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11 QUESTIONS
FOR 10 ARTISTS

We’re pretty nosy curious people here at the Guide, and we are also enchanted by visual artists and the worlds that they create with their art. We came up with 11 questions to learn more about how some local artists view themselves and their work—we’re pretty inspired by their answers, and hope you will be, too!

Brian Dewan

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward? The question does not apply to me for I had no such moment, consequently it did not shape any decisions in my life. I think of art as something you do and I don’t put much stock in the identity of the artist, nor do I bother with distinguishing between amateurs and professionals.

The wonderful English painter L.S. Lowry said, “I am not a painter. I am a man who paints.”

When the American artist Red Grooms was asked “When did you decide to become an artist?” he replied, “Well, in the south we don’t really have a tradition of overachievers or anything like that so I figured that even if the whole thing went bust it didn’t much matter.”

There is a Thai proverb: “We have no art. We do everything as well as we can.”

Do you believe that art can be taught?
You can impart what you know, but you can’t force someone to be the captain of their own ship if that’s not their bag.

Can you please describe your creative process and how it has changed over the last 10 years?
When the cartoonist Roz Chast was asked to describe her creative process she replied, “Ewww.”

When the writer Flannery O’Connor was asked to lecture about the Role Of The Novelist she told the students, “The first thing you’ve got to realize is that there is no such thing as The Novelist. There are probably as many ways to go about writing a novel as there are novelists. Some novelists like to write an outline to their story and flesh it out from there. This process is alien to me—I have to write the story in order to find out what happens.”

I don’t have an accountable modus operandi, which to me implies a formula or method, which I don’t have. Or if I do, I have yet to learn what it is. I’m inclined to shoot first and ask questions later, although often enough I play with things in my head before I shoot. If I am analytical about what I’ve done it’s only after the fact, then I can say what the thing I did is about, but not before. Go on a tear, then see how it turns out. Being analytical is very useful for cleaning up after yourself.

Sometimes if I write a poem the very first thing I write leads me into the rest of it, but when I finish I realize that the first thing that begat what followed has got to go, and what’s left is what stands. So while I feel indebted to the beginning for making the rest of it happen, it no longer belonged in the poem, and the poem was better when the beginning was pruned off.

How do you experience failure in your work and what are your coping processes?
My dad told me that the inventor Thomas Edison asked the physicist Albert Einstein, “If you were on your deathbed, would you consider your life to have been a success or a failure?”. Einstein replied, “I would not on my deathbed, or anywhere else, answer such a question. I am a part of Nature.”

The composer Morton Feldman said, “There’s no failure like success.”

Questions by and compiled by Robert Tomlinson
Quit worrying, be free from fuss. If you keep at it, in the end you'll do more good stuff than bad stuff, with any luck.

As you look back on your career, if you could do it differently, what would you change?

Regarding the notion of a “career”: When the French writer and filmmaker Chris Marker died his obituary noted that his work resisted categorization throughout his career, and that he once referred to “career” as “that despicable word”.

Careerism doesn't do anything to yield better work, but it helps with self-promotion or making money. I regret that I wasn't better at making money, but I wasn't very good at figuring out how. The most money I ever made was for not doing Jack Squat. When I work hard I make very little. The lesson is the harder you work, the less money you make. In my life there is no correlation between work and monetary reward, it’s completely arbitrary. I’m sure this is true of most occupations, respectable and otherwise.

The comedian George Carlin said he had to fill out a card that asked his occupation. He wrote, “Occupation Foole”. And he said, “Then I threw an “e” on the end of it just to piss ‘em off.”

What are you currently working on?

I recorded a cover of a song written in 1978 by Moondog with accordion, voice and percussion. Also some rounds from the 17th century: “Under This Stone Lies Gabriel John,” “Musing My Own Self All Alone,” and “Sir Walter Enjoying His Damsel.” I’m also learning an 18th century piece by William Boyce, “On Thy Banks Gentle Stour” for a concert at Lincoln Center in June called Not Just Schubert that is being put together by accordionist William Schimmel. We’ll both sing and play accordions. It hasn’t yet been cancelled due to the disease crisis but it will likely be postponed. I’m also going to sing “Thorny Roses” by Schubert, “If I Was Your Girlfriend” by Prince, and “What If I Seek For Love Of Thee” by Robert Jones.
I’m also writing a script for a filmstrip I’m making called *Devil’s Advocates*. When the script is complete I’ll draw all the pictures, then record a narration, then record the music, then shoot the pictures onto the filmstrip on a copy stand, then bring the E-6 film to be processed in Albany. Then everything’s ready to go.

What other art forms have inspired you in your work?

I love Virgil Exner’s work, an industrial designer who designed auto bodies and dashboard consoles for Chrysler Motor Corporation in the 1950s and early 60s. He is sometimes referred to as the inventor of the tail fin. He was fired in the early 60s and Chrysler produced new models of the big-finned cars he designed with the fins shaved off. Exner referred to those cars as, “My plucked chickens.”

I also have a soft spot for Brutalist architecture of the 1950s–70s. It has barely shown up in my work so far but will eventually—in drawings or sculptures—not as a building (as much as I would love to do that, but that requires some dough to pull that off). I’d love to design a Brutalist back yard barbecue pit with chimney(s), or a two and a half story garage with a clubhouse above the ground level (complete with toilet, sink, refrigerator and drafting table with a historic 1980s utopian computer-kneeling-chair). Or how about a carless garage that amounts to a treeless treehouse.

Would you give us an example or two of other artist’s works that you admire and tell us why?

Bell Labs’ Science films ca. 1960: *Hemo The Magnificent*, *Gateways To The Mind*, and others, directed by Frank Capra, Chuck Jones and others. Featuring Frank Baxter as Dr. Research, the films combined live action sequences with actors, animated interludes and medical footage; they were educational as well as entertainments and were full of humor, and many if not all of them concluded with a surprise religious coda, espoused by Dr. Research, who quotes both Christ and...
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Freud, holding them up as exemplars of Faith and Reason—and as he recounts that a man of Faith is defending reason and a man of Reason is defending Faith, Dr. Research becomes rapt in a religious ecstasy at the conclusion of the film.

I like the way these films unfold over time, and being an educational science film meant for primarily pedagogical purposes, it combines a mixed bag of science, whimsy, storytelling, and the theological dimension that only reveals itself right before the film’s conclusion.

I love Leonora Carrington’s writing as well as her painting. I love Stevie Smith’s poems and drawings, Russell Edson’s printmaking and poetry, David Hammon’s snowballs and poetic assemblages, Charles Burchfield’s paintings and journals, Frederic Church’s drawings and correspondence, Katherine Butler Hathaway’s drawings and memoirs, Jonathan Winter’s performance and paintings, Chris Burden’s performance and sculptures, Leonardo Da Vinci’s inventions and paintings, James Thurber’s drawings and writings, John Cage’s writings and compositions, Edgard Varèse’s electronic music and scores, Marcel Duchamp’s words and deeds, Lyonel Feininger’s paintings, comic strips and organ fugues … I could keep going...

All of these artists answer to no one.

What is the hardest thing about being an artist?
It’s not hard if you can manage not to trip over your own shoe-laces.

What is the best thing about being an artist?
In a documentary about Jonathan Winters he’s working on a painting and addresses the camera and says, “You know, the great thing about being an artist is that: you’re in charge. ‘Oh why don’t you put a nice little bird in the corner there?’ (shakes his head) ‘… No.’”

Maybe it’s the one thing in your life that you really have any say over. You’re not doing it to please some other party, or conform to the contours of some group agenda, or be a subordinate to an unworthy master, or second guess what some faction demands. You hope that other people will get something out it, but that’s out of your hands.

Duchamp says, “You hang a painting on the wall, everyone who sees it sees a different painting.” That’s the plain truth. I met a musician who told me about a concert he played many years ago, and he declared, “It was terrible!” And I asked him, “How do you know?”

If you were reading a review of your work—what would you want it to say?
That’s not for me to say. I’d want to read what the reviewer got out of it. If you are interested in what writers have to say about what you do, better to refrain from hankering to swap out their perspectives for your own.
in teachable things, the art of them is embedded in the practice of those skills. To make a quick distinction, writer Malcom Galdwell proposes 10,000 hours of doing an activity to gain mastery of it, and I’d agree most any skill can be learned through dint of repetition—that’s my understanding of how all learning works, through mimicry and repetition. But I’d argue practicing the art of something is not just about mere mastery of skills but also requires a particular knack, or talent, for them. And recognizing how fuzzy the idea of ‘talent’ gets, I’ll leave it at this—that I don’t know anyone who would argue, for instance, that all doctors practice the art of medicine; some of them are just doctors, no matter how good an education they’ve had or how long they’ve been at it.

Can you please describe your creative process and how it has changed over the last 10 years?

One of my favorite stories about artistic process comes from the late Italian writer Italo Calvino, in *Six Memos for the Next Millennium*. It’s relatively short, so I’ll quote the whole thing:

> Among Chuang-tzu’s many skills, he was an expert draftsman. The king asked him to draw a crab. Chuang-tzu replied that he needed five years, a country house, and twelve servants. Five years later the drawing was still not begun. “I need another five years,” said Chuang-tzu. The king granted them. At the end of these ten years, Chuang-tzu took up his brush and, in an instant, with a single stroke, he drew a crab, the most perfect crab ever seen.

I love this story, and not just because of the country house and helping hands. This radical acceptance of inactivity as a legitimate means to good work (perfect even!) is so entirely the opposite of my own process, where in a pall of anxiety about ‘productivity’ I’m constantly grabbing whatever’s at hand and just trying to get something happening. Done in fits and starts for varying durations, at some point I exhaust any combination of the supply of ad hoc materials, nascent ideas, time at a given site, or simply myself, and grudgingly move onto the next thing (best case scenario) or give up altogether (as often the case).

This is the only point where my process might line up with the Chuang-tzu fable, insofar as sometimes as much as a year or even two might pass before I revisit a work, usually to find meanwhile something else has taken over either in myself or the work proper. And then I’m presented with a choice: stick to my original intentions of whatever it is I thought I was doing at the time or begin to see what’s actually emerged from those initial efforts. Either way, from here I work more deliberately, with focused attention on just what’s in front of me.

What’s changed over the years is that while to make work I still tend to feverishly grab whatever’s at hand, pitting materiality against concept or vice versa, I’m increasingly less invested in the fable of free will & chimera of control that drives our culture at large, more intent on trying to see clearly the forces governing the process a whole. From the specifics of the site where the work is being made to the ever-fluctuating levels of my own volition and
interest, rather fight circumstances or myself the goal is to accept what's actually in play in the moment. For me, this seems to be an easier way to discover ways to strengthen the work, or to decide when to move on & tend to something else that’s on the go.

**How do you experience failure in your work and what are your coping processes?**

I still react to it poorly, mostly because it never comes in a guise I’m prepared for. An installation not working out how I had hoped, realizing I’ve over-painted and under-delivered, a technique gone awry, bad idea after bad idea—I call these things ‘setbacks’ so maybe my coping mechanism is to reframe failure as something else. But I encounter these sorts of failures so often that they really do seem like old friends, who remind me how often I make mistakes but ok, it’s also fine, too. Shit happens, begin again.

