

FALL 2010 | Volume 10, No. 3

WOODSTOCK

magazine

Autumn Color

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GEOBARNs**

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GUATEMALA**

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IN THE 1890s**

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Very well built, impeccably maintained, generously proportioned 5 bdrm contemporary with stunning views of Mt Acutney and into NH. Gourmet kitchen, cathedral ceiling living room with fireplace, french doors opening onto the wrap around deck enjoying the view, first floor master suite. **Brownsville VT \$540,000**



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Quintessential country setting at the end of a dirt road, sited on a knoll with sweeping southerly views of Mt Acutney, located on 3.5 ac of land, 3 bdrm log cabin with cathedral ceiling great room with fireplace, open concept kitchen / living / dining, first floor master. **Brownsville, VT \$339,000**



Beautiful country property, easily accessible but completely private dead end road location, 98+ ac, nicely updated and maintained Gambrel residence with generous room proportions, overlooking the large pond and gazebo. Okemo, Woodstock, and I-91 all within 20 mins. **Weathersfield, VT \$589,000**



Recently constructed Cape of the timeless Vermont vernacular style, with tasteful modern features such as a comfortable open floor plan, first floor master suite, wide pine floors, fireplaces in kitchen + living rooms. Privately sited on 6.71 acres, with 2 ac of gently sloping hayfield. **Brownsville, VT \$649,900**

3 ABUTTING PROPERTIES TOTALING 218 +/- ACRES



The Kennedy House is sited on 4.96 acres on a bluff overlooking the Connecticut River and Mt Acutney. It is an elegant example of a shingled Victorian Gambrel complete with intricate finish detail throughout, palatial proportions, extensively renovated and insulated, a total of 4200 sq feet. **Windsor VT \$549,000**



The Plateau is a rare and spectacular parcel of land. Totalling 140+ ac, of which 28 ac are open field, it is positioned high atop Horseback Ridge, affording it panoramic views of Mt Acutney, the Connecticut River, Old Mill Pond, and the landmark Windsor-Cornish Covered Bridge. **Windsor VT \$419,000**



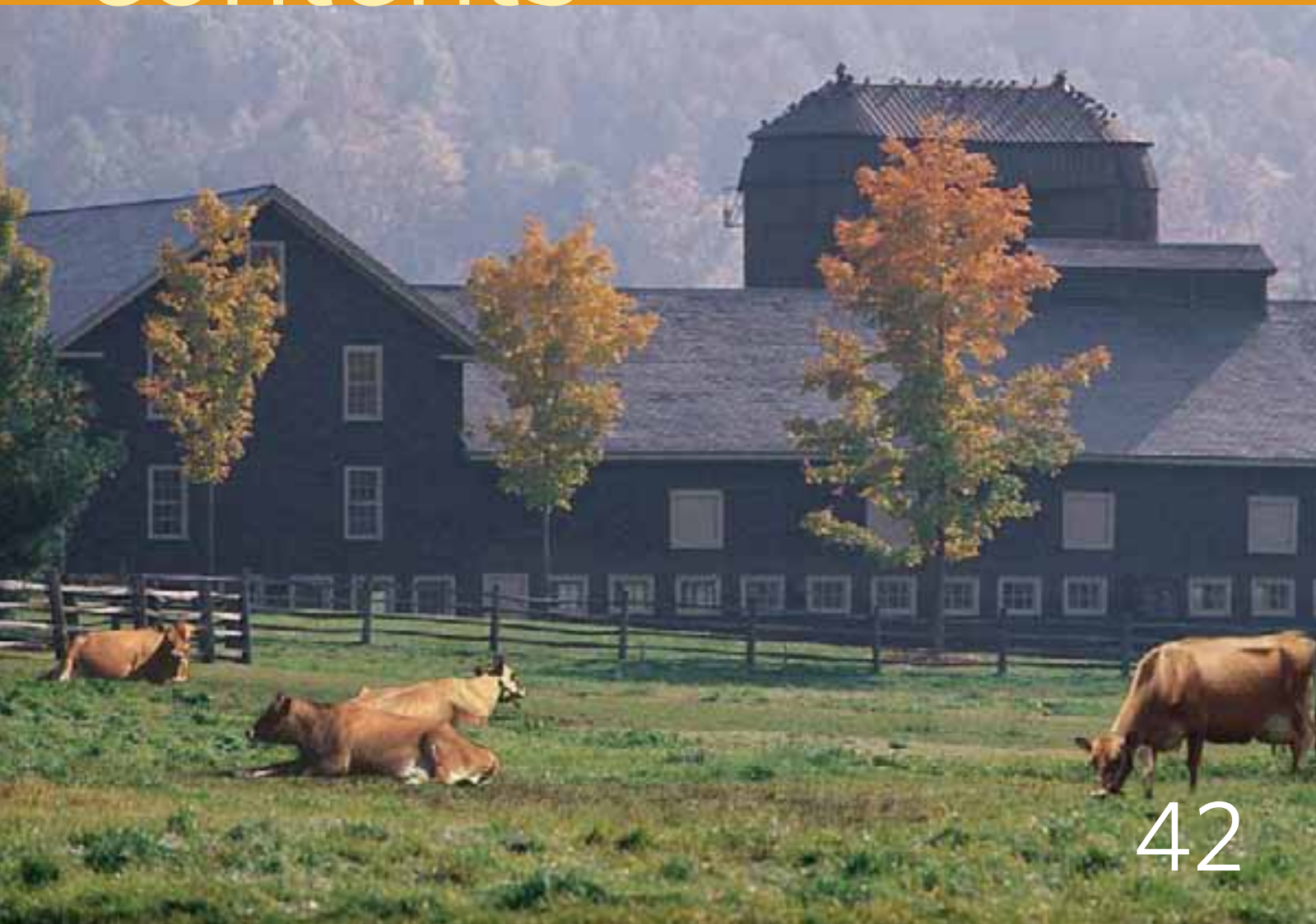
Old Mill Pond is a unique 73.9 ac water front property with frontage on a 40 ac pond, and entirely encompasses a picturesque 15 ac pond. It is permitted for a high density condo project, w/ access to municipal water and sewer, but it is equally suited as the site of a single residence. **Windsor VT \$299,000**

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Artist Carolyn Egeli in Woodstock.

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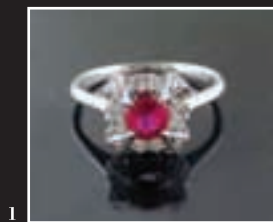
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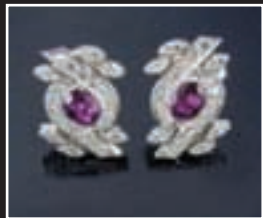
Magnificent, rare collectables from private estates

Autumn 2010

A sampling from the estate jewelry collection at Ferro Jewelers, featuring timeless jewels from Art nouveau, Art deco, Edwardian and Victorian periods. Come and experience a touch of wearable history.



1



2

Ruby Collection

1. Platinum ruby and diamond ring
2. Platinum ruby and diamond earrings



2



3



1



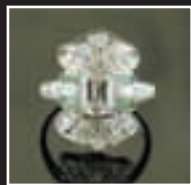
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Sapphire Collection

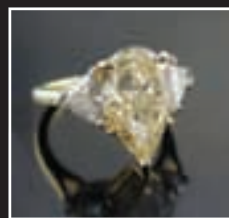
1. Tiffany and Co 14k sapphire and diamond ring
2. Tiffany and Co diamond and sapphire ring
3. 18k sapphire and diamond earrings
4. 18k diamond and sapphire ring
5. Platinum sapphire and diamond brooch



1



1



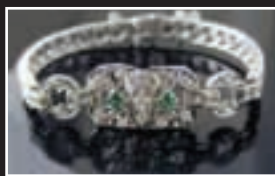
2



3

Diamond Collection

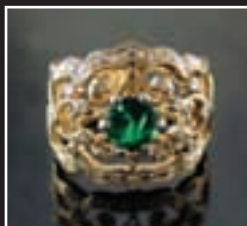
1. Silver and gold Russian diamond necklace
2. 18k/ platinum 5.12 carat yellow diamond ring
3. 14k diamond earrings



2



3



4

Emerald Collection

1. Platinum diamond and emerald ring
2. 18k gold diamond art deco bracelet
3. Plat/18k gold emerald and diamond ring
4. 14k gold diamond and emerald ring

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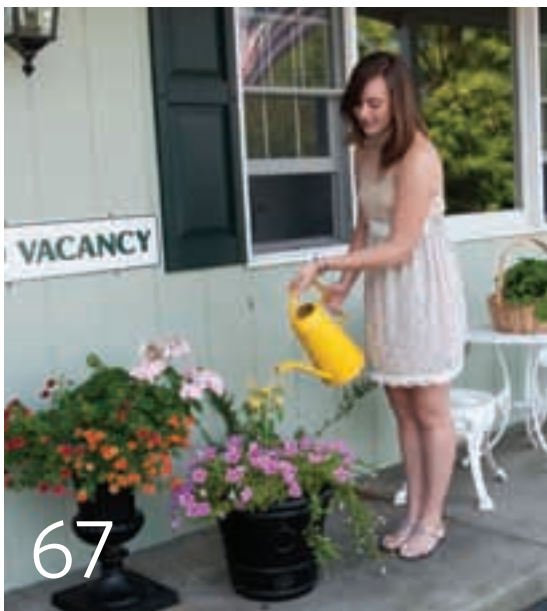
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A Vermont Autumn



Photo by iAn r Aymond

Another beautiful fall season is upon us, and how lucky are we to live in an area with the best display of foliage in the world? It's time to enjoy football games on clear, crisp days, apples and pumpkins from a bountiful harvest, trick-or-treating with the little ones, and a Thanksgiving feast with family and friends. It's no wonder this is my favorite time of the year.

In this issue, Geoff Calver explains why Vermont foliage is so brilliant (page 24). Area artists unite for a sculpture show, while another group is working to save old barns. Did you know that, on average, a barn collapses every four days in Vermont? Opal and Chip Evans, owners of Gallery on the Green in Woodstock, have organized the Artists for Barns project, which you can read about on page 20.

In other stories, children discover what farm life was like in the 1890s at Billings Farm (page 42), and students at Mid Vermont Christian School (MVSC) travel to Guatemala to serve children less fortunate than themselves (page 29). You'll also meet other fascinating area residents: artist Carolyn Egeli and her sister conduct painting workshops (page 50), and George Abetti, owner of Geo-Barns, reveals how he works to build structures—and relationships (page 34). George says he's blessed that his life's work is a labor of love.

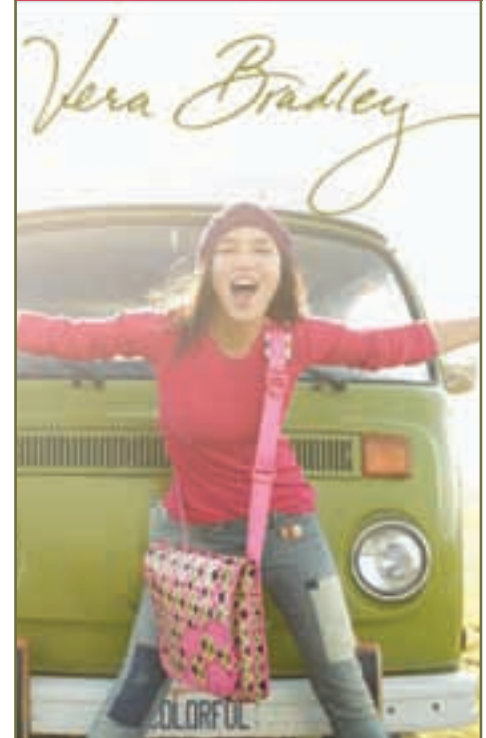
As always, we welcome your feedback and your ideas. Contact me at the e-mail address below, and be sure to check out our website for stories and information not found in the magazine.

Here's wishing you a fabulous fall! Enjoy!

A handwritten signature in black ink that reads "Deborah Thompson".

Deborah Thompson
Executive Editor
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Our Contributors



Meg Brazill

Meg Brazill is a regular contributor to regional New England magazines, and she teaches at the Writer's Center in White River Junction, Vermont. A recovering punk rocker and performance artist, she lives with her daughter in South Woodstock. She is currently working on a book of short fiction when she's not too busy living it.



Carol Carter

Carol Carter, a retired news reporter, writes from her home in Claremont, New Hampshire. For 36 years, she was a photo-journalist with *The Union Leader* and *New Hampshire Sunday News*. Her column, "From God, With Love," appeared biweekly for 18 years. She enjoys gardening, writing, and exploring roads less traveled.



