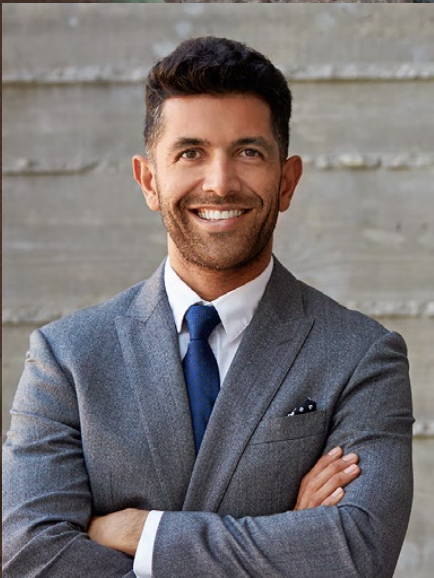


Compliments of Paul Sanders

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 122



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ANCIENT CRAFT MEETS MODERN MAKER

Get an inside look at blacksmithing

PAGE 24

ISSUE 122
COVER PRICE \$6.99



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Front of Tear Out Card 1

SCALLOPED POTATOES with tomatoes and anchovy parsley sauce

5 tbsp. extra virgin olive
oil, divided
2 medium yellow onions,
thinly sliced
4 c. cherry tomatoes, sliced in half
½ tsp. salt
1 (2-oz.) tin anchovies packed in
olive oil
2 cloves garlic
2 tbsp. chopped fresh basil leaves
2 tbsp. fresh thyme leaves
¼ tsp. freshly ground black pepper
1 c. chopped fresh flat-leaf parsley
¾ lb. (about 2 to 3) Yukon Gold
potatoes, sliced ¼ in. thick
1 c. grated Parmesan cheese



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Back of Tear Out Card 1



SERVES 6 TO 8

1. Preheat the oven to 400°F.
2. Place 3 tablespoons olive oil into a saucepan over low heat, add the onions, and sauté for about 3 minutes until tender. Fold the tomatoes into the onions, add salt, and cook for about 10 minutes, stirring occasionally, until the tomatoes soften and begin to break down. Set aside.
3. In a food processor, combine the anchovies with 1 tablespoon olive oil, the garlic, basil, thyme, pepper, and parsley. Pulse to make a loose paste and set aside.
4. Place half of the tomato-onion mixture in an even layer in the bottom of a 3-quart baking dish. Add 1 layer of potato slices, then spread the anchovy mixture over the slices, add another layer of potatoes, and top with the remaining tomato mixture. Sprinkle the top with 1 tablespoon olive oil, cover the dish with aluminum foil, and bake for 30 minutes. Remove from the oven and sprinkle the top with Parmesan cheese. Bake uncovered for 8 to 10 minutes, just until the cheese melts. Serve warm.

Recipe taken from *At the Table of La Fortezza* by Annette Joseph (Rizzoli New York, 2022). Photography by David Loftus.



AMERICAN LIFESTYLE

Dear Bill and Judy,

Sometimes life gives you lemons and throws curveballs at the same time. The last couple of years have been a global lesson in patience and perseverance. Other battles are not as universal, but finding community to lean on can make all the difference. This issue of American Lifestyle magazine highlights organizations and people working to create supportive spaces for their fellow humans.

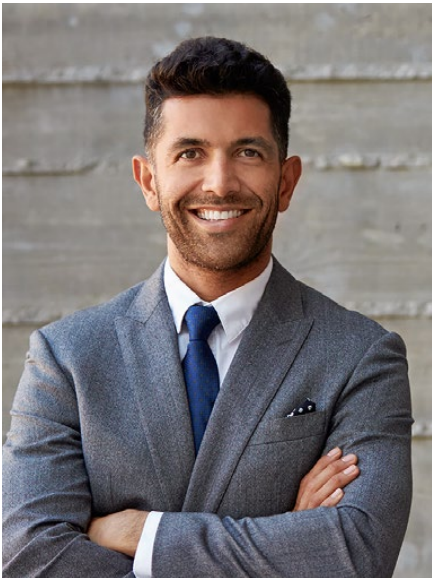
SHARE, a nonprofit based in New York City, connects women who are facing breast, ovarian, or uterine cancer. Its 24-hour national helpline is available for anyone who needs an empathetic ear. It also hosts biweekly support groups that offer advice and community for both cancer patients and their caregivers.

Casting for Recovery is another organization established to support women, specifically those dealing with breast cancer. Its two-and-a-half-day retreats allow women to reconnect with nature and teach them how to fly-fish in beautiful locations across the country. The connections made during this time often result in lifelong friendships.

Siblings Bradford and Bryan Manning were both diagnosed with Stargardt disease, a rare eye condition that causes blindness. Recognizing their need for a smoother shopping experience and wanting to make a difference, they launched Two Blind Brothers, an apparel line with ultra-soft clothes and tags in braille. All of the proceeds are donated to finding a cure for blindness.

Whether in-person or virtually, reaching out for support and community helps us all stay connected. As always, it's a pleasure to send you this magazine.

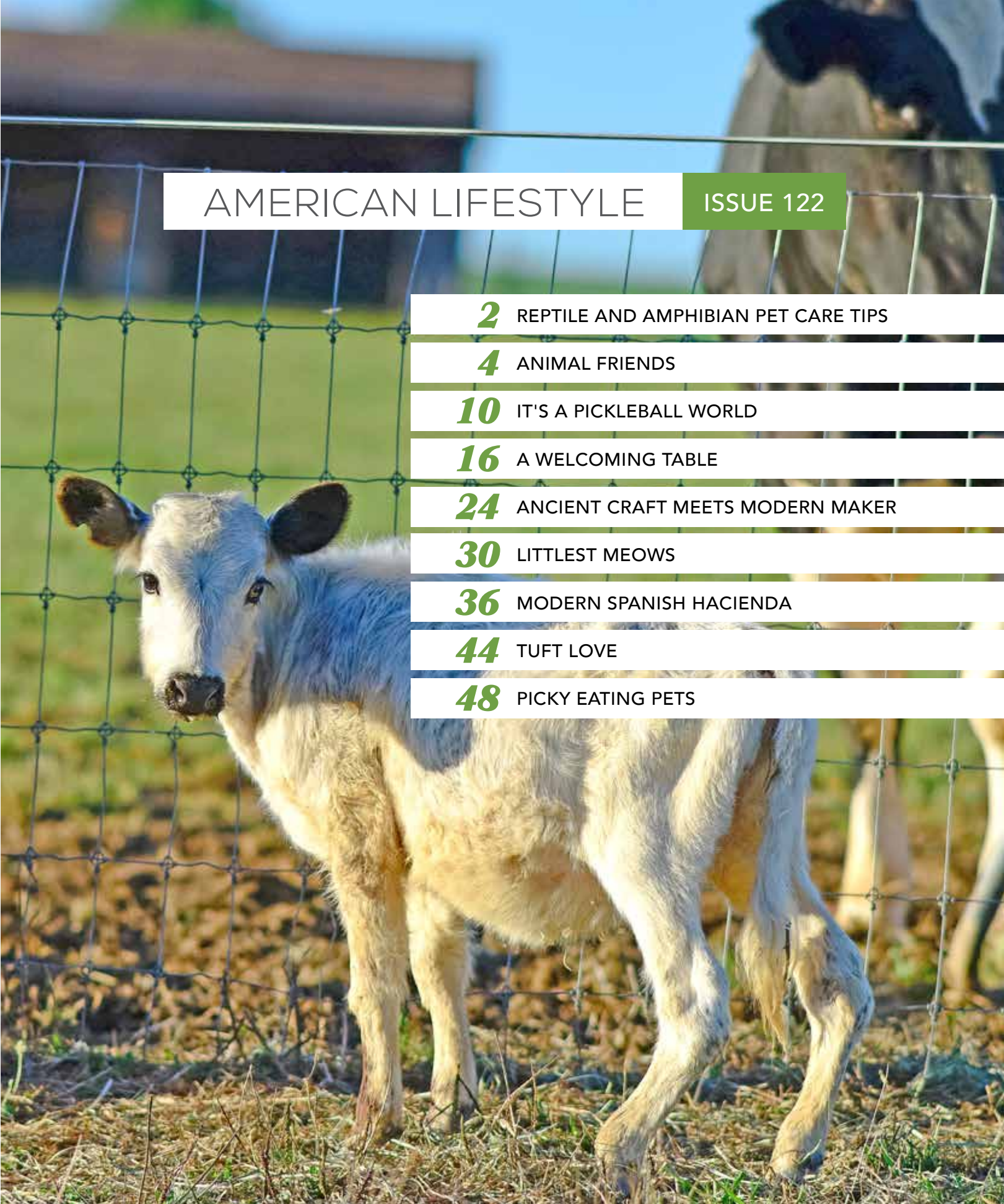
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AMERICAN LIFESTYLE

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Designed and printed in the USA.



