

# COMPASS

*Your Guide to Tri-State Living*

*August 8, 2024*



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SUPPLEMENT TO THE LAKEVILLE JOURNAL AND THE MILLERTON NEWS



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2024  
SEASON

# the PROM

JULY 26 - AUG 11

# Steel Magnolias

AUG 30 - SEPT 8



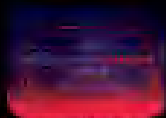
SEPT 20 - SEPT 29



JULY 12 - 13



JULY 20



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AUGUST 16 - 17



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August 8, 2024

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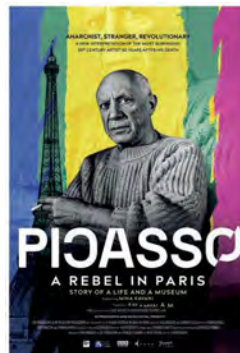


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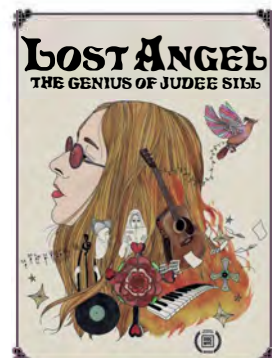
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ART: NATALIA ZUKERMAN

# Family Eye: generational artistry at The Re Institute

The Re Institute is a 2,000 square foot exhibition space situated in the hay loft of a 1960's barn on Boston Corners Road in Millerton. The goal of the Re Institute is to allow artists to observe their work in a new context. From May through October, art is celebrated, discussed, and shared, with each opening night transforming into a potluck feast. Strangers become friends over casseroles, and conversations about creation and perception

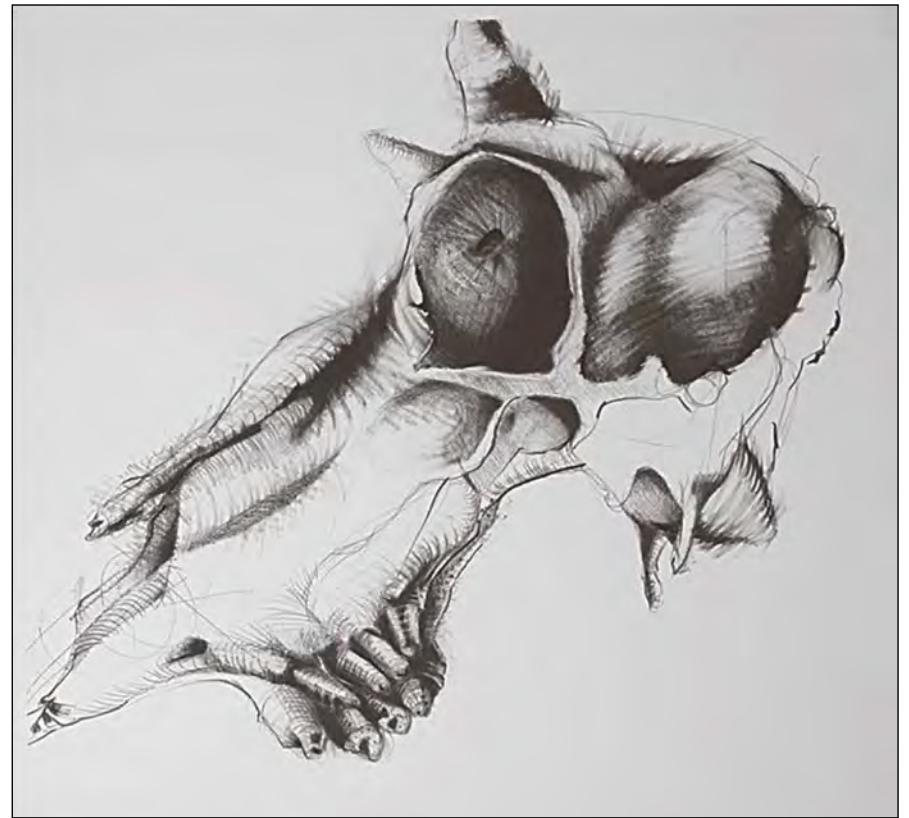
flow as freely as wine. This is a place where art and community intertwine, sparking unexpected connections and blending diverse mediums.

