

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 77



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King Of Prussia, PA 19406

PET POWER

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digital content about pets at
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American Lifestyle magazine

Dear Bill and Judy,

Welcome to American Lifestyle magazine!

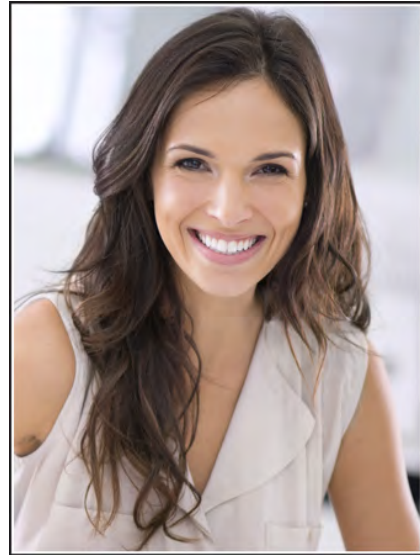
I wanted to take the opportunity to connect and share this terrific gift as a thank you for your continued support through business and referrals. American Lifestyle is a celebration of the flavor and flair of life in the United States, and takes the reader on a journey of the nation's sights, sounds, smells, and tastes. This 48-page publication features articles on interior design, travel, technology, restaurants, and culture. Entertaining writing coupled with gorgeous photography makes this magazine a must read.

I hope you will enjoy receiving this magazine periodically and that you will allow me to continue to provide great service to you in the future. Please feel free to share this issue with friends and colleagues. I would love to hear what they think of the magazine too.

Thank you again for always keeping me in mind.

Sincerely,

Stacey Shanner



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RAZR HAWK DRIVER

RAZR X

Front of Tear Out Card 1



American Lifestyle
magazine



Pet Silhouettes

Pet lovers will agree that the animals we bring into our homes become more than just pets—they become members of the family.

So why not celebrate them as you would any other family addition by incorporating their faces throughout your home?

Try this silhouette craft as a modern twist on an old-fashioned tradition.



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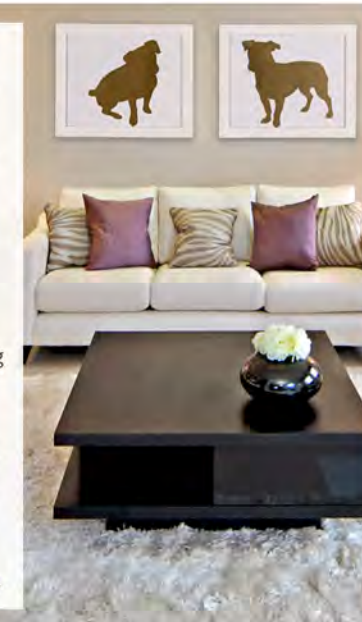


Back of Tear Out Card 1

You could always just frame a photo of your pet, but this clever silhouette craft will turn his image into a *work of art*.

1. Gather your materials. For this craft, you will need a picture frame, a photo of your pet, an X-ACTO® knife, a cutting mat, a pencil, a piece of white card stock, and some decorative paper.
2. Print out the photo of your pet so that it is large enough to fill your picture frame. Then cut out just the outline of your pet, disregarding the rest of the photo.
3. Trace the outline of the pet cutout onto the piece of card stock. Keeping all four sides of the paper connected, carefully cut your pet's shape from the center of the paper, and disregard the scraps. You will only need to keep the card stock border with the cutout outline of your pet.
4. To complete the silhouette, simply place the piece of decorative paper behind the card stock, and place both into the frame.

For more fun crafts and pet resources, visit www.americanlifestylemag.com/pets.



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“ You have to have a certain respect for the fact that people just crave strawberry pops. So we gussy them up with basil and balsamic vinegar to create larger, longer flavors.

What makes an ice pop such an engaging treat?

It's fun, it's simple, and it's everything that you remember about summer—all on a stick. Try being mad while eating one. It's your own little moment of bliss.

What were you doing before entering the ice pops business? Was this a natural progression, or was it a dramatic career shift?

I was a researcher for ABC News before this and during (I did double-duty for the first two years of people's pops), and worked at the *Late Show with David Letterman* and MSNBC before that.

This may not seem like a natural progression, but as the economy collapsed in 2007 and 2008, I was spending most of my time at ABC News researching economy and finance, so I was starting to get a clearer grasp of how the economy, business, and capitalism work. This budding business acumen, combined with my daily binge of sweets, could potentially be described as a natural progression. Synergy!

Have you always lived in Brooklyn, or did you grow up somewhere else?

I've lived in Williamsburg, a neighborhood in Brooklyn, for the past four or so years, but I've lived in various apartments around New York City and Brooklyn since 2004. I was born and raised in Miami, Florida, and went

to school at Florida State University in Tallahassee.

What kind of person do you think thrives in New York City?

People who do, people who make, and people who create. New York City is great at attracting incredibly smart, creative, and competitive people.

How has New York City shaped you? How do you continue to integrate with and connect to the people and businesses in your city?

I remember moving here from Tallahassee in 2004 and being impressed by how smart and hardworking everyone was. It motivated me. It wasn't enough to just work at a good job for forty hours per week. Everyone had a side hustle. With people's pops, I'm now part of an incredible community of food entrepreneurs at the Brooklyn Flea and Smorgasburg that have really helped put the Brooklyn food scene on the map. Beyond that, we have a kitchen at the old Pfizer factory in Brooklyn, which is now home to a bunch of small businesses across many disciplines.

Have you encountered any celebrities while living in the city?

In 2009, I ran into Jake Gyllenhaal seven times over the course of three days.

How did you come up with the name "people's pops"?

Fellow owner Nathalie Jordi came up with the name people's pops. I'm not sure what the genesis was for it, but it's just a great name. I loved it, so I never thought to ask—it just works.

Where do you find inspiration for flavors? What are your favorite flavors?

I would say the baseline for inspiration is what we like or what we think will taste good. We also pull inspiration from teas we drink and cocktails we find around New York City. Some classics include watermelon and cucumber; nectarine, honey, and chamomile; raspberry and basil; plum, yogurt, and tarragon; and roasted red plum.

My summer favorites are always our watermelon pops and our cantaloupe pops. We tend to prep and flash freeze blackberries, raspberries, and the like during peak season. However, when you see we have watermelon or cantaloupe pops, it means those fruits are in season! Those are limited-time flavors we do for only a few weeks during the peak of summer.

How do you choose your flavors? Do you support farmers' markets? Have you established relationships with growers?

We have classic flavors, we have complex flavors, and we have oddball flavors. You



happiness on a stick

PEOPLE'S POPS

text [david carrell](#)
photography [scott gordon bleicher](#)



have to have a certain respect for the fact that people just crave strawberry pops. So we gussy them up with basil and balsamic vinegar to create larger, longer flavors. The added ingredients create a beginning, middle, and end spectrum for your taste buds.

We support farmers and farmers' markets. We started out buying all of our produce directly from the farmers' markets, and we eventually graduated to going directly to the farms and farmers. We visited Red Jacket Orchards a few years ago, which was tons of fun. But now, we buy so much fruit, we can't really go to the farmers' markets because we would ruin it for everyone else. But we still occasionally go to the markets for inspiration or to buy some herbs.

Do you push the boundaries of flavor? What are some out-of-the-box flavor combinations?

Corn pops—those are crazy good. A hat tip to my partner Nathalie for that flavor, which combines corn, vanilla, sea salt, and coconut cream. We only make a few hundred a year. It almost tastes like a cornflakes ice pop, but better. You have to try one if you're lucky enough to come across them when we're selling them.

You do events as well. What is offered at events? What is the reaction to the shave ice and ice pops?

We do cater events with shave ice and pops, and we do custom orders. Shave ice is always popular for weddings and parties, especially when we mix it with alcohol to create a melted shave ice Bellini.

We can also customize the sticks with a message for your guests or your event, and that's pretty popular for business or event promotions.

Is there a moment with a customer that stays with you?

