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AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 95



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ISSUE 95
COVER PRICE \$6.99



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AMERICAN LIFESTYLE

Dear Bill and Judy,

Dogs and sea turtles and lizards, oh my! It's all about the animals in this issue of American Lifestyle magazine.

Wouldn't all baseball games be better if there were a talented and fluffy golden retriever on the field who could fetch bats and deliver water? That's exactly the dream Jake the Diamond Dog--the ballpark name of golden retrievers owned by trainer Jeff Marchal--has fulfilled since 1990, with visits to ballparks throughout the country.

Swimming around in the Southeast are the sea turtles, taking up residence at the Archie Carr National Wildlife Refuge in Melbourne Beach, Florida. This refuge is operated by the Sea Turtle Conservancy, a research, rehabilitation, and education center with a mission to study and protect these creatures, considered one of the oldest species of ocean dwellers in existence today.

If that wasn't enough animal joy for you, cartoonist and illustrator Liz Climo breathes life and humor into her two-dimensional animal drawings inspired by interactions she observes in the day-to-day. A quippy lizard is the perfect antidote to a bad day.

Whether scaly, furry, or hard-shelled, animals have a way of cheering up humans. As always, it's a pleasure to send you this magazine.

Stacey Shanner



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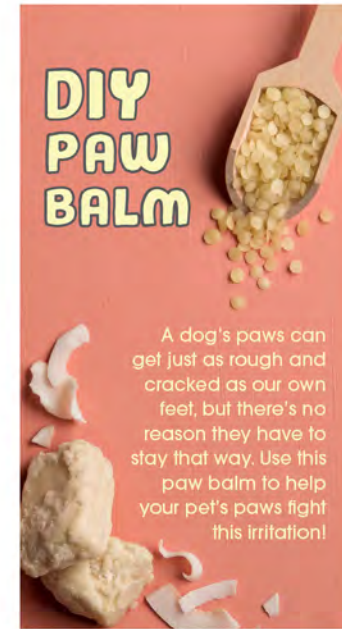
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RAZR HAWK DRIVER

RAZR X

Front of Tear Out Card 1



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Back of Tear Out Card 1

MATERIALS:

- Disposable jar
- 2 tbsp. coconut oil
- 2 tbsp. shea butter
- 2 tbsp. beeswax
- 2 tbsp. olive oil
- 1-2 drops vitamin E oil
- Popsicle stick
- Small metal tin

DIRECTIONS:

1. Fill a small saucepan with water, put the disposable jar in and turn heat on medium-low.
2. Add ingredients to the jar, and mix with Popsicle stick until everything is dissolves.
3. Carefully pour mixture into the small tin. Set aside to solidify. Do not store in warm areas.

NOTE: This paw balm is safe for pets to lick and will not harm them!



To download and print this label on sticker paper, visit americanlifestylemag.com/culture/paw-balm.

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LIZ CLIMO ON COMICS, CRITICISM, AND BEING KIND

Beloved cartoonist Liz Climo was studying art in college when she changed course and applied for a job at *The Simpsons*. This decision would lead to a fulfilling thirteen-year stint on the überpopular television series. After leaving *The Simpsons*, Climo has found continued success through her witty, relatable animal comics and children's books.

What does the trajectory of your career look like? Did you study art in school?

I studied art at San Jose State University. I was working toward a BFA in animation and illustration, but when I applied to the program I didn't get in. I would have had to wait an entire year before I could apply again, and I wasn't allowed to take any of the classes until I got in (which was not guaranteed). Instead, I applied for a job at *The Simpsons* and was actually hired. I was offered the job on a Friday afternoon, moved to Los Angeles over the weekend, and started the job on Monday. I never graduated college.



I credit my obsession with the show throughout high school and college for helping me land a job there. I didn't have any experience animating at the time, but I could draw well enough to get by, and I was really familiar with the style of the show. I was lucky, but I also worked really hard.

What was your day-to-day contribution to *The Simpsons*?

I started out as a character layout artist and eventually became a storyboard revisionist. Both jobs involved helping come up with the best acting for a particular character, which I would then draw or animate. My job was essentially

to take the existing script, listen to the audio, and try and come up with the funniest (or most successful) way for the character to act out the line.

That's pretty big. Why did you decide to move on from the show?

After working on *The Simpsons* for thirteen years, I left my job in 2017. It was a great run, but I felt like it was time for me to focus more on my own work. Plus, my job didn't really involve writing, which is partially why I decided to leave. I wanted to attempt some jokes! I feel really lucky that I was able to work there for so long—I learned a lot and made a lot of lifelong friends.

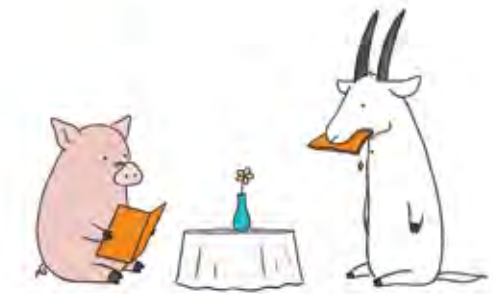
Did you hide anything in any of your last animations just for fun?

We aren't really allowed to sneak stuff into the show since there are so many eyes on it throughout the process—you usually get found out! I did occasionally try to draw family members or friends into crowd scenes, but most of the time those got changed down the production line. I have a lot more creative freedom working in publishing, which is really great for me at this point in my career.

How did your animal cartoons begin? Who do you trust to give honest feedback about them?

I started doing cartoons as a side project (again, to have something that was just mine to work on in my free time). I began to post them to Tumblr as an exercise in accountability. I wanted to really put my work out there even if nobody ever saw it or did see it and really didn't like it. I was never expecting so many wonderful things to come from that.

My husband, Colin, is also an artist, and he always gives me his honest opinion, which I appreciate. If I'm struggling



with an idea or I'm not sure if it's successful or not, he's usually the one I ask, although I'm at a point now where I trust my own instincts. I've noticed that my first idea is usually what works, and the more I overthink something, the more likely it is to fall apart. If I find I'm overthinking an idea, I usually let it go. Perhaps it's a strange way to approach things, but it works for me.

Why did you specifically choose animals as the subject of your cartoons, rather than people?

The short answer: I don't really like drawing people! After working on *The Simpsons* for so many years, it's difficult for me to draw any person not *Simpson-y*. It was much easier to find my own style drawing animals. The longer answer is that it's easier to come up with jokes and funny situations with animals, since they're all so different, as are their relationships with one another.

How do you feel about constructive criticism?

It's not my favorite [laughs], but having worked for so long as an animator, I'm not one to get super attached to my work. In college, I had a teacher tell me once, "Imagine spending hours on a project and being really proud of it. Now imagine ripping it up and starting over. That's what animation is like." He wasn't wrong. When it comes to my books, if something isn't working or something needs to be changed, it's no big deal. I'll start over. When it comes to my comics, I'm a bit more protective. Those are more personal to me.

I did a lot of Google searching to figure out the name of one of your frequent cartoon animals—the frill-necked lizard. What makes him such a good character?

Edwin! This character is based on my dear friend Edwin Aguilar, who is



another artist on *The Simpsons*. He is one of the kindest people I've ever met. The first time I drew this character, I was just in the mood to draw that particular animal that day (which is how a lot of my comics start), and the content ended up being that he was incredibly selfless and caring. I thought, "That's Edwin."

How did one of the characters from your cartoons (Rory the dinosaur) become a book? Were comedy and writing always part of how you made art?

When I was offered my first book deal, the publisher said, "Can you come up with something for these dinosaur characters?" I had only ever drawn

them into my comics, and they didn't have names or stories yet. The first Rory book was the first time I actually came up with a little world for them. I have always tried to work comedy into my art, and comics were pretty much the only thing I wanted to draw when I was growing up. (I got a lot of "too cartoony" criticism from art teachers!) I just want to make people laugh.

How would you describe your humor?

I'd say, in my personal life, my sense of humor is a lot darker than what I convey in my comics. When it comes to my work, I like to keep it a little lighter—we have enough darkness in

the world, don't we? And, besides, I don't do darkness well. I really don't like anything that's too sappy, either, so I try to avoid that. But I try to make jokes and drawings that are sort of absurd, in a conversational way—something you might overhear that would make you laugh and take your mind off an otherwise bad day.

Where do you find inspiration for your cartoons? Why do you think they are so popular?

This will sound silly, but I find inspiration pretty much everywhere. I usually come up with ideas just by observing the way people interact with each other. I think that's why the response has been good—it's relatable. When people make comments like, "It's us" or "This was you last weekend," it makes me so happy.

How do you define success? What meaning would you give to the idea of "a life well lived?"

OK, I realize I just said I don't like anything too sappy, and this is going to seem like a direct contradiction of that, so bear with me! My grandmother, Shirley Climo, who was also a children's book author, used to keep this famous quote on her desk, and I've always really liked it:

"To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty; to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch, or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded!"

"SO, IN SHORT—BE KIND, DO GOOD WORK, SURROUND YOURSELF WITH GOOD PEOPLE, AND HAVE SOME FUN ALONG THE WAY."

So, in short—be kind, do good work, surround yourself with good people, and have some fun along the way.

What does a typical day look like now? What is the atmosphere of your studio?

