



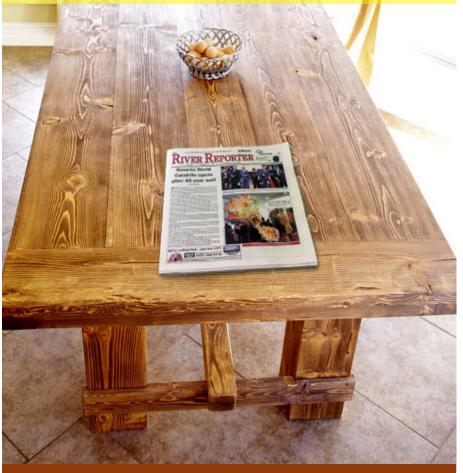


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EDITOR'S LETTER:

Welcome to the spring edition of Our

Country Home! (At least, it may be spring,

as long as the weather is able to make up

This time, we're focusing on the art of

John Roth answers that question with this

issue's featured house, his home in Milan-

ville, PA that's marked by 33 years worth

of found-object renovation. Roth says his restorations of his home started from the

fact that his house had little interesting ar-

chitectural detail; if that's not the case with

your home, Barbara Winfield can help you

research the history of your home, walking

you through its styles and its former owners

to help you know what architectural details

reuse: How do you take something old, and

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On the cover:

RR photo by Liam Mayo The exterior of John Roth's Milanville home is done in a distinctive orange and purple paint scheme though, Roth says, it's less of an orange and more of a pumpkin acorn spice. "You know, when I tell people I have an orange purple house, that sounds horrible," says Roth. "If someone said that to me, I'd be like, 'eugh,'... but I don't know, I liked this color."

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Have a comment or idea for the magazine? Contact: Annemarie Schuetz at 845/252-7414, ext. 129 or copyeditor@riverreporter.com



Jim McKeegan will introduce you to the coal silos at the heart of Callicoon, NY, and tell you about the group that's trying to bring them back to life as a watering hole for the new age. Jude Waterston will bring a different part of history to the forefront, showing you how to take your old, favorite recipes and adapt them to modern taste.

Something lost, something found

We'll end the issue in Jeffersonville, NY, where Lauren Seikaly will talk about her business ReStore, an antique shop that salvages vintage furniture from the scrap heap and repurposes it for new homes and new lives.

Happy reading! We hope this issue inspires you to look a little differently at something in your home, and to consider how it might play a bigger role in your life if given just that smallest of restorative tweaks.

- Liam Mayo, section editor

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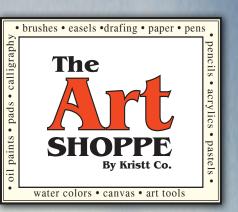
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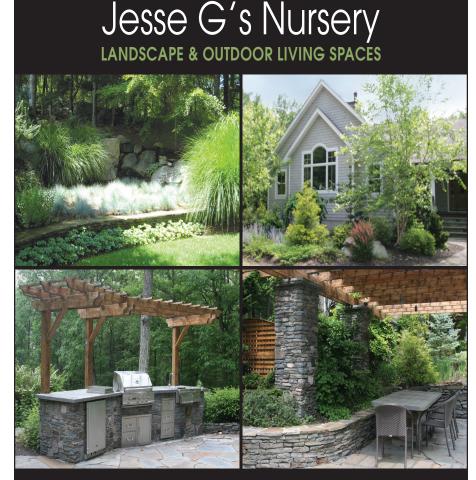


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The scrap metal decorating the underside of the kitchen island came from an abandoned barn across the road, which Roth bought at a tax auction. "I became enamored with old metals, scrap metals, different stuff," he says. "I don't know why, but I just really liked it, so this is just a quiltwork of old metal."

By LIAM MAYO

When John Roth bought his Milanville home some 30 years ago, it came to him as something of a blank slate.

"There was nothing architecturally interesting about it," Roth says of the home, which started life as a farmhouse in the 1890s. "It was good for me, because then I could do anything I want and not feel like I'm violating some sacred style."

Three decades on, he's taken that freedom and turned the house into a kalidoscope of colors and textures and styles.

Roth is a carpenter by trade, and also a visual artist who works with found objects items liberated from their original contexts and repurposed into new forms.

What originally inspired him to use found objects was the album cover for the Talking Heads album "Little Creatures," Roth said. When he got the album, he looked at the credits, and saw the cover art credited to a Reverend Howard Finster of Summerville, GA.

Reverend Finster, a religious artist born in 1916, created as part of his artwork an environmental sculpture—Paradise Garden—in the 1960s, according to information from the Smithsonian.

