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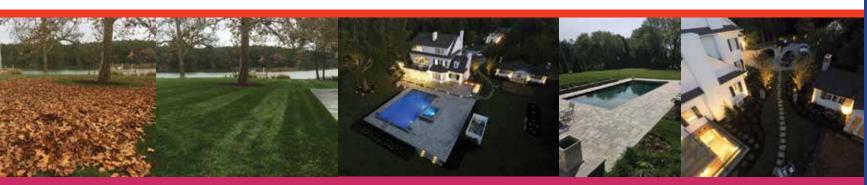




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12 HIGH SPIRITS
Delicious home-brewed beer

20 STAGE LEFT
Chestertown's printing press

PROFILES

The artwork of Lesley Giles

HEARTHBEAT
Gothic church converted into a home

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Making a martini suited for you

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Tips for taking a better photograph

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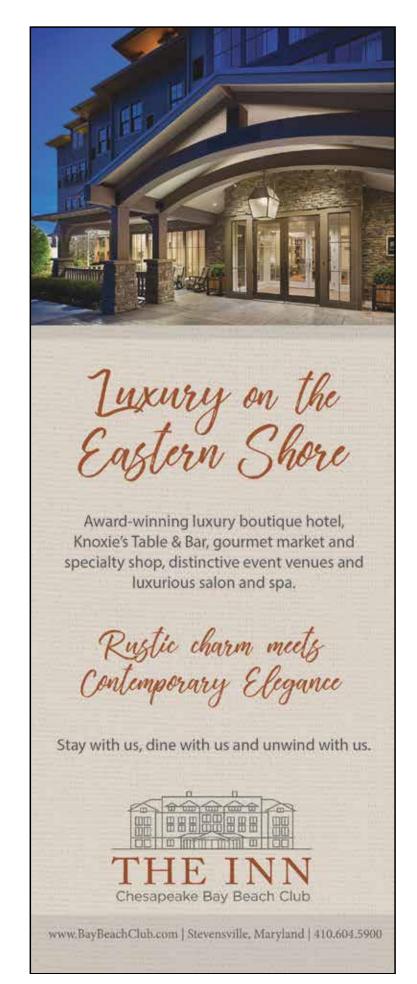
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# **SHOP TALK**

Spring items to get crafty

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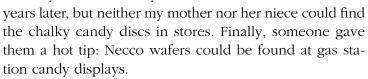
Gunther and Anastasiia du Hoffman



# A TOUCH OF CRAFT

her niece once spent afternoon in angry silence over a Martha Stewart recipe for a rainbow fish cake. The preparation for and execution of this cake could have been an episode of "I Love Lucy."

The creation of the cake began well before my cousin's birthday party with a search for Necco wafers. My memory is a little fuzzy 20



On the day of the party, my mother and cousin set to work baking, cutting, frosting, and decorating the fish cake.

I am grateful I stayed out of the kitchen that day. How the fight erupted is lost to history, and I don't recall the two women ever arguing before or since the fish cake. I suspect it had something to do with how to layer candy scales on icing, or maybe it was about cutting a fish shape out of birthday cake.

Eventually, they forgave each other and managed to execute a very cute cake. It was also edible, which is about the best compliment any person could give the weird jumble of textures. Necco wafers aren't really fork food, and they were the most flavorful part of the cake.

I think of that afternoon often — the sultry summer day, the ice-cold quiet of two angry people, and the creative endeavor that brought it all together. We are all a culmination of the lessons we have learned in life, and I learned that baking is not a layman's hobby.

In this issue of Shore Monthly, we explore creativity and craftsmanship. We talk to a couple renovating and living in an old church, we visit the printing press at Washington College, and we learn how to perfect a martini.

Sarah Ensor Editor

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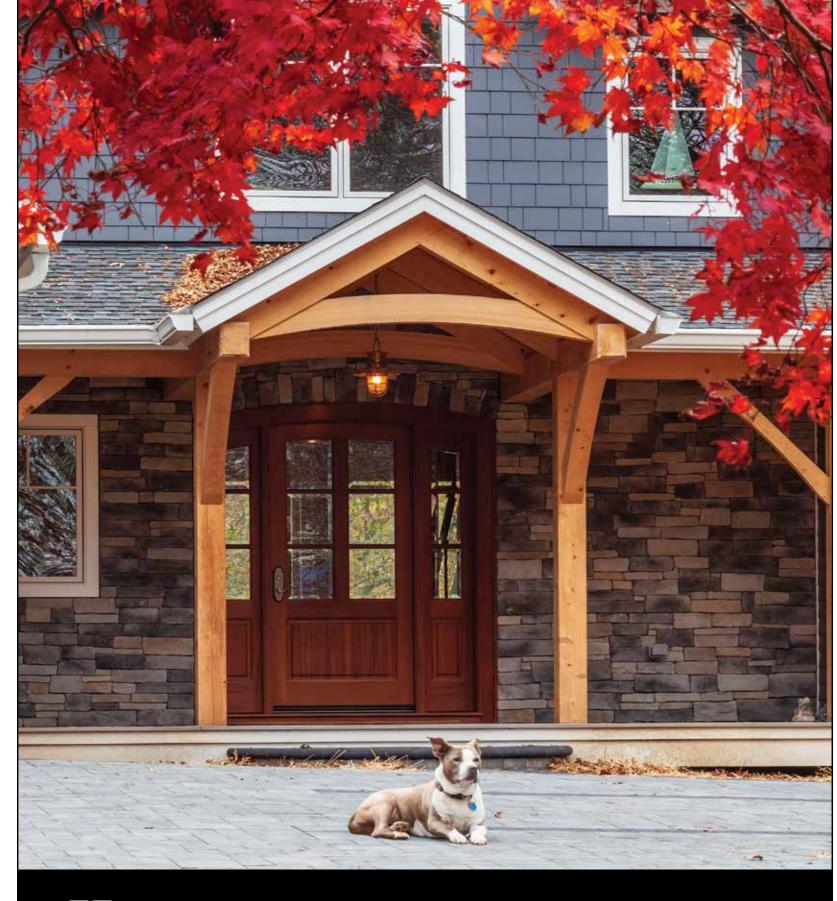
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t's a tough time to be beer, what with the carbs, the (gasp!) corn syrup and the silly advertising. From a medieval fiefdom controlled by a ruthless king that cheers "Dilly! Dilly!" to the most interesting man in the world (a middle-aged guy with no career, no family, no secure relationships and just one suit), it's easy to see why some people are turning away from mass marketed beer.