Bearded dragon lizard



Red-eared slider turtles

REPTILE AND AMPHIBIAN PET CARE TIPS

written by **andre rios** | photography by **getty images**

Be confident

Many reptiles and amphibians are solitary hunters, so they may not have the same instincts to bond with you that cats and dogs do. However, don't be afraid of them. When handling these pets, be confident! Otherwise, they may sense your stress and be fearful in return. Don't make sudden, sharp movements or tremble, and don't take home a pet you wouldn't gladly handle.

Learn about each species' unique handling preferences

While some pets, like leopard geckos, enjoy being held, others, like bearded dragons, can be defensive if approached—especially from behind. Boas, meanwhile, may need to be handled with a small hook. When holding a reptile or amphibian, be sure to gently direct its head away from your body.

Be hygienic

Always wash your hands before and after handling reptiles or amphibians,

their tanks, their food, and their water. You can make them ill if you aren't careful—and the reverse is true too. For example, turtles have been known to carry salmonella, so if you decide to adopt one, good hygiene is essential.

Species-specific tips

Finally, be aware that your cold-blooded friend has specialized care needs. No two species are identical, so research care tips for your exact pet. Some examples follow below.

- Rainbow boas need very high humidity levels compared to other reptiles.
- Western hognose snakes can be finicky with food and won't eat prey that has your scent on it.
- Red-eared slider turtles absolutely need multiple types of lighting in their enclosures, including full-spectrum UV light, a heat lamp, and shade.

To find a reptile and amphibian veterinarian near you, visit **arav.org**

EXOTIC AND SOMETIMES STRANGE, REPTILES AND AMPHIBIANS ARE IDEAL PETS FOR THOSE WHO LOVE A CHALLENGE. IF YOU FIND SPECIAL BEAUTY AND INTRIGUE IN CREATURES THAT SOME FIND CREEPY, FOLLOW THESE EXPERT TIPS TO RAISE A REPTILE OR AMPHIBIAN PET.



Green Iguana



Leopard gecko



RESCUED FARM ANIMALS FIND
REFUGE AND FELLOW FRIENDS AT
LANCASTER FARM SANCTUARY.

ANIMAL FRIENDS

written and photographed by **shelley goldstein**

Pictured: Jonina and Clare



THE FIRST TIME I VISITED LANCASTER FARM

Sanctuary in Pennsylvania, I drove right past it. The expansive Mount Joy property is tucked into a neighborhood like a rural speakeasy. Down a long driveway and around a windy gravel path is the animal sanctuary owned by Jonina Turzi and Sarah Salluzzo.

The property also includes a large house, divided into sections to best serve its purposes: the bottom floor operates as an office and merchandise room, the second floor is their living quarters, and the third floor has guest rooms for hosting friends or fellow animal rescuers. The property also came with a shamelessly friendly cat named Leroy who deemed the new owners acceptable to stay.

A LEAP OF FAITH

Turzi and Salluzzo met through mutual friends and interests. Soon into their relationship, they became involved in animal advocacy through legislation, but they wanted something more

tangible. In 2017, the pair decided to start Lancaster Farm Sanctuary. At the time, they both had other jobs and Turzi also owned a yoga studio in Lancaster. Because Lancaster is such a hub of agriculture, it was a good place for an animal sanctuary, where they began to rescue cows, pigs, chickens, turkeys, ducks, sheep, and goats.

In 2020, they decided to expand into a larger place a couple of miles down the same road. The new space is nearly eighteen acres of pasture, compared to the three acres of habitable land in their previous location. More space means they can have the capacity to rescue more animals and answer animal-related calls from concerned neighbors or local police.

VOLUNTEERS

Running an animal sanctuary is hard work. Says Salluzzo, “It is easy for us to work together, but there is nothing easy about running a sanctuary. This work is all day every day. It is vital that we have good volunteers and community support to function.” Volunteers sign up for weekly or biweekly two-hour shifts, during which they clean and feed the animals. Common chores include mucking barns, laying out fresh bedding, and making sure water dishes are filled with clean water. And, of course, there is always time to befriend the lovable residents of the sanctuary, who demand attention and cuddles. The sanctuary is almost entirely donor funded, which mostly comes from small donations from a large number of people. Turzi and Salluzzo also sell tickets to tours and events and sell merchandise like T-shirts featuring their beloved cow, Jude.

DAILY LIFE

Each day at the sanctuary starts with breakfast for the animals, cleaning all living areas, and health checks.



“When Turzi let [Maya] out, she strutted in the opposite direction like an irate toddler, making huffing noises and having a tiny calf tantrum. After she cooled off, she followed Turzi into the pasture to reunite with her furry costars.”



Pictured: Jonina and Jude

In the evening, everyone gets dinner and is tucked into bed. They learned to care for the animals through past lived experience, training, a lot of reading, and studying any way they can. Explains Salluzzo, “We ask a lot of questions of our vets and try to learn as much as we can to continually improve the care the animals are receiving. Jonina is a doctor of physical therapy, and, although the animals do have varying anatomy from humans, a lot of the basic principles are the same, which has been invaluable to the rehabilitation of many of our animal residents.” They also have a couple of vets who frequent the sanctuary regularly and consult over the phone.

ANIMAL STORIES

After spending an hour and a half at the sanctuary, I already knew the names and personalities of a handful of animals. There was Nan the goat, who liked to use my leg as a scratching post for her head, and Gertie, an introverted sheep who preferred to observe me from afar. Every animal at

the sanctuary has a story—some sadder than others. Salluzzo recounts the story of Luna, a sheep, who was rescued from a livestock auction: “Some friends of ours were able to get Luna to the sanctuary, where we got her medical help. After months of rehabilitation, she was finally back to good health. She became best friends with Zack, a sheep who loved to eat apples with her. She lived two great years at the sanctuary before passing away from a disease she had previously contracted. She was so happy here, and we miss her.”

CONNECTING WITH THE ANIMALS

Connecting humans with farm animals is an important part of Lancaster Farm Sanctuary’s mission. Salluzzo and Turzi offer Saturday morning tours so people can have a personal experience at the sanctuary. “I think a lot of people would be surprised to know that animals are very similar to humans in how they process past trauma and deal with their emotions,” Salluzzo says. “We always joke that jealousy seems to be the most universal emotion in humans and animals. Anyone who has some pet friends at home is probably familiar with this [phenomenon]. There are a few animals here at the sanctuary who get very upset if they feel like someone else is getting more attention than they are.”

I can attest to the emotional side of animals. On my second visit, we headed to one of the barns to visit Maya, a calf that had been dealing with some scary medical issues. She had been headbutted by an overzealous goat earlier in the day, so they were trying to keep her safe. But she was indignant over being kept away from her animal buddies. When Turzi let her out, she strutted in the opposite direction like an irate toddler, making huffing noises and having a tiny calf tantrum. After

she cooled off, she followed Turzi into the pasture to reunite with her furry costars. The afternoon sun had burned off, and the field was filled with happily munching goats, sheep, calves, and Jude, their inquisitive steer who kept taking huge licks of my flannel shirt. Kevin the goat figured out how to open my camera bag by pulling the zipper with his mouth.

GOING VEGAN?


