

OUR COUNTRY HOME

FREE

The Floating
FARMHOUSE



PLUS:

The Annual Sullivan County
Garden Tour

MEET TASTEMAKER
Pamela Mayer of Enochian

A Poet's
FEAST

inside the **Kadampa**
Meditation Center

DECORATE:
RECLAIM IT

LETTER FROM THE EDITOR



Mary Greene

This summer 2011 edition of **Our County Home** is all about finding the unique and unusual in the Upper Delaware River valley. Our region, so spectacularly beautiful this time of year, is home to all kinds of talent, originality and innovative thinking. In this issue we invite you to view the Floating Farmhouse, an architectural wonder that blends old and modern elements in Eldred. We invite you on the Sullivan County garden tour, where you will get a glimpse into some of the most interesting backyards—anywhere. We introduce you to Kadampa Meditation Center, a world-class Buddhist temple in Glen Spey that hosts workshops, classes and retreats for both the practicing Buddhist and the beginner. And we invite you to partake in the rich history of Milford by getting to know Grey Towers, both a National Landmark and fanciful castle where the conservation movement has its roots.

Our tastemaker for this issue is Pamela Mayer of Enochian clothing store in Narrowsburg. You can learn what makes her tick and what makes her clothes so unique and compelling. Our decorating feature instructs how to decorate with architectural salvage, reclaiming it to create a bold look and go green too. Sculptor Naomi Teppich is our expert for the issue, and she gives advice and information about appreciating and purchasing sculpture. Finally, since we know all this creativity is making you hungry, we have the Poet's Feast, where you can read a poem while learning to make a dish. And while you have your apron on, try one of the methods we suggest in Putting Food By for preserving the fresh bounty of the season.

Mary Greene

Mary Greene
Section Editor



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COVER: Photograph | Tommaso Fondi (<http://gallery.me.com/+fondi>)

Check out MORE ONLINE articles, tips and recipes at <http://OurCountryHome.Wordpress.com>

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The Floating FARMHOUSE

A portrait of modern innovation and historic charm

Many people find that having a signature style is the best way of distinguishing their endeavors or making contributions to society. In the case of architecture, an American masterpiece called "Falling Water" was a signature achievement by the architect Frank Lloyd Wright. "Falling Water" is the name of a home Wright built in southwestern Pennsylvania's Laurel Highlands during the late 1930s.

However, signature styles in architectural achievement are constantly being challenged, elevated and re-imagined in this dawning age of sustainability. One such achievement, which has been realized right here in the Upper Delaware River Valley in Eldred, NY, is artisan Tom Givone's "Floating Farmhouse."

Text | Lahary Pittman Photographs | Tommaso Fondi

Continued on page 4

Continued from page 3

Givone, who was born in the Bronx and raised in Bedford, NY, alternates between staying at his newly renovated farmhouse with his dog, or in Manhattan. Wherever he might be, he uses the farmhouse as a base of operations for his country home projects.

Givone has a personal vision that exceeds his coursework at the Columbia School of Architecture. He considers himself to be a self-taught designer who has utilized his real estate properties to cultivate an impressive artisan's approach to building and restoration. He cites the self-taught Japanese architect Tadao Ando (winner of a Pritzker Architecture Prize) as his favorite in the field.

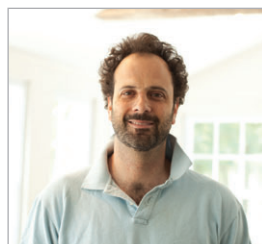


'A GRAND EXPERIMENT IN OPPOSITES'

About his work in general and this project in particular, Givone said, "Exploring the contrast between historic and modern, and playing these extreme elements against one another, is a constant theme in my work. In the Floating Farmhouse, I not only explored this concept inside the home but also with the home itself. Melding a modern glass, steel and concrete addition to the original wood and wavy-glass farmhouse was a grand experiment in opposites."

He revealed that when he finds a property, it typically is not for sale and is often abandoned or in disrepair. In the case of the Floating Farmhouse, located not far from Yulan's yellow post office, he simply left a note on the door. The owner called him back and accepted his offer. His process of designing and rebuilding this 1830 manor home spanned four years—culminating in the restoration of the house's period appeal while featuring modernist elements.

In the front façade, Givone restored the original clapboard siding and recovered the once-hidden interior wall boards of an aged stair landing punctuated with insect and small animal remnants. A highlight of the house, and how it gets its name, is the covered wood porch cantilevered above a stream with a view of the woods. The scene is accented by a small waterfall, affording run-off for the stream below the porch through an ancient dam of hand-laid stone. The porch can be accessed from the front yard and circular driveway, or through three French doors that interface with the kitchen.



Photograph | Michael Bloom

“ Exploring the contrast between historic and modern, and playing these extreme elements against one another, is a constant theme in my work. ”

— Tom Givone



5.

1. The A-frame picture window in the kitchen is made from skyscraper glass and is 22 feet tall. The steel framework was bathed in acid to achieve the desired patina, then welded in place.

2. Opposites attract: a vintage concrete sink and ancient hand hewn ceiling beams mix with modern lacquered cabinetry, minimalist chrome fixtures and polished concrete floors.

3. The kitchen's three French doors open onto a sprawling covered porch and the pristine water beyond.

4. The former living, dining and family rooms have been merged into a grand open-floor plan, supported by a single column. The wood burning fireplace is faced with oxidized Cor-Ten steel.

5. Painted gloss white and washed with low-voltage lighting, the primitive plank wall, intended as a nailing surface for finer materials, now shines as a finish element itself.

6. Angle supports concealed within the wall make the 1700s Italian marble sink appear weightless, hovering above the original wood floors.

7. The Jacuzzi tub in the master bathroom is wrapped with salvaged barn planks.

8. An exterior shot of the farmhouse showcases the large A-frame window.



6.



7.



8.

MODERN SCULPTURAL ELEMENTS

The kitchen boasts a 22-foot tower of Cor-Ten steel that houses a wood burning pizza oven and complements the steel window framing on the opposite wall. “It’s really a sculpture, very monolithic, with just a small half-moon opening at the bottom offering a clue as to its actual use,” said Givone. “I sourced the steel out of Pittsburgh, had the panels cut to my specifications, and bathed them in acid over the course of three years to achieve just the right leather-like patina. I also recently wrapped a 19th-century wood soaking tub with stainless steel in the guest bathroom, as well as installed a hand-chiseled 17th-century Italian marble sink with modern, minimalist hardware.”

Also at 22 feet in the kitchen is skyscraper glass with rusted and welded steel window frames, conceived to provide a dramatic counterpoint to the original home’s design and make the most of the water views. “Primarily, I wanted it to be beautiful, and searched for a material that could serve both purposes. The home has four 26-foot hand-hewn ceiling beams, two in the kitchen and two in the master bedroom. These are not original to the home; they were salvaged from a centuries-old barn. The roof surface is massive, encompassing over 4,000 square feet, every inch of which is recycled steel.”

