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AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 63

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Gilmore Car Museum

NOSTALGIA ON WHEELS

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Crafted

Los Angeles Craft Scene

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Jersey Shore

Discover Hidden Gems



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American Lifestyle

magazine

Dear Bill and Judy,

Summertime means sunshine, the beach, happy colors, and fresh flavors! This issue of American Lifestyle magazine delivers all of the above and more! Explore a lesser known slice of the Jersey Shore, from the artsy, avant-garde Asbury Park to the nostalgic Ocean Grove. Sip on a Sicilian iced tea, with lemon Italian ice and a scoop of passion fruit sorbet, or try a veggie wrap from Twisted Tree Cafe. There are art galleries, boutique shops, and the most engaging people waiting for you on the coast of New Jersey.

For the arts-inclined on the West Coast, spend a day at CRAFTED at the Port of Los Angeles, a mecca of handmade goods. Housed in two World War II-era port warehouses, this artisans’ paradise attracts crafters, artists, and food makers from all over Southern California who set up their wares and food stuffs every Friday, Saturday, and Sunday. In addition, live demonstrations, classes, and craft DIYs are hosted by CRAFTED artists.

Designer Julie Nightingale is an expert when it comes to breezy and bright interior design, and showcases her easy elegant styling in a Roger Bartels’ open-plan home in Connecticut. Nightingale worked with a cool, natural palette, adding in the punches of color with art and accessories, like the pop of yellow over the fireplace and the vase of citrus blooms in the foyer.

What makes your summer beautiful? Maybe you will find inspiration in this issue of American Lifestyle. As always, it is a pleasure to send you this magazine. Thank you for your continued support through recommendations and referrals.

Dan Shanner



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Front of Tear Out Card 1

salad with fennel, dates, and parmesan

WITH WALNUT DRESSING

for the salad

3 ribs celery, very thinly sliced on the diagonal

1 bulb fennel, cleaned, cut in half vertically, and very thinly sliced

Juice of ½ lemon

Handful of fresh flat-leaf parsley

3 tbsp. hulled pumpkin seeds, briefly toasted in a dry skillet

5 oz. Parmesan or aged Comté cheese, cut into julienne

Handful of walnut halves, toasted

(Ingredients continued on back)

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Back of Tear Out Card 1

salad with fennel, dates, and parmesan

WITH WALNUT DRESSING

for the dressing

Juice of ½ lemon

2 tbsp. olive oil

2 tbsp. walnut oil

Salt and freshly ground black pepper

1. Make the salad: Combine the celery and fennel in a bowl, and toss with the lemon juice to prevent discoloring. Add all the remaining ingredients, and toss well.

2. Make the dressing: Put the lemon juice in a small bowl, and whisk in the oils in a thin trickle; season with salt and pepper. Pour the dressing over the salad, toss well, and serve immediately.

Recipe excerpted from *Home Made Summer* by Yvette van Boven (Stewart, Tabori & Chang, 2013).



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Designer Julie Nightingale's neutral and soothing palettes are a perfect pairing with her easy, elegant style.

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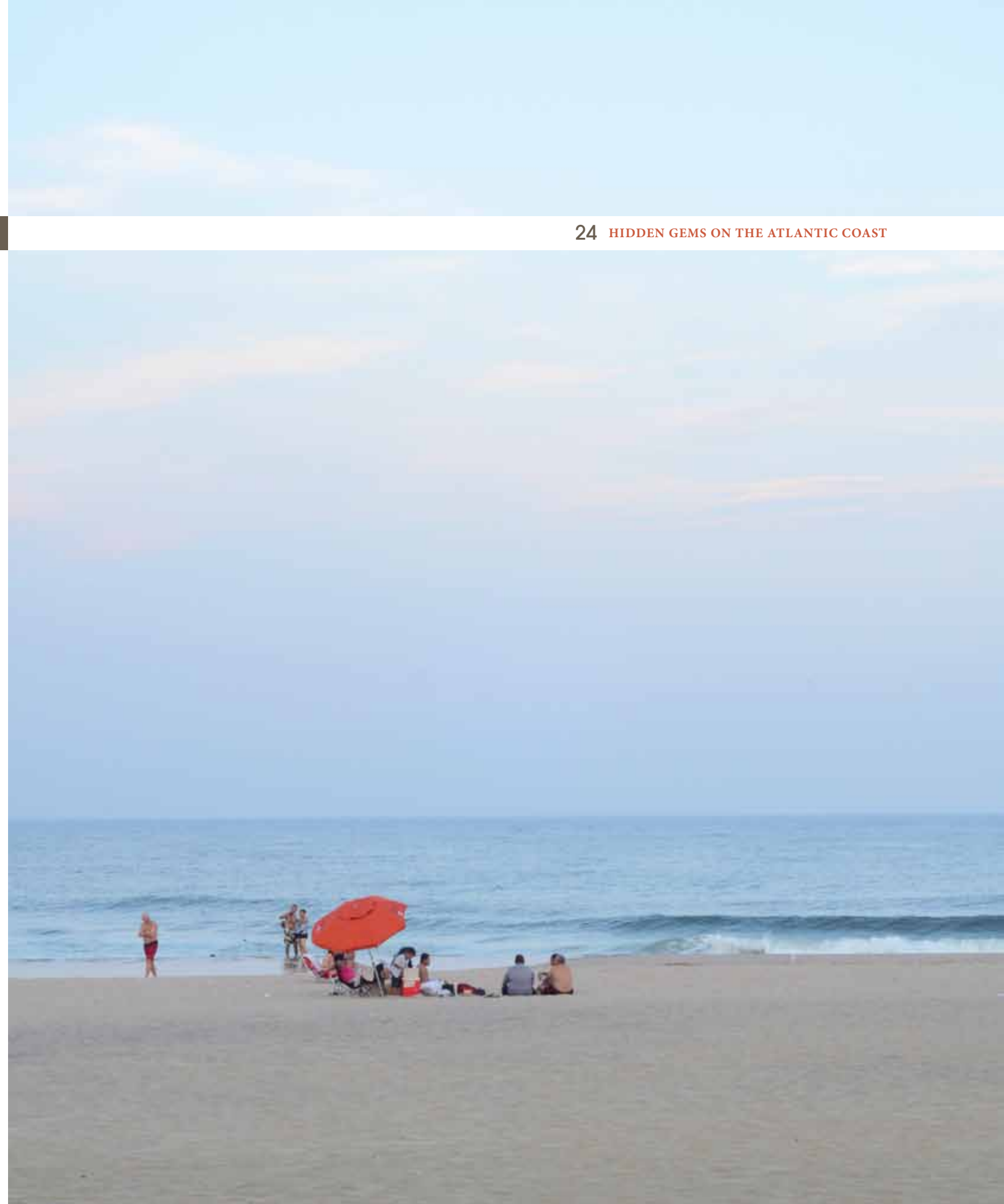
CRAFTED AT THE PORT OF LOS ANGELES

Housed in two World War II-era port warehouses on the Los Angeles waterfront, CRAFTED is an oasis for those who love handmade goods.

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THE GILMORE CAR MUSEUM

When Donald Gilmore's automobile hobby outgrew the garage, farmland and barns were purchased to house the growing collection, now open to the public.



I think people have always intrigued me. Human relationships are the most important relationships we have in life, and we interact through the face as a medium of expression. It's hard not to be drawn in.



Cotton Candy Expression

THE PAINTINGS OF JEN MANN

text: JEN MANN | paintings: JEN MANN

Intrigued by human relationships and expressions, emerging Canadian artist Jen Mann paints large-scale portraits in surreal hues.

Bubblegum | oil on canvas

TELL US ABOUT YOUR JOURNEY AS AN ARTIST:

I have always been on the path toward where I am now, and have always intended to be where I am now, though the path here was much different than I thought it would be. It also is not as simple as it all sounds summed up. I went to high school for visual art, and then attended Ontario College of Art and Design in Toronto where I received my Bachelor of Fine Arts in 2009. Since then, I have been showing professionally.

WAS THE TRANSITION FROM STUDYING PRINT MAKING TO PRACTICING PAINTING DIFFICULT?

The transition was fairly smooth for me. I think I prefer painting now because I enjoy working directly on the finished surface. There is instant gratification with painting.

WHAT IS YOUR MOTIVATION FOR CREATING ART?

I am not sure what motivates me. I think probably something so simple that it goes unnoticed. Creating has just become a part of me, and I can't imagine my life without it.

WHAT IS YOUR PREFERRED ART MEDIUM TO USE?

I definitely prefer oil paint. I think the texture and color seduced me.

HOW WOULD YOU DESCRIBE THIS SERIES OF PAINTINGS?

Large scale, contemporary paintings, focusing on portraits and the human face.

WHY IS IT IMPORTANT TO YOU THAT THESE PAINTINGS REFLECT EXPRESSIONS OF THE SUBCONSCIOUS?

I think the subconscious became a main theme in my work by being very linked to the way I work. I love dreams and find them very exciting and also interesting, and find them very linked to the way we think creatively.

CAN YOU DETAIL HOW THESE PAINTINGS REFLECT THAT THEME?

