

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 86



'TIS THE SEASON

TO BE JOLLY

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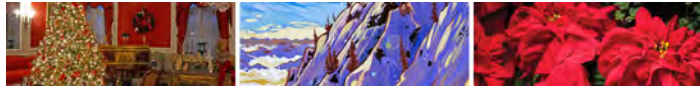


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To make these DIY holiday ornaments, visit
www.americanlifestylemag.com/holidays.

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American Lifestyle magazine

Consider this issue of American Lifestyle magazine a big, warm mug filled with festive stories to help you savor the season.

In Chalfont, Pennsylvania, near Philadelphia, Joyce Byers is the driving force behind Byers' Choice Ltd., a family-owned manufacturer of holiday collectibles and decorations. What began as a hobby for this artist with a background in fashion design eventually turned into a lucrative business, and their famous Carolers are still made completely by hand, decades after Joyce made the first.

On the other side of the country, Leavenworth, Washington, has become an annual tradition for those looking for a vacation spot that embodies the feeling of the season. This wonderland was born out of a need to revitalize the town after the railroad was rerouted in the 1920s. The entire town was remodeled to resemble a Bavarian village, and the tourism boom ensued.

And what dessert comforts on a cold night better than pie! Cookbook authors Bruce Weinstein and Mark Scarbrough navigate the flavors of the season with tantalizing recipes like Squash and Honey Pie, Bacon-Maple Walnut Pie, and Fennel-Raisin Pie. Take out your pie plates and start fluting your crusts! As always, it's a pleasure to send you this magazine.

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RAZR HAWK DRIVER

RAZR X

Front of Tear Out Card 1

12 DAYS of Candy

There's almost nothing more exciting for kids—and parents—than getting to unwrap goodies throughout the holiday season. The twelve days counting down to Christmas are the perfect opportunity to start the holiday magic, and this homemade candy calendar is a fun and festive option everyone will love—just fill each bag with candies corresponding to the day in your countdown!

American Lifestyle
magazine



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Back of Tear Out Card 1

Use our printable bag tags to create your own Christmas countdown! For more holiday craft ideas, visit www.americanlifestylemag.com/holidays.



1 PARTRIDGE IN A PEAR TREE

Prickly Pear Cactus candy, hard pear candies

2 TURTLE DOVES

Dove® chocolates, turtle candies

3 FRENCH HENS

Chiclets®

4 CALLING BIRDS

Robin's Eggs, whistle candy

5 GOLDEN RINGS

Peach rings, doughnuts, Ring Pops®

6 GEESE A-LAYING

Cadbury Creme Eggs®

7 SWANS A-SWIMMING

Life Savers®, chocolate swans

8 MAIDS A-MILKING

Cowtails®, milk chocolate, Milky Ways®, Milk Duds®

9 LADIES DANCING

Ladyfingers

10 LORDS A-LEAPING

Nerds®, Airheads®

11 PIPERS PIPING

Licorice pipes, Pixy Stix®, Pirouettes®

12 DRUMMERS DRUMMING

Dum Dums®, pretzel rods

We want to see your version! Post on social media using the hashtag #ALMcreate.

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TOYS FOR TOTS

We're shopping for millions of less fortunate children this year...

...BECAUSE EVERY CHILD
deserves a little Christmas.

Last year, the Marine Toys for Tots Program fulfilled the Christmas holiday dreams of nearly 7 million children in need.

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For more information, please visit our website.

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HORTICULTURE AND HOLIDAYS IN THE HEARTLAND

written by matthew brady | photography by lauritzen gardens, unless noted

Open April through October, the garden surrounds visitors with a bright botanical world featuring the activity of seven G-scale Union Pacific train lines that continuously travel through reproductions of Omaha landmarks and a miniature garden landscape.

Omaha, Nebraska, is one of the country's top Midwest destinations. Known as the birthplace of Gerald Ford, the home of Mutual of Omaha Insurance, and the host of the College World Series, the city also features some spectacular attractions—including Lauritzen Gardens, an urban oasis of natural beauty located just west of the Missouri River off Interstate 80.

The Lauritzen Gardens story started in 1982. A group of volunteers began a grassroots effort to build a botanical garden on seventy-five acres in Omaha, and a bluff with wooded terrain was selected as the perfect location. After tireless planning and fund-raising efforts, the Omaha Botanical Center first opened in 1995 with a rose garden, a shade garden, herb plantings, and a flowery path. In 2001, the visitor and education center opened, and the complex was renamed Lauritzen Gardens.

Over the past fifteen-plus years, this botanical center has quickly expanded. Today, more than twenty themed gardens over one hundred acres invite guests to immerse themselves in the beauty of the Nebraska landscape and in lush indoor landscapes. Nearly 223,000 guests visited in 2016, which was an attendance record.

A diverse palette of plant life combines with fine art, architectural components, and water features to create an incredible sensory experience—and advance a mission. "In addition to horticultural displays that inspire, events that entertain, and educational programs that cultivate minds of all ages, the garden works to conserve

the endangered plants of the Great Plains and to advance the understanding and stewardship of the region's biological diversity," says Mia Jenkins, marketing director of Lauritzen Gardens.

"Lauritzen Gardens is a living laboratory for formal and informal education about the importance and stunning beauty of the natural world," Jenkins notes.

"We sometimes look at the garden as a four-legged stool. One leg represents horticultural displays, one leg represents conservation and research efforts, one leg is representative of exhibits and special events, and the final leg is education."

To Lauritzen Gardens, Jenkins explains, education means many different things, from formal programs to student tours to art programs to informal tours, interpretive signage, and self-guided exploration. In all of these growth opportunities, she says, "We hope to connect people to the natural world in some way and to create better stewards of the environment. Our floral shows always have an educational component to them." In this sense, they cultivate minds as well as gardens.

When you visit the gardens, you'll find a variety of exhibits to enjoy. One of the most popular attractions is the model railroad garden. Open April through October, the garden surrounds visitors with a bright botanical world featuring the activity of seven G-scale Union Pacific train lines that continuously travel through reproductions of Omaha landmarks and a miniature garden landscape. (You can also see two of the greatest locomotives ever to power

Union Pacific Railroad in Kenefick Park, located at the southwest point of the Lauritzen Gardens property.)

"It is always fun to see people's faces light up when they first see the trains or recognize a building in the railroad garden," says Jenkins. "You often hear parents telling their children, 'This is where I went to school,' or 'This is where we had our first date,' or 'This is where I work.' It's rewarding to see memories being created by the simple sharing of a story brought to mind by viewing our exhibit.

"Because of the unique construction of the buildings, you also often find guests really staring the buildings down, trying to figure out what materials they are made from," Jenkins shares. "You hear discussions and questions about gourds, seedpods, leaves, and bark. This is a subtle way to connect people back to the natural world and to see and recognize the numerous shapes, textures, and forms that exist in nature."

Nature is also on display in the many garden areas, which are as diverse as the visitors' interests. Combining prominent characteristics of both English and Victorian gardens, the plantings in the Hitchcock-Kountze Victorian Garden are both formal and casual and are flanked by architectural remnants from area buildings, which add character and charm throughout this perennial garden. The Garden in the Glen offers a serene space with deep shade and a quiet stream with pools and small waterfalls. Along with astilbes, bleeding hearts, ferns, and Japanese maples, a collection of locally bred hostas is on



display. The children's garden is a whimsical environment for the young and young at heart to learn about the significance of plants in fun and innovative ways, including a corn maze and a sunflower forest.

But the crown jewel of the gardens is the Marjorie K. Daugherty Conservatory, which opened in October of 2014. The 17,500-square-foot conservatory contains more than 12,000 panes of glass and is separated into three sections: a 10,000-square-foot tropical house featuring more than 1,250 plants; a southern-inspired temperate house with more than 850 plants; and a gallery designed for floral displays and private events.

Jenkins calls this magnificent structure "a permanent paradise and a truly walkable work of art that makes Lauritzen Gardens a year-round destination." She also notes that "the conservatory's two distinct display houses are home to plants that gardeners in Nebraska long to grow. It is a masterful juxtaposition to the prairie environment that surrounds it, and it provides an escape full of color, warmth, and beauty every day, every season.

"With the visual appearance that the glass structure is growing from the hillside,

our conservatory's distinctiveness lies in the gradual twenty-foot rise in elevation that visitors experience from beginning to end," Jenkins continues. "This provides surprises around every corner, including a ten-foot waterwall, dramatic glimpses of the contrasting conservatory plantings, a large pool with Victoria water lilies, and an outlook over the beautiful Missouri River Valley and the entrance to the garden's century-old bur oak forest in the middle of the city."

In contrast to other conservatories, the Marjorie K. Daugherty Conservatory focuses on what Lauritzen Gardens does best: gardens. "Older conservatories were built as garden settings or plant collections of exotic plants that were displayed in a gardenesque way," adds Jenkins. "Our conservatory is inspired by these historical conservatories and is designed to showcase the beauty of a traditional garden in the southern United States in the temperate house and collections of elegantly displayed tropical plants in the tropical house."