I work from home in an unusually bright basement that we've converted into an office space. When I'm writing, I listen to classical music. When I'm drawing, I listen to true-crime podcasts. I used to work more at night, but I have a four-year-old now and I manage a household, so I'm usually in bed by nine. I walk to the coffee shop every morning and buy an iced coffee, which sits on my desk all day long until I finally finish it. I just finished today's at around four o'clock. I know it's sort of gross, but it's my routine.

Do you have any dream collaborations?

A modern nursery rhyme book written by Donald Glover!

When you are not drawing and writing, what do you enjoy doing?

I really like going on walks and spending time with my family and friends. I'm the sort of person who is pretty content with routine, so I like to surround myself with people who pull me out of my comfort zone. I am perfectly happy on my couch watching an episode of *Dateline*, but if a friend drags me out

of the house and takes me out to, say, sing karaoke, and I end up on a stage about to sing something completely out of my range in front of a large group of strangers, I'll think to myself, "I'm really glad I left the house tonight."

For more info, visit thelittleworldofliz.com





ONE SHELL OF A CAUSE

written by alexa bricker
photography by ben hicks

IN LATE JULY 2017, A CROWD GATHERED at a small section of beach along the central east coast of Florida. This stretch of beach has drawn crowds every year at this time for over a decade—but not for any reasons you might think.

Melbourne Beach, Florida, is home to the Archie Carr National Wildlife Refuge, which is operated by the Sea Turtle Conservancy, a research, rehabilitation, and education center with a mission to study and protect global sea turtle populations. The reason for the crowds is the annual release of dozens of loggerhead, leatherback, green, and hawksbill turtles through the organization's Tour de Turtles program.

The Tour de Turtles, which first took place in 2008, is part of a long history of programs through which the Sea Turtle Conservancy raises awareness for the plight of sea turtles. Such efforts have helped to make the organization the most successful sea turtle protection agency in the world.

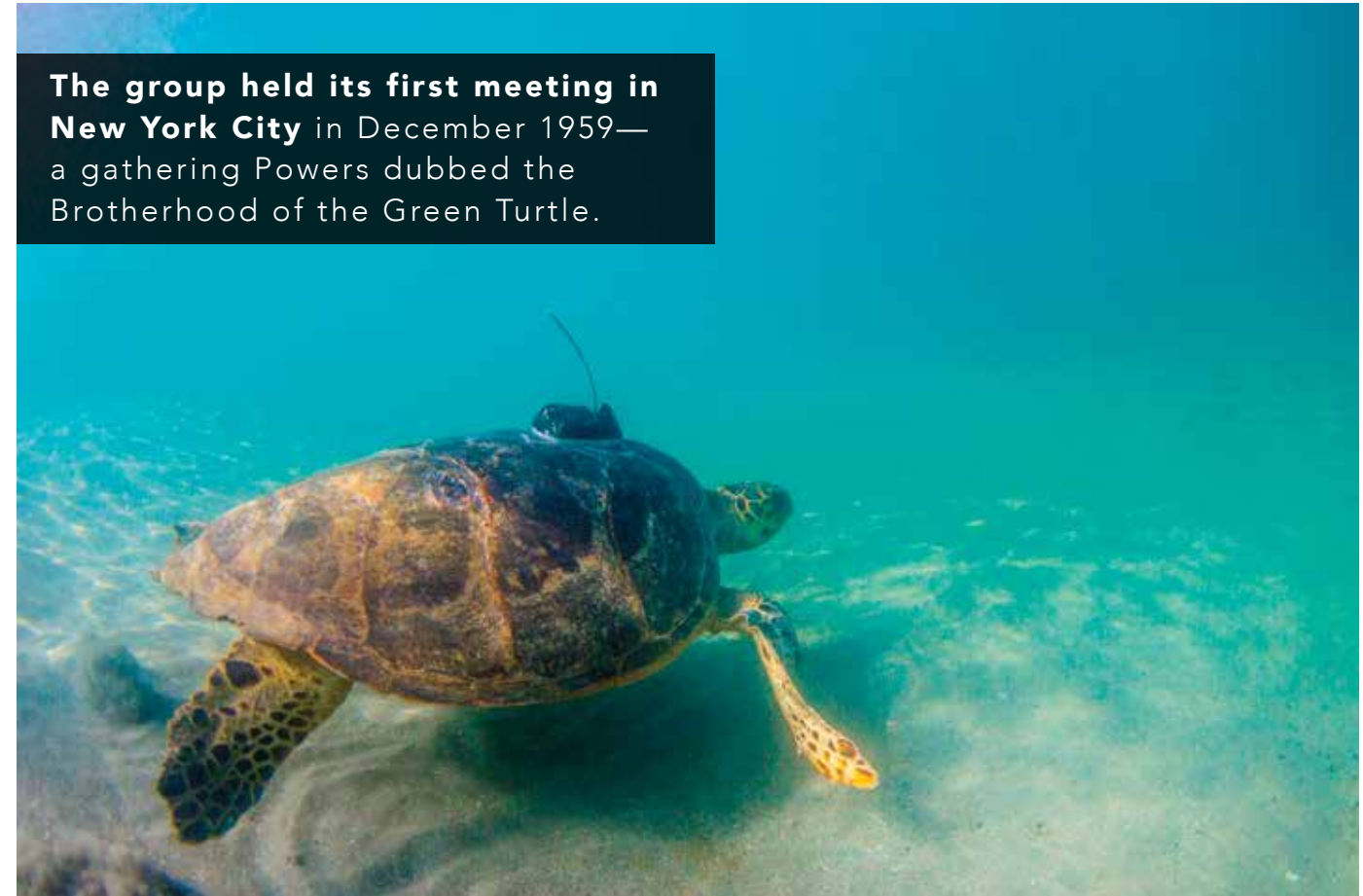
DR. ARCHIE CARR

The organization may never have been founded, though, if it weren't for the research of one man, Dr. Archie Carr, and his 1956 book, *The Windward Road*. Working as a publisher, Sea Turtle Conservancy founder Joshua B. Powers was so influenced by Carr's research that he decided to form an organization to

promote the doctor's work with sea turtles.

The group held its first meeting in New York City in December 1959—a gathering Powers dubbed the Brotherhood of the Green Turtle. Comprised of influential publishers, members of government, and Dr. Carr, the group agreed to provide financial support to assist Carr in his mission.

Carr served as the scientific director of the organization for nearly three decades, and, through research he conducted in Costa Rica and the Caribbean, he helped bring about numerous policy changes to help ensure



The group held its first meeting in New York City in December 1959—a gathering Powers dubbed the Brotherhood of the Green Turtle.

turtle populations were protected. “At that time, some fifty years ago, environmental factors were not as much of a concern, but people killing and eating turtles was the biggest threat,” says Sea Turtle Conservancy communications coordinator Lexie Beach. “Turtles were an international delicacy, and they were being harvested not only in Latin America but also in Florida.”

Much has changed for the global turtle population since the conservancy's founding, and, although the consumption of turtles is mostly a thing of the past, the other dangers posed to these animals have remained constant.

THE SEA TURTLE'S MODERN THREAT

Like many other coastal-dwelling species, turtles have faced dramatic environmental threats in recent years—particularly from commercial fishing, pollution, and warming ocean temperatures, all of which damage their natural habitats.

For decades, the Sea Turtle Conservancy has been releasing turtles and tracking their migratory patterns from stations in Costa Rica and Florida, hoping to better understand the behaviors, feeding, and nesting patterns of these creatures. The organization also has research centers in Bermuda, Panama, and St. Kitts and Nevis. The telemetry tracking that

it uses—a small, automated satellite tracker attached to the turtle's shell—has helped better protect particularly sensitive nesting grounds and identified areas where commercial fishing is the greatest threat, among other important work.

According to Beach, turtles are a great marker for the health of the global coastal environments because of their wide range of travel in all but one of the seven oceans. “They can tell us so much about the beach, dune system, and marine environment as a whole,” she says. “One of the examples we use a lot is that green sea turtles are one of a few animals that eat sea grass as part



of their diet. Because sea grass needs to be cut short for it to grow, the turtles act as a kind of lawnmower, which allows shellfish and other crustaceans to thrive. And, unfortunately, sea grass environments have really struggled in recent years.”

Educating the public about the most critically endangered species, like the hawksbill turtle, is as equally important as preservation and research programs. In addition to the Tour de Turtles program, which offers teachers across the country learning materials and the ability to follow the turtle tracking as a classroom project, the conservancy provides a number of resources for educators worldwide to learn directly from the experts.

“Education is a huge part of what we do, especially in Florida because it’s one of the only places we aren’t monitoring nests every day,” says Beach. “But we are able to offer free education materials, programs, and presentations to anyone who’s interested. It’s always exciting when we get contacted by a school in Maryland or Michigan, for example, where there aren’t active populations of sea turtles and yet they are still excited to learn about the turtles.”

“Most of our programs focus on kids and raising the next generation of



“BABY SEA TURTLES ARE NATURALLY PROGRAMMED TO FOLLOW THE BRIGHTEST LIGHT OUT OF THEIR NESTS, WHICH TYPICALLY COMES FROM THE MOON.”

conservationists,” she says. “We also offer these programs in Spanish to children in Costa Rica and Panama to raise awareness in indigenous communities where they see and interact with these turtles all the time.”

While the majority of Floridians are already knowledgeable about sea turtle protection, the organization has made the education of tourists a top priority, too. Beach says that the interest in sea turtles makes the Sea Turtle Conservancy’s public programs and attractions popular, but the attractiveness of Florida beaches also makes for a degraded coastal

environment and an increased threat to turtle habitats.