What I’m referencing is what I think of as ‘real’ failure, which for me is the failure to show up and be open to the process in the first place. This sort of failure wears a million faces and is precipitated by unseen forces, at unpredictable intervals—once detected, it’s miserable, intractable, and all you can do is wait it out, patiently & gently if possible, with intense self-loathing & great agitation otherwise. I also have a decent daily meditation practice right now, which helps, but sleeping for days on end when possible will also do.

**As you look back on your career, if you could do it differently, what would you change?**

With the duelling figureheads of Courage & Obstinance on the bow of my ego, I want to plow through this question and say—nothing! Which is to say I’m not sure I have the humility or perspective yet to answer this honestly, though certainly there’s a ton of things I could’ve done better, been ‘smarter’ about—particularly around the idea of a career itself, like networking and whatnot. I suppose. But it’s a dirty word to me still, ‘career’—a 20th century ideological obscenity that preys on people’s uncertainty about what a ‘good life’ means and is anathema to the project of holistic human development. Thankfully the opportunity for one passed over my generation (Gen X) but the concept still fills me with derision & dread.

Instead, I prefer the slightly twee idea of a ‘vocation,’ which for me just means doing something you’ve been drawn to, and renders hindsight a moot point—while careers are carefully plotted trajectories that can be parsed, vocations are usually arrived at in fits and starts and once found, it’s hard to see how you could have gotten there any other way. Messier, for sure, but I’d argue more satisfying in the end.

**What are you currently working on?**

For the past year I’ve been working on a studio project called *this is the work this machine does*, a mixed and multi-media experiment in my studio space in Hudson. Begun on the spring equinox last year, the project is roughly divided into four parts, each a season long, and I’m in the last season. Under the circumstances, I might extend it another few months but ostensibly I’m synthesizing a series of gestures and ideas garnered from the last year in the space. I received funding from (to give a shout out) the Canada Council for the Arts to work on it and the elevator pitch is that it’s an exploration between process and product, or outcome ...

Which means I’ve stepped back a bit from the core of my practice—using environmental forces like weather and light to create work on canvas and paper that chart the local alchemy of change on site - and am thinking more about how these process-orientated and often durational installations are in and of themselves ‘works’. Part of this has been using trail cameras to capture time-lapse recordings of both specific installations I’ve rigged up as well as things like the ambient movement of light or moisture in the space over longer periods of time, from weeks and months, to whole seasons. In kind and intent, it’s a new frontier for me, like the way I’ve been playing with the architecture of structure itself to create certain effects inside the space, such as removing a strip of roofing to let the weather in or repositioning windows to capture seasonal affects of, for instance, the sun on site. It’s been a lot of fun and I’m also looking forward to seeing what comes from it.

**What other art forms have inspired you in your work?**

My practice has drawn on a bunch of different forms of graphic art, like printmaking, drawing, & painting, and over the years has slowly expanded into sculpture, the ‘media arts’, like video, and more recently, architecture.

But the two which most inspire me, I don’t use in my work: music and performance. Both these forms have a purity to them, a way in which form and function work seamlessly to produce a totality of experience which is the music or the performance. And it’s different from the linear momentum of video or film, or even poetry or literature, which are likewise ‘time-dependent’ and of course only activated through our engagement with a succession of frames or words. But with music or performance, you don’t have split hairs or argue your way to their temporal integrity and unity—they actually only come into existence one note, one movement at a time, rising and falling in the warp and weft of the same spacetime fabric we habit (or as often fail to inhabit); unlike even our own consciousness, they can’t slip willy-nilly into the past or future, emerging only in the present tense and so inviting us to join them in the truth of the actual moment like nothing else does. It’s wonderful, and never ceases to amaze me.

**Would you give us an example or two of other artist’s works that you admire and tell us why?**

My original answer was the Italian artist Giuseppe Penone, who was part of arte povera, a 20th century art movement which I identify strongly with and from which I drawn a lot recently. But
in terms of pure admiration—Wolfgang Laeb, a German artist whose work a friend introduced to me a few years ago. Primarily identified as a sculptor, in the early 1970’s he became known for his ‘Milkstones,’ where he sets up a deeply moving conversation between two simple but incredibly metaphorically rich materials—fresh milk and white marble. Milk is gently poured into a shallow indentation on the top of the stone and forms a smooth seamless plane to restore the polished stone to its six-sided geometric perfection.

I remember liking this work immediately—this a keen and palpable sense of the materials while using a gentle sleight of hand (white milk on white marble) to create this illusory unity of such disparate things. I’ve never seen them in real life but reading about a curator whose day began with pouring fresh milk onto the stone(s) and ended with a lightly ritualized removal of it, I also immediately liked that the work needs to be tended, and specifically that it has to be refreshed and removed daily.

Other works of Laeb’s use pollen, loads of it, which he painstakingly harvests by hand over years before arranging it into huge stunningly sensual works. I’m not sure Laeb associates these temporary pollen arrangements with the following factoid, but as a layer of pollen created by our agrarian ways is slated to be one of the last traces of human existence in the geological record after we’re gone, when I’m feeling low and petty I love to hate his work, on account of how perfectly it captures tension between the ephemeral and the enduring.

What is the hardest thing about being an artist?
Finding and tending to your own work while controlling envy for the powerful antecedents of whatever vien you’re mining, the temptation of envy being to co-opt another’s process or point of view. Although imitation can be a great anodyne for what critic Harold Bloom called the ‘anxiety of influence,’ it can also scramble your internal compass and lead you away from what you should be working on.

What is the best thing about being an artist?
Not being a writer.

If you were reading a review of your work—what would you want it to say?
With the duelling figureheads of Courage & Obstinacy on the bow of a ship craftily fashioned from the planks of the arte povera movement, Eustace has ploughed through the obfuscating theatries of theory and art-speak that frequently dog conceptual art and, like the great Wolfgang Laeb, his often simply beautiful and always interesting work offers complex but uncomplicated access to deeply human concerns stemming from our relationship to the natural world and the impermanent nature of things embodied by it.

That would be the gist of it, anyway …

RODNEY ALAN GREENBLAT

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?
Somehow my mother identified me as an artist at age three. From then on my parents encouraged my talent. Over the years my decisions were really about which of the many different directions my artwork could take.

Do you believe that art can be taught?
Yes, as the piano can be taught, so can art—but to become a pianist and possibly transcend what is expected can not.

Can you please describe your creative process and how it has changed over the last 10 years?
After 40 years of being a professional artist, every piece I make still seems to be an experiment. Over the past 10 years I’ve at least become centered with my chosen materials, tools and techniques of making artworks.

How do you experience failure in your work and what are your coping processes?
If each piece is an experiment, then failure is a distinct and useful part of process. That said, when works that I thought were great end up in a rental storage room I feel defeated. Meditation helps in this case.

As you look back on your career, if you could do it differently, what would you change?
Missed opportunities abound.

What are you currently working on?
I am about to have a big show of new paintings and updated older constructions at Hudson Hall in Hudson, NY. The COVID crisis has postponed the show, but it will open at the end of June 2020 with social distancing rules in place.

What other art forms have inspired you in your work?
Pop music, Avant Garde music, 1960’s-70’s TV animation, vintage toys and many others.
Would you give us an example or two of other artist’s works that you admire and tell us why?

Art Clokey, creator of Gumby. Recently I’ve realized what a massive influence Gumby has been on my style. I’ve been re-watching the episodes as they are easily available on streaming services. The bright colors, trippy spaces and blocky forms of the early episodes seeded my imagination. All physics and logic are suspended and there is a kooky optimism to it all. Even the facial expressions of the characters and the gadgets and vehicles have been incorporated into my way of making art.

Laurie Anderson is a brilliant musician, visual artist, writer and performer with a loving embrace of technology. Her humorous and insightful works continue to delight and inspire me. I’ve seen a few of her live multimedia performances and shows, and I listen regularly to her recorded albums. Her long career has shown me that artwork that comments on pop culture may become pop culture, and maintain its original intent and integrity.

What is the hardest thing about being an artist?
Making money.

What is the best thing about being an artist?
Being in the studio working away.

If you were reading a review of your work—what would you want it to say?
In Rodney Greenblat’s immensely enjoyable new show at Hudson Hall the artist presents us with an antidote to the pessimism, division, and dangers in our current world. He offers us an alternative: the possibility of optimism, wholeness and safety. Familiar and wildly imaginative at the same time, the paintings and constructions are inviting and fun loving. Rodney is celebrating imagination and the ability we all have to re-imagine our world.
**Susan S. Kukle**

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?

Maybe you’ve heard the familiar adage about thanking a teacher for a person’s success. I remember some of my teachers recognizing my talent and directing me to do special projects in that vein. I was always drawing in my spare time. My mom sent me to art classes in early grade school (and these weren’t hobby clubs!) My dad encouraged my interest.

Do you believe that art can be taught?

Making art and being a creative person are different processes. I was an art room teacher. We learn how to use tools and express ourselves in an instruction. But being an artist is a more magical ability to perform naturally with unique results.

Can you please describe your creative process and how it has changed over the last 10 years?

I am an artist in everything I do! Whether it’s writing, clay processing or stacking firewood, I am focused on shapes, angles, light, weight, color, fluidity, empty spaces, etc. I love to draw. I was a printmaker student at Pratt. Then I started doing watercolor landscapes. I’m always trying new materials and focus, happy for a surprise.

How do you experience failure in your work and what are your coping processes?

Overworking an image is failure! You’ve got to start a new clean surface…. When my work is going “nowhere,” I quit! I go away from that altogether. I may try to work in a different medium.

As you look back on your career, if you could do it differently, what would you change?

I would have kept teaching art (part time).

What are you currently working on?

Currently I am designing a headpiece for a masked ball.

What other art forms have inspired you in your work?

Other art forms that inspire me: food preparation, fire building (for heat), gardening, painting stenciled floor cloth mats (a form of a rug), hiking, snow and water activities and foraging wild edibles including mushrooms. Just being in the organic environment in assorted ways!

Would you give us an example or two of other artist’s works that you admire and tell us why?

Artists that I admire include; Asher Durand, a Hudson River School painter who copied nature beautifully. John Fabian Carlson, Swiss-American 1874-1945 his expressive cheerful landscapes. De Kooning for his bold fanciful abstraction. Eric Sloan, contemporary landscape painter of NE rural farms. Athena Billias, local landscape painter and fellow Hudson River Artists Guild member.

What is the hardest thing about being an artist?

The hardest thing about being an artist is that there isn’t ONE answer to finalize a life’s work.

What is the best thing about being an artist?

The best thing about being an artist for me is the pleasure in having supplies and space and selfish freedom to allow myself to be absorbed in a meditative frame of mind to produce something for nobody (or to give away!)

If you were reading a review of your work—what would you want it to say?

An honorable and fair review of my productions would read that I was uninhibited! It would respect my love of the natural world. My hope is that I inspire others to see, create or have a better view of communicating in a peaceful way through the arts.

**Mara Lehmann**

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?

It was a process: My mother painted, art lessons at age ten, majoring in art through post grad, entering juried shows in New York and New Jersey. At age 45, seeking out an art school, it was the welcome and familiar smell of turpentine that hit me immediately as I walked in the door. It felt like home!

Do you believe that art can be taught?