Additionally, the garden's floral display hall in the visitor and education center is home to three indoor floral shows per year: a spring flower show, a fall chrysanthemum show, and a holiday poinsettia show.

The most popular of these is the latter, which was attended by more than 28,000 guests in 2016 and runs this season from November 24, 2017 through January 7, 2018. "The holiday poinsettia show has been one of the garden's signature events since the visitor and education center opened in 2001," remarks Jenkins. "It provides a burst of vibrant color during the winter season from the poinsettias, evergreen trees, and other plant materials that make up the show each year."

The process for producing such a holiday display takes time. "In early July, more than 5,000 poinsettia cuttings arrive for the holiday poinsettia show," Jenkins explains. "They're carefully grown in the garden's greenhouses over the next four months to produce the full-blooming plants needed for the show. However, we typically have a week or less to turn the floral display hall from the fall chrysanthemum show into the holiday poinsettia show. This is a big-time crunch for our horticulture and maintenance staff, but they always get the job done."

The aforementioned model trains and buildings also add to the festive feeling. The buildings' natural materials help them to blend into the landscape of the show, and the model garden trains and one trolley represent the nostalgia of trains whirring around a Christmas tree. "They're a favorite for children of all ages," notes Jenkins.

The centerpiece of the annual holiday poinsettia show, though, is the spectacular poinsettia tree. "At twenty feet in height, our poinsettia tree is the largest of its kind in our region," says Jenkins. "The iron frame for the tree is custom made and holds nearly 720 potted poinsettia plants, each set into a holder attached to the frame. The plants are watered about twice per week by a drip-irrigation tube system that individually waters each plant. The entire poinsettia tree is changed out halfway through the holiday show to ensure the plants are always fresh and beautiful."

The various sections of the conservatory are adorned for the holidays as well. The temperate house is typically decked out

with seasonal touches that reflect its southern nature. Magnolia swags, garlands, and wreaths adorn doors, archways, and fences. In the tropical house, you might find Christmas cacti, poinsettias, red and green bromeliads, succulents, and other colorful plants and foliage.

But people aren't the only ones enjoying this holiday spectacular, according to Jenkins: "Our wildlife trees provide food and shelter for the wildlife at Lauritzen Gardens during the winter months. We have four or five large evergreen trees decked out with a variety of natural, edible ornaments. Guests always enjoy watching the squirrels, turkeys, and other wildlife that are drawn to the trees."

Lauritzen Gardens did make one spectacular holiday upgrade in 2016, says Jenkins: "We wanted to provide something new and different in 2016, so we added light! During Holiday Poinsettia Show Aglow, the holiday poinsettia show and the plant collections in the Marjorie K. Daugherty Conservatory were adorned and enhanced with light, and we extended our hours to celebrate the beauty of the season. With twinkling trees, falling snowflakes, ornamented evergreens, and colorful spotlights, the garden was transformed into an illuminated wonderland.

"These enchanting evenings were well received by our garden members and the public," she continues. "In terms of the overall experience, I would personally say that it created an entirely different vibe, showcasing the garden in a new light. The show really felt different from the daytime to the evening, and both were beautiful and festive in their own way."

And the ultimate measure of seasonal success? How eager visitors are to share their holiday memories of Lauritzen Gardens. "Everything that our team does is driven by providing a quality horticultural display and a valuable aesthetic and educational experience for our guests," Jenkins concludes. "When guests take the time to share their personal experiences and traditions with us, it is a very rewarding thing. It's a great feeling to know that we positively impact the community, and we are always humbled to be a part of our area's family holiday traditions. It's wonderful to receive a card with a family photo in front of the poinsettia tree, to read a positive review, or to run into guests outside of work and hear about how much they love visiting the garden during the holiday season."

For more info, visit lauritzengardens.org

BUTTER WHIRLS & CHOCOLATE TWIRLS

recipes by rosie daykin | photography by janis nicolay



Yum Balls

Some may call these little gems rum balls, but at Butter Baked Goods, they are better known as Yum Balls! They are the perfect addition to a holiday baking platter, or a nice little shot to your system before you head out to tackle the holiday shopping. I used Nabisco Nilla Wafers for this recipe.

1 cup dark chocolate chips
2/3 cup sour cream, full fat
1/3 cup almond paste
3 cups vanilla wafer cookies, ground (approximately one box)
2 cups chocolate crumbs
2 cups icing sugar
1/3 cup dark cocoa
1/3 cup white rum
1/2 cup butter, melted
2 cups chocolate sprinkles

1. In a double boiler over medium heat, or a small heatproof bowl placed over a pot of simmering water, melt the chocolate chips. Remove from the heat.
2. In a stand mixer fitted with a paddle attachment, combine the melted chocolate with the sour cream and almond paste and mix on medium speed until well combined.
3. Empty the box of vanilla wafers into the food processor or blender and blend on high until the wafers are finely ground.
4. In a large bowl, combine the ground wafers, chocolate crumbs, icing sugar, cocoa, rum and melted butter. Stir with a large spoon or spatula until well combined and then add to the ingredients in the mixer.
5. Turn the mixer speed to medium and mix until everything has pulled together nicely to form a dark and delicious paste, scraping down the sides of the bowl at least once during the mixing process.
6. Refrigerate the dough in the mixer bowl for at least 1 hour or even overnight.
7. Using a small ice cream scoop, drop the balls onto an 11- x 17-inch cookie sheet lined with parchment paper. Place the chocolate sprinkles in a bowl large enough that you can get both your hands into it, to avoid sprinkles flying all around the kitchen. Roll each ball between your palms until smooth and then drop it into the chocolate sprinkles. Scoop up some sprinkles in each hand and press them around a ball and roll it again to fully coat.

MAKES 4 DOZEN BALLS

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Chocolate Hazelnut Rugelach

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Traditional rugelach is filled with jam, fruit and nuts, but chocolate and hazelnut seemed just a smidge more celebratory to me. It also provided me with another excuse to spread Nutella on something. These little crescent-shaped cookies fall under the more-ish category of baking. You eat one and you have to have more.
.....

1½ cups pastry flour
½ teaspoon baking soda
½ teaspoon salt
½ cup cream cheese, full fat
½ cup butter, room temperature
½ cup granulated sugar
1 cup Nutella
½ cup hazelnuts

FINISHING TOUCHES

1 large egg
1 tablespoon water
Coarse sanding sugar

1. On a large piece of parchment paper, sift the flour, baking soda and salt. Set aside.
2. In a stand mixer fitted with a paddle attachment, cream the cream cheese and butter on high speed until well blended. Scrape down the sides of the bowl. Add the sugar and continue to beat until light and fluffy. Scrape down the sides of the bowl. Turn the mixer speed to low and slowly add the dry ingredients. Continue to beat until well combined.
3. Divide the dough in two. Wrap each piece in plastic wrap and chill in the refrigerator for at least 2 hours.
4. Preheat the oven to 350°F.
5. Place the Nutella in a small bowl and use a spoon to give it a good stir to help loosen it up. This will make it easier to spread across the tender dough. Use a large chef's knife to chop the hazelnuts. Set aside.
6. Place a chilled piece of dough on a lightly floured work surface and use a rolling pin to roll it into a circle about 9 inches in diameter. Use a small offset spatula to carefully spread the Nutella across the dough. The dough is very tender, so work carefully to avoid it tearing it. If it does tear, not to worry, just press it back together. Sprinkle half of the chopped hazelnuts over the top of the Nutella.
7. Use the large chef's knife to cut the dough into quarters and then each quarter into thirds, just like if you were cutting a pie. Start at the wide end of a piece of dough and roll it toward the point. Bend the two ends in slightly to create a crescent shape and then place it on a prepared 11- x 17-inch baking tray. Repeat with the balance of the dough.
8. Combine the egg and water in a small bowl and whisk them together. Use your pastry brush to lightly coat the top and sides of each cookie. Sprinkle generously with the sanding sugar.
9. Bake for approximately 15 minutes, or until the cookies have puffed up and are a lovely golden brown. Remove the cookies from the oven and transfer them to wire racks to cool.

MAKES 2 DOZEN COOKIES



Pear Cranberry Crumble with Cardamom Whip

The perfect dessert for a damp fall evening when that chill in the air tells you winter is on its way. If you time it right, you will be pulling this dish hot from the oven just as you finish your supper. Scoop up a bowlful and top it with a big dollop of spiced whipped cream. A couple of mouthfuls in and I promise you will have forgotten all about the colder months ahead.

6 large pears (Bosc or Bartlett), peeled, cored and cut in ½-inch cubes
1½ cups fresh cranberries
½ cup dark brown sugar
¼ cup water
2 tablespoons lemon juice
1 tablespoon ground cinnamon
Zest of 1 lemon

CRUMBLE TOPPING

1½ cups all-purpose flour
¾ cup dark brown sugar
½ cup butter, chilled and cut into 1-inch pieces

CARDAMOM WHIP

2 cups heavy cream
¼ cup granulated sugar
1 teaspoon ground cardamom
2 teaspoons pure vanilla

1. Preheat the oven to 350°F.

2. In a large bowl, combine the chopped pears, cranberries, ½ cup sugar, water, lemon juice, cinnamon and lemon zest. Use a wooden spoon or your hands to stir and coat all the fruit with the brown sugar mixture. Place the coated fruit in a buttered 9- x 13-inch baking dish.