The organization provides educational pamphlets to beachfront hotels and properties with the dos and don’ts of sea turtle nesting season, as well as information on what to do if you come across a turtle in distress. But perhaps the biggest threat beachfront hotels pose to sea turtles is the amount of light emitted from the buildings at night—prime time for sea turtle hatchlings to make their way to the ocean. Baby sea turtles are naturally programmed to follow the brightest light out of their nests, which typically comes from the

moon. But because of the brightness of the hotel lights, they’ll sometimes become disoriented and are left unable to find their way.

Since 2010, the Sea Turtle Conservancy has been working with the National Fish and Wildlife Foundation to retrofit lighting in Florida’s many beachfront properties, as well as enhancing and restoring dune formations, which provides a healthier environment for sea turtles to nest.

THE PROBLEM WITH PLASTICS

The matter extends far past the beaches of Florida, Costa Rica, and

the Caribbean, and Beach stresses the importance of everyday actions people living thousands of miles away need to be taking. “For people who don’t live somewhere native to sea turtles, one of the biggest ways to help is focusing on the amount of plastics you’re using,” she says. “Even if you don’t live anywhere near the ocean, so much of the plastic you throw away will end up there—through storm drains, into rivers, and eventually, into the sea.”

The conservancy recently launched a campaign aimed specifically at reducing the use of straws, which have become a huge problem for sea turtles that may

accidentally consume the plastic. The organization pinpoints a 2015 viral video of a research group discovering an olive ridley sea turtle with a straw stuck in its nose as a major marker for awareness of this growing threat and a call to action. “Unless people start to make a change, there’s nothing to stop the threat from growing,” says Beach.

Sea turtles are one of the oldest living species of ocean dwellers in existence today, but despite the Sea Turtle Conservancy’s tenacity, its work is still very much needed in order to protect them from the threat of extinction. Through more than sixty years of

research and education, the organization has brought the challenges they face to the surface, shaping an era of critical curiosity for one of the ocean’s most gentle creatures.

For more info, visit conserveturtles.org





A RUSTIC *SPRING AFFAIR*

recipes by **patterson watkins** | photography by **shana smith**



This is a perfectly delightful spring salad, featuring fresh veggies and a peppery vinaigrette kissed with honey.

asparagus, pea, and radish salad

SERVES 6

1. To make the dressing, whisk together the vinegar, olive oil, honey, salt, and pepper in a large bowl until blended. Fold in the mint.

2. Toss in the asparagus, peas, and radishes until coated. Arrange on a platter, and garnish with pea shoots.

Tips: Fresh peas are best, but frozen (good-quality) peas will work as well. Incorporate as many colors as possible. If you prefer white or purple asparagus, combine it with the traditional green.

¼ cup apple cider vinegar
3 tablespoons olive oil
2 tablespoons honey
½ teaspoon salt
¼ teaspoon black pepper
½ cup fresh mint, chopped
2 bunches asparagus, trimmed, blanched, and cooled
2 cups fresh English peas, blanched and cooled
2 cups snap peas, blanched and cooled
1 cup sliced assorted radishes, quartered, blanched, and cooled
Pea shoots, for garnish



For video versions of these delicious dishes, visit americanlifestylemag.com/video



The classic spring roast lamb gets a mini makeover with a herbaceous horseradish crust, and a simple red wine pan dripping sauce is the perfect complement.

horseradish-and-herb-crusted lamb roast

SERVES 6-8

1. Move the roasting rack to the middle of the oven, and preheat to 400°F.
2. In a food processor, blend the butter, garlic, horseradish, rosemary, thyme, sage, salt, and pepper, creating a paste. Place the lamb on the rack, and generously coat with the horseradish-herb paste.
3. Roast for 30 minutes. Remove the rack, and carefully deglaze the lamb with the wine, using a spatula to scrape the bottom of the pan to pick up any brown bits, and whisk. Return to the oven, reduce heat to 300°F, and continue to cook for 15 minutes.
4. Carefully pour pan drippings into a gravy boat before serving. Let the roast rest for 15 minutes before slicing.

1 cup (2 sticks) unsalted butter, softened
8 garlic cloves, peeled
1½ cups prepared horseradish
3 tablespoons rosemary
2 tablespoons thyme
2 tablespoons sage
2 teaspoons salt
1½ teaspoons black pepper
4-to-6-pound bone-in lamb leg roast
1 cup red wine



This is a rustic interpretation of the classic Italian veal cutlet version. Whole chicken breasts are stuffed with mozzarella and prosciutto, seasoned with sage, and cooked on a bed of leafy greens studded with shallots.

cast-iron saltimbocca chicken

SERVES 4

1. Preheat oven to 400°F.
2. Slice a deep pocket into the thickest part of the chicken breasts. Evenly stuff the chicken breasts with mozzarella and prosciutto.
3. Seal the pocket by threading with a wooden skewer or toothpick.
4. In a large bowl, season the flour with fresh sage, salt, and pepper. Toss the stuffed chicken breasts in the seasoned flour until coated.
5. Heat the oil in a large cast-iron skillet over medium-high heat until smoking slightly. Carefully add the chicken, skin side down, to the pan. Sear for 4–5 minutes or until golden brown.
6. Remove the chicken from the pan, and deglaze with the wine. Spread the leafy greens along the bottom of the pan, and top with the shallots, butter, and seared chicken breasts.
7. Place the pan into the oven, and bake for 20 minutes or until the chicken is cooked thoroughly.
8. Let rest for 5 minutes before serving.

Tip: All hearty leafy greens—kale, chard, mustard greens, or collards—are welcome.

4 chicken breasts, bone in and skin on
½ pound fresh mozzarella cheese, sliced
¼ pound thinly sliced prosciutto
1 cup flour
2 tablespoons fresh sage, minced
1 teaspoon salt
½ teaspoon black pepper
¼ cup vegetable oil
1 cup white wine
1 bunch kale or hearty leafy greens
3 shallots, peeled and quartered
¼ cup butter, cut into cubes



This layered cake incorporates delightfully fresh flavors. Chamomile is steeped in milk to flavor the cake batter, and tangerine juice brings a nice, bright acidity to the icing. Tangerine slices and fresh chamomile flowers add a touch of springlike charm.

tangerine-and-chamomile cake

SERVES 6-8

1. Preheat oven to 350°F.
2. Heat the milk in a small pot over medium heat. Cut open the tea bags, and steep the chamomile in warm milk for 5 minutes, stirring frequently. Strain the milk, reserving 2 tablespoons of steeped chamomile.
3. Combine the flour, baking powder, salt, sugar, eggs, vanilla, chamomile-infused milk, and reserved chamomile in an electric mixer fitted with a whisk attachment. Whisk until smooth.
4. Cut parchment paper to fit three 9-inch cake pans lightly greased with pan-release spray. Fill the cake pans halfway with cake batter, and tap down on the counter to remove any air bubbles.
5. Bake for 20 minutes or until the cakes are completely cooked. Test by inserting a toothpick into the center of each cake: if the toothpick comes out clean, the cakes are done. Let cool completely.
6. Remove the cakes from the pans, and slice the tops to make them even and level.
7. Combine all icing ingredients with an electric mixer fitted with a paddle attachment. Blend until smooth.
8. Spread marmalade on the cakes, and then top with icing. Place each layer on top of the other, inverting the final layer so the flattest surface is on top. Continue to frost the cake using a flat spatula.
9. Garnish the cake with chamomile flowers and tangerine slices.

Tips: To achieve this seminaked cake look, use a minimal amount of icing on the sides of the cake. Make sure your cake is on a rotating cake stand, and use a flat surface (such as a spatula or bench knife) to spread and remove the icing.

Cake Batter:

