Cranberry-pear cobbler

Any fruit that you love can be substituted for this basic cobbler, customize to what your family loves

Filling:

- 2 pounds pears, peeled, cored, and cut into chunks
- 1 1/2 cups fresh cranberries
- 3/4 cup sugar
- 2 tbs. brown sugar
- 2 tbs. minute quick cooking tapioca
- 1 tsp fresh orange zest
- 1/2 tsp ground ginger
- 1/2 tsp ground all spice
- Pinch kosher salt

Crust:

- 1/4 cup sugar
- 2 cups all-purpose flour
- 1 tsp cinnamon
- 1/2 tsp kosher salt
- One stick salted butter, cold and cut into cubes
- 1/2 cup milk, 1%
- 1 large egg, beaten
- 1 tsp vanilla



Steps:

1. In either a cast iron skillet or a baking dish, 8x8 or 9x9, combine the filling ingredients, allow to rest in dish for at least 30 minutes.
2. Preheat oven 350°. Combine all dry ingredients in a medium bowl. Cut in butter, create dry coarse crumbs, then add milk, egg and vanilla and fold until moist.
3. Make small biscuits by hand and drop over fruit filling.
4. Bake for 35 minutes or until golden brown. Serve warm with a dollop of vanilla bean ice cream or fresh cream.

I hope that you enjoy these recipes, and happy holidays to you and your family and friends! ●



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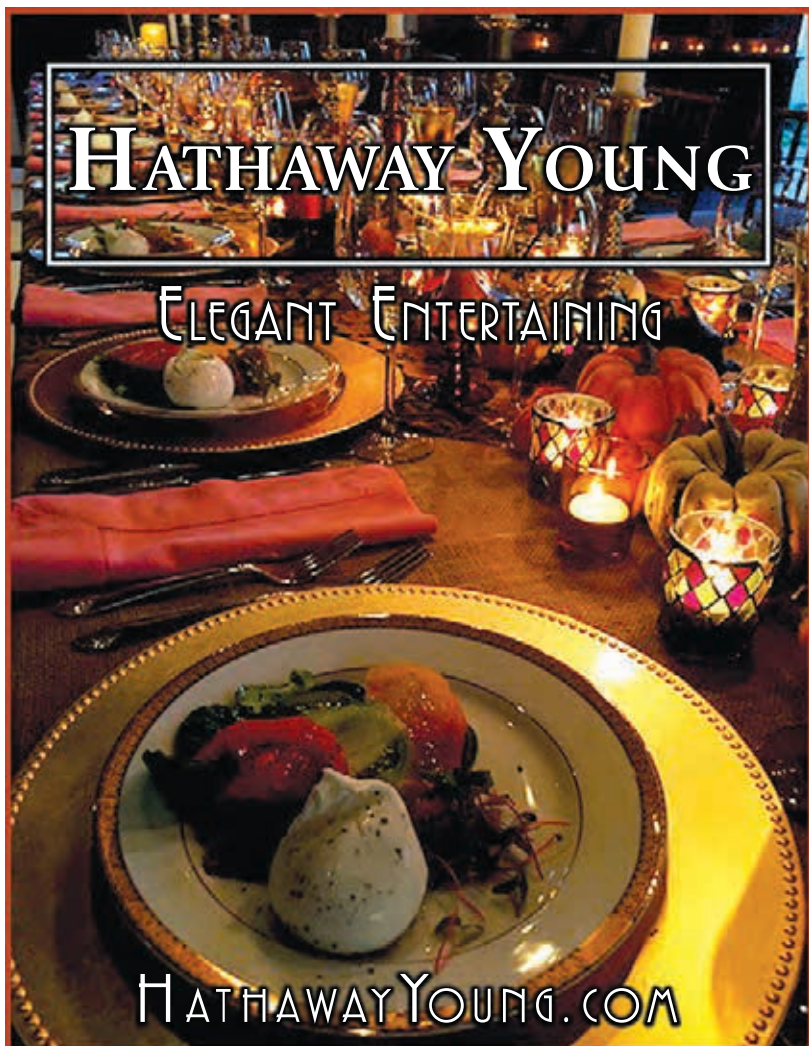
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a sculptor's garden

CONRAD LEVENSON: RECLAMATION & RECYCLING

By Claire Copley
info@mainstreetmag.com

Conrad Levenson is, in his words, "...an architect, sculptor and avid collector/recycler of unusual artifacts, found objects and scrap materials." He has spent his entire career pursuing his passion for reclamation and recycling and converting the materials he finds into assemblage sculpture. I was familiar with his work after seeing his art in several sites including the Red Devon restaurant in Bangall, NY. I wanted to talk to him about the concept of a sculptor's garden, and how he builds the visual relationship between his work, and the natural environment around his home and studio.

Landscape integration

It is the thought and vision that have gone into this garden that strikes the visitor first. Conrad's sculptures have been integrated into the landscape so well that it seems as if they have grown out of the rock foundation that underlies the site. Conrad uses found materials to make his art, mostly old tools and metal pieces from a simpler industrial age: Ice saws, wheels, drill bits, chains, giant blacksmithing tools, and all manner of blades and gears. He combines these objects to create anthropomorphic forms that are both humorous and beautiful. The sculptures have center stage in his garden.

Conrad bought his house and property of 2.6 acres in Stanfordville in 1989. The house is sited on a massive rock outcropping in the woods near Hunns Lake. It was a perfect cottage for weekends with his kids, and to get away from the busy, frantic, nature of New York City.

When he bought the house he used part of it as a workshop, but as his children grew up and he



met his longtime partner, Amy Singer, he realized the house had to be renovated and a separate studio built. The construction required clearing portions of the land to accommodate the heavy equipment that was needed to do the building work. The new driveway found itself after the construction vehicles left, but it would have to be filled, and finished. The ensuing alterations involved removing enough trees to get light, but not so many as to alter the nature of his site. He recalled: "After that, periodically, trees just fall down ... because of the very limited soil cover here. It's mainly rock, and the roots spread horizontally."

Wisely, Conrad and Amy have not attempted to change the forested nature of their site. They have used large rock outcroppings for rock gardens, and sculpture installations and the shady forest floor has been planted with ferns dug and transported from deeper in the woods. There are occasional peonies, shade grasses, and beautiful mosses. Some (deer-proof) shade plants have been added but the entire garden has a natural deep shade feel. They used andromeda and climbing hydrangea to green-out the new front entryway. Planting daffodils for color, rather than more edible varieties, has brightened up the garden in spring

The challenges

A woodland garden can be a difficult proposition. Trees limit sunlight penetration and also impose a vertical structure that needs to be balanced. The property is also a deer route through the woods to the lake on the other side of the road. Deer resistant shade plants provide a limited plant palette. The woodland garden is commonly lacking in the

color we usually associate with gardens, yet it excels in texture, structure and in its potential for playing with light.

Conrad's garden vision is that of an artist: "You can work in harmony with nature and what you have, or you can fight it, and you learn the hard way when you try to fight it, things just won't grow." He views pachysandra as a staple. He finds it grows naturally in the woods and he digs it up like sod and lays it down as a groundcover. This groundcover lends needed texture to the woods and Conrad and Amy enjoy its greenery in the winter months.