Process and technique can be taught. Desire, motivation and self-expression come from within.

Can you please describe your creative process and how it has changed over the last 10 years?

Scouting out surrounding landscapes for inspiration to accurately portray what is there, to searching for patterns of lights and shadows as focal points for drama.
How do you experience failure in your work and what are your coping processes?
Overworked painting, composition problems unresolved or just boring! After unsuccessful attempts at reviving the painting means stripping the canvas off the stretchers and throwing it out! Almost immediately starting another painting with another subject helps.

As you look back on your career, if you could do it differently, what would you change?
Absence of serious commitment to painting for some 20 years while putting the raising of my family first priority. Would not have put aside my paint brushes for so long.

What are you currently working on?
Paintings of Windham Mountain to exhibit locally.

What other art forms have inspired you in your work?
Photographs of landscapes that capture the beauty and tranquility of our world that I endeavor to capture in my paintings.

Would you give us an example or two of other artist's works that you admire and tell us why?
In my circle of art friends, Michelle Moran is an Abstract Expressionist. A genre foreign to me, but required is great use of design elements of composition, color, line, contrast and more. Susan Sabino is a photographer whose finished series of works transcends the common visual result of that medium. Her photographs may end up looking like graphite drawings, or gouache paintings, or some other creative process in photography with which she is experimenting.

What is the hardest thing about being an artist?
Dealing with the elements when painting en plein air. Meeting your own inner demands to continuously paint.

What is the best thing about being an artist?
Painting completely engages all my senses and powers of concentration. Hours pass by in what seems like only minutes.

If you were reading a review of your work—what would you want it to say?
That I have successfully captured a sense of place. That there is drama in my use of lights and shadows. That the viewer wishes to be present in the tranquil environment I have portrayed on canvas.

Maeve McCool
At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?
Making art has been an important part of my life forever, but I initially pursued an academic career in Art History thinking that it was a more practical choice. A few years ago I got sick of the elitist aspects of the museum and art history world, and decided to follow my gut and make art my priority.

Do you believe that art can be taught?
Yes, art can be taught! Learning about art techniques and the history of art allows people to find new ways to communicate and view their world. I don't like the idea of the "genius" artist who is blessed with an intrinsic ability that no one else can have—creativity and making art is for everyone!

Can you please describe your creative process and how it has changed over the last 10 years?
My work is informed most often by memory and a sense of place. When I first began making art, I was most interested in the aesthetics of home, family, and my personal memories. As my practice has evolved, my interest in memory and place has expanded to image the worlds of others. Often my work considers abandoned houses, factories, and nature, and considers their decay and regrowth—my artistic process often stems from investigating and discovering abandoned places. Technically, I was initially trained in drawing and printmaking, which I continue to do, but have begun using found materials in the recent years.

How do you experience failure in your work and what are your coping processes?
Failure is a part of the artistic process—sometimes it feels impossibly frustrating, and you want to quit—and then you see something that sparks inspiration again and the cycle starts all over. I am constantly recycling ideas and changing them.

As you look back on your career, if you could do it differently, what would you change?
I wish I had taken my art practice more seriously in college, where I majored in Art History. I love art history and I believe that the research and writing I did informs my current work to a degree, but at the time I had decided that art-making would have to take the back burner. Now I realize you can have both!
What are you currently working on?
I am currently working on a series of drawings of a dilapidated late 1800s hotel, the Cold Spring House in Tannersville, NY. The series of drawings explores the destructuring of the House and breaks down the fragments into further visual pieces. While the wreckage shows the long-term effects of capitalism and waste, the natural environment is also beginning to break down the wood into dirt, and plants and trees grow from inside the House. This series will be released through a digital residency with the Future Prairie Art Collective in Portland.

What other art forms have inspired you in your work?
I try to be inspired by everything—I love the aesthetics in films like Swiss Army Man, or the atmospheres of music in bands like The Felice Brothers or Manchester Orchestra. Mostly, walking is what inspires me the most, if that can be considered an art form.

Would you give us an example or two of other artist's works that you admire and tell us why?
One of my favorite artists is Pat Perry, whose imaginative drawings show the beauty of rural american life and people. The artist Swoon has incredible work, but I especially love one project of hers where she sailed down the Hudson River in a makeshift raft with a troupe of musicians.

What is the hardest thing about being an artist?
The hardest thing about being an artist is keeping up the motivation—I could so easily drop art out of my life and focus only on my day jobs.

What is the best thing about being an artist?
Art is something I can get lost in, like thinking or dreaming. It’s a way to imagine and wonder.

If you were reading a review of your work—what would you want it to say?
If I were to read a review of my work, I would hope that it would say that people are able to connect to my drawings—not just other artists, but anyone.

Linda Nicholls
At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?
Funny story … at age 12 I entered a drawing contest (the ones that were on the inside of matchbook covers). Of course this was unbeknownst to my parents, and when an unknown gentlemen knocked on the door coming to meet me and tell me that I had won the contest and was eligible for an art school scholarship, my dad promptly told him to leave as I was just a young girl and he had no business even making the offer. Undaunted, I continued to pursue art activities throughout high school and was often told I should consider a career in the arts in college. However, my passion for music was stronger and a career in Music Education won out. I did take a few classes in drawing while in college.
In later years while teaching elementary school in Hunter, I had the good fortune to study with Ken Snyder of Windham., a colleague and one of the absolute best, gifted artists I know. My realization that I might be actually have a shot at being an artist was when Ken told me he could only teach me one trick a year or I’d be better than him! Although I wanted to continue painting, a teaching career, family and the normal obligations we all have, didn’t leave much time for my art. It would have to wait.

Do you believe that art can be taught?
Absolutely, art can be taught! Of course there are manytalented artists who have a natural ability to create, but it doesn’t mean others can’t learn the craft. Today, in addition to books, there are online courses and demos on YouTube that are available. Some are pretty decent. I am a self taught artist and continue to take workshops and classes with artists whose work I admire.

Can you please describe your creative process and how it has changed over the last 10 years?
In the past being a self taught artist, my creative process as a landscape painter was often experimenting with different oil painting techniques and methods, reading a zillion articles on tonalism, impressionism, plein air, etc., all worthwhile, but overwhelming to say the least! As a result I might have ended up with a fairly decent piece of artwork but not sure how I did it. This floundering doesn't lend itself to being productive and getting better at your craft. For the past 10 years, after studying with a couple of excellent artists, I've been consistent and focused with the valuable lessons I've learned. I use small tonal thumbnails that focus on simple shapes and values of a scene to help me prepare for painting. The more time I spend looking and drawing the scene, the more likely the final painting will succeed. Making the tonal studies a part of my process can lead to stronger and more successful work. Once I've decided on the sketch and am ready to paint, I then concentrate on composition, value, color, edges, and finally detail.

I am also a member of the Hudson River Artists Guild. 12 of us from the Mountaintop and below have been together for over 15 years. We hike and paint en plein air when we can. We meet weekly to studio paint and catch up with each other's lives and artwork. A fabulous group of talented artists!
How do you experience failure in your work and what are your coping processes?
Failure just means something isn’t working. I need to go over my process and ask if I’ve accomplished what I set out to do. Ask another artist who you respect to give a critique. If it’s a painting that can be saved for a later time, I let the painting sit for a day or two, weeks, months or even a year and go back with a new set of eyes and maybe paint over it to make changes. If not, toss it and start another painting.

As you look back on your career, if you could do it differently, what would you change?
When you have a love of the arts, such as music and fine art, there just isn’t enough time in the day to fit it all in! After musically directing and directing the high school musicals for over 25 years at HTC, and founding the Greene Room Players Theater in 1992, any time I had to spare after work and family, was spent directing musicals and choir productions which I loved doing! This did not leave time for much fine art painting except designing sets and painting them for GRP and the school. I don’t think I would have done anything differently. My designing of sets was gratifying and I was able from time to time to fit in some paintings for special events, commissions or shows.

What are you currently working on?
A much overdue fall landscape commission for a dear friend! I have several paintings that I have promised to friends and it haunts me every day that I haven’t gotten them finished. Life is full of surprises and concerns, but spending time with family is at the top of the list. I’m trying to catch up! LOL

What other art forms have inspired you in your work?
Probably photography, illustration and music have been an inspiration for my art work. I listen to classical and folk music while I paint.

Would you give us an example or two of other artist’s works that you admire and tell us why?
As I mentioned previously, Ken Snyder of Windham does it all! He is a friend, modest in character and an accomplished master artist whose work in a myriad of mediums is exquisite. I am in awe of his talent. Another artist and master teacher, John MacDonald, with whom I’ve studied, has been an inspiration. He emphasizes that there are no shortcuts, and that the hierarchy of the elements in your painting is important. He continues to inspire me to take my craft to a higher level.

What is the hardest thing about being an artist?
Finding time, with no interruptions, is difficult when you have other obligations to attend to. Once I get started on a painting, I don’t want to stop and can go for hours painting. I’m not very productive when I have little bits of time here and there.

What is the best thing about being an artist?
I have two best things about being an artist. One of them for me, is creating a painting of a scene that I particularly love and that it works. The second is creating a painting for a friend and seeing how happy it makes them to receive it (even it if takes years lol).

If you were reading a review of your work—what would you want it to say?
Wouldn’t this be nice! I hope someday people will be able to say: Linda Nicholls’ paintings capture the natural beauty of the landscape while creating the illusion of light and space. Her paintings are emotional, take us out of ourselves, and transport the viewer into a scene where it evokes deep feelings and emotions. Right now I’m happy with “Wow, that’s really beautiful!”

Karen Rhodes

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?
I’ve only thought of myself as an artist within the past 10 years, after my other two occupations became part-time. Looking back as a child I always enjoyed painting and drawing.

Do you believe that art can be taught?
I believe art can be taught. Once I started taking watercolor classes, I started looking at things from the perspective of light, form and color. I think one needs to learn about art materials and how to use them and then one may progress from there using one’s imagination.

Can you please describe your creative process and how it has changed over the last 10 years?
I’m a very visual person and when I see a setting I like I either photograph it or paint en plein air. I examine the scene for elements and try to find a focal point. Then I decide what colors I want to use. I think that I’m a colorist and try to express my feelings about a subject through color.

How do you experience failure in your work and what are your coping processes?
I make a pile of failed paintings and sometimes I can paint over them or use them for collage. I usually wait a while and try to paint the scene at another time.

As you look back on your career, if you could do it differently, what would you change?
I would like to have had more time to paint. Now I’m very much enjoying having more undisturbed time to paint.
What are you currently working on?
I am working on waterfalls in a series. Since we live where there are so many beautiful falls and have had so much rain, I have taken lots of reference photos. When it is warm enough to paint outdoors the falls may have dried up.

What other art forms have inspired you in your work?
A number of years ago I did pottery and that inspired my watercolor in its varied textures and colors, especially raku.

Would you give us an example or two of other artist’s works that you admire and tell us why?
I admire John Singer Sargent’s use of light and shadow. I admire the famous watercolor painter Ed Whitney for his ability to paint using so few strokes and still capturing the scene.

What is the hardest thing about being an artist?
The hardest thing about being an artist is not having enough time and accepting the imperfect.

What is the best thing about being an artist?
When I paint I am so focused and involved, I am transported away from thinking about other things.

