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The Art
and
Design
issue



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BEAUTY & ART ARE IN THE EYE OF THE BEHOLDER...

We have all heard the phrase “beauty is in the eye of the beholder” – and it really is true. What I may deem beautiful may look ugly to the next person, or vice versa. We find beauty in those things that innately appeal to us, the things that we were taught to like growing up (which may include what our parents and society taught us along with our culture), and the personal preferences that we ourselves created in becoming the persons that we are today. The great thing about beauty and art, and all of the things associated with this topic, is that there is no right or wrong. For once in our lives there's no right or wrong!

As I sit and write this, I gaze through the window and it is a spectacularly beautiful day. I am also listening to one of my favorite songs – an extremely somber and in some ways sad song, yet astonishingly beautiful – by Bon Iver called “Holocene.” I behold the beauty before me, both visually and audibly, while I contemplate both beauty and the injustices in this world. How can it be so beautiful and magnificent, and yet at the same time there are such horrendous injustices? It seems so painfully unfair – and yet it intrigues me. The world can seemingly be coming undone, and yet you spot a moment in time that captures you entirely for that moment and you are engulfed in that moment. The rest of the world and all of its foes melt away, while you're completely isolated in your beautiful moment. I suppose we call this the balance of life ... daresay the necessity of life? Perhaps we can't have one without the other?

I admire every artist for they have a vision of beauty, of a special moment in time that they capture in their art (whether actual or imaginary) and would like to forevermore share with the world in their creation. Their art could be a painting or sculpture or home interior, or a graphic ... the definition of art is much like beauty, for it is in the eye of each beholder. And to all of the artists out there, we dedicate this issue to you.

Your art will impact lives, and change some. Your art will warm the hearts of some who may desperately need it in that moment. Your art will provoke thoughts and push your audience to test their boundaries. Your art can be comfort in a time of need. Or your art can simply entertain. No matter the reaction, it is necessary. The beauty in this world, those moments that stop time – it is necessary for each and every one of us. Thank you for creating beauty!

- Thorunn Kristjansdottir



SEPTEMBER 2015

Artist's Converse “kicking it” in the fall foliage in Lakeville, CT.

Cover photo by
Martina Gates

CONTENTS

- | | | | |
|----|--|----|---|
| 6 | INSIDE DESIGN
matthew hartzog, interior designer | 35 | FALL: IN LOVE
the salisbury fall festival |
| 9 | FRIENDLY FACES | 37 | LANDSCAPE ARCHITECTURE |
| 11 | LIFESTYLE BY DESIGN
maintaining a healthy lifestyle | 41 | BEHIND THE WHITE PICKET FENCE |
| 13 | BUNNY WILLIAMS
business profile | 45 | REAL GREEN DESIGN
the designs of the copake country club's golf course |
| 17 | DESIGNING YOUR OWN MEAL(S)
great gastronomy | 49 | LOVE TO LOVE HIM
rapper buddha da great |
| 19 | TEN BARN FARM
tales of a farm groupie | 53 | LESLIE FLOOD |
| 21 | CENTER STAGE
how staging helps sell houses | 55 | DESIGN & PASSION |
| 25 | THE PATH TO THE PAST: ANTIQUES | 57 | BUSINESS SNAPSHOT
sutter antiques
kathy wismar ceramics / painting
privet house
countryside marble & tile |
| 29 | FALL FOR ARTS | 58 | MONTHLY ADVICE COLUMNS |
| 31 | ADVENTURES WITH RUTH REICHL
and her forthcoming book... | 59 | HOROSCOPES & LISTINGS |

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inside DESIGN

MATTHEW HARTZOG,
INTERIOR DESIGNER

By Camille Rocanova
arts@mainstreetmag.com

For some, interior design conjures up images of paint and fabric swatches, and a constant reshuffling of a room's furniture until it's all just right. For Matthew Hartzog, interior design is more than the hunt for the perfect chair (although that is both relevant and lots of fun). What's most important is the people for whom he is designing a room, or often an entire house, for – or rather, with. After all, they're the ones who will be living in the space he creates. Some designers work within a clearly defined style and rarely stray from it. His goal isn't to force or recreate an aesthetic that he finds interesting, but to work with the clients to improve how they live in their space. This open-minded approach is reflected in the variety of his past and present projects – everything from NYC lofts to a farmhouse in France to creating a room centered around an antique desk that was his client's surprise gift for his wife. His sense of design is not founded on a specific set of artistic rules but on the relationships he builds with his clients.

Getting to know your clients

Though every project is different – a new location and a new client, all with their own specific requirements – Matthew always begins by getting a sense of who his clients are and what their needs might be. He describes it as an essential part of the process, “We might go out to dinner, and talk, and I make sure I absolutely understand their needs and their tastes” – essential information since he'll be designing what might arguably be the most important space in their lives, their home. From there, he establishes the expectations the clients have for the project, how they envision using the space, and

their budget. “A successful interior designer needs to know how to read people and how to sense the best way to connect with each client.”

Matthew, whose love of his profession and his clients is clear in the way he lights up when talking about the process, knows that it's often hard for someone who isn't a designer to succinctly define his or her taste and style. Often Matthew asks a client what he or she doesn't want. This is “easier, and they have strong feelings about what they don't want, and then we could go from there.” One role of the designer is to, “help the clients manage their expectations, tell them what is realistic and what is not, and guide them in making decisions.”

When Matthew approaches a project, he makes sure to consider his client's lifestyle, how rooms will be used, and what they might need. For example, someone who loves baking might need marble counters for kneading dough and storage for favorite gadgets; someone who travels frequently might want a space near their dressing room to lay out clothes to pack, or space in the closet for an already packed suitcase for last-minute trips. A good designer considers the minutiae of everyday life and responds to it, because his goal is to make a space that is enjoyable and beautiful. Matthew strives to “make people's lives function more smoothly, and therefore their lives are more pleasant, efficient, and easeful.”

Being an interior designer is similar to being a cocktail party host

While it may seem simple to design your own space, the benefit of working with an interior designer, particularly on a large project that involves renovation, cannot be understated. The designer isn't there simply to plan out the aesthetic aspects of a space. A designer like Matthew knows what prices are reasonable, what contractors are reliable, and he can, after years of working in the field, “anticipate problems before they arise and help to avoid them.”



Matthew is adept at visualizing the end result of a project, which is what makes him and other designers so valuable. An untrained eye might see an empty room, but Matthew sees the possibilities – and the problems. A clever designer's skill lies in the ability to see how objects interconnect in a space: how the placement of a sink might impact the shelving; how an open door affects the amount of light coming in from an adjacent window. The same interconnections need to be relayed to all of the people working on a project, and the designer is responsible for communicating between them. If the electrician wants to change something, it's Matthew, or another designer, who knows the big picture and who will anticipate if the electrician's move will impact neighboring plumbing.

When asked to describe being an interior designer, Matthew summed it up, “Being an interior designer is like hosting a cocktail party. We bring together an array of interesting guests – the clients, the plumbers, the electricians, the carpenters, the upholsterers, to name a few – all with their own personalities, specialties, and needs. As the host, the designer keeps an eye on everything, making sure everyone is getting along, anticipating problems

that might arise, and smoothing out any difficulties that happen. And, of course, to make sure everyone is having fun so that we are all asked back!”

Matthew sees his job as a true collaboration. “I’ll send a client a reference image of say, a chair that is similar to what they described, and then they’ll send back an image in response to that. From there, we’re bouncing ideas and images off of each other. We end up arriving at a place or object that is a synthesis of our two concepts, a sort of perfect middle ground.” Beyond that, the best part of his job “is exposure to so many people who are knowledgeable about their fields of expertise,” whether it’s contractors, vendors, or the clients themselves. He also enjoys the search for the perfect piece of furniture or light fixture for a room, a process that is “like a treasure hunt.”

The changing interior designer world

Before the Internet, this treasure hunt used to be something only an interior designer could embark upon. Interior design was a profession shrouded in mystery, and those trained in it had inside access to elite vendors. Hiring an interior designer meant gaining access to huge designer-only stores. Now these stores are mostly a thing of the past. The Internet has provided everyone with thousands of options for furniture, wallpaper, even antiques, all ready to be purchased at the click of a mouse. But this wealth of information and options can be overwhelming, and Matthew thinks it might make interior designers more relevant than ever. He sees designers as people who are “here to help folks make decisions and to accomplish their project in a timely fashion.”

On your own, it’s a long, slow process of building a room piece by piece, of living with furniture for a while before finding another element that works with it. It is infinitely easier having a



Opposite page: Living room (top) and kitchen (below) designed for a client’s home. This page, above: Living room designed for a house in France near the towns of Uzès and Le Pont Du Gard. Below: Restored staircase from a client’s home. All photos courtesy of Matthew Hartzog.

designer like Matthew who can envision the whole picture, seeing how the pieces of the project fit together, from all the parts of the room to the people who make it happen. With a designer, this process becomes smooth and efficient.

One of Matthew’s recent projects was the complete redesign of a client’s home out West. It was a huge house, but previous owners had blocked many of the original airy, light-filled spaces, and hidden some of the architect’s original details. One large, grand stairway was walled in with sheetrock, making it dark and cramped. Matthew worked with an engineer to allow for some of the structural elements to be changed, restoring what he saw as the architect’s original vision. He was in collaboration not only with his client but also with the architecture – by reading the space and seeing what was originally intended, he was able to uncover the architect’s vision that had been covered over decades ago.

Finding a calling

Matthew always knew he wanted to be a designer. From a young age he was re-envisioning rooms and moving furniture around in his head. He remembers, “My very sweet grandmother used to let me rearrange the furniture in her house – sometimes she even let it stay!” Four years ago, after realizing his childhood dreams and working for interior design companies in New York City and London, Matthew moved to the Hudson Valley. Now that he runs his own business, he has been able to take on bigger and more complex projects.

In between these projects that take him all over the country (and occasionally the world), he is slowly renovating his own home. Built circa 1789, it is one of the oldest houses in Millerton. This house has presented an altogether new challenge,

because, “aside from the absolute age of the building, it’s so much harder to design for yourself than it is for someone else.” Originally he planned to redesign and renovate in one fell swoop. But, like many things in life, that didn’t pan out and now he’s pleased that this is the case. “If it was done all at once, it would look like 2010 in here, like one very specific moment in time.” Instead, the interior is a reflection of years of gradual, careful thought and work. “At first I wanted to really change it but now, what I saw as things that needed to be fixed are starting to grow on me.”

He spends his days at work surrounded by luxury and perfection, and his house has become a sort of stress relief, a quiet place to return to, “a blank canvas full of possibilities that don’t necessarily have to be pursued.” The visible signs of history in his house fascinate Matthew, with different eras existing simultaneously under one roof. “It’s like a puzzle, figuring out why there’s a door placed so close to a window or what the block of limestone in his yard was for [it served as a mounting block for people getting into carriages or onto horses].” The progression of years is evident, and he’s enjoying slowly bringing the house back to life while preserving its history. It is, in a sense, a collaboration with the house itself and with the past, a careful, mediated balance between him and the house, as though history were his client and he the designer. ●

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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Helen Avitabile is a designer and framer at Gilded Moon Framing and she is excited to be coming up on her one year anniversary. She loves working with the customers and turning a design into a framed masterpiece whether it be a traditional photo, a spoon collection, bridal bouquet, jewelry, or a collection of Do Not Disturb signs. Helen went to art school for photography and admits that she doesn't do much photography anymore, but has started drawing and painting mandalas. Originally, from Wisconsin, she and her husband moved here three years ago. In their spare time they like to explore the area and try new restaurants. "I love the variety of our tri-state area, and not to mention how beautiful it is too!"



Eryn Clough is a full-time Harney & Son's employee who also worked at the Copake Park summer camp. She is grateful for the opportunity to work with kids and says there's no better way to recharge her batteries than with a cup of Vanilla Comoro tea. As a recent graduate from Columbia-Greene with an arts degree, Eryn is looking into a metal working program at SUNY New Paltz. "I want to be a jewelry designer one day." Thursday nights are dedicated to spending time with her dad, playing on the adult volley ball league at Taconic Hills. "It's more about the fun, less about the competition." Eryn has never not gone to school so this fall is the first time she will be out of the norm, but she is excited to just focus on work.



John Harney Jr. grew up in Salisbury and initially, along with his parents and two siblings, lived on the third floor of The White Hart Inn, which his parents co-owned at the time. He is a Salisbury School and Williams College graduate and afterward did a stint in the Marines. John lived in Denver, CO with his family for 20 years working with the homeless and for Job Corps assisting "youth at risk" in the Rocky Mountains. These days you can find him at William Pitt Sotheby's Realty in Lakeville working as a broker associate, which he really enjoys. In his leisure time you can find John canoeing, hiking, and photographing remote nature locations. He also trains at Studio Chaos in Pine Plains preparing for "Spartan Obstacle Races," which he competes in with his brother Paul.



Kristin Fredrickson is a self-employed hand lettering sign artist who also does faux finish work. Kristin has been doing this for as long as she can remember. "I love the process of creating something from nothing and the joy it brings to people in their homes and for promoting their businesses." Kristin enjoys teaching yoga, and taking long weekends and road trips. She considers herself somewhat of a recent transplant, originally from Long Island. Yet in her more recent past Kristin had a B&B/Spa in upstate NY where she was a reflexologist and the innkeeper. Kristin has been face-painting at local farm markets this season and she looks forward to connecting with the fire departments soon and possibly tagging helmets. "On a fun note – I teach belly dance, too."



Rick Peppe has been the service manager at Northwest Corner Classic Cars in Lime Rock, CT for five years and enjoys virtually everything that comes with the job. He has been repairing anything with an engine for 40 years. His real passions include muscle cars, motorcycles, and race cars. He can design and fabricate parts at the shop if they are not available for production and he enjoys working on restorations that others might turn away. Rick enjoys the process of rebuilding and is always proud of the finished product, having worked on it from start to finish. He loves the rural landscape of the area that still allows small businesses to thrive. In his free time he races drag cars, enjoys his motorcycles, and once in a while a dinner out with his wife of 33 years.



Kirsten Merritt is the manager/buyer for the Salisbury General Store and Pharmacy in Salisbury, CT. She has held the position for nine years and enjoys working in retail. She likes customer requests asking her to find an item if the store doesn't carry it, and she knows most of her clients. She is currently working on receiving her Elementary Education Certificate and hopes to work with children. Kirsten also has a degree in Deaf Studies and works with hearing impaired children, coaching them in ice hockey. In what little spare time she has, Kirsten enjoys being outdoors – fishing, hiking, playing softball, and skiing. Cooking is one of her passions, although she likes dining out as well. And she looks forward to the holidays. Why? Because she is an avid gift wrapper! Stop in and let her wrap something for you.



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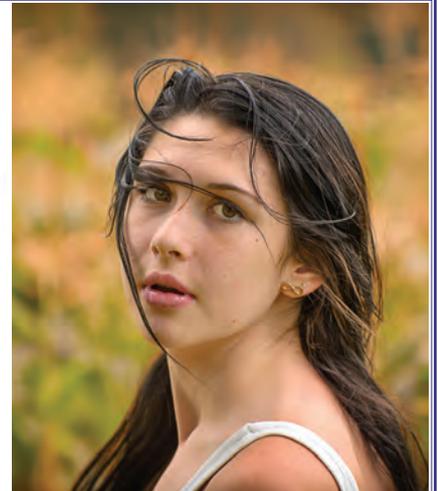
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lifestyle by design

MAINTAINING A HEALTHY LIFESTYLE

By Thorunn Kristjansdottir
info@mainstreetmag.com

After a small hiatus, we are back with the Healthy Living column! And what better month to return than this month when we talk about art and design. You may be scratching your head and asking why this month's topic and theme is perfect for the Healthy Living column to return. Well you see, I am of the opinion that our lives are meant to be designed by us, and we are the artists of our own lives.

Our lives are blank canvases (in some respects), and we in essence can create whatever we like of them. It is never too late to step back, level your paint brush, close your one eye and find your horizon; make your eyes go in and out of focus to see your life from a different perspective. The question for some may be, can you take that step back and look objectively at your own life? Because we can certainly be very objective when we're analyzing the lives of others!

Being honest with yourself goes a long way, and that's something that we've discussed in this column before, and not everyone can handle that honesty. But where is it better to be honest with oneself than when it comes to one's health? Isn't that where you want transparency with yourself, to make sure that you're being *your* best you – for your health's sake?

The design of life

When it comes to our lives, we have great opportunities because of where we live, for one. We are surrounded by natural beauty, and some of those beautiful landscapes are open to us to visit, view, and exercise in. We have numerous Land Conservancy locations, national parks and recreation areas, as well as the Rail Trail. And throughout the year there are numerous activities that we can participate in like different marathons, half marathons, triathlons, 5k's, and bicycling events.

Big, organized events not your thing? Then how about taking a nice stroll up to Bash Bish Falls or finding a deserted back road to jog or ride your bike on? If you're looking to get wet and maybe for a bit of a challenge, then there are water activities like kayaking or white water rafting. If you'd prefer to stay on land, consider horseback riding. And you know what the best part is? You can take the whole family out on a number of these activities!