The journey and property's story

It must be his architectural background that motivated Conrad to use his entire property, yet to create separate spaces. There is a relaxing spot under trees with a meditative circle filled with Japanese fishing floats, glass balls that shimmer with color. He has made an outdoor firepit out of large stones. There are benches and small nooks which are perfect for his sculptures. There are whimsical birdhouses, outcroppings, private reading and relaxing spaces, communal gathering spots, and short but gorgeous vistas. There are paths that suggest themselves, and paths that lead you from one destination to another. There are paths for meandering or showing off artifacts like terra cotta chimneys, or old manhole covers. It is an extraordinary journey by the time you are through, one that feels both



Continued on next page ...

physically relaxing and aesthetically exhilarating. The overall effect is natural, organic and soothing.

The holistic garden plan

I asked Conrad about the process of integration of his sculptures into the landscape. He was quick to point out that he didn't build the garden around the sculptures but his plan was a holistic one:

"The concept is that there are arrival points and destinations and then there are connectors, I have a bridge, I have stone paths, I have gravel paths, I have the deck in the back which connects the two buildings ... so that you follow a path and you arrive at a destination. It's an architectural concept but it is how it works in nature too. It's not the destination that's the important thing but the trip. It's getting from one place to another and what reveals itself as you go ... so for instance with the bridge, you come up from the driveway under this little arch, there's a little bit of a tree cover now because the redbuds are getting bigger, and you come from the sunlight onto the pergola where the wisteria is and you feel compressed and it also gets cool, it gets cooler and darker, and it begins to frame the open space where the house is. So there are a lot of things happening and those are deliberate. But you also get intersections between the fence and the bridge, other little nodes where things happen, where sculptures or artifacts can go. And then you end up with these views back and forth, ... the placement of the sculpture is responding to the landscape. And as you walk around the relationships between them change."

Conrad cherishes the history of the artifacts he uses in his work as well as their physical presence as sculpture. His first attraction to the objects (such as the mining drill bits from the early twentieth



century) is visual, but he cannot help but delve into the historical significance. In doing research into the objects, he has discovered that "There is a whole world and a community of people who are connected to these things and their history, even today." Each object is an artifact of another time and activity.

For example, Conrad discovered the world of "cow de-horners" when he came across these mysterious tools several years ago. He explained the use of these tools in detail, and it wasn't pretty. Removing horns from livestock was a violent and bloody task. Yet in their present life as Conrad's whimsical masks, they seem innocuous and almost sweet.

Repurposing and recycling

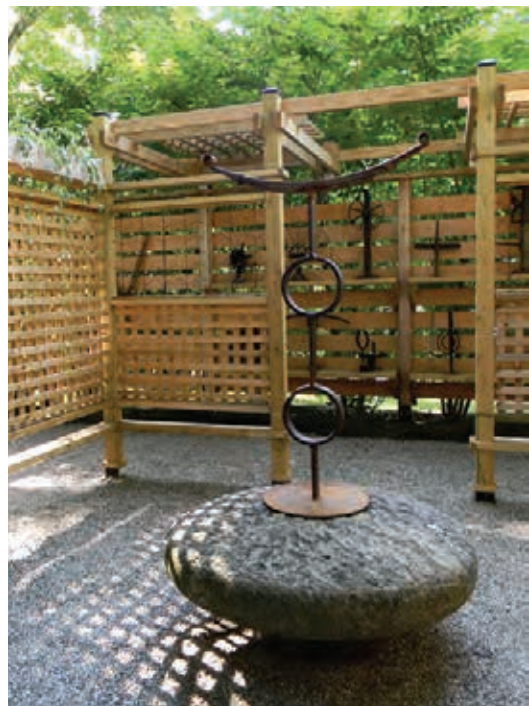
He also makes extensive use of ice harvesting saws of all types and sizes. He knows all about the history of ice harvesting in New York State, which (I had no idea) was the largest industry in the state at one time and a whole other source of work and income for farmers in the harsh winters. "It was like the solar and wind of the nineteenth century and it was free for the taking and had no adverse effects." Ice was essential to store food over the summer and, for the farmers, it was winter work that dovetailed nicely with farming.

These conversations gave me a whole new way of looking at Conrad's work; these pieces were endowed with history, especially the history of our area. I realized that, above all, Conrad is an aesthetic historian. His art is his way in to other cultures and other times. I will now see this whenever I look at his work. His grandfather was a carpenter and taught him about tools, how to use them and respect them. His use of old tools is very personal. He wants the life of these tools to shine through, even though he has changed the context of these amazing artifacts. Conrad believes that they still

have things to teach us, if we take the time to look. "For anybody who works with their hands, their tools are extensions of their lives and their spirits, so these are incredible things." He knows that many of the objects he uses are available new, but recognizes that there is no human component in the new machines and tools. This artist's work is a constant exploration of historical elements, a constant re-vision of the same or similar objects, always resisting the temptation to repeat himself. Conrad enjoys grouping his pieces in the landscape. He likes the way they relate to each other in space. He places pieces along the journey that is his garden.

The architectural elements are part of the garden as well. Looking at the bridge from the parking area to his entry, it is a complex structure that comes apart, almost an artwork in itself. His "Inner Sanctum" is a similarly constructed outdoor gallery space where he has many works on permanent view. He wanted a system for building that enabled him to display artifacts and art, to serve as a background for greenery, and to provide a visual and sensory experience as one passes through the garden. The structures are almost Japanese in feel, woven wood screens with openings, step ups, planters, windows, and partial roofs. The visit to this garden is indeed a journey when you take the time to look at every element. The philosophy behind it is based on Constructivism, which celebrates connections and connectors. He is looking for visual richness without applied decoration.

Taken as a whole, the viewer realizes that the garden is an artwork in itself, made up of many parts, elements and experiences. It is an extension of Levenson's artistic vision and his respect for the area he has chosen as home. ●



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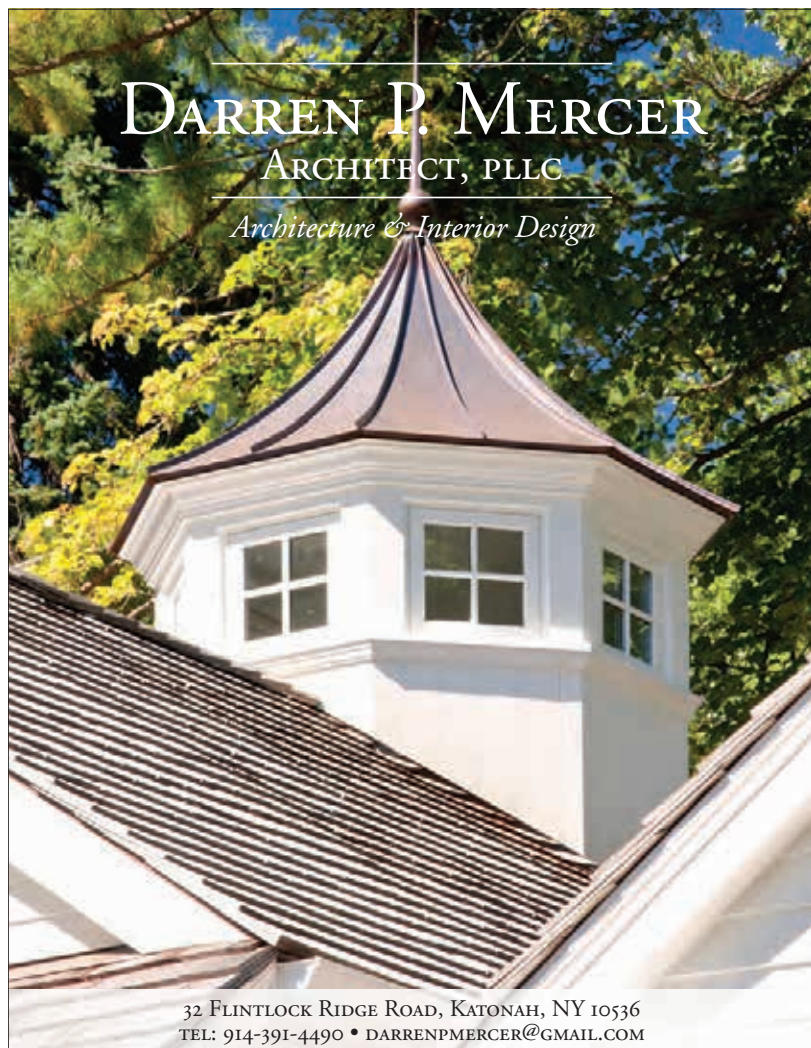
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THE mural AT COPAKE FALLS

By Sarah Ellen Rindsberg
info@mainstreetmag.com

The warmth of last summer was welcome. On sunny days, a hike followed by a swim were de rigeur. At the end of August, those who chose the Taconic State Park at Copake Falls as their place of leisure spied an ambitious woman, paintbrush in hand, applying finishing touches to a monumental mural on the northern side of the Depot Deli.

