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MAGAZINE



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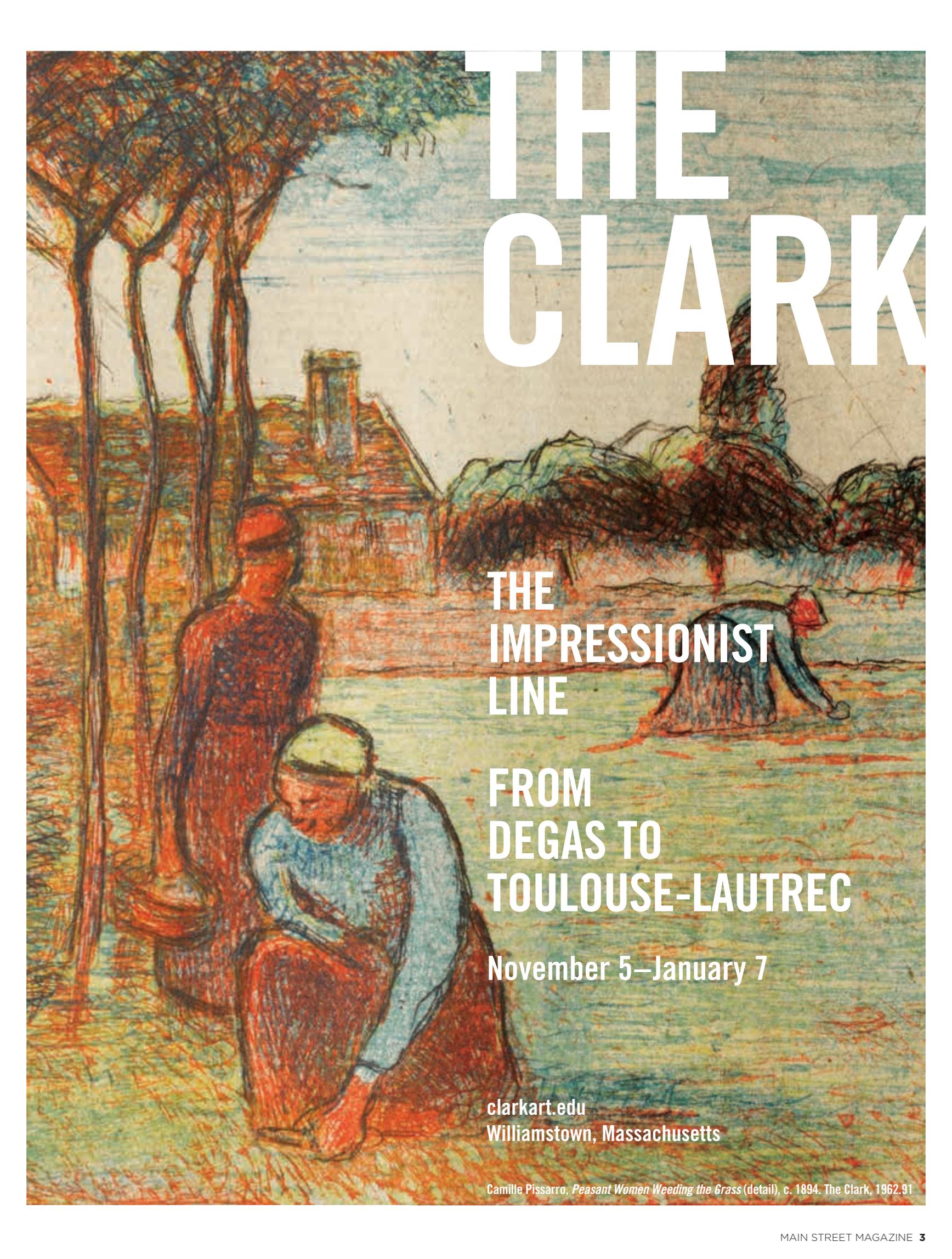


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Camille Pissarro, *Peasant Women Weeding the Grass* (detail), c. 1894. The Clark, 1962.91

THE ART & DESIGN ISSUE

Welcome to our "Art & Design issue." The concept and perception of art is such a personal one; what I consider art, you may not, and vice versa. But regardless of our artistic tastes, we can all agree that each and every one of us has an appreciation for art and design – for it impacts our every day lives in one way or another.

Art and design are such that they can have as much or as little of an impact on our everyday lives. I know a handful of people who very intentionally live their lives by design – every aspect of it. It is very admirable and interesting in my viewpoint to get a glimpse into someone's world when all of their actions are very thought-out and every action and decision is according to their design and life's ethos.

In this issue we take a peek into the whirlwind world of art and design in our area. Christine examined how art adds value to real estate, while Ian writes about civics and how a local couple is helping our young people learn to lead a civic life. Meanwhile Dominique shares with us her love affair of Art Omi.

Melissa shares another one of her travels with us. This time she went to the very intriguing Galapagos Islands, you know, the islands that Charles Darwin traveled to and as a result came up with the concept of evolution! Including a piece on the Galapagos Islands in this themed issue is very fitting in my opinion, because the islands are synonymous with the design of life!

John shares with us a piece on Bard College's performing arts center, as well as the local soccer superstar Lauren Segalla. Meanwhile Mary tells us all about a wonderful new endeavor, a new website that's all about non-profit sporting events in the area. CB shares with us the art and life of Frank Grusauskas, as well as the very artistic lives of Scott Bricher and Mary Terrizzi.

As if that weren't enough art and design for you, Jessie artistically creates a pumpkin sheet cake – which you might want to try for Thanksgiving! We also have an entrepreneur feature about DK Farnum estate jewelry that caught my attention – what an interesting business! We also have a new bank branch in the area, the Bank of Greene County just opened up in Copake. Dennis Wedlick pens another piece for us, this time about the landscape architecture of Margie Ruddick.

Than you for your readership and have a wonderful month of November and Thanksgiving!

– *Thorunn Kristjansdottir*



NOVEMBER 2017

Sunrise at Twin Lakes in Salisbury, CT.

Cover photo by
Lazlo Gyorsok

The Art and Design issue

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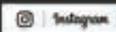
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Keeping the rhythm of wood

FRANK GRUSAUSKAS

By *CB Wismar*
 arts@mainstreetmag.com
 Photos by *Lazlo Gyorsok*

“I could walk out our back door in Goshen and go all the way to Litchfield in the woods. It was terrific.” Frank Grusauskas has been in love with the woods since his childhood days – and holding his elegant pieces belies the fact that the feeling is mutual.

In the sawdust-paved reaches of his workshop, Frank gently holds court over a collection of saws, chisels, mallets, clamps, and a collage of blocks and boards that he’ll use to create works of art. Some will be used to serve. Some will be worn. Some will be played. Frank’s expertise and unquenched thirst to discover and experiment has led from furniture to wooden sculptures to bracelets to bowls to mandolins and guitars.

Frank is most sanguine about his childhood. “My father was a carpenter. Our basement was filled with his tools and from an early age, if I had a project, he’d provide the wood and teach me a woodworker’s skills.” Techniques learned at a ten-

der age have served him well, and Frank credits his father’s influence with being the solid foundation of his love affair with wood.

The pearl-handled jack knife

The pearl-handled jack knife his father gave him when he was four years old is still a prized possession. “That was the beginning,” affirms Frank. “Soon I had a hatchet, and I’d wander off in the woods and find the wood I was looking for and I was caught up in a new project.”

Growing up in Goshen, CT, Frank graduated from Wamogo Regional High School and headed off to college – only to discover that the science curriculum was keeping him from his true passion. “I should have studied art,” reflects Frank. “But instead, I stepped away from college and went to work.”

Dreams and the daily grind of working for a living do not always intersect, especially if one has the temperament and imagination of an artist. The tedium of working in a wood shop cutting lumber for framing and construction are a long way from creating the finely crafted artistic pieces that have become Frank Grusauskas’s signature.

It was Sandy Boynton (whom Wikipedia modestly refers to as “an American humorist, songwriter, director, music producer, children’s

author and illustrator”) who recognized both Frank’s talent and his ennui with doing millwork. “She connected me with Don Gummer who wanted someone to work on his sculptural designs. I never looked back.”

Artist to artist

The years with sculptor Gummer brought immense but gratifying challenges to Frank. He was interpreting the imaginative pieces created by an internationally recognized sculptor and working to make them mirror reflections of that original dream. “He and I would talk about a piece, agree, and Don would begin to leave the studio,” recalls Frank with a smile. “He’d get to the door and turn around: ‘Let’s change that...’ he’d say, and the conversation would continue. It was a great experience.”

Good enough ... isn’t

When Gummer’s choice of media turned to metal, Frank maintained the deep friendship he had developed and found his way back to Sandy Boynton, where full-time work went on for over a decade. There was cabinetry, finely crafted chess pieces made to reflect her whimsical characters, creation of theatrical set pieces for her stage productions, including appearances



Above, top to bottom: Frank’s workshop. Frank with a mandolin. Opposite page, top to bottom: Some of Frank’s new work, including a sushi set. Burls, bowls, and a bird.

at The Kennedy Center in Washington, DC. And, there was “Diner,” a full scale, non-working diner built in Boynton’s garage as a conference room with precise attention to detail.

“Sandy has a great perspective on the fine art and craft required to make unique pieces,” reflects Frank with the tone that suggests he agrees, without reservation. “Good enough ... isn’t.”

On his own

After years of dedicating his work output to the inspiration and imagination of noted artists, it was time for Frank to pursue the creations he had been working on for himself and make that his full-time career. His audience became anyone who saw his work in shops, galleries, and fairs. His motivation became his own creative muse. His work schedule became his own, and the output has been significant.

Frank Grusauskas’ hand-crafted wood pieces each have an elegance that reflects his reverence for the wood. Burls from New England maples become serving bowls. Remnants of the famous “Twin Oaks” that yielded wood for a number of local artists have been turned into serving and ornamental pieces that grace homes situated well beyond the area.

Changes in direction

“Then I got sick,” Frank announces with an abruptness that presages a

major personal and creative shift. The diagnosis was pneumonia and it landed Frank in the hospital for an extended period. Family and friends gathered at his bedside as he fought to regain his strength.

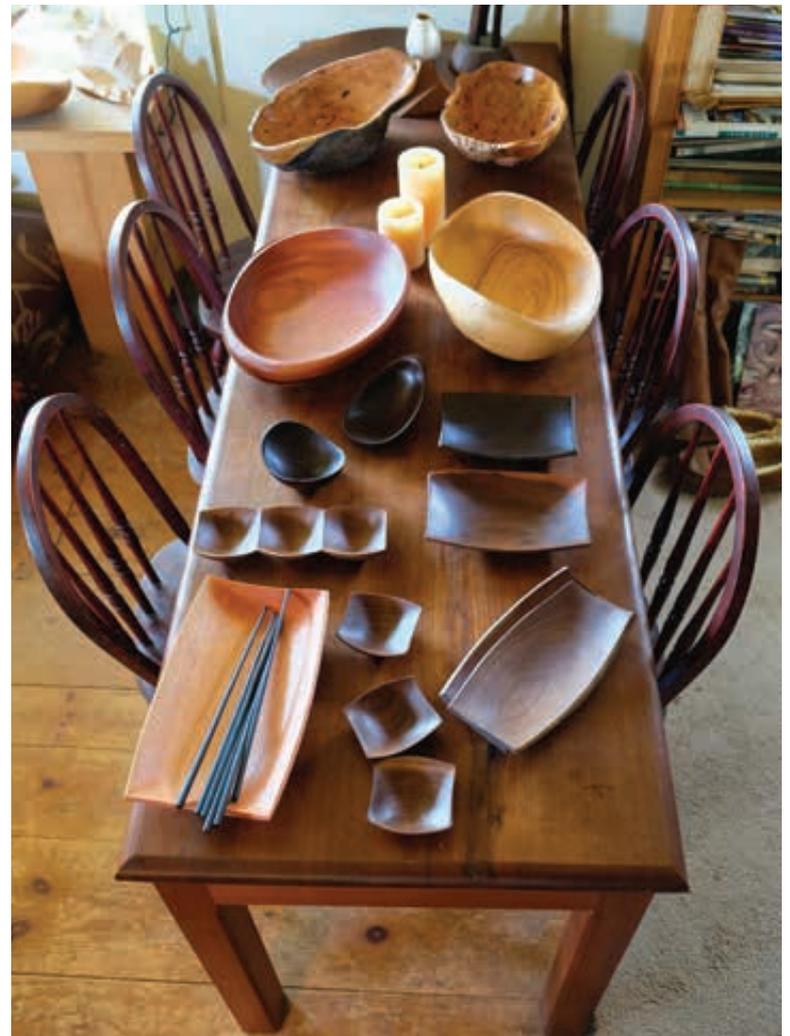
It was long conversations with his son, Jonathan, that would offer a recuperation plan that gave Frank a distinctive goal – a change in direction that would greatly broaden his repertoire.

“I’d played mandolin ever since I was a kid. I’d been with a bluegrass band for years.” The siren call of music, once heard, is hard to ignore. “Jonathan was playing his guitar in his band, *lespecial*, and teaching at The Music Cellar in Millerton, NY – really engaged in his music. I decided that instruments were going to be my next project. I was going to build a guitar for Jon.”

Learning, building, and learning more

The journey from carving bowls and creating bracelets and successfully building musical instruments is a long one, fraught with opportunities for failure. Skills learned, however, all contribute to discovering new techniques ... new pursuits. Frank believes he could not have made the instruments he now builds had it not been for the skills he learned along the way.

A brother-in-law had worked in the legendary Ovation Guitar Company in New Hartford and had shared with Frank the mysteries



of bending wood. With his innate sense of working with the grain and tensile strength of various woods, Frank was ready.

“I’ve made 24 instruments – both guitars and mandolins,” allows Frank with just the hint of a catch in his voice. “They’re getting better. I keep learning.” Jonathan, has been the proud recipient of his handiwork, as has his daughter, Maria Rose, in California. “I sometimes go to festivals and local ‘jams’ just to hand my instruments to the better players and have them check them out. I really pay attention to what they say.”

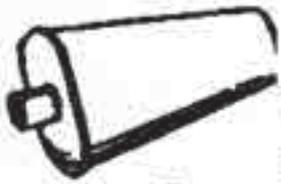
Tips gathered and lessons learned, Frank continues to work on his musical creations. “The summer is not the time to work on the instruments. The humidity is too high and the wood won’t react well.” Patience matched with insight suggests that Frank Grusauskas wait until November to get back to his latest vocation – luthier.

As the days of summer transition to fall, Frank continues to work in his shop on the pieces that will become treasured gifts. ●

Frank is currently represented in Chatham, NY’s SomethingsGottaGive, in Place in Millerton, and The Belvoir Gallery in Milbrook, NY. In addition, Frank will be part of the annual Salisbury Artisan’s Group Holiday Show at The White Hart Inn on December 1, 2 and 3. Frank’s workshop is located next to his home at 242 Route 7 North in Falls Village, CT. Visitors are welcome, but encouraged to write or call before visiting. He can be contacted via email at FCGWoodwork@gmail.com or at (860) 824-0767.

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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Call Steven Spielberg – now *this* is a headshot if we've ever seen one! **Devin Leonard** wears many hats: he works for the Columbia County Highway Department (CCHD) as a watchman and also part-time with Haldane Landscaping and Installation. "What I love most about these jobs is that, at the CCHD, I work during quiet hours, and with the Haldane's business, I work with my buddies." Outside of work Devin's concentration is on his writing as well as acting and anything related to filmmaking. "I've spent the last two years writing a sci-fi/horror/comedy teleplay series, which I plan to publish." Devin was born- and has lived in Craryville, NY, his entire life, with the exception of a six month stint in California. The majority of his family lives in Craryville, too, and he enjoys spending time with them on a daily basis. OK Devin, "Action!"



