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LETTER FROM THE EDITOR



“Perhaps home is not a place but simply an irrevocable condition.”

— James Baldwin

The theme of this summer issue of **Our Country Home** is “here to stay.” There are many of us who have adopted the Upper Delaware as our permanent home, or our second and much beloved home; and there are many of us who have always lived in its sheltered valleys and along its blue hilltops. But as Baldwin seems to be saying, where we feel at home is not so much physical as emotional—a state of being. We hope these pages will give you ideas and ways to deepen your connection to the region—beginning with our featured home, a contemporary, artistic loft with magnificent views of the Delaware. We invite you to peruse the local galleries and shops for unusual containers for household treasures and floral arrangements. We introduce you to a dedicated group of women who create quilts of beauty for those in need—battered women, disaster victims and many others. We provide a guide to al fresco dining, from casual to fancy, where you can watch ripples on the water and the world going by. And finally, have you visited The Museum at Bethel Woods lately? If not, get thee over there pronto for the new Woodstock poster exhibit—and if you want to read about the personalities behind The Museum, read our exclusive Tastemaker interview with museum director Wade Lawrence. Love beads, anyone?

Mary Greene

Mary Greene
Section Editor

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Contributed photo

An Interview with Wade Lawrence

Text | Cass Collins

Wade Lawrence is director of **The Museum at Bethel Woods** (www.bethelwoodscenter.org/museum), which has extensive interactive exhibits about the decade of the 1960s and the iconic 1969 Woodstock Music Festival that took place on the grounds of Bethel Woods Center for the Arts. **Our Country Home** spoke with Lawrence about his background and the museum.

OCH: As the director of the Museum at Bethel Woods, you're one of the tastemakers of Sullivan County.

WL: It's a great gig!

OCH: You've worked in the Mid-West and the South and now here in upstate New York. Where did you grow up?

WL: My parents grew up in Minnesota. After WWII, my father and mother moved down to New Orleans where my Dad became a golf pro at a major country club. So I grew up in New Orleans.

OCH: Lucky you!

WL: It was a blast! I loved it. We moved, when I was 13, to Memphis. I was dejected. Why in the world would my parents take me away from New Orleans? I was already so ingrained in the culture there, the food and all that. This was the mid-'60s and I was 11, 12 years old but my parents had no trouble with me going downtown by myself to wander the French Quarter. I really enjoyed the antiques shops and the art stores.

I was always building things. The neighborhood I grew up in was constantly building. I played in the houses that were being built. I was curious about how they were constructed.

Architecture was just a natural thing for me. If fate had been different, I would have been an architect. I was accepted to Tulane University. They're very selective. But my parents didn't have enough money to pay the bill and they made too much money for me to get scholarships...and it just didn't work.

So I went to the University of Tennessee, studied pre-architecture, but after a summer job I learned I didn't want to be an architect.

OCH: Why not?

WL: Because I learned it was a business, not an art. I wanted to be Mies Van der Rohe, Philip Johnson, Frank Lloyd Wright. I wanted to create. So I went into Studio Art. This was '72, '73. The '60s were still happening. The '60s started with the Kennedy assassination and ended with Saturday Night Fever. I had my hair down to my shoulders. I was a freaky kid.

In college, I married my girlfriend. It lasted three years. We didn't know how to be married. It ended my college career. I became a hermit. In February I moved from Gainesville, FL to Duluth, MN where my

mother's family was. I had never lived north of Natchez; I'd never owned a parka. Duluth from 1880 to the 1920s was a thriving city with lots of mansions, gingerbread Victorians that were still intact. I met a bunch of people who wanted to create a preservation alliance—I was one of the founding members. There is still an active preservation group there. We did workshops in historic preservation. We had a Preservation Fair.

OCH: Sounds like you weren't a hermit anymore.

WL: My photography took off. I was exhibiting at St Louis, at University Minnesota. I did a series called Ghosts, experimental photography—it was some of my best work. Opening night, 300 people showed up in costume.

I decided to go back to college for Art History. I liked 19th-, 20th-century American art. Karal Ann Marling was my professor. She wrote "The Colossus of Roads" about roadside America. She was my mentor—didn't cut me any slack. I did my thesis on "Psychosexual Landscapes of Grant Wood." It was over the top. She loved it.

I was going to apply for the Masters program at Minnesota. Karal Ann said, "You don't want to go there; you want to go to Winterthur." I had never heard of Winterthur. They take 10 students a year who study elbow to elbow with the curators of the museum. All expenses paid, two years of grad school. I fell in love with the place. Professors were top-notch. Every museum in the country has someone from Winterthur.