But still: what will we drink when we finish mowing the grass? Or when we sit down to eat crabs? Some Mid-Shore folks are surpassing commercial brews and crafting the good stuff in their very own homes. Justin Greer, 37, a firefighter/paramedic from Royal Oak, says home brewing isn't hard to do.

Greer didn't intend to become a home-brewmeister. His original plan was much sweeter — he wanted to produce wine to drink at his 2009 wedding to his wife, Lauren. He purchased fermentation equipment and ingredients for the wine, but the product "didn't work out very well." (However, the marriage is still going strong, and a second baby is on the way.)

Justin lamented about what to do with the wine-making equipment. A friend told him to "go buy a big pot ... you can start making beer." Justin purchased a beer-making kit from Annapolis Home Brew and cooked up his first batch in the apartment he shared with Lauren.

The beer was "much better" than the wine. His friends liked it, and Justin was hooked. The apartment





Greer didn't intend to become a home-brewmeister. His original plan was much sweeter — he wanted to produce wine to drink at his 2009 wedding to his wife, Lauren.

became a mini-brewery, complete with industrial shelving, buckets, pots and even a full-sized, temperature-controlled refrigerator that Lauren purchased. (Justin readily admits that the first step to home-brewing is to have a supportive family.)

When the Greers moved onto their third-generation family property in Royal Oak, Justin took over the garage for brewing.

The entire brewing process takes six to eight hours, although Justin says that his brew-day is more efficient now due to years of practice. When he first started, a typical batch produced four to five gallons of beer. Now he can make up to 12 gallons in a day. He stores the beer in kegs.

Although Justin's homebrews are consumed mainly by family and friends, he has earned national accolades for his craft. In 2013, Greer entered the National Homebrewing Competition. His Belgian Witbier flavored with apricot puree was a 1<sup>st</sup> round cut winner, and he placed in the top 12 for fruit beers.

In 2017, Greer entered the Samuel Adams Longshot Home Brewing Competition. The nationwide contest required Justin to make a two-minute video about his life as a homebrewer.

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After the video submission and a Facebook competition, Justin was one of only five brewers chosen to submit a beer for the contest. Because he placed in the top three, he was invited to the Great American Beer Festival in Boulder, Colorado. Greer received "VIP treatment" at the event, as a guest of Samuel Adams Brewing. He also received a \$4,000 scholarship to the Siebel Institute of Technology, where he took a professional online brewing course.

When Justin isn't commuting to work in Montgomery County or spending time with Lauren and the family, he's brewing up a scheme for a beer business in Talbot County. Justin dreams of opening a commercial brewery in Easton that will celebrate modern agriculture and Mid-Atlantic

ingredients. He aims to give beers a "sense of *terroir*;" a term normally used for wine that means a character of flavor that takes on some of the environment in which it is produced.

Greer's brewhouse would feature farm-to-table food as well, including local meats, cheeses and produce. But Justin has no plans to corner the beer market on the Eastern Shore. He believes that anyone who enjoys beer can and should try brewing at home.

The first step Greer stresses (after having a patient family) is to stay off the internet.

"Blogs and websites aren't necessarily *bad*," Justin says, "but there is a lot of conflicting and confusing information out there."

Instead, Justin recommends interested brewers peruse "The Joy

of Homebrewing" (the quintessential homebrew bible by brew guru Charlie Papazain) and "How to Brew" by John Palmer.

The next step is to visit a home-brew store. Justin says face-to-face conversations about beer are likely to increase a brewer's chance for success. He believes that homebrew kits purchased online oversimplify the brewing process and prohibit novice brewers from enjoying the process. At homebrew stores, professionals provide instructions and offer guidance about purchasing equipment.

Justin believes that the most important aspect of homebrewing comes after the batch is made.