Mark Dantos

Mark Dantos is an Upper Valley native who is happy to have returned. Mark is a graduate of Colby College in Maine, and was a journalist for McGraw-Hill Companies in Washington, DC. He also worked in advertising and operated his family's business from Boston. Currently, Mark is part of the Dartmouth College Development Office and lives in Lebanon.



Susan Nye

A corporate dropout, Susan Nye left a 20-year career in international sales and marketing for the fun, flexibility, and fear of self-employment. She is a writer, speaker, entrepreneur, and cook. Susan's work appears in magazines and newspapers throughout New England. Her favorite topics include family, food, and small business. You can read her weekly blog online at www.susannye.wordpress.com.



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Around & About

BY CASSIE HORNER



SculptureFest 2010

FOR THE 20TH YEAR, THE GRASSY TERRAIN AROUND THE HOME OF CHARLET AND PETER DAVENPORT in Woodstock opens to the public for SculptureFest. The gently rising slopes are populated by the artistry of dozens of sculptors, their work surprising and inspiring the viewers as it blends in or pops out of the natural setting.

This year, the opening reception for artists and the community is Saturday, September 4 from 4 pm to 7 pm, with a Bring-Your-Own-Picnic format, on location at 304 Prosper Road. The show continues through foliage season, daily from dawn to dusk.

The 2010 theme is Water. The two featured artists are Donna Dodson and Dimitri Gerakaris. The pieces for 2010 include the concrete on fiberglass sculpting *Hathor* by Donna Dodson of Boston, Massachusetts. Her vision of a kind of Greek mythic cow or ox startles and delights as it dominates the edge of a fenced field. Jon Tomson created a mobile entitled *Two Blue Moons* of bronze, brass, and galvanized steel that shimmers

and dances against a backdrop of a magnificent maple and the pine woods. A third vision is by Andy Moerlein of Bow, New Hampshire: a mixed medium of wood and tree limbs entitled *Upwell*, inspired by how rocks are moved by the water in a stream.

This year's artists also include Valorie Sheehan, Herb Ferris, Charlet Davenport, Peter Blodgett, Ken Woodhead, Seth Callandar, Barbara Garber, Elaine Grehl, Jeff Levison, Jay Mead, Robert Markey, Kim Christiansen, David Colton, Phil Thorne, Seano, Margaret Sheehan, Hector Santos, Barbara Bartlett, Sal Farlow, James Irving Westermann, and last year's featured artists Joseph Fichter and Anne Dean.

Hosting artist Charlet Davenport conceived the idea of SculptureFest as a fundraiser when she was on the board of the Vermont Arts Council. "We can't stop!" she says, 20 years later. This year, there is a small extension of the show at the neighboring King Farm that can be reached by a trail or by car. For more information, visit www.sculpturefest.org.



Upswell by Andy Moerlein.



above: Hathor by Donna Dodson.

Left: Big game by David Tanych.



Two Blue Moons by Jon Tomson.



The Great Protector by Herb Ferris.



Donna Miles and Susan Morgan of Yankee Bookshop with kids as they enjoy furry friends Otis and Baxter.



Participating in the discussion.

Three Dog Book Club

TAKE THREE VERY BIG DOGS, ADD A CIRCLE OF CHILDREN AND A BOOK, and you have the Three Dog Book Club at the Yankee Bookshop in Woodstock. The club is comprised of three age groups, each of which meets monthly with Donna Miles and Shelly Parker, who guide the discussion.

On a sunny Thursday in June, the first and second graders gathered in the cozy corner of the kids' section. After the three dogs made their official appearance and snacks of cheddar gold fish and tangerines were served, everyone settled down to consider the book they had all read. Even the snack related to the chapter book, *My Father's Dragon*, because of the Island of Tangerina where the hero went in search of the dragon.





Kids enjoy sharing what they've read.

What Miles calls “the thinking part” of the discussion was very lively as she challenged the kids to imagine adding a chapter to the book that would include a different animal challenging the boy and the object in his knapsack that would distract the creature. One reader suggested a cheetah who would chase the boy and someone decided a cookie Frisbee would divert the cheetah from the chase. “We’re trying to expand kids’ minds by not reading the same genre all the time,” Miles says. “It’s like an adult book club.”

Susan Morgan, owner of the Yankee

Bookshop, says the idea evolved out of the club for adults. “I got to thinking, what would kids do if they had a book group? It’s important that it is not set up academically. There are no grades, no reports. You don’t even have to like a book. All we want is your opinions.”

Groups are for grades 1-2, 3-4, and 5-6. Preregistration up to 24 hours before the club meets is required, along with the parent’s signature on a permission slip. Parents can stop by the store, call (802) 457-2411, or e-mail susan@yankeebookshop.com or donna@yankeebookshop.com.



Donna Miles and Shelly Parker guide the group.

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Barry and Tory Milstone, who recently rejuvenated the farmhouse.

Artists for Barns

IF YOU DRIVE ALONG ROUTE 4 AS IT FOLLOWS THE LEISURELY CURVES OF THE OTTAUQUECHEE RIVER from Woodstock heading west to Bridgewater, chances are good that you notice the enormous red barn to your right. Poised staunchly behind the large white Farmhouse Inn at Robinson Farm, it commands attention. Five stories high, it bears a simplicity of design that served the practical purpose of a farm building since the early 1900s. A closer inspection shows that it needs work. To ensure that this work is done and the landmark, Riverview Farm owned by Gilman Fernando Robinson, is preserved for this century and beyond, an innovative program, Artists for Barns, will take place this fall.

Opal and Chip Evans, owners of Gallery on the Green in Woodstock, conceived this project to raise funds to help restore this historic barn that was built as an integral part of the Gilman Robinson farm in 1915 and is now owned by Barry and Tory Milstone. Sixteen of the gallery's artists will create paintings of the farm during a three-day session on the property in September that will conclude with a celebratory barbeque/hoedown on September 18 from 3 pm to 8 pm that is open



The interior of the barn.



The "Giant Barn," built in 1915.



The wood drying shed.

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to the public. The cost per person is \$25 and includes a chance to meet the artists and see them at work, and dancing to country music.

From September 19 to October 2, there will be a show of the work at Gallery on the Green. On October 9, there will be an art auction at the gallery to sell the original paintings and prints, from 5 pm to 7 pm. There will be cocktails and live music. "Many local businesses are sponsoring the event by donating food and other services," says Chip. Half of the money made after event expenses will be devoted to rejuvenating the barn.

"This is the beginning of a wonderful program for Woodstock and the state and ultimately beyond that to other states," says Opal. "With the restoration of the barn, the owners can hold weddings and other events in it to help maintain the building, which means it is self-sustaining. Next year we will choose another barn." According to savevermontbarns.org, on average, every four days a barn collapses in Vermont. For more information about Artists for Barns or to order tickets for the barbecue, call (802) 457-4956 or go to www.farmhouseinnvt.com or www.galleryonthegreen.com.

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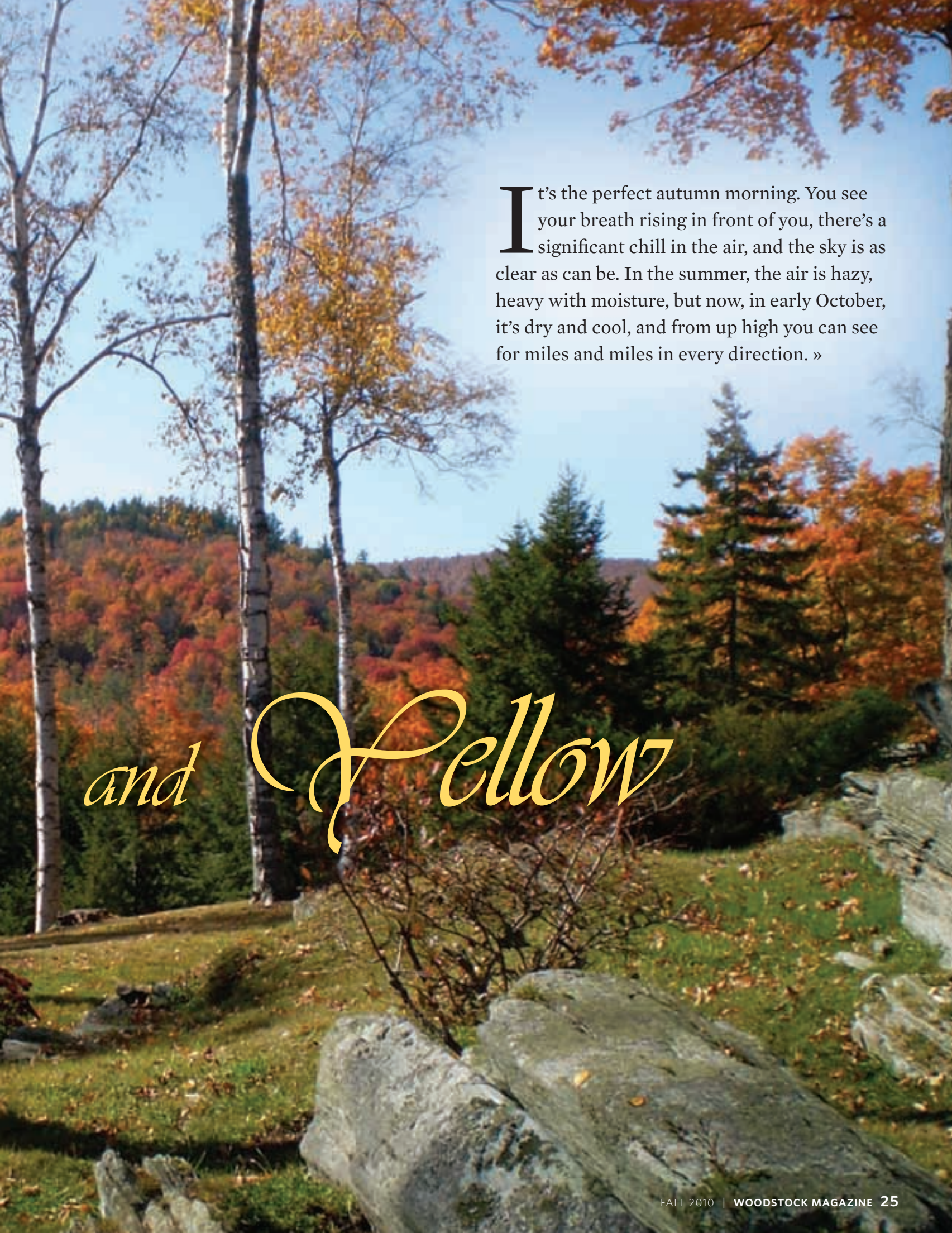
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Orange, Red,

STORY AND PHOTOS
BY GEOFF CALVER

**THE WHY OF
VERMONT'S
STUNNING
FALL DISPLAY**



It's the perfect autumn morning. You see your breath rising in front of you, there's a significant chill in the air, and the sky is as clear as can be. In the summer, the air is hazy, heavy with moisture, but now, in early October, it's dry and cool, and from up high you can see for miles and miles in every direction. »

and Yellow



Early morning fog in Barnard.

As the sun rises, the hillside across from you suddenly catches on fire. The light hits the trees and they seem to intensify the brightness of the sun. Oranges, reds, and yellows in all varieties stun your eyes. The sugar maple you are standing under suddenly reflects all of its glory as the sun hits it. In the shade its leaves appear colored, but in the sun, they are brilliant, glorious.

This is fall in Vermont, famed around the world for its utter brilliance and beauty, with colors unlike any other in the world. As you stand there, you may wonder what causes these brilliant colors. Why is it that Vermont stands above all others when foliage season arrives? Why do the hillsides in Pennsylvania, Massachusetts, Quebec, and Maine pale in comparison to those of Vermont?

UNDERSTANDING COLOR

The reason that foliage exists is because of the need to survive. The winters in Vermont are particularly cold, dark, and

harsh. Winds buffet the trees, temperatures frequently drop below zero, snow piles up in vast quantities, and the sun sets around four in the afternoon. To survive these harsh winters, trees have to gather and conserve energy.

Trees grow their leaves in the spring in order to collect sunlight, which provides the energy for the tree to grow. The trees contain chlorophyll, a green pigment that helps trees conduct photosynthesis—the process of harnessing the light of the sun to create energy. The chlorophyll absorbs red, orange, and yellow light, but doesn't absorb green light well. As a result, leaves appear green in the summer and spring while hiding their other pigments, the colors we see so brilliantly in autumn.

