

Compliments of Paul Sanders

# AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 92



Paul Sanders  
Direct: (866) 458-4226



Ameriprise Financial, LLC  
1100 First Avenue  
Suite 200  
King of Prussia, PA 19406

## HEALING BY DESIGN

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ISSUE 92  
COVER PRICE \$6.99

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AMERICAN LIFESTYLE

Dear Bill and Judy,

Welcome to American Lifestyle magazine,

American Lifestyle is a celebration of life in the United States. It takes the reader on a journey through the nation’s sights, sounds, smells, and tastes. The magazine features articles on interior design, travel, restaurants, art, and culture. Amazing writing coupled with gorgeous photography make it a must-read for every member of your family.

This publication also gives me the chance to stay in touch with all the friends and clients I’ve been lucky enough to meet over the years. Whether you make recipes with your family or discuss the articles with friends, I hope everyone in your household gets something out of the magazine.

I understand that the work I do is about the future of everyone in your household. I send American Lifestyle as a way to connect with each member of the families I serve. If you know of anyone looking for financial services, please don’t hesitate to send them my way.

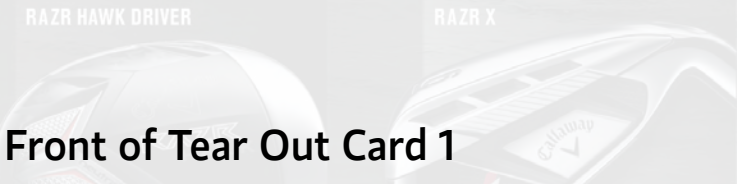
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Paul Sanders



Paul Sanders

**Direct:** (866) 458-4226  
**Fax:** (610) 878-2000  
**Email:** info@remindermedia.com  
**www.remindermedia.com/ameriprise**  
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**Ameriprise Financial, LLC.**  
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Back of Tear Out Card 1

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I SERVE LUNCH  
AT MY CHILD'S  
SCHOOL, BUT  
STILL CAN'T  
AFFORD TO PUT  
FOOD ON OUR  
TABLE.

Melissa, Michigan

HUNGER  
IS A  
STORY  
WE CAN  
END.

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PUBLISHER

**Chief Executive Officer** Steven Acree  
publishers@remindermedia.com

EXECUTIVE

**President** Luke Acree  
**Vice President of Manufacturing** Steve Husson

EDITORIAL

**Lead Editor and Layout Designer** Shelley Goldstein  
**Senior Editor** Matthew Brady  
**Content Writer** Alexa Bricker  
editorial@remindermedia.com

MARKETING AND CREATIVE

**Vice President** Joshua Stike  
**Brand Content Manager** Jessica Carlin  
marketing@remindermedia.com

SALES

**Director** Nicholas Bianco  
sales@remindermedia.com

CUSTOMER SERVICE

**Director** Michael Graziola  
customerservice@remindermedia.com

INFORMATION TECHNOLOGY

**Vice President** Tony Costanzo  
web@remindermedia.com

FINANCE

**Vice President** Daniel Carr  
accounting@remindermedia.com

HUMAN RESOURCES

**Director** David Brodish  
hr@remindermedia.com



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# THE COMPOSITION OF RALPH GARAFOLA

interview with **ralph garafola** | written by **shelley goldstein**

*Brooklyn-raised artist, educator, and author Ralph Garafola has been a commercial illustrator and painter for over sixty-five years, beginning as a draftsman creating technical drawings in the city. After returning home from the army, he became a commercial illustrator, eventually operating his own studio. These days, Ralph has returned to his first love—painting.*

## **What is your earliest memory of making art?**

When I was five years old, friends of my parents had a white piano with two white vases on it. I was fascinated by it and kept drawing it. I did not have any art or drawing tools, so I would draw on brown paper bags using pencils.

## **You worked as a draftsman and then as an illustrator. Were these jobs gateways into painting, or were you always interested in painting?**

I started my career as a draftsman in New York City, but I always wanted to paint. I was in the army for two years as a draftsman as well as a photographer making training films. When I returned home, I became a commercial illustrator because my painting style is realism, and in the 1950s, modern art was

popular. As an illustrator, I had to paint everything for product ads and brochures. After fifty years of operating my own commercial studio, I returned to fine art painting.

## **What is a commercial illustrator, and what kind of work were you doing?**

A commercial illustrator is an artist that has to paint everything to his clients' specifications for advertising purposes. I did illustrations for commercial ads and print literature. My clients included Blue Cross, AT&T, Panasonic, Johnson & Johnson, and Schering-Plough. I created illustrations of their products.

## **How did you transition from commercial illustrator to painter? Were you painting on your own all this time?**

I always painted, but time was limited. When I retired from commercial illustration, I returned to painting and started teaching and writing. I am now working on my second art instruction book, *Frank J. Reilly—Outdoor Painting*, which is scheduled to be published by the end of 2018. My first book is *Frank J. Reilly—The Elements of Painting*.

## **How many different forms of art have you studied or gone to school for? Do you love learning?**

I studied fine art—drawing, painting, illustration, and abstract art at the Art Students League (or ASL) in New York

City for over seven years as a student of Frank J. Reilly. I became his class monitor (or assistant). I am always interested in learning, and there is always something to learn. If I am not painting or working on my new book, I am reading everything and anything I can find. I always learn something.

## **Tell us more about Frank J. Reilly:**

Reilly was an American painter, illustrator, muralist, and teacher. He was a meticulous professional—he taught fine art as a science. No individual or teacher has contributed as much knowledge of fine art and illustration as Frank J. Reilly.

Reilly was best known for his twenty-nine years of teaching both drawing and painting at the Art Students League. By 1960, when I was his class monitor, he was teaching more than 320 students in morning, afternoon, and evening classes. His theories and motivations have produced many great artists. This list is monumental. Reilly was probably the greatest art teacher in the country.

Reilly taught because he loved to, and his extensive knowledge of art and its craft is why he taught so well. The famous artist, illustrator, and muralist Dean Cornwell once said, "Frank Reilly could teach anyone to draw and paint, provided, of course, you wanted to paint."



**What made you decide to study with Frank J. Reilly? What was that experience like? What is something he said to you that has stuck with you all these years?**

Reilly lectured on Wednesday nights at the ASL. After hearing his lectures, I realized he was a great teacher. While studying with Reilly, I knew that I did not have to study with anyone else. He taught what an artist needs to know and how to apply this knowledge to develop your own style and better express your ideas.

The one thing that always stayed with me was the way he taught me how to find relationships. He emphasized the connection between planes and forms that exists on whatever you are painting and how they relate to each other.

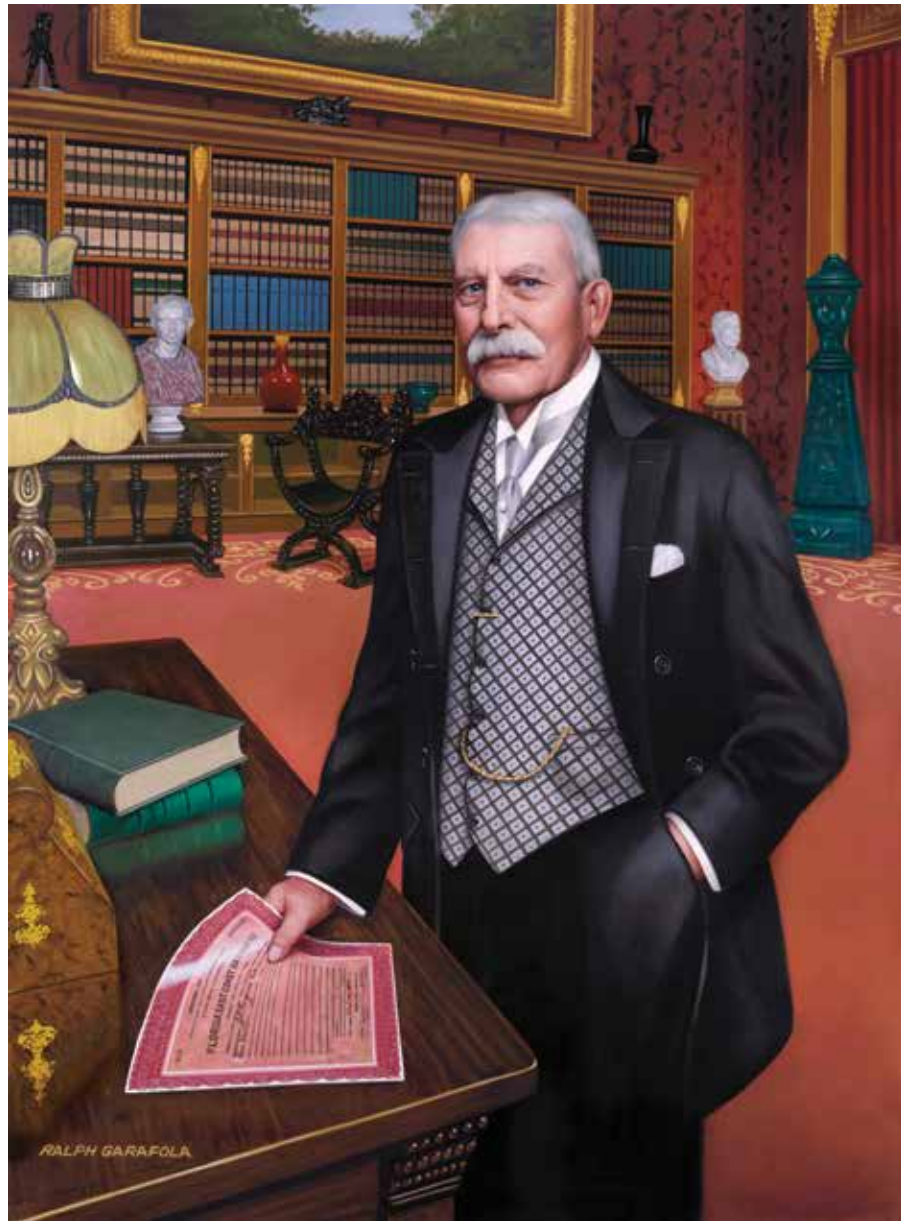
I owe him my sincere gratitude. His teaching enabled me to succeed as a fine artist and an illustrator. He was my mentor and a father figure to me, and I have as much respect for him now as I did when I was his student in the 1950s and 1960s.