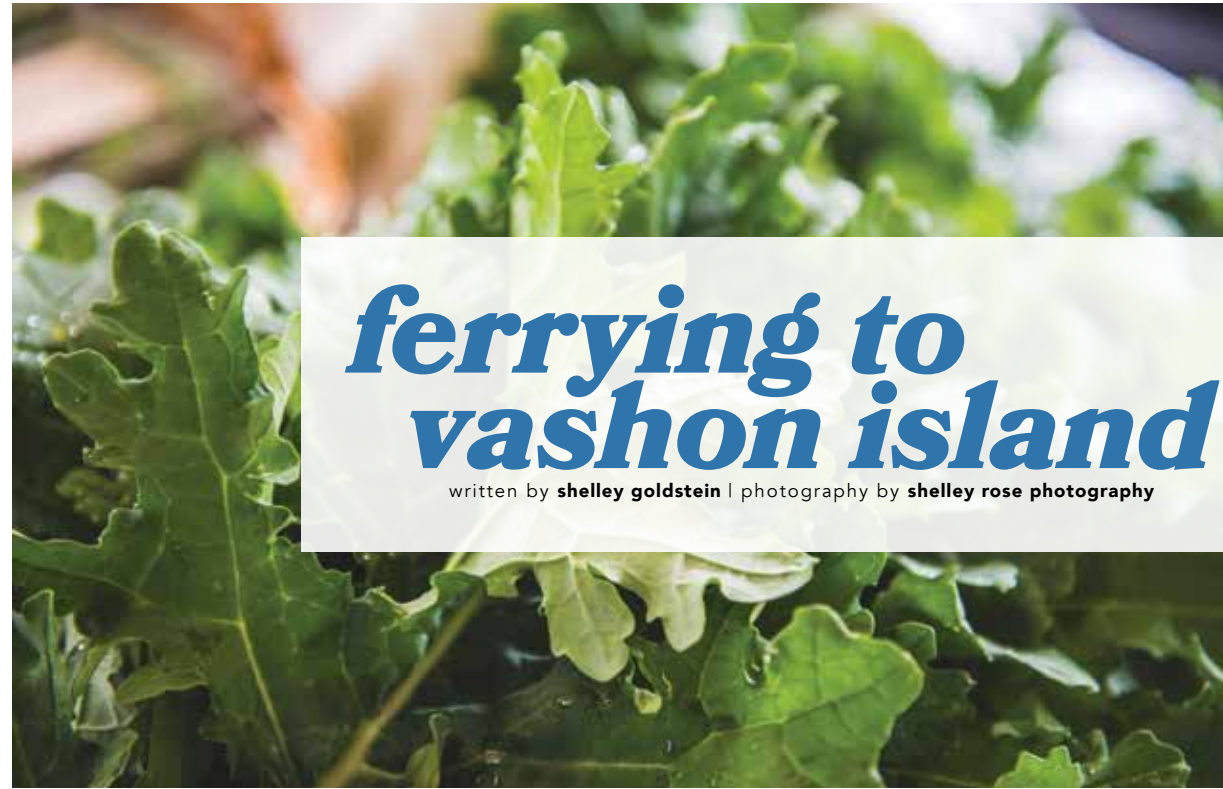
1 cup whole milk
4 chamomile tea bags
2¼ cups all-purpose flour
2¼ teaspoons baking powder
¾ teaspoon salt
1½ cups granulated sugar
3 eggs
1 teaspoon vanilla

Icing:

½ cup butter, softened
1 cup cream cheese, softened
6 cups powdered sugar
4 tablespoons tangerine juice
2 cups orange or tangerine marmalade

Garnishes:

Chamomile flowers or daisies
Tangerine slices or segments



ferrying to vashon island

written by **shelley goldstein** | photography by **shelley rose photography**

I FIRST HEARD OF VASHON ISLAND when I met David one night at Seattle's famous Century Ballroom. He was wearing one of his signature wool sweaters that looked straight out of a Montana craft show. Endearingly awkward on the dance floor, his loopy blond curls fell repeatedly over his eyes as we made our way through a tango song. Whatever he lacked in tango prowess, he made up for in storytelling, offering a glimpse into his unconventional life on Vashon Island. The way he talked about this magical place where he crafted wooden bowls, I envisioned it as a faraway land. It would take me another three and a half years to visit him here (and subsequently realize it's only a twenty-minute ferry ride from Seattle).

If Seattle is famous for its freeze, Vashon should be known for its ability to defrost those chilly bubbles us city folk have sheathed ourselves in. And the thawing begins as the ferry process commences. It's necessary to line up in your car at least one hour (often more) before departure at the Fauntleroy Terminal in West Seattle. This means a bunch of parked cars in a small space with a lot of time to wait. People often get out of their cars and wander around, possibly exchanging pleasantries with other ferry-goers. Once boarding begins, cars are directed into lanes on the ferry, with two floors of vehicles. Stairs lead up to a big space filled with booths, benches, and even a small food court. Grab a booth seat near a window, or make your way up to the front of the ferry and let the wind whip your hair around as you get the best view in the house. My friend Donia and I grabbed some snacks and slipped into a booth. While the ferry made its way to Vashon, we met a cute Chihuahua and smiled at a toddler learning to walk.





“FOREST GARDEN FARM’S BUNDLES OF FRESH GREENS AND EDIBLE FLOWERS HAD US WISHING WE’D BROUGHT A COOLER WITH US, AS DID BURTON HILL FARM, WHICH FED US SAMPLES OF FETA GOAT CHEESE.



It’s a little under five miles to get to downtown Vashon from the ferry terminal, which means you really need some sort of wheels. If you don’t take your own car on the ferry, it’s best to have a friend on the other side to pick you up. There is a bus, but it’s quite infrequent, and you could get stranded at the terminal for over an hour if you time it wrong. The other option is to befriend locals on the ferry and hope they ask if you need a ride!

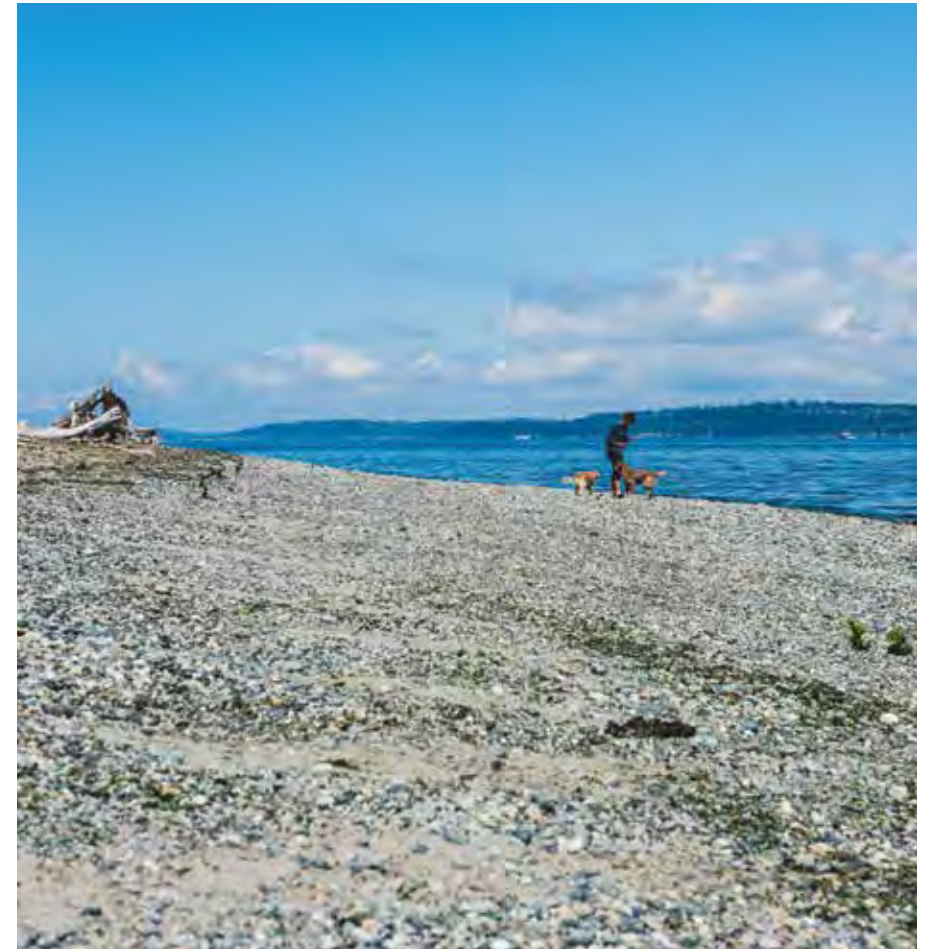
The Saturday farmers’ market was our first destination, and we were able to snag a spot in a nearby shopping center parking lot. I looked over at the car beside us, and two furry faces greeted me: a pair of ginger kittens jumped and

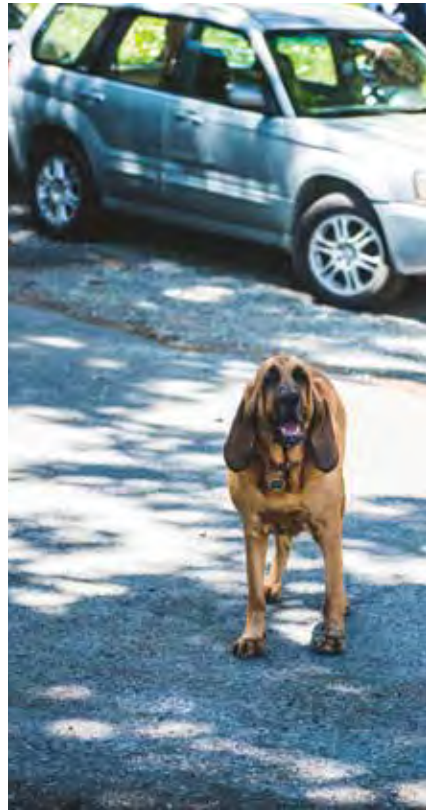
tumbled over and in between the seats as I watched in delight. The kittens’ owner came over with a bag of produce from the market and accidentally let one of the fur balls out. We all crouched around, pursing our lips and making kissy noises to coax the kitten out from beneath the car. She took a few curious steps toward me, and I scooped her up, delivering her back into the safe hands of her owner. Ten minutes on the island and I was already making friends with animals and people. Vashon, what voodoo powers do you hold?

The farmers’ market is fairly compact, but there is delicious food and fresh produce to be had, and even some handmade soaps in the shape of pie

slices. Forest Garden Farm’s bundles of fresh greens and edible flowers had us wishing we’d brought a cooler with us, as did Burton Hill Farm, which fed us samples of feta goat cheese. We did grab a bag of Sun Island Farm’s snap peas to munch on as we explored the island. And David bought us a carton of strawberries from the same stand. Oh, yes, curly-haired David. You didn’t think I forgot, did you? It turns out David sells his wooden bowls and spinning tops at the farmers’ market. He invited us to swing by his property later that afternoon after we’d explored the island.