Let's talk furniture, interior design, and art! North Elm Home Furnishings opened its doors two years ago in Millerton, NY, and co-owner **Cindy Dunleavy** couldn't be more pleased with the response. "I love interacting with my customers and it is so great to hear customers often saying, 'I could live here.'" Cindy enjoys not just presenting furniture options and ideas, but also offering design services and advice, and North Elm's art gallery wall where they showcase local artist of all mediums. When Cindy isn't minding her store, she enjoys spending time with her family, friends, and two Labradors. She also likes working out, cycling, and volunteering in her community. It sounds like Cindy has figured out the perfect mix of working hard and playing harder. You go girl!



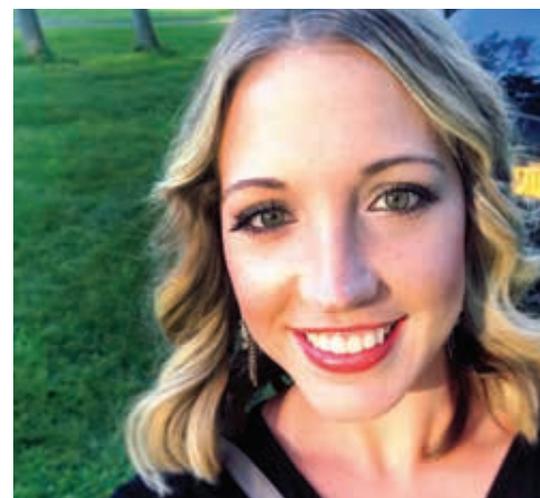
You might recognize this friendly face as part of the Haldane Landscaping crew based out of Craryville, NY. **Ciaran Haldane** (aka the "King") can't remember a time when he wasn't helping out in the family business, but he says that he enjoys working alongside his brothers and making clients' outdoor living spaces more enjoyable. "Not every stone or job is the same, which makes each job site unique. I also like working outside, so that's a plus." During his free time you'll likely find Ciaran hanging out with friends, family, watching sports, or playing golf. The King was fortunate enough to have married his Queen, high school sweethearts of ten years, this past September. Ciaran is excited to start a new chapter in his life with his wife, Marie. All hail the King and Queen!



After graduating from the Clarkson University PA Program in May 2015, **Morgan Libruk** became a full-time surgical Physicians Assistant at St. Peter's Hospital in Albany, NY. "I love that this job has given me the ability to gain such a large variety of experiences in so many different surgical sub-specialties. Not only do I assist surgeons in the operating room, but I also manage our surgical patients on the floors, admit and discharge them, as well as perform inpatient consultations." Morgan also loves to "work" her side business for Younique makeup and skin care products, spend time with family and friends, and relax with her two cats. Originally from Hudson, Morgan recently moved closer to the capital region to cut down on her commuting time. "I definitely like the suburban parts of the area and the many great stores and resources that are nearby."



Mark Leibergall started painting when he was 16 years old but then began a career as a graphic artist, and didn't pick up the paintbrush again until about ten years ago. He picked up not just the paintbrush but also began sculpting again, making art almost every day. "I paint on a lot of different canvases, and with lots of different mediums, too." Mark also spends time as a member of the 14th Colony Artists, he is one of the artists at the Un-Gallery that takes place every weekend at the Millerton Farmers Market, teaches tai chi, reads Shakespeare with the Taconic Learning Center, plays ping pong with a group of locals at the Grove in Lakeville, CT, as well as takes care of his property and horses. Mark has been living in this wonderful place for 17 years, but was grounded at some time in Manhattan and Goshen, NY. "I love the small town community feeling."



LeeAnna Merante is a wife and stay-at-home (working) mom to two spunky little boys, Grayson (4) and Garrett (2). "I always knew I wanted to be a stay-at-home mom, but at the same time I didn't want to forget about my passions!" In 2014 LeeAnna became a Licensed Realtor, and this past year LeeAnna also added two other businesses to her already busy schedule: working as a Style Advisor for a women's clothing company called Abby+Anna Boutique, and as a Distributor with Nu Skin, a beauty and wellness company. "I grew up in Claverack, NY, and I am now living in Ghent, NY, and I love this area; the changing of the seasons, the quirky little towns, the history in the homes here." Best of luck on all of your endeavors, LeeAnna!

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Objects of desire

DANA KRAUS OF DK FARNUM
ESTATE JEWELRY

By Christine Bates

christine@mainstreetmag.com

What gave you the idea to start an internet luxury jewelry business?

After many wonderful years in magazine publishing in New York, my husband and I decided to raise our sons in a rural environment rather than the city. We had to reinvent ourselves in order to make a living in the Northwest Corner of Connecticut. I had extensive management experience selling luxury goods advertising at *Gourmet*, *Elle*, *Fortune*, and other publications, and wanted to parlay that experience into something entrepreneurial which allowed flexibility for family time.

I knew people at Cartier, Tiffany, and Bulgari and have always collected rare jewelry books, so when a client came to me and asked me to sell her entire collection of George Jensen jewelry I did so with confidence. One referral led to another and the business was born in 2002. I left this area in 2007 and it was not until 2012 that I made the conscious decision to reinvigorate the business, move back here, revamp the website, and take DK Farnum to the next level. The technology available now to bring luxury goods into people's homes is amazing, and now we have staff helping us to understand and best utilize that technology as we grow. And my buying eye has evolved after many years on the job.

Right now our mailing list exceeds 5,000 vetted and well-known names, and our inventory consists mostly of



Above: Jewelry currently for sale at DK Farnum includes Cartier, Schlumberger, Boivin, Van Cleef, Tiffany, Belperron, and Hermes. Below, left: Dana consults her extensive jewelry library to identify and verify jewelry pieces. Photos courtesy of Josh Gaddy for DK Farnum.

exceptional pieces not easily found on the secondary market. We're in a good place.

How would you describe yourself and your business?

Creative. Purposeful. Private. Authentic. Fun loving.

Estate jewelry just means that it has been previously owned; we help people edit their collections, which is often not easy since jewelry is so personal. And we are respectful of privacy in finding new homes for well-loved pieces. Jewelry can be an excellent investment with experience and guidance like ours.

We've developed a business model

that has made buying and selling one-of-a-kind jewelry easier and more transparent. Few people want to go into a store or a show anymore and feel assaulted by salespeople who often don't know

the merchandise intimately. The click of a button allows our clients to access our continually evolving website and expertise.

We are experimenting with interactive technology. We meet clients privately and spend a great deal of time doing rigorous research to develop thoughtfully vetted merchandise for our sophisticated (both intellectually and visually) clients.

We continue to explore technological advances and creative opportunities to enhance the buying and selling experience for a more informative less intimidating retail experience than bricks and mortar.

What professional or personal experiences prepared you for the business? What personal traits are important?

Humor, rigor, and resilience are key. I have to be a disciplined buyer and good listener. Previously I was always in management at large corporations with deep pockets. Now it's my neck on the line! We don't try to sell someone Van Cleef earrings when they are looking for a Tiffany bracelet. We have to increase margins and volume to stay afloat, but not at the expense of client satisfaction.

My many years in sales management, especially at *Gourmet*, taught me how to position and reposition a brand. My mentor there, Dick Barthelmes, taught me how to make my soft voice into a selling strength, not always easy when so many competitors have the wherewithal to be heard easily.

And I think being a mother taught me to continually prioritize and to understand the importance of humility as an entrepreneur.

What was the biggest surprise?

Through trial and error we had to learn to evaluate sub-contractors who work for us. Not everyone understands our business, so we had to learn how to best articulate our technological needs. I've made some expensive mistakes.

Did you ever do a business plan? How do you keep track of your profitability?

We are working on this! It is a business full of surprises. So many factors come into play; fashion, the economy, the commodities market. We are

Continued on next page ...



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How quickly did your business grow?

In the past five years we've doubled our volume of business, more than doubled our subscriber list, and vastly increased our social media presence. It is an exciting time to reinvent the selling process for luxury goods.

What is your price range?

\$50 to \$1,000,000.

How do you screen your customers?

Thank goodness for Google! We do lots of research online. A number of our clients are referrals. Growing up in Manhattan and through school (the Brearley School and Smith College) and career contacts (*Gourmet*, *Elle*, *Fortune*, and the *Washington Post*) ours became a six-degree sort of world. One of my earliest clients was a top executive at Time Inc. Another was a CEO in book publishing. Another a local movie star. They are all still clients as are some of their children, which is really gratifying. We have engendered trust through these kinds of affiliations. As our name and brand grow, our level of vetting sophistication grows. With the strong dollar right now, we are doing a lot more work in Europe and abroad.

Is it more difficult to find the product or the customer?

Customer retention can be a challenge but we work hard to continue to "wow" existing clients. That involves finding extraordinary pieces and keeping prices where they should be. We don't buy pieces just to fill inventory. There is a lot of "plain Jane" jewelry out there that can be commoditized. And a lot of pieces that pretend to be something they are not. We look for singular pieces that reflect our aesthetic, have unique design attributes, and are authentic. These are indeed increasingly difficult to find. We buy from private collectors, from estates, and from friends. A lot of this business is about trust. It is much more difficult to find products consistent with the DK Farnum brand than it is to find customers.

Are fakes a problem? What's out of style at the moment?

We've been fortunate. We know what to look for; hallmarks, repairs, etc. We rely on our experience, network, and reference library to authenticate. At the moment some Victorian jewelry and cameos have fallen out of favor. And pins, which used to be more popular than earrings, are hard to sell. Stick around and they may come back! We are not governed by fads. Never will be.

Has the business changed?

There has been a huge shift in the jewelry and luxury goods world – away from a traditional in-store buying experience and away from 47th Street. People are much more comfortable with alternatives – online and, in our case, at home privately making jewelry purchases. DK Farnum merchandise is most often a considered purchase rather than an impulse buy. We want to make that experience a comfortable one.

In the past, when you went to buy a gift or an engagement ring, you went to one of the 5th Avenue jewelers in New York or to someone that your parents used. Now people source on the internet and have such a breadth of choices. This is where DK Farnum has carved our niche. All dealers buy and sell, but DK Farnum has a thoughtful, singular approach involving quality not quantity. While bricks and mortar remain important, our firm's methodology is more private, personal, and transparent.

People ask us all the time "What is it worth?" and, like real estate, the answer is that worth is what the market will bear. We know the market.

Who are your customers? Has that changed?

While many of our customers reside in the C-suite (and we learn a lot from those customers), we continue to be surprised by the breadth of our client base. Interestingly, many of them are men. Recently out of 15 internet queries, over half were from men. This may be largely attributable to men not loving to "shop" in traditional ways.



Above: A Hermès 18k heavy gold tassel lariat necklace from the 1950's is a piece that Dana loves to wear herself. Photo courtesy of Josh Gaddy for DK Farnum.

And most of our women clients are extremely knowledgeable, both about jewelry and about what they want. But we jump in as needed to tweak and suggest.

In the past week we sold a pair of very rare Sterle earrings to a famous jewelry book author and collector. And we also provided vintage Tiffany sterling wedding gifts for a 30-something bride we met at a local show. In both of those cases the clients found us.

How important is Instagram and social media?

What DK Farnum has is a signature style. You don't have to be dripping in diamonds or the latest hot bracelet to be elegant and chic. With our increased use of the internet and social media, we can convey our style to a growing number of clients and are able to interact with them through several platforms. We recently posted some vintage, no longer-made Hermès bracelets designed in the seventies by Georges L'Enfant (which makes them very collectible). In less than a day we had over 600 likes on social media and sold two of these

bracelets, at prices far less than they would be elsewhere. We continue to do shows and see clients privately, but the internet, including social media, has become an increasingly important part of the overall jigsaw puzzle. We monitor our response rates daily. Right now we have a 25% open rate on our emails compared to the industry average of 11.7%.

Right now I have the good fortune to work with Marina Kotchoubey, whose experience in luxury goods e-commerce and digital strategy has proved invaluable. Together with some talented subcontractors, we have a formidable team in this ever-changing environment.

What is the most popular type of jewelry you sell?

Our best sellers have always been earrings. They light up a woman's face, they make excellent gifts, and most women don't feel clothed each day without wearing them. And I happen to love earrings! So I am always on the lookout for extraordinary, exemplary

Continued on next page ...

earrings such as vintage Van Cleef, Verdura, Belperron, and Cartier. I worked at Tiffany and love to buy old Schlumberger. I'll be the first to tell you if earrings are too long for your face or the wrong gold color for your complexion.

In addition to your website and Instagram what kind of marketing do you do?

I've worked very hard in recent years to create singular marketing that expresses our brand. One example of this is our bi-monthly newsletter. Many dealers have followed suit, but we've established a DK Farnum voice. I receive lots of feedback that indicates that our clients actually read our missives. They tend to be informative, humorous and anecdotal. They also feature current products in a curated manner. We have fun with them.

Who inspires you?

Style icons that inspire me include Bunny Mellon, Iris Apfel, and Diane Vreeland. None of these women had/have any constraints – financial or social. Free spirits all, they established a distinctive style. Not to overuse the word iconic, they each have a certain *je ne sais quoi*, which I find inspiring. We are also continuously inspired everyday as we look out of our offices in the Northwest Corner at the natural beauty. It is one hell of a way to work! I travel a lot for business, but our little spot in the Northwest Corner continually inspires me.

Do you read any business books?

I use our extensive rare jewelry book library on a daily basis for everything from fact checking and images to authenticating pieces. Auction houses and museums that we work with provide lectures and exhibitions, which are very helpful in keeping up with the trade. I am a jewelry book nerd.

What trade shows do you do?

Do you belong to any professional associations?

We belong to the American Society of Jewelry Historians and The Jewelers Vigilance Committee among others. We continue to do shows, although that world is in great flux. This harkens back to your question about how people are buying. We love to do local shows, so please come see us in person when we do them!

What advice would you give to someone starting a business?

You need your head examined! And you should stick to something you know.

What's next for you personally and professionally?

I would love to see our profits grow to a point where we can become more philanthropic. We donate jewelry each year to local organizations, but that's not enough. I've always been involved with and interested in the Salisbury and Sharon Land Trusts, as well as the Connecticut Audubon, and can

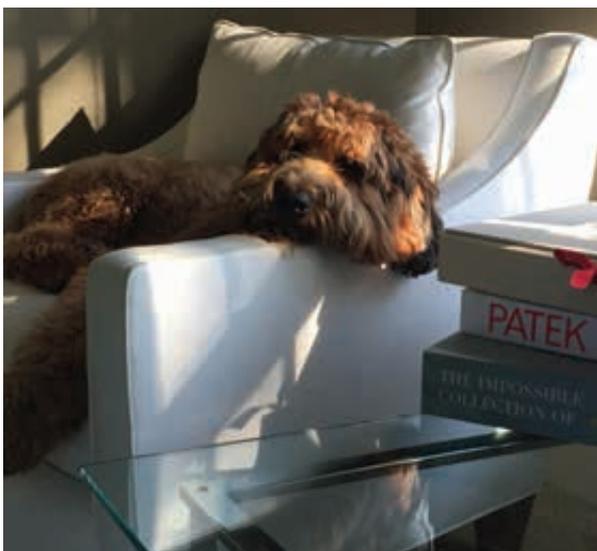
see using our sales wherewithal to work towards conservation and the environment. How wonderful it would be to dive into environmental philanthropy!