Dreams, though they may feel real while they are happening, are only meanderings of the brain, at play, while reason has slipped off somewhere. In my paintings, there's certainly



Slow Moves | oil on canvas

this aspect of the mind wandering, at play—colors free to alter and shift, and images willing to slip slightly from something that seems real, to something not from this world, but from a world inside our heads.

WHAT IS YOUR GOAL AND MESSAGE? WHAT RESPONSE DO YOU HOPE TO EVOKE?

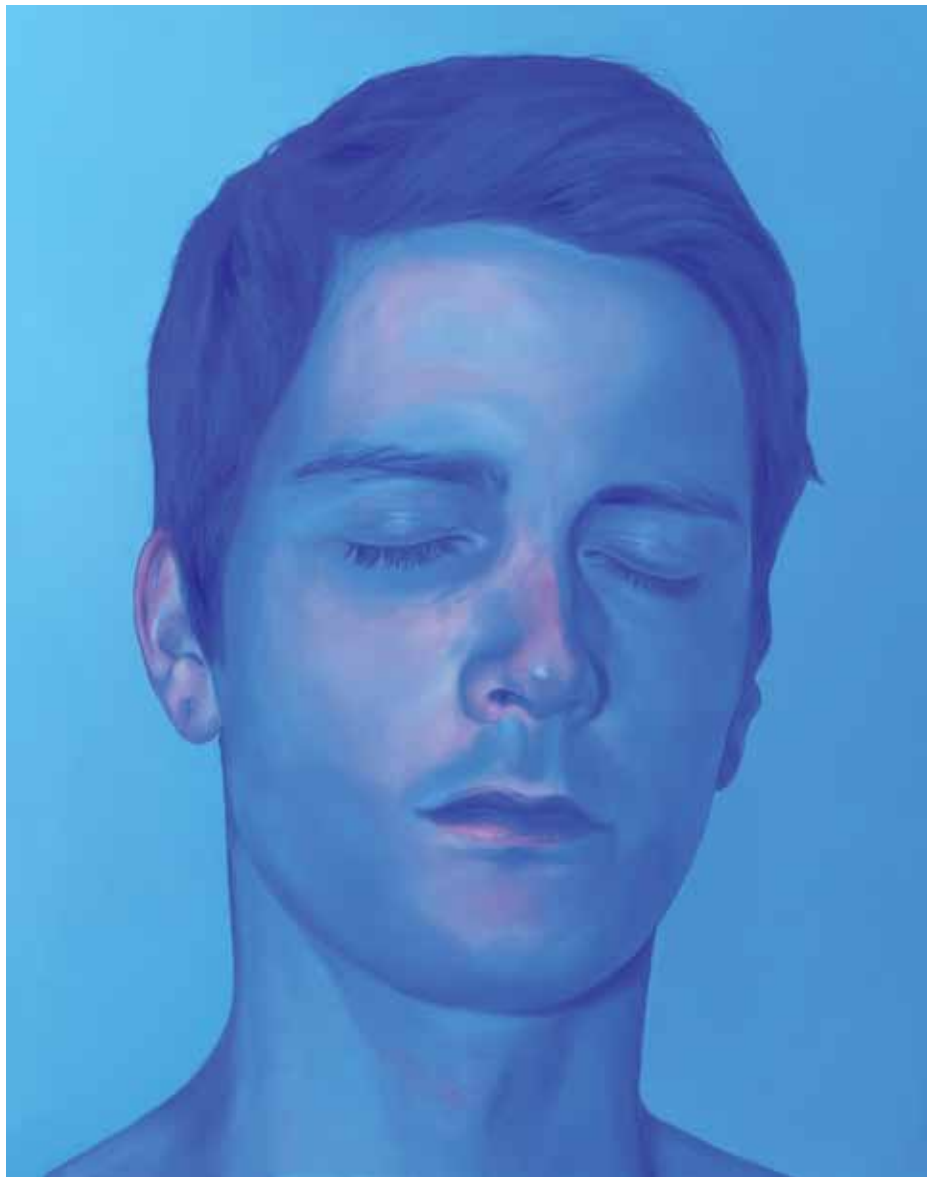
I hope to resonate somewhere within the viewer. The message can vary entirely from piece to piece and from person to person. And that is sort of magical in itself—to induce a reaction.

TALK ABOUT THE PROCESS OF CREATING THESE PAINTINGS:

There is a lot of work that goes on even before painting—photo shoots, editing in Photoshop, and then finally the painting of the work. It is a lot of work, but you get lost in it, and forget you are working at all.

HAVE YOU ALWAYS BEEN DRAWN TO CAPTURING HUMAN FORM AND FACIAL EXPRESSIONS?

I think people have always intrigued me. Human relationships are the most important



Deep Blue Sea | oil on canvas

relationships we have in life, and we interact through the face as a medium of expression. It's hard not to be drawn in.

TALK ABOUT THE ART OF ACHIEVING SUCH REALISTIC, AND OFTEN VERY EMOTIONAL, FACIAL EXPRESSIONS:

I work from photos that I take in my studio. Capturing the expressions in the studio is very chancy, and left up to happenstance. Capturing the expression in painting requires attention to detail and subtle exaggerations here and there.

HAVE YOU ALWAYS HAD A PREFERENCE TOWARD PHOTOREALISTIC PAINTING?

I am definitely drawn to a certain amount of realism. Right now, I am leaning toward realism with a flare toward photographic abstraction within the paintings, such as multiple exposures, pixelations, and glitching.

WHAT IS YOUR FAVORITE ASPECT OF THE CREATIVE PROCESS?

The endless possibilities.

HOW WOULD YOU SAY YOUR ART AND YOUR STYLE DIFFERS FROM OTHER CONTEMPORARY ARTISTS?

I think that each artist brings a bit of themselves to their work unintentionally. That is where style comes from. I'm not even sure it is a conscious choice sometimes. I think we just create things, and a style works itself out.

DESCRIBE FOR US THE ATMOSPHERE WHEN YOU ARE AT WORK:

My studio is totally white, calm, and open. I like to listen to dreamy indie and folk music—such as ON AN ON, Pascal Pinon, Daughter, Emily Haines, High Hives, and José González, to name a few. I also like when my studio smells nice, so I have a couple scented candles in there to keep the creativity flowing. I find our olfactory senses are some of the most powerful. I work mainly in the evenings—I am certainly not an early riser!

WHAT DO YOU FIND TO BE INSPIRING THAT YOU CAN'T WAIT TO RECREATE IN YOUR ART?

I'm really not sure. There is always this *je ne sais quoi* that I am always trying to capture—a fleeting idea in my head.

HOW DO YOU CONTINUE TO CHALLENGE YOURSELF AS AN ARTIST?

I am always trying to talk about things that I am dealing with in my own life. Somehow, my work reflects the phase of life I'm in on a subconscious level, and this keeps my work changing as I grow.

WHAT HAVE BEEN THE MOST VALUABLE LESSONS LEARNED FROM OTHER ARTISTS?

I spend a lot of my time on my own, and wish I were around more artists, but with a studio so far away from others, I don't have as much input as I would like. I think the best lesson I have learned is not to be afraid to fail because the fear will stop you from experimenting and finding something exciting.

TALK ABOUT YOUR LIFE OUTSIDE OF YOUR WORK:

I like reading, watching TV series and movies, rock climbing, hiking, sailing, yoga, gardening, and cooking.

IF YOU WEREN'T AN ARTIST, WHAT WOULD YOU BE DOING?

I was just asking myself this the other day, and I really can't imagine what I would be doing. I have no clue.

WHERE WOULD YOU LIKE TO BE IN TEN YEARS?

I hope to progress with my career, have a bigger studio, and maybe a move in the future. Right now, I am just taking one day at a time.

AL :: www.jenmann.com



Cotton Candy | oil on canvas



Sway | oil on canvas

Right now, I am leaning toward realism with a flare toward photographic abstraction within the paintings, such as multiple exposures, pixelations, and glitching.



