

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 91



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BARN REBORN

PAGE 32

Centuries-old structures brought back to life

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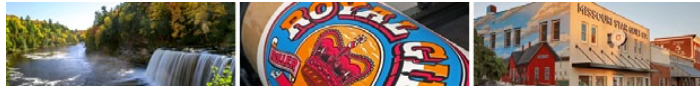
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AMERICAN LIFESTYLE

Dear Bill and Judy,

The American Dream has evolved through the years, but it holds at its core the freedom to create the life you want. For artist Lina Alattar, it meant giving up her job as an art director and reconnecting with the tactile experience of putting paint to canvas. The Virginia resident is constantly recalibrating the balance between the unexpected and intentional in her abstract works, using acrylic paint and ink as her mediums.

After running his own printshop for six years, Chris Fritton wondered what other printshops were doing. Dubbing himself the Itinerant Printer, he set off on a journey across the United States to learn from others. The journey soon transformed from a self-discovery quest into a way to document and showcase the methods and work that was being done by fellow printers.

After Jenny Doan moved her family from California to Hamilton, Missouri, the American Dream snuck up on her in the form of a quilting class. As she discovered this hidden talent, an opportunity arose to begin stitching quilts. Her children saw even more potential, eventually securing a 5,000-square foot showroom and a \$40,000 quilting machine. The Missouri Star Quilt Company was born and has since become a multimillion-dollar business, putting Hamilton on the map and making the town a nationally recognized hub for quilting.

Author Paulo Coelho once wrote, "When you want something, all the universe conspires in helping you to achieve it." What is your American Dream? As always, it's a pleasure to send you this magazine.

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Front of Tear Out Card 1

APEX

potato chip CHICKEN

½ cup (1 stick) salted butter, melted
2 cups finely crushed potato chips
1 cup finely crushed cornflakes
2 pounds boneless, skinless chicken tenders
½ teaspoon seasoned salt
Freshly ground pepper



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Back of Tear Out Card 1



SERVES 6

potato chip CHICKEN

1. Preheat the oven to 375°F.
2. Put the melted butter in a shallow medium bowl. Put the potato chip and cornflake crumbs in a separate shallow medium bowl and stir to combine.
3. Working with one piece at a time, dip the chicken in the butter, allowing the excess to drip off, then dredge through the potato chip-cornflake crumbs, pressing gently to adhere. Place the coated chicken on a baking sheet as you work. Season with the seasoned salt and pepper.
4. Bake for 25 to 30 minutes, or until the crumbs are golden and the chicken is cooked through. Serve warm.

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CHASING INK

interview with **chris fritton**
written by **shelly goldstein**
photography by **chris fritton, unless noted**



Armed only with paper and ink, Chris Fritton left his job at a printshop in New York to reinvent the notion of a traveling printer. Dubbing himself the Itinerant Printer, he's traveled across the country visiting printshops, forging lasting connections with fellow printers and creating exciting collaborative artwork.

Where did you grow up?

I grew up in Lockport, New York, a small city just north of Buffalo. My father worked on the Erie Canal, as did I before becoming a printer. I guess the muddy canal water in my blood has slowly been replaced by ink.

What is your training?

Believe it or not, I have no formal training in art or design; all of my background is in philosophy, writing, and English. I have degrees in philosophy, poetics, and English literature earned at the State University of New York at Buffalo and the University of Maine at Orono, both hotbeds of creative writing and poetic practice.

What are some notable past jobs?

I piloted boats on the Erie Canal for over a decade! During the ride, I'd also regale passengers with tales about the history and lore of one of the world's most important waterways. When I was eighteen, I worked one night shift at a company that tested scuba regulators before realizing factory work wasn't for me. I was fascinated by the machinery and the process but couldn't bear standing in one place for eight hours. I left at lunch. I also worked at the printshop in college for a semester, but

it was just offset printing and folding machines—no letterpress.

What is the Western New York Book Arts Center, and what was your role there?

WNYBAC is a community-based printshop where members can pay for studio time and use shared equipment. As Studio Director, I was responsible for maintaining the letterpress equipment, teaching workshops, printing commercial jobs, and producing creative content for the earned income model (business-speak for making posters and cards to sell).

What is a modern tramp printer? Is there history behind this term? How did you come up with the name Itinerant Printer?

I'd been letterpress printing for over a decade, and the deeper I slid into the craft, the more I'd gather from historical texts that I read. One thing that continued to come up in my reading was this idea of a "tramp printer," or a "hobo printer," or what other people just called itinerant printers or "travelers." These tramp printers were men (and very occasionally women) who had a union card from the International Typographical Union. With their union card, they were able to travel across the



country and pick up a job at any union printshop. The union was so strong that shops were required to hire them if there was a job to be done or hours to be worked. Although the most recent iteration of itinerant printers dates from about 1865 to 1960, the notion is far older, dating back to the age when craftsmen belonged to guilds in Europe. During their journeyman time, they would literally “journey” across the country or the continent to work with other craftsmen, learn different skills, and eventually settle in another area to set up their own shop. When I was starting the project, I knew I had to reinvent the notion for modern times, but I wanted to call back the name, because that’s literally what I would be: the Itinerant Printer.

What was the impetus to leave your job and become a journeyman printer?

I was really taken by the idea that itinerant printers became analog conduits for information. As they traveled, they’d bring tips and tricks about printing, but they’d also carry rumors from town to town, like Johnny Appleseeds of information. Prior to radio and television, this person-to-person contact was one of the fastest ways for news like that to travel. I wanted to get out there and become that connector, but I also wanted to learn from other people. After running the studio for six years, I knew everything about the machinery and equipment there. I knew everything about my workflow. I knew everything about my business model. But I didn’t know anything about anyone else’s. It was that gap in my knowledge, and admitting that I didn’t know everything and needed to learn more, that was really the motivation for leaving.



Do you carry supplies with you, or is each printshop a new challenge where you must use what they have?

I only bring paper and ink with me. I work exclusively from the idiosyncratic collections that the shops have, whether that comprises wood type, metal type, border, ornament, woodcuts, linocuts, or even more modern photopolymer plates. I also rarely know what kind of letterpress I’ll be working on, so there’s always an element of surprise when I arrive at a new place. The majority of my time is spent rooting through the amazing collections people have culled over the years, and often the most difficult part is choosing what to use and what not to. Even though the collections are finite, the possibilities for recombination are infinite.

What is important to you about this journey? Is there a mission statement of sorts to this endeavor?

When I began, selfishly, I think it was a personal journey, and one that I believed would help me improve as an artist and a printer. Very quickly, that turned into something that encompassed

far more than myself: meeting new people and seeing new places every day, documenting the lives and workspaces of other printers, showcasing traditional and experimental letterpress printing side by side, and deciphering people’s motives for how and why they work the way they do. Now, if I had to craft a mission statement for the project, it would be: connecting people through printing and connecting printing through people. I’m able to bring people together via their shared love of print as a medium, but I’m also able to strengthen the fabric of the craft of printing as a whole by sharing what those people know.

Can you talk about a few different printing techniques that you’ve experimented with on this trip?