If you were reading a review of your work—what would you want it to say?
I would want to say that I expressed a feeling of the moment and captured the light and shadow.

Carol Slutzky-Tenerowicz
At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?
Pinpointing an actual time in my life when I really knew I wanted to be an artist is hard. I always loved art and I knew enough by third grade to realize that gluing elbow macaroni to a paper plate with a hole in the middle wasn’t the type of art I was looking for. My high school art teacher was one of those rare educators who grabbed my interest and fostered my love of art in classes that were predominately art history, with some painting and drawing. I asked my mother if I could go to the Art Students League, she said no, I went to college as a Home Economics Major. Big mistake. By the second quarter I transferred to the Art Department and never regretted my decision.

Do you believe that art can be taught?
I believe that there is such a thing as an innate ability and that some are blessed with more than others. The rest of us, myself included, have to work harder to get there and develop our skills, so my answer is yes. I believe that art can be taught, but it takes real commitment and the seeking out the right teachers at the right time. I earned my BFA from Colorado State University, in Painting and Printmaking, but I continue trying to improve my skills, taking classes and workshops and seeking teachers.

How do you experience failure in your work and what are your coping processes?
Learn from my mistakes and try harder on the next time. Not every piece is successful. I put some failures in a Someday-Maybe Portfolio. Someday I may be able to rework it, finish it, or just throw it away and start again.

What are you currently working on?
Over the years I’ve flipped back and forth between painting and printmaking, but currently I’m concentrating on the different forms of traditional printmaking that I’ve been doing for many years. These include, but are not limited to, Lithography, Solar-etching, and Linocut, plus others that are new to me like Moku-Hanga (Japanese Wood-Cut) white-line woodcut and Monoprints and Monotypes to name a few. Aside from returning to being a printmaker which was my first love, I’m also interested in focusing on the techniques that are, or can, be relatively chemical and toxin free. When I want to do some painting I’ve been working with Gouache, an opaque watercolor medium. I’ve also begun to incorporate the use of the figure not some of my works.

Would you give us an example or two of other artist’s works that you admire and tell us why?
I’ve never been able to pick just one favorite anything, artist, music, book, movie. I like and enjoy too many genres in all the artistic categories. Over the 50 plus years that I’ve been working as an artist I’ve just added to my heroes list, all in tune with what and where my interests lead me. Some, to name just a few, are Rubens, Rembrandt, Monet, Degas, most of The Hudson River School artists, Thomas Locker and currently, Joaquin Sorolla and Nathan Dolinsky.

This of course leaves out my favorite living artists to numerous to list.

What is the hardest thing about being an artist?
The business end of of things: pricing and cataloging work and entering shows, especially in this age of having to email jpegs with all the mystery of sizes and resolutions, when I grew up in the world of sending slides and photographs.

What is the best thing about being an artist?
I get to do what I love.
Sheila Trautman

At what moment in your life did you realize that you were an artist? And how did that shape the important decisions you needed to make from that point forward?

As a young child, I always enjoyed painting and drawing. In addition, my father, who spent many Saturdays with me at New York City art museums, encouraged me. I got hooked on watercolors in elementary school and began private art lessons. My life significantly changed when I went to The High School of Music and Art where I was surrounded by many excellent artists and, more importantly, developed an appreciation for all the arts.

Do you believe that art can be taught?

I think it is important that children through exposure to the arts should be encouraged to express themselves creatively. The arts should be an important aspect of our educational system in order to create compassionate, well-rounded adults. All the arts are necessary to continue our culture. To answer the question more precisely, skills and techniques in all forms of art can be taught and improved with practice.

Can you please describe your creative process and how it has changed over the last 10 years?

I perpetually see the world through my artist’s lens and wherever I go I am looking for subjects to paint. During the last ten years, I have become more interested in painting city scenes, focusing on how the light plays on a subject creating interesting reflections and shapes. As I gained more confidence I began to take more risks and experiment more.

How do you experience failure in your work and what are your coping processes?

Failure is a constant companion for a watercolorist, and sometimes that leads to being quite frustrated. I have learned to put the piece aside and revisit it later. Also, a watercolor, unlike an oil painting, is difficult to rework, but on the other hand it is a quicker process to complete. So by starting again, after figuring out solutions to the problems, I am able to create a better painting.

As you look back on your career, if you could do it differently, what would you change?

When I started Queens College (CUNY) as an art major the art department was very small, having only a few classrooms in World War II era Quonset huts. It would have taken too long to major in art due to the limited classes, so I changed majors to Anthropology-Sociology and minored in art. As I have never pursued anything in a straight line, I became a teacher, teaching at every grade level. I ended up teaching for almost 40 years, and my visual art projects always brought my lessons to life. Towards the end of my teaching career I got involved with the Metropolitan Opera Education Program called Creating Original Operas. With the help of the artists-in-residence, I created an opera with my students. One of the things we did was to build and design sets. The Met artist-in-residence, who became a close, personal friend, encouraged me to start painting again. While I cherished every day of my teaching career, I regret that I did not paint more and take more classes.

What are you currently working on?

I am currently working on watercolors, going back and forth between city scenes and landscapes with an occasional collage.

What other art forms have inspired you in your work?

The Metropolitan Opera Education Program inspired me to take risks in my painting and try new things. I love to sit at an opera and see how the scrims and sets hold the production together.

Would you give us an example or two of other artist’s works that you admire and tell us why?

There have been many artists who have inspired me, but two stand out. Frank Webb, who believes his watercolors express the qualities of light, color, and shapes he feels are important rather than just copying what he sees. This is a goal I am not always able to reach but one for which I am striving. Mary Ann Heinzen, my watercolor instructor for many years, opened my eyes and encouraged me to see the possibilities of expressing emotion through the use of contrast, shape, and color. With her guidance, I learned to create a meaningful representation of what I am trying to paint without being too literal. She always pushed me to try new approaches and take risks.

What is the hardest thing about being an artist?

The hardest thing about being an artist is working alone while wanting feedback. This sometimes leads to overworking a piece rather than stopping and considering it finished just before it’s done. To solve this problem, I try to paint with the other members of the Hudson River Artist Guild as often possible.

What is the best thing about being an artist?

The best thing about being an artist is the creative process and the feeling of accomplishment seeing a finished painting.

If you were reading a review of your work — what would you want it to say?

I would want a review of my work to say that it touched them emotionally and that my watercolors had a fresh, vibrant feel.
“Honchos,” by Brian Dewan
Susan Kukle
“Niobium Moni,” by Carol Slutzky-Tenerowicz
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See Renee’s recipe for broccoli nachos on page 39.

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Chef Deanna is offering a series of Sunday suppers featuring old world Sicilian offering. The suppers are available for porch pickup at Deanna’s home in Bovina from 5 to 7 pm. Every week there are the classic meatballs and manicotti, plus an additional side of arancini. Suggested donations are $25 per plate/person; the side of arancini is $5. Text orders to 845 707 2520 or email deanna@chefdeanna.com. Orders may be paid via Venmo: @chefdeannadangelo.

See Deanna’s recipe for fresh pasta and marinara sauce on page 39.

“Last night we picked up a little taste of old Palermo, in a bag, from Chef Deanna’s porch in Bovina Center. Through her lovingly prepared manicotti and stuffed rice balls, she magically whisked us off to a romantic trattoria anywhere in Sicily, while we were dining in our own home. Her secret weapon? She sources almost all of her ingredients from our local organic farmers, here in Delaware County. One day we’ll all get to travel again, but in the meantime, why not ask Chef Deanna to take your taste buds on a little trip. Buon Viaggio!”

—Rob Howard, @robhoward
14 years ago under the umbrella of the much beloved restaurant The Village Tearoom in New Paltz, NY.

In April of 2019, we sold our home and restaurant in New Paltz to embark on a new and exciting chapter that includes renovating a classic Hudson Valley 1773 house in Staatsburg NY, home to future Hudson Valley Food Workshops and a B&B, The 1773 DeWitt House.

Agnes Devereux Catering continues to make delicious food & desserts for events all over the valley celebrating the farms and artisans of the region. See Agnes’ recipe for blueberry muffins on page 38.

I never really cooked until I got married and moved to Australia. That’s because I never needed to. Literally raised in a restaurant, all I ever had to do was place an order. Childhood weekends were at grandma’s house. Grandma and my Great Aunt carefully prepared farm fresh food. Peeling, preparing, cooking, repeat. Daily meals enjoyed, and packaging preserves until the next harvest. This is where my “seed-to-stem” philosophy originated. I realize now, it wasn’t just preserving food, but preserving a culinary heritage. I watched as I played,

Melt the butter in a large skillet over medium heat. When it foams, add the onions and stir until they are thoroughly coated with butter. Add in bay leaves cook 15 minutes stirring often. Sprinkle the salt and pepper, reduce heat to low, and cook, stirring occasionally, until the onions have turned golden (often about 25 minutes).

Remove the all the bay leaves. Add remaining ingredients and cook, uncovered, until the mixture is quite thick and very dark, about 1 ¼ to 1 ½ hours. Stir the mixture occasionally watching it to be sure it does not burn. A stovetop heat diffuser is handy for this step.

Season to taste, remove from heat, and cool to room temperature. Either serve immediately or cover and refrigerate. Onion & Fig Marmalade (Confit) keeps well for almost an indefinite amount of time in the fridge or freezer.
I watched as I nibbled, I watched as I ran through the kitchen with wild abandon. Mesmerized at rituals like “the sauce” made from bushels of ripe tomatoes, there was an honest respect for ingredients, and a joy found in the journey.

Back in the restaurant, dad would spend hours making stocks and reductions from scratch. Laboriously breaking down a side of beef, butchering the cuts, utilizing every ounce. Nothing was wasted. Ever! My “play” was peeling, chopping, and experimenting with food. As if through osmosis, my mom likewise taught me her ways. The art of serving and the responsibility of leading. How to be tough, and fair; how to be determined, and gracious.

Returning from the Land Down Under, we landed back home in Windham, NY working alongside my parents at their hotel Albergo Allegria, Italian for the “Inn of Happiness.” The gift of hospitality was cultivated, watered by the sweat of young entrepreneurship. After 37 years the time was right to offer our breakfast creations to non-lodging guests, we were propelled by the arrival of TripAdvisor’s 2018 “Top 25 Small Hotels in the USA” award. Affectionately named “&Breakfast Restaurant”, the open house was December 4, 2019. Then, there was the economic shut-down. What does a restaurant kid do? Pivot!

An “Albergo at Home” initiative was born: labor-intensive “Private Reserve Preserves” now online for sale; the invention of our “Quiche Kit”—a meal and an experience which includes butter-crust pastry homemade the way my Grandma showed me; and the introduction of the Australian Meat Pie—artisan made pastry with slowly cooked beef and onions… taste-test approved by my parents! Another pivot includes almost daily live cooking demos now uploading to YouTube.com/Windham-NYHotel.

Take a room at the inn, or take a trip to the Catskills, I am honored to share with you the culinary love of previous generations.

See Marianna’s recipe for onion & fig marmalade (confit) on page 31.