It was easy to fall in love with these animals and start questioning my own food choices. It’s no surprise that the entire team at the sanctuary is vegan. It’s also why the sanctuary’s tours are so transformative. Though Turzi’s identity is almost inextricably intertwined with being vegan (and she has the animal tattoos to prove it), she is careful to be encouraging and nonjudgmental, approaching my diet with curiosity and suggestions like “How do you feel about kidney beans?” Her knowledge of animals is impressive and expansive, and it’s clear she and Salluzzo are the perfect people to answer this calling.

For more info, visit lancasterfarmsanctuary.org



Pictured: Maya





it's a

pickleball

world

PICKLEBALL'S INCLUSIVITY, ACCESSIBILITY, AND FUN HAVE MADE IT THE FASTEST-GROWING SPORT IN THE UNITED STATES, CAPTURING THE HEARTS OF YOUNG AND OLD ALIKE.

written by **shelley goldstein**
photography by **getty images**

"I NEVER USED TO THINK I COULD BE ATHLETIC.

When I was young, I wasn't included in any of the sports, or I was picked last. But with pickleball, it's about skill. And I have discovered I have pickleball skills. For the first time in my life, I felt included in sports and didn't need to have a certain type of body or level of strength," Mandy Phipps explains.

Phipps joined the ranks of countless enthusiasts in Seattle who have discovered pickleball, an activity that was officially declared the fastest-growing sport in the United States for the second consecutive year by the Sports and Fitness Industry Association. In fact, pickleball was dubbed the state sport of Washington in March 2022. And the number of courts in the Evergreen State has grown to keep up with demand, from only five courts five years ago to seventy-seven and counting. In Seattle, throngs of people can be seen on the courts in the Green Lake neighborhood, a short drive from Phipps's apartment.

A NEW SPORT

Two friends, Joel Pritchard and Bill Bell, conceived the game in 1965 on Bainbridge Island in Washington State. Like many good inventions, it was born out of necessity. Upon returning from a round of golf, Pritchard and Bell found their families sitting around bored. When they couldn't locate a full set of badminton rackets to use on the old badminton court, they made do with some ping-pong paddles and a Wiffle ball. After some trial and error,



“Its popularity is due in part to its accessibility across many age groups. Anyone can pick up a paddle and start playing.”

they eventually decided to lower the net to thirty-six inches. A third friend, Barney McCallum, joined them in creating the rules of the game. The first rulebook would be published almost twenty years later. By 1990, pickleball was being played in all fifty states. Today it has more than 4.8 million participants.

Its popularity is due in part to its accessibility across many age groups. Anyone can pick up a paddle and start playing. Phipps even describes it as active meditation, explaining, “You can be in the worst mood, and stepping onto a pickleball court feels like a hug. You can hear the wind in the trees and the sound of dinking [a soft and controlled shot designed to land in your opponent’s no-volley zone] back and forth, and it’s like you’re a part of something.” Ashley Houlihan,



Phipps’s wife and frequent pickleball partner, has made a lot of friends on the pickleball court. “You may not know the person you’re playing with, but because they’re beside you, you become an instant team,” she says. “It’s very inclusive. Pickleball in Seattle is so welcoming—if two of us wanted to keep playing, people will

offer to play doubles so everyone gets more playtime.”

WHAT’S IN A NAME

When it comes to the whimsical name of this sport, its origins depend on who you ask. Pritchard’s wife, Joan, referenced the pickle boat in the sport of crew, which was composed of the leftover oarsmen from other

boats. But McCallum claimed the game was named after Pickles, the Pritchards’ dog.

EQUIPMENT

Pickleball is a cross between tennis, badminton, and ping-pong. The racket (known as a paddle) is smaller than a tennis racket but larger than a ping-pong paddle, and it can be made of various materials, such as wood, graphite, aluminum, polymer, and carbon fiber. The paddle is composed of a core material and a hitting surface material. Other considerations when choosing a paddle are grip size, weight, and shape. Paddles range in price from under \$30 to a \$220 JOOLA paddle created by Ben Johns, a pickleball pro who has won fifty-one championships on the Professional Pickleball Association (PPA) tour in singles, doubles, and mixed competitions.

“Picklers” will also need to purchase pickleballs depending on where they are playing. Indoor balls have fewer but larger holes, which make them lighter



“There is a seven-foot nonvolley zone, affectionately known as the kitchen, so you might hear other players say, ‘Stay out of the kitchen.’”

and bouncier. Outdoor balls have more but smaller holes and tend to be heavier and more durable.

PICKLEBALL 101

The pickleball court is the same size as a doubles badminton court and is painted similarly to a tennis court. There is a seven-foot nonvolley zone, affectionately known as the kitchen, so you might hear other players say, “Stay out of the kitchen.” Volleying means hitting the ball out of the air without letting it bounce, and you can’t do this while in the kitchen. All serving must be done at the baseline, and a serve has to bounce in your opponent’s court before they can return it. Similarly, the serving team must let the serve return bounce as well. This is known as the two-bounce rule. Players score points while on the serving side, and scoring occurs when the opponent faults by not returning the ball, hitting it into the net, or hitting it out of bounds. The first side to score eleven points while leading by at least a two-point margin wins. Tournament games are sometimes played to fifteen or twenty-one.

FUN FOR ALL AGES

The game has garnered a reputation for being a senior game, but if the growth stats from last year are any indication, it’s becoming wildly popular with younger players too. There are countless reasons it’s so appealing for older adults: it’s easy to learn, doesn’t require too much movement, and, because of the intimate court size, it encourages socializing, especially when played in doubles. Fifty-two percent of core players (those who play eight or more times a year) are fifty-five or older, which might be why injuries come into play. The most common are strains, sprains, and fractures. Though she’s only in her thirties, Houlihan tore her Achilles on the court and spent two months on crutches. Despite this, she insists she will be back on the court as soon as she can. “There’s nothing quite like the sound of a pickleball on a paddle—the dinking!” she exclaims.

Phipps agrees, declaring, “I don’t know how to describe the feeling of going to Green Lake and seeing a massive community of pickleball lovers dinking around. Pickleball just makes you feel good about yourself.”

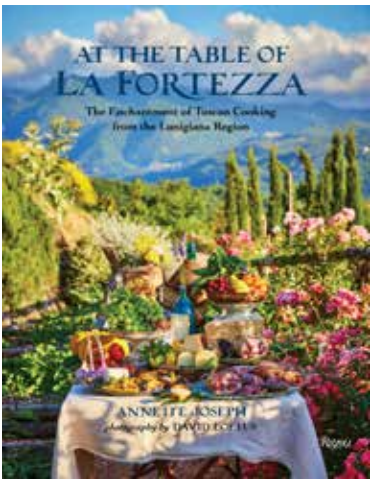
For more info, visit usapickleball.org



a welcoming table

recipes by **annette joseph** | photography by **david loftus**

RECIPES © AT THE TABLE OF LA FORTEZZA BY ANNETTE JOSEPH, RIZZOLI NEW YORK, 2022. PHOTOGRAPHS © DAVID LOFTUS.



Who doesn't love scalloped potatoes? This rustic recipe has no milk or cream in the ingredients, but it still bakes to a wonderful creamy texture. The paste made from the combined oil, tomatoes, anchovies, garlic, and parsley, layered with the soft potatoes, creates alchemy in the oven. Make sure the potatoes are thinly sliced, and that you buy good quality anchovies; they really make a huge difference in flavor.

Serves 6–8

scalloped potatoes with tomatoes and anchovy parsley sauce

- 5 tablespoons extra virgin olive oil, divided**
2 medium yellow onions, thinly sliced
4 cups cherry tomatoes, sliced in half
½ teaspoon salt
1 (2-ounce) tin anchovies packed in olive oil
2 cloves garlic
2 tablespoons chopped fresh basil leaves
2 tablespoons fresh thyme leaves
¼ teaspoon freshly ground black pepper
1 cup chopped fresh flat-leaf parsley
¾ pound (about 2 to 3) Yukon Gold potatoes, sliced ¼ inch thick
1 cup grated Parmesan cheese

1. Preheat the oven to 400°F.

2. Place 3 tablespoons olive oil into a saucepan over low heat, add the onions, and sauté for about 3 minutes until tender. Fold the tomatoes into the onions, add salt, and cook for about 10 minutes, stirring occasionally, until the tomatoes soften and begin to break down. Set aside.

