

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 87



PET LOVE

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pets at americanlifestylemag.com/pets.

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American Lifestyle magazine

Dear Bill and Judy,

This issue of American Lifestyle magazine starts out with some furry creatures in a setting that may seem unusual. It was a lucky day when Lainey Morse agreed to let local yoga instructor Heather Davis hold a yoga class at No Regrets Farm in Albany, Oregon. The publicity photos they used featured Davis doing a yoga pose with a mini goat on her back. After the images went viral, goat yoga was born and interest has snowballed.

Animals are also helping veterans who may have PTSD, traumatic brain injury, anxiety, or depression, thanks to Clarissa Black and her nonprofit, Pets for Vets. These animals, usually dogs, are paired with and trained for specific veterans, providing them comfort and easing their anxieties. More than 300 matches have been made--with the lives of both the animals and the veterans transformed.

If there aren't any goats or dogs in sight, two-stepping has been known to stimulate endorphins and elicit smiles. And the Broken Spoke in Austin, Texas, is just the place you're looking for. This decades-old dance hall is run by James White, a seventy-eight-years-young Texan who built his establishment with his own two hands at the age of twenty-five. Though legends like Willie Nelson, George Strait, and Garth Brooks have graced its stage, the Broken Spoke buzzes with excitement, friendly faces, and good times every day.

We all need to find connection, whether it is with a dance partner or a four-legged friend who makes you laugh and protects you from harm. As always, it's a pleasure to send you this magazine.

Stacey Shanner



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Front of Tear Out Card 1



red pepper velouté with crab salad

American Lifestyle
magazine



FOR THE SOUP

- 1½ lb. large (about 6) red bell peppers
- 4 tbsp. unsalted butter
- 3 c. chicken broth or stock, plus more if needed
- 5 oz. cream cheese at room temperature
- Kosher salt
- Pinch cayenne pepper (optional)

(continued on back)



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Back of Tear Out Card 1



FOR THE CRAB SALAD

- ½ c. good-quality (not reduced-fat) mayonnaise
- 1¼ tsp. dry sherry
- 1 tsp. grated orange zest
- 8 oz. fresh crab meat, picked over
- 3 green onions, including 2 inches of the green stems, chopped
- 2½ tbsp. chopped chives

1. Stem the peppers then quarter them lengthwise. Cut out and discard seeds and membranes. Slice peppers lengthwise into ½-inch-wide strips to yield about 5 cups.

2. In a large, heavy pot over low heat, melt butter. When hot, add peppers and stir to coat well with butter, 1 to 2 minutes. Cook, stirring occasionally, until peppers are very soft but not browned, 45 to 50 minutes or more.

3. Add broth, then whisk in cream cheese. Cook, stirring, until cream cheese has melted and soup is just barely warm, only a few minutes. (Don't worry if there are still specks of cream cheese.)

4. Purée the soup in batches in a food processor or blender, then return it to the pot. (Or, use an immersion blender to purée the soup in the pot.) There may be tiny bits of red pepper remaining after the soup is puréed. If soup is too thick, thin with a few tablespoons of

stock or water. Season with salt to taste and a pinch cayenne for extra heat. (The soup can be prepared one day ahead. Cook to this stage, cool, cover, and refrigerate. Bring to room temperature to serve or reheat if serving warm. If serving chilled, season with more salt if needed since chilled soups often need extra seasoning.)

5. For the crab salad, in a medium bowl whisk together mayonnaise, sherry, and orange zest. Stir in crab, green onions, and chives, and mix to blend. (Crab salad can be prepared 4 hours ahead; keep covered and refrigerated.)

6. To serve, fill a ¼-cup measuring cup or a small ramekin with crab mixture and unmold in the center of a shallow soup bowl. Ladle some soup around the crab mixture. Repeat to make 5 more servings.

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WARRIOR POSES and goat noses

interview with [lainey morse](#) | written by [alexa bricker](#) | photography by [lainey morse](#)



The practice of yoga has been around for centuries, but it wasn't until recently that goats were invited to be a part of the action. In August of 2016, Lainey Morse decided to open up her farm in Albany, Oregon, for goat yoga—a class she describes as the ultimate happy, therapeutic experience.

When did you start your farm? What are some of the day-to-day tasks involved in raising animals like goats?

I bought my farm three years ago, and the first thing I did was bring in two goats named Ansel and Adams. I now have ten goats, and many of them are rescues.

My farm is a hobby farm, so I don't do any farming. But I do have a small garden, four chickens, and two barn cats. I typically feed the goats in the morning and have my morning coffee with them, and then I go to work at goat yoga.

Where did you get the idea to hold yoga classes at the farm? What made you introduce goats into the experience?

I had a friend who asked if I would be interested in donating my time and farm to a child's birthday party, and during the party

we were all standing in the back field with the goats. One of the guests, Heather Davis, turned out to be a yoga instructor and asked if she could hold one of her classes in the field. I joked that the goats would likely be all over the participants.

After I took some promotional photos of her with the goats, we started marketing the class as goat yoga. The first class sold out really quickly, and outlets like the *Oregonian* and *Modern Farmer* magazine started to pick it up. Everything has just snowballed from there.

Have you always had a passion for animals? Was this connection between owning animals and starting a yoga business a natural one to make?

I've always wanted goats but was never in a position to have them until I moved to my farm. The combination of nature, yoga, and



WE DO THIRTY MINUTES OF YOGA, AND AFTERWARD WE DO AN HOUR OF GOAT HAPPY HOUR FOR GUESTS TO SIT AND PLAY WITH THE ANIMALS.



goats is a beautiful one. Goats have a sense of calm about them, but they're also very funny animals, and laughing is therapeutic. A formal yoga class can be intimidating for those who have never tried it, but goat yoga is a good way to get people to try yoga for the first time.

Most people have heard of dog therapy or equine therapy, but not goat therapy. What makes goats ideal for this type of activity?

Goats are very loving, social, and inquisitive. They also don't need to bond with humans to interact with them. They can see a human for the first time and just walk up, nuzzle in, and want to be pet. This makes people feel really special, and they aren't as intimidated by goats as some people are by horses. I really think they will be the new assisted-therapy animals.

How were you able to bring in so many interested participants? Did it take some convincing to get people to sign up for a yoga class on a farm full of goats?

Not at all! I actually had to take down the Facebook event because too many people were signing up and I needed a formal registration system. I think the world is smitten with the idea. If you had searched for goat yoga on the Internet back in August of 2016, I was the only one in the news. If you search now, you'll find people from Amsterdam to Canada to Mexico all doing their own goat yoga classes.

Does each class teach a different style of yoga? Do certain poses need to be adapted for the different environment?

We do a very basic, all-levels style since

many of the people who attend the classes have never even tried yoga before. We do thirty minutes of yoga, and afterward we host a goat happy hour for guests to sit and play with the animals. People shouldn't take themselves too seriously, and that's not hard to do when a goat is chewing on your toes. Adults don't always have the opportunity to get out in nature and just play, laugh, and have fun; we're giving people that experience. It's really not as crazy as it may seem. You're getting out in nature, bonding with an animal, and exercising.

What does a session of goat yoga offer people who are suffering from stress, anxiety, or other common health concerns?

Goat yoga offers happy distractions to people who are experiencing health issues or just day-to-day stress. It's really hard to

be sad and depressed when you have baby goats jumping around you. I know it helps because it helped me, and now I'm seeing what a huge impact it's having on others. I hear stories all the time from people who come to my class after their last chemo treatment or because they are a caregiver for someone who's sick. It's really much better than I anticipated—it's incredible.

You offer a handful of other events, like yoga and wine tasting. How popular are these events, and what exactly do they entail?

Goat Yoga & Wine Tasting is held in the middle of a vineyard in the Willamette Valley. Wine country in Oregon is absolutely stunning, so this class is our most popular. We do thirty minutes of yoga, and then we have goat happy hour with wine tasting, and

a winemaker comes down to explain a little about the selections.

I also organize goat yoga for college students at a local B and B called the Hanson Country Inn, near Oregon State University. I offer those classes at a reduced price for students who may be experiencing stress from school. It's a big agriculture college, too, so I have a lot of veterinary and animal science students.

Have you ever considered expanding your classes outside of Oregon?

I am currently selling the licensing, and I just signed my first three offshoots of goat yoga in northern Pennsylvania, southern Pennsylvania, and Kentucky.

What is the best part about running a company that makes people happy every day?

I am so thankful for all of this. Everything has been so serendipitous. It's a dream job to be able to run a business with the sole purpose of making people happy. The most rewarding part for me is when I hear from people who are struggling and get a release when they come to goat yoga. It's not healing a disease, but it's making people forget about their problems, if only for just a couple of hours.

For more info, visit goatyoga.net

soup's on!

recipes by **betty rosbottom** | photography by **harry zernike**



Red Pepper Velouté with Crab Salad

ON A WARM SUMMER NIGHT IN PARIS, my good friend and gifted cook Brigitte Bizot brought out a bright orange soup of puréed red bell peppers. When I asked for the recipe, I was surprised to learn how simple it was. I made it several times, eventually embellishing it with scoops of a refreshing crab salad. The seafood counters the peppers' sweetness with its citrus accent. You can serve this soup warm, at room temperature (as my hostess did), or chilled.