That introduced me to decorative arts and material culture. For instance, at the application interview, they had a coke can on the table throughout the interview. At the end, they said, "You're an anthropologist—you know nothing about the culture and you find this. What does it tell you about the culture?"

OCH: What's different about Bethel Woods from other historic preservation work?

WL: I can pick up a phone and talk to the people involved [in the 1969 Woodstock festival]. There are eyewitnesses to the event. I can talk to Michael Lang. You don't get that with 18th-century Chippendale furniture.

OCH: How does The Museum acquire its exhibits?

WL: The main exhibit was designed and conceptualized before they hired me.

Michael Egan, who had worked for the Gerry Foundation, hired the videographers, the historians. The concept was just going to be a visitor center about Woodstock, a very small, simple exhibit you walked through on the way to the concert. The design team realized it was bigger than the festival. Woodstock is a microcosm of the '60's. A culmination event that symbolizes a lot for an entire generation.

We'd be missing the ball if we didn't talk about the space race, the Vietnam war, civil rights, the draft. The designers fit the exhibits into the building as the buildings were being built. I wouldn't have done much differently. It's a nine-sided building; like a nautilus; you circle around, end up near where you started. Linear, but with side areas where you can delve deeper. It's very well done. The side areas tell the story without being preachy, without going into so much detail that you forget what you came to see. It's exciting.

I've been asked how you can keep that permanent experience fresh. I see new things every time I come through. We do make subtle changes from year to year, but we have a new group of people visiting each year from all over the world. We knew we'd have the baby-boomers, it's their story; but we're so encouraged by the 30-somethings, young families, teens with school groups. They might not get all the concepts—for instance, that Vietnam was different because there was a draft—but they get the main points, and there's something to interest everyone somewhere in The Museum. Everybody goes away with a smile on their face.

Our permanent collection is growing. We're getting some wonderful things. Occasionally we'll purchase something. Last year we bought four wonderful rock posters; it didn't cost us much. We saw a dress that Melanie wore on one of her album covers on Ebay. We verified it was authentic and purchased it for a song. We don't have a very large budget. The vast majority of what we have was given to us because people know we will use it for exhibits and research, and we will care for it in perpetuity.

OCH: Do you have an intern program?

WL: Every summer we bring in a graduate intern from Cooperstown graduate museum studies program. Cooperstown and Winterthur are rivals; when the folks at Cooperstown introduce me, they say I'm from "that other place." A good-natured rivalry. The intern stays for 10 weeks. It's a great learning experience

for them, and great for us because we get an infusion of youthful energy. We have a small staff. In the curatorial area it's my assistant and me.

OCH: Do you conceive the changing exhibits?

WL: We pitch our ideas to a team of developing, marketing, administrative people to see if it fits in with their plans. Sometimes they think of things I haven't thought of, but essentially the ideas come from us. We try to do two or three special exhibits a year.

OCH: What is new at The Museum this summer?

WL: This is the first from-scratch exhibit not from our permanent collection. It's a retrospective about Arnold Skolnick and David Byrd, two artists who designed the posters for the original Woodstock festival. We arranged to bring their collections here, and found other people who had other things—variants of the Woodstock poster. There is a long, horizontal poster made for buses. Not only is it a bus poster, it's screen-printed instead of offset litho and it advertises the Walkill site, which was the original location of the concert, until it moved to Bethel. It's Arnold's design, in pristine virgin condition. We know now that Arnold Skolnick was involved well before the move to Bethel. When others talk about it, they don't get the story straight. We have the proof.

The exhibit also carries posters inspired by the original ones. An art student in Argentina did a poignant poster, a guitar with a black crow; the tuning pegs are little crosses. In Spanish it says, "They wanted three days of peace and music, instead they got 40 years of war and death." Instead of a list of bands, it's a list of every war that's happened in the last 40 years. Most poignant anti-war poster I've ever seen. We've got two Tea Party posters based on the Woodstock poster. I put them right next to the Argentinian art student one.

OCH: How do you engage the people who came to Woodstock in 1969?

WL: We have a tell-your-story booth in the main exhibit. A Woodstock alumni registry with directed questions: were you at Woodstock, were you a worker, were you from the town, how did you get there, who did you come with, what was your favorite band, was it a memorable experience, did it have lasting impact, did you consider yourself counter-culture then...and now? More than 1,000 people have registered; not all the stories are happy.