A second reason that we have such great opportunities, thanks to our area, is because of the food that surrounds us. Do you realize how many truly healthy food establishments there are around you? I'm mostly referring to the ones that are somehow related to a farm or farm market (that



grow or raise food), but in addition to them, if you look closely at the menus of many local restaurants, they purchase the products of many of those farms, too! And why is this so wonderful? It's because of the quality of the food. The carbon footprint of the food you purchase from your local farmer is so small, but the added quality of freshness are so incredibly great!

Now what does this have to do with designing life? It has everything to do with it, for you are the artist! You are the person who creates the life that you want to live. You choose what and how you eat. You choose how and when you exercise. So why not design that life to be as healthy as you possibly can? And of course, "life" can get in the way and that includes the daily grind and responsibility, etc., – we all know how that goes. But the more you think of it, and the more you incorporate your design, the better your life will be. The quality of your life will be better. You just have to have the vision, the plan, the overview of your masterpiece.

Take the leap, put paint on the brush

Knowing where your food comes from brings peace of mind. Seeing your surroundings, breathing them in, and moving will do wonders for your mind, body, and spirit. So now that we know all of that, what is holding us back? Nothing – really. Nothing but you can get in your way.

I am often so very intrigued to learn about other

people's habits, for it tells a tremendous amount about them. You very quickly learn about their priorities. Sadly, we as humans in today's time and day don't always put our own well-being and health at the top of the priority list. I'm guilty of this as well. I will get caught up in the daily grind, but I justify it on certain days by telling myself (lying to myself) that I drank enough water and ate enough greens and took my vitamins so it's okay. Here's the thing: it's not okay. It's not because it's not part of the master plan, of the overall design – it's not your vision. And so you're cheating yourself.

The design has to be flexible and adjustable, but sit down and chart out your design. Figure out your quadrants. Where will you add your reds, and blues – your exercise, your rest, and food. In putting this issue together I've been thinking a lot about design and correspondingly about my master plan, my masterpiece that is my life. I need to make some slight adjustments and align my horizon. The truth always catches up with you, and what better day to fix that plan than today?

Carpe diem – seize the day. Be the true artist that you know that you can be. Be the designer of the century when you create the most amazing life for yourself. That life can include so many variables, but the foundation of that building is your health. Be the true artist that you can be. •

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Bunny Williams

designing homes for living

By Christine Bates
christine@mainstreetmag.com

Main Street interviewed renowned interior designer Bunny Williams at her Falls Village home – the subject of her book “An Affair with a House.” Over a cup of coffee Bunny explained how she started and has changed her thirty-year-old New York City design business. Our business profile for this design issue looks into the business Bunny Williams has built, not her unrivaled style.

Is Bunny your real name?

My father nicknamed me Bunny at the hospital when I was born, but my legal first name is Bruce – the same as my mother. In the south it’s not unusual for women to have a family name as a first name. I’ve always been called Bunny.

How did you find this house in Falls Village?

Forty years ago I visited friends in Massachusetts and fell in love with the beauty of this corner of Connecticut and Massachusetts. It reminded me of the countryside in Virginia where I grew up. Initially my first husband and I rented a little house in Mill River and then other houses. I think it’s important to rent before buying so you see if you really like a place. We looked for something to buy for several years and then found this one in Falls Village, CT. I fell in love with it immediately. When we purchased it we had no money and every weekend we would work on it ourselves. I remember steaming off all the old wallpaper.

This area really hasn’t changed much since we bought. Falls Village is still difficult to get to and there’s no real village center. I come here to be private and escape from New York. I enjoy nature, taking walks, gardening, and good friends.

Did you always want to be a decorator?

I can’t imagine being anything else. I love every day.

How did you get started?

After studying design in Boston I came to New York. First I worked in an antique shop and then I went to Parish Hadley. People in the business describe it as the University of Parish Hadley. Both Sister Parish and Albert Hadley were modest, understated people. I worked there for twenty years and really learned the business. In fact this fall Brian McCarthy, another alumnus, and I have a book out called *The Tree of Life* about all the designers who worked there.

When did you start your own firm? What was your most important decision?

I started my own firm almost thirty years ago. After



Above: Bunny Williams portrait and Bunny at home in Falls Village with two of her favorite dogs. Photos courtesy of Bunny Williams.



twenty years at Parish Hadley I had built my own client base, but I was reluctant to go out on my own because of the business side. At the beginning I knew that I knew nothing about accounting, payroll, or record keeping, and I hired a financial professional to help with those tasks. Only 20% of this business is creativity. The rest is organization and relationship skills.

What sort of projects are you known for?

All of my projects are residential – not commercial spaces. Our firm is known for designing entire homes. Each project might take one to three years to complete. Just this week we did an installation in a home in Rhode Island we had been working on for a long time. In four days the house was completely furnished and ready to move into from chairs to china. My firm is known for designing home environments that are both personal and very livable. We do everything to make a house a home, including putting the light bulbs in the lamps. The only small-scale projects, say the redesign of a single room, we accept would be for existing clients that might need an update.

Describe your clients

Our clients are usually referrals from other clients. They are not movie stars. They are professionals with established careers. Typically they are busy couples that like each other and want to create a home together. As a decorator I get to know everything about how they live. They are not flippers. They are invested in their home and intend to keep

it for a long time. Homes do get better with time.

How many employees do you have? Where do you work?

I have 14 employees counting myself in the decorating side of the business and another five employees at Bunny Williams Home. Our firm has projects all over the country. We did do one house in France, but it was very difficult because of the travel time and developing relationships with new suppliers and artisans. I don’t like to do jobs up here in the country because this is where I relax.

How do you decide whom to hire?

Usually my employees begin as interns and learn the business from the ground up. I see how they work with the rest of the staff and decide whether I should invest in them.

How often do you look at the financial reports of your business?

Every week I look at financial reports and every month I sit down with our bookkeeper to go over billables, payables, and project profitability.

How do you structure your fees?

Client billing must be completely transparent and professional. We charge on a cost plus basis. It’s important to stay within budget and advise your clients on how to spend their money wisely. It is

Continued on next page ...

important to have diligent follow through. As Sister Parish would say, “You can lose a client over a lamp shade.”

How has the interior design business changed over the years?

Clients’ lives have changed. No one wants to make salmon mousse anymore. Everyone has less time and life is more casual. The kitchen and dining room are now one big room. Another thing that has changed is access to vendors and the proliferation of design advice. Many design centers are now open to the public and stores offer design services for free. In the future there will be fewer professional design firms.

What would be your advice to anyone thinking of starting an interior design business?

First of all, you need clients before you start your business. And you have to be able to show clients your work. You can do show houses. Do your own apartment or house and have it photographed. Create a website and show pictures of your work. This is what makes a potential client want to hire you. For example we were just featured in *Southern Living* magazine in August for their 2015 Idea House. We decorated a farmhouse in Charlottesville, Virginia in a very affordable way. Some of our finds were from local junk shops. You should also learn the craft first with a legitimate design firm and study the history of design and antiques.

What are the worst days in your business?

Some days there’s just too much pressure. Too much to do. Too many details. Too many appointments. That’s the only difficult part. Mostly I love every day.

What is the biggest business mistake you’ve made?

I made it once and never again – ordering something for a client who refused to pay for it. Our policy now is for clients to pay up front for anything that is ordered. If the client is fuzzy about paying you have a problem.



Above left: A striking, sophisticated entry. Above right: A city office space, note the comfy pet bed by the radiator. Below: Eclectic, creative and comfortable are the hallmarks of the Bunny Williams look. All designs by- and photos courtesy of Bunny Williams.

What changes have you made to your business over the years?

Twenty-five years ago John Rosselli [Bunny’s second husband] and I opened Treillage, a retail home and garden boutique, on East 75th Street. We just closed it this summer. It became much harder to find unique objects and now everyone is shopping for home accessories online. Retail just didn’t make sense any longer.

Eight years ago I started my own product line, Bunny Williams Home, to create products that I couldn’t find in the market, like small drinks tables or interesting side tables. We’ve expanded this business over the years and have since partnered with other companies in categories we weren’t producing. Now we have licensed Bunny Williams products for Ballard Designs, Lee Jofa, Century Outdoor Furniture, and Dash & Albert, among others. The only expense to our firm in licensing designs is our time and we receive a percent of the price for everything we create. We do the designs and approve the prototypes.

Recently we opened a showroom for Bunny Williams Home at The Fine Arts Building in NYC. It’s wonderful to have the product in one place where designers and retail customers alike can come in and see our furniture. We also have an e-commerce site where anyone can buy products we’ve designed. It’s created a whole new client base for us. Some products have sold out in two weeks!

Do you have any business books to recommend?

Actually I’ve learned a lot about business from my clients. For example Jack Welch once told me to “hire people who are better than you are.”

You were very involved in the redesign of the Falls Village Inn. How did that happen?

The inn had been closed for years and then someone purchased it. I walked over and introduced

myself to the new owners Susan Sweetapple and Colin Chambers and said I would be willing to provide free advice. They had no idea of who I was. When they found out they were embarrassed. I did a floor plan for each room and hired a talented guy to go around to tag sales and send me photos of furniture. I selected simple lighting and paint colors and made them move walls and change doors.

Another one of your local projects is Trade Secrets. What was your role in that?

It all started in 2000 when I had extra plants from the garden. I thought why not have a sale and invite some friends who are antique dealers to sell as well. We wanted to donate the proceeds to a local charity so I selected Woman’s Support Services, which had a hotline for domestic abuse. The sale was held here for the first two years, but now it has expanded into a regional event that draws thousands of people for the show on a Saturday in mid-May and the garden tours on Sunday. The event now generates almost \$250,000 and provides about a third of the budget of the organization. This expansion would never have happened without the incredible volunteers that work so hard each year and for Elaine La Roche who provides her beautiful farm for the event.

What’s next for you?

I dream of taking a real vacation that’s not connected to working or sourcing products. Maybe renting a house in Italy. I’d like to do another design book and maybe decrease the amount of time I spend on the decorating side of the business. I’m also interested in creating master classes with other designers so we could pass along our experience and knowledge. •

To learn more about Bunny Williams, visit her website www.bunnywilliams.com

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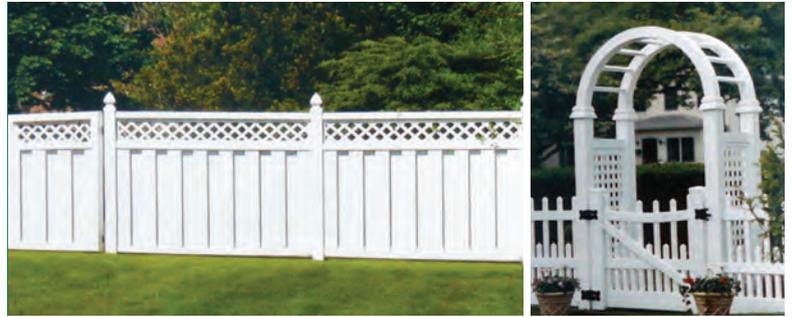
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GREAT GASTRONOMY



By Thorunn Kristjansdottir
info@mainstreetmag.com

When you live in such a place of bounty, and at the height of growing season, why not get adventurous and creative with your meals? That's what I decided to do for this month's restaurant review. Instead of going to a restaurant, this month I created my own – where yours truly was the chef, as well as the clean-up crew and everything in between. But don't show up at my house, I haven't opened a restaurant!

Move around for great food-finds

Let me preface this by saying that I am not the greatest chef, I'll be the first to admit that, but like most I have my strengths and weaknesses. My strengths come when I get a spark of inspiration. That spark usually gets ignited when I see beautiful pieces that when combined can create an amazing dish. And that is the catalyst for this month's article: the art of food creations!

Within a 20-minute driving radius of my house is quite the bounty of food at the numerous farms, farm stands, and food establishments. But to begin, we had some leftover herb roasted chickens from The Farmer's Wife in Ancramdale (pictured top right) from the evening before, and so I thought that since I had my protein now it was time to go have an adventure and find it some companions on my plate.

The first stop was at Chaseholm's farm store which is located at their farm in Pine Plains. I needed to get some of Rory's cheese because I had been hankering for it for some time! I only allow myself to get Rory's cheese a few times of year, be-

cause it gets devoured very quickly! And although I was very tempted by the sauerkraut, I stuck to my plan and grabbed a Moonlight cheese and a Brie.

The next stop was Paley's Farm Market, which is a stone's throw from the New York State and America border. There I picked up some fresh raspberries and blueberries (pictured top left), along with some crisp local apples, beautifully fresh lettuce, fancy-looking Italian pasta, and some local triple chocolate chip chunk cookies. I was pretty excited about my goodies for I had a vision now. I would pair the fresh lettuce with slices of Rory's Moonlight cheese (pictured bottom left) and I'd create an amazing and simple dressing for it. The dressing would consist of freshly squeezed lemon juice that's whisked together with white wine vinegar – and I do mean whisked – add a touch of salt and pepper and whisk some more. That refreshing dressing paired perfectly with these two simple and tasty ingredients, and made an amazing salad!

My next vision was for the fancy-looking Italian pasta. My next stop was McEnroe's, famous for their tomatoes. As soon as I walked through the doors there they were: a carton of small and beautiful orange to red mini tomatoes. I know that McEnroe's is known for their large and juicy plump tomatoes, but I loved the size and texture of these minis. And when I got home I cut them into halves and quarters, mixed them with fresh garlic and sweet baby pearl onions in a pan. I then sauteed them with olive oil, and added a little salt and pepper. I let it all simmer for about 15 minutes. Once my pasta was done, al dente of course, I added a little of the tomato mixture with the pasta, mixed it, then added more on top with Parmesan cheese. I

have to admit that it was really good! The freshness and sweetness of the tomatoes really shone through.

At McEnroe's I also found the perfect pairing for the chicken that I had at home, vegetable couscous. It had tomatoes, onions, peppers, and leeks in it with a number of other fresh ingredients. It looked great, and was excellent with the chicken. And while I waited for the couscous, I saw the sign for ice cream and milkshakes ... a little pre-dinner snack for the chef? I think so! Since I was headed home after this, I opted for the milkshake – you know – for easy travel purposes.

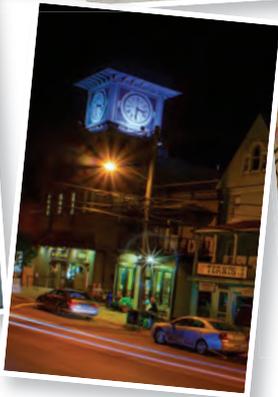
For dessert

While walking towards the check-out at McEnroe's I was quick to grab a carton of Hudson Valley Fresh milk, which I needed for the triple chunk chocolate chip cookies from Paley's. I lingered around the desserts for a few minutes having a conversation with myself in my head about whether to change my dessert choice. In my mind's eye I had wanted cookies and milk that evening. But I was intrigued by the apple pie that they had out and it begged to be taken home. But we had just had rhubarb pie the evening before from Salisbury Breads. Pie two nights in a row? Cookies and milk it was ... I'll be back for the pie the next time though.

Half of the fun of eating is creating. And when we have access to beautiful and fresh foods, why not have fun by having an adventure and creating meals that combine flavors and textures in unique and delicious ways. Bon appétit! ●

Wish you were here!

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ten barn farm

LOCAL HEIRLOOM VEGETABLES AND FLOWERS IN GHENT, NY

By Memoree Joelle
info@mainstreetmag.com

“Our mission is to sustainably grow delicious organic food for local people in Columbia County.”
– Peter J. Harrington, owner of Ten Barn Farm

Small red barns dot the landscape of the beautiful 225-year-old property in Ghent that is now known as Ten Barn Farm. Currently under conservation easement through the Columbia County Land Conservancy, this idyllic Hudson Valley property has been named a historic landmark. Once known as the Van Valkenburgh-Isbister farm, it is now a fully operating farm owned by the Harrington family. This marks its third year of serving the local community with organically grown vegetables including heirloom varieties, and fresh cut flowers.

Returning to the land

Ten Barn Farm is owned and operated by Peter J. Harrington, who began growing on his family's property in Ghent after returning from college and several farming apprenticeships in southern California. Originally from Princeton, NJ, Peter moved back to the area from the west coast when his parents purchased their Columbia County property, and he realized it was the perfect spot to start his own farming business. He has been farming a total of five years, and before that he did social therapy work at Camphill Communities. Peter keeps his operation small, growing on one-and-a-half acres, and though there is plenty of room for expansion, he doesn't plan to increase in size too much. This way, he can focus on quality over quantity, do most of everything by hand, and provide food for Columbia County locals.

While he did not come from a farming family nor did he grow up on a farm, Peter has always loved food, as well as a long-held love for the outdoors and the satisfaction that comes from physical labor and working with his hands. Farming comes naturally to him, and while he learned to hone his skills while working in Santa Cruz, he loves farming on New England soil. He lives at the farm with his mother, Julie, and brother, Matthew, who is a student in the Triform Camphill Community in Hudson. Together, the mom and son duo run a small bakery operation out of their home called Guys and Dolls Bakery. You can find their



Above: An assortment of Ten Barn Farm's heirloom offerings. Photos courtesy of Ten Barn Farm.

granola, and sometimes cookies and baked zucchini and pumpkin breads, at the farmer's markets alongside Peter's vegetables. The Harringtons sell at two markets – one in Millerton on Saturdays, and at Hudson's Wednesday market. Peter also offers a CSA at a very affordable price (\$520 for a full share, or \$320 for a half share). The shares run June through October, for twenty weeks.