3. For the crumble topping, in a medium bowl, combine the flour and ¾ cup sugar. Use a pastry cutter or two knives to cut in the chilled butter until large, buttery crumbs are formed. Sprinkle the crumble topping across the top of the fruit.

4. Bake for 50 to 60 minutes, or until the juice from the fruit is bubbling up through the crumble topping.

5. Meanwhile, prepare the Cardamom Whip. In a stand mixer fitted with a whisk attachment, whip the cream, sugar, cardamom and vanilla on high speed until soft peaks form. Be careful not to look away, as a minute too long and you will be spreading cardamom butter on your toast tomorrow morning.

6. Remove the crumble from the oven and prepare to serve with spoonfuls of the Cardamom Whip.

SERVES 8



Pumpkin Chocolate Cheesecake Bar

We want to tell you how delicious this bar is, but it is rude to talk with your mouth full. So just imagine we're enthusiastically holding two thumbs up.

½ cup plus 2 tablespoons butter
2 cups chocolate crumbs
Two 8-ounce packages cream cheese, full fat
1 large egg
¾ cup canned pumpkin
¾ cup granulated sugar
1 teaspoon ground ginger
1 teaspoon pumpkin pie spice
½ teaspoon salt
1 cup dark chocolate chips

1. Preheat the oven to 350°F.
2. In a small pot over medium heat, melt ½ cup of the butter. Pour it over the chocolate crumbs in a medium mixing bowl and use a wooden spoon or spatula to combine and evenly coat the crumbs.
3. Press the chocolate crumbs firmly into a buttered 9- x 9-inch pan, lined with parchment paper, to create the base. Bake for 10 minutes. Remove from the oven and set aside.
4. In a stand mixer fitted with a paddle attachment, cream the cream cheese until light and fluffy. Scrape down the sides of the bowl and add the egg, pumpkin, sugar, spices and salt. Beat again to combine until smooth. Scrape down the sides of the bowl at least once during this process.
5. Pour the batter over the chocolate base and return it to the oven to bake for another 30 minutes, or until the filling is firm to the touch.
6. Remove the bars from the oven and allow it to cool completely.
7. Meanwhile, in a double boiler over medium heat, or a small heatproof bowl set over simmering water, melt the chocolate chips and the remaining 2 tablespoons butter. Pour the melted chocolate over the top of the cooled pumpkin layer and use a small offset spatula to help spread it evenly. You can give the pan a light tap on the edge of the counter to help settle the chocolate in one smooth layer.
8. Place the pan in the refrigerator for about 30 minutes so the chocolate sets up.
9. Once the chocolate has set, run a knife along the edges of the pan that aren't lined with parchment paper. Use the parchment handles to carefully lift the slab from the pan in one piece. Then use a large chef's knife to cut the slab into 16 bars.

MAKES 16 BARS



PAINTING MOUNTAINS

the artwork of rachel pohl

interview with rachel pohl | written by shelley rose

Montana native Rachel Pohl grew up in the mountains, surrounded by nature and a family that loved all things outdoors. It is these mountains that are both a muse and a playground, as Pohl is both an avid skier and a talented painter. Her encounters with nature are the inspiration for her bold acrylic paintings as she uses her artwork to rally others to seek out adventure in their lives.



Where did you grow up? What made it special to you? Do you live in the same place now?

I grew up in Bozeman, Montana, and I still live here. The recreational opportunities, coupled with my community and my family, make it a great home base. I have considered living in many other places, but being close to childhood friends and my parents and brother is of the utmost importance. And the skiing is not too bad. *[laughs]*

How did your childhood shape who you are today?

I was raised in the mountains by parents who believed in the power of nature to inspire and instruct. To my brother and me, the perfect vacation involved hiking really far, staying in a tent, and getting ridiculously immersed in our environment, be it covered in sand or mud, or soggy from hours out in the snow. We grew up going camping every weekend possible, playing in streams, fishing, riding bikes, climbing trees, and backpacking. I'm still that nature-craving kid who is happiest when I'm romping around sun-soaked ridgetops or exploring forests with my family and friends.

Did your parents encourage art when you were young? What is your earliest art memory?

My parents have never once discouraged my love for artistic endeavors, which used to seem like such an obvious, given fact—of course, my parents encourage my passions. Today, it astounds me to recall their complete acceptance of my career path,



© Patrick Winneset



because being an artist is not something I take for granted at all. I value my parents' faith in my work so much. My earliest art memory was being a fourth grader, drawing some kind of woodpecker for class, and a peer asking how long I'd been an artist. I confidently replied, "I have been an artist for as long as I can remember." I chuckle now about my resolve, but it is remarkable that I knew my life's purpose even then.

Who taught you how to ski?

My parents were the first to take me. My dad especially wanted us to love his favorite sport. For the record, he did an amazing job of making us obsessed with sliding on snow. On my first day out, I was nearly three years old. I remember being six years old and ripping around on tiny Telemark skis after skinning (placing synthetic skins on the bottom of skis and climbing up ski trails, rather than using a ski lift) up our local ski area in the fall before the lifts were running. I had no idea then how very cool skiing and ski touring were, and, in a way, I miss that innocence of having no awareness of the "rad factor" of the things I love to do but loving them intrinsically.

What is your education background? Are you an artist full time?

I went to Montana State University in Bozeman and graduated with a BFA in painting and an art history minor. I am indeed a full-time artist, and I love making my own schedule. I will often work hundred-hour weeks but then can go ride bikes in the desert for a week if I feel like it. Whenever I go play in the mountains, it totally recharges me, and I can do my work better because of those mini vacations.

If you had to choose between skiing and painting, which would you choose?

If I had to choose between the two, I would choose painting. I know that when I am

eighty-five and it's time to stop skiing, painting will still be there. As much as I adore skiing and rely on it for so much inspiration and happiness, I don't feel like I honestly contribute much to the world by doing it, except by being a bit happier and therefore nicer to be around. But with painting, I know I can make the world brighter through my efforts.

How are skiing and painting similar for you? What state of mind do you find yourself in when you're engaged in these activities?

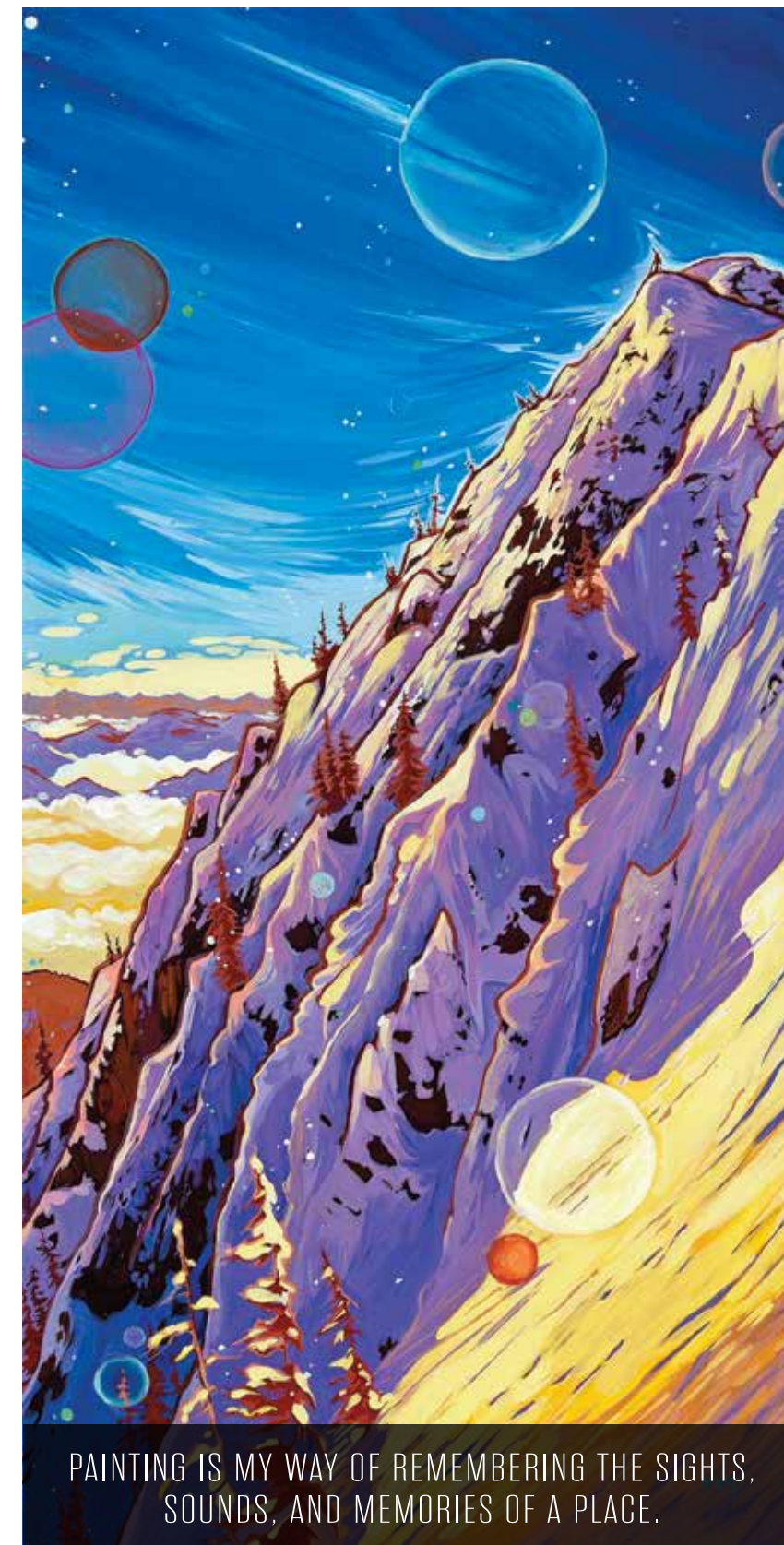
Both painting and skiing put me in the flow state, where I am hyperfocused on the task at hand and everything else falls away. I find so much clarity through both. When I am painting a winter scene, I feel like I am skiing, and when I am skiing, especially skinning uphill, I am thinking about painting. The two are undeniably linked for me.