OCH: What's the best thing about your job?

WL: I get to use every experience I've had in my life in this job. I'm lucky to be able to put my professional training and experience to practice with such interesting subject matter with such great people, in such a beautiful facility. The place has a vibe.

When I was being interviewed for the job—it was a very lengthy process—at the end they said, "Great resume, Mr. Lawrence, but we don't see anything that says why you'd be good here. Why are you right for this job?" I was tired. My answer was, "Just listen to my i-Pod."

The gist being, this is my era, this is my music. I'm not a music scholar, but I'm a dedicated fan, and this means something to me, and it's an honor and privilege to be associated with it.



Contributed photo

A younger incarnation of Wade Lawrence.

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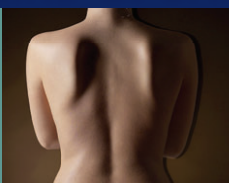
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Piece Maker Circle of Caring

1000 quilts and counting

Text and Photographs | Sandy Long

Nestled between the Delaware River and a cemetery riddled with lichen-covered headstones is a small white outbuilding associated with St. Mark's Lutheran Church in Lackawaxen, PA. Just down the road, the Zane Grey Museum bustles with tourists. But early every Wednesday morning, a small group of dedicated women gathers inside the tidy building. With the quiet whir of an old Singer sewing machine and the drift of freshly perked coffee in the air, the women chatter quietly as they measure, cut and stitch their way to a milestone—their 1000th quilt.

Much like the women who make up the Piece Maker Quilters, each quilt is unique. Crafted from recycled but still useful blankets, bedspreads and fabrics, the quilts are both utilitarian and attractive.

They are constructed following specific guidelines and once finished, most of them are transported to Lutheran World Relief warehouses for distribution around the world to villages, hospitals, schools and group homes, regardless of religion. In 2010, the organization distributed 319,610 quilts.

Some of the quilts go to local victims of tragedies such as house fires and floods. This year, the Piece Makers focused on providing quilts to flooding victims in Susquehanna, PA. Forty-nine quilts were funneled through the Honesdale Red Cross. Others have been donated as fundraisers for domestic violence centers such as Safe Haven, Inc. of Pike County.

For the women, it's an opportunity to put their faith into action, provide a welcome community service and help strangers they will never even meet. Another thing that keeps them coming

Continued on page 10



Members of the Piece Maker Quilters pose with a quilt in progress. From left are Ingrid Vogel, Linda Moret, Alma Brown-Keller, Lenore Weisse, Barbara Gillespie, Randy Nilsen, Linda McKay and Marianne Wolf. Absent from photo were Ruth Wahl, Elsie Andersen and Rose Ann Prigge.



These miniature replicas of the quilts were created by member Elsie Andersen to demonstrate the design and process of creating one. The finished quilts are 60 by 80 inches, with three layers, including an insulating middle layer. Religious or patriotic motifs are avoided, since the organization is nonpartisan and the quilts end up in many different countries.



Alma Brown-Keller works on a 1940s-era Singer sewing machine, despite a recently broken wrist.

back is the spirit of camaraderie and friendship that develops as the women work side by side, sharing the stories of their lives, supporting one another through illnesses or problems and celebrating good news as well.

On the walls where they work are photos of former members who've passed on but are still remembered fondly. There's a calendar chronicling the weekly quilt count, which is celebrated at regular intervals. "Each time we hit 100, we take ourselves to lunch somewhere," said founder Randy Nilsen. "We joke that when we hit 1000, we're going on a cruise!"

Like the river nearby, the number of women who show up each week ebbs and flows along with other life responsibilities, illness and the weather. "We don't do icy," said Nilsen with a laugh. The group welcomes new potential members to join them from 9 to 11:30 or so every Wednesday. Afterwards, some head over to the nearby senior center in Lackawaxen for lunch.

Donations of sheets, batting and blankets are always welcome and can be dropped off on Wednesdays or at the Sunday service. Those in need of a quilt should contact Nilsen at 570/685-5454.