Each week full share members can expect around ten different items in their shares, and half share members get six or seven selections. In September, they'll be enjoying tomatoes, peppers, eggplant, okra, green beans and salad mix, among other goodies.

Why a CSA?

Buying into a CSA is the best way to both support the farmer while saving money (Ten Barn CSA allows you to save about 20% off the retail price you'd otherwise pay at market). And yes, this does mean you are accepting whatever the farmer grows, and you may find yourself with several vegetables of one variety on any given week (though Peter strives to diversify his shares each week.) So, if you do end up with a few extra heirloom tomatoes one week, consider yourself lucky!

With a little planning, nothing needs to go to waste. If canning or jarring isn't your thing, try simply mashing and simmering the tomatoes with some garlic, and freeze. You'll thank yourself in winter! Better yet, mix up those tomatoes in the

blender with some horseradish and spices for a perfectly local Bloody Mary mix.

Of course, you can always opt for the half share option, but in the long run, a full share will get you more bang for your buck if you take the time to freeze what you know you can't eat now. Sorting and freezing or canning summer vegetables can be a lovely way to spend a Sunday afternoon in the country. And let's not forget pickling. Not a fan of green beans? Pickle them. It's easy, and nothing is more refreshing in mid-winter than a tangy pickled green bean from summer.

Besides the two markets and the CSA, Ten Barn Farm vegetables can be found at restaurants in and around Ghent and Hudson, like Local 111 in Philmont, and Helsinki Hudson in Hudson, which is part of Club Helsinki. (Order the zucchini, leek and ricotta pie).

A few animals also call Ten Barn Farm home, but these laying hens and dairy goats are kept for family use for now. In the future, the farm hopes to host catered events and farm to table dinners. ●

For more information about Ten Barn Farm, contact Peter Harrington at pejharrington@gmail.com.

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HOW STAGING HELPS SELL HOUSES

By Christine Bates

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Even if Bunny Williams designed your home (see *Business Profile*), an owner might want to consider “staging” before putting their property on the market. This month’s real estate article for *Main Street’s* September “Art & Design” issue looks at “staging” properties to make them more saleable.

Staging is not burying a statue of St. Joseph upside down facing the front of your house near the For Sale sign in hopes that he will bestow his blessing on a fast sale. It’s also more than lighting a scented candle and decluttering, and much less than renovating. “If you want to increase salability and try to get top dollar in this market it is no longer acceptable to imagine that the next owner will beautify the house. It’s just too competitive right now with so many great weekend house opportunities. Staging is an essential tool for sellers,” according to Andrew Gates of Houlihan Lawrence. An artfully presented home designed to appeal to more buyers reduces time on the market and increases the final sales price. By some estimates, staging can reduce listing time by 30% to 70%, and increase the sales price by up to 20%. Staging is what makes a house stand out from the pack of all of the other properties on the market.

Although staging is almost ubiquitous in California and becoming more common in New York City, several factors have increased the popularity of staging in selling real estate in the tri-corner area. Most importantly, there are a lot of properties to pick from and, although prices have stabilized, it’s still very much a buyer’s market. Buyers are looking for move-in properties that need little attention, and they can preview every listing on the Internet without stepping through the door. Additionally, cable television design shows like “Staged to Perfection” and “The Stagers” have popularized the concept of staging to sell your home. There’s even a Youtube.com channel entirely devoted to staging (YouTube search “Home Staging Channel”).

What is staging?

Staging is merchandising a home to make it sell quicker for a higher price, according to Susan Weekes of Walker Weekes Design. An interior designer tries to make your home reflect you, while a stager erases your presence and creates a new story. The challenge for a stager is to create a desirable space where purchasers can imagine themselves living. At the most basic level staging can be as simple as a realtor or a friend diplomatically telling you to get rid of a lot of your prized possessions, known as decluttering, and helping you move your furniture around.



Above: A staged foyer before (small picture) and after (large picture). The addition of furniture and removal of the owner’s blue sculpture makes it much easier to imagine utilizing this space. Photo courtesy of Walker Weekes Design.

The intermediate level of staging, and perhaps the most common, is a professional design consultant, often referred to by your real estate broker, who makes recommendations for the seller to implement. The most involved staging approach is a professional staging firm, which undertakes a dramatic transformation of your home with new accents, art, and furniture.

John Harney of William Pitt Sotheby’s International, who regularly advises clients to use stagers, commented that, “Staging is usually on the higher end, and it can range from giving advice to owners to focus on a few rooms, or to do a whole house.”

“Sellers have to be ready to move on to take advantage of staging advice,” observed Wanda Furman, a consultant/stylist through Hammertown, “They have to be willing to listen.” Furman is often called in by realtors to work with their clients on a consulting basis. She usually recommends clearing off all counters, both kitchen and bathroom, screwing in brighter light bulbs, putting personal collections in one place rather than scattering them around the house, removing all personal items, making space in closets, and rearranging and editing the furniture. Like all stagers, she offers an experienced fresh eye. Frequently, wise sellers often use her services before they even meet with potential real estate brokers. Her goal is to make a home

HOME STAGING DON'TS

- Aggressive color palette, flaking paint – repaint with neutral, but not all white, colors
- Highly personal decorating and accents – create a blank canvas, remove taxidermy, etc.
- Cluttered counters in bathroom and kitchen – store before showings
- Crowded, disorganized closets and storages areas – organize and make space
- Dark and dreary rooms – open curtains and leave the lights on, change light bulbs to higher wattage
- Your religion, politics and history are revealed – edit books, photos, magazines
- Too much furniture – remove and rearrange
- Bad smells – buy diffusers, and odor absorbing gels
- Pets – remove cat and box, walk dog, vacuum
- Faded, bed treatments and frayed towels – should always be fresh
- Overgrown, uncared for yard – trim trees, mow, prune, pick up the trash

Note: For examples of the lack of staging go to <http://realestate.aol.com/blog/gallery/terrible-listing-photos>

Continued on next page ...



Above: Dining room before (small) and after staging (large). Matching dining chairs, colorful art, a set table, candles, orchids, and the removal of the dark carpet lightens the room. Photo courtesy of Walker Weekes Design.

fresh, bright, warm and welcoming. And maybe repainting that orange wall a calm neutral color.

Estate sales specialists like Sound Advisors, Colin & Company, and Open Door have a different script for staging and offer a different solution for clutter. They artfully organize the furniture and possessions the seller of a home no longer wants, add consignment antiques and furniture from other clients and organize an estate sale. Over a long weekend hundreds of lookers and potential homebuyers tour the house searching for bargains. Typically owners keep 65% of the final sales price of their sale items and simultaneously “declutter.” The goal of the estate sale is to draw people through every room of the house and make each room inviting and interesting. Real estate brokers are often present to follow up with any potentially interested buyers of the house itself.

Your house on stage

Extreme staging is *not* renovation, but it is showing your home to its best advantage. Susie Weekes started her staging business two years ago at the suggestion of Mimi Harson of William Pitt Sotheby’s Realty. After a career spanning real estate sales, specialty cake retail, documentary film making, and flipping houses, Weekes discovered she had a talent for making properties shine. Right now she has staged nine houses in the northwest corner of Connecticut and the Berkshires. “It’s always a realtor that calls me and I have staged houses ranging in price from \$300,000 to \$4,000,000.” Most of her clients are part-time residents who are in the process of downsizing and moving on with their lives. Only 25% of her clients have already moved out. She regards her challenge as downplaying the less attractive aspects of a home and highlighting the best features. “You need to make the buyer fall in love and visualize themselves living there.” She spends a lot of time walking through the house and making up a story about the likely family who will live there and then stages accordingly.

Weekes’s first step is complete eradication of the owner’s identity. Weekes is adamant that the owner should be totally invisible, both for privacy and potential impact on the sale. She feels that anything potential buyers know about the seller may compromise the sale in some way. “No one has ever been unhappy in the house. No one has gotten old or divorced.” She eliminates all family photos, and replaces them with photos of an attractive fictional family. Everything with a name or address is removed. Professional awards and diplomas are

stored. Books are edited for politics and religion and replaced with coffee table design books. Magazines are discarded.

Simultaneously things are added. Ugly lighting fixtures are replaced. Sporting equipment might be placed in the mudroom to suggest the possibility of an active outdoor life in the country. Every bed has a new white down comforter and two fresh pillows per person. Interesting, well-framed art is put up. “It should not look bland or barren. Original art is more important than putting a few holes in the wall.” Furniture is moved around or stored with more appealing pieces from Weekes’s upscale warehouse collection. The result is an amazing transformation (see before and after photos).

Weekes advises showing a house at the best time of the day for that house – in the morning for a sunlit breakfast nook, or mid-day for the most light. Before each showing the lights are all turned on, curtains opened, the fireplace is lit, and fresh flowers are added. Weekes leaves snacks for potential buyers – croissants and juice in the morning, cheese and wine later in the day, fresh fruit all the time. “Buyers should think that healthy people live here.” For large dining rooms she frequently sets the table for a party so people can imagine elegant entertaining. Weekes even selects toys for a family style house to keep children busy while the parents look around. Each room should spark a conversation. Weekes tries to make emotions come alive and make every room memorable.

The cost of staging a house largely depends on its condition and size. Weekes estimates that typically her services might cost 1% of the listing price – easily recoupable if the house sells faster at a higher price. Weekes has two warehouses of furniture, art,

rugs, etc. to create the right ambience.

Staging extends to the exterior and may simply consist of repainting the front door, and adding something living near the entrance. “Don’t use an artificial wreath or a welcome banner” cautions Weekes. Or it can include cutting down overgrown shrubs, mowing the lawn, and adding fresh landscaping.

The seller is the producer of this show

Everyone engaged in selling real estate believes strongly that the seller must be a proactive participant and also realistic about the role of the realtor. Realtors are not therapists, financial advisors, contractors, or interior designers. Major repairs and even inspection reports should be done prior to listing and staging. “For professional staging to be successful, the owner must be willing to do two things,” commented Bill McGinn, a former interior decorator and now a realtor with Best & Cavallaro, “Allow the stager free rein and be willing to spend some money.”

According to Weekes, money is well spent paying a professional photographer if your realtor does not offer that service because most properties are first seen in photos on the Internet. Extreme staging is *not* renovation, but it is showing your home to its best advantage. Bob Pidkameny of Imagine Design and Construction in Millerton often consults on staging and cautions that staging can do nothing to improve location or condition of a home.

And there’s always the option of staging the house yourself – finding storage, editing your belongings, writing the script, setting the scene, and knowing the audience. ●

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THE PATH TO THE PAST

Antiques

in & around
millerton

By Allison Guertin Marchese
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While most of our local towns talk about a River walk, or boast a rail trail, Millerton has something unique: it has antiques and the path to the past.

There's something amazingly gratifying about walking into an antiques store. Even if you're not a serious buyer, the experience can transport you back in time. Like the old cookie jar that reminds you of afternoons in your Grandmother's kitchen, or the Shaker chair that was in the country inn you stayed in with your husband on your honeymoon. Perhaps a portrait of a horse reminds you of camp or you fall upon a 1960s lamp you grew up with. It's not always something you can identify. It's a scent, a feeling, a fleeting glimpse of days gone by.

The antiques journey

Antiques have drawn the casual shopper and the crazed collector to Millerton for years. And there's something for everyone.

To begin on the path, park in a spot nearest to Main Street and start walking. Go to The Millerton Antique Center first. It's big. In the trade this is called a "group shop" which means the store hosts individuals who rent space and set up their own mini-shop. The result is a super eclectic experience and a myriad of items. The Antique Center boasts 35 individual dealers. Open 7 days a week daily from 10am to 5pm and Sundays from 11am to 4:30 pm. The collection of items will boggle the mind ... from European porcelain to rustic Adirondack furniture to gilded mirrors and more.

Strolling is overwhelming since there's so much to see and buy and the place is literally packed. The trick is to choose carefully. And don't forget to barter. Even though the sticker price states a particular cost, there's always wiggle room if the shop owner can get a hold of the individual dealer to ask if they'll come down a bit. You might get as much as a 15% discount.

You'll find in this shop that everything looks old, yet the word "antique" has a rather fluid definition these days. If you go to an online site like Etsy for instance, they rule that anything after 1990 is considered "antique." Yet if you talk to a bonafide



professional, they might openly scoff at the notion of anything being considered antique before the turn of the century.

Though the entire business of what is or isn't antique is relative, one thing is for sure, value is definitely based on what someone is willing to pay for the item. So consider what "it's worth" to you and then, plunge right in.

The great thing about group shops is that they change merchandise frequently. The experienced dealers know that they don't want their booth to get stale so they're constantly restocking their supply. And why not? Antique dealers love to both buy and sell. It's the thrill of the hunt that usually gets everyone hooked. So go back to the Millerton Antique Center weekly and you'll always be pleasantly surprised at the new haul that's waiting to be discovered.

Hunter Bee

Practically right next door is Hunter Bee which describes itself as an antique store with a unique perspective – The Bee's website says they offer everything from American country and industrial

pieces to mid-century design classics with quirky folk art and the occasional found object thrown in for interest.

So that said, this store is definitely different from the one you just left. For one it's actually run by two guys with the last names, "Hunter" and "Bee." How totally convenient. One can imagine the conversation that happened over dinner when these two entrepreneurs were choosing names for their new establishment. The two owners were regular weekenders in the Berkshires before they stumbled upon Millerton and decided to set up shop. As former graphics and art guys, they tailor their taste in particular categories; quite a contrast to what's happening in the antique circus next door. The store is "curated" with stylized perfunctory "set-ups" similar to art installations. The appearance is smart and sweet, and definitely designed. No garage sale feel here. This shop is orderly with clean lines for a crisp shopping experience.

Continued on next page ...

B.W.'s Eagle Eye

Stay on that side of the street and you'll find B.W.'s Eagle Eye next door. It's well known for vintage clothing mixed with new jewelry and other accessories. If you're hooked on getting a Dior suit or a pillbox hat, a lacy 20s cocktail dress or a beaded purse, then you're in the right store. For those of us who absolutely die over this kind of treasure, there's no place like B.W.

The store has the essence of the old time couture era when people actually came floating out of the back room to help you try on items and were happy to bring you something fabulous in the dressing room so you didn't have to scour the racks half dressed. It's fun to be waited on for once and there's no shortage of divine outfits to slip into. The art and objects also have quite a bit of age so that you can take home an authentic handmade sock monkey sewn lovingly for a child or a inlaid picture frame that possesses a romantic, old patina.

Barbara Walker is the "proprietess" according to her website. And she's been supplying both casual shoppers and theater costume people with great vintage style for over 20 years.

Old and new

Main Street in Millerton has a lot to offer the antique enthusiast. Directly below the Miller Antique Center is Montage. There's more to this shop than the expansive front window carefully curated with a sophisticated vignette and particularly placed pieces. The people behind the plate glass are Fritz Rohn and Dana Jennings, a couple with many years in the business. They are officially Jennings & Rohn Antiques with a longstanding establishment on Main Street in Woodbury, CT, since 1996 and are now the creative minds behind Montage at 25 Main Street in Millerton.

Last May, Fritz and Dana were scouting for a pop up store to sell art and antiques. Having spent many years in the Millerton Antiques Center with a booth, they liked the location and were interested



Above: The Millerton Antiques Center and Montage are hard to miss! Great finds are to be found in the stores, like classic hats at B.W.'s Eagle Eye (below left).

in the huge space directly below it. Their idea was to sell both antiques and show the art that they had collected over the years. After a short test run, the couple officially opened the space last May featuring an antiques show with about ten dealers. Then in June Montage hosted its first art show with new paintings by Kate Knapp, a popular Berkshire artist. And their events schedule continues with Reggie Madison's work soon to make the scene.

Fritz and Dana come from a culinary/chef background so they say that events are rather second nature. With so many fresh faces showing up in Millerton starting businesses, the couple was warmly welcomed to take over a space that was vacant for quite some time.

The 6,000 square feet will be abundant with some standard choices and some surprises. Take time when you're in Montage to see it all, from tables and lamps, chests and cupboards to chairs, seating, mirrors, and more.

Lou's Relics

While you're driving in town, head out toward Lakeville and on the left just a mile or two outside of Millerton you'll find Lou's Relics. Lou's is an experience all unto itself. This store is truly a barn and it's a wonderful place to explore. Most of the fun of antiquing is unearthing that single treasure that you feel you were destined to find — like a first edition signed copy of *Catcher in the Rye* ... or something equally surprising and special. The pure excitement of discovering something rare drives us all enthusiastically into places like Lou's Relics.

There are tables covered with dishes, some broken, some still in tact. There are light fixtures, half a dining room set, two chairs that were perhaps once a married pair. Andirons are scattered on the floor, books are piled high with thick dust separating the pages. Let's face it — this is the fun part. It's like entering into a secret attic. And if you're lucky the day you visit, you'll meet Richard, the current proprietor who's equally rusty and tarnished, but in a good way.

Lou's back story is as priceless as some of the stuff in the shop. In 1917 Molly Arnoff, a Russian immigrant, bought the house and barn and the property where the shop still sits. After purchasing the property she moved her family and her son Louis from New Haven, CT, to the farm. Apparently the previous owners had left a ton of furniture behind and because Molly wanted to furnish her new home with the things she brought with her from New Haven, she moved all of the furniture left behind into the barn along with three cows. As neighbors came over to meet her, she started selling off the furniture she didn't want. Her son became a "peddler" and would frequently continue to supply the barn with old and interesting things and he eventually bought up whole houses from people who were leaving the area. Eventually Lou's Relics was launched and that was over 75 years ago.