**How would you describe your style of painting? What are your preferred mediums?**

My fine art style is contemporary realism. I prefer oils for fine art and watercolor for illustrations.

**One of your favorite and most recent pieces is a large portrait of Henry Flagler at his home Whitehall, in Palm Beach, Florida. What was the inspiration for this painting?**

When I was in Delray Beach in December of 2015, I visited some art galleries in the region, and I stopped at the Flagler Museum. I was so interested in Flagler's story, I researched everything



I could find. I found several black-and-white photos of Flagler that I used as reference. I even found the details of the first stock certificate so I could include that in the painting.

**What drew you to plein air painting?**

I like painting outdoors because you paint nature as it is. Plein air painting gives you the experience of painting

the values, chromas, and colors the way they exist in nature. Once you have this knowledge and experience of painting outdoors, you can then paint nature in your studio. This knowledge allowed me to paint many of my landscapes and seascapes in my studio.

**Where do you find inspiration?**

My inspiration comes from scenes



that are beautiful and interesting, historic moments, and people. All of my paintings are portraits. Whether my subject is a person, landscape, seascape, still life, or pet, my approach is to portray my subject in its natural environment. It puts the viewer inside the painting. My paintings realistically depict what nature has created. All of my paintings tell a story.

**What made you decide to teach art at the age of seventy? What do you hope to instill in your students? What are the most common struggles of your students?**

I want to pass along the knowledge and experience I have to younger generations while I can. Many abstract painters lack the knowledge to understand what it takes to make a beautiful abstract painting. A good abstract painting requires good composition, different values, different colors, different

chromas, different shapes, and a point of interest, which is called an effect.

My teachings are as Reilly taught—not by category, such as landscape or portraits—but, rather, drawing, painting, and picture making. In my drawing classes, I teach line, pattern, structure, anatomy, drapery, and perspective. In my painting classes, I teach light, shade, color, and brush-handling skills. Picture making involves drawing, painting, and adding composition, and it uses the arrangement of abstract elements to tell a story.

Many students get impatient and want each piece to be a masterpiece. To succeed in the realm of performing arts, like dancing and playing music, one must practice the acquired knowledge. An artist only sees what he or she knows. When you learn to analyze what

you intend to draw or paint, you start to see as an artist.

**You have fairly diversified subject matter. Does each subject resonate with you for different reasons? Do you focus on one for a while and then switch? Or do you simply paint what comes along?**

As an illustrator, I had to paint what clients requested. In my fine art, I paint what I find interesting. I choose to paint different subjects because I find painting the same subject to be monotonous.

**What was the catalyst for writing a book? What was the process?**

I want to share this knowledge I learned from Frank J. Reilly. Reilly's method works; I have been using it over sixty-five years and have never found a reason to change it. He taught artists how to be successful. I hope that through my books, this method will be passed along to enable future generations to be as successful. Reilly never wrote a book, but I have been told by fellow Reilly students that this is the book he would have written.

I wrote it from my class notes word for word as I learned it from Reilly. I had to redraw the diagrams so they could be scanned and had help from my family to put it together. I am a traditional guy with paper and pencil in hand—no computers.

**Do you think you'll ever retire?**

No. As long as I can see and hold a brush, I will keep painting.

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





# farm to oven to table



recipes and photography by **jessica robinson**

Recipes and photos from *A Farmgirl's Table* by Jessica Robinson. Reprinted by permission of Gibbs Smith.

*Two bright flavors have been combined into a flaky and buttery scone. Scones can be made ahead of time and baked directly from the freezer.*

## lemon-ginger scones

MAKES 10 TO 12 SCONES

- 1.** In a large bowl, whisk together the flour, sugar, salt, and baking powder. Put the bowl into the freezer to chill. In the bowl of a stand mixer, or in a large bowl using an electric hand mixer, combine the chilled flour mixture with the butter just until crumbly. In a separate measuring cup or bowl, whisk together the eggs, lemon oil, and buttermilk. Add the buttermilk mixture to the flour mixture and stir until everything is moistened and holds together. Gently fold in the ginger chips.
- 2.** Transfer the dough to a parchment-lined sheet pan. Sprinkle with a little flour and flatten down with your hands. Cover with plastic wrap and refrigerate for 4–6 hours. Turn the dough out onto a lightly floured surface and roll out into a rectangle shape about  $\frac{3}{4}$  inch thick. Cut diagonally to make triangles. Place the scones onto a parchment-lined sheet pan, leaving a little bit of space between each one. Cover with plastic wrap and place the scones in the freezer for 1–2 hours.
- 3.** Preheat the oven to 425 degrees F. Remove the scones from the freezer, brush with the cream, and sprinkle with sugar crystals. Bake for 20–25 minutes, until golden brown. The scones should not be soft when you press on the centers. Transfer the scones to a cooling rack for 5–10 minutes. Enjoy warm, or let cool completely before putting into a plastic bag for storage.

2 $\frac{3}{4}$  cups all-purpose flour, plus more for sprinkling  
¼ cup granulated sugar  
1 teaspoon kosher salt  
1 tablespoon baking powder  
½ cup (1 stick) unsalted butter, very cold  
2 large eggs  
2 teaspoons pure lemon oil  
⅔ cup buttermilk, cold  
½ cup candied ginger chips  
Heavy whipping cream, for coating  
Sugar crystals, for sprinkling

For video versions of these delicious dishes, visit [americanlifestylemag.com/bites](http://americanlifestylemag.com/bites)





*These moist and flavorful muffins are the perfect addition to breakfast or brunch, or they can make a wholesome snack. Make a big batch of streusel, place it in a freezer-proof bag, and plop it in the fridge or freezer so it's at your fingertips when you want to whip up a batch.*

## raspberry streusel muffins

MAKES 12 MUFFINS

**1.** Preheat the oven to 375 degrees F. Line a muffin pan with 12 paper liners and set aside.

**2. Streusel topping:** Place all the ingredients in a medium bowl and mix with your hands until combined. Set aside.

**3. Muffins:** Cream the butter, brown sugar, and granulated sugar in the bowl of a stand mixer, or in a large bowl using an electric hand mixer. Add the eggs one at a time, mixing after each addition. Add the vanilla, salt, and sour cream; combine just until thoroughly mixed, occasionally scraping the bottom and sides of the bowl with a rubber spatula. Add the flour and baking powder and mix until smooth. Fold in the raspberries.

**4.** Scoop the batter evenly into the paper liners, about three-fourths full. Sprinkle the topping evenly over the muffins. Bake for 30–32 minutes, until the tops are golden brown and a toothpick inserted into the center comes out clean. Let cool slightly before removing from the pan.

**Streusel topping:**

1 cup granulated sugar  
½ cup (1 stick) unsalted butter, softened  
1 cup old-fashioned rolled oats  
½ cup all-purpose flour  
½ teaspoon ground cinnamon

**Muffins:**

½ cup (1 stick) unsalted butter, softened  
½ cup firmly packed brown sugar  
½ cup granulated sugar  
2 large eggs  
1 teaspoon pure vanilla extract  
1 teaspoon kosher salt  
1 cup full-fat sour cream  
2 cups all-purpose flour  
2 teaspoons baking powder  
1 cup fresh raspberries





*These hand pies have been taste tested by the most opinionated Southern gentlemen I know. Bob Keen Sr., who owns the barn where I board my horse, said that the only other person who could make a good pie like this was his mama. For him, the pies brought back childhood memories of his mama standing over the stove in the farmhouse that still stands on their ranch. These pies can be prepped the night before frying for a hot, fresh breakfast treat.*

## southern-fried apple hand pies

MAKES 10 TO 12 HAND PIES

**1.** Peel, core, and chop the apples into small pieces. Melt the butter in a 10- to 12-inch skillet. Cook the apples over medium heat for 15–20 minutes, until soft. Sprinkle with brown sugar and granulated sugar, adjusting for sweetness, while they cook. Stir occasionally with a wooden spoon, making sure the apples don't stick or burn. When the apples are nearly done, dissolve the cornstarch in water and add to the apples; continue cooking to thicken the juice. Remove from heat, add the cinnamon and nutmeg, and stir to combine. Let the pie filling cool completely. You can prep the apple filling a day or two ahead and refrigerate until you assemble the pies.