Normally, type is printed with the letterform facing up so the print reveals the literal information, but it can also be flipped over and you can print the back, or what we call the “feet.” The results are incredibly abstract and unpredictable but allow you to create patterns and imagery that wouldn’t be possible otherwise. You can also use paper cuts,



Now, if I had to craft a mission statement for the project, it would be: connecting people through printing and connecting printing through people.



© Brandy Barker

like stencils, on the press to perform what printers call “pressure printing.” The differences in paper thickness create areas of high and low pressure, which allow you to create imagery and shapes that would otherwise be impossible. It produces frosty, expressionistic results, which are uncommon in letterpress printing.

You have a lot of inkwipe prints on your Instagram. Can you talk about what these are?

These are experimental prints that are made on the letterpress, but they aren’t made in the traditional way. Instead of using movable type and setting a forme, inking it, and making a print, the rollers are inked and then sheets of paper are passed directly through the rollers. Normally, this kind of operation would simply be used to take extra ink off the press or to help clean it at the end of the day. But the resulting inkwipe sheets are so compelling and beautiful, with layers of ink and solvent, that they’re hard to throw away.

Technically, they’re monotypes made with ink and solvent. But I like to call them letterpress prints, because it starts a conversation about what modern letterpress printing is. I believe the future of letterpress printing isn’t about following a staid course, and it isn’t about producing a product that looks like a novelty. It’s about using the tools available to you, including the machines themselves, in a creative way. A student at Virginia Commonwealth University asked me, “Do you think that you’re painting with a letterpress?” And, although I’d never thought of it that way before, it seemed like an apt characterization. Since that time, I’ve seen all kinds of parallels with abstract expressionist painting.

“I BELIEVE THE FUTURE OF LETTERPRESS PRINTING ISN’T ABOUT FOLLOWING A STAIID COURSE, AND IT ISN’T ABOUT PRODUCING A PRODUCT THAT LOOKS LIKE A NOVELTY. IT’S ABOUT USING THE TOOLS AVAILABLE TO YOU, INCLUDING THE MACHINES THEMSELVES, IN A CREATIVE WAY.”

What makes a visit most satisfying in your eyes? What type of printshop makes you most excited?

There are so many reasons a shop visit can be great. It might be in an incredible setting, like Menagerie Press in Terlingua, Texas, in the shadow of the Chisos Mountains; or it might have incomparable resources, like the Rob Roy Kelly American Wood Type Collection in Austin, Texas; or it might just have cool, forward-thinking, and indefatigable people like Striped Light in Knoxville, Tennessee. It can be the place. It can be the type and presses. It can be the people. But when all three of those things come together, that’s when it’s magic.

The kind of shop that makes me most excited, though, is one that has an imitable vision or style, like Popolo Press in Montreal, because I can’t wait to be submerged in that creative pool.

What personality traits make you a good fit for this type of work? What about your personality makes it challenging?

This is an insightful question. I think that I’m good at mirroring people’s personalities, and that allows me to relate to them in a way that makes them comfortable. If they’re quiet, I recognize that and approach them quietly; if they’re bombastic, I can dial things up a bit and make them feel at home. I also assess immediately if they approach the world in a visceral way, an academic way, an emotional way, and so on. That’s important, because once you realize what their motivations and predilections are, you can learn more from them and ask better questions. The greatest challenge probably comes from the fact that I do need a lot of time alone, but I rarely get it. Constant interaction



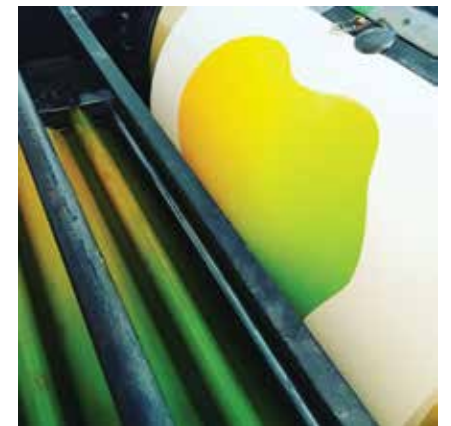
To learn more about Chris and his printer pilgrimages, check out his video at americanlifestylemag.com/video

with so many people is emotionally and physically exhausting. Sometimes I need a little while to recharge, and I’ll just find myself sitting in the car in total silence, doing absolutely nothing.

Have you formed lasting friendships during this trip?

So many. I can honestly say that I’m still in close contact with more than 75 percent of the people I’ve met along the way. One of the things that I’ve enjoyed most is how printing brings people together, so the friends I’ve made aren’t just similar people with similar interests or aesthetics—they’re of all ages, in all different circumstances, making all different kinds of work.

For more info, visit itinerantprinter.com





meals from the mountain

recipes by **tieghan gerard** | photography by **tieghan gerard**

I think a breakfast pizza makes so much sense. Call me crazy, but it has all the elements of any killer breakfast: bread, vegetables, maybe a meat, and cheese. Add eggs and you have a complete, well-rounded breakfast! Enter this croque madame pizza. It's just like the classic sandwich, only on pizza dough. The eggs get cracked right on top, then baked. This is an easy dish to make for brunch, whether for guests or just for yourself. And don't forget about that whole breakfast-for-dinner thing, either!

croque madame breakfast pizza

MAKES ONE 10- TO 12-INCH PIZZA

1. Preheat the oven to 450°F. Grease a baking sheet with olive oil.
2. In a small saucepan, melt the butter over medium heat. Add the flour and whisk for 1 minute. Slowly add the milk and mustard, whisking continuously. Bring to a simmer and season with kosher salt and black pepper. Cook for 1 to 2 minutes, then remove the pan from the heat.
3. On a lightly floured surface, roll the dough out into a very thin 10- to 12-inch circle. Transfer the dough to the prepared baking sheet. Spread the cream sauce over the dough. Sprinkle evenly with the Gruyère and fontina. Add the prosciutto, leaving space for the eggs. Sprinkle with the Parmesan.
4. Bake for 5 minutes, then remove from the oven and crack the eggs on top. Bake for 8 to 12 minutes more, or until the cheese is melted and gooey and the eggs are just set.
5. Sprinkle the pizza with spinach, then add a pinch or two of flaky sea salt, black pepper, red pepper flakes, and some chives. Serve right away.

Extra-virgin olive oil, for greasing
 1 tablespoon salted butter
 1 tablespoon all-purpose flour, plus more for dusting
 ½ cup milk
 1 tablespoon Dijon mustard
 Kosher salt and freshly ground black pepper
 ½ pound pizza dough
 1 cup shredded Gruyère cheese
 ½ cup shredded fontina cheese
 3 ounces thinly sliced prosciutto or 3 crumbled cooked bacon slices
 ¼ cup grated Parmesan cheese
 1 or 2 large eggs
 1 or 2 handfuls of baby spinach or arugula
 Flaky sea salt
 Crushed red pepper flakes
 Chopped fresh chives

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For video versions of these delicious dishes, visit americanlifestylemag.com/video



This dish, salty with a hint of sweetness, has converted even the harshest of eggplant critics. The miso gives the eggplant a sweet, salty flavor, perfectly seasoning it. The pomegranate is equally important here—you'll be surprised how well it pairs with the eggplant! Plus, you really can't beat topping a dish with pomegranate seeds. They're so pretty and add a nice little crunch. This is great as a light main or side dish for the holidays with its festive colors. During the summer months, I love to grill the eggplant instead of broiling it. Grilling adds a really nice, smoky flavor. Simply grill the eggplant over medium-high heat about 10 minutes per side, until lightly charred. During the last 5 minutes of grilling, add the miso glaze. Finish and serve as directed.

ginger-miso roasted eggplant with pomegranate

SERVES 4

1. Preheat the oven to 425°F.
2. Slice the eggplant in half lengthwise, then, using your knife, make X marks in the flesh, being careful not to cut through the skin. Place on a baking sheet and rub the flesh all over with the sesame oil. Sprinkle lightly with salt and a little more heavily with pepper. Roast for about 20 minutes, or until tender.
3. Meanwhile, in a small saucepan, combine the vinegar, miso, honey, and ginger. Bring to a boil over high heat and cook, stirring, for about 5 minutes, until smooth and combined. Remove the pan from the heat.
4. Remove the eggplant from the oven and turn on the broiler; wearing oven mitts, set a rack in the top third of the oven. Brush the eggplant generously with three-quarters of the miso glaze; set aside the remainder. Broil for 2 to 3 minutes, watching closely to prevent burning, until the eggplant is lightly charred and caramelized. Sprinkle with the sesame and pomegranate seeds, top with the microgreens, and serve warm with the remaining glaze.

6 medium Japanese or 3 small Italian eggplant
¼ cup sesame oil
Kosher salt and freshly ground pepper
⅓ cup rice vinegar
¼ cup white miso paste
2 tablespoons honey
1 tablespoon grated fresh ginger (from one 1-inch piece)
Toasted black or white sesame seeds, for garnish
Seeds from 1 pomegranate (about 1 cup), for garnish
1 cup microgreens (I use baby kale or beet greens), for serving



When my mom was dating my dad, his mother, my Mimi, used to make Potato Chip Chicken. Mom was still in high school when she asked Mimi for the recipe (my parents met when my mom was sixteen). She then made the dish for my dad as a much-appreciated alternative to cafeteria food while he was in college. It was easy, and it was always a hit! Unsurprisingly, this recipe has carried on strong. Seven kids, friends, girlfriends, extended family, and thirty-two-plus years of marriage later, Potato Chip Chicken is still a mainstay. My secret to crushing the potato chips? I like to open the bag just a little bit and carefully stomp on the chips until they are finely crushed . . . it's a great pre-dinner workout!

potato chip chicken

SERVES 6

1. Preheat the oven to 375°F.
2. Put the melted butter in a shallow medium bowl. Put the potato chip and cornflake crumbs in a separate shallow medium bowl and stir to combine.
3. Working with one piece at a time, dip the chicken in the butter, allowing the excess to drip off, then dredge through the potato chip–cornflake crumbs, pressing gently to adhere. Place the coated chicken on a baking sheet as you work. Season with the seasoned salt and pepper.
4. Bake for 25 to 30 minutes, or until the crumbs are golden and the chicken is cooked through. Serve warm.

½ cup (1 stick) salted butter, melted
2 cups finely crushed potato chips
1 cup finely crushed cornflakes
2 pounds boneless, skinless chicken tenders
½ teaspoon seasoned salt
Freshly ground pepper



Sometimes it's the simplest of recipes that truly are the best. My mom's Special K bars will forever be one of my favorite desserts—and others feel the same way. My brother Malachi will jump through hoops just to get a K bar in his hand! These are without a doubt the most requested dessert Mom or I have ever made. Bring them to a party and they'll be the first dessert gone. I have no idea why my mom calls these "Special K" bars since she's always used cornflakes, but why change the name now? The only thing I changed from her original recipe was to replace the corn syrup with a combo of honey and maple syrup. No one can tell the difference, but Mom and I both feel a million times better serving and eating a slightly healthier version of our favorite dessert!

mom's special k bars

MAKES 18 TO 20 BARS

1. Grease a 9 x 13-inch pan with cooking spray.
2. In a large pot, combine the peanut butter, honey, maple syrup, and sugar. Cook over medium heat, stirring, until the mixture begins to bubble and the sugar has dissolved, about 5 minutes—be careful not to let the peanut butter burn. Remove the pot from the heat and immediately stir in the cornflakes. Spread the mixture into the prepared baking dish.
3. Put the chocolate chips in a medium microwave-safe bowl. Microwave in 30-second intervals, stirring in between, until melted and smooth. Spread the melted chocolate in an even layer over the peanut butter-cornflake mixture. Tap the pan against the counter to smooth if needed. Cover with plastic wrap and place in the fridge to harden for at least 2 hours.
4. Remove from the fridge 10 minutes before serving. Cut into bars and devour!

Nonstick cooking spray, for greasing
1 cup creamy peanut butter
½ cup honey
½ cup pure maple syrup
½ cup sugar
6 heaping cups cornflakes
3 or 4 cups semisweet chocolate chips, melted

NOTE: While 3 cups of chocolate chips is really plenty, my family loves a thick layer of chocolate so I typically use 3½ to 4 cups. Quadruple yum.

A Superior Road Trip

written by **barbara bloom** | photography **as noted**



Like Alice when she steps through the looking glass, when you cross the Mackinac Bridge and enter Michigan's Upper Peninsula, you instantly land in an entirely different world.

MANY TRAVELERS ARE FAMILIAR

with Michigan's Gold Coast, the state's 300-mile western shoreline along Lake Michigan; however, those wanting more adventure, untamed wilderness, and eye-popping scenery will venture beyond the eclectic beach towns and head farther north to Michigan's unspoiled Upper Peninsula, where it's all about the journey.

A great jumping-off point is Mackinaw City, at the northern tip of Michigan's Lower Peninsula and the southern end of the Mackinac Bridge. "Mighty Mac," once the longest suspension bridge in the world and still the longest in the Western Hemisphere, is a majestic five-mile span over the Straits of Mackinac, which connects Lake Michigan and Lake Huron as well as the Upper and Lower Peninsulas. The "wow" factor starts here for a road trip you won't forget.

GETTING TO THE POINT

Like Alice when she steps through the looking glass, when you cross the Mackinac Bridge and enter Michigan's Upper Peninsula, you instantly land in an entirely different world. Billboards, city noise, and freeway traffic give way to wide skies, untrammelled forests, open roads, and, ultimately, the most unpredictable of the Great Lakes, Lake Superior, the largest freshwater lake in the world in terms of surface area. If drained, the lake would fill a swimming pool the size of the lower forty-eight states to a depth of nearly five feet, according to the National Park Service.

An easy 80-mile drive north from the bridge along the tree-lined, two-lane blacktop of Route 123 leads you to Whitefish Point, where you can enjoy a spectacular, wide-angle view of the lake. The Point is home to the Whitefish



IMAGINE THE GRAND CANYON WITH WATER; THAT COLORFUL IMAGE ONLY BEGINS TO APPROXIMATE THE MAJESTY OF NEARBY PICTURED ROCKS SHORELINE, A HIGHLIGHT OF ANY TRIP TO THE U.P.

Point Light Station and is also part of a major migratory path for birds, waterfowl, and yellow swallowtail and monarch butterflies. In peak season, as many as 3,000 raptors may pass in a single day, making it one of the best birding spots in the Great Lakes region.

The Upper Peninsula is also home to some 150 waterfalls, the result of water running over the Au Train Formation, a shelf of hard, limey sandstone that geologically defines most of the U.P. Scores of falls are easy to get to, and each is different in terms of setting, drop, and flow. But the standouts are the Upper and Lower Falls at Tahquamenon Falls State Park, just 15 miles southwest of Whitefish Point. The Upper Falls,

one of the largest cascades east of the Mississippi, has a drop of nearly 50 feet, reaches more than 200 feet across, and produces an impressive water flow of more than 50,000 gallons per second.

Continue west to visit Grand Marais, the eastern gateway to Pictured Rocks National Lakeshore. Less than two hours from Tahquamenon Falls, friendly lakeside Grand Marais boasts all things outdoorsy—fishing, kayaking and canoeing, swimming, camping, hiking, and more. Anglers cast their lines for whitefish and trout in the Harbor of Refuge in good weather and bad (though locals say the biting is better in bad weather). The tumbled-smooth Lake Superior stones that dot the

beaches invite amblers to take up rock collecting or build cairns. The popular Lake Superior Brewing Company, in the center of the town, is a perfect place to end the day, with handcrafted beers, homemade pizza, tasty pub fare, and the opportunity to swap stories with the locals.

VISITING MUNISING

As a new day begins, drive west along scenic Michigan County Highway H58 toward Munising. The route is generally not a busy one, and if you happen to be passing through in the offseason, you'll own the road.

Follow the road west for about an hour, and you'll reach Miners Falls, another

spectacular must-see waterfall. A convenient shaded gravel path through the woods leads to two overlooks with views of the falls. The falls spill more than 40 feet over a sandstone ledge with a 10-foot crest.

Imagine the Grand Canyon with water; that colorful image only begins to approximate the majesty of nearby Pictured Rocks shoreline, a highlight of any trip to the U.P. The sheer rock walls that plunge into Lake Superior become a canvas for the natural mineral deposits that create their own form of abstract art. And, depending on the depth and the weather conditions, the water can change color—from turquoise to teal or emerald to tourmaline or a dark slate—as well as temperament, from placid to ferocious.

As every brochure and website will tell you, the best way to see the rocks is from Lake Superior. If you don't have your own boat, kayak, or canoe, you can rent one. Better yet, you can take

advantage of the popular Pictured Rocks Cruises, which, from mid-May through mid-October, introduce guests to miles of breathtaking, ever-evolving rock formations, caverns, and vast landscapes shaped by wind and water.

Back on shore, the Falling Rock Café and Bookstore awaits. Drop in for new and used books, as well as exhibits by local artists. You can also grab a bite at the lunch counter—smoked Lake Superior whitefish is a café specialty. Evenings are often given over to author events or live music.

GO WEST!

Your adventure takes you farther west along the southern edge of Lake Superior to Marquette. Home to Northern Michigan University and boasting a population of over 20,000—making it the largest city in the U.P.—Marquette has a youthful vibe and a lively, historic downtown at its center. This college town has its share of all things funky and fun, even a roller derby league—the Dead River Derby.

Not far from the NMU campus, art of all kinds awaits. For example, Presque Isle Antique Salvage and Decor mixes old and new deco, retro, and modern finds in a former Mobil service station. Several blocks away, Zero Degrees Artist Gallery features an eclectic array of contemporary ceramics, sculptures, paintings, jewelry, and metal by emerging and established artists.

Just down the block from Zero Degrees is Blackrocks Brewery, Marquette's first microbrewery. Stop in to this small clapboard house to listen to "brewsicians" playing live music while you try some delicious craft beers. For a bite to eat, look no further than a

pasty, a hearty, handheld meal in pastry dough that's a regional staple. While in Marquette, try pasties from Jean Kay's Pasties & Subs or Lawry's Pasty Shop, both of which are only minutes from Blackrocks. To satisfy your sweet tooth, Jilbert Dairy, with its three oversized cow sculptures, is a refreshing stop when the craving hits for rich, local ice cream. You can then walk it all off at the city's outdoor gathering spot, Mattson Lower Harbor Park, which comprises twenty-two acres of open space, bike paths, benches, picnic tables, a playground, and a boat ramp.

BACK TO THE MAC

Enjoy the scenic three-hour drive back east by first hopping on the easily accessible Route 41 South in Marquette. Along the way, you'll pass miles of tree-lined scenery before connecting with U.S. Highway 2; the northern shore of Lake Michigan now keeps you company along this route that was recently dubbed Top of the Lake Byway. Try to spot the Yooper and his cow (a much-loved U.P. roadside attraction) between Manistique and Gulliver. Be sure to grab lunch at the Naubinway's Epoufette Bayview Inn, which features appetizing roadside favorites and an amazing view of Lake Michigan, and then take a short drive farther east to enjoy the scene from the cantilevered, steel-deck Cut River Bridge.

Take one last look around—your adventure, totaling about 450 miles, is nearly complete. Soon, Mighty Mac peeks over the horizon, providing one final, unforgettable view that encapsulates your "Superior" road trip to Michigan's Upper Peninsula.

For more info, visit uptravel.com or michigan.org



an artistic balancing act

interview with **lina alattar** | written by **matthew brady**

Inverted Garden

Abstract painter Lina Alattar has spent her life seeking balance, from living in various countries as a child to weighing a corporate career versus an artistic career as an adult. This is reflected in her artwork, which blends acrylic and ink, and elements of risk and control, to achieve a wonderful symmetry.

Have you always wanted to be an artist? Were you influenced by others?

As a child, while playing with colors, Play-Doh, or blocks, I would lose myself for hours creating things. I remember at the age of four wanting to be an artist. It was less of a choice and more like an urge that continued throughout my life. And, as much as society and upbringing have tried to influence me otherwise, I had to honor that part of me that knew from an early age what's it's like to love something.

You lived on three continents by the age of twelve. Where did you live during that time? How have your various experiences with different cultures influenced your life, your perspective, and your artwork?

I was born in Iraq. We left when I was a child, and we lived in Germany for a few years before moving to the US. I lived in California and then went to college in Tennessee. My sister moved to DC to attend Georgetown University; I fell in love with the area and decided to settle here in Virginia.

Experiencing a variety of cultures heightened my senses, making me aware of how we express ourselves in



Raw Land

terms of music, food, literature, and architecture. Art was my entry point into all of this. This variety also enriched my perceptions—and, like many artists, everything I experience finds its way into my art.

What or who drew you to abstraction? Which abstract artists are your role models?

My love for abstraction started in



Deeper Than Thought

college, where we often shared semantic discussions on abstract art with my professors. After college, during an art study program in Italy, I was exposed to painters who encouraged an experimental approach to painting. I quickly became attracted to what felt like a nonconformist way of making art. It opened up so many possibilities for self-expression.

My very first influences included Joan Mitchell, Cy Twombly, and Richard Diebenkorn. I became attracted to their subjective experiences.

From your experience, what are the pros and cons of being an art director versus a full-time artist? What made you decide to make the switch?

Art and design serve different functions. As an art director, you're communicating a practical and commercial message. As an artist, you're utilizing the creative expression. It's less about economics and more about this rich and creative thinking that brings meaning and connections between the viewer and the artwork.



Where There Is Always More

Although I still loved design, I had missed the tactile experience of making art. I wanted content and meaning in my work, which is why I made the switch.

Has your career transition been a smooth one?

It has been a work in progress. There is no blueprint for a career in art, and I've had to figure it out day by day. This lack of predictability also keeps things exciting and open, both in my work and in my career.

What is your process for creating a piece of art? How long does it take? What does the process itself mean to you?

I work on multiple paintings at a time, usually five to eight pieces. I always start with a specific color palette in mind. This is pretty much the only part that's preplanned. Everything else is process based; I'm always looking at and responding to the marks as I go along.

I paint in three- to four-hour intervals, when I get centered and focus on the



The Promise of Something

work. I have to be in a place of clarity and openness so that the creative process comes through. It's during this space that I welcome the accidental, the uncertainty, and the mess. Then I shift gears and try to make sense of what's in front of me—adding, subtracting, and adjusting. It's where the integration happens. It's a very intuitive and personal process.



A Pair of Things

What are you most meticulous about as an artist?

Certainly not my process. Being meticulous is not in my vocabulary. It kills creative thinking.

When you enter your studio, how much do you control the brush, and how much does it control you?

I try to have clarity and openness to trust this process as it unfolds. The more I control the brush, the harder the process is. Interestingly, my 2017 series, *At the Seams*, explores the notions of risk and control. The in-between places are what intrigue me.

Tell us more about *At the Seams*:

The search for balance is fundamental

in my work. Each piece here starts with the notions of risk juxtaposed with calculated marks. Broad, spontaneous color fields of thick acrylics are confronted with deliberate and intricate markings of the ink's fluidity, so that the visual order is constantly shifting as I welcome the arbitrary while making sure to stay conscious of its counterpart. Hence, the name of the series.

Overall, I find that this process mirrors the duality of human nature: how deliberate are we in what we invite in versus what we allow to unfold? It results in a complex yet intuitive symmetry, where both the unexpected and the intentional live in a delicate balance—both in our lives and in art.



Without Intentions

“I’M ALWAYS PLAYING WITH THESE TWO QUALITIES: THE LYRICAL APPLICATION OF THE INK ALONG WITH THE OPAQUE QUALITIES OF THE ACRYLICS.

Since you stress the importance of balance in your work, what does it mean to you personally?

It gives me the understanding that life is inherently unpredictable. This mind-set helps me to be more playful during the painting process. I’ve come to realize that inviting the ambitious and the unbalanced aspects of our lives allows for more possibilities. Our eyes become more intrigued as we look at the work. Making art certainly stabilizes my life; it’s a great anchor.

You mentioned that you work with both acrylics and ink. What does each bring to your canvas?

I’m always playing with these two qualities: the lyrical application of the ink along with the opaque qualities of the acrylics. The contrast of their characteristics intrigues me.



Between Water and Ice



The Seeds Within



Writing on Water

Do any paintings stand out as ones you’re especially proud of?

Balance Beam and *Without Intentions*.

In both, I was able to achieve this fine balance between uncontrolled yet deliberate.

What do you hope your audience experiences when observing your works?

No matter how you cast it, viewing art gives us an aesthetic experience. It taps into the very things that make us human. I hope my work leads the audience to a richer inner world and leaves them with a sense of wonder.

What do you enjoy doing when you’re not painting?

I enjoy swimming on a regular basis. Time with my kids and family is always a priority. Also, I make frequent visits to galleries, museums, concert halls, and art talks.

As a frequenter of the arts, what role do you think they play in the human condition?

I believe the arts are a mirror that reveals our truth. The reason we resonate with a certain piece of music, or art, or poetry, for example, is because it transcends the everyday and leads you back to yourself. It adds meaning to an otherwise banal world.

What would your life be like today if you weren’t involved in art?

I feel very grateful to be doing something I love, and really can’t imagine what my life would be like if I was doing something else.

For more info, visit linaalattar.com



BARNs REBORn

written by **matthew brady** | photography by **heritage restorations**



FOR MANY PEOPLE, NOTHING SAYS rural Americana quite like old barns. These centuries-old structures are symbols of a life gone by, when the majority of Americans worked at and lived on their homesteads.

One company that's dedicated to preserving this part of our nation's history is Heritage Restorations.

THE PURPOSE

"It's pretty interesting," says Caleb

Tittley, Heritage co-owner. "It happened almost by accident. The founder of the company, Kevin Durkin, is originally from upstate New York. He had a handcrafted furniture business in Waco, Texas, and he needed a place to display those crafts. He remembered playing in old timber-frame barns growing up, one in particular, and thought it'd be a neat show space for his handcrafted products. So he made a call and told the owner that, if she weren't using the barn, he'd love to give it a new life in Waco."

The woman agreed, so Durkin got the structure, restood it in Waco, and turned it into a showroom. "Well, about a year later, a woman came in to his showroom," Tittley continues. "After admiring the barn, she asked if Kevin would do a similar barn for her, and he did. That was nearly four hundred projects ago."

Heritage Restorations's primary purpose is reclaiming, reconditioning, and repurposing timber-frame structures, mainly from the northeastern United States but also from southeastern Canada. Most of the barns predate the Civil War, and many predate the Revolutionary War. But why use only barns from the Northeast if barns can be found across the United States?

"I get that question a lot," Tittley reveals. "It's really simple. America was settled first in the East and then moved west. So the older barns come out of the Northeast. But the timber in the Northeast also was the best timber in the world at that time, a vast resource of incredible, straight-grained virgin growth forest."

The variety of architecture found in that area is also invaluable, according to Tittley. "Look at a map of New York State, and you'll see towns like York, which is English, Broadalbin, which is Scottish, and Schoharie, which is Dutch," he says. "All of these various and diverse people groups settled within a relatively small geographic region. They all brought their own unique architectural styles from Europe, so you find an incredible diversity of structures up there. Over time, they began to borrow some of the best features from each other, until they eventually created a uniquely American timber frame that



you won't find anywhere else in the whole world."

THE PROCESS

The company looks at approximately four hundred to five hundred structures a year but will only acquire about 10 percent of them because not all barns can be restored for use as functional homes. So the ones that are used are given the attention they deserve—from start to finish.

"There's a tremendous amount of expertise and care that goes into the dismantling process," Tittley explains. "We take the barn down, literally piece by piece, and label every single piece. We then put them on a truck and ship them to one of our two locations: Waco, Texas, or Big Timber, Montana. From that point, we put together shop drawings, which will allow people to see the basic dimensions of the frame and how it would lay out. We also have a lot of examples on our website of finished projects so people can get a sense of what they can accomplish with the building. When clients reach out to us, we start to assess their hopes and dreams for their home and try to pair them with a barn that may be a good fit."





Once disassembled, labeled, and shipped from its original location, Tittley says the barn will stay in storage after a rigorous restoration process: “We’ll take those barns as they come in, and we’ll recondition, refit, and restore every single piece. We’ll clean each piece thoroughly, taking away two-hundred-plus years of dirt and grime, and really bring back the patina to the wood that only centuries of aging can give it. Then we refit every piece in our yard to ensure that it’s structurally sound and ready for its new home.” The structure is then taken by semi to the site, where Heritage workers meet it, unload every piece by hand, fit it all back together, and restand the frame on a preprepared foundation.

When Heritage erects these antique frames, it uses a construction technique that would have made the original owners proud: mortise-and-tenon joints. Simply put, a mortise is a cavity created in a piece of wood, and the tenon is the part that gets inserted into the cavity. In itself, it’s a basic, age-old method of building that creates strong structures; however, Heritage takes it a step further. “To make sure it doesn’t slide back out, we’ll drill a hole into both pieces and insert a wooden peg called a trunnel, short for tree nail, that’s made out of red oak. As you drive in the trunnel, you want the offset to tighten the joint together,” Tittley clarifies.

Because mortise-and-tenon joints are so tight and so durable, the construction has to be dead-on; you usually can’t pound trunnels back out, as you might a nail. And speaking of nails: none are used in these projects because mortise-and-tenon joints themselves are so strong and sturdy—which helps to explain why these structures continue to stand centuries after their original construction.

THE PROJECTS

Heritage Restorations has brought new life to over four hundreds barns over the past two decades. Regardless of where the projects are, however, they are subject to the highest standards. “We’ve never found a timber frame that we couldn’t engineer to meet or exceed local codes and requirements,” states Tittley. “And we’ve built in some of the most difficult areas in the world. Our barns have exceeded seismic codes in Japan and Auckland, New Zealand; snow loads up and down the Rockies and in the northeast United States; and wild uplift and hurricane loads in Florida and along the Texas coasts. They’re incredible, durable structures.”

And the cream of their crop is the Dutch barn, which is the rarest barn in America. “We’ll look at hundreds of barns a year, and only two or three are Dutch barns,” estimates Tittley. “They’re among the grandest barns ever built in America. So when our customers are looking for something really unique, that’s the most common request.”

One example of such a structure is the Telluride Dutch barn, which was built in New York State around 1770 and was transformed into a multistory twenty-first-century family home in the Rockies. “It’s a pretty neat project,” says Tittley. “You’ll notice that there are two rafters that run at a dissimilar angle to the current roof. That was the original roofline, which the clients decided to keep; they really respected the original design and history while still getting the space they wanted on the upper floors. Other than that, the barn is largely unmodified and very true to its original form. All of the heavy timbers, bracing, and rafters are original.”



“WHEN HERITAGE ERECTS THESE ANTIQUE FRAMES, IT USES A CONSTRUCTION TECHNIQUE THAT WOULD HAVE MADE THE ORIGINAL OWNERS PROUD: MORTISE-AND-TENON JOINTS.”

A quintessential element of the Dutch barn design is the basilica plan, which features a large central area (called a nave), flanked by smaller areas (called aisles) on each side. Think of an old-style church, and you'll recognize the influence of the Dutch barn's basilica plan. The Telluride barn is a prime example of this style.

“The nave of this home was transformed into an open family room with a two-story fireplace,” says Tittley. “The kitchen is in the right aisle. The other aisle is walled off to create more of a formal living room on the other side with sliding barn doors.” Upstairs, a few beams were added in the bedrooms, but Tittley notes that even those are timbers from the 1800s, hand-hewn like the original timbers, and from the same species of wood (eastern white pine and hemlock).

As with all Heritage Restorations projects, the Telluride home was a collaboration. “We provided the historic elements to the project, including the frame and foundation, whereas local contractors provided a lot of the other elements, such as the design options and certain finishes,” Tittley notes. “But things like the sliding barn doors were made by our award-winning blacksmith, who works in-house creating all the period sliding hardware, latches, knobs, and fixtures. It really turned out great. It's one of my favorite projects.”

And it's just one of many examples of how Heritage Restorations is able to salvage a piece of American history, one barn at a time.

For more info, visit heritagebarns.com



Upstairs, a few beams were added in the bedrooms, but Tittley notes that even those are timbers from the 1800s, hand-hewn like the original timbers, and from the same species of wood (eastern white pine and hemlock).



SEWING UP the american dream

written by **matthew brady** | photography by **missouri star quilt company**

A FAMILIAR AND FAVORITE HOLLYWOOD

storyline is a small-town character moving to the big city and finding great success.

The Doan family did the exact opposite. In 1995, Ron and Jenny Doan decided to move their family of nine from California to Hamilton, Missouri, to find their American dream.

Having been a clothing sewer and costume designer in California, Jenny quickly found her passion in this small town of 1,800. “When you love to sew, you have to sew, so I took a quilting class in nearby Chillicothe as soon as we moved to Hamilton,” she says. “The piecing and the blocks fascinated me; I’d come home and turn my blocks around, and different patterns would appear. By the end of the class, everyone had made one, and I had made twelve! I fell in love with the art of quilting really quickly and took as many classes as I could.”

Things were going well for the Doans in their new hometown until 2008 when, like many Americans, they lost almost all of their retirement savings in the stock market crash. Times were tough, with Ron making a ninety-minute commute to his night job at a local newspaper and Jenny working at a school for troubled teens to make ends meet. So their son Alan and daughter Sarah started looking for a way to help their parents with finances.

While thinking about how to earn extra income, Alan got a fortuitous call from Jenny, who told him that she had taken a quilt in to be worked on for their sister and that she would have it completed in a year. “There’s nothing on this planet that you wait a year for,” Alan says. “I asked her, ‘If I got you a machine, can you do this?’”

Jenny said she could, and with his mom enthusiastically on board, Alan and Sarah had to figure out the logistics. They first took out a loan to purchase a 5,000-square-foot former auto showroom in Hamilton for \$24,000 and then another loan for a quilt machine for Jenny. “A \$40,000 quilt machine for our \$24,000 building. We weren’t very logical about it in the beginning,” Alan says, laughing.

DAILY DEALS AND TUTORIAL TRICKS

They figured Jenny would do the stitching on about ten quilts a week to bring in revenue and dubbed their venture the Missouri Star Quilt Company. When people started bringing in their quilts, however, they often asked for fabric, so Missouri Star kept a shelf full of fabric—a harbinger of things to come.

After a year, business was stagnant, so they decided to take it online. While Sarah ran the shop and the day-to-day operations, Alan turned his focus to creating the company website.



Catch all the quilting excitement at Missouri Star Quilt Company by checking out the exclusive video at americanlifestylemag.com/video



“THE COMPANY NOW OWNS FOURTEEN SHOPS IN TOWN—INCLUDING A DOZEN FABRIC SHOPS WITH A VARIETY OF DIFFERENT THEMES, MUCH TO THE DELIGHT OF QUILTERS ALL OVER THE WORLD.”

That’s when he came up with the Quilter’s Daily Deal. “In college, I’d seen companies with these daily deal sites, and I was hooked on them,” Alan remembers. “I didn’t understand why nobody was doing this for mom’s demographic, and she agreed. Fabric is really hard, though, to sell as a deal, which led us to sell precut fabrics.” Now, instead of looms of fabric, people could buy small, precut swaths of it, cut into various shapes and sizes, which Alan says turned them into the “LEGO blocks of quilting.” Thanks to word of mouth about the Quilter’s Daily Deal, people started flocking to the website.

Equally successful was Alan’s next idea: taking advantage of a year-old website called YouTube. “He kept saying it was going to be a center for learning, and he asked if I’d do a tutorial,” Jenny recalls. “I said, ‘Sure. What’s a tutorial?’”

That wasn’t the only communication confusion. When Alan started making the videos, he was often baffled by Jenny’s quilting terminology. She quickly realized that she had to simplify and explain things to make it more user-friendly and accessible—and it worked. “People love the fact that they could view a tutorial and they could quilt what they saw,” she says. “I have a trick for just about everything, which makes it easy for people.”

And, just like that, an internet star was born. Jenny’s weekly quilting tutorials on YouTube became massively popular: to date, they have over 400,000 subscribers and over 120 million total views, with the top videos gaining over two million views. “We never expected that to happen,” Jenny confesses. “Once we went online, it developed a life of its own. I mean, I was fifty years old. Who would have thought that I’d remake

myself and become famous online? It’s pretty amazing. The best part is that I got to do it with my family.”

But that’s just one of many meaningful rewards for Jenny and her family along this journey. “I thought the tutorials would benefit women who work, women with kids, and women who couldn’t afford quilting classes or didn’t have time for them,” she admits. “Well, I started getting mail, and the first women who wrote to me were disabled. They could never take a class, so they were so grateful for the videos. So many others: a man with agoraphobia, children, people from other countries. People who could never take this type of class now could through our tutorials. I was stunned. I would read these letters and just start sobbing. It was amazing to me how many people they helped. The desire to create is healing for people.”

And, as it turns out, Missouri Star’s customers were eager to pass on that healing to others. “These people love quilting so much, they really can’t stop,” Jenny continues. “So then they start donating—that same fabric they *had* to have is now being given away. And when they make a pillowcase for a child who’s lost their hair to cancer, it changes them, the child, and also every person who walks in that room. It’s a brighter, happier, more colorful place, and it changes everybody who sees that pillowcase. This quilting business is blessing so many people’s lives, and it’s changing people and the world we live in. It’s pretty amazing.”

HELPING HAMILTON

Today, Missouri Star Quilt Company is a multimillion-dollar business that’s the world’s top seller of precut quilt fabrics—making the Doan family a true rags-to-riches story. But as much as their

success means to them, they’ve been sure to share it with their customers and with Hamilton.

“Quilters are the most kind, loving, forgiving customers you’ll ever have,” declares Alan, who’s now the company’s chairman. “They are very, very good to us, and we try to be the same to them. That led us to building this Disneyland for quilting. We are not geniuses at business planning, but we’re really good at listening to our customers and creating things they like.” The company now owns fourteen shops in town—including a dozen fabric shops with a variety of different themes, much to the delight of quilters all over the world.

In addition, Missouri Star Quilt Company employs four hundred people, making it the largest employer in Caldwell County. It’s a responsibility the Doans take seriously. “You have to be good to your community,” Alan says. “We are very focused on our community and our town. We put a lot of time, effort, and energy into it. As a young, growing company, we needed to take care of our employees, so we offered good benefits and a 401(k).

“We also had to be very, very conscious about how we gave back to the

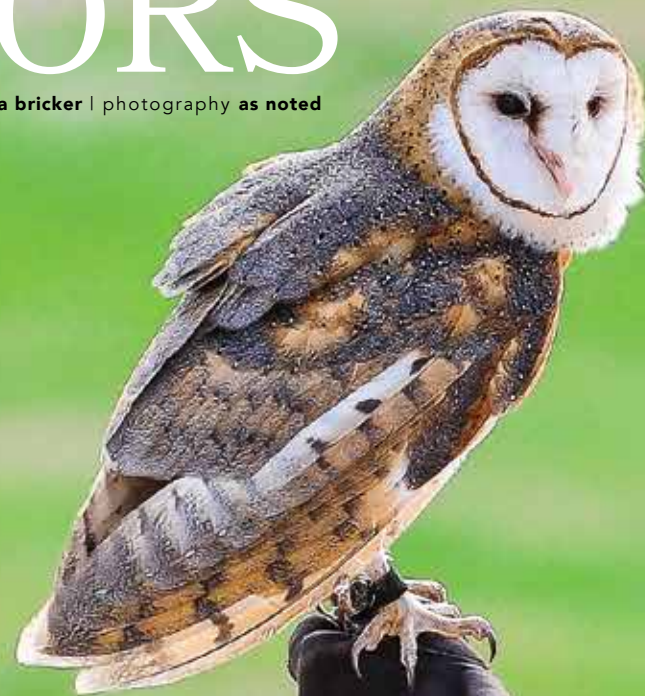
community,” he continues. “The local store stuff is actually only 5 to 10 percent of what we do; we’ve sunk millions into Hamilton. It’d be way easier to tear down these old buildings and replace them, but we buy them and completely refurnish them because we want to show this beautiful place to the world. I can’t think of another place where I’d consider building another business.”

The Doans came a long way to set down roots in Hamilton, and finding their slice of the American dream has helped reinvigorate not only their town but also the creativity of millions through quilting. Once known as the birthplace of James Cash Penney, founder of the retail giant JCPenney, Hamilton is now known for a different type of retail business, according to Alan: “Retail is dead, but here we can’t get enough of it because Hamilton has become an advocate for creativity in people’s lives. Quilting is functional but also magical. It breathes creativity back into you. And this town has become a torch—people come here because this company has changed them by letting them rediscover who they are as creative people. It’s really a symbol of life, passion, and excitement.”

For more info, visit missouriqltco.com

THE RAPTURE OF RAPTORS

written by alexa bricker | photography as noted



© John Huneycutt

WHILE WALKING THE HALLS OF A University of North Carolina at Charlotte campus building late one evening in 1984, an administrator encountered an unusual visitor in one of the elevators. His copassenger wouldn't have been able to push the buttons (since it didn't even have appposable thumbs).

The mysterious rider?

A vulture that had escaped from the Carolina Raptor Recovery and Rehabilitation Center, which was founded nearly ten years prior. By the time this peculiar elevator ride occurred, the center was already beginning to outgrow its small corner of the basement in the UNCC biology building.

Since 1975, ornithology professor Dick Brown, with the aid of student Deb Sue Griffin, had been caring for injured raptors. The first raptor, dubbed Patient 1, was a broad-winged hawk brought in to Brown after it was discovered, injured, in the area around campus. When word spread of the makeshift treatment facility, people started bringing in more birds for care.