Yes. I love the moments when parents bring their kids to people's pops as a reward. It's very special to know that we play that role in people's lives. Three moments come to mind while I was personally working at the shops:

We had a child come in with her father, and she paid for a shave ice with 250 pennies that she had saved.

We had a mom bring her son in as a reward for getting straight As.

We had another mom bring her son in after he won his baseball game.

These are moments I remember from working at the shops, and they are moments that stay with me. It's cool to know that people's pops can sometimes mean more

than just grabbing an ice pop on a nice day. I remember having those places I always wanted to go to as a kid, and it's really great to be that place in other people's lives now.

What does a typical day look like for you? How many ice pops a day are being sold? How do you handle the demand?

There really isn't a typical day for me. I've had days that begin with doing an on-air segment at *Access Hollywood*, and then, two hours later, I'm loading a van with dry ice in Queens. We've built this business for about eight years now, and we built an ice pop factory in Brooklyn to handle the demand. On a busy day in July, we'll sell a few thousand ice pops.

What inspired the cookbook? What were the challenges and joys of that process? What surprised you most about creating a book? Is it hard to photograph ice pops?

As we began running the business and coming up with new pop flavors each week, we realized we were naturally writing a cookbook. One winter, Nathalie sat down and translated some of our greatest hits into recipes people could make at home. We worked with a great photographer, so the photography was fun. I don't think much of it came as a surprise because Nathalie has a background as a writer, I had worked in television, and our third business partner, Joel Horowitz, was an art director. So I would say, in retrospect, that writing a book was probably more in our wheelhouse than starting an ice pop company.

What do you love about having a business? What is the most challenging part?

I love the limitless amount of challenges it offers and the creativity it demands. I moved to New York City to work in a creative field—television—and found a much larger creative outlet in starting a business. I also



I LIKE TO THINK OF OUR POPS AS THE PERFECT ACCESSORY TO A GREAT WALK ON A BEAUTIFUL DAY IN NEW YORK CITY.



think business offers a great platform for individuals to create new things and change things. In 2008, we entered a business wherein most ice pops were filled with bad things for you. But we realized ice pops didn't have to be a guilty treat—they could just be a treat. So we created the change that we thought needed to happen.

Do you have a life motto and business motto?

I think being optimistic is important. There are always a million reasons not to do something or why you can't do something. But you only need one good reason to do something or to create something new. And it's important for me to focus on that.

What are a few of your favorite places to go for food in New York City?

Momofuku Milk Bar, Dough, Melt Shop, and Coolhaus.

Who or what is inspiring you at the moment?

Elon Musk, Peter Thiel, Marc Andreessen, Barack Obama, P. T. Anderson, Steve Jobs, Richard Branson, Wes Anderson, and Quentin Tarantino. I'm excited by the amount of change technology is bringing across industries, and I'm intrigued by Silicon Valley. Electric cars, reusable rockets, self-driving cars—these are things that excite me. Beyond that, I'm also inspired and excited by the people who work for us at our shops. I'm always blown away by how hard a lot of these kids in New York City work, how many hustles they have, and how smart they are.

What is the atmosphere like at your shop? Do you have more than one location?

We have shops in the East Village, Chelsea Market, Park Slope, and the High Line, and at Smorgasburg and Brooklyn Flea on

weekends. Every shop is different, but it's definitely not about the shops—it's about the pops. I like to think of our pops as the perfect accessory to a great walk on a beautiful day in New York City.

Where do you hope to be in five years? Do you have bigger dreams for people's pops?

I'm excited to think about where people's pops will be in five years. I would be happy if people's pops just continues to be a great New York City institution, but we have also discussed selling pops more widely at supermarkets. The great thing about starting people's pops with my friends is it really demystified starting a business and being an entrepreneur. I would love the chance to do it all again.

[For more info, visit peoplespops.com](http://peoplespops.com)





SEASON WITH AUTHORITY

text marc murphy and olga massov
photography cedric angeles

Linguine con Vongole

*Linguine con vongole is one of those pasta dishes that you can find basically anywhere in coastal Italy. Mysteriously, in the States, it is often presented cloaked in a tomato-based sauce, not how you'd find it in Italy (though they might throw in a handful of fresh chopped tomatoes at the end). The pasta and clams come generously brothy, and I love to *fai la scarpetta* (sop up the sauce with a piece of bread).*

Kosher salt
1 pound linguine
2 tablespoons olive oil
4 garlic cloves, thinly sliced
3 pounds cockles, soaked in salted water
and scrubbed
1 cup dry white wine
4 tablespoons (2 ounces) unsalted butter
2 tablespoons finely chopped fresh
flat-leaf parsley
1 teaspoon red pepper flakes
Freshly ground black pepper
Crusty bread, for serving

1. Fill a large pot with water, add enough salt so the water tastes like seawater, and bring to a boil. Add the pasta, and cook according to the directions on the package until 2 minutes shy of al dente.

2. Meanwhile, heat the olive oil over medium heat in a large sauté pan until shimmering. Add the garlic, and cook, stirring, until golden, about 1 minute. Add the cockles and white wine, and shake to combine. Cover, and cook until the cockles open, 4 to 5 minutes. Remove the lid, and discard any cockles that haven't opened. Add the butter, parsley, and red pepper flakes, and shake the pan to combine.

3. Drain the pasta, and add it to the pan with cockles. Cook, tossing to combine, until the pasta is al dente and absorbs some of the clam juices. Season to taste with salt and black pepper, and serve immediately with a slice of bread on the side to sop up the juice in the bowl.

MAKES 4 SERVINGS



Broccoli Rabe with Feta and Red Pepper Flakes

Italian sides, otherwise known as contorni, are always present at Italian meals. Italians love their vegetables and frequently prepare them simply and quickly, letting the vegetable itself shine. Often it's as simple as the addition of ingredients such as olive oil, garlic, red pepper flakes, or lemon. Here is a perfect example: Broccoli rabe is lightly sautéed with garlic and red pepper flakes and served with a sprinkling of feta that perfectly offsets the vegetable's slight bitterness. This is as simple as it gets, but just utter perfection. I can eat a whole plate of it by myself and be in heaven.

Kosher salt
2 bunches broccoli rabe, trimmed
Olive oil
3 garlic cloves, sliced
1 teaspoon red pepper flakes, plus more
as needed
Freshly ground black pepper
½ cup (2 ounces) crumbled feta

1. Bring a large pot of salted water to a boil. Fill a large bowl with ice and water, and set aside. Blanch the broccoli rabe in the boiling water for about 2 minutes, then transfer to the ice bath, and let cool completely. Drain and squeeze out any excess water. Chop the broccoli rabe into 2-inch pieces.

2. In a large skillet, heat enough oil to cover the bottom of the pan over medium-high heat. Add the garlic, and cook, stirring, until light golden brown, about 2 minutes. Add the red pepper flakes, and cook, stirring, until fragrant, about 30 seconds. Add the broccoli rabe, and cook, stirring, until warmed through, about 2 minutes. Season with salt and pepper to taste, and transfer to a large platter. Sprinkle the feta on top, and serve immediately.

MAKES 4 SERVINGS



My Mother's Parmesan Cookies

My mother is an excellent cook and can whip up the most elaborate dishes from every country she's ever lived in—and she's lived in many! But of all her creations, this one is perhaps the most genius because of its sheer simplicity. With just three ingredients, you get these addictive, amazing cookies, which are far greater than the sum of their parts. I always have a few frozen batches of dough on hand in case we have last-minute guests—and also just because.