FOR THE SOUP

1½ pounds large (about 6) red bell peppers
4 tablespoons unsalted butter
3 cups chicken broth or stock, plus more if needed
5 ounces cream cheese at room temperature
Kosher salt
Pinch cayenne pepper (optional)

FOR THE CRAB SALAD

½ cup good-quality (not reduced-fat) mayonnaise
1¼ teaspoons dry sherry
1 teaspoon grated orange zest
8 ounces fresh crab meat, picked over
3 green onions, including 2 inches of the green stems, chopped
2½ tablespoons chopped chives

1. Stem the peppers then quarter them lengthwise. Cut out and discard seeds and membranes. Slice peppers lengthwise into ½-inch-wide strips to yield about 5 cups.
2. In a large, heavy pot over low heat, melt butter. When hot, add peppers and stir to coat well with butter, 1 to 2 minutes. Cook, stirring occasionally, until peppers are very soft but not browned, 45 to 50 minutes or more.
3. Add broth, then whisk in cream cheese. Cook, stirring, until cream cheese has melted and soup is just barely warm, only a few minutes. (Don't worry if there are still specks of cream cheese.)
4. Purée the soup in batches in a food processor or blender, then return it to the pot. (Or, use an immersion blender to purée the soup in the pot.) There may be tiny bits of red pepper remaining after the soup is puréed. If soup is too thick, thin with a few tablespoons of stock or water. Season with salt to taste and a pinch cayenne for extra heat. (The soup can be prepared one day ahead. Cook to this stage, cool, cover, and refrigerate. Bring to room temperature to serve or reheat if serving warm. If serving chilled, season with more salt if needed since chilled soups often need extra seasoning.)
5. For the crab salad, in a medium bowl whisk together mayonnaise, sherry, and orange zest. Stir in crab, green onions, and chives, and mix to blend. (Crab salad can be prepared 4 hours ahead; keep covered and refrigerated.)
6. To serve, fill a ¼-cup measuring cup or a small ramekin with crab mixture and unmold in the center of a shallow soup bowl. Ladle some soup around the crab mixture. Repeat to make 5 more servings.

SERVES 6

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Spicy Red Lentil Soup with Butternut Squash and Cauliflower

I'VE OFTEN TOLD MY STUDENTS that I could become a vegetarian if I lived in India. I love the way that country's cooks take humble ingredients like okra, potatoes, spinach, and lentils and transform them with fragrant spices, yogurt, and fresh herbs. The following recipe is a good example. Red lentils, or dhal, and a medley of winter vegetables are simmered with spices in stock until tender. As they cook, the lentils lose their coral hue, and break down into a rough purée that thickens this soup.

6 tablespoons canola oil
2 cups cubed (½-inch dice) butternut squash or
same quantity of pre-cut squash
2 cups cauliflower florets, cut lengthwise
into ½-inch slices; packaged florets work fine
1 cup chopped onion
1½ teaspoons curry powder, plus more if desired
1¼ teaspoons ground ginger
1 teaspoon ground cumin
Freshly ground black pepper
1 cup red lentils
2 teaspoons minced garlic
5 cups chicken broth or stock, plus more if needed
2 cups (packed) baby spinach leaves
Kosher salt
1 cup Greek-style yogurt
¼ cup chopped cilantro

1. In a large, heavy pot (with a lid) over medium heat, heat 2 tablespoons of oil until hot. Add squash and cook, stirring often, until cubes are browned lightly and slightly tender, 5 to 6 minutes. Remove and set aside.
2. In the same pot, heat 2 more tablespoons of oil until hot. Add cauliflower, and cook, stirring often, until lightly browned and slightly tender, about 4 minutes. Remove and set aside.
3. In the same pot, heat the remaining oil until hot. Add onions and cook, stirring often, until slightly softened, 2 to 3 minutes. Add curry powder, ginger, cumin, and several grinds of black pepper, and stir 30 seconds. Add lentils, garlic, and 4 cups of the chicken broth or vegetable stock. Bring soup to a simmer. Reduce heat to low, cover, and simmer until lentils start to break down and lose their color and mixture thickens, 15 to 20 minutes.
4. Stir in squash, cauliflower, and remaining 1 cup of broth or stock. Cook, stirring occasionally, until the vegetables are very tender, 4 to 5 minutes. (Soup can be prepared two days ahead. Cook to this stage; cool, cover, and refrigerate. Reheat, stirring, over low heat.)
5. Add spinach, stirring 1 to 2 minutes, until wilted. If soup is too thick, thin with a few tablespoons of broth. Season with salt and a pinch of curry if needed.
6. Ladle soup into bowls and garnish each serving with a dollop of yogurt and a generous sprinkle of cilantro.

SERVES 6





Cauliflower Soup with Crispy Chorizo, Lime, and Cilantro

ALTHOUGH MY MOTHER SERVED COUNTLESS VEGETABLES when I was growing up, she never cooked cauliflower. I, on the other hand, continue to marvel at the inventive ways a cook can use this vegetable. I've tossed the florets into pastas, incorporated them into creamy gratins, and used them imaginatively in soups like this one. For this spicy version, florets are simmered and then turned into a smooth puree. Lime-scented sour cream adds a cooling note and some pan-fried chorizo a bit of heat.

1 tablespoon olive oil
6-ounce chorizo, cut into ¼-inch dice
(Use Spanish-style chorizo in casing, not loose
Mexican-style chorizo)
2 cups (2–3 medium) chopped leeks,
white and light green parts only
2 teaspoons chopped garlic
8 cups (about 1½ pounds or use packaged florets)
cauliflower florets
5 cups chicken broth or stock
Kosher salt
½ cup sour cream
½ teaspoon grated lime zest
Freshly ground black pepper
Toasted breadcrumbs
¼ cup chopped cilantro

1. In a heavy pot over medium-high heat, heat the olive oil until hot. Add the chorizo and cook, stirring, until slightly crisp, 4 to 5 minutes. Remove with a slotted spoon and drain on paper towels. Set aside. Reduce the heat to medium and add the leeks to the drippings in the pan. Cook, stirring often until softened, about 2 minutes. Add the garlic and cook, stirring, 1 minute more. Add the cauliflower, broth, and 1 teaspoon salt.
2. Bring the mixture to a simmer and cook until the cauliflower is very tender, 20 to 25 minutes. Purée the soup in batches in a food processor, blender, or food mill. (Or use an immersion blender to purée the soup in the pot.)
3. Whisk together the sour cream and the lime zest and stir half the mixture into the soup. Season the soup with more salt if needed and with ¼ teaspoon or more black pepper. (Soup can be prepared two days ahead. Cook to this stage, then cool, cover, and refrigerate the sautéed chorizo and the sour cream separately. Reheat the soup over medium heat, stirring often.)
4. Ladle the soup into bowls. Garnish each serving with a dollop of the remaining sour cream. Serve with small bowls of chorizo, toasted breadcrumbs, and cilantro for sprinkling.

SERVES 6

"Midnight in Paris" Onion Soup Gratiné

THE ULTIMATE COLD WEATHER DISH—soupe à l'oignon gratinée—was the pièce de résistance of a popular winter cooking class called "Midnight in Paris" that I taught several years ago. This recipe is based loosely on the first onion soup I ever made from Julia Child's *Mastering the Art of French Cooking, Volume I*. The main difference is that I suggest using a quick short-cut beef stock instead of Julia's homemade stock.

