

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 83



ERIN HILLS GOLF COURSE

PAGE 24 | An oasis for golf enthusiasts

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6 | iris scott's finger paintings 36 | diner days

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American Lifestyle magazine

Dear Bill and Judy,

This issue of American Lifestyle magazine is awash in color with a feature on artist Iris Scott, who is making her mark on the art scene in a decidedly unconventional way. What began one day as a reluctance to clean her paintbrushes has turned into her life's mission: to forgo brushes and instead squeeze paint from open tubes directly onto her fingers. The results are dynamic and inspired.

Sculptor and woodworker Jonathan Bancroft knows something about using his hands to create art. The Lancaster, Pennsylvania, native waxes poetic about the relationship between nature's materials and the artists who transform these elements into masterworks. Having spent time living and studying in Florence, Italy, he has a reverence for the origin of things that comes through in his sculptures and furniture.

The crews that operate the sailboats at the America's Cup are also highly attuned to the relationship between man and nature; they dedicate their lives to preparing for both the competition and the unpredictability of weather as part of taking on this sailing challenge. The winning team and its country get bragging rights to the oldest trophy in international sport.

As always, it's a pleasure to send you this magazine.

Stacey Shanner



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Front of Tear Out Card 1



American Lifestyle
magazine



southern-fried picnic chicken

- 1 (2- to 3-lb.) whole chicken, cut up
- 2 c. buttermilk
- 2 large eggs
- 2 c. all-purpose flour
- 2 tbsp. plus 2 tsp. salt, divided
- 4 tsp. black pepper, divided
- 1 tbsp. Creole seasoning
- 3 c. shortening



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Back of Tear Out Card 1

southern-fried picnic chicken



1. Rinse chicken with cold water; pat dry with paper towels, and set aside.
2. Whisk together milk and eggs in a bowl.
3. Combine flour, 2 tablespoons salt, 2 teaspoons black pepper, and Creole seasoning in a quart-sized zip-top plastic freezer bag. Dip 2 chicken pieces in flour mixture, and then into egg/milk mixture. Place chicken back into flour mixture in plastic bag; seal, and shake to coat. Remove chicken, and repeat with remaining pieces.
4. Melt shortening in a Dutch oven over medium heat to reach 350°F on a thermometer. Fry chicken in batches 10 minutes on each side, or until cooked through and golden brown. Drain on paper towels. Sprinkle with remaining 2 teaspoons salt and 2 teaspoons black pepper.

SERVES 4-6

Recipes excerpted from *Picnics, Potlucks, and Porch Parties: Recipes, Menus, and Ideas for Every Occasion* by Aimee Broussard (Quail Ridge Press, 2016).



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IN THIS
issue

6 | The Midas Touch: Iris Scott's Finger Paintings

12 | Potluck Provisions

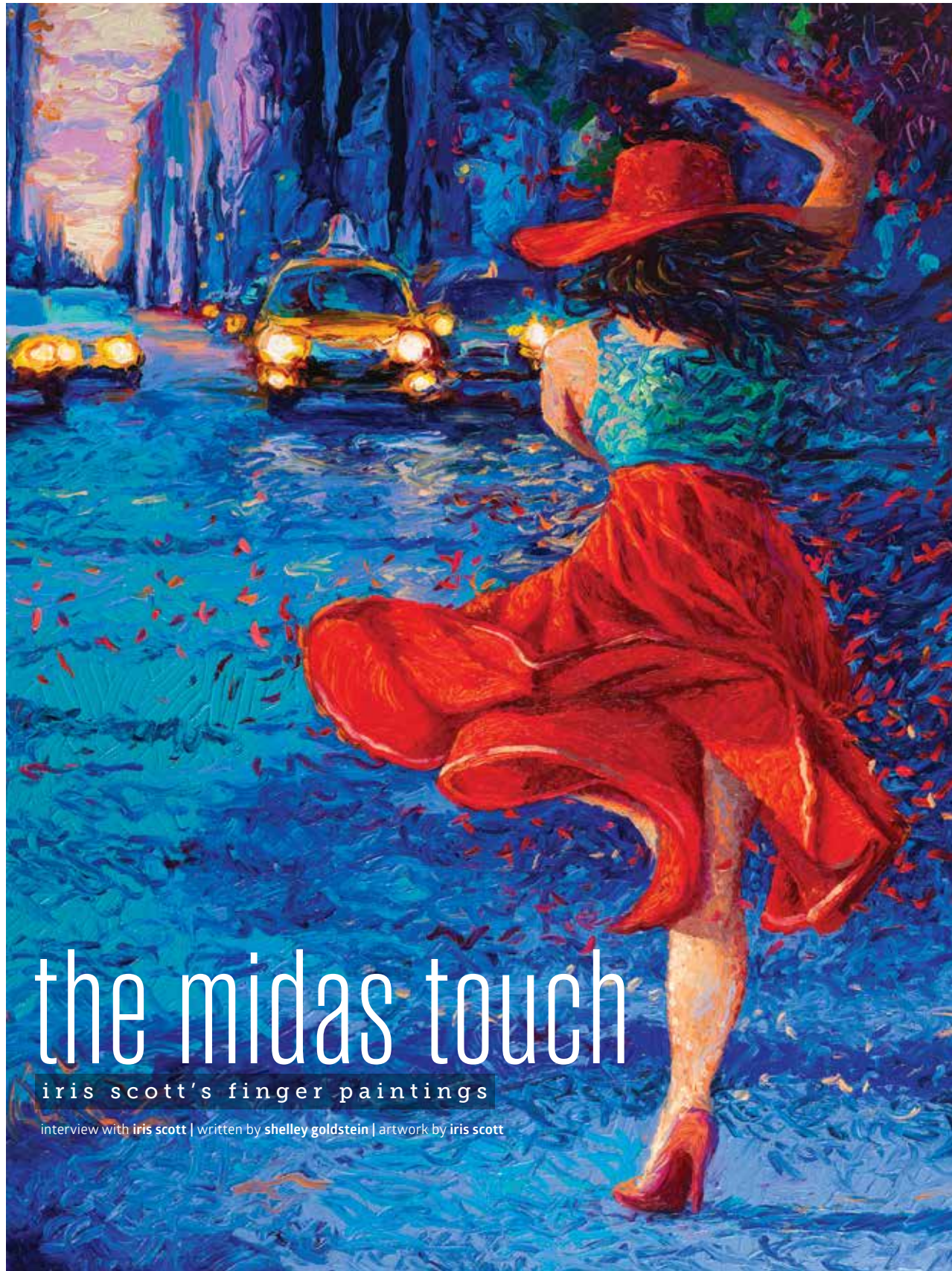
20 | Whittle Effect: The Woodwork of Jonathan Bancroft

24 | Birdies in the Badger State

30 | Mad About Lilly Bunn

36 | Diner Days

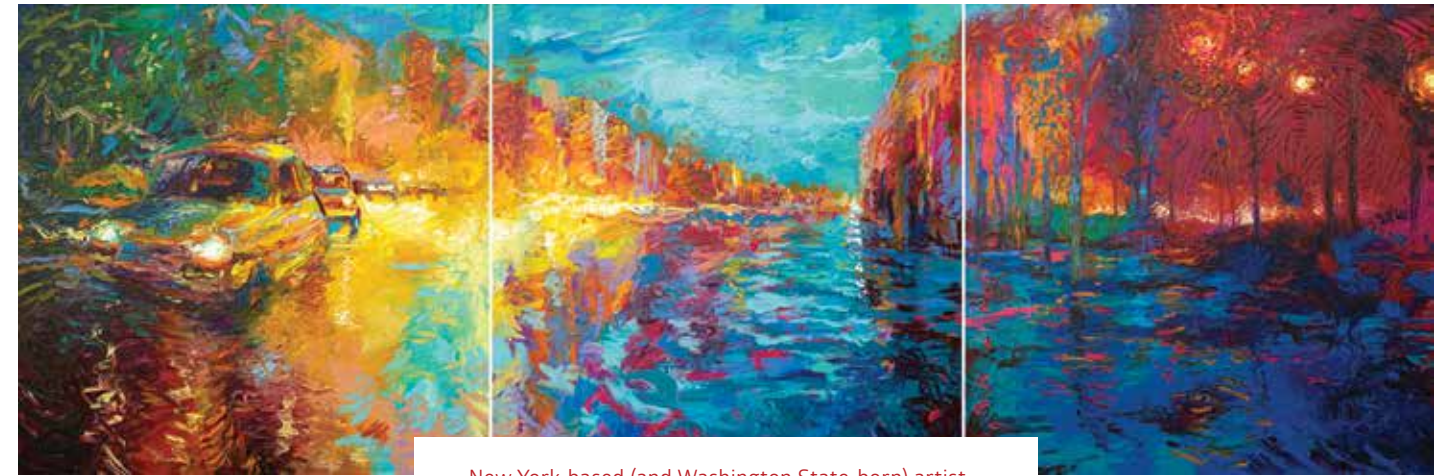
42 | Racing the Seas: America's Cup



the midas touch

iris scott's finger paintings

interview with iris scott | written by shelley goldstein | artwork by iris scott



New York-based (and Washington State-born) artist Iris Scott proves finger painting isn't just child's play. Her dynamic and colorful paintings command attention—and the art world has taken notice.

Why were you named Iris? Do you think it suits you?