16 tablespoons unsalted butter, softened
2 cups finely grated Parmigiano-Reggiano cheese
1¼ cups all-purpose flour

1. Preheat the oven to 350°F; position the racks in the upper and lower third of the oven. Line two rimmed baking sheets with Silpat mats or parchment paper.
2. In the bowl of a stand mixer fitted with the paddle attachment, combine the butter, Parmigiano-Reggiano, and flour, and beat on low speed until a stiff dough forms. For a few minutes, the dough will look dry and will not come together; keep mixing, and you will see it form. Divide the dough into three pieces, and roll each piece into a 9-inch log, about 1½ inches in diameter. Wrap each log tightly in plastic wrap, and refrigerate for about 1 hour—this will make slicing it much easier. Alternatively, if making this ahead, you can freeze the dough for up to 2 months—just let it sit for 15 minutes at room temperature before slicing.
3. Slice the logs into ½-inch-thick rounds, and arrange them on the prepared sheet pans about 2 inches apart. Bake the cookies for 15 to 18 minutes, or until they turn golden brown around the edges, shifting and rotating the pans halfway through baking for even browning. Let the cookies cool on the pans for 10 minutes before transferring them to a wire rack to cool completely. The cookies can be stored in an airtight container at room temperature for up to 5 days.

NOTE: Please take care to use real Parmigiano-Reggiano and not a domestic imitation. Because the cheese is one-third of the ingredients, it is imperative that it's high quality.

MAKES AT LEAST 60 COOKIES



Pistachio Tiramisu

The last time I was in Italy, I had an amazing pistachio tiramisu, and it got me thinking: Why haven't I been seeing tiramisu on more dessert menus? If you recall, tiramisu was very popular in the nineties and then sort of fell out of favor, perhaps because it was served everywhere and was often poorly made. Despite its meteoric rise to success and almost overnight disappearance, I've always been a steadfast and loyal tiramisu devotee. Done well, it can be exquisite, and it certainly doesn't hurt that it is one of the easiest desserts to put together—you don't even need an oven!

4 large egg yolks, at room temperature
¼ cup granulated sugar
16 ounces mascarpone
2 tablespoons pistachio paste
2 large egg whites, at room temperature
Pinch of cream of tartar
2 cups brewed espresso or strong coffee
1 tablespoon brandy
24 ladyfingers
Pistachios, for garnish

1. Bring 1 inch of water to a simmer in a saucepan. In a large bowl that will fit snugly over the saucepan, combine the egg yolks with 2 tablespoons of the sugar. Place the bowl over the simmering water, making sure the bottom does not touch the water, and cook, whisking continuously, until the sugar dissolves into the yolks and the mixture becomes thick and pale, 3 to 4 minutes. Remove the bowl from the heat. Whisk in the mascarpone and pistachio paste.

2. In a medium bowl, combine the egg whites with the remaining 2 tablespoons of sugar. Using a hand mixer fitted with the whisk attachment, whip the egg whites on medium speed until foamy. Add the cream of tartar, and raise the mixer speed to high. Whip the egg whites until they are glossy and form stiff peaks. Whisk half of the whipped egg whites into the mascarpone mixture to lighten it. Fold the remaining egg whites into the mixture until combined.

3. In a small, shallow dish, combine the espresso and brandy, and swirl around. Dip each ladyfinger into the espresso mixture for just 5 seconds. (Letting the ladyfingers soak too long will cause them to fall apart.) Place the soaked ladyfingers over the bottom of a 9-inch square baking dish; you should be able to fit two rows of 6 ladyfingers on the bottom. Spread half of the mascarpone mixture evenly over the ladyfingers. Arrange another layer of the soaked ladyfingers over the mascarpone, and top with the remaining mascarpone mixture. Cover the tiramisu with plastic wrap, and refrigerate for at least 2 hours and preferably overnight. Decorate with pistachios before serving.

MAKES 6-8 SERVINGS



A CAUSE FOR COLOR

text everly ray

artwork rosita gottlieb photography amy graves

The tropical rain forests of Costa Rica are so saturated with nature's grandeur that it is no wonder Rosita Gottlieb uses the lay of the land as the sole muse for her artwork. From the lush jungles accented by majestic waterfalls and wildflowers to the wealth of wildlife that call this pristine, secluded land home, Rosita captures this endless stream of inspiration in all her oil paintings.

"I grew up in the capital city of San Jose, but nearby were always elements of wonder, of nature displaying its many-splendored possibilities," Rosita recounts. "From that exposure, I became drawn to everything about the rain forest! The sights. The sounds. The smells. The trees. The plants. The flowers. The sky. The clouds. The rain. The ground. The animals. The ever-changing and wondrous tapestry of life and movement."

Rosita fell in love with both the tropical rain forest and the world of art at a young age. "I've always had an intimate interest in the arts," she says. "I studied at the Art Students League of New York with Hans Hoffman and other outstanding teachers and later, in Mexico, at the Instituto Nacional de Bellas Artes. In Mexico, I also had the great fortune to work and study under David Alfaro Siqueiros, one of the greatest muralists of the last century.



© Amy Graves



I have lived in many different places, including the United States, Panama, Mexico, and Israel, and I have been fortunate to have had many solo exhibitions in places such as Mexico City, Tel Aviv, London, Los Angeles, Hong Kong, and Taipei.”

After her life and career had taken her to other parts of the world, Rosita returned to Costa Rica in 1989 to reconnect with its natural beauty. She quickly learned how much of the lush rain forest had been lost due to population growth and

development, a destruction that was sadly common in other tropical countries as well. “Throughout the tropical world, rain forests are cut down and burned at a staggering rate,” says Rosita. “One notable exception is now Costa Rica—a small, beautiful land of mountains, forests, lowlands, rivers, sandy beaches, and more than a half-million species of plants and animals.”

The Costa Rican government made a strong commitment to conservation and halting further destruction. As a result, more than a quarter of the country is protected after



being designated as national parks, wildlife refuges, marine sanctuaries, conservation areas, and biological reserves. All this has made Costa Rica a leader in the global conservation movement and a popular tourism destination that draws more than two million visitors a year.

These developments motivated Rosita to begin painting images of the rain forest and to exhibit the work to bring attention to the conservation cause. “I decided to paint what I loved so much and to dedicate my artwork to the message of rain forest conservation,” Rosita says. “The threatened creatures and plants are my inspiration. Costa Rica is a tiny country but has taken a global leadership role in preserving and expanding rain forests and biological diversity. I regard my images—the plants, the animals, the waterfalls—as spokesmen for the cause of protecting one of nature’s most beautiful treasures. They encompass visions of hope for conservation efforts and act as reminders of our duty to respect nature if we want to enjoy its bounty. That’s why I keep painting them.”

She is still at it some twenty-five years later. She uses an artist’s spatula to apply oil, marble sand, beeswax, and wire mesh on canvases to recreate the rich textural dynamism and beauty of rain forest life. The artistic direction of the subject matter

“I regard my images—the plants, the animals, the waterfalls—as spokesmen for the cause of protecting one of nature’s most beautiful treasures.”

stems from both her memories of the rain forest as a child and her recent visits that offer fresh perspectives. Although she has dabbled with other subject matters, the rain forest offers endless inspiration. “Over the more than fifty years I have been painting, I have tended to paint in series,” Rosita says. “They’ve included dancing, meditation, old houses, books that have inspired me, the old city of Jerusalem, and, of course, nature. My longest series has been the rain forest, since 1989.”

Rosita has gained a reputation as a bold colorist, although she describes her artistic style as “formally expressionistic,” adding, “Critics have said I use paint freely and loosely and, along with other materials, generate very textural and boldly colorful canvases. That describes my work best.”

Rosita, who now lives in Southern California, finds the creative process joyful and rejuvenating. “My life is full and enriched with family, friends, and meditation,” she adds. “I feel blessed.”

[For more info, visit rainforest-art.com](http://rainforest-art.com)





versatile vancouver

text charity jensen
photography shelley rose photography



There is something inherently pleasurable about sinking your toes into sand while holding a good book. Perhaps it is the juxtaposition of the untidiness of sand—how does it always get everywhere?—and the sensibility of words marching in order, page after page, that is so intriguing. The margins of things, the liminal zone where one thing meets another, becomes another but remains itself, tend to be where the wild things, the best things, are found.

Vancouver, British Columbia, is a city that embodies the paradoxes between the artificiality of progress and development and the refreshing rhythms of nature. It balances on the edge of a continent and an ocean where mountains and rivers and forests and beaches line, ring, and intersect the city. Appearing time and again in top city lists, Vancouver gives visitors the benefit of all worlds in one space. Ready access to the forest, beach, ocean, rivers, mountains, and multicultural city life makes Vancouver a delight to explore.