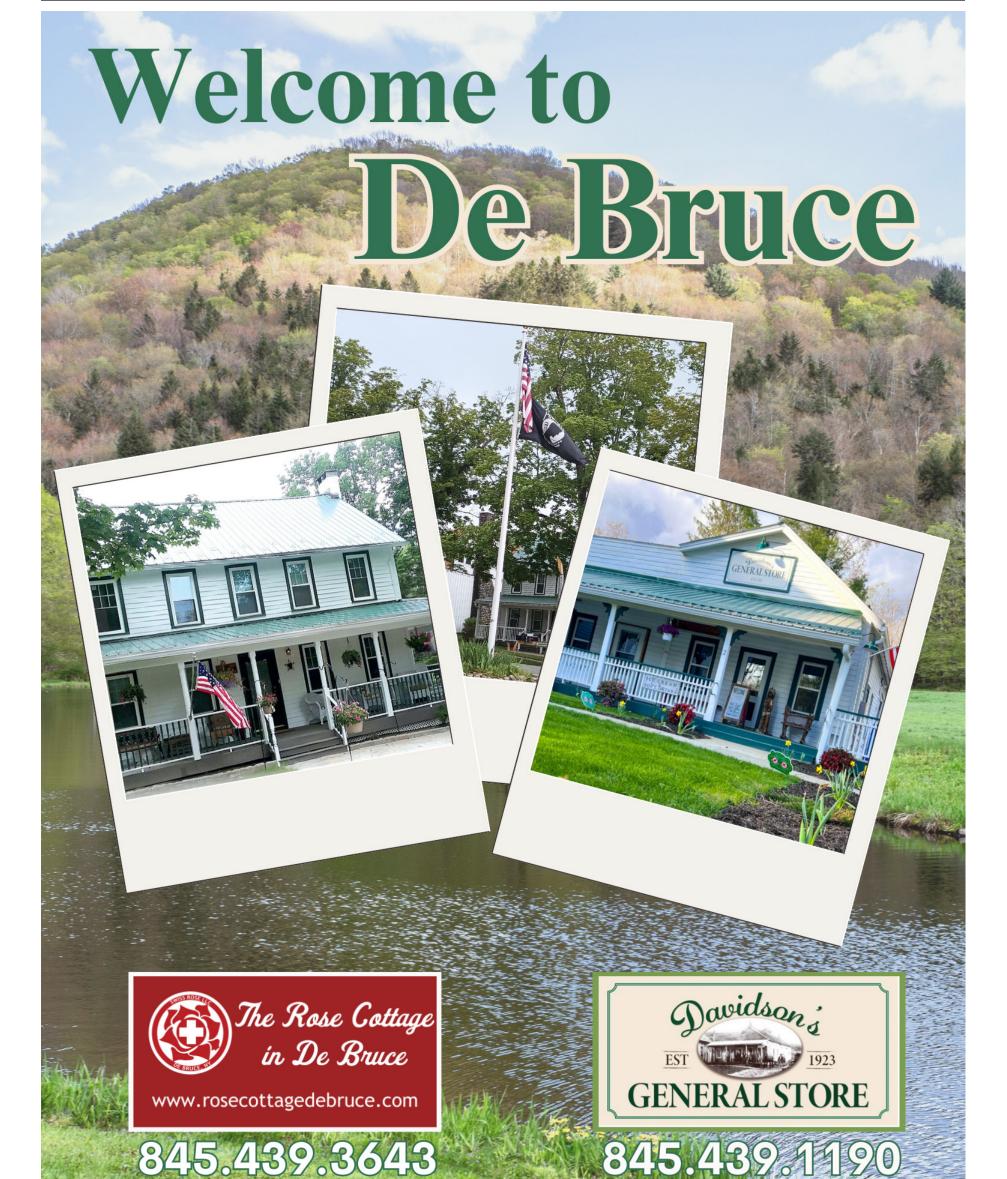
Roth had the opportunity to go down to Georgia and visit Paradise Garden, he says, describing it as a great structure constructed of bicycle frames, lawnmowers and the like. "It just really opened my ¬Page 7



In addition to being a carpenter, Roth makes art out of found objects. "My wife and friends, they describe me as a sculptor," he says. "I just like putting rusty things out in my yard, you know? I kind of play it down." This piece hangs between two trees outside his home, one of many similar creations dotted about his yard.



Some of the objects used in Roth's home renovation barely needed any changes before they made it into the build—like these cheese graters, hung in a column on one of the living room walls. "They're beautiful, right? They're just like little works of art," Roth says.



SPRING 2025 • 7



Roth has repurposed plenty of strange objects as furniture details—like this pool ball, repurposed for use as the pull of a living room table drawer...



implements that used to hold electrical wires.