No matter what your taste is in collecting, or if you're simply happy to casually hunt around, you'll enjoy Millerton's path to the past. Go ahead and dig, get into the musty old places, get your hands into a box of books and see what you find. •

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fall for arts

A VILLAGE-WIDE CELEBRATION OF CREATIVITY, OCTOBER 3-4

By Allison Guertin Marchese
info@mainstreetmag.com

According to the poster, this special event hosted by Millerton's Business Group is a village-wide celebration of art and creativity. It takes place in October each year along the winding streets of the village of Millerton. Dick Hermans, owner of Oblong Books & Music, is one of the organizers. "The event was originally designed to bring more attention to the businesses," he told this writer in an interview recently in his children's section of his Main Street bookstore.

And that's exactly what's in store this year with events that encourage shopping, eating, strolling, staying – and perhaps – spending in the growing village. Fall for Arts Millerton is a truly a unique celebration of the arts in the town where dedicated and professional artists will be exhibiting their original works in shops throughout the town. On the schedule too are live performances, music, dance, film, and a showing of paintings, photography, sculptures, and drawings.

It takes a village

In a sense, it really does "take a village" to grow the local economy. In the absence of a real "chamber of commerce" in the Village of Millerton (positioned in the town of North East), the businesses got together about six years ago to do exactly that. Their idea was to have all of the storefronts create art in their windows and in their establishments to attract new visitors. The message was to get people interested and keep them coming back. Hermans told me though that the first event took place on a rather dreary and rainy night, more than 1,000 people showed up. Clearly the first event was a resounding success that pleased and surprised the organizers.

"The real charm of the event is seeing what each storefront will present," said Hermans. All in all, there are about 35 businesses on or near Main Street in Millerton ranging from antique stores, restaurants, clothing and book stores, coffee shops, galleries, real estate companies, and a movie house (to name only a few).

Hermans believes that the event continues to raise the profile of the Village. "I think Millerton has a pretty hot reputation at the moment as being a place where art happens."

While it's true that the village has been known for years as a haunt for antique aficionados and attracted weekenders from New York City and



Above: A display by the 14th Colony Artists at Railroad Plaza. Photo by Lazlo Gyorsok.

neighboring towns in Connecticut, Fall for Arts might just be the road to bringing a wider and more diverse community to the area. Hermans said that he's experienced the growth firsthand. "Oblong is having its best year of business that it has had in the last ten," he said.

No doubt, Millerton has retained its rural, old-fashioned feel and gets a lot of good publicity with it being only 100 miles from Manhattan. It offers a combination of funky and sophisticated food, and attractions like the Harlem Valley Rail Trail. The village is also smartly situated and has a great infrastructure for events like Fall for Arts (it is also home to Spring for Sound, a music festival, held every June).

This year's Fall for Arts

A key component to the event is the 14th Colony Artists, which is a unique artists' collective with a wide group of individual artists from New York, Connecticut, and Massachusetts. The Colony consists of painters, photographers, sculptors, writers, clay artists, installation artists, and others who meet regularly to discuss topics that they find of interest. The collective is key to supporting the local arts scene and each other. The Colony is lead by Mark Liebergall, who is working to organize the members for this year's Fall for Arts event.

"People who come to this year's event will enjoy the excitement of seeing many, many artists displaying their work in a beautiful town."

Though the event has been shortened from a week to a two-day festival, visitors can look forward to a busy Saturday schedule including 14th Colony Artists offering a huge art display on Railroad Plaza after the weekly Millerton Farmer's Market closes for the day. 14th Colony members will be exhibiting their work near the gazebo in the middle of town on Saturday from 1-5pm.

Plein air painters will be strategically placed on the village streets. Musicians will wander through the village during the day Saturday, as well as be positioned throughout the town. Richard T. Scott and his Berkshire Painting Residency, which are located one street off Main Street, will be opening up their studio to show their work as well as to give live painting demonstrations.

Art activities for children will take place at the Community Center, The Millerton Library, and Irondale Schoolhouse. Numerous galleries located just outside of Millerton will also display art.

On Saturday night visitors are invited to a big after party in the center of town. So mark your calendars and come and enjoy the festival! ●

For continuing updates, visit www.millertonnewyork.com or follow updates on Facebook through "Fall for Arts Millerton" or "Millerton New York."

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ADVENTURES WITH

ruth reichl

AND HER FORTHCOMING BOOK, *MY KITCHEN YEAR: 136 RECIPES THAT CHANGED MY LIFE*

By Paige Darrah
info@mainstreetmag.com

In this month's *Art & Design* issue our writer Paige Darrah interviewed Ruth Reichl. Ruth is famous in the "food world" – and beyond – and she has recently finished a new cookbook, which includes 136 recipes that saved her life. Talk about redesigning your life!

Ruth Reichl is a big deal in the food world. She was a *New York Times* food critic; won a James Beard award (which is like an Oscar for culinary writing); was a judge on *Top Chef*; is thought to be cool by Anthony Bourdain; was editor-in-chief of America's first epicurean magazine. I could go on, but it's that last role – or rather, the abrupt conclusion of it – that put Ruth in an unfamiliar place of uncertainty.

Goodbye Gourmet

In Fall 2009 the recession was rising and advertising revenues in the magazine industry were falling. Ruth had planned for *Gourmet's* annual cookie

issue, which was to have five covers, one on top of the other. She'd planned to expand the magazine's brand via its new TV series, *Adventures With Ruth*. She had not planned, however, for what Si Newhouse (the owner of Condé Nast) announced in the conference room of their Times Square office on October 5, 2009. The cookie issue went to the printer that year, but it didn't make it into mailboxes or bodegas as it had for the last 70 years.

Epicurean Bunker

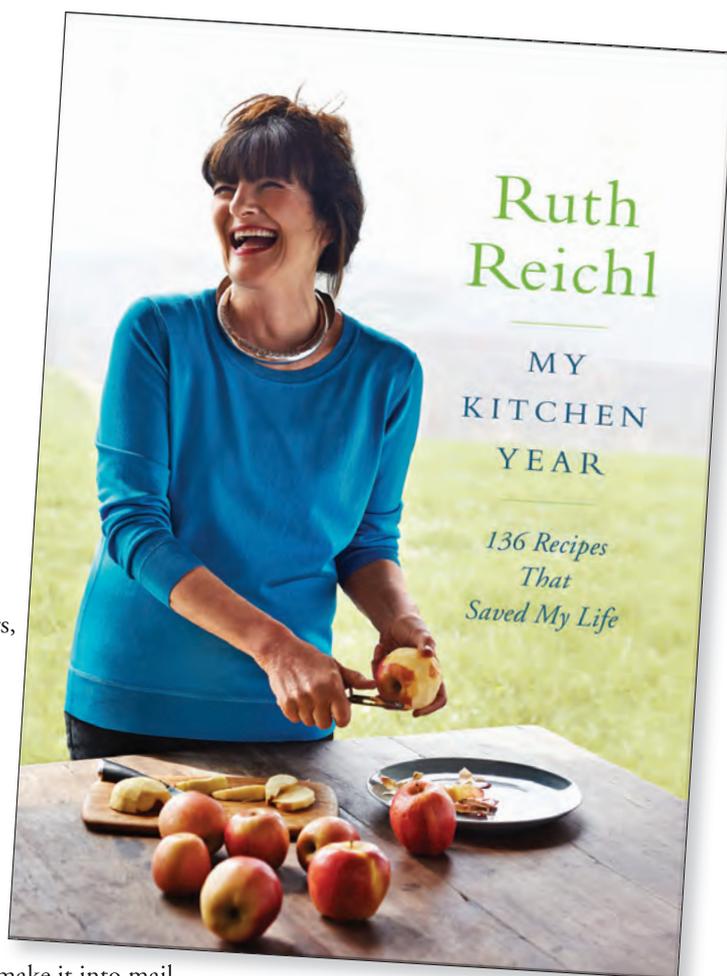
When *Gourmet* magazine closed, the then 61-year old had no idea what she'd do with the rest of her life, and no notion of how she and her husband Michael would pay the bills. They decided to move – at least temporarily – to their weekend place in Spencertown, NY.

Spencertown is less gentrified and touristy than Hudson or Rhinebeck, and slightly more polished than the rural hamlets of the Catskills. Situated adjacent to Chatham (a town notable for, among other things, The Crandell Theatre and the Peint O Grwr pub) it is on the northern edge of the Hudson River Valley.

"Then I did what I always do when I'm confused, lonely, or frightened: I disappeared into the kitchen," Ruth said during a phone interview. "It had been so long since I'd had time to really cook. For years I'd been sticking to familiar foods, rushing home from work to throw quick meals together for my family. So I began haunting the farmers' markets again, coming home laden with unfamiliar ingredients." Ruth was able to take her time, to chat with cheeses mongers and butchers. "Food people are eager to share their knowledge ... the small exchanges that take place across the counter are precious to me."

"As opposed to running around the city in

Continued on next page ...



Above: *My Kitchen Year* will be available for purchase at Oblong Books in Millerton and Rhinebeck on September 29th.

Left: *Gourmet* magazine's last issue.

Photos courtesy of Random House.



uncomfortable suits, being über busy and stressed all the time?” I asked.

“Yes exactly. I was able to pay attention again,” Ruth replied. “And when you pay attention, cooking becomes a kind of meditation.”

Eating and tweeting

“It gets dark at 4:00 up here during the winter; there are whole days we can’t leave the house because our driveway is so steep, so we just get snowed in. Twitter gave me a community that I hadn’t expected. I started tweeting about stuff I was doing in the kitchen. Twitter made me feel like I wasn’t alone up here,” Ruth explained.

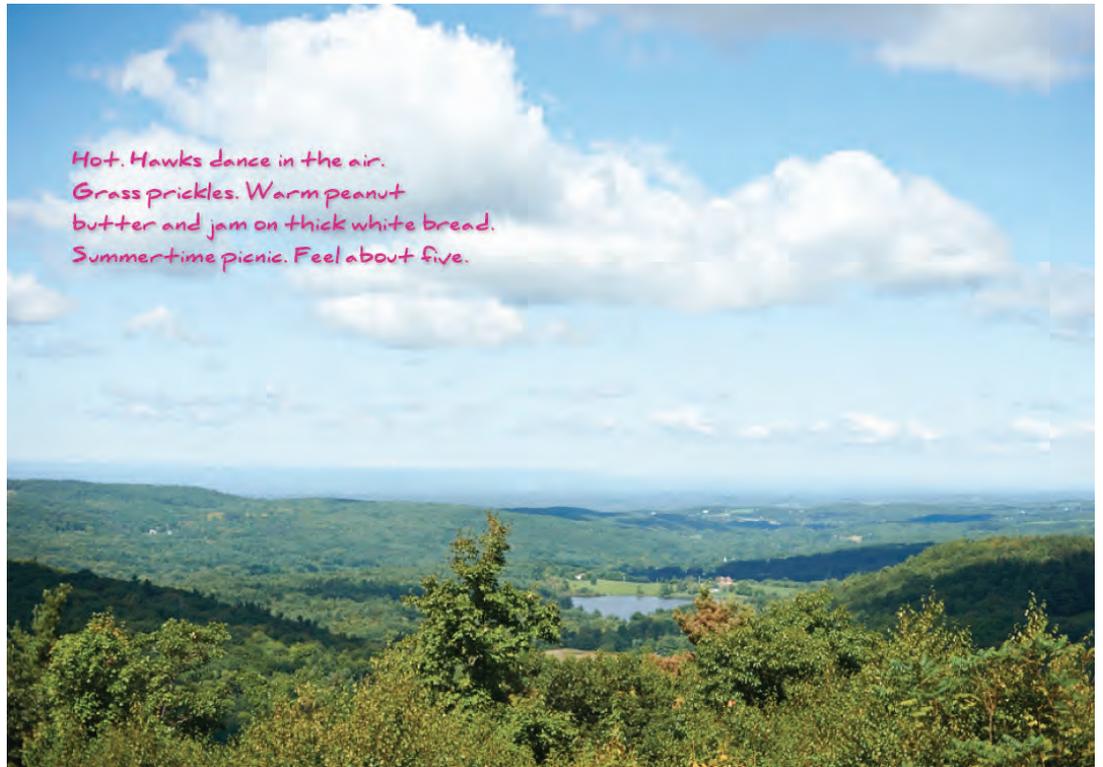
Those tweets evolved into Ruth’s first cookbook in forty years, *My Kitchen Year: 136 Recipes That Changed My Life* (Random House, available September 29, 2015). Its recipes are relaxed conversations prefaced by an anecdote (these are quite intimate, like polished diary entries), and anchored by a tweet Ruth posted the day she created the dish.

My Kitchen Year has four chapters, one for each season. A winter recipe for a leek-laden sandwich she calls “The Diva of Grilled Cheese” was inspired by a moose that walked up the driveway during Ruth’s first country winter. “We didn’t even know moose came this far south!” she recalled. She watched the moose for a half an hour as he ambled back into the woods, then headed into the kitchen to create The Diva of Grilled Cheese.

Capturing the region with an inquisitive culinary lens

“Oh cookbooks. I’m bored with cookbooks. I don’t want to do a cookbook,” said photographer Mikkel Vang (whose work often appears in *Travel + Leisure* and *Condé Nast Traveler*).

Then Ruth sent him the manuscript. “Okay...



Above: A page from Reichl’s new book, from the “Summer” chapter. Below left: Mikkel Vang shot this photo of Ruth. It’s next to the recipe for hamburgers in the Summer chapter. Photos courtesy of Random House.

so I really want to do this cookbook,” Mikkel said. “But here are the ground rules: just you and me. I’ll come to your house upstate a few days each season. We’ll go out into the woods, we’ll go to farmers markets. You’ll cook, we’ll put it on a plate ... we’ll shoot it.”

Ruth loved the soon-to-be published results. “We’re used to seeing stuff that’s been fluffed and tweezered. These photos are grittier than that; they give you a sense of how beautiful it is up here ... in every season!” Ruth said. Many of the food photos in *My Kitchen Year* were shot on her neighbor’s dishes. Local ceramicist Mary Ann Davis opened her studio to Ruth and said “take anything you want.”

When her 60-hour weeks at an A-list *Condé Nast* magazine ended and Ruth’s wandering days arrived, so did the ability to take pleasure in the simple things. “Living in that fast-paced world it would not have occurred to me to come home and make a quiet meal.” Ruth’s kitchen year revealed all the things she’d never needed.

Some tweets* from the Fall chapter

Toast. Eggs. Purring cats. Air sparking, pulling me outside. Wish I could spend the day wandering the city.

Newark airport. Stop to buy a sandwich and the woman behind the counter says, “I’m so sorry about *Gourmet*: this one’s on me.”

Heading off to a launch party for Adventures with Ruth. Strange feeling. The last *Gourmet* party ever.

* Anthony Bourdain refers to Ruth’s food tweets as “The Tao of Ruth” ●



Above: Plates from Mary Ann Davis’ Gratitude Collection. Mary Ann is Ruth’s neighbor, whose ceramic dishes were used in the book. To see more of Mary Ann’s ceramics visit www.davistudio.com.

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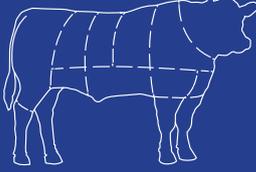
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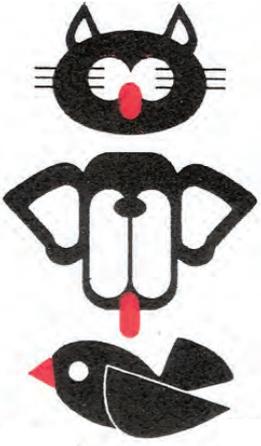


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fall: in love

WITH SALISBURY FALL FESTIVAL

By Mary B. O'Neill
info@mainstreetmag.com

With the changing leaves in autumn comes another annual seasonal occurrence – the Fall Festival in Salisbury, Connecticut.

From its beginnings as an antique fair in Salisbury's old Town Hall, the Fall Festival has morphed and evolved over the past 60 years into a multi-day celebration of local talent, organizations, and food and drink. This feel-good hometown event is of the community, by the community, and for the community (but everyone else is welcome to attend). Most of the organizations involved are area non-profits and churches raising money for programs and services.

According to volunteer Jeanette Weber, Fall Festival is unique. "This is not an organized event per se. No one is in charge of coordinating it. Various local organizations and businesses come together and in some sense, it just happens." Weber and website manager Pamela Wyeth oversee the publicity, which is the only aspect of the event that is centralized.

What follows is a sampling of what you can expect during this inclusive and vibrant celebration of small-town life.

Friday fare

The festival is held over Columbus Day weekend and kicks off this year on Friday, October 9th. Begin by browsing St. John's Episcopal Church's Parisian Left Bank Bookstall and Attic Treasures. Inside the church, All Saints Orthodox Church will tempt you with Greek pastries and other delicacies.

Wander down the street to the Salisbury Congregational Church to see the exquisite quilt show, search for a bargain at the Treasure Trove Tag Sale, buy a mouth-watering homemade pie from the Country Kitchen, and support international artisans at the Global Crafts Boutique.