Henry Klimowicz is the heart and hands behind The Re Institute. His work with recycled, corrugated cardboard is a constantly changing exploration of the material and its organic, ever evolving nature, giant testaments to transformation and

*Continued on next page*



“Untitled” by Nate Millstein.



PHOTOS PROVIDED

“Cowskull” by Emily Clark.

<p>Sponsored by Fairview Hospital with additional funding from Dr. Beth B. and Jeffrey N. Cohen</p> <p><b>LADYSMITH BLACK MAMBAZO</b> FRI AUG 9 AT 8PM</p>	<p>Sponsored by BERKSHIRE</p> <p><b>MET OPERA LIVE IN HD: THE GERSHWINS' PORGY AND BESS</b> WED AUG 14 AT 1PM</p>
<p>Sponsored by BUCHWALD</p> <p><b>YOUNG FRANKENSTEIN (1974)</b> FRI AUG 16 AT 7PM</p>	<p><b>BERKSHIRE OPERA FESTIVAL FAUST</b> AUG 24 AT 1PM, AUG 27 AT 7:30PM, AUG 30 AT 7:30PM</p>

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## ... Family Eye

*Continued from previous page*

renewal.

The artists paired for shows at the barn are always connected, whether through the conversation their work engenders or through direct collaboration. A new show, "Family Eye" is set to open at the Re Institute on August 10 (running through September 14), and will feature a group of artists that are particularly connected — by the primal bonds of family. Through pairings of duos and trios of parents and children, a familial dialogue emerges exploring how family shapes vision and creation. Does the artist's eye carry the imprint of lineage? Does creativity flow through bloodlines, spanning generations? Posing and answering these questions are the family artists of Adolph Rosenblatt, Eli Rosenblatt, Joshua Rosenblatt, Eileen Coyne, Caitlin Harris, Emily

Clark, Jon Millstein, Nate Millstein, Mara Manning, Kiefer Waterman Frank Jackson, Amy Podmore, Ruby Jackson, Donald Fabricant, Gwen Fabricant and Jonathan Fabricant.

In Jonathan Fabricant's statement about the work being shown, he writes: "As for the formal, spiritual, conceptual or political influences that exist, or not, between my family's work, a small snapshot of which is exhibited here at The Re Institute — I'm going to withhold comment, as I hope that the work speaks to that itself, and that you the viewer can tell me what you see."

Come and see for yourself on August 10 from 4 p.m. to 6 p.m., and stay for the potluck, where food and art, conversation and community come together in a lively and meaningful gathering.



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"WHIPLASH" by Amy Podmore.

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TANGLED LINES: PATRICK L. SULLIVAN

# August angling: Unleash the Chupacabra

Welcome to the Mixed Bag edition of Tangled Lines. Last week's sojourn to the Catskills was not as productive as I'd hoped. The hot and dry weather rendered the freestones all but unfishable, with low flows and correspondingly high water temperatures.

That left the tailwaters, and from Phoenicia, New York, to either the East or West branches of the Delaware or to the Neversink was more driving than I wanted to do.

So the Esopus was the default setting.

This is not your standard tailwater, with cold water coming out of a dam. In this case, the water comes out of a tunnel, drilled a century or so ago under the mountains. It conveys water from the Schoharie Reservoir to the north into the Esopus at Allaben, which isn't even a wdie spot in the road.

The water dumps into the Esopus at what is known as the Portal, and the river from there down some 11 miles and change to the Ashokan Reservoir is a tailwater.

In theory, the cold water releases keep conditions congenial for trout.

In practice, it is important to remember that the whole point of



PHOTO BY PATRICK L. SULLIVAN

**Gary Dodson's rainbow takes a run in "Disneyland." We got a late start July 25 and the water temperature was about 64 degrees at 9 a.m.**

*Continued on next page*

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## ... angling

Continued from previous page

the exercise is to provide drinking water for New York City. The health of fish, and mental health of fishermen, comes in a distinct and distant second.