This isn't the first time Roth has appeared in Our Country Home—his house graced the cover of the Fall 2004 issue. At the time, Roth told the **River Reporter**, "I think people have to think of their homes in a different way. They need to think about their home as a work of art."

"It just really opened my eyes to [the fact that] anything can be art, if you really stop and look at something and use it in a way other than what it's utilitarian-ly used for. It can be really beautiful."

THE HOUSE - Page 5

eyes to [the fact that] anything can be art, if you really stop and look at something and use it in a way other than what it's utilitarian-ly used for. It can be really beautiful."

That appreciation for the beauty of castoff objects permeates Roth's Milanville home.

The yard teems with strange, stuck-together structures. Two ladders joined at an acute angle form a tall, pointed arch. A small figure stands atop a pillar of rain-melted books.

The inside of the home has just as many intricate, out-of-place details.

Some involve ordinary objects used for something other than their original purpose. A pool ball serves as a drawer handle; a whisk cradles a light bulb within its spindly wires; cheese graters hang on the wall as decorations of quiet metal.

Other elements of the home look less obviously out of place, but have their own, intricate stories to tell. Even the wood used for the home's walls and its kitchen cabinets has a range of origins, from the small, rectangular lathes used to tile an extension to the home—he'd always been interested in the material, from days of pulling it out of old houses being torn out in Boston, and he brought garbage cans full of it to the Upper Delaware—to the sleek amber material of the kitchen cabinets, which was originally intended for a client's bookshelves before he decided he couldn't give it up.

The home is always a work in progress like life, Roth says—but after thirty years of renovations, it has found a sort of equilibrium.

"By and large it's done," says Roth. "33 years, two wives, two children of my own, a stepchild, three dogs, five cats, two guinea pigs and a snake later, this is where I am now—and just in time to welcome my first grandchild in June."



This whisk repurposed as a light fixture hangs over the side door to the house, one of many found objects Roth has incorporated into the build.



These lights came out of an old camp stove that Roth found at A Picker's Find, an antiquing store in Honesdale that closed its brick-and-mortar location this past December. Roth took the burners from the stove and repurposed them into these lamps.



Jojo, one of the home's two cats, makes your photographer's acquaintance.



Roth's love of old metal extended to the ceiling of the home, where parts are tiled with bits of metal. He says these parts of the ceiling are perhaps his favorite parts of the whole renovation of the home's ground floor. "I love them," he says.



Moxie, the second of the house's two cats, poses for a portrait.





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Researching the history of your house

By BARBARA WINFIELD

If only walls could talk, what stories would they tell? Just like people, houses also have their histories—some more colorful than others. Searching the history of your house, when it was built, who lived within its walls and what changes various homeowners made can be a fascinating project. All it takes is for you to become equal parts architectural detective, historian, researcher and genealogist.

Your first questions are probably "How old is my house?," "Who built it?" and "Who lived there?" Begin at the county tax assessment office or similar local entity, which should house ownership records and descriptive information about the property. The county assessor is responsible for identifying, classifying and valuing all real property transactions. They should have a listing of some, and perhaps all, of the people that owned the property before you did.

Start by establishing a timeline through tracing the property deeds. Every time a property changes hands, the transaction should have a corresponding deed. All of the deeds should be available for review through your local assessor's office or county's deed registry or recorder; sometimes this information is available online. This chainof-title should give you a list of transaction dates, property owner names and descriptions of major structures or distinguishing characteristics at the property. Also, check with your local public library. Not only is your public library the backbone of the community, but librarians in general are a wonderful resource. There might even be a local history section within the library.

In general, look for the follow-

- ing items in your search: · Property records
- Building permits
- Blueprints
- Maps
- Old local newspaper articles
- Photographs
- Vintage post cards

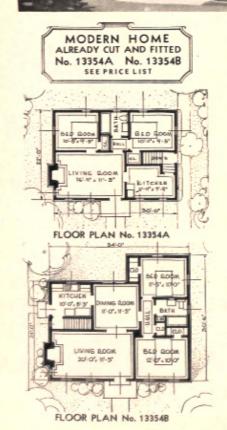
Uncovering your home's past will also tell you a lot about the history of the area you live in. When you're out in your neighborhood, notice the houses on your street. Are they similar or different from each other? Ask yourself, who lived here before me? What kind of work did they do? The answers to these questions will give you a glimpse of how your home has evolved over the years.

Previous occupants aren't the only ones who know your home's past. Longtime neighbors often have a few stories to tell. They might recall notable events on the property or even be able to share some local lore that brings the place to life. Talking to community members is an excellent way to hear both personal stories and historical facts that may not be found in official records.