Ohana Café opened two years ago. Aimee Marone & Rita Conover are a mother/daughter duo who share a passion for cooking delicious, healthy, beautiful food. The menu is inspired by early childhood recipes and newer Hawaiian influenced dishes, and specializing in a childhood favorite: crepes. Recipes have been passed down through the years. Adaptations of many of the recipes include new flavors and flair, but the ladies always go back to their roots for inspiration.

Aimee has been in the restaurant business for over 20 years, starting as a way to put herself through col-

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lege and evolving from there. Travels landed her in Maui for over 10 years where she was mesmerized with the culture and cuisine. Aimee worked her way through every aspect of the restaurant industry and cooking. She expanded her knowledge and passion for all areas of running a successful business, returning home to open Ohana Café.

Rita has enjoyed a lifelong passion for food preparation and service. She is knowledgeable in every aspect of the restaurant business with over 30 years of experience. From cooking to menu design and catering, baking, as well as being a personal chef and giving cooking classes, she prides herself on her culinary skills, attention to detail and customer service.

The ladies seek to provide a place of unity, with artisan food in a relaxed setting. Meeting wonderful people along the way and making their days a bit brighter is nothing short of a perfect day!

See their recipe for “Loco Moco” on page 37.

DORIA MCGUNNIGLE-VOSILLA
Villa Vosilla
6302 Main Street
Tannersville, NY 12485
villavosilla.com
518 589 5060
When family is food and food is family, the passion to make excellent food is a skill one inherits to bring happiness and joy to those you love. Doria McGunnigle-Vosilla is the Pastry Chef and Owner of Ladoria Ristorante, the heart and soul of the Villa Vosilla Resort. Her pure love for food, flavor and fresh ingredients was passed down to her from her loving grandparents, Nonno and Nonni Katina.

When she was a young girl, still unable to reach the counter, her Nonni would pull up a high stool for her and teach her how to make bread without the use of measuring cups or spoons and to roll out dough with “un mattarello” a handmade rolling pin. When Doria would ask them, “How much to add,” the answer was always the same, “koliko zima”

Lemon Blueberry Scones
Vanessa Wilber,
Blue Mountain Bistro-to-Go

Similar to a biscuit, these free-form or drop scones have a golden outer crust and a moist inner crumb. Full of juicy blueberries and lightened with lemon zest, they’re easy to make, even if you think you’re not a baker.

3 1/2 cups all-purpose flour
3 1/2 teaspoons baking powder
1/4 cup granulated sugar
1 teaspoon salt
6 oz cold butter, cut into chunks or slices
4 large eggs
1 cup heavy cream
2 cups blueberries (frozen or fresh)
zest of 2 lemons
2 tablespoons turbinado sugar, such as Sugar In The Raw, for sprinkling

Preheat oven to 350°F (325°F for a convection oven). Grease a sheet tray and set it aside.

In the bowl of a food processor, combine flour, baking powder, granulated sugar, and salt. Add cold butter. Pulse until mixture becomes coarse; alternatively, in a bowl, cut butter into flour mixture with pastry cutter until the butter is pea-sized. Remove the mixture to the bowl of a stand mixer (or a medium bowl to mix by hand).

Beat eggs and cream together in a separate bowl. Add egg mixture to flour mixture. Mix in a stand mixer on low speed, or stir together with wooden spoon, making sure not to over-mix. Fold in blueberries and lemon zest until incorporated. Patches of flour are okay; over-mixed scones will be tough and not flaky!

Drop rounded scoops of dough the size of tennis balls onto the prepared sheet tray and sprinkle with turbinado sugar. Bake 30 minutes, until golden brown and springy.
“quanto basta,” as much as it takes, just enough. This innate knowledge of cooking and baking is still how Doria creates perfection in all of her recipes.

Doria’s passion for food followed her to college in NYC. She would travel to Tannersville every weekend to work at The Villa Vosilla Resort, her family’s business for now 57 years. Her goal was to earn and save so that she would be able to dine out and to explore what the best chefs in New York were creating. Doria continues to make every dining experience memorable with the help of her children and her husband Dr. Lee, the Executive Chef of Ladoria, executing traditional family recipes that have been passed down to her.

Doria’s greatest influence is the tradition of family and the great appreciation of dining and fine chefs. Her passion is to create depth of flavor achieving balance, texture change and a stimulating visual effect. The balance of artistry, flavors and texture is what continues to motivate her constant pursuit of perfection. Whether pie crust, cookies, breads or pasta doughs, one can sense with their hands and know that when prepared, it will be marvelous.

The ultimate reward comes from the love and happiness of people. When patrons and loved ones request Doria’s classics, that is the greatest satisfaction, as the tastes elicit fond memories for them. That is the goal at Ladoria, to make everyone feel as family when they sit at the table and enjoy food made with love.

Doria is forever grateful to her grandparents for instilling in her a love of food, a love of baking and a love of togetherness. Soon she will be giving her precious granddaughter Luna Rose “un mattarello” to make homemade pastas and desserts. When Luna asks her, “Nonni DD, how much flour should I add?” She will answer as her beloved grandparents answered, “koliko zima” “quanto basta,” as much it takes, just enough.

**Two Middle-Eastern Sauces**

*Cathy Naor, Aba’s Falafel*

**Tahina Sauce**

- 1 cup of raw tahina (the best you can find)
- 2/3 cup of cold water
- 1/3 of lemon juice (about 2 lemons)
- ¼ teaspoon salt
- 1/8 teaspoon or so black pepper

Mix all ingredients well in food processor or with immersion blender until smooth.

**Red Chilies Hot Sauce**

- ¼ cup dried red chilies (we use arbol)
- 6 cloves peeled garlic
- 1 tablespoon oil
- ½ teaspoon salt
- ½ teaspoon cumin
- 3-5 tablespoons water

Soak peppers in water for 10 minutes. In a food processor, mince peppers and garlic. Stop the processor and add oil, salt, cumin, and about 3 tablespoons of water. Mix again until desired texture. Adjust water if needed.

What started as a fun adventure involving the entire family grew, and today Aba’s Falafel not only participates in markets and fairs but also runs a small lunch restaurant in Rhinebeck.

Cathy’s American parents moved to Israel when she was 4 years old. Waiting through college and graduate school, she planned to become a scientist. But a love of eating and the visceral joy of feeding others brought her career back to food.

Cathy’s other great love is animals, and since eating them is unnecessary and so harmful to our health, the planet, and of course animals, Cathy supports and promotes veganism in all aspects of her life.

Cathy has no culinary training and does not consider herself a chef. She just sees herself as someone who loves to eat tasty food and share it with others.

*See Cathy’s recipes for two sauces on this page.*
Tofu Satay Burger with Caramelized Onions and Peanut Sauce
Chef Radha Tabak

This burger has been tested on hard-core meat eaters with a big thumbs up! Marinating the tofu and making the sauce the day before cuts the preparation time down for the day you serve this dish.

Serves 5-6
(vegan without optional egg)

**Tofu:**
Place marinade ingredients in a food processor and blend until smooth. Drain tofu and pat dry. Cut tofu into 6 slices. Lay tofu in a single layer in a oven proof dish and pour over half of the marinade, coating tofu well. Marinate at least one hour. Bake at 375 degrees for 45 minutes, turning occasionally to bake tofu evenly. Remaining marinade can be frozen for another time.

**Sauce:**
While onions are cooking, heat 2 tablespoons of oil in a large sauté pan and gently sauté shallots until golden brown. Add garlic and continue to sauté for a few minutes. Add peanut butter, chili, sugar, soy sauce, salt, water and lemon juice. Mix well and simmer for 5 minutes. Remove from heat and set aside.

**Burger:**
Heat 1 tablespoon oil in a non-stick pan and fry eggs however you like them and season with salt and pepper. Keep warm. Toast burger buns and place a heaping tablespoon of peanut sauce on each side. Place on the base of the bun a piece of tofu, an egg, onion, tomato, and lettuce. Add an extra squirt of sriracha (optional) then cover with bun and serve.

---

**Tofu Marinade**

- ¼ cup shallots, chopped
- 3 cloves garlic
- ¼ tsp. cayenne pepper
- 1 thumb-sized piece of ginger, chopped
- 2 Tbls. ground coriander
- 2 tsp. ground cumin
- 6 Tbls. soy sauce
- 1 Tbls. molasses
- 3 Tbls. brown sugar
- 2 Tbls. grapeseed oil
- 2 Tbls. rice vinegar
- 1 14-oz block firm tofu

**Sauce**

- 2 Tbls. grapeseed oil
- ½ cup shallots, finely chopped
- 5 cloves garlic, finely chopped
- ½ cup unsalted crunchy peanut butter
- 1 Tbls. sriracha or sambal olek
- 2 Tbls. brown sugar
- 3 Tbls. soy sauce
- ¼ cup water
- 2 tsp. lemon juice

**Burger**

- 4 Tbls. grapeseed oil (divided)
- 3 large yellow onions, thinly sliced
- ½ tsp. salt
- 5 lettuce leaves
- 2 ripe tomatoes, sliced
- 5 eggs (optional)
- 5 burger buns
RADHA TABAK,
PERSONAL CHEF
Serving New York City and The Hudson Valley
radhatabak.com
845 665 9023
As a child growing up in Australia, Radha’s love for cooking began while helping her mother prepare creatively delicious meals from produce grown in her father’s organic vegetable garden. As Radha grew older she became passionate about Thai and Indian cuisines. Traveling to Thailand many times, ostensibly to vacation, she took the opportunity to immerse herself in the local food: hot, sour, sweet, fragrant, and utterly delicious. India—a country where she has always felt at home, and had the good fortune to live for three years—was able to develop her palate and understanding of its complex cuisine. It proved to be invaluable.

Over a period of 11 years, Radha worked in kitchens in Australia, India and the U.S., preparing primarily vegetarian cuisine. She launched her personal chef business in NYC in 2008, creating personalized weekly meals for her regular clients as well as catering for dinner parties and events to suit every dietary preference.

In 2014 Radha published her cookbook Purely Vegetarian and has been living and working in the Hudson Valley since 2016. Radha promotes cooking with farm to table seasonal and organic ingredients the Hudson Valley is famous for.

See Radha’s recipe for a Tofu Satay Burger with Caramelized Onions and Peanut Sauce on page 35.

ALESSANDRA TECCHIO
Dolce
27 Broadway
Kingston, NY 12401
dolcekingston.com
845 339 0921
After years of traveling for work, my father came to the U.S. in 1985. As an accomplished chef, he was given the opportunity to open his own restaurant in Kingston. At that time the city was only appreciated by small community. My father saw the potential Kingston had, so he moved his family to join him build his dream. From an early age I learned from my parents how a restaurant is run, how one should always do what they feel is best, and how to run an establishment that you are proud of. As a young girl I saw how exhausting running a restaurant is, so I had no intention in opening one. But I did. In 2005 I opened Dolce, a block up from where I grew up.

I feel lucky that I had the opportunity to open my cafe and share my love for the food service industry. Having the freedom to own a place where customers can enjoy themselves is a wonderful accomplishment. The task of taking care of yourself when running a restaurant is challenging. I can truthfully say I feel lucky, especially now being a mother, that I have the independence to run my business in a way that I can also take care of my family. Although being a mother and a business owner is tough work, it has been a journey that I am happy I am able to do and do it successfully.

See Alessandra’s recipe for Caramel Crêpes on this page.