The United States Geological Survey has a gauge in Boiceville, before the river enters the reservoir. This gauge has lots of useful information, including water temperature.

It was clear that fishing the lower part of the Esopus tailwater could only be done in the morning, as afternoon water temperatures were getting into the low 70s.

But the closer you get to the Portal, the cooler the water. So at Point A, the water temperature at 5 p.m. was a reasonable 63 degrees.

I confined myself to swinging wet flies through the riffles. Leadwing Coachmen, Light Cahills, and assorted soft-hackled wets did the trick,



PHOTO BY PATRICK L. SULLIVAN

**August brings warm-water lake fishing, which means it's time to test out the new big flies. The Chupacabra is eight inches long and Gary says, "it's like casting a wet towel."**

and I netted several small, wild rainbows. This is pretty standard stuff for an Esopus outing in late July.

The next morning Gary Dodson

and I convened at what we call Disneyland in Boiceville. It looks like hell, as the state is replacing the main bridge there, but the recreation area is the western terminus of a trail that runs along the old railroad bed all the way to Hurley. It is very popular with bicyclists and joggers and other land-based life forms.

It also provides handy access for anglers.

We started at 9 a.m., which was good from the standpoint of not being half-asleep but not so great from the water temperature side of things.

The water temperature was 64. We guessed it would hit 68 by noon, so we got started.

Noticing stonefly shucks on the rocks, I chucked Stimulators, a big bushy dry fly that imitates the adult stonefly. I stuck them into every bit of soft water I could find and was rewarded by several smallish but feisty brown trout coming to the net.

Gary worked a Griffith's Gnat, size 18, on a long, slack downstream cast and got a couple of rainbows that, while not big, at least made it interesting.

Our prediction was solid. The ther-

момeter read 69 degrees at noon, so we cheated it.

We should have started at 5 a.m. and fished until 9 a.m., but neither one of us was eager to leap out of bed pre-dawn.

Tangled Lines World Headquarters now shifts to warm water lake fishing for August. I recently splurged on some really big flies, meant for pike or muskie but certainly applicable to largemouth bass etc.

This includes the Chupacabra, which is eight inches long from head to tail. Gary says, "it's like casting a wet towel."

The program for August is simple. Get up at dawn and float around the lake in a pontoon boat catching largemouth, the occasional smallie, plus perch, crappie, the odd pickerel and assorted panfish. Get out once the sun is up and running, go to work, blah blah blah. Afternoon nap. Head out again in the evening.

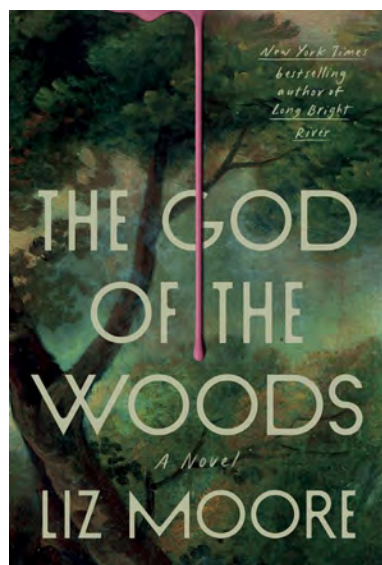
I particularly like floating around at 8 p.m. or so, hauling up bucketmouths while listening to the Mets game on the radio.

I have yet to drop the radio in the lake.

## OBLONG BOOKS

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ART: JENNIFER ALMQUIST

# Meditations on time, history, and myth

Three friends have joined forces to exhibit their art in a pop-up gallery exhibit in the Royal Arcanum building at Station Place in Norfolk. From Aug. 16 through Sept. 2, painter Ann Getsinger and woodworkers Mark Burke and Peter Murkett will show their furniture, painting, sculpture and objects. Kozmik Braid is the name they coined for their eclectic offering. According to the artists the name is “a riff on each other’s work, weaving utilitarian furniture with pure art.”