How do you relax? What are your other interests?

Family and the great outdoors are important to me and that includes our two ferocious office dogs that



Above: Natural pearl and diamond earrings by Verdura made for Babe Paley, wife of former CBS President Bill Paley. Photo courtesy of Josh Gaddy for DK Farnum. Below, left: Otis the office dog on duty. Photo courtesy of Dana Kraus.



make us laugh on a daily basis. My two sons grew up in the area and when they return to visit we love to hike as a family.

The decorative arts are my passion. Going to a girl's school in Manhattan we had the choice of either taking Driver's Ed or attending lectures by Rosamond Bernier at the Metropolitan Museum. Having chosen the latter, I arrived in the Northwest Corner in 1985 with a house, but not knowing how to drive! I have always made an effort to stay culturally connected. Most recently I went to Paris to work on an estate and saw the Medusa exhibit at the Contemporary Art Museum, which knocked my socks off. I went to Morocco to see the Majorelle Gardens, but still want to see the new Yves St Laurent museum that was completed this year.

Do you ever buy jewelry for yourself?

I frequently buy jewelry for myself, but part of the discipline of being a dealer is distinguishing between personal and business acquisitions. Having said that, one of the other things that set us apart from other jewelry sources is that I always ask myself, "Would I wear this?" when purchasing inventory.

Jewelry should be sexy and sensual. Right now there is a lot of edgy and remarkable jewelry available that's just not wearable. 70s jewelry is enjoying a moment. Some of it is stylistically wonderful, but a lot of it is just plain ugly. I gravitate to jewelry from the

1920s-1960s. I collect Angela Cummings, Schlumberger, Boivin, older Van Cleef, Verdura, Hemmerle, and emerging designers whose work represents outstanding craftsmanship and design.

How do you separate your style from your customers?

While we are very focused on the intrinsic DK Farnum style and brand, we do personal shopping, custom work, and we buy entire estates, so at any given time we have a varied repertoire, but our core style is cosmopolitan, chic, distinctive, and always represents exceptional design and workmanship.

We do not have a particular piece that is emblematic. But if I had to choose one piece right now that personifies our style, it would be some of the 1950s Van Cleef and Arpels earrings that we currently have on our website. They have it all: singular design, style, pedigree, and provenance.

What are you proudest of?

I am proudest of my two sons. Both of them are avid outdoorsmen and are interested in environmental sustainability and are pursuing careers along those lines. I love that they will be making differences in this crazy world. I am also proud of this entrepreneurial legacy we are creating for the next generation. ●

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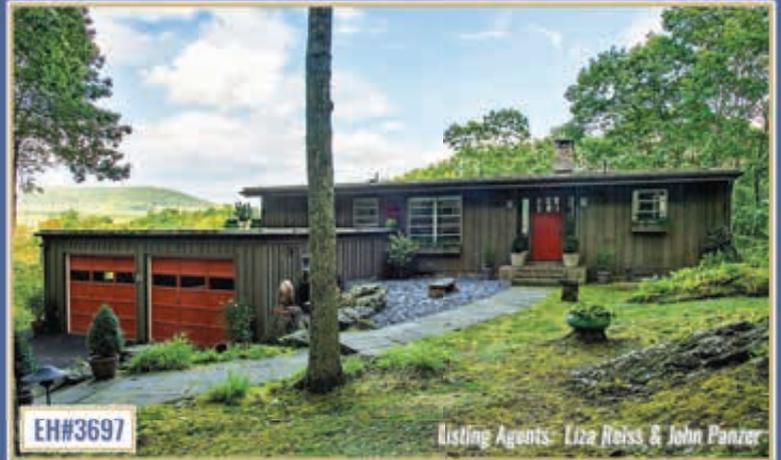
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Artful listing

HOW ART ADDS VALUE TO REAL ESTATE

By Christine Bates

christine@mainstreetmag.com

Look at your walls, room by room, when you are planning on selling your house. Displaying the right art can send powerful subliminal messages, positive and negative, to buyers about your home. Just as savvy sellers declutter and remove personal items (from wedding photographs to kids' drawings) they edit art and decorative items to make their home more desirable. "I just think that blank walls are a detriment when it come to attracting buyers for larger homes," according to Tom Callahan, serial renovator and Elyse Harney Real Estate agent. "While it is always great to de-personalize the home, finding the right artwork that neither overwhelms or offends is very important. It is wise that the artwork, however, does not take away from the showing of the home. Nothing is worse than a buyer that only compliments the artwork and not the home!"

The role of art is to make the home appealing to the widest audience and to make spaces appear brighter, larger, and more attractive. "Furniture creates the structure and flow of a room," observed designer Katie Baldwin in Lakeville, "but art and accessories go further in creating the immediate atmosphere." The addition of a single painting can make a room seem like a home the buyer can imagine living in and should speak to the personality of the future owner. The balance is to bring in personality without being too personal (see photo).

Find fresh eyes

Before you think about your walls solicit a friend's frank opinion. Ask advice from your real estate agent, or even employ a designer for an hour to help you decide what to do in each room. "A second pair of eyes can be useful," based on the experience of William McGinn, an interior designer who also works at Best & Cavallaro Real Estate. "Today I went to help clients place art. Their framed oil paintings were of questionable taste;

however, tucked away in a corner were several very interesting prints and photographs of little monetary value, but with enormous decorative value. I ignored the gilt frame masterpieces and created a couple of very interesting groupings using the cheap prints. My clients were very pleased and surprised to see their artwork in a new way."

But what kind of art?

It's easy to imagine completely inappropriate, totally wrong art for selling a house. "Anything that is religious, political, or controversial," according to master stager Susie Weeks. Just like the freshly painted neutral walls, art should not be faded, in poor condition, or badly framed. It shouldn't be a downer. But what does work?

First and foremost the art should honor the house, show off the lifestyle of your home's architecture, design style, and neighborhood. For example, if the art is of representational sailing scenes that might work for Salisbury, while horses and hunting evoke the ethos of Millbrook. Needlework samplers that suggest the story of the past in an antique house might seem out of place in a contemporary home. And the art should not contradict the use of the room – no chickens in bedrooms, or historical maps in children's rooms.

Abstract paintings with swirling shapes and textures are usually inoffensive and do not distract buyers, and at the same time can bring color and excitement into a room. Landscapes can have a similar impact, especially in more traditional homes. But there are many design alternatives like maps, posters, mirrors, old signs, folk art, photographs, colorful ceramic plates, and prints that can accomplish the same effect at a reasonable cost and, possibly, more originality.

The right height, and the right place

Regardless of what art you decide



Above: A perfect example of a bright abstract painting enlivening a space and art drawing attention to the fireplace in a small living room.

to showcase, make certain that it's hung properly. Most people make the mistake of hanging art too high. The center of the piece should be at eye level for the average person – around 63 or 65 inches from the floor. The piece should also be appropriately centered – over the middle of a couch, or between two windows. And make sure it's not hanging crooked. The location should bring out the best feature in the room, call attention to the positives of each space and make the room memorable.

Where do you find what you need?

No realtor, designer, or stager recommends making a significant investment in art for a home you'll be leaving. First, with the help of those extra eyes mentioned previously, look at what you already own. In the process of editing and decluttering and with a little imagination you may be surprised what might do the trick. A colorful antique platter might be right accent for a kitchen wall. Imagine the difference a bright mirror could make in a dark paneled office wall previously covered with miscellaneous framed photos and certificates.

Since it makes no sense to buy art to sell your house, consult with a local home furnishings store, gallery, stager, or local artist about some kind of rental arrangement. Keep in mind the value of the art should be appropriate to the value of the house itself. Showcasing art in your house can be great exposure for the store, artist, or gallery. Jane Eckert of Eckert Fine Art in Kent, who has displayed fine art in high end homes for sale, explained this can benefit everyone, "We would have an opening night party and invite the gallery's clients and realtors' potential buyers for the house. People loved it! I sold a lot of art as it allowed people to see paintings and sculpture in a home setting."

The real purpose of carefully selected art in a home that is on the market is to make its features memorable, and to make the house seem like a better buy than competing properties. Art sets the tone and makes the house feel finished, while allowing the buyer to imagine themselves living in the space. ●

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Omi... a love story



By Dominique DeVito
info@mainstreetmag.com

I confess, it was love at first sight. I was new to Ghent, NY, and I was driving around getting purposely lost so I could get a lay of the land and explore the surroundings. I was going down Route 22 between Ghent and West Ghent when I came upon a field in which there were three giant white heads. My heart skipped a beat. Art? Here?

I slowed down, increasingly excited, and saw the sign for Art Omi. Of course I pulled in to the parking area. It was a spring day in 2006, and it was chilly. No one was around. I got out of the car and started exploring. There were other works besides the heads, which loomed over me when I got beside them. I felt like an intruder on a clown's playground, and I wanted in on the action.

I experienced a rush of joy and gratitude that day. I skipped back to the car, peeled off, and went to tell my family about it: "There's an amazing outdoor sculpture park, just over the hill as the crow flies, right here in Ghent!" I exclaimed. I was totally smitten.

Over 10 years later, I feel the

same way every time I arrive at Art Omi, and I perhaps foolishly believe that everyone else who visits does, too. I've never heard otherwise, so I'll continue to think so. I've been to Omi hundreds of times myself. I've gone with the whole family, just the kids, just the dogs, the extended family, friends, out-of-towners, new acquaintances – anyone and everyone. I've been for quiet, contemplative walks. I've been for picnics. I've been for events both plain and fancy. When people ask me what to see in the area, I blurt out, "ART OMI!" OK, I'm gushing.

The puppeteer

Bill Maynes, program director of The Fields Sculpture Park at Omi, chuckles when I start to wax rhapsodic about the place. He's been the director since 2009, and it's his job, in partnership with curator Nicole Hayes, to oversee what goes up (and what comes down) in the park. That's no small feat. There are about 80 pieces that populate the 60-acre site that is Art Omi, and every year about 10% of them change. "For me," he said, "it's an opportunity to show things that I love,

with a real international contingent of artists." Maynes's background is as a gallery owner, and the park allows him to play out on a large scale the presentation of a diverse collection in a glorious setting. He's always thinking about the interplay of pieces and the park, seeking to create an environment in which you "turn a corner and see something, or not," he explains. "It shouldn't be immediately evident. I want there to be some effort on the part of the viewer."

Exploring the Fields is like being on a treasure hunt, with pieces that even catch you by surprise they're so much a part of the landscape, whether it's the open fields, the woods, or the swamp. A piece by Andreas Savva, called *Oval Frontiers*, resembles a giant spider web in a slice of woods that gives way to a field. It's made with red nylon rope and pieces of wood and it's impossible not to imagine a giant spider lurking somewhere waiting for us humans to either run away or get entirely sucked in.

I ask Maynes about favorite pieces, which is of course like asking a parent about a favorite child or a winery owner about a favorite wine. Of course he loves them all, or

they wouldn't be there. I get some confessions from him, though. He's particularly fond of Richard Nonas's work, called *Smoke*, made of railroad ties that seem to march up the low-rising hillside on which they've been placed. "This was one of the first pieces I brought in," Maynes says, "and the intention was that after five years the ties would be relocated to another part of the park. Which hasn't happened," he says wistfully, adding, "Richard got busy."

"And that's OK," he continues. "It's there for now but will be removed eventually. Omi isn't about establishing any kind of permanent collection," he shares. "It's not an institution to collect work. Instead, it's an ever-evolving, organically conceived arrangement of works from artists from around the world; a *gestalt* of things that play off each other."

Deer here

Speaking of play, I have to ask about Tony Tasset's piece, which went up in 2017 and is a head-turner for sure. It's called *Deer*, and that's what it is – a 20-foot-long, 12-foot-high

Continued on next page ...

life-like sculpture of a deer. When I first saw it – and you can't miss it because it's placed "close to the road so it looks like it's going to jump out at you," says Maynes – I burst out laughing. I thought it was a giant joke on Columbia County, where everyone talks about the deer population, who's had Lyme, who's afraid to drive after dark for fear of hitting one, who's spotted the largest herds and where. Deer are a popular topic of conversation! And there's Tasset's piece, gazing doe-eyed out on passersby and park visitors. "People love to take selfies with that one," Maynes says. I feel embarrassed to admit that I did it, too.

When I tell him I burst out laughing when I saw *Deer*, he said that it is a sheer delight of a sculpture, and that he's a fan of Tasset for that and the qualities of simplicity and directness in his pieces. Tasset lives in Chicago and cites Norman Rockwell and Walt Disney as influences. And then there's the Polish artist Gosia Wlodarczak's work, which is one big drawing done in white ink on the windows of the Omi Visitor's Center (which has floor-to-ceiling windows). Her work, which she does all over the



All images courtesy of Art Omi.



Above: The ReActor © Richard Barnes

world, is described as "an intricate network of shapes that act as an archive of a specific time and place, a 'membrane' between different states of being, while the white pigment references her childhood growing up in Poland looking out frosty windows during winter." You can't help but marvel at it.

These are just the very tip of the iceberg of the treasures that abound in the Fields. Don't miss Charley Friedman's *Squirrel Gang* – over 70 bronze squirrels that are just a few inches high or long, cavorting behind the Visitor's Center. And don't miss the Visitor's Center itself. It was designed by Peter Frank and Kathleen Triem (who've been instrumental in establishing and shaping Omi since its founding), and is a gorgeous, eco-friendly welcome center with a lovely gallery and open area where performances and parties are held, and where there's a café that's open year-round, serving hot drinks and snacks during the week and a full lunch menu on weekends.

Omi in a nutshell

Omi's existence is in full thanks to Francis Greenberger, an art enthusiast (and so much more) who had an itch to get beyond the gallery-hopping experience. "I wanted to find ways to connect to artists, to get closer to the art I enjoyed experiencing," he says. He founded Omi in 1998 to provide a residency

program to artists from around the world, especially, "under-recognized" artists. What was initially available for just visual artists is now open to them, to writers, translators, musicians, composers, dancers, architects, and choreographers.

Beyond the residency programs, there's Education Omi, which offers weekly art workshops for children and teens and a summer day camp on the grounds of the Fields. A newer program, Architecture Omi, explores the intersection of art and sculpture.

Architecture Omi – an additional 60 acres adjacent to the sculpture park – is "conceived to facilitate projects exploring the intersection of architecture, art and landscape," based on a vision to create a "new category of hybrid parkland that melds enlightened ecological conservation practices with temporary experimental constructions and installations." Boiled down, that translates to being able to see even more visually challenging pieces on this beautiful property in Ghent.

One of those pieces is *ReActor*, a "performance architecture" piece by Alex Schweder and Ward Shelley that's a 40-foot by 8-foot house that sits on top of a concrete pillar and tilts and spins with the wind. To be

able to live in the building (which they do as part of the performance), the performance architects need to coordinate their movements so that the structure stays level. Shelley and Schweder have lived in the structure for several days on a couple of occasions. I've visited *ReActor* many times, but missed seeing the artists living in it. It's a highlight of any visit I make with someone new. Catch it while you can.

Last but not least, Art Omi is open seven days a week, 365 days a year, during daylight hours. The Visitor's Center is open 10 am to 5 pm every day except major holidays. The Fields are enjoyed by families, couples, dog walkers, hikers, snowshoers and cross country skiers. The grounds host many events throughout the year, and the gallery space in the visitor's center exhibits changing shows by international artists. It's a place for art, for architecture, for inspiration, for fun. It's a place to love. •

For (much) more information, go to www.artomi.org and stay in touch on Facebook and Instagram.