CARBON FOOTPRINT: KEEPING IT LOW AND LOCAL

When asked to name some of the low carbon footprint materials that were utilized, the designer believes the home itself is the best example. The house was built in 1830 with local materials, delivered by horse and wagon and constructed entirely by hand. “Renovating an old structure pays homage to that past, both aesthetically and environmentally,” explained Givone. “It also avoids the landfill, recycles an existing footprint and spares the greenhouse gases generated by the manufacture and shipping of new building materials—even green ones.

“In terms of locally grown finish woods, I started close to home, literally. Eleven ancient pine trees, each over 150 feet tall, were encroaching on the home and threatening collapse. So I cut and milled them on site, and turned them into all of the interior woodwork in the home including the wainscoting, trim work, covered porch and the ceiling coffers in the living room.” Pine, which is a soft wood, is a good candidate for these kinds of finishes, “and it is abundant in our region.”

The heating system in the farmhouse “runs on bio-diesel, a plant-based fuel that burns clean and does not contribute to global warming,” Givone said.

The Floating Farmhouse is available for rental. For more information about the house and the architectural work of Givone, visit www.givonehome.com. For information about photographer Tommaso Fondi go to <http://gallery.me.com/+fondi>.



Homeowners and homebuyers can reap significant tax credits for green upgrades and save money long term. A good place to start is the U.S. Department of Energy-Incentives/Policies for Renewables & Efficiency (<http://dsireusa.org/incentives/>). The U.S. Department of Energy operates this site in collaboration with three energy groups. All states are listed and there are links for each state based on the energy type, region of the state, tax break, rebate and so on. A U.S. flag icon alerts readers to federal incentives as well.

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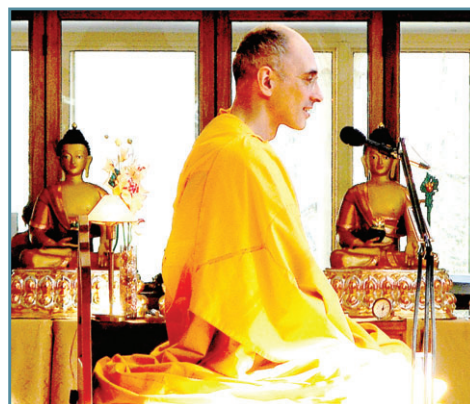
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THE KADAMPA MEDITATION CENTER

Peace of mind is just around the corner



Text & Photographs | Jonathan Fox

When I announced my plan to relocate from the hectic pace of big city life in Los Angeles to what I hoped would be a kinder, gentler life experience in the lush rolling hills of the Hudson Valley, most of my friends came to the conclusion that I had lost my grip on reality.

Many questioned how I had come to the conclusion that this drastic change in locale would be advantageous, and admittedly, I did not have all of the answers. “It’s just a gut feeling,” I would say, or “I’m not even sure myself, but I just know there’s something waiting for me in the country.”

What I did know was that I wanted to slow down a bit, get away from the smog and congestion and that a “stop and smell the roses” mentality looked quite appealing on paper. I did my homework on the region, but had no idea how much I would discover along the way. One of the many wonders of the Catskills that I’ve stumbled upon in recent years is the Kadampa Meditation Center and World Peace Temple (KMC), located at 47 Sweeney Road in Glen Spey, NY.

Continued on page 8

“Dedicated to fostering peace in our hearts and in this world.”

—Kadampa Meditation Center

I studied world religion in college and thought I knew what Buddhism was, along with the concepts of meditation and peace of mind, but had never explored those ideas in depth. Not long after making the West to East transition, the KMC cropped up as I checked out the various Jewish temple services that I was accustomed to attending. In the process, I found the World Peace Temple practically in my own backyard. I peeked at the web site (www.kadampanewyork.org) and decided to check the place out.

I was stunned to find a huge, magnificent temple located on over 80 acres, tucked away in the mountains. I learned that every Sunday, the temple is home to a wide variety of visitors, representing many religions and walks of life, who convene weekly for “Prayers for World Peace,” a guided meditation and a Buddhist teaching. What I didn’t know then was that it would become a second home for me.

Many questions came to mind. First and foremost was the origin of Kadampa Buddhism, as opposed to other forms that I had learned of during those college years. I was under the impression that studying Buddhist principle required becoming a Buddhist and leaving my personal traditions and beliefs behind. But I found that the New Kadampa Tradition (NKT) International Buddhist Union makes no demands on those who choose to explore the traditions and practices of this 2,600-year-old religion, which had been presented to Western civilization as recently as 1991 by Tibetan monk Geshe Kelsang Gyatso.

I learned through Kadampa literature that NKT has been decribed as a pathway for “learning to regard all of Buddha’s original teachings as personal advice that we can put into practice in our everyday life,” and that “these are actual step-by-step methods to solve our problems and increase our peace and happiness.”

My first Sunday at the temple has led me on a personal quest for spiritual enlightenment that continues to this day, years later, as I put into practice the “sensible approach” to experiencing peace of mind that I continue to find intriguing, enriching and empowering.

I recently sat down with Thubchen, the administrator of the center, who has resided at the center for six years and was on site for its construction. She told me that the temple came to reside in Sullivan County because “the sheer beauty and tranquility of the Catskills was an immediate draw along with the close proximity to New York City.

“By constructing the temple here,” she said, “we are within two hours of nearly 19 million people, which makes the KMC available to a large segment of the population — people who are seeking a quiet refuge from the hectic pace of the modern world we live in.”

Presently, there are 24 Buddhist monks and nuns who reside on the grounds of KMC, but thousands of people from all over the world visit every year to experience retreats (www.nyonretreat.com), take classes, or simply “join us for whatever they seek, whether it’s to learn about Buddhist tradition, or just get away,” said Thubchen. The center is licensed as a bed & breakfast and is sometimes sought out as a vacation destination. Although there are many programs available for the novice or lifelong practitioner of Buddhist principles, some come to Kadampa to experience the tranquility of the location without spending time inside the temple itself. Miles of hiking trails and woodlands replete with ponds, streams and wildlife await all who visit and the myriad of events and classes is impressive.

This year, the center will be host for the 2011 International Fall Festival (Kadampafestivals.org) and one of the resident nuns told me they were expecting up to two thousand visitors to attend. Although there are hundreds of Kadampa centers throughout the country, the temple in Glen Spey is rare and, indeed, unique in the United States. To date, there are only six International World Peace Temples, with plans for more under way. “Naturally, the construction, which took over a year to complete, involved a huge collaboration between licensed electricians, plumbers and certified professionals in the industry. But literally hundreds of artisans volunteered their efforts to complete the project,” said Thubchen.