**2.** Line a half sheet pan with parchment paper and set aside.

**3.** On a lightly floured surface, divide the pie crust into 4-to 6-inch ovals about  $\frac{1}{8}$  to  $\frac{1}{4}$  inch thick. Scoop about 1 tablespoon of the cooled pie filling into the center of each round. Fold over and lightly press down on the filling and the edges. Trim the edges of the hand pie with a small pizza cutter, if necessary, to even out the edges. Crimp the edges of the dough with a floured fork. Place uncooked pies on the parchment-lined sheet pan. (If prepping the pies the night before serving, cover loosely with plastic wrap and refrigerate. Proceed with frying instructions when ready to cook.)

**4.** Line another half sheet pan with several layers of paper towels and set aside.

**5.** Fill a large, deep skillet with 2 to 3 inches of canola oil. Heat the oil to about 375 degrees F. Place only a few hand pies in the hot oil at a time, so as not to overcrowd the pan or let the oil cool. Fry until pies are brown on both sides, 3–4 minutes. Remove from the hot oil and let drain on paper towels. Sprinkle pies with granulated sugar or dust with powdered sugar while still warm. These are best served warm.

10 to 12 large baking apples (such as Granny Smith, Macoun, McIntosh, or Braeburn)

4 tablespoons unsalted butter

3 tablespoons brown sugar

$\frac{1}{4}$  to  $\frac{1}{2}$  cup granulated sugar

1 tablespoon cornstarch

$\frac{1}{2}$  cup water, hot

1 teaspoon ground cinnamon

$\frac{1}{4}$  teaspoon ground nutmeg

Pie crust or biscuit dough

Canola oil, for frying

Granulated or powdered sugar, for dusting





*This delicious dessert reminds me of many summers we spent in Maine and all of the roadside stands selling wild blueberries. I love their simplicity.*

## blueberry crumble bars

MAKES 15 TO 18 BARS

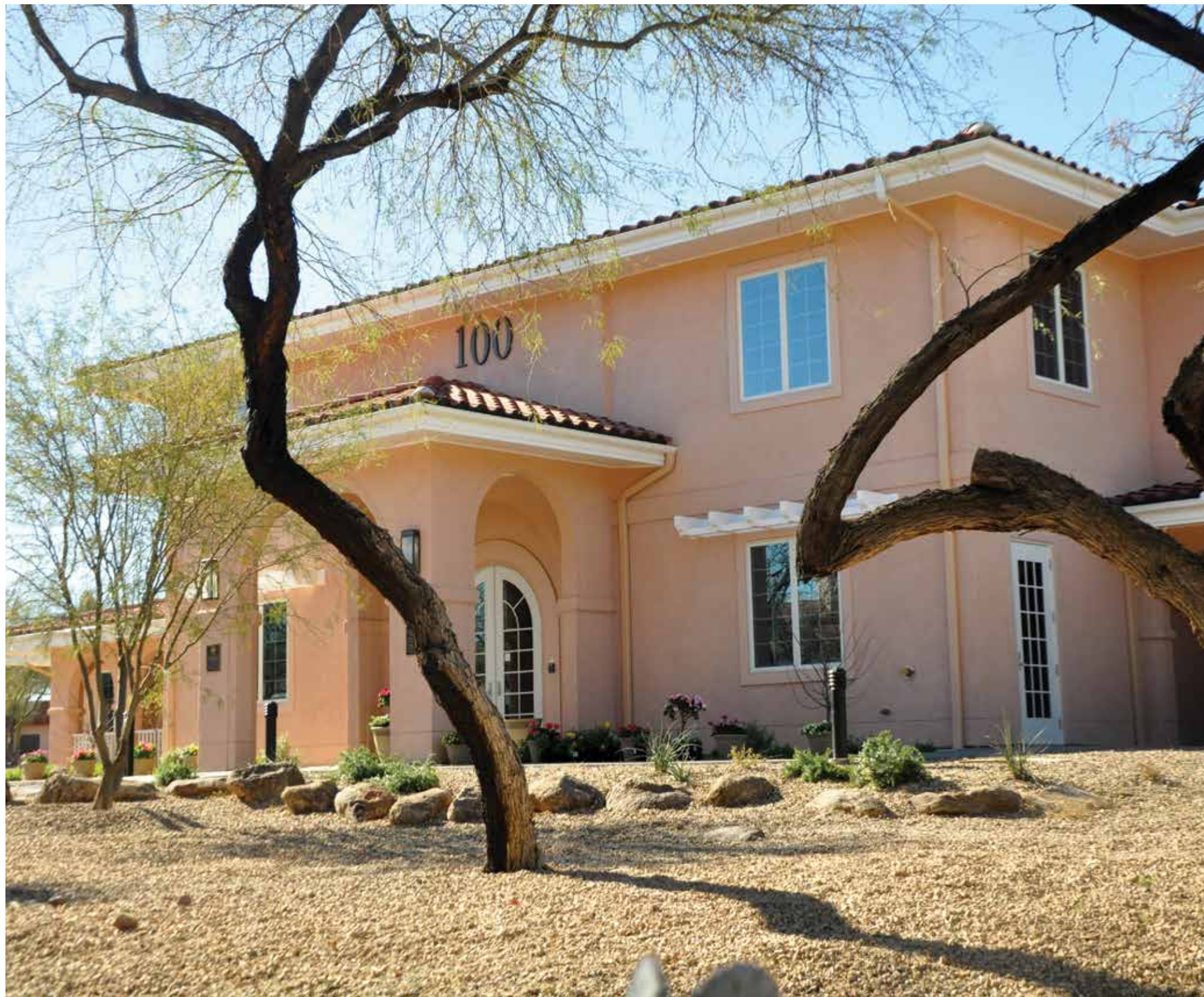
**1.** Preheat the oven to 350 degrees F. Spray a 9 x 13-inch baking dish with cooking spray, or brush with butter.

**2.** In the bowl of a stand mixer, or in a large bowl using an electric hand mixer, cream together the butter, brown sugar, and granulated sugar. Add the egg and vanilla and combine. Stir in the flour, oats, salt, and baking powder until incorporated. In a medium bowl, stir together the blueberries, lemon juice, sugar, and tapioca and set aside.

**3.** Press half of the crumble mixture into the bottom of the prepared pan. Spread the blueberry mixture evenly over the crust. Gently crumble the remaining crust mixture over the blueberries. Bake for 45–50 minutes, until lightly golden brown. Cool completely before cutting into bars.

1 cup (2 sticks) unsalted butter  
1 cup firmly packed brown sugar  
1 cup granulated sugar  
1 large egg, room temperature  
2 teaspoons pure vanilla extract  
3 cups all-purpose flour  
2 cups old-fashioned rolled oats  
1 teaspoon kosher salt  
1 teaspoon baking powder  
3 cups fresh or frozen blueberries  
3 tablespoons freshly squeezed lemon juice  
¼ cup granulated sugar  
3 tablespoons instant tapioca





# A Patriot's Promise

## FISHER HOUSE FOUNDATION

written by alexa bricker | photography by fisher house foundation, unless noted

**IN 1991, PRESIDENT GEORGE H.W. BUSH** and his wife, Barbara, helped to dedicate a newly built temporary lodging facility for military families in Bethesda, Maryland. Presidents dedicate buildings all the time, but this occasion was even more exceptional.

Thanks to the vision and assistance of Zachary and Elizabeth Fisher, longtime philanthropic benefactors of the United States military, the first Fisher House opened on that day—and Fisher Houses have since changed the lives of millions.

“My uncle Zachary didn’t serve in the military but instilled patriotism in all of us,” says Ken Fisher, current chairman and CEO of Fisher House Foundation. “He told people he wanted to do something more for the military—for families—and when the need was brought to his attention, he said, ‘I have a developer and I have an architect. This is what I can do.’”

Zachary made his living in the New York real estate industry, and he spent the majority of his adult life fighting for and giving back to various veterans’ organizations. In 1978, Zachary helped save the aircraft carrier *USS Intrepid* from being scrapped and turned the legendary ship into the Intrepid Sea, Air & Space Museum, which is now the largest naval museum of its kind in the world.





Zachary Fisher's dedication to veterans and their families was unwavering, and when the need for comfort housing for veteran families was brought to his attention, he didn't stop until something was done.

#### THE BLUEPRINT

To combat the often difficult bureaucratic process, Zachary organized a system that combines the best efforts of both the private and public sectors. Fisher House works with the Department of Defense and VA to find out where the greatest need is and utilizes funds raised within the organization to construct new housing. Once a Fisher House is built, it is gifted to the military and VA to be owned and operated by the government.