Saturday on the street

Rise and shine with the return of St. John's blueberry pancake breakfast. Head across the street to purchase handmade works by talented local artisans. Then immerse yourself in local history at the Salisbury Historical Society with the exhibit "Faces of Salisbury."

Around the corner is a hotbed of family fun. The Congregational Church's Children's Street Fair bustles with games, creative face painting, endless popcorn, hayrides, and free magic shows by the amazing and astounding Peter James.

On the Scoville Library lawn, SOAR (Salisbury Central School's enrichment program) will run its pop-up arts and craft session. After working up an appetite painting pumpkins, head to St. John's for the Comidas Latinas food stand specializing in tantalizing Central American fare. For dinner, St. Mary's Church in Lakeville will again host their Take-Out Lasagna Dinner.

Fall Festival covers music as well. The Salisbury Band will rouse the crowd from its platform on the library lawn and immediately after, local luminaries The Joint Chiefs will strum and sing, courtesy of Best & Cavallaro Real Estate.

Breakfast, brew and chill

Bright and early on Sunday, the place to see and be seen is the Salisbury Volunteer Ambulance Service breakfast. This annual institution is a well-oiled machine of jolly efficiency, serving up hearty fare the only way EMTs knows how – quickly and competently. Arrive early and be prepared to eat communally with locals and visitors alike.

In the afternoon report to Satre Hill (site of the ski jumps in February) for the 6th Annual Salisbury Winter Sports Association Brew-Ski Fest. Proceeds from this event support SWSA's youth ski programs. Enjoy sampling over 150 varieties of beer from 30 different breweries. NASCAR Dave and his entourage will offer brats and burgers for sale to benefit the Sunday in the Country Food Drive based in Millerton, NY. Popular local progressive rock band The Nice Ones [featured in this magazine's August issue] will provide the music.

Returning this year is the ever-popular Chili Cook-Off on the White Hart Green sponsored by Noble Horizons and SOAR. Amateur and professional chefs offer up their best chili and community members vote for their favorites with live salsa music setting a festive tone.

Reinterpreting the scarecrow

One of the highlights of the Fall Festival has to be the Scarecrow Contest. This year, Salisbury General Store and Pharmacy will coordinate the event and oversee the submissions. Throughout Fall Festival and until the end of October these clever and



Above clockwise: Finn Churchill is pretty happy with his pumpkin, photo courtesy of Kelly Churchill. The Salisbury Band on the library lawn. A game at the Children's Festival. One of the scarecrows. The audience at the magic show. Photos courtesy of Kelly Churchill, Pamela Wyeth, and salisburyfallfestival.org.

whimsical riffs on the traditional scarecrow punctuate the downtown Salisbury area.

There are five categories of submission – business, family, group, individual, and junior – all vying for top prize. This contest is juried by ballot votes from Fall Festival attendees throughout the weekend. Prizes are announced on the Sunday during Fall Festival.

For the past 60 years Salisbury's Fall Festival has combined what is best about living in a small town – local people coming together to showcase local talent, organizations and products, celebrate local community life, and raise money to serve local needs. ●

At press time a full list of events and participating organization and vendors was in formation. Visit www.salisburyfallfestival.org for up-to-date information, schedule of events, list of participating organizations, and scarecrow contest registration form. For further details and to buy tickets for SWSA's Brew-Ski Fest visit www.brewskifest.com. Entry details and registration forms for the Chili Cook-Off are available at www.NobleHorizons.org and www.SOARenrichment.org.



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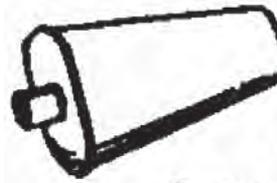
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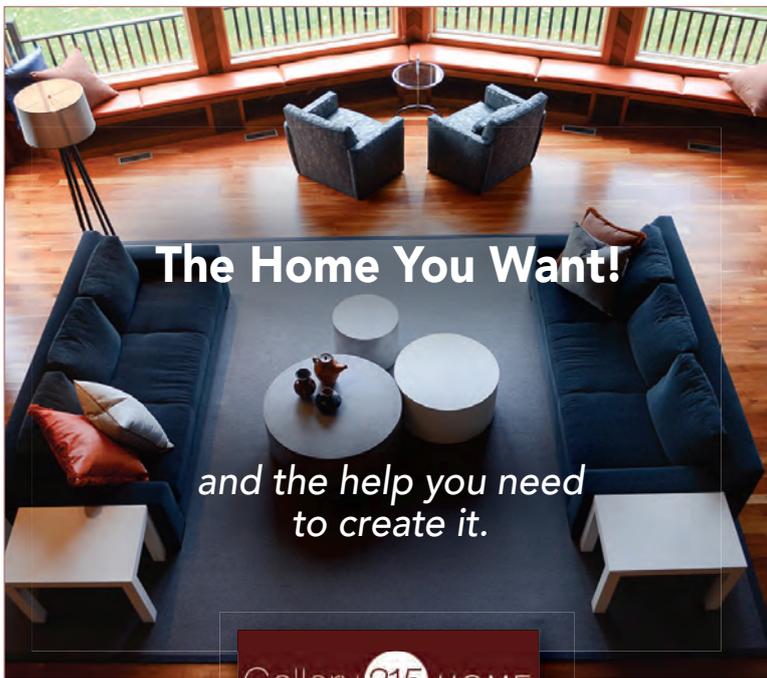
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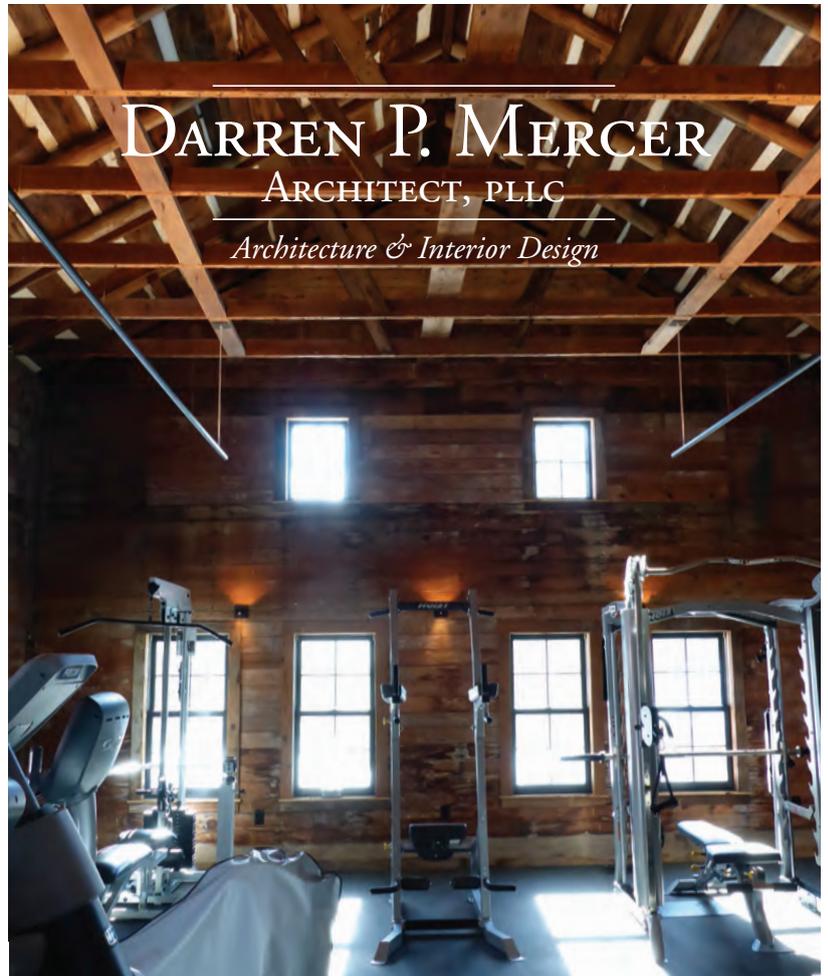
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landscape

ARCHITECTURE

By Claire Copley
info@mainstreetmag.com

My husband and I moved to this area from New York City almost five years ago, yet, as I drive around on my daily business, the views still take my breath away. Whether it's a clump of Black-eyed Susan by the side of the road, or a long view of the valley on my way to the train station, the scenery is a source of constant pleasure, sometimes overwhelming in its beauty. Living here, surrounded by this landscape, improves our health and our lives.

What exactly is it about looking at a landscape that gives us this pleasure? There are ways of breaking a panorama down into its complimentary parts: background, middle ground and foreground, and analyzing the relationships between them. But what is it that breathes life into a vista? I suppose it is a combination of form, color, light, space, texture, contrast, depth, and dimension. As viewers, we rarely consider what it is that creates the harmonious beauty to which we respond. The art of design has always been derived from nature, and it can be posited that nature is the origin of all design principles.

The environment as inspiration

As a gardener, I am, in some small way, designing my immediate landscape. So I take inspiration from the greater, "natural" landscape around me. I learn from it as well, and ideas that I borrow from the greater view inform the smaller, more intimate space around my home.

Recently, I had the opportunity to visit with Mark Morrison, a world-renowned landscape architect, at his home and test garden in Wassaic. I have always been in awe of such architects; the breadth of knowledge one must have to design a successful landscape is staggering. The familiarity with a huge number of plants is itself astounding – not only what they are but how they behave seasonally and over time. Add to this the understanding of soils, hydrology, ecology, engineering, architecture

and drawing, weather patterns, ecological function, light, color, plant diseases, remedies, and disaster management. They have studied the topography, hydrology, ecology and biodiversity so that they can replicate sustainable nature. Becoming a landscape architect is an arduous process. In addition to Bachelor and Masters degrees, four years of apprenticeship and rigorous licensing procedures are required.

Rhythm as a visual component

During our conversation, Mark made reference to what he calls "rhythm" in the landscape. And that started me thinking. While we do not actually see the rhythm in a landscape view, it is there. It is what draws us in and fills us with a sense of harmony and balance. Perhaps this is the essential ingredient. When we think of rhythm in music we can feel it; the tension, movement, and space. I just hadn't really thought before about rhythm as a visual component.

When we look at a particularly beautiful landscape, it's what we don't notice that is actually creating rhythm. Mark speaks of techniques like "layering," and "massing." He starts his plans with trees, as they provide the structure and the verticality he needs. "You can't look at gardens as a flat space" he says. Layering as a design concept comes from the many dimensions of a landscape: horizontality, verticality, and topography. It involves choosing the correct plants by understanding how they grow and change throughout the seasons. Layering involves inter-planting many different species in the same area so that as one plant passes its peak, another takes over the visual stage, incorporating color and textural balance (both in foliage and flowers) and spatial relationships between all the elements. "We pay a lot of attention to the arrangement of the

Continued on next page ...

plants and try to do it harmoniously.”

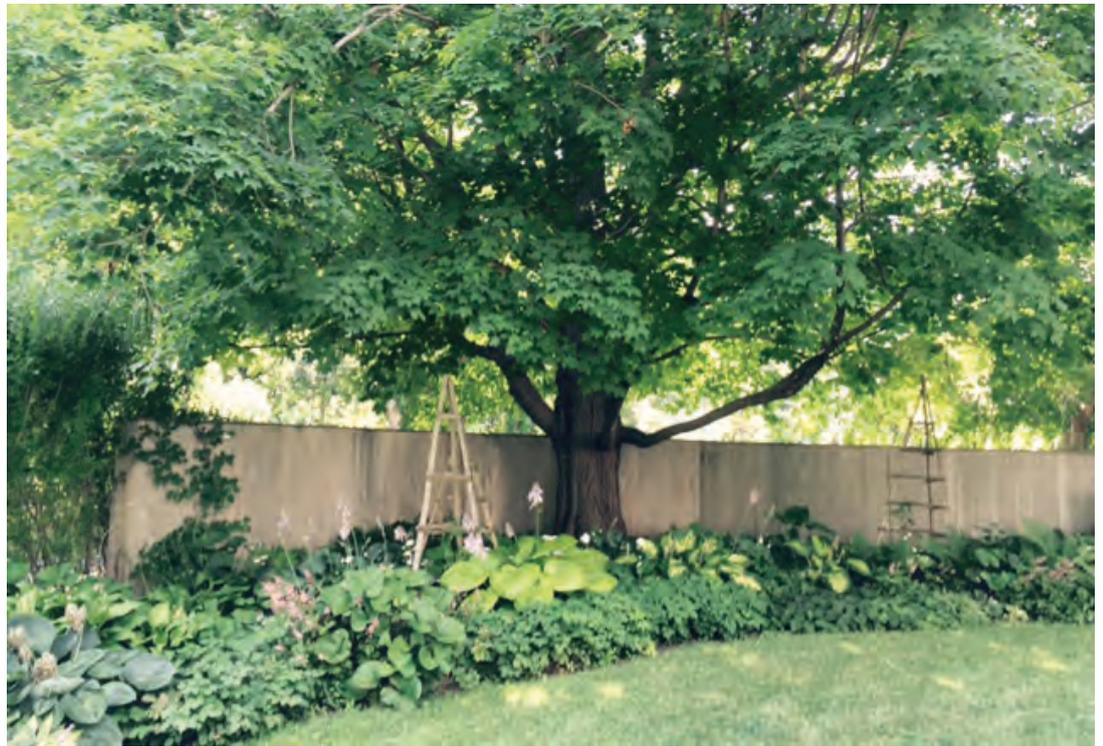
Throughout history, landscape architects have constructed landscapes in a range of settings and for various purposes. Everything from vast private estates to public gardens and recreational spaces. In a sense they have studied and dissected the natural landscape so that they can create the most beautiful, harmonious and ecologically sustainable gardens. This is not meant to underplay their personal creativity, or vision, which is the other half of the equation.

Designing around the four seasons

Here in the Northeastern U.S. we can watch the landscape change with the seasons. Who among us doesn't cherish the blaze of autumn, or the stark contrasts of winter, or the glory of spring? The landscape architect must also build this fluidity into a designed landscape. In planting, he must plan a succession of interesting features throughout the year. Fruits, berries, bark, leafless form, desiccated foliage like grasses, and evergreens are part of a year-round landscape. As in nature these features must be blended in with the summer flora we know and love.

Mark works with his son, Blake, also a landscape architect. In discussing their residential work Blake describes the company as a “design, build and maintenance” firm. They emphasize the ongoing nature of their relationship with the gardens they create. Frequently, they will begin projects by creating a master plan that will be phased in over a period of years. This allows them to study the property over a period of time and take a holistic design approach.

They insist on study and analysis of the property first: the needs and taste of the residents, the drainage patterns, the sunny and shady areas, the surrounding landscape, the placement of buildings and roads, the traffic patterns (pedestrian and vehicular), the key usage areas, and the topography. They are always aware that they are working in an Eastern hardwood forest, and that whatever they do needs to blend both visually and ecologically into that environment. This is the concept of “contextualism.” When they design a residential landscape in this part of the country, they strive to make that landscape “disappear” – to blend in with the surroundings and look as if it had always been there. Mark adds: “Around the house you can do whatever you want, but the further out into the landscape you get you really want to be using natives.” Not only will natives blend into the natural landscape but they will be healthier and more functional because they are meant to be there.



Above: A corner of Mark Morrison's test garden in Wassaic. Mark uses Tuteurs to create verticality. Photo courtesy of Mark Morrison.

Designing to change the environment

While residential landscape design and installation tends to be a luxury affordable by the few, MKM Landscape Architecture, also designs and builds public spaces such as the Rail Trails, hospital extensions, schools, and corporate parks. They also do extensive work in urban settings. Both Mark and Blake are Green Roof Professionals, designing and installing green roofs in cities worldwide. A “green roof” is a roof that is planted with plants. It provides both beauty and ecosystem for flying wildlife. Green roofs hold and slow storm water runoff, and cool the atmosphere of cities. A typical black tar roof in Manhattan can read 165-170 degrees on a sunny summer day. That heat is released back into the atmosphere all night, preventing the area from ever cooling down.

Plant that same roof with 3-4” of soil and a full compliment of Sedum plants and the temperature will not exceed 90 degrees. Mark points out that in urban areas up and down the East coast, drainage systems are antiquated and cannot handle the storm water runoff that is now generated. Using street trees and green roofs is the best way to combat this problem because they capture a major percentage of storm water and release it gradually, cooling the air as well as slowing the runoff flow.

More elaborate green roofs, with increased soil depth, can incorporate trees and shrubs lowering temperatures further and holding back even more storm water. Quoting from the MKM website:

“We employ green roofs, living walls and façades in our projects to modify climate extremes, to retain storm water on site, and to minimize the carbon footprint of buildings. Our green roofs and walls promote urban agriculture and create vital areas for learning and repose. MKM selects plant species for form and interest as well as habitat

suitability for birds and pollinators, with regional bio-diversity in mind.”

Designing to change our lives

MKM designs public projects here in Dutchess County as well. They are currently developing an eight mile extension of the Harlem Valley Rail Trail. This section of the trail originates in Copake Falls and extends north past Hillsdale, through a major wildlife sanctuary owned and managed by the Audubon Society, and on to Craryville. Each area that the Rail Trails travel through brings new challenges and concerns, making this a complex undertaking. Think for a moment about how the current Rail Trail has transformed Millerton [see article on Rail Trail from our May issue], and you get a sense of the huge contribution that landscape architects like Mark and Blake Morrison have made.