The deli, located next to the bike trail and across from the entrance to the park, is housed in the original railway depot at Copake Falls. One day last spring, owner Bob Mathews and manager Melissa Dipper took time out of their busy day to discuss decorating. Consensus showed that a new coat of paint was needed to spruce up the exterior.

From the artist's mind to a mural

A novel idea surfaced, that of a mural depicting the treasures of the park. Elucidating hidden features in order to entice visitors to explore was the goal. At this very moment, Tracy Hanselman, a local artist (well-known to both, having worked at the deli in her 20s) sauntered in. As the discussion continued, Hanselman said she would be honored to create the mural. After volunteering 300 hours of her time over 28 days, the bustling activity of the park is now immortalized on a 80-foot-wide canvas.



Above: The Sin a Bomb Express arrives at the station. Below: The majestic falls. Photos by Melissa Dipper.

The scene looks like it was meticulously planned. It was – although sketching did not figure in the process. Instead, the project grew organically in the artist's mind. "I visualized it as five different areas," Hanselman recalls. "I knew Bash Bish Falls had to be in one of the opening scenes [it appears on the far left] and then I had the idea of a ride in the country." The visual ride starts above the falls and proceeds down the road, pausing at the falls, iron works, state park and railroad depot.

Take in the scene from left to right, peering closely. Lush fir trees begin the journey followed by the majestic falls, pictured at their fullest, in spring as snow is melting. The subsequent image of the iron works is based on a period photograph. The refurbished furnace and accompanying museum are open during the summer months.

Special (hidden and visible) touches

The entrance to the state park is rendered as it appears in another vintage photo, replete with bench. Pillars on the building are gracefully incorporated as signposts. In the contemporary version, playful animals abound and birds come to roost. Even the most astute observer may miss a salient detail: Hanselman points to the tail of a chipmunk and the name "Corie" comes into view. Close examination of other fauna reveals others – Sebastian, Joseph and Tonya. The tale is precious: The first few names are those of local boys who stopped by frequently during the process to say hello and watch the artist at work. Tonya is one of Hanselman's good friends.

In the final vignette, a steam locomotive pulls into the hamlet. A distinguished man peers out of the engine window; the owner of the deli, of course – Bob Mathews. The next figure is that of a gray and white cat. In this very personalized version of the scene, this is no ordinary cat. The feline is Mr. Tickles, a name chosen by one of the aforemen-

tioned boys. Mr. Tickles's birth is also an integral part of the story – he was born underneath the deli as the mural was being painted and scampered out soon afterward to meet his new friends.

The name "Sin a Bomb Express," emblazoned on the side of the engine, is another sign of the artist's personal touch. Sin a Bomb is a sinfully delicious bread, baked at the deli. The "bomb" is the explosion of flavor experienced when biting into a slice.

The palette is filled with vibrant colors; Hanselman cites Monet as a source of inspiration. Bold hues animate the scene. A fox's orange coat glows, tempered with shades of yellow and brown. Purple morning glories, punctuated by monarch butterflies, twirl around the posts while orange day lilies blossom in the morning sun.

Generosity is a huge part of Hanselman's persona. Although her creations are hard to part with, she often does so in a heartfelt gesture. Mailboxes and toilet seats have served as tabulae rasae for friends and loved ones. "What can you give someone who has everything," she laughs, referring to the customized toilet seat in her parents' home. In addition, some of her creations are commissioned while others are for sale at the deli.

There is a strong sense of purpose embodied in the creation of the mural. Its beauty is a reflection of the artist's gratitude to the community: "There's nothing more rewarding than giving something back to the community you've been a part of for most of your life," Hanselman says. •

For further information email thepainterspalette15@gmail.com, find The Painter's Palette Tracy Hanselman on Facebook, or call (845) 702-9012.

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social media 101

NAVIGATING THE WORLD OF SOCIAL MEDIA MARKETING



By Memoree Joelle
info@mainstreetmag.com

“People don’t buy what you do, they buy why you do it. And what you do simply proves what you believe.”

— Simon Sinek, author

Anyone who has ever owned a business knows that relationship building is half the work. If you’re going to bother to build something and make it your life’s work, it doesn’t do much good if hardly anyone knows about it, or cares. And why should they care? Well, that is what marketing is all about, and especially social media marketing, because social media is where people turn to get information, be entertained, read stories, and share their own. As a social media strategist, I help business owners by not only broadcasting their services or products to a wider audience, but more importantly, by sharing their passion, their life’s work, by telling their stories. People don’t buy what you do, they buy why you do it, and they want to know what you believe in. Above all else, that’s the key to brand loyalty. First, however, you must reach people. To reach people, you need to find them, and whether we like it or not, you’ll find (most of) them online.

I often get asked questions by people who aren’t sure what social

media is all about, or feel intimidated by it, or aren’t sure if they need it. Over the course of the next few installments, I will answer those questions and help simplify everything from blog creation to Twitter to the best types of photos for Instagram, and why they all work. And yes, it all matters. If what you do matters to you, the next step is letting the world know!

The first rule

If you ignore all of the other pointers that I give out in this article, please do not ignore this first one. The most important thing to remember when it comes to social media is that it starts with the word *social*. Consider real-life social skills as your guide when you go online. Pretend you’re at a large cocktail party in a room full of strangers, all of whom are potential new friends (or customers, or investors).

How do you interact with them? Do you introduce yourself politely, ask a few questions, and start a conversation? Or do you stand in the middle of the room and shout out at everyone that you’re there, over and over again, hoping someone will come over and befriend you (or “like” you on Facebook)?

Obviously, if you have any social skills whatsoever, you do the former. I want you to think of that scenario when you’re online. You’re there to

socialize and engage with people, not sell to them. Well, you may be there to sell to them, but in a very subtle, unassuming way. Most of all, you’re there to represent yourself in the best possible way, so if you’re not sure you can do that, it’s better to leave it in the hands of a qualified professional. But I’ll get to that later. First, let’s take a look at what good social marketing has the potential to do for you or your business and why it is different from other forms of marketing.

Social marketing

There are dozens of social platforms out there, some of them useful, some of them brilliant, and some of them are a waste of time. Which ones, precisely, depend on what they are used for, what type of business you own, and what you’re trying to achieve. Facebook, Instagram, and Twitter are generally considered the “golden three,” but this can vary. For example, if you’re a small mom and pop retail business, it would benefit you to have a Facebook page, but Pinterest, on the other hand, wouldn’t do you much good if you don’t sell products online. And if you’re a national brand, Twitter is your best friend ... if you use it well, that is. This

Continued on next page ...

may sound overwhelming at first, but once you, or a hired professional, determine which ones will work best for you to maximize your marketing campaign, then a strategy can be put into place.