"The great thing about making beer," he says, "is sharing it. So don't be shy." S





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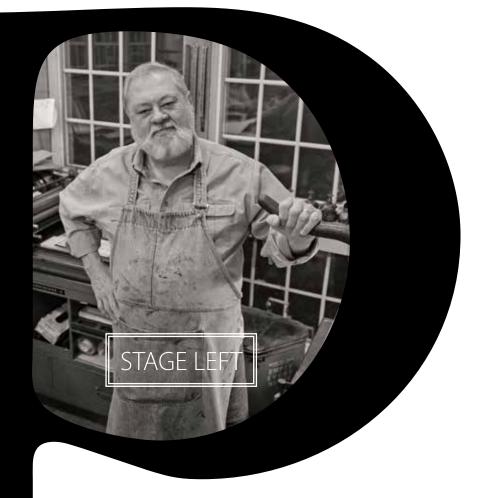


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Story by
Daniel
Divilio
Photos by
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ne snowy afternoon in February, a short stack of poetry postcards sits on the industrial paper cutter in the print shop at Washington College's Rose O'Neill Literary House. Red ink on white paper and featuring a poem by Nick Flynn, the postcards are from a student project, the tympan paper for which is still sitting on the platen of an early 1900s press.

The print shop is operated by Mike Kaylor, a man with a certain

Hemingway-esque look about him, a master printer who also teaches ancient and medieval history at a private day school just down the road from the college's historic Chestertown campus.

Kaylor and his wife previously owned a small printing business in Chestertown and as his interest in the equipment and the history of it grew, so too did his collection.

"Thirty or so years ago, this kind of printing had pretty much died," Kaylor

said, sitting in the Lit House over the winter. People in the industry knew about Kaylor's collection, so as owners retired or passed away, he would get calls seeing if he wanted the equipment.

When the college sought to establish a print shop for the Lit House in the mid-1980s, Kaylor was brought on board, along with his collection.

Associate English professor and author James Allen Hall calls the print shop "the beating heart" of

the art and power of ink on paper

# 39AaBbCcDdEeFfGgHh

the Lit House. He would know; he is the director of the Lit House.

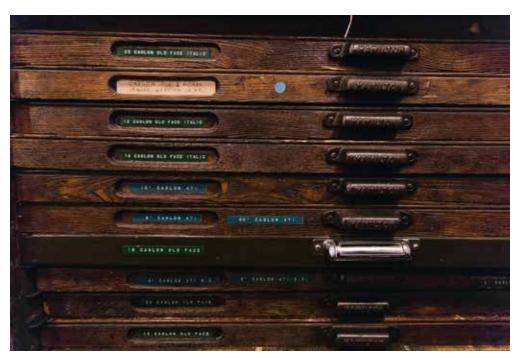
"It's where words come alive, and where students learn the first technologies of publishing. They leave the print shop with a renewed passion for words, for their careful and deliberate and precise articulation," Hall said. "The Print Shop often creates the passionate spark that fuels a student into a career as a writer, an editor or a publisher of beautiful words."

Sophomore Justin Nash is often found in the Lit House and has taken Kaylor's workshops. Also interested in graphic design, Nash enjoys using the presses for his own projects.

"I just really enjoy working on the presses and seeing the sort of like physicality of it. I don't think there are many other arts forms where you have what you want to create set in lead, and you see the backward, upside-down impression of it and then it comes out the way you want it," he said.

The walls of the Lit House are covered in framed posters for authors who have visited Washington College, among them are poetry broadsides produced in the print shop.

Lindsay Lusby is the assistant director of the Lit House. A member of Washington College's Class of 2008 and an accomplished writer herself, she now designs the broadsides having taken Kaylor's workshops during her student years.



"Once I started, I got really hooked and I was there all the time," Lusby said. "You get the opportunity to take words that you put on the page and experience them in a tangible way."

One particular broadside of note designed by Lusby reimagines the iconic red and green Tabasco Sauce label for Tara Betts' poem "A Second Plate at Pearl's Place." Another design of Lusby's incorporates dog tags for a piece by author Anthony Swofford, a Gulf War veteran whose memoir "Jarhead" was turned into a film by Academy Award-winning director Sam Mendes.

Kaylor has produced broadsides for three noted authors who not long after became Nobel Prize winners: Joseph Brodsky, Toni Morrison and Derek Walcott. As Kaylor tells it, there were two types of print companies back in the day, those that produced books and those that did small jobs like letterheads, business cards and envelopes. "For book printing, you needed a lot of type and very few styles. For job printing you needed very little type and a great variety of styles," Kaylor said.

Kaylor recalled that in laying out the type for a piece selected to be Morrison's broadside, the last line required eight lowercase H's but he had only three left in the type case. He said in talking to Morrison, she told him he should have called her, she would have changed the line.

"That's like the greatest compliment from any writer I have ever gotten, especially from Toni Morrison," he said.

There are three presses in the Lit House shop. Two are Chandler





I just really enjoy working on the presses and seeing the sort of like physicality of it. I don't think there are many other arts forms where you have what you want to create set in lead...

and Prices, the 1914 "new style" with an electric motor and a 1903 "old style" operated by treadle, i.e. your foot. Both are all heavy metal, flywheels and belts. The third, which does the bulk of the work, is a mid-20th century Vandercook cylinder press.

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Much of what Kaylor and the Lit House have acquired over the years is from small job printers. Throughout the college's print shop are type cabinets. Each drawer, a type case, houses a type face. Labels read "12 Craw Clarendon," "18 Palatino," "24 Lexington," "18 pt. Caslon Roman," "24 Stagg," and on and on and on.

In addition to the type faces, a print shop visitor might stumble upon a case of dingbats, such as hands with the index finger pointing left or right like in old-timey ads, or pieces meant to look like old-timey ads.

Kaylor said the Lit House print shop has depth in some of its type cases, making them rich enough to produce books from time to time, though the process harkens back to the earliest days of printing.

"We can set four pages or so of a book and print those and, like



Gutenberg, distribute the type and set four more pages," Kaylor said.