Caramel Crêpe
Alessandra Tecchio, Dolce

When coming up with an idea for a cafe, my husband suggested crêpes. That suggestion sparked the idea for what Dolce is today. We have been proudly and tirelessly serving our customers homemade breads and baked goods, sweet and savory crêpes and sandwiches since then. The following sweet crêpe has always been one of our favorites.

Caramel Sauce: Bring 1/3 cup of water and 1 1/2 cups white sugar to a simmer in a saucepan over medium heat. Stir occasionally until the caramel has turned golden brown, 5 to 10 minutes. Carefully pour in 1 1/4 cups warm heavy cream into the hot caramel while stirring. Be careful. Add 1/2 tsp vanilla extract and pinch of salt. Stir again. Let cool.

Crêpe Batter: Blend 1 1/2 cups all-purpose flour, 1 tablespoon white sugar, 1/2 teaspoon salt, 2 cups milk, 2 tablespoons melted butter and 2 eggs.

Cook about 1/4 cup crepe mix for about 2 minutes in a frying non-stick pan. Cook until both sides are golden brown. Move crêpe to plate and drizzle the caramel unto crêpe and fold in some fresh fruit of your choice. Top with homemade whipped cream and enjoy!
Loco Moco
Aimee Marone & Rita Conover, Ohana

A traditional Hawaiian breakfast, this well-balanced and hearty dish is easy to make and delicious!

Combine 1 cup Japanese rice with 1 can of coconut milk and cook until tender (you can use a rice cooker or in a pot on the stove, about 20 mins).

Make your burger patty combining fresh local beef patty with a little garlic & onion powder, chopped green peppers and fresh white onion. Combine and shape into a 6oz burger patty. Cook on grill to desired temperature. Medium rare to medium is recommended for best flavor profile.

Make a beef & mushroom gravy using pan drippings, beef bouillon, and onions. Make a roux from equal parts butter and flour stirred together, adding milk to a creamy consistency and add choice of mushrooms (I prefer a mix of buttons, shiitake & Portobello) and onion to taste.

Prepare an over easy egg, lightly seasoned with a little salt & pepper.

Place 1 cup of packed coconut rice in bowl, place a burger patty on top, top with over easy egg and the smother with the mushroom beef gravy. Enjoy!!
INEZ VALK
Table on Ten
52030 State Highway 10
Bloomville, NY 13739
tableonten.com
845 643 6509
I am the owner and chef of Table on Ten. I use pizza to showcase the many amazing fresh, local ingredients we have on hand. Raised, farmed, foraged, always according to season...like a circle on a map. Now entering its ninth year as one of the flagships of the Catskills food scene, Table on Ten continues to offer sourdough brick oven pizza with ingredients sourced locally and seasonally.

VANESSA WILBER
Blue Mountain
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845 340 9800
Baking has been a passion of mine, for as long as I can remember. Perhaps, beginning with the sweet tooth I share with my father, and our annual Christmas cookie baking marathon. Many stories have been told about my 12 year old food adventures and almost burning the family house down along with it. We are now finally able to laugh about that one. Needless to say, at a very young age I decided that this was the direction I wanted my career path to lead. I began working in kitchens when I was 16, and honing my skills through training and experience since then. I love what I do, how I feel when I create something, and the togetherness that can be felt when sharing it with others. I continue to have passion for what I do, and make sure I learn something each and everyday.

See Vanessa’s recipe for Lemon-Blueberry Scones on page 33.

Blueberry Muffins
Agnes Devereux

2 cups (10 ounces) unbleached all-purpose flour
1 Tbls. baking powder
1/2 tsp. salt
1 large egg
1 cup (7 ounces) sugar
4 Tbls. unsalted butter, melted & cooled slightly
1-1/4 cups (10 ounces) sour cream
1-1/2 cups blueberries, preferably wild

1. Adjust oven rack to middle position and heat oven to 350 degrees. Spray standard muffin tin with non-stick vegetable cooking spray.

2. Whisk flour, baking powder, and salt in medium bowl until combined. Whisk egg in second medium bowl until well-combined and light-colored, about 20 seconds. Add sugar and whisk vigorously until thick and homogenous, about 30 seconds; add melted butter in 2 or 3 steps, whisking to combine after each addition. Add sour cream in 2 steps, whisking just to combine.

3. Add berries to dry ingredients and gently toss to combine. Add sour cream mixture and fold with rubber spatula until batter comes together and berries are evenly distributed, 25 to 30 seconds (small spots of flour may remain and batter will be thick). Do not overmix.

4. Use ice cream scoop or large spoon to drop batter into greased muffin tin. Sprinkle sugar on top and Bake until light golden brown and toothpick or skewer inserted into center of muffin comes out clean, 25 to 30 minutes, rotating pan from front to back halfway through baking time.
Homemade Pasta with Quick Marinara Sauce

**Chef Deanna**

**Homemade Pasta**
4 cups "00" flour (all purpose is ok too) some for dusting  
6 farm eggs (the blue & green make the best pasta)  
1 tbsp of extra virgin olive oil (always extra virgin)  
A bit of water with a tbsp of salt (fine ground) just enough to melt the salt  

Make a nest with the flour. Add the eggs—whisk with fork until yolks are broken. Add olive oil. Start mixing together the egg and flour with fork until you can use your hands. Start in the middle and work the sides of the flour add water if needed.  

Once you can form a ball knead the pasta with the ball of your hand until well mixed, make a ball, cut in half, wrap in plastic, refrigerate for at least an hour.  

Take out one ball at a time, knead to make sure the dough is well mixed. Roll flat, fold in three parts, and put through pasta machine twice at setting 0, then twice at setting 2, twice at 4, then three times at 5. You can cut the pasta in sheets that are easy to work with.  

At this point you can make the pasta in whatever shape you want. For linguini just cut the pasta in strips if your pasta machine does not have that option. Once the linguini is cut you can put semolina flour on it to store in fridge for up to a week.

**Quick Marinara Sauce**
3 large tomatoes diced  
1 clove garlic  
1 red onion  
Olive oil  
¼ cup Red wine  
Fresh basil  
Salt/pepper/red pepper flakes  

In a sauté pan, olive oil, sliced onions, and garlic—give the onions a minute to cook before adding the garlic: garlic burns fast and once it does you cannot use it.  

Once the onions and garlic are cooked add the red wine, let it reduce down then add tomatoes. Cook for about 10 minutes maybe less just until the tomatoes get soft.  

Add basil, salt, pepper, red pepper flakes to taste.  
Add pasta to skillet, toss, plate and top with a good grated parmesan cheese.

---

**Broccoli Nachos**

**Renee Cory, The Emerson Resort & Spa**

Serves 4, or 8 as an appetizer  

2 large broccoli crowns, cut into small spears  
2 tablespoons coconut oil  
1 teaspoon Baleine sea salt  
1 15oz can cooked black beans, rinsed and drained  
1 bunch scallions, sliced on the bias  
1 jalapeno, thinly sliced  
1 beefsteak tomato, diced  
1 red pepper, diced  
1 small red onion, finely diced  
2 cups shredded Pepperjack cheese  
Toppings (optional): Sour cream, Salsa, Avocado mash (avocado, lime, sea salt)  

Preheat oven to 400 degrees.

Spread broccoli onto baking sheet, drizzle with coconut oil and sprinkle with salt. Roast broccoli for 15 minutes, until crispy on the edges. Transfer to a 10 inch cast iron pan and top with remaining vegetables and black beans. Evenly distribute the cheese over the top so all vegetables and beans are coated. Roast for 8 minutes more or until the cheese is melted. Remove from oven and serve with desired toppings.
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Hope in a Greene County Garden

By Margaret Donsbach Tomlinson

Sunshine streaming through a water-misted atmosphere can produce a rainbow, that potent symbol of hope. And doesn’t every gardener need hope in abundance to believe that a tiny, dry seed planted in dirt in a sunny location and watered will grow into a big, healthy plant?

Centuries ago, people believed everything in the physical world was composed of four elements: earth, water, air and fire. That theory, discarded when modern scientific research identified atoms and molecules, was based on close observation of the natural world. Plants need soil, water, air and sunshine to survive and grow—and these match up neatly with the medieval world’s four elements.

The scientific method, pioneered in the 17th and 18th centuries, confirmed those needs. Flemish philosopher and physician Jan van Helmont experimented with a willow tree in the mid-1600s (while under house arrest by the Inquisition). He planted a five-pound sapling in a pot containing 200 pounds of soil. He let the tree grow for five years, watering it regularly, and then weighed both the tree and the soil again. The tree weighed slightly over 169 pounds. The soil weighed only two ounces less than it had originally. Van Helmont concluded that all the tree’s growth, other than those two ounces of soil, had come from water, a step forward in understanding plant growth, even if not fully accurate.

A century later, experiments by Dutch physician Jan Ingenhousz in the 1770s showed that plants need sunlight for photosynthesis. He immersed plants in water and found that under sunlight they gave off bubbles of oxygen, but did not in the dark.

Swiss chemist Nicolas-Théodore de Saussure took the idea a step further in an experiment described in his 1804 book, *Recherches chimiques sur la végétation*. He sealed plants into glass containers filled with carbon dioxide, having weighed both the plants and the carbon dioxide. After a period of time, he analyzed both the plants and the gas and concluded that the carbon gained by the plants had come from the carbon dioxide in which they had been immersed.

In more recent times, science has gifted us with an enormous amount of detailed information about the specific nutritional needs of plants. The science of soil as it relates to gardening is discussed in one of my favorite gardening guides: *The Intelligent Gardener: Growing Nutrient-Dense Food*, by Steve Solomon. Medieval gardeners would be awed! As we are still awed today by the sight of a rainbow, alchemy of air, water and sunlight.
We are all now months into adjusting to a new reality with the COVID-19 virus. It has changed the way that we do almost everything here in the Catskills, including getting outdoors and enjoying our beautiful Catskill Mountains. That means we’re learning a new normal where we recreate locally and responsibly, observe posted closures and ensure proper social distancing when we are outside.

For many organizations here in the Catskills, including the Catskill Center, the response to the pandemic has changed the way they work, but it hasn’t changed their commitment to meet their mission.

Catskill Center Urges All To #RecreateResponsibly

As parks and trails begin to reopen, it can be confusing to navigate this “new normal” in terms of how to recreate responsibly. The new #RecreateResponsibly guidelines give advice on how to get outdoors right now. When you choose to recreate responsibly, you are doing your part to keep yourself and others safe and healthy. No one wants to see our parks and trails re-closed, and we can all do our part to take care of each other and these places so we can maintain access. We all have a shared responsibility to care for these places and ensure they remain for future generations to enjoy. Lead by example and join the Catskill Center and the Catskills Visitor Center in learning how to #RecreateResponsibly at recreateresponsibly.org.

Know Before you Go Check the status of the place you want to visit. If it is closed, don’t go. If it’s crowded, have a plan B.

Plan Ahead Prepare for facilities to be closed, pack lunch and bring essentials like hand sanitizer and a mask.

Stay Close to Home This is not the time to travel long distances to recreate. Most places are only open for day use.

Practice Physical Distancing Adventure only with your immediate household. Be prepared to cover your nose and mouth and give others space. If you are sick, stay home.

Play It Safe Slow down and choose lower-risk activities to reduce your risk of injury. Search and rescue operations and health care resources are both strained.