Unlike other types of marketing, like print ads or television and radio commercials, social media is interactive and requires daily engagement with more listening than talking. And it doesn't happen overnight either, which brings me to the next topic: what you are probably doing wrong on social media.

In addition to my long-term clients, I also consult with companies that already have a social media manager, but aren't happy with their results and need outside advice. Based on what I've seen over the last few years in the business, these are the most common mistakes.

The two biggest mistakes businesses make on social media

- Not having a strategy, and being inconsistent.

Small business owners will often say, "I post important updates on my wall, and I advertise events, but I don't think it's doing that much good." And they're right. Let's go back to that party analogy I described before. Suppose you own a coffee shop, and you know you sell the best coffee, and you're having a big promotional event, and you want everyone at the party to come. Do you walk around and pass out flyers that announce it, or do you instead start chatting with a few people, and work it into the conversation? (You know, like a normal person...).

Think about your social networking online in the same way. If you only ever go on Facebook to make announcements, you're not interacting. You're just being annoying. People go online to be entertained, or to share, or to chat about topics that they care about, not to read a 20% off announcement. So figure out who you want to target, what you have that they might want, and what they might want to talk to you about. Once you have a strategy in place for how to go about that, stick with it! Social media requires consistent, daily effort. Anything less than that, and you're wasting your time.

- Expecting overnight results.

You have to look at your social me-



dia efforts as a long-term investment. You don't make friends overnight, and you don't gain loyal customers that way either. When it comes to social media, slow and steady wins the race. In numbers, you're looking at six months of commitment before you'll see any real results.

Hiring a social media manager

So let's say you've taken all of this into consideration, decide you're not up for handling your own social media marketing, or simply don't have the time for it. Now you decide to hire someone, but how? What questions should you ask? There are several key traits that make up a good social media strategist. She/he needs to be:

- A great wordsmith, especially on Twitter, where you have 140 characters to get your point across, so every letter and comma counts.

- A big-picture type of person. You want your social media manager to see a vision for your brand that isn't just about what they can post that day on Facebook, but how everything they're posting makes up what your customers expect from you a week, three months, and a year from now.

- Organized. They should be able to keep track of your business's scheduled monthly events, and plan accordingly for how these tie in with all social media platforms.

- Pop culture savvy. Yes, the very words "pop culture" may sound annoying, but the reality is that staying on top of pop culture does have its place,

and is a necessary evil.

- This should go without saying, but he or she needs to stay on top of what's going on with social apps and the marketplace. Remember when Google made it mandatory for all websites to be mobile-ready? Well, it may not be the job of your social media manager to work on your website (that's what web developers do), but he or she will still need to be aware of it. Has Instagram changed its policies? He/she needs to know about that, too.

- Lastly, and perhaps most importantly, your social media manager needs to be good at reading people, and understanding what types of information have the potential to engage and elicit a response. In other words, *not boring*. This is the heart of it all, and without this skill, none of the other stuff matters.

Measuring return on investment

And now for the ultimate question I get asked: "How can I measure the return on investment (ROI) of social media?"

There is a wealth of information about this topic online, but essentially, you cannot measure ROI on social media the same way you do other marketing efforts. Again, let's go back to my cocktail party analogy. When you attend social functions in person, you're always going to be representing your business, whether that is your motive for the evening or not. Over the course of a year, you will probably make at least two solid connections through socializing, yet whether they reap any

immediate rewards or not is unclear.

Do you sit down and do a financial analysis of your social life to determine if it has any real ROI for you? No, most people do not. Relationships are not quantifiable. Yet, social connections are what make the world go round. In social media, you've simply taken the socializing online, where the party is much, much, bigger. Choose your words wisely. •

Memoree Joelle is a professional social media strategist and writer based in Millerton, NY. She is a regular contributor to Main Street Magazine as the magazine's "Farm Groupie" and she specializes in marketing food and beverage brands and LGBT organizations. For more information, you can contact her at joellescottmedia@gmail.com.

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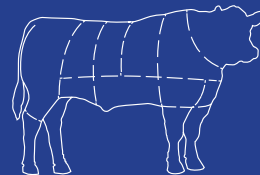
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Christ Church

RICHARD UPJOHN'S CONTRIBUTION TO NORTH CANAAN

By John Torsiello
info@mainstreetmag.com

It stands solid near the center of North Canaan, its red doors accenting the stone and mortar building that has soaring rooflines pointing toward the heavens, quite appropriately. Inside, pews sit vacant where once parishioners gathered and sang hymns of praise to God. Magnificent, stained-glass windows are lit by the early autumn sunshine and imbue this sanctuary with a feeling of peace. Where rectors exhorted their flocks to do good and spread the word of God there is only stillness.

Christ Church, reportedly circa 1845-46, is shuttered and has been placed on the market by the Connecticut Episcopal Diocese. The parish, once so vibrant, grew too small to warrant the hiring of a rector, parishioners now seeking their spiritual guidance at other churches. Included in the property are a bell tower, constructed around 1933, and a parish hall, built about the same time.

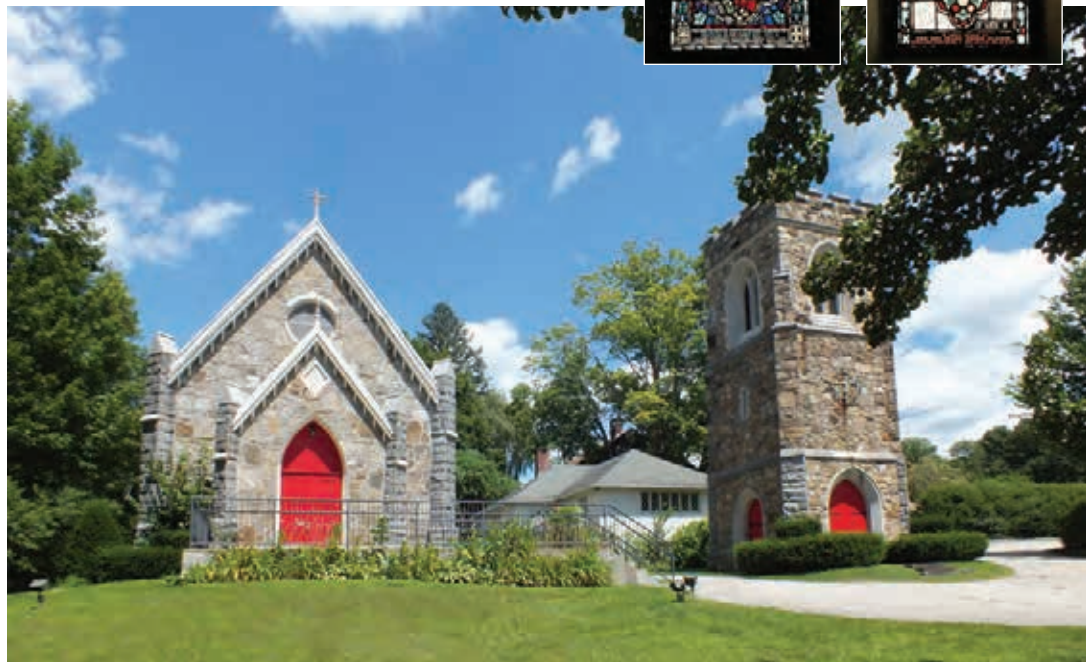
North Canaan First Selectman Douglas E. Humes, Jr. stands looking at the church and recalls a time when he served as an altar boy there. He has lobbied for a private individual or a group to purchase the property and buildings for another use, perhaps another religious purpose, but thus far there have been no takers, although realtor Juliet Moore reports there has been interest. "I was really honored when the Diocese asked me to represent them in this matter. I feel such a reverence for the church and the other buildings."