Many cities or towns have historical preservation societies dedicated to maintaining the history of local buildings and neighborhoods. These are the organizations you go to for a broader historical context, as they usually possess records, old photos and histories that may document the story of your home and neighborhood.

Sullivan County is rich in local history, and each of its towns and villages have interesting stories to tell. For example, Jeffersonville was originally settled in 1830 and called Winkelried. In 1887, Jeffersonville ¬ Page 13





▶ Page 34 ◀

643

THESE small homes rely on simplicity and good taste combined with a direct and careful planning to lift them above the ordinary type of home. There is a certain soft-ness and lasting character in this New England type which can be definitely expressed in both large and small homes. White walls and chimney with dark shutters and roof for contrast is the new accuracy color scheme. the most popular exterior color scheme.

FLOOR PLAN No. 13354A

The size of this plan is 30 feet in width and 22 feet deep and contains four well balanced rooms. Living room and kitchen are located on the front of the plan with two bedrooms and bath at the back. The kitchen is planned for all necessary equipment—sink, cabinets, table, etc. The combination grade and cellar stairs form the rear entrance and lead to the base-ment which is planned for a full excavation, to be used for heater, fuel, fruit storage and laundry.

The Cape Cod "B" plan is laid out for five rooms consisting of living room, dining room, kitchen, two bedrooms and bath. Extra closet in the hall and linen closet in the bath in addition to regular bedroom storage. A simple plan, yet architecturally correct and well arranged. We recommend the plan to all who are in need of a five room home.

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Modern Homes Division

Public Domain Mark 1.0, image taken from Internet Archive ditigization, archive.org/details/SearsRoebuckCo.C1910/page/n1/mode/2up This excerpt from a 1934 Sears, Roebuck and Co. home catalog shows plans for a house in the Cape Cod style.





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was linked to Liberty by telegraph and in 1913, electricity was run into the village from Livingston Manor. In 1911 the first bus route was opened, traveling back and forth between Liberty and Jeffersonville.

In the 1920s, Sullivan County became a popular Catskill summer-resort area. During this time, many homes were converted into boarding houses for tourists traveling on the NYO&W Railway (New York, Ontario & Western), which traveled up from New York City's Grand Central Terminal and made stops in Liberty and nearby Livingston Manor. When the railroad closed down in 1957, several homes either went back to single family occupancy or became apartments.

Around the turn of the century, middle class business owners and professionals began building large Victorian-style homes throughout Sullivan County. Many of these homes were created by builders using catalogs featuring floor plans and materials. You would contract a builder and choose from the various designs featured in the catalogs, thereby eliminating the expense of an architect. During the early part of the 20th century, Sears, Roebuck & Co.'s catalog also offered house plans and kits that included all the materials needed (except bricks and cement, which were too heavy to ship) to build your own home without a contractor.

Driving around the area today, you can see many of these old houses, which feature similar design details on their porches, windows and doors. There are also few old Sears houses made from kits still standing in the area.

Fortunately, Sullivan County has a strong history initiative, as well as its own historian, John Conway, who can be reached at jconway52@hotmail.com. For more information you can also contact the SC Historical Society in 265 Main St. Hurleyville, NY 12747. Research by appointment only. Call 845/434-8044.

An arcitectural style sheet

Architectural styles, like styles of clothing, go in and out of fashion over the years. Another way of researching your home is to look up the style of your home and compare it with houses in your neighborhood. Here's a few of the architectural styles popular in Sullivan County between 1830 and 1950.

Farm House, 1830—1930

Original farmhouse homes were built to accommodate large farm families. Architectural elements included expansive porches, large kitchens and multiple entrances for easy access to various parts of the property. Homes often feature simple exteriors made of natural materials such as wood and stone. Exposed structural elements such as beams or brickwork are also common architectural elements. Many farm houses also incorporated other details such as Greek columns, stained glass and jigsaw-cut trim.

Victorian, 1880—1910

The Industrial Revolution brought many advancements in manufacturing, including for homes and furnishings, allowing for inexpensive, mass-produced decorative elements to be shipped nationwide. This resulted in widespread use of elaborate and colorful designs, which were once only available to the wealthy. The most popular of the Victorian era architectural styles was the Queen Anne Victorian. This style represents the first truly American architecture of the Industrial Age.

Suggested reading

Discovering the History of Your House and Your Neighborhood, by Betsy J.Green House Histories: A Guide to Tracing The Genealogy of Your Home, by Sally Light A Field Guide To American Houses, by Virginia & Lee McAlester

Craftsman, 1905-1930

Sal Min & A

The Craftsman style is an American interpretation of the Arts and Crafts movement stared in England as a counter to the elaborate and sometimes garish factory-made designs of the Industrial Revolution. This style emphasized the beauty of natural materials and handcrafted details, featuring simple construction and natural materials such as wood, stone, stained glass and ceramic tiles. The exterior architecture featured exposed rafters and porches supported by massive piers and unadorned square posts.