Leave No Trace Respect public lands and communities and take your garbage with you, including disposable gloves, and masks.

Protecting the Catskill Park in the age of COVID-19

By Andy Mossey, Catskill Center Advocacy & Stewardship Coordinator

While cities and the world economy have slowed to a bare creep due to the COVID-19 pandemic, nature has prevailed in the spring growing season. For those of us who seek solace in the natural world, many have turned to their favorite trails in hopes to take a break from the long lines at the grocery store and confronting the new reality of watching our favorite businesses shutter their doors for a seemingly indefinite period of time.

It’s no wonder why so many people are turning to nature now. Nature is always here for us, and should always be here for us. When we feel sad, down, or are becoming stir crazy, nature is out there, ready to receive us and fill our psyche with endorphins and our noses with the beautiful fragrance of fresh blossoms.

This spring more people than ever are getting outside. For decades the Catskills have been a refuge of nature. This year is no different. What is drastically different about this season are our current circumstances: the COVID-19 pandemic has forced us all to change our daily behaviors in an effort to protect not only ourselves, but others, and those we love.
As the Catskill Stewards roll into the 2020 season we are taking some of the lessons we have learned from the past two seasons and applying them to this new reality. The Catskill Center’s stewards are focused on outreach, we speak directly with people, in fact a great number of people—over 70,000 to date. So what are we to do when being socially distant is the definition of socially responsible? How are we to protect our precious natural resources if we cannot speak with our Catskill Park visitors?

Personal Protective Equipment (PPE) is implicit, but our stewards are expanding their caution. We are sanitizing, keeping our equipment spotless and disinfected, and keeping distant—to mention only a few of our protocols. This is a unique moment in time when smiling means less about the actual smile but more about showing off the laugh lines around our eyes. Our masks are indeed a new barrier for us stewards. As stewards we pride ourselves on being able to connect with visitors, all in an effort to help people feel more comfortable while we share our priceless information about responsible recreation and natural resource protection. Fortunately with thoughtful precautions, we can keep a responsible distance while still communicating the Catskill Stewards mission.

We need our visitors in the Catskills. We need each visitor to recreate responsibly and visit thoughtfully. The Catskill Stewards Program gives all people a baseline of information and skills to work with. Catskill Stewards encourage people to think about their footsteps, cumulative impacts, and individual choices while in the woods.

For the foreseeable future our natural resources, and human resources are at equal risk. The choices people make for recreation will have a ripple effect on the communities and resources available throughout the Catskill Region. Across the state, many Forest Rangers have been pulled from the woods to help administer COVID-19 testing facilities. This means our wild spaces have fewer caretakers than ever to respond to more visitors than ever. So, as parts of the economy begin to open and each of us begin to wander a bit further from home, all of us at the Catskill Center ask that you choose to recreate responsibly.

**Catskill Fire Towers Temporarily Closed**
The six Fire Towers of the Catskill Park (Overlook, Hunter, Tremper, Balsam Lake, Red Hill and Upper Esopus) have been closed to the public by the NYSDEC to reduce the spread of COVID-19. The Catskill Fire Tower Challenge has been suspended while the Fire Towers are closed. In addition, the volunteer Catskill Fire Tower Project, which staffs the Fire Towers on weekends, has been temporarily suspended.

**Making the Catskills More Accessible and Welcoming to All**
Thanks to a recent Smart Growth Grant from NYSDEC to create a Justice, Equity, Diversity, and Inclusion (JEDI) Plan for the Catskill Center and to establish a working group to focus on JEDI issues within the Catskill Park. The Catskill Center looks forward to the opportunity to more comprehensively address these issues internally and is really excited to also explore them further with stakeholders Park-wide. If you’re interested in learning more, please contact cccd@catskillcenter.org.

**Kaaterskill Falls, Surrounding Trails and Parking Areas Temporarily Closed**
The New York State Department of Environmental Conservation has announced the temporary closure of Kaaterskill Falls, the viewing platform, and connecting trails. The Kaaterskill Wild Forest will remain open to the public. The closure of the Kaaterskill Falls site is part of DEC’s statewide efforts to reduce the community spread of COVID-19 by encouraging New Yorkers to safely and responsibly recreate locally. DEC is temporarily closing public access to the falls due to its unique features that do not provide for appropriate social distancing during the ongoing COVID-19 response.
Kaaterskill Falls is a popular destination that consists of several short-access trails leading from large parking areas to the falls and the viewing platform. The falls, viewing platform, and access trails are relatively small areas that are currently concentrating recreationists together, preventing safe social distancing at this site, as well as placing an unnecessary burden on and danger to State and local resources and emergency responders during the ongoing public health response. DEC will continue to evaluate the situation and will announce when these areas reopen to the recreating public.

DEC is closing parking areas at Molly Smith, Laurel House Road, and Scutt Road to public use. All access trails leading to the falls will be closed. Roadside parking in these areas is prohibited.

In addition, DEC is blocking roads leading to the North-South Lake Campground to encourage social distancing and reduce visitor density while providing access for hikers to visit trails that connect with the campground.

Catskill Park Updates now Available for the Catskills Online
Due to the COVID-19 situation, local recreational opportunities are changing rapidly and the status of many outdoor related programs are changing. In place of regular trail conditions updates, the Catskill Center through Catskills Visitor Center is now posting updates related to the Catskill Park, Catskill trails, Catskill campgrounds and camping, Catskill boating and more on the Visitor Center’s Trail Conditions blog at catskillinterpretivecenter.org/trail.

Visit the Catskill Park’s Visitor Center Virtually
Before you embark on any adventure in the Catskills, be sure to stop at the Park’s official Visitor Center, the Congressman Maurice D. Hinchey Catskills Visitor Center! Located on Route 28 in Mount Tremper, the Catskills Visitor Center is your gateway to Catskills and the official visitor center for the Catskill Park, where you can learn about the vast outdoor recreational opportunities in the area as well as discover Catskills communities and rich cultural and natural history.

Please note that the Catskills Visitor Center building has been temporarily closed to the public as of March 14, 2020 to assist in reducing the spread of COVID-19. The Catskills Visitor Center site, trails and picnic areas remain open for the public to use and park information is available at the kiosk on the Visitor Center’s access drive, just off of Route 28. Staff remain available via telephone at 845 688 3369 and email at info@catskillcenter.org to answer questions and offer advice. Visit the Visitor Center’s website at catskillvisitorcenter.org for more information.

Normally, the Catskills Visitor Center is open seven days a week from 8 am to 3 pm. At the Center, you can explore the interpretive exhibits, gather information and speak with knowledgeable staff about the Catskill Park and region. In addition to information, exhibits and staff, the Center is home to more than a mile of walking paths, fishing access to the Esopus Creek and a sculpture trail, featuring the work of local artists and artists who have been inspired by the Catskills.

The Catskills Visitor Center is also home to numerous events and activities throughout the summer, including Family Days, interactive workshops and presentations, a Catskill Mountain Book Festival, guided outdoor adventures and more!

You can visit catskillvisitorcenter.org, call 845 688 3369, or email info@catskillcenter.org for more information.

A significant website upgrade is planned for the near future to better facilitate virtual Catskill Park visits!

Camping Suspended in Peekamoose Valley, Sundown Wild Forest
The NYSDEC is temporarily suspending all overnight camping in the Peekamoose Valley area of the Sundown Wild Forest of the Catskill Park in the Town of Denning, Ulster County to protect public health and ensure adherence to social distancing protocols.

Interested visitors can find the latest information on additional closures and restrictions at dec.ny.gov/outdoor/120286.html. DEC will continue to assess camping status and will announce when these areas reopen to the recreating public.

Catskill Park Advisory Committee
Did you know that there is a group of Catskill Park stakeholders working together to address issues of park-wide importance in the Catskills? The Catskill Park Advisory Committee (CPAC) was established by the Catskill Center in consultation with the New York State Department of Environmental Conservation (DEC) several years ago. The CPAC is a group of representatives from local governments and organizations currently chaired by the Catskill Center and provides a forum for communities and user groups of the Catskill Park and the Catskill Watershed. The purpose of the Committee is to provide assistance, advice and guidance to the DEC, the New York City Department of Environmental Protection and other land managers in the management of the New York State Forest Preserve, the Catskill Park and the Catskill Watershed.

Meetings are held quarterly and are open to the public. If you’d like to learn more, join the mailing list or attend the next meeting, please contact the Catskill Center at 845 586 2611 or email them at cccd@catskillcenter.org with CPAC in the subject asking to be added to the mailing list.

Give Back to the Catskills
The natural beauty, the majesty of the mountains, the protection of the Catskill Forest Preserve, the region’s natural and cultural resources, all need your help! By supporting the work of the Catskill Center, you support: stewardship of our Catskill Park and its vast natural resources; the Center’s collaborative spirit as we convene, create partnerships and facilitate discussions that benefit the region; and the Center’s work to support education, arts and culture throughout the Catskills.
While the Catskill Center may not be able to interact in person for the time being, their staff continue to explore and launch new ways for them to remain connected with their members, supporters, and those who love the Catskills. Keep a look out for increased resources, virtual workshops, programs, and more from the Catskill Center and CVC websites. Stay tuned into their social media platforms—Twitter, Instagram and Facebook—for even more opportunities to engage, learn, and advocate with them.

Most importantly, know that by being a member and supporter of the Catskill Center you are helping protect and preserve the Catskill Mountains that we all love. This glorious Park will be even better preserved than before because of our collective hard work, and we will one day leave our homes to explore, travel, and enjoy everything this region has to offer once again.

To support the work of the Catskill Center, become a member online through their website at catskillcenter.org/membership or donate by mail: Checks made out to the “Catskill Center” can be mailed to Catskill Center, PO Box 504, Arkville, NY 12406.

Jeff Senterman is the Executive Director of the Catskill Center for Conservation and Development in Arkville, NY, a member of the Board of Directors for the American Hiking Society, the Catskill Watershed Corporation and the Central Catskills Chamber of Commerce. Jeff graduated with a degree in Environmental Science from Lyndon State College and worked for many years as an Environmental Planner in New England before coming back to New York and the Catskills in the nonprofit sector. To learn more about the work of the Catskill Center in the Catskills, visit catskillcenter.org.

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Poems by Sharon A. Ruetenik

Sharon Ruetenik is the author of a poetry chapbook, The Wooden Bowl. She is currently working on a manuscript of sevenlings. Her work has appeared in print and online journals, most recently The Green Door. Ruetenik was awarded a poetry fellowship at the Saltonstall Foundation for the Arts. As a speaker for the New York Council for the Humanities, she has lectured on short stories, novellas, and poetry. Her day job is working at SUNY Delhi as the coordinator of the Writing Center, the international student advisor, and adjunct instructor in composition and literature. Ruetenik lives in Delhi with her family, which includes many large dogs and several indolent cats.

Aftermath

You know how those detective shows begin: a long shot of friendly hillsides or a lazy river joined to a flat shoreline. Maybe a distant field with a few grazing horses. Then we are pulled closer and it’s almost always two good looking boys tossing a football, rating the eighth grade girls.

Too busy pretending to be their older brothers they do not recognize the ominous silence of birds the sting of the deepening grass.