In the Greek language, Iris means rainbow. She was the goddess of the rainbow. I've actually never taken the time to research my name until this very moment. I knew it meant rainbow, but I didn't know it was the name of a Greek goddess. In light of my rainbow palette, I have to say my mom is excellent at naming.

What were your formative years like as an artist? What is your earliest art memory?

My formative years as a young artist began around first grade—I began dedicating noticeably more hours to practicing my drawing than to interacting with my peers. All I drew or seemed to care about were horses and unicorns, particularly if their manes were made of rainbows. *[laughs]*

When did you first consider yourself to be an artist?

I didn't start calling myself an artist until 2010. I think that's because I've always felt like such an amateur. When I finally started telling people I was an artist, it was after I had begun paying bills with my artwork.

Did your parents support your artistic endeavors?

My parents have always been very supportive of my artistic pursuits. Neither of them ever told me it would be impossible to make a living from art. Both are artists in their own ways: my mother gives piano lessons and is a writer, and my father is a cabinetmaker. Being raised by two craftspeople helped shape my understanding of how skills are developed: you're not usually born with them—it takes practice.

Can you give us a loose timeline of your painting style's evolution?

As a ten-year-old, I self-taught watercolor techniques using books I checked out from the library. In high school, I began to paint with acrylics and felt like an adult because I was now painting on canvases. Throughout college, I was dedicated to learning realism. I drew and painted in as close to a photorealistic style as I could using oils. This was an invaluable step that cannot be skipped. After college, I moved to Taiwan to live frugally and study art more in depth. There I focused on oil pastels (which are about the size and bluntness of a pinkie

finger). Through this art medium, I began to let go of the need to paint fine details. This began a trajectory that would carry me even further away from realism. While I was painting with oils one day, my brushes were all dirty, and I didn't want to pause to clean them. I finished a painting using my fingertips. I instantly knew this would be what I would spend my life pursuing. It was as if a bolt of lightning struck the top of my head—I saw a whole vision of my future turning oil finger painting into fine art.

Did you ever doubt if you were on the right career path? Did you ever do anything else?

Yes, I did doubt. Shortly after returning to my mom's basement after a year living in Taiwan in 2010, money was running low. I had spent a lot in the transition from Asia back to the United States, and as my expenses shifted to an American cost of living, I panicked. Using my teacher certification I had earned while getting my master's degree a year prior, I began sporadically substitute teaching at the local high school. Subbing was not my cup of tea, and it catapulted me back into my studio with a newfound vigor to get my painting gig

off the ground. Shortly after, as my painting output doubled, sales did, too, and I was able to stop subbing. That was the last time I had anything resembling a traditional job.

What is your state of mind while you are painting?

When I'm putting paint on canvas, it's all problem solving and damage control. You would be surprised just how often I say to myself, "Yuck. That's ugly. I need to get rid of that." The real fun is imagining what to paint—the planning days that precede each painting. On painting days, especially toward the end of the day when the whole canvas is coming together and nearly finished, I'm thinking, "Hallelujah! I can't believe I just pulled that off!"

Is your painting affected by what's happening in the world or in your life?

It's only beginning to. I'm only thirty-two, so I figure I have about seventy years of painting left to go. I've spent the last six years trying to learn the fundamentals of finger painting. Essentially, I've been in my own prerequisite classes. I'm really looking forward to transitioning my skill at creating visually stimulating work to creating content-saturated masterpieces in the future. I think one of the flaws of art education at the university level in America is that students are pressured to be so conceptual way too early in their development. It's a classic cart-before-the-horse scenario that leads to a tremendous amount of conceptual art that nobody has any interest in.

Do you conceptualize your work first, or do you just start painting and see what emerges?

Nearly every painting begins first with a detailed sketch complete with color planning. Sometimes, in the case of easier topics like fish or flowers, the scene can grow organically and doesn't require as much planning.



There is an incredible amount of energy and movement in your paintings. Do you attribute this to finger painting?

Yes! I have multiple points of contact all working together chaotically.

Is it important for you to be different than other artists?

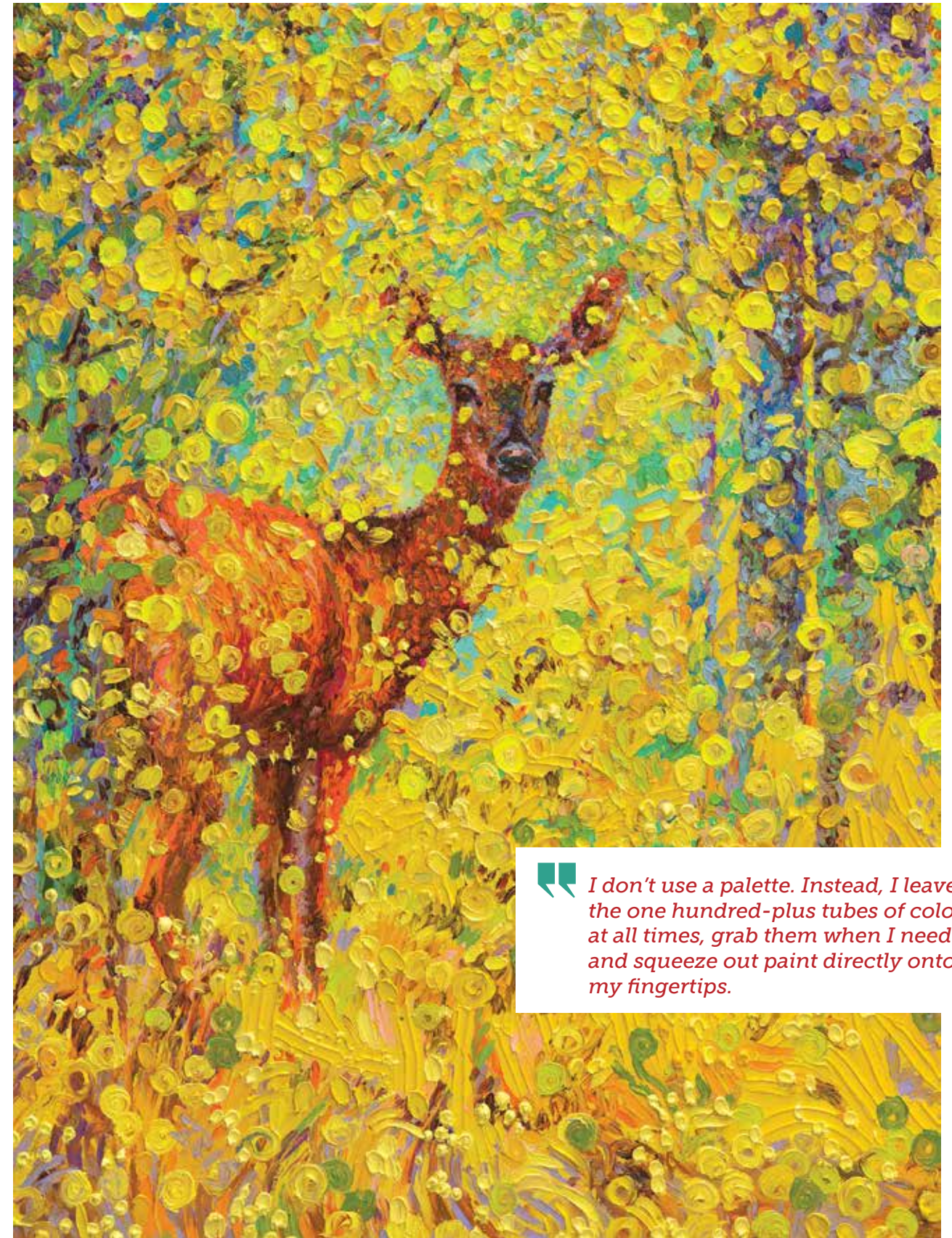
Yes. But like Picasso has been quoted as saying, "Great artists steal!" The important thing is to be a total sponge for all the effects you're drawn to. As long as you cover up your tracks, it's OK. If the public can't really tell you're copying a few artists and melding them together, it's because you're creating a hybrid. Hybrids are legitimate and what art is all about. Go for it! Copy masters when you're a beginner and pretty soon you'll know how to solve your own painting problems.

Do you put dollops on a palette? What is your preferred brand of paint?

I don't use a palette. Instead, I leave all the one hundred-plus tubes of colors open at all times, grab them when I need them, and squeeze out paint directly onto my fingertips. It's a highly efficient process. Hands down, my favorite paints are called Holbein DUO Aqua Oils.

Do you paint from memory, or do you use reference photographs?

Both, although most is from reference photography. Don't ever let anyone put you down for utilizing photographs. Many famous artists I know in New York use photographs. If Da Vinci or Van Gogh would have had access to these tools, they would have most certainly used them.



I don't use a palette. Instead, I leave all the one hundred-plus tubes of colors open at all times, grab them when I need them, and squeeze out paint directly onto my fingertips.



Where do you currently reside? What makes you stay? How does it influence your artistic style?

I live in a 1,200-square-foot artist's loft that consists of one big room in an old mattress factory in the center of Brooklyn. I'm surrounded by a concrete jungle. The lack of plants and animals makes me obsessed with painting nature.

Can you explain the art movement happening in Brooklyn right now called instinctualism?