A second element found in leaves, carotene, absorbs green light (as opposed to chlorophyll, which doesn't), and so light reflected from carotene appears yellow and orange. In the summer, carotene's colorful hues don't show.

A third element, anthocyanin, produces red colors. The carotenoids (the different varieties of carotene) are present all year, every year. They don't depend on weather or temperature, but anthocyanin is highly volatile based on sunlight, moisture, and temperature. A moist summer leads to higher levels of anthocyanin, and thus, brighter reds.

When the days become shorter and the nights become cooler, the trees begin to grow a corky membrane between the branches and the leaf stems. If you think of a cork, it acts as a stopper—no wine can escape a bottle through the cork—and in the same way, no nutrients reach the leaf once this corky membrane begins to grow.

The growth of the corky membrane halts the process of photosynthesis, and as a result, it also ceases the production of chlorophyll. As the production of chlorophyll ceases, the carotenoids and the anthocyanin remain. These pigments absorb green light, and as a result, the

green disappears from the leaves, and their own colors begin to appear—the reds, oranges, and yellows that make Vermont's foliage so spectacular.

THE SPECIAL SUGAR MAPLE

But the real key to Vermont's foliage is the sugar maple, which contains much higher levels of anthocyanin (the red pigment) than other trees. Because the sugar maple is so prolific in Vermont, there is a high level of red in the leaves that isn't seen in other areas of the country. It is thanks to the sugar maple that we have the most diversely stunning foliage in the country, and perhaps in the world.

The sugar maple is the state tree of Vermont. It provides a portion of many Vermonters' livelihoods when, in the spring, sap begins to run as cold nights give way to warm days, and the sap is collected and turned into maple syrup. This tree drives tourists to the state to take in the gorgeous foliage it produces. It is a focal point for Vermont's economy and pride, and rightly so. It is one of our greatest treasures, and it flourishes today thanks to Vermont's

dedication to preserving wilderness, and the efforts started long ago to return Vermont's forests back where they belonged.

Many years ago, the sugar maple was virtually nonexistent in Vermont thanks to incredible amounts of sheep farming in the 19th century. Hillsides in Vermont were swept clean of trees to allow for millions of sheep to graze in the open. Forests were small and isolated, and Vermont looked very similar to Scotland or Ireland. The widespread clearing of forests led to soil degradation, flooding, and loss of land as rain would sweep away soil that wasn't held down by roots from trees.

When the sheep farming ended, Vermont's trees made a spectacular comeback, and today we are left with the most gorgeous of tapestries in autumn. Understanding why we have foliage only adds to the beauty of Mother Nature's gift to Vermonters.

There is little greater joy than waking up on a cold October morning, seeing your breath, feeling the bite of autumn chill on your cheeks, and watching a hillside catch on fire with the rising sun. ☺



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Above: Linnet, MVCS student, and Hesed.

Inset: Cathrin, MVCS student, and Karla.

Wanting Less and Giving More

**MVCS STUDENTS SERVE AND
LEARN IN GUATEMALA**

BY LAURA COLLINS

Spring vacation for high school students symbolizes a well-deserved break from the rigors of homework and tests, teachers and school, and, for a fortunate few, provides a change in scenery to a relaxing, sandy beach or an exciting, fun-filled amusement park some place south of here. Regardless of the destination, spending time with family is a traditional goal of many during this much-needed break in routine. Students at Mid Vermont Christian School (MVSC) are no exception. While



they, too, relish opportunities with family and time away from school, through missionary work, they stumbled upon a new family, a new purpose, and a new tradition that spans the course of six years; a tradition that provides change in scenery to some place south of here that offers beauty and poverty, crime and compassion, love and sacrifice, service and reward.

The place is the Colegio el Mesias Christian school in Santa Lucia Utatlan, Guatemala, where a team of MVCS students and adults travel each year to serve children of poverty. Since 2005, the Guatemala Team, also known as the “G-Team,” has travelled to Guatemala to continue construction of their Christian school, minister to children at the Vacation Bible School, and distribute scholarship monies they earned through various fundraisers to students who otherwise cannot afford to attend the school.

Throughout their interactions with the Guatemalan people, they form bonds with the children, staff, and hosts. Linnet Walker, a senior who completed her

third visit to Guatemala this year, beams, “You get down there and the people feel like family. It feels like home. Honestly, it is one of the most amazing experiences ever.” Cathrin Goss, also a senior returning for her third missions trip nods, “The kids love you there. Everyone is so nice to you. They’re like my second family.”

MVCS headmaster Robert Bracy and Ashley working.

FACING CHALLENGES

While Linnet and Cathrin’s enthusiasm for their second home sounds intriguing, their passion belies the challenges they overcome year to year serving in this third-world country—challenges



Esdra and his grandparents.

that are impossible to predict or prepare for. First-year participants find themselves adapting to crowded living conditions where their group of 20 is crammed into three bedrooms, vying for the use of three bathrooms that may or may not function properly. Over the years, living with two showers a week and brushing their teeth in the street is something they adjust to. However, this year's first- and second-year veterans found themselves faced with much larger challenges, logistical and financial, that they were ill prepared to address.

Twenty-five short miles from Santa Lucia is another village where a team of 20 first-time missionary students from Pennsylvania arrived to serve a Christian school there. Tragically, they arrived to learn that the Guatemalan Christian schoolteacher was killed. The Pennsylvania team had to relocate to the safer Santa Lucia location, where the G-Team members found themselves joining forces with a large group of strangers. "That was definitely something we weren't prepared for. You can't really prepare for that," Cathrin admits. While the G-Team readily acknowledges the Pennsylvania team's assistance in carrying 88-pound bags of cement to the fourth floor of the school was a blessing, adapting to the dynamics of new people presented a challenge. Remembering the tragedy that brought them there, however, and the immediate fear and uncertainty they felt allowed the G-Team to feel compassion for their needs. Cathrin adds, "Even though we were frustrated, we'd remember they've had a hard time and we need to try and make it better for them."

Together, they filled their days painting hallways and tying rebar in preparation for cementing the fourth floor. Their labor included carrying sand, stone, and bags of cement from the ground floor to the fourth floor. After the 12-hour workdays were complete, they partook in teachings

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SPOTLIGHT

at the Vacation Bible School, where they incorporated skits, games, and crafts and shared testimonies with the children.

HELPING THE CHILDREN

The children are definitely the highlight of the trip and provide the most reward for all members of the team. This year the G-Team arrived to see pain and suffering on the faces of children they've grown to love. Cathrin shares, "Esdras and Fernando are having migraines. We got Fernando some migraine medicine. He knew what he needed, but couldn't afford it." Unfortunately, medication is not the final cure as he and Esdras both require CAT scans to rule out brain tumors. "It costs 1,700 quetzals," she adds, "which is equivalent to \$400." This, combined with the fact that the teachers have not been paid in two months, presented a challenge of dire financial circumstances and a sense of helplessness for the G-Team.

While the solution to the financial problems remained unresolved during the 11 days of their mission, Cathrin professes their determination to continue helping the best they can. "We've been raising funds for medication. We just want to raise the money for them . . . for specifically what we know they need, but also for however Henry and Elsa (Guatemalan teachers) see fit."

GENEROUS HOSTS

It is obvious the Guatemalan people deal with financial difficulties that preclude them from seeking medical attention and collecting wages, yet their generosity toward those who visit goes beyond anything the G-Team experiences in the States. One of the last evenings they were there, people from the school, church, and town hosted a goodbye celebration consisting of colorful decorations, a large buffet, and homemade Guatemalan gift bags for the students. Michael Douglass, adult team member, chokes, "They gave so much to us out of their poverty and their next-to-

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Front row (from left): Andrew Wolff, Linnet Walker, Amanda Smith, Molly Witmer, Joslin Goss, Anna Alisia Ledoux, Rebekah Martel. Back row (from left): Ben Sylvester, John Horner, Emma Graham, Cathrin Goss, Leah Scully, Ashley Wilson.

nothingness . . . I know that it moved me and I know that it moved an awful lot of folks.”

The source of the passion and determination that motivates the G-Team to return to Guatemala each year delves deeper than a sense of duty to serve those in need. Residing in the core of each heart that has travelled there lays a hunger to grow. Cathrin grieves over her last trip and longs for more. She reveals, “People say we go there to help them grow. But in reality we probably grow more than they grow as a person. I know we all tend to fall back on our old ways, but it’s always there with you and you just never forget it.” And there’s the sense of wanting the things you don’t

really need and finding an escape from that. Linnet shares, “Going to Guatemala changes you a lot because you do have to deal with difficult things. When I get back to the U.S., I see so much ‘stuff’ and this just isn’t right. You learn from that and try to take it in. You want to emulate them and what they are.” Expanding upon that growth of wanting less and giving more is a challenge they face here, some place north of Guatemala. ♡

Laura Collins believes words should be true and used for progress. Her creativity is expressed through the written word, interior design, web design, gardening, and baking. She credits her spouse and running as the rejuvenating forces in her life.



Colegio el Mesias Christian school.


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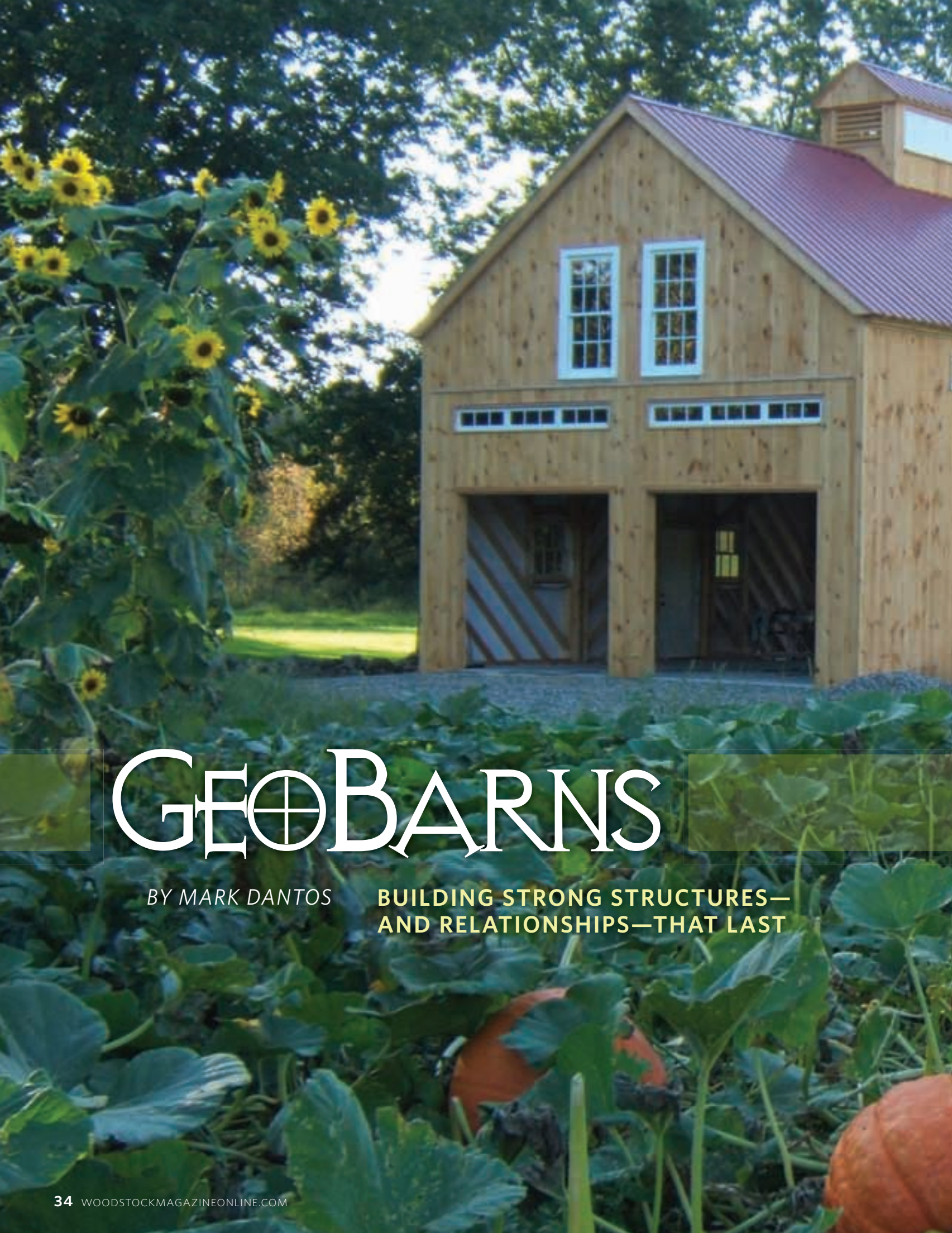
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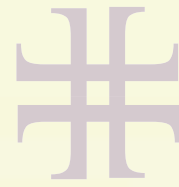
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GEOBARN

BY MARK DANTOS

**BUILDING STRONG STRUCTURES—
AND RELATIONSHIPS—THAT LAST**



The “eureka moment” came around midnight on a Tuesday one March. George Abetti was racking his brain on how to lower the cost of the barns he was building. That’s when it hit him. Thinking outside the box, he realized he could simultaneously achieve form and function, strength and beauty—for less money and with less waste. »



Left: A 150-acre farm in Cambridge, New York, features a GeoBarns workshop.