Here, in our part of the country, we are lucky enough to have spectacular natural landscape which is available to all of us. How truly extraordinary to have the opportunity to design a personal landscape as well. A firm like MKM makes these dreams a reality for many people. For those of us who are more do-it-yourselfers and or take inspiration from firms like MKM, we keep planting, learning and trying to design and adjust our own personal gardens so that they bring us the pleasure, the health and well being, and the inspiration that only working with nature can bring. A personal landscape is a rare treasure. ●

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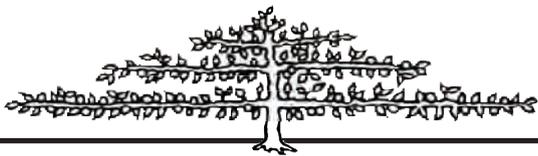
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By
Allison Guertin Marchese
info@mainstreetmag.com

Like the homes that Rafe Churchill builds and the interiors that Heide Hendricks designs, this creative Connecticut couple is understated, honest, and authentic – they are subtle, but leave a lasting impression.

I recently visited architect and home builder Rafe Churchill, and interior designer Heide Hendricks in Rafe's period home (that houses his office), behind a white picket fence on the Green in Sharon, Connecticut.

While originally the interview was to focus on houses and design philosophy, the discussion quickly centered on the people behind the homes they create. Rafe and Heide offer their talents to a plethora of clients seeking "old, new houses" that offer the magical qualities of antique residences, and also provide the functionality of ultra modern living.

For full disclosure

To be clear from the start, while Rafe and Heide have been married since they were in their early 20s, they only work together on projects occasionally and don't "market themselves as team." Both of them have their own businesses. They have separate websites without a link from one to the other. Yet, when they do come together by referral, coincidence, or an organic match, it's easy to see why they work so well together and their finished

homes reflect the depth of their talents.

Meet Rafe Churchill

Rafe Churchill stands about six feet four inches tall. I think it's safe to say he has a presence. He looks you in the eye, he's direct, and when you shake his hand, you know he's gripped a hammer, banged a few thousand nails, and hauled a load of two-by-fours on his shoulders more than once.

That's because Rafe grew up in a family of contractors not far from where he lives now in Sharon, Connecticut. After college he joined the building business that his father still runs today. "I'm a third generation builder, and I studied and owned a construction company for 20 years," he said. "I'm coming to my projects with a clear eye of a builder."

It quickly became evident to me in a few short minutes talking to Rafe that though his home building firm speaks to creating reproductions, it's far more than that. Rafe Churchill is resurrecting craftsmanship, a nearly lost art in the prefab world of contemporary house building. His kind of master building experience is critical to clients who crave tradition, want the essence of an old house, and the dream of living within walls that tell a story.

"I'm not a briefcase builder," Rafe says. "I was in the field. I have a relationship with the tradesman. I can figure out what's happening on the job in seconds."

Churchill returned to architecture having left construction. He has an undergraduate degree in architecture from Bennington College and completed his postgraduate studies in sculpture at the Cranbrook Academy of Art with a fellowship at the Banff Centre in Alberta, Canada.

His credentials run on like the rungs of a long ladder and magazines and newspapers like *This Old House* and *The New York Times* have featured and praised his finely finished work.

His website takes you on a tour of the deliciously rich homes he's put on the planet. The menu of houses have exquisite names like "Shelborn Shingle Style" and "Brooklyn Townhouse." And from the featured homes on his portfolio page you can see why people fall in love with what he offers. It's not just the promise of comfort that's delivered by Rafe Churchill, it's the hope of living in a house that will give you memorable experiences, simple pleasures, like reliving the old days when you were happy in Grandma's kitchen.

Continued on next page ...

In the conversation, it didn't go unnoticed that there's a challenge in building houses that reflect a time gone by, yet work within the clients hopes and dreams, wishes and desires.

What I could hear Rafe saying over and over about building a house with a client is that there's a process of understanding the reasons why people are drawn to old houses in the first place. And while there's a lot of people who want a house built, he only gets some of those clients.

Rafe said he tackles the education process daily. "When I'm hired to design 'a new old house' it is in the sense that it's

historically accurate, and the millwork proportions are scaled to be correct. A lot of people want new houses to look old, but they won't compromise on certain expectations, regarding ceiling size, or the number of bedrooms. But if you fill up the design program with modern day requirements, you're getting further away from the authentic house you originally wanted."

In the end it's all good. "Over time clients learn what they're buying. We help them articulate what they loved about an old house and what made it interesting."

Meet Heide Hendricks

When it comes to designing the interiors, Heide takes a direct approach with clients she works with. She says she "doesn't make a false promise of no problems."

"When I approach my projects, I love getting to know the home owner as we figure out a design that works for their program, but also represent their personality."

In contrast to Rafe's sturdy design plans and methodical construction, Heide moves the interiors of a home through a more fluid process. "I've heard from my clients they love how I can incorporate important pieces they already own with things that are new to them and consequently they feel like they're living in a home that's already comfortable and settled."

She says she can do that naturally

because she herself is "a home body." "I'd like people to know that the aesthetic I'm offering doesn't feel like the decorator just left the room. Everything is not perfectly situated and matched well. The home looks like it has evolved over time."

Heide, too, grew into her professional work from her family roots. "I have an art degree from Syracuse University and I grew up in a family of artists who instilled an appreciation for visual arts with our house decorated with beautiful flea market finds, old portraits, and hand-painted signs."

Most of the time she has four to six interior projects running concurrently and is always seeking specific furnishings. Like many of the antique dealers and collectors who seem to naturally congregate in the northwest corner of Connecticut and the southern Columbia County regions, Heide says she loves the hunt of looking off the beaten path for those diamonds in the rough and creating a signature look with one-of-a-kind pieces.

The couple seems content reconstructing their own home, living in a serene town and raising their family. As we sat at their dining table talking, a crew of painters and carpenters were hard at work on the couple's front porch.

And if you're looking to start a home from scratch, prepare to be in it for at least a year. The "new, old house" is not something that can be pulled out of a box and snapped together.

I couldn't help but ask Rafe what he thought the next trend was for house preferences and did he think that mid-century modern prefabs and tiny houses were perhaps a thing of the past?

"It's still got people's attention," he confirmed, "but the problem with all of that is eventually, if they speed up the supply to meet the demand, there will be a quality issue."

Let's face it, not everyone can afford to have a home built and as Rafe said, "the people interested in prefab houses are tempted by budget and lifestyle. It's



Below: Heide and Rafe on the job. All photos courtesy of Rafe Churchill.

for younger people that don't have families. Yet the prefab thing has changed and it's not cheap. Now even those homes can be brought to a higher level."

When I asked Rafe what a 4,000 square foot house built by him might cost and who was buying them, he said the range was probably in the one to two million dollar area and that people as young as 35 were looking and also people upward of 55. It would seem there's a market for having it all, the old and the new.

But just know you're in good hands if you decide to take this house building journey. Rafe Churchill and Heide Hendricks are not your typical power couple. Strong and accomplished, yes. But these two are honest and authentic, just like the homes they create. •



For further information and to reach Rafe Churchill visit www.rafechurchill.com. For further information and to reach Heide Hendricks visit www.heidehendricks.com.

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THE DESIGNS OF THE COPAKE COUNTRY CLUB'S GOLF COURSE

By John Torsiello
info@mainstreetmag.com

Each day during the golf season and beyond, Mark Anderson, superintendent of the Copake Country Club in Craryville, sets about his determined work to preserve a gem of a golf course designed by one of the early luminaries of course architecture, Devereux Emmet.

Emmet, who laid out his work on a beautiful piece of land that sits above Copake Lake in 1921, was a prolific designer who launched over 150 courses, mostly in the Northeast and Mid-East portions of the U.S. Some of his most famous works are Congressional Country Club in Bethesda, MD, the site of several United States Opens, the Green Course at Bethpage State Park in New York, the Leatherstocking Golf Course at the Otesaga Resort in Cooperstown, NY, and the Seawane Club on Long Island, although most, if not all, have been reworked. His Country Club remains a delightful throwback to the early days of American course design. The holes ramble up and down hillsides and Emmet's raised up greens with sharp drop-offs and strategic, almost deceptive, usage of bunkers remains quite evident.

Emmet's design legacy, or lack thereof

"Devereux Emmet is an interesting character," says Anthony Pioppi, a Connecticut-based golf journalist and executive director of the Seth Raynor Society (www.sethraynorsociety.org). "He played an integral part in the early days of golf course architecture in America. He designed the original Garden City course and greatly assisted C.B. Macdonald in the creation of the National Golf Links of America. Emmet, as the story goes, went to the UK to purchase hunting dogs and while there took measurements of some of the great golf holes. He also wrote for golf magazines and was an accomplished player. His design legacy, though, is almost non-existent. So many of his courses have been wiped out, including Women's National Golf Club on Long Island, designed with Marion Hollins. His work at Congressional is eviscerated and Walter Travis redesigned Garden City. It was not until the last few years that the greatness of St. George's Golf and Country Club on Long Island was recognized. Emmet lived across the street from the course."

Pioppi says Emmet's design style was influenced by Macdonald, but he put his own twist on the template holes. "For instance, of the short holes I've seen, his greens are wider than they are deep, and much smaller in area than the Macdonald/Seth Raynor/Charles Banks versions." But Emmet



A view of looking down the 10th hole with the first hole to the left

definitely understood the importance of angles and options in his golf courses."

Emmet and the Copake Country Club

Copake Country Club was in danger of development for housing before a pair of local men, Jon Urban and Ross Mauri, saved it from the bulldozer eight years ago. Since then, great effort has been put into improving the overall conditions, while also bringing the layout back to much of its original look. Trees have been removed, greens enlarged, and holes lengthened a bit to fit today's modern equipment. Bunkers have been renovated and a few, especially those at the back of greens, removed.

"Jon and Ross wanted to keep it as a golf course and really turned it around," said Steven Eckwall, operations director and pro shop manager. "It's a great Devereux Emmet course with sloped greens. A good short game is necessary to score well here. It tests even the best players."

Emmet was born December 11, 1861 and passed away on December 30, 1934. He is considered by many as one of the pioneering American golf course architects, along with men like Donald Ross, C.B. Macdonald, Walter Travis, and A.W. Tillinghast, while perhaps not quite of their stature. Emmet was a native of Pelham, NY and one of

eight children. He graduated from Columbia University in 1883, and in 1889 married Ella B. Smith in an elaborate wedding at her home in New York City. While on vacation in England, Emmet spent time with his friend, the aforementioned Charles B. Macdonald, who was measuring British golf courses in preparation for the design of the fabled National Golf Links of America. Macdonald greatly influenced Emmet to take up course design as a career.

Emmet's first design was Island Golf Links, a predecessor of Garden City Golf Club. In 1924 he hired Alfred H. Tull as a design associate, and in 1929 made him a partner in the firm of Emmet, Emmet and Tull. The Tull-Emmet partnership continued until Emmet's death in 1934. Interestingly, like so many course designers, Emmet was a talented amateur golfer. He made the quarter-finals of the 1904 British Amateur and won the Bahamas Amateur at the age of 66. It must be remembered, as is the case with the Copake Country Club, Emmet designed many of his courses in an era of wooden-shafted clubs. Because the holes are often short by current standards many of his designs have

Continued on next page ...

since been reworked. There is even a Devereux Emmet Society that honors and discusses his work.

The art of course design

Although many modern golf course designers have forgotten this axiom, architects of the early 1900's adhered to the philosophy that a successful course design should be visually pleasing as it is playable. A talented designer should also be an adept student of natural landscaping who understands the aesthetic cohesion of vegetation, water bodies, paths, grasses, stonework, and woodwork, among other elements.

Course design has changed since Emmet.

Robert Trent Jones, Sr. was a masterful creator of numerous parkland routings so prevalent when public golf began to boom in the 1950's and 1960's. He spawned two notable architect sons, Robert Trent Jones, Jr. and Rees Jones, who differed in philosophy but designed courses that became ever more stringent on all aspects of the game. Others, such as Pete Dye and his "stadium" designs had railroad ties placed so as to allow greens and fairways to butt up against water hazards. Mark Mungeam created some of the more playable and attractive daily fee courses over the last 25 years. Tom Fazio also designed very notable works. Great players turned designers, such as Jack Nicklaus, Greg Norman, Gary Player and Tom Weiskopf, to name a few, all bring their own, often challenging, slant on how a good course should play and also fit the eye.

One of the greatest changes in golf course design during the last 100 years has been the ability of modern architects, using powerful machinery, to move large amount of earth to shape the course, instead of basically routing the holes over the existing land with little if any earth moved, as the architects of the "Golden Era" of course design did. Fortunately, more recent course design has gone retro a bit, bringing back the open (links-like) routing and taking great care to leave as much of the land as undisturbed as possible. Thus, Emmet's



Top: the first green. Above left: View from the tee of the 6th hole. Above right: Copake Lake can be seen clearly from the 7th green. Below left: Superintendent Mark Anderson.

Copake Country Club seems to fit with this new trend toward that natural, open feel, making it fun and appealing almost 100 years after it was built.

The Copake Country Club today

"The defense of the course is really the green areas," says Anderson, as he takes a tour of the course. "They are sloping greens with mounding and fall-offs and bunkers. You can look at a short par-four and think that it is drivable and then mutter as you walk off with a bogey. I like to keep the greens on the fast side, which makes them tricky to putt, especially if you are above the pin."

Mark Fine and Scott Whitter were commissioned in 2007 to assist with some of the reworking of Copake Country Club. Most of the work centered around the green areas. A few holes were lengthened, trees were removed to open up holes and create better alleys for shots, and the fescue off the fairways was allowed to grow in some areas to create more of the links feel that Emmet originally imbued the course with.

Anderson points to an area behind the 13th green and to the left of the 18th fairway. "There were a group of large pine trees there that we decided to take down to create more of an open look. It is a much more attractive hole to the eye now." On another hole, the 10th, he shows how Emmet designed and placed bunkers strategically to confuse and deceive the player. "When you are hitting to the hole from the fairway below, the front bunkers look much closer to the green. But when you get up here you see that they are some 30 yards from the putting surface."

The course, which offers nice views of the Berk-

shires, Catskills and Copake Lake on several of the holes, is only 6,266 yards from the back markers. But the layout has hidden yardage in that many of the holes play uphill. This demands one or two more clubs than normal to reach the greens from the fairways, which are sloping and offer numerous uneven lies, further complicating navigation.

"We have a lot of low handicappers come here thinking they are going to eat the course up and they don't," says Anderson. "We had [former Pittsburg Steelers head coach and now television commentator] Bill Cowher play here and he said he never saw such greens as we have."

The course has an eclectic mix of holes, as befitting a track that was designed some 100 years ago and built moving little earth. There are long par-fours, like the 438-yard second, and those on the short side, such as the 294-yard seventh and 286-yard 13th, modest length par-fives that long hitters can reach in two, and very strong par-threes, such as the monstrous 228-yard fifth. Several of the par-threes have greens that are almost hidden from view on the tee, which makes club selection difficult. When the wind blows hard atop the hills it can play havoc with shots, says Anderson, who cares for his course with affection.

"It's rewarding to know that you are taking care of a course that was designed by a famous architect and that is a throwback and different from other courses," says the superintendent. "It's fun to tweak it and keep bringing it back to where it was." •

For further information visit www.copakecountryclub.com, or call (518) 325-4338.

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RAPPER BUDDHA DA GREAT SHOUTS OUT HIS HOMETOWN OF MILLERTON EVERYWHERE HE GOES

By Melissa Batchelor Warnke
info@mainstreetmag.com

I first saw Buddha da Great – known also as, simply, Buddha – at this June’s Spring for Sound musical festival in Millerton, NY. It’s an annual event put on to support the North East Community Center. This year, though it drizzled and cops moseyed about, the turnout was strong and the crowd was happy. But they were never more energized than when Buddha da Great came on stage, with a group of other rappers called the Southside Titanz. As they jumped up and down, swayed and freestyled, I was struck by how energizing the whole thing was; a bona-fide family rap team animating a town known for its alt-rock groups. “I’m the head of the team. I’m the label owner, at one time I was the engineer and producer. I help my brothers with their careers; we all help each other with inspiration,” Buddha says.

Meeting Buddha

Buddha’s been in Millerton for 15 of his 28 years, though he’s only performed there about three times. He asks me to meet him at the studio, which is on the second floor of his red barn-style home, and tucked behind enough trees that I drive past it the first time. Buddha’s place is comfortable, with two cats roaming around and a back porch that provides a sprawling meadow view; across the road is a farm stand and open fields. His studio houses mystery novels (his girlfriend’s) and tomes like Sun Tzu’s *The Art of War* (his); the décor is similarly eclectic. He mixes music at a large screen where a topless tongue-out Miley Cyrus is the wallpaper.