Instinctualism is a sort of renaissance emerging in New York. From the fourteenth through seventeenth centuries, starting in Italy, a revival of ancient Greek art occurred because artists had grown so sick of what was in fashion at the time: Gothic. In a similar way, instinctualism is a reaction to the minimalistic art movement that still dominates the art world. After 1945, art took a sharp turn and led to what we know as contemporary art. By contrast, instinctualism aims to build upon what the postimpressionists were developing in the early 1900s before 1945 hit. It's classical beauty that often fixates on the natural world. After 1945, when the Industrial Age led to mass-produced things, there was a sharp decline in artisans and a steep increase in advertising. Instinctualist painting is about craftsmanship,

apprenticeship, and classically beautiful things. It's an aesthetic that doesn't require lengthy artists' statements, and it transcends tastes manufactured by advertising. Children and people from all backgrounds are drawn to it because it touches on a visual instinct we've inherited from our ancestors. It appeals to the masses rather than alienating them.

What's the best criticism you received? What was the hardest to swallow? Do you thrive more through praise or criticism?

I frequently encourage my friends to tell me like it is. I beg them to be honest with me. I listen for echoes. If out of five of my friends, only one of them thinks I shouldn't put the bird in front of the jaguar, then I likely won't listen. But if all five of them are antibird, I'm quite likely to listen. My own ego is my worst enemy, and I've found that whenever I can overcome it, I make much stronger art.

How long does it take to complete one painting?

It's taken me twenty-five years of practicing drawing, six years of trial-and-error finger



painting, and four hundred completed canvases to figure out how to start and finish a medium-sized (36 x 48) finger painting in one day.

Is your work based on commission, or do you only paint what you feel?

About 10 percent is commissioned; the remainder is what I feel like painting, which I then ship out to the other galleries.

What do you hope an audience will perceive when looking at your paintings?

Abundance. I'm so tired of looking at the art of overly serious artists who are so fixated

on what is wrong with world. It's time we start focusing our mental energy on what is wonderful, healthy, natural, joyous, and kind in the world so we can manifest more of it. You wouldn't know it by listening to the news, but breakthroughs are happening left and right. We are actually far better off worldwide than we've ever been.

What inspires you?

I'm inspired by virtually each and every piece of art I can find in museums, from ancient Egypt to Picasso. I love it all.

What are your favorite cities?

Rome blew my mind when I spent three days there in 2004. Rajasthan in India



altv To watch Iris work in her studio, visit americanlifestylemag.com/altv

changed my life, and Kaohsiung (in Taiwan) will always hold a special place in my heart because I found finger painting there.

What is the atmosphere of your studio where you paint? Is there music playing? What is the vibe?

It's a live/work space. My studio has a calico cat named Foxy. My bed is a Murphy bed. The easel is in the corner, and it's all very clean and tidy. There's a stack of fifty canvases on the south wall. The vibe is a lot of white, wood, and indoor plants. Music is always playing, and the cars outside keep it from ever being silent.

How do you fight creative block?

I leave the house for a day, or I take a trip, and within forty-eight hours I'm dying to be home working on a painting.

What career are you neglecting right now by being a painter?

Movie director/screenwriter. This was the other passion I had as a child—my parents let me shoot short films with the camcorder, and I loved it!

Where are you when you're not painting?

Painting is a very lonesome career—no colleagues, no boss. There's nobody really to talk with because I'm flying solo. So when I'm not painting, I'm actively planning social escapes. Luckily for me, in Brooklyn that's never far away. Find me a rooftop party, and I'm there!

For more info, visit irisscottfineart.com

potluck provisions

recipes by [aimee broussard](#) | photography by [aimee broussard](#)



Recipes reprinted from *Picnics, Potlucks, and Porch Parties: Recipes, Menus, and Ideas for Every Occasion*. Copyright © 2016 by Aimee Broussard. Published by Quail Ridge Press.



BBQ Deviled Eggs

My husband calls me the "Queen of Deviled Eggs" because I get so gosh darn excited about all the varieties you can come up with to enhance America's most beloved appetizer. These BBQ deviled eggs even promote healthy marriages. How, you say? Just add your significant other's BBQ to your deviled egg recipe, and just you wait and see if they don't win the highest rating for the most favorite eggs to date!

- | | |
|--|---|
| <p>6 large hard-boiled eggs, peeled
¼ cup mayonnaise
1½ tablespoons sweet relish
1 tablespoon Dijon mustard
1 cup finely chopped BBQ chicken
Salt and black pepper, to taste
2½ tablespoons BBQ rub
2 tablespoons chopped green onions</p> | <p>1. Halve eggs lengthwise. Remove yolks, and place in a small bowl; mash with a fork. Stir in mayonnaise, relish, Dijon mustard, chicken, salt, and black pepper. Mix well.</p> <p>2. Spoon mixture back into egg white cavities, or use a piping bag to pipe more neatly. Lightly sprinkle with BBQ rub, and top with green onions.</p> <p>3. Serve immediately, or cover and refrigerate for up to 4 hours, until ready to serve.</p> |
|--|---|

MAKES 12 EGGS



Southern-Fried Picnic Chicken

Have you ever been to a summertime picnic without fried chicken? Yeah, me neither. If we're being honest, I've always been terrified of frying chicken myself. It's generally easier to just purchase some; however, I'm pretty darn picky about the crispiness of the skin. When you make it yourself, you can control the ingredients, and you can get the crispiness just the way your family likes it.

- 1 (2- to 3-pound) whole chicken, cut up
 - 2 cups buttermilk
 - 2 large eggs
 - 2 cups all-purpose flour
 - 2 tablespoons plus 2 teaspoons salt, divided
 - 4 teaspoons black pepper, divided
 - 1 tablespoon Creole seasoning
 - 3 cups shortening
1. Rinse chicken with cold water; pat dry with paper towels, and set aside.
 2. Whisk together milk and eggs in a bowl.
 3. Combine flour, 2 tablespoons salt, 2 teaspoons black pepper, and Creole seasoning in a quart-sized zip-top plastic freezer bag. Dip 2 chicken pieces in flour mixture, and then into egg/milk mixture. Place chicken back into flour mixture in plastic bag; seal, and shake to coat. Remove chicken, and repeat with remaining pieces.
 4. Melt shortening in a Dutch oven over medium heat to reach 350°F on a thermometer. Fry chicken in batches 10 minutes on each side, or until cooked through and golden brown. Drain on paper towels. Sprinkle with remaining 2 teaspoons salt and 2 teaspoons black pepper.

SERVES 4-6



Grilled Italian Sausage Sandwiches *with Skillet Peppers*

You can also make a kabob version of this recipe. Preheat grill to high heat, and soak bamboo skewers in cold water for a few minutes to prevent burning. Slice the sausage links into 3- to 4-inch pieces, and thread sausages, as well as chunks of peppers and onions, onto the skewers. Brush with olive oil, and grill for about 7 minutes per side.

6 Italian sausage links
1 (12-ounce) bottle dark beer (I use Guinness)
2 medium green bell peppers, thinly sliced
1 medium onion, thinly sliced
2 tablespoons olive oil
2 teaspoons minced garlic
¼ teaspoon salt
½ teaspoon black pepper
6 buns, split
6 slices provolone cheese, halved

1. Place sausages in a large saucepan; add beer, and bring to a boil. Reduce heat; cover, and simmer 8–10 minutes, or until sausages are no longer pink.
2. Meanwhile, in a large skillet, sauté bell peppers and onions in oil until tender. Add garlic, and cook a minute longer. Season with salt and black pepper.
3. Drain sausages, discarding beer. Grill sausages, covered, over medium heat for 4–6 minutes, or until browned with grill marks, turning occasionally. Line each bun with cheese, add sausage, and then peppers and onions.

SERVES 6



Strawberry Mousse Pretzel Pie

Light and fluffy, cool and creamy, this pie is the epitome of summertime. The strawberry filling combined with pretzel crust makes the perfect balance of sweet and salty. Even better? Minus the crust, it eliminates the need to bake. No need to keep the oven on longer than necessary once the temperatures start to soar. Topped with a heap of whipped cream and a sprig of mint, it's perfectly suited for a birthday treat on the porch.

CRUST

2 cups finely crushed pretzel sticks
6 tablespoons butter, melted
¼ cup firmly packed light brown sugar

FILLING

1 (14-ounce) can sweetened condensed milk
½ (8-ounce) package cream cheese, softened
4 tablespoons plus 1 teaspoon strawberry gelatin,
or ½ (3-ounce) package
2 cups sliced fresh strawberries, pureed and
strained, seeds discarded
2 cups whipping cream, divided
½ cup sugar

1. **Crust:** Preheat oven to 350°F. Mix all ingredients; firmly press on the bottom, up the side, and onto the lip of a lightly greased 10-inch pie plate. Bake 10–12 minutes, or until lightly browned. Remove from oven to a wire rack, and cool completely.
2. **Filling:** Beat condensed milk, cream cheese, and gelatin at medium speed with an electric mixer until smooth. Add strawberry puree, and beat at low speed just until blended. Transfer to a large bowl.
3. Beat ¾ cup whipping cream at high speed until soft peaks form; gently fold into strawberry mixture. Spoon into prepared crust. Cover, and freeze 8–12 hours, or until firm.
4. Beat remaining 1¼ cups whipping cream at high speed until foamy; gradually add sugar, beating until soft peaks form. Spread over pie.
5. Freeze 1 hour, or until whipped cream is firm. Serve chilled.