The Church's design and Richard Upjohn

The unique provenance of the church is enhanced by the fact that it was designed by the famed British and American architect of the early and mid-1800's, Richard Upjohn, who designed many important churches and other buildings, including the Trinity Church on Wall Street in New York City, St. Peter's Episcopal Church in Albany, NY., and the Connecticut State Capitol building in Hartford. Upjohn was born in 1801 and died in 1878.

Upjohn gained enormous attention and acclaim for his Gothic Revival churches, which became very popular in the United States. Upjohn also did extensive work in and helped to popularize the Italianate style, and was a founder and the first president of the American Institute of Architects. His son, Richard Mitchell Upjohn (1828-1903), was also a much respected architect.

The elder Upjohn and his family emigrated to America in 1829, initially settling in New Bedford, MA, and then moving to Boston. His first major project was the entrance to the Boston Common, and his first church design was the St. John's Episcopal Church in Bangor, ME. Upjohn relocated



Above: Christ Church in North Canaan and two of its beautiful stained glass windows. Photos courtesy of Juliet Moore.

to New York City and his career as an architect flourished. In 1839, he worked on alterations to the famed Trinity Church on Wall Street in lower Manhattan. The alterations were later abandoned and he was commissioned to design a new church, completed in 1846 and remains as it was when built. In addition to churches, Upjohn designed buildings of numerous styles, and also authored a book that had great influence on the world of church architecture, *Upjohn's rural architecture: Designs, working drawings and specifications for a wooden church, and other rural structures*, in 1852. The designs in the book were used extensively around the United States and many fine examples remain.

Upjohn, along with 13 other architects, co-founded the American Institute of Architects on February 23, 1857. He served as president of that organization from 1857 to 1876. Upjohn's work on churches is so venerated that he was honored, along with Ralph Adams Cram and John LaFarge, with a liturgical calendar feast day in the Book of Common Prayer of the Episcopal Church in the United States in 1976.

The North Canaan chapel

The chapel in the North Canaan church is approximately 34-feet-by-24-feet and has hardwood floors. A modest altar is intact along with a working pipe organ, a lectern and a somewhat ornate, high back chair that was used by the rector. The stunning stained glass windows were apparently installed at different times, as inscriptions note that the windows were dedicated in honor of a beloved rector or a parishioner at various dates. The windows are so valued that the Connecticut Episcopal Diocese

has included them in the purchase of the property only if valued by the buyer. The same is said for the pews and alter furnishings. If they are going to be removed, the Diocese has retained the right to exclude them in any sale, remove them and save them for another church, explains Moore.

"They truly are magnificent," she says, as she snaps photos of the stained glass windows. Two of the most captivating are a small, circular window that is to the rear of a raised choir area, and one behind the altar. The latter window is large and depicts multiple religious scenes. At the rear of the chapel is a vestibule and meeting room that apparently were added on to the original building.

A nearby stone carillon bell tower was built in 1931 by Edwin W. Warner, according to a plaque inside the tower. The parish hall, which has two levels, has ample room for functions and events and is replete with a kitchen and measures 2,344 square feet.

Obviously, the property needs the right buyer who would find a suitable use for it. Perhaps a group might obviously find it perfect for religious purposes, or an artist for a studio. A number of individuals have purchased former churches and renovated them into private homes. Local officials and townspeople hope that the church, bell tower and parish hall do indeed find another use and will come alive again, as they occupy such a prominent place in town.

"We really hope it can be preserved in some form," says Humes somewhat wistfully. ●

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Horses, country living, and grand homes

By Allison Guertin Marchese
info@mainstreetmag.com

“A canter is a cure for every evil.”

— Benjamin Disraeli, British Prime Minister

Nothing says Millerton, Millbrook and the surrounding area more than horses. Let's just say it's in the soil, it's in the air, it's in the heart of this part of Dutchess County.

When it comes to horses, stables, and equestrian events, we have it all. In fact, do a quick search and you can find no less than thirty horse stables around Millerton. Add in the horse related establishments and suppliers, real estate sellers of horse properties, and you're looking at an epicenter for equestrians.

The life of an equestrian

I have some knowledge of horses. I've owned three, leased one and ridden about one hundred different horses, both geldings and mares, big and small ones. I wasn't one of those early birds who sat in the saddle at age three. Quite the contrary. I took up riding when I turned thirty, when I moved to the beautiful reaches of northern New York. I have since spent twenty five years riding and competing so I've developed a healthy appreciation and respect for these amazing animals.

They say you either like horses or you don't. But if you're one of the people who does, you're probably going to gravitate toward an area like Millerton, and Amenia, and Millbrook where horse fences wrap around the most bucolic fields and when the word “riding” is uttered in the local coffee or cheese shop, everyone will know you mean horses and not bicycles.

Riding for equestrians isn't necessarily just a sport, but rather a lifestyle. It's got its own culture with its own language, its own clothing, its own attitude, and its own smell.

If you're a rider you'll understand when an instructor says, “get him round,” or “ride him from back to front.” You'll know how the forehand differs from the forelock, and the fetlock. You'll feel things that other people can't imagine, like the flow of a forward canter when all four of your horse's feet are off the ground for just a split second, and the natural high you get when your horse is in a full gallop when those feet stay suspended in air much longer and you're flying smoothly like on a magic carpet.

The greatest thing about horses is that they can be appreciated by most everyone, even if you never choose to sit on one. There's a special gracefulness about these beings that always makes us stop and stare.



Above and below: Hiddenhurst, recently and in 1935. Copyright 2005 Lynn Mordas and Friends of Coleman Station, Inc.



Local horse stories

In Millerton and the surrounding towns, there are a few special stories related to horses and living the finer life in the country. Because the area is thick with the flavor of fox hunting, and English riding, I thought inclusion of a Millerton cowboy might be interesting.

In the heart of the hills on Sawchuck Road are the Western Riding Stables and the man behind the ranch on Winchell Mountain, Brian Mulhall. And a heads-up: You won't necessarily find him or his stables easily. That's what makes him so interesting. He's an ex-New York City detective who's days in the gritty City brought him to the country where he reunited with his childhood love of horses.

On what was once his family's farm, Mulhall invites visitors to trail ride in the deep and diverse hills along the countryside and sometimes right into the town of Millerton. He and his wife have a mixed herd of Morgans, Warmbloods, and the traditional western Quarter Horses. Rumored among the people who have written about and ridden with Brian is that he possesses a special something, maybe the essence of a real “horse whisperer.” He's a man of integrity who bases all of his horse training on trust. Perhaps trust is a quality that Brian learned in the quiet country of Millerton.

Hiddenhurst

As horse stories go in the area, there's another man who became a gentleman farmer after leaving the life of commerce. That is businessman millionaire, Thomas Hidden, the original owner of Hiddenhurst, the Georgian Mansion on Sheffield Hill Road. Taking over four dairy farms to create his elaborate estate, Hidden's horse interest was in breeding for racing.

The incredible private home, which stands at a 1,000 foot elevation, was eventually broken up and sold. A woman by the name of Ms. Elizabeth Miele reportedly lived in the enormous home for many years and sold it for a mere \$45,000 (including its incredible contents) in the early 1920s so she could move to California. According to the *The Pine Plains Register Herald* 1947, Hiddenhurst was owned by Elizabeth Miele after the race horse breeder and paint manufacturer, Hidden. Miss

Continued on next page ...