FOR THE SOUP

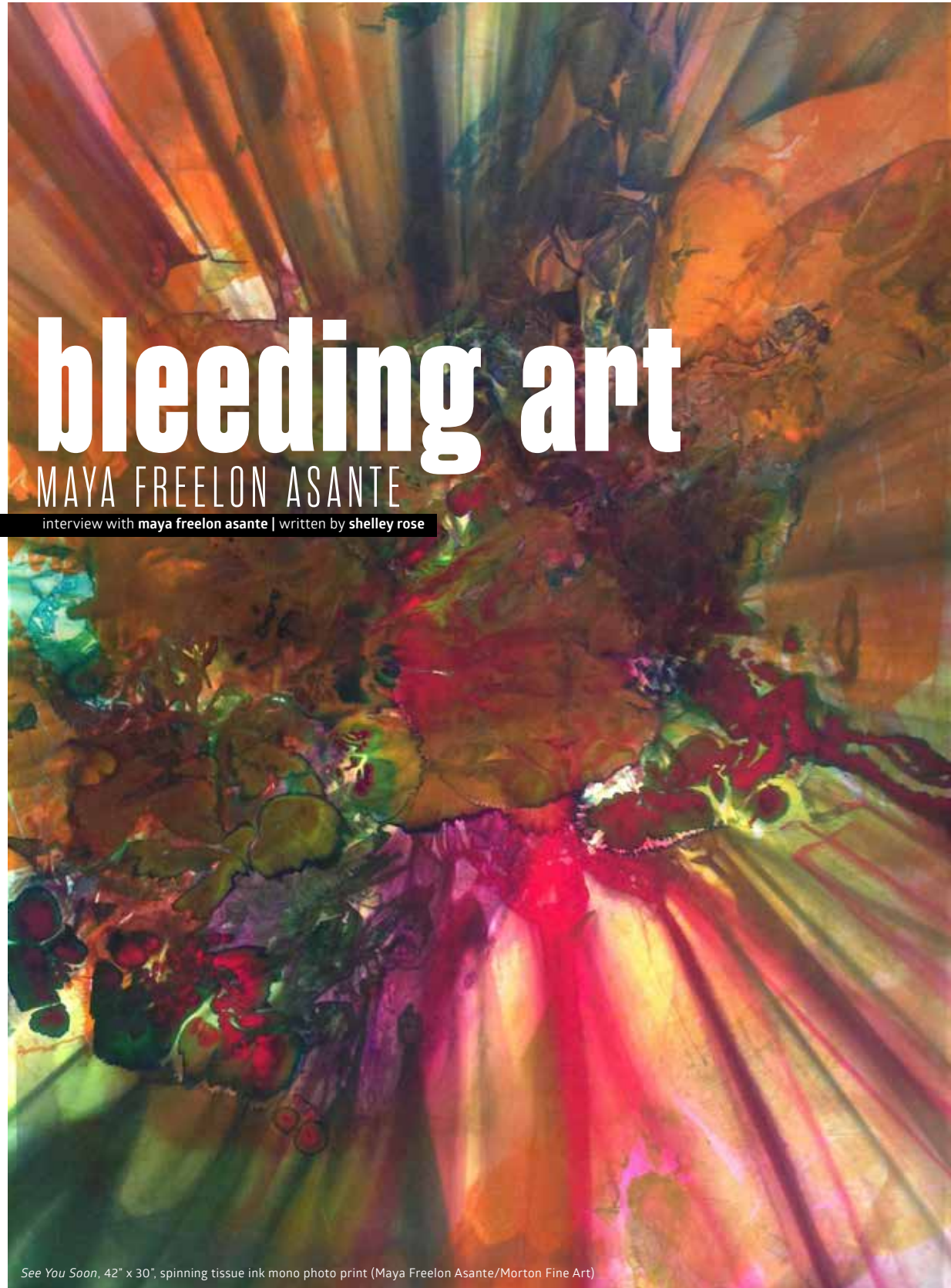
2 quarts beef stock
4 tablespoons unsalted butter
2 tablespoons vegetable oil
3 pounds yellow onions, sliced ¼-inch thick,
to yield 10 cups
Kosher salt
¼ teaspoon sugar, plus more if needed
¼ cup all-purpose flour
¾ cup dry white wine
Freshly ground black pepper

FOR THE BAGUETTES

18 baguette slices, cut about ¾-inch thick
3–4 tablespoons olive oil, plus more if needed
12-ounce piece good quality aged Gruyère grated
to yield 1½ cups and the remainder cut into slivers
¼-inch by 1-inch long to yield ½ cup

1. Heat beef stock over very low heat, then cover it, and keep the stock warm at a very low simmer while you prepare the soup.
2. In a 5-quart heavy pot (with a lid) over medium-low heat, heat the butter and oil. When hot, add the onions. Cover and cook, stirring frequently, 15 minutes.
3. Remove the lid and raise the heat to medium. Stir in 1 teaspoon salt, the sugar, and the flour. Cook, stirring constantly, scraping the bottom of the pan so that the flour does not burn, until the onions are rich golden (like the color of light brown sugar), 35 to 40 minutes or more. (While you are cooking the onions, the flour will start to darken too and the onions will cook down considerably. That's okay.)
4. When the onions are done, add the simmering stock and ½ cup of the wine. Season the soup with salt and pepper, and a pinch or two of extra sugar if desired. Simmer, partially covered with the lid set ajar, 40 minutes more. With a large spoon, skim off any foam that forms. Add the remaining ¼ cup wine and season the soup again with salt and pepper. (Soup can be prepared three days ahead. Cook to this stage, then cool, cover, and refrigerate. Reheat over medium heat.)
5. While the soup is simmering, prepare the baguette slices and the cheese topping. Arrange a rack at center position of the oven and preheat to 350°F.
6. Brush the baguette slices generously on both sides with olive oil and arrange on a rimmed baking sheet. Bake until slices are crisp, 4 to 5 minutes per side. Remove and cool. (Baguette slices can be prepared two days ahead; store in an airtight container at room temperature.) Retain oven temperature.
7. Arrange 6 ovenproof soup bowls or ramekins on a rimmed baking sheet and fill them ¾ full with the hot soup. Divide the slivered cheese among the bowls. Float 2 to 3 baguette slices on top of each serving, and sprinkle generously with some grated cheese. Depending on the size of your bowls or ramekins, you may have some soup, cheese, or croutons left over.
8. Bake the soups until the cheese has melted and is lightly browned, 15 minutes. Watch constantly. If desired, run under a hot broiler to brown more, 1 to 2 minutes.

SERVES 6



See You Soon, 42" x 30", spinning tissue ink mono photo print (Maya Freelon Asante/Morton Fine Art)

bleeding art

MAYA FREELON ASANTE

interview with **maya freelon asante** | written by **shelley rose**



Lost, 26.75" x 17", tissue ink monoprint (Maya Freelon Asante/Morton Fine Art)

Visionary and artist Maya Freelon Asante discovered her preferred medium by happenstance. While living with her grandmother during art school, she found water-damaged tissue paper in the basement and became fascinated by the bleeding of color. This fortuitous accident became her muse, and she has been using tissue paper to create her art ever since.

What is your earliest memory of making art?

I won an elementary school coloring page contest in first grade. It was for Easter, and I won a purple bunny that I named Sunny Bunny. It was my very first art prize at six years old.

Did your parents support your artistic endeavors?

Always. I come from a family of supportive artists—even my great-grandparents and a great-great-grandparent were artists.

What was it like growing up with an architect father and a jazz singer mother? Have their passions influenced your art?

Most definitely. I get my skill, focus, and precision from my father. I get my funky, wild improvisation from my mother.

When did you know being an artist would be your career path? Did you ever doubt your decision or try anything else?

I've always been an artist. I remember interning with a mentor of mine, Beverly McIver. She was a professor at Duke at the time, and I saw a black female artist thriving. What a lesson and what a gift to study with her! I was also mentored by Faith Ringgold and Deborah Willis. All of these artists affirmed my dreams and help me make them happen.

What artists or activists currently inspire you?

I am inspired by Faith Ringgold for her pioneer work as a black female artist and educator; Emma Amos for her use of art as self-expression and exposure of injustice; LaToya Ruby Frazier for her ability to turn the lens on herself and speak what hasn't yet been spoken; Lorna Williams for her fearlessness and work on familial lineage, heritage, legacy, and ancestor wisdom; and Deb Willis for her work in academia, outstanding documentation, and uplifting of the African diaspora.

Is there someone you'd love to collaborate with?

I've recently been dabbling in performance art, so I'd love to work with Holly Bass.

What is your mission statement?

I want to bring joy, beauty, and love to the world through art.

I read that you lived with your grandmother when you attended graduate school in Boston. What was that experience like?

My grandmother is still "advocating for me from the other side," which she often reminded me she would do when she was alive on earth. She passed away in the physical in 2011 and left a legacy of heirlooms that I am still unearthing. She

was from a family of sharecroppers who never got their fair share, so she had a hard time throwing things away. That tendency, mixed with fifty years as a beautician and thirty years as an elementary school teacher, meant her basement was a treasure trove for a mixed-media artist. We lived together when I went to graduate school at the School of the Museum of Fine Arts in Boston. She was my best friend. On my late nights, she would make me dinner, and I would do the same on her late nights. Living with my grandmother as a grown adult was so different than the summers I spent in Cambridge as a kid. She imparted a lot of knowledge and faith during our two years.

How did you come to use tissue paper as a medium? What does it allow you to do that other mediums do not?

I've been using tissue paper in every capacity for the last ten years. I found it tucked away in my grandmother's basement; water had leaked onto the paper, causing the colors to bleed. It was a metaphor for finding beauty in the simplest form, the fragility of life, and the surprise of a "happy accident." I incorporate those ideas into my artwork in every respect, all the while paying homage to my grandmother, who never wasted a single grain of rice.

What does the process look like? Is it a process of trial and error, or is there an existing art form using tissue paper? How do you know when a piece is finished?

The process is different every time. My mother always taught me to learn the medium and then flip it on its head. So learning how to manipulate the paper, and then throwing all the rules out the window, has been fun. It's like mastering a musical instrument and then a solo taking you into another world.



Letter to my Great Great Grandmother, 8" x 21", tissue ink mono/photo print (Maya Freelon Asante/Morton Fine Art)

What medium was your focus before you decided to use exclusively tissue paper?

Before this, I did a lot of self-portrait work, painting, drawing, sculpture, and photography. It was all mixed media.

Have you always seen beauty in unconventional things?