In addition to its vast grounds, Kadampa includes currently 85 guest beds, a communal dining hall for vegetarian meals, several cottages and accommodations that range from camping to private to shared. An array of classes and workshops for children, teens and adults are presented throughout the year as well as retreats and festivals. A bookstore and “World Peace Cafe” are also on the premises and open to the public.

Whether it’s a lifelong journey of self discovery or simply a weekend away from the hustle & bustle, KMC offers something for everyone and is located in the heart of the Upper Delaware River valley.

It promises “a place of refuge from the busy mind.”

Courses & Events at Kadampa



August 19-23

Find Your Own Path - Teen Camp

Teens can discover a whole new way of dealing with problems and tension through meditation and positive thinking. Relax, unwind, hang out with good people and enjoy time in nature. See how developing good mental habits and controlling our mind empowers us to control our future.

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Program Fee: \$60/teen

Onsite accommodations: \$15/night (male and female dorms); vegetarian meals included.

Aug 26-28 | Oct 28-30 | Nov 18-20

Kadampa Meditation Center Introductory Retreats

Whether we are seeking relaxation, improvement in our health, or a calmer and more stable mind, these introductory retreats provide us with an opportunity to take a break from the hectic pace of life.

On retreat, we set aside our usual routines and busy activities, and settle into the nurturing environment of the Kadampa World Peace Temple.

Ongoing

Community Outreach

Kadampa is committed to cherishing its neighbors by participating in local activities such as Lumberland town meetings and outdoor fairs throughout the region. We take responsibility to maintain a two-mile stretch of County Road 31 by keeping it free from trash. We also provide chaplaincy services to patients of Bon Secours Hospital in Port Jervis upon request.

Tours of the Temp[le and Artwork, and talks by Buddhist monks and nuns, are ongoing, as well as Sunday prayers for peace.

For more information, visit www.kadampanewyork.org or call 845/856-9000.

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A Poets Feast

Text | Mary Greene

A poet feasts on words, images and metaphors. And, poets love to indulge in the sensory world of touch, taste and seeing. Put a bunch of poets around the brunch table and you'll find a collection of hearty appetites.

Members of the Upper Delaware Writers Collective gathered in Milanville, PA recently for a potluck brunch to mark the end of their writing season. The challenge for these poets was to create a poem that could also be used to cook a dish. Presented here are some of the poems that were read that day. Each poet also cooked the dish that the poem described and brought it along for the potluck portion of the afternoon. A veritable feast for the senses!

Frank Santonicola's Father's Summer Pasta Dish

By TOM LISENBEE

Ask any Italian in Italy where the best tomatoes grow
and he'll start spinning you stories of home.

Ask Frank Santonicola's Long Island father on what to do with those tomatoes
and this might be what he would say:

Take a half dozen of your juiciest
and cut them into bite sized chunks,

drop 'em in an appropriately sized mixing bowl,
bathe 'em in olive oil, salt liberally to bring out the juice,

add a good handful of your crumbled feta or diced mozzarella cheese.
(If it means anything, Frankie prefers the feta.)

Mix in your chopped garlic and minced basil, stir, cover and let sit
in the refrigerator for at least the next two hours

that you're gonna be spending lying in a hammock,
listening to Frankie practice his classical guitar.

For the pasta, no problem here pal, either penne or thin spaghetti,
whichever works best for you.

You add your sauce to your pasta
right out of the refrigerator.

This dish is best eaten in the company someone you love,
under the stars, on the hottest day of the year.

Go heavy the grated parmesan, don't forget the wine
and don't forget to say bon provecho

And, one more thing, Frankie says to tell you this dish works just as well
with oranges as it does with tomatoes.

American Classics

By MARCIA NEHEMIAH

They're putting on the Ritz at the Waldorf.
Like black birds flipping forked tails, tuxedoed
men settle in sleek banquettes while women
lift lorgnettes to peer at Oscar's chef d'oeuvre.

I recreate his flash of genius
in my own kitchen, tossing a cup each
of chopped sweet apples, aphrodisiac,
diced celery and one tablespoon tart

lemon juice, add one quarter cup creamy
mayonnaise, lay the mélange on a bed
of Romaine as I sing Cole Porter's ode—
You're the top! You're a Waldorf Salad!—

paean to love's bittersweet crunch. I serve.
You lift a forkful to my favorite mouth.

A Damn Yankee's Southern Deviled Eggs

By WILL CONWAY

Set a hot flame under a pot.
Let the water boil eight eggs for ten
minutes. Then watch it. They are hot.

Peel the shells off of seven.
Halve them the long way, and then
set the yolks in a bowl, somewhere near heaven.

Mash the yolks with a small pitchfork.
Stir in ¼ cup of mayonnaise.
Now, it's a good time to uncork,

and pour the cook a glass of wine.
Add 1½ tablespoons of sweet pickle relish, please,
and 1 teaspoon of yellow mustard, ground fine.

Adding the eighth hardboiled egg,
its white mashed with the yolk,
will increase their body at this leg

Devil the eggs to taste with salt and pepper.
Spoon the set aside egg whites with yolk
mixture. Then, the last part gingerly measure

Garnish of sweet red Hungarian paprika,
a few chopped fresh chive and top each with pimento.
Cover and chill these rascals. Voila, you're done. Eureka!

Visit the Upper Delaware Writers Collective on facebook for more
information and poetry, and ourcountryhome.wordpress.com
for more recipes.

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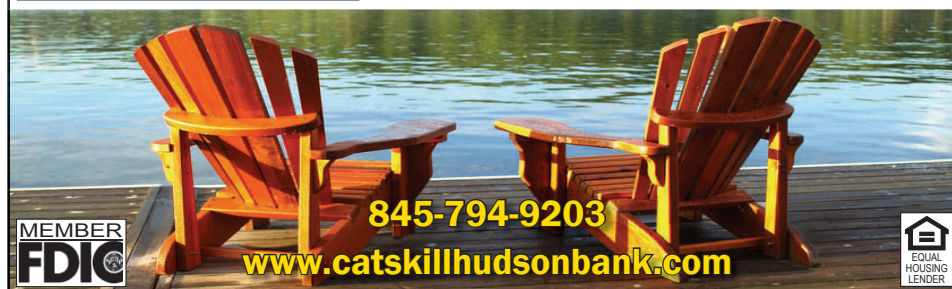
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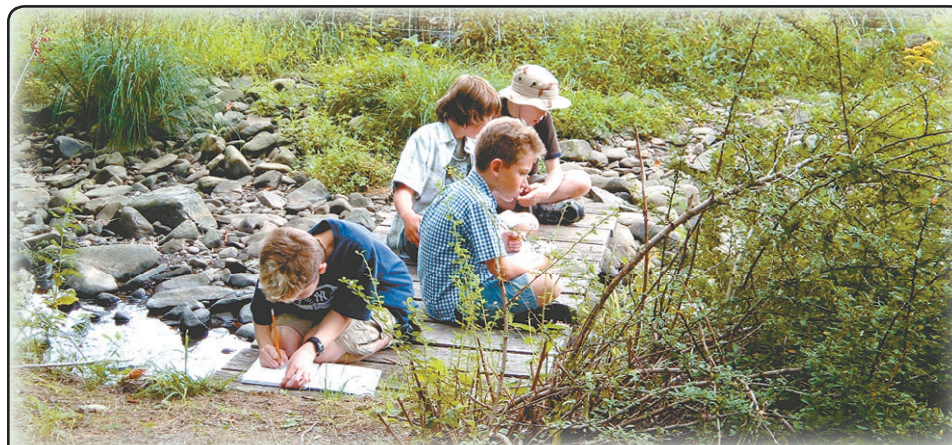
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Naomi Teppich with “Lotus Peaks,” translucent alabaster on green slate, Himalayan Institute, main lobby, Honesdale PA.