3. In a food processor, combine the anchovies with 1 tablespoon olive oil, the garlic, basil, thyme, pepper, and parsley. Pulse to make a loose paste and set aside.

4. Place half of the tomato-onion mixture in an even layer in the bottom of a 3-quart baking dish. Add 1 layer of potato slices, then spread the anchovy mixture over the slices, add another layer of potatoes, and top with the remaining tomato mixture. Sprinkle the top with 1 tablespoon olive oil, cover the dish with aluminum foil, and bake for 30 minutes. Remove from the oven and sprinkle the top with Parmesan cheese. Bake uncovered for 8 to 10 minutes, just until the cheese melts. Serve warm.



When I first planted my kitchen garden at La Fortezza, the gardener convinced me to plant four zucchini plants, but a local friend told me that was way too many, and she was right. But the extra plantings yielded me tons of blossoms, and I must admit we enjoyed this recipe endlessly. These flowers are as delicate as tissue paper, so one of the first things to remember is not to wash them. If they are fresh from your garden, just brush the dirt off.

Serves 8

fried zucchini flowers with yeasted batter

2 cups sparkling water, at room temperature, divided
1 tablespoon crumbled brick yeast, or substitute
1 envelope (2¼ teaspoons) active dry yeast
1 cup 00 flour, available in most groceries
½ teaspoon sugar
½ teaspoon salt
3 to 4 cups extra virgin olive oil, for frying
16 zucchini blossoms
1 teaspoon Maldon flake salt to finish

1. In a bowl, whisk together 1 cup sparkling water and the yeast, and set aside for 10 minutes or until bubbles form.
2. Add the flour to another bowl, and whisk in the remaining 1 cup sparkling water until well combined.
3. Whisk the yeast mixture into the flour mixture until just combined, then whisk in the sugar and salt. Once well mixed, cover the bowl with plastic wrap and set aside for about 30 minutes at room temperature. You will notice that the batter will have a slight foamy appearance—that is good.
4. Heat about 1 inch of oil in a frying pan or cast-iron skillet over medium-high heat until it reaches 325°F on a deep-fry thermometer.
5. When at temperature, use tongs to dip the flowers into the batter, being careful not to over batter, and place them into the hot oil. Fry three at a time for 2 to 3 minutes, then turn, using the tongs, and continue to fry another 2 minutes, until they are golden brown. Fry the remaining blossoms, adding oil as needed after each bunch.
6. Transfer the fried blossoms to a baking sheet lined with paper towels to drain and sprinkle with flake salt to finish. Serve immediately.

Note: The sparkling water used to activate the yeast gives the batter a lighter consistency, which is perfect for these delicate flowers.



Branzino is one of my favorite types of fish. It is flaky and subtle, and it takes on flavors quite well. Recently, I smoked it with rosemary from our garden. The results were a buttery, smoky flavor with a melt-in-your-mouth texture. When you buy branzino, ask your fishmonger to gut and clean it for you. If you can't find branzino, trout is a fine substitution. Note: On the English version of most Italian menus it's called sea bass, but it's really branzino.

Serves 4

rosemary-smoked branzino

- 3 whole branzino (about 2 pounds total)
- 2 tablespoons fresh chopped thyme
- 2 tablespoons coarsely chopped fresh rosemary
- 1 tablespoon salt
- 3 tablespoons extra virgin olive oil
- 3 lemons, 1 juiced and the rest thinly sliced
- 1 large bunch fresh rosemary stems, for the grill

1. Rinse the fish under cold water, pat dry, and place in a glass dish.
2. Combine the thyme, chopped rosemary, salt, oil, and the juice of 1 lemon in a small bowl, and massage this seasoning into the fish on both sides. Refrigerate, covered, for 1 hour.
3. Start your grill, and heat until the coals are white (about 1 hour). Stuff the cavity of each fish with slices of lemon, then place the fish on the grill, with a bunch of rosemary stems alongside, and close the grill lid. Smoke should start forming, but do not open the grill for 5 minutes. This will ensure the smoky flavor of the rosemary permeates the fish.
4. After 5 minutes, gently turn the fish and grill the other side for 10 minutes, uncovered. Add more rosemary if it has burned off. Watch to make sure the fish doesn't burn.
5. Remove the fish, garnish with slices of the remaining lemons, and serve warm.



I used to eat lots of farinata when I lived on the Italian Riviera, where it's served in a big iron skillet. This gluten-free treat falls somewhere between a flatbread or skillet bread and a pancake. It's a good starchy accompaniment to eggs for brunch, alongside a salad for lunch, or as a tasty aperitivo with cocktails. It's easy to make, and a delicious alternative to focaccia for gluten-free guests.

Makes one (12-inch) pancake

chickpea pancake (farinata)

1 cup chickpea flour,
available at most groceries
2 tablespoons extra virgin olive oil,
plus more for cooking and finishing
1 teaspoon salt
Freshly ground black pepper

1. In a large bowl, slowly whisk $1\frac{3}{4}$ cups water into the chickpea flour until combined. Stir in 2 tablespoons oil and salt. Cover with plastic wrap and let the batter rest at room temperature for at least 1 hour, or up to 12 hours.
2. When you are ready to bake the pancake, preheat the oven to 400°F.
3. Heat 1 tablespoon olive oil in a 12-inch cast-iron skillet over medium-high heat. When the oil is hot, add the batter—it will cover the bottom of the skillet.
4. Transfer the skillet to the oven and bake for 20 to 30 minutes. After about 20 minutes, check doneness by inserting a knife in the center of the pancake to see if it comes out clean. If the top has not yet browned, set it under the broiler for 1 or 2 minutes.
5. Let cool completely, then transfer the farinata to a platter or cutting board. Cut into wedges, drizzle with additional olive oil, and top with a ridiculous and obscene amount of coarsely ground black pepper. Serve warm.

A man, Nick Wicks Moreau, stands in a dark, rustic blacksmith workshop. He is wearing a grey sweater, olive green pants, and brown leather boots. He holds a hammer in his right hand and a piece of leather in his left. He is leaning against a large, dark anvil that sits on a wooden barrel. To his right is a wooden step ladder and a red metal workbench with various tools on it. The background is dark and filled with workshop equipment.

ANCIENT CRAFT MEETS MODERN MAKER

NICK WICKS MOREAU CONTINUES HIS
FAMILY'S BLACKSMITHING LEGACY WITH
HIS COMPANY, WICKS FORGE.

What drew you to blacksmithing? How did you become a blacksmith?

I've always liked working with my hands and used to do woodworking with my father, who was a carpenter. When I went to grad school in Scotland, I knew I also wanted to have a creative outlet. I got a job working for an incredible blacksmith named Jim Whitson. It was great to learn from one of the top blacksmiths in the world about how to run a shop and create pieces.

It was a fun experience, but I figured I would get a "real" job after graduating. However, my grandfather, great-grandfather, and great-great-grandfather had all been metal workers. One day, I was cleaning out my grandfather's garage, and I found his father's anvil and tools. I knew that if I built a forge, I could be a blacksmith. I used most of my family's tools and started working out of that garage, but the business wasn't profitable. I was broke and saddled with student debt, so I got that "real" job in New York City. Soon after, my business started growing. I commuted to New York during the week and returned to Connecticut on weekends to fulfill orders.

interview with **nick wicks moreau** | written by **matthew brady** | photography by **selena fulham**



My big break came when I was featured in *Popular Mechanics*. Suddenly, I was getting publicity and people were connecting with what I was doing. A few years after that article ran, I relocated to Maine and the business started to boom. I've got probably 100,000 pounds of tools and equipment, so I only want to move all that one more time before I die. [Laughs]

Where did you acquire all that?