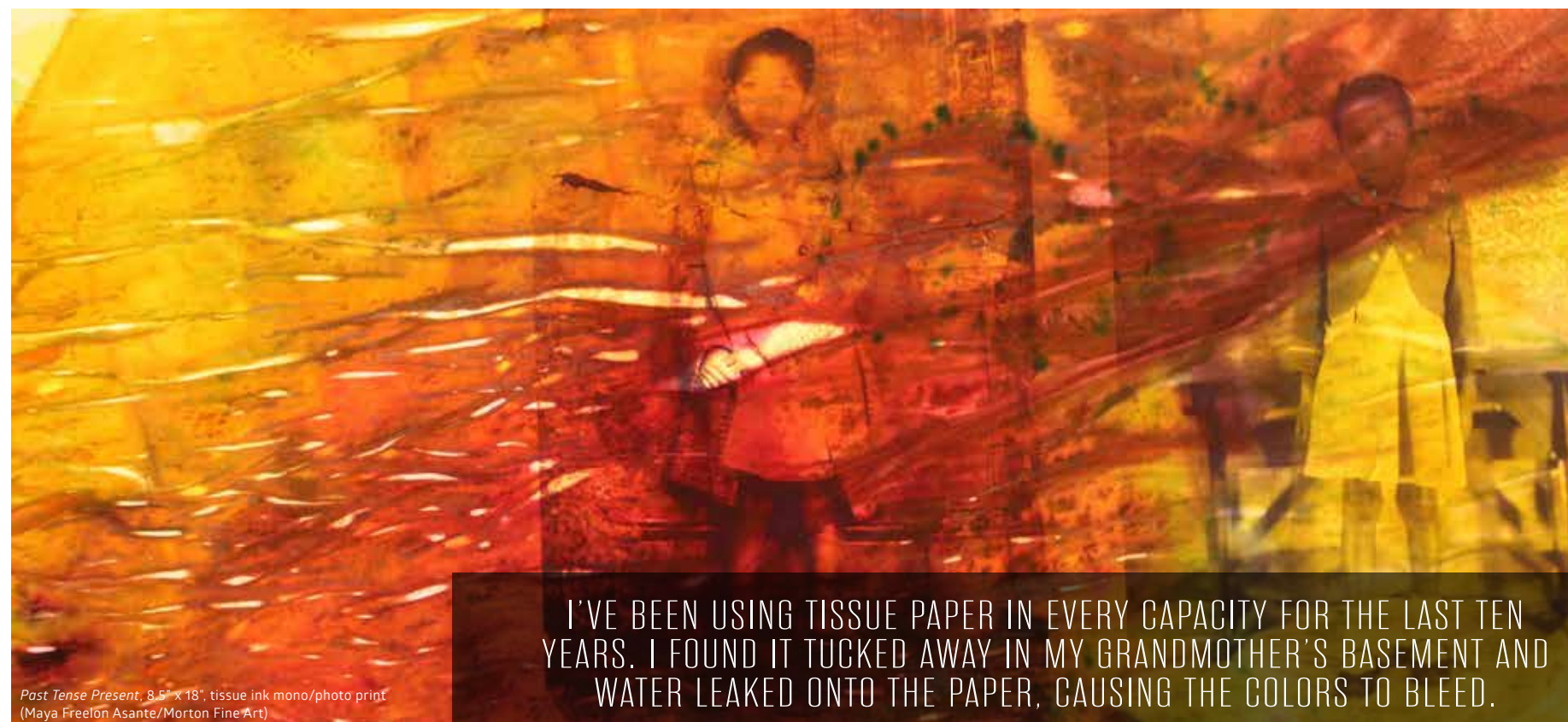
I think so. In elementary school, I'd look at the old ceiling tiles and see the brown stains that remind us water was once there; I found it disgusting and beautiful at the same time. I love that yin-yang feeling—scrap and precious, fragile and strong, dark and light, funny and sad, hot and cold.

What do you like about site-specific installations rather than galleries or museums?

I love to let the space talk to me and tell me what needs to go where. It's an act of truth, trust, faith, and confidence, and it always surprises me.



Nurture, 21.5" x 11.5", tissue ink mono photo print (Maya Freelon Asante/Morton Fine Art)



Past Tense Present, 8.5" x 18", tissue ink mono/photo print (Maya Freelon Asante/Morton Fine Art)

I'VE BEEN USING TISSUE PAPER IN EVERY CAPACITY FOR THE LAST TEN YEARS. I FOUND IT TUCKED AWAY IN MY GRANDMOTHER'S BASEMENT AND WATER LEAKED ONTO THE PAPER, CAUSING THE COLORS TO BLEED.

Are you drawn to travel?

When you travel, your mind and heart expand and your empathy grows. Traveling always changes my artwork. I've exhibited in United States embassies in Madagascar, Italy, Jamaica, and Swaziland. Working with the Arts in Embassies program through the US State Department has truly been an honor and a blessing.

You talk of Hurricane Katrina inspiring your work. Is it still the inspiration for new work?

That was a catalyst, yes. Water literally moving color. Since then, I've paid homage to water in my work. Water is the most powerful element on the planet. We should honor it always.

What does community mean to you? How does it rank in importance in your life?

When I create the large tissue quilts, I always ask the community to help in the creation process. Community means, "I am because we are." Ubuntu. We have power when we join together. I love working with youth and elders because I have their undivided attention. They are aware that the process of creation is healing, and they are fully present. From ages eight to sixty, people are very distracted.

What is a criticism or piece of advice that has stood out to you?

Don't take yourself too seriously.



Take Me to the Water, dimensions variable, photograph, photo documentation of Maya's performance by Chris Charles (Maya Freelon Asante/Chris Charles)

“When I create the large tissue quilts, I always ask the community to help in the creation process. [To me], community means, “I am because we are.” Ubuntu.

What did Maya Angelou say about your work?

She said I visualized the truth about the vulnerability and power of the human being.

If you could resurrect one person, who would you choose?

I would resurrect my son, Wonderful; he lived two days after birth.

Where do you go when you need to feel inspired and renewed?

I go to the water: to the ocean or to my favorite body of water, Jordan Lake, in North Carolina.

What do you hope an audience will perceive or feel when looking at your artwork?

I hope my audience will use my artwork as a mirror to find a piece of themselves.

Do you see yourself using tissue paper as your medium for many years?

Yes, probably forever.

For more info, visit mayafreelon.com



a two-step back in time

james white's broken spoke

written by shelly rose | photography by shelly rose photography, unless noted



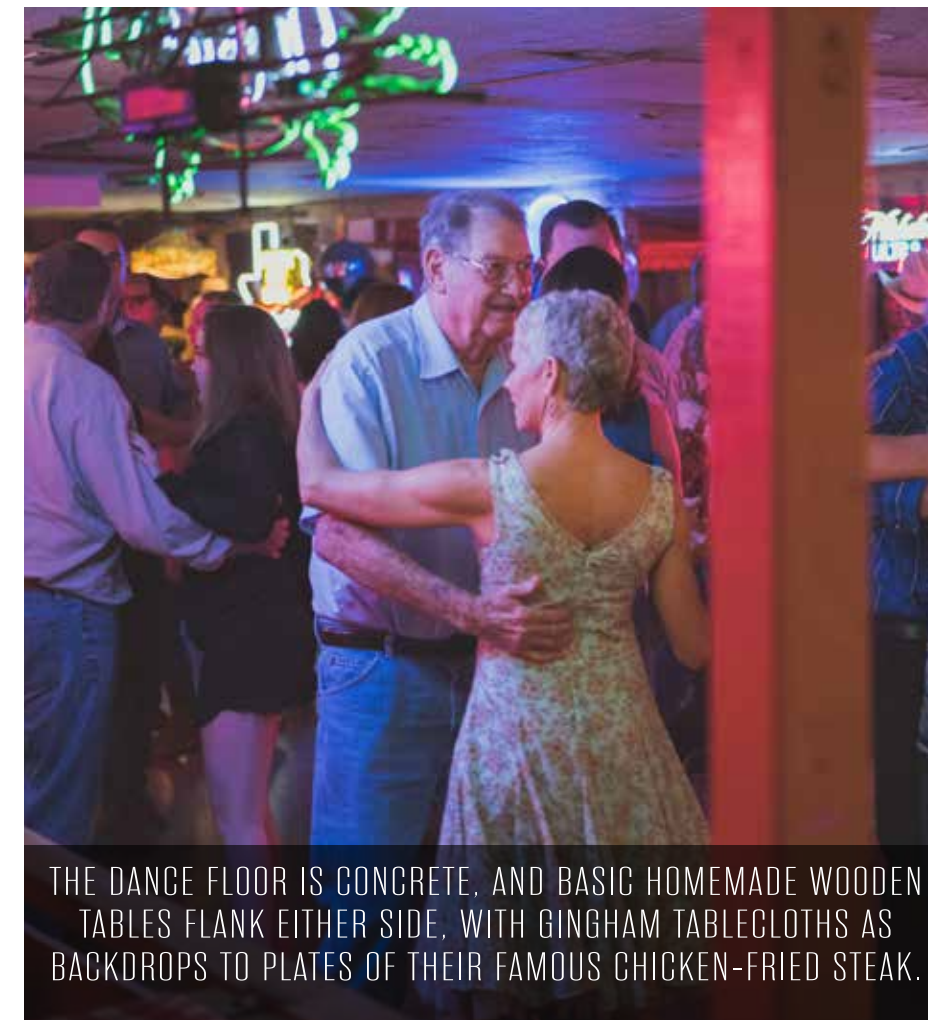
"This is my newest sequined shirt. My daughter has made me about twenty of them. This one is over the top," the gentleman in front of me says. His black shirt with pearl snaps is embellished with jewels and sequins in v-shaped formation on the collar and straight down the placket, with orange flame trim curving out from there. A burnt orange scarf is tied Roy Rogers-style around his neck. The finishing touch is a Silver Belly 50X cowboy hat that hides the gray hair of the seventy-eight-years-young James White, owner of the Broken Spoke in Austin, Texas. The Broken Spoke has earned the title of the Last True Dance Hall in Texas, with live bands playing country music on stage five nights a week. And it all began over fifty years ago, when a much younger White had a vision of the dance hall that would become the stuff of legend.

White was still in the army when he had the idea to open a dance hall in Austin. He wanted a place that felt like the dance halls he went to when he was growing up. "I started thinking of names. There was an old movie called *Broken Arrow*, and I had this image of wagon wheels. I thought I'd get me a couple wagon wheels, knock a spoke out, and I'll call it the Broken Spoke," explains White. "The name lit up my brain, and it stuck. We're the original Broken Spoke, though people have copied

it over the years." White initially felt some resentment toward the imitators and consulted his buddy Willie Nelson, who advised him to take it as a form of flattery and go on with it. That was good enough for White.

After White returned from the army in 1964, he stood on this property along South Lamar Boulevard, then an empty piece of land with an oak tree out front, and knew it was the right spot for his dance hall. He was twenty-five years old and not afraid of getting his hands dirty, nor was his now wife, Annetta, who agreed to go along with his big plans.

This undertaking was truly a community effort. As White explains, "I had everyone in Austin helping me build the Broken Spoke. We had no levels or squares, so it's a little off-kilter, but these people were my customers. I helped a carpenter for a few summers, so I knew a little. I don't think the carpenter even had a level. He would eyeball it and say 'Nail it!'" The joint isn't short on character—framed photos of country stars line the walls, and a special room right off the bar area is filled with more photos and memorabilia, including half-smoked cigars and guitars from famous musicians who have played their way to fame. The ceiling in the dance hall is so low that some musicians on stage have to remove their cowboy hats to play (which Garth Brooks did when he held a surprise concert at the Broken Spoke). I watched a fiddle player anxiously, wondering if his bow would take out a chunk of drywall. The dance floor is concrete, and basic homemade wooden tables flank either side, with gingham tablecloths as backdrops to plates of their famous chicken-fried steak. Unfussy furnishings, reasonably priced food and drink, and true country music keep this place happily humming, as does Ginny, White's youngest daughter.



THE DANCE FLOOR IS CONCRETE, AND BASIC HOMEMADE WOODEN TABLES FLANK EITHER SIDE, WITH GINGHAM TABLECLOTHS AS BACKDROPS TO PLATES OF THEIR FAMOUS CHICKEN-FRIED STEAK.



When asked to reveal his secret to success, White laughs and answers, "I used to tell people, 'Well, there ain't nothing to being successful—you just work about sixteen hours a day, and after about thirty years, it all just falls into your lap.'" Joking aside, White and his wife did work incredibly long hours for the first two years, booking bands seven nights a week. There was no dance floor when they first opened, so patrons would dance out the front door and spill out onto the dirt parking lot, and then turn around and dance back in. Some of the band members had families, and you could sometimes find children napping on top of and underneath the pool tables.



Back in the early days, bands were paid \$25 or \$35, depending on the night. After the dance floor was built in 1965, bands started making \$60 and then \$100. And then White started booking recording artists. His regulars didn't believe him when he told them he'd booked Bob Wills for the night. "I walked Wills with his fiddle under his arm, cowboy hat on, and famous cigar balanced in his mouth, and the regulars just about fell off their barstools," recounts White. "I walked my first recording star up to the stage. That was a proud moment."

In 1967, White began booking Willie Nelson for \$800 a night. In those days, Nelson was clean-shaven with short hair and often wore a sports coat. George Strait was another fixture at the Broken Spoke until he hit it big in Nashville. Before he went up to Tennessee to record "Unwound," he was making \$400 to \$500 a night at the Spoke. From there, it went up to \$3,500, and, after he recorded a second song, it went up to \$20,000 and \$100,000 and White could no longer afford to book him. "He doesn't come out here singing anymore. We're still friends, though," explains White.

The clientele is a mixture of quirky regulars and tourists following the advice of the many guidebooks that promote the Broken Spoke. One gentleman in a vest and cowboy hat asked if he could lasso me. White himself encouraged me to participate, calling out, "Shelley, keep your hands in!" I nervously laughed as the lasso was tossed and landed smoothly around my waist.

“The joint isn’t short on character—framed photos of country stars line the walls, and a special room right off the bar area is filled with more photos and memorabilia, including half-smoked cigars and guitars from famous musicians who have played their way to fame.



Credit: Elijah Lee Reeder



The roping was a success, and nearby guests cheered. And then it came time for White’s nightly speech, where he introduces the band and talks about the Spoke and greets his customers. Each time he makes this speech, one lucky person is nominated to roll a giant old wheel with a broken spoke back and forth in front of the stage. Not one to argue with tradition, I graciously accepted the honor bestowed upon me to balance the somewhat unwieldy wheel, carefully guiding it back and forth across the dance floor as White talked into the microphone. A lovely man named George exclaimed, “Look up! Smile!” as he produced a camera from his pocket and snapped a few photos.

After the wheel was safely returned and George had offered a wet paper towel for my hands, White generously introduced me to dancers willing to twirl me around the expansive floor, each with his own personal style of steps and turns. White is opinionated about what dancing styles can be used on his floor. You won’t see line dancing at the Broken Spoke—line dancers and partner dancers rarely get along, as it can be difficult to coordinate space and line

of dance on the same dance floor. Partner dances, however, like the Texas two-step, waltzes, polkas, western swing, and the jitterbug, are staples on the floor. White’s eldest daughter, Terri, teaches partner dancing before the band begins.

As can be expected, White feels nostalgic about some aspects of the business, back when Austin was a smaller city. “I’ve outlived most of my original customers. Now their kids and grandkids come here. My meat salesman came every day to have a drink. So did my electrician. Nowadays, they are in and out.”

While he may feel some wistfulness about the changing societal landscape, he’s grateful for the success and longevity of his business. When *Texas Highways* (the travel magazine of Texas) voted the Broken Spoke best honky-tonk in Texas, people flooded in requesting autographs of the magazine cover. He now takes photos with guests just about all night and has been the subject for a book called *The Broken Spoke* as well as a documentary called *Honky Tonk Heaven*. He jokes that he pestered the author and producer, warning them he was getting old



and wanted to still have eyesight in order to read the book and watch the film.

It’s easy to see why White is so beloved. He genuinely cares about people, he takes personal responsibility for their good time, and he hasn’t let fame go to his head. He was a hard worker then, and he’s a hard worker now, working on his ranch during the day and schmoozing people at the dance hall most nights. He may be seventy-eight years old, but White still has the heart of that hopeful twenty-five-year-old with some land and a dream.

For more info, visit brokenspokeaustintx.net

cultivating companionship

THE MISSION OF PETS FOR VETS

written by **matthew brady** | photography by **clarissa black, unless noted**



© Too the Dogs Photography

above
US Army veteran Gordon walks with his Pets for Vets-matched dog, Suki.

The bouts with anxiety seemed endless. Fear of interacting with other people was constant, almost paralyzing. Because of these experiences, Gordon felt completely isolated from the world and had very few friends.

Gordon, who served for ten years in the US Army, had a difficult time adjusting

to postmilitary life—and, in fact, he was homeless for three years. He felt hopeless and desperately needed a lifeline.

Unfortunately, Gordon's experience isn't uncommon for US military veterans. Studies show that up to 20 percent suffer from PTSD. These struggles can plague any vet, regardless of race, age, or gender.

Clarissa Black wanted to help, and her path to doing so started in 2009, when she visited a Veterans Affairs facility in California with her dog Bear, a malamute mix. "Many of the veterans' faces would light up as they interacted with Bear," she recalls. "A few veterans even asked if they could take him home. In that moment, I wondered why therapy is only one hour, once a week, inside the walls of the VA. My hope was that having a trained companion animal on a permanent basis could be life-changing. I wanted this to be my way to say thank you to those who had given so much for our country."

Clarissa was perfectly suited for this task, as her special bond with animals began at an early age. She was walking neighborhood dogs at age five and had rabbits, hedgehogs, and a cat as a child. Later, she earned a bachelor's degree in animal science and a master's degree in anthrozoology (the study of human-animal interaction). She learned advanced training techniques while working with elephants and dolphins, and then she focused her animal-training expertise on canines, becoming a successful dog trainer.

Because of her experience, Clarissa was also well aware of the staggering numbers about the US pet population—over 6 million dogs and cats end up in shelters every year, and approximately 1.5 million are euthanized. She knew she had an opportunity to change the lives of both veterans and animals.

This prompted her to create her nonprofit organization, Pets for Vets, which matches shelter animals with veterans who may have traumatic brain injury or may be experiencing PTSD, anxiety, or depression. Today, Pets for Vets has chapters in thirty-five states and has helped to make over three hundred matches. Clarissa hopes to eventually have a chapter in all fifty states to help veterans across the country.

“My hope was that having a trained companion animal on a permanent basis could be life-changing. I wanted this to be my way to say thank you to those who had given so much for our country.”



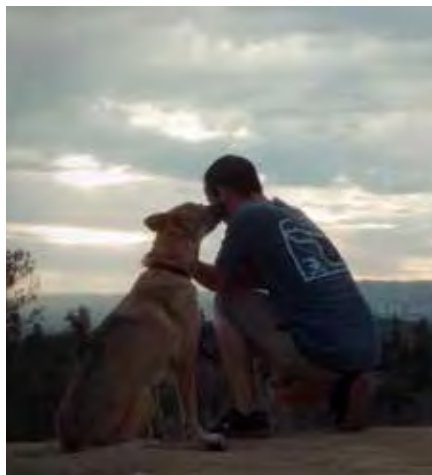
above
Pets for Vets founder Clarissa Black poses with her dog Bear, a malamute mix.



Their process is very thorough to ensure that a perfect match is made. A military veteran submits an application for an animal companion, and then a Pets for Vets representative arranges a meeting with the veteran to understand his or her personality, lifestyle, and physical and emotional needs.

Then the organization works with an area shelter to find an animal (almost always a dog) that will make for a perfect companion, taking into account the needs and personality of the animal as well. "That's what makes us so different—it's important to us that it's the animal's choice, too," Clarissa notes. "We're matchmakers, and we want both the veteran and the animal to be in a great relationship."

Such personalized matching was helpful for Davis, a Vietnam veteran who was in a wheelchair and getting occupational therapy when Clarissa met him. Because of this, Davis found himself spending a lot of time outside all alone.



clockwise from left
Jose and his dog, Ranger, taking a walk.

Davis enjoying the sun with his dog, Lady.

Casey getting affection from his dog, Jazzy.

Clarissa quickly sought to find a dog that would be his constant companion. She found Lady, a terrier mix that had been abandoned in an animal shelter suffering from intestinal parasites and kennel cough; she spent the next month nursing Lady back to health. She also began training Lady, which included making her comfortable around wheelchairs and crutches. As a result, an instant, loving connection formed between Davis and Lady—and a vet's life and a rescue animal's life were transformed.

Lady's experience is representative of every dog's at Pets for Vets. Once an animal companion is chosen, Pets for Vets adopts it. ("We don't have dogs in waiting because we make specific veteran-animal matches," Clarissa notes.) It lives in the home of a Pets for Vets trainer to work on the different behaviors and personalized training it will need to fit into its new home and ensure that the transition is seamless. The organization also makes sure the animal is healthy and has up-to-date immunizations, and it provides a welcome package, which includes a crate, bedding, grooming supplies, chew toys, a collar with ID, food, bowls, and medicine.

The end result is a special connection like no other. "Because of the way we get to know the veterans and the animals, pairing them together based on compatibility, and then using only positive-reinforcement, non-force-based training, it creates a bond based on trust and mutual respect." This unique, carefully crafted matching system, created by Clarissa Black herself, is called the Super Bond™, providing each Pets for Vets recipient with an animal that is completely in tune with its human.

"This Super Bond is so important because it's what is mitigating any symptoms of things such as PTSD or loneliness," she continues. "In fact, we've had dogs start

to offer behaviors veterans need that we actually haven't trained them to do. We've had dogs that haven't had nightmare training wake their veterans up during nightmares because they are so in tune and so well-matched with each other."

Jose, a staff sergeant during Operation Iraqi Freedom and Operation Enduring Freedom, returned home injured—physically and mentally. Because of his PTSD, he suffered from frequent nightmares and flashbacks, was hypervigilant to noises, and avoided crowds. Pets for Vets paired him with a husky/malamute mix rescue dog. Jose's dog, Ranger, is a calming presence, helps to keep his crowd anxiety in check, and is by his side to help him to sleep better.

Likewise, Casey, who served for four years as a navy marine specialist in Iraq and Afghanistan, suffered from PTSD and experienced frequent nightmares and flashbacks, which led to severe panic attacks. He was paired with a German Shepherd named Jazzy, who helps calm him when he has nightmares and is his constant companion. Today, Casey is more confident and social—so much so that he has gotten married and is now a father.

Ultimately, transformation happens with each match, as unconditional love is shared and recovery begins for both parties. Seeking an animal companion that could help him turn his life around, Gordon was paired with Suki, an Australian cattle dog mix, and they immediately bonded; when Suki first saw him, she jumped onto the couch, looked at him, gave him a kiss, and then laid down in his lap. He was smitten.

Remarkably, on that first day together, Gordon met and talked to more people than he had the entire previous year. Suki helped ease his anxiety about going places, and served as his icebreaker for striking up conversation. Now he's married, and he



© Too the Dogs Photography

and his wife are looking for a house and discussing adopting a child. In short, he is once again living his life, as is his rescued animal companion.

That, ultimately, is the effect of Pets for Vets—changing lives one lick at a time.

For more info, visit petsforvets.com

above
Gordon and Suki



EAST MEETS WEST
olivia erwin interiors

interview with **olivia erwin rosenthal**
written by **alexa bricker**
photography by **olivia erwin interiors**



As far as style goes, it is hard to place designer Olivia Erwin Rosenthal into a single category. Having received her master's in interior design from UCLA and living and working on the West Coast and the Gulf Coast, Erwin has been influenced by some of the most exciting environments America has to offer, and she's only just begun to leave her mark.

What's your earliest design memory? Is this something you have always had a passion for?

I grew up in the country, surrounded by vast amounts of space. All that I had were my fashion magazines, an imagination, and my mom's closet full of clothes. I spent a lot of time as a kid playing with design and style, and over time that translated into designing whole spaces.

My grandfather was also a sea captain who navigated around the world many times, so I was always surrounded by rooms that were full of antique artifacts from Asia, Africa, and Europe. The juxtaposition of

“ I spent a lot of time as a kid playing with design and style, and over time that translated into designing whole spaces.



being in the country surrounded by all of these beautiful, unique objects was a constant reminder of how big the world is.

Did you always picture yourself pursuing a creative career, or were there other paths you followed before jumping into design?

My undergraduate degree is in journalism and public relations, which brought me to Manhattan, where I worked in publishing for a while. Before that, I worked for a corporate travel company and was able to fly all around the world. So moving from New York to Los Angeles to dive into something else I had a passion for—design—just made sense to me.

You moved to Los Angeles and pursued a master's degree in interior design from UCLA. What about the city and the school influenced your development as a designer?

Living in Los Angeles, you can wake up with an idea and find exactly what you're looking for the same day. It's all about access here, whether it's for school or work, and if you can't find something, you can typically have it made right down the street.

It's also a great city for the influence it has—culturally and aesthetically. It's very eclectic, and the people are eclectic as well. You end up having to design around a lot of different styles and tastes, which helps evolve your personal style.

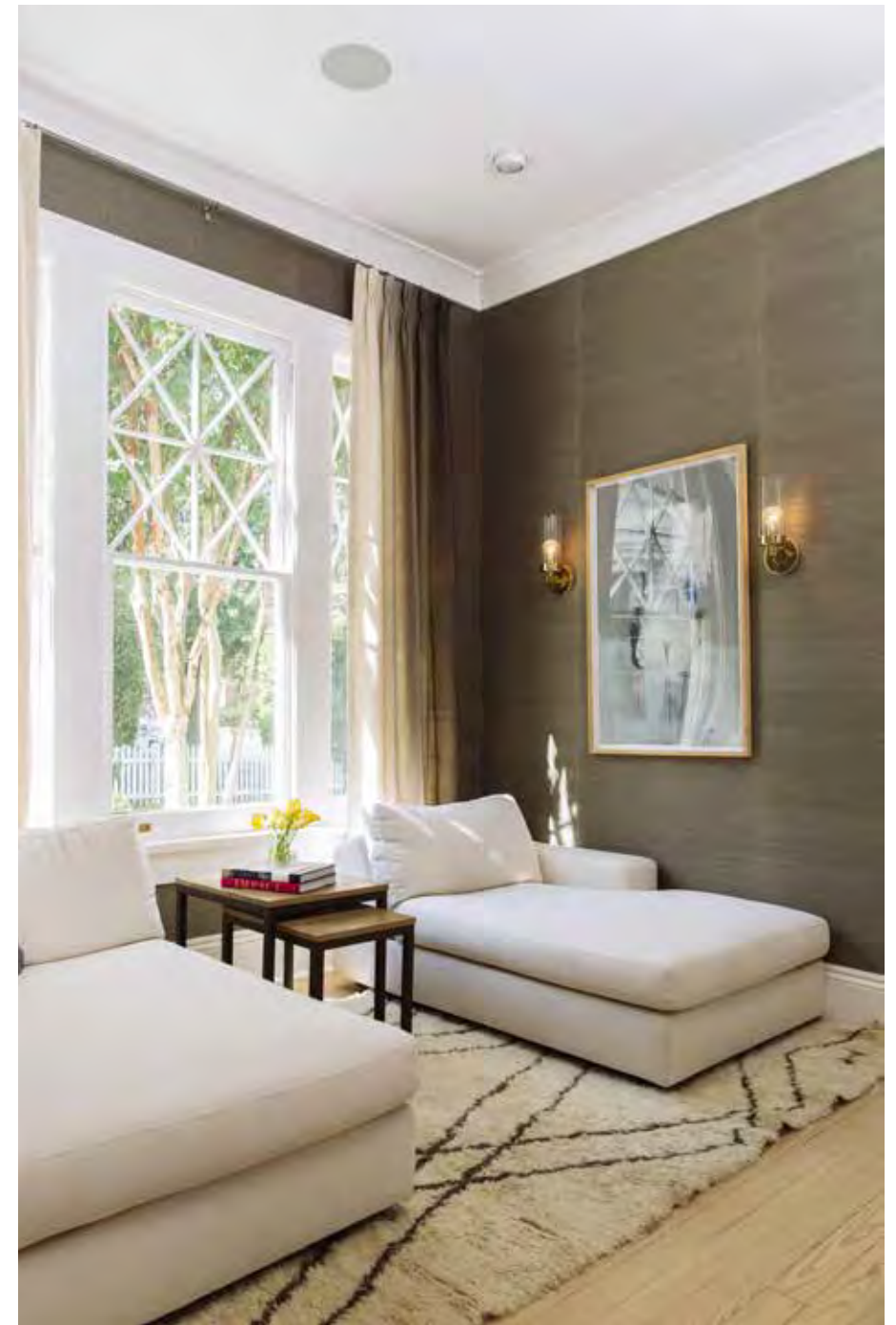
How has your personal style evolved since those early moments of your career? How have your experiences over the years impacted your choices?