It's a partnership that has worked many times, with over seventy-five houses built nationally, two built internationally, and plans for more. Ken points out that the unique private-public ownership ensures that the areas with the most need are the ones being served and that new Fisher Houses are only built where demand is high.

Staffing for each house is the responsibility of the DoD and VA. Funds are raised to build new houses through a combination of community efforts and donations to the Fisher House Foundation, and once enough money is raised, the organization works with a number of trusted contractors across the country to begin the groundbreaking process.

Fisher Houses are built to match the architecture and design style of the surrounding area and can accommodate between sixteen and forty-two people, depending on the square footage.

Almost all of the homes are accessible for people with disabilities. "We don't skimp on these houses," says Ken, "in the sense that we build at the best quality for the men and women who will be staying there because we owe them so much. We feel as though that is our obligation, and we want to live up to that."

#### SO MUCH MORE THAN FOUR WALLS

The only requirement for a family to stay at a Fisher House is that it has a loved one undergoing treatment at a military or VA hospital that is at least 50 miles from their home; the foundation currently has enough housing to accommodate nearly 1,000 people per day.

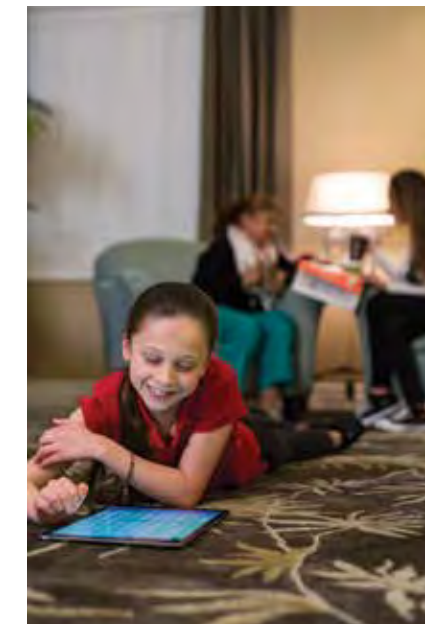
But perhaps more important than the bed to sleep in is the camaraderie built within the walls of a Fisher House, between families who are all experiencing similar circumstances and work together to support one another. "When a family comes to stay at a house, they come in stressed," Ken says. "Life doesn't stop when a loved one is in the hospital, and so many times these family members have to be the primary health care advocates. They have to be there."

Though a Fisher House is not a counseling center or group therapy, it can be a healing experience for a family going through the unimaginable. With a common kitchen, dining area, and laundry facilities in each house, Ken says that families often cook together, eat together, and do chores together, which makes for a wonderful bonding opportunity—and the chance to help care for one another when necessary.

"The meals are really a central point of the Fisher House experience," notes



© Ken Graham Photography



With a common kitchen, dining area, and laundry facilities in each house, Ken says that families often cook together, eat together, and do chores together, which makes for a wonderful bonding opportunity—and the chance to help care for one another when necessary.





**// FAMILIES ARE ENCOURAGED TO STAY AT A FISHER HOUSE AS LONG AS THEIR LOVED ONES ARE RECEIVING TREATMENT AND CAN RETURN TO STAY AS MANY TIMES AS THEY NEED.**

Ken. “But when I say that the families support each other, I can’t stress how important that is. Tammy Duckworth, a democratic senator from Illinois, once stayed at a Fisher House with her family and told me about a time when they returned to the house one night to find their dinner had been wrapped up and put away for them because they had to leave abruptly. That’s how phenomenal these families are.”

Families are encouraged to stay at a Fisher House as long as their loved ones are receiving treatment and can return to stay as many times as they need. With the families living in close proximity to the hospital and having freedom from

financial burden, Ken says that a Fisher House affords people the freedom to be the best caretakers they can be.

#### **MILES OF HOPE**

In addition to providing housing, the Fisher House Foundation has expanded to offer other programs that have benefited thousands of military families. The foundation’s Hero Miles program collects unused airline miles so that military families can be near their loved ones undergoing treatment, while the Hotel for Heroes program collects unused rewards points to provide a place to stay near their injured loved ones when a Fisher House is not close by.



In addition, more than \$18 million in scholarship funds has been given through the Scholarships for Military Children, Scholarships for Military Spouses, and Heroes’ Legacy Scholarships—the last of which Ken says the foundation is particularly proud of. In 2010, President Obama even donated the proceeds from his children’s book, *Of Thee I Sing*, to the scholarship fund, which benefits the children of fallen or disabled soldiers.

Though the organization has always been dedicated to military members, veterans, and their families, Ken says he hopes that it has done its part to make all Americans aware of their plight and

sacrifice. “It’s no secret that there was a lot of bitterness toward service members after Vietnam,” he admits. “What my uncle sought to do was make sure that this would never happen to another generation of veterans. Saying ‘Thank you for your service’ is not enough anymore. We owe them a debt that we can never repay, and we feel it’s up to us to make this message heard.”

For more info, [fisherhouse.org](http://fisherhouse.org)





# flour *power*

written by **matthew brady** | photography by **king arthur flour**

## THE YEAR WAS 1790. GEORGE

Washington made his first presidential address. Rhode Island became the final state to ratify the US Constitution. And the first US census determined that the country had 3.9 million people, with New York City leading the way with a population of 33,000.

It was also when America's first flour business, Henry Wood & Company, was founded in Boston. Approximately a century later, in 1896, the owners of the company (then known as Sands, Taylor & Wood Company) had an epiphany at the theater. Inspired by the upstanding values they witnessed in the play *King Arthur and the Knights of the Round Table*, they gave their product a regal new name: King Arthur Flour.

Today, the company makes its popular products in Norwich, Vermont, and employs almost four hundred people. The Sands family owned it for five generations until they incorporated it as King Arthur Flour in 1996 and started selling it to their employees; by 2004, King Arthur Flour was 100 percent employee owned. However, through all the changes, its principles have remained the same more than 225 years later.

"It's probably a little cliché, but I think we still actually live by a lot of those Arthurian values," says Bill Tine, King Arthur Flour's vice president of marketing. "Certainly doing the right thing is one of those values. Our products haven't changed over the years. They're still the highest quality."

Their primary product is flour, of course. You can find over forty varieties of it in grocery stores nationwide, including their gluten-free flours and their line of baking mixes, Essential Goodness. But



there's much more to sift through in their *Baker's Catalogue*, which they've been mailing since 1990, and on their dynamic website, including baking ingredients, mixes, and even baking utensils and pans. "We have over nine hundred items, about half of which are branded King Arthur Flour," Tine says. "For example, we sell our own Vietnamese Cinnamon, which you can get directly from us and only a few other retailers like Amazon."

#### FOOD FIT FOR A KING

In the eighteenth century, the company imported wheat from England because of its higher quality. Today, the best available wheat is grown in the US, and that's the only wheat King Arthur Flour uses so it can provide top-notch flour to its customers. "We are strictly an unbleached product company," Tine states. "Theoretically, our insistence on high quality could give us profitability challenges because it is sometimes hard to reach the standard that we expect at a cost we want, but making sure that we're only launching products that we're proud of eventually makes it right in the long run."

According to Tine, many commercial flour products have two chemicals, bromate and chlorine, added to them. Bromate speeds up the aging and oxidation process for flours. Chlorine also chemically ages the product, but its primary purpose is to make a whiter-colored flour by bleaching out any

discoloration—which is why you may be used to seeing unbleached flour have a natural creamy color and bleached flour a brilliant white color. "Plus, to some degree, there's a taste difference because you can sometimes perceive the chlorine," Tine adds. "So we also believe we provide a better-tasting flour."

#### TREATING CUSTOMERS LIKE ROYALTY

In addition to providing premium products, King Arthur Flour goes to great lengths to cultivate direct relationships with its customers—always starting with the customers and asking what they want, Tine says. Its website, which went online in 1996, in particular has become a hot spot for King Arthur devotees. You'll find over 3,500 recipes and over 1,500 blog posts there, as well as baking guides and even access to a baker's hotline that's available seven days a week for baking emergencies.

The end result? A mecca of baking creativity as well as a hub for learning. "It's relatively easy to engage people on how to make great sourdough or chocolate chip cookies because people can quickly go home and do that," Tine says. "But by engaging them with that content, we can also engage them on more product-focused or industry-focused themes." So, for example, people who seek an apple pie recipe can also learn why unbleached flour is not only better tasting but also better for you.

In addition, people can learn how King Arthur Flour works closely with its US wheat farmers to provide better products—which Tine says is one of the company's biggest initiatives: "We've created vital, direct relationships with farmers. For example, our white whole wheat flour is what we call identity preserved, so we know the exact farmer and the plot that the wheat was grown on and can trace it back to the farmer. That creates a bond with our farmers and trust with our customers."

#### NOBLE GESTURES

For decades, the company has also sought to open paths to education, thanks to cofounder Brinna Sands's passion to teach others about baking. In 2000, Brinna's ultimate dream came true when King Arthur Flour built a baking-focused campus (dubbed Camelot) in Norwich, which hosts a baking school, a bakery and café, and a store. In addition, the company recently opened a West Coast baking school as part of Washington State University's Bread Lab to further organic grain breeding and agriculture innovation. Their baking education also includes a dozen online classes on craftsyt.com, in which over 100,000 students have already enrolled.