And it's not all old-fashioned letterpress being produced. The print shop also employs a photopolymer plate process, allowing for computer-generated pieces that can be edited, changed and retooled with the click of a button.

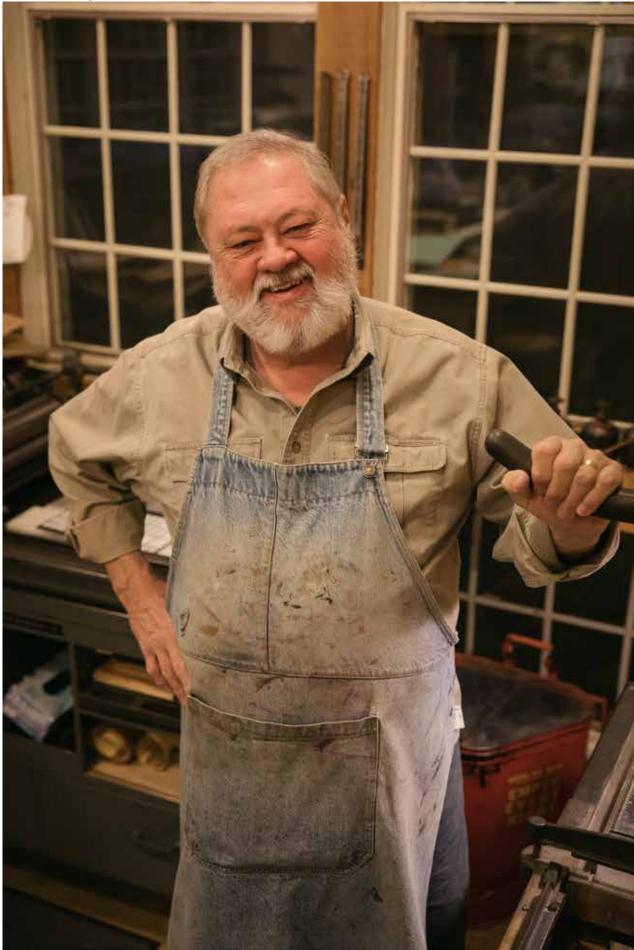
"When you've set type by hand for a long time, that starts to become very appealing," Kaylor quipped.

Kaylor has yet to meet an author who did not like seeing his or her words in print. That has led to a lot of positive interactions with visiting writers who enjoyed seeing the pieces produced in the print shop and some of the unique interpretations of their work, which is another benefit for the students, Kaylor said.

"They make a connection at another level with the writers," he said. "There's a rapport that wouldn't exist otherwise. It's one thing to read somebody's work and have to respond to it. It's another to respond to it this way."

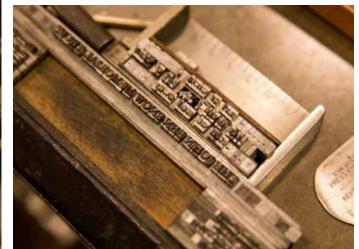
Editor's note: Shore Monthly Editor Sarah Ensor is a volunteer member of the Washington College Alumni Writers group, which has ties to the Rose O'Neil Literary House.

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rossing the age of 40, I can't help but start to think about what life will be like upon retirement. The one dream my wife and I have is to own a Corvette and be able to cruise around on weekends with no concern of taking kids to practice, picking them up from school and cleaning up the empty Gatorade bottles from the back seat. As a matter of fact, perhaps I'll head on down to the dealer now and pay today's price for the car that we'll want upon retirement – the Anniversary Special Edition Corvette. In 30 years, when I retire and my kids are out of the house, my wife and I will stop by the dealership one morning, pick up the keys of the 2049 special edition Corvette and head out on the open road! No need to worry about paying a dime, making decisions or what we'd want to have in it. Simply call the dealership and tell them to get the keys ready, Mrs. H and I are on our way in! We should have no problem of swinging through, grab the keys to our brand new dream ride, and head off into the sunset, right? Afterall, we already paid for the car 30 years ago. Does it not work that way??? If you had the chance to pay for something at today's cost that you wanted, or better yet - NEEDED, for the future, would you? In the world of funeral and cremation planning, it can be done exactly that way.

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By: Ryan Helfenbein

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# PROFILES

# Art of Lesley Giles

Story by Jeannette Spohn Photos by Jameson Harrington

esley Giles is a painter with a fondness for color and lines. She's exhibited all over the world and is currently based in Cambridge. She's originally from London and describes a bit of the reaction her colorful paintings received there:

"Bit bright, isn't it?"

"You're not really English, are you?"



# "I like the formalism of stripes."

She recalls such statements in good humor and absolutely no apology for the type of art she enjoys creating. She says her paintings are post-cubism and landscape pop-art.

"I love white," Giles said, "That's probably the most obvious thing about my work; the use of white."

On a gray afternoon with a mild thread of rain, Giles apologized for the lack of light as she flicked on a few lamps. Had it been a sunny day, the light would have flooded through the wall-to-wall windows.

A partially complete canvas sat propped on an easel. Her vibrant art covered the walls — a chaos of color arranged in tidy stripes on canvas.

"I like the formalism of stripes." Giles said.

According to her website, Giles, who is from England, identified as a hippy in her adolescent years. Her art was influenced by psychedelic bands, French existentialist writers, and Avant-Garde art in the London art galleries. She spent most of her time drawing and went on to attend Goldsmiths'

College of Art, London, where she learned to paint.