Inset: Kitchen in a Maine coastal home.



Top: Maine coastal home with matching garage.

Bottom: Grantham, New Hampshire, GeoBarn framing.

The Geobarn was born that night, and nearly 20 years later, its niche in the design-and-build industry remains solid. While the methods Abetti settled upon are not totally original, they're still somewhat unique in the construction industry. And in the capable hands of Abetti, they have yielded some stunning structures in the Upper Valley and beyond.

THE HUMAN TOUCH

According to the firm's promotional materials, the product combines "modified post-and-beam timber construction with diagonal framing and open-span truss systems without any internal support." But the technical approach is only part of what sets GeoBarns apart from its competition. "Having a good product is not enough," Abetti notes from his home office in White River Junction, Vermont. In fact, it's the human touch that's helped make GeoBarns successful. Abetti recognizes that commissioning a structure in which to live or work may be the most important capital

GeoBarn porches are suspended from the roof.

and emotional expenditure his clients undertake. That's why developing a "sacred trust" with customers is vital.

A graduate of Yale University with an English literature major, Abetti earned an advanced counseling degree prior to his former career with the Bradford, Vermont, school district. He uses his communication skills collaborating with clients during the crucial planning and design process. First, Abetti visits the site to consider the position of the barn and then brainstorms with his customers about its ultimate purpose. "I ask a lot of invasive questions about hobbies, pets, and lifestyle," he says. "I ask people to think telescopically."

How might we design a room around a piano? Are aging parents part of the equation? Will you be having children? Such lines of questioning allow Abetti and his clients to envision a structure designed around its current and future function. From there, the finished barn can showcase



Commercial nursery and farmers' market in Westborough, Massachusetts.

the Steinway or serve as living quarters for the in-laws. Thanks to an open floor plan and super-strong support system in which “everything is going back into the sills,” some clients use their GeoBarn to garage and maintain their boat or specialty car—even on an upper level.

THE RIGHT PRICE

Aside from the design flexibility, the company owes some of its market share to its price point. Since straight post-and-beam construction is labor intensive, it’s often priced out of the market,

Abetti explains. In addition, competitors rely so heavily on standardized materials that building custom-sized barns becomes difficult and more costly. A GeoBarn can cost up to half of what a traditional post-and-beam structure might, Abetti says. “We’re tough to compete with economically.”

The 60-year-old president and general manager of GeoBarns is also entirely transparent when it comes to his quotes. “I’m really open about money,” he says. “[My clients] know how much I’ll make.” He says he aims for a 20 percent profit



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Top: Interior of home on Carlton Hill, Woodstock.

Bottom: Commercial recording studio near Paconic Parkway in upstate New York.

margin, but will sacrifice some of that in order to keep his projects on time and on budget.

As a younger man, Abetti always enjoyed working with his hands. And while he built his first GeoBarn in the early 1990s, it wasn't until 2002 that he made the complete transition and took on this design and build company full time. He built a website (www.GeoBarns.com) and the business started to take off. About half of his clients first learn of the product from the Internet. To date, he's built more than 100 buildings in New England, New York, and the mid-Atlantic states and Canada, with 20 more projects in the pipeline.

CONNECTED TO THE LAND

But if business is good, Abetti, the father of six grown children, just believes it's his way of serving others, and God. A former pastor in Arizona and then in Vermont, he says his passion for this work is a blessing. "God has been good to me," he says. And in return, it's his responsibility to steward

his clients' resources, starting with their money.

For instance, Abetti and his crew use the Pythagorean Theorem and "run calculations all day" to minimize waste on the job site. As a result, discarded materials typically amount to less than one half of one percent of the total materials used. One client in Connecticut gushed that, from 20,000 pounds of material used to build her barn, the entire waste pile fit in two wheelbarrow loads.

The company exercises stewardship of the earth's resources as well. For example, GeoBarns favors borate-treated lumber instead of standard pressure-treated lumber and its toxic chemicals. The firm also chooses lumber suppliers that engage in sustainable forest management practices.

These practices may appeal to some prospective customers. Abetti adds that some of his business has come amidst a growing social movement away from excessive consumption toward a simpler life. "As a society, we have become rootless," he states. In



Current project on Howe Hill in Sharon, Vermont.

our pursuit of money, “we’ve lost a lot of sense of community and our connection to the land.” But clients who build a GeoBarn are making a statement about how they want to live, he continues. The building experience and the end product offer a way to reconnect to community and our agrarian roots. “Barns represent what we’ve lost and what we yearn for as a society.”

In fact, the building process is almost like an Amish barn raising. “We invite all our clients to be part of our crew,” Abetti explains. “Some think it’s crazy.” And while the foreman typically lives in his recreational vehicle on the work site, his handpicked crew (Abetti hires individuals “based on a personal relationship and trains them to be carpenters”) often eats and sleeps in the clients’ main home. »

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George Abetti in his element: he feels lucky that as a design builder, he gets to translate a sketch into a home, physically creating what he puts on paper.

The partners become like family as the barn goes up—usually in just several weeks. And the relationships forged last long after the final nail is sunk.

Abetti says he works and lives for these personal relationships and the testimonials they generate, many of which are published on his website. One customer's reflections on his experience with Abetti and GeoBarns perhaps best encapsulates the business' mission: "On the day that my crew packed up their tools to leave, I found myself feeling a bit sad, for one never welcomes the end of a wonderful experience," said the client. "The sadness has been replaced with joy, however. Long from now, when I am gone, this barn will remain as a testament to the potential creative beauty of mankind, and to the potential purity that can exist within human relationships." ^W

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Down on the Farm—

1890s

KIDS EXPERIENCE RURAL VERMONT AT BILLINGS FARM

BY CAROL CARTER

PHOTOS COURTESY OF
BILLINGS FARM & MUSEUM

Above: Feeding the livestock and doing barn chores were requirements for the farm children before and after school.

Top right: Students prepare their lunch of homemade soup on the cook stove in the 1890 Farm House kitchen.

Right: Jersey cows enjoy grazing on a beautiful autumn day.

They check their names at the door—enthusiastic fourth graders who, just for this day, will answer to names like **Eliza and Horace, Abigail, Hannah, and Maude.**



This rare opportunity to embrace the life of a typical 19th-century farmer's son or daughter is a popular field trip offered by the Billings Farm & Museum of Woodstock. Over the years, hundreds of elementary students from Vermont and New Hampshire have enjoyed this step back in time where they “learn by experiencing” the actual day of an 1890s child. »

Style



PHOTO: JON GILBERT FOX



Greeted by staff dressed in period garments, students are quickly immersed in the culture of the day. “I would not sit on Mrs. Monroe’s fainting couch,” warns Arthur Monroe, portraying the gentleman farmer who once owned the estate. His wife Rebecca whispers an explanation. “When my corset is too tight, I sometimes lay down on the fainting couch.”

The children sit cross-legged on the worn carpet, their eyes glued to Monroe as he leans back in his Morris chair for a nutshell version of what the farm children can expect on their visit. The Morris chair, by the way, might be called an early version of the La-Z-Boy—a 19th-century recliner that graced the parlors of wealthier farmers.

NEVER A DULL MOMENT

But relaxing was a premium for farmers of that era, Monroe points out. This working dairy farm was a full-time job. Everyone was busy, including the chil-

dren, who did barn chores before and after school. They fed and watered animals, gathered eggs, cleaned equipment, and filled the wood box for heat and cooking.

Girls helped their mother cook, do laundry, and make butter. And depending on the season, the boys boiled sap into maple syrup, dragged logs from the forest for firewood using oxen, and harvested ice to pack in sawdust inside the icehouse. Of course, they didn’t cut ice on the river because dyes from the woolen mills polluted the water in those days. Instead they traveled with the farm’s Milking Shorthorn oxen all the way to Silver Lake in Barnard.

Everyone worked hard to make sure there was ample corn, oats, and hay for the animals to make it through the winter. They plowed fields, planted seeds, and harvested crops, not only for the livestock but to sustain the family through long, hard winters. When harvest time rolled around, the pace quickened as families gathered berries

Placing cornbread in the oven in the 1890 Farm House wood-burning cook stove.

for jam, canned vegetables, dried apples, and stored root crops in sawdust or sand in the cellar. Life was never dull down on the farm.

A DIFFERENT WORLD

On this day, Monroe warms to his task, bringing his rapt audience into the period. Benjamin Harrison is president, he reminds the students, and the railroad extends across the country. The west has been won. People still use wagons or buggies in the summer and sleighs in the winter for travel, but now you can take the train to White River Junction and then on to Boston or New York City, even all the way to California.

In fact, there are now 41 states in the Union. Just last year, North and South Dakota, Montana, and Washington joined the Union. And next July, Idaho and Wyoming plan to come on board,



Making the butter to go with the hot cornbread when it comes out of the oven for the noon meal.

making a total of 43 states.

Most northern New England farms are small family efforts with just a few cows, sheep, chickens, and perhaps a pig or two, Monroe explains. Farms typically have a team or two of draft horses and oxen for heavy work and maybe a Morgan horse for easier jobs and riding. But our farm is quite up to date, Monroe tells the children. We have indoor plumbing, hot and cold running water, gaslights, and a water motor in the creamery where we make butter to sell in Boston.

NEW TECHNOLOGY

“We are trying some of the new scientific methods of farming and are finding them quite productive. I’ve invested in buying purebred animals because the Jersey cow gives better milk, which in turn makes better butter which will sell for more money,” says Monroe. “Our special equipment helps us make large amounts of butter at once. We sell it for 30 cents a pound here in Woodstock and send it by train to Boston or Hartford, Connecticut, where we get 40 or 50 cents



Mr. Monroe explains to the students about horseshoes for the wintertime so horses can go out with the sleigh. The ferrier (in the background) is ready to put on the horses’ winter shoes.

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After a meal, the dishes had to be rinsed and washed at the Farm House kitchen sink.

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a pound. Our Percheron draft horses pull the wagon down to the train station with our butter and most of it goes to Boston.”

Some amazing inventions were unveiled at the 1876 Philadelphia World’s Fair, Monroe recalls. Although electricity has since revolutionized life in some cities and something called the “telephone” is becoming more common, these luxuries haven’t reached Vermont. “But we do have a typewriter that was on exhibit at the World’s Fair, and it makes correspondence easier.” Recently, Mrs. Monroe bought a brand-new Snow White Washing Machine from the Montgomery Ward catalog for \$2.75. “I wanted a bicycle but the cheapest one is \$35. That’s outrageous.”

CHORES & CHALLENGES

Easing himself from the Morris chair,

Monroe invites the two dozen youngsters to begin their chores. “Gentlemen, who should go first?” Monroe asks the boys as they line up across the room. Good manners are very important, he reminds them. We call adults “Sir” and “Ma’am” and gentlemen hold the door open for ladies. They also take their hats off indoors.

Donning hats and coats against the cold winter wind, one group heads to the barn where they sanitize their hands before entering the dairy. Barns, animals, and butter-making equipment must be absolutely clean, Monroe explains. Otherwise, germs and illness can wipe out a herd.

These measures are critical because farming is risky business. Soggy ground from too much spring rain can delay planting and a prolonged summer drought will kill crops. Sometimes bees

don't pollinate the orchard or potato bugs ruin the crop. If winter is unusually warm, the ice doesn't freeze or fickle weather ruins the sugaring season. But careful planning, recordkeeping, and good animals increase the chance of success when nature interferes, Monroe explains.