Blacksmiths were among the original toolmakers. At Wicks Forge, we have the equipment to make tools and machinery, so we often make them ourselves. For example, we have a 50,000-pound hydraulic press, which we constructed in-house largely from scrap materials. We also bought a metalworking lathe from the 1870s on Craigslist. Every step of the way, we're either using an antique piece of machinery or a homemade tool.

What are your most popular products? Which ones are you most proud of?

Over the last year, we've sold a lot of barbecue tool sets. And we sell an incredibly large number of fire tools, such as fireplace tongs and pokers.

Our letter openers are also popular. Even though they're only around \$20, I'm proudest of them because they were one of the first things I made when starting my business. People often buy them as gifts for loved ones to stay in touch while apart, and I love

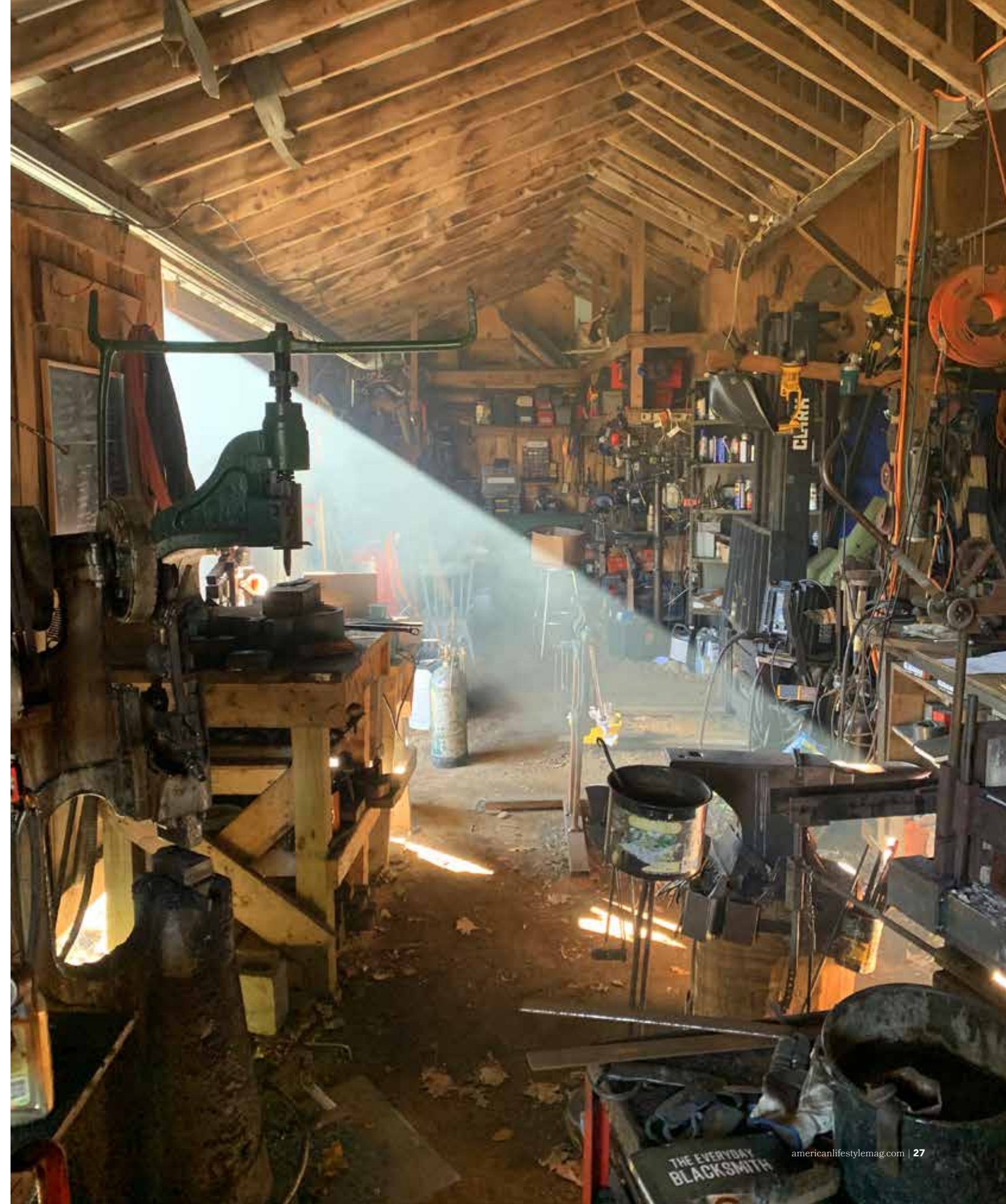


providing a very affordable handmade piece that has a lot of meaning. Positive impact is not always reflective of how much someone pays.

What is your forging process?

New products have their own process, which includes a lot of trial and error and swearing as you mess up. For established products, we have a "recipe" book for each product so that everyone can make it consistently.

For every job, though, the starting material is first. Metal usually comes in twenty-foot links, which you can't stick on the fire. So the first step is to cut a link down to a more manageable length. Let's say we're making a hook that has a leaf on the end. We'll start with a three-to-four-foot length of steel, heat one end, and then use different hammering techniques to create a leaf shape. Once that leaf shape is formed, we'll use bending tools to create a loop on the leaf. Then we'll cut the piece off to its final length and stick it back in the fire, heat up the other end, and start working it into a hook shape.





“Today a town doesn’t necessarily need a blacksmith anymore—but there’s still a need for the handmade aesthetic. In building this business, I want us to bring back the important relationship between where things come from and the end user.”



Every time steel goes into the forge, we have around thirty to sixty seconds to work it while it’s hot. We call that the hot work. An example of cold work is drilling holes into the piece so it can be screwed into a wall.

How challenging is the hot work? There’s a saying that’s become popular, but it’s literal to us: strike while the iron is hot. You must heat the material until it’s soft enough to manipulate even a little bit with hammering. There’s an exponential learning curve for that. You must be both good

and fast; if there’s one mishit out of hundreds of hammer hits, the piece is going to be ruined.

However, if you are futzing around trying to get it perfect, the piece will cool down and look awful. So I put new blacksmiths on a gradient to let them build confidence and a foundation of techniques that will allow them to work on more complicated processes. For instance, say you need to forge a taper, make a curl, and then do a bend. If you’re experienced and fast, you might do

all that in one heat. If you’re not as experienced, it might be three heats. Practice makes perfect in this field.

What does handcraftsmanship mean to you and your business? Blacksmiths used to be fixtures of the community by necessity. Hardware stores didn’t exist, so people got their nails, tools, and garden equipment from forgers. Today a town doesn’t necessarily need a blacksmith anymore—but there’s still a need for the handmade aesthetic. It’s awesome to use something handcrafted and personal, like this mug I’m currently drinking out of that a friend made. That’s missing to a large extent today. In building this business, I want us to bring back the important relationship between where things come from and the end user.

Do you feel like there’s greater interest in handmade crafts? Yes. I find that people are always excited to meet a blacksmith, which shows that there’s an interest in these historical trades. There’s also been an explosion of makers on social media and YouTube videos, so everything’s a lot more accessible now.

How much of blacksmithing is art versus science? To quote my favorite lyric of all time, from musician Tom Waits, “How you do anything is how you do everything.” I reflect on that a lot. I was never the greatest artist; I can’t draw to save my life. But as I started getting more into blacksmithing, I realized that every decision I make, especially regarding running a business—the types of products we decide to make and the types of designs we decide to use—is reflective of my worldview. And that is a form of art. Other blacksmiths do beautiful sculptural work; they just happen to be doing it with steel.



As far as science, it depends on what someone’s interest is. Some blacksmiths get really nerded out about temperature control or the various types of steel. That’s one of the wonderful things about the craft: there’s a whole spectrum of the art versus science, and sometimes there’s no way of avoiding it. For example, when I was building our hydraulic press, I had to learn all about hydraulics. I didn’t particularly care about that science, but I wanted to make cool stuff with my press, so, by necessity, I had to care. The flip side of that is once we had that press, the artistic possibilities seemed endless.