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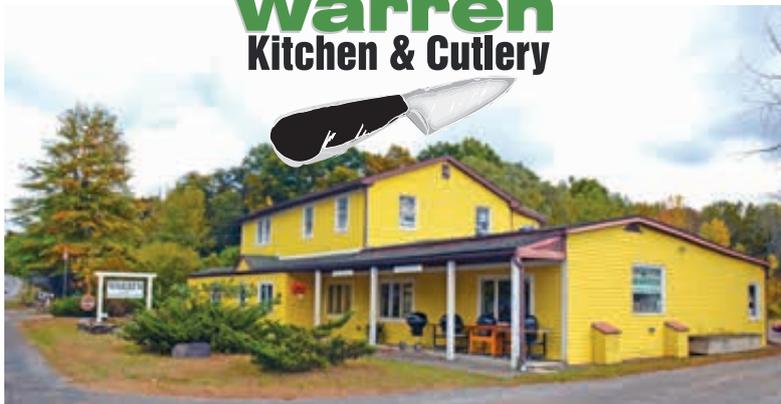
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Leading a Civic Life

By Ian Strever
info@mainstreetmag.com

“I think by far the most important bill in our whole code is that for the diffusion of knowledge among the people. No other sure foundation can be devised, for the preservation of freedom and happiness.”

– Thomas Jefferson’s letter to George Wythe, August 13, 1786

It is no accident that Americans enjoy free, universal education through high school. When our founding fathers decided to invest the common man with voting privileges that would determine their government, they soon recognized the need for an informed and educated electorate that could debate the topics of the day and make thoughtful decisions about their votes.

They also understood the importance of a free and independent press that would be able to question the government and disseminate information and ideas to a literate public. It was a brave step on the part of those men to build their nation on such a mercurial foundation. There is no guarantee that the press will cooperate with the goals of political leaders, and there is no guarantee that the electorate will install capable leaders. (I promise I’m not being political here).

Teaching the elements of democracy

So how best to teach young people about the interactions between these two critical elements of a democracy? And how best to do this as our media undergoes a tectonic transformation that blurs the lines between voter and reporter?

Husband and wife team Dominique Lasseur and Catherine Tatge, founders of the Civic Life Project, think they have the answer. Since 2009, the couple has worked with



high school students across Connecticut and Massachusetts to hone their journalistic and civic skills through the production of short documentary films that investigate current events and the Constitutional issues at play in them.

The process begins in the fall when students discuss some of the issues that impact their lives. These are as varied as the concerns of the electorate at large, including prison reform, nuclear energy, racial profiling, and drug addiction, to name a very few. Unlike most modern citizens, however, Civic Life students deeply investigate their concerns not only in a topical way, but in a profound philosophical sense, reaching back to the Constitution to evaluate the underpinnings of the many court rulings that have ushered these topics into contemporary debate.

The students’ command of the issues has even impressed ACLU lawyers involved with some of the cases. A case in point was when Housatonic Valley Regional High School administrators piloted computer-monitoring software for evaluation purposes, sparking a debate among the students

about online privacy and freedom of speech. After interviews with the administration and IT staff, Civic Life students quickly turned their focus to landmark court cases related to these topics. Their next round of interviews sounded like a graduate course in school law: references to *New Jersey v. TLO* and *Tinker v. Des Moines* peppered their queries, which presented thoughtful ethical debates for the powers that be (I can say this without reservation as, in full disclosure, I was one of the administrators). While the software, GoGuardian, was ultimately adopted, the journalistic function of the Civic Life Project operated exactly as it should in a democracy – it provided a check on the administration’s decision that allowed objections to be heard in a respectful, considerate manner.

Embracing free speech

Over the years, Catherine and Dominique have watched this process play out in a variety of ways, and

Above: The project places students in direct contact with those who can respond to their concerns. Here, students meet with Connecticut Governor Dannel Malloy. Photo: Dominique Lasseur.

Continued on next page ...

the example above is a whitewashed overview of what is often a very messy process. The two documentarians wouldn't have it any other way. Both raised overseas (Dominique in France and Catherine in numerous settings dictated by her father's foreign service work), they appreciate the freedoms we enjoy. As products of the sixties, they watched the government curtail these rights and wanted to do something to educate students about them. In teaching students about speaking up, however, they could not have anticipated how fully some students would embrace the idea.

A few years ago, Dominique executed what he thought was a minor edit to one group's film, only to be met with indignation, "How dare you touch our film!" the students chided in almost parental tones. After months of living with their projects, students develop powerful feelings about both the topic and the documentary vehicle, and they appreciate the impact of the latter on the former. Their films are regularly screened at the state capitol and at film festivals around the state, and in addition to always sparking debate, their work occasionally results in real governmental action.

Public screenings

In fact, the public screenings are a necessary and intentional part of design of the project. To make such films without an audience is to wail into the abyss, which could not be more frustrating to teenage auteurs who may already feel alienated and disaffected. "The purpose is to open up the conversation," explains Catherine, and it is hard to overstate the impact that passionate teenagers can have on a public debate. When a Stamford group investigated racial profiling of high school students, it produced a rich dialogue between police and students, resulting in "a better understanding of the needs of the kids," who were subsequently invited by the mayor to show their film before a community action group to address the issue.

It's more than just making films

The Civic Life Project is about much more than documentaries, however. During the year-long process, students learn how to manage deadlines, compromise about creative decisions, advocate for themselves, and ultimately, how to become participatory members of a democracy in a way that would impress Thomas Jefferson



Above: Under the guidance of Catherine Tatge, students produce professional-quality documentaries. Below, left: Housatonic students screened their films at Noble Horizons and discussed the topics with Roberta Willis and local residents. Photo: Dominique Lasseur.

himself. One of the couple's favorite aspects of the program is the way in which the films give voice to shy students. By being able to speak through the medium of video, these students overcome their diffidence and exercise their voices in large public forums filled with unfamiliar faces.

On a personal level, the projects also engender the qualities that fertilize democracy. Students collaborate and learn to empathize with each other and with their subjects. The Lasseurs recounted one group that included a valedictorian and an at-risk student who was considering dropping out of school. The project lent purpose to their days, and ultimately created an unlikely friendship that may have played a role in keeping that student in school. In another case, a student's project on sex trafficking in the Hartford area concerned her so deeply that she oriented her college experience around dealing with the issue at greater length.

In addition to the efforts of Catherine and Dominique, several retired journalists lend their expertise to the films, and their assessment of the projects is a critical part of the development process. By the time the films are screened in Millerton each June as a part of The Salisbury Forum's program, the documentaries have been reviewed by some discriminating eyes, not the least of which belong to the teachers of the program. In fact, an important fringe benefit of the Civic Life Program has been the

collaboration between educators and journalists; educators have acquired cinematographic and journalistic skills, while journalists have gained pedagogical knowledge that improves their instruction.

Pushing for change

Introducing this kind of programming into a high school's curriculum should be a cinch, right? Yes and no. Demands on high schools and tight curricula have not always accommodated this kind of innovation, but the Lasseurs are working to change that.

Their next goal is to take the program to a national level by working with the National Council for the Social Studies. They are attending the national conference in November in hopes of attracting other educators to the program, as well as the attention of donors who will augment the funds they are able to acquire through grants and other revenue streams for the development of resources for teachers. •

To contribute or to learn more about their work, visit www.civiclifeproject.org.

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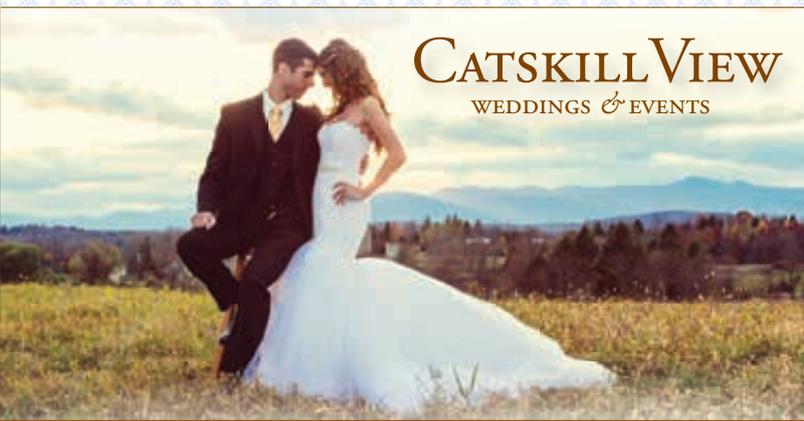
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The Galápagos Islands

By Melissa Batchelor Warnke
info@mainstreetmag.com
Photos by Gordon Warnke

In this travel feature, Melissa had the great pleasure of visiting the Galápagos Islands, a place that in my mind are synonymous with Charles Darwin and the Theory of Evolution. The Galápagos Islands are an archipelago of volcanic islands located on either side of the Equator in the Pacific Ocean. The islands are part of the Republic of Ecuador and are located approximately 900+ miles west of Ecuador. The islands are known for their large numbers of endemic species, which Charles Darwin studied in 1835, and they contributed to his Theory of Evolution by means of natural selection. Today, both the islands and their surrounding waters are a National Park as are they a Marina Reserve.

The Galápagos is an once-in-a-lifetime trip. From our neck of the woods, it takes three flights to get to Baltra, one of the many islands that constitute the Galápagos. Less than 250,000 people visit per year – and if you have the chance to be among them, you should absolutely take it.

The birds and marine life

The Galápagos Islands deserve their reputation as a hotbed for some of the most exciting and diverse animals in the world. Most famous

among these is the blue-footed booby – a native seabird with bright cerulean feet. If you're a birder, prepare to be amazed by the array, from flightless cormorants to Darwin's finch. You're likely to see dozens of Galápagos penguins, which are far smaller than their Antarctic cousins. As Galápagos penguins are flightless, they thrive below water, where you might spot them darting in pairs, fast as a bullet and impossible to chase. Above water, they sit on the rocks, oblivious to gawking humans.

Indeed, that animal obliviousness is of the most special parts of the Galápagos. Because the Ecuadorian government, aided by a number of environmental non-profits, has done such an exceptional job preserving and protecting wildlife on the islands, the animals don't fear humans. You can view families of sea lions splashing and darting among the surf; if you snorkel, they may come so close that you'll have to squiggle out of their path.

If your personal allegiance lies with the marine creatures rather than the birds – as mine does – there's a cornucopia of ocean-life to enjoy. I saw a magnificent frigatebird eating an octopus underwater; two Galápagos penguins mating while we looked on, bemused, from a yard away; and dozens of sea turtles encompassing us in every direction. One day, I found a sea

lion lounging in the sun on the ferry bench. Everywhere you look, you'll see something totally new, unexpected, and exciting – whether it be a lava lizard chilling on a crag or a giant Galápagos tortoise hiding beneath brush. If it sounds like I'm exaggerating, fact-check this piece by watching David Attenborough's magnificent three-part documentary *Galápagos*, available on Netflix.

Getting around

Once you're in the Galápagos, it's fairly easy to set up. For the budget traveler, the wisest course of action is to take a bus and a ferry from the Baltra airport to Puerto Ayora, the islands' largest city. From there, you can find last-minute day trips which will take you out to see the sights – and return in the evening to enjoy a Club beer or *manzana* soda before retiring to one of the city's many hostels.

But the best way to see it all, if you can swing it, is to travel on a cruise ship or to charter a small boat. As many of the islands are set far apart from each other, the cruise ships sail while the passengers sleep, which means that you don't spend the bulk of your waking time in transit. Celebrity

Continued on next page ...



Above, top to bottom, L-R: Land iguana. Diving for dinner. Galapagos penguin. Rays underwater. Zodiac boats along the shoreline. Sea turtle. The author sharing a bench with a sea lion.

Cruises, National Geographic, and Metropolitan Touring are some of the more popular cruises, and many offer all-inclusive packages. Due to strict regulations, the ships are below 100 people each. With two “expeditions” per day (whether they be a zodiac ride, a snorkel, kayak, or hike), there isn’t much time spent

aboard the vessel. The focus of your trip will be on the nature itself, and all the islands have to offer.

Due to the remote nature of the Galápagos, it’s not easy to maintain the boats or to stock them with specialty items. Do not come expecting decadence, and you will not be disappointed.

Due to the remote nature of the Galápagos, it’s not easy to maintain the boats or to stock them with specialty items. Do not come expecting decadence, and you will not be disappointed.

The guides

The quality of your trip will be most dependent on the local guides that you travel with; these are the people who will tell you about the

islands’ rich history, and who will have a keen sense for where the wildlife is. If you have to choose one aspect of the trip to invest in, it should be your guides. You’ll see the islands through their eyes, and their personalities and expertise will color each of your excursions.

My top three:

We spent a full week on a cruise ship, which felt like the perfect amount of time; just enough to see a bit of everything, and not enough to take any of it for granted. Here are the top three most magical places we visited.

Espinoza Point, Ferdinanda Island

A craggy, volcanic island crawling in marine iguanas. We saw hundreds – perhaps thousands – of black marine iguanas, cuddling up to each other, swimming in the sea, and loudly spitting. The French have an expression *jolie laide*, which translates clumsily to “beautiful ugly.” Daphne Merkin wrote that *jolie laide* is “a triumph of personality over physiognomy, the imposition of substance over surface;” the marine iguanas – with their impossibly expressive faces and unusual bumpy

heads – signify nothing so much as this triumph.

Egas Port, Santiago Island

A black sand beach and rocky grottoes home to marine iguanas, sea lions, and even the elusive fur seals (slightly smaller than sea lions and, well, furrier). The surf can be rough, making the water murky, but press on for a snorkel along the shore. Sea lions are natural show-offs, and they’ll perform for you underwater.

Vincente Roca Point, Isabela Island

A sea-approach-only location with a magnificent, mysterious cave. You’ll have the opportunity to see diverse wildlife; Galápagos penguins, blue-footed boobies, rays, sea lions, and more. The water here is relatively cold, and just as I was ready to head in, I saw a huge turtle. I turned around, and there was another, then another – all told, I was surrounded by a dozen of them, in every direction. It’s a memory, among many others from the Galápagos, that I hold dear. •

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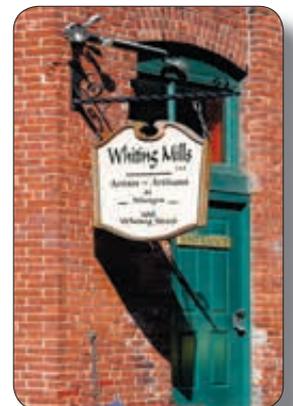
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Financially focused

History, community, and banking at the Bank of Greene County

By Thorunn Kristjansdottir
info@mainstreetmag.com

We are fortunate to have many wonderful banking institutions to choose from within Main Street Magazine's coverage area; whether you are a fan of local or national banks, you have numerous choices. I am personally a fan of local banking institutions. I like the feeling of security from knowing who I am dealing with and who is handling my money, because they live and work here, too – they are invested in the community and my financial prosperity. The Bank of Greene County shares those same ideals. They have just opened a new branch in Copake, NY, and we were fortunate enough to be able to interview Martha Keeler, the vice president and director of marketing, and her team about the bank and their plans with the new expansion in the region.

When/where was the bank first founded?