It's easy to get around Vancouver.

Dependable public transportation will take you just about anywhere you want to go across the city streets or waterways. While driving in Vancouver is perhaps the easiest and least complicated of any major urban zone I've visited, a car can quickly feel frivolous. So ditch the car (and your socks and shoes where appropriate), take a hike, and discover Vancouver.

The story of Vancouver is written into its landscape and place names. One neighborhood in particular illustrates the polar opposites of the spectrum of Vancouver's history and attractions. It begins, as most Vancouver stories do, with the First Nations, the Canadian designation for indigenous people.

August Jack Khatsahlano was born July 16, 1877, to a chief of the Squamish people in a village located in what is now Stanley Park. Khatsahlano's life parallels those of many of the First Nations members in and around the greater Vancouver area. Shortly after his birth and the death of his father, town surveyors knocked down part of his timber longhouse, home to about one hundred people, to build a road. The Squamish were subsequently relocated to a reserve along the south shore of the English Bay. That land was, in turn, sold to Canadian Pacific Railroad executives in a midnight deal concluded without government approval.

Khatsahlano and his wife eventually moved north and spent the rest of their lives between several reserves. He served as chief, medicine man, and oral historian for his people. He worked at lumber mills and ferried tribal members to Vancouver and back in his heavy, hand-carved canoes. His recorded accounts fill out the developmental years of Vancouver's history as a city and a site for Western European development.

IT BALANCES ON THE EDGE OF A CONTINENT
AND AN OCEAN WHERE MOUNTAINS AND
RIVERS AND FORESTS AND BEACHES LINE,
RING, AND INTERSECT THE CITY. APPEARING
TIME AND AGAIN IN TOP CITY LISTS,
VANCOUVER GIVES VISITORS THE BENEFIT
OF ALL WORLDS IN ONE SPACE.





The Anglicized version of his name, Kitsilano, is the name of one of Vancouver's premier neighborhoods. Little remains from the time of the First Nations, and most of its history has been rewritten and reimagined by the surge of the counterculture movement of the 1960s. Kitsilano is mostly residential with classic Craftsman homes sharing the street with more modern apartment buildings. Two commercial areas stretch along West Fourth Avenue and West Broadway, both connected by regular and express bus service to the University of British Columbia farther to the west and the downtown area to the east and north. English Bay and the fabulous Kits Beach area, the real-life setting for my book/sun/sand fantasy, delineate the northern boundary of Kitsilano, and Granville Island (with its artists and thriving market) lies to the east.

Kits Beach has almost everything a visitor might enjoy. It features Canada's longest swimming pool—a saltwater, outdoor pool—for those intrepid souls eager for some exercise but hesitant to dive into the open waters of the bay. Beautiful green, grassy areas, shaded by trees and with enough open room to throw a Frisbee or play fetch with your favorite furry companion, play host to all sorts of leisure. The beach itself is punctuated by sand volleyball courts, oversized logs perfect for sitting and watching sunsets, and The Boathouse restaurant, which boasts what may be the best dining views of English Bay and the Burrard Inlet.

“A hidden gem of the marina area is a shack that bears the grand name of Go Fish Ocean Emporium. Locals will debate for hours over which dish is better, the fish tacos or the fish and chips.

For a golden afternoon, spend time enjoying the sun and sights along the beach before taking the paved path that parallels the coastline and passes through Hadden and Vanier Parks. As you walk east, you will enjoy incredible views of North Vancouver across the bay as well as the mountains behind it. Massive container ships alternate between bobbing in place or lumbering slowly across the shimmering expanse of the bay on their way to the docks and shipping yard of Vancouver Harbour. Smaller craft zip through the waters from their berths in False Creek, Khatsahlano's former front yard.

As you pass around the point of Vanier Park, you will be able to glimpse Stanley Park to the north, its densely wooded heights rising abruptly out of the water and high-rises of downtown. Vanier is also the location of the summertime Bard on the Beach festival that runs from early June through September. In the final days of July, Vanier Park affords one of the most popular locations to enjoy the Honda Celebration of Light, the longest-running offshore fireworks competition in the world.

Moving south from Vanier Park, Island Park Walk passes the Civic Marina as well as the False Creek Fishermen's Wharf. A hidden gem of the marina area is a shack that bears the grand name of Go Fish Ocean Emporium. Locals will debate for hours over which dish is better, the fish tacos or the fish and chips. Those disagreements





“The Public Market hosts fifty permanent retailers and over one hundred day vendors selling everything from baked goods to fresh fruit and vegetables to handmade crafts and fine art.



often overlook the lowly, tragically underappreciated side dish of coleslaw garnished with toasted sesame. The fish come straight from the boats moored at the wharf, and the outdoor seating is ample and delightful.

While you're dipping your fish and licking your fingers, take a moment to gaze back at the Burrard Bridge high above the water, an iconic backdrop in several major motion pictures. Built in 1932, the five-lane bridge boasts both protected bike and pedestrian lanes. The pierced handrails are a novelty designed to virtually disappear when viewed at speeds of twenty-five to forty miles per hour, allowing motorists an unfettered view of the harbor and the natural glories surrounding the harbor.

A second bridge, the Granville Island Bridge, is equally high but more modern. It passes from the downtown area, across Granville Island, and into Kitsilano. The towering bridge shelters the entrance to Granville Island and its eclectic assemblage of shops, art galleries, a boutique hotel, an

art school, an open farmers' market, and a theater company.

Granville is not a proper island but, rather, a peninsula. And before it was a proper peninsula, it was a sandbar spanned by the first Granville Bridge, a rickety timber affair. Dredging of False Creek in 1915 provided the material to fill in part of the tidal flats and to stabilize the sandbar, creating Industrial Island. The first large structure was a machine shop covered end-to-end in corrugated tin. The building is still standing as part of the larger complex now known as Granville Island Public Market.

The Public Market hosts fifty permanent retailers and over one hundred day vendors selling everything from baked goods to fresh fruit and vegetables to handmade crafts and fine art. Musicians play outside the market in open-air venues, and kids will never want to leave the Granville Island Toy Store with its unique and entertaining displays and selections. Make sure to spend time in the various art galleries, some of which showcase First Nations artists and

their incredible work. Enjoy belly laughs and pints at Vancouver's only professional improvisational theater, with performances running Wednesdays through Sundays.

The sprawling metropolis of Vancouver could easily swamp its natural environment. With a population of around 2.4 million in the greater metro area, it wouldn't be surprising to see all concrete and pavement. But the rich vastness of the Vancouver parks system belies the dense population and development. The parks are not merely oases in the urban jungle; they are woven into the landscape and offer a nearly seamless, simultaneous experience of the wild and the civilized. This juxtaposition of green and concrete, water and land, and screeching gulls and quiet hellos from walkers and cyclists provides the rich and fertile experience of passing between worlds. Grab a book, your camera, your walking shoes, or simply your imaginative appreciation, and enjoy the delights of Khatsahlano's world as it was then, and as it is now.

[For more info, visit tourismvancouver.com](http://tourismvancouver.com)



Linc Thelen's
**CHURCH
 CONVERSION**

text linc thelen
 photography jim tschetter

Designed by Giovanni Boschetti, this building served as the First Italian Methodist Episcopal Church from 1901 through 1920. It was abandoned for decades before being purchased by the University of Illinois at Chicago. It housed various campus ministries from the 1970s to the early 2000s until architect and designer Linc Thelen recently transformed it into a home for a young family.

Where did you begin your career, and how did that lead you to create your own architecture and design firm?

I didn't have any expectations about being a designer. I started my studies in architecture in high school, and I found myself taking notice of interiors more closely. In my mid-twenties, I was hired by a real estate and development company to design its properties. From there, I created relationships with other developers, and one thing led to another.

How does your background as an artist play into your work as a designer?

Having a background in the arts has given me a strong foundation in design. Being an artist has allowed me to take on new challenges in my work and to push myself to create something new.

What keeps you coming back to interior design day after day?