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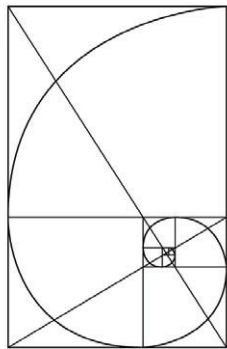
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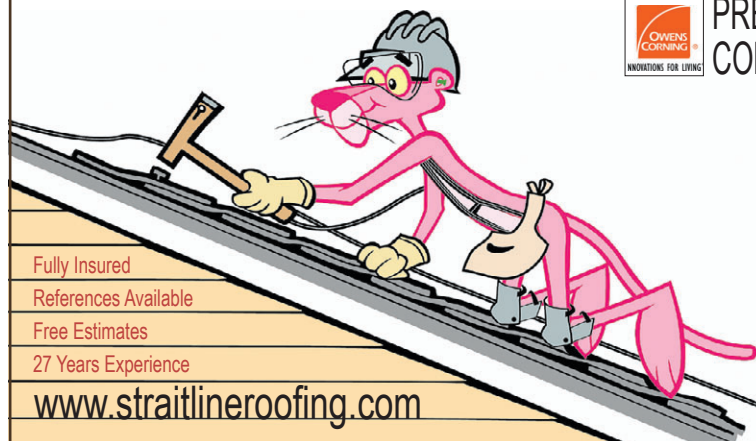
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GEOMETRY and LUXURY

The creative transformation of a Main Street loft

Text and Photographs | Barbara Winfield

There is certain allure about a building that has transformed from an industrial space to residential.

Such is the case of the loft of Stanley Harper and Michael Eurey, located on Main Street in Narrowsburg, NY. The building, constructed in the 1930s, was originally designed as a construction supply warehouse on the second floor and a retail shop below. Over the years, the building and the town have undergone several transformations.

Then and now

Following World War II, when housing was at a premium, the second-floor warehouse was turned into apartments. Several old-timers who “set up housekeeping” in those apartments have come by to tell their stories to Harper and Eurey. Main Street was home to grocery stores, department stores and butcher shops until the mid-’70s, when Peck’s Plaza opened. Retail commerce disappeared from Main Street with a few exceptions: Stranahan’s lasted until the 1990s; Narrowsburg Liquors hung on as well (although it, too, is now at Peck’s Plaza); and Knapp’s barber shop exists today. The Delaware Valley Arts Alliance (DVAA) was busy creating a home for the arts in the abandoned Peck’s Market building, and a new generation of entrepreneurs struggled by fits and starts to fill the downtown void. By 2000, young families and retirees alike began to relocate to Narrowsburg Main Street to open businesses, a trend still in full swing.

Transforming the space

In 1983, the pair were both working in corporate jobs in Manhattan, Harper as an executive chef and Eurey as manager of a corporate dining room. They decided to purchase a weekend house in Beach Lake, PA, located across the bridge from Narrowsburg. In 2001, they sold their Pennsylvania house and bought a storefront building in Narrowsburg. As much as they enjoyed their Beach Lake garden, Eurey loved visiting Narrowsburg, calling it the “Jewel of the Delaware.”

Situated in the heart of town, the building is in a perfect location, with Main Street on one side and the beautiful Delaware River as its backyard. At the time the couple bought it, the building’s second floor consisted of three small apartments and needed a lot of work. They set about redesigning the space, taking down non-structural walls and restoring the original open warehouse design. The idea and inspiration for the loft came from a client who owned a loft in New York City designed by Charles Gwathmey, an architect known for his love of Modernism and geometrical complexity.



1. Windows on one side of the loft provide a front row seat to both the changing seasons and a variety of wildlife on the Delaware River.

2. The art collection features an eclectic mix of styles including some African sculpture.

3. Open cubes in the wall display a collection of Steuben Glass vases that capture the light.

4. Antique accessories fill the loft.

5. The entry foyer features a 2-way fireplace, tiled floor and a pair of Breuer-style chairs.

6. A built-in glass-fronted cabinet displays the couple's collection of china and crystal. Above this wall are the original structural trusses in rough hemlock.

Stanley and Michael set about creating a living space that would reflect Gwathmey's boldly geometric and luxuriously appointed style.

The loft is large, containing a 2,000-square-foot floor-through with an off-the-street private entrance and a ceiling slope of 12 to 16 feet high. Red oak floors throughout visually tie all of the rooms together and create a flow. The oak floors were finished to match an inlay pattern in the great room that is original to the 1940s' renovation. As you advance from the front entry into the foyer, you are struck by the symmetry of the room with its tiled floor, accented by a metal sculpture from Sun Valley, ID, where the couple lived for a brief period. Openings on either side of the fireplace lead to the great room, with the living area on the left and the dining area on the right. The loft also includes a compact yet professional-style kitchen, two baths, a master bedroom and a guest/studio room with sleeping loft. Geometrically placed interior walls were designed to partially divide spaces while still allowing light and “energy” to filter through. Freestanding walls, not quite ceiling height, also lend an air of mystery: a notion that there's always something lying just beyond.