The Bank of Greene County was originally founded in January, 1889, in Catskill, NY. The Bank opened its first full-service office with a drive-up window in 1963, and has grown with the communities it serves over the years. The Bank of Greene County went public in 1998, creating a holding company, Greene County Bancorp, Inc. and Charitable Foundation. In 1999, the bank's common stock was approved for listing on NASDAQ under the symbol GCBC.

Was the bank's ethos the same then as it is now?

Community has always been important to the Bank of Greene County, and still drives the bank's culture. Customers are just as likely to see bank president Don Gibson, chief lending officer Steve Nelson, or their usual teller at the supermarket. Customers get to know bank employees, who aren't just anonymous voices on the phone.

The bank constantly strives to offer the latest technology, unique products and services, and unsurpassed customer service to customers, shareholders, and community members.

Historic preservation is very important to us also. Our administrative offices, operations center, and lending center are all located in historic buildings, and the Lending Center was added to the Greene County Historical Register in 2014.

What sets the bank apart? What do you offer your clients above other banks?

We offer great customer service, unique products and services, and a positive banking experience. All decisions are made locally, and we listen to customer feedback. While many banks have stopped offering passbook accounts to customers, we still have them, because people have asked. We also offer Apple Pay, Samsung Pay, and Android Pay, because we understand the importance of current technology in today's banking environment.

We also give back to our communities through volunteer efforts, sponsorships, and our Charitable Foundation. When disasters strike, we are right there with the communities we serve, doing our part to assist in whatever way we can. Just days after large sections of our communities were struck by Tropical Storm Irene in 2011, we pledged \$2.5 million in low interest loans to support local businesses and aid in their recovery. Don Gibson, president and CEO stated that, "Large parts of our community have been devastated by Tropical Storm Irene. We felt that due to the size of the destruction an immediate response was required. Therefore, we have dedicated \$2.5 million to help rebuild our shattered communities. We are not waiting six months or a year to respond, we are making our pledge available today."



Above: The exterior of the newly opened Bank of Greene County branch in Copake, NY.

The ability to be flexible, take immediate action, and provide emergency assistance when necessary refers back to our commitment to the areas we serve.

Greene County is in the bank's name, but you also conduct business in Columbia County? You also just opened a branch in Copake; why Copake? What are you excited to bring to that area?

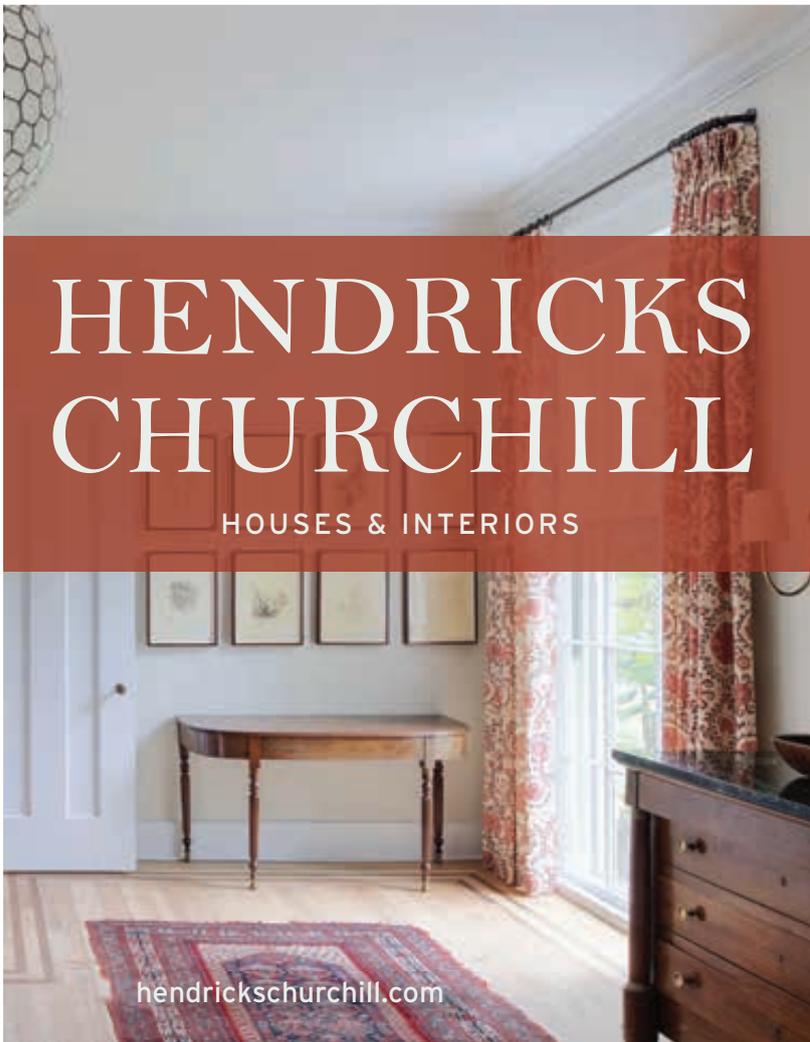
We like to think of ourselves as "the little bank that could." The name Bank of Greene County is a prominent reminder of our history, and where we started out. As we continue to grow and move forward, we never want to forget our past, or any of the communities we are a part of. We currently have branches in Albany, Columbia, Greene, and Ulster counties. In fact, Copake will be our fifth branch in Columbia County, and we're very excited to be opening a branch in the hamlet. Customers have been asking us to open a branch in Copake for years, and we've been listening.

Over the years, we've been able to grow the bank and expand into new markets without losing any of our core values, and maintaining the same high-level of customer service. That's important to us – we aren't going to grow so fast, we lose sight of our customers or communities in the process.

What does the future hold for the bank and its customers?

We are excited to see where the future takes the bank. ●

To learn more about the Bank of Greene County, you can visit their website at www.thebankofgreene.com. If you'd like to reach the Copake branch, you can visit them at 179 Route 7A in Copake, or give them a call at (518) 329-2265.



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By John Torsiello
info@mainstreetmag.com

It strikes you as you drive down a entryway at Bard College in Annandale-on-the-Hudson, NY. At first impression, it appears an other-worldly building, perhaps a hobbit dwelling from *Lord of the Rings*, or maybe a forest cottage from the fairy tale *Hansel and Gretel*... What is it? It's the Richard B. Fisher Center for the Performing Arts, built over a four-year period and opened in 2003. Unlike a simple hobbit dwelling or cottage, the Center cost a whopping \$62 million to construct and was designed by famed architect Frank Gehry.

Gehry is an 88-year-old Canadian-born American architect who lives in Los Angeles. A number of the buildings he has designed have become world-renowned, and his works are cited as being among the most important of contemporary architecture. Indeed, *Vanity Fair* called him the "the most important architect of our age."

Canopies of stainless steel

When you walk towards the Center you realize the true scope of the building. Quite simply, it is massive. Its highly-sculpted exterior replete with undulating canopies of stainless steel panels that project over the box office and lobby lead to the main space within the Center, the magnificent Sosnoff Theater, site of plays, operas, musical performances, dance, and other productions.

Panels loosely drape over the side of the Theater and create a sky-lit gathering area on either side of the Theater, as well as creating a sculptural collar-like shape that rests on concrete and plaster walls. Brushed stainless steel was chosen for the exterior of the building because of the material's ability to reflect light and the colors of the sky and surrounding landscape.

"The beauty of the exterior is that it does reflect light at various times of the day, especially at sun-



set," said Eleanor Davis, public relations associate at the private liberal arts college founded in 1860, who met me at the Center for a tour of this most impressive building. "Even the green grass is reflected at times and gives it a different hue."

The interior of the building is equally magical; its open spaces soaring many feet to the ceiling and large windows allowing in ambient light, as well as providing sightlines to the pastoral college campus located only a few miles from the Hudson River. Indeed, the curving and sloping features of the exterior and interior of the building invoke thoughts of water flowing downstream.

The Black Box Theater and Sosnoff Theater

We were met by Michael Hofmann, executive assistant at the Center, who joined the informal tour of the interior of the Center. We visited several areas within the Center that included classrooms for students that can also be turned into intimate performance settings.

The other main spaces within the Center, which has a total gross area of 107,612 square feet, is the Black Box Theater, or "Theater Two," that serves as a teaching and training facility accommodating student dance and drama productions. The Theater's interior is composed of solid and perforated painted plywood panels, and a series of moveable platforms allow for a variety of seating and stage configurations. The Black Box Theater can seat around 225 people.

The main space of the Center is the Sosnoff Theater, which has a high ceiling that creates a large acoustical volume. A heavy wood concert shell surrounds the orchestra stage, projecting sound with impeccable precision. The concert platform can accommodate a large-scale orchestra, and risers for a choir of up to 100 members.

While it is large, the Sosnoff Theater is also intimate, and designed to be so. Interestingly,

Continued on next page ...

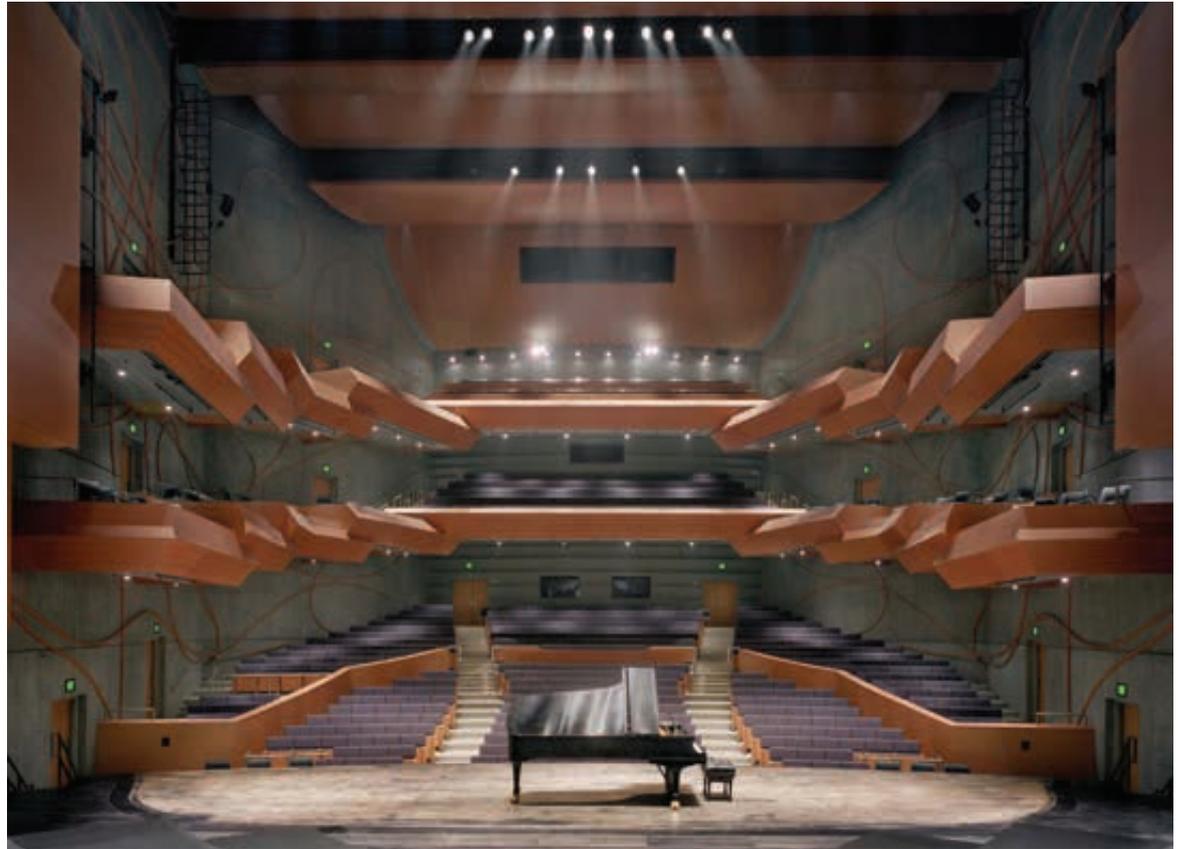
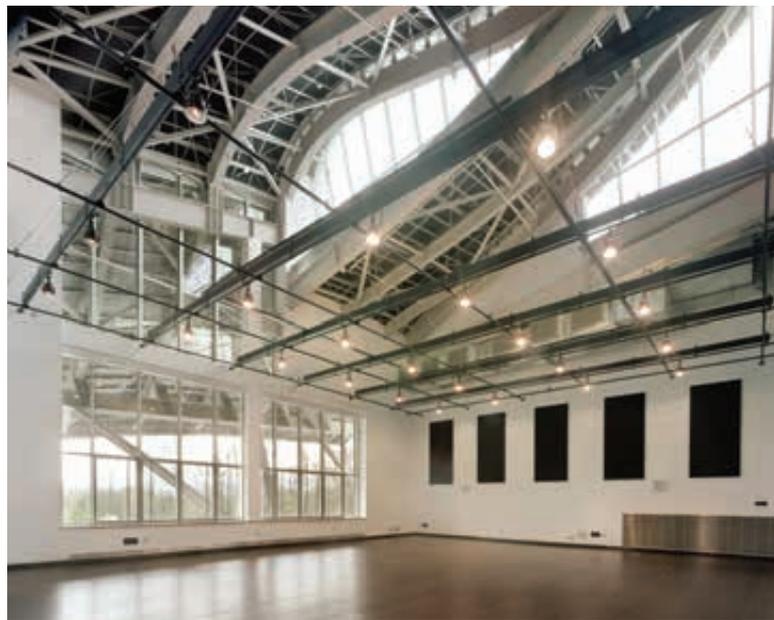
Above: The Richard B. Fisher Center for the Performing Arts at Bard College. Photo by Peter Aaron/Esto.

Yasuhisa Toyota of Nagata Associates collaborated with Ghery on the room acoustics within the Sosnoff Theater. The two men also joined forces on the Walt Disney Concert Hall in Los Angeles. The 64-year-old Toyota has been chief acoustician for over 50 projects worldwide, including the aforementioned Walt Disney Concert Hall, Suntory Hall in Tokyo, the Elbphilharmonie in Hamburg, Germany, and the Kauffman Center for the Performing Arts in Kansas City.

The walls within the Sosnoff Theater are concrete, which is crucial in creating excellent acoustical reflection. A high wood ceiling and overall shape of the Theater also provides acoustical characteristics that make it an ideal setting for all types of performances. Balcony seats bring the audience on the upper levels close to the stage. There is seating for 900 and the Sosnoff Theater draws patrons from New York City, Boston, and beyond to enjoy a variety of programming the college offers, including summer performances.

Acoustics

The seats in the Sosnoff were designed to be supremely comfortable and are adorned with the names of students who attended Bard during construction of the Center but who were unable to participate in its opening. “The students had their



Above: The Sosnoff Theater in the Richard B. Fisher Center for the Performing Arts on the Bard College Campus. Below: A studio within the sprawling Fisher Center. Photos by Peter Aaron/Esto.

daily routines somewhat disturbed by the construction and they graduated before they could enjoy it as students,” said Hofmann. “So, it was thought that placing their names on the seats was a nice tribute to them moving forward.” The seats are made of Douglas fir, as are all the wooden elements of the Sosnoff Theater, and have a somewhat auburn color to them.

Such meticulous attention was given to creating ideal acoustics within the Theater where long, thin,

curved sections of wood were placed on both sides of the Theater’s walls to enhance the acoustics. “People always comment on them and they think they are purely decorative,” said Davis, “but they serve a vital function, although they are quite beautiful to look at as well.”

The Center also houses other studios, dressing rooms, conference rooms, offices, rehearsal areas, a scenery shop, and a costume shop. The mechanicals of the Sosnoff Theater are massive, and tall doors allow the moving of large scenery elements into the space.