What draws you to paint the mountains and the outdoors? What do the outdoors represent to you?

I love "thematic unity" in all aspects of my life. It just makes sense to paint the places I visit because then everything I do flows seamlessly together into a story based on season, time of day, mountain ranges, desert trips, and all the spaces that make my soul smile. Painting is my way of remembering the sights, sounds, and memories of a place. The outdoors are the ultimate freedom for me. I feel safe, at home, and endlessly inspired in the mountains.

Where are some of your favorite mountains? What factors create a magical outdoor place?

I love the Alaska Range, ranges around my hometown, and the Tetons. The mountains are a magical place for me—I love their lack of buildings and people, and their rugged, wild appeal. I am also partial to grasslands,



PAINTING IS MY WAY OF REMEMBERING THE SIGHTS, SOUNDS, AND MEMORIES OF A PLACE.

deserts, and ocean shores—anything that makes me come alive with wonder.

Do you paint outdoors as well?

I love painting outdoors whenever possible. I painted on top of a mountain a few days ago with my friend Sarah Uhl, who is also a full-time artist. We skinned to the top, dealt with frozen watercolors and cold teeth from too much smiling, and then skied down. We were pretty frigid by the end of our painting session, but it's always worth it being able to directly translate your environment into art. Plein air is definitely a bit easier in the summer. I love hiking with my acrylics and large panels to gorgeous vistas. It makes me work faster and with more intention. I recently painted one of my favorite pieces at a waterfall, four miles up a mossy and misty canyon.

What is your preferred art medium? Why does it suit you?

I love acrylic paints on panel because I need to be able to layer quickly. And because I'm often working for up to fifteen hours at a time on my work, having to wait for layers to dry for weeks (which happens with oil paints) is not an option. The colors are very vibrant—I paint on panel so the surface is completely smooth and I can achieve tight details. They're less expensive than oils, too.

If your friends were to describe you, what would they say?

They would probably say that I'm very motivated, optimistic, driven, and happy, and that I'm a good listener. I'd like to think my friends take inspiration from my pep talks and lifestyle in general. But, mostly, I am inspired by all of them.

How long does it take to finish a piece?

My pieces take between sixty to eighty hours. Most pieces are in the sixty- to seventy-hour range. I love working fairly large and using immense amounts of detail.



I have trouble finishing paintings because there's always something more to be done. A piece is finished when it's due.

How did your painting style evolve? Are you inspired by other artists?

My painting style has evolved so much in the last few years. I used to look to artists like Jeremy Collins and the late Chili Thom, but now I focus more on what flows from my heart and not so much on others' processes.

What is your motivation to create art?

My motivation is to encapsulate my personal feelings and connections with a place and make that optimistic vision accessible to others. I want to use my work to inspire others to seek out adventures and fall in love with their own special places.

How do your art and business reflect the way you care about the environment?

My work shows a deep love and reverence for the environment. I am working toward using my paintings to raise awareness about larger conservation issues, utilizing imagery to leverage an emotional connection to lands that need protecting.

Even the packaging I use is eco-conscious. I use repurposed cardboard to fortify my prints when I ship them. I am working toward using all recycled or repurposed materials in my business. I inevitably send



my work all over the country and world, which requires fossil fuels, but I do all of my printing locally, so at least I am making a lighter impact there. I'm doing the best I can at the moment to be aware of the impact my small business has on our planet and improve in the ways I can.

Tell us about your collaboration with Raise Nepal. What does the group do?

Raise Nepal was a project that we at AndShesDopeToo used to raise money

for the nonprofit One Heart World-Wide, which helps women in rural Nepal give birth successfully. It was the first project I collaborated with ASDT on; I created the shirt that raised the money. Since then, I have become a co-owner of ASDT, which is an outdoor-lifestyle, cause-based apparel company in Ogden, Utah. We are a sisterhood of women who go outdoors together in a noncompetitive way to push our limits and each other to become better humans and athletes.

What are the top three places currently on your bucket list?

That's a tricky question. I would say Yosemite/Redwood National and State Parks, Norway/Iceland, and Patagonia.

Do you have a life philosophy or a motto you often refer back to?

I love the idea of the spirit sponge that my friend Conrad describes: you have to do what you love to saturate your sponge, and then carry it with you and squeeze out goodness wherever you go. At some point, your sponge gets wrung out, and you have to fill it up again. For me, painting, skiing, mountain biking, and being with loved ones means I can carry happiness wherever I go.

What's next for you?

I have many fun trips and projects planned. I'm especially excited about the Cinco de Moab Rendezvous in the Desert. For three days at the beginning of May, two hundred participants and our crew will camp and explore the desert around Moab, Utah. Women can sign up for hikes, bike rides, yoga classes, stand-up paddleboarding, "Creative Corner," and so much more! Many of my closest friends will be there, and I get to lead mountain bike rides. The best part: absolutely every woman from everywhere is invited to join. Tickets are sold out, but we have two per year!

This summer, Sarah Uhl and I will be traveling around with various other outdoor artists to tell the story, through painting, photography, and a short film, of five places that need protecting.

Until those adventures, I'll be busy painting and skiing.

For more info, visit rachelpohlart.com

tinsel and tradition

interview with **andrea carneiro**
written by **matthew brady**
photography by **the preservation society of newport county**



left
An intimate look at the Breakers's library.

right
An ornament adorns The Breakers.



Founded in 1639, Newport, Rhode Island, is one of the country's most historically significant cities. Helping to protect that history is The Preservation Society of Newport County, which oversees several magnificent centuries-old houses. Preservation Society communications manager Andrea Carneiro discusses the organization's role as caretaker of the mansions, its impact on the city, and its annual six-week holiday event, Christmas at the Newport Mansions.

Tell us about the history of The Preservation Society of Newport County:

The Preservation Society of Newport County is a private, nonprofit organization whose mission is to protect, preserve, and present an exceptional collection of house museums and landscapes in one of the most historically intact cities in America. Its eleven historic properties and landscapes—seven of which are National Historic Landmarks—exemplify three centuries of the finest achievements in American

Our curators and conservators participate in preparing and displaying historic china, silver, and glassware. Caretaking staff and gardens and grounds crews install trees and wreaths on the exterior of the buildings, and our floral designers create the magnificent fresh floral displays in various rooms of the houses.



above
The dining room at The Elms and the Gothic Room at Marble House are prepared for the holidays.

architecture, decorative arts, and landscape design, spanning from the colonial era to the Gilded Age.

The Preservation Society was founded in 1945 by a small group of concerned citizens who banded together to save an important colonial building on the Newport waterfront, the Nichols-Wanton-Hunter House, built in 1748, from demolition. They organized a group called The Georgian Society to purchase Hunter House. The name of the organization was changed shortly thereafter to The Preservation Society of Newport County.

In 1948, in order to raise money to restore Hunter House, the Countess Laszlo Szechenyi (Gladys Moore Vanderbilt) agreed to open her family's summerhouse, The Breakers, for tours. With those revenues, the Preservation Society was able to restore Hunter House and went on to save and restore other threatened colonial properties. The Preservation Society acquired the other properties it operates today between 1962 and 1994, and, in 2004, the Preservation Society was awarded accreditation by the American Alliance of Museums, a mark of excellence in the museum community. In 2016, admissions to the Preservation Society's properties, collectively known

as the Newport Mansions, surpassed one million for the first time, making the Newport Mansions the only museum in New England outside of Boston to host more than a million tours in a single year.