The rooms

Being a professional chef created a design challenge for Harper when it came to creating the interior kitchen space. “I decided to divide the 15-by-15-foot space into a grid, a la Gwathmey,” he said. “I had to come up with some ideas to make the small kitchen functional and look great at the same time.” He placed an island in the middle of the room to anchor the space and fitted the professional-style appliances and storage strategically within the island. He also aligned two open cube-like “windows” in the walls of the adjacent foyer for a view of the river beyond from the kitchen.

Awash in sunlight, the great room and the master bed and bath have a laid-back casual style featuring a wall of windows overlooking the Delaware River. “The windows provide a front row seat to the changing seasons,” said Harper. “We love to watch the variety of wildlife on the river: herons, ducks and, of course, the eagles. We think of them as an extended family.” The view serves as a natural backdrop that links the interior with the great outdoors.

The seating area in the great room is designed to view the river. Walls painted a wasabi green serve as a backdrop for the couple's extensive and eclectic collection of art. A seating area features Plexiglas chairs framing a hand-painted Masonite lamb—part of a Christmas manger scene found in the building's basement. “It's actually one of my favorite pieces of art in the room,” said Harper. The combination of various works of art creates a juxtaposition of richness and restraint that blend in beautifully with the aesthetic design of the space. The overall scheme reflects an earthy, relaxed sensibility, perfect for relaxing and entertaining.

Opposite the great room is the casual yet elegant dining area, featuring a long table and a built-in glass-fronted cabinet displaying the couple's collection of china and crystal. Above this wall are the original structural trusses in rough hemlock, exposed and framed in a triangle design, a reminder of the historic aesthetic of the original structure.

Synergy

In addition to the loft renovation, Harper and Eurey have been active in renovating the shops on the ground floor of the building. One of their first projects was to set up their own business, Narrowsburg Fine Wine & Spirits.

For generations, Narrowsburg has thrived because of the synergy between the hamlet and the river. With its friendly cafes, locally owned shops, gourmet restaurants and galleries, it has developed into a small town with a sophisticated flair. Thanks also to the abundance of cultural attractions presented by the Delaware Valley Arts Alliance and the Tusten Theater, Narrowsburg has become home to a diverse group of people, drawn to its mix of natural beauty and a vibrant, lively Main Street ambiance.

Not Lost but Found

New uses for your old collections

Text and Photographs | Anne Hart



Most of us have too much stuff and while we may yearn to downsize our collections, the reality for many of us is that we just can't let go. If our treasures are staying at home with us, we should at least rationalize that decision and find them a use. If it can hold water or soil, it can be used as a container for a plant or a bouquet. The only caveat is that plants need to drain and bouquets need to be watertight.

An old tin canister set may be too grotty to use for flour and sugar, so why not make it into a planter for kitchen herbs? Fill the bottom with gravel for drainage or place a pot within the canister. Convert all of that shabby chic slightly tarnished silver plate you somehow own into a series of planters. Fill gravy boats, sugar and creamer sets and small bowls with African violets or other flowering houseplants. Use ice buckets as vases. Have a tea party and decorate with floral displays in teacups and teapots.

Your collection of orphan salt and pepper shakers can adorn a table by filling each one with a few flowers of varying heights, sizes and colors. Salt and pepper shakers are small and affordable. This is a collection that can continue to grow and is easily stored. Imagine your table lined from end to end with hundreds of flower-filled salt and pepper shakers.

A small crystal bowl can be filled with just one flower for a small and simple display on your table. Add flowers to your collection of milk pitchers and creamers. Fill your egg cups with flowers or small plants. Fill a candlestick holder with water for a lower level of floral display. Take a group of cylinder vases and turn them into terrariums of varying sizes. Cover the top with plastic wrap disguised by small plates or canning lids.

When you bring your houseplants outside for the summer, fill that tree stump with a plant for an instant natural container. If the birds don't like your old birdbath any longer, fill it with plants whose seeds will become a new birdfeeder come fall. Use those little slate chips you find everywhere to make a small rock garden. Tired of trellises? Take that old wooden ladder to the garden and train flowering vines to climb it. Make an arbor with wooden ladders.

Brighten up your porch by placing a bouquet in a plant stand or a piece of pottery. Sunflowers and other tall plants can fill your umbrella stand. Everyone's collection of milk bottles are filled with flowers – why not fill the carrying case? Use glass votive holders as vases that trail along the table.