Norfolk woodworker Mark Burke said of their friendship, “I have collaborated with Peter on projects for probably 25 years and have always been impressed by his sense of design. He can make subtle changes that instantly make the piece more pleasing. Peter introduced me to Ann, who is well-known in the Northwest Corner and is very passionate and energized with her creativity. I am thrilled to participate in this Art and Design Pop-Up exhibition with them both.”

Burke continued, “My initiation into woodworking was out of necessity, followed by three and a half decades of accumulating tools and essential knowledge. Over time you witness many designs by others and are slowly inspired to find your own spin on things. Slowly tweaking and playing with everything that passed by, having total creative freedom within my shop.”

Burke professionally uses computers to draw plans and program electronically controlled tooling to cut wood parts. His playful spirit is given free rein in the work he has made for this show, which includes chair designs based on Scottish architect

and designer Charles Rennie Mackintosh (1868-1928) and furnishings and objects informed by the work of architect Frank Lloyd Wright.

Burke’s pieces include lyrical music stands made of black walnut, a graphic metal light echoing Wright’s complex geometric patterns, and a minimal dining table that embodies architect Louis H. Sullivan’s 1896 design principle: Form follows function.

Burke said, “People working with wood can often choose to use figured material. I have chosen to use more subdued lumber so that it is the joinery of the shapes and the overall piece that attracts your eye.” Burke’s precision marries perfect joinery with his deep knowledge of wood. Rather than break free of technology, he has bent it to his creative vision.

Southfield, Massachusetts-based Murkett’s love of the simplicity of Shaker design is evident in the clean lines and functionality of his creations. Murkett cradles a perfectly formed bowl in his weathered hands and explains how the Shakers added the curved handle for hanging the water dipper on the edge of their buckets.

“I was struck by the turned form of the Shaker dipper at first sight. This handled bowl that must have been turned on a lathe in the shape of a bowler hat, with the brim mostly cut away to make the handle. The Shakers thrived in the early years of industrial development, mid-nineteenth century. They valued machines like the lathe for the efficiency they offered in reproducing shapes. But handling a Shaker dipper was a revelation: the shape begged to be cradled in the



PHOTO BY JENNIFER ALMQUIST

**Norfolk woodworker Mark Burke in his shop with his walnut chair based on a design by Scottish architect/designer Charles Rennie Mackintosh (1868-1928).**



*Continued on next page*





PHOTOS BY JENNIFER ALMQUIST

**Southfield woodworker Peter Murkett demonstrating the translucence of the thin wood wall sconce he designed.**

## ... exhibit

*Continued from previous page*

hand; they have an uncanny, tactile appeal that seems to replicate the visual appeal of Shaker design,” mused Murkett. Other examples of his work, informed also by the grace of Windsor chairs, can be found at [www.newenglandmodern.com](http://www.newenglandmodern.com). According to Murkett, his objects and sculptures are “meditations on time, history, and myth.”

With his mystical sense of history, meaning, and a poet’s quiver, Murkett conjures up stories and subtle ironic nods to current events within his wooden objects. His skill is that of a master craftsman. One expects secret drawers and hidden messages within his dovetails.

After a lifetime making furniture to grace the homes and gardens of countless clients, Murkett will be showing his own designs. A talismanic carving, created when he was a boy of twelve, forms the soul of his offerings in this upcoming exhibit. This odd little object remains an icon to Murkett, and inspired his poem:

### *The Boy I Was*

1.  
The boy I was had a cheap set of woodcarving tools  
maybe six—a gouge or two, a veining tool, others too.  
The professional I later became never tossed them out  
or used them again. Memento only, and good for that,  
like the object that boy carved which still remains  
(although the making lies buried deep, beyond reach):  
a head in lightbulb shape, wide-open eyes (gouge)  
a tidy mop of hair (veiner), a moustache (ditto),  
no chin, all in mahogany, cleanly bored to fit snug  
on the shifter tip of the family ’56 Plymouth,  
the car he learned to drive.