Buddha’s the kind of artist who puts you instantly at ease. He greets me at the door in black cargo shorts, a black Buddha da Great tank top,



Above: Buddha da Great sharing his music with his fans. Photo: Bsp Kevin. Below left: Buddha’s album cover. Photos courtesy of Buddha da Great.

and white socks. He’s amiable, present, and confident. His confidence holds up to other hip hop artists; it has him dropping phrases like “I believe I’m a prophet” in casual conversation, or rapping “I can probably walk on water, give me a chance / you can tell I’m illuminated from first glance.” The difference between Buddha da Great and most rappers is that, after spending time with the ball of happy, creative energy that is Buddha, you start to believe him. His first show was in 2011, at Manhattan’s now-shuttered Sullivan Hall, and he usually performs in New York City. But he feels deeply connected to Millerton.

Representing Millerton

I tell Buddha that the song that made me want to interview him was “My Town,” a spirited jam with the line “Most people they got a city, well I’m doin’ this s**t for my town.” When he sang it on stage, he introduced it saying, “Everywhere I go, I tell people about Millerton, New York.” I told him that the sentence resonated; small-town pride had too long been the exclusive provenance of country music. “That’s the goal,” he said. “I was out in LA a couple weeks ago. We went to the B.E.T. awards and all that. LA’s cool. But I couldn’t wait to get back home to Millerton, you know? [laughs] It’s probably a dope spot to live because it’s just nice outside all the time, from when you wake up till when you go to sleep. But the people are LA people – Hollywood – they’re actors, man.

I don’t know about the people. I’ll probably have a house out there someday.” This flitting between humility and bravado – the easy and immediate self-contradiction – is one of the things that makes Buddha so interesting to watch. Both elements feel equally authentic, essential to who he is. I usually write out profiles, but I decided to run this as a Q&A, because no one can tell you about Buddha as well as he can.

Buddha in his own words

This interview has been edited and condensed for clarity.

Before moving to Millerton, you lived in Atlanta, GA. Was it a big culture shock? You live across from a little farm now.

That’s what it’s about. [laughs] Coming out of the hood to the freakin’ farm, you know what I’m saying. We came up here straight from Atlanta, Georgia, to live with my aunties in Rockland County; my mom wanted to be closer to family. But they didn’t have no shelters there. So they shipped us to a shelter up here in Millerton, NY and it changed my whole life. It’s just that quick. When we landed in this town it was tumbleweeds and a Burger King. Webutuck [Middle and High School in Amenia, NY] was a culture shock. If I knew then what I know now I would have graduated, because I was



Continued on next page ...

smarter than the average bear, you know. But it just wasn't – I went to a lot of schools.

What was the most shocking thing about Webutuck?

Webutuck is just small, man, being the only black people there. We probably had two black families when we first moved here, people despised us just for being black; it's just a big old big difference up here, so we had to put that work in. That's where the name 'Southside Titanz' comes from. We call ourselves that because we were just the misfits, the have-nots, the outsiders, and we all started to click. That's my history and my story in Millerton. It's a lot better than what it was then.

I could tell at Spring for Sound that there was a lot to your story.

It is a big story, I'm glad you caught it. And the story's just getting started, it's bigger than life.

Where's it going?

To the moon! You know, I'm a spiritual person, God is driving this vessel, so we're going as far as God allows. I am Buddha, the reincarnation of the Buddha.

Really, you feel that?

I know that. There's no feeling it. Years ago, I felt it. I know now.

Have you always had strong belief in yourself?

Oh, of course! It's always been like this since I was little. My mom told me you can do anything. I understood it because look at me now; I have everything I ever wanted. I always had this faith.



Above: Buddha and his crew entertain their audience. Below left: Buddha signing autographs for a few young fans. Photos by Bsp Kevin and courtesy of Buddha da Great.

What kind of god do you believe in? What's its logic? Is your god a god where everything's perfect and we don't understand it, or he's got a plan and we're messing it up?

God is god! God of everything, the creator, that's my god. You know, whatever his plan is – I'm part of that plan. My plan is to enlighten people and let them know you can find god in yourself, in you. When you realize the power of yourself, you don't have to look in the sky, you can look in yourself. That's what I've been trying to do. When you know that, you don't have to be submissive or enslaved. You can do anything.

At the end of the day, god can't control people's actions. Some people don't even know god, so I can't call that. Everyone blames everything on god. Everything's just lessons; there's no good and bad, it's just lessons. I have bad experiences all the time, but it's a lesson learned and you know not to do it again. I've been down, I've been down a long time. I've broke mental bondage, mental slavery, and I'm here now.

What would your girlfriend say is the difference between you then and now?

She's like 'man, you crazy as f**k.' [laughs] Yeah, I'm crazy, but who isn't? But I am a better person now. Listen to my old music, you'll see where I was. I wasn't doing "My Town"; I was rapping about what I was living at that time. Life is about evolution.

I do feel that positivity and groundedness in your new work. It seems like a lot of the concepts of Buddhism – non-attachment, a lack of material identification – are so different from what the mainstream rap scene is all about.

Commercial lyricists often write about getting fabulous stuff, basically, or intimidation, being better than someone else. Is your brand of rap in line with that or distinct from it?

You heard our music. What do you think?

I think there are pieces of it – like in "Come Around" – that play with the mainstream idea "Watch out, I'm coming up."

Where did you find that?

I found it online. I was doing my research.

Yeah, that's still online? Well, I'm gangster too. [laughs] The world is built on duality. I can't come out and preach that I'm a savior and I'm perfect cause I'm not, I'm still a human being – but I'm a god in a human being's body. The industry glorifies manipulation; I've seen it on a first-hand basis. It's about what people believe and what you can make them believe. I don't believe in anyone else cause I believe in myself. I hit the stage in what I'm wearing right now, I wasn't out there flashing a lot of chains, a million things.

Yeah, and there were a lot of kids on stage! Whose kids are those?

Those are my nieces and nephews. But you can see, I wasn't out there looking like a million dollars. I was looking like myself. That's it. I'm already rich in spirit. I fit in with the industry cause I come from Atlanta, so trap music, gangsta music is in my soul. But I gotta balance it with my new age spiritualism, cause I just found myself two years ago. I just woke up, I became enlightened. At 26, I became a god. I got initiated.

You keep saying stuff like this. You gotta tell me the secrets. You can't just drop enlightenment on me and then walk away from it. Like, 'yeah, I mean it happened, anyway...'

I reached nirvana, man, so it's just about being righteous. I'm here to make people believe god is here.

Did you find god yourself or through friends?

Oh yeah I have friends who have helped me get to my higher plane. You know who? Bob Marley. [laughs] I'm Rasta. I got a lot of different beliefs; the average person don't know me, they don't even scratch the surface. I let you in because we're doing this interview. I'm a deep person, man. Even my name is deep. Ahmed Zaki Ali Aldin McClennon is my real name. Right there that's Muslim beliefs. I was raised a Christian. I got Jesus Christ right here, you see that? (Points to tattoo on his arm). That's who I used to believe in before I woke up. I still believe in Jesus Christ, just not what they feed you. I'm out of the matrix now. I'm not going off of anybody else's belief systems but my own.

Is there anyone in the business who inspires you?

Lil Wayne's my favorite rapper. I like everything about Wayne; he's my homie. My style, my flow, everything comes from Lil Wayne. I been rockin' with Lil Wayne, Master P, Cash Money. I like Jay Z's business. I wanna be a boss man. I just want everyone to feel groovy, open up the night, turn up. There's gonna be a point where I want everyone to listen, and then it will be about the message.

What's the song that best gets across your message?

"Who Am I." It's produced by Young Chop, a multi-platinum producer. It's me introducing myself to the world.

How do you find these collaborations, like the one with Young Chop?

Most producers approach me. I don't look for a lot of people. I also got a lot of producers who try to sell me beats. I hate this s**t, they hit me up like 'yo, I got this beat for you,' I check it out and then its like 50 or 100 dollars. If someone gives me a beat, and says 'let's make something together, let's make some money,' there's a whole different energy.

What do you think society's biggest problem is?

The flow of society is that people don't know about inner strength; if they did they would try to work for themselves and find a way to express themselves, they wouldn't be working for their bosses. That's not taught. It's like hidden wisdom.

How can people free their minds when they're working for somebody else, which most people have to do?



Above: Buddha da Great. Right: Buddha and his crew entertaining their audience. Photos by Bsp Kevin and courtesy of Buddha da Great.

I never had a job. I had a job one time. I was a camp counselor, I worked at Harney Teas one time for like a week. This is why I stopped working; I'm gonna keep it 100 percent with you. I tried to have a job. Tried to get a job at [a local farm store] with a white friend; the energy they gave me was wrong from the get-go. We asked for applications, but they said they weren't hiring and chased us out. When I went home later, I came to find out he got the job and I didn't. They called him after.

So how were you supporting yourself during those years before you started making music [in 2011]?

My family. My girlfriend is one of my biggest supporters. I wouldn't be who I am without her. And God always makes sure I'm alright. Every artist – there's a team behind everybody. I got a secret team.

Have you ever written about your girlfriend?

Do you have any songs that are out about her? "Love You Down 08" is about her. We been together for 11 years. "Kiss Ya" is also about my girl and it's on YouTube. I got Bell's Palsy at one point, and she was the only person who was there for me. You wouldn't know from looking at me, but I know. I had a million dollar smile at one point. It's still like \$800,000, so we still winning and s**t. [laughs] I'm a loyal person, I'm a Capricorn. Everyone has their ups and downs, but we've done it 11 years. You gotta have your chakras balanced. People don't understand that the work you put in on the inside manifests on the outside.

[Up in the studio, Buddha plays me his latest

track and "Who I Am" while singing along].

That's that commercial show. That's what's up. [laughs]

It's awesome.

So you like that trap s**t. [laughs]

What's next for Buddha da Great? And how can people in Millerton support you?

Share my videos, share my music! We doin' our thing now, we in the industry, we doing industry things. Also, every year we do a fundraiser for the kids for domestic violence shelters, with a back to school barbecue, giveaway. It will be held at the Legion this year, and it's called the McClennon Foundation.

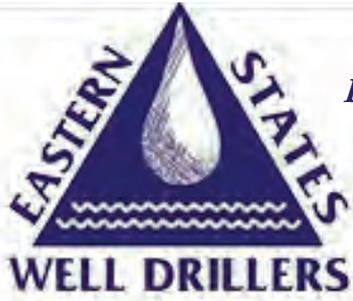
The plan is just to be where I really want to be. Who knows the five year plan? I can't even explain it. I am a mind reader and I am a seer, I see the future, but I don't want to give it up though. [laughs super hard] I'm just playing.

OK, don't worry, I'm not going to write that you're a witch doctor.

I am a witch doctor though! [laughs]

On that note, I walk out laughing and a bit lighter, into another sunny day in Millerton, NY – not LA, not NYC, but *our* town. ●

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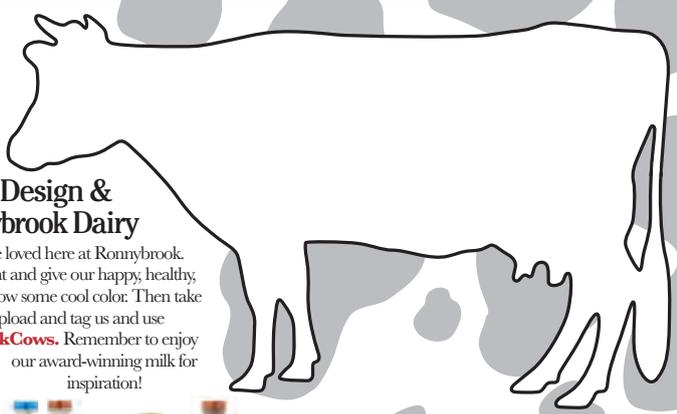
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Leslie Flood:

A FLAIR FOR INTERIOR DECORATING

By Sarah Ellen Rindsberg
info@mainstreetmag.com

The expression “Home Sweet Home” connotes a welcoming, comfortable space. One with a standing invitation to curl up on the couch. Abodes rarely come replete with such ambiance and that’s a good thing. A house affords the opportunity to add elements of the owner’s personality thus ensuring its evolution into the ideal home.

For interior decorator Leslie Flood, the affinity for creating a stylish home developed well before that of her peers. At 13, she was already envisioning a place of her own, fashioned by her own design. Using her entire savings from babysitting, she set about acquiring the rudiments of a kitchen, a veritable trousseau for independent living. When the time came to move into her own apartment, skills acquired in a home economics class were put to use. Elegant curtains were made and hung.

At her first home in Amenia, Leslie began upholstering and decorating, and friends took notice, soon enlisting her services to embellish their own residences. This hands-on approach is still evident today in the supervision of the workroom at Railroad Plaza in Millerton where she cuts all the fabrics for custom-made products and then installs them at clients’ homes throughout the tri-state region and in New York City.

The personal touch

Some decorators have a signature style, touchstones or frequent themes. At Leslie Flood Interiors, each project caters to the individual client’s needs and desires. In initial discussions, goals are defined and the beauty begins. This versatile approach ensures that the interior décor will be cherished for years to come.

Starting points manifest in several forms. Walk in with a photo from HouseBeautiful or any other media outlet that catches your eye. The creative juices begin flowing as the most imaginative elements are added. Alternatively, bring in a chair to be reupholstered and prepare to be tempted to redecorate one room or more. If the situation is a tabula rasa, invite Leslie in to view your home and revel in the artistry.

The fun begins with the swatches. As rays streamed into her showroom in August, Leslie envisioned a sunroom. Dashing about the voluminous library of fabric samples, she chose one print and then proceeded to add others with complementary tones and patterns. After the solids and prints take their places, she stands back to survey: “I’m looking for a stripe,” (a pattern she frequently likes to include). The perfect one surfaces, completing the arrangement. Preferred choices will take shape in



Above, left to right: Batik pillows crown the display of ideas for a sunroom. The decorator surveys her voluminous library of swatches and samples. Photos: Sarah Ellen Rindsberg.

the form of curtains, pillows, rugs and furniture.

Color-flow

When choosing a palette, it’s not just a matter of spinning the color wheel and seeing where it lands. Clues are often provided by the customer. “People tend to have certain colors they like to wear and that transfers,” Leslie observes. “It’s usually a very personal thing.”

Color plays a key role in a cohesive presentation. The line is evident in the design. A burgundy rug in a foyer leads to a lighter shade of red on a paisley print curtain in the kitchen. A coordinated striped wallpaper draws the eye into an adjoining hall. “The color should flow from room to room. Whatever you can see from any vantage point should look nice together.”

For a sleek, elegant look, a single tone dominates. “Monochromatic can be beautiful too,” she adds.

Historic heritage homes have period accessories and furniture, while many contemporaries are decorated solely with modern pieces. Leslie weighs in: “I think there should be a mix. Furnishings shouldn’t be from one period. It should look like it evolved over time.” A combination of antiques, mid-century modern and new, add verve to any interior. Case in point: a Matisse-inspired print on a couch (already present in a client’s home) is not viewed as an obstacle. The following components are introduced: a club chair with a flora and fauna print, a rug with a diamond motif and border (both

with similar tones that gracefully incorporate the couch) and an oval antique marble-topped coffee table and voilà, an attractive look is achieved.

Timeless is a key word in the interior decorating lexicon and its importance is given high priority. The introduction of trendy pieces or textures is sometimes risky. Fashions that lack staying power are not equipped to bear the test of time. “I don’t care what’s trendy,” Leslie says. “If you decorate today with trends, in ten years the items chosen will look dated.” That said, there is a solution for those attached to a particular motif or style. “If you love florals, florals are always good. You can make anything updated.”

This decorator’s role extends well beyond the showroom and her own personal creations. Fixtures may be chosen during an accompanied visit to a lighting store. Recommendations on hues for painting and wallpaper are extremely helpful as well. Unique selections include exquisite hand-colored fabrics and wallpapers from local artisans.

Decorating venues are growing. Traditionally, homes, apartments and businesses have sought a touch of class. Today, those moving to rooms and cottages in senior living residences also solicit guidance in transitioning their sense of home.

The design process is filled with fun and laughter at Leslie Flood Interiors. This is where Home Sweet Home becomes reality. •

For further information: call (518) 789-0640, visit www.leslifloodinteriors.com or email leslifloodint@optonline.net.

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DARREN P. MERCER, ARCHITECT

design & passion

By John Torsiello
info@mainstreetmag.com

Main Street Magazine caught up with architect Darren Mercer for a chat recently. Mercer graduated from Rensselaer Polytechnic Institute and has been a licensed architect (New York, Connecticut, New Jersey and Massachusetts) for 26 years. He is NCARB certified and has 35 years total working in the profession. Mercer, who has worked for five architectural firms, is now self-employed and the sole proprietor of Darren P. Mercer, Architect, PLLC, with his office located at 32 Flintlock Ridge Road in Katonah, but has projects in- and a love for the architecture of our area.

Why did you get into the field of architecture and design?

Inside the cover of my 10th grade geometry notebook there was a photograph of Frank Lloyd Wright's *Falling Water* home. It wasn't like any other building that I had seen before. I remember thinking that I should study architecture and be in a profession that was creative.

Who were some of the major influences on you as an architect and designer?

Well, Frank Lloyd Wright, of course. And also I admired and still do people like Louis Kahn, Henry Hobson Richardson, Louis Sullivan, Stanford White, Ludwig Mies van der Rohe, and Maxfield Parrish.

What design and architectural work do you specialize in?

I specialize in custom residential dwellings, renovations and restorations of all buildings, and interior design.

Do you have a certain design style or philosophy that you adhere to?