As far as younger students go, King Arthur Flour has imbued a love of baking into over 300,000 middle-school kids through its Baked for Good: Kids program. Since 1992, Baked for Good: Kids (originally called the Life Skills

// TODAY,  
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CUSTOMERS.





Bread Baking Program) has sent its bakers to schools around the country to teach kids baking skills—but also much more. Each child spends time learning how to bake and then goes home with flour and recipes for baking two loaves of bread: one is kept at home to share with his or her family, and the other is brought back to his or her school, which then donates the bread to a local food shelf. So the program teaches kids not only the science behind making bread but also how to share what they can with others.

This desire to build community and help others extends to the owner-employees as well. “I’ve been here for over eight years. As an employee, it’s amazing,” Tine reveals. “It’s very different than other companies I’ve worked for, especially in the food industry—not only because we are employee owned but also because we’re an open book company, so we share financials with employees. I think a lot of companies might see this as a challenge, but it brings a lot of accountability. And I think those two things create a culture of trust, where everyone is really in it together.”

To help strengthen such a culture, the company has a volunteer program, through which all full-time and part-time employees get forty hours of paid volunteer time each year in addition to their earned vacation time. That’s about 6,000 hours a year dedicated to service—and an immeasurable benefit to the company’s hundreds of co-owners.



**From the beginning, King Arthur Flour’s goal has always been to do better: with its name, its products, its employees, its customers—and the world itself.**

For all of its efforts to enhance the work lives of its employees, the company was named the Employee-Owned Company of the Year by the ESOP Association in 2016, and it has been named one of the best places to work in Vermont for twelve years running.

#### KINGLY KINDNESS

From the beginning, King Arthur Flour’s goal has always been to do better: with its name, its products, its employees, its customers—and the world itself. To make the last goal come to fruition, the company has instituted a variety of initiatives, such as partnering with 1% for the Planet to donate one percent of all their whole wheat sales to help communities and food producers.

“But we also wanted to do something more connected to the product and potentially even more significant,” Tine adds, “so we decided to do a matching program where, for every mix purchased, we’d give a meal through Feeding America. We made an agreement that, based on our sales forecast, we’d donate a certain amount—but we’d still donate it even if we didn’t hit our projection. However, if we exceeded it, we would donate more. We were willing to take on that risk.”

And the chance they took was well worth it for everyone involved. In the first year, they guaranteed a million meals, and in the second year, they upped it to a two-million-meal commitment. In addition to this support, they assist other organizations like the Whole Kids Foundation, Hot Bread Kitchen in New York, Philabundance, and In Good Company.

All in all, King Arthur Flour had lofty standards to live up to when it changed its name in the late nineteenth century. But it would have made its namesake proud—as it continues on a never-ending quest to provide honest, high-quality products and to do the right thing.

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

To get King Arthur Flour’s delicious recipe for Pumpkin Yeast Bread, visit [americanlifestylemag.com/discover/flour-power](http://americanlifestylemag.com/discover/flour-power)





A stalactite in the caverns

**ON A BALMY AUGUST DAY IN 1878,** some local men were prospecting for caverns in the Shenandoah Valley in northern Virginia. Andrew Campbell, his thirteen-year-old nephew Quint, William Campbell, and Benton Stebbins were tipped off to the presence of caverns nearby because of the karst topography (limestone and dolomite sedimentary rock deposits). Feeling an odd, cool breeze originating from a depression on the hillside, they began digging at it. Five hours later, Andrew Campbell and Quint entered the caverns by sliding down into it. Their first sight was what would be dubbed the Washington Column, named after the first president of the United States.

The first Grand Illumination of Luray Caverns occurred on November 9, 1878, and the attraction has been open every day since. These days, this popular Virginia attraction, declared a National Natural Landmark in 1973, welcomes 500,000 visitors each year. It's the fourth-largest caverns in the United States that is open to the public and



**These days, this popular Virginia** attraction, declared a National Natural Landmark in 1973, welcomes 500,000 visitors each year.

# cave *EXPECTATIONS*

written by **shelley goldstein** | based on **the luray caverns tour** | photography by **shelley rose photography**

Pathway into the caverns



covers sixty-four acres. Interested guests can visit the caverns every day of the year through a guided tour, which loops a mile and a quarter through the one-third of the caverns open to visitors.

The tour begins with a set of stairs leading guests down into the caverns, where the temperature is a constant 54 degrees—a welcome respite in both the dead of winter and the heat of summer. Being inside the caverns feels like discovering a secret underground world of magic and minerals, enhanced further by strategic uplighting on timers. Luray Caverns came to be through a long process that began when water mixed with carbon dioxide to form carbonic acid. This acid ate away at the softer bedrock, forming the large, hollowed-out spaces. Inside the caverns, water and minerals mixed together and dripped down to create dripstone such as stalactites, which grow from the ceiling down. When a stalactite collects too much water, the water drips to the floor and creates stalagmites, which grow from the floor up. The two can even join together, forming a column. It takes 120 years to form a cubic inch of dripstone.

Another type of formation, flowstone, is created in caverns when the mineral water flows and builds up over time, giving the appearance of drapery over rocks. Flowstone takes a whopping 300 years per cubic inch.

In addition to two different formation textures, there are four variations in color that can be found in the caverns: calcite in its pure form without other impurities (or minerals) is white; gray or black indicates manganese; and rustic orange indicates iron oxide. The fourth color, green, is simply the result of algae and moss.

With that vital information in tow, visitors are introduced to Dream Lake, an optical illusion of epic proportions. What appears to be a bottomless expanse is, in reality, only one or two inches deep in places, with a max depth of eighteen to twenty inches. The stalactites on the ceiling are mirrored perfectly onto the flat surface below, creating the illusion of thousands of stalagmites emerging from the depths of the lake.

Next up in this underground geological maze is Pluto’s Chasm, once a horizontal waterway, measuring 500 feet in length and 70 to 90 feet in depth. A calcite formation dubbed Pluto’s Ghost (named after the Roman god of the underworld and the ghost that Andrew Campbell thought was following him) is visible from three different spots in the caverns, hence the reason Campbell thought he was being stalked.

Past Pluto’s Chasm is a bridge that overlooks Skeleton Gorge. Thirteen bone fragments were found in Skeleton Gorge, believed to have been transported by huge rains or flooding hundreds of years ago. The bones were covered in calcite.

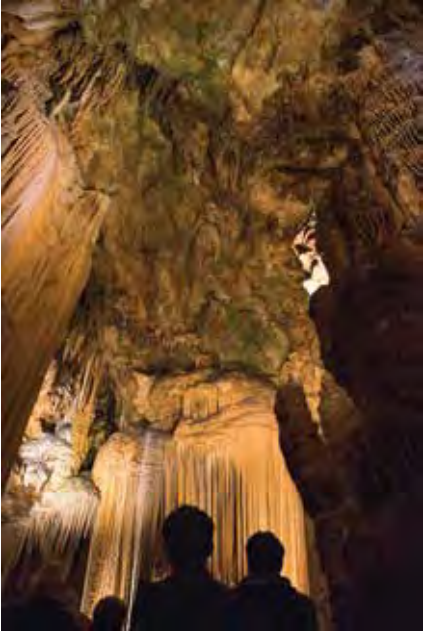
Descending deeper into the caverns, tourgoers enter the Main Body, one of the largest and driest spaces in the caverns. It owes its lack of water to its placement beneath Cave Hill, which is shaped like an umbrella, preventing water from seeping inside. In fact, no water has touched the Main Body for thousands of years.

Though the name Main Body sounds like it would be the deepest point inside the caverns, that honor is reserved for Giant’s Hall, which boasts ceilings that are ten stories tall. On the way



Giant Redwood Tree

**This hulking piece of flowstone is 40 feet in height and 120 feet around. Because each cubic inch takes 300 years to form, experts estimate the Giant Redwood Tree must be well over seven million years old.**



Saracen's Tent



Dream Lake

there, visitors go through the Overlook Chamber, where they are treated to a look at the Giant Redwood Tree, the oldest formation inside Luray Caverns. This hulking piece of flowstone is 40 feet in height and 120 feet around. Because each cubic inch takes 300 years to form, experts estimate the Giant Redwood Tree must be well over seven million years old.