2.  
Decades later I resurrected the shifter tip  
that boy carved so long ago, hardly knowing how,  
the wood long separated from the car  
(new in his boyhood) now a junk somewhere  
or even less than that—but maybe more:  
melted steel remade as what? a machine, a tool,  
a part fit to some greater whole, used anew.  
My father, bent by many years walking  
now grips the shifter tip atop his cane,  
the head from off the column upright at last  
in the hand of my old man. I adjust my step to his,  
glad we go this way together.

*Continued on next page*



**Murkett’s hands resting on a wooden wall sconce of his design.**

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## ... exhibit

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Ann Getsinger ([anngetsinger.com](http://anngetsinger.com)) paints fantastical landscapes which include deep evening sunsets, skulls of wild animals, seashells, and natural flora and fauna. Dreamlike and evocative, her skilled oil paintings contrast human cycles with the cycles found in nature.

Getsinger said of her art, "My work is more connected to the recent offshoots of the realist tradition, for example, Jamie Wyeth as he expands on the spectrum of carefully observed work into pure abstraction all expressed within the same image. Life is both observable and unseeable, feelings come and go, stories unfold multidimensionally, and it's all pure change. How can a human being bear this... without art?"

In the center of her studio, built in 1988 in a meadow in New Marlborough, Massachusetts, a tall window lets in the cold Northern light. A velvet drape, the color of clematis, gives her workspace the mood of a Renaissance atelier. On her tall French easel an oil painting of an enigmatic rooster in a shroud adds a surreal element. Getsinger, who is represented by galleries in Maine and nearby Housa-

tonic, Massachusetts, will be showing new, unexpected work in this Norfolk show including an "umbilical" figurative drawing (over six feet wide) and a flying sculpture. Her weaving of the metaphorical through her work, and the shared aesthetic she shares with Burke and Murkett, inspired the title of their show, *Kozmik Braid*.

*Gallery hours: 11 a.m. – 5 p.m., Friday, Saturday, Sunday, and by appointment (413) 717-2530*

*Opening reception on Friday, Aug. 16, from 4 – 7 p.m.*



**Getsinger's "Vortex and Orb" and more paintings will be on exhibit.**



PHOTOS BY JENNIFER ALMQUIST

**Getsinger's studio in New Marlborough, Massachusetts, is full of natural light and painter's tools.**

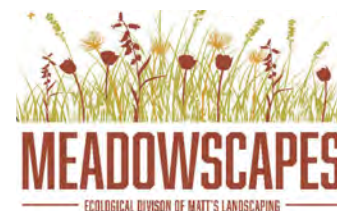


**Painter Ann Getsinger in her studio in New Marlborough, Massachusetts.**



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**BOOKS: RUBY CITRIN**

# Local bookstores call for curious customers

In the age of modern technology, convenience is king. Though online markets allow people to shop from the comfort of home, physical stores provide value beyond the products they sell. Take bookstores, for example.



**OBLONG BOOKS**  
MILLERTON, N.Y.

Dick Hermans and Holly Nelson opened Oblong Books in the spring of 1975. Over the past 50 years, the store has moved to four different buildings in downtown Millerton, before settling at 26 Main Street. In 2001, they opened a second location in Rhinebeck, New York. Hermans' daughter, Susanna, now runs the operations. Oblong offers a large collection of titles, including an extensive children's section, as well as a calendar of events for readers of all ages. The colorful store beams with an assortment of records, puzzles, notebooks, and cards.

## **A NEW LEAF** PINE PLAINS, N.Y.

A New Leaf was opened in 1999 by Ginger Dowd and James Polk and sits at Rural Route 199 in Pine Plains. Soft lighting washes over the decor of old paintings, sketches, and photographs, while lamps and armchairs make up cozy reading nooks. The supply of used books – accumulated from library sales and donations – is well-preserved and remarkably organized. Sprawling little rooms lead to a blooming, green backyard, where customers can soak up stories and sunshine all at once.

Laced with the personalities of staff and customers, each bookshop has its own unique charm. These inclusive spaces for congregation and conversation do not exist online. Their survival depends on continued support from local community members.



PHOTOS BY RUBY CITRIN

*Continued on next page*





## THE MERRITT BOOKSTORE + TOY STORE MILLBROOK, N.Y.

Founded by Scott Meyer in 1984, the Merritt Bookstore displays an array of toys, cards, crafts and, of course, books. Stories fill the Front Street space in Millbrook, all neatly stacked on wooden shelves or piled in carts and bins. Kira Wizner took over after Meyer's death in 2015, maintaining his magic and adding her own touch. Deeply woven into the community, the store presents book signings by local authors, makes weekly appearances at the summer farmer's market, and partners with Millbrook schools to instill an early affinity for reading.

PHOTOS BY RUBY CITRIN

## JOHNNYCAKE BOOKS SALISBURY, CONN.

The history of antiquarian booksellers in Salisbury, Connecticut, dates back to 1930. Dan Dwyer established Johnnycake Books – at 12 Academy Street – in March of 2000. The name has both literary and personal references: Growing up in New Bedford, Massachusetts, Dwyer spent countless rainy afternoons at the Whaling Museum atop Johnnycake Hill, which is also the setting for the opening chapter of *Moby Dick*. Dwyer's collection of rare books reflects his own interests and those of his customers. On shelves, tables, couches, and easels, books are displayed like artwork.



*Continued on next page*



## ...bookstores

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### HOUSE OF BOOKS KENT, CONN.

House of Books – located at 10 North Main Street in Kent – opened in 1976 and is now owned by Kent Barns. For decades, the store has attracted spirited readers who want more than a solitary experience of literature. While books themselves have inherent value, the passion of the people who appreciate them floods the store with wonder. “House favorites” (staff picks) sprinkle carefully curated inventory and browsers act as booksellers themselves, exchanging suggestions and dialogue. A literal house makes up the children’s section and instrumental music twinkles amongst glittering white shelves.



PHOTO BY RUBY CITRIN



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AGRICULTURE: KAYLA JACQUIER

# Tilling time: a year on the farm

In Connecticut, we get a full four seasons. Bitter cold and snowy winters give way to lush springs, hot summers, and scenic falls.

To many, this is a predictable and reliable cycle. But farmers see the seasons differently.

Crop growth switches throughout the time of year and depends on weather. It is a delicate rhythm that farmers must balance for crop rotation and growth as the year marches on.

The correspondence between soil health, crop growth, leading yield, and weather is a vital harmony for success in the agricultural industry. The winter weather, from December to February, provides a much-needed rest period for fieldwork. It's the ideal time for farmers to take stock of their seed inventory and prepare equipment for planting, highlighting the role of weather in the agricultural cycle.

By spring, the nutrient-filled fields are planted. Corn, grasses, and other varieties of vegetables are often highly produced locally for the agricultural industry. To naturally boost the bountiful crops, farmers may increase aggregate nutrients.

"Improved soil health assists the region long-term through: increased carbon sequestration rates, better soil organic matter and improved microbial activity, increased water infiltration, improved pollinator habitat — as well as increasing yields and profits. Improved soil health helps preserve local agricultural systems for future generations," stated Shelby Washburn, a fourth-generation farmer from Laurelbrook Farm in East Canaan.

The planting process for larger plots typically includes heavy equipment and tractors with specific accessories to plant efficiently with maximized success in a shorter time frame. The two schools of seed planting are

separated by tillage and no-till methods, both with their advantages and disadvantages. Tilling is turning the soil to better separate the aggregates for seed; however, it is more labor-intensive. The opposing method is the no-till option, which directly plants the seed into the ground without as much soil preparation.

Once seeding is done, in a short time the germination process begins to cover the field with the luscious green of growing crops. The farmers who planted their yields by hand or equipment indulge in the sight of hard work beginning to pay off.