Our Country Home spoke with Teppich about her work and how to incorporate sculpture into an indoor or outdoor setting in a home or business.

OCH: How did you get interested in sculpture?

NT: My father, an artist and illustrator, exposed me to art early, with visits to museums and talks about his work. I studied painting and other visual media in college, but gravitated toward sculpture, and in particular to welding when I went to Pratt Institute for my Master’s degree. An encouraging instructor can often make all the difference in the direction a student takes, and my teacher was an enthusiastic cheerleader. After graduating, I went into teaching but always made time for my own work. Since retiring I have built a studio, and sculpt in one form or another almost daily.

OCH: How would you characterize your work?

NT: My work is very organic and develops from my interests in the environment and nature. The work is often abstract and may evolve from a single concept into various forms and different materials. Fossils, mushrooms and insects intrigue me and lead me in exploring ways to shape them into a finished piece. My keen interest in the environment and my identity as a woman play a role in how a work evolves—sensuous rather than linear.

I like to hike and take walks and often find inspiration from the objects I find along the way or in my own backyard or garden. A visiting praying mantis

Three-Dimensional Art

A conversation with sculptor Naomi Teppich

Text | Photography S.Z. Hecht

Naomi Teppich (www.NaomiTeppich.com) is a local Northeast Pennsylvania sculptor, living and working in Galilee, who carves stone and ceramics works, and also produces outdoor ferro-cement sculpture. Teppich was brought up in Brooklyn, and attended Brooklyn College and Pratt Institute where she received her Masters

of Fine Arts in sculpture. She exhibits locally in Honesdale, PA, New York State, and New York City as well as around the U.S. and Europe. In 2009, she received a Puffin Foundation grant for an environmental outdoor sculpture that was exhibited in several locations including Summit, NJ and Bridgehampton, Long Island.

can become a piece of sculpture after I’ve explored its structure and life cycle. I enjoy working with myriad materials from wood to Plexiglas, metal to plaster, stainless steel to stone, cement, marble and alabaster. The concept may dictate the material I use, or I may try out a concept in various materials and in several different sizes.

OCH: If I wanted to acquire a piece of sculpture for my home, what should I consider?

NT: The size, location, lighting and personal décor will all contribute to how you might select a piece of sculpture—size being one of the primary considerations. Some sculpted pieces need a pedestal; others require floor space or open shelving. Where you want the piece might influence what you buy.

Yet what ultimately attracts a buyer might be more an emotional or visceral reaction than the practicality of space or even price. Shapes or the material, or even the sculptor himself or herself, might influence a purchase. Artists and buyers frequently form relationships, especially as a buyer develops a collector’s vision. One purchase may lead to another, and before you realize it you have collected a group of sculptures that define your interests and lifestyle.

OCH: What type of sculpture is appropriate for outdoor gardens or public spaces?

NT: Several factors will dictate what works in a garden or public space. Size is a large factor, but the landscape itself can play a role in what works visu-

ally. Is the space wide open and visible from many vantage points, or will the sculpture be part of a more intimate milieu. A piece of sculpture can be a lead into a walkway, terrace or become part of public space. In fact, it seems that public and private institutions are taking more of an interest in having sculpted pieces on their grounds and inside their structures.

OCH: Are people more reluctant to purchase a piece of sculpture?

NT: Yes, because of space and because of price. People assume that pieces are expensive, like a bronze, but in actuality a large painting can be more expensive.

Sculpture is tactile, a physical presence. Sculpture differs from other media because of its three-dimensional quality. It is actually more flexible than a painting because it can be placed in many locations—a porch, inside, outside the house. Its very appeal sets it apart but makes it less saleable.

Learning about sculpture is frequently about exposure. Reading books, as well visiting museums and the local galleries, can help form a personal taste and spark an interest. Sculpture parks are becoming more abundant and more businesses and institutions are seeking out strong sculptural pieces for long- and short-term exhibits that also help educate viewers and visitors.

THE ANNUAL SULLIVAN COUNTY

Photographs | Danielle Gaebel

Garden Tour



Sullivan Renaissance and Sullivan Arc sponsored Sullivan County's Annual Garden Tour on July 23, 2011. All proceeds benefit the Sullivan Arc Horticulture program, which enables people with developmental disabilities to learn about and experience gardening first hand and the purchase of a greenhouse for their Hemming Farm Community Garden in Woodbourne, NY.

The tour began in Ferndale, NY and ended with a reception at BashaKill Vineyards in Wurtsboro, NY.

For an extended tour go to <http://ourcountryhome.wordpress.com>.



'Buddha Barn'

David Gibson & Rich Kiamco
Ferndale, NY

'Twin Oaks Gardens'

Dan & Kathy Edminster
Hurleyville, NY

'Sanivan Peace Garden'

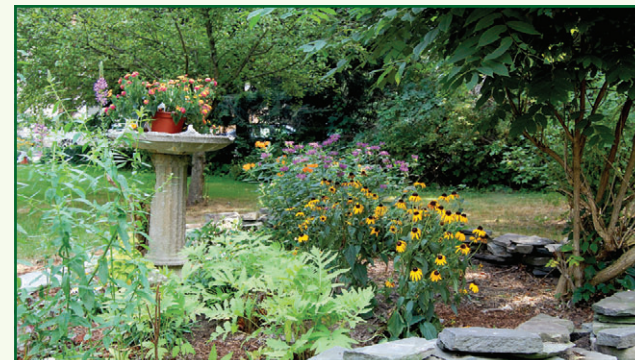
Ivan Rivas & Saniye Gungor
Hurleyville, NY