Cape Cod, 1920—1950

The Cape Cod style draws inspiration from the simple cottages of early New England settlers. Originally featuring wood shingle exteriors, 20th century Cape Cod houses were often clad in clapboard, stucco or brick. This style became immensely popular in post-World War II suburban developments. Cape Cod homes symbolized the American dream of homeownership, providing affordable and charming housing.

Ranch, 1930—1970

Inspired by Spanish Colonial houses in the Southwest, the Ranch style loosely epitomizes mid-20th century modern suburban living. Its sprawling, single-story design incorporates a garage, reflecting the increasing importance of automobiles in American life and the availability of larger suburban lots. Ranch homes often feature sliding glass doors and patios, blending indoor and outdoor living spaces.





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The Callicoon coal silos are currently in a state of disrepair.

RR photo by Jim McKeegan

A storied past, a hopeful future for a Calicoon staple

By JIM MCKEEGAN

Two vine-covered towers stand on Lower Main Street in Callicoon, NY. The twin coal silos are massive and imposing up close, but surprisingly easy to miss when driving past them to Peck's Market or the Callicoon Youth Center. Like many old structures, their lack of usefulness has made them inconspicuous, at least to the uncurious.

The silos and the adjacent "Weigh Station" are remnants of the thriving coal industry that once dominated the economies of the Catskills and Poconos. In the current day, the silos have been adopted, and purchased, by ENGN, an arts and education group based in Callicoon.

ENGN (pronounced "engine") bought the almost-100-

year-old silos in 2013. The Weigh Station has been refurbished as an art space and offices, but the silos require more work to become useable.

Frankly, they're in danger of collapse without community assistance. And if you're reading this article, you're already a member of that community.

A community around coal

The silos have been part of Callicoon for just shy of a century.

The structures were built by the Erie Railroad in late 1930 and leased to the local Kautz brothers shortly thereafter. Trains brought Pennsylvania coal for storage in the silos.

Back in the day, the silos were a de facto hangout. Res-

idents from Honesdale to Monticello would make the trip to Callicoon to purchase bags of anthracite for their homes and businesses. They would buy coal, then spend a little time chatting with friends and neighbors at the silos.

ENGN continues that tradition of community. The organization was started by Callicoon artists Thomas Boskett, and Isaac Green-Diebbol. They've been joined by local farmer Mark Keoppe and poet Carolyn Preziosi, ENGN's president and vice-president respectively.

Since its inception, ENGN has engaged with local communities through art-centered programs. It has worked extensively with schools and youth organizations throughout Sullivan County. - Page 18



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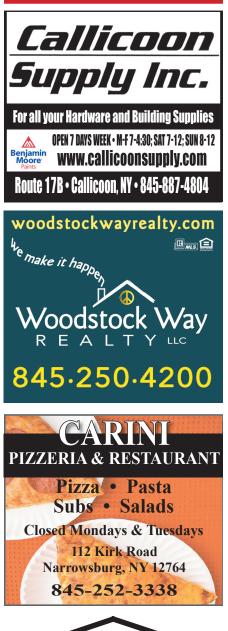
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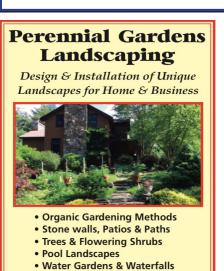


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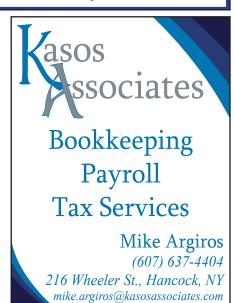
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This brings us back to the silos. The Weigh Station, ENGN's current home, is a small space, and the organization would like to incorporate the silos into their mission.

Right now, though, the silos are unusable. The main structures are sound structurally, but the roof is tattered. This has left the silos mostly open to the elements.

Over the past few years, pieces of the roof have fallen into the silos, and onto Lower Main Street as well. Without immediate remediation, this exposure will lead to greater damage and perhaps to collapse.

The overhaul is set to begin at the end of April, and ENGN needs roughly \$40,000 to complete the repairs. In addition to the contributions already made by the community, funding for this project was made possible in part by a Community Development Grant from Sullivan 180. See sidebar for ways to contribute to the repair effort.

ENGN sees the silos as a symbol of Callicoon's history, a "library of the soul." They envision the silos becoming a creative civic space, with a community herb garden on the land above the Weigh Station.