She won a scholarship to the Royal College of Art, where she met international artists, such as American artist Robert Motherwell and Chilean-born artist Roberto Matta. She was tutored by British artist Ken Kiff. And after she graduated with her MFA, Giles spent a great deal of time living and working in London.

She describes traveling, rumbling around Greece in her Volkswagen van and other parts of Europe sketching and painting. She considers her old VW one of her studios, although long lost in her journey through life.

In the far corner of her Dorchester County studio (she moved to Maryland's Eastern Shore in 2012) is a small collection of cat paintings.

"My cat died. She was twenty-three. It was two years ago. She came with us from England. She lived in Florida and here. I got her when I was forty and it was weird; you look at what you've done the last

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twenty years. It was a lot to take in," Giles said.

She reflected on time with her cat; she likened her to a child because she and her husband had no human babies.

She lifted a mostly finished canvas of her cat and said, "I should finish this. I started it when my cat was alive, but I was afraid I'd jinx her and she'd die if I did. We were surprised she made it past fifteen years."

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As Giles talked about the color and the blinds in the cat paintings, she interrupted herself: "You put a cat in something, and it doesn't matter what the picture is about. Everyone relates to the cat."

She pointed up to a canvas from her series on hurricanes. She has been through three hurricanes herself. The colors are purple and gray, and the painting has captured in a still medium the movement of violent weather.

The canvas next to that one is of the bridge she can view from her house. At sunset, a bright orange glow casts over the white bridge. The painted sky is gray, and she said the sunset glow on the bridge might best be captured by a skilled photographer. That is certainly one way to capture it but the contrast of the vibrant orange bridge and the painted gray sky and choppy waters on her canvas are striking.

Another of her paintings in her home is of the original landing for the Baltimore Ferry.

"The reason I did the painting was because there's something about this dilapidated imagery that inspires me," she said.

She gestured towards the bird in the sky of the painting.

"All my paintings have ospreys. This is the birth basket of the osprey. It's my favorite bird."

Giles approaches each painting differently.

"It depends. The smaller pictures work with the gallery wrap," she said and gestured toward two small canvases on the table. On these, the paint wrapped around the edges of the canvas.

"It's a difficult decision. Anything to do with framing is a nightmare for artists. To us—it's the image—and when you sell work you get all this yak-yak about the frame," she said. "It's fashion. When I was trained you would never use black frames because you used it for photography. That was the rule. And then everyone wanted black frames but now everyone wants white frames."

For a few months in the mid-1990s, Lesley taught watercolor in China. It was a three-day, two-night trip on the Iron Horse Train to the main city from where she was teaching. There was no phone or fax machine, and no Internet connection.

Teachers had to be a member of the Communist party to teach, although an exception was made for Lesley. She and her students didn't speak a common language, so a self-taught interpreter aided communication.

Her husband gifted the school a fax machine, so they could send faxes back and forth.

In 2003, her husband's job moved them to the U.S. They made it to Florida safely, but none of their possessions did, lost during the trans-Atlantic crossing.

Nearly a decade later, some of her wayward paintings made their way back into her life. These included the portfolios of her paintings from her time in China.







portfolios and flipped through the pages of art, a collection of buildings and people using ink and gouache on watercolor paper. The lines are straight with splatters of ink. They're there's somemostly black and white with a pop of red ink.

"The whole point of watercolor painting is that you leave the paper white," Giles said. "Once dated imagery that inspires me." you touch the paper, you'll never get rid of that stain,

She pulled out one of the ortfolios and flipped through "The reason" and it's the white paper that makes the dynamic did the painting watercolor."

were lost for so long, she has never had the chance to exhibit these paintings. "You're working back-

Because they because thing about this dilapiwards [with watercolor]. You have to know in advance. Because once you touch it, you have to know. With oils or acrylic, I'm adding white. The thing with working on paper is that it's so much more direct because the hand is that much closer," she said. §











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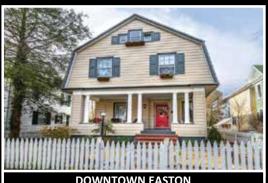
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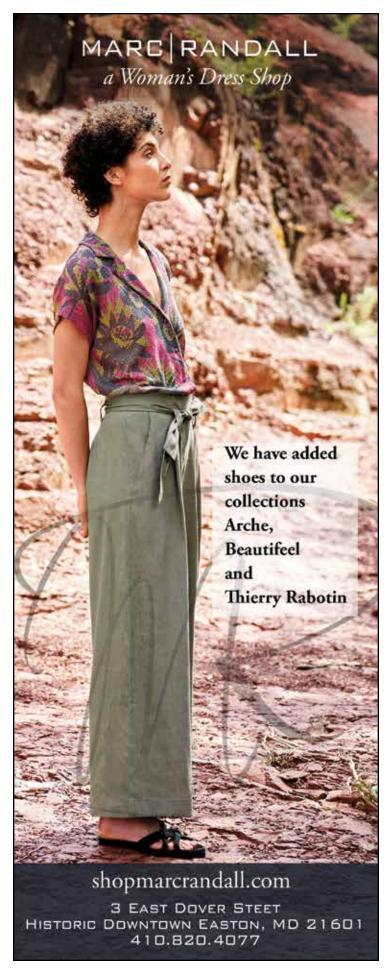




home still has many of the original details yet has many updated kitchen & master bedroom with large walk in closet. patio, living room, kitchen with separate dining area, and den updated features. Privately fenced yard with in-ground pool, Separate 3 bedroom mobile home at rear. Detached garage Large 60 x 22 outbuilding & 8 x 8 storage shed. Newer win

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dip net in the closet when they first moved in. The du Hoffmanns thought it was unusual because the church is not on the water. They soon learned, however, the dip net could be used to trap birds, bats and flying squirrels that visited them before they sealed some of the openings in the church belfry. They now sleep with a mosquito net canopy over their bed (just in case).