FROM ONE TO FIVE HUNDRED

By the early eighties, the Carolina Raptor Recovery and Rehabilitation Center (now just Carolina Raptor Center) was taking in roughly eighty injured raptors per year—helping to nurse them back to health and studying their behaviors as well as environmental factors that may have led to their injuries. The call for expansion was answered in 1984, when the center moved to its current grounds at the Latta Plantation Nature Preserve, just twenty-five minutes outside of Charlotte.

CRC insists that the term “bird-brain” is simply a myth, and that most raptor species, including vultures, actually possess an intelligence level comparable to a toddler—a surprising fact for most visitors.

CRC has come a long way from its early days at the nature preserve, where obstacles like no water or electricity made it difficult to operate on an as-normal basis. But by 1985, the center welcomed its five-hundredth patient, and the goal for a visitor center and more permanent treatment facilities was realized.

The overarching mission of CRC—to rescue and rehabilitate raptors—has remained constant, but associate executive director Michele Miller Houck says that, in the more than forty years since its inception, there has been enormous progress made in education as well. “Our stated mission was the conservation of raptors, but we are really evolving to instill wonder in the natural world and engaging visitors in our mission,” she says. Education is now a large part of what CRC does—with numerous exhibits and programs dedicated to not only inspiring curiosity about these birds but also reducing the number of raptor injuries in the wild caused by humans.

AN ENCOUNTER WITH A RAPTOR

Similar to a zoo, CRC has multiple walking trails with both enclosed and walk-through exhibits that delve into the environment of some of the resident raptors. With more than thirty species of raptors at the center, visitors can get an up-close view of nesting bald eagles, learn about the behavior of corvids (one

of the smartest species of birds), and step through a forest of owls.

In addition to daily exhibits, CRC offers special weekend programs that put visitors in the center of the action. One of the most exciting programs, held during the summer months, is Raptor Encounters, which, according to Miller Houck, is among the most popular. Visitors can walk side by side with caretakers as they deliver food to the raptors, get a behind-the-scenes look at some of the flight shows, and uncover the mysteries of the often misunderstood vulture.

To see just how smart these animals are, however, guests need to come back in the fall, winter, or spring, when CRC hosts a program on vulture feedings. “Vulture feedings are really cool,” Miller Houck says. “Vultures are some of the smartest animals there are, so they need enrichment activities on a daily basis. In the feeding program, we highlight some of these activities like placing their food into pumpkins during Halloween.” CRC insists that the term “bird-brain” is simply a myth, and that most raptor species, including vultures, actually possess an intelligence level comparable to a toddler—a surprising fact for most visitors.

Education for children is also of the utmost importance, and both informal and formal classes are offered all year



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© Olivia Jefferson



© John Huneycutt

round to encourage future generations to care about raptor conservation and protection. Through its For a Day experiences, CRC puts kids in the shoes of a center employee—be it a keeper, veterinarian, or photographer—learning the ins and outs of the job.

FASCINATION AND PRESERVATION

Though humans have undoubtedly held a fascination with birds for thousands of years, misunderstanding them has also caused huge issues for raptor species, especially in North America, where practices like environmental destruction, hunting, and overfishing are detrimental to avian populations.

The medical facilities at CRC admit between eight hundred and one thousand birds of prey each year, making it one of the largest facilities of its kind in the world. Among the most common injuries are being hit by a car, gunshot wounds, and other injuries related to human habitation. “We see a fair number of injuries stemming from birds being caught in fishing lines and barbed wire, as well as running into

things like soccer nets,” Miller Houck says. “Something we like to tell people is that we all grew up thinking that if something is biodegradable we can just toss it out the window, but that brings rodents and other small animals to the sides of the road and, in turn, raptors.”

Though 70 percent of raptors brought to the center survive through the first twenty-four hours after injury, the nearly twenty thousand birds that have come through CRC over the years are proof of the severity of the danger raptors are in. “All of these things that we do to connect people to the birds are learning opportunities to promote action and make people more aware of their behaviors,” she encourages.

Forging a connection between human fascination with birds and the ability to care for them is what CRC is all about, and that starts with an emphasis on making the visitor experience memorable. “We talk a lot about this at CRC, but I am really interested in creating a couple different kinds of wonder in our guests—one of which is

that ‘wow’ factor people really get when we fly the birds,” Miller Houck says.

Part of this process will be adding on to the visitor experience with a brand new facility. Over the next year, CRC will join forces with the Mecklenburg County Park and Recreation Center and Quest Adventure Center to open a 13,000-square-foot nature conservancy. This new location will include a new-and-improved raptor trail, along with many new exhibits.

Miller Houck reveals the creative platform for the new facility: the ways in which birds have inspired humans for thousands of years—in art, science, religion, culture, and so on. With a renewed sense of purpose in caring for these species, CRC hopes to meet people on a level of understanding and find common ground in the captivation of flight—a fascination that can help protect these birds for generations to come.

For more info, visit carolinaraptorcenter.org

art to feather your nest

Front of Tear Out Card 2

ginger-miso roasted EGGPLANT WITH POMEGRANATE

6 medium Japanese or 3 small Italian eggplant
 ¼ cup sesame oil
 Kosher salt and freshly ground pepper
 ⅓ cup rice vinegar
 ¼ cup white miso paste
 2 tablespoons honey
 1 tablespoon grated fresh ginger (from one 1-inch piece)
 Toasted black or white sesame seeds, for garnish
 Seeds from 1 pomegranate (about 1 cup), for garnish
 1 cup microgreens (I use baby kale or beet greens), for serving



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Back of Tear Out Card 2



SERVES 4

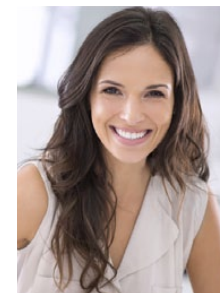
ginger-miso roasted EGGPLANT WITH POMEGRANATE

1. Preheat the oven to 425°F.
2. Slice the eggplant in half lengthwise, then, using your knife, make X marks in the flesh, being careful not to cut through the skin. Place on a baking sheet and rub the flesh all over with the sesame oil. Sprinkle lightly with salt and a little more heavily with pepper. Roast for about 20 minutes, or until tender.
3. Meanwhile, in a small saucepan, combine the vinegar, miso, honey, and ginger. Bring to a boil over high heat and cook, stirring, for about 5 minutes, until smooth and combined. Remove the pan from the heat.
4. Remove the eggplant from the oven and turn on the broiler; wearing oven mitts, set a rack in the top third of the oven. Brush the eggplant generously with three-quarters of the miso glaze; set aside the remainder. Broil for 2 to 3 minutes, watching closely to prevent burning, until the eggplant is lightly charred and caramelized. Sprinkle with the sesame and pomegranate seeds, top with the microgreens, and serve warm with the remaining glaze.

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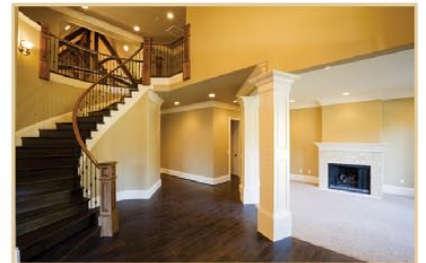


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