Home Made Summer

FOOD PLUS SUNSHINE EQUALS HAPPINESS

text: YVETTE VAN BOVEN | photography: OOF VERSCHUREN

Inspired by her childhood in Ireland and her frequent sojourns in France, Yvette van Boven offers inspiring summer recipes from her book Home Made Summer (Stewart, Tabori & Chang, 2013).



chantarelle pâté

WITH GARLIC AND MARSALA

ingredients:

½ cup plus 6 tablespoons unsalted butter
2 tablespoons olive oil
5¼ ounces sliced fresh chanterelle mushrooms
(or other mushrooms)
Salt and freshly ground black pepper
1 clove garlic, pushed through a garlic press
⅓ cup Marsala or sherry
Juice and grated zest of ½ lemon
1 tablespoon tomato paste
A few sprigs of fresh flat-leaf parsley, chopped

cooking instructions:

1. Melt one-third of the butter with the oil in a large sauté pan. Add the mushrooms, and sauté for about 5 minutes. Season with salt and pepper.
2. Add the garlic, Marsala, lemon juice and zest, and tomato paste. Cook until the liquid has evaporated. Let cool completely.
3. Combine the mushroom mixture with the remaining butter in a food processor, and pulse until you have a fairly smooth pâté. Add the parsley, and season with salt and pepper to taste.
4. Spoon the pâté into a nice small bowl, and let it firm up in the fridge for at least 4 hours. Serve with drinks and toast!



crab cakes

WITH FRESH CITRUS-TOMATO MAYONNAISE

ingredients:

crab cakes

- 1 tablespoon unsalted butter
- 1 onion, diced
- 2 ribs celery, diced
- About 6 ounces fresh crab meat, or 1 small can, drained
- 1 3/4 cups bread crumbs (processing old bread yourself tastes best)
- 1/2 cup crème fraîche
- A few fresh chives, minced
- A few fresh basil leaves, minced
- 1 large egg
- Salt and freshly ground black pepper
- Light oil for frying

for the mayonnaise

- 1 large egg yolk
- Juice of 1 lemon, or 2 tablespoons vinegar
- 1 tablespoon strong prepared mustard
- About 2 cups sunflower or corn oil
- 2 tomatoes, seeded and diced
- 1/2 teaspoon paprika, preferably smoked
- Salt and freshly ground black pepper

cooking instructions:

1. Make the crab cakes: In a skillet over medium heat, melt the butter, and sauté the onion and celery for about 4 minutes, until translucent. Transfer to a plate, and let cool. Flake the crab meat into a bowl, and add the cooled onion and celery, half of the bread crumbs, the crème fraîche, chives, basil, and egg, and season with salt and pepper. Stir to combine.
2. Shape the mixture into about 8 little balls. Slightly flatten them, and coat the patties all over with the remaining bread crumbs.
3. In a nonstick sauté pan, heat some oil over medium heat. Fry the patties for about 2 minutes on each side, until golden brown on both sides. Let them drain on a paper towel.
4. Make the mayonnaise: In a food processor, combine the egg yolk, lemon juice, and mustard, and process until foamy. With the motor running, pour in the oil in a very thin trickle until the mixture becomes a thick mayonnaise. By hand, stir in the tomatoes and paprika, and season with salt and pepper. Serve with the crab cakes.



salad with fennel, dates, and parmesan

WITH WALNUT DRESSING

ingredients:

for the salad

3 ribs celery, very thinly sliced on the diagonal
1 bulb fennel, cleaned, cut in half vertically, and
very thinly sliced
Juice of $\frac{1}{2}$ lemon
Handful of fresh flat-leaf parsley
3 tablespoons hulled pumpkin seeds,
briefly toasted in a dry skillet
5 ounces Parmesan or aged Comté cheese,
cut into julienne
10 dates, pitted and cut into julienne
Handful of walnut halves, toasted

for the dressing

Juice of $\frac{1}{2}$ lemon
2 tablespoons olive oil
2 tablespoons walnut oil
Salt and freshly ground black pepper

cooking instructions:

1. Make the salad: Combine the celery and fennel in a bowl, and toss with the lemon juice to prevent discoloring. Add all the remaining ingredients, and toss well.
2. Make the dressing: Put the lemon juice in a small bowl, and whisk in the oils in a thin trickle; season with salt and pepper. Pour the dressing over the salad, toss well, and serve immediately.



cake with raspberries, BLUEBERRIES, AND COCONUT

ingredients:

2 cups self-rising flour
⅔ cup rolled oats
1 ¼ cups packed light brown sugar
Pinch of salt
¾ cup sweetened flaked coconut
½ cup plus 6 tablespoons cold butter; cut into small chunks
2 large eggs, beaten
1 ½ pints fresh summer berries, such as raspberries and blueberries
Confectioners' sugar

cooking instructions:

1. Preheat the oven to 350°F. Line the bottom of a 9-inch square baking pan with parchment paper, and butter the paper.
2. Combine the flour, oats, brown sugar, salt, and coconut in the bowl of a food processor, and add the cold butter. Pulse into a crumbly dough. (You can also do this by hand, but then work swiftly and with cold hands.)
3. Set 1 ¾ cups of this mixture aside in a small bowl. Add the eggs to the mixture in the larger bowl, and pulse until combined. Press the dough containing the eggs into the prepared baking pan, and smooth it with the wetted back of a spoon.
4. Arrange the berries on the dough. Sprinkle the entire cake with the 1 ¾ cups of crumbly dough that you set aside.
5. Bake for 35 to 40 minutes, until a skewer inserted in the center comes out clean and the top is a nice golden brown. Let the cake cool, and cut into squares. Sprinkle with confectioners' sugar to serve. The cake will keep in an airtight container for up to 1 week.

THE PATH WE CHOSE FOR OUR HIKE

through Palo Duro Canyon was not a strenuous one—mostly flat land, a few mesquite trees, and a friendly little creek bubbling nearby. A flock of wild turkeys suddenly appeared, strutting their way through the brush, totally undisturbed by our presence. Picking at a few bugs along the way, their destination was the creek, and they didn't seem to mind that we were there first.

The moment was a simple one, but remarkable because of the magnificent setting of Palo Duro Canyon near Amarillo, Texas, the second grandest canyon in North America. We were exploring sites at the bottom of the canyon, and unlike Arizona's Grand Canyon a few hundred miles to the west, we didn't have to possess superhuman hiking skills or ride a pack animal to get to the bottom of this one.

The Grand Canyon in Arizona is on many bucket lists, and well it should be. It's everything a national park in the United States should be and a phenomenal creation of Mother Nature. But if you've been there/done that and enjoyed it, you will also enjoy Palo Duro Canyon. With the mere designation of a state park, this is America's only drive-through canyon and almost as big as the more famous one in Arizona.

Second Grandest Canyon

PALO DURO CANYON IN TEXAS

text: DIANA LAMBDIN MEYER | photography: KENNY BRAUN

Palo Duro Canyon, near Amarillo, Texas, is popular with mountain bikers, hikers, and tourists alike for its majestic views, trails, and accessibility.



Palo Duro is breathtakingly beautiful in its own right, yet much more accessible and hands-on than its more well-known counterpart. You can camp, hike, climb rocks, ride horses, and mountain bike at the bottom of Palo Duro Canyon. And it's possible to drive your personal vehicle to the bottom of the canyon as well.



GRAND CANYON VS. PALO DURO CANYON

If you're the kind of person who likes to amaze your friends and strangers with statistics and trivia, take note of these goodies:

The **length** of the Grand Canyon is 277 miles. The length of Palo Duro is 120 miles.

The **width** of the Grand Canyon is eighteen miles. Palo Duro is up to twenty miles wide in some places.

The **depth** of the Grand Canyon is 6,000 feet. The depth of Palo Duro is 800 feet.

The Grand Canyon **covers** more than a million acres. Palo Duro covers 29,100 acres.

The **elevation at the rim** of the Grand Canyon is 2,000 to 8,000 feet. Palo Duro is up 3,500 feet.

Okay, so the Grand Canyon is quite a bit grander, but it had a 2.5 million-year head start. And the fact remains that Palo Duro is the second largest canyon in the US. Palo Duro is breathtakingly beautiful in its own right, yet much more accessible and hands-on than its more well-known counterpart. You can camp, hike, climb rocks, ride horses, and mountain bike at the bottom of Palo Duro Canyon. And it's possible to drive your personal vehicle to the bottom of the canyon as well. Yes, getting to the bottom of the canyon is as simple as getting in your car. A switchback blacktop road takes you to the bottom of the canyon where the view looking up is spectacular.

A BIT OF PALO DURO HISTORY

Native Americans used Palo Duro Canyon as hunting grounds for generations, and later the Apache made a permanent home here. The Battle of Palo Duro tells the painful story of how the US Army eventually removed



the Apache from the canyon. It was the final Indian battle in Texas. The first white settler was Colonel Charles Goodnight, a retired Texas Ranger who established a cattle ranch here in 1876. He is famous in Old West lore as the inventor of the chuckwagon, a staple of every cattle drive, and now many a touristy experience throughout the West. The ranching operation continued until 1934 when, in the depths of the Great Depression, heirs of Colonel Goodnight deeded the land to the state, creating Palo Duro Canyon State Park.

The canyon is popular with mountain bikers. The thirty miles of marked trails cover a variety of topography, but one of the most popular is the five-mile Lighthouse Trail that leads to a phenomenal rock formation that looks like a lighthouse. The Lighthouse is probably the easiest, so seasoned mountain bikers might prefer the rugged Givens, Spicer, and Lowry Trail, a nine-mile workout. Hands down, the Givens, Spicer, and Lowry Trail is the most scenic, so bring your camera along if you are on foot, wheels, or horseback.



Other options for exploring the canyon are off-road jeep rides, horseback rides, hiking, and just cruising in your own vehicle. Although Palo Duro Canyon receives more than 350,000 visitors a year, on a day hike along the Fortress Cliff trail, we didn't encounter another human being, but did see lots of wild turkey, porcupines, and other critters I couldn't identify. The freshness of the mesquite, the vastness of the canyon, and tranquility of the region touched my senses.

Bird watchers will appreciate the climate controlled viewing area just behind the Trading Post and museum. More than fifty species, ranging from bald eagles to humming birds, have been identified in the park.

Whatever you do, if it's between April and October, do it earlier in the day because temperatures easily surpass 100°F in this part of Texas this time of year. Spend the night in one of three Civilian Conservation Corps-era cabins on the rim. Of course, there's plenty of camping as well, for people of all comfort levels. On the nights surrounding a full moon each month, check out the ranger-led night hikes.

One five-letter word is the key to enjoying any outing in Palo Duro Canyon State Park: water. You'll see thermometers at all of the trail heads, and despite the fact that this part of Texas experiences all four seasons, it is always dry and seems to always be hot here. Bring twice as much water as you think you might need, and then drink every drop of it.

You'll also want to pack good shoes. Even the least aggressive explorer will benefit from having close-toed shoes with good grips. The gravel around picnic areas and restrooms are slippery in places. And if you're going to hike even a few hundred feet along a trail, avoid wearing flip flops. There are rattlesnakes and other critters out there who would just love to nibble on your toes and ankles.

TEXAS!, THE MUSICAL

Of the 350,000 visitors who come to the canyon each year, many come for *Texas! The Musical*. Produced by the Texas Panhandle Heritage Foundation, the show is staged in a natural basin in the canyon. Starting with a lone rider on horseback carrying the Texas state flag, *Texas! The Musical* is now considered the official play of the state of Texas.

The story is that of white settlers in the Texas Panhandle in the 1880s. It's family friendly, a little corny in some places, but the talent of the actors is undeniable, matched only by the incredible setting surrounding the show.

The show runs five nights a week from mid-June to mid-August and has been since 1965. The story traces the history of Texas, which is as colorful as the canyon in which this show occurs. In 2015, fans and cast will celebrate fifty years of performances in the canyon.

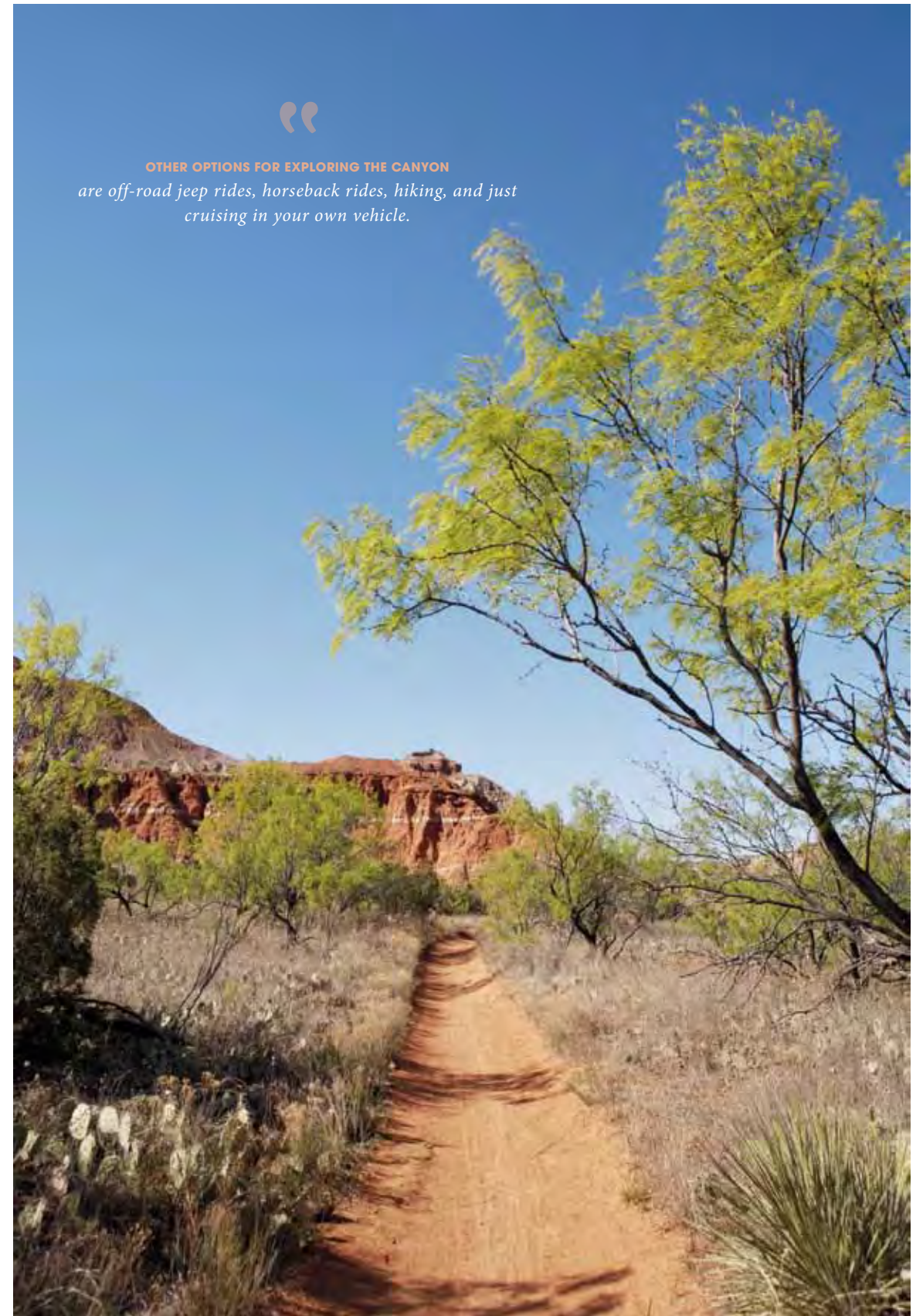
Otherwise, check the park calendar before your visit to see what else might be happening in the park during your visit. There are wonderful nature hikes, stargazing events, and ranger-led tours. However, some of the bike races and ultra runs bring thousands of people into the park at once, usually in the autumn months. If you're not into that event, the energy and traffic they create could minimize your enjoyment of the canyon.

**AL :: www.palodurocanyon.com
www.texas-show.com
www.visitamarillotx.com**



OTHER OPTIONS FOR EXPLORING THE CANYON

are off-road jeep rides, horseback rides, hiking, and just cruising in your own vehicle.



The Other Jersey Shore

HIDDEN GEMS ON THE ATLANTIC COAST

text: KELLER ROSE | photography: SHELLEY ROSE PHOTOGRAPHY

From the artsy, avant-garde Asbury Park to the nostalgic Ocean Grove, the Jersey Shore is full of culture, style, and personality.

REALITY TELEVISION HAS PAINTED A VERY one-dimensional portrait of the Jersey Shore, and a somewhat unflattering picture to boot. A long weekend exploring some of the lesser known seaside towns reveals the truth—the Jersey Shore is rich with culture, style, and personality. From the artsy, avant-garde revival of Asbury Park to the nostalgic history of Ocean Grove, the Jersey Shore is full of hidden gems and fascinating people.

AVON-BY-THE-SEA

This idyllic town in Monmouth County feels like a throwback to a simpler time. Here and there, unchained bicycles lean up against the rail of the boardwalk—a nod to the family-oriented atmosphere of Avon-by-the-Sea. In the evening, the nostalgia is out in full force with the sounds of the Ragtimers, a band of older gentlemen in spiffy white outfits crooning to the crowd that has assembled in the Avon pavilion. This is the place to be for the retired set and families alike, as fox-trotting couples weave in and out of twirling six-year-olds. The nondancers hang out in lawn chairs and lick ice cream cones from the pavilion.

For the perfect accommodations, look no further than the Cashelmara Inn, at once tucked away and across the street from the beach. Originally built as a summer estate, this Victorian oasis was renovated into a bed and breakfast in 1984. Families and guests return to the Cashelmara year after year to relax and unwind at a place that quickly becomes a second home. Enjoy a full breakfast each morning with your choice of indoor or veranda seating. If you're lucky, Leo the golden retriever will lay beside your chair and snooze. Try the Cashel McMara—ham, fried egg, sliced tomato, and melted cheese on a toasted English muffin.

A stay at the Cashelmara wouldn't be complete without a visit to the Mulligan's Grand Victorian Theatre, a cozy theater right off the sitting room. Mary, the innkeeper, is a soft-spoken, warm, and welcoming treasure of a

person; once you've selected a movie from the list, she will pop up some buttery popcorn and hand you a container full of cinema goodies. What could be better than chocolate and a viewing of *Mamma Mia*!

Don't miss From Seed to Sprout, a vegan eatery and smoothie bar on Main Street. This Bohemian-chic lunch spot is focused on delicious, organic bites like granola bowls, marinated kale greens, and raw pizza. And drinks come in adorable mason jars!

For a postorganic feast, swing over to The Macaroon Shop, an institution at the Jersey Shore for over seventy-five years. The bakery first opened in Ocean Grove, and moved to its current location on Main Street in Avon-by-the-Sea in 1981. Macaroons (made from coconut, vanilla, sugar, egg whites, and salt) were a dessert popularized by the Europeans. The Swiss began covering them with fine chocolate. Since 1930, The Macaroon Shop has used a one-of-a-kind Swiss macaroon recipe for their coconut macaroons, and a gourmet French-Italian recipe for their almond macaroons. The bakery also offers an assortment of cakes, pastries, breads, and pies.