When traveling through the area during summer, the eye often sees leafy growth amongst a field. Primary products for the local agricultural industry take root and lead to hay, additional types of grass, and vegetables. Specifically, different types of corn are significant products grown locally in the Northwest Corner. Ford Farm stand in East Canaan feeds many families with corn on the cob, while cattle companies plant just for animal feed. For decades, the corn-growing agriculturalists have used the Farmer's Almanac term "knee high by the fourth of July" to help measure the ideal crop growth goal for corn.

While waiting for the green and yellow vegetables to be ready, this is hay season. Hay is what many people refer to as the overgrown lawn that needs to be mowed. More accurately, hay is cut about three times in this season to be turned into bails for the remainder of the year. When the field of tall grasses gets mowed, they then get raked into rows as needed and converted to square bales or wrapped into round bales.

The first cut of hay has the most



PHOTO BY KAYLA JACQUIER

**Kneeland Munson owner of KM Cattle (Falls Village) in the John Deere tractor with round baler attachment wrapped the rows of hay which turns into the round bale as pictured.**



SALISBURY ASSOCIATION

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## ... farm

*Continued from previous page*

variety of grasses, high levels of fiber, thicker stems, and a yellow tinge of color. The second cut can be classified as the higher fat and protein bunch with a greener color. The final cut is leafy, with the highest fat and protein content and the lowest fiber levels. The third cut can look the greenest of all.

When fall finally rolls around from September to November, also referred to as harvest season, is when the tractor-trailer trucks are lining up on the road filled with corn. The corn is produced to consume for the remainder of the year. The importance of harvest season surpasses just the agricultural industry both economically and nutritionally and supports all industries. From farm markets and grocery stores to the economy cycling, the food rations would decrease without the harvested goods and the money passing through businesses.

With the arrival of winter, the process is recycled in the same order. New modern equipment, tools and techniques keep every year exciting. Endless hurdles of weather and risk must be overcome to provide these products, yet they bring greater rewards.

Each passing year continues the growth of goods and knowledge. From the snow melting and grasses green to when the tree leaves become warm-toned and raked off. The yearly cycle of a farm yields benefits that are endless and necessary.

Agriculture author Brenda Schoepp summed it up: "Once in a lifetime, you may need a doctor. You may also need a lawyer at least once. You may need a policeman at least once, and you will probably need a preacher at least once anyway. But every day, three times a day, you need a farmer."



**Pictured above is a Laurelbrook Farm Field that portrays the difference of a hay field after first cut to a corn field that is still standing in the month of July — difference between a cycle timeline between different plants.**

**Left, corn progression of growth — what it looks like in July.**



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ART: PATRICK L. SULLIVAN

# Making marbled paper at Scoville

Open an old book and chances are the endpapers will consist of a colorful, swirling design.

Artist Christina Di Marco came to the Scoville Memorial Library Sunday morning, July 28, to lead a class in the basics of paper marbling.

In fact, Di Marco came to the Button Garden outside the library, as paper marbling can get messy.

Some 11 participants helped set up the equipment and supplies, which were considerable.

While working, Di Marco explained the background of the different materials and techniques.

It got very technical, with terms such as “Irish seaweed extract” and “alum” being tossed around.

When everything was ready, Di Marco flicked and spattered small

amounts of stone ground watercolor paint into a thin layer of water in a tray.

Then, using a variety of implements, she manipulated the blobs of color into swirling patterns.

Di Marco then took a piece of paper pretreated with alum, which functions in roughly the same manner as “fixer” in a photographic darkroom, and carefully placed it in the tray.

She waited a couple of beats, and then just as carefully removed it.

The audience was suitably impressed.

The marbled paper was then rinsed off with tap water and hung on a rack to dry.

Di Marco did a second example, and the group then settled in to create their own.



The art of paper marbling involves technical terms like “Irish seaweed extract” and “alum.” But mostly it’s a fun, colorful activity.



PHOTOS BY PATRICK L. SULLIVAN

Christina DiMarco prepares the paint for marbling at Scoville Memorial Library, July 28.