SERVES 6–8

whittle

EFFECT

the woodwork of
jonathan bancroft

written by [jonathan bancroft](#)
photography by [shelley rose photography](#)



Jonathan Bancroft has had a lifelong passion for working with his hands, especially transforming wood into art. This passion took him from Pennsylvania to Massachusetts to Italy and back, as he learned to hone his craft at each place. He's created original wood sculptures, installations, and furniture for not only art lovers but also local businesses and well-known New York restaurants—all while advocating for an appreciation of centuries-old art forms.

When I was a young boy, I loved the tale of *Sleeping Beauty*. My favorite parts were the forest scenes at the woodcutter's cottage because of the striking resemblance they bore to the woods at the end of my neighborhood in Lancaster County, Pennsylvania. These magical woods had trees over small creeks that I used as bridges, and little cabins and mills made of stacked stone and slate roofs. This place was like the Garden of Eden to me, a very beautiful and sacred land. It was in this playland that I began to work with sticks and stones to build my own fairy tale world—and where I first started on my path to being a woodworker.

We lived in rural Lancaster, but we could see the city in the distance, like a jewel on top of a hill. Antique tools and old ways of life were always valued here, and they still fill modern-day Lancaster. The old barns and mills are built in the ancient style of stacked stone and beams. These structures sing a tale of the master woodworkers crafting with self-guided tools, such as the ax, the saw, and the chisel, all of which cut in a way that is specific to human action. While growing up, I saw the art of making things with your hands—of taking trees and turning them into homes or furniture—all around me. There was an art to living, an art to doing, and a beauty that was ever present in the relationship between worker and nature. I would pass the tobacco fields in the fall, and even these would reflect the look

of a Christo-and-Jeanne-Claude-style installation, with the tobacco stacked in perfectly spaced golden triangles for miles. The work was done so well that all that was left in the field were golden triangles and dark earth. It was almost like performance art.

I also spent a lot of my childhood in Lancaster drawing. In fifth grade, my grandpa gave me an *Encyclopedia Britannica*, the old-school Internet. All the Van Gogh paintings and sculptures were so inspiring, I was inspired to copy all of them with oil crayons. When I saw my first real Van Gogh at the National Gallery of Art, I was hooked on art.

This love of art was enough of a catalyst for me to begin pursuing art as a career at the University of Massachusetts. During my sophomore year, I elected to study abroad in Florence, Italy, at the SACI (Studio Arts College International) College of Art and Design. I lived in a flat on Via dell'Albero (the "street of the tree," appropriately). We learned marble sculpture in the courtyard of the palace—a truly romantic setting—and the workspace was organized in the same way as the great sculptors of Florence worked years ago. This would be the introduction to classic art that I needed to truly understand the inextricable link between man and his materials.

Take fine arts, for instance. Anything that is considered fine—whether it be food, furniture, or art—is all about point of origin. Where did it come from? How did it start? I first learned about this while working in fine dining in Boston. We had to know the origin of every object in the room, from the silverware to the lighting to every ingredient in each dish. Admittedly, this level of detail seemed excessive to me at the time. When I arrived in Florence, it seemed that everyone, not just people eating at fine restaurants, knew the origin of every object around them. Everything

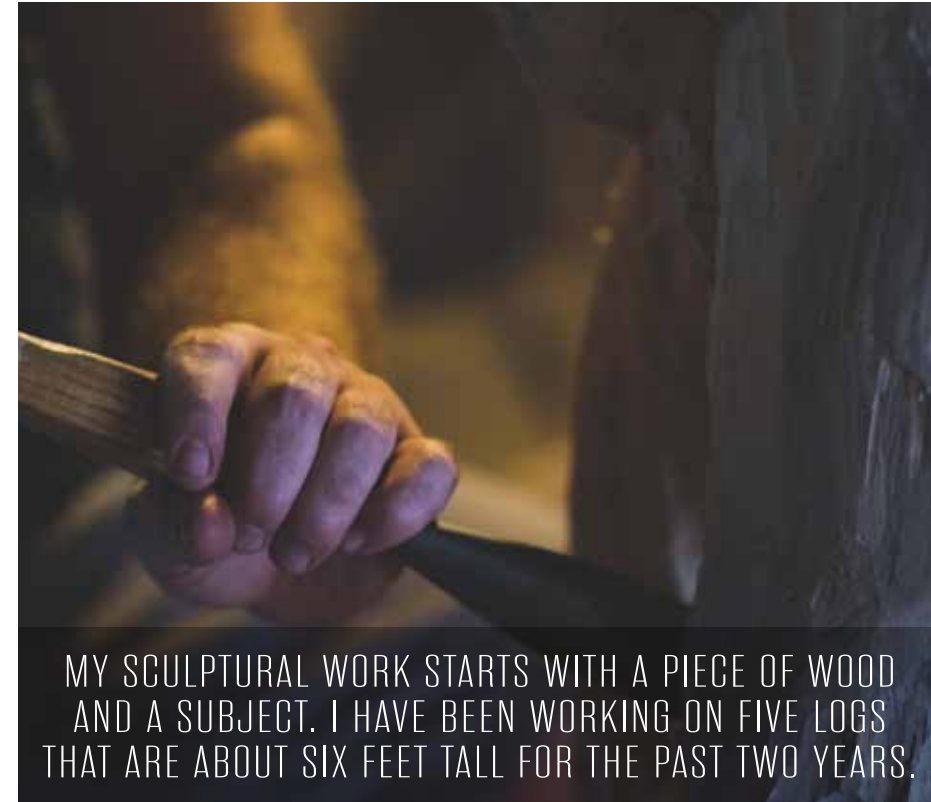


had a story. This level of awareness was infectious for me. As in Paulo Coelho's *The Alchemist*, I had to follow my own treasure map to Florence to realize the treasure that was always underneath me.

It was also in Florence that I saw a culture of makers that were on a different level. I discovered the pinnacle of human relationship to materials. I learned how to make reductive sculpture out of wood and marble with hammer and chisel. For me, Florence was a celebration of the power of craft. The simple work of hammer, chisel, and human action showed there is a great respect for all craft. I was inspired to grow in this mind-set of celebrating what is at hand. More important, I also began to feel the connections between Lancaster and Florence—understanding the relationship between the land and the city. This was the world I wanted to create when I returned to Pennsylvania.

Today, I am living in this world I sought after. My workshop is an old carriage house made of plaster walls, brick, and wood. I have a set of hand tools, a few handheld power tools, and a couple of benches. It's very sparse and minimal. Natural light streams in during the day, and a few naked light bulbs light up the space at night, making it glow like an old painting. The upstairs loft space functions as a showroom, displaying both sculptures and furniture.

As far as my woodworking, the wood I use for my sculptures originates from city trees, most of it harvested from a one-block radius from my wood shop. Because we are in the heart of Penn's Woods, there is a surplus of champion trees in Lancaster City—as there always has been. In fact, I even frequently look at the old Lutheran church steeple nearby that was erected around 1750 for inspiration. When I start crafting my wood sculptures, I find comfort



MY SCULPTURAL WORK STARTS WITH A PIECE OF WOOD AND A SUBJECT. I HAVE BEEN WORKING ON FIVE LOGS THAT ARE ABOUT SIX FEET TALL FOR THE PAST TWO YEARS.

in knowing that the wood I use grew close by; in fact, its origins were close to where that church stands today.

The process for creating my sculptural work starts with a piece of wood and a subject. I have been working on five logs that are about six feet tall for the past two years. The subjects' action and moment in time come from my head and my heart. Drawings are made, and then the rough work is begun. The ever-changing material then pushes and pulls the final movement and shape of the subject. Large pieces are removed, and the inside of the tree reveals the story I am telling. More drawings are made, but from this point on, it is mostly a dialogue between what is there and what is not there—a potentially endless conversation.

The conversation about furniture can be more finite. After seeing the movie *Ratatouille*, I had a strong desire to make

French rolling carts. A few years ago, renowned chef Gabriel Kreuther opened his own restaurant near Bryant Park in New York City, and I was commissioned to make its beverage carts and serving carts. I found these beautiful, old, silver wheels that were made in York, Pennsylvania, and matched them with walnut wood. It was a dream fulfilled having the opportunity not only to build real French service carts, but also to make them for Gabriel Kreuther. We made three prototypes and ended up with a great design. A local shop then helped me produce six carts. A couple months after it opened, Kreuther reached out to me about after-dinner drink carts. I stopped by to draw ideas for them and agree on a design. The new carts had curved pieces and were more complicated than the first carts, so I made all of those myself.

Having been involved in both sculptural wood for art's sake and functional furniture, I suppose I'm now transitioning to the title



of artist. I am focusing most of my work on sculptures, but I will continue to make furniture, choosing to concentrate on the classic pieces I've already created (like a sawbuck table and a trestle table) rather than invent new designs.

This past year has been a quiet one: a clean-out year and a reset year. What have come into focus are the classics, the ancient tales, and the hero's journey. In a sense, I am living out my childhood dream of building with sticks and stones in a magical forest world. But I've taken it out of the fairy tale setting and propelled it forward into a modern-day appreciation of handcraftsmanship. As our culture matures, I hope that classical art forms, such as woodworking, will be more and more valued. I want to be part of that movement, and I want to help build the legacy of people who love themselves, their neighbors, and the earth.

For more info, visit thebancroft.com



BIRDIES IN THE BADGER STATE

written by matthew brady | photography by erin hills golf course

Like many people across the country, my dad, Jerry, absolutely loves golf. He caddied during summers beginning in his preteen years, and he's been golfing ever since—well over fifty years now. As a scratch golfer at best, I've golfed with him occasionally over the years, but we've spent many hours at the driving range together. Some of my favorite memories growing up are watching him strike high, majestic tee shots that pierced through the sky.