Where do you see Wicks Forge, and blacksmithing itself, a decade from now? I’d like to see this upward trend for quality handmade products continue and small businesses continue to innovate ways to bring affordability into the handmade market. And I’d like blacksmithing to become relatively normal again. In fact, one of the things I’m proudest of is teaching young

people a foundational skillset, which they can use here, at another shop, or to start their own business. Several have worked here before continuing their journeys as craftspeople. It’s been a cool small-business success story in that sense.

We’re also looking for a larger space as we speak. If I’m able to get one, I’d love to open my shop up to the community every month to repair things for our neighbors, as blacksmiths did back in the day.

For more info, visit wicksforge.com



interview with **hannah shaw** | written by **shelley goldstein** | photography by **hannah shaw and andrew marttila**

LITTLEST MEOWS

HANNAH SHAW STARTED OUT RESCUING NEONATAL KITTENS AND ENDED UP FALLING INTO A FULL-TIME JOB OF TEACHING OTHERS HOW TO DO THE SAME.

Where do you live?

I live in San Diego, though the work I do is national. San Diego is beautiful, has good resources for kittens, and has some of the highest volume of kittens anywhere in the country because it's so warm. Kitten season is actually regional because the reproductive cycle is affected by the climate and seasons.

How did you get dubbed Kitten Lady? Why did you start this work?

When I started rescuing kittens fourteen years ago, I became the person to call if you found a neonatal (zero-to-eight-week-old) kitten. People would say, "Oh, you should call that kitten lady," and it stuck. I started the work because there were no resources to teach me how to save kittens; I learned through other people and immersion. Most foster programs for neonatal kittens have popped up recently. Even five or six years ago, they were rare. As I'm learning, I like to teach others to bring them along so they can also get involved in fostering kittens.

Who is Coco, and why is she so important?

Coco is my thirteen-year-old cat and the first kitten I ever found outside. Back then, I was an animal lover but not a cat person. I somehow spotted

her in a tree in Philadelphia, even though she was a black cat in a shady tree. I climbed up and got her down. And that was when I learned there were no resources for kittens in shelters. I took care of her somehow. Then I started finding kittens everywhere, and people started calling me.

What did you do before becoming Kitten Lady? When did your career shift?

Before this, I worked in nonprofit for animal welfare. When I first started doing Kitten Lady things, I never thought it could be a job. But I was doing consulting work at the time and was getting invited to give talks about kitten care and getting hired to do small writing projects. My partner, Andrew, urged me to try it for a few months and see if there was enough for me to do. That was six and a half years ago. Once I began putting myself out there, it instantly became a job. I discovered I wasn't the only person who wanted to help kittens but didn't have resources. My mom always said, "Find a problem that no one has solved yet, and work on solving it." I'm so proud that I can dedicate my life to solving this problem.

You've also written extensively about this subject. Did you envision being an author?

I always wanted to write. In fact, when I first started doing this work, I was also into bookbinding, and I bonded a book and put a cat on the cover. I then added everything I learned in the first seven years of caring for kittens in it. The manuscript for my first published book, *Tiny but Mighty*, came directly from the dozens of videos and articles on my website. I have five books out now—the literary bug bit me hard.

Why are neonatal kittens such an underserved population?

Animal shelters have operating hours. Since neonate kittens need specialized, overnight care, the only option is foster care. From birth to five weeks, they are still nursing and need bottle feeding. At five to eight weeks, kittens are weaning and becoming more independent. At eight weeks or older, they are spayed or neutered. Between eight and nine weeks is when most organizations adopt out kittens.

What do you love about your work?

I love everything I do. I'm never bored. I like that I always have the opportunity to grow. My work allows me to stay curious about what is possible. I mostly take on very strange medical cases as far as hands-on work. For example, I have a kitten with a severe cleft palate named Chouchou. He is almost six months old (and made it longer than the vets thought), so now he can get surgery.

I like working with other creative and compassionate people and trying to come up with innovative solutions to individual and systemic problems kittens face. Interestingly, vets don't learn much about neonate kittens, so I get hired to teach at vet schools. I'm



“Once I began putting myself out there, it instantly became a job. I discovered I wasn't the only person who wanted to help kittens but didn't have resources. My mom always said, ‘Find a problem that no one has solved yet, and work on solving it.’”



"I'M A BIG ADVOCATE OF A SUSTAINABLE APPROACH TO RESCUE. EVEN IF YOU FOSTER ONCE A YEAR AND THAT'S YOUR GIFT TO KITTENS, THAT'S STILL AMAZING. I WISH WE COULD BE A SOCIETY THAT DOESN'T SEE THINGS SO ALL-OR-NOTHING."

currently piloting a research program with the UC Davis vet school. I'm excited to illuminate the vet field on issues these kittens face.

Where do you foster the kittens?

We have a house in the country, and next door is the clubhouse. In our home, we repurposed one of the rooms to be a kitten nursery for neonates. There are three incubators as well as metal tables from industrial kitchens that have storage underneath. Everything is very sanitary. There is also a large glass playpen for kittens once they can leave the incubators.

Once they are old enough (six to ten weeks) and healthy enough, they go to the playpen. It's like Disneyland for kittens. They socialize with other kittens and gain more weight, and we have volunteers who help them out.

What is something you caution new foster parents of kittens about?

When you get into kitten rescue, you realize how great of a need there is. And you'll want to take on too much.

I'm a big advocate of a sustainable approach to rescue. Even if you foster once a year and that's your gift to kittens, that's still amazing. I wish we could be a society that doesn't see things so all-or-nothing. You don't need to have fifty kittens to make a difference.

Tell us about the Orphan Kitten Club:

It's my nonprofit, which serves three primary functions: nursery services and foster homes; Mighty Cats, which provides grant funding to our partner organizations throughout the country; and Full Circle, a program committed to sterilizing the family groups so feral cats don't continue to reproduce. For every kitten we save, that shelter must share the address where the kitten was found so we can find the family group. And then we go to that address and start talking to people. It's community building. People think of cat people as isolated and introverted, but to solve this problem, you must be out there talking to people.

What is the biggest takeaway from your success?

Anyone can do this! This is a very heavy, complicated, sad situation with a very simple solution, which is empowering everyday people to go to their local shelter and babysit some fluffy kittens. And if you sign up with a shelter, they will provide all the supplies. They'll also coordinate medical care and find an adopter.

What are your hopes for the world of kitten fostering in five years?

Right now, there are more kittens coming in than helpers. I'd love for that to be reversed. Everybody doesn't have to do everything, but if everybody does a little bit, then together we can do a lot. It's very empowering to foster kittens. When people foster, they realize how capable they are of changing the world.

For more info, visit kittenlady.org

interview with **chris barrett**
written by **bonnie joffe**
photography by **jessica comingore**

MODERN SPANISH HACIENDA

CHRIS BARRETT IS A SOUTHERN CALIFORNIA DESIGNER KNOWN FOR HER UNIQUE MIX OF MODERN AND VINTAGE-INSPIRED INTERIORS. HERE BARRETT SHARES THE INSPIRATION BEHIND HER EL DORADO PROJECT, A SPANISH-STYLE VILLA IN BAJA CALIFORNIA.

Tell us a little about yourself. Did you always want to be an interior designer?

I grew up in Los Angeles and, by my mid-twenties, was working on my acting career. However, once I had children, it became clear to me that I needed more financial stability. It was at this point in the late 1980s that I decided to go to design school, and I have been designing ever since.

Who influenced you as a designer?

I feel very fortunate for the experience I have acquired over the years and for those who inspired my work, including Andrée Putman and Kerry Joyce. Both designers embraced simplicity while creating sophisticated, stylish designs. Their fusion of old-world style with



“Textiles convey what you are trying to achieve in terms of the feeling of a room.”



interesting furniture, textures, and materials has influenced the ways I have approached my work.

How do you generally start a project with a client?