However, restoring the silos would be beneficial beyond the use ENGN would make of them. The silos are a part of our area's history, and belong to the community regardless of who holds the deed.

Restored, repaired and repainted, the silos would be a symbol not just of Callicoon's past, but of what the town has become—a thriving community for the arts, business and farming.

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WEIGH STATION

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To learn more about ENGN and how you can help to save the silos, visit ENGN's website at www.engncntr. com.

Also, consider attending a Save the Silos Benefit at the Callicoon Brewing Company on Upper Main Street in Callicoon. The benefit will be held on Sunday April 13 from 11 a.m. to 1 p.m. and will feature a brunch, raffle and silent auction.

The \$50 ticket includes brunch and one drink. ENGN values inclusivity, however, so Pay It Forward and Pay What You Can options are available.



ENGN currently occupies the "Weigh Station" as its offices and an art space.

RR photos by Jim McKeegan

The Callicoon coal silos are currently in a state of disrepair.



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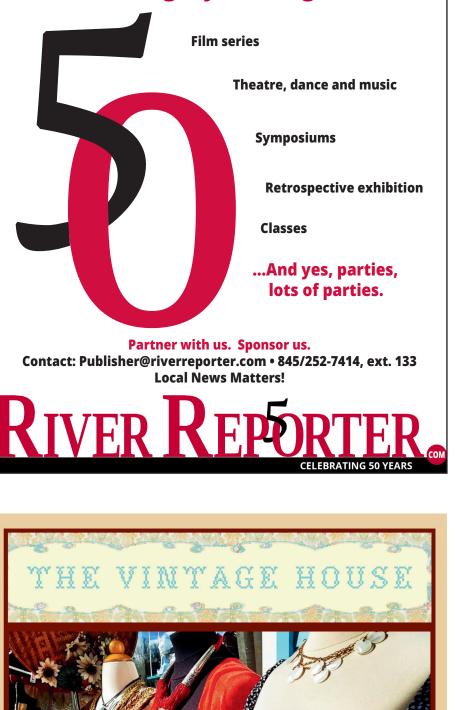
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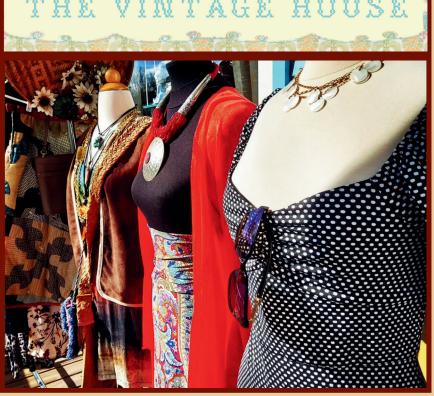
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By JUDE WATERSON

I was a child of the '60s, when food and its preparation was going through a renovation. Convenience was the goal and frozen vegetables were the norm, as there was, at that time, a movement away from canned vegetables, which had little nutritional value.

One of the most important evolutions (or should I call it a revolution) was an explosion of recipes using a variety of Campbell's soups. Those days, a beloved Friday night dinner in my parent's home was baked chicken thighs slathered in a mixture of cream of chicken soup combined with a tablespoon or two of Lipton's onion soup mix.

In retrospect, I wonder if it was as tasty as it was because the sodium level was so high—or were our young taste buds not developed yet? The chicken thighs were sprinkled with paprika, a spice used extensively in those days. It might have resulted in a flavorful addition except for the fact that, more often than not, that bottle of paprika had been sitting in the spice rack for years. A good indication of its age was that it had faded from a vibrant reddish hue to a more muted brown or dull orange.

We adored that meal. It was accompanied by canned peach halves placed on a baking sheet a short time before the chicken was fully baked. Mom would lay the peaches upright and place a dab of butter in each cavity, as well as a sprinkling of cinnamon. The savory chicken in its creamy 'gravy' was served with the tangy, sweet, brightly-flavored peaches.

Mom's macaroni and cheese was another favorite dinner meal. I would help her cut a block of Velveeta cheese into little squares, popping one or two into my mouth as I worked. Let us take a moment to contemplate the idea of a "cheese" product that can sit on a shelf without refrigeration for years. Hypothetically, the world could come to an end and Velveeta and billions of roaches and water bugs could stay on earth indefinitely. Hungry yet?

Back to Mom and me. I was an eager young chef, and we continued working together until all the cheese had been cut into soft, little squares. The cheese would be added to a pot, joining Campbell's tomato soup plopped from the can and a can full of whole milk, which was added to the pot and heated until the mixture was smooth and creamy. Next came the velvety—hence the name—cheese cubes, which quickly melted. Cooked elbow pasta was stirred in and Mom's bright orange mac and cheese was ready to be ladled into bowls. The dish was not baked. We ate it straight from the pot. The following day I would enjoy it crisped in a frying pan in a tablespoon or two of melted butter.