On top of that, my dad loves watching golf. Without fail, if we visit him on the weekend, we'll find him in his easy chair glued to the golf on television. He lives and breathes the sport, and my brothers and I enjoy watching it with him.

The other day, we were talking about the best places that he's golfed, including Myrtle Beach, South Carolina, and Ocean City, Maryland. However, when I brought up golfing in the Midwest, namely in a place like Wisconsin, he admitted that he had never considered it.

He's probably not alone in that sentiment. When it comes to Wisconsin sports, golf may not be the first thing that pops into your mind. It's known for many sports teams, most notably the legendary Green Bay Packers football team, but also Milwaukee's Brewers and Bucks, and even the University of Wisconsin Badgers in the state's capital, Madison.

The fact is, though, that golf is wildly popular in the state as well. In fact, in recent years, golf publications have consistently put the Badger State near or inside the top ten best states to golf in the country. With over five hundred courses available—many of them public—it's no wonder it's become a golfer's go-to destination. And it's actually been this way for over a century.

The state's rich golf history began back in 1894, when its first club, Sinnissippi Golf Club, was established. That club—only the sixth in the United States at the time and the second in the Midwest—later became Janesville Country Club, which still welcomes golfers to its lush course today. In 1901, the Wisconsin State Golf Association was organized to promote golf from the junior level to the pros, all while making it much easier for golf courses to open across the state.

In the past half-century, Wisconsin has been home to many well-known golf events. It regularly hosts junior, women's, and senior PGA events. The 2012 U.S. Women's Open was held at Blackwolf Run in Kohler. And The Straits at Whistling Straits, a Pete Dye-created course in Sheboygan, has hosted the PGA Championship three times—most recently in 2015, when Jason Day scorched the course with a championship-record-low of 20-under-par to outlast Jordan Speith by three strokes (which I watched unfold live with my dad and my brother Scott.)

And now the spotlight shines again on the Wisconsin golf scene, with the U.S. Open coming to the state for the first time in the major's illustrious 117-year history. The world's leading golfers are descending on Erin Hills Golf Course, a public course located in a small, rural, centuries-old town called Erin that's located approximately thirty-five miles northwest of Milwaukee in Washington County.

Erin Hills opened in 2006 and within a few years was hosting notable golf events like the 2008 U.S. Women's Amateur Public Links Championship and the 2011 U.S. Amateur Championship. The course itself was created by architects Michael Hurdzan, Dana Fry, and Ron Whitten, but much of the credit should go to Mother Nature, according to Erin Hills Competition Director John Morrissett. "This architect team



THE ROLLING NATURE OF THE LAND AND THE FACT THAT SEVERAL TEES AND GREENS ARE PERCHED UP ON HILLS WILL ADD TO THE OVERALL PHYSICAL DEMANDS ON THE PLAYERS.

went to great lengths to show restraint in designing and building the course," he explains. "This wonderful stretch of terrain is set in Wisconsin's Kettle Moraine region on undulating land left by two glaciers that collided and then receded 10,000 years ago. Because of this, the architects wanted to highlight the natural features and move only the barest minimum of earth." Thanks to their minimalistic efforts, only four of Erin Hills' holes were altered at all—and, at those holes, it was for the sake of creating bunkers.

This abundant natural topography, although beautiful, can also present strategic challenges for golfers for a variety of

reasons—not the least of which is found in the course name itself. "Erin Hills will keep the players on their toes with a variety of uphill, downhill, and sidehill slopes that will need to be considered," Morrissett continues. "There is also the occasional blind or semiblind shot that will require good course knowledge.

"In addition, the architects used the hills to especially good effect in picking green sites, with, for example, the twelfth green nestled in a natural depression between a large hill and a small hill, while the fifteenth green sits atop a ball-repelling hill. The topography also plays a strategic role with the fairways; for instance, there's a 'speed



the U.S. Open will play to a par of 72 for the first time since 1992 and there will be four par-5 holes; and, second, Erin Hills provides tremendous flexibility with the setup. We will use a variety of tee positions and hole locations such that our overall yardage will not likely exceed the scorecard yardage."

If you're planning to attend the championship at Erin Hills, bring your most comfortable sneakers, and plan for warm (high 70s, on average) but possibly windy weather—which is great for spectators but a mixed blessing for the golfers. Zach Reineking, superintendent of Erin Hills, notes that rainfall averages are only three and a half inches per month from June through September. The true challenge is the wind. "Erin Hills is most often impacted by strong winds, especially from April to June, and in the fall," says Reineking. "With limited trees to provide a wind break, Erin Hills can experience sustained 10–15 mile-per-hour winds, with gusts exceeding 25 miles per hour or more." Worse, he says that "there isn't a true prevailing wind during the spring, and it is also common for the direction to change during the day." For

golfers, Hall says, this can be particularly challenging: "With the absence of trees, the wind can play a big factor in shotmaking. In June, it would not be unusual to have wind coming from different directions each day of the championship."

Counterbalancing the possibly tricky winds is the pristine condition of the course itself. "The fairways and green surrounds primarily are a combination of fescue and perennial ryegrass turf and should provide the firm and fast conditions that we desire if the weather is in our favor," says Hall, who also notes that "the putting greens are bent grass, and will offer excellent putting surfaces."

That doesn't mean, however, that there aren't holes that are thornier than others. Just like with any other U.S. Open, certain holes are designed to have the pros earn their pars, and that begins at the fourth hole. "Even though it is modest in length, the par-4 fourth hole features one of the tighter tee shots on the course, followed by one of the more precise approaches, with a bunker and a false front short of



the shallow green and a wetland beyond," explains Morrisett, who also cites the final hole of the front nine as another challenge: "While the shortest hole on the course, the par-3 ninth hole is completely exposed to the elements as it drops from tee to green. The players will need to be able to control the flight of their tee shots to find this narrow target ringed by some of the more punishing bunkers on the course."

Even better for golf fans, the back nine also offers holes that may make or break the leaderboard, according to Hall. "The five finishing holes offer a unique opportunity for a U.S. Open setup," he notes. "With two par-5s and a very short par-4 among the final five holes, there are three opportunities for potential two-shot swings (either a birdie or a bogey). We could see a player make up two to three strokes in this five-hole stretch on Sunday afternoon. So, even what appears to be a relatively easy hole on the scorecard, such as fourteen, fifteen, or eighteen, can result in an eventual bogey if a player gets slightly out of play with any stroke."

Since 2010, Erin Hills and the USGA have been planning this unique joint venture, transforming an already popular and lauded course into a major golf event—all while keeping the essence of the course intact. "We certainly learned quite a bit about how expert players might play the course through the 2011 U.S. Amateur," says Hill. "Since that championship, the primary

change has been the relocation of the putting green on the third hole. The focus inside the ropes since 2011 has been toward incremental improvement on the overall agronomics of the golf course. Zach and his team have done a fantastic job in that regard!"

Hall also provides perhaps the best summary of what fans can expect of this new U.S. Open setting. "Erin Hills is a very interesting golf course," he muses. "When firm and fast, there are several opportunities to play the ball along the ground as would be the case at a typical British links-style course, but Erin Hills also has a number of shots where playing in the air will be required. As a result of the architecture, weather conditions, turf conditions, and setup, the golf course will offer a complete examination for the best players in the world."

Beautiful, natural architecture and exquisitely groomed fairways and greens are mixed with challenging conditions for the best players in the world—all in the heart of Wisconsin, an underestimated gem of a golf state.

The rolling landscape of Erin Hills provides just the sort of setting that will make for some memorable television viewing for millions of golf fans—including, once again, my dad and me.

For more info, visit erinhills.com

Beautiful, natural architecture and exquisitely groomed fairways and greens are mixed with challenging conditions for the best players in the world—all in the heart of Wisconsin, an underestimated gem of a golf state.

MAD ABOUT lilly bunn

interview with **lilly bunn** | written by **shelley goldstein** | photography by **nicole franzen**



How did your interest in design start to manifest?

My mom was a clothing designer—she went to Parsons [School of Design in New York City]. She and I would sew rag dolls and make clothes for them. She would make little patterns, and I would finish them. When I was in sixth grade, she and I made a green velvet skirt for me to wear to a dance. She paints in oils now. She's one of those people who's always cooking things and making things and painting different rooms of the house and then painting them a different color. She wasn't focused enough to be a decorator because she was always making changes and could never commit. She'd go through ten lamps in a year, but it was a great experience for me because I saw how all those different styles looked.

What pushed you to become a designer?

I always loved interior design, but it wasn't always part of my life. When I first graduated college [with a bachelor of arts in art history], decorating a place was not in the forefront of my mind. I was just getting to the city, and I was living in a tiny studio apartment. When I was in my twenties, I didn't feel like I had the experience to be a decorator. No one would have taken me seriously. When I was twenty-two, I wanted to spend all my money on clothing and shoes—like blue jeans and high heels. When I got into my later twenties, I got tired of buying something new every season. It's expensive, and there is so much turnover with clothing. The home market is very different in that way. If you buy a coffee table for \$2,000, you might like it for ten years.

Quirky and personable interior designer Lilly Bunn believes good design should make living easier, above all else, and has made it her life's mission to merge aesthetic with function for families all across New York City. She takes us through her revamp of a traditional downtown condo.