Miele, author and theatre director, decided to sell it after she purchased a home in California where she had film contact and business.

The grounds of Hiddenhurst were covered with beautiful blue spruce and copper beech trees, once the pride of Thomas Hidden and at the time that the home was built at the turn of the Century, Hidden spent upward of \$35,000 on the landscaping alone. Inside the home, he also spared no expense with parquet floors, stout mahogany doors, tiled fireplaces, and lighting fixtures imported from England. Some of the rooms reportedly had brocade paneling and the home was heated by two Holland hot air furnaces. One of the most impressive features of the mansion was a ship staircase with an impressive glistened canopy above.

Miss Miele, was herself a woman of means. She spent winters in New York City at the Essex House with a companion, Miss Florence Halsey, and returned to Coleman Station for the summer where their arrival made the news.

During the sale, Ms. Miele sent many of the home's antiques to auction including items from the library and the Louis XV "Gold" room. It was also news that Miss Miele sacrificed the 17 room house, for a mere \$45,000 "a quarter of what it cost to build," said the *Millbrook Roundtable* in 1945.

The home was also (more recently) owned once by Manhattan real estate developer, Robert Quinlan. At the time, McEnroe's Organic Farm was trucking organic waste from the Culinary Institute past his estate on a regular basis to a nearby compost heap. The trucking disrupted those in that area, including those at the Hiddenhurst estate. After some time and to help restore the area's seren-

ity, Mr. Quinlan was one of the ones who helped establish the Coleman Station Historic District and placed Hiddenhurst on the National Register of Historic Places. The story was so hot it hit the pages of *The Wall Street Journal* in 1998.

Blacksmith Paul Majer

Another horse person crossed paths with Hiddenhurst and that was a blacksmith by the name of Paul Majer. It was 1926 and Paul, like many men abroad, believed that America was the land of milk and honey and a place where he could make a living. After processing through Ellis Island he heard of work at a farm about 100 miles north on

a beautiful estate called Hiddenhurst. Though the work was hard and the hours long, Paul was more than willing to take the pay of \$1 a day and with it an opportunity to secure a future, something he couldn't do in his homeland of Germany.

Paul was a blacksmith, and at Hiddenhurst he had plenty of work on the farm. Instead of milking cows he was shoeing workhorses and repairing equipment. Soon he worked his way into a full time job of \$30 a month. Each month he'd set aside \$5 for his daily needs and the remainder he sent back to his parents in Germany to help feed and clothe his family. In 1929 Paul, like so many others, faced the hardships of the Great Depression, where there just were no more jobs. But farming secured steady work for a blacksmith and by 1932 Paul had saved enough money to send for his girlfriend, Helen. When she arrived in America, they were married and Paul bought a shed on a piece of land in Amenia for \$5,000. That shed would become Amenia's first blacksmith shop. Paul's business stayed steady until soon he was turning down jobs. To make work on the road easier, he converted his old Ford truck to carry his anvil and equipment which made it easier for him to service farmers in the barnyard. As tractors began to replace horses on the farms, Paul became more involved with hackney horses. He was often working with the Equestrian Center and Chauncey Stillman, who was well known for his carriages that graced the beautiful estates in the area. Paul's impressive ironwork is still visible on the gates and fences that surround many formal gardens and the Amenia Island Cemetery on Route 343.

Such is a glimpse into the stories of the area, horses and country living. And I'm sure there will be many more. •



Above: The Hiddenhurst barns. Copyright 2005 Lynn Mordas and Friends of Coleman Station, Inc.

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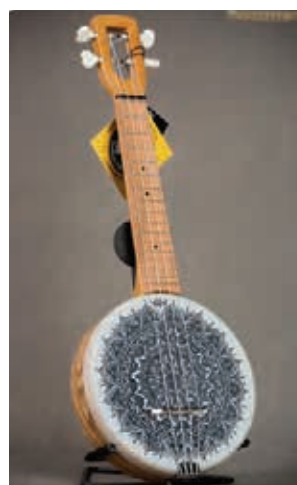
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CrossFit

IN THE TRI-CORNER



By John Torsiello
info@mainstreetmag.com

CrossFit is a fitness craze that has been sweeping the nation for the past decade. The strength and conditioning program was introduced to the world formally by Greg Glassman and Lauren Jenai, who founded CrossFit, Inc. in 2000. The original CrossFit gym is in Santa Cruz, CA, and the first affiliated gym was CrossFit North in Seattle, WA. By 2005, there were 13 affiliated gyms; today that are more than 10,000.

CrossFit is mainly a mix of aerobic exercises, calisthenics (body weight exercises), and Olympic weight lifting; varied movements that are executed at high intensity based on time and modals. Performance is often scored and/or ranked to encourage competition and to track individual progress. Gyms use various equipment from a number of disciplines, including barbells, dumbbells, gymnastic rings, pull-up bars, jump ropes, and other exercise equipment. Running, indoor rowing, and swimming can also be a part of a CrossFit program. Devotees claim CrossFit improves cardiovascular and respiratory endurance, stamina, strength, flexibility, power, speed, coordination, agility, and balance. Interestingly, CrossFit has appealed to both men and women, with surveys showing that participants are almost equally split among males and females.

The CrossFit Games

The activity emerged in popularity to the point where the “CrossFit Games” have been held



Above and below: Matt Scapin and Antonella Jimenez show off a few of their CrossFit moves at Studio Chaos.

every summer since 2007. Athletes at the Games compete in workouts they are told of about only hours beforehand, sometimes including “surprise” elements not part of the typical CrossFit training. The Games took on a unique twist in 2011 when they adopted an online format for “sectional” events, greatly encouraging participation by athletes worldwide. During the “CrossFit Open,” a new workout is released each week. Athletes have a few days to complete the workout and submit their scores online, using either a video or validation by a CrossFit affiliate. The top CrossFit performers in section advance to the regional events and then on to the Games, which include men’s and women’s divisions, and a number of “Masters” age groups.

Studio Chaos

Matthew Scapin and his partner Antonella Jimenez have operated their functional fitness training center called, “Studio Chaos,” in Pine Plains for about a year. Scapin is a CrossFit Level 1 trainer and has taken part in a number of competitions. The pair are getting ready for another busy day at Chaos Studio, located on Lake Road just outside the center of town.

“I just got hooked on it,” says Scapin, explaining how he became involved in CrossFit. “The workouts are difficult but they push you to become fitter, stronger and have more endurance,” adds the 21-year-old Massachusetts native who now lives

in Lakeville. “What I really like is the community aspect of it. It’s a fun atmosphere where all participants encourage one another during their routines.”

Scapin designs specific workouts for his clients (he is also a personal trainer), having them use a variety of exercises, which individuals do as fast as they can. “A lot of what we do is based upon time. You can do a 10-minute workout and that doesn’t seem like a long time, but it is a very high intensity 10 minutes where you push yourself to do a personal best. Actually, it can be five or 30 minutes, everyone is different and at varying levels.”

Clients of Studio Chaos range anywhere from 18 into their 60’s. Individuals are urged to take an “active recovery” day and take part in other sports or activities before they resume training. This is to give their bodies time to recover from the intense workouts and keep them refreshed and focused.

“CrossFit has had a huge impact on the fitness industry,” says Scapin, “as people find a new alternative to traditional workouts and gyms. It also involves a total program based around fitness and health, such things as what you eat, and improves a person’s lifestyle choices.”