The thrift store won't take your rusty old milk cans? Place them in the garden and fill with plants. Fill the holes drilled into that dead tree by the birds with dirt and plant a vertical garden. Surround your compost pile on three sides with bales of hay. Cut out some of the top layer of the hay bales and place a large container of plants into it. Beautify the pile while helping it to cook faster. Next year you'll have a beautiful raised bed in that spot.

You haven't done anything with that leaky rowboat. Turn it into a garden bed and use the oars as supports for vining plants. Grow some gourds this year and turn them into planters you can place outside next summer.

The possibilities are as endless as your imagination and your collection. Enjoy the new uses you've found for those pieces you just can't let go of.



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Bowls, Baskets and Boxes

Beautify and organize your home

Text and Photographs | Tina Spangler

A beautiful home is also a well organized home, and what better time to get organized than spring?

Simplify your space and reduce the clutter of daily life this season by investing in containers that are as attractive as they are practical. From vintage crates and crocks to handmade bowls and baskets, these storage bins will help you put things in order with style.

Whether it's a safe spot to toss your keys, a pretty place to file mail, a beautiful bowl to pile up ripening fruit, or a convenient case to keep linens, consider these handy caddies.



Cheryl Korb hand-painted vintage crate

Repurposed Crates and Boxes

Hand painted by Cheryl Korb

Available at River Gallery, 8 Main Street, Narrowsburg, NY

\$125 to \$250

One hundred years ago, wooden shipping crates were used to transport everything on earth—from grapes to electrical ballasts. Built in all shapes and sizes, these simple boxes have stood the test of time and are sturdy enough to store heavy household items like firewood, magazines and recyclables. They can also be lined with a soft blanket for a unique pet bed. Pennsylvania native Cheryl Korb hand paints simple country images of cows, pigs, dogs, sheep and horses on the boxes to give them a folk art look.

Handwoven Baskets

By Patty O'Hara
of Babbling Brook
Studio

Available at
Signature Gifts,
37 Main Street,
Narrowsburg, NY

\$45 to \$70

Timeless baskets woven from birch bark and other local wood by Patty O'Hara of Babbling Brook Studio are works of art in themselves, and provide a special place to store or transport almost anything. Take one into the garden or to the farmer's market to carry easily bruised items like ripe tomatoes, leafy greens and fresh flowers. Or pack a picnic to take to the river. At home, use a basket to store hand towels in the bathroom, knitting supplies in the living room, potatoes and onions in the pantry, or mail in the office.



Vintage enamelware pot

Vintage Pitchers and Canisters

Available at Lisa's Not Just Antiques, 355 Beach Lake Highway, Honesdale, PA
Cutting Garden & Domesticities, 4055 State Route 52, Youngsville, NY

Second-hand stores provide fertile ground for discovering cool containers—from enamel pitchers to aluminum pails to glass bottles—to keep anything and everything from food to flowers to firewood. Your imagination is the limit.



Stoneware crocks

Primitive Stoneware Crocks

Available at River Gallery, 8 Main Street, Narrowsburg, NY
\$145 to \$395

Stoneware crocks were once a utilitarian fixture in country kitchens, used to preserve and store the season's harvest. Made in sizes from one to 20 gallons, they have a variety of practical applications in today's homes. Place a large one on the front porch to quickly grab walking sticks, umbrellas, and yoga mats on your way out the door. Or place a small crock on the kitchen counter to store anything from wooden spoons to oven mitts.



Felt vases

Felted Sculptural Vases

Available at Brookhouse Gallery, 5 Austin Road, Barryville, NY
\$35 to \$200

These soft sculptural objects play with expectations about the texture of bowls and vases. Handmade by Laurie Stuart (publisher of **The River Reporter**) each pint-sized felted container is a unique, whimsical—and unbreakable—way to display dried flowers, keep everyday items like hairpins and postage stamps close at hand, or store just about any small item you hold dear.



John Palanza salt bowls



John Palanza wood box

Wooden Bowls and Boxes

Handmade by John Palanza, Fishs Eddy, NY
Available at Signature Gifts, 37 Main Street, Narrowsburg, NY
\$8 to \$30

John Palanza's handmade wood salt and condiment bowls can be used to hold any small items such as garlic cloves or daily vitamins. Boxes carved from one solid piece of wood provide a unique place for storing jewelry.