I am intrigued by how things take form, and I am driven to create them.

Do you have a favorite outlet from which you draw inspiration?

I find running helps clear my mind, as does going to art museums. I also love to travel.



How would you describe your style of design?

My style leans toward modern design—clean lines with a minimal approach. I love using materials and furnishings that feel organic and natural to the space.

How do you communicate with clients and connect with their lifestyles and personalities?

Connecting with clients has always been easy for me. I strive to make the process fun and exciting, and love the time I spend with them.

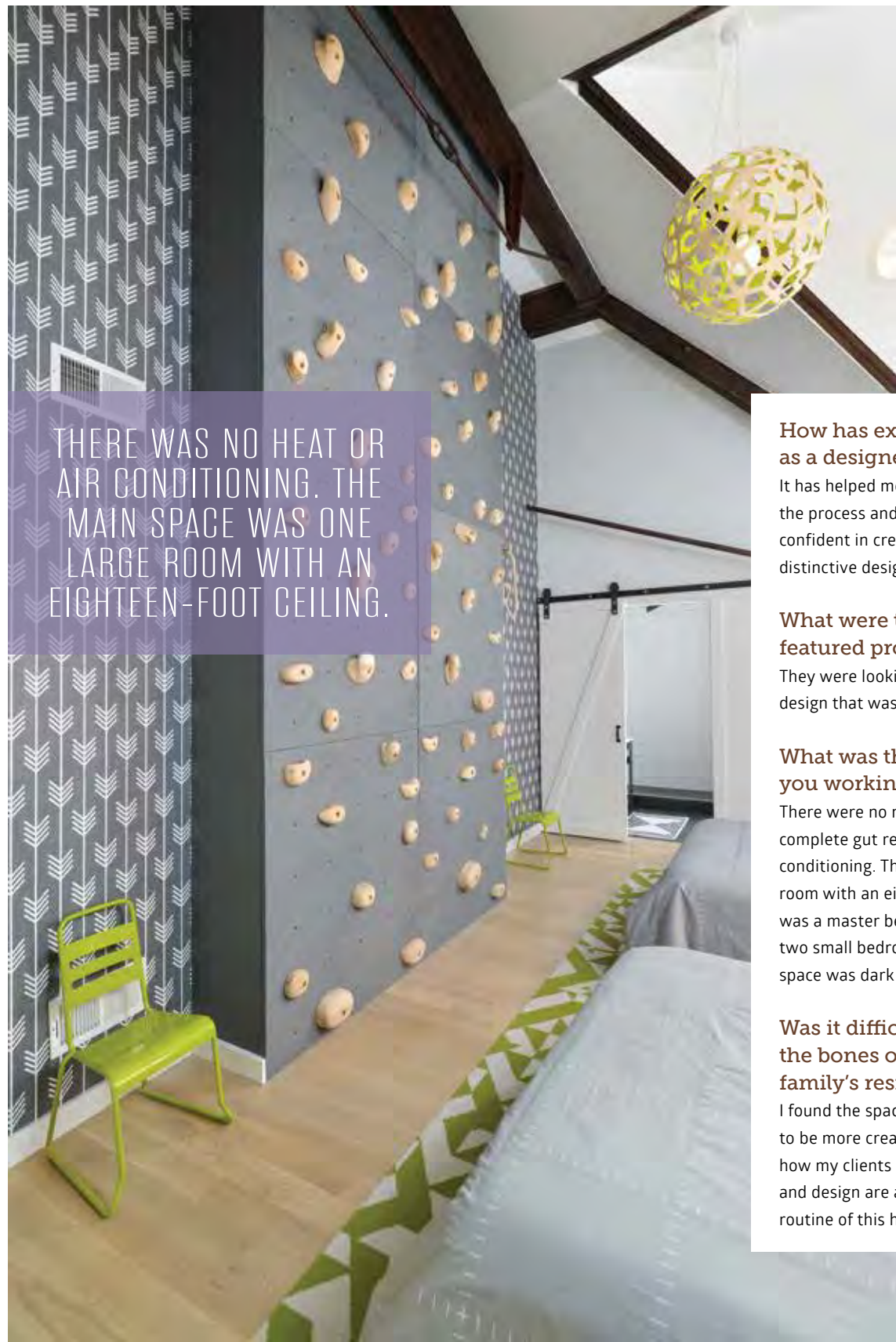
What is your favorite aspect of the design process?

I have two favorite parts: in the beginning, the conceptual design phase; and the end, when I can sit back and enjoy what has been created.

Do you have a go-to style element that you try to incorporate?

I like to incorporate interesting wallpaper into my designs and think of it as artwork.





THERE WAS NO HEAT OR AIR CONDITIONING. THE MAIN SPACE WAS ONE LARGE ROOM WITH AN EIGHTEEN-FOOT CEILING.

How has experience shaped you as a designer?

It has helped me become more patient with the process and has helped me be more confident in creating bolder, more distinctive designs.

What were the clients of this featured project looking for?

They were looking for a forward-thinking design that was modern.

What was the space like prior to you working on it?

There were no modern amenities, as it was a complete gut rehab. There was no heat or air conditioning. The main space was one large room with an eighteen-foot ceiling. There was a master bedroom on the first floor and two small bedrooms on the second floor. The space was dark and needed more light.

Was it difficult to envision the bones of a church as a family's residence?

I found the space provided the opportunity to be more creative with how I design and how my clients might live. The architecture and design are a constant in the day-to-day routine of this home.

“My style leans toward modern design—clean lines with a minimal approach. I love using materials and furnishings that feel organic and natural to the space.”

Once you selected a direction for the design, how did you pull the picture together?

It was a lengthy and organic process, since just about everything in the home is custom, which allowed me to have control of all the finishes.

What were some of the inspirations behind the design of this residence?

I was inspired by the beams and turnbuckle details that were hidden in the attic. The stained glass windows played a large role in the layout of the kitchen, as did the ceiling height.

What were the challenges of this particular space, and how did you overcome them?

Where should I begin? There are many challenges when you are working with a building that's over one hundred years old and converting it to a residence. Just the demolition alone took over a month; the church's bones needed to be restructured. From a design perspective, working with such an extreme ceiling height made lighting very challenging.

Tell us about some of the design details in the children's bedrooms:

All the kids' bedrooms have something unique, from a rock wall to a hidden reading nook behind the closet, from an elevated play area to a nursery that can convert into a guest bedroom with a Murphy bed.

You incorporate some bold wall treatments into the design. How does that added texture enhance the overall design? How did your clients react to it?

When working with such a minimal design, it was much needed for the space. It complements the design, and the client and children love it. The Mr. Fox wallpaper in the laundry room, for example, brings whimsy to what could have been a boring space.

Do you ever incorporate your own artwork into a client's interior design?

In the beginning, I felt odd about incorporating my artwork into clients' homes, but now clients specifically request my paintings.





Describe your favorite detail from this project:

There are so many of them, it's hard to choose only one. I suppose my favorite detail, which was an existing condition in the space, are the beams.

How did the clients react to seeing the final design of their home?

There was a lot of excitement and hugs.

How do you continue to challenge yourself as an interior designer?

I design and build most of the furniture and cabinetry in the projects that I create. It allows me complete freedom to do what is most appropriate and challenges me creatively.

If you had to choose only one color to use in a room, which color would you use and why?

I love navy blue—I find it to be a bold and confident color.

Tell us about your life outside of interior design:

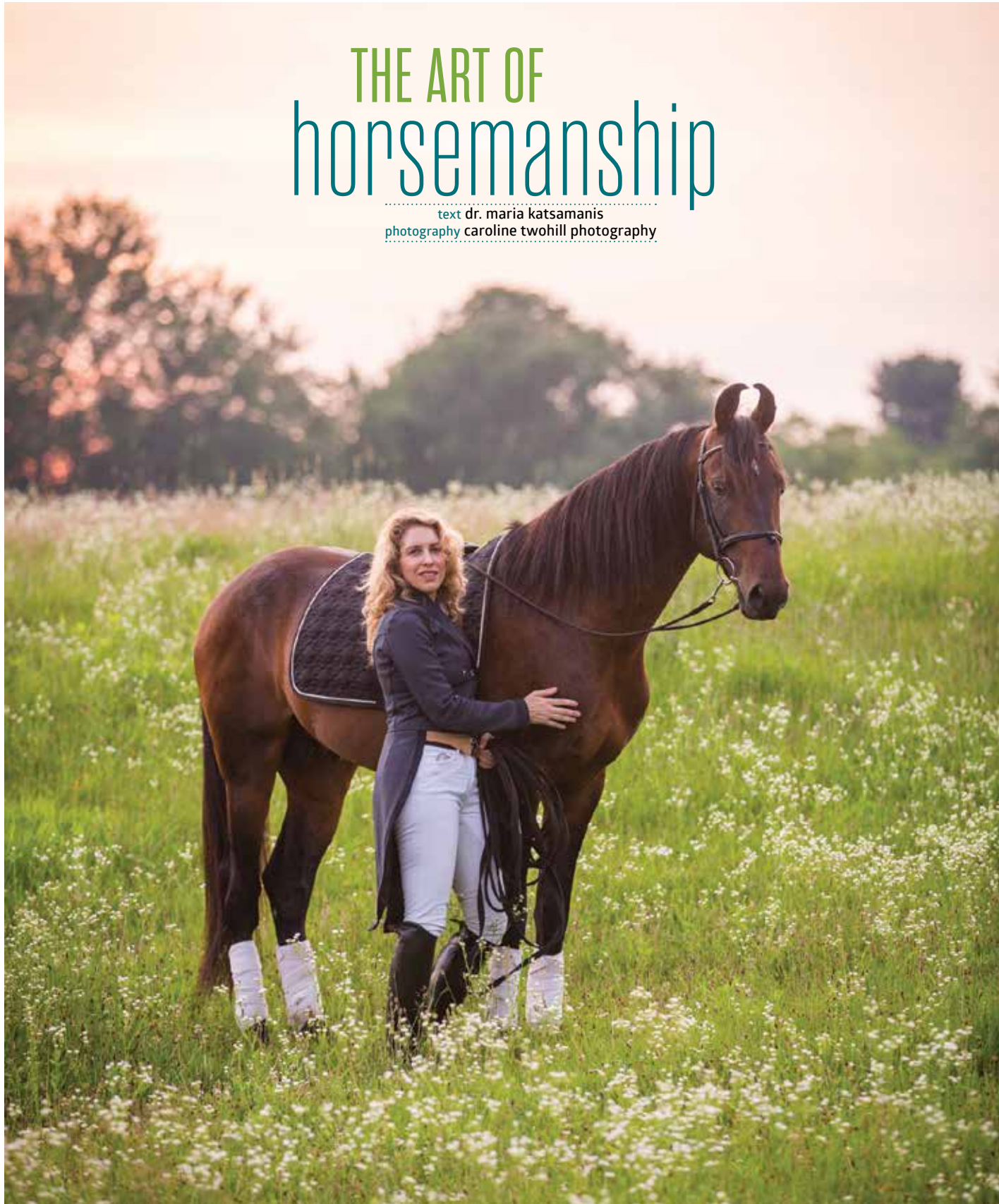
I am a proud father and happily married. Cooking, conversation, and travel are all a big part of my life outside of my career.

[For more info, visit lincthelen.com](http://lincthelen.com)



THE ART OF horsemanship

text dr. maria katsamanis
photography caroline twohill photography



How did your interest in horses come about?

I have been drawn to horses for as long as I can remember. My earliest memories were of learning English by reading horse-related novels like *The Black Stallion* and books on horse tack and care. It was the only thing that motivated me to learn English. As a child, I learned about the story of Pegasus, the winged horse of Greek mythology. Every night, I would imagine that he would fly to my window and let me hop on him for a ride.

Our connection to the horse is so primal and transcends time. I often consider that I might have been born with a random genetic predisposition for love of the equine.

What is it about these creatures that draws you in?

The connection and sense of togetherness I feel when I am near them is unexplainable. To be atop a horse, where his feet become yours, is the ultimate form of oneness. You are like a centaur. Horses evoke bravery, loyalty, and patience. They compel me to cultivate qualities that I feel elevate my consciousness as a human being.

How did you turn your interest in horses into a training career?

There is a Native American adage that says, "Learning is remembering what we already know." I think my genes or history knew how to be with horses. It was just a matter of time, in this lifetime, for me to be brave enough, step off the sidelines, and step into it as a career.

How has your equestrian interest developed into something more than a hobby?

The equestrian lifestyle, while it has its own hardships, always appealed to me because of the intense connection we have with the earth. I respect and give dignity to the earth by not taking more than what I need, and I approach my time with horses in the same way.

“Horses evoke bravery, loyalty, and patience. They compel me to cultivate qualities that I feel elevate my consciousness as a human being.”





What do you love the most about working with horses?

I am addicted to seeing how a horse reaches its full potential. Like an architect sees a building already constructed way before it is built, so it is with me: I already see the magnificence of a horse months before the transformation occurs.

Talk about reviving the art of horsemanship. Why is this so important?

Today, most of us do not need the horse. The horse is no longer the necessity of days ago—a tool. Having a horse is a luxury. We are fortunate to have horses in our lives. I feel strongly that we are responsible for ensuring, when we are on them and with them, that we are interacting with them in a way that preserves their welfare and dignity. Passing on horsemanship as an art form, a moving art form that is timeless and elegant, ensures that the horse remains the ultimate masterpiece. I have co-authored a book, written many articles in publications with constituents around the world, and continue to provide hands-on education on horsemanship skills via the clinics organized around the globe, advocating for the preservation of this moving art form.

How would you describe the ideal relationship between a person and a horse?

The ideal relationship is one in which both horse and person are physically and mentally comfortable. Anytime one is forced or feels mandated to be someplace, there will be resistance. Resentment builds,



both in the muscle memory down to the cellular level and in the psyche of an animal (humans included) when we are forced to be together. I facilitate the ideal relationship by always checking in to see where my partner is mentally. I encourage riding and being with horses in a way that allows them to be themselves and where we become the facilitators of their mental and physical comfort.

You talk about becoming one with your horse. Describe the first moment you realized you and a horse connected as one:

The first time I realized I had that connection occurred when my horse and I were in the

water swimming. I realized that he was just as scared as I was; I needed him, and he also needed me.

What does it mean to merge art and science together to harness the ultimate connection with a horse?

Before Picasso could create his masterpieces, he had to understand the mechanics of the different brushstrokes and paint he was going to use. He had to know the “science” and practical underpinnings of his craft. Competence breeds confidence. Understanding the *why* and *how* of things that happen opens up the possibility that something special can indeed occur. Only

then can the art and refinement we seek be accessible to us.

As a horse trainer, would you say that your work is rooted more in training the horse, or in training the person’s perspective on the horse-human relationship?

When that which we seek is oneness, invariably, change has to occur for both the horse and the human. Generally speaking, in Western culture, we approach something as a task or as a problem that needs solving. Often, people approach me to “fix” their horse—the horse being the “identified patient.” However, it is in the wholeness and seeking oneness that we realize how our



horses invite us to grow, to be higher beings every day.

You are trained in French and Greek riding traditions. Can you describe what these traditions entail? Is there a commonality across the different schools of thought?

As a native of Greece, I grew up hearing the very rich equestrian history of my forefathers—tales of battles fought on horseback, of legendary bonds such

as that of Alexander the Great and his horse Bucephalus. The Greek part of my equestrian heritage is more philosophical than theoretical. Much of that philosophy is embodied in one of the first texts ever written on horsemanship, by a Greek cavalryman named Xenophon. The text, while simple, encapsulates knowledge that transcends time. The French tradition has provided me with the theoretical and technical tools to create the masterpiece I visualize in every horse with which I work. A great horseman has both a solid foundation and a toolbox flexible enough to address the individual profile of every horse.

What are some of the aspects of good horsemanship?

As in any relationship, the first aspect is connection—you are coming to your horse deeply desiring his welfare, so you must ask not what he can do for you, but what you can do for him. The second aspect is kindness—it is easier to come to the horse with kindness if you are practicing it already with your fellow humans. Practice makes perfect! And last is classical—good horsemanship draws on the classics. Many of our equestrian forefathers have discussed



“*Passing on horsemanship as an art form, a moving art form that is timeless and elegant, ensures that the horse remains the ultimate masterpiece.*”

protocols for the physical development of a horse that ensure his viability and comfort. These individuals were considered masters of the equestrian art and have defined some dos and don'ts. Good horsemanship means looking to what has worked in the past, techniques that have endured through time.

What is the magic formula that helps you and others to establish a connection with their horses?

The most important element of the magic formula is you. You have to see yourself as an alchemist, a magician. If you can imagine it, you can create it! The rest of the ingredients are found in the book I co-authored, *The Alchemy of Lightness*.

What is the biggest misconception people have about horses and training in general?

Horses are individuals, just like people. No two children, for example, are the same. And yet, we have standard age-based expectations for horses and even evaluate them on whether they are meeting those expectations. Unfortunately, many great horses get passed by because they do not fit a mold or a training deadline. Great training means that one understands that a horse's conformation and disposition are unique . . . and that one must take one's time. Patience is a virtue that horses appreciate. You get there faster if you take it slower.

How do you identify and work toward keeping the best interests of the horse in mind?

Horses are pure. They are always waiting for you. Our job is to come ready, open—present in the moment. When one is present, meaning fully available to the horse in the now, all of a sudden one is able to hear and see things about his comfort more readily.

What role do emotions play when making a connection with a horse?

Emotion is everything! You have to feel what you want, and keep that feeling for everything, not just for horses.

What does the ultimate dance between rider and horse look like?

The ultimate dance between horse and rider is the same as the ultimate relationship. It is that which we seek, on a deep level, with another: oneness. It is no different from watching a couple dancing together and being mesmerized by the performance.

How do you become one with a horse? How do you know when you have achieved that oneness?

If one has to ask if he or she has achieved oneness, then it has not happened. And that not only regards horses.

Tell us about your horses in general. How many do you currently care for or own?

While I train and work with different breeds, the only horse that I own is a six-year-old Marwari stallion named Bahadurshah, which means “brave one” in Hindi. Every trainer needs a teacher, and he is certainly that for me. There is a wisdom in that horse that seems to transcend time. Lessons that I gather from my time with him help me grow in my professional work, and I translate my discoveries to other horses in my training program.

Tell us about the origins and rarity of this breed:

The Marwari horse, the heart-shaped-eared horse of India, is the rarest horse in the world. Marwaris descend from the antiquities and certainly look the part. They originated in Western India, in what was the

Marwar region. They are largely found in Rajasthan and in the Punjab regions of India. There are about twenty-five Marwari horses that live outside of India. Currently, the Indian government has a ban on the export of horses abroad.

What made you interested in this particular horse?

An Indian colleague of mine had spoken to me about these horses, about their loyalty to the rider and their physical beauty. It was only when I met them in person that I realized that it was not just their heart-shaped ears that stole my heart. I recognized their sensitivity, nobility, and intelligence instantly as something out of the antiquities.

What was your reaction to the breed when you first saw them in person?

They looked to me like mythical creatures. Their heart-shaped ears are what one first notices, but I quickly became fascinated by the nuances of their eyes and expressions. They are quite expressive. Even their horse whinny seemed different—kind of like a whinny with an accent.

Through your interaction with the breed, how do you think these Marwari horses compare to other breeds?

Wikipedia describes them as having tenacious and unpredictable temperaments. As the ancestor of the war horses of the Maharaja, the present-day Marwari is formidable. One only has to whisper, and they are there. I find that a delightful quality

of the breed. Like many sensitive, light breeds, they do best when a handler asks and does not demand.

As a horse trainer, what is your typical day like?

My day typically starts early. Once the horses have been fed their breakfast, I begin to prepare my first horse of the day. Visitors who come from abroad to stay and work with me are often puzzled by a daily routine that to them seems mundane, a huge contrast to the glamour that comes from traveling as a clinician. I love traveling and helping people with their horses, but there is a peace and contentment about coming back home to my own herd at my farm base, Amwell Ridge Farm, in Ringoes, New Jersey. Day to day, every day, I stay in the same mindset. To an outsider, the minutiae of what I am doing seems boring, like watching a spider make a web, until one day it all falls into place and the horse is dancing.

Do you have any hobbies or interests outside of horses?

Playing the piano, traveling, offshore fishing, sitting in a rocking chair, painting, and walking the earth—especially hay fields in the fall.

For more info, visit mariakatsamanis.com



green things and BUTTERFLY WINGS

photography shelley rose photography
text paul ramey

The Florida Museum of Natural History's Butterfly Rainforest Exhibit in Gainesville, Florida, has wooed many a visitor. We talked to Paul Ramey, assistant director of marketing and public relations.

What is a butterfly?

A butterfly is a type of insect. Insects are distinguished from all other animals by having an external skeleton (a hard outer covering), three main body parts (head, thorax, and abdomen), and three pairs of jointed legs (all attached to the thorax). Butterflies belong to the order of insects called *Lepidoptera*, which means "scaled wings."

What are the stages of a butterfly's life cycle?

The life cycle of a butterfly involves four stages: the egg, the larva or caterpillar, the pupa or chrysalis, and the adult. A butterfly starts as an egg. After about four to five days (some species take up to three weeks or longer), the egg hatches, and a tiny larva (caterpillar) emerges. The larva starts to eat and will shed its skin four to six times as it grows. After about two to four weeks, the larva will be full grown and transform itself into a pupa/chrysalis. Inside the pupa, the caterpillar's body breaks down into a kind of soup and is reorganized into the adult structures of the butterfly! This stage can take between ten to fifteen days. Finally, the adult butterfly emerges from the pupa. Adult butterflies will mate, the female will lay eggs, and the life cycle starts over. The whole process is called metamorphosis, which means "change of form."

Once a butterfly starts breaking free of the chrysalis, how long does it take for it to fly?

Typically, it takes several hours, but this can vary depending on how long it takes the butterfly to completely emerge and begin pumping the fluid from its body into the wings, which then dry and cure.

What is happening in the chrysalis phase?

After the caterpillar forms its chrysalis, the metamorphosis process occurs. It's quite a mystery because it transforms into a liquid, or goo, and then forms into the adult stage before emerging. They don't hang "from" their head, but hang onto the chrysalis shell with their feet with their head at the top. Sometimes they may fall while emerging before they can get a solid grasp on the chrysalis. They also move around quite a bit during this short time and may simply slip.

How often do butterflies mate and lay eggs?

Typically once. They emerge, mate, lay their eggs, and die.

What are the major differences between moths and butterflies? Do you have both in the exhibit?

The most easily recognizable difference is the antennae. While there are some

“ Inside the pupa, the caterpillar's body breaks down into a kind of soup and is reorganized into the adult structures of the butterfly! ”



exceptions, moths typically have shorter, feathered antennae, and butterflies have long, slender antennae. Moths also are typically active at night and butterflies during the day. We primarily display butterflies in the Rainforest exhibit, though at times we may place a male Atlas moth on a tree in the exhibit for visitors to observe. Because they are typically active at night, they will normally stay in that location until they are removed and taken back into the rearing lab for the night.



What do butterflies eat?

Most adult butterflies sip nectar from flowers through their proboscis, which acts like a straw. Some species vary their nectar diet to include rotting fruit, pollen, animal excrement, and carrion.

How do you prepare them for emerging?

A small dot of glue from a hot glue gun is placed on a sheet of paper, and the chrysalis is inserted into the wet glue at the silk end of the chrysalis (where it was originally hanging). After the glue dries and the sheet is filled, it is placed into a case in the rearing lab where visitors may observe the butterflies emerging. You can also watch this online through our webcam.

How many butterflies are in the Butterfly Rainforest?

At any time, approximately sixty to eighty species can be seen in the Butterfly Rainforest. The continuous population will be several hundred to over 1,000. Approximately 900 adult butterflies are added weekly.

How much do butterflies cost?

The price can vary widely depending on the supplier, quantity of order, species, time of year, etc., and ranges from seventy-five cents to three dollars or more.

Where do you get the butterflies?

The majority of the butterflies in the Rainforest are bred in butterfly farms throughout the world, primarily Malaysia, the Philippines, Costa Rica, Suriname, El Salvador, Ecuador, Australia, New Guinea, Madagascar, Africa, and Florida. They are shipped to us in the pupal stage and emerge as adult butterflies in our rearing lab. We periodically rear some species of butterflies, primarily for larval display, but not with the intent to increase the adult population in the Rainforest. The rearing lab allows our guests a closer look at the



life cycle of the butterfly, from egg to larva to pupa to adult. Visitors have the chance to see voracious caterpillars feeding on their host plants. They can also view the variety of pupae before they emerge as adult butterflies.

Are the species all kept separate until they are released into the exhibit?

No. They are grouped together when glued to the sheets of paper, but there may be many species together in the same case. After they emerge and are ready to fly, they are placed together in the same screen boxes used to take them into the exhibit and are released.

How often do you release new species into the exhibit?

Every day unless it's extremely cold or expected to freeze that night. Weather permitting, we have scheduled releases for visitors every day at 2:00 p.m. with additional releases at 3:00 p.m. and 4:00 p.m. on weekends.

When is the best time to see the butterflies?

Anytime the temperature is 65°F or warmer, and it's sunny. The most comfortable times for visitors are fall and spring, when it's not as hot, but the butterflies are active in hot weather. There is always more butterfly activity when it's sunny, regardless of the temperature.

Are butterflies important?

Yes! They are important pollinators of flowering plants, much like bees. Butterflies are also very sensitive to changes in the environment and are widely used by ecologists to help evaluate the impacts of habitat loss, pesticides, and climate change.

How old is the exhibit?

The Butterfly Rainforest opened August 14, 2004—the day Hurricane Charlie was forecast to come through Gainesville. We were spared when it went across the center of the state, through Orlando.

What are the goals of the exhibit?

The Butterfly Rainforest is the public side of the museum's McGuire Center for



Lepidoptera and Biodiversity, the world's largest research facility for the study of butterflies and moths. We seek to educate visitors about Lepidoptera biology, butterflies' importance as pollinators, and the essential environmental preservation aspect of supporting butterfly farming in other countries. We also strive to provide a rewarding experience with hundreds of free-flying butterflies; viewing these delicate creatures together can create an extremely amazing, peaceful, or gratifying moment. Many visitors have described their first visit upon entering the exhibit as a "Disney" moment, which means it's extremely special—something that cannot be experienced anywhere else. Besides their beauty and grace, butterflies are also considered symbols of hope and life, and that is an important component for some visitors. For example, we work with University of Florida Health to allow cancer patients and their families in town for treatment to visit the Rainforest. The exhibit also provides an opportunity for visitors to observe exotic butterflies from other countries they may not have an opportunity to see anywhere else.

[For more info, visit flmnh.ufl.edu](http://flmnh.ufl.edu)

Front of Tear Out Card 2

Pets inspire us every day because they show us how to live: They are kind, steadfastly loyal, endlessly sympathetic, lots of fun, and, best of all, offer unconditional love.

That's why so many people welcome them into their homes as part of the family.

So tear out this quote about pets, and hold on to it as a reminder of how much joy our animal friends bring into our lives.

www.americanlifestylemag.com/pets

American Lifestyle
magazine



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Back of Tear Out Card 2

“ANIMALS ARE SUCH AGREEABLE FRIENDS—THEY ASK NO QUESTIONS; THEY PASS NO CRITICISMS.”

—GEORGE ELIOT



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art for life. for home. for ever.

The Benefits of Pets



Who knew getting a pet may be just what the doctor ordered? Walking your dog can make you more physically fit, strengthening your muscles and bones, which helps not only your body, but also your self-esteem. On an emotional level, owning a pet can decrease depression, stress, and anxiety; health-wise, it can lower your blood pressure, strengthen your immune system, and even decrease your risk of heart attack and stroke. Read on to discover more of the incredible benefits that you can experience by owning a pet.

Decreases Stress and Blood Pressure

Studies have found that hypertensive or high-risk patients' blood pressures are lower when their pets are around. Another study found that people experienced less stress when their pets were with them than when a spouse, family member, or close friend was nearby. When a person connects with a pet by petting it, oxytocin, the hormone related to stress and anxiety relief, is released.

Helps You Socialize

Multiple studies have found that pet owners are more social than non-pet owners. There is typically more social interaction in neighborhoods with pets, which also makes these neighborhoods seem friendlier to observers. Even if you live alone, having a dog or cat has the same emotional benefit as that of a human friendship.

Builds Immunities in Children

This one may sound counterintuitive since most might think cats and dogs cause allergies rather than prevent them. However, many studies have shown that having multiple pets actually decreases a child's risk of developing certain allergies. Families that had children who were exposed to two or more dogs or cats as babies were less than half as likely to develop common allergies as children who had no pets in the home.

Boosts Your Mood

Pets create endless entertainment, whether you have a comedian or a scaredy cat on your hands. Pets offer unconditional love, but they also give their owners a sense of purpose. Smiling at your pet can raise your serotonin and dopamine levels, which are nerve transmitters associated with joy and happiness.

Helps Your Heart Health

Many pet owners would agree that a pet can fill your heart with love, but it can also do a lot more to help improve the overall health of that organ. Research has shown that pet owners exhibit decreased blood pressure, cholesterol, and triglyceride levels—all of which can ultimately minimize their risk for having a heart attack. In addition, pets can aid in the recovery of a heart attack.

Helps You Detect Medical Conditions

Studies have found that one-third of the pets—such as dogs, cats, birds, and rabbits—that live with people who have diabetes would change their behavior when their owner's blood sugar level dropped. Other reports have shown that canine friends have sniffed or licked a mole or lump on their owner's body because they have the ability to smell cancer.

For more pet resources, visit www.americanlifestylemag.com/pets.

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Smelling Fresh, Even with Pets

If you're one of those families that has multiple pets, you know it can be hard to keep your home clean and smelling fresh. Here are some tips on how to keep your home from smelling like a pet store!

Bathe and groom your pets regularly.

This will keep excess dirt, oils, dander, and any odors that may be on their coat from being carried throughout your house. Brushing and grooming can be done more often, since it is just as important. Whenever possible, brush your pets outside to prevent loose hair from finding its way into furniture and carpeting.

Get rid of the hair on your furnishings.

Use a vacuum cleaner with a pet attachment or a lint roller to do away with loose hair at least once a week. If the lint roller or vacuum attachment isn't working, try using a wet rubber glove.

Vacuum the floors.

You should try to vacuum your floors once or twice a week, depending on the amount of pets you have in your home. This will help lessen the amount of hair and cat litter on the floor that leaves behind those lingering pet smells. You can also use a squeegee to pull up the stray hairs in your carpet that your vacuum can't get to.

Check your air filters.

Pet hair can build up and clog your air filters. Be sure to change your air-conditioning or furnace filters at least every three to six months.

Be sure to always use disinfectants.

Many odors are caused by bacteria. Try using high-quality sanitizing cleaners that kill more than 99 percent of germs for those lingering odors and surface bacteria. Be sure to use products that are safe for curious tongues and noses!

Eliminate those urine odors right away.

If one of your pets has an accident inside, clean the area right away using an enzymatic cleaner. These are designed especially for eliminating pet odors and destroying any pheromones and molecules left behind.

Don't forget to wash their bedding.

Be sure to wash any pet bedding, including the removable covers, at least twice a month.

Keep up with the litter box.

You should scoop the cat litter at least once a day. Keep the litter fresh with baking soda, as this can be used to absorb the smell. Try using a plug-in air freshener in the room where you keep the litter box.

For more information, visit

www.americanlifestylemag.com/pets.