Now into Giant’s Hall, attention goes to Saracen’s Tent, another example of

flowstone. It is, in fact, the world’s best representation of flowstone as ranked by National Geographic. And it sits next to a great example of dripstone, making it easy to visually understand the difference between them. The Great Fallen Stalactite is the largest and most recent formation to fall inside the caverns. (“Recent” is used loosely in this case, as the formation fell over 7,000 years ago.) Also inside Giant’s Hall is the tallest formation, named the Double Column or the Bride and Groom





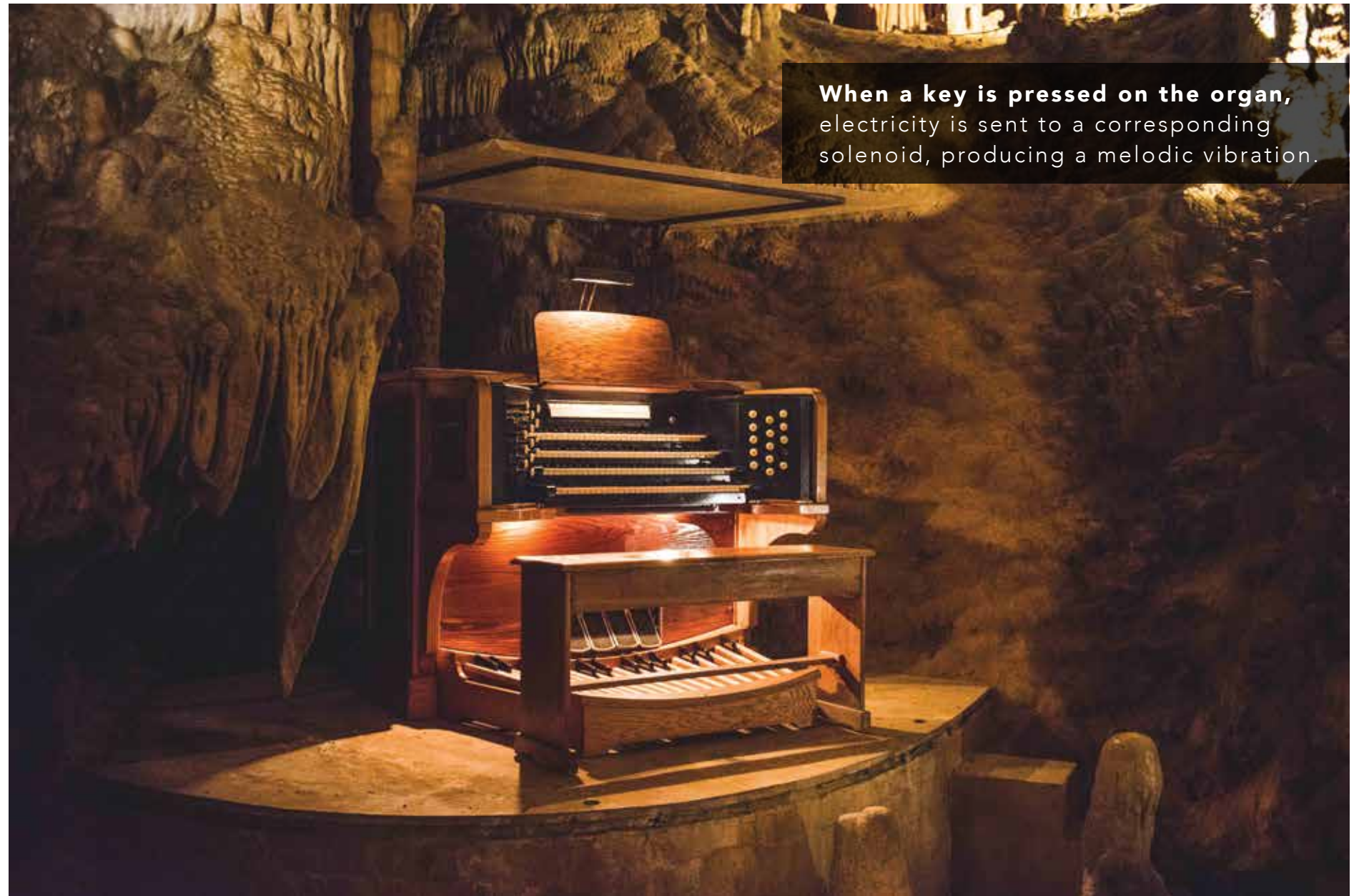
Overlook Chamber

Column, referring to its popularity as a wedding site.

One of the most anticipated parts of the tour is the the Great Stalacpipe Organ, which is located in the Cathedral. This organ was created by a Springfield, Virginia, man named Leland Sprinkle, who spent three years on his project, completing it in 1957. This organ has appeared in the *Guinness Book of World Records* as the largest musical instrument in the world. Unlike a normal organ, Sprinkle's instrument produces sound using solenoids, electromagnets that generate controlled magnetic fields. These solenoids are positioned beside stalactites throughout three-and-a-half acres of Luray Caverns. When a key is pressed on the organ, electricity is sent to a corresponding solenoid, producing a melodic vibration.

It is the magnet attracting the vibration from metal that transports the sound of the note back to the Cathedral. The Stalacpipe Organ can be set to play on its own, and guests are serenaded by Sprinkle's favorite hymn, "A Mighty Fortress Is Our God."

The tour concludes with a lovely tribute to the veterans of Page County. The Veterans Memorial Plaque was once inside the courthouse in Luray but was relocated inside the caverns to give more people the chance to pay their respects. Visitors also pass by the Wishing Well. Unlike Dream Lake, which looks deep but is actually shallow, the Wishing Well is an unassuming six feet deep and has collected over one million dollars since its origination in the 1950s. It's pretty incredible to think of the generations of people who have



Great Stalacpipe Organ

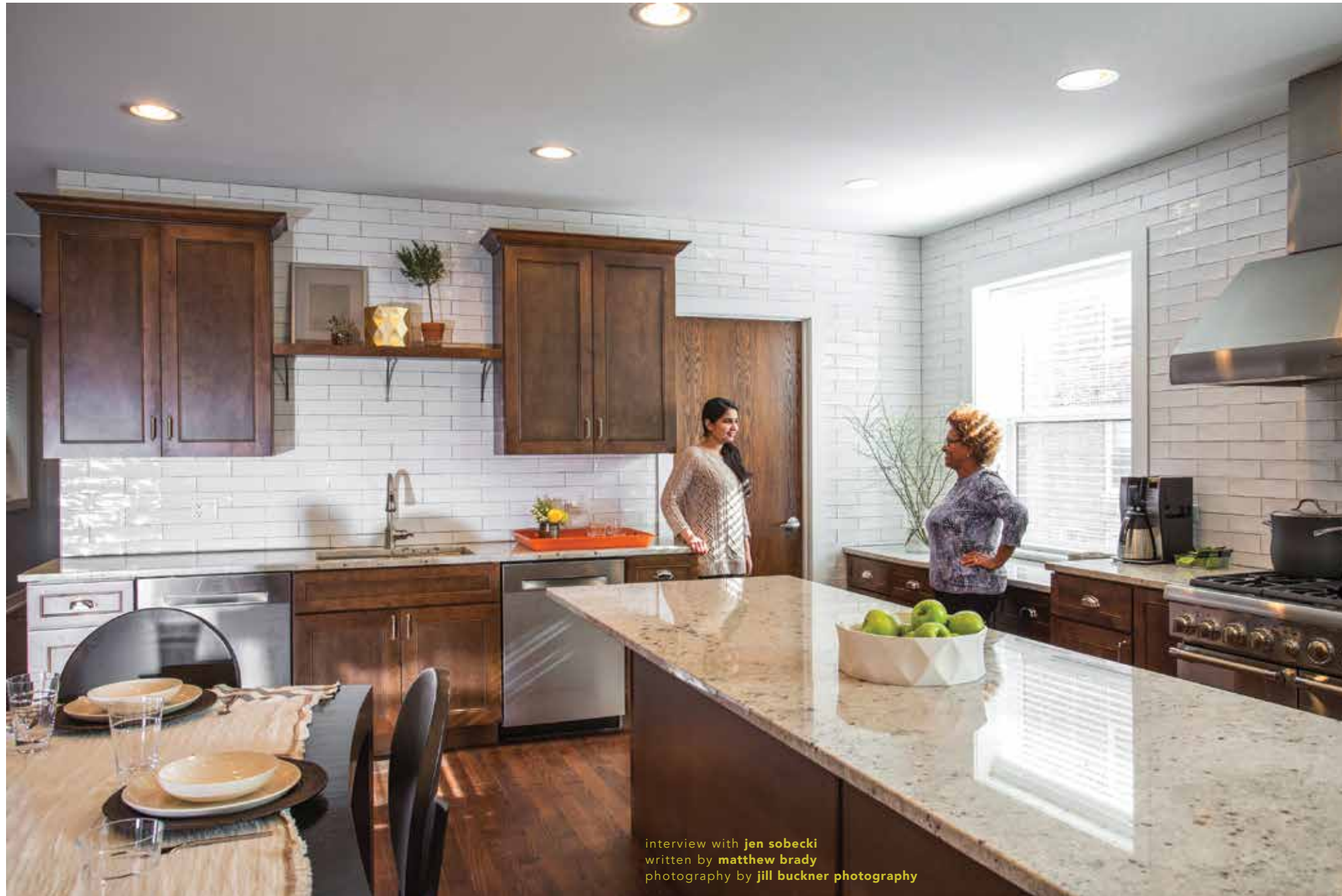
**When a key is pressed on the organ,** electricity is sent to a corresponding solenoid, producing a melodic vibration.

traipsed through these caverns, from the nineteenth century to present day. Luckily, some detrimental practices have been stopped, like permitting visitors to take home a piece of stalactite—seems like a perfect souvenir, but it is actually quite destructive to the caverns. Well-lit pathways make touring the caverns an approachable activity for all ages, but

take the stairs back up slowly. What a breathless end to a fantastic tour.