What does the Preservation Society do to maintain these eleven historic mansions throughout the year?

The Preservation Society today maintains a total of twenty-four buildings, eighty-eight acres of gardens and landscapes (including 1,800 trees), and 55,000 museum-quality artifacts in its collections on an annual budget of approximately

\$21 million. We employ four hundred people, including curators, conservators, architects, researchers, archivists, tour guides, landscapers, carpenters, masons and other skilled craftsmen, ticket and retail sales associates, and support staff. All are involved in the ongoing maintenance, preservation, restoration, and presentation of the buildings, landscapes, and collections.

Great effort goes into restoring and maintaining the mansions so they retain their eighteenth- and nineteenth-century charm, but what modern upgrades have also been necessary?

The usual upgrades you would expect have been made: electrical and heating, and safety and security systems, for example. Sprinklers have been installed in some spaces. In 2016, a geothermal climate control system was installed at Chepstow, and this year a similar system, though on a far larger scale, was installed at The Breakers. The challenge is to meet modern-day needs without disturbing the historic fabric of the buildings.

What are the most challenging undertakings the Preservation Society has tackled?

There have been many, many challenges over more than seventy years. Conservation, restoration, and preservation work are ongoing and nonstop. Maintaining buildings built between 1748 and 1902, visited annually by hundreds of thousands of people, is a monumental and expensive undertaking. As a private, nonprofit organization, the Preservation Society does not receive direct taxpayer support. Its funding comes from ticket sales, special events, retail sales in its stores, and donations from generous supporters. Ensuring that the buildings remain in the best possible condition for the enjoyment and education of future generations is the ongoing challenge and responsibility.

How vast are the mansions that are decked out for Christmas?

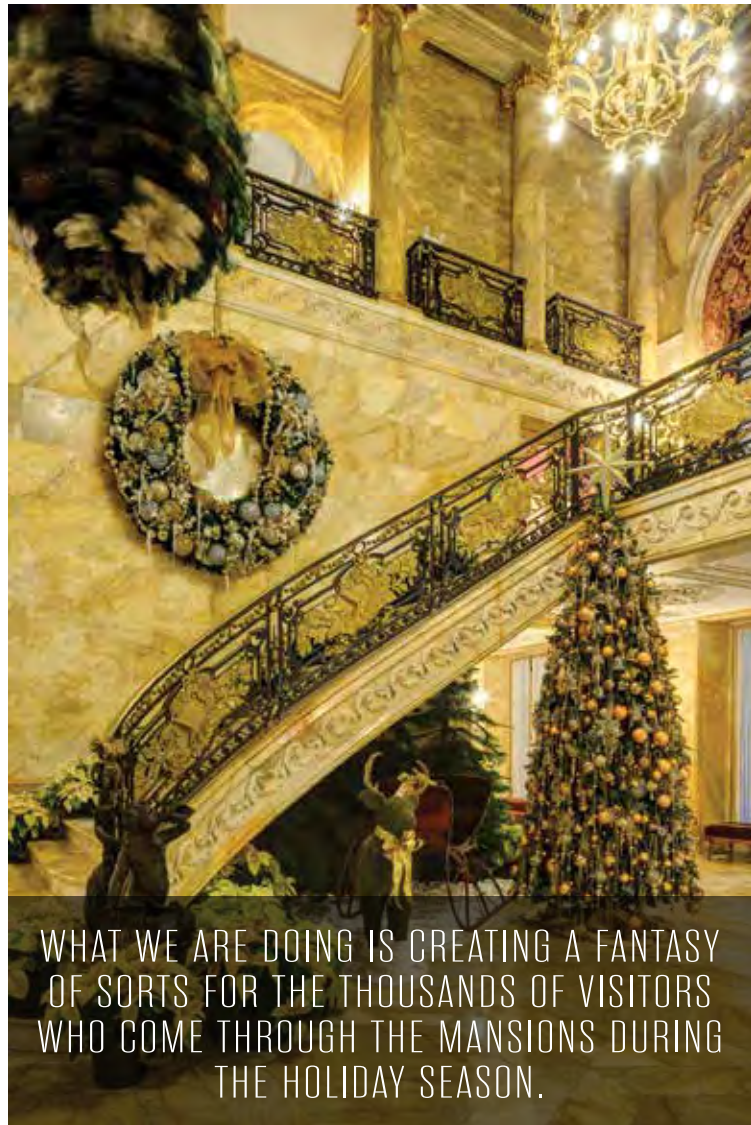
During the holidays, we decorate three of the historic houses, which have a grand total of over 225,000 square feet. The Breakers has seventy rooms and 138,000 square feet of interior space on a thirteen-acre estate; The Elms sits on a ten-acre estate and constitutes about 60,000 square feet of living space. Marble House is about 30,000 square feet.

How many people prepare the mansions for the six-week Christmas at the Newport Mansions event? When does the preparation begin? How long does it take?

Preparations for Christmas begin the previous January. Our curator of historic landscapes, Jim Donahue, travels to trade shows and gift shows to scout out and purchase new decorations and ornaments and begins planning for the following year. In our greenhouses, poinsettias, lilies, evergreens, and other flowers and plants used at Christmas are planted and nurtured year-round. Installation of the interior decorations begins in mid-October, managed by Jim and a group of volunteers from local garden clubs, many of whom have been participating for many years. In 2016, for example, Jim's volunteers worked a total of 270 hours. Our curators and conservators participate in preparing and displaying historic china, silver, and glassware. Caretaking staff and gardens-and-grounds crews install trees and wreaths on the exterior of the buildings, and our floral designers create the magnificent fresh floral displays in various rooms of the houses.

How many trees and plants are used for the event?

Because of Rhode Island fire codes, all of the lighted Christmas trees displayed in the mansions are artificial. In 2016, there were a total of twenty-eight trees among the three



WHAT WE ARE DOING IS CREATING A FANTASY OF SORTS FOR THE THOUSANDS OF VISITORS WHO COME THROUGH THE MANSIONS DURING THE HOLIDAY SEASON.

houses, ranging in size from three feet to twelve feet. Several thousand poinsettia plants are used throughout the houses, most of which are grown in our own greenhouses, along with lilies and other fresh flowers and potted evergreens.

As these three mansions weren't primary residences, and thus wouldn't be holiday homes, how do you determine how to decorate for the holidays? Do you try to keep it consistent each year, or is there a different annual theme?

Some things stay the same, but there is always some new feature or decorative theme. Many decorations are rotated among the three houses and recombined to create a new look in a different setting.

You are correct that these houses would not have been decorated for Christmas. What we are doing is creating a fantasy of sorts for the thousands of visitors who come through the mansions during the holiday season. The decorative scheme for each house is tailored to the colors and style of each individual room. For instance, The Breakers features a lot of red and gold and very large ornaments to fit the scale of the very large rooms. At The Elms, which is styled as a French hunting lodge, the ballroom is decorated in a village scheme, with sleighs, mannequins wearing period clothing, and ornaments that feature pinecones and owls.

With such opulent settings, how do you make the Christmas decorations stand out while also complementing (and not being overwhelmed by) the existing Gilded Age architecture and decor?

As mentioned earlier, it's all about scale. The houses are elaborately decorated in their own right, and the key is to augment, not detract from, the surroundings. That's

why color schemes are also so important. Ornaments and decorative pieces are matched as much as possible to the color scheme and the decorative style of each room. For instance, at Marble House, the Christmas tree in the Gothic Room is decorated with Gothic-style ornaments, including stained glass pieces.

On average, how long does it take to tour the decorated mansions during the holidays? How many rooms can be visited in each?

The tours remain the same all year round. Visitors to The Breakers, The Elms, and Marble House take an audio tour through each house, so the length of the tour is completely customizable to each visitor's interest and schedule. The main tour of every house runs between thirty-five and forty-five minutes. In each house, there are also supplemental subject stops in every room, which visitors can listen to for additional information, making the full tour length up to an hour or so. And people are welcome to spend as much time as they like in any of the rooms.

What are some of the highlights of Christmas at the Newport Mansions?

There are some decorative themes that recur from year to year. For instance, at The Breakers, one of the most familiar and anticipated features is the fifteen-foot-tall poinsettia tree in the Great Hall, made up of about 150 individual plants. Also at The Breakers, the upper loggia is transformed into a winter village, with working model-scale replicas of the Vanderbilts' New York Central Railroad. At Marble House, visitors enjoy the Gothic splendor of the Gothic Room, and also the fireplace mantels, which are decorated each year by local garden clubs. The Elms ballroom features the previously mentioned winter village, with period-costumed mannequins,



sleighs, and trees. Also displayed at The Elms is a collection of antique toys and stuffed animals. All of the houses have white candles in their windows (a Colonial Newport tradition).

What other notable events take place at the mansions throughout the year?

The Preservation Society hosts a variety of special year-round events. Among the most prominent are the annual Newport Flower Show in June, now in its twenty-second year, and the Newport Mansions Wine and Food Festival in September, now in its twelfth year. We also have an Easter egg hunt at Rosecliff, a children's party at Green Animals Topiary Garden in July, year-round lectures and films, and a midsummer black tie dinner dance.