I approach every new project with a fresh outlook and try to be as open and responsive to alternate designs and ideas that could make the project more unique and successful.

Do you and your clients collaborate on the design of a home, or do they come to you to design it for them with some input from the client?

Yes. I work closely with all my clients to develop the



project design for their needs and also to reflect their preferred style. My signature, if you will, in the final design of the project is the overall authenticity of the building as well as the careful execution of the architectural details.

Do you attempt to marry your homes with the natural settings they are located in?

Yes I do. I always attempt to capture any natural features or views on the property, and orient the building to maximize natural light.

Is the Dutchess/Columbia County area fertile ground for your work?

Columbia County is a very special place to work. It has a strong historic architectural presence, with antique agrarian buildings and elegant homes of many distinctive styles. It really is a perfect place for architects to practice their craft.

Talk about one of your favorite commissions. Why is it so? What was unique about it and its design?

It was a barn renovation in Spencertown (pictured above). Preserving this barn and re-purposing its function to a recreational use gave it another life that most decaying barns, regrettably, will not undergo. Lagonia Construction, the owners, and the architect shared a common vision and goal to preserve this historic barn and breathe new life into its slowly decaying structure. All aspects of the project were discussed in great detail by the team in order to consider the best options for each decision. Once a construction or detail decision was reached, Lagonia Construction moved forward with skill and care to execute the work with the original goal in mind.

What were the biggest challenges in the design for the restoration?

The biggest challenge was keeping the integrity of the barn's post and beam structure intact, while repairing and supplementing the existing framing with new footings, foundations, and an outer framing shell and insulated layer over the post and beam structure. In order to create new interior spaces, certain existing floor levels were removed to make larger space volumes. Existing roof framing wood timber and log trusses that were hidden by ceiling planks were revealed by removing these boards. All removed wood

materials from the barn were carefully preserved and reused throughout the new interior spaces.

What were you most pleased about in the barn restoration?

The barn's original agricultural use is now re-purposed to a new recreation use and also serves as preservation model as all its original remarkable volumes and framing of the barn are maintained to their original design and aged appearance. I was pleased and proud to be a part of a project to preserve an historic barn with modern construction methods that duplicate the structure's original aesthetic quality while giving a new purpose to an antique building type that is unfortunately disappearing from the American landscape.

Do you feel you are always changing and growing as an architect, or do you stick to what made you successful?

Growth is certainly essential to any design professional. I bring my 35 years of experience and craft to every new project, but always try and remain open to new approaches and influences to add another level of quality and design to a new building.

Where is the future of home design headed?

I see it heading toward more quality over quantity, smaller, well-designed and well-appointed interiors. I see people wanting homes that provide them with pleasant and elegant experiences as they live in the structure, no matter where it is and what room they are in. Today, the burden of maintaining an over-sized home is less appealing to most people of any financial means. A simple, smaller, yet high-quality home design approach seems to be the trend most people feel comfortable with. Energy efficiency in HVAC systems and the building envelope, i.e., insulation, complement this smaller building approach. ●

For further information you can reach Darren Mercer at (914) 391-4490, or darrenpmcercer@aol.com. To view some of Mercer's projects visit <https://darrenmcercer.backpackit.com/pub/1738076-recent-projects>.

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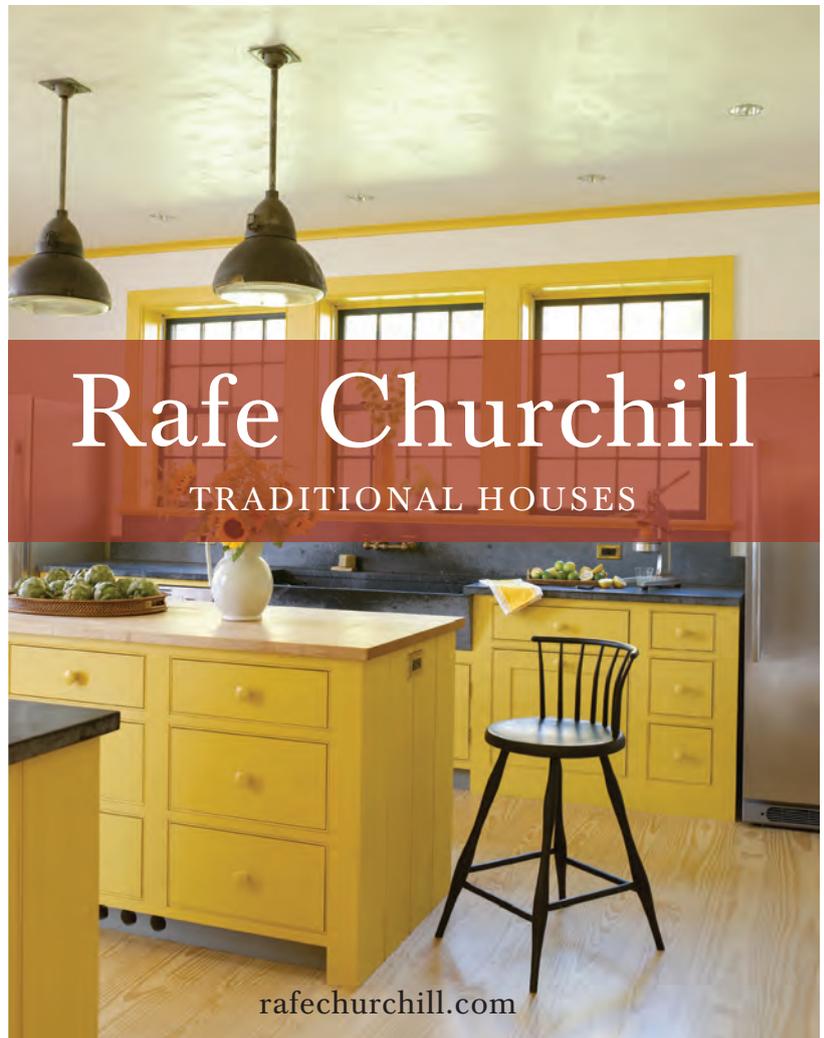


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Sutter Antiques

556 Warren Street, Hudson, NY. (518) 822-0729. sutterantiques.com.
Photo: Collection of 19 and 20th century bronzes

Sutter Antiques made its debut in London in 1973, moved to NYC in 1976, and has been in their current location in Hudson since 1989. Proprietor Alfons and co-owner, Frank Rosa, try to make purchasing items as easy as possible. They facilitate shipping by finding the best rates and arranging deliveries. Together they share resources such as upholsterers, restorers of furniture, ceramics, etc. A good portion of sales are conducted through their website. It seems borderless, selling items as far as Asia, Australia, Europe and in the US. Their 6,000 square foot showroom has a wide and varied range of goods. Formal continental furniture, mid-century modern, wall decorations, mirrors, decorative arts, objects, lighting, and so much more – one can't possibly take in all of it in one visit. They're submerged in luxury, in an industry surrounded by history, fine furniture, beautiful objects, and art. Styles change but quality remains – buy the best you can afford and buy it because you love it. Though Sutter Antiques has regular showroom hours, they try to make themselves available outside those hours too. Please feel free to schedule an appointment that best suits your schedule. Sutter Antiques is committed to providing a pleasant and friendly shopping experience for all of their clients.



Kathy Wismar Ceramics / Painting

8 Landmark Lane, Kent, CT. (612) 240-4654.

The sign in Kathy Wismar's Kent Green studio and gallery is most encouraging. *Please feel free to touch the ceramic pieces. Pick them up. Hold them in your hands. Rearrange them if you like. Enjoy.* A ceramic artist since the early 70's and an abstract painter for the past 10 years, Kathy's clay work is functional and her paintings reflective of her celebration of color and light. They often speak to each other, reflects Kathy. She has had the opportunity to work with several contemporary masters: Warren MacKenzie, Randy Johnston, and Ken Matsuzaki. She has fired in wood kilns in Wisconsin, California, Colorado, and Maine. Each firing brings a new discovery of the kiln that creates unique colors, patterns and finishes. As a painter, Kathy uses color freely to capture both motion and emotion. Her works now hang in collections on both coasts and in the heartland through the representation of Veronique Wantz Gallery in Minneapolis. Her work also appears in SomethingsGottaGive in Lakeville and Kent's The Good Gallery. Kathy's Kent studio is a bright reflection of her work and is open most weekend afternoons through mid-November at 8 Landmark Lane in the Kent Green complex. A phone call is always welcome along with any inquiries.



Privet House

Home goods, antiques & curiosities. 13 East Shore Road, New Preston, CT. (860) 868-1800. privethouse.com

Seven years ago, two restless and creative souls founded Privet House, a charming shop housed inside a historic 19th century building in the heart of New Preston, CT. Founded by Richard Lambertson, currently a design director at Shinola, and Suzanne Cassano, a cosmetics and marketing expert, this duo boasts impressive retail resumes which have served them well at Privet House. Antiques, vintage finds, and decorative wares from the world over share the spotlight with Cire Trudon candles and Santa Maria Novella bath and body products. Kitchen, housekeeping and personal care brushes from Germany are a calling card, as are European and Japanese bath and table linens. Stacks upon stacks of vintage and out-of-print books add to the excitement. Artfully staged and layered, Privet House mixes the refined with primitive, the grand with humble and modern with antique. In 2014, Privet House snatched up the intimate jewel box of a shop next door and opened Privet Lives. This second shop is an ever-changing venue that celebrates brands, designers, and artisans. Within welcoming and visually striking environments, both shops offer an exquisitely curated collection of products for the home, person, and just possibly the soul.



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Proprietor Judy Gardner of Countrytown Marble & Tile is celebrating her 25th year in business. She finds it so rewarding to work with contractors and homeowners alike, and help them with their tiling projects. Picking out tiles can be overwhelming, especially with tens of thousands of tiles to choose from, but Judy is very knowledgeable and gives you the best advice in choosing and keeping your tiles looking their best. She carries grouts and some setting materials too. Tile orders arrive within a week, unless of course they are special order, but they still come in in a timely fashion. To keep up to date on the latest trends and styles, Judy periodically attends trade conventions, reviews magazines, and is visited by sales reps where she has the opportunity to pick up new items. Judy notes that the "wood" looking tiles have become quite popular and are very beautiful. Tile "printing" has come a long way and looks more realistic than ever. Tile is a beautiful and lasting surface. People are using it throughout the home, not just flooring and bathrooms. For your next tiling project, please call Countrytown Marble & Tile for exceptional customer service and a product that will last a lifetime.

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If you don't have time to get appraisals on your piece(s), you can do the next best thing and that is secure a blanket fine arts policy that has certain value limitations on a per piece basis. This method does not guarantee the replacement value as having an appraisal and scheduling, but it does give you the better coverage forms of the fine arts policy. Remember that these are similar forms to jewelry floaters, yet much less expensive. Don't wait until after a loss to do this, call your insurer today.

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Selecting the right glass

So, you have artwork that you want to frame and protect from airborne pollutants? The "glazing" you choose for your picture frame glass will depend on your budget, the items you are framing, and where you are hanging your pieces.

The most common glazing is regular picture glass, but there is also conservation glass, museum glass, and acrylic. If you want to keep the color of your art from fading, conservation glazing is essential.

- Regular Picture Glass is the most popular and inexpensive option. It protects the art fairly well and even has some UV protection.
- Conservation Clear Glass filters out more than 99% of harmful UV rays. This glass protects your art from fading with the highest level of UV protection available.
- Museum Glass enables you to see the artwork and not reflections. It too has 99% UV protection. When it comes to custom framing, no other glass compares to museum glass.
- Another popular type of glazing is acrylic, commonly called "Plexiglass" (actually a brand name). Acrylic is popular because it's lighter than glass and difficult to break. It is available in regular, conservation clear, museum, scratch and static resistant versions. A soft cloth and non-ammonia cleaner are needed for acrylic glazing.

It's important to create an air space between the glazing and the art itself which is the main reason for choosing a mat or spacer. If the artwork were to touch the glass directly, condensation inside the glass could cause the art to stick to the glass, introduce mildew and other ill effects. Ask your framer about the numerous glazing options available to meet your needs!



GILDED MOON FRAMING & GALLERY

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Health and Beauty

GOING GREY ... IS IT FOR YOU?

These days the style magazines are increasingly showing a young crowd who are choosing to create grey/white hair color, perhaps dressing it up with some soft lavender or blue.

There is also a persistent conversation going on with a somewhat more mature crowd about embracing the natural greying or whitening of their hair color, and wondering if, how and when to do it.

THINGS TO CONSIDER BEFORE "TAKING THE PLUNGE"

Hair color and coloring techniques today offer some creative options, if going grey is your quest. There is no doubt that a degree of being a "work in progress" is involved, but what was once an all or nothing approach has changed.

Advanced techniques using demi-permanent colors in conjunction with highlighting and lowlighting can quickly add a hint of color and shine, keeping you looking beautiful – not as if you abandoned your hairdresser. Along the way, you may discover that you really enjoy having some degree of color in your hair rather than none at all. And best of all, should you decide that going grey just isn't for you, simply return to coloring your hair as before.

So, exploring the possibility of going grey in a subtle and thoughtful way has no real risk attached to it as long as you have a skilled colorist guiding you through the process.



Janice Hylton & Bonnie Hundt
Route 44 East, Millerton, NY
518.789.9390. hyltonhundtsalon.com

SOCIAL MEDIA ETIQUETTE

As with all other aspects of human interactions, there is a required and expected level of etiquette. Yes, social media has etiquette guidelines – and quite a few actually. And knowing this is especially important for those of us who manage, update, and maintain the social media accounts of businesses! What you post, tweet, share, and even re-post and or re-tweet can and will reflect on you as a business. Furthermore, what you don't respond to (positive or negative) also reflects on your business. The tone that you use, the message that you put out – all of these things are part of your brand, your brand promise, and who and what your business represents. Your branding doesn't end with your newly printed stationery, but it is part of your voice and business lifestyle, which often is shared freely and visibly on social media.

The key for any business when it comes to participating in social media is to engage your viewers and potential customers. You want to spark a conversation. Don't monopolize the conversation, but let your followers do most of the talking. Don't toot your own horn too much either, because there isn't much value in that for your followers. You want to post things that will spark their interest and engage them – they don't necessarily care about your daily specials and or sales. And if and when they engage in a conversation with you, make sure that you respond appropriately and in a timely fashion.



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WHAT'S YOUR SIGN?

ARIES (March 21–April 19)

You'll do much better by being yourself instead of imitating someone else. Be careful, things may start one way, but will end in another way.

TAURUS (April 20–May 20)

Someone has their nose in your business and your suspect about their intentions. Be careful!

GEMINI (May 21–June 20)

You choose: Be with or against someone. It's best that everyone is on the same page. Call one friend or all of your friends.

CANCER (June 21–July 22)

Keep your priorities in order. Spend some quality time with yourself, the outcome will surprise you.

LEO (July 23–Aug. 22)

You're more than willing to stand up for what's right. A new day is a new opportunity.

VIRGO (Aug. 23–Sept. 22)

Even though there are hard times, don't let it get you down. Keep yourself busy while you play the waiting game.

LIBRA (Sept. 23–Oct. 22)

Someone you know can be the link to connect you with those you should network with. You are a talented and qualified individual.

SCORPIO (Oct. 23–Nov. 21)

You're tempted to spend too much money on something that's not necessary. But it is the right time to take good care of yourself.

SAGITTARIUS (Nov. 22–Dec. 21)

Now is not the time to sit back and relax. If you follow your instincts, some may doubt you, but show them the true you.

CAPRICORN (Dec. 22–Jan. 19)

You may be encountering a financial issue. Deal with it appropriately. Remember, sometimes we sing songs that only we can hear.

AQUARIUS (Jan. 20–Feb. 18)

The demands at work are getting in your way at home. Give yourself ample time to examine all matters.

PISCES (Feb. 19–March 20)

As time goes on, you may have to break a promise to a child. Remember many hands will make light work.

Welcoming Emilia Genova, MD

General Surgeon to the
Community & Medical Staff
at Sharon Hospital

Introducing Emilia Genova, MD. Dr. Genova was educated at the University of Bridgeport, Summa Cum Laude in Biology and received her MD from the University of Illinois at Chicago School of Medicine. She completed her Surgical Residency at The Hospital of Saint Raphael, Yale New Haven Hospital.

Dr. Genova has specialized training and expertise in Gallbladder, Appendix, Small Bowel and Colon Surgery, simple and complex Hernia Repair, Breast Surgery, and all aspects of Emergency and General Surgery. She is trained and proficient in both open and advanced Laparoscopic Surgery and is a member of the American College of Surgeons, American Medical Association, and the Yale Surgical Society. Dr. Genova is fluent in Bulgarian & Russian. She received the Surgical ICU Resident of the Year Award and has dedicated her life to being the best in the field of General Surgery. It is her passion and devotion to meet the needs of each and every patient.

Dr. Genova's hobbies include being a mother, swimming, biking, and traveling. Dr. Genova and her family are very excited to become part of the Regional Healthcare Associates, Sharon Hospital and community families.

She is now accepting patients at the Regional Healthcare Associates General Surgery Office located at Sharon Hospital, 50 Hospital Hill Road, Sharon, CT.

For more information, to meet Emilia Genova, MD, or to schedule an appointment, please call 860.364.4511.



Emilia Genova, MD
General Surgeon

|
Now
Accepting
Patients

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