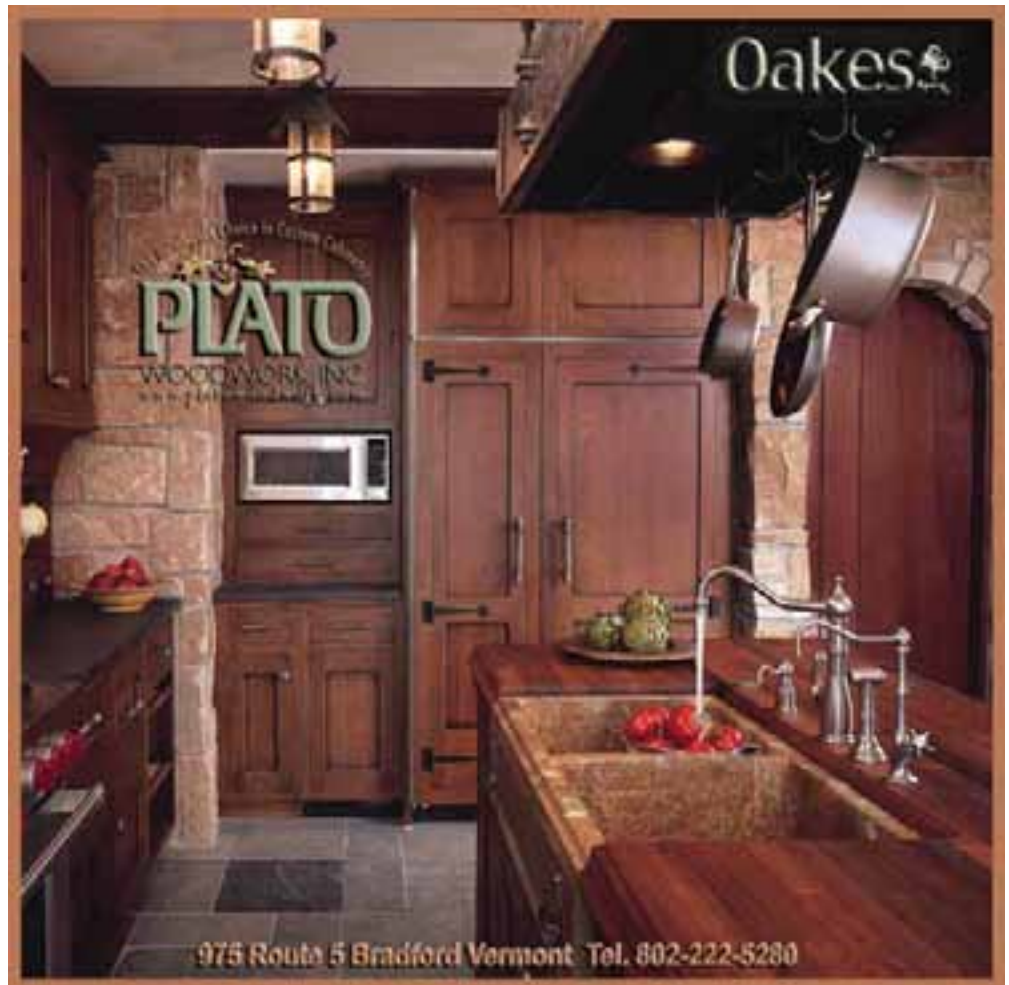
While this group grooms cows and learns about milk production and manure application, other farm children are busy in the kitchen. Abigail and Seth measure ingredients for Sally Lunn bread while Rebecca sends three other students downstairs to dig carrots, onions, and potatoes from sand-filled barrels.

Chicken is already simmering in the stew pot on the wood-fired cast iron cook stove as the students gather around the wooden worktable to cut up the vegetables. "The peelings are very nutritious so it all goes into the soup. Just cut the ends off the carrots. You dropped a carrot on the floor? Well, just wash it off and throw it into the pot. We don't waste food, you know. And watch your fingers with that knife, Horace. The doctor has to come a long way in his horse and buggy," Rebecca Monroe warns.

As the mantle clock above the worktable strikes 10 o'clock, Rebecca wipes her hands on her apron and lifts the lid on the soup pot. "Hmmm. With all these wonderful vegetables, we'll have a scrumptious soup for lunch," she promises.

Chatting over lunch, Arthur Monroe enjoys his chicken soup but remembers that venison was once a welcome addition to the menu here on the farm. That all changed when the lumber industry stripped three-quarters of the forest from Vermont. It's illegal to hunt deer now so we have to hunt in Maine or Connecticut. It's a long way by train, Monroe muses.

Lunch is over and Patience brings her children into the cream-



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Brushing the Jersey herd is one of the chores children would be asked to do on the farm in the late 19th century.

ery where they grab wooden paddles to squeeze buttermilk out of the butter. Butter must be washed thoroughly, she instructs her class. Meanwhile, Vesta, the maiden aunt who lives on the farm with her four brothers and sister-in-law Rebecca, retreats to the laundry. We pump from the cistern to a holding tank in the attic so water feeds by gravity, Vesta explains, as she shaves soap into the washing machine. We make starch from potatoes and Mr. Monroe's collars are really starched. Our clothes are bleached in the sun but if it's too cold outside, we hang them here on the clothesline in the laundry room.

FUN TIMES

Although the chores might seem endless, it wasn't all work without play for 19th-century farm children. Sledding and ice skating were fun winter sports, and cool afternoons were often spent playing dominos or tiddlywinks, gathering around the piano, singing, sewing, quilting, or dreaming over the mail-order catalogs. Some-



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times families looked at special photos with a stereoscope, like traveling around the world without leaving home, Monroe says of this glimpse of faraway places.

And for these students from Woodstock Elementary School, this day was indeed a glimpse of a faraway place—one they will not soon forget as they head home to enjoy television, computers, and all their 21st-century comforts. ☺

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Carolyn Egeli.

BY MEG BRAZILL
PHOTOS BY JOYCE DANN

Painting *Plein Air*

A PORTRAIT OF ARTIST CAROLYN EGELI

Woodstock has a reputation for its beautiful homes and surrounding landscapes, but it also has a history of attracting exceptional people. And artist Carolyn Egeli is no exception. »





Artist Mary Ekroos, Carolyn's sister, works on perspective with Chip Evans, owner of Gallery on the Green in Woodstock.



Sketching.

Half a dozen artists stand at their easels, paint on palettes, listening to Carolyn Egeli and Mary Ekroos. The two are sisters, both accomplished landscape artists, jointly teaching a three-day plein air workshop in Woodstock. But today it's pouring rain, so instead of working "plein air," or outdoors on location, they are painting in Carolyn's studio.

Carolyn and Mary were born and raised in southern Maryland to Bjorn Egeli and Lois Baldwin Egeli, both accomplished artists in their own right and award-winning students at the Corcoran School of Art in Washington, D.C. A professional portrait painter, Bjorn Egeli supported his family by painting hundreds of portraits of some of the most

prominent figures of his generation. Carolyn Egeli is the youngest in a family of five, which includes sister Mary and three brothers, all successful artists.

FROM CRAYONS TO OILS

As a young child, Carolyn often accompanied her father to portrait sittings. She remembers coloring in the chambers of the Supreme Court and the office of the directors of the National Gallery, waiting for her father. She attended Moore College of Art in Philadelphia, but she credits her father with most of her classical training. Carolyn began earning a living as a portrait artist and landscape painter as soon as she left school. She mar-

"Watch me," Carolyn says. "Watch and you'll get it in your head, then you'll have it in your hand."

Carolyn Egeli has painted portraits of the granddaughter of Nelson Rockefeller, Thomas Vail (former publisher of the *Cleveland Plain Dealer*), Dr. Albert Sabin (developer of oral polio vaccine), and Cardinal Theodore McCarrick (Archdiocese of Washington, D.C.), among many others. Her work has been covered on *Good Morning America*, *Fox News*, the Entertainment Channel, and Maryland Public Television. For more information about Egeli and her work, see her website at www.artistcegeli.com.



ried early and continued painting professionally even as she raised two daughters and one son, now grown.

In 2007, Carolyn met husband David Urbani when they were both docents at a historic house tour in Maryland. "He talked to me so long, I finally realized he wasn't just interested in my paintings," Carolyn says with a smile. Not long after, Carolyn and David purchased an 1810 colonial house with Italianate details on The Green in Woodstock. They undertook a major renovation before moving in, restoring and adding period detailing such as crown moldings and antique

fireplace mantles. They used period wallpapers and refinished the antique wide pine flooring throughout the house, and restored four fireplaces. They added a new fence and landscaping. Recently, Carolyn converted two front rooms to gallery space to exhibit her work.

"I was doing houses for too long," Carolyn says. "We also worked on my house in Maryland." For an artist with Carolyn's energy, it's agony to be away from painting for long. "This past spring, I finally got back to painting." Carolyn points to a couple of marine landscapes in her home gallery. "The



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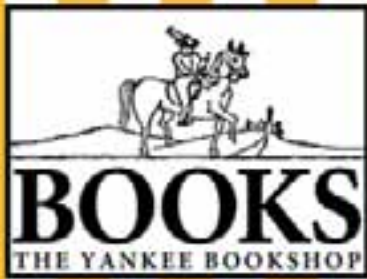
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dry dock paintings were some of the first.” The brush strokes are alive, less disciplined than much of her work, but full of a clean, raw energy that invigorates the quiet of the landscape. “I was on fire,” Carolyn says.

SEASONAL BEAUTY IN THE BONES

Many of Egeli’s Vermont paintings explore her interest in revealing the beauty that each season brings. “I love to paint the bare bones,” she says, “. . . the turning from fall to winter.” A sum-

mer painting of the Richardson Farm is dense and lush with green as the cows, a focal point, wander through the meadow. In winter, it is spectacular in its spareness; the beauty is in its simplicity.

She also likes to work large. “I want it to be large enough to feel present in the view.” One very large painting depicts a late spring sugaring operation with a horse team. The size of the painting puts the viewer there, checking the taps, and emptying the sap buckets as the spring sun breaks through the for-



Carolyn sets the scene.



Above: Evening Pasture view of Richardson Farm, oil on linen, 36"x48".

Above right: Evening Pasture, January view of Richardson Farm, oil on linen, 24"x30".

est canopy overhead and melts the snow underfoot.

TIME TO TEACH

At any given time, Carolyn has two or three students, but it's not often she finds time to teach a workshop. The plein air workshop in Woodstock is a first for her and Mary. It was the brainchild of Suzanne Macksoud Wooten, whom Carolyn met when she first began visiting Woodstock. Wooten convinced the sisters to offer a couple of workshops and then took care of organizing the details and publicizing it.

Carolyn's studio is on the top floor of a three-story barn connected to her house. Its high ceilings and exposed post and beams provide an open, light-filled space. Old pine boards, with a light white-wash, line the walls and ceiling. A baby grand piano sits in the north window.

Carolyn and Mary walk around the studio, talking individually to students while they paint. Jessica del Prete, who has a home in South Woodstock, says, "Carolyn and Mary have a complementary skill set. Mary is all about the rigorous discipline. Carolyn has a more organic approach."

Because of the rain, students are working indoors from photographs



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taken at locations where they've been painting for the past few days: the Green Mountain Horse Association, a former schoolhouse in South Woodstock, and at the Richardson Farm. "The photograph is a memory tool," Carolyn says. "But photos get so much wrong. My dad always said, 'Use memory as a tool.'"

Carolyn stands with a student in front of her canvas. "Watch me," Carolyn says. "Watch and you'll get it in your head, then you'll have it in your hand." Carolyn sketches rapidly in paint while she talks. Her aim is to give each student another way of looking at his or her subject. "It's about the principles of art."

Carolyn shows Chip Evans, a Woodstock gallery owner and artist, a reference painting she made the previous day on site. It's a quick oil sketch with rougher brush strokes; it's a strong visual alternative to the photograph, and



Artists and sisters, Mary and Carolyn.



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The workshop inspires intense concentration. Artist Annie Compton renders the chosen scene.

a good reference tool for his painting in progress. Mary adds a technical note for everyone. "Your foreground colors should always be brighter and stronger."

Jessica del Prete says both sisters sug-

gest using a mirror to look at your work. "In the reverse image, you see it differently. You can see if the perspective is working, very quickly." Mary is more concrete in her suggestion. "So much of

painting is getting yourself comfortable and organized. Painting over the wrong shoulder can really screw up your neck."