Honey Hill Pottery Florabunda server

Handmade Bowls and Vases

Available at Cutting Garden & Domesticities, 4055 State Route 52, Youngsville, NY
Signature Gifts, 37 Main Street, Narrowsburg, NY
www.seepotsspun.com (Sullivan County, NY pottery trail locations and guide)
\$35 to \$210

A wide array of inspired pottery made by skilled local artists offers an elegant way to display fresh flowers and serve up your favorite meals on the dinner table. Hand-shaped ceramic vases provide an ideal base to display your tulips and other spring flowers. They are at home in any Upper Delaware setting, from a rustic cabin to a contemporary farmhouse. Wheel thrown, hand detailed bowls, like the one above by Honey Hill Pottery, have a polished, yet organic design. This Florabunda oval server with carved flowers is a beautiful way to serve up a batch of roasted root vegetables or a salad made with local greens.

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Dine in the Open Air

A restaurant guide to al fresco dining in the Upper Delaware River valley

Text | Tina Spangler

Nothing compares to sipping a glass of white wine while listening to the rush of moving water, or waiting on a friend amid lively street action, or having a great meal with loved ones while watching the eagles soar above. One of the attractive perks of warmer weather is the option to dine outdoors in the fresh country air. Dozens of restaurants in Sullivan, Wayne and Pike counties offer al fresco—and in many cases, waterfront—dining.

Al fresco dining in New York

Boathouse Cafe

1275 Tennenah Lake Road, Roscoe, NY
607/290-4056

www.lakesendattennah.com/boathouse_cafe.php

Casual lakefront dining includes homemade pizza and calzones, and boasts the largest outdoor lakefront deck in the Catskills.

Tony's on the Lake

6649 State Route 52, Lake Huntington, NY
845/932-8110

Tony's offers a wide range of American cuisine from bar food to four-course meals. The back deck is secluded from the street and offers a panoramic view of Lake Huntington. A family of ducks offered entertainment on a recent visit.

Matthews on Main

19 Main Street, Callicoon, NY
845/887-5636; www.matthewsonmain.com

Enjoy a sandwich and homemade potato chips, or a special dinner on Matthew's casual backyard deck overlooking Callicoon Creek Park.

Gerard's River Grill

251 Bridge Street, Narrowsburg, NY
845/252-6562; Facebook

On a second-story stone patio across from the Narrowsburg Bridge, enjoy chef-owner Gerard Manzi's fresh and organic Italian cuisine, including his famous stuffed artichokes. Live music on Saturday nights.

The Heron

40 Main Street, Narrowsburg, NY
845/252-3333; Facebook
Brooklyn comes to Narrowsburg at this farm-to-fork favorite offering a wide selection of regional beers and wines. A newly rebuilt deck looks out on the Big Eddy, the deepest spot in the Upper Delaware, and an ideal spot to view bald eagles.

Cedar Rapids

Route 97 North, Barryville, NY
845/557-6158; www.cedarrapidsny.com

A popular spot for campers and motorcyclers, Cedar Rapids' large tiered deck overlooks the Delaware River and is a casual spot to enjoy a frozen drink and a burger after a day on the river. Live music; call for information.

Corner Piazza

577 Route 55, Eldred, NY
845/557-3321; Facebook
This seasonal open-air joint at the corner of Routes 55 and 22 serves up pizza from a wood fired brick oven and is a unique place to meet a group of friends or host a party. Overlooks Eldred's four corners and the community garden.

Eldred Preserve

1040 Route 55, Eldred, NY
845/557-8122
www.eldredpreserve.com
Sullivan County's 3000-acre fishing resort offers fine dining on a deck overlooking a large stocked pond. The restaurant is under new management as of the 2012 season and is offering a brand new menu.

River Edge

951 State Route 17B, Mongaup Valley, NY
845-794-1800; Facebook
The outdoor lounge at River Edge features a view of the Mongaup River and serves up everything from beer and burgers to margaritas and mussels—plus a \$15 prime rib special every Friday and Saturday night. Open mic every Tuesday night.

Front Porch Cafe

1577 Route 17B, White Lake, NY
845/583-4838; www.thefrontporch.us

Across the street from picturesque White Lake, dine on the open-air front porch of this restaurant that features a taste of the city in the country, including American, Asian, Italian, French and a touch of Mexican cuisine. Full martini bar.

Bubba's BBQ

1568 Route 17B, White Lake, NY
845/583-4333
www.bubbasbbqwhitelake.com
Looking for mouth-watering BBQ, cold drinks and a beautiful view of White Lake on a hot summer day? Dock your boat and spend the afternoon on Bubba's canopied beachside deck.