The couple found a

The couple bought the church in 2017 from Victor Dupont, although the property has been privately owned since 1980, well after the Episcopal congregation closed its doors in the 1960s. Ordained minister and artist Dicran A. Berberian was the church's first owner, and he retrofitted it to accommodate his painting studio and residence.

In the mid-1990s, John and Ellen General bought the property and did additional renovations but kept the integrity of the original building. Victor Dupont bought the property in 2015 and sold it to the du Hoffmanns.

"Everyone who has owned the house has been a steward of the building trying not to leave a permanent imprint while making their renovations," said Gunther, 38. "Because of that, everything could be taken out and the original structure could be restored."

After getting married in 2012, Gunther, a statistician, and Anastasiia, a math teacher, wanted a fixer-upper — a house with character and personality. Gunther recalls knowing Anastasiia was "the one" when she used a grease screen in the kitchen to sift flour for a recipe she was making when she couldn't find the actual flour sifter at his house. They taught themselves renovation techniques and have completed nearly all of the work themselves.

Among the DIY projects the du Hoffmanns have tackled: changing the plumbing and installing water filtration systems; stripping the front doors of lead paint and refinishing them; building a gas fireplace; installing new electric; removing and relaying the brick pathway with French drains in the front; painting the entire house; refinishing the doors in the interior addition to match the original wood; building a deck outside; landscaping and gardening; replacing a number of light fixtures inside and outside; repairing damaged original plaster; installing a built-in breakfast bar, and most recently relocating the laundry room.

In addition to raising two boys from

Gunther's previous marriage, the two are expecting their first child in June.

"We didn't imagine this project would require quite as much as it has," said Anastasiia, 26. "In today's modern lifestyle, people don't always want to enjoy the journey that 'doing it yourself' can take you on. We have."

YouTube videos and episodes of "This Old House," as well as connecting to an Instagram community of like-minded people has been a godsend for both of them. They also follow the principles of "30 Minutes of House" — which tells you to do a 30-minute chore every day to make home ownership more manageable.

"We learn a new skill every weekend and also maintain our regular skills," Gunther said. "It's not neuroscience. We just research things thoroughly and then practice a few times. The toughest part is that some things require specific tools for each job, so an investment is sometimes required. We also rent and borrow tools when we can from friends."

The renovations have been a family labor of love, and it has given each family member a sense of accomplishment. Gabe du Hoffmann, 11, helped dig trenches for the brick pathway they found in the front of the church.

"We are partners in the dream. It is a great opportunity to build this as a family," Anastasiia said.

"There is a lot going on, but there is lots of love and kindness going into it," Gabe added.

The house feels relatively calm amidst the renovations. Gunther said they try to compartmentalize the projects, so they don't disrupt living in the house. The du Hoffmanns plan to renovate the kitchen this spring. Anastasiia's father, a craftsman himself, is coming from Russia to help with the project.

Decorating the house is an interesting process. Blending the dark woodwork and ecclesiastic details with modern decorating

styles can be challenging. The result is eclectic and relaxed. Its cozy environment reflects a mix of furnishings and collectibles.

"We call it our 'castle' and the main room our 'great room.' I wanted an English castle look, but it is not all that comfortable for our lifestyle so we have adapted it some," Anastasiia said.

The building is divided into sections. The main sanctuary of the original church on the south side serves as the family's great room, showcasing decorative roof trusses and framing members, skylights, and vertical-board wainscoting.

The room is used for entertaining family and friends, as well as hosting special occasions like weddings. It is undergoing the installation of radiant flooring so that it can be used for more than seasonal use.

On the north side of the building, adjacent to the great room, is the bell tower. This section houses the church bell on its third floor. The family rings the bronze bell, which was cast in 1900 in Baltimore, when guests come and for special occasions. The couple's dream is to one day turn the bell tower into a bed-and-breakfast rental so they can share their unique home with more people. The bell tower currently includes a library on the first floor. They hope to make a bedroom on the second floor and an observation tower on the third floor where the bell is housed.

The du Hoffmanns spend most of their time in what was

originally the altar area of the church, which now is a living and dining room, and in the adjacent step-down kitchen, which was originally the sacristy. A bathroom and storage spaces have been inserted in the nave.

The original tripartite stainedglass lancet window from pre-World War I Munich surrounds the east side of the living room, bringing in amazing light in the mornings. A mezzanine inserted into the chancel area of the church provides an office, a bedroom, a bathroom, and closet spaces, and is accessed by a circular stair, flanked downstairs by two bedrooms.

Designed by New York architect Henry Martyn Congdon, All Saints Church was erected in 1900 on the same site as its predecessor, an 1870 structure destroyed by fire in December 1899. With construction costs financed by the prominent Goldsborough family, few expenses were spared on erecting a replacement church. The church property was originally 30 acres and included a rectory and barn. Today it is four acres, which includes a cemetery tended by Trinity Cathedral in Easton.