We often ate the mac and cheese with a fresh salad (iceberg lettuce, cucumber slices, halved cherry tomatoes and carrot curls made with a vegetable peeler). The vinaigrette was Good Seasonings Italian dressing, which came in a bottle (with a green snap-on lid) to which vinegar and oil were added before it was shaken vigorously and poured over the salad. If we didn't have salad, Mom went with creamed spinach. In those days, creamed spinach was sold frozen in boxes. My memory is that it came in packages that were immersed in boiling water and left there, simmering, until softened and hot. The spinach was carefully squeezed from the bags into a serving bowl, with no further adornment needed.

These dishes have morphed, or been renovated if you like, over the years. I would no sooner use Velveeta than I would margarine or marshmallow Fluff. I neither eat or cook with Campbell's soup. And if I bake chicken thighs, which are my go-to part of the chicken, I have devised myriad recipes over the years that have no preservatives, food coloring or MSG.



Mac and cheese

Mac and Cheese Revisited

Serves 6

3/4 pound (a little less than four cups) dried cavatappi, fusilli or other curly pasta

2 ½ cups grated cheddar cheese (not aged or extra sharp, because the sauce will become grainy rather than creamy)

½ cup finely grated parmesan cheese, preferably Parmigiano-Reggiano

3 cups (1 ½ pints) half & half (or 2 cups half & half and 1 cup heavy cream)

3 tablespoons unsalted butter

3 tablespoons all-purpose flour

1 ½ tablespoons softened unsalted butter or extravirgin olive oil for greasing the baking dish

Salt and freshly ground pepper

Preheat the oven to 350 degrees. Cook the pasta according to instructions on the package, or for about 8 to 9 minutes in salted boiling water, until al dente. Do not overcook it, because it will cook further in the oven. Drain well. Meanwhile, mix grated cheeses in a bowl and toss to combine. In a saucepan large enough to hold the cooked pasta, cook the butter over low heat until melted. Add the flour and stir continuously with a whisk or wooden spoon for 2 minutes until smooth. Gradually add the half & half (or mixture) and raise the heat to high. Cook, stirring occasionally, until the mixture thickens, about 4 to 5 minutes. Remove from heat and whisk in all but 1/2 cup of the cheese mixture. Season with salt and pepper. Add the cooked pasta to the saucepan and stir well. Pour the mixture into a shallow, oven-proof baking dish (or lasagna pan) that has been greased, and smooth down the top. Scatter the remaining ½ cup of grated cheese evenly over the pasta. Bake for 25 – 30 minutes, until bubbly. Place under the broiler for 2 to 3 minutes, until the top is crisp and golden. Serve immediately.

Luckily, it has not been very difficult to bring these dishes from the past into the present. The mac and cheese primarily needed a change of the type of cheese used, and to be baked so the top became golden and crusty. And I transformed the creamed spinach into a more sophisticated version, but still used frozen chopped spinach because it's always flash-frozen, and the idea of cooking down pounds



Creamed spinach with crunchy topping

RR photo by Jude Waterston

Creamed Spinach with Crunchy Topping

Serves 4

2 tablespoons unsalted butter, plus 1 tablespoon (softened) for greasing the casserole dish

2 small shallots, peeled and minced (about 2 tablespoons)

1/2 cup heavy cream

¹/₂ cup half & half

1 pound frozen spinach, thawed and squeezed dry of any moisture (this can be done easily by placing the spinach in a kitchen towel, which you roll up and squeeze dry until no more moisture comes out)

1/3 cup finely grated Parmigiano-Regianno cheese, plus ¼ cup more for topping

¹⁄₄ cup Japanese panko breadcrumbs

Salt and freshly ground black pepper

1 tablespoon + 1 teaspoon extra-virgin olive oil

Mix the panko breadcrumbs, ¼ cup parmesan cheese and olive oil in a small bowl. Season with salt and pepper and stir to combine well. Grease a glass pie plate or a similar sized gratin dish with 1 tablespoon of the softened butter, and set aside.

Preheat the oven to 375 degrees. Melt the 2 tablespoons of remaining butter in a saucepan over medium heat and cook shallots for about 3 to 4 minutes, until softened. Add cream, half & half, salt and pepper and raise the heat a bit. Bring the mixture to a simmer. Let thicken for a couple of minutes. Add 1/3 cup parmesan and stir until melted. Add the spinach and stir to incorporate well. Place the spinach mixture in the pie plate and smooth the top with the back of a spoon. Top evenly with the panko and parmesan mixture. You don't have to use it all if it seems like too much, but you want a nice even topping. Bake the gratin for 10 to 15 minutes until hot. Broil for about 3 minutes until the top is golden and crispy. Serve.

of fresh spinach, placing it in an ice bath then rolling it in a kitchen towel to squeeze out all the moisture seemed more time consuming than appealing.