Controlling energy

Ghery said at the time of its opening that the Fisher Center is not a traditional theater building and was not meant to be. “It has a park-like setting. As you approach, you see the building glistening. It’s welcoming. Its scale is user-friendly and inviting. Its façade at the end of a meadow looks out onto an expanse of green that will stay green. Its entry canopy is not a marquee; it’s more like a covered porch, a place for visitors to mingle, to enjoy a sense of community inspired by the performing arts that the building celebrates.”

Toyota offered, “Rarely do we experience a big production like an opera in a relatively small auditorium. This was one of the challenges that this kind of space presented. The space has a big air volume; it’s almost equivalent to that of a bigger-sized symphonic hall. Thus, a big orchestra can sometimes have too much sound energy for a hall of this size; we had to control that energy. We designed the orchestra shell so that its placement is completely flexible, which allows us to achieve the right level of sound control. As a result, a careful balance between the sound of the strings and that of the brass and the percussion can be neatly controlled. We achieve that kind of balance for good sound quality throughout the hall.” ●

A visit to the Fisher Center for the Performing Arts is worthwhile, if only to merely view Ghery’s marvelous work. The bonus is taking in the first-rate productions held on a regular basis at the Sosnoff Theater. For more information about upcoming events, visit their website www.fishercenter.bard.edu.

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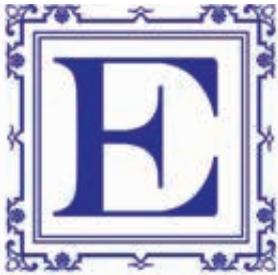
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By Jessie Sheehan
info@mainstreetmag.com

Thanksgiving is perhaps my most favorite holiday, as I am a fan of any celebration that calls for a large dessert table, showcasing a myriad of treats, all of which guests are nothing short of required to taste. And by taste I don't mean a bite-sized piece of this and a tiny spoonful of that. I mean that, for instance, if there are three different pies on the table, no one evens bats an eye if you slice yourself a generous sliver of each, complete with three dollops of whipped cream or a big scoop of vanilla ice cream (or both). The expectation is that a guest's Thanksgiving dessert plate will be as full as was her dinner plate.

Thanksgiving provides those of us who always put sweet before savory, and large sweets, at that, a judgment-free zone with which to indulge, and for that I am grateful. However, there is always one dessert on the table that I avoid, despite the fact that no one would bat an eye if I squeezed a slice of it onto my already full plate, or grabbed some on my second trip to the table (yes, there are always second trips). The dessert is pumpkin pie.

I know that this dessert is nothing short of "fall" in a pie plate for many, and I have the utmost respect for that position. But for me, a pumpkin cake is really what the Thanksgiving dessert table needs.

First, cake is great, and is sorely underrepresented on thanksgiving.

Second, pumpkin cake gives you all the warm autumnal flavors of its more popular cousin, the pie, but you get to frost cake – and in this instance the frosting includes chocolate – and bourbon.

Third, pumpkin cake can be made ahead and frozen (even frosted!), freeing up much needed cooking space

on the Wednesday before the holiday, when many pies are baked-off, and the day-of, when stuffing and turkey get dibs on the oven.

Fourth, my pumpkin cake is easy-peasy – everything is mixed together by hand – and provides a nice break from all the dough making, rolling, crimping, and par-baking. And, finally, the recipe here produces a wonderfully moist, slightly spicy, deeply flavorful cake with a gorgeous orange hue that marries beautifully with the chocolate bourbon frosting. However, if you'd rather not use the bourbon, you can omit it and substitute additional heavy cream instead; and if you'd rather not combine pumpkin with chocolate, try frosting the cake with a cream cheese icing instead (but, in my humble chocolate-loving opinion, chocolate and pumpkin is basically a match made in fall-holiday heaven).

Ingredients for the cake:

Yield: serves 16
2 cups all-purpose flour
1 cup cake flour, sifted
2 teaspoons baking powder
1/4 teaspoon baking soda
1 teaspoon table salt
2 teaspoons cinnamon
3/4 teaspoon nutmeg
1/2 teaspoon ginger
1 cup vegetable oil
1 1/2 cups granulated sugar
1 cup light brown sugar
2 teaspoons pure vanilla extract
2 eggs
2 egg yolks
One 15 ounce can pumpkin purée

For the frosting:

7 tablespoons unsalted butter, softened
2 cups confectioners' sugar
1/2 cup Dutch-process cocoa powder
2 1/2 tablespoons bourbon



2 tablespoons heavy cream
1 1/2 teaspoons pure vanilla extract

Preheat the oven to 350°F. Grease a 13-by-9-by-2-inch pan with cooking spray or softened butter. Line the bottom with parchment paper and grease again. Set aside.

Whisk the all-purpose flour, cake flour, baking powder, baking soda, salt, and spices in a medium-sized bowl, and set aside.

Place the oil, granulated sugar, brown sugar, and vanilla in a large bowl. Whisk to combine. Add the eggs and yolks, and continue whisking until smooth. Add the pumpkin and whisk again. Add the dry ingredients to the wet, and using a rubber spatula, gently fold to combine. Do not over mix. Scrape the batter into the prepared pan and smooth the top with an offset spatula or butter knife.

Bake for 25-30 minutes, rotating at the halfway point, until a cake tester comes out with a moist crumb or two. Let cool until easy to handle before inverting the cake on to a cooling rack and then flipping it right side up to cool to room temperature

To make the frosting:

Place the room temperature butter in the bowl of a stand mixer, fitted with the paddle attachment. Mix on medium speed until the butter is smooth. Meanwhile, sift the confectioners'

sugar and cocoa powder together in a large bowl. On medium-low speed, add a little of the sugar/cocoa mixture to the butter.

Once incorporated, stop the mixer and scrape the bowl with a rubber spatula, and continue to add and stop and scrape, until all of the dry ingredients are incorporated. Add the bourbon and then slowly add the cream. Stop the mixer and scrape the bowl again. Add the vanilla and then beat the mixture on medium speed until the frosting is light and fluffy, about 3 to 5 minutes. Don't be afraid to beat longer than you might think necessary – this ensures an airy frosting.

Generously spread the cake with the frosting, leaving the sides bare, if you so desire. If you'd like to freeze the cake, do so after frosting it, covering it in plastic wrap only once it is frozen solid. Remove the plastic wrap and let come to room temperature before serving.

The cake will keep wrapped in plastic wrap on the counter for up to three days, and is even more delish on day two. ●

Jessie is a baker and cookbook author; you can learn more about her through her website jessiesheebanbakes.com.



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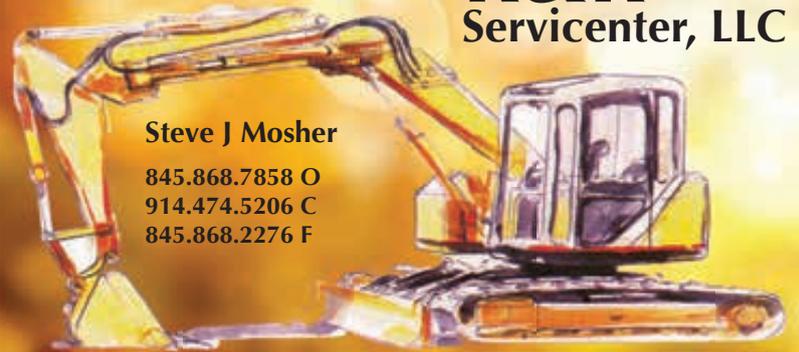
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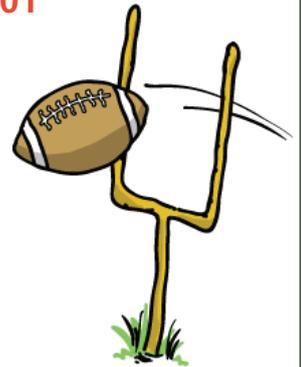
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A NEW WEBSITE DEVOTED TO
NON-PROFIT FUNDRAISING EVENTS

By Mary B. O'Neill, Ph.D.
info@mainstreetmag.com

Physical activity and fundraising go together like peanut butter and jelly.

Walks, runs, swims, triathlons, bike rides, and golf events to raise funds for local non-profits can accomplish several objectives. They promote activity, collective action, cause recognition, and increased donations for a worthy cause.

In our tri-state area, you can hardly drive a mile without seeing event signs lining the road at well-travelled intersections. These small markers sprout from the ground like flowers to announce upcoming athletic activities for the benefit of a local or national non-profit. The problem is, it's almost impossible to take in the date and cause as you whiz by and then – uh-oh, it's gone. Hopefully you'll drive by again tomorrow.

Local newspapers are helpful to spread the word, but one missed deadline or a week of newsworthy events can cause your event to miss out on valuable publicity.

Non-profit volunteers, staff, and trustees set a date for a signature fundraising activity – only to discover three other local organizations had the same unique idea on the same ideal date.

If you've worked or volunteered for a non-profit, these travails are familiar to you and make fundraising events harder than they need to be. Yet, these events are critical to a non-profit's well-being and its ability to fulfill its mission.

There's got to be a better way. And now there is! Thanks to John "Willie" Hallihan's new sportingAcause website, your fitness-based event planning and publicity woes are over.

The product of long experience

Hallihan can also commiserate with the scenarios above. A retired renovation contractor who enjoys writing, this Salisbury resident has devoted himself to the non-profit Salisbury Winter Sports Association (SWSA) for the past 15 years. As SWSA's press

and communications liaison, it's been his job to coordinate the dates and get out the word about their fundraising events. Hallihan observes, "Because of SWSA, I've become embedded in the local non-profit community, and when you work for one non-profit, you become aware of others."

These non-profits are often vying for the same pot of donations in the local area, with events that very much depend on narrow windows of optimal seasonal scheduling. Despite these constraints, "What could be a very competitive situation actually turns into a supportive one. We all work to lift each other up. Our SWSA fundraisers also become co-fundraising events for other organizations in town – Lakeville Hose Company, The Jane Lloyd Fund, Sunday in the Country Food Drive, and SOAR (the enrichment program of Salisbury Central School) have all been part of our SWSA events."

"Scheduling fundraisers to not conflict with those planned by other non-profits is always tricky. There's no reliable way of knowing when and where other organizations are planning their events." That got Hallihan thinking...

If you build it, they will click

For the past several years Hallihan has been mulling over a solution to these problems. What if there were some centralized way of coordinating and disseminating information about activity or sport-related fundraisers?

He knew it would have to involve the internet, but Hallihan is an old-fashioned kinda guy. Okay, let's just call it – he's a self-professed dinosaur when it comes to all things web based. He couldn't quite visualize how to make his idea happen, and yet the image of his non-profit event resource clearinghouse kept sharpening.

He's been dutifully clipping event articles out of local papers and bouncing ideas off friends and strangers alike. "I received lots of positive



feedback, but still I wondered if my solution could work."

Then he met Lauren and Mark Trager of Salisbury-based Two Twelve Consultants. The Tragers combine their decades of business experience with their desire to serve the community. They provide one-on-one, reasonably-priced consulting for local entrepreneurs with a glimmer of an idea to those with established businesses looking to expand. In addition to their fee-paying clients, the Tragers also provide *pro-bono* services to a handful of local non-profits, one of which is SWSA.

It was through their SWSA relationship that Hallihan approached the Tragers, seeking that external professional validation he needed to take a vision and make it real. "I lacked the confidence to take my idea forward. Starting a project like this seemed so daunting. I had no idea where to begin. Lauren and Mark bolstered my belief that this idea had potential." And so, he hired them to do what

Above: A photo collage of Willie speaking at the Salisbury Rotary Club last year in the capacity as communications liaison. Photo courtesy of Salisbury Rotary Club.

Continued on next page ...

they do best – move him along the continuum from entrepreneurial idea to execution.

“Lauren and Mark have been invaluable to me in so many ways. Aside from helping me clarify my idea and mission, they vetted web designers and found Lance Leifert of Conquest Consulting in Avon, CT. Lance designed a site with the functionality I need to run this completely web-based organization that’s also easy enough for me to update on my own,” says Hallihan.

To round out his team, Hallihan recruited free agent Matthew Murray, a Housatonic Valley Regional High School student-athlete with a penchant for photography and social media. With arguably the toughest job of all, Murray is gently moving Hallihan along the learning curve of how to make the site more visual and increase its reach through social media.

SportingAcause is born

The sportingAcause site is now up and running and Hallihan living his dream, though “feeling equal parts terror and elation. I’m thrilled to be on this journey – to realize an idea that serves the local tri-state area. I want this site to work for everyone – local communities, sponsors, donors, participants, non-profits, and all the worthwhile causes they represent.”

Hallihan has been beating the bushes for events to feature on sportingAcause in the geographical areas the site serves. If you’re driving in Connecticut from Torrington through the Northwest Corner, in Massachusetts from Pittsfield on down to the Connecticut border, or in New York in eastern Columbia and Dutchess Counties – be careful. You might be travelling behind Hallihan, who may suddenly veer off the road to snap a photo of a small sign promoting an upcoming 5K.

“I’m looking for events to feature all the time. When I discover one, I call the organizers and tell them about sportingAcause. While giving me the event information, I find out I’m



talking to the parent or relative of the person in whose honor the event is being held. Their stories are so touching and genuine that as the site gets going, I want tell them and share the face of that cause.”

Site map

The sportingAcause website contains four fundraising event calendars devoted to different types of sporting activities: golf tournaments, running/walking/biking events, school-based fund raisers, and everything else – which includes bunco, just in case you were wondering.

While these calendars are primarily for potential participants or spectators to find an event and register, it also serves as a planning tool for non-profits. “This will help non-profits avoid doing what I’ve done – schedule a golf tournament, only to find there were two others for the same date.” Hallihan wants to help organizations maximize participation and minimize competition for bodies.

Hallihan also plans to shine a spotlight on the local businesses who provide sponsorship support. “Our corporate sponsors, mainly businesses in the community, seldom get the recognition they deserve. Without local business sponsorship, many of these events wouldn’t get off the ground or be nearly as successful.” He believes sportingAcause can draw attention to these vital, yet often unsung, philanthropic efforts.

The writer in Hallihan plans to post a regular blog that pays homage to causes and the people they honor,

educates non-profits about event planning best practice, and draws attention to new ideas for successful activity-based fund raisers. He’s also looking for guest blog contributions and post-event updates.

Calling all non-profits

Hallihan is putting out the call to all non-profits in the tri-state area to list their sports or fitness events on his site. “I want to be part of the publicity strategy for every non-profit in the area and become another way for participants and donors to connect with a cause-related event.”

There’s no cost to list an event and the upside is increased visibility and reach for the non-profit, increased awareness of the cause, and increased loyalty toward local sponsoring businesses. “It’s a win-win for everyone,” pronounces Hallihan.

What does he get out of it? “Anything that strengthens local communities and raises money for good causes makes me happy. At this point in my life, what I do needs to be fulfilling, fun, and work for everyone. And breaking even through ad revenue wouldn’t be so bad, either.” •

If you’re a non-profit in this tri-state region of Connecticut, New York, and Massachusetts and need more information or want to list an upcoming activity or fitness-based event, visit www.sportingacause.com or email Hallihan at willie@sportingacause.com. To place an ad on the site, contact Lauren Trager at lauren@sportingacause.com.

Above: Runners in Housatonic Youth Services Bureau’s Fall Festival 5K, an event listed on the sportingAcause website. Photo courtesy of sportingAcause.