'Pucky Huddle Farm'

Gay Donofrio
Bethel, NY

'Off The Beaten Path'

Tim & Susan Dollard
Smallwood, NY



'A Room With A View'

Bill Morch & Bob Goldberg
Monticello, NY

'End of Trail'

Kim Flynn
Wurtsboro, NY

'Clark House'

Ray & Ellen Clark
Wurtsboro, NY

'The Accidental Garden'

Barbara Semonite
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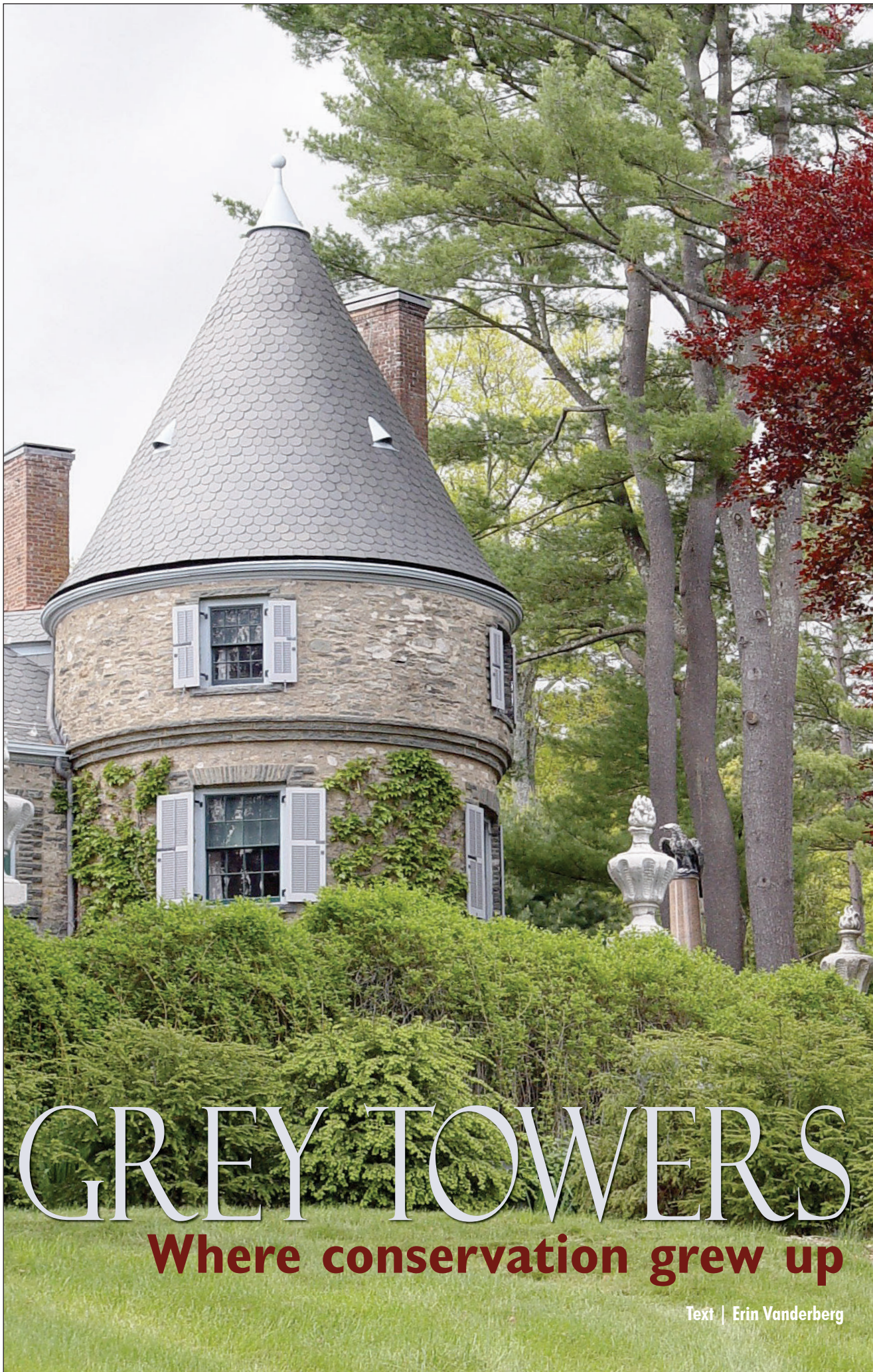
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GREY TOWERS

Where conservation grew up

Text | Erin Vanderberg



Contributed photographs

The town of Milford, PA features buildings and grounds designed by some of the 19th century's most celebrated architects, the preeminent example being Grey Towers National Historic Site. The structure was completed in 1886 as a leisure residence for James and Mary Pinchot and their three children, Gifford, Amos and Antoinette.

Today, the building and grounds are maintained by the U.S. Forest Service and the Grey Towers Heritage Association offers daily tours during the summer season. For the history buff, it's a glimpse of how the Pinchots, who would leave an indelible mark on both the 19th and 20th centuries, lived and entertained. For the architecture fan, it's a showcase of local materials assembled and restored in the chateau style. For the green thumb, it's an array of plants, trees and landscape design. And for the young, and young at heart, it's a flight of fancy, a castle full of wonders.

Family history

James Pinchot (1831-1908) grew up in Milford, the third of five children of Cyrille and Eliza Cross Pinchot. James' father Cyrille came from France with his parents in the early 1800s. Allegiant to Napoleon, the Pinchots fled France as war-weary political exiles, but as mercantilists, they came well-heeled and well-stocked. After three years of running a shop in New York City, they were able to purchase 400 hundred acres of farmland in Milford in 1819 and establish the Old French Store at the crossroads of the county seat. Young Cyrille first made his wealth in land speculation, then in timber, becoming Milford's largest taxpayer by 1850.

Continued on page 18



While a young man, James Pinchot left Milford to strike out on his own in New York City and made a fortune selling wallpaper, window shades and curtains to the denizens, offices and hotels of an antebellum-era New York with his firm Partridge, Pinchot & Warren. Out of this professional network, James wooed and successfully courted the daughter of real estate developer Amos Eno, Mary Jane (1838-1914), whom he married in 1864. James and Mary did not settle into their own home until the '80s, living instead among various family residences, predominantly in New York City, summering in the Eno home in Simsbury, CT., and also abroad in Europe.

James retired in his 40s, but stayed an active member in a number of powerful New York organizations. He came to regret the environmentally-destructive laurels his family's wealth rested on, particularly in lumbering, and spent his latter years fomenting a conservation movement. James was close friends and a patron to a number of the Hudson River School artists, who used landscapes to foster awareness of industrialization's side effect on America's wilderness, naming his eldest after artist Sanford Gifford.

Along came Gifford

From these roots came Gifford Pinchot (1865-1946), whose well-connected and supportive parents encouraged him to turn his love of nature into a career path. His career began at Yale where he was a member of the Skull and Bones club. In those days, there were no forestry programs, so Gifford went abroad to study with foresters in England, Germany and France. He returned to the states eager to start working in forests, working at George Vanderbilt's Biltmore Estate. Gifford made a real splash at the 1893 World's Fair in Chicago with a brochure that showcased the importance of forest management through his work at the Biltmore Arboretum.

His foray into public life came in the mid-1890s. When Teddy Roosevelt was elected to the Vice-Presidency in 1898, later ascending to the Presidency after McKinley's assassination in 1901, a potent partnership formed

between Roosevelt and Pinchot. Gifford served on several commissions, most notably as the first Chief of the U.S. Forest Service, and became a trusted member of the President's inner-circle. In 1900, the Yale School of Forestry opened, funded by a \$150,000 endowment bestowed by the Pinchots, with a field study component at Grey Towers.

But Pinchot fell out of favor during Taft's presidency, and lost his position. The ouster set Gifford on a political career path. He and his brother Amos, an attorney who would be a founder of the American Civil Liberties Union, lent their support to Roosevelt's Bull Moose campaign of 1912 and Gifford held the presidency of the National Conservation Association from 1910-1925, rallying for tougher antitrust laws and progressive social reform.

Pinchot's political career was not without setbacks. He ran several unsuccessful campaigns for Senate, and he became disillusioned by the U.S. Forest Service, which he believed had lost its way kowtowing to the timber industry. But he found political success in state politics, first as the Pennsylvania Commissioner of Forestry in 1920, then as Governor in 1924 and again in 1930.

Pinchot didn't marry until days after his 50th birthday in 1914, to the extraordinary Cornelia Elizabeth Bryce (1881-1960). She was a free spirit who often slept out of doors, and the eclectic and fascinating design aspects at Grey Towers owe much to her vision. One child was born of the marriage, Gifford Bryce Pinchot, who dedicated Grey Towers to the U.S. Forestry Service in 1963. Over the course of their family life together, they sailed to the South Pacific and traveled extensively, entertained lavishly at Grey Towers and enjoyed fishing and hunting.

Grey Towers construction

James Pinchot chose the acreage of Grey Towers for its majestic view overlooking Milford, the Delaware River, the Kittatinny ridge and rolling landscape, and its vicinity to the cascading waterfalls of Sawkill creek.

His friend Richard Morris Hunt, of Biltmore Estate fame, created the Norman-influenced design that included three

60-foot turrets modeled after the Marquis de Lafayette's LaGrange castle, and for which Grey Towers is named. The manor was completed with over 40 rooms, over 20 fireplaces, using mostly local materials—hemlock from Lackawaxen, bluestone from Shohola, slate from Lafayette, NJ—and all local labor.

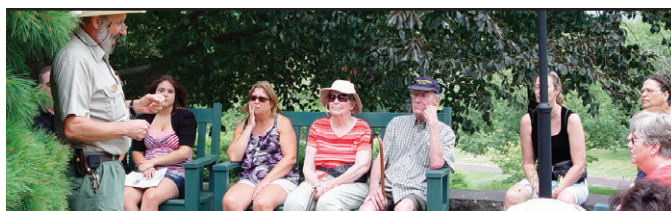
Gifford and Cornelia began spending summers in the main house, and as their political careers brought them to Pennsylvania, Grey Towers became their permanent residence. Cornelia, using mostly her own funds, took to overhauling Grey Towers, knocking down walls to allow in air and light, adding additional outbuildings like the Bait Box (her son's playroom), the Letter Box (Gifford's archive) and outdoor entertainment areas. One unique example of her touch (and a highlight of the Grey Towers tour) is the Finger Bowl, a stone table situated under a trellis with a pool at its center so that food could be served and passed by way of floating bowls. Cornelia was also a passionate gardener who added a new level of grandeur to the house through landscape design.

Restoration

In 1963, under the management of the Forest Service and the Pinchot Institute, Grey Towers was one of the first sites to be declared a National Historic Landmark. The site stayed steadily open to the public over the course of the years, but without adequate funding or direction.

Starting in 1980, over \$16 million in federal, state and private funds was raised to complete an extensive renovation of the site, which closed briefly for two years at the turn of the century, and opened again on August 11, 2011, Gifford Pinchot's birthday.

Today, the main floor has been restored to its former glory and the second- and third-floors conference facilities have been modernized. Today's tour includes the Great Hall, the sitting room, the library and a glimpse of Pinchot's office as well as the gardens and grounds near the house. A film of a visit by President John F. Kennedy to Grey Towers can also be viewed.



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Putting Food By

Text | Mary Greene

“Putting Food By” is the title of a book, now in its fifth printing, that I came across during my tender college-plus years of learning to garden, cook and can. There is now a veritable canon of work, both in print and online, to support our efforts and experiments in food preservation. The idea of putting food by—preserving it in a multitude of ways—has new relevance and appeal now that so many of us are growing backyard gardens, shopping at farmers markets, or participating in a CSA. No one wants to throw away nutritious fresh food that can be a welcome, healthy and inexpensive addition to the table in the winter months. Here, we showcase five methods of food preservation that are suitable for doing at home. All it takes is fresh food, a bit of know-how and a sense of adventure.



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Many vegetables preserve well in a salty, sweet or sweet/salty vinegar brine. Vegetables to preserve in this way—and serve with a variety of dishes—include cucumbers, carrots, green beans, cauliflower, celery, beets, summer squash, small onions, corn, green tomatoes, pears, peaches and apples. Sometimes ingredients can be combined to create chutneys and chow chows. Whatever you have too much of, look around in your library, cookbooks or online for a good pickled version. Most pickled veggies and chutneys will last for weeks in your frig, and increase in flavor as time goes by.

Freezer Fare

A surprising number of vegetables and fruits can be frozen for convenient storage. Certain vegetables such as potatoes have too high a water content and turn mushy when frozen. Foods should be frozen when perfectly ripe and fresh. When freezing your food, first prepare as if for eating, peeling if needed and cutting into even pieces. Blanche vegetables and cool down quickly by dunking in ice water. Package them promptly, expelling as much air and moisture as possible. Label clearly—what seems memorable now can become a mystery later on in your freezer. Investing in a small inexpensive food vacuum system can help with freezer burn and moisture problems with frozen food. Reynolds makes one that can be found on the Internet.

Pesto freezes well, as do many other cooked products. Herbs such as basil and parsley can be blended with oil in a food processor and poured into ice cube trays, where they will be ready in small amounts for later use.

Drying

Drying is one of the oldest ways of preserving food, but one that has not been practiced much of late. At its most simple, it consists of air drying, such as stringing tender green beans on a thread and drying them in the shade, then storing them in a paper bag. Dried foods can be reconstituted into soups and stews, and dried fruit that you make yourself ensures tastiness and a lack of chemicals, wholesome and unprocessed for the lunchbox or hiker’s backpack. Drying can be done in the sun (plan for at least two dry, sunny days in a row), in a low-heat oven (80 to 120 degrees max, or else your food will end up cooked) or an electric dehydrator. Food should be washed, peeled and sliced into even lengths before drying. A little research will provide adequate information for each method.

Canning

We all know and love the association that we have with canning as preserving the goodness of another era. Canning remains an excellent way to put food by, albeit labor intensive and a bit costly initially, as you invest in a canning kettle, jars, lids and other tools. As someone who cans every summer, I can tell you that the pop of a canning lid as it cools and seals is a deeply heartening and satisfying sound. Equally wonderful is choosing one of the beautiful jars that line the pantry to brighten up a lunch or provide supper. All vinegared products can well, as do tomatoes and tomato sauce, jams, jellies and chutneys. A little research can go a long way, but the best way to learn to can is to apprentice once or twice with an experienced canner.

Curing with Brine

Curing food with small amounts of salt creates fermentation, which preserves the food. The Chinese were the first to use this method, and it is still used extensively in Chinese cuisine today. The most well known American food preserved in this fashion is, of course, sauerkraut, made from brined cabbage. Other vegetables that can be fermented successfully at home are Chinese cabbage, lettuce, green tomatoes, radishes and snap beans. Pickling salt is needed, along with a number of other measuring and curing equipment. However, once you have what you need, it can be an exciting way to put food by.

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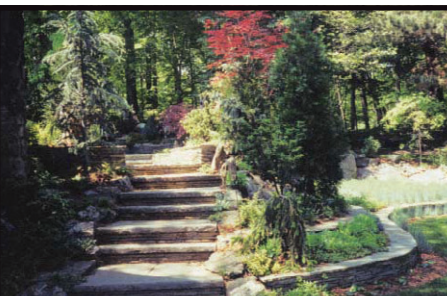


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An array of salvaged shutters, columns, doors, and more can be found at **The Barryville Antique Emporium** on Route 97 in Barryville, NY.

DECORATING WITH ARCHITECTURAL SALVAGE

Text & Photographs | Lori Malone

I have recently become obsessed with finding the perfect pair of corbels to mount in the upper corners of an nine-foot-wide passageway between my kitchen and dining room. Although both rooms are part of my home's original 1935 floor plan, the passageway was widened from a standard, 30-inch doorway during renovations. The freshly painted sheet-rock opening and surrounding walls seem a little too "new" for the vintage space, so to integrate the new with the old, I thought a pair of vintage corbels with a simple mission style would add interest and cohesiveness.

Much of my free time is spent on-line scouring the listings on E-Bay, Etsy, Craigs List and Bonanza, as well as frequenting local shops like **The Barryville Antique Emporium** in Barryville, NY and **Green Demolitions** in Honesdale, PA, in search of the perfect pair.

I haven't found my corbels yet, but what I have come to understand during my three years of renovating is that patience is key when you have something particular in mind. I also have learned that you must always be ready to seize the moment, as I did recently when I spied a solid Virginia oak mantle remnant while looking for shutters. The forty-dollar mantle fit (nearly perfectly) over my fireplace in my home's great room, which is new construction.

The timing seemed karmic as my stonemason, Patrick Kelly of **Kelly Masonry & Design**, had begun

working on my fireplace's surround. The fieldstone he selected in warm shades of gray, brown and green still had mossy spots on them. The mantel's simple style appealed to me and I thought it would look nice painted a bright white against the natural tones of the rock. (Check out the "before" and "after" in coming weeks on our blog at ourcountryhome.wordpress.com.)

This isn't the first "reclaimed" architectural detail that I've added to my home. When the addition was constructed, it required removing part of an exterior wall which had a lovely diamond-shaped window. I hated to part with one of my home's most charming features and decided to relocate the window to the top of the stairs overlooking the two-story great room—I'm now looking for vintage hardware to finish it off.

An important factor in retrofitting old architecture in new construction is hiring a competent carpenter who can not only see your vision, but execute it seamlessly. Michael Parker of **Michael Parker Carpentry** and his crew had the skill to do just that. In fact, the once stationary window was made to open for cross ventilation, as well as interest when looking up from the space below. The detailing of my home's original moldings was mimicked to give the window the appearance it has always been there.

It's now one of my favorite features and always gets noticed by guests.

Continued on page 24



Top: Solid oak mantle remnant, a steal at \$40.

Bottom: An exterior window used to create airflow and light between two interior spaces



Contributed photograph

Van Gorders' Furniture: The Green Gables furniture line at their Lake Region location is functional and stylish, made with reclaimed wood and intricate details like barn wood drawer handles.



Photograph | Cass Collins

Bridgewater Mercantile: Jamie Stankevicius' farmhouse table, crafted from reclaimed wood, adorns the showroom of his Jeffersonville, NY shop.



Photograph | Barbara Winfield

The RLW Cabin: Home owners used reclaimed barn lumber to clad the fireplace wall.

Where To Begin

If you are looking to incorporate vintage and antique elements into your home's architecture, décor or landscape, it's always a good idea to know what you want: the style, size and finish you desire, and some ballpark pricing so you can recognize great deals when you come across them. I always recommend carrying measurements in your wallet (or portable electronic device) and to keep a tape measure in your glove compartment or handbag. If you're not sure about a piece, take a photograph of it and mull it over. Most times these items are final sale, so it's a good idea to be sure. Be aware, however, that in doing so you also risk losing it. To find salvaged and second-hand architectural embellishments nearby, check out area yard sales, flea markets and the classified section of local newspapers, like **The River Reporter** (also a great place to sell such goods).

If your home's architecture is not in need of embellishment, but you still want to incorporate salvaged and reclaimed elements to your decor, visit **Van Gorders' Furniture**, based in downtown Honesdale and Lake Wallenpaupack. They carry a unique rustic line called **Green Gables Furniture** at their Lake Region showroom. Green Gables creates beautiful custom furniture using antique boards and timbers reclaimed from old barns. Green Gables Furniture is functional and stylish with intricate details like barn wood drawer handles. "Owning one of these pieces is like inviting a bit of history into your home," says Scott Van Gorder of Van Gorders' Furniture. "And its built to last another 150 years."

Bridgewater Mercantile, in Jeffersonville, NY, also carries a line of hand-crafted kitchen islands and tables. Owner Jamie Stankevicius's most sought after pieces are kitchen islands, made from yellow pine or cypress with a heavy bluestone top he crafts in his Pennsylvania workshop, and his farmhouse tables; a mix of old and new construction, the tables bring a sense of permanence and stability to any home. Stankevicius crafts European-style turned legs from re-purposed antique wood with barn board tops, hand-rubbed to bring out their character also made from reclaimed barn wood.

Everybody's doing it

There was time when only the purists in home restoration painstakingly weeded through salvage yards and demolition sites seeking period architectural elements and fixtures to replace missing or damaged ones. Now, many architects and home owners are using salvage as a way to enhance their new construction. Our Country Home's feature, **The Floating Farmhouse** (on page 3) demonstrates how to use salvaged materials in new construction masterfully. From floating bathroom sinks to a 19th-century wood soaking tub, the spare modern backdrop is made warm and inviting due to these salvaged pieces.

Many homes featured in **Our Country Home** over the years have used vintage fixtures, reclaimed wood and salvaged architectural material in a number of interesting and unexpected ways. **The RLW Cabin**, an eco-sensitive cabin owned by Larry Cohn and RJ Millard featured in **Our Country Home** last fall, used reclaimed barn lumber to clad the fireplace wall and to construct the bed in the master bedroom, and old fire doors salvaged from a New York City building were reused as bedroom doors.

As important as style is, the greatest benefit in using reclaimed and salvaged material is that it helps the environment while it preserves the craftsmanship of a bygone era and architectural history.

Now, go reclaim something!

Current Trends In Salvage

- Using architectural remnants, like columns, corbels, bric-a-brac and stonework, as sculpture and wall art is a great way to incorporate salvage into your home's decor.



- Metal grates & gates outfitted with legs and glass tops are being used to make stylish coffee tables.
- Industrial pendants are very popular right now, as is re-purposing vintage exterior lanterns for interior use. Another popular trend in salvage lighting is melding elements from several fixtures to create one unique fixture.
- Using reclaimed barn wood to clad everything from walls to ceilings to fireplace walls is a trend that continues to grow in popularity.
- Vintage kitchen sinks are now turning up in bathrooms (sans cabinetry). The floating iron and enamel sinks, mounted to walls, create a utilitarian yet airy space.



- Reclaimed doors are being hung with sliding, barn door hardware, creating dramatic entrances for rooms.
- "Primitive" wood benches are turning up as coffee tables, being used in place of sofa tables, and at the foot of a bed for a rustic touch.

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TASTEMAKER

**Pamela Mayer, Clothing
designer and retailer**

Contributed photograph

Text | Mary Greene

OCH: What is the meaning of the name of your store, Enochian, in Narrowsburg, NY?

Enochian means “the language of the angels.” When I started the company, I wanted the clothes to encompass something ethereal and otherworldly, so I researched a lot of H.R. Giger’s work, which then led to H.P. Lovecraft and Philip K. Dick, which then led to “Blade-runner.” As I’ve matured, my work has become less avant garde and more wearable. It’s about making women feel good.

OCH: How did you get your start in clothing design?

I started sewing when I was 10 years old. I loved the idea that you would start with a two-dimensional pattern and create this three-dimensional garment. I studied at Pratt Institute in Brooklyn and got an internship with J. Morgan Puett, and I was offered a full time position as assistant patternmaker under the guidance of Gary Graham. I sourced the materials and trims and eventually became the production manager.

OCH: What do you look for in a well designed article of clothing?

I start with the fabric and then I look at the pattern. I’m much more interested in how the pattern was designed than the embellishments. Also, I look for color. It can be subtle or really rich and give the garment more texture. And, how a piece of clothing is constructed says a lot about the design. The person wearing the garment should feel comfortable—even in the most extraordinary garments. When a person feels comfortable they exude a certain confidence and nonchalance. Like they’ve been wearing that particular piece forever.

OCH: What brands do you carry, and why do you like them?

Gary Graham is our most avant garde line. Clu is a Los Angeles line that uses interesting knits mixed with wovens; all the pieces are garment dyed to give them a softness. Alternative Apparel is a staple line for us. The majority of the line is manufactured in the U.S. They pride themselves on ethical work conditions and fair wages. R13 is an Italian jean line that produces its own fabric and manufactures in Italy. Pip-squeak chapeau is designed and manufactured in Brooklyn. Sveta uses a mix of felting, silks and hand knit alpaca to construct her garments. Madame Fortuna is a jewelry line designed and manufactured by local artisan Alison Ward. Melissa Easton is another jewelry line designed and manufactured in NYC.

These are just some of the designers we feature. I curate the pieces so that they can all work together.

OCH: Can you tell me about your own line?

All of the Enochian clothing line is manufactured in the U.S. Also, we try to buy material from small fabric mills around the world. Our fabric comes from Italy, France, Ireland and some of our organic cotton and wool knits domestically. We believe in ethical work practices; the people who work with us have been with us for the last eight to 10 years. I can tell people when they buy one of our pieces that four people have touched that garment: the cutter, seamstress, dyer and the shop girls.

OCH: What do you enjoy most about being part of Narrowsburg’s Main Street?

It’s my family! When I wholesaled across the U.S. I had no idea who bought our pieces, what they thought of them and how they held up. By being in this beautiful town full of talented people, I have access to customers’ likes and dislikes, where they wore our pieces and who complimented them. I love when people come in the store and tell me they bought an Enochian dress three years ago and it’s still a favorite.

For more photos, visit ourcountryhome.wordpress.com

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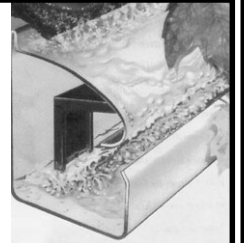


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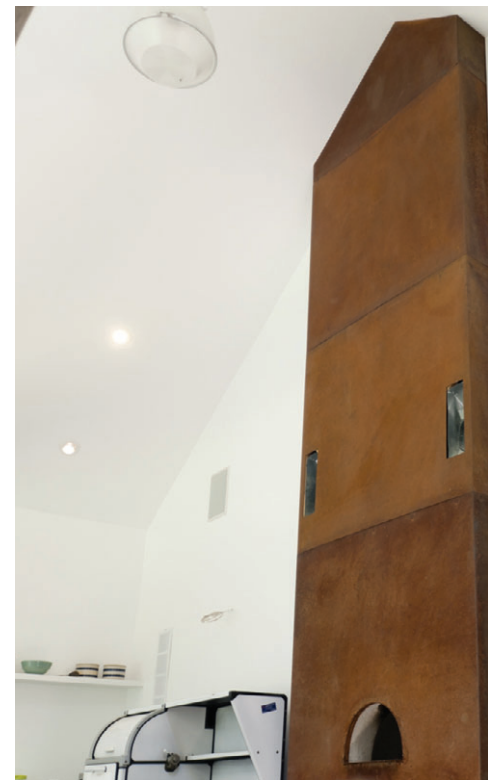
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