What do the mansions mean for Newport itself, both during the holidays and all year long?

A recently completed economic impact study has determined that Preservation Society operations, including visitor spending, payroll, and purchasing, generate over

above
The Great Hall welcomes guests to The Breakers.
opposite page, top
The Breakfast Room at The Breakers features touches of family.
opposite page, bottom
Gold decorations complement the existing decor in Marble House's entrance foyer.

\$109 million annually in economic activity for the city of Newport. In addition to the 400 full-time and seasonal workers the Preservation Society employs directly, this economic activity supports the employment of more than 1,250 people in related jobs in the private sector, such as workers at restaurants, hotels, gas stations, boutiques, and tent companies, as well as caterers, florists, and musicians. We are proud of the important role we play in the city's economy and history.

For more info, visit newportmansions.org

PARK CITY, UTAH slopes, sundance, and scenic views

written by alexa bricker | photography by park city bureau/chamber



Some cities are famous for their contributions to film, and others their influence on cuisine, music, or sports. However, it's rare when a city can claim a distinguished level of renown in all these areas—and more.

Each November, as fresh snow begins to fall again on Park City, Utah's mountain resorts, thousands of visitors are reminded just how

inherently cool this winter sports mecca is. Skiing and snowboarding enthusiasts, both big and small, flood the town to cascade down some of the softest and lightest powder in the world, and if you ask well-traveled skiers or snowboarders their favorite place to visit in the United States, they are likely to say Park City. This is something the ski-in/ski-out town considers its crowning achievement.

But there is another side to Park City. It features an unassumingly hip art scene, a booming restaurant industry, and, not to be forgotten, the city's largest event of the year—the Sundance Film Festival, which puts Park City and the state of Utah in an international spotlight each January.

A CELEBRATION OF FILM

What originally began in Salt Lake City,

Utah, as a way to highlight American-made films, Sundance has grown to include multiple festivals throughout the year and a host of new and innovative categories of cinema, like "Next," which focuses on the importance of digital technology in film.

The founder of the festival, Sterling Van Wagenen, partnered with famed actor Robert Redford to host the first installment

of the festival in August 1978. Just a few years later, the Sundance Institute was created; it now bolsters and educates independent filmmakers of all ages and genres from all over the world.

Sundance has launched the careers of some of the most prolific directors of our time, including Quentin Tarantino, Steven Soderbergh, and David O. Russell, as well

as premiering transcendent independent works, like *The Blair Witch Project*, *Little Miss Sunshine*, and *Whiplash*.

Aside from pushing the boundaries of international independent film, the festival has become an enormous part of the identity of Park City. "There is something magical that happens in Park City when the films are premiering—directors and actors



JUST A FEW YEARS LATER, THE SUNDANCE INSTITUTE WAS CREATED; IT NOW BOLSTERS AND EDUCATES INDEPENDENT FILMMAKERS OF ALL AGES AND GENRES FROM ALL OVER THE WORLD.

are enjoying a human-scale experience on historic Main Street and on the ski slopes that surround this charming mountain town,” says Dan Howard, director of communications for the Park City Visitors Bureau. “The excellence of the movie-making matches the quality of Park City’s culinary, skiing, and lodging offerings, and the accessibility of Park City (just thirty-five minutes from Salt Lake International Airport) makes it easy for visitors to enjoy the festival, whether they are coming from Los Angeles, New York, or abroad.”

The 2016 Sundance season drew more than 46,000 people to Park City and contributed nearly \$144 million in economic activity, though Sundance is certainly not the only attraction driving in visitors.

AN ACTIVITY FOR EVERY ABILITY

Winter sports have always been the backbone of Park City, but it wasn’t until the 2002 Winter Olympic Games that the town gained international recognition for its incomparable mountains.

Between the city’s two main resorts, Deer Valley and Park City Mountain, there are dozens of slopes to choose from for people of all skill levels. Deer Valley is also one of the only resorts in the country that is ski-only, as snowboarding is not permitted on the mountain. “Park City Mountain offers the largest ski terrain of any ski mountain in the US, with over 7,000 acres, and Deer Valley is consistently rated at the highest levels of the industry for its snow-grooming quality, on-mountain dining experiences, and service levels,” says Howard.

But what makes Park City’s offerings even more special is the National Ability Center, which ensures that all visitors to the town are able to enjoy every activity—from skiing to horseback riding and everything in between.

NAC officially opened its doors in 1985 as a place for individuals of all ages and abilities to visit and participate in sports right alongside their family and friends. There is virtually no limitation on the range of adaptive programs offered, including those for people with orthopedic and spinal cord injuries, visual or hearing impairments, as well as developmental disorders like autism and Asperger's syndrome.

Skiing, snowboarding, snowshoeing, and ice hockey programs are available during the winter months, but NAC also offers a variety of camps and programs throughout the year, including indoor rock climbing, horseback riding, cycling, swimming, and other water sports.

There are also a handful of special programs and activities geared toward active duty or veteran servicemen and servicewomen. NAC offers a seven-day retreat to promote health and wellness through recreation, as well as a number of single-day programs where service members of all branches are encouraged to participate with their families.

OFF THE SLOPES

It may seem like every inch of Park City is full of adventure, and there is certainly no shortage of it, but there are also plenty of ways for visitors looking to enjoy a little rest and relaxation to take a break from the slopes and opt into a more peaceful or low-key activity.

Park City has one of the largest collectives of artists in the western US, a fact displayed proudly in the city's numerous art galleries and festivals, like Kimball Art Center, which began out of Park City resident Bill Kimball's garage in 1976. Kimball has grown as an epicenter for art education and preservation, as well as host to the Kimball Arts Festival each August. At nearly fifty years old, the festival is one



of the most renowned in the US, and it welcomes more than 50,000 attendees to the city each summer.

Among the city's varied dining options are a number of eateries featuring alpine cuisine (think fondue and raclette cheese) and one restaurant that takes dining to

new heights. Located on a peak above Park City Mountain Resort, the Viking Yurt is a can't-miss experience for visitors—and it's not only because of the food. A trip to the Nordic-style hideaway involves an 1,800-foot trek via sleigh to the top of the mountain, and be sure you leave plenty of time. It takes diners more than four hours

“Kimball has grown as an epicenter for art education and preservation, as well as host to the Kimball Arts Festival each August.”



to make their way through a six-course European meal. The evening begins with a traditional spiced, berry-flavored beverage served hot, followed by a lobster-and-shrimp bisque. A salad of pear, radish, and tomato follows, with a sorbet to cleanse the palate before the main event: braised short ribs, potatoes, and winter vegetables in a red wine lingonberry juice. The incredible meal wouldn't be complete without a cheese and fruit plate, and lastly, chocolate brioche bread pudding with caramel sauce for dessert. The meal may seem a bit extreme, even for a real Viking, but between the view of the Utah night sky and complimentary music from the restaurant's in-house concert pianist, there is no other dining experience quite like the Viking Yurt in Park City and, likely, the world.

A CITY LIKE NO OTHER

Park City is certainly one of the most interesting places to visit in the US, not only for its world-class skiing, but also for the never-ending potential it provides to explore the incredible Utah wilderness while simultaneously absorbing some of the richest arts and entertainment scenes anywhere in the world. People may come to Park City for its matchless snowy mountains, but they are quick to realize the possibilities off the mountains are just as abundant as the opportunities on the mountains.

For more info, visit visitparkcity.com



From working as a prop stylist in New York City to conquering the competition on season five of *HGTV Design Star*, interior designer Emily Henderson has always played by her own rules, including for one of the first projects on her show, *Secrets of a Stylist*. A quick glance through all her undertakings shows that Henderson is clearly unafraid of anything—especially color—and with a keen eye and thrifty mind-set, she tackles everything in her life with the conviction of someone who has been in the business for a lifetime.

Was an interest in fashion and design something you developed growing up? Is that kind of creativity something you were exposed to early on?

Being born into a Mormon family in Oregon who made their own clothes, canned their own fruits and veggies, and lived modestly, I learned from an early age the beauty in thrift and how much can come from so little. I wasn't exposed to the latest trends or anything in the fashion or design worlds



a kinship of neutrals

EMILY HENDERSON DESIGN

interview with emily henderson
written by alexa bricker
photography by bethany nauert

“If you asked me then if I could see myself running a full-service interior design firm and daily style blog ten years later, I never would have believed you—but here I am. I still love each and every day of it.”



until I moved to New York in my mid-twenties and started working as a shop girl at the Jonathan Adler store, which, back then, was not as big as it is now. I had always loved and appreciated style and design, but I wasn't really sure what I could do or how to really be a part of it.

How did you start down the path of design?

I met a prop stylist and felt like I found my calling; I mean, who doesn't want to shop and play with beautiful things all day while getting paid for it? If you asked me then if I could see myself running a full-service interior design firm and daily style blog ten years later, I never would have believed you—but here I am. I still love each and every day of it. My aesthetic has definitely changed and evolved over the years, but in everything I do, I try to make it happy, personal, and layered, and I incorporate something vintage.