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Mindful landscapes

THE POETIC DESIGNS OF
MARGIE RUDDICK

By Dennis Wedlick
info@barliswedlick.com

Margie Ruddick, a long-time friend, is a Hudson Valley designer who moves around the globe to create innovative public and private gardens that are as alluring and they are environmentally sound. Until recently, she lived just over the hill from me, here in Standfordville. Margie is a placemaker, a term her landscape design colleagues use when a person's work is worthy of a pilgrimage. There is a long list of design awards attached to her name – perhaps the most prestigious is the National Design Award – for her work in the fields of landscape architecture, environmentalism, and urban and rural planning. I admire her for being a poet of landscape design.



Wild by Design

Margie herself best describes her humanistic approach to environmentalism and urban and rural planning in her new book *Wild by Design*. To present their opinion of her landscape architecture, her professional colleagues would resort to technical concepts and use apt jargon, such as “dueling narratives” and “the exotic prey naïveté hypothesis.”

But I am only a garden enthusiast and an architect who has had the pleasure of collaborating with Margie for mutual clients over the past twenty-five years. What I learned about garden design by listening to Margie Ruddick as she works can be summarized into three universal truths: Beauty is often come upon randomly, heritage is something that must be understood and built upon, and innovation springs from the freedom to challenge our assumptions.

Remarkably, Margie has the skill to portray these truths with the selection of a single, sometimes quite ordinary plant, no different than a poet with the choice of a single ordinary word in an extraordinary verse. Take, for instance,

the time when I took Margie on a walk around my own property, when my husband and I were ready to create a new garden next to our barn. I was so excited to purchase new flowers, shrubs, and trees to “upgrade” our property. As we took our turn around the barn talking about which perennials were said to be “deer proof,” we came upon this jack-in-the-beanstalk weed growing at the edge of the meadow. I bent to pull it, as I normally do, and heard Margie gasp, “That’s a Joe Pye!” She explained, “It’s good luck and produces the most amazing flowers.”

To create a landscape design, I was eager to shop, whereas Margie was ready to seek out and cultivate the resources we already owned, such as the flowering herbaceous *Eutrochium*, commonly called Joe Pye, a cousin to the beloved sunflower, given to me free by the wind or passing bird. Because Margie was there, the lanky weed and the others like it that we previously pulled to “clean up the meadow” were transformed from obnoxious to miraculous, from ruinous to picturesque. Who weeds a meadow?

I now wonder with a laugh. And our meadow became an important part of our landscape design. We came to realize that a small cutting garden, a few stone walls, a brick path, and a handful of plantings were all that was needed to complement what already grew there.

Creating adventures

Then there was the time early in our careers when Margie and I drove out to the Eastern Shore of Long Island to walk the property of a new mutual client. Our job was to design a renovation of the house and garden. We arrived to what was an overgrown plot of land with an outmoded house and outsized views of the coastal waterways. Tagging along as she worked through her ideas, I listened to her muse about adding a slight curve to the drive, adjusting the perennials and flowering shrubs to frame a new walkway to the front door, and adding new beds of native grasses to add lush layers between the patio and the beach, all design techniques for

Above: This Hudson Valley barn was framed by Ruddick with stone walls and cutting gardens that complimented the surrounding meadow. Photo: Reto Guntli.

Continued on next page ...

creating the adventures, enclosures, and vistas that she is famous for.

Making (landscape) poetry

Making our way through a narrow passageway back to where we started, I assumed we were finished, but I was wrong. Margie was still designing, still sighting the possibilities the landscape held. Published photographs of the rear garden clearly demonstrate her skills, but there is a tiny corner of the property, impossible to photograph, that explains her mindfulness. Picture this narrow passageway along the side of the waterfront house tucked in between it and its nearby neighbor. The space was no wider and no deeper than two parking spaces. It had an old pitch pine taking up the center. There was no room, no view, and no sun there, but Margie made a place of it, a physical poem. She did this by cultivating the legend of the pitch pine. “This is a sacred tree,” she explained to me as she ran her hand over the tobacco-colored bark of the *pinus rigida*, referring to its history with the Shinnecock Native Americans, who cherished its healing power.

A view of the sacred tree

From her design, we built a tiny courtyard of greenery around this sacred pine that stood majestic with just a smattering of needles clinging to the chins of its branches that extended out further than the tree grew high. Yet the pitch pine held its incredible shape with the grace of a master yogi. Based on what

Margie saw in this tree, we renovated the home so that the interior hallways, doorways, and windows aligned in two directions: one direction was to take in the view of the water; the other direction was to take in the view of the sacred tree.

This is what Margie does. From what appears to be the least useful spot of land, she pushes the envelope, making the most of the natural resources of a place while building upon its heritage. She seeks ways to add support for the indigenous plant life, to celebrate the landscape’s heritage. She also layers upon the narrative of a place her own narratives, often in the most unexpected and unconventional ways.

Challenging expectations

My favorite example of this talent for challenging our expectations is in her design of a residential water garden in Miami Beach. There she chose to create a bed of snake plants as the focal point for this million-dollar garden. Yes, the snake plant is the same African import that you can buy at a Walmart, the plant you sit next to each time you visit your dentist or town supervisor. So why would she choose such a lowly, non-native plant for one of her most prized gardens? For many reasons, but my explanation is such a choice makes for an ideal conversation piece. This is a plant that is storied around the world. In its native Nigeria, it is used in a ritual to undo the curse of an evil eye. *Sansevieria trifasciata* also goes by



names that refer to its ancient use in weaponry (Bowstring Hemp), religious allegory (Devil’s Tongue), and social commentary (Mother-in-law’s Nose).

The choice of the snake plant challenges the assumptions that an artistic garden should have a sculpture as a focal point; that a sustainable garden should never use a non-native, and especially not front and center; and that a plant that bores could never be one that would entice us, makes us curious, and is worthy of our loving care. That is exactly what makes Margie’s work innovative, why she is a mindful placemaker.

She asks us to tune our senses to the full range of sensations of the landscape, both real and imagined, and to push aside our assumptions. She asks us to appreciate what comes naturally, what came before, and what the potential is.

I learned from working beside Margie as she makes places, grows gardens, and cultivates life that we should all heighten our awareness of the world we live in and test our assumptions about everyday life. •

Above: Ruddick chose to use a bed of snake plants standing in the reflecting pool as a focal point for this Miami Beach garden. Photo: Scott Frances. Below, left: As part of a home and garden renovation, Ruddick enveloped the pool with a blend of ornamental grasses and native perennials. Photo: Peter Aaron/Esto.





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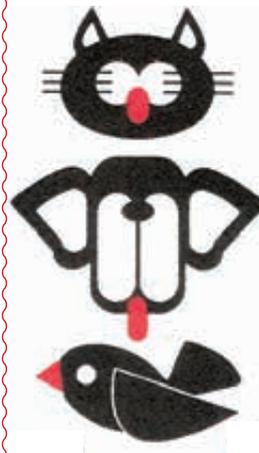
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BEND IT LIKE

Lauren Segalla

By John Torsiello
info@mainstreetmag.com

It really is quite amazing when a person puts his or her mind to a goal, no matter how difficult to reach it may seem, what wonderful achievements become possible.

Salisbury's Lauren Segalla was in a tough situation when she tore the ACL in her right knee during a game with her club soccer team in 2016. The Housatonic High School star, lauded as perhaps the best schoolgirl soccer player in Connecticut, faced surgery and a long and tough rehab from her injury. But rather than become disillusioned, the now 18-year-old Segalla worked hard to come back from the injury and is thriving as a valuable member of the University of West Virginia women's soccer team. She has been seeing a lot of minutes for the Mountaineers, ranked among the top ten teams in the nation and winners of nine of their first 12 games. She even scored her first college goal in a huge win over rival Penn State, a tally that proved the difference in a 2-1 victory.

Welcome to West Virginia

West Virginia, which is a member of the Big 12 Conference, lost in the finals of the College Cup last year and has been to the NCAA tournament 16 straight seasons.

"Lauren has been a huge spark off the bench for us this year and has brought a different dynamic to our team," said West Virginia head coach Nikki Izzo-Brown. "It's never easy being a freshman, but she's been able to come in here and impact right away. And her first career goal was a game-winner versus number one ranked Penn State. You can't beat that. I'm really proud of how hard she's worked and how well she's adjusted to the college game."

Segalla thought back to the injury she suffered, a blow that might shelve some players for a long time and threaten their athletic futures. "It was disappointing, but rather than get down and angry I used it as a motivational tool. I pushed myself hard to come back and wasn't going to let it stop me."

The Housy soccer career

The 5-foot-10-inch Segalla saw only limited action as a senior for Housatonic last fall, but when she was in there she basically couldn't be stopped by opposing teams, just as during her first three seasons. She played in 63 career matches at Housatonic and finished with 266 points (120 goals, 26 assists). Her goals total is a school record, and she also set the single-season scoring record in 2014 with 52 goals. She was 2016 team captain, was selected to Senior All-Star game, and was an annual All-Berkshire League selection.

Segalla led Housatonic to the 2014 CIAC State tournament final, was the 2014 MaxPrep Player of the Year, and was a four-time MaxPrep Player of the Week honoree. She also played varsity basketball for the Falls Village high school. Her club soccer career was also outstanding. She was a three-year member of Connecticut Football Club (CFC) United ECNL (Elite Clubs National League) (2014-17) and CFC Extreme ECNL (2012-14), was leading goal scorer each season with CFC ECNL, an ECNL Northeast Region PDP selection, and a U15-U18 CFC Academy selection.

Segalla, the daughter of Chad and Kimberly Segalla, said she had a remarkably smooth transition to college soccer. "The game is faster and every player on the team must be involved in the defense, unlike in high school when as a forward you don't go back that much on defense. I'm playing between 30 to 44 minutes coming off



Above: Lauren Segalla dominates the ball in her yellow West Virginia colors! Photo courtesy of WVU Athletic Communications.

the bench as a sub, and I guess I didn't know if I would be playing that much as a freshman. But I was ready for the challenge and you just have to pick up your game when you get to this level."

Segalla, whose other choice besides West Virginia was Duke University, believes her biggest assets as a player are her speed and power. "I use those to my advantage. The one thing that I am working on the hardest is my defense, which every player on the field needs to be able to do at the college level."

She recalled her goal against Penn State with glee. "We hadn't beaten Penn State in a while and we were all up for the game. I got the ball on a cross and chipped it over their goalie. It was a fantastic feeling."

Picking WV over Duke

Segalla said she chose West Virginia over Duke for several reasons, "I really liked the coaching staff here. And the fans really follow us, unlike at some colleges. We get around 1,000 spectators at our home games and that really inspires us to play well every game. It's a big bonus to have that many people cheering for you to do well."

Segalla said her transition to the college game was made easier by her teammates, "We are a close knit squad and I was able to feel comfortable

right away. I was little nervous about being a freshman on such a good team but that went away fast."

Segalla, who turned 18 on Oct. 20, hasn't decided on a major, but has been taking courses related to psychology, which she has an interest in pursuing as her college career progresses. "Classes are going well. Everything is very organized for us here and we receive a lot of academic support."

She hasn't been home since arriving on campus in Morgantown in June, but is looking forward to Christmas break when she will get back to Salisbury to see family and friends. Of course between now and then there is a matter of making a run at a conference title and hopefully a long stay in the NCAA tournament at the end of the regular season. ●



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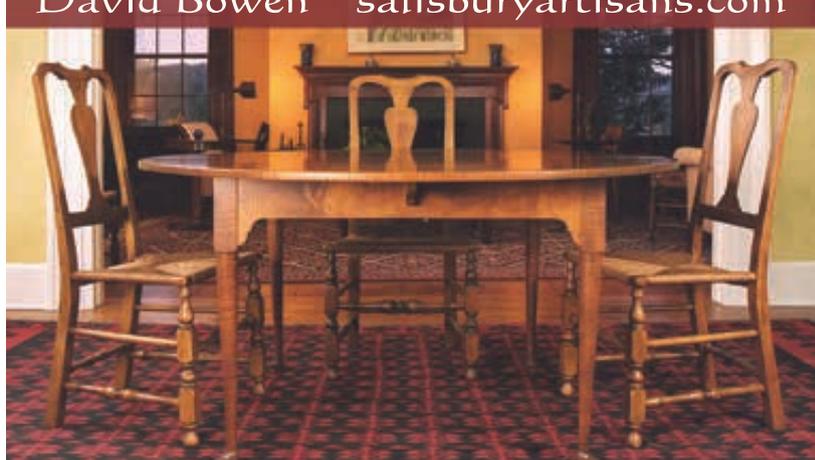


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The art of life ... A life of art.

SCOTT BRICHER AND MARY TERRIZZI

By *CB Wismar*
info@mainstreetmag.com

There are some who appreciate art from a respectable distance at galleries and museums. There are some who are passionate about art – studying, collecting, immersing themselves in the ebb and flow of movements and influences.

And then, there are Mary Terrizzi and Scott Bricher. They live art. By their own admission, the South Kent couple thrives on the fact that they “embrace the unknown in art.” They have moved, explored, experimented, adapted, adjusted, and celebrated the whimsy of art and the surprises it brings, on a daily basis, for over 30 years. And, with seemingly unwavering intensity, the journey continues, much to their delight. But, back to the beginning.

Starting from New York

Scott and Mary met in New York at one of the most prestigious art schools in the United States, in fact, in the world: Parsons. The Parsons School of Design is one of five colleges that make up New York's celebrated The New School. Among its prestigious alumni are no less than Jasper Johns, Paul Rand, Alexander Calder, Norman Rockwell, Ai Weiwei, Joel Schumacher ... and Mary and Scott.

He was from Ohio, an eager student who had been enthralled with art and music for as long as he

can remember. She was from Massachusetts, child of a military family and the product of an excellent private school education.

Was it love at first sight? Possibly. They noticed each other immediately and began their artistic journey that wound on from finishing school, living in New Jersey while Scott continued his studies at The Art Student's League and Mary entered the workforce.

It was at the League where Scott studied with, and later taught with, esteemed painter Nelson Shanks, one of America's foremost figurative painters, likely best known for his portrait of Diana, Princess of Wales. Mary, in the mean time, had entered the world of publishing, beginning with a stint at Children's Television Workshop as a creative director for *Sesame Street Magazine*.

The road beckons

When a “head hunter” found Mary and connected her with a position at *My Weekly Reader* in Middletown, CT, the family moved, and while Scott continued to grow his reputation as a freelance artist and illustrator, Mary honed her skills as designer and editor of vibrant publications.

Enter Naya, their daughter, fittingly named in homage to the river sprites of Greek mythology. Life is art. Art is life.

Another professional move took Mary to the respected Taunton Press in Newtown, CT, then, finally to White Flower Farm in Litchfield. All the time, her artistic eye and sense of creative balance enhanced publications and communication. Scott continued to be both stay-at-home dad, and a very productive creative force. For him, there



Above: Scott Bricher. Below, left: Mary Terrizzi. Photos courtesy of Bricher and Terrizzi.

was illustration and concept work for iconic American brands – Burger King, Blue Buffalo, Mountain Dew, Captain Morgan – not simply graphics, but designs, constructions and visualizations of installation concepts. Ad agencies clamored for his work.

There was also entry into the fanciful, comedic, and revered world of *MAD Magazine*. Here he was, a serious figurative oil painter creating pieces that illustrated the comedic, satirical side of American life.

A musician since early childhood, Scott complimented his visual work by creating music scores and learning the delicate intricacies of 3-D modeling.