With our snap peas and strawberries to tide us over until lunch, we drove to KVI Beach on the recommendation of a friend. True to Vashon’s seemingly dissolved barriers, a friendly dog owner struck up a conversation with us as we knelt down to pet his two rescue dogs. He was a cellist from Los Angeles who had moved to Vashon to retire. As we chatted, the two dogs suddenly took off chasing a squirrel, and, in a





matter of seconds, three other dogs from elsewhere joined them on the hunt, like an impromptu dog Avengers summit. We left the pups to their mission and strolled toward the water, plunking down on some driftwood and noting how empty the stretch of pebbly beach was. We fantasized about the unpurchased fresh greens and goat cheese from the market, vowing to come back one day and have a proper picnic on the beach—and bring our books. (Introvert habits die hard.) As we walked back to our car, we were greeted by a lumbering hound dog named Berlin, whose owner was trying unsuccessfully to herd the sassy old dog into the car. I began formulating an Instagram hashtag in my mind—#rebeldogsofvashon.

The snap peas and strawberries were polished off, so we headed back into



town to forage for more substantial offerings. You can't go to Vashon Island and not eat at the Hardware Store. It's something of an institution, and for good reason. Owner Melinda Powers transformed an old hardware store into a thriving restaurant that focuses on locally sourced, organic ingredients. It's now listed on the National Register of Historic Places, and it has retained its charm with a pressed-tin ceiling and salvaged wood, both remnants of the original store. There's even a neat art

gallery on the way to the bathroom. I had a hard time deciding between the fish and chips and the Baja tacos, but the Pacific cod tacos—and their spicy cilantro-jalapeño flavor—eventually won me over.

With full bellies, it was wooden bowl time, and we headed to my friend David's property. We made the left turn at his handmade sign that proclaimed, "David Earle. Woodturner. Bowls, spinning tops, and other goodies" and



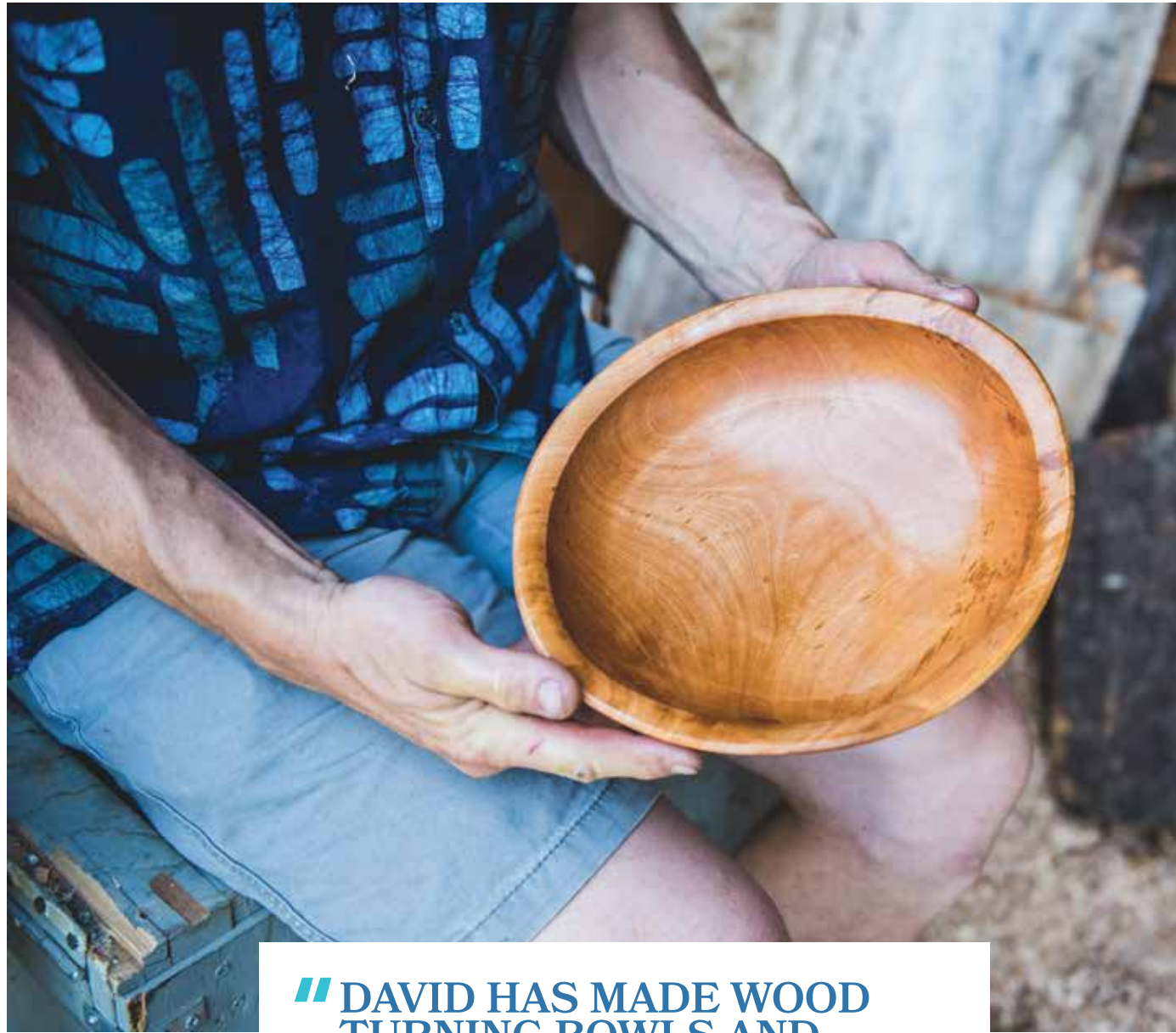
found ourselves parked in front of a field with a series of wooden structures to the right of us. And not just any wooden structures. One stretches twenty-eight feet by twenty-eight feet by sixteen feet, with a giant sliding glass door that covers half the building. At that moment, I realized my curly-haired friend is a bona fide carpenter with a skill set that allowed him to envision and follow through on this rustically stunning wood workshop. A much smaller structure features a wall of windows and a completely hand-built kitchen outfitted with cast-iron cookware, a mortar and pestle, wooden utensils, a food scale, and vases filled with wildflowers. A mauve-hued velvet couch hugs one wall, with a wood-hewn

footstool in the middle of the room for tired legs. It is like stumbling on a children's book illustration come to life.

David explained, "I built the giant sliding glass barn door mostly out of curiosity. I'd never seen such a large door. I put it on the north side so the light would be even and I could use the natural light whenever it was available." In one corner of the wood shop is the wood lathe, made in Australia by a company called Vicmarc. The best-of-the-best machinery, this 400 to 500 pounds of cast iron is equivalent to the price of a well-cared-for used car. David also has a much smaller lathe he uses to give spinning-top demonstrations at the farmers' market. All around the

workshop are vignettes indicative of the artist that creates here—a giant cat-head mask quilted with sheep's wool, sketches made by a robot that David and his mathematics wizard friend programmed to draw, flat files stuffed full of art supplies, and bins of screws and nuts and washers. There is a chalkboard on one wall of the shop with a to-do list. Number 4 reads, "Go to one new place a week."

David is no stranger to trying out new things. After a high-school art teacher urged him to head across the country for art school, he decided on the Tyler School of Art in Philadelphia and took classes in jewelry-making, sculpture, and ceramics, among others. After



“DAVID HAS MADE WOOD TURNING BOWLS AND SPINNING TOPS HIS FULL-TIME GIG EVER SINCE, SELLING AT FARMERS’ MARKETS AND CRAFT SHOWS, AS WELL AS SHIPPING WOODEN BOWLS AND SPINNING TOPS TO CUSTOMERS AROUND THE COUNTRY.”



graduation, while working as a bike mechanic and an estate gardener, he purchased a one-hundred-dollar lathe off Craigslist, bought a book by famous woodturner Richard Raffan, and went through the entire publication trying different projects. After having success selling his work at an art walk in Seattle, he set up a business plan with the help of his stepfather. “I was really fortunate to have parents who were supportive of me doing whatever felt right. Everyone needs people in their life to say, ‘Yeah, you can try that.’”

David has made wood turning bowls and spinning tops his full-time gig ever since, selling at farmers’ markets and craft shows, as well as shipping wooden bowls and spinning tops to customers around the country. In his spare time, he can be found harvesting snap peas, cilantro, and other fresh produce from his garden; sailing his boat around Washington State; and building a guest cottage. And, luckily for us, he also sees the value in taking time to host friends and strangers alike, to share his craft, to hand them sun-warmed raspberries, and to remind them of the simpler things in life.

This modern-day Renaissance man is part of the talented and quirky tapestry that ties together the people of Vashon, and, though the bumper stickers say, “Keep Vashon Weird,” more apt taglines might be, “Keep Vashon Warm,” “Keep Vashon Kind,” “Keep Vashon Magical.”

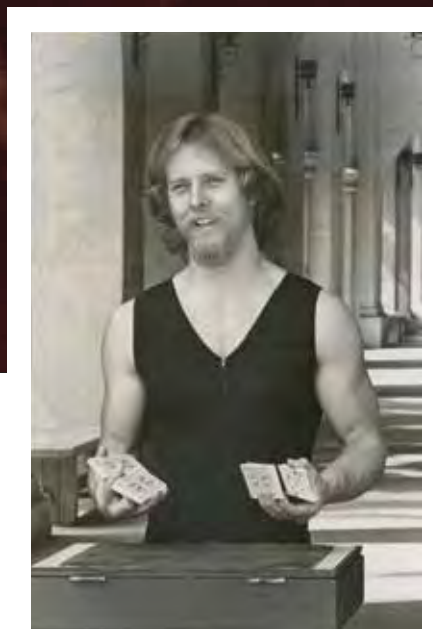


For more info on David, visit davidturnswood.com

OVERCOMING A STACKED DECK

interview with **richard turner**
written by **matthew brady**
photography by **dealt movie**

Richard Turner is one of the top card mechanics in the world. He has won Close-Up Magician of the Year twice, is in the Magic Castle's hall of fame, and fooled Penn and Teller—all without the ability to see. Already the subject of an award-winning documentary called Dealt, Turner's life story is now being made into a Hollywood movie. He discusses how he developed his skills, his family and mentors, and how to win at life with the hand you are dealt.



What was life like growing up?

I had a tough childhood. I grew up in a very poor neighborhood in El Cajon, near San Diego, with my parents, sisters, and brother. I lived in the basement. During the winter, I'd have six inches of water under my bed from poor construction, which was terrible for my asthma. The house was later condemned, and we moved into a better place.

When did your love of cards begin?

Because we were poor, we only had four games: Monopoly, chess, checkers, and a deck of cards. When I was seven, I'd sit in front of the black-and-white TV and watch a show called *Maverick*. I thought James Garner was so cool and loved how he'd outthrust the hustlers.

That inspired me to try to come out on top when I played M&M poker with my sisters. I'd deal out hand after hand and note the odds and percentages; I realized that if I just dealt myself one extra card in a game of five-card draw, it'd improve my odds by 20 percent.

You started losing your sight at a young age. Tell us about it:

My sister Lori and I both got scarlet fever in 1963. Afterward, I was sitting in class one day looking at the chalkboard, and within sixty seconds, it was blurred. It was like someone took an eraser and smeared everything. The exact same thing happened to Lori. My family took me to see several eye doctors, but all they could do was prescribe glasses. In fifth grade, one physician finally said to my mom, "I hate to tell you, but he'll have to go to a school for the visually handicapped."

The next year, I went on a special bus to the VH (visually handicapped) class. By then, my macula, which is in the center part of the retina, had started to degenerate. My forward vision was the first thing to go; it was like there was a black hole in my vision that kept expanding. So I'd have to look out of the corner of my eye to see, but my corner vision measured at 20/400, which is double what's considered legally blind. Lori eventually lost her sight, too.

The man who ran the VH department at that school, Ed Brian, was an attorney who also dedicated sixty-five years to helping the visually impaired. Mr. Brian had all kinds of 3-D toys and games to teach tactile skills, and I took a liking to them. He was also an amateur magician, so he got the trickster going in me.

Mrs. Smith, his assistant, also saw that I loved cards, so she bought a very eloquently written book on how to cheat at cards, called *The Expert at the Card Table*, for a nickel at a yard sale. She recorded parts of that book on her huge tape recorder and let me borrow it.

The term *card mechanic* goes back to before the invention of the automobile. A mechanic is someone who fixes something. A card mechanic “fixes,” or controls the outcome of, a card game, which is a thousand times more difficult to develop the techniques for than being a card magician.



who fooled Houdini and was the top card man in the world, at the Magic Castle, one of the most exclusive clubs in the world for magicians. I started showing him some of my work, but he said that my actions were unnatural. He still took a liking to me, though, and I became his protégé for the next seventeen years.

Because of my discipline and fanaticism, and because I couldn't see, I had a much finer touch with cards and did moves from a much different premise. So Vernon would describe ways he wished moves could be done, but he couldn't do them, nor could anyone else. I'd spend thousands of hours—on average, practicing fourteen hours a day, seven days a week—trying to develop methods for doing these different moves.

Around 1980, I found a combination that would be the ultimate way of controlling cards. But Vernon said it was impossible: my brain couldn't work that fast, my hands couldn't be that sensitive, and I'd break rhythm. However, I realized that because of my enhanced sense of touch, *I could* do it—and, since then, everyone who came to the Magic Castle wanted to see how I could always deal the winning hand. I developed other new moves, and Vernon started telling everyone that I did things with cards that nobody else in the world could do. That just tickled me to pieces

Who else helped to turn your life around?

I started karate training in 1971 at age sixteen. One of my first mentors was John Murphy, who had one of the toughest martial arts schools in the country. He not only helped me master karate but also helped me to bulk up.

I later met Steve Terrell, who was a movie star back in the '50s and '60s, and gave up my college scholarship to act in his touring theater company. One day during rehearsal, I was looking off to the side because I couldn't see straight on. He told me that it looked odd to the audience and that I had to look

at the actor. So he taught me to look directly at people based on where their voices were coming from. To this day, I picture someone in front of me so it looks like I'm looking at that person. Terrell also noticed that I was always shuffling cards in rehearsals. He told me, “If you become the best card man in the world, you'll earn the respect of others and it will open doors for you.” I always remembered that.

When did you catch your big break?

I was living and working with another of my mentors, Bob Yerkes, the top stuntman in Hollywood history. I was invited to meet Dai Vernon, the man

because he was like another father to me, much like my other mentors.

What happened next?

My first big gig as a card mechanic was on a riverboat and restaurant in San Diego; I even dressed the part as a nineteenth-century riverboat gambler for my performances. My longest run was 2,190 days in a row—that's performing seven nights a week for six years straight. I also kept meeting with Vernon and went on TV shows like *That's Incredible!* and *Ripley's Believe It or Not*, which made me more well-known. For the past forty years, I've performed at various places across the globe for five to seven days a week.

How is a card mechanic different from a card magician?

The term *card mechanic* goes back to before the invention of the automobile. A mechanic is someone who fixes something. A card mechanic “fixes,” or controls the outcome of, a card game, which is a thousand times more difficult to develop the techniques for than being a card magician. That's why there's only a half dozen world-class card mechanics worldwide, whereas there are thousands of good card magicians.

You've done karate for decades. Are you more cautious with your hands now?

People have harassed me about that for forty-five years! [*laughs*] They always ask why I'm fighting when my hands are my living. Well, I'm a six-degree black belt. I double-wrap my hands like a boxer when I fight. Everything else gets beaten up, but my hands are OK. I hate to even admit this, but I have had twenty-two surgeries because of my high-impact living. I feel like the Six Million Dollar Man!

How many decks of cards do you own?

There are probably 15,000 just in this house. Altogether, I'm down to 100,000-something decks total. I've been a consultant for a playing card company for years, so they give me all the cards I want. I used to shuffle for ten to twenty hours a day, but I'm only doing three to ten hours a day now; I do a lot of motivational speaking and performing these days.

Have you been shuffling during this entire interview?

Yes, the whole time. I'm just lying here practicing my shuffling.

You mentioned your motivational speaking. Are you a people person?

I love people. Everywhere I go, I make new friends, and I maintain those friendships. Being a motivational speaker and talking about overcoming obstacles was something that I had to be dragged into, though. I'd done thousands of shows, but I was afraid of getting up and speaking in front of people. Fortunately, my beautiful wife, Kim, who was a first-place debater in college, helped ease me into speaking. Now it's a blast. I especially love the reactions I get from kids.

I talk about winning with the hand you were DEALT—dreams, excellence, analysis, loyalty, tenacity—and about taking *possible* out of the word impossible. People are touched by it.

Do you feel like you're living the dream?

I cannot express how fortunate I am. Kim, who I've been married to for almost thirty years, is my treasure of all treasures. She's gone all over the world with me, and we have everything we



could ever dream of—and I'd give it all up, including my skills with cards, for her. My son, Asa Spades, has been my constant sidekick since he was young.

I'm in my sixties now. When I was thirty-eight, I decided I'd already had more than my fair share of blessings. Everything since then has been the cherry on top for me. I've been seen on TV by over a billion people in 214 countries. I've entertained legendary celebrities, and Muhammad Ali was a personal friend. I could go on and on. My life has just gotten better and better.

For more info, visit richardturner52.com. For more on Richard's documentary, *Dealt*, visit dealtmovie.com.