Cross into neighboring Bradley Beach to check out a local favorite, FINS Tropicali. You won't find anything understated about this boldly painted, colorful, surfer-inspired haunt, including the flavorful food. Try the Bali Bowl—coconut-steamed vegetables and grilled chicken drizzled with a sweet Thai chile sauce. The Tiki Tacos are another frequently ordered dish. Wash it all down with a Jersey Girl smoothie (strawberry, peach, and passion fruit juice).



OCEAN GROVE

Known as “The Jewel of the Jersey Shore,” Ocean Grove offers one square mile of tree-lined streets, quaint shops, majestic inns, and Victorian architecture. Designated as a National Historic District, Ocean Grove was founded as a religious community. In May of 1869, a group of Methodist ministers felt called to the coast of New Jersey to set up camp, and laid out what would become one of the first planned communities of the Victorian age. The buildings nearest the ocean were built farther back from the street to allow the sea breezes to blow inland.

Tents, however, were the predominant shelter for early visitors to Ocean Grove. The tenting tradition has been carefully preserved, with 114 tent structures nestled around the Great Auditorium today. Some tents have stayed in the family, passed from one generation to the next. The tent homes consist of a canvas section at the front, and a permanent wooden cottage behind it that houses the kitchen and bathroom. To rent one for the summer will cost you anywhere from \$4,000 to \$7,000. The harder part is actually getting a tent—there are hundreds of people on the waiting list, and only one or two tents turn over in any given season. The tents surround the Great Auditorium, a massive 6,000-seat space that plays host to concerts, lectures, worship services, retreats, and organ recitals. This wood and steel structure has hosted United States presidents, New Jersey governors, and countless musicians and performers.

Though the town no longer bans cars, bikes, skateboards, and swimming on Sundays,

it is still a dry town, and has its own set of quirky rules. For example, Ocean Grove’s land is still owned by the Camp Meeting Association. Homebuyers receive a 99-year renewable lease on their property.

The Historical Society of Ocean Grove offers an annual house tour, giving visitors a rare firsthand look at tent living, as well as historic Victorian houses and new renovations. Peter Barbour’s Lake Avenue property is a site to behold. Overlooking Wesley Lake, this Queen Anne house built in 1882 underwent a stunning restoration in 2012. As you step through the front door and to the right, the white marble countertop and massive hanging pot rack in the gourmet kitchen beckons you to stay a while. The stained glass window in the stairwell sends speckled rays of jewel-toned light into the space. And the master bathroom is a black, white, and marble masterpiece you will have a hard time walking away from. Head outside to the porch swing on the lower deck, close your eyes, and pretend you own this beautiful property for a minute.

When you manage to tear yourself away from Barbour’s award-winning restoration, consolation can be found in the form of ice cream at The Starving Artist at Days. Try a waffle cone full of Graham Slam ice cream, or a Sicilian iced tea—lemon Italian ice and passion fruit sorbet scooped into a frosted glass of iced tea. There’s nothing like it on a hot summer day.



above
Once a pharmacy and ice cream parlor in 1901, Nagle’s Apothecary Café has kept the old name and offers breakfast, lunch, and dinner against a backdrop of antique pharmacy equipment.





ASBURY PARK

When most people hear Asbury Park, they think of Bruce Springsteen’s first studio album, “Greetings from Asbury Park, NJ.” Founded in 1871, Asbury Park began as a glamorous retreat for the wealthy of New York and Philadelphia society. Glenn Miller and Artie Shaw played to crowded dance halls. Broadway lyricists would vacation here, and supper clubs and jazz joints lined Springwood Avenue. But things began to shift in the decades following, until Asbury Park was nothing but a ghost town. Bit by bit, Asbury Park is experiencing a revival and a renewal. Artists are drawn to the freedom and possibility of this once posh town. Properties are being bought and renovated. A walk on the boardwalk gives visitors a glimpse into what was, and what could still be, as the Grand Arcade and the Asbury Park Convention Center rise from the boardwalk.

It’s very much a community here, with shop and restaurant owners more than willing to bend your ear to tell their stories of saying “watch me” to the naysayers, and going after their dreams with wild abandon. There is eccentric Jackie Chesley, owner of The Paint Place NJ, who locked up her shop to escort me down the street to talk to a relative who knew the music scene.

At Allan and Suzi, a high-end consignment and vintage clothing store, Suzi’s accent gave away her New York City roots, as she recounted her journey into fashion. She and her husband saw Asbury Park as a haven for creativity. Explains Suzi, “We didn’t have to conform in Asbury Park. Here, I am who I am. Most people here want to dress eclectically. If you have your own sense of style, you can come here and find something that suits you.” It’s a full-time commitment, and she jokes her son asked her how long she will be in business. “Until I’m dead,” she counters. “We’ll take you out in a body bag,” he teases.

Foolish Ginger is a charming store on Cookman Avenue filled with homemade jewelry,



cute housewares and accessories, recycled glass bottle candles, perfume, and clothing. This artsy bohemian paradise is the brain child of owner Erica Vermilyea Marchelle, a graduate of the Fashion Institute of Technology in New York City.

Sweet Joey’s is a hybrid vintage clothing store and custom denim shop, co-owned by a father-and-son duo from Czechoslovakia. The elder, Vlad, began making jeans while still living in Czechoslovakia in the 1970s. At that time, one pair cost a month’s salary, so he

learned to make them himself. Sewing talent runs in the family—Vlad’s grandfather was a very successful tailor, and his father knew how to sew as well. Vlad’s son, Joey, has a penchant for vintage clothing, and also plays the drums in local bands. As a testament to the tight-knit community of Asbury Park, they recommended a restaurant dubbed Toast for brunch.

Expect a wait at Toast—it’s a popular brunch spot, but your wait time will not be wasted. Around the corner is a pop-up farmer’s



market. Asbury Fresh Farmer’s Market is full of organic products and handmade pretties. Try Heaven and Earth for divine smelling vegan soap. Taste test Hank Sauce, hot sauce in several varieties. My Momma’s Farm offers the moistest gluten-free lemon scones that will ever touch your lips.

At Toast, where the motto is “Peace, Love, Pancakes,” you will find red velvet pancakes the size of your head, Nutella®-stuffed French toast, smoked salmon omelettes, and plenty of vegan, vegetarian, and gluten-free offerings.



Bit by bit, Asbury Park is experiencing a revival and a renewal. Artists are drawn to the freedom and possibility of this once posh town. Properties are being bought and renovated.

Twisted Tree Café serves up a delicious and nutritious lunch for all dietary needs. The veggie wrap spilled over with carrots, sprouts, cucumbers, roasted red peppers, avocado, bell peppers, olives, lettuce, tomato, and onions. The coconut curry soup would be perfect for a cooler day. This hip café also offers a giant list of adorably named smoothies, like the Jungle Boogie, Two to Mango, and Twisted Hippie with hemp protein and oat milk.



SPRING LAKE

Known affectionately as the “Irish Riviera” for its large Irish-American population, this section of the Jersey Shore is pristinely maintained and upscale. Spring Lake’s mile-and-a-half-long beach and frontage road are free from fast-food shops, and franchises are not allowed within the town borders. Third Avenue Chocolate Shoppe advertises a fifty-cent ice cream cone, and it really exists! The store also boasts every kind of chocolate truffle and concoction, including kid-friendly treats like chocolate Rooster Legs and Chicken Legs.

Elke Ridge owns Whimsicality, a home furnishings store that you will wish you could inhabit like a bed and breakfast. Her creative vignettes are both inspired and inspiring. On style, Elka explains, “I love mixing styles. I tell customers to keep the pieces they really love. Everything comes back around.”

On the corner of Third Street sits Spring Lake Art Gallery and charismatic owner Corbin McCarthy. Storyteller extraordinaire, art enthusiast, and appreciator of all things beautiful, McCarthy has had quite a life, and isn’t



shy about sharing the details. His mother was an artist as well, and he spent years taking care of her when she became ill. He also divulged his mother dated Jackson Pollock before she met her husband. They studied together at the Art Students League of New York, and McCarthy owns a small Pollock. His outlook on life is beautiful, and his *joie de vivre* radiates from every pore. He believes if you have a good way with people, things

just come to you. McCarthy elaborates, “I live in Sea Girt, three blocks from the beach in a gorgeous home. On trash day, I saw these cool chairs, and an old man walks over and asks if I want a boat. I said yes! He had a sailboat in his garage—a twelve-foot Pearson. The boat was mint. He just gave it to me.” When asked how he came to own this gallery, he shared, “I was retired. My mother had passed away in 1991. And a friend called me up and said 217

(this space) is available. And I told her it was my mother’s first gallery. What’s meant to be is what’s meant to be.”

It’s people like Corbin McCarthy and the other shop owners and restaurant owners who really make this part of the Jersey Shore shine, even more than the shops themselves. Their passion and love for what they do, what they serve, and for life in general infuse these

seaside towns with something special. We’d all benefit from a reality television about their lives.

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On the stairwell wall in the foyer, there is a square collage made up of hundreds of matchbook covers. One matchbook cover had the name of the company where the client had his first job as a kid. He was instantly connected to that. We took a step back from it and liked the overall punch of color.



TELL US ABOUT YOUR JOURNEY TO BECOMING AN INTERIOR DESIGNER:

Growing up in Texas, I definitely played around with interior design as a kid—I was always rearranging my bedroom and painting it different colors. I went to college at Tulane in New Orleans, where I majored in English and minored in studio art. After graduation, I moved to New York City, having no real career direction other than I wanted to do something creative. I ended up in the fashion industry; I worked at Calvin Klein for several years in their showroom, and then did some PR for fashion and beauty. But it was more sales and PR than the creativity I craved. So in my mid-twenties, I went back to school to get my graduate degree in interior design at the New York School of Interior Design. I completed the two-year program, and completely fell in love. I stayed on the semester after, working as a drafting teacher's assistant and just really loved it. Through my drafting teachings, I received a lot of freelance jobs doing drafting for larger companies, which led me to branch off on my own as a freelance drafter for a few months. Before long, I started getting my first clients for complete interior design projects.

WHAT WAS IT LIKE WHEN YOU TACKLED YOUR FIRST INTERIOR DESIGN PROJECT FOR A CLIENT?

My first project was a bachelor's one-bedroom apartment on the Upper East Side. He really gave me full rein to work my talent. That led me to his parents, who bought a three-bedroom apartment that needed a major gut renovation and required construction management. That experience led me to contractors and a team of people I would continue to work with for the next three to four years in New York. In 2002, we moved out to Rowayton, Connecticut. After decorating a neighbor's house where we live, I worked off of referrals for eight years. It wasn't until last year that I finally photographed some projects, got my website together, and started getting some press. Now everything has sort of taken off!

HAVE YOU NOTICED A DIFFERENT DESIGN SENSIBILITY IN NEW ENGLAND COMPARED TO NEW YORK?

There are different facets of each location to take advantage of in regards to design. In New York, it is all about working within a confined space and taking advantage of as much light as possible—which is extremely different from where we are. In Connecticut, there is a lot more of an indoor/outdoor relationship; how the house relates to the environment around it is important here. In New York, you are doing the opposite. Unless you have a great view and maybe a terrace, you are usually creating your own cocoon away from all the hustle and bustle. It is a different point of attack, and the style is different. New York is a little more streamlined and contemporary. For me, it is a different clientele as well. In New York, I did a lot of bachelor apartments; that was my niche when I was starting out. Out here, I do family houses with kids and pets.

HOW DO YOU STAY ORGANIZED WHILE JUGGLING MULTIPLE PROJECTS?

Lots of Post-it notes everywhere! I am very old-fashioned. I have a giant red Filofax that weighs thirty pounds that I keep my life in. Everyone who knows me knows my red book! I am a visual person. I like to write things down. I use my iPhone and computer

as the necessary electronics. But I have a lot of paper. Design is still a tactile job. You can't do everything on the computer. You need to touch the fabric. You need to do the room sketch. I feel so much more connected to the actual process that way. I use paper and pen, and I keep really good files and systems in place—or at least I try to. I have an office in my house on the third floor, and I come up here and escape into my little nest where I keep everything. I find it manageable to have two or three projects going on simultaneously. Because projects take different ebbs and flows throughout the process, I prefer to have a little spacing between starting one and starting another. Most of my projects are full-scale interior design jobs that take about nine months to complete. If we get into construction, then it obviously takes longer. I work best when I am busy. When you've got multiple projects and you're going into the city, you can multitask as well—to an extent!

WHO DO YOU ADMIRE IN THE DESIGN WORLD?

I have three: I love Victoria Hagens for her fixed simplicity and pared down palette. On the other extreme, I love Kelly Wearstler projects. I think her color and materials in exuberance are just so gorgeous. She is just so talented and brought a whole new direction. And lastly, Tom Scheerer. I just got his new book (*Tom Scheerer Decorates*); it is an amazing mix of old and new, traditional and modern. His style is more of what I try to accomplish with my projects—I take a little bit of the old and the new, and that balance helps to keep the design fresh. For me, it is all about that balance and respecting the more traditional architecture and the environs of Connecticut where I live.

ONCE YOU'VE SELECTED A DIRECTION FOR THE DESIGN, WHAT IS YOUR PLANNING PROCESS LIKE?

First thing I do with any job is go to the project, and feel what I think the furniture arrangement should be in the space planning. Even if the client has plans for me, I need to go stand in that room to see where it feels right to place the furniture. From there, I measure it out, and go back to my desk to create floor plans for each space (which are



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just rough sketches with the furniture shapes and sizes drawn in). That is what I work off of throughout the process. It really helps for me to see it in plans. From there, I start to pull the paint colors, fabrics, and wallpapers to see what works where. There might be a great fabric that you want for the living room that doesn't work, so you can use it in the family room instead. There is definitely symbiotic relationships going on. It all comes together layer by layer.

WHERE IS THE MOST INSPIRING PLACE IN THE WORLD THAT YOU'VE TRAVELED TO? WHAT MADE IT SO THRILLING?

I think I am most inspired while sitting at my desk and looking out my window at Long Island Sound—looking at the sand, the sea, and the sky. Those are really my favorite

colors—grays, beiges, blues, greens, and all these really subtle colors. I am inspired by the ever-changing light that occurs across the water and the fog. I love to travel all over the world, but I would say that connecting to my environment here is truly beautiful.

WHAT DO YOU FIND THE MOST FULFILLING ABOUT INTERIOR DESIGN?

I treasure the relationships that I build with each of my clients. I think the home is sacred. It is so important for all of us to have an environment that makes us feel happy, healthy, relaxed, and safe and secure. I encourage people to do what they can—whether it ends up being simple or extravagant—to make their house feel like a place where they want to come home to; it should be a real reflection of their personality. That is what I try to give

my clients; I love creating these homes that they fully enjoy every day.

TELL US HOW THIS PROJECT CAME ABOUT:

The house to the left of me was purchased by my client—a single, divorced guy whose teenage boys stay with him part time. I completely decorated his fairly small three-bedroom house, and he loved it! It was a great working relationship. The next year, the house on the other side of me came on the market, which was about three times the size as the one he was living in and located on the corner with a lot more space for his boys and his boys' friends who would all gather at the house. He ended up buying that house on the other side of me. We had just a good time working together and picking things back up again. Although we transferred everything that we



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had bought for the original house, we really had to grow from there since this was a much bigger space with many more bedrooms and living spaces.

WHAT WAS YOUR CLIENT LOOKING FOR IN TERMS OF AESTHETIC AND FEELING OF THE SPACE?

The second house has an open plan architecture (designed by Roger Bartels, who is quite a well-known architect around here). The space was cavernous feeling; there wasn't a lot of warmth to it. It felt quite cold, open, and big. For a single guy living alone with his high school- and college-aged sons staying with him part time, I wanted it to feel intimate and cozy for him—much like his first house. I wanted to make it feel cozier for him, but obviously be able to handle forty of his sons' friends. But it also had to be elegant and sophisticated so that whatever happen within my client's life, the house would still be appropriate. I darkened the floors and painted the walls a taupe gray color. From there, I provided some contrast and started working with layering textures—incorporating lots of sisal rugs, art, and furniture until we created more coziness throughout the house.

HOW WAS THE ART CHOSEN?

The art collection was key in both spaces and really set each home apart from being just another great beach house. We hired Elizabeth Parks, an art consultant in New York (www.parksfineart.com). She worked with the client and me to really build a contemporary collection that reflected this very personal connection between the client and the art. We started off with pretty simple rules for him—no sailboats and no landscapes since he was coming from a traditional background—and educated the client about the contemporary art world and its emerging artists. As we progressed beyond the abstract and the figurative, it really became what spoke to him. For example, on the stairwell wall in the foyer, there is a square collage made up of hundreds of matchbook covers. One matchbook cover had the name of the company where the client had his first job as a kid. He was instantly connected to that. We took a step back from it and liked the overall punch of color. It has some red with some pattern that worked well

I always have **natural** elements in a room, whether it is a **sisal rug** or some baskets or a horn sculpture.



for the neutral stairwell. It was also important to go to the galleries and talk to the representatives in order to find out the meaning behind the paintings and whether the client had a connection to them or not. Learning the stories behind the pieces was the ultimate deciding factor. He now has this really edgy art—a mix of paintings, mixed-media collages, and photographs. He has everything from Ed Ruscha to Robert Mangold, Michael Dweck, Harry Burns, LeRoy Grannis, and William Powhida.

SUM UP THE THEME AND INSPIRATION BEHIND THIS PROJECT IN A COUPLE OF SENTENCES:

I don't think there is an overall theme other than keeping it light, bright, and comfortable. I tend to work in a neutral palette. I am drawn to pale, cool colors. I also find it important to bring the natural elements indoors; tied throughout, I always have natural elements in a room, whether it is a sisal rug or some baskets or a horn sculpture. In this case, the art (and sometimes the accessories) then punches up each room and gives it a different personality.

DESCRIBE YOUR DESIGN STYLE:

If I needed to sum up my style, it would be easy elegance. That is the look that I go for with my clients—elegant but also comfortable. Generally, I am much more neutral in my design style. I love soft, pale colors. But I like the pop of color that great art and accessories add to a space.

HOW DOES THIS PROJECT EXEMPLIFY AND HIGHLIGHT YOUR FIRM'S TALENTS?

I pride myself and my firm on creating unique interiors for each of my clients. If you



look on my website and see my different projects, there is definitely a common thread—I have elements that I like to repeat—but they are all quite different. I try to have the client's personality come out in the project so that it feels like their space is unique to them. I think this project was successful in that it is an elegant, sophisticated space that would work for a man and a woman, or just a man. It doesn't scream bachelor pad. It is a reflection of him, especially with the personal art.

WHAT IS YOUR FAVORITE STYLE SECRET?

Don't try to match everything up. A room looks much more sophisticated if it is a bit of a mishmash. Take the work of Michael S. Smith, a great decorator whose done the White House. You look at his rooms, and nothing matches; but it all works. When you stop focusing on having everything match, the room will look more evolved over time. As long as you are finding great pieces that you love, it will all pull together.

SHED SOME LIGHT ON YOURSELF OUTSIDE OF THE DESIGN WORLD:

I live in Rowayton with my husband and my three children. I have a ten-year-old daughter and six- and eight-year-old boys. We love to travel together. My husband and I race sail boats competitively, and we travel around North America a couple of times a year and race in the nationals. That is our passion. I also play tennis, love art, and love to chase my kids around.

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Housed in two World War II-era port warehouses on the Los Angeles waterfront in San Pedro (a small working-class outpost of Los Angeles, approximately twenty miles south of the city’s center), CRAFTED is a place oozing with character and creativity, where you can shop locally and buy handmade goods directly from the artists themselves.

DISCOVERING CRAFTED, A MÉLANGE OF all things artisanal and handmade, immediately flooded my mind with memories from my adolescence, taking me back to the many weekends spent perusing the local flea market warehouse that was surprisingly similar to this one I found along the Port of Los Angeles. With a few dollars allowance in my pocket, I would scour the various vendors’ tables until I located that perfectly unique treasure you could never buy in a store. While I found some great trinkets along the way, the journey itself unlocked a deeper appreciation for the makers behind the finds, and ultimately spawned my love affair with anything and everything handmade. My heart sank when that market closed its doors for good, which is perhaps why I am so drawn to CRAFTED all these years later. Like an ode to a memory that I thought I had forgotten, this modern marketplace sits on the other side of the country, embodying everything I once admired about that childhood destination, although it is certainly doing it today with a lot more flair.

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Artisan’s Paradise

CRAFTED AT THE PORT OF LOS ANGELES

text: ROBIN RYAN | photography: ASHLEY JONES?

Housed in two World War II-era port warehouses on the Los Angeles waterfront, CRAFTED is an oasis for those who love handmade goods.





Party lanterns anchored onto the raw wooden beams and the brightly painted picnic benches and Adirondack chairs throughout the common areas create an energy at CRAFTED that invites you to linger awhile.

CRAFTED opened its doors in June 2012, thanks in part to the \$1.2 billion redevelopment of the Port's lands into a new and exciting family destination: the LA Waterfront. Long known as "America's Port" (the premier gateway for international commerce), the Port comprises 7,500 acres of land and water along forty-three miles of shoreline—much of which had been inaccessible to the public for years due to the array of tank farms, warehouses, and loading docks that occupied the location. However, since the Port's operations are becoming more efficient, San Pedro's harbors and coastline are now being reimagined into recreation and entertainment areas. Along with the arrival of the Battleship IOWA, new public parklands, and the LA Maritime Museum, CRAFTED's handmade marketplace is one of the landmark attractions along LA's southern coast.

This indoor market is a first for Los Angeles-based arts entrepreneur Wayne Blank and his partners, land-use consultant Howard Robinson and retail designer Alison Zeno, who all had a hand in the massive renovation of these enormous, previously vacant waterside warehouses. With hopes of preserving as much of the original integrity of the historic



warehouses as possible, the team set out to repair or replace sixty-nine broken wood trusses, staining them to match the original seventy-five-year-old Douglas fir. The roof and vaulted clerestory windows were also replaced—making great use of the natural light streaming in—as was the old asphalt flooring with finished concrete. Deciding that installing an HVAC system would be both expensive and out of character for the old buildings, the owners installed large, eighteen-foot-span fans, with blades reminiscent of helicopter rotors, to cool and heat the space in all but the most severe temperatures. Despite these minor updates, the 25,000 square feet of warehouse space was left essentially as they found it, rocking an authentic and minimalist setting that juxtaposes beautifully with the over one hundred permanent craft artisans who now fill it.

Each artist is encouraged to decorate their market stall however they choose; from the paint on the walls to the rugs and carpets of the floors, the space is meant to be their own branded environment. This level of personalization creates a boutique flavor within the otherwise industrial marketplace, as each permanent storefront is carefully curated into an art installation of sorts. Party lanterns



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anchored onto the raw wooden beams and the brightly painted picnic benches and Adirondack chairs throughout the common areas create an energy at CRAFTED that invites you to linger awhile.

The reward for CRAFTED's customers is a unique shopping destination filled with thousands of handmade products, each one of a kind and often made by the person you see right in front of you. In addition, live demonstrations, classes, and craft DIYs are hosted by CRAFTED artists. Live music fills the walls of the marketplace most weekends, as well as the aromas of the gourmet food trucks filtering through the air.



While certainly being a great shopping venue for patrons (this craft fair offers storefront space to only the best makers in the land), CRAFTED is also extremely focused on the needs of the vendors and aims to nurture small and new businesses and artists as they move forward as entrepreneurs. “We give microbusinesses an opportunity to develop into small businesses by removing a lot of the overhead of a traditional storefront and providing business and marketing support,” says Rachel Sindelar Waugh, the director of the market and property manager of CRAFTED. “Personally, I think it’s what California’s all about—starting up, starting over, the chance to make it big. If you’ve got a great product and learn how to market yourself, you can be very successful here.”

This level of support is a detail that growing businesses can certainly appreciate. Sal Tamayo of Against the Grain joined the market that first August with a series of benches, tables, and shelves made from reclaimed wood; by using his store at CRAFTED as a showroom, he has landed custom orders



for high-end restaurants and coffee shops throughout LA and Orange County and can barely keep up with the growth of his business. After losing her job as a chef, San Pedro native Karen McMillan leveraged her network of farmers and home growers to found Paradise Preserves. Her jams, jellies, and other naturally preserved foods now retail at numerous shops and boutiques in addition to her “flagship” store at CRAFTED.

“How you define success is important,” explains Rachel Sindelar Waugh, who recognizes that starting any business is a difficult undertaking. “Many of our artists are accustomed to the boom-or-bust environment of a craft fair—you either do very well or very poorly, but not a lot was invested to be at the show. CRAFTED is a retail environment; it requires salesmanship and promotion, it’s steady and stable, and you’ll break the bank during the holidays.” She often recommends that artists view CRAFTED as a piece of their overall strategy, which might also include custom orders, online sales, and wholesaling to catalogs and other retail stores.

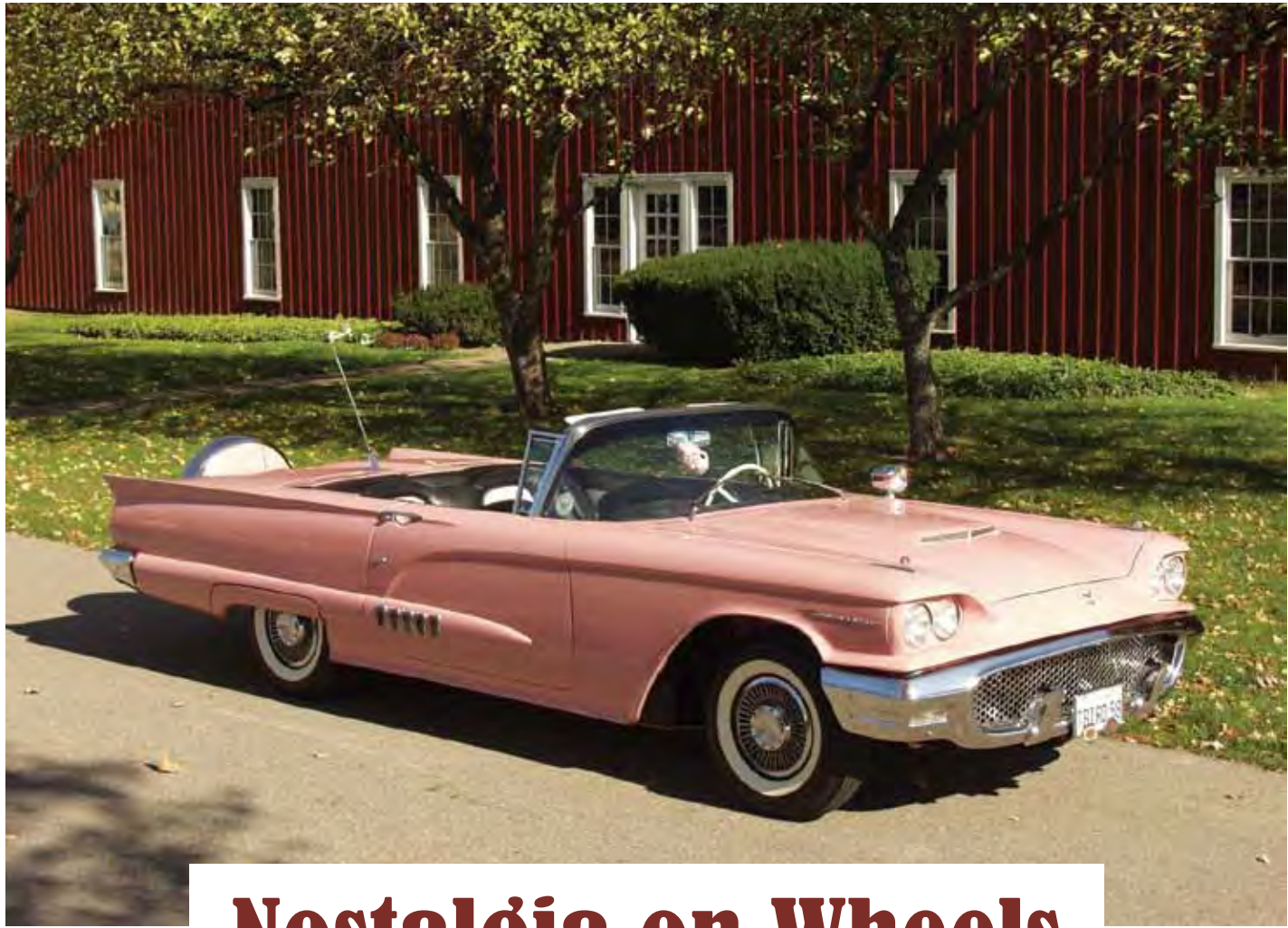
CRAFTED has settled in the small San Pedro community quite nicely. Nestled between other historically significant spaces like the Cabrillo Marine Aquarium and the magnificent Vincent Thomas Bridge, it appears as if this craft community has been around for years. San Pedro is excited about the positive changes coming to the community and the new visitors it will attract. Local residents have described San Pedro as “growing up in the world’s largest cul-de-sac,” but new developments are encouraging neighbors and tourists to take another look. This culturally diverse town is full of friendly, working-class people—several generations of Italian, Croatian, and Greek families have called San Pedro home for years. This community-minded small town now balances its authenticity with growth, exciting destinations, and a sense of modern vitality.

AL :: www.craftedportia.com



Local residents have described **San Pedro** as “growing up in the world’s **largest cul-de-sac**,” but new developments are encouraging neighbors and tourists to take another look.





Nostalgia on Wheels

THE GILMORE CAR MUSEUM

text: ELLIE LAWRENCE | photography: GILMORE CAR MUSEUM

When Donald Gilmore's automobile hobby outgrew the garage, farmland and barns were purchased to house the growing collection, now open to the public.

CAR ENTHUSIASTS KNOW THERE IS something tantalizing about stumbling upon an interesting automobile when you least expect it—whether it's a nostalgic find, like spotting a '67 Chevrolet for sale in a neighbor's driveway that reminds you of the hotrod your father had when you were a child, or the classic barnyard discovery of an abandoned car that's on every die-hard collector's wish list. But for Donald S. Gilmore, who had

curated barns full of coveted cars over the course of his life, the allure in automobiles was rooted not only in discovering (and then recovering) these interesting treasures, but also in showcasing them for fellow car lovers' delight. Gilmore's collection, located near Kalamazoo, Michigan, now stands as one of the top five car museums in the nation and features over 200 antique, classic, and collector cars on display.

The Gilmore Car Museum is the result of a hobby turned obsession that began in 1963 when Donald's wife, Genevieve, gave her husband an antique car for his birthday—a 1920 Pierce-Arrow “project car.” Whether the gift was to fuel Donald's automotive passion or to keep the sixty-eight-year-old busy after he retired from his position as chairman of the pharmaceutical manufacturing firm Upjohn Company—or a little bit of both—the Pierce-



In 1966, the couple opened their property to the public so that future generations could enjoy the restored cars for years to come. The site now includes eight historic barns, a recreated 1930s service station, a small town train station, and nearly three miles of paved roads.

Arrow was a dream project for Donald. With the help of some friends, the car was placed under a tent, and a full restoration ensued. The hobby soon grew to be a collection of over thirty automobiles, which prompted the Gilmores to purchase ninety acres of farmland and have several historic barns dismantled, moved, and reassembled on the site specifically for Donald's automobile repertoire. In 1966, the couple opened their property to the public so that future generations could enjoy the restored cars for years to come. The site now includes eight historic barns, a recreated 1930s service station, a small-town train station, and nearly three miles of paved roads.

EXPLORING EXHIBITS

From the first new car in Kalamazoo—the 1899 Locomobile, hailed as a “new-fangled contraption” and considered by most in its day as nothing more than a passing fad plaything for the rich (later to become one of the most popular automobiles in America)—to the “Car of Tomorrow”—the controversial 1948 Tucker Sedan that was powered by a rear-mounted helicopter engine and boasted many innovative safety features (including the first pop-out safety windshield and padded dash)—the vehicles you will discover in Gilmore's collection run the gamut and speak



volumes about the automotive industry over the years.

If you fancy race cars, check out the 1916 Packard Twin Six Racer, which is revered as the ultimate barn find. This experimental racer was built by Packard following the racing success of Ralph DePalma in the very similar Packard “299.” In 1920, this car was imported to Argentina where it won several titles, including the “Championship of the Mile.” It raced successfully throughout South America until the end of the decade and was discovered in Paraguay, amazingly intact, seventy years later.

Those who enjoy unique and rare finds should check out the 1963 Chrysler Turbine. In 1963, Chrysler built fifty Turbine cars and allowed 200 “average” consumers three-month-long test drives. These cars would run on any flammable liquid—diesel fuel, unleaded gas, kerosene, jet fuel, home heating oil, peanut oil, tequila, and even Chanel No. 5 perfume! The 1934 Ford Woodie Wagon is another rarity. The wood used in this vehicle was harvested at Ford Motor Company's Iron Mountain forest facility. Henry Ford would not allow the use of “figured” wood—such as bird's-eye maple—until there was enough for a complete vehicle. Mr. Ford himself then

HISTORY

selected what dealers would receive these very rare models.

You might find yourself reliving childhood memories while viewing the nearly seventy-five vintage children's pedal cars on exhibit, or the 1930 Rolls-Royce Sedan de Ville from the 1967 Walt Disney musical film, *The Gnome-Mobile*. (Gilmore was close friends with Walt Disney, who donated the original oversized movie set to the museum after Gilmore purchased the car from the studio when the movie wrapped.)

A lot of the attractions at Gilmore Car Museum have traveled great lengths to end up as focal points at this car mecca, but not all of them are car related: In 2004, the Gilmore Car Museum added to its collection a piece of historic roadside Americana—a 1941 Silk City Diner formerly known as the Blue Moon Diner. This remarkably well-preserved diner was located by the museum in the fall of 2003 and traveled 790 miles from its original location in Meriden, Connecticut, where it had sat for nearly sixty years serving locals and weary travelers alike. Along the way, the diner underwent a partial restoration in Cleveland, Ohio, before settling in at the Gilmore Car Museum, where it continues to serve up their famous Chicago-style hot dogs, the best pecan pie around, and some delicious frozen custard.

Whether you stop in the diner for a cup of coffee or dedicate an entire afternoon to exploring the museum grounds, one thing is for certain: Gilmore Car Museum is chock-full of interesting relics for visitors to stumble upon. From the permanent exhibits to the rolling exhibitions, to the Model A Ford gatherings to the Model T driving lessons, and every car show in between—there is always something to discover. And as car enthusiasts know, the discovery is half the thrill!

AL :: www.gilmorecarmuseum.org

Front of Tear Out Card 2

salad with fennel,
dates, and parmesan
WITH WALNUT DRESSING

for the salad

3 ribs celery, very thinly sliced on the diagonal

1 bulb fennel, cleaned, cut in half vertically, and very thinly sliced

Juice of ½ lemon



Handful of fresh flat-leaf parsley


3 tbsp. hulled pumpkin seeds, briefly toasted in a dry skillet

5 oz. Parmesan or aged Comté cheese, cut into julienne

Handful of walnut halves, toasted

(Ingredients continued on back)






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Back of Tear Out Card 2



salad with fennel,
dates, and parmesan
WITH WALNUT DRESSING

for the dressing

Juice of ½ lemon

2 tbsp. olive oil

2 tbsp. walnut oil

Salt and freshly ground black pepper

1. Make the salad: Combine the celery and fennel in a bowl, and toss with the lemon juice to prevent discoloring. Add all the remaining ingredients, and toss well.

2. Make the dressing: Put the lemon juice in a small bowl, and whisk in the oils in a thin trickle; season with salt and pepper. Pour the dressing over the salad, toss well, and serve immediately.

Recipe excerpted from *Home Made Summer* by Yvette van Boven (Stewart, Tabori & Chang, 2013).



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