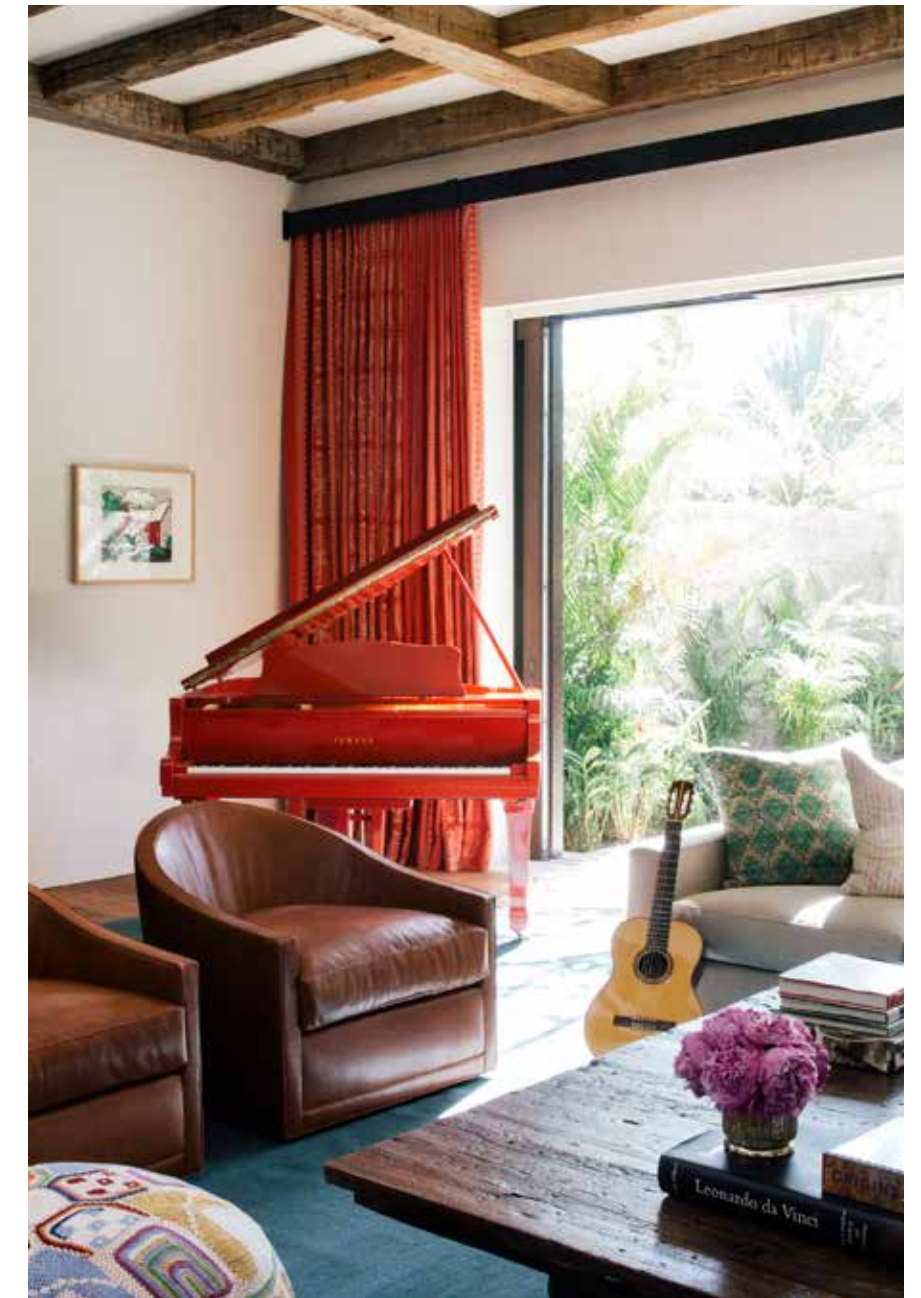
First and foremost, to successfully work with a client, I always find out what

styles, colors, textures, and designs they prefer and if they have a vision for the project. I try to determine if they're looking for a fresh, updated look or a more traditional decor. I like to also find out if there are certain pieces they want to reuse, if they are open to reupholstery, and if they're interested

in purchasing new furniture. I also try to get a sense of their lifestyle, which is vital to crafting a space that is both functional and comfortable.

How do you effectively meld fabrics, colors, and decor to create the desired space?

Textiles convey what you are trying to achieve in terms of the feeling of a room. They can evoke a huge range of feelings—warm and cozy, airy and bright, lively and glamorous, and



welcoming. If my goal is to create a peaceful space, I select cooler colors like blue-gray or beige. I use a more monotone palette by incorporating different textures in the same or similar color. If the function is more family oriented, I try to use performance fabrics. If the owner does formal



“AS FOR THE BEDROOMS, I APPROACHED THEM DIFFERENTLY THAN THE OTHER ROOMS BY ESTABLISHING THEM BY COLOR FIRST AND ADDING THE DECOR AFTERWARD.”

entertaining, I lean toward velvets and mohair with mixed prints. I almost always use draperies to soften spaces because it adds color and interest, but, for me, what textiles do is create a comfortable feeling, which I believe is most important.

What was your approach and vision for the El Dorado project?

This project took two-plus years to build, and I was so pleased to have been part of the effort. Because I have a passion for starting projects from scratch, this endeavor enabled me to incorporate all the styles I love to work with—a variety of textures, bold and neutral color palettes, and a mixture of wood finishes to give each space its own special feel. My vision here was

to construct a retreat-like space by integrating both indoor and outdoor living spaces.

Did the architecture of this home inspire your design approach?

In my opinion, the architecture of a home is the most important element when designing a room. I take a lot of my design cues from the architecture as I prepare and plan the blueprint for the furniture layout. I apply the basic concept of creating a well-appointed space—practical, useful, and welcoming.

What is the common thread for your design approach, and how did you include that with this project?

As with all my designs, my goal was



to create diverse spaces by including a variety of textures, colors, and wood finishes. For El Dorado, during the early stages of this design process, I began by selecting the rugs and their colors, followed by the fabrics, furnishings, and textiles.

As for the bedrooms, I approached them differently than the other rooms by establishing them by color first and adding the decor afterward. Also, I generally like to focus on a few key pieces that make a statement and will then layer with additional items as I move through the design process. I always want to make sure the room looks collected rather than decorated.

The furniture you selected is beautiful. How did you decide what pieces to add?

Well, most of the time I include some vintage pieces to complete a more dramatic, interesting space. By using different textures, I can create an elegant, sophisticated look. Also, because I don't like to use the same-colored wood finishes, my goal is to



create balance by mixing things up. For this home, I used several pieces of darker-stained furniture that I sprinkled throughout while adding midcentury Scandinavian accent pieces. I also did some furniture shopping in Mexico so I could incorporate some authentic Mexican decor into the overall character of the home.



“To enhance its beauty, I combined a mixture of textures and textiles with bold wall tiles and flooring.”

What were your favorite rooms to decorate for this project?

Hands down, the kitchen and great room. As far as the kitchen goes, I always relish the challenge of never doing the same kitchen twice. So my goal here was to work with the home’s architecture and layout. To enhance its beauty, I combined a mixture of textures and textiles with bold wall tiles and flooring. I also incorporated

neutral wall colors and cabinetry with added vintage shelving to round out the room’s appeal.

Since I was able to create the great room from ground zero, it gave me tremendous satisfaction to conceptualize it from the get-go—it’s like putting puzzle pieces together and then seeing it come to life. The great room overlooks the ocean, so I

wanted to make sure it had clean lines with a balance of colors and textures. I accomplished this by utilizing rift white oak, neutral color furniture, and a splash of bold colors for a finished, vibrant look.

What are your preferred color palettes, and how did you incorporate them into this project?

Rich, dark greens, neutrals, and black

are my favorite colors to work with, and I sparingly supplement jewel tones to complete the overall look. At El Dorado, I integrated these colors into a variety of rooms, such as the kitchen, bathrooms, and outdoor spaces.

For more info, visit chrisbarrettdesign.com

tuft LOVE

interview with **jennifer bandley** | written by **shelley goldstein** | photography by **jennifer bandley**

JENNIFER BANDLEY'S LIFELONG INTEREST IN TEXTURE, FORM, AND COLOR HAS LED TO A BUSINESS OF DESIGNING AND TUFTING PILLOWS.