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





interview with **jen sobeck**  
written by **matthew brady**  
photography by **jill buckner photography**

# HEALING BY DESIGN

*Interior design can bring a touch of personalization to a space or a home. It can also change lives. One Chicago-based nonprofit, Designs for Dignity, does just that by offering pro bono design work to fellow nonprofits. Designs for Dignity CEO Jen Sobeck explains how the organization succeeds in its mission to empower lives through design.*

## **How did Designs for Dignity get started?**

We were founded in 2000 by a local interior designer, Susan Fredman. Our first project was the Zacharias Center. They were in a dilapidated shelter, and clients didn't want to visit. They had raised all the funds to build a brick and mortar but had no idea what to do about the interiors.

So Susie called upon her vendors and contacts to see if we could get donated furniture, carpet, paint, tables, chairs, you name it. People answered that call, and the entire 12,000-square-foot facility was outfitted with discontinued items, donated items, and a few pieces purchased at reduced pricing. That was really the impetus for trying to do this for every nonprofit throughout Chicago. Two hundred projects later, here we are.

## **Do you venture out to neighboring states?**

We've done work in northwest Indiana, southwest Michigan, Milwaukee, and as far as Boston and San Francisco. But we primarily do work throughout greater

Chicago and neighboring states. Our goal right now is to meet the needs in our own backyard, which we're doing with a staff of three. As we grow more support, we can look at maybe opening an East Coast division and a West Coast division down the line.

## **How much of a financial impact has Designs for Dignity made for nonprofits?**

We've tallied over \$7.5 million worth of donated furnishings, materials, and design hours. We've also impacted about 640,000 lives through the years—and that's not even taking into account the many staff members who are affected by the transformations that take place. When people work in an environment that's been revitalized, it helps them feel valued and appreciated.

## **What do the designs provide to the people using such places?**

One of the sayings we have is "The healing begins at the front door." Whether it's the vaulted ceilings in the entryway, the soothing colors, the material selection, or the way the furniture is laid out, it can make someone feel welcomed. People are landing in an unknown space, so if that space is fresh, with good lighting and comfortable furniture, it helps. For example, abused children's trust is broken. So after working up the courage to walk through the door and meet with a counselor, the minute they cross the threshold, they feel safe.

We believe that everyone should have access to good design. Creating dignified environments can help quicken healing and motivate people to get back on their feet and get a job or a home again by reminding them they matter and belong.



**// IT'S AMAZING WHAT A SPLASH OF PAINT CAN DO, BUT WHEN YOU LISTEN TO THE CLIENTS AND TURN THEIR NEEDS INTO THE END PRODUCT, THEY'RE PRETTY AMAZED.**



**How do your designers personalize the projects to the nonprofits?**

Our rule of thumb goes back to creating healing and soothing environments. When it's an interim housing shelter, a domestic violence safe house, or a counseling center, we find that more muted palettes of soothing pale greens and neutral colors create an automatic sense of calm and settlement. In contrast, a youth development center might have brighter colors for creating activity or engagement. But we are also very keen to listening to clients, what their needs are, and what they envision the space to look and feel like.

On the flip side, we want our talented designers to look at the donated resources we have in our warehouse and come up with designs. We're still presenting options to the nonprofit, but we're leveraging our resources to ultimately ask the designers to incorporate them into the design for the organization.

**Is there a team of designers that you use?**

Depending on the scope of a project, we try to outfit a team so that we can spread out the workload. If we have a project that needs a garden, we'd bring landscape designers into the fold. If there's a larger firm that wants to have a few of their designers lead the charge, then we might set the team up that way. Residential and commercial designers might work together, and so on. Because

the designers are volunteering their time and expertise amongst their already busy work schedules, we want to make sure we're not overstepping our bounds.

**How long do these projects usually take?**

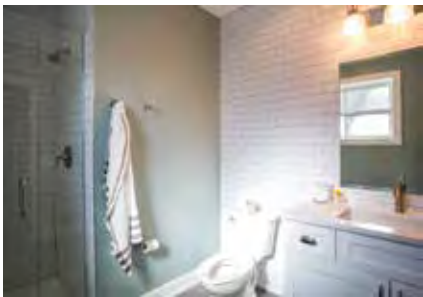
A quick turnaround can be a couple of months, depending on whether there's any construction going on, whereas a larger-scale project could take two to three years, depending on the predevelopment, from construction to getting city permits to the final implementation.

For every project, we stick with the organization from beginning to end while also awarding new projects. Over the past year and a half, we've doubled our project load, and I think we'll continue to do so. One of our overarching goals is to try to become that go-to resource for the nonprofit community when it comes to pro bono design.

**Do you have any stories about people who have been impacted by Designs for Dignity's work?**

Every project is so different, but one underlying thread is the response of "Wow. I never knew that this space could look like this." There's almost a sense of disbelief. It's amazing what a splash of paint can do—when you listen to the clients and turn their needs into the end product, they're pretty amazed.





One example does stand out, though. A few years back, we renovated Boys Hope Girls Hope, a group home where at-risk, scholarship-receiving kids live on weekdays. After the work was done, one resident told me, “I’ve been here for three years now, and this is the first time this place has felt like a home.” That just made my day. He had a scholarship to go to a private high school, but for the first time, he felt like this place was cool enough for him to invite friends from school over. He felt like this was home to him now.

It shows that, when people have an environment that exemplifies dignity, safety, and warmth, they automatically start to respect it and feel a sense of

pride—in essence, ownership of that space.

**A sense of ownership is also paramount to one of your recent projects, Apna Ghar. Tell us about it:**

We met with Apna Ghar, an organization that assists women fleeing from domestic violence, a few years back. They wanted to retrofit a single-family home, which is what they were utilizing at the time as an interim housing shelter. We looked at it, though, and knew they definitely needed a community kitchen, a counseling space on each floor for the clients, and a room for each family. We ended up creating a purpose-built shelter that creates a personal space in a peaceful

**We ended up creating a purpose-built shelter that creates a personal space in a peaceful environment while also having a community area where they could come together and cook.**

environment while also having a community area where they could come together and cook.

In fact, once the project was completed, we noticed a lot of the clients, who are from different ethnic backgrounds, would take turns learning how to cook dishes from other cultures. As a result of all being in one space together in light of their circumstances, it created that community and sense of togetherness.

**What can you tell us about the framed photos that adorn the main hallway?**

That was an art donation from a professional photographer who has traveled the world taking amazing photographs. She printed and framed those and donated those to us; she wanted them to make their way to one of our project sites. The folks at Apna Ghar fell in love with them and thought that there was a wide variety of ethnicities represented in all of the photos, so the photos would be more of a global statement in their space—they’re representative of culture and community.

**How many rooms are in the house?**

In addition to the kitchen, there are thirteen bedrooms across three floors, and each can hold two beds or a large bed and a bunk bed, depending on the layout and needs of the space. There are also a lower-level community room, a laundry room, two bathrooms with showers, and a larger shower pod on each floor.



**Is anything at Apna Ghar intentionally designed to be oversized?**

Yes. We built the kitchen so two to three families could be cooking at once. There are two prep sinks and two dishwashers, so if you’re cooking for a large group, you could make sure all the dishes are ready when needed. There’s a 48-inch range, two large refrigerators, a whole pantry area, plenty of storage, and two microwaves on each end. As a result, you can prep and make your meals while being out of everybody else’s way and then serve your meals along that huge island.

The building also has so much light in it, and that was by design. Timeless, durable finishes were vital, so they would withstand the test of time.

**Did any other changes have to be made to make it the best design possible for the residents?**

The kitchen is as large as it is because we consulted with the organization about taking away one bedroom in order to increase the kitchen size. I think that’s our job as designers: to explain some of the design decisions—especially the difference between looking at something on paper versus being in the physical space—so clients understand why the changes will benefit them much more.

And they were happy with the end result, for sure. To meet with their residents and staff and to hear how they love living and working in the space is very rewarding.

For more info, visit [designsfordignity.org](https://designsfordignity.org)



## THE BOUNDARY WATERS CANOE AREA

of Minnesota's northern border is a vast, untouched wilderness that attracts thousands of visitors each year. In order to protect the integrity of the land, the state legislature proposed a bill in 1977 that would ban the use of motorboats in the water. Senator Wendell Anderson balked, claiming the bill would prevent women, children, and people with disabilities from enjoying the region because they lacked the skill or the strength necessary for operating manual watercraft.

In 1974, three years before the bills were introduced, two Minnesota teachers, Bill Simpson and Tom Rasmussen, had taken a coed group of middle-school students into the Boundary Waters for a winter camping trip. High-school senior Greg Lais went along to help. Although they had to sleep in snow shelters, called quinzhees, as temperatures dipped as low as forty degrees below freezing, the group had such a positive experience they knew that the wilderness could truly be accessible for all—if people were prepared.