You might, moving forward, find yellowed, stained recipe cards from a relative who passed them down to you years ago in the hopes that you would keep them alive. Instead, liven them up!

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Reuse, recycle—ReStore!

Jeff antique shop takes furniture from trash to treasure

By LIAM MAYO

JEFFERSONVILLE, NY - Jeffersonville's ReStore is many things to many people, according to its owner, Lauren Seikalv.

To a visitor in downtown Jeffersonville, it's a place to browse furniture and to spend time in, part of an economic revival Seikaly and her husband are trying to spark in the village. To Catskills residents looking to furnish their homes, it's a place where they can find vintage pieces with a local connection. To those who've found themselves with more furniture than they know what to do with, or the task of disposing with a deceased relative's belongings, it's a landfill alternative, taking pieces that would otherwise end up in the trash and finding them new, loving homes.

And for Seikaly?

"This is my creative outlet," she says-it gives her a chance to take pieces of local history and make them into something new.

From basement to buyer

The concept of ReStore started with a friend of Seikaly's who does clean outs of peoples houses.

A lot of the furniture from those clean-outs would just end up in the trash, regardless of what condition it was in. That didn't sit well with Seikaly.

"I'm an environmentalist," says Seikaly. "I was crying my eyes out when he told me that he had this dumpster full of [furniture]."



Vintage pieces of furniture can help connect the present to specific periods of history past, such as with vintage vanities. The rise of the vanity dates back to the 1930s, says Seikaly. "As soon as people were going to the movies, and Hollywood became a thing, like in the 30s, they made these things, these vanities, as a way of people being able to experience their own Hollywood.'



Lauren Seikaly, owner and founder of ReStore, sits on a couch in the store's showroom.

RR photo by Liam Mayo

With ReStore, Seikaly diverts pieces from those cleanouts from their otherwise inevitable path to the landfill. What happens next depends on what shape they're in. If a piece is in reasonably good condition, Seikaly and her team can do whatever restoration work is necessary and get it on the showroom floor. If a piece is worse-for-wear, it may still have a future with ReStore, just perhaps not in its original form.

"I can't say no to anything, and part of it is that I see the potential in it," says Seikaly.

A chair that's thoroughly uninteresting in its original form might be a gorgeous piece with some new upholstery. An upright piano might be too far gone to ever have its ivories tickles again—but strip out its guts, and it could be a flowerbox on a street corner.

Even if a piece is entirely unsalvageable, it can still be stripped for parts, with vintage lamp-pulls and marble bases ending up as the raw materials for the restoration of other pieces.

It's fun thinking of ways to reuse the pieces that come in to the store, says Seikaly; it's "fun to just let your brain go and think about those things."

More than just a chair

Keeping vintage pieces in circulation has environmental benefits. The more existing tables, chairs and bedframes stay in use, the fewer new pieces will need to be created to take their places, and the fewer objects will wind up taking up space in landfills.

"If you reduce the market for [new goods], then they don't have to build all these things in China and ship them over here," says Seikaly. "There's actually a market for the things that already exist."

It's also a boon for the people who end up with these objects in their homes.

A lot of young couples coming up from the city wind up at ReStore seeking furniture for their upstate second homes, says Seikaly. "Instead of going on Pottery Barn and buyhere and buy something that's really interest- again you get someone who appreciates dolls," she says.

ing and actually has some history to it and is actually from the area.'

The history and the location of the Catskills means the area has a plethora of interesting pieces waiting in people's homes.

Because of the region's proximity to New York City, a lot of urbanite collectors and world travelers retire up to the Catskills, bringing their collections and their furniture with them, says Seikaly. The region has a lot of really old furniture of its own, as well, with houses that have kept their original furnishings for decades.

Seikaly remembers one house in particular where a woman passed away, and her daughter was left to clear out the home. When Seikaly got to the house, called there by her friends who was assisting with the cleanout, she found a whole home's worth of vintage 1950s furnishings, headed for the dump.

"A lot of people don't realize what they have," says Seikaly. It's a service that ReStore provides to step in and to help people identify what their furnishings might be worth.

This gaggle of dolls came from a woman trying to get rid of her mother's collection.

Seikaly says that most people who come into the story consider the dolls to be ing something super boring, they can come in "super creepy," but she would never allow them to be thrown away. "Every now and

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