"I grew up attending the Church of Transfiguration in NYC, known as 'the little church around the corner' where I was an acolyte, so right away I felt very at home here," Gunther said.

"We have never taken it for granted," Gunther said. "We recognize what a blessing it is and that we are now caretakers of this amazing building."



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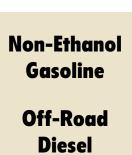
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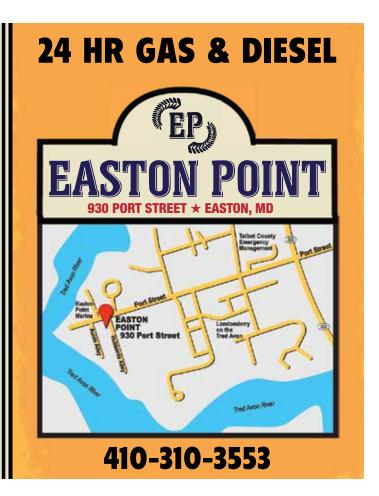


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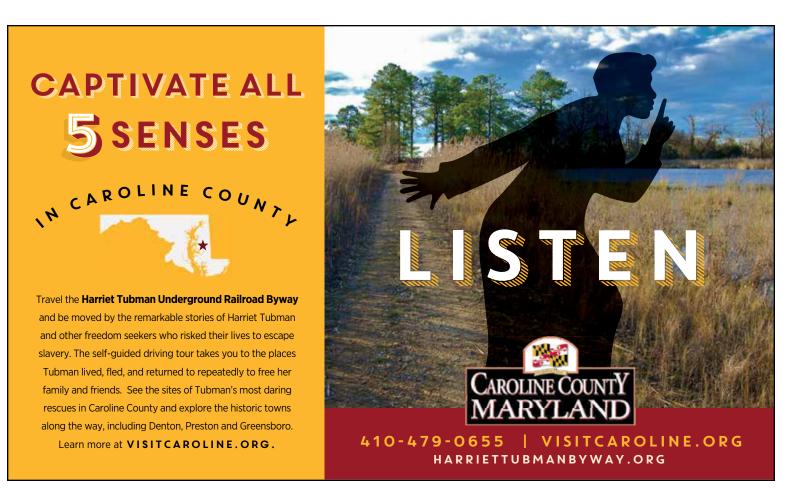
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# Staten Stirred

# ONE WOMAN'S QUEST TO MAKE A VODKA MARTINI HER OWN WAY

Story and photos by Liz Weidhorn

It took me a while to find my cocktail. I had to grow up a bit I guess, kiss a few frogs, before I found what I was searching for. When I was a student at Washington College, I used to drink Zima garnished with a cherry-flavored Jolly Rancher. I was a new drinker, so I thought that this "cocktail" was the height of sophistication as opposed to the ubiquitous college beer. Clearly, I had some growing up to do.

As I matured, so did my tastes. I went through the Sideways wine phase for a time (be honest, you did too). I looked down on Merlot, and only drank Pinot Noir. I sniffed deeply in my wine glass, swirled it around carelessly, and said silly things like, "it has great legs!"

For a brief moment I liked Jack-and-Coke simply because my boyfriend liked the simple cocktail of Jack Daniels and Coca-Cola. Eventually, that

LOCAL FLAVORS

super sweet cocktail had to go, but I kept the boyfriend.

The first time I saw a vodka martini, I was in my mid-20s. I had just finished a shift waitressing at a bar-and-grill and was counting my pathetic tips at the bar when a cute bartender slid over a most beautiful cocktail.

"Try this" he said. It was the sexiest drink I'd ever seen — with its long stem, crystal-clear interior, and three olives skewered with a toothpick that rested effortlessly at the top of the glass like acrobats walking a tight rope. I held it in my hand, and instantly felt fabulous. It looked good on me.

Too bad I didn't like the taste. The wrong vodka in the wrong preparation can sometimes remind me of rubbing alcohol.

But it was not penance; when I took a sip, cartoon hearts could have floated from my eyes. The martini still looked sexy but this time the taste was also spectacular. From that day forward, I stayed with the martini, which still looks good on me, and I tweaked it each time until it became my perfect cocktail.

There are a few components to a martini that make up a masterpiece. The trick is to figure out the proportions of each component that suit your taste. First, you must decide if you're a gin drinker or vodka drinker. Next, how much dry vermouth do you like? This could range from "I like equal parts vermouth to gin/vodka" to "Just wave an unopened bottle of vermouth near the shaker and

then put it away." What about your garnish? A lemon twist, or olives? And if it is olives then how much olive juice would you like? Slightly dirty, dirty, or downright filthy? Finally, and equally important to all of the other components: do you like it shaken or stirred? Shaken will make it colder, and slightly sweeter thanks to the bruised alcohol, and stirred will make it pure, and clear, a little more bitter, but simply divine.

Here's how I like my martini. I pour in three parts vodka, one part dry vermouth, and one-half part olive juice into an ice-filled shaker. My instinct is to shake it, but because I prefer this cocktail in its purest form, I stir it with a long spoon instead. Thirty stirs to be exact. I then pour this glorious liquid into a well-chilled martini glass. Next, I drop a large olive (I only need one) right in the middle. Finally, I make a toast. If I'm with a friend I toast to our friendship, and if I'm alone I toast to myself. When I take a sip, I want to taste the vodka first, then the brine of the olive juice, and finally finish with the bitter vermouth.