When Lais's sister heard Senator Anderson's statement, she challenged Lais to host a similar camping trip and encourage people with disabilities to take part. "We put together a group: two people who used wheelchairs, two people who were deaf, and a few friends; and we went up to the Boundary Waters," says Lais. "We weren't thinking of starting an organization at that point, but this trip really changed our worldview."

The group recognized the benefits of getting out into nature—especially for people who are usually discouraged from participating in outdoor recreation. Lais and friends decided to establish a





//WHILE THERE ARE SOME ADAPTATIONS TO TRIPS, THE POINT OF A WILDERNESS INQUIRY EXPERIENCE IS THAT EVERYONE CAN PARTICIPATE SIDE BY SIDE.



nonprofit program that was open to all people, regardless of age, gender, race, or ability.

Now with decades of trips under its belt, Wilderness Inquiry (WI) has grown into an international travel organization that still holds inclusivity as its core value, and, with its unrelenting resolve, supports thousands of people with varying abilities in its quest to make its trips as inclusive as possible.

#### ADAPTING TO NATURE

While there are some adaptations to trips, the point of a WI experience is that everyone can participate side by side. Virtually no one is turned away because of a disability, and, regardless of

a participant's limitations, all he or she really needs to enjoy the experience is an open mind and a willingness to try.

"A lot of people talk about adaptive equipment, and we've evolved to use pieces that really do make a difference, like large balloon tires on wheelchairs, for instance," says Lais. "But what we really do is provide support as human beings. For a lot of folks, all they really need is someone to lend them a hand once in a while, whether it be carrying a pack or something as simple as keeping track of their belongings."

Every WI trip is staffed with guides called outdoor leaders, who are trained in the latest safety techniques to ensure

that each trip is as enjoyable as possible for everyone involved. The organization has more than seventy-five full-time outdoor leaders from across the country, and each brings a different perspective and level of experience to the trips.

Suzanne Huggett, WI outreach manager and former outdoor leader, discovered the program after moving to Minnesota and immediately knew that she had stumbled upon something meaningful. "The most rewarding aspect of being an outdoor leader was working with such a diverse group of people and providing new experiences," says Huggett. "It's an incredible feeling to give that to someone and see their confidence and self-awareness change in an instant."

#### OUTSIDE THE BOUNDARY WATERS

As outreach manager, Huggett is now responsible for creating new itineraries around the world, which are generally based on where the organization feels like they can provide the most exciting and accessible experience. However, for the first few years, trips were held exclusively in Minnesota. Lais says that wanderlust eventually kicked in, and the group needed to expand the trips outside the Boundary Waters. "One of the guides, Bill Simpson, was holding similar trips all over the country," says Lais. "I followed in his footsteps and started doing trips to Canada and Alaska."

The first expedition outside of North America took place in Australia in 1988, and the list has grown to include trips as far and wide as the mountains of Uganda and the fjords of Iceland. National park trips are still among the organization's most popular for families, though, like the Yellowstone Family Adventure, which includes sightseeing through the park's many geologic formations and geysers, and the Apostle Islands Family Paddle and Hike, which takes participants sea kayaking and hiking along the southern shores of Lake Superior.

For a more daring vacation, WI also offers safari trips to Uganda, Tanzania, and Kenya, which put participants up close and personal with some of the world's most incredible animals—lions, elephants, zebras, and more. Stateside,


WI holds horseback riding trips through the Rockies and hikes through the rugged terrain in Montana's Glacier National Park, among dozens of other options.

Not only does the organization make travel accessible for individuals who are differently abled, it also makes the notion of vacation a possibility for hundreds of families who have few feasible options. "Think about your own family and how huge family vacations are," says Lais. "In the early nineties, we got a grant to work with the families of children with disabilities, and what we found was this standard model for sending the differently abled child to camp while the rest of the family would go take a vacation together. There are some amazing statistics—forty to fifty percent of these families had never vacationed together."

Recently, WI began expanding its mission for increased access to the wilderness by offering programs like Canoemobile, which brings children living in urban areas closer to the natural world that lies just outside their reach. The program has traveled across the country, making stops in Santa Barbara, Houston, Philadelphia, Atlanta, and other major metropolitan areas. Through the program, kids journey down their local waterways via canoe to learn about the ecosystem and to develop an interest in science and nature.





 Learn more about Wilderness Inquiry by checking out our video feature at [americanlifestylemag.com/video](https://americanlifestylemag.com/video)

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Inclusivity and diversity are at the heart of Wilderness Inquiry, and it's not a difficult concept to put into practice.

Aside from outdoor exploration, one of the goals of the organization's Outdoor Career Academy—a program aimed at young adults—is to promote opportunities for youth in urban areas to learn about career prospects in the outdoor industry, where employers may not often consider recruiting talent. “Throughout my two years of college, I don't think my professors ever talked about what goes on behind the textbooks,” says Chu Xiong—an Outdoor Career Academy graduate and

current employee of WI. “The program taught us about leadership, adaptability, teamwork, and integrity, all of which I still use today.”

For young adults like Xiong who would otherwise have little connection with the wilderness, the Outdoor Career Academy provides a chance to learn about basic outdoor safety and conservation through activities like team building and visualize employment opportunities in the field—something

Xiong says is invaluable. WI has even partnered with local REI stores, the National Park Service, and many others to place individuals in real-world positions after they have moved through the academy.

#### A LESSON IN DIVERSITY

Inclusivity and diversity are at the heart of Wilderness Inquiry, and it's not a difficult concept to put into practice. Bringing groups of people together who you wouldn't expect to interact and

watching meaningful relationships form is one of the most exciting parts of a WI trip, Lais says, and one of the most rewarding aspects of his position as a founder.

As the organization celebrated its fortieth anniversary in 2018, Lais reflected on what he's learned from the hundreds of trips he's made with WI and the thousands of people that have benefited from its mission. “The wilderness is a level playing field

because Mother Nature doesn't really care about you,” he admits. “You learn pretty quickly that you have to depend on each other, and I think that's one of the unspoken but profound things that happens on these trips. We discovered that a disability doesn't really matter. It's about a person's attitude, willingness to be there, and participation. The way we come together as human beings—that's what counts.”

For more info, visit [wildernessinquiry.org](https://wildernessinquiry.org)



Front of Tear Out Card 2

southern-fried  
**APPLE HAND PIES**

10 to 12 large baking apples  
(such as Granny Smith, Macoun,  
McIntosh, or Braeburn)

4 tablespoons unsalted butter

3 tablespoons brown sugar

¼ to ½ cup granulated sugar

1 tablespoon cornstarch

½ cup water, hot


1 teaspoon ground cinnamon

¼ teaspoon ground nutmeg

Pie crust or biscuit dough

Canola oil, for frying

Granulated or powdered sugar,  
for dusting



**Paul Sanders**

**Direct:** (866) 458-4226  
**Fax:** (610) 878-2000  
**Email:** info@remindermedia.com  
**www.remindermedia.com/ameriprise**

**Ameriprise Financial, LLC.**  
1100 First Avenue  
Suite 200  
King Of Prussia, PA 19406

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Back of Tear Out Card 2



**MAKES 10 TO 12  
HAND PIES**

1. Peel, core, and chop the apples into small pieces. Melt the butter in a 10- to 12-inch skillet. Cook the apples over medium heat for 15–20 minutes, until soft. Sprinkle with brown sugar and granulated sugar, adjusting for sweetness, while they cook. Stir occasionally with a wooden spoon, making sure the apples don’t stick or burn. When the apples are nearly done, dissolve the cornstarch in water and add to the apples; continue cooking to thicken the juice. Remove from heat, add the cinnamon and nutmeg, and stir to combine. Let the pie filling cool completely. You can prep the apple filling a day or two ahead and refrigerate until you assemble the pies.

2. Line a half sheet pan with parchment paper and set aside.

3. On a lightly floured surface, divide the pie crust into 4-to 6-inch ovals about ⅜ to ¼ inch thick. Scoop about 1 tablespoon of the cooled pie filling into the center of each round. Fold over and lightly press down on the filling and the edges. Trim the edges of the hand pie with a small pizza cutter, if necessary, to even out the edges. Crimp the edges of the dough with a floured fork. Place uncooked pies on the parchment-lined sheet pan. (If prepping the pies the night before serving, cover loosely with plastic wrap and refrigerate. Proceed with frying instructions when ready to cook.)

4. Line another half sheet pan with several layers of paper towels and set aside.

5. Fill a large, deep skillet with 2 to 3 inches of canola oil. Heat the oil to about 375 degrees F. Place only a few hand pies in the hot oil at a time, so as not to overcrowd the pan or let the oil cool. Fry until pies are brown on both sides, 3–4 minutes. Remove from the hot oil and let drain on paper towels. Sprinkle pies with granulated sugar or dust with powdered sugar while still warm. These are best served warm.

Recipe and photo from *A Farmgirl’s Table* by Jessica Robinson. Reprinted by permission of Gibbs Smith.

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**Paul Sanders**  
Ameriprise Financial, LLC  
1100 First Avenue  
Suite 200  
King of Prussia, PA 19406

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