When I got married and had a child, I started to understand how people live. And what I find interesting about decorating is creating spaces that make life easier. It adds so much to life if you want to be at home. And wanting to be at home is having

“ I design almost exclusively for families. They want their spaces to look good and to be conducive to living.



a comfortable place to sit and put your feet up—and a place to put your coffee.

Do you have any signature color palettes that you come back to time and time again?

I love heathery purple. That might be my signature color.

What room in your apartment do you gravitate toward the most? What room makes you feel happy?

My library. It's light and cozy. All of the furniture is soft and comfortable. There are down pillows everywhere!

If you had to paint your home in only one color, what would you choose?

White. Always!

Who has influenced your style and design?

Jacques Grange [a French interior designer] and Kelly Wearstler [an American interior, graphic, and fashion designer].

How would you describe your personal style?

Cool, casual, and comfortable. The way I dress is pretty close to the way I decorate. If I'm going to buy something expensive, like a handbag, I might put some money into that after I research it for a long time and make sure it serves a purpose. It will be a practical piece I use a lot. When I'm buying earrings, a T-shirt, or a blouse, I won't spend as much money; it will be a little more playful.

To make the analogy to home design, the rug is something we'd spend money on and take the time to choose the perfect one. The same principle applies for sofas. We wouldn't choose hot pink fabric. The base key pieces should be simple and flexible so they can change over time. I don't want twenty pairs of jeans. I'm going to find one good pair.

What color is your sofa?

Camel. And my rug is a weave of camel and white. I have some wonky art, pillows, and lamps, too—all the things I can pick up and move. It's part of the hunt. It's fun to go to a store, find a lamp, and take it home.

What is your goal when designing a space?

My main goal is always to merge aesthetics and function. I design almost exclusively for families. They want their spaces to look good and to be conducive to how they live. Two of the big things I focus on include comfortable sofas and tables they can do art projects on that won't get damaged. Being able to flip sofa cushions is important. We'd never do a tufted cushion because crumbs would get stuck in the buttons.

Walk us through the planning process of designing a home.

How do you go from design vision to execution?

We agree on a floor plan first. At that stage, we're working with both a contractor and an architect. We're also choosing door hardware, fixtures, and finishes. By the time we get to decorating, I've already gotten to know the clients quite well. I try to figure out



how I can make their style better and more comfortable and something they'll want to live with. We shop for everything together. We sit on things, and we spend a lot of time together. I take their vision and make it something practical that they love.

Give us a bit of background on this project. How did it land on your desk?

The client is a friend. I had decorated another apartment for her years earlier. She wanted a space that is elegant, traditional, and feminine. I tend to have slightly more masculine taste, and I like to layer in the more feminine pieces later.

This space has so many bold choices in color, texture, and art. You also keep the walls very light and neutral. Does this reflect your aesthetic well?

Yes, because it's flexible. Paint is smelly and takes a long time to apply, so we don't want to have a black lacquer room and try to paint over it a year later.

Have you ever had a darkly painted room? Did you feel haunted by it?

[laughs] I had a house with dark red grass cloth walls. I loved the way they looked, but I couldn't stand to be in the room. It was dreary and depressing. I only wanted to be in there at night, but even then it was so dark. I'd turn a lamp on, and the room would still feel dismal. I think they are really chic, but I don't want any. I like lacquered walls, felt walls, and upholstered walls—anything warm and luxurious, but not dark.

Discuss some of the details in the condo:

The wallpaper in the dining area is by Gracie. We put a film over it so it would hold up to tiny fingerprints. We thought it was pretty and it looked like a garden. And they didn't have a great view in this apartment, so that was one of our solutions: to brighten it up



and make it cheerful and happy. The chairs carried over from the previous apartment. They aren't necessarily what you'd think of as childproof, but you can flip the cushions! The table is a Saarinen.

The wallpaper in the bathroom is by Brunschwig and Fils. We wanted something fun in there. And that wallpaper feels like confetti. We also put wallpaper on the ceiling in the entry. We decided not to do anything on the walls in the front, so that was a way to put a little detail in there. We added the Jean de Merry chandelier and the rug from ABC Carpet. (I love ABC Carpet.) The first item

that went into that room was the mirror. The chairs came with us from a previous job.

The green velvet headboard in the master bedroom was designed for the apartment. I like a dark headboard because it doesn't show dirt. I like the leopard carpet in that room. It's a fun, happy, feminine room. And I think the husband likes it, too, because the colors are masculine.

What is your favorite part of the renovation?

Blanche Field made these adorable handmade lampshades for the living room.



How does it feel when someone likes your work?

I feel calm. The rest of the time I just spend worrying. Ninety percent of my life is worrying. When a client is happy, I'm able to sleep.

Do you have close relationships with vendors?

I love working with people over and over again. We're able to look at what we did in the past and talk about how to improve upon it. I have a few vendors that I like to use, and we have really good relationships.

Do you have hobbies outside of design?

I'm crazy about hobbies. I make cross-stitch people. I'm starting to make my own lampshades just for myself! I was really into beaded bracelets made with copper wire, which were these huge sculptures that would take up half your arm. I always say



I'm going to sell something, but I give them away to friends.

Do you understand your mom better now since you began your career as a designer?

My mom and I have always spoken the same language. We can do anything—we just have to figure it out. And I've applied this to my designs. We're practical. If someone says something can't be done, I find a way to do it. I think that's part of the reason I've been able to keep this business going. I find the answer to the question. It's really just problem-solving and trying to be nice—all the time.

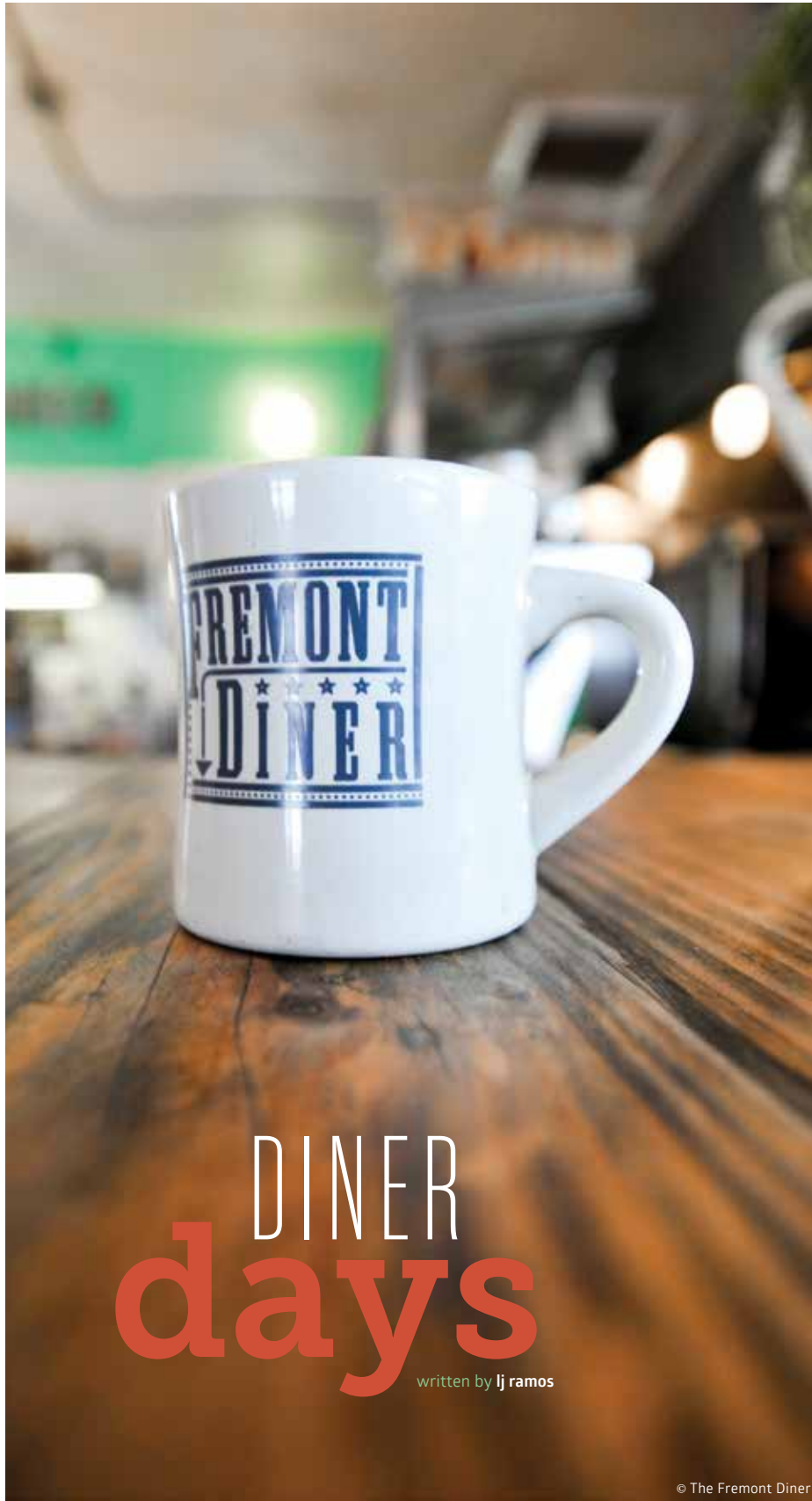
What makes for successful renovations?