I think I'll stay with my vodka martini for life. Like a good friend, it's championed me during the good times and held my hand during the bad. I'm not above one on the occasional laundry day, either. I am old enough to appreciate its complex flavors and still young enough to enjoy its giddy effect. I feel fabulous with it in hand. After all, it looks good on me.

"Try this"
he said. It
was the
sexiest
drink I'd
ever seen



Liz Weidhorn lives in northern New Jersey with her husband Aron, and two young boys, Cameron and Wesley. As a stay-at-home mom she spends her day cleaning house, keeping tiny humans alive, baking for her website Project Pastry Love, and learning about cocktails for her other website Project Cocktail Love.

# VODKAMARTINI

# INGREDIENTS:

3 ounces vodka (your favorite brand) 1 ounce dry vermouth ½ ounce olive brine Olive for garnish

# **DIRECTIONS:**

Fill a martini glass with ice water. Set aside.

Fill a cocktail shaker ¾ the way up with ice. Pour in the vodka, vermouth, and olive brine.

With a long cocktail spoon, stir the liquid for 30 seconds. Pour out the ice water from the martini glass, and strain in this lovely concoction.

Garnish with a big, beautiful olive. Cheers!



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Richard Diebenkorn

Bottom: Untitled (Magician's Table), 1947

Collection of the Richard Diebenkorn Foundation

Top: Untitled, 1943

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The story of how Blue Shore Kitchen, a private chef, catering and food loving company, came to be starts back in 2010, when Pilee Blue and Sam Sharoky first met. Both Pilee and Sam were living and studying in Florence, Italy at sister schools. Their paths crossed again in New York City where they fell in love with each other as well as New York City. After tying the knot in the Spring of 2017, Pilee and Sam decided that they wanted to settle down and relocate from the fast-paced lifestyle of NYC after successful positions in high fashion and exquisite culinary hospitality. They fell in love with the Eastern Shore after spending holidays over the years with Sam's family from the area. They decided that this was the place for them. The Sharoky's bring restaurant level and fine dining cuisine outside of the traditional restaurant



# **TAKE A BETTER PHOTO**

Shore Monthly regularly publishes photographs submitted by local photographers, both amateur and professional. Everyone is welcome to submit photos to this feature, "Through the Lens."

Caroline J. Phillips is a contributing photographer for Shore Monthly. She is a full-time photographer and filmmaker living on Maryland's Eastern Shore. She will be teaching a continuing education class about everyday photography at Chesapeake College in fall 2019. Here, she shares some advice to get started.



# **I FARN**

Formal classes, online tutorials, and camera clubs are all great ways to develop a foundation of photography knowledge. "There are a million different ways of learning," Phillips said.

# **EXAMINE**

"For me, I encourage people to look at other people's work and find their own perspective. That's what will set you apart. Don't mimic everyone you admire. It's OK to have that inspiration but what you see every day can be inspiring to you, and if you take a picture of it, you'll find someone who is inspired about it. Don't think about the audience too much," Phillips said. "Do what you like, and you'll probably find those are your best pictures."

# EOUIPMENT

"People ask me about equipment all the time, and I always ask people if they have an iPhone. ... Your phone is so portable, and you can really learn how to find the light and the angles with this small piece of equipment."

For photographers ready to take the next step, a digital single lens-reflex, more commonly called a DSLR, is a good option, as are mirrorless cameras.

Phillips said she doesn't travel with her good camera unless she's on assignment. Smart phones now allow depth-of-field.

# PERSPECTIVE

Lighting and composition (how the photographer frames the image) are important. These are things to learn through classes, clubs, or online, and they take practice. "Once you know the rules, you can break them," Phillips said.

# **FDITING**

Enhancing a photo can set your work apart, and it can be fun, Phillips said. Photo editing software, such as Adobe Photoshop and Adobe Lightroom, is helpful for editing photos on a computer. Numerous apps exist for editing photos right on a smart phone.

# CONNECT AND SHARE

Share your photos and be open to feedback. Grab a friend and go for a walk with your cameras. "Just get out and take pictures," Phillips said.

# TELL A STORY

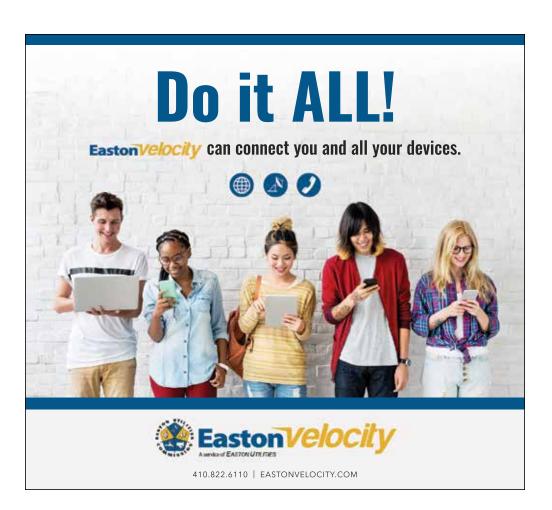
For those really interested in photography, try going out and finding a story that can be told with photos. Ask to take photos of a creative person's process and tell that story through photos (with permission from the subject, of course). Look at magazines, Phillips advised. "That's still the best way to see how a story is told through photos; it's the best way to see that kind of story and the impact of photos."

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Gunther and Anastasiia du Hoffman live with their family at All Saints House. They are renovating the converted Gothic Revival church and share their adventures on Instagram @allsaintshouse.



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