Says Jimenez, “A lot of women see women who work out with muscles and they don’t want to be

Continued on next page ...

like that. I felt the same way. Once I got into CrossFit I found that is not what happens. You tone your body, not really add muscle mass or weight.”

John Harney Jr.'s journey

John Harney, Jr. is an active participant at Studio Chaos. The 61-year-old son of the founder of Harney & Sons Tea, which has a shop in Millerton, was convinced by his brother, Paul, to give CrossFit a whirl a few years ago. “I got hooked with the variety and intensity of the workouts, and the close-knit community. I try to go five or so days a week. It forces me to focus on the present task and to learn new skills. Matt scales the workout to meet all levels. I have used the skills I’ve learned to run “Spartan” races (a series of obstacle races of varying distance and difficulty ranging from three miles to marathon distances) and have done a sprint, super, and beast this past year. Without Matt’s coaching and CrossFit this would have been impossible.”

Christie Choma, a CrossFit competitor

Christie Choma, the daughter of Paul and Jill Choma of Sharon, CT, who own and work at Gilded Moon Framing in Millerton, is a serious CrossFit competitor. She competed in the CrossFit Open 2013 through 2015, finishing 28th in the Northeast Region three years ago, 24th in the Northeast Region last year, and 55th in the Northeast Region this year.

This past year she was on a CrossFit Team out of Wachusett, MA that finished 14th in the East Region competition. The 22-year-old, who attended high school at the Stratton Mountain School in Stratton, VT, and is currently working as a research assistant at the National Center for Rehabilitative Auditory Research at the Portland, OR, graduated from Boston College this past spring. She competed on the ski racing teams at both Stratton Mountain and BC.

“I was first introduced to CrossFit as a way to train for alpine ski racing. Throughout high school, CrossFit workouts made a weekly appearance in our training regimen. At the time I didn’t realize

Above and right: John Harney Jr. (in red) competing in his latest Spartan Race. Photos courtesy of John Harney Jr. Below: Christie Choma (foreground jumping) during one of her workouts. Photo courtesy of the Chomas.

CrossFit was a program in and of itself. During my first year at Boston College I overheard my high school friends who had taken the year off to pursue ski racing talk about how they had switched their training to 100 percent CrossFit. I didn’t want to be left behind and I decided to learn about CrossFit on my own and completed CrossFit workouts at the BC gym to supplement ski team training.”

Choma says she was fascinated by CrossFit’s challenge to the traditional notions of fitness and proper nutrition. “During my sophomore year, I began attending a CrossFit gym that my high school ski coaches opened a year earlier in Fitchburg, MA. Training at an actual CrossFit gym was much more beneficial, especially because there were coaches who planned the workouts and watched me work out. So, for the next three years I competed in both ski racing and CrossFit. After graduating from BC, I moved to Oregon and I now train at CrossFit Fort Vancouver in Washington.”

Since she is competing in CrossFit, Choma’s training is a bit different than a typical class workout. She tries to get to the gym by 6am and works on weightlifting movements, such as the snatch and clean and jerk, until 7am. Then she will hop in with the actual class to complete the conditioning “Workout of the Day” and any other strength or skill portions of the class. Afterwards, she tries to work on gymnastics skills.

“Lately I have been paying special attention to

muscle-ups and pullups. I am working on including more mobility work throughout the session, such as foam rolling and banded stretching.” She typically trains five days per week. Thursdays, she swims for active recovery and to improve her swimming technique and on Sundays she does nothing.

“Training can sometimes be a grind, but I love being around people at the gym. Especially for the conditioning pieces, we all suffer together and feel like we’re all in it together. Afterwards, no matter what our days involve we all know that it won’t be as bad as the five minutes we spent on the floor recovering from the workout. Some days I know I am able to push harder than others.”

Christie has been an inspiration to her parents, who installed a scaled-down version of a CrossFit gym in a barn at their Sharon home, and Christie, who is a certified CrossFit coach, works with them whenever she is home. ●

Information on Studio Chaos can be obtained by calling (413) 770-2885, or emailing Matt Scapin at mjscapin5@hotmail.com. To reach John Harney, you can call (860) 435-4600 or email jharney@wpsir.com. To learn more about the Chomas, you can reach them at Gilded Moon Framing at 17 John Street in Millerton or by calling (518) 789-3428.





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Apr 30, 2016 1PM

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Oct 11, 2015 12:55 PM
Stravinsky's / Tchaikovsky's
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Tchaikovsky's
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227 Main Street, Lakeville, CT. (860) 596-4112. Follow and like us on Facebook!

Owner Patrick Sinchak and his wife opened their doors on September 5th. Patrick was the director of operations for the former owners of The Boathouse, which brought him to Lakeville in 2001. The concept of Patrick's new restaurant is a fresh product, yet quickly served. He and his wife have a one year old son and he realized that the process of dining out could be a time consuming one and not always family-friendly. Patrick created a menu that includes a Pat Lafrieda burger which is an antibiotic and hormone-free customized beef blend, along with crispy hand cut fries (French speak for fries). They also offer a large selection of dipping sauces including Malt Vinegar Aioli and Truffle Aioli. There is also an option to build-your-own salad and they offer fresh soups, Mucke's hot dogs, ice cream, milkshakes, and healthy choices and comfort foods. Ice cream choices include four to six daily and seasonal flavors such as Sweet Corn and Toasted Marshmallow. Find them on Facebook for daily flavor and special updates. B&F is open seven days a week, from 11am to 9pm. Make plans for them to let them create something tasty and quick for you.



Hair Modern

Unisex hair salon. 63 Main Street, Millerton, NY. (518) 592-1555. www.hairmodernll.com. (Photo: Stephanie Stanton).

You can think of your hair as an everyday accessory, one everyone will notice if you style or color it differently. And who better to help you care for your hair all year long, and the upcoming holidays season, than Abby and Tara? Not only are they the bubbly proprietors of Hair Modern, but sisters too! The beautiful sister duo opened their doors on March 15, 2012. Together they provide professional haircuts, color, and styling. They are conveniently located on Main Street in Millerton, and have their own parking lot. They serve both local and weekend residents. Abby and Tara strive not only to put out quality work, but also to make their clients feel relaxed and comfortable. Because Hair Modern is a small salon, you are guaranteed to get the personal touch of one of the owners. Due to only being a two-stylist salon, appointments are requested. Hair Modern uses a line of products that includes Wella, Unite, Awapui, and Schwarzkopf; all of which leave your hair feeling and looking beautiful. These products are also available for purchase in standard and travel sizes. Abby and Tara are excited to see what the future holds for them and hope to have many more successful years, as well as continuing to form relationships with their clients.



Charlotte Taylor

Home accessories, gifts, the nursery. 32 Main Street, Millerton, NY. (518) 592-1800.

After raising her three children, Taylor, Charlotte, and Colin, Carol-Ann found her nest empty, and decided to incorporate her previous career of management and buying for Saks Fifth Avenue and Bloomingdales with her dream and opened a small home and lifestyle store. She believes that decorative details tell the personal and family narratives of our taste, style, travels, how we live, and entertain. Named after her two daughters, Charlotte Taylor is located on Main Street in the wonderfully vibrant, small hamlet of Millerton. Charlotte Taylor curates just the right accessories for your home; candles that set a special ambiance, the perfect pillow reflecting your aesthetic, and the photo frame that makes your family memories shine brightly. In addition, they carry a variety of luxurious creams and soaps, artisan cards and stationery, beautiful napkins and tabletop, and nursery essentials for that special gift. At Charlotte Taylor, it is important to make your surroundings inspiring. Carol-Ann likes to know where her products come from, how they were made, and the inspiration behind them when selected for you. Charlotte Taylor believes in the artists and artisans, natural fabrics and ingredients that reflect the country lifestyle of the Hudson Valley, Litchfield County, and the Berkshires.



Heron American Craft Gallery

16 N. Main Street, Kent, CT. (860) 927-4804. Like them on Facebook! www.heroncraftgallery.com

What began as a celebration of the Contemporary American Craft movement 30 years ago has grown into a well-known place for finding new and well designed items from near and far. Heron American Craft Gallery has become a destination for people all over the Northeast and beyond. What they find there is a dynamic, an ever-changing celebration of the artistry of this country's crafts people – a dazzling variety of works shown in an explosion of color, wit and whimsy. They offer handcrafted ceramics, jewelry, sculpture, prints and artwork, a large selection of wearables and unusual playthings for the young at heart. They also offer numerous kitchen and bath items. A challenging joy is finding new work and sharing it with their customers. They are proud of their reputation of always having what is not found easily elsewhere. Perhaps the greatest joy is growing older along with the families that have been clients over the years, growing and evolving as they do. Join them here in the foothills of the Berkshires to honor the spirit of the handcrafted. They will greet you as a new friend and show you the best in contemporary crafts and other odd delights along with great music – and just plain fun.

INSURING YOUR WORLD

As the leaves begin to turn and all those summer projects around the house are turning into reality in the form of a new addition, new garage, or extensive landscaping, prior to winter setting in, let's make sure that you are covering all your insurance bases! If that new sun room is finally being added, be sure to have your contractor supply you with a certificate of insurance naming you as additional insured on their policy. Require that they carry at least \$500,000 limits of general liability and be certain that if there are other workers, that your contractor carries workers compensation insurances. These are "must items" or else you are going to be assuming all the liability for the project. Remember to require that such a certificate be in hand prior to any work being started, keep in mind that contractors that carry the appropriate insurances may be a tad bit more expensive yet in the long run, well worth the investment. Once complete, notify your homeowner carrier of the addition and request coverage be increased. If you are thinking of hiring fall clean-up crews or someone to plow snow throughout the winter, the above also applies. Make sure you have an insurance certificate in hand, or as my predecessor, Brad Peck, always would say: "Be sure, insure!"

Kirk Kneller
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Brad Peck, Inc.

YOUR AUTOMOBILE THIS WINTER

As cold weather approaches, we think about the holiday season and all of the preparation and planning involved. Preparing our cars [and trucks] for the upcoming busy season is just as important. Of course when we think of winter, we think of snow tires. Remember, when using snow tires [or winter tires as they are referred to now] it is best to put them on all four wheels. The old way of thinking was to only put them on the drive wheels. Lets say your car was front wheel drive, you would buy two snow tires and install them on the front. Today car suspensions and traction control systems change the game. I can tell you from experience that you should use winter tires on all four wheels. If you are wondering how to tell if you have winter tires, simply look at the sidewall of the tire. If there is a picture of a mountain range on it, that is considered a winter tire.

From time to time I get asked about studding winter tires. Studding tires involves injecting small metal studs into specially designed holes built into the tires tread. Not all winter tires are stud-able, some are. By the way, you can't stud tires that have been used on the road. Small pieces of stone get into the stud hole and won't allow room for studs to be installed. I recommend studding if you have a long dirt road or driveway to deal with. Dirt roads tend to be more prone to ice than paved surfaces. The drawback to studding is noise and some highway restrictions involving when they can be installed and when they have to be removed. I hope this information proves helpful to you this upcoming winter.



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Preventing water damage

When the leaves and snow begin to fall, beware of potential water damage to your home and or business structure.

To take precautionary measures, if your structure has gutters make sure that they are clean and working properly. This will ensure that the Autumn rainwater will be taken away from your structure, protecting your siding, foundation, and overall structural integrity of your building. It's important to make sure that your gutters aren't clogged (with leaves or other detritus) because if they are, they won't work properly and can overflow, which renders them basically useless. As winter approaches having clean and working gutters will help with snow melt, and consequently getting that water away from your structure as well.

When the snow begins to fall, beware of plowing snow and or ice too close to your structure. The danger of bringing that snow/ice too close to your building is that water can infiltrate your basement and or go through your siding when that snow/ice melts.

Water protruding into a building can lead to rot, mold, and to other health and structural hazards. Try to keep all water and snow away from your structure this Fall – if possible. Also asses your buildings' surroundings and try to divert water away from the structure when possible.

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AUTUMN REAL ESTATE: A SUCCINCT SEASON

Due to a bountiful harvest this year – nature's way of carrying us through what lies ahead – local folklore predicts that a long winter awaits the Berkshire region. Autumn is a time of preparedness, a season to let your dreams join in the vibrancy of the foliage that encompasses the area. Our innate nesting instincts encourage inward focus and reevaluation of our home and surroundings.

Each autumn, cooler temperatures carry with them a sense of urgency whose briskness sweeps through the real estate market. Buyers and sellers alike are aware of the impending winter weather and seeking to swiftly make their move, resulting in more motivated sellers and more serious buyers.

Frequently, sellers reduce their asking price and make final home improvements anticipating winter's freezing temperatures. With the experience of spring and summer behind them, fall buyers tend to be more seasoned and ready to make a move. Buyers and sellers who are compelled by the urgency of the season purify the real estate interaction with open and honest communication that unites the needs of each party in a successful transaction.

Elyse Harney Real Estate's Tradition of Trust has always been dedicated to building strong relationships that extend far beyond the real estate exchange. Working with clients throughout the entire process, including planning and follow-up, is crucial. Actualizing your real estate goals in the autumn offers the opportunity for a restful winter season spent nourishing fresh roots that will thrive in the next chapter of life with spring's renewal.

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WHAT'S YOUR SIGN?

ARIES (March 21-April 19)

You better respect and continue to keep the secrets that have been entrusted to you. Take a break from the news and remind yourself how wonderful life is.

TAURUS (April 20-May 20)

You may be experiencing an unexpected desire to help a stranger. Utilize every social experience.

GEMINI (May 21-June 20)

Just because you're organized, don't expect that others are. Stay focused and reach your goals.

CANCER (June 21-July 22)

Keep your eye on the prize, and don't get too distracted. Keep the best and toss the rest. Expect that others expect things from you.

LEO (July 23-Aug. 22)

Those around you demand your time and attention but don't forget to take time for yourself. Even if you're at work, take a few moments to rest.

VIRGO (Aug. 23-Sept. 22)

Why are you surprised that you don't enjoy yourself? You don't allot yourself time to enjoy things! Be careful to mean what you say, and say what you mean.

LIBRA (Sept. 23-Oct. 22)

By working harder you might jeopardize new relationships. Solve your problems by being a breath of fresh air.

SCORPIO (Oct. 23-Nov. 21)

Don't change your ways. You are who you are. Enjoy what you have accomplished. And smile.

SAGITTARIUS (Nov. 22-Dec. 21)

You have a talent at reaching the masses. Be realistic when viewing matters, including the things that relate to your life and future.

CAPRICORN (Dec. 22-Jan. 19)

There are only two ways to get through the day. Use the opportunity and do something positive and good, something demanding creative thought.

AQUARIUS (Jan. 20-Feb. 18)

The home, family and real estate are occupying your mind at the moment. Before engaging in a fight, remember to think before speaking.

PISCES (Feb. 19-March 20)

When negotiations don't go your way, you think there's no negotiating. But stick with it, you might be rewarded for your open-minded methods.

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