Fat Lady Cafe

13 Horseshoe Lake Road
Kauneonga Lake, NY
845/583-7133; Facebook
This popular summer spot (open year round) features plenty of lakefront seating on their two-tiered deck. Enjoy a romantic dinner while taking in a gorgeous sunset over expansive Kauneonga Lake.

Benji & Jakes

5 Horseshoe Lake Road
Kauneonga Lake, NY
845/583-4031; www.benjiandjakes.com
This friendly two-story restaurant offers a 21st-century twist of your typical pizza joint: whole grain crust, toppings such as shallots, artichokes and cilantro pesto, and upper and lower decks overlooking Kauneonga Lake. Oh, and don't forget the gelato for dessert.

Changing of the Guard

1 Horseshoe Lake Road
Kauneonga Lake, NY
845/583-5300; Facebook
This relative newcomer has a brand new deck overlooking the lake. Theme nights, wine tastings and live music accompany the Mediterranean fare.

More Kauneonga Lake hotspots

Other lake view dining (and drinking) options in Kauneonga Lake include **Luzon Station** (845/583-4200, www.luzonstation.com); **The Bake House** (845/583-5800); and **Java Love** (845/707-2589 www.javaloveroasters.com).

Al fresco dining in Pennsylvania

Water Wheel Cafe

150 Water Street, Milford, PA
570/296-2383
www.waterwheelcafe.com
In operation for 23 years, the bar, bakery and restaurant combo is set around a historic waterwheel once used to grind wheat. The restaurant offers a contemporary mix of international options. The outdoor wooden deck overlooks a small stream. Blues jams on Thursday nights.

Glass Wine Bar & Bistro at Ledges Hotel

119 Falls Avenue, Hawley, PA
570/226-1337
www.ledgeshotel.com/glasswine
Located in the historic Hawley Silk Mill, this boutique hotel bar and restaurant offers international wines, cheeses, and small plates for sharing. The covered deck gives diners a view of the Paupack Creek waterfalls.
Opens at 5 p.m. for dinner only.

The Settlers Inn

4 Main Avenue, Hawley, PA
800/833-8527; www.thesettlersinn.com
Dedicated to supporting small and organic local farms, this internationally renowned restaurant offers a backyard terrace perched along the banks of the Lackawaxen River with a stunning view of colorful herb gardens. Elegant setting and excellent wine list.

Ehrhardts Waterfront Restaurant

205 Route 507, Hawley, PA
570/226-4388; www.ehrhardts.com
Enjoy a spectacular view of Lake Wallenpaupack while you sample the innovative twists on many old favorites, including seafood, grilled sandwiches and gluten-free options.

The Boat House

141 Pennsylvania 507, Hawley, PA
570-226-5027
the-boathouse-restaurant.com
Located on Lake Wallenpaupack, this nautical-inspired American restaurant from the proprietors of Woodloch Pines is a popular spot for all ages, specializing in seafood and Italian cuisine.

Fiesta on Main

1139 Main Street, Honesdale, PA
570/352-3700; Facebook
The peaceful back patio at Fiesta on Main is a quiet place to enjoy a wide array of Mexican fare away from Honesdale's Main Street traffic. The true backyard setting is complete with large shade trees, songbirds and flower gardens.

The Inn at Lackawaxen

188 Scenic Drive, Lackawaxen, PA
570/ 685-7061
www.theinnatlackawaxen.com
Enjoy everything from pasta to poultry to pork on a large deck built close to the Delaware River featuring an uninterrupted view of the Roebling Bridge. A good spot for large groups who want to dine while breathing in the clean mountain air and watching the boaters go by.



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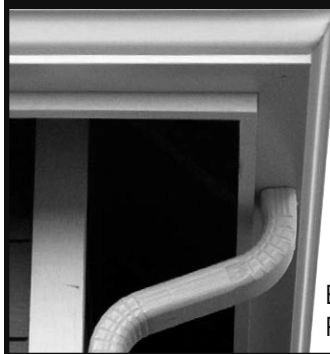


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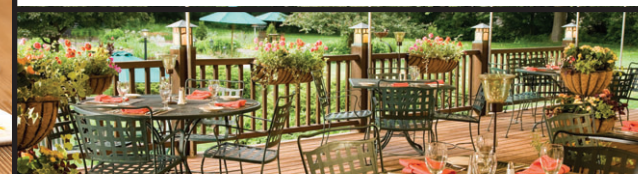
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