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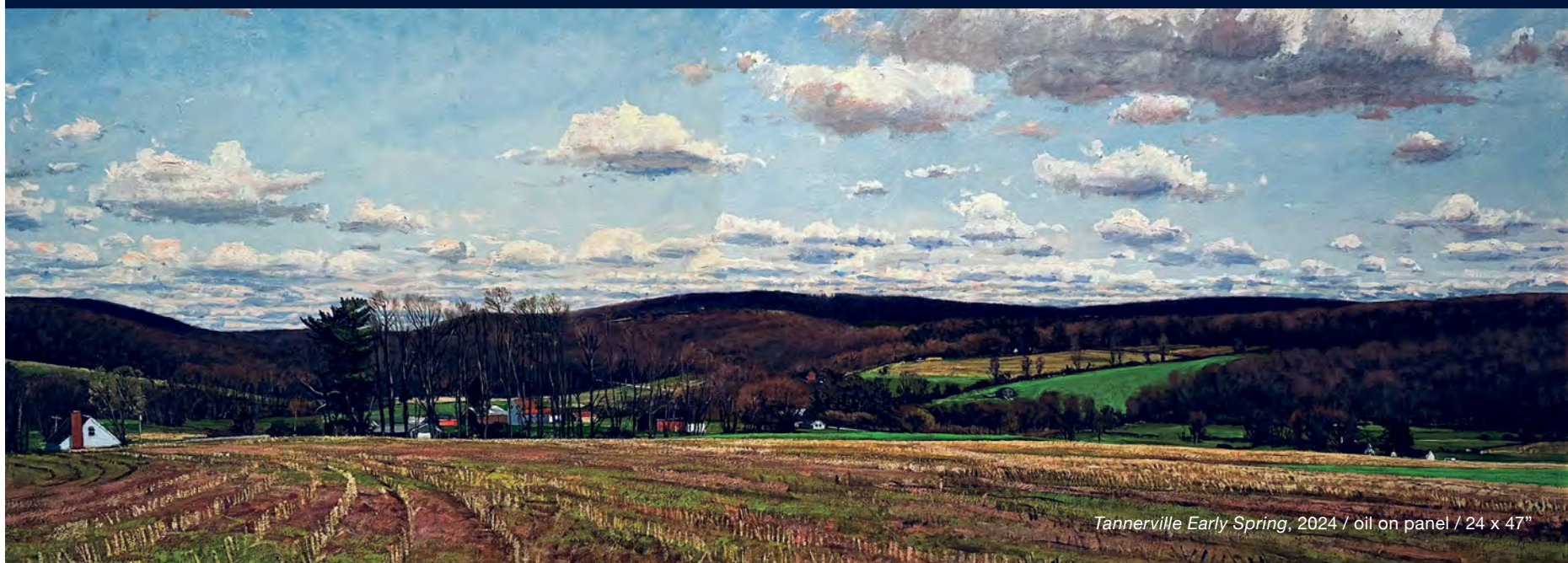
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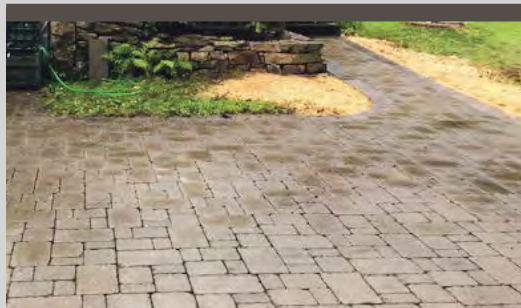
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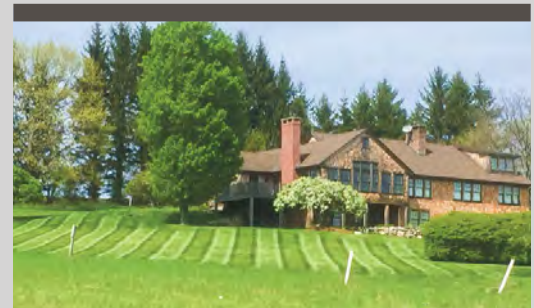
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