Suddenly they enter a new found world that halts their insouciant path. It could be a simple stabbing of the local car dealer, or the strewn limbs of the chef who hurls dough at Mama Lucia’s. Or they might stumble upon, posed precisely as a mannequin in the window of Raphael’s Department Store, last year’s homecoming queen. Blood drying on a string of pearls and her naked breasts.

They know to call for help.

Their statements are taken off-screen and the boys disappear.

But let’s just wonder out of respect for adolescent trauma, what happens to them.

They grow up to be insurance agents, pharmacists, maybe even history professors, sponsor Little league games host backyard barbecues.

But certain winter nights, it’s that early June morning, believing their emboldened voices could reign over a sky and earth that belongs only to them.

Until the body inserts itself, replaces that otherwise idyllic picture.

Do they see those motionless limbs quiver, the beauty queen’s manicured fingers beckon on the screen of their pillow? Do they wake their peaceful spouse, call to their chocolate lab, or simply without voice or hope rage that they will forever lie alone, buried deep in frozen feathers.
Persephone’s Epiphany

With my husband:
closets of silk dresses
boxes of ancient jewels.
With my mother:
flannel skirts, carefully-
ribboned straw hats.
I dance in Hell.
I seduce grain on Earth.

I can not connect
one self to its other.

I read Anderson, the Brothers
Grimm, Asian folktales,
seek out shamans, consult
my sisters. Even Athena
has no truth to tell.

No helpful parallel
not one helpful parallel
not one revelatory
This might be me.

So I watch, careful
as any pantry mouse,
study the world beyond
our farm, root cellar,
porch swing.

I note millions of women:
none cursed with my beauty,
my wheeler dealer daddy.
Women who never shudder under
a husband’s knowing thrusts,
ever lean into a mother’s caress.

I can not concentrate in Hell.

My myth belongs only to me
yet easily grasped as a cautionary
tale, told often as golden bread
buttered, a ruby necklace unclasped.

Goldilock’s Sister

watches her skip into the forest—
a fairyland tableau—Goldy’s hair
aflutter, ribbons tangled until
blue birds and a flying squirrel and a well
groomed fox curl her locks, furnish her frock
with artful bows.

She is just right.

At home, Father long widowed, shouts endless
Eurekas, his brittle fingers tracing extinct paths
on yellowed maps. No one complains of too
cold porridge, too hot stews, whines the weight
of parlor cushions; moans a bed too narrow
for dreams of resourceful princes.

This day Goldilocks renews her quest
deeper and deeper into the forest’s
haze until darkened woods and fanged
beasts wait for her dainty boots
to cross over. But Goldy’s only unerring
gift is her measuring eye: its violet iris
a gleaning jewel.

This night Goldy does not return: her sister
eats her just right soup, reads curled in her just
right chair; carries cat and cradle to her just
right bed, dreams her own snowy night’s
tale: a locked door, a loud knock, a desperate
cry, a deaf, dotty Father, a forest of slumbering
creatures just right in their snug tree hollows
and winter caves.
LOOKING FOR A FUN CREATIVE PROJECT?

This playful exercise is from our friend, Brian Mooney, who invented Storymatic—a game that we offer in our Kaaterskill Shoppe in Tannersville.

IT’S EASY!
GREAT FOR INDIVIDUALS, FRIENDS, FAMILIES...
ANYONE WHO WANTS TO WRITE A STORY OR POEM!

1. Choose two entries from the Main Character section:
that will give you the basic characteristics for the main person in your story or poem.

2. Next, choose two entries from the Story Leads section
that will lead you into your story.

There are two rules for this process.
1. You can’t kill off your main character (too easy)
2. Your main character has to change from the beginning to the end of your story or poem

Have fun!

Submit your stories to
Robert: tomlinsonr@catskillmtn.org
and
Sarah: tafts@catskillmtn.org

We’ll choose some of our favorites to publish in an upcoming issue of the Guide!
<table>
<thead>
<tr>
<th>MAIN CHARACTER</th>
<th>STORY LEADS</th>
</tr>
</thead>
<tbody>
<tr>
<td>firefighter</td>
<td>shouldn’t have touched it</td>
</tr>
<tr>
<td>best selling author</td>
<td>nobody is watching</td>
</tr>
<tr>
<td>person with a tail</td>
<td>everyday ritual is interrupted</td>
</tr>
<tr>
<td>liar</td>
<td>letter to the editor</td>
</tr>
<tr>
<td>recluse</td>
<td>lightning strikes</td>
</tr>
<tr>
<td>owner of a hot air balloon</td>
<td>noisy neighbors</td>
</tr>
<tr>
<td>trespasser</td>
<td>worst haircut ever</td>
</tr>
<tr>
<td>person who owns a lot of stuffed animals</td>
<td>lonely</td>
</tr>
<tr>
<td>taxidermist</td>
<td>discovers a new species</td>
</tr>
<tr>
<td>person with an excellent sense of smell</td>
<td>the quest continues</td>
</tr>
<tr>
<td>amateur swimmer</td>
<td>on holiday</td>
</tr>
<tr>
<td>retired police officer</td>
<td>a class reunion</td>
</tr>
<tr>
<td>spelling bee contestant</td>
<td>bad directions</td>
</tr>
<tr>
<td>teenager who is good at math</td>
<td>the car won’t start</td>
</tr>
<tr>
<td>avid journal keeper</td>
<td>broken bone</td>
</tr>
<tr>
<td>blind person</td>
<td>memory lane</td>
</tr>
<tr>
<td>pilot</td>
<td>the one that got away</td>
</tr>
<tr>
<td>emergency room doctor</td>
<td>if only what was said could be taken back</td>
</tr>
<tr>
<td>person afraid of heights</td>
<td>secret meeting</td>
</tr>
<tr>
<td>person with an anger management problem</td>
<td>particularly inconvenient phobia</td>
</tr>
</tbody>
</table>
“All art has this characteristic – it unites people.”
—Leo Tolstoy
WE MISS YOU AND CAN’T WAIT TO SEE YOU SOON!
Dear Friends of the Catskill Mountain Foundation,

We’ve missed you! We hope that you and your loved ones are well during this time of social distancing. We wanted to give you a little update on our efforts while we do our part to flatten the curve. We are closely following the Governor’s plan for reopening and are hard at work ensuring that all recommended protocols will be followed once we are able to open again. We miss you and want to make sure that you feel safe when you enter our spaces.

Catskill Mountain Foundation staff has been working steadily and remotely, adjusting our programming schedule and discovering new ways to reach our audiences and stay engaged with you and your needs during these uncertain times. Artists, musicians, dancers and other performers still do what they love to do, and we want to share that with you!

We’re working behind the scenes to bring you an exciting 2020-2021 season, which we hope will include in-person events as well as live streaming events. We have all been encouraged by how the arts are providing comfort to so many people in these challenging times, and we look forward to better days when we can all be together again, enjoying the beauty of our mountains and the artists who are inspired by them.

Regular updates to the Catskill Mountain Foundation Coronavirus response can be found at catskillmtn.org/news/coronavirus.html

Yours sincerely,

The Staff of the Catskill Mountain Foundation
The **Guide magazine** has always been available in digital format and will continue solely in that format until we feel it is safe to print and distribute a print issue. The current plan is to continue with a digital version for the June and July issues, with a return to print starting with the August issue. You may find online issues of the Guide at catskillmtn.org/news/guide-magazine/index.html

The **Orpheum Dance Program** is continuing to offer limited community ballet lessons to its students by video. Follow the ODP on Facebook at facebook.com/OrpheumDanceProgram.

Although many of our **Performing Arts programs** have been cancelled or postponed, we are providing occasional videos on Facebook highlighting artists who have graced our stages in the past, and we are sharing content created by other artists that we hope will inspire you. We are also hard at work creating some online digital performances for you to enjoy this summer. We are hoping to live stream these performances to both Facebook and YouTube (don’t worry—we’ll make them public so you don’t need accounts on either platform to watch!), and we’ll record them so you can watch them later if you can’t catch the live stream. Follow us on Facebook at facebook.com/catskillmtn.

The **Kaaterskill Gallery** is working on creating online interactive activities for children and adults as well as presenting short interviews with local artists and writers. Follow the gallery on Facebook at facebook.com/KaaterskillFineArtsGallery.

We are sorry that we will have to cancel our 2020 Summer Program at **Sugar Maples Center for Creative Arts**. In order to ensure the safety of our students, instructors, and staff we believe that it is not in the best interest of our community to proceed with this year’s program. We are working hard on a series of exciting workshops for the summer of 2021, hopefully including some of the courses that were not able to run this year. Rest assured, we are actively using this time to make Sugar Maples even stronger in the summers to come. Follow Sugar Maples on Facebook at facebook.com/sugarmaples.center and on Instagram at instagram.com/sugarmaples.center.

We are also sorry to cancel **Art Explorers**, our summer camp for children at Sugar Maples, as well as our **National Dance Institute Residency** for children. We look forward to bringing these programs back in 2021. For 2020, we are working hard with three performing arts companies to bring **virtual summer programs** to the children in our community…please follow us on Facebook or sign up for our newsletter for updates as soon as they become available.

The **Mountain Cinema** is using this down time to install new equipment in our theaters to give you a better experience once we can open again. In the meantime, we are sharing movie news and streaming movie recommendations on our Facebook page. Follow the Mountain Cinema on Facebook at facebook.com/MountainCinema...we want to hear about your favorite movies as well!

**Catskill Mountain Printing Services** remains up and running, so please let us know if you have any printing needs…we are here for you! Email Steve at friedmans@catskillmtn.org to contact us!
BECOME A MEMBER OF THE CATSKILL MOUNTAIN FOUNDATION!
Your support matters and makes everything we do possible!

EACH YEAR, THE CATSKILL MOUNTAIN FOUNDATION

• Presents and hosts more than 20 performances and lectures.
• Offers free or subsidized arts programs that are enjoyed by hundreds of local children.
• Offers works of over 40 regional artists, along with the a hand-curated collection of over 4,000 books.
• Hosts arts residencies bringing many artists to our community for extended stays.
• Is the home of the Piano Performance Museum, a rare collection of historic playable pianos.
• Runs a dozen studio arts programs, with students from around the U.S.
• Shows more than 100 films on our four screens in Hunter and Tannersville.
• Publishes the monthly Guide magazine, distributed throughout the Catskill Region and at New York State Thruway rest stops.

MEMBER BENEFITS

Per Membership Year
All members are listed in our playbills and receive our weekly e-mail updates.

Enjoy unique opportunities when you join CMF!

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You may be able to double your contribution if you work for or are retired from a company that has a matching gift program.
To make your match, simply obtain a form from your company’s Matching Gift Coordinator and send it along with your contribution.

Catskill Mountain Foundation is a 501(c)3 not-for-profit corporation.
All gifts are tax deductible as allowable by law.

The following contribution is enclosed: $______

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Check if this is a new address.

Please make your check payable to:
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The staff of the Catskill Mountain Foundation and the Catskill Mountain Region Guide would like to express our gratitude to all of the essential workers who are keeping us safe during the COVID-19 crisis.

Thank You!

“When I was a young boy and would see scary things in the news, my mother would say to me, ‘Look for the helpers. You will always find people that are willing to help.’”

—Fred Rogers