It's about the relationship and collaboration. If people find me and they like my aesthetic and they like me, then they understand what I'm doing. I'm trying to create something they can live in and enjoy for a long time. I'm not the person to call if they want to have a museum for an apartment. I want to do something that's comfortable and stylish.

Do you see yourself doing this ten or twenty years in the future?

Until I die. This is my chosen path, for better or worse.

For more info, visit lillybunn.com



DINER days

written by Ij ramos

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As I sit in my car in the crowded parking lot and wait for my friend Dan to arrive on this rainy spring evening, I have plenty of time to think. I haven't seen Dan for months, even though we live less than an hour from each other. My mind then wanders to thinking about how life changes you. Once you move away, have kids, or, to a lesser extent, get married, you may not have an opportunity to spend time with friends as often—but that just makes these get-togethers more enjoyable.

One thing that's stayed constant throughout all these years, though, is that, no matter the circumstance, we've always found a way to go to diners. It's our thing.

We first started hitting diners while in college, as there was one within walking distance from campus and an even more popular one a few miles farther down the same road. After college, Dan, his brother Bob, and I would frequent the same diner after traveling across the state line to watch our favorite college basketball team back door their way to another win. And once Dan and I got into our thirties and forties and lived farther away from each other, we would (and still do) meet at various diners halfway between our homes.

The rain is now coming down harder, but it barely distracts me from a new question that's racing through my mind as I stare at the neon-lit sign standing out like a beacon on this inclement night: What makes diners so appealing, anyway?

I've never really thought about this, despite the hundreds of hours I've spent traveling to them, eating at them, and having conversations at them. Yet I know I'm not alone. For many decades, countless hordes of Americans have tabbed diners as their favorite hangouts.

And, yes, I say *Americans* because there really is something quintessentially American about the diner experience. It's why American movies (*Diner*) and music (Suzanne Vega's *Tom's Diner*), have been dedicated to diners, and why prominent TV shows (such as *Seinfeld* and *The Sopranos*)

have featured diners as a primary setting throughout their runs.

The diner, as it turns out, seems to be an ideal representation of America's glorious past and innovative future, connecting generations in a melting pot where young

and old, locals and road-weary travelers, can find comfort—virtually anywhere they go. And, just like America, there are various types of diners, each with its own unique story.

the classic diner MOODY'S DINER | WALDOBORO, MAINE



© Moody's Diner



© Moody's Diner



© Moody's Diner

“The booths are the same straight-backed booths from a time gone by. It's a place of fond memories for many, and we offer simply great food with no frills.”

“A customer stopped in yesterday,” says Dan Beck, president and general manager of Moody's Diner in Waldoboro, Maine. “She was talking to my wife at our gift shop. She commented that she hadn't been back to Maine for twenty-three years and said, ‘When I saw your diner, I almost cried. In a world where everything is changing, Moody's has remained the same.’ This is why so many come back year after year. It's like coming home, but it's also like stepping

back in time. Yes, we have computers and take credit cards, but our counters are the old, worn yellow Formica from the '40s and '50s. The booths are the same straight-backed booths from a time gone by. It's a place of fond memories for many, and we offer simply great food with no frills.”

This is the type of nostalgia evoked at Moody's, a ninety-year-old throwback diner that still uses original recipes passed down

from Beck's grandmother, including her lard-based take on donuts and piecrust. “People appreciate consistency, quality, reasonable prices, good service, great food, and a place that holds memories,” adds Beck. “This is Moody's Diner.”

Must-try foods: Any of the pies, whoopie pies, homemade hot turkey sandwich dinner, seafood platter, the “By-Thunder” burger, and chowder.

|| ➔ the all-night diner 24 DINER | AUSTIN, TEXAS

One of the most appealing aspects of the diner experience is that many are open around the clock, like 24 Diner in Austin, Texas.

But according to Evelyn Sher, media director of 24 Diner's ELM Restaurant Group, that may be one of the few things that remind you of a traditional diner at this establishment. "As far as decor, we were inspired by the classic diners of the '50s," she says. "Only this is Austin—we blended a midcentury modern design with a big helping of Austin eclectic." She also explains that patrons may be surprised by the food 24 Diner offers. "We offer local, farm-to-table and organic ingredients whenever possible and quality food prepared immaculately. Not many diners are helmed by chefs trained at the Culinary Institute of America in New York or have a Master Sommelier among their ranks. But we do."

The end result? The appeal of a diner with an upscale feel—any time of day or night. "Given our variety of offerings and hours of operation, 24 Diner really appeals to a wide audience," Sher concludes. "including executives, CrossFitters, families, locals, tourists, and a late-night crew."

Must-try foods: Chicken & waffle, 24 hash, bacon avocado burger, chili cheese fries, meat loaf (featured on Food Network), M's grilled cheese sandwich, and milk shakes.



© Vanessa Escobedo Barba



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© The Fremont Diner

If you're driving through Napa Valley, California, and come up to a small, white, wooden building on the side of the road with a rust-covered pickup truck parked out front, stop in for some quality food.

The Fremont Diner, located in Sonoma, is a study of contrasts, with its understated

exterior and general store-feel interior being home to unique, delicious diner foods. "We try to keep things simple and straightforward but interesting and thoughtful at the same time," explains owner Chad Harris, who bought the neglected building in 2009 and converted it into the diner of his dreams. "People like dining here because we make locally and seasonally sourced comfort food and have well-sourced beers," Harris adds. "They also like coming here because we have a friendly staff, we're reasonably priced, we're very family-friendly, kid-friendly, and dog-friendly, and we have a great patio with views of the vineyards."

Plus, you'll find a skeleton in the passenger seat of the omnipresent pickup truck—which is perfectly appropriate because, from its stools out front and patio-covered picnic tables out back to its fresh ingredients and fabulous down-home comfort food, the Fremont Diner does the bare-bones diner experience right.

Must-try foods: Hot pastrami, Nashville style chicken, oyster sandwich, chicken biscuit, and pecan pie.



© The Fremont Diner

|| ➔ the roadside diner

THE FREMONT DINER | SONOMA, CALIFORNIA



© Ruth's Diner



© Ruth's Diner



© Ruth's Diner

the scenic diner

RUTH'S DINER | SALT LAKE CITY, UTAH

People stop at a diner for the food, but sometimes people stop for the scenery. Both are ample at iconic Ruth's Diner, a local treasure in the foothills of Salt Lake City, Utah.

Opened in 1930, Ruth's is as colorful as the local legend who founded the place. At first, the establishment was known as Ruth's Hamburgers and had a downtown location. "However, Ruth purchased a Salt Lake Trolley car in 1949 and moved it up to historic Emigration Canyon," explains current co-owner Erik Nelson, who purchased the diner with his wife, Tracy, in 2007. "That original dining car, with its arched birch wood ceilings, is still used daily."

So what sets this diner apart, besides the food and the backstory, is that it comes with a view. "We have a unique setting in the mountains," says Nelson. "During the summer months, our guests can enjoy eating on a beautiful, tree-covered patio with Emigration Creek running through the property. It seats up to two hundred guests, who can enjoy live music on the patio every night. And the Thursday night BBQ shouldn't be missed!"

Must-try foods: Ruth's famous mile high biscuits and country gravy, Ruth's meat loaf burger, Grandma Claire's mac and cheese (featured on *Diners, Drive-Ins, and Dives*), pulled pork Benedict, pot roast, and Erik's raspberry chicken.

I soon realize that the magic of the diner experience is as simple as the diner concept itself: no matter where you are, you can find one of these local eateries, get welcomed in by its friendly staff, enjoy good food and good company—and feel like home.



© Moody's Diner

I sit in my car and contemplate these examples for a little while. I soon realize that the magic of the diner experience is as simple as the diner concept itself: no matter where you are, you can find one of these local eateries, get welcomed in by its friendly staff, enjoy good food and good company—and feel like home.

But the time for reminiscing has ended. The rain is letting up, and the sunshine peeking through the clouds is reflecting off the front of the diner like a beacon. My friend has finally pulled into the parking lot, and I'm fairly certain that he's as hungry as I am. It's time to make more diner memories.

For more info, visit:
moodydiner.com
24diner.com
thefremontdiner.com
ruthsdiner.com



© Shaun Roster | Team Origin

racing the seas

AMERICA'S CUP

interview with sir russell coutts
written by matthew brady

"Your Majesty, there is no second."

Back in 1851, one of America's greatest novels, Herman Melville's *Moby-Dick*, was published. A swashbuckling sea adventure centered on a captain with a determined, single-minded focus, it eventually became a literary classic and a standard-bearer for seafaring romanticism.

That same year, another nautical adventure, the America's Cup sailing race, first took place. This race has also become a nautical standard-bearer—as the world's oldest continuous international sports competition. To put it in perspective, it predates the modern Olympic Games by forty-five years and even the start of the Civil War by a decade.

The inaugural race for the 100-Pound Cup, as it was originally known, was billed as being open to "Yachts belonging to the Clubs of All Nations." However, only two nations actually competed: America, which fielded one vessel, and heavily favored England, which had fifteen. They raced for fifty-three miles around the Isle of Wight, with the lone American entry winning handily.

England's Queen Victoria witnessed the race and, when informed that the winning boat was American, asked who finished second. The well-known response would be symbolic of the serious, competitive tone over this race's history.

And the name of the winning yacht?
America. The coveted trophy had itself a new name.