"THE DEFINITION OF 'HAVEN' IS A PLACE OF SAFETY OR REFUGE. CREATING HAS ALWAYS BEEN A SANCTUARY FOR ME THROUGH THE DIFFICULT SEASONS OF LIFE."

Do you have a background in design or art?

I grew up being creative and making things with my hands. When I got to high school, I started doing ceramics and had an incredible teacher, Mr. Carthew, who helped me to view myself as an artist. I was an art major for a semester in college before I changed majors, but I've always prioritized seeking out art and design. 3D mediums have always been especially interesting to me, and I love texture, form, and color. So when I started punch needling [a form of embroidery that uses a hollow-needle tool to punch loops of wool yarn through holes in a piece of cloth to create a design], it felt like a natural introduction to fiber art. I also started dabbling in graphic design when I started Thread Haven as a way to visualize my tufting designs and have

grown as a designer since then. My creative practice will definitely be lifelong.

Why did you choose the name Thread Haven?

I really labored over the name of my company because it was important to get it right. I finally landed on Thread Haven. "Thread" represents the pieces I create and the medium I use. "Haven" brings thoughts of home to mind, which is exactly what I hope my pillows and wall pieces evoke—a sense of comfort and contentment. But, even further, the definition of "haven" is a place of safety or refuge. Creating has always been a sanctuary for me through the difficult seasons of life. I hope that my shop sparks a resiliency that is characterized by a desire to create and keep moving forward.

How did you learn to tuft pillows? Where did your interest come from?

I started punch needling by hand when I saw a tool online and thought it seemed like a fun thing to test out. I made my first punch-needle pillow ever in November 2018, at a time when there wasn't much online about how to punch needle and not many people were selling punch-needle goods. I quickly outgrew using a punch-needle tool and bought a tufting gun, which increased my capacity enormously. Since then, tufting has gone viral and become much more commonplace (although it's still very niche). It's been a fun journey!

Will you briefly walk us through the process?

My process always starts with inspiration and design. I usually gather color inspiration, shapes, etc., and then begin drawing by hand or



on my iPad. I have a ton of designs I've brainstormed as well, so I usually reference those to give me some direction. I create several iterations of a design and narrow it down once I select yarn colors. Then I project the design on my framed fabric and get tufting. I typically work on pieces in batches so I can fill up my whole frame and then sew and back them.

What is your favorite part of the process? Your least favorite?

My favorite parts of the process are designing and tufting. I also love looking at yarn color combinations and narrowing them down. My least favorite is the finishing of pieces; I always wish that I could only tuft and it would be magically sewn, backed, and finished.

Is there a specific type of yarn used for pillow tufting?

I have used all kinds of yarn, including wool and acrylic. That's what is so fun about tufting—the options are endless.

What color palettes do you gravitate toward?

I'm drawn to killer color combinations. I also gravitate toward blood orange; I want to use it as a pop of color in everything.

How do you come up with your designs?

I draw inspiration from all kinds of things, like abstract shapes, tile, architecture, clothing, books, patterns, nature, textiles, and art. I'm always gathering bits of inspiration that then develop and contribute to new designs. Just recently, I made a pastel piece of art for my house and then thought, "That would be so cool tufted!" That happens a lot; I love trying something in a different medium and then tufting it.



“My favorite parts of the process are designing and tufting. I also love looking at yarn color combinations and narrowing them down.”



Is it hard to put yourself out there as an artist?

It's definitely hard to take myself seriously as an artist sometimes. In the past, I've had an internal debate about whether I just sell home goods as a maker or if I could be considered an artist. When I started putting myself out there and trusting in my abilities as an artist, I grew a lot creatively.

Who would be your dream collaboration?

I would love to do installation pieces for a window display at Anthropologie.

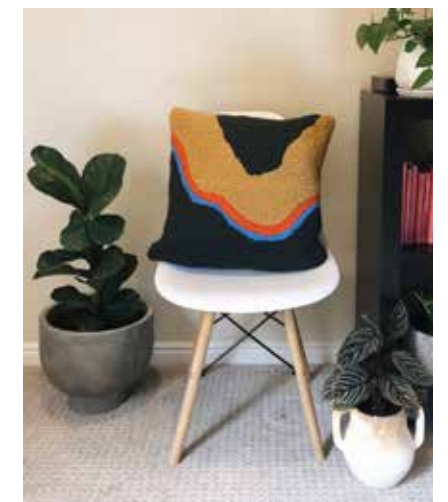
Has Etsy been a good platform for you?

Etsy has been a great platform for me. It has brought me a lot of organic traffic, and it's been a quick, seamless way to get my designs out into the world. That being said, I am in the process of building a more robust website for Thread Haven now and am excited for that to be finished.

Is this a full-time job for you? And if not, is that a goal for you?

Currently, Thread Haven is a part-time job. Working as a project manager at a creative design studio and doing Thread Haven is working well for me for the time being, but moving Thread Haven to full time would be really exciting and fun, and it's definitely a goal of mine.

For more info, visit [@threadhaven](#) on Instagram



written by **lauren kim** | photography by **getty images**

**A VETERINARIAN
WEIGHS IN ON
HOW TO HANDLE
FUSSY FOUR-
LEGGED FRIENDS.**

picky- eating pets



Do you have a persnickety pooch, finicky feline, or hard-to-please bird, rabbit, or exotic pet at mealtimes? It can be unsettling and even annoying when your beloved pet won't eat their food. Jennifer Fanders, DVM, and co-owner of Edinburg Animal Hospital of West Windsor, New Jersey, offers tips on how to handle your pet's exacting eating habits.

What tends to make a pet a picky eater?

Often, when a dog is a "picky" eater, what they really are is not hungry. In my opinion, dogs are rarely picky eaters. Cats are a completely different story and tend to be picky about their food. Also, if there isn't a medical reason behind your dog or cat's refusal to eat their kibble or wet food, they may have trained you to give them table food or treats. But if they aren't eating and are losing weight and have symptoms like vomiting or diarrhea, they could be ill or have a food sensitivity, and you should take them to your veterinarian. Rabbits are never picky, so if they don't eat for eight to twelve hours, call your vet immediately. It's also a good idea to consult your vet if your bird or exotic pet isn't eating.

How can dog and cat owners make their pets eat their regular food if they are being unnecessarily fussy?

Regularly fill their bowl, set it out for twenty or thirty minutes, and then take it away. They will learn to eat their kibble or wet food when it's available. You can also try putting their food or treats in fun puzzle toys, such as KONG toys and snuffle mats for dogs and mice-shaped toys for cats.



RISK REVIEW

Having a "heads-up" for all of life's potential risks would be ideal... but since the unexpected is, well, just that—proper risk provisions are **key to protecting your wealth.**

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Front of Tear Out Card 2

CHICKPEA PANCAKE (farinata)

1 c. chickpea flour, available at most groceries

2 tbsp. extra virgin olive oil, plus more for cooking and finishing

1 tsp. salt

Freshly ground black pepper



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Back of Tear Out Card 2

1. In a large bowl, slowly whisk $1\frac{3}{4}$ cups water into the chickpea flour until combined. Stir in 2 tablespoons oil and salt. Cover with plastic wrap and let the batter rest at room temperature for at least 1 hour, or up to 12 hours.
2. When you are ready to bake the pancake, preheat the oven to 400°F.
3. Heat 1 tablespoon olive oil in a 12-inch cast-iron skillet over medium-high heat. When the oil is hot, add the batter—it will cover the bottom of the skillet.
4. Transfer the skillet to the oven and bake for 20–30 minutes. After about 20 minutes, check doneness by inserting a knife in the center of the pancake to see if it comes out clean. If the top has not yet browned, set it under the broiler for 1 or 2 minutes.
5. Let cool completely, then transfer the farinata to a platter or cutting board. Cut into wedges, drizzle with additional olive oil, and top with a ridiculous and obscene amount of coarsely ground black pepper. Serve warm.



MAKES ONE (12-INCH) PANCAKE

Recipe taken from *At the Table of La Fortezza* by Annette Joseph (Rizzoli New York, 2022). Photography by David Loftus.

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