Did living in New York influence your personal style at all? Do you think this move played a big factor in who you are now as a designer?

Living in New York City exposed me to so many elements of design and style that I had never seen before. Growing up in a smaller town that wasn't exposed to as much in terms of fashion or interior design, we had a very small perspective of what it really meant. Once I moved to New York and saw the people, the culture, and the creativity, I realized that there was so much more to it than I had ever imagined.

You had been working in the field for some time before you decided to audition for *Design Star*. What prompted you to audition? Was it a push from a client, or friends and family?

I had been a fan of HGTV for a long time, but I didn't feel like there were very many shows that reflected who I am as a designer. I really had no intention of changing that, though. I wasn't a big "I should be on television" kind of person. When I saw the post for *Design Star*—on Craigslist, I'll add—my husband, Brian, insisted that I audition, and I thought he was crazy. The whole thing was totally nuts. It was a six-week adrenaline rush, going from five in the morning to midnight every day. We were quarantined from all contact with friends and family and competing every day for our dream jobs while surrounded by a camera crew at every moment.

When all is said and done, I do think that I was the right person for the job, although my friends and competitors, Dan and Casey, could have taken it at any point. I was terrified and had much less confidence than I do now years later. I'm obviously extremely glad I did it, and it completely changed my life. It propelled me into a career I had no idea I wanted, gave me the courage to really make things happen, has opened a million doors, and has given me tons of validation in a design sense. It's also made me more financially stable and was the catalyst to where I am now—just pretty much the best (and weirdest) thing I've ever done.





How were you able to make the shift of designing for clients while surrounded by a camera crew? Was it weird at first?

Winning the show definitely propelled me into the TV design world, and it was a quick and fast ride once we started. It was a difficult learning curve, not because I didn't feel prepared to design, but because it was such a quick turnaround time to shop for multiple projects and makeovers at once. We had to constantly plan and think ahead so that we could keep on top of our busy filming schedule.

The show was such a fun time, though. We were constantly shopping, designing, and turning things around very quickly, which was also one of the hardest parts. Design is

an evolution, and sometimes it takes more than a day or two to get into the minds of people to find out what style they actually love, versus what they say they may be into. That was a bit of a challenge, but it was always rewarding when we were able to pull together a project and show it to the client for the first time to see how much he or she loved it.

When working with a new client, is getting a feel for his or her personal style the most important step?

I am fortunate enough now to not have to take on every project that comes our way. I really try to take on projects that I love and that I see being a good opportunity for growth and also a good fit for the client.

As a designer, you really have to be able to get into the minds of your clients and get them to trust you, both of which take time. If you don't gel with your clients, that always makes things trickier.

Tapping into client aesthetic seems like a strong point for your designs, especially the design you did for your friend, award-winning writer for the show Glee, Ian Brennan:

With Ian's space, it was all about mixing different styles to create casual sophistication. We used a midcentury sofa, paired with an industrial coffee table, and the room has influences of modern, global, traditional, and rustic. We kept everything pretty tonal and neutral, which allowed us

“Greenery is the easiest and best thing to style with in your own home. It fills corners, creates texture, and adds something living in the room, which will always help the space feel more comfortable and welcoming.”

to really blend the styles without making it look too eccentric.

Since this was one of the first projects you worked on for the show, how did you manage to get to know the specific goals Ian had set for his space under such strict time constraints?

We had to pull almost everything in for the shoot before decorating because of the constraints of filming. Once we honed in on his personality, though, and found a style that he liked and was his own, it made shopping and sourcing a lot easier for us.

There is some sort of natural element in every room of this space. Is greenery an important component to your designs, especially in urban spaces?

Greenery is the easiest and best thing to style with in your own home. It fills corners, creates texture, and adds something living in the room, which will always help the space feel more comfortable and welcoming.

The color scheme of muted blues and dusty yellows really stands out for this project. Does your inspiration for the space normally stem from color choice?

A consistent color palette is always one of the first things you should come up with and stick to. People often find that their house feels pieced together, and nine times out of ten, it is because they don't have a specific

color palette that they stuck to from room to room. That doesn't mean that you can't mix it up and bring in some fun colors, but each room should have a color palette that you shop within.

In terms of inspiration for the rest of the room, I always let the architecture of the house give inspiration and direction for the style. If your house is traditional, then the inside should lean more traditional. Don't be afraid to mix in other styles, but typically filling a rustic cabin with midcentury modern furniture is not the best idea.

Since moving to Los Angeles and starting your family, what has been the biggest challenge in keeping true to who you are as a designer while balancing your many projects?

Each year, both my studio and my work have evolved. It started out as a small one-woman gig, which I ran by myself. It has now grown to eight people who all work on integral parts of the business. Juggling all of that with two young kids is definitely hard at times and very stressful, but I wouldn't have it any other way. I can't really say where I will be five years from now, but I would hope that I could continue to grow and be authentic to not only myself but also what I love.

For more info, visit emilyhendersonstudio.com





THE HEART OF MUSIC IN THE HEART OF FREMONT

SEATTLE'S DUSTY STRINGS

written by shelly goldstein | photography by shelly rose photography

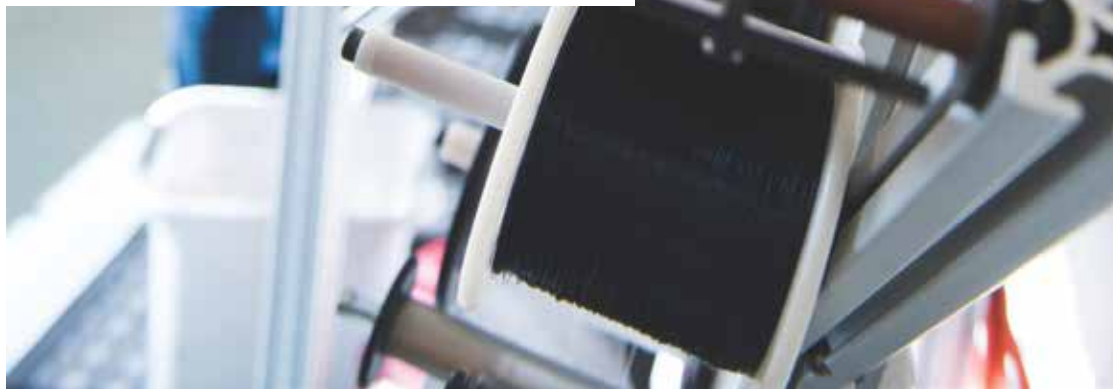


Jonathan Shue is on a quest for authenticity. And he's coming after your voice—your singing voice, that is. In his position as director of the music school and as a vocal coach at Dusty Strings in Seattle, Washington, Shue views his job as a chance to unlock the potential musical expression inside each of his students. Convinced that singing is as natural as breathing, he encourages students to get out of their own way and discover what he calls their “authentic voice.”

One such vocal class is titled “Explore Your Voice,” which surprisingly begins with a drawing exercise. Students are presented with crayons and blank paper and are prompted to draw what they imagine their voice to look like visually. Spheres, lines, and rainbows have all appeared on these pieces of paper. Shue then collects these drawings and redistributes them four weeks later at the conclusion of the class, when the students are again asked to draw how they view their voice now. The initial perceptions are always more controlled, constrictive, and focused on details in contrast to the fanciful, imaginative, and



Dusty Strings was started in the basement of Ray and Sue Mooers in 1978; Ray built hammered dulcimers and sold them at festivals and craft fairs.



freer drawings they produce at the end of the series. Shue attributes this shift to learned societal rules that condition us to use our voice in certain ways. Shue hypothesizes, “Newborn babies are seven or eight pounds, and they can make noise. As adults who weigh more than twenty times that, we often find ourselves unable to make such noise. Babies’ vocal channels are wide open and uninhibited because they are coming from a primal place.”

Shue’s holistic and insightful approach to music and teaching is part of what makes him such an ideal fit for his current gig at the renowned Dusty Strings in the artsy Fremont neighborhood, where neighbors include a vegan bakery and coffee house, a record store where you can find Judy Garland on vinyl in the clearance bins, and a no-frills pho shop. Shue had finished graduate school at the University of Washington and was looking for work. He’d known about Dusty Strings for a couple of

years and was hired to work on the retail floor. Within a couple weeks, the position of music school director opened up, and Shue had all the credentials to be a perfect fit. It was kismet, as he says.

Dusty Strings was started in the basement of Ray and Sue Mooers in 1978; Ray built hammered dulcimers and sold them at festivals and craft fairs. They moved to their current location in Fremont in 1982, producing and manufacturing harps and dulcimers. In the early 1990s, they expanded to sell fretted instruments. By 2002, they had outgrown the space and moved the instrument-building portion of the business to a larger space in the Interbay neighborhood of Seattle. It was an ideal time to consider branching out and connecting with customers in a new way, as music retailers around the country were starting lesson programs and workshops. The space was eventually renovated, creating three classrooms and five private

“ This concept of “something for everybody” is a cornerstone of Dusty Strings’s (and Shue’s) mission statement. Their number one goal is to bring music into people’s lives.

lesson rooms, and the music school was born in 2008.