After that first race, there would be many challenges for the Cup—but not every year. In a sense, this nautical competition is more like an old-fashioned duel: there's

“This tradition that began over 150 years ago is still going strong, with each of these teams feverishly chasing its own version of the white whale—the America’s Cup trophy, the grand prize of a sailing race with a history as rich as the hues of a Bermuda sunset.



a defender of the America’s Cup and a challenger, and a challenge can be made at any time. This explains why there have been only thirty-four races over the past 160-plus years—and why winning the coveted Cup is so meaningful.

One thing that stayed consistent in the nineteenth and twentieth centuries, though, was the America’s Cup trophy largely staying put in New York. The US successfully defended over the next twenty-four consecutive races—reeling off an unprecedented 132-year winning streak—and held the mantel until 1983, when the Australia II and its uniquely designed winged keel shocked the United

States team, winning the best-of-seven challenge 4-3.

Even though the US won back the trophy in 1987, the aura of invincibility was gone—and more and more challengers lined up to compete for the America’s Cup. After a fifteen-year drought, America recaptured the trophy from Switzerland in 2010 and is the defender of the cup heading into the 2017 race. This tradition that began over 150 years ago is still going strong, with each of these teams feverishly chasing its own version of the white whale—the America’s Cup trophy, the grand prize of a sailing race with a history as rich as the hues of a Bermuda sunset.

With the thirty-fifth event on the horizon, we asked Sir Russell Coutts, CEO of the America’s Cup—plus a five-time winner of the race and an America’s Cup Hall of Fame inductee—to share his perspective on the race’s history and global scope, the rigorous preparation of the teams involved, and how the Bermuda locale affects the 2017 event.

How many people witness America’s Cup races?

There are several ways to answer that question, as there are a variety of ways people can interact with the America’s Cup in the modern era.

Let’s start with live events. We run the Louis Vuitton America’s Cup World Series (the races that are a precursor to the main event) around the world in the run-up to the 2017 America’s Cup. At those events we have seen hundreds of thousands of people come out to watch the racing and take in the whole event atmosphere, so that’s a good starting point. For 2017, that number will be increased again as we head through all the America’s Cup activity in Bermuda until the end of June, so we are likely to be talking closer to 1.5 million by the time the thirty-fifth America’s Cup ends.

Next up, we have TV audiences in the millions watching worldwide: on NBC in the US, BT Sport in the UK, Canal+ in France, and a whole range of other primary national broadcasters that carry our race events—and then hundreds more channels that run news and feature reports on the America’s Cup. On top of that, you can add traditional media coverage, in newspapers and magazines, on TV and radio, and we have hundreds of journalists at each event, so there are hundreds of millions of people around the world reading about us, listening to news reports on the radio about us, and watching TV news about us.

Then there’s social media, an area where we are growing fast because we have content people who want to interact with and share with others. Our audiences across all our social channels are loyal, engaged, and counted in the millions.

Taking all these channels into account, we arrive at a number that is in the billions. We are an exciting, engaging product that people want to know more about, and that’s what gives us such a strong global fan base—one that is growing at a strong rate, and one that really does care passionately about the America’s Cup.

How long do these teams prepare for the race? How do they prepare? Do they focus mostly on their own team rather than studying the other teams?

The teams are constantly preparing. Every single day. Whether it’s working on teamwork, physical performance, strategies, or diet and nutrition, anything that they work through each day is all to prepare for racing.

The AC45F catamarans we raced in the Louis Vuitton America’s Cup World Series—which were upgraded with hydrofoiling capabilities to lift the boats out of the water at high speeds—were only used by the teams at the race events. Between events, the sailors were back at their bases running what are known as test boats: interim vessels that are precursors to the ACC (America’s Cup Class) boats that will be raced in 2017, so the teams use every second they have on the water at the events to prepare for the races, but everything else they do benefits them as well, so really the answer is that their lives are completely dedicated to preparation for the main event in 2017.

Do they watch the other teams?

Yes. Watching what their rivals are doing is part and parcel of the America’s Cup’s history, and they are watching constantly for anything that might help them understand better how to beat their rivals. Whether it’s technical details about their boats, the way a crew operates on the water, or their support teams, it is all information that might help find a weakness, something that can be exploited. The margins between winning and losing at this level are so small, anything can count. So, yes, they keep an eye on each other, and I suspect that will always be the case.



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How often is weather a factor in the event? How do the sailors cope with it?

Weather is obviously an important factor in all forms of sailing, and that is certainly true for us. Our race boats are incredibly impressive and extremely high tech, but without wind they cannot operate at peak performance, and with too much wind they are, like any boat, not going to perform as we would like. We do have contingency plans in place to cope with bad weather at all our events, so we are never faced with a situation we haven't planned for, and the America's Cup Class boats racing in 2017 are now so advanced that they will hydrofoil at incredibly low-wind speeds, increasing our ability to put on the "show" when faced with suboptimal weather conditions.

In addition, the sailors cope with whatever is thrown at them, as we would expect them to. They are professionals. They know that weather is something they cannot control, so they work with what they have in front of them.

In your opinion, what's more important to a successful race: a strong start or a strong finish?

A strong start is key, but as we see in a lot



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of our events, that's only one factor in a successful race. A good team takes a holistic view of the whole event, not focusing on one area above others, but prioritizing, planning, and executing to the best of its abilities throughout the whole event.

What do you feel is the most important race in the America's Cup's illustrious history?

There are so many great races, I don't think it's possible to pick one out as more important than the others, apart from one exception: the first race back in 1851. Without that race, without America winning in front of Queen Victoria, and without the whole history of the America's Cup unfolding from that point, we would not be talking about the America's Cup.

So even though it might not have been as compelling to watch as a race in 2017, that

first event is, arguably, the most important race in America's Cup history. Having said that, another standout moment was in 1983 when Australia beat an American boat for the first time in 132 years, ending the longest winning streak in sports history. That was a game-changer, in every sense of the word.

This is an event of such international magnitude. What does it mean to the team—and the country—that wins the America's Cup?

It means you have beaten the best in the world and you have the honor of winning the oldest trophy in international sport. This is a sport that combines athletic ability with technical prowess, so there are many different elements a country can be proud of if its team wins. Now, in 2017, the support the teams receive from their home

countries is incredible, and victories are celebrated in the same way that Olympic gold medals and World Cup championships are. It is an incredible honor to win an America's Cup, and its victories are rightfully held in the very highest esteem.

What has been the race's most important technological/design advancement in the past twenty or thirty years?

There has been so much change, it's hard to pin it down to one advance that stands out from the rest. The America's Cup is going through a revolution, and there is a range of key areas that are seeing huge changes, such as the switch from monohulls of old to multihulls today, the change from offshore to onshore racing in stadium-style arenas, the use of wings above the water with mainsails now replaced with wingsails, and with the introduction of daggerboards and



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© America's Cup

like chalk and cheese. A 2017 America's Cup sailor is a supreme athlete, comparable to sprinters or Tour de France cyclists, and someone who can perform at peak output levels for sustained periods, much akin to any of the highest-level athletes in the world.

What will the Bermuda locale bring to the thirty-fifth race?

Bermuda is the perfect place for us to stage the 2017 event. The weather is consistently good for racing, the island is beautiful, welcoming, and provides, in the Great Sound, the perfect stage for our events. It is situated within easy reach of the USA and Europe, and that also means TV audiences worldwide can tune in at good times locally. The island is gearing up fast, and it is going to be the perfect host to the 2017 event.

For more info, visit americascup.com

rudders with hydrofoiling capabilities under the water.

On TV, we now have Emmy Award-winning graphics packages that bring the viewer right into the heart of the action in a way that demystifies the sport of competitive sailing, and if you compare the sailors today to those of even thirty years ago, they're

art to feather

Front of Tear Out Card 2

strawberry mousse pretzel pie

American Lifestyle
magazine



CRUST

2 c. finely crushed pretzel sticks
6 tbsp. butter, melted
¼ c. firmly packed light brown sugar

FILLING

1 (14-oz.) can sweetened condensed milk
½ (8-oz.) package cream cheese, softened
4 tbsp. plus 1 tsp. strawberry gelatin, or ½ (3-oz.) package
2 c. sliced fresh strawberries, pureed and strained, seeds discarded
2 c. whipping cream, divided
½ cup sugar



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Back of Tear Out Card 2

strawberry mousse pretzel pie



- 1. Crust:** Preheat oven to 350°F. Mix all ingredients; firmly press on the bottom, up the side, and onto the lip of a lightly greased 10-inch pie plate. Bake 10–12 minutes, or until lightly browned. Remove from oven to a wire rack, and cool completely.
- 2. Filling:** Beat condensed milk, cream cheese, and gelatin at medium speed with an electric mixer until smooth. Add strawberry puree, and beat at low speed just until blended. Transfer to a large bowl.
- 3.** Beat ¾ cup whipping cream at high speed until soft peaks form; gently fold into strawberry mixture. Spoon into prepared crust. Cover, and freeze 8–12 hours, or until firm.
- 4.** Beat remaining 1¼ cups whipping cream at high speed until foamy; gradually add sugar, beating until soft peaks form. Spread over pie.
- 5.** Freeze 1 hour, or until whipped cream is firm. Serve chilled.

SERVES 6-8

Recipes excerpted from *Picnics, Potlucks, and Porch Parties: Recipes, Menus, and Ideas for Every Occasion* by Aimee Broussard (Quail Ridge Press, 2016).

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