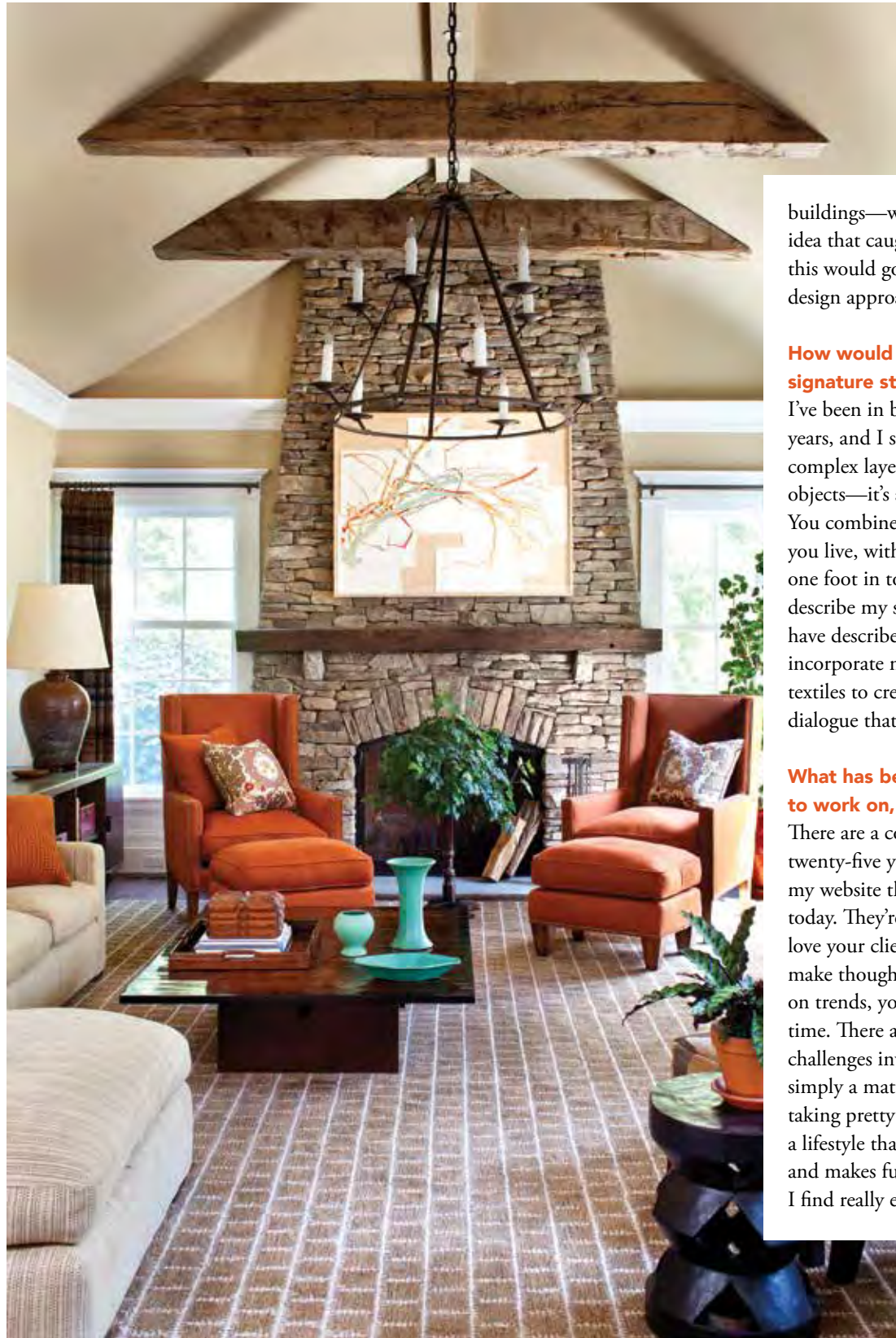
GLENN GISSLER: INTERIOR ALCHEMIST

interview with **glenn gissler** | written by **rebecca poole** | photography by **gross & daley**

Some interior designers focus on art and history, some on architecture, and some on furnishings. Glenn Gissler is a designer who blends them all into awe-inspiring interior spaces that transcend trends, putting them in a category all their own. Gissler talks about why art plays such a vital role in his work, his approach to bringing a client's vision to life, and how his latest Westchester, New York, project came to be.

How did you get started in design, and what led you to being so passionate about pursuing this as a career?

When I was just thirteen, I publicly declared to my class that I wanted to be an interior designer. I only knew of one interior designer at the time—a friend of my mother. She was a creative spirit and a painter, and she really inspired me. That was the beginning of a journey that went on to include seven years of college when I studied American architectural history and historic preservation, culminating with two degrees from The Rhode Island School of Design, where I studied architecture and fine arts. Growing up in Wisconsin, there wasn't much in terms of historic architecture—not like there was in New England. This was the time before the internet, so I was snooping around in books to learn as much as I could. My father was a journalist with one of his focuses looking at the rebirth of American cities so we had a lot of books around on the topic. The idea of adaptive reuse—finding a new purpose for old



buildings—was a provocative and ‘new’ idea that caught my imagination, and this would go on to influence my design approach.

How would you describe your signature style?

I’ve been in business now for thirty years, and I see design more as a complex layering of textiles and objects—it’s about problem solving. You combine grace and ease with how you live, with one foot in history and one foot in today’s world. If I had to describe my style, I’d go off what others have described it as: American. I also incorporate multicultural objects and textiles to create a spatial and visual dialogue that’s interesting.

What has been your favorite project to work on, and why?

There are a couple of projects from twenty-five years ago that are still on my website that I still see as relevant today. They’re evidence that, when you love your clients and your projects and make thoughtful decisions not based on trends, your work can endure over time. There are oftentimes conceptual challenges involved, because it’s not simply a matter of buying furniture and taking pretty pictures—you’re crafting a lifestyle that is beautiful, compelling, and makes functional sense. Projects I find really engaging are working

with people who want some assistance inventing the next chapter of their home lives with me.

How do you handle challenges that arise?

I’m lucky to have a team of people who helps me address challenges. Fundamentally, interior design is about isolating what the problems are and coming up with solid and sometimes clever solutions. And the solution needs to be aesthetically pleasing while having functionality. It requires a certain amount of creativity to take, say, a space with a dining room that no one uses, and turn it into something else. It’s not about leaving my mark that says, “Glenn was here!” No, it’s about seeing what’s right for the space and the client. There can be challenges with older houses because the architecture was not designed for today’s living. How do you make a living room livable so it’s not sitting empty until the holidays? I try to have things make sense through a twenty-first-century point of view while keeping the historic element alive.

What is your process like, especially with clients who have a very specific vision for their space?

In the pre-internet days, people had tear sheets they had accumulated over time and things they wanted, like a “fantasy country house.” These images are useful to see, but I’m really much more interested in hearing about the house they grew up in and where they see their lives in five years. Kids will be older, so do you want a more private space, or do you want to have the house that everyone wants to hang out in? This is the kind of information I like to gather in our initial conversation. I try to make it about the broader view, too,



Fundamentally, interior design is about isolating what the problems are and coming up with solutions. And the solution needs to be aesthetically pleasing while having functionality.





like if someone lives in a colonial revival but wants a modern look to it. People get overwhelmed by choices, so I try to keep the bigger vision at the center. Even if you hired five different interior designers, my philosophy is that the owner should still be at the core. The project should go through the filter of interior design rather than looking like every home the designer has in his or her portfolio.

What about living and working in New York City inspires you the most?

I've been in New York since the mid-'80s. I lived in Greenwich Village before moving to Brooklyn Heights, where I reside now. I've always been an art collector and an object collector, and I'm constantly moving things in my home from one place to another to keep them dynamic and engaging. My office is near the Flatiron Building, where it's remained for over twenty years. The architecture and street life around that

area have so much vitality. You hear Europeans say, "There's so much energy in New York!" but, to be honest, I have become a bit immune to it after being here for so many years. Social media helps because it keeps my seemingly insatiable curiosity alive. My brain sees thousands upon thousands of images a week, so it's constantly swirling with new ideas. When I'm working on a project and stuck about a chandelier, for example, I go look at my 100+ Pinterest boards, which gives me that conceptual turbocharge to see and consider an idea differently.

Describe the Westchester house and what your main inspiration was behind designing it:

It's a large house in Chappaqua, New York. It was built in the 1920s, with a terrific addition put on much later that made parts of the house unnecessary. They didn't use the living room or the sunroom, so I suggested architectural corrections that made them much more functional and appealing spaces. The sunroom became a real destination within the home. It's colonial revival, but their taste is contemporary, so the project was about trying to bridge the gap between the two. What we started with was extremely monochromatic and very beige; I wanted to move on from that and add elements that made for a richer and more dynamic environment. They're living a version of the American dream—I wanted to show that!

The artwork and the accessories in this home seem to be the focal points. What was your strategy for making this happen?

The single most important thing about interior design is artwork. I view it as Art with a capital A. Their kitchen has an enormous island with huge walls,



“THE SUNROOM BECAME A REAL DESTINATION WITHIN THE HOME. IT'S COLONIAL REVIVAL, BUT THEIR TASTE IS CONTEMPORARY, SO IT'S ABOUT TRYING TO BRIDGE THE GAP BETWEEN THE TWO.





and it all seemed kind of cold. I hung a collection of antique botanicals from the 19th century—they gave the kitchen a fresh look. The stairwell features framed artwork by their three kids, which breathes color and joy into the space. We bought really fantastic pieces for other areas of the house. I've been going to museums and art galleries since I was sixteen, and, years later, it filters into the homes I design. For this home, I kept the design meaningful with aspects of history and art but maintained a look that makes sense with their lifestyle.

What was your favorite room to design in the house?

The living room has a grand piano,

which makes it really special, and it can accommodate a lot of people in many different ways. But I have to say the sunroom is my favorite. It's a brightly lit room all year round, with a mix of both historic and modern elements.

There are a lot of bold colors, as well as warmer, neutral tones. How do you find that balance between the two in order to create a space that looks cohesive?

When it comes to color, I like to incorporate items that you can change out without having to start from scratch—like throw pillows, chairs, or artwork. Rugs and sofas cost a fortune, so those need to be solid color decisions that endure the test of time. No matter what the budget is, everything you're spending matters. It's important to keep in mind that tastes are constantly evolving. You don't want to make decisions that three years from now will make you wonder, "Why did I do that?"

What have you learned from the mentors in your life? What advice would you give aspiring interior designers?