Shue is now in charge of forty teachers, all highly accomplished working musicians, who give lessons primarily focused on acoustic fretted instruments, as well as voice and the violin. He works closely with them to plan classes throughout the year, ensures they are getting lesson referrals, and coordinates spaces in which to teach. A self-described go-getter with a penchant for taking on new projects, Shue has dedicated time to streamlining and organizing classes to enhance the student experience. He explains, “There were several guitar classes, but they all had different titles and focuses. I worked closely with the teachers to rebrand the classes. Now it’s clear to the customer that this is beginning, intermediate, and so on. We offer three beginner-level classes, three intermediate-level classes, specialty classes, and master classes. There is something for everybody.”

This concept of “something for everybody” is a cornerstone of Dusty Strings’s (and Shue’s) mission statement. Their number one goal is to bring music into people’s lives. And they cater to all levels of musicians with varying degrees of free time to dedicate to their musical craft. Shue is refreshingly sympathetic to his students who don’t have time to practice outside of Dusty Strings, while acknowledging it’s his responsibility as an educator to push and challenge his students. Above all else, Shue desires to cultivate a lifelong love and pursuit of music. And his vision is echoed by the entire Dusty Strings community, from the teachers to the retail



floor and all the way up to the top. Ray and Sue Mooers have set the tone for a work culture that balances running a successful small business that has garnered international acclaim with keeping a strong sense of community and family. Many of the employees of the shop are gigging musicians, and everyone pitches in to cover shifts when necessary.

Shue himself is a professional musician, as well as being heavily involved in the theater world. He is involved in all aspects

of theater production, including directing, acting, composing music, and music directing. As a child, he and his dad played guitar together, dubbing themselves the Shue Boys and recording their musical ventures onto cassette tapes. Shue reminisces, “We would take a cassette of a live band, cut out the audience applause part of it, and tack it on the end of our songs. That was my home life.” His passion coming into middle school and high school was theater and drama, and he thought he had to give up being a musician to pursue

his love of the theater. Now he sees it as one thing, and his role as director of the music school is a perfect confluence of these life pursuits. Shue references Neil Young, who said, “It’s all one song.”

Shue is constantly on the lookout for new ways to engage the community and attract possible students. One of these endeavors is called Gather and Sing, a free hour-long singalong on Wednesday afternoons featuring Shue on his guitar and binders full of lyrics. He’s currently focused on

spirituals and gospels, but his repertoire is constantly changing. Predictably, Shue’s influences are artists who embody authenticity—talents like Neil Young, Bob Dylan, Tom Waits, Leonard Cohen, Joni Mitchell, and Woody Guthrie. Of his idols, Shue says, “Neil Young has been my favorite since I’ve been little. He’s unabashedly himself, to the point that he’s not afraid to contradict himself—the mark of a great artist. Nina Simone and Amy Winehouse are two female singers I’ve been so inspired by. They were digging and searching, all in the pursuit of some idea of truth.”

As much as he admires the seasoned veterans of song, Shue has a soft spot in his heart for amateurs. He continues, “I’m a big fan of the word *amateur*. It comes from a Latin word that means ‘from the heart.’ Amateur has a stigma, but there are times I wish I were an amateur because it’s in that uncomfortable zone that you really are learning and coming alive.” Shue believes there is a magical quality to acoustic instruments in particular, and in the way the wood resonates. This vibration connects with people and connects them to their own history, culture, ancestry, family, and life experience. When you go back and look at history, folk music (or “porch music,” as Shue refers to it) was one of the predominant ways people entertained themselves and connected with each other. Everyone knew a tune. There is still a basic human desire to connect through song and through music, and to allow the authenticity of your own voice to seek out the authenticity of another. And Jonathan Shue is waiting to welcome you in.

For more info, visit dustystrings.com

Front of Tear Out Card 2



American Lifestyle
magazine

The
Shanners

Holiday Hot Chocolate Fudge

- 1 c. white chocolate chips
- 14 oz. sweetened condensed milk
- 1 tsp. vanilla extract
- 2 c. dark or milk chocolate chips
- 2 tbsp. cocoa powder
- 1½ c. mini marshmallow pieces
- ½ c. hot fudge topping



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Back of Tear Out Card 2

Getting to sip a warm cup of hot cocoa is one of the best parts of the season, but sometimes you want that same delicious flavor without having to drink a full mug. This recipe for hot chocolate fudge tastes just like everyone's favorite holiday drink, wrapped up in a creamy, delectable dessert.

Instructions:

1. In a microwave-safe bowl, combine white chocolate chips with 3 tablespoons of the sweetened condensed milk and vanilla extract. Stir until melted.
2. In a separate bowl, combine the chocolate chips with the remaining sweetened condensed milk and cocoa powder.
3. Line a square 9" x 9" pan with foil, and thoroughly grease with butter or shortening.
4. Microwave the chocolate chips in 30-second intervals, and stir until chocolate is smooth. Pour the mixture into the pan, and spread into an even layer. Microwave the white chocolate in 30-second intervals, and stir until smooth. Pour over the first chocolate layer.
5. Top with mini marshmallows, pressing them into the white chocolate layer.
6. Drizzle a thin line of hot fudge over the top layer, if desired.
7. Refrigerate for at least 4 hours to set, then remove and cut into small squares.

Post your holiday treats on social media using the hashtag #ALMBites, and for more delicious holiday desserts, visit www.americanlifestylemag.com/holidays.



THE MODERN Fruitcake

Whether you love it or hate it, fruitcake has been a staple of holiday gift-giving for centuries. What started as a European tradition has since made its way into cultures all over the world. Though it has received harsh criticism over the years, the dessert has lived on to get some much-needed revamping for the modern age.

DATE SPICE CAKE:

- 1¼ sticks butter, at room temperature plus 2 tbsp. for pans
- 8 oz. pitted dates, chopped
- 1 tbsp. fresh lemon juice
- 1½ c. all-purpose flour
- 1 tsp. baking soda
- ¼ tsp. salt
- 1 tsp. ground cinnamon
- ½ tsp. ground nutmeg
- ¼ tsp. ground cloves
- ¼ tsp. dried tarragon
- ¾ c. packed light brown sugar
- 1 c. honey
- 2 large eggs
- ½ tsp. vanilla extract
- ½ c. pecans, chopped

COCONUT-RUM GLAZE:

- 1 c. unsalted butter, melted
- 1 c. powdered sugar
- ¼ c. coconut rum
- 1 tbsp. vanilla

1. Heat oven to 325°F, and butter three 9-inch round cake pans.

2. In a small pot, combine dates, lemon juice, and ¼ cup water. Bring mixture to a boil, and then simmer gently until dates soften and start to fall apart, about 6 minutes. Set aside to cool completely.

3. While date mixture cools, mix together the flour, baking soda, salt, cinnamon, nutmeg, cloves, and tarragon in a large bowl until blended. Set aside.

4. Using an electric mixer, beat butter, brown sugar, and honey together at medium speed until light and fluffy, 3–5 minutes. Add eggs one at a time, mixing well after each addition and scraping down the sides of the bowl as needed. Mix in vanilla and cooled date mixture.

5. Gradually add the flour mixture to the bowl, mixing at low speed until just incorporated. Stir in pecans, and pour the batter into three cake pans.

6. Bake for 30–35 minutes, or until set. Remove from the oven, and allow to cool for 15 minutes before removing the cake from the pans and placing on a wire rack to cool completely.

7. While cake is cooling, prepare the glaze by whisking butter, powdered sugar, rum, and vanilla until smooth. Drizzle between layers of the cake and generously on top.

POST YOUR CREATION ON SOCIAL MEDIA USING THE HASHTAG #ALMBITES, AND FOR FUN FRUITCAKE FACTS, AS WELL AS MORE DELICIOUS HOLIDAY RECIPES, VISIT WWW.AMERICANLIFESTYLEMAG.COM/HOLIDAYS.



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 *Featured Listings*



— **4672 CALICO CT.** —

4 bedrooms | 3 baths | \$325,000

The owners have taken pride in maintaining this charming home. It features 4 bedrooms and 3 baths, and professionally landscaped grounds. Enjoy a dynamic lifestyle, and walk to everything North Cove has to offer — theater, entertainment, shopping, restaurants, and so much more.



— **9122 PELICAN COVE** —

4 bedrooms | 4 full baths | \$499,000

This spacious home is a hop, skip, and a jump to the historic village of Hopewell. It features 4 bedrooms, 4 baths, and an enormous bonus room. Beautiful hardwood floors lead you to the big, bright kitchen with granite countertops, large center island, marble backsplash, and stainless steel appliances.

I WOULD LIKE TO WISH EVERYONE A
Wonderful Holiday Season!



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