Like a lot of people, all of my focus was on understanding the basics of working a space when I first started out. I was so much more concentrated on fundamentals like understanding flow, lines, volume, proportion, and composition—the true design side of the business. From there, style is an ever-evolving thing that you build onto the founding principles, depending on the client's vision.

Working at the design firm Marmol Radziner had a big influence on me early on, and every client there added something new. The company has mastered modernism, so what I learned there is invaluable. They're also very organized and procedural, the projects are quite large, and the clients are quite particular. You learn to handle all of the complex aspects quickly, and you're held to a very high standard, so you can't help but take that with you.

What made you decide to leave the firm to open Olivia Erwin Interiors?

I had my first daughter while I was still working at Marmol Radziner, and at the time I really wanted to focus on her, so I ended up leaving on great terms to concentrate on being a mother. Once everything settled down, I knew it was time to get back into design, but I still wanted a flexible schedule so I could be with her as much as possible.



How were you able to adjust to running your own firm after working for such a large one? What is your favorite part about calling the shots?

Running my own firm is definitely more work overall, but there is something special about being responsible for all aspects of the projects—the good and the bad. It depends on the person, I think, but working for a firm can be satisfying in other ways.

I really enjoy the trust and the relationships that I'm able to build with my clients, though. It's a special feeling to come into their lives and work with them to improve their spaces. It's an intimate thing, and I appreciate what it means to them.

You now split your time between Los Angeles and New Orleans. Why New Orleans?

I grew up in south Louisiana, and New Orleans is a very aesthetically rich city with a very special culture. There really isn't another city like it in the United States. My family is very well anchored in Los Angeles, but after having our first daughter, we decided to roll the dice on a new city while keeping a flexible commute back and forth. At that time, New Orleans was still digging out from Hurricane Katrina, but we hedged that it would come back to life in a meaningful way—and it has. It's amazing to see how much the city has transformed since we moved here.

One of the most exciting projects you've done since moving to New Orleans is the Nashville residence, which incorporates traditional style with modern features. Is this aesthetic common in the city?

I generally work to find the right tension between these influences. Traditional can often become too busy because everything is so ornate, so it can help to combat that



with clean lines, flat planes, and simple finishes. On the other hand, modern can feel too sterile, so it's good to layer in more visually ornate details to give the space some life. When you apply a modern foundation to projects in New Orleans, layering in classic cues, you end up with this nice tension that makes for a more interesting space.

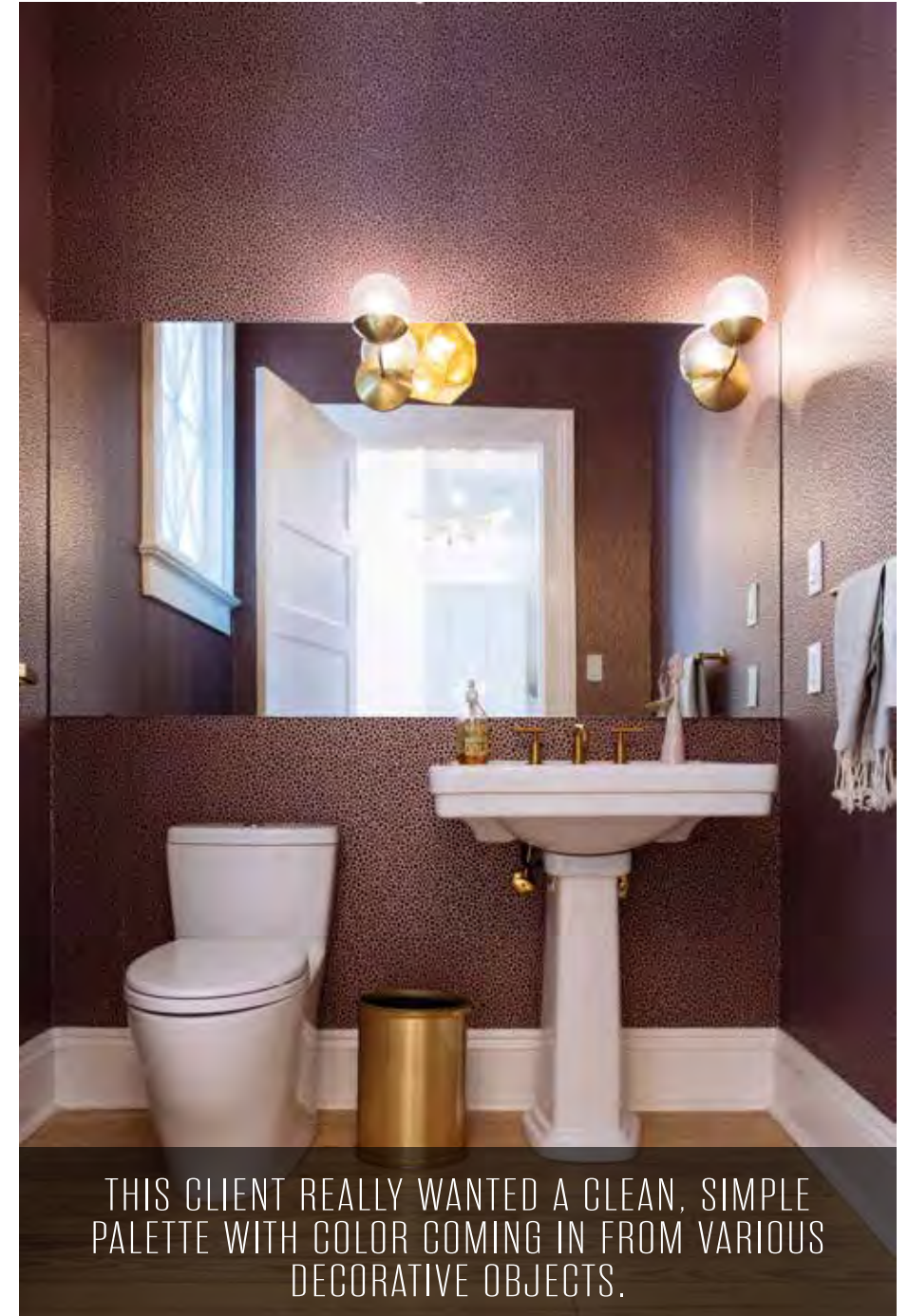
There is a lot of additional seating built into the design, especially in the kitchen. Was this a design choice?

This feature was more for additional seating and storage purposes. The client

loves to entertain, hence the bar in between the dining area and kitchen.

You chose to keep the walls completely white for this particular project, but you brought in color with furniture, fixtures, and other motifs. Do you often like to let the decor speak for itself?

It depends on the project. This client really wanted a clean, simple palette with color coming in from various decorative objects. White walls work well as a foundation to set the tone against the traditional architectural elements of the house.



THIS CLIENT REALLY WANTED A CLEAN, SIMPLE PALETTE WITH COLOR COMING IN FROM VARIOUS DECORATIVE OBJECTS.



Is any combination of textures or colors off-limits in your designs? Is there any particular style or blend of styles you would never use?

Nothing is off-limits as long as you can make it work. I don't really like to have set dos and don'ts when it comes to design, because I believe setting limits often hinders creativity. Oftentimes, it's the overlooked combination or simple accidents that create the most compelling direction for a space.

What do you find most rewarding about creating a client's dream space?

I really enjoy the relationships that grow out of my work. When you get close to someone or a family, and they bring you into their lives to help them create something unique and functional to live in, there's really nothing like it. It's a very exceptional experience.

For more info, visit oliviaerwin.com



SUBTROPOLIS BUSINESS BENEATH THE GROUND

written by **matthew brady** | photography by **subtropolis**

THE BEGINNING

Imagine working at a facility that's completely unaffected by the weather, so enormous it can fit over forty pro football stadiums, and so secure that it has government security status—and it's all underground.

This isn't science fiction; this is SubTropolis, a massive industrial complex lying 150 feet under Kansas City, Missouri. Formerly a mining operation in the 1940s that produced construction materials, it has housed underground tenants for over fifty years.

SubTropolis was the brainchild of longtime Kansas City Chiefs owner Lamar Hunt, who moved the Dallas Texans to Kansas City while creating the AFL in the 1960s. Hunt wanted to make an investment in the area, and he purchased land to build an amusement park, Worlds of Fun.