My first employer was a designer named Juan Montoya. He was on *Architectural Digest's* first Top 100 list and has been since it started. I saw how he ran his business and said, "I can do this." He gave me that entrepreneurial spirit and relentless curiosity. I look up to people who—whether I know them or not—maintain a curiosity about art, history, and things both old and new. I think it's vital for aspiring designers to see what's around every corner—be curious! At the end of the day, you still have to pick out chairs, but always try to inspire people with your work.

For more info, visit gissler.com



IF YOU'VE EVER BEEN TO A MINOR-LEAGUE BASEBALL GAME, then you know it provides a special sports atmosphere: one that's focused on family, fun, and community. It's a place where you can watch America's pastime, enjoy affordable food, and experience things you won't find anywhere else.

One of those unique experiences is ballpark dogs—pooches who serve as the team's mascot and, in some cases, the bat dog.

One legendary bat dog is Jake the Diamond Dog, who has been eliciting smiles and cheers from fans since 1990. Jake—the ballpark name of golden retrievers owned by trainer Jeff Marchal for almost three decades—retrieves bats but also does much more. He delivers water to the ump's in a basket, brings out the first-pitch ball, stays with the pitcher during the national anthem, and even “chooses” a Ballpark Sweetheart and gives her flowers.

Marchal says that this baseball journey came about almost by happenstance. “In 1988, I was working at a farm store in Pompano Beach, Florida, which had a circular, two-sided drive-through. I had my dog, Jericho, working on one side collecting the money from the customers, and I worked the other,” he reveals. “The manager wondered why the receipts were so high. He came in one day when Jericho was helping, and the cars were backed up forever wanting to see my dog. The manager chuckled and said, ‘This is great!’”

This led to a meeting with a member of a legendary baseball family that was known for its long history of innovative ideas. “One day in 1990, my neighbor brought in Mike Veeck, who had a



a diamond **IN THE RUFF**

written by **matthew brady** | photography by **SRO productions**



picks it up on the sweet spot, not where the pine tar is,” Marchal emphasizes. “People never believe the dog can be that specific, but it’s true. That’s part of the rapport: you train him, and he trusts you. It’s all about consistency, always letting him know he’s doing a good job. You have to be patient. As long as you put your soul into it and show your dog love, you can convince him that whatever he does is OK and he will do anything for you. It’s all about bonding, trust, love, and compassion.”

Their travels have provided countless interactions for Marchal and Jake over the years. “Jake loves meeting people and getting affection. And it’s nice to get a chance to talk to kids and brighten their day,” Marchal says. “But it really blows my mind when people who are twenty-seven or twenty-eight years old come up and ask if I remember them from when they were kids because they met Jake or got his autograph (a paw stamp). That happens all the time. It’s pretty amazing.”

Jake has been especially popular in Louisville, Kentucky, where he’s even been pictured on the scoreboard. How popular did Jake get in the Derby City? In 2018, after the Louisville team fired its manager, the *Louisville Courier Journal* wrote a tongue-in-cheek article suggesting that Jake should be the team’s next manager.

Not surprisingly, this overwhelming admiration also happens on the field as well. Players and umpers love seeing Jake and petting him, and they often start talking to Marchal about their own dogs. During games, Jake stays in an inflatable doghouse for protection,



Players and umpers love seeing Jake and petting him, and they often start talking to Marchal about their own dogs. During games, Jake stays in an inflatable doghouse for protection, and Marchal is his constant companion, giving him treats, encouraging him, and rubbing his ears during fireworks.



minor-league team at the time,” Marchal shares. “He wondered what I could do with Jericho at a ballpark and invited me over. So I had Jericho take water to the umpers, catch balls down the foul lines, and give flowers to a female fan, all of which were right up Veeck’s alley. Jericho was seven at the time, so if anyone says you can’t teach an old dog new tricks, that’s nonsense.”

Jericho eventually earned the moniker Jake the Diamond Dog and became the first unofficial baseball dog. After a

few years, however, the team changed hands and experienced high turnover, so Marchal struck another deal, which included letting him control his own travel itinerary, and moved back to his Ohio roots. By 1996, he and his next baseball dog, Jake, had an agent, and the Jake the Diamond Dog experience was happening at fifty to eighty games per season at various minor-league ballparks across the country, mostly in the Midwest. Marchal says that he’s logged approximately 400,000 miles on his 2003 truck.

Since 2009, the fourth iteration of Jake has entertained fans at ballparks across the Midwest. (Homer, the third Jake, died from lymphoma in 2009, which Marchal calls “really tough.”) He still delivers water, baseballs, and flowers, and he also continues to collect bats, which requires care—both for the players’ property and Jake himself. “He

and Marchal is his constant companion, giving him treats, encouraging him, and rubbing his ears during fireworks. “He trusts me,” says Marchal. “And he loves being out there on the field. He’s always wagging his tail.”

Jake has been popular since his rookie season, but his fame skyrocketed in the summer of 2017, when his videos went viral after being on the websites of *Inside Edition*, *People*, and even the BBC; in all, they garnered several million views. But, as it turns out, that heyday was the seventh-inning stretch of the current Jake’s baseball career.

An important part of the process is knowing that every dog has its day—and knowing when it’s time to hang up the leash. “Jake is eleven and a half,” Marchal shares. “I turned down a lot of work during the 2018 season. I could have been busier than ever, but that’s

not fair to my dog. Like all my dogs, he’s been a great soulmate, and you’ve got to know when enough is enough.”

“That’s the hard part about this business,” he continues. “I enjoy seeing the smiles on people’s faces, as well as the fans’ kind gestures to Jake, especially little kids. But I’ll start over with another dog. This was this Jake’s last year at the ballpark. It’s time for him to stay home. He’s earned it.”

The return of baseball is an annual time of comforting tradition. As the dawn breaks on another minor-league season, fans in parks around the Midwest will once again enjoy the warmth of the sun, the sound of bat hitting ball, the smell of popcorn—and the joy of seeing Jake the Diamond Dog romping around on the ball field.

For more info, visit sroagency.com/jake-diamond-dog




Front of Tear Out Card 2

Pets inspire us every day because they show us how to live:

They are kind, steadfastly loyal, endlessly sympathetic, lots of fun, and, best of all, offer unconditional love.

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



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



Stacey Shanner
title


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Back of Tear Out Card 2

"I wonder what my dog named me..."



artful home

art for life. for home. for ever.

So, You Want to Get a Pet?



Owning a pet is no small task. It's a commitment of your time, energy, and patience, but the welcoming tail wags and happy licks are well worth it. Here's what you need to do to make sure you're ready for your new pet and that he is ready for you.

Time

The first step before deciding to purchase or adopt a new pet is to ask yourself whether your current lifestyle allows you time to walk, play with, and care for this new responsibility. Young animals, in particular, require an extended amount of time for feeding and training.

Safety

Before you bring your pet home, you need to make sure your home is free from harmful objects or items he could accidentally eat. Take the necessary steps to pet-proof areas you don't want him to explore.

Care

Window-shop for a veterinarian near you, and make sure that he or she is the right fit. Treat the search the same way you would for your own doctor. Make sure that when the time comes the vet can deliver the level of care your new friend deserves.

Financials

It's no secret that being a pet parent is a big financial commitment. You'll need to make frequent purchases of food, toys, and other items. Don't forget to budget for medicines, vaccinations, and health care needs. Set aside some savings before your pet arrives so you can be prepared.

Selection

Do some research on family-friendly breeds if you have children or other pets. It's also important to think of the size of your space in comparison to the size of your pet and the amount of room he needs to feel comfortable.



Bill and Judy Smith
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ASK YOUR VET!

Every pet owner has to take his companion to the vet, but sometimes asking the right questions slips your mind. Avoid a repeat visit by knowing what to ask and when, to ensure you get the most out of these necessary vet visits!

PUPPY:

A new puppy is always an exciting addition to the family, but with all of the information at your disposal, it can be overwhelming to go to the vet for the first time with your tail-wagging companion. Questions you'll want to ask: When can you start socializing him with other dogs? What pet insurance plan is best for you (or if it's necessary at all)? How often should you feed your pet? How you can puppy-proof your house? What are effective house-training methods? Also ask, anything else that comes to mind as you're getting your puppy acclimated to your home. Don't forget to ask about getting a microchip for your pet.

OLDER DOG:

Your senior dog may have a laundry list of health problems, or he may be completely fine. Either way, be sure to take him to the vet biannually instead of once a year, once he surpasses the age of six. Dogs can have the same health issues as humans, such as cancer, bone or joint disease, or even diabetes. Don't hold off going in for checkups if any hiccups in his normal behavior arise, like a decrease in appetite, weakness, or other symptoms that stray from their day-to-day behaviors.

KITTEN:

Nothing beats snuggling with your feline friend at the end of a long day. A new kitten comes with its fair share of responsibility. If your kitten is biting, don't panic. This simply means he is giving in to their natural instincts—which is to stalk prey. Over time, this generally stops, especially for indoor cats. Make sure to also ask about necessary vaccinations, grooming needs, and dietary standards.

OLDER CAT:

Cats typically live longer than dogs, so any feline over the age of seven or eight is considered older. If your elderly cat is lacking quickness or agility, seems underweight or overweight, or has difficulty moving, a vet visit may be in order. Schedule a physical, since problems in cats can be less obvious than those in dogs. Dental issues are also common with older cats, so ask your vet about what can be done if your pet's eating habits seem out of the ordinary.