“...my room!”

When Naya was three years old it was time to find a larger house with adequate space for both studios and family. Mary and Scott began the search, deciding that a 30 mile radius from their Newtown home would be the limit. There were homes that had potential, barns that needed work, places that had possibilities, until they wandered into Kent over a Labor Day Weekend, pursuing a listing that,

Continued on next page ...





curiously, was devoid of a picture. They loved the town. They wanted to see the house.

When the family arrived at a home under construction just off Segar Mountain Road in South Kent, it was Naya who stepped inside, did a few moments of exploring, then declared, "This is my room!"

And, so it was. The three moved into their home, and with them the spirit of their art permeated every corner. There is a studio for Scott's painting, and a computer centered studio for generating music, computer graphics, and 3-D renderings. There is a studio for Mary for both her painting and her work in counseling and healing – for along the artistic journey Mary was stricken with Lyme's Disease and has had to work through the debilitating pain and exhaustion that accompanies the affliction. Exploring the world of "divine human potential," she has journeyed to the Peruvian Andes, to Hawaii, and into the far reaches of the Mississippi delta. What she has learned, "Creative Visualization," she willingly shares, and the artistic life continues.

Art is love. Love is art.

With acknowledgement of the history of creative relationships, there have been some that have not been joyful.

to the much shorter "honeymoon."

Their work, though quite different, benefits greatly from the open and assured way in which they communicate. Independently asked what is most compelling about the other's contribution, they both quickly acknowledge the other's "great eye," and ability to "tap into his/her creative source."

A family exhibit at Litchfield, CT's Marie Louise Trichet Art Gallery at Wisdom House brought the family together in what they described as "co-creation." The exhibit reflected an

by Shanks were works by Scott Bricher. *Estate Sales* was an evolutionary work for Scott, begun while he was a student, then later a colleague of Shanks. It shows the carriage house where he and Mary and Naya lived in New Jersey. By Scott's admission, when the painting began, Mary was recumbent on the sofa, the map of possible estate sale destinations spread out on the coffee table in front of her. A revision of the painting added Mary during her pregnancy, then the family dog. When Naya was born and the painting was revised, again, adding



Above, top: *Celebrity Supermarket*, by Scott Bricher. Below, left: *Calypso, Pigment Sticks*, by Mary Terrizzi. Left: *Realms*, by Mary Terrizzi, Naya Bricher, and Scott Bricher. Images courtesy of Bricher and Terrizzi.

Sylvia Plath and Ted Hughes did not fare well as a married couple. F. Scott and Zelda Fitzgerald had a marriage that might best be considered "tumultuous." In riotous contrast to the pain and suffering of other creative couples, Mary Terrizzi and Scott Bricher have spent a several decades-long marriage in what they both describe as a "honey life," as opposed

elegant balance with pieces by Mary, Scott, and daughter Naya, herself a budding artist. The expanse of their work, including Mary's avant garde photography and Scott's figurative oil paintings reflected their total immersion into the artistic life.

A recent exhibit at the Stanek Gallery in Philadelphia celebrated "Nelson Shanks – His Influence: Past, Present and Future." Featured among the works of those deeply influenced

their young daughter to the frame and celebrating the joy of young parents. This is an artistic life, shared by a couple ... a family ... for whom art is elemental, essential, and deeply gratifying. ●

Discover the work of Scott Bricher at www.scottbricher.com. Explore the work of Mary Terrizzi at www.maryterrizzi.com.

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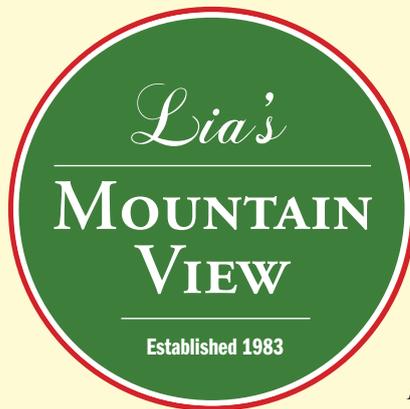
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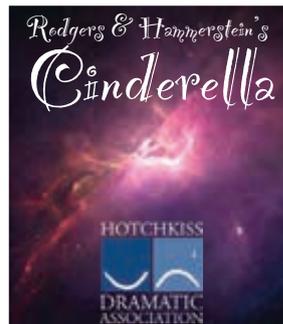
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Oscar Hammerstein II. Tickets are \$10, \$5 for
students and senior citizens. Cash or check only:
buy at the door.



October 28 - December 10
**TRANSITIONS: New Paintings by
Michael Davidson**
Reception October 28, 4 - 6 p.m.

A Milwaukee native, Mr. Davidson teaches at
Milwaukee Institute of Art & Design and the
University of Wisconsin-Milwaukee.

Shine On (You Crazy Diamond) by Michael Davidson, watercolor on paper.



November 14, 6 p.m.
INSTRUMENTAL RECITAL
Students of string, wind, brass, and
percussion instruments will offer an evening
recital. Free and open to the public.

THE HOTCHKISS SCHOOL | 11 Interlaken Road, Lakeville, CT



Ed Stillman Travel Advisor

Helping you plan your next vacation, near or far. Millerton, NY.
Talk/text (845) 418-2243. ed@stillmantravel.com. stillmantravel.com

Ed Stillman started out as an independent advisor two years ago, working wherever he had WiFi. "I'm very excited to have just opened an office in Millerton to accommodate my growing business." Ed plans and organizes vacation travel for his clients, collaborating with them and leveraging his expertise and insight to ensure that each vacation is better than the last. About half of Ed's clients are in the Hudson Valley, and the rest are all across the country. While he always likes a face to connect with a name, Ed has clients who he's never met in person. His travel advisory services are best compared/contrasted against people booking their own vacations. He is able to reduce his clients' planning workload and travel stress while assuring that both their vacation budget and time are well spent. "I love hearing about clients having a great time on a trip; especially when they share great travel pictures on social media." Ed notes small ship cruises – including river cruises – are increasingly popular. Unlike the mega-ships, these hold just 150-200 guests and are like a 5-star hotel connecting you with great experiences along the route. Ed cherishes the sense of place he has in Millerton, but traveling – around the country and around the world – connects us all to irreplaceable enrichment and perspective. Pack your bags for your next adventure!



Over Mountain Builders, LLC.

Quality craftsmanship delivered on time and within budget. Miller-
ton, NY. (518) 789-6173, (860) 671-0054. overmountainbuilders.com

We've all thought about building our dream home, putting an addition on our current home, sprucing up the interior, or adding a barn to the property – all of which is a major undertaking. It's crucial to hire a quality and skilled contractor. Swinging a hammer for the last 30+ years, the reputation of Over Mountain Builders, LLC, has been built upon its unchanged philosophy: quality craftsmanship delivered on time and within budget. As the sole owner of the business, John Crawford oversees – and is hands-on with every aspect of his projects. Working one-on-one with his clients, architects, and subcontractors over the years, John has developed long-term business relationships, which have developed into friendships as well. He offers sound advice derived from years of experience when called upon. And don't worry if you decide to make a change during the duration of your project; John adapts to last-minute design changes, helping to create virtually stress-free and pleasant work environments for all involved. These environments have made John and his crew highly sought after to work with. Over Mountain Builders does minimal advertising because they almost solely rely on word-of-mouth from previous clients, architects, and subcontractors – which speaks volumes. Call Over Mountain Builders today to make your building dreams a reality.



Photo: Marvin Windows and Doors

Ed Herrington, Inc.

Lumber, millwork, and building supplies. 312 White Hill Lane,
Hillsdale, NY. (518) 325-3131. herringtons.com

Professional carpenter? A true weekend warrior? Your local hardware store has all the resources you need! In a small wooden storefront by the railroad tracks of Hillsdale, NY, circa 1865 Geo. M. Bullock founded a lumber, coal and feed supply store. Edmond Herrington became his partner in the early 1900s and the company became known as Bullock and Herrington. Edmond's son, Richard, incorporated the business in 1953 to Ed Herrington, Inc. and over the years, through several acquisitions, Edmond and his son Richard expanded the business to seven store locations in the tri-state area. As the company grew they offered more in building materials, services with on-staff estimators, outside salespeople, window and door specialists, and architectural representatives, increased delivery capacity with specialized delivery vehicles, hired kitchen and bath designers, and masonry, paint and tile specialists to meet the growing needs of customers. Thanks to Herrington's knowledgeable employees and loyal customers, they continue to thrive as a local family business. Ed Herrington, Inc. looks forward to continuing their tradition of being a respected employer and trusted provider of quality lumber, hardware, and building materials to fine home builders, home renovators, remodelers, trades people, and homeowners for many years to come.



Studio 343

Full service hair salon for women and men. (845) 789-1550.
3324 Route 343, Amenia, NY. Like us on Facebook.

She started by cutting Barbie's hair, went to beauty school, and worked in other salons before starting her own business: five years ago, Rebecca Martin and friend Juliet Chamberlain completely renovated a small storefront in Amenia, turning it into a cute and stylish hair salon – and haven't looked back since. From day one Studio 343 has had a large following and you are encouraged to book your appointment up to two weeks in advance, especially for a color services. Your appointment will be worth the wait! Their services are for women, men, and kids and include haircuts, hair coloring, highlights, permanents, facial waxing, bridal updos, and good company during your visit. They use Schwarzkopf Professional and Paul Mitchell for coloring services. Rebecca, Juliet, and new stylist Kellie Parsons not only love interacting with their clients, but making them feel good, too. The girls agree that if you come in with a frown you are guaranteed to leave having turned it upside down! With many years of combined experience, the help of technology and attending classes, these talented stylists are always on top of the latest trends. One day Studio 343 hopes to move to a slightly larger space, but not worry – they plan on staying close to their current location. "We thank you for your business at Studio 343!"

INSURING YOUR WORLD

DISCOUNTS... Are you, as a consumer of insurance, getting all the discounts that you are entitled to when paying your automobile or homeowners policies? The answer in most cases is probably not, you see most folks get their policies and take a quick peek at the renewal pricing and promptly file the renewal in their insurance file. Not necessarily a great idea, although your pricing may be good, are you getting all the pricing advantages that your carrier has to offer? The easiest is the paid in full discount; most carriers offer a generous discount if you pay your premium annually. Not only do you save the installment fees which can add up to \$72 or more per year but can also get 5-10% off the premium. Are you getting all the credits possible for a "new home" or a "renovated home" which can be 10-15% of your premium? How about a central station fire or burglar alarm credit, "first time home buyers" or non-smokers discounts? Your auto policy will provide credits for "safe driver," "good student," or multi policy discount should you have both policies with the same carrier. Have you had a change in occupation or retired and are driving less miles? Let your carrier know, you are liable to get a nice credit. The moral of this article is to call your agent today and do a quick review, who knows, you might just save some \$\$\$.



Kirk Kneller
Phone 518.329.3131
1676 Route 7A, Copake, N.Y.

Brad Peck, Inc.

Buy the best art you can afford

I've been in the art business since the 1980s. Our industry has had to adapt to many different economies, trends, and methods of communication. The Digital Revolution has prompted a total revamping of our business approach, just as it has with any industry. One element holds true to today though, that a collector should buy the best piece they can afford.

For example, if a client has \$10,000 to spend and spreads that fund over ten mediocre works, there is next to no chance a return on investment will ever be realized on the market. If the plan is to keep those ten works out of sheer love for the pieces, that is one thing, but clients nearly always look to resell the work eventually.

A single \$10,000 work of high quality is far more likely to experience a rise in value as increasing price points are backed by previous success. The odds are in the owner's favor that there is another client waiting in the wings to acquire such a work. Of course, this is all speaking from an investment standpoint, which should never really be the goal of buying art. One should fully intend to purchase something they love so much that they could never imagine themselves parting with it.

Further, if this can be done for an artist who is still alive, the action of financially supporting an artist to continue practicing their talent is the finest reward of all. You are also more likely to come full circle with the work. By empowering the artist's career, you are hedging your bet that your work will increase in value.



12 Old Barn Road | PO Box 99 | Kent, CT 06757
860-592-0353 | www.eckertfineart.com | galleries@eckertfineart.com

THE ART OF FLOURISHING SELECTION

Flowers have the power to evoke many emotions and can take any décor from drab to fab. But how do you decide what will work? The best way of course is to consult with your floral professional, but even they could use some insight to better understand your flower buying needs. There are some easy questions one can ask to hone in on what compliments "YOU!" What kind of style are you going for? Sleek and contemporary with a full compact look or fresh from the field, loose and wild flowery? Does Shabby Chic, eclectic or Matching Multiples appeal to your vision? And if you like to mix it up, then Farmhouse Contemporary might be the perfect blend.

Next consider the color pallet. Maybe you have a favorite color or linens you need to compliment, for example, a formal dinner party where something simple and monochromatic may do the trick to blend in with its surroundings. Or try just adding a few muted hues to keep the attention on that custom one-of-a-kind table cloth. Not for you? Then consider spicing things up a bit. Let the flowers be the center of attention by going with bold contrasting colors to pop against its backdrop!

Finally, one might consider adding texture to the mix. Flowers come in so many shapes and sizes that it is always fun to mix it up. A general rule of thumb is to have a good collaboration of form and texture along with a variety of sizes. Let's say making sure if you choose a flat-face-form like a Sunflower that you balance it with a round form like a Rose or a Hydrangea. Keep in mind if you are going for height, don't forget about a linear form like a Snapdragon. If a single type of flower appeals to you, but you need something to give it that extra something then consider adding texture through foliage. There are so many fabulous foliage's out there from several kinds of Eucalyptus to Ruscus, Ivy, Ferns, Succulents, and so much more! Whether the flowers need to be the life of the party or just a simple and kind gesture, remember that no matter what you choose, there is no right or wrong. Everyone loves flowers and their beauty truly lies in the eye of the beholder.



(860) 364-5380 • www.roaringoaksflorist.com • 349A Main Street, Lakeville, CT

LISTEN TO THE VOICE

We are all artists ... in our own way. Oh, sure ... if each one of us had to pick up a paint brush and create a masterpiece or confront a towering piece of marble with a mallet and chisel, the results might not be "MOMA worthy" ... or anywhere close.

The truth of it is, however, that each of us has a sense of how we like things – how they should look – or even where the pumpkin on the front step should be to allow the house to celebrate autumn. That "sense" can be a very faint voice that is little more than a whisper. We know when things aren't right ... and when they are. Listen to the voice. Don't be too quick to dismiss the gentle encouragement to add something of color to a room or bring in a bunch of flowers in a simple vase to brighten things up. Some paint is sold in tubes at an artist supply store. Some paint is sold in cans at the local hardware. In either case, they bring color, and adding color to your life can be a very liberating thing.

Artists are, in my limited life experience, generally a gentle lot. We tend to struggle with the balance between hurricanes of imagination and long periods where there may not be so much as a breath of creative air. We wait to hear the first rustling of an idea and make sure that as our emotional "barometric pressure" changes, we allow it to move from a whisper to a shout. Please consider this the invitation to do the same. Listen to the voice ... your voice. Find the picture that gives the kitchen a bit of color. Pick up the vase that can welcome that indulgence of a few dollars at the grocery store and allow you to add a single red rose to an otherwise grey day. Start small. Let your inner artist speak ... and listen to the voice.

KATHY WISMAR STUDIO

8 Landmark Lane in the Kent Green Shopping Area, Kent, CT 06757
703-795-5017 kathywismarstudio@gmail.com

Happy Fall y'all

love Millerton, NY



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