Under the amusement park, however, was the mining operation that his real estate development company, Hunt Midwest, owned. Hunt realized that there was a multimillion-square-foot opportunity right in front of him (or, more accurately, under him) and started leasing out industrial space in the excavated limestone. Among the first tenants were Ford, Pillsbury, and Russell Stover.

"Today, we are a full-service commercial real estate development company," says Mike Bell, VP of Hunt Midwest. "Our biggest asset is SubTropolis, which is the world's largest underground business complex. To put it in perspective, our current footprint

of six million square feet of leased space is larger than forty-two Arrowhead Stadiums, and we have another eight million square feet of industrial buildings to construct."

Why would a company want to lease space a hundred feet or more below a metropolitan area? Location, location, location—or, more specifically, what SubTropolis's unique location provides. "We offer several important benefits to tenants," Bell offers. "The most prominent is free heat because limestone is the perfect heat sync: in its natural state, it's a constant 68 to 72 degrees. In fact, SubTropolis received a perfect 100 percent rating from ENERGY STAR®. Tenants enjoy that benefit not only in their marketing but also in their bottom line."

Bell says that such savings and consistency of operations are available in few other places in the US—and that attracts many different industries. "We have automotive companies that support the nearby Ford manufacturing plant here because they can do the work the same way 365 days a year, in the same environment, versus on the surface, where it's hard to replicate that consistency because of the seasons," says Bell. "Likewise, it's the perfect environment for animal health products. The US Postal Service keeps millions of dollars' worth of stamps here. Underground Vaults and Storage stows away original Hollywood reels of movies like *Gone with the Wind* and *Wizard of Oz* in its 200,000 square feet of space."

And then there's the location itself. Geographically, Kansas City is virtually

in the center of the country, which is a logistical windfall for businesses. "We are right on I-435, which connects a mile away to I-35, which goes north and south; and a few miles south of us is I-70, which goes east-west," notes Bell. "Because of this, tenants can reach the majority of the country from here within two days." Thus, distribution-based companies like Hallmark and Paris Brothers have their distribution centers underground in SubTropolis.

A PILLAR OF EFFICIENCY

SubTropolis has other eye-catching benefits as well. "People want to be good stewards for the environment and want to know the company they're doing business with is in a sustainable location," Bell shares. "What better place to be than the underground? We're using Mother Nature's existing rock as our structure."

Plus, time is money—so being able to scale quickly is also a tremendous benefit. "There's actually an underground building code in Kansas City," Bell reveals. "Because we're horizontal, these buildings are like part of a floor and expansion is like a tenant improvement permit for that customer; I like to envision it as a skyscraper on its side. We usually have a permit to expand somebody's space within a week."

But all the benefits of this stellar location would be diminished if the complex itself were difficult to navigate. Instead, SubTropolis has an amazingly efficient road grid that stretches over eight miles and is illuminated by over 10,000 energy-efficient LED light bulbs. "We've laid it out like you would on the surface," Bell says. "Our roads

“This isn’t science fiction; this is SubTropolis, a massive industrial complex lying 150 feet under Kansas City, Missouri. Formerly a mining operation in the 1940s that produced construction materials, it has housed underground tenants for over fifty years.”

are forty feet wide. We have north-south roads and east-west roads. They all have numbers, and the street addresses are pillar numbers. For example, an address might be 8600 NE Underground Drive, Pillar 200. Plus, we have six entrances, which keeps traffic flowing freely.”

ROCK-SOLID PROTECTION

For such an enormous entity, it’s no surprise that security is paramount. With government agencies as tenants, commissioned security officers are present around the clock, 365 days a year, and cameras monitor the whole facility. Cave-ins and natural disasters aren’t a concern, either, because limestone is six times stronger than concrete. “A few years ago, tornadoes touched down in the metro,” Bell recalls. “It was pretty severe weather—yet we had no idea it was happening. It’s the same every day here. We call it ‘68 and overcast.’”

As a result, SubTropolis has attracted a new clientele in recent years, according to Bell. “Because of the natural and onsite security and the predictable temperatures, this is the perfect location for data centers,” he explains. “A few years ago, we opened the SubTropolis Technology Center to provide the power and the fiber necessary for data centers to flourish. Phase one is a 400,000-square-foot footprint, and our anchor tenant is LightEdge Solutions, a



company that provides collocation and managed services. Hopefully, they’re the first of many tech tenants.”

But do people actually like working underground? “That’s the first question prospective tenants ask,” Bell says. “The employees here always say they love the environment. Think about it: in winter, if you park in your garage, you don’t have to wear a winter jacket or boots to work. In summer, your car isn’t 150 degrees from sitting in the hot sun all day.”

“Here’s another example,” Bell continues. “We lease space above SubTropolis as well. Knapheide Truck Equipment has a facility

on the surface and one in SubTropolis. They use transferring to the underground as a benefit for people working on the surface—productive employees get rewarded with SubTropolis! It’s a great testament to employee satisfaction here.”

A FOUNDATION OF COMMUNITY

Following in the footsteps of its founder, SubTropolis also gives back to the Kansas City community through its annual Groundhog Run, which raises money for a local children’s organization called Ability KC. For the past thirty-five years, the dual 5K/10K race has helped raise between \$200,000 and \$250,000 a year, drawing runners from all over the world simply



because of the experience. “They love it because they can wear shorts and a T-shirt in January,” Bell says. “The typical comment is some variant of ‘Wow!’”

“Wow” is certainly a frequent reaction when people discover SubTropolis—and the role it plays in the country. “We touch a lot of industries and a lot of people’s lives, probably without them even realizing it,” Bell comments. “If you’ve seen a Ford Transit on the road, it’s been here. If you’ve purchased stamps at the post office, they came from here. If you’ve had Parisi coffee, it was stored here. And if you buy something from a Hallmark store other than a card, it would have come from here as well.”

“It’s hard to comprehend how big it is until you have visited SubTropolis,” Bell concludes. “The size we have, the scalability, and the low-cost operational benefits are fantastic. We’re in the heart of the country, we’re protected by rock, and it’s a great family-owned business. We are going against the norm, though. People always have questions like ‘An underground what?’ But they’re always amazed when they experience SubTropolis.”

For more info, visit huntmidwest.com

art to feather

Front of Tear Out Card 2

"midnight in paris"
onion soup gratiné

FOR THE SOUP
2 qt. beef stock
4 tbsp. unsalted butter
2 tbsp. vegetable oil
3 lb. yellow onions,
sliced ¼-inch thick, to yield 10 c.
Kosher salt
¼ tsp. sugar, plus more if needed
¼ c. all-purpose flour
¾ c. dry white wine
Freshly ground black pepper
(continued on back)

American Lifestyle
magazine

The Shanners



Stacey Shanner, ABR, GRI

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Making a Connection

Starts with an Introduction

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The Shanners

Back of Tear Out Card 2



FOR THE BAGUETTES

18 baguette slices, cut about ¾-inch thick
3-4 tbsp. olive oil, plus more if needed
12-oz. piece good quality aged Gruyère grated to yield 1½ c. and the remainder cut into slivers ½-inch by 1-inch long to yield ½ cup

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1. Heat beef stock over very low heat, then cover it, and keep the stock warm at a very low simmer while you prepare the soup.
2. In a 5-quart heavy pot (with a lid) over medium-low heat, heat the butter and oil. When hot, add the onions. Cover and cook, stirring frequently, 15 minutes.
3. Remove the lid and raise the heat to medium. Stir in 1 teaspoon salt, the sugar, and the flour. Cook, stirring constantly, scraping the bottom of the pan so that the flour does not burn, until the onions are rich golden (like the color of light brown sugar), 35 to 40 minutes or more. (While you are cooking the onions, the flour will start to darken too and the onions will cook down considerably. That's okay.)
4. When the onions are done, add the simmering stock and ½ cup of the wine. Season the soup with salt and pepper, and a pinch or two of extra sugar if desired. Simmer, partially covered with the lid set ajar, 40 minutes more. With a large spoon, skim off any foam that forms. Add the remaining ¼ cup wine and season the soup again with salt and pepper. (Soup can be prepared three days ahead. Cook to this stage, then cool, cover, and refrigerate. Reheat over medium heat.)
5. While the soup is simmering, prepare the baguette slices and the cheese topping. Arrange a rack at center position of the oven and preheat to 350°F.
6. Brush the baguette slices generously on both sides with olive oil and arrange on a rimmed baking sheet. Bake until slices are crisp, 4 to 5 minutes per side. Remove and cool. (Baguette slices can be prepared two days ahead; store in an airtight container at room temperature.) Retain oven temperature.
7. Arrange 6 ovenproof soup bowls or ramekins on a rimmed baking sheet and fill them ¾ full with the hot soup. Divide the slivered cheese among the bowls. Float 2 to 3 baguette slices on top of each serving, and sprinkle generously with some grated cheese. Depending on the size of your bowls or ramekins, you may have some soup, cheese, or croutons left over.
8. Bake the soups until the cheese has melted and is lightly browned, 15 minutes. Watch constantly. If desired, run under a hot broiler to brown more, 1 to 2 minutes.

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are the core of my business and always greatly appreciated.

Thank you for your continued support!



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