They also emphasize taking small breaks while working. "You have to be available to let the work come from within," Carolyn says. "You can't have some emotional wall." Mary adds, "You have to be open to what is." ☺

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1. Guests enjoying a Parrish blue sky on the terrace of the historic Show House backdrop at the Juniper Hill Inn.
2. Cheryl Frisch, Show House Co-Chair & publisher of *Woodstock Magazine*, *Image*, and *Here in Hanover* with Geoffry & Noelle Vitt.
3. Maggie Neely & Robert Peeter.
4. Gary & Robin Neal and Richard & Evelyn Slusky and others enjoy appetizers.
5. Elegant flower arrangements by Lebanon Floral and Plants.
6. John Dolan, President of VINS, Debbie Williamson, Susan Williamson, and Nancy Thornton.
7. Hillary Aptowitz and Grant Van Inderstine.
8. Heather & Gwyn Gallagher.
9. Cheryl Frisch, publisher of *Woodstock Magazine*, *Image*, and *Here in Hanover* and Robert Dean, owner, Juniper Hill Inn, Show House Co-Chairs.
10. Frank Vignard & Deborah Crosby (Asid).
11. Marjorie & Robert Gordon, Loretta Weitel, and Diane Liggett.
12. Patricia Waite, Hospital Auxiliary President, and friends.
13. East Bay Jazz Ensemble.
14. A delicious variety of appetizers was created by chef Lyda Lemire—the caviar was consumed in 12 minutes!

enjoyed the swing tunes of the East Bay Jazz Ensemble, as did the rest of crowd. Information on upcoming Show House events, sponsors, and beneficiaries or how you can volunteer as well as \$5 raffle tickets for a fabulous trip to the Azores are available online at www.newenglandlivingshowhouse.com. 🍷

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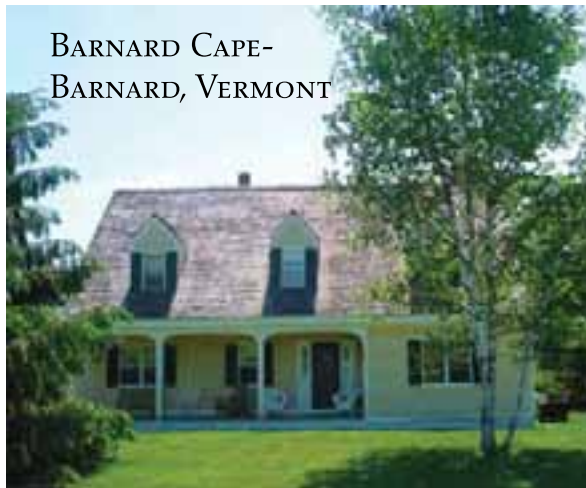
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BY SUSAN NYE

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When I was little, I called it spaghetti, macaroni, and ravioli, because those were the only pasta shapes I knew. My pasta vocabulary has expanded over the years. I've discovered lots of wonderful different pasta shapes. They have sometimes lovely, sometimes curious Italian names like orecchiette (little ears), cavatappi (corkscrew), tagliatelle (ribbons), conchiglioni (big shells), tortellini (reputed to be a recreation of Venus's navel), and strozzapreti (priest choker). And these are just a tiny fraction of all the wonderful shapes you can find.

THE PERFECT PAIRING

Trying to decide which pasta to pair with your sauce? Thin, delicate pastas, like angel hair, are best with light, thin sauces. Thicker pasta, like fettuccine, is great with heavier sauces. Chunky sauces work best with pasta that has holes or ridges, like rigatoni, penne, or fusili.

Dried pasta is made of little more than semolina flour, water, and salt. It's a great staple to have on hand and can be stored for a couple of years at room temperature. Dried pasta has a firm texture and can hold up to hearty sauces. Imported Italian pasta is easy to find and the flavor and consistency will take you back to that great little trattoria you enjoyed on your last Italian holiday (or weekend in little Italy). Because it contains eggs and additional water, fresh pasta has a delicate texture and is best with light sauces.

HOW MUCH?

When serving pasta as a main course, my rule of thumb is two ounces of dried pasta per person and maybe a little less if I'm serving a hearty appetizer or lots of side dishes. If the pasta is an appetizer or side dish, I plan on one ounce per person. With fresh pasta, about three ounces will





A Few Favorite Pasta Dishes

Hearty Wedding Soup

Mac and Cheese with Roasted Butternut Squash and Spinach

Fettuccine with Seared Scallops and Vodka Sauce

Raviolis with Sage Pesto

Hearty Wedding Soup

No, it's not traditional wedding fare. This soup gets its name from the wonderful marriage of flavors. There are many versions of this traditional Italian-American favorite; here is mine. Add more or less chicken stock depending on how soupy you want it.

Serves 8-10

- 1-½ lb spicy or mild Italian sausage, casings removed
 - Olive oil
 - 1 large onion, finely chopped
 - 4 carrots, finely chopped
 - 4 stalks celery, finely chopped
 - 1 tsp dried Italian herbs
 - Pinch of red pepper flakes or to taste
 - Kosher salt and freshly ground black pepper
 - 3 cloves of garlic, minced
 - 1 cup dry white wine
 - 2-½ to 3 qt chicken stock
 - 1 bay leaf
 - 3 cups cooked small white beans, rinsed and drained
 - 6 to 8 oz orzo pasta
 - 1 head (about 1 lb) escarole, roughly chopped
- Garnish:** Grated Parmesan cheese



1. Heat a heavy soup pot over medium heat. Add the sausage and cook, breaking up into small pieces, until lightly browned. Remove from the pan and drain.
2. Add a little olive oil in the pot; add the onion, carrot, celery, herbs, pepper flakes, salt, and pepper. Sauté until the onion is translucent. Add the garlic and sauté for 1 or 2 minutes more.
3. Return the sausage to the pot and add the white wine, chicken stock, and a bay leaf. Bring to a boil, reduce heat, and simmer for 10 to 15 minutes. Remove from the heat, add the beans, let cool to room temperature, and then refrigerate for several hours or overnight to let the flavors mix and mingle.
4. Remove the soup from the refrigerator and bring to a boil over high heat. Add the orzo to the soup and cook according to package directions, less two minutes.
5. Add the escarole to the soup. Gently stir to combine. Reduce the heat to medium and continue to simmer until the orzo is al dente and the escarole is wilted. Check for seasoning, add salt and pepper to taste, and serve with a sprinkle of grated Parmesan cheese.

Chef's secret: If you have one, add about a 3-inch piece of rind from a wedge of Parmesan cheese to the soup pot when you add the broth. Just that little piece of rind will add richness and a touch of nutty flavor to your soup. You can save Parmesan cheese rinds in the freezer and you'll always have one on hand.



satisfy most people. If filled pasta, like tortelloni or ravioli, is on your menu, three and a half to four ounces per serving should do it. Of course, all of these measures go out the window if your dinner guests include a bunch of starving marathoners, teenagers, or college students.

You always want to avoid overcooking pasta. Italians cook their pasta until it is al dente. Translated, to the tooth or to the bite, pasta should be firm but not hard. You can check to see if the pasta is ready by tasting it. If the pasta is still a bit chewy but doesn't stick in your teeth, it is done. You can always entertain your guests and your kids by throwing spaghetti at the refrigerator. If it sticks it's done, but please note, it will also stick if it is overcooked!

SO MANY OPTIONS

Pasta's versatility is more than all the wonderful shapes and sizes. With all the great sauces, soups, and their many variations, you could enjoy a differ-

ent pasta dish every night for a year and never get bored! Starting with the red sauces of our childhood, a good marinara is handy for a simple family supper but can be used as the base for

A SHORT HISTORY OF PASTA

The ancient Chinese were making pasta as early as 1700 B.C. but, contrary to popular belief, the Venetian explorer Marco Polo did not bring pasta to Italy from China. The pasta-loving Italians began making lasagna-like noodles around 400 B.C., several centuries before Marco Polo traveled to the Far East. (To be fair, while Marco Polo did not import the first pasta to Italy, he did bring dumplings back from China that were the inspiration for ravioli, tortelloni, and other stuffed pastas.)

The first Italian pasta was baked. Early boiled versions were brought to Sicily by Arab traders during the 8th century. Sicilians adopted these boiled noodles and called it macarone, from a Sicilian term for making dough. The oldest known pasta recipes come from Sicily and are still made today. These recipes include macaroni with eggplant and macaroni with sardines. From artisanal factories in Palermo and later Genoa, dried pasta was traded throughout Italy and as far north as London throughout the Middle Ages.

Pasta production intensified in the 1600s and is credited for helping Naples get out of a recession. Pasta making was industrialized and extruded through mechanical dies. With industrialization, pasta became plentiful and cheap, a food for the masses.

Pasta found its way to America with Thomas Jefferson. Jefferson brought "maccheroni" and a pasta machine to back to Monticello from Naples in the late 1700s. A Frenchman, Antoine Zerega, built the first American pasta factory in Brooklyn in the mid 1800s. The company is still in business to-



many wonderful dishes. Add a touch of the devil with spicy red pepper flakes, a little sophistication with vodka, or warm everyone up with a hearty meat sauce.

Pesto goes beautifully with pasta. Not just basil—you can make wonderful, flavorful pesto with sage, arugula, artichokes, or sundried tomatoes. A traditional Genovese pesto uses pine nuts, but toasted walnuts or pistachios are a delicious change of pace.

Creamy sauces are wonderful on a chilly night. After a crazy, busy day, you can have dinner on the table in minutes with fettuccine carbonara or Alfredo. Or relax and get cozy with macaroni baked in a cheesy béchamel sauce. No need to stick to the tried-and-true cheddar. Get creative and experiment with Gorgonzola, Fontina, and mozzarella. Add depth and flavor to your dish by adding vegetables, meats, or poultry, even lobster.

Let your imagination run wild and enjoy some warm and wonderful pasta throughout the fall. Buon appetito! 🍷 »

day. Both tasty and affordable, creamy macaroni and cheese quickly became popular throughout the country.

The wave of Italian immigration at the end of the 19th century finally brought Italian pasta and sauces to the United States. Italian Americans, hungry for a taste of home, established grocery stores and imported key ingredients like tomato paste, oregano, garlic, and pine nuts from the old country.

As interest in cooking and all things foodie has grown in the United States, so has Americans' love affair with pasta. We continue to adore old favorites like mac and cheese and spaghetti and meatballs while embracing interesting new dishes with this timeless staple.

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SEASONAL FOODS



Mac and Cheese with Roasted Butternut Squash and Spinach

Reinvent macaroni and cheese with cavatappi or penne, butternut squash, and spinach in a wonderful creamy sauce.

Serves 8

- About 2 lb butternut squash, peeled, seeded, and cut into 1-inch cubes
- 1 medium onion, chopped
- Olive oil
- Kosher salt and freshly ground pepper, to taste
- 3 cloves garlic, minced
- Béchamel Sauce (recipe follows)
- 8 oz bacon, roughly chopped
- 1 lb dried cavatappi or penne pasta
- 1 lb baby spinach
- 6 oz grated Parmesan cheese
- 6 oz grated Fontina cheese

1. Preheat the oven to 350°. Butter a large shallow baking dish or lasagna pan.
2. Put the squash and onion in a roasting pan; toss with olive oil to lightly coat. Sprinkle with salt and pepper. Bake uncovered at 350° for 30 minutes. Add the garlic and toss to combine. Cook for an additional 5 minutes. Remove from the oven and reserve.
3. While the squash is roasting, make the Béchamel Sauce and cook the bacon and pasta.
4. Heat a large skillet pan over medium heat. Add the bacon and sauté until crispy. Remove and drain on paper towels.
5. Bring a large pot of salted water to a boil. Cook the pasta according to package directions, less 2 to 3 minutes. Drain and return to the pot.
6. Add the Béchamel Sauce, squash, bacon, and spinach to the pot with the pasta; gently toss to combine and wilt the spinach. Add half of the cheeses and gently toss to combine.
7. Transfer the pasta to the prepared dish. Sprinkle with the remaining cheeses. Bake uncovered for 30 to 45 minutes or until steaming and golden brown on top. Serve immediately.

Can be assembled in advance and then cooled to room temperature, covered, and stored in the refrigerator until ready to bake. If the mac and cheese is cold when it goes into the oven it will take about 1 hour to cook.

Béchamel Sauce

- 8 Tbsp (1 stick) unsalted butter
- ½ cup all-purpose flour
- 1 tsp fresh, finely chopped sage or 1 tsp dried
- ½ Tbsp fresh thyme leaves or ½ tsp dried
- 8 cups whole milk
- ¼ tsp nutmeg
- Kosher salt and freshly ground pepper to taste

1. Melt the butter in a heavy saucepan over medium heat. Add the flour and herbs; whisk for 1 minute. Gradually whisk in the milk. Bring to a simmer over medium-high heat. Reduce the heat to low and simmer until the sauce thickens, whisking often, about 7 minutes. Whisk in the nutmeg and add salt and pepper to taste.

Fettuccine with Seared Scallops and Vodka Sauce

A delightful and sophisticated change from a traditional marinara sauce, vodka sauce pairs beautifully with fettuccine and scallops.

Serves 8

- 2 lb sea scallops
- 1 tsp dried oregano
- ½ tsp paprika
- ¼ tsp chili powder
- Kosher salt and freshly ground pepper
- 1 lb fettuccine
- Vodka Sauce (recipe follows)
- Olive oil

1. Sprinkle the scallops with oregano, paprika, chili powder, salt, and pepper and let sit while you prepare the pasta.

2. Bring a large pot of salted water to a boil. Cook the pasta according to package directions, less 1 minute. Drain. Return pasta to pot; add enough Vodka Sauce to coat and gently toss.

3. Add a little olive oil to a heavy large skillet and heat over medium-high heat. Add the scallops to skillet and cook until opaque in center, about 1 minute per side.

4. Top the fettuccine with scallops and serve immediately.

Vodka Sauce

Makes about 2 quarts

- Olive Oil
- 1 medium onion, chopped
- 1 medium carrot, grated
- 4 cloves garlic, minced
- 1 tsp dried Italian herbs
- Pinch crushed red pepper (optional)
- Kosher salt and freshly ground pepper
- (28-oz) cans crushed tomatoes
- 2 bay leaf
- 1 cup vodka
- 2 cups heavy cream at room temperature
- 4 oz Parmesan cheese
- 3 Tbsp chopped fresh basil (optional)

1. Heat olive oil in the pot over medium high heat. Add the onion, carrot, and garlic and sprinkle with herbs, pepper flakes, salt, and pepper. Sauté until the vegetables are tender.

2. Add the crushed tomatoes, and bay leaf. Bring to a simmer and reduce heat to low and simmer for 30 minutes.

3. Let cool slightly and then transfer the sauce to a blender in batches and process until smooth.

4. Return the sauce to the pot, add the vodka, and bring to a simmer over medium-high heat. Reduce heat to low and continue to simmer, stirring frequently for about 20 minutes. Slowly stir in the cream and simmer until the sauce is piping hot. Add the Parmesan cheese and gently whisk until melted and well blended. Stir in fresh basil. Freeze leftover sauce.



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SEASONAL FOODS



Raviolis with Sage Pesto

Not just for Thanksgiving stuffing, sage makes a wonderful and versatile pesto.

Serves 8

- 4 cloves garlic
- Extra-virgin olive oil
- Kosher salt and freshly ground pepper to taste
- 2 cups loosely packed fresh sage leaves, washed and dried
- 2 cups loosely packed parsley leaves, washed and dried
- 2 Tbsp fresh thyme leaves, washed and dried
- 1-½ to 2 lb fresh or frozen raviolis
- ½ cup chopped walnuts, toasted
- Grated Pecorino Romano cheese

1. Put the garlic in a small ovenproof custard cup, drizzle with olive oil, season with salt and pepper, and roast at 350° until soft, about 20 minutes. (If the oven is not already on for something else, I use the toaster oven.) Let the garlic cool.

2. Put the sage, parsley, thyme, and garlic in a small food processor and process until finely chopped and blended. Season with salt and pepper and slowly add more olive oil until it reaches the desired consistency.

3. Cook the raviolis according to your recipe's or package directions. Drain the raviolis, reserving a little pasta water. Return the raviolis to the pot and gently toss with enough sage pesto to coat. If the raviolis seem dry, add a little pasta water or extra-virgin olive oil. Sprinkle with toasted walnuts and grated Pecorino Romano cheese and serve.

Whether you make it with basil or sage, pesto freezes beautifully. Spoon extra pesto into ice cube trays, freeze it, and then store the pesto cubes in a resealable bag.

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Braeside Motel

A FAMILY MOTEL GETS A NEW LOOK

BY AUDREY RICHARDSON

PHOTOS BY LYNN BOHANNON

These days, while driving past the Braeside Motel on Route 4 in Woodstock, many travelers do a double take: something is different. The old blue sign with the quaint Scottish thistle is gone and a spiffy new one replaces it. This new sign commemorates 20 years of successful ownership for the Ploss family. Many repeat travelers and Woodstockers were quite fond the old sign that hung for decades, but the new sign represents an abundance of positive changes for a newly renovated motel. “We had to change the sign,” says Richard Ploss, who owns the motel with his wife Patricia. “People really liked it, but it was beyond repair.” The Plosses live on the premises in a separate house with their 17-year-old daughter Kristina.»

Above: Kristina, Richard, and Patricia at the reception desk.

Below: The Braeside's front.



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The sign is just the tip of the iceberg. The Plosses are glowing with pride over all the new, and renewed, aspects of their business. “We’ve spent a long time on the things that no one could see, and now we are getting to do the really fun stuff,” says Patricia.

What does Patricia mean by the fun stuff? Decorating, of course. After spending time on unforeseen and more basic necessities like a new roof and driveway, as well as updating heating and hardwiring new smoke detectors, Patricia has enjoyed working on the dé-

cor of her establishment. “I really wanted it to have a New England feel, but also a timeless feel,” she says. She started from scratch with new feather down pillows, wallpaper, new high-definition televisions, and Keurig coffee makers in each of their 12 rooms.

HOW IT STARTED

The Plosses have always been known for their hospitality but never thought they would own a motel in Woodstock, Vermont. “It was a family joke,” laughs Patricia. “Family would always say to

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One of the newly decorated guest rooms.

us, ‘Oh, can we come stay at the Ploss Inn?’ [meaning our home].” But the Plosses were busy with other careers at the time. Patricia worked in the wedding industry designing bridal gowns in Boston. Richard spent his early career in the computer media business and remains there today with his own computer consulting business.

Richard’s profession is what brought the couple to the Upper Valley in the first place. In 1988, Richard took a job with New England Digital in White River Junction, where he was the vice president of research and design. The couple was married and moved to Quechee in the same year. Soon after settling in to the Upper Valley, that family joke became a reality. The Plosses started to think seriously about entering the Vermont hospitality business, and in 1990 their ideas came to fruition. “We looked at bed and breakfasts, inns, and bakeries. We were ready to leave the hustle and bustle,” says Richard.

Among all of their options, something about the Braeside appealed to them. “I’ve always admired this place” says Richard about the motel. »

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The Braeside with beautiful hillside views.

He felt confident that he and his wife could meet the needs of the modern-day traveler looking to stay in rural Vermont. “I have stayed in a lot of hotels and I know what people like,” Richard continues. Twenty years of successful bookings and accommodations prove Richard’s personal theory right.

GUESTS & FRIENDS

After all the renovations, one thing remains constant: the charm and radiant warmth of the Braeside. These qualities stem from the bonds that Patricia and Richard have worked hard to form with their guests. In addition to a successful business, the Plosses have also built lasting friendships. Patricia makes it clear that the backbone of her business is creating a close kinship with her guests, saying, “Repeat clientele are really important, having people come back who really want to see you.”

The Plosses have made many friends of guests during their time at the Braeside, but few stories are as touching as Patrick and Ingrid



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Moore's. The Moores visited the Braeside just once in 1996, and five years later they found themselves in a New Jersey shelter after the 9/11 attacks. In this tragic circumstance, the Moores could think of only one place to go. "We wanted to go somewhere safe and somewhere that felt like home," says Ingrid. The Braeside left such an impression on the Moores that they did not think twice about staying there until they could get back into their own home. "We had been there only once and we showed up in an emergency. They took us in and made us feel at home," says Ingrid. With those frightening times behind them, the Braeside has become a second home to the Moores, and the Plosses have become a second family.

A GREEN MOTEL

Treating people like family is paramount for the Plosses, but it is not their only priority when it comes to the Braeside. "We are a green motel, one of the first in the area," explains Patricia. The Plosses have gone to great lengths to ensure the environmental security of their establishment. For Patricia, going green goes beyond changing a few light bulbs. »

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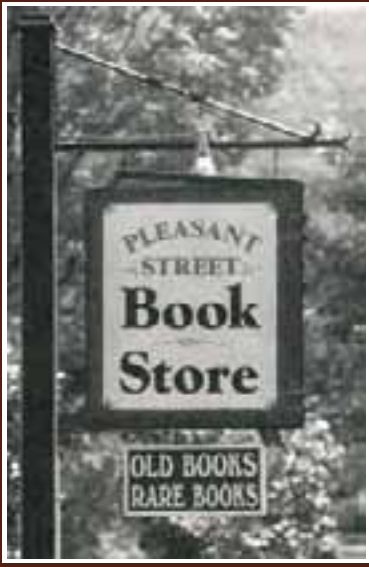

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She spearheaded the couple's efforts by using only peroxide-based cleaners, eliminating Styrofoam containers, and creating a recycling system, as well as using green lawn care treat-



Reception area with fresh flowers and books to borrow.

ments. All of Patricia's endeavors have paid off: in 2006 she was honored with an award at the Vermont State House for her efforts.

The Plosses's hard work and welcoming presence makes Braeside a favorite destination for people near and far. Visitors clearly appreciate the mix of down-home comfort and modern convenience. "The term 'motel' seems kind of outdated, but we have embraced the word because that's what we are, a motel," says Richard. "Guests have the convenience of driving and parking right in front of their room."

With all the new renovations, the Braeside could not be further from "outdated." Some guests might be missing that old sign, but they will always recognize the Braeside for what's on the inside. ☺

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Meet Ellen Satterthwaite

**DIRECTOR OF THE
FREELANCE FAMILY SINGERS**

BY FAIRLEE MACESLIN

PHOTOS BY LYNN BOHANNON

If you've lived in the Upper Valley for any length of time, it's a sure bet you've heard of the Freelance Family Singers. Maybe you have even sung with them. This enthusiastic group of individuals has been entertaining the area for 31 years, the last 27 of them under the energetic direction of Ellen Satterthwaite. It is obvious that a love of music has filled Ellen's life, and we here in the Upper Valley are fortunate that she chose to spend most of it here. Many of us have benefited from her knowledge, her vitality, and her dedication. »



Right: Ellen Satterthwaite.

Inset: Ellen leads the group.

PERSONALITIES

PREPARING PERFORMANCES

Ellen has organized and directed more than 100 Freelance concerts, making it look easy. The finished products, the performances, are often received to standing ovations, and are always well attended. It doesn't just happen, although she would modestly say it takes "a little work."

A little work starts with Ellen choosing the pieces to be sung at the next concert, believing that variety makes the best programs. She scours many sources, including her own personal library, to get just the right combination. The work continues with at least 20 hours of rehearsals; the group rehearsed for 24-plus hours for the Christmas concert in 2009.

The University Chorus of the Upper Valley, an all-men's group, rehearses at Dartmouth College in Hanover, performing several concerts a year. All of these performances are also under the



Preparing for a concert.

direction of Ellen, who's been directing the men's group for the past six years.

PART OF THE COMMUNITY

Every Sunday morning you'll find Ellen at the Quechee Community Church, where she has been the organist and choir director since 1986. During a four-year period, she was a volunteer coach and accompanist for the musical shows put on by the Pomfret Elementary School, working with kindergartners through sixth graders. In the midst of all of these concerts, performances, and endless rehearsals, she squeezes in time to give private piano lessons three days a week to 16 individuals.

You may know Ellen from singing under her direction in one of the choruses or choirs, or maybe she was your vocal music teacher when she taught at Woodstock Union Middle and High School from 1988 to 2001. Perhaps you attended Pomfret or Barnard School where she



After a performance, a happy group applauds their leader.

taught music prior to that. She has been a teacher of music at numerous schools, both in and out of Vermont, since 1958. Her career spans 50 years and two countries, and her students range from three-year-olds to senior citizens. She has been a composer, an organizer, and a participant in music festivals for the Vermont Chapter of the American Guild of Organists, and a teacher of music theory and composition, piano, and trumpet.

For a change of pace, for 14 summers Ellen was a swimming instructor in Barnard, Pomfret, Woodstock, and the Farm and at wilderness camps in Plymouth. During that period, she wore two hats for the community production of *Oklahoma*, as both music director and accompanist—in her spare time. »

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PERSONALITIES



Ellen directs the singers.

LOVING WHAT SHE DOES

Ellen seems to have boundless vitality, but if you ask her how she does everything she does, she says she pulls energy from her groups. I am a part of the Freelance group, and I have felt her invigorate us with a smile, an intentional wrong chord on the piano, or a hearty laugh. She truly enjoys what she does, and her love of music rubs off. Maybe she draws from us, but we also draw from her. She instills a desire in us to do our best.

Ellen's special touch shows not only in public performances and concerts but also in the way that the people who know her speak of her with a combination of respect and affection. If you know her, you know she has three grown children, Roger, Andrew, and Wendy, and four grandchildren, Taylor, Lincoln, Tomey, and Eliza. You know where she lives, surrounded by photographs and music books and a special quilt, the signature quilt made and given to her by her chorus members on the 20th anniversary of Freelance. You also know that she shares her home with a piano, an organ, and

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a ginger-colored cat named Tigger. You're certainly lucky if you know Ellen Satterthwaite. She's much more than the director of Freelance Family Singers. 🐾

Fairlee MacEslin is a freelance writer who is named for Fairlee, Vermont; her family owned property and summered on Lake Morey in that town.

THE FREELANCE FAMILY SINGERS

Freelance puts on two major concerts a year. The Christmas concert is performed twice in the Congregational Church, once at Dartmouth Hitchcock Medical Center, and once at the Powerhouse Mall in West Lebanon, New Hampshire. The spring concert is in May at the Congregational Church, with two performances. All of these presentations are free and open to the public with items collected for the Community Food Shelf.



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FALL 10

Happenings

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SEPTEMBER 25

DOUGIE MACLEAN

Dougie MacLean is one of Scotland's most successful, respected, and popular musicians. Singer-songwriter, composer, and performer, he is also a fine guitarist and fiddle player. MacLean tours the world with his unique blend of lyrical, roots-based songwriting and instrumental composition. 7:30pm

OCTOBER 3

VERMONT SYMPHONY ORCHESTRA: MADE IN VERMONT TOUR

The Vermont Symphony Orchestra's 2010 Made in Vermont Music Festival, conducted by Anthony Princiotti, shines the spotlight on several principal players. The lineup includes Albert Brouwer in a flute concerto by Bach and principal French horn Shelagh Abate soloing in Rachmaninoff's luscious "Vocalise." 7:30pm

OCTOBER 15-16, 22-24

PENTANGLE PLAYERS PRESENT RODGERS AND HAMMERSTEIN'S THE SOUND OF MUSIC

When a postulant proves too high-spirited for the religious life, she is dispatched to serve as governess for the seven children of a widowed naval captain. Her growing rapport with the youngsters, coupled with her generosity of spirit, gradually captures the captain's heart. The family's

Crooked Still

11/20



narrow escape to Switzerland on the eve of World War II provides one of the most thrilling and inspirational finales ever presented in the theater. 7:30pm; 2:00 matinee on October 24

NOVEMBER 5

ACOUSTIC LITTLE FEAT WITH PAUL BARRERE AND FRED TACKETT: BENEFIT FOR THE UPPER VALLEY HAVEN

Paul and Fred perform songs from their Little Feat catalogue and more with a decidedly different twist. They first played together on the album Dixie Chicken 35 years ago and since then have played together or individually on numerous recording sessions. 7:30pm

NOVEMBER 20

UPPER VALLEY BLUEGRASS FESTIVAL: CROOKED STILL AND DAILEY & VINCENT

An unlikely combination of banjo, cello, and double bass drives Crooked Still, the hot young alternative bluegrass group on a mission to bend the boundaries of traditional music. 7:30pm



Doughnuts on a string are fun at A Family Halloween celebration at Billings Farm & Museum.

PHOTO COURTESY OF BILLINGS FARM

10/30

September

EVERY WED THROUGH OCTOBER MARKET ON THE GREEN

Join local farmers, prepared food vendors, and crafters for the annual Market on the Green. Fresh produce, meats, flowers, baked goods, and more! The selection changes weekly. 3-6pm
Info: (888) 496-6378

EVERY SAT THROUGH OCTOBER MT. TOM FARMERS' MARKET

Local farmers, fresh produce, meats, and Vermont products, including crafts, flowers, baked goods, and more. 9:30am-12:30pm

THROUGH 26 SUN 24TH ANNUAL QUILT EXHIBITION

A juried exhibition of colorful quilts made by Windsor County quilters. Quilting demonstrations and activities for children



OCTOBER 30 SAT
17TH ANNUAL FAMILY HALLOWEEN

Children in costume will be admitted free when accompanied by an adult (adults pay the regular admission fee). There'll be horse-drawn wagon rides and cranking pumpkin ice cream, plus pumpkin carving, doughnuts-on-a-string, "not-so-scary" Halloween stories, pumpkin games, and animal programs for children. Costume parades at 12 & 2pm will be led by one of the Billings Farm's friendly Southdown ewes and all children will receive a ribbon. 10am-5pm
 Info: (802) 457-2355, Billings Farm & Museum

and adults.
 Info: (802) 457-2355
 Billings Farm & Museum

15 WED
PROGRAM FOR PRESCHOOLERS:
AN APPLE PIE FOR DINNER

Granny Smith wants an apple pie for dinner, but she only has plums. Follow along as she sets out to trade her plums for apples and see who she meets along the way. We'll visit our apple orchard and enjoy some tasty apple treats. To register (advance registration required): (802) 457-2355, weekdays, between 8am and 4:30pm
 Billings Farm & Museum, 9-10:30am

20 MON-22 WED
PLEIN AIR WORKSHOPS

Celebrated teacher, portrait, and landscape artist Carolyn Egeli and her sister Mary Ekroos, master teacher of

landscape, will conduct a three-day Plein Air workshop in Woodstock this fall. \$400 each workshop. Class limit 12.
 Info: (802) 457-3046, suzannewooten@yahoo.com

22 WED
PROGRAM FOR PRESCHOOLERS:
BY THE LIGHT OF THE HARVEST MOON

The autumnal equinox, when the number of hours of daylight and darkness are equal, is cause for celebration...by the light of the harvest moon. We'll read about the joyous celebration at Apple Hill Farm after the leaves turn color and the harvest is in. We'll search for the perfect leaves to make a leaf wreath, and share a wonderful autumn snack with friends. To register (advance registration required): (802) 457-2355, weekdays, between 8am and 4:30pm
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25 SAT-26 SUN

7TH ANNUAL VERMONT FINE FURNITURE & WOODWORKING FESTIVAL

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October

2 SAT-3 SUN

PUMPKIN & APPLE CELEBRATION

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Info: (802) 457-2355

Billings Farm & Museum

2 SAT

CHILI COOK-OFF

Woodstock's Chili Cook-Off benefits the Woodstock Teen Center. 12-3pm Woodstock Village Green

9 SAT-10 SUN

38TH ANNUAL APPLES & CRAFTS FAIR

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OCTOBER 16 SAT-17 SUN WAGON RIDE WEEKEND

Capture the colors of autumn on a narrated horse-drawn wagon ride around the fields. Enjoy farm programs and activities.
Info: (802) 457-2355
Billings Farm & Museum

9 SAT-10 SUN

HARVEST WEEKEND

Join in this celebration of the Vermont harvest featuring a traditional husking bee and afternoon barn dance, cider pressing, harvesting root vegetables, and more, plus spiced cider and homemade doughnuts.
Info: (802) 457-2355
Billings Farm & Museum

17 SUN

THE HISTORY OF FUNERAL CUSTOMS

With historians Euclid and Priscilla Farnham.
Info: (802) 457-1822
Woodstock History Center, 2pm

November

6 SAT-7 SUN, 13 SAT-14 SUN & 20 SAT-21 SUN

WAGON RIDE WEEKENDS

Horse-drawn wagon rides, tour the dairy farm, farmhouse, and farm life exhibits, plus programs and activities.
10am-3:30pm



Narrated horse-drawn wagon rides through the farm fields at Billings Farm & Museum's Wagon Ride Weekends.

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Info: (802) 457-2355
Billings Farm & Museum

14 SUN

THE FAMILY IN EARLY ART

With Jamie Franklin, curator of the Bennington Museum.

Info: (802) 457-1822
Woodstock History Center, 2pm

26 FRI-28 SUN

THANKSGIVING WEEKEND

Visit with costumed guides as they demonstrate the preparation of a traditional late 19th-century Thanksgiving meal in the farmhouse. Engaging activities for every age and programs in the parlor each day. Enjoy a homemade treat and a horse-drawn wagon ride. Last weekend of the season to visit the farm life exhibits! 10am-3:30pm.

Info: (802) 457-2355
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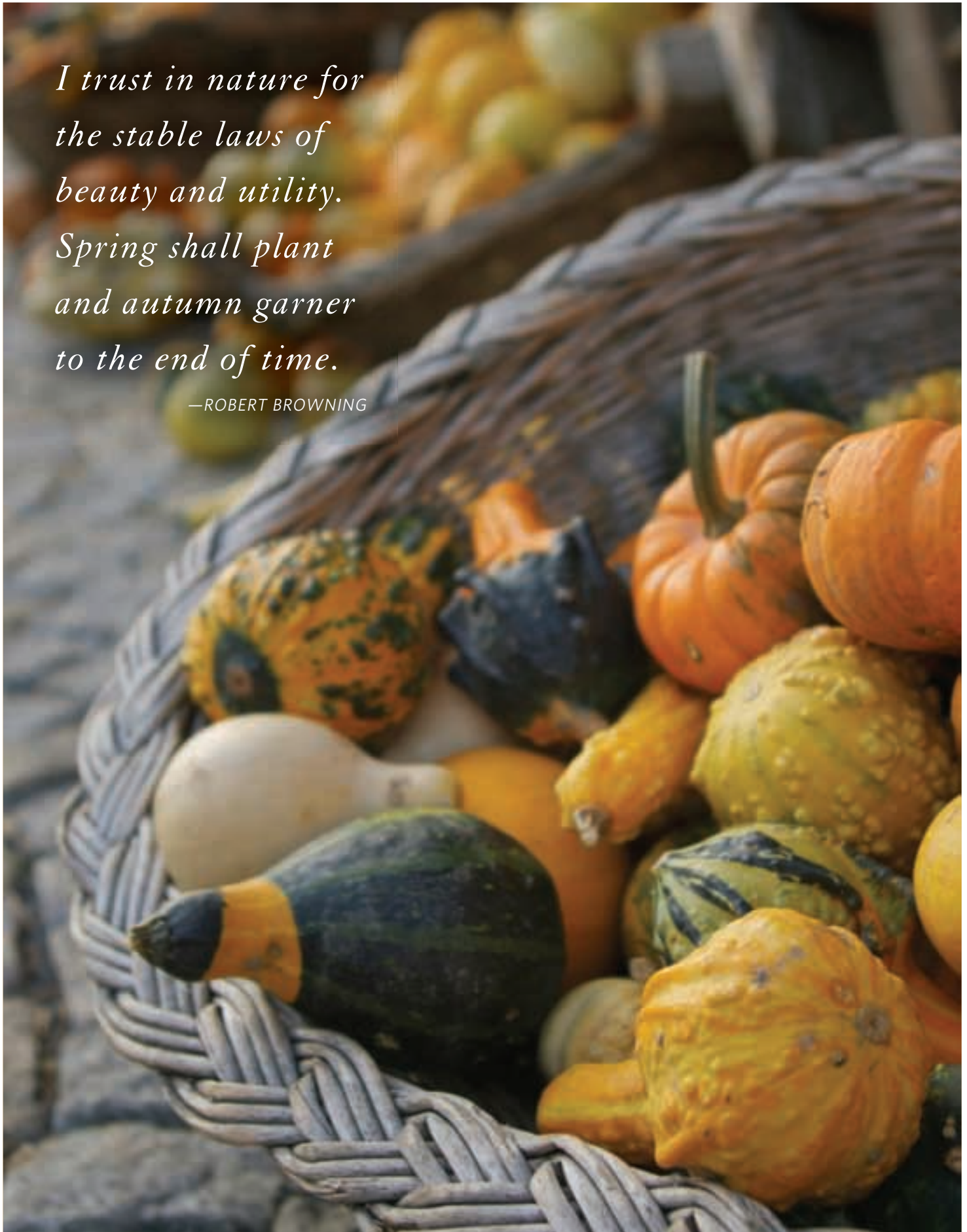
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