

Compliments of Stacey Shanner

100TH AMERICAN LIFESTYLE

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ISSUE 100



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AMERICAN LIFESTYLE

Dear Bill and Judy,

Over the past ninety-nine issues of American Lifestyle magazine, there have been so many memorable interviews and stories. With the help of a reader poll to choose some favorites, this issue of American Lifestyle magazine is not to be missed!

Readers fell in love with the sincerity and heart of Tony Davis, owner of Kentucky Knows. In his initial interview in 2015, Davis's main business was creating specialty cutting boards out of bourbon barrels. Kentucky Knows has since transformed into a high-quality coffee shop.

Also voted into this issue is Dr. Maria Katsamanis, a world-renowned horse trainer who was raised in Greece. Now settled on a farm in New Jersey, she continues to unlock the secrets of the dynamic between human and horse through teaching, writing, and training.

Another favorite, appearing for the third time, is Jonathan Graham, owner of Compartés Chocolatier. He was initially featured over a decade ago, in his early years of taking over the family business. Now in his mid-thirties, Graham has a clear vision of what he stands for and how to make it in the chocolate business.

There's nothing like a good catch-up with old friends. As always, it's a pleasure to send you this magazine.

Stacey Shanner



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RAZR HAWK DRIVER

RAZR X

Front of Tear Out Card 1



Don't Let
Mother Nature
Ruin Your
Floors.

No matter what kind of floors you have, rough weather conditions can quickly cause serious damage to them. Refer to these tips when a winter storm hits to protect the integrity of the flooring in your home.



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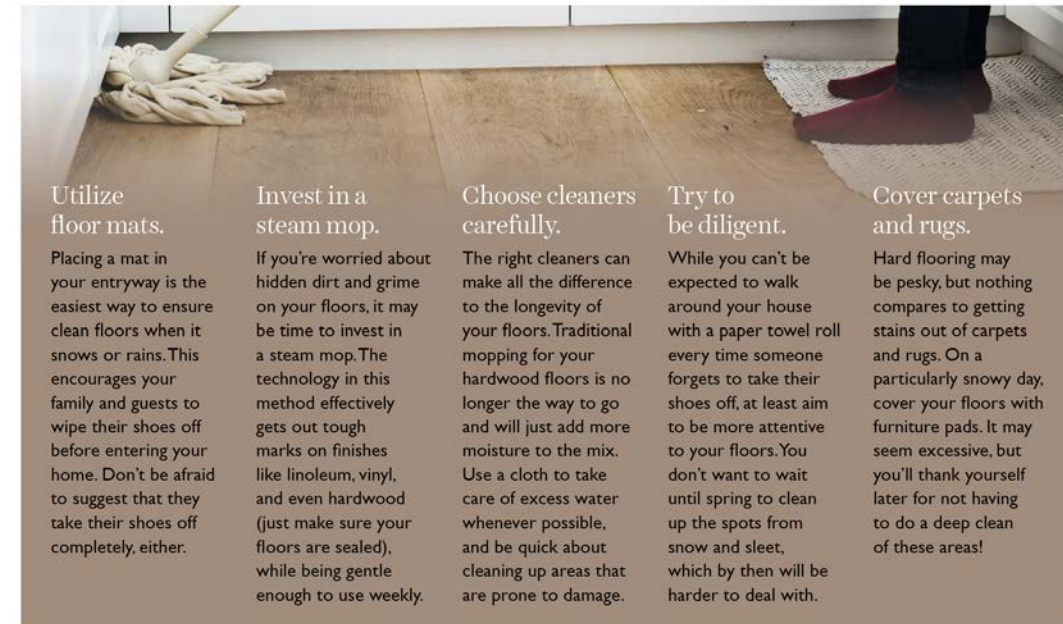
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Back of Tear Out Card 1



Utilize floor mats.

Placing a mat in your entryway is the easiest way to ensure clean floors when it snows or rains. This encourages your family and guests to wipe their shoes off before entering your home. Don't be afraid to suggest that they take their shoes off completely, either.

Invest in a steam mop.

If you're worried about hidden dirt and grime on your floors, it may be time to invest in a steam mop. The technology in this method effectively gets out tough marks on finishes like linoleum, vinyl, and even hardwood (just make sure your floors are sealed), while being gentle enough to use weekly.

Choose cleaners carefully.

The right cleaners can make all the difference to the longevity of your floors. Traditional mopping for your hardwood floors is no longer the way to go and will just add more moisture to the mix. Use a cloth to take care of excess water whenever possible, and be quick about cleaning up areas that are prone to damage.

Try to be diligent.

While you can't be expected to walk around your house with a paper towel roll every time someone forgets to take their shoes off, at least aim to be more attentive to your floors. You don't want to wait until spring to clean up the spots from snow and sleet, which by then will be harder to deal with.

Cover carpets and rugs.

Hard flooring may be pesky, but nothing compares to getting stains out of carpets and rugs. On a particularly snowy day, cover your floors with furniture pads. It may seem excessive, but you'll thank yourself later for not having to do a deep clean of these areas!

AMERICAN LIFESTYLE

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ISSUE 100

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HANDCRAFTED MODERN HOME FURNISHINGS

Tony Davis, owner of coffee shop Kentucky Knows, discusses what makes his destination visit-worthy and why he serves up kindness with his coffee and crafts.

What was life like growing up in Lexington?

We were really poor, like a lot of inner-city kids. My dad didn't live with us; it was just my mom and my brothers. We'd have to get creative to make do, like putting sugar in our water for a sweet drink and putting our clothes on the gas stove to dry because we didn't have a dryer. One day, I made weights out of a pole I found in the trash and concrete blocks. We'd tear the spokes out of bike rims, hang them on a tree, and play basketball. That's how we entertained ourselves and dealt with life.

I had self-esteem problems, though. We had bowl haircuts and wore the same clothes all the time. We'd take duct tape from the school to tape our Trax shoes. It was hard to fit in, and we were easy targets for bullying.

From the time I was a kid, I envisioned getting out, not wanting to be defined by where I came from. I knew I could do better and be better than where I grew up, so I quit school as a teen and joined the Marines. I served in the Marines for four years and then spent another year and a half in the Army National Guard. All these things were the foundation for where I am now.

Who were your role models?

One was Lonnie Leland, my PE teacher in junior high. He'd always tell me to keep up the good work and that he



BENEVOLENCE, BOURBON BARRELS, AND BEANS

interview with **tony davis**
written by **matthew brady**
photography by **rebecca redding**

“TWENTY-SIX MONTHS LATER, THE COFFEE STARTED TO TAKE SHAPE—THE CONCRETE MIXER ALLOWED THE COFFEE TO TUMBLE AND BE INFUSED WITH NOTES OF CARAMELIZED SUGARS, SPICES, VANILLA, TOFFEE, CHOCOLATE, AND THE TANNIN SUGARS FROM THE OAK.



knew I'd do good things in life. No one else did. He made a big difference in my self-worth, hope, and confidence. And that's how I try to treat people who come in Kentucky Knows.

Years after that, when I was touring the grounds of Buffalo Trace Distillery, I wandered into a log cabin-turned-office, and a man welcomed me in, never telling me who he was. Years later, I found out he was the company president, Mark Brown. He showed me that, regardless of who you are, you have to give people an experience and make customers feel welcomed as people. I

want to connect with everybody and make people feel good about themselves. Because you only get one shot at making a first impression.

Giving seems to be part of your DNA. In what other ways do you give back?

Because of how I grew up, I've gone to schools to mentor at-risk kids, and I hired some to work in my store when I was in Lexington. I want to give kids a sense of someone outside of their family believing in them. Kids sometimes need to hear from somebody who's lived the way that they have. I've also welcomed

homeless people into my shop for coffee and snacks.

For me, serving people is what it's all about. I see it as being a modern-day Santa Claus: you need to keep that giving spirit alive, not just for one day or one week, but throughout the year.

You started Kentucky Knows as a craft business, making things like cutting boards out of barrels. When did you start to offer coffee? How long did it take you to perfect it?

We started thinking about selling coffee around 2013. We only use barrels from Buffalo Trace Distillery to store our coffee in, but when we first started selling coffee out of the distillery, customers said it tasted bad. I realized that, because the barrels weren't being moved often, the coffee stayed dormant. I needed to fix that.

One day, I noticed a neighbor was using a compost tumbler to compost leaves for his box garden; it was rotating the debris around. He'd then allow the leaves to sit before tossing them on his garden. So I purchased a small concrete mixer and created a tumbler from it. Twenty-six months later, the coffee started to take shape—the concrete mixer allowed the coffee to tumble and be infused with notes of caramelized sugars, spices, vanilla, toffee, chocolate, and the tannin sugars from the oak. The combination of the tumbling, which aerated the coffee, and the mixer, which created an ambient temperature, allowed the flavor from the bourbon barrel to infuse into the coffee beans. The exact process I use is a secret, though, kind of like KFC's spices. *[Laughs]*

What's a typical work week like?

I'm here seven days a week; it's just me

and one person I'm mentoring. I get home about 9:30 every night, sleep five hours, and I'm back out. Four days a week, I'm delivering or making the coffee and wood crafts. It's a lot of work, but I'm living the American Dream. And my fiancée, Jennifer, deserves so much credit for me being able to do so. She's nurtured our relationship, trusted me, and believed in me every step of the way. We're like two beans in a barrel.

What makes Kentucky Knows a memorable experience?

When customers visit, I'll come out from behind the counter and sit down with them to make them feel at home. We also always give free six-ounce cups of coffee to anyone who walks in, and every veteran gets a free quarter-pound bag of coffee. I think people are conditioned to think they need to buy something, but at my coffee shop, people can sit down and enjoy their free cup of coffee. If they want to buy more, great. But they are already giving back by visiting this dream of mine. That's the magic. They're taking a piece of my vision and hard work and taking it with them. And it *is* hard work. You're going to fail. You'll hear no a lot and get one yes. When you get that one yes, you can't let go of it.

What does Kentucky mean to you?

I say this humbly, but I'm proud to be a Kentuckian. And here in our state, it's about the experience. There's a lot of folklore and stories, especially about the bourbon, and Kentucky Knows tells the story of Kentucky from this side of the bourbon barrel, one cup of coffee at a time.

Speaking of cups of coffee, what are your most popular flavors?

Our four best-selling in-store-only

flavors are Bourbon Butterscotch Pecan, Bourbon Butterscotch Crème, Praline, and Crème Brûlée. The Kentucky Bourbon flavor is a big seller as well, especially when we have visitors from the Bourbon Trail, during Derby season, and around Thanksgiving. Chocolate Chipotle and Caramelled are also popular. We used to sell the cinnamon coffee mostly during the holidays, but people soon wanted it all year round.

What makes your coffee so tasty?

It's all about the bean. That's why we get our beans from the highlands of Guatemala and some from Honduras. The bean can also break down between eighteen to thirty-three days after the roast, so we make our coffee weekly, ensuring it's never more than seven days from the roast. It's hard to do, but it's worth it.

What's next for Kentucky Knows?

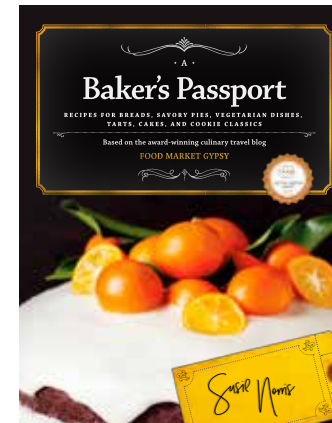
We've expanded. We've bricked the entire outdoor space next to the shop in 12,000 old Colonial Savannah bricks and made the new concrete look like hardwood flooring. There's a full-view glass garage door in the front of the new area, an 1,800-square-foot patio, a to-go window, and firepits. On the patios, you can enjoy live instrumental music, and we have a 3-D movie projector for showing free movies. Later in 2020, we'll add 2,500 square feet of space on the other side for our roasting plant so you can roast your own coffee or create your own wood craft.

I want it to be more than a coffee shop for people who come in. I want to inspire people through Kentucky Knows to follow their own dreams.

For more info, visit kentuckyknows.com

AROUND THE WORLD IN YOUR KITCHEN

recipes by **susie norris** | photography by **shana smith**



Brie wrapped in puff pastry is a staple of the French pastry case. Baked Brie became a cocktail party favorite, the thing to serve in the '90s, so it's high time for a comeback. Preparing it is easier than it appears, especially if you use premade puff pastry.

SERVES 18

BAKED BRIE IN PASTRY (ISLE DE FRANCE)

INGREDIENTS:

- 1 sheet puff pastry, fresh, or a thawed pre-made sheet from the freezer (enough to cover the entire wheel of Brie)
- 1 wheel of Brie cheese (or 5-6 half-pound wedges)
- ½ cup (4 ounces) fig jam
- ¼ cup (2 ounces) honey
- 1 teaspoon thyme
- 2 tablespoons butter, chopped in small pieces (dots)
- 2 ounces dried dates, chopped
- 4 ounces almonds, salted and coarsely broken
- Egg wash = 1 egg + 1 teaspoon cream, mixed

INSTRUCTIONS:

- 1 Preheat oven to 400°F. Prepare a baking sheet with a sheet of parchment.
- 2 Spread the puff pastry on a floured work surface. Place the cheese on a small cutting board, and spread the jam and honey over the top of it. Sprinkle the thyme over it, and dot with butter.
- 3 Using a large spatula, transfer the cheese to just inside the edge of the puff pastry. Add the dates and half the almonds to the top of the cheese, then wrap the pastry over the wheel. The blanket of pastry should cover all the cheese. Pinch the seams to create a tight fit, then transfer the pastry over to the prepared baking pan.
- 4 Create a pattern of incisions on top, so steam can escape. Brush the pastry with egg wash, then add the remaining almonds on top of the pastry, and bake for about 20 minutes until the pastry is golden brown.
- 5 Let rest 5-10 minutes, then serve hot with crackers, bread, or apple slices.



In the category of quick, healthy dinners, this is a champion. Vancouver's fish markets capture the lore and drama of the salmon lifecycle and Pacific Rim culture of fish consumption, as do the markets of Nova Scotia, and the vendors there are happy to tell you all about it. This will fall right into your family dinner repertory, served with salad, fresh vegetables, and lots of lemon wedges.

SERVES 4

SALMON WITH LEMON, CAPERS, AND DILL (CANADA)

INGREDIENTS:

2 tablespoons olive oil
2 pounds (32 ounces) wild-caught salmon
3-4 lemons (2 juiced, 1 sliced for garnish,
1 for wedges)
1 cup (8 ounces) Greek-style yogurt
1 teaspoon white pepper
1 teaspoon salt
2 tablespoons capers, plus more
for garnish
3 tablespoons fresh dill, chopped
2 tablespoons parsley (for garnish)

INSTRUCTIONS:

- 1** Preheat the oven to 350°F.
- 2** Use 1 tablespoon of olive oil to oil the baking dish, and the rest to coat the salmon. Place the salmon flesh-side down in the baking dish. Coat with 2 tablespoons lemon juice.
- 3** Place the rest of the lemon juice in a small bowl and mix in the yogurt, white pepper, salt, capers and dill. Spoon half of the mixture on the fish, and bake for approximately 15 minutes. Using a spatula, gently flip the fish, and apply the remaining yogurt mixture to it.
- 4** Return it to the oven for about 10 more minutes (depending on its size). Make sure the center is cooked by making a small incision and checking the flesh, which should be light pink and firm, not dark pink and raw.
- 5** Once fully cooked, transfer the fish to a serving dish, and top with lemon slices, capers, and parsley. Serve hot with lemon wedges on the side.



Get your cast iron skillet out and let's have a debate about the origins of this ancient-yet-trendy tomato-and-egg stew from the Arab world. You can add your favorite spices and vegetables to make a new creation or clean out the vegetable drawer of your fridge for the vegetable mix.

SERVES 6

SHAKSHUKA (EGYPT)

INGREDIENTS:

- 10 Roma tomatoes, chopped and seeded
- 1 can (6 ounces) tomato paste
- 1 teaspoon paprika
- 1 teaspoon cumin
- 1 teaspoon kosher salt
- 2 tablespoons olive oil
- 2 cloves garlic, peeled and minced
- 1 large yellow onion, peeled and chopped
- 1 green pepper
- 1 bunch swiss chard
- 6 eggs
- Salt and pepper as desired

INSTRUCTIONS:

- 1 Preheat the oven to 350°F.
- 2 In a medium bowl, combine the tomatoes, tomato paste, paprika, cumin, and salt, and set the bowl aside.
- 3 In a medium skillet, heat the olive oil over medium heat, and add the garlic. Allow to soften for a minute or two, then add the onion and green pepper and swiss chard. Lower the heat, add the tomato mixture, and toss together.
- 4 Form 6 "nests" in the vegetable mix with the back of a large spoon, then crack an egg into each nest.
- 5 Put the skillet into the oven and bake for 15-20 minutes, until the eggs are set. Season to taste and serve hot.



Baklava is pastry made from layers of phyllo dough, honey, fruit, and nuts. You can buy the dough in the freezer section of many grocery stores, and using it involves no real sacrifice in flavor and considerable savings in time. It will be eclipsed by layers of nuts and a river of spiced honey.

SERVES 24

BAKLAVA (GREECE)

INGREDIENTS:

2 cups broken walnuts, toasted
1 tablespoon cinnamon
1 teaspoon ground cloves
2 cups (16 ounces) honey
1 cup (8 ounces) sugar
Zest from 1 lemon & 1 orange
2 tablespoons lemon juice
2 tablespoons orange juice
1 tablespoon salt
2 sticks (8 ounces) butter, melted
1 pound (16 ounces) packaged phyllo
dough, thawed if frozen

INSTRUCTIONS:

- 1** Prepare the walnuts and spices by grinding them together in the blender, then set aside.
- 2** Prepare the syrup by combining 9 ounces of water, honey, sugar, zests, lemon juice, orange juice, and salt over medium heat until the sugar has melted and the liquid is hot but not boiling (about 200°F). Turn off heat.
- 3** Preheat oven to 350°F. Line a medium baking dish with parchment paper.
- 4** Brush the parchment with melted butter, then add a layer of phyllo dough. Repeat until you have 7 layers of phyllo, brushing each one with the butter. Add a layer of the walnut mixture, and then a thin layer of syrup.
- 5** For the next round of layers, use 5 sheets of buttered phyllo, one by one, followed by a layer of the walnut mixture and a layer of the syrup. Then repeat this process with one more round of 5 buttered layers, then the walnut mixture, and finally the syrup, reserving some syrup for the final step.
- 6** Score the baklava diagonally to form 4" triangles, and bake for about 50 minutes. Once done, pour the remaining syrup over the pastry and allow it to sink in for a few hours. Serve at room temperature.



PIECING TOGETHER a new paradigm

interview with **luke haynes**
written by **shelley goldstein**
photography by **luke haynes**, unless noted

After a serendipitous quilting experiment in art school, artist Luke Haynes has devoted much of his career to redefining quilt-making for a modern age. He sources reclaimed textiles for his projects and explores the line between function and fine art.

What did your route to quilt-making look like?

I was born and raised across the American South. In 2002, when I was studying at an arts conservatory in North Carolina, I tried my hand at quilting, more out of curiosity than anything else. I made another quilt while I was studying architecture at Cooper Union in New York. After that, I was hooked. Ultimately, I felt that my schooling mostly helped inform me about technique and context for art and design.

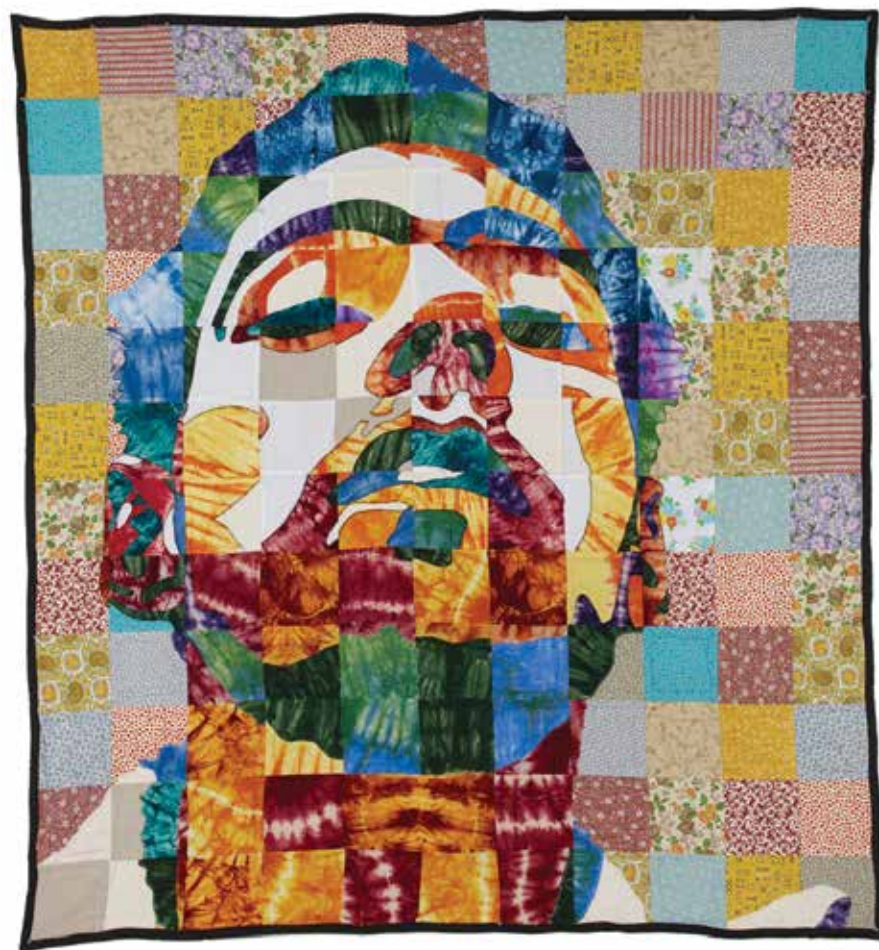
How would you describe your approach to quilting? What parts of the tradition do you want to preserve, and what parts do you push?

For me, I have a few rules that I don't break, and everything else is fair game for pushing boundaries. Rule One: ninety inches by ninety inches is the size of a quilt. I try some other sizes for studies, and there are plenty of historical examples of different-sized pieces, but I came to that size because it fits perfectly on my bed and therefore can uphold the utility of the medium. Rule Two: a quilt is composed of fabric and thread. If I paint it, I would call it a painting,



© Nate Watters

In 2002, when I was studying at an arts conservatory in North Carolina, I tried my hand at quilting, more out of curiosity than anything else.



and if it's another material, then it's assemblage. Rule Three: a quilt has a depth of only three layers—top, batting, and back. If it starts to get too deep, it becomes a fabric sculpture.

You are known for depicting people on your quilts. What was the first portrait quilt you made? Where did that idea come from?

It was a portrait of me. I made it to see if I could, which was the driving force during my first many years of making. I was too shy to ask anyone else to sit for a photo to work from, so it was a default self-portrait.

Where do you source fabrics from?

Primarily from Goodwill or other used textile sellers.

How long does it take to make a quilt? What part of the process do you enjoy the most? And the least?

It takes anywhere between thirty hours and one thousand hours. It's really dependent on the complexity and my knowledge base of that pattern or method. I love the design phase and hate the binding and final finishing. By that time, I am so ready to be done.



I see that you travel with and photograph your quilts. What purpose does this serve?

My mission statement for the past few years is to talk about quilts as sculpture, and, to do that, they need to exist in different environments. It's also a way for me to prove the usefulness of the objects rather than just the potential for high art.

Do you sell your quilts somewhere? Do you have a branch of art quilts and a branch of more utilitarian quilts, or are they in the same category for you?

I mostly sell to collectors who approach me. I have also started working with galleries again, like Blue Spiral 1 in Asheville, North Carolina. I have been thinking about making a range of utility quilts so I could get the price point lower and get more works into the hands of more people.

You also teach quilting classes. How much of your career is teaching versus making art?

Teaching is maybe 10 percent. I like to teach in a way that gives my students a skill set and also gives them permission to make their own experiments. It feels like giving back to the greater community, and it's an amazing way to travel the world.

When you were living in Los Angeles, you built a fairly elaborate loft. Will you talk about this facet of your creativity?

I come from an architecture background and find that it comes out in as many ways as it can. I love lofts because they allow me to create an environment that suits my needs exactly. That is rare when most architecture is designed to fit as many potential buyers as possible.



I often tell people that the reason I have been a quilter for so long is that the first one I made wasn't very good, and I felt driven to make it better.

I have the goal to do more architecture in the future and have started small here in Kansas City, Missouri, with flipping houses. I'll see how big I can go.

What drew you to Kansas City?

I wanted to leave Los Angeles. I was done with the amount of work everything takes—from socializing to groceries to networking to dining out. I love the access to opportunities that larger cities afford, but the trade-off of traffic and expense became too much for me. Kansas City is, as of yet, undiscovered, which means that people have time to play, and priorities for community aren't exclusively business-driven.

You've branched out into pottery. What inspired this exploration of ceramics? What does it offer you that quilting doesn't?

I always have a few other hobbies and interests, but this is the first time one has consumed me as much as quilting has. Ceramics offers me a way to experiment that quilting doesn't even come close to. In the first twelve months of trying ceramics, I made one thousand items. I really like that I can create functional items with a much smaller barrier to entry, both fiscally and time-wise. Also, it has some amazing similarities to quilting in that it's a medium that isn't always accepted into the pantheon of "art." On the flip side, it has some really nice differences, like quilts are something often used in private, but ceramics are more likely to be used in a social setting.

How important is recognition to you? Would you rather be an artist's artist but not well known in the public eye, or vice versa?

This is a question that I ponder a lot. I cherish the dialogue with peers and often find myself reaching out to others whose work I respect. Therefore, I would probably prefer to be known by the smaller community of makers I respect well instead of global recognition. The difficulty there is that what we know as success is measured by global reach, numbers of followers and likes, etc. The question becomes, "Do I prefer my conversations, or do I prefer to feel validated and successful?"

What drives you to create?

I want to know if it can be done. I often tell people that the reason I have been a quilter for so long is that the first one I made wasn't very good, and I felt driven to make it better.

What projects are you currently working on?

I am working on a body of one hundred red clay cups, which is my self-imposed restriction in clay to learn form and technique and not get distracted by decoration. I am also working on one hundred quilts, where the fronts and backs are both made like the backs of my quilts. The backs of my quilts are made from sheets, so they are in essence an abstract study in the fabrics that are used privately and then discarded. I also love the idea that they won't have a "top," which pushes up against what we know "quilts" to be. This will be a project on the scale of installation once it gets completed and I find the perfect venues.

You are married to another artist. What is that dynamic like? Do you feel she's influenced your work?

I love being married to another artist. It allows us to be supportive in ways that would otherwise be challenging, like scheduling. For example, she can take off and go to Japan for my shows, and I can go with her to market fairs. It's also very helpful to hear input on my work from someone with the experience to look at the details.

If someone asked you what the meaning of life was, would you have an answer?

It depends on the day. Today, it's to be present and really feel what I am feeling. And the idea that all of life is uncertain. It's as easy to acclimate to success as it is to failure.

What is your vision for the next few years?

I want to expand my practice to include architecture—in whatever ways that may mean. I want to create spaces as



well as objects. I am also working on finding new venues for my work and brainstorming ways to get my work in front of a larger global audience. I want to start a larger discussion about function and design and the way we live with and treat objects that maintain us as a species.

For more info, visit lukehaynes.com



THE MELODY OF SUNSHINE

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

AS MY RIDE CRUISED TOWARD THE Hillcrest neighborhood in San Diego, the twelve-bar blues refrain of an up-tempo Beatles tune bestowed its happiness on my ears like audio confetti. “It’s so fine, it’s sunshine. It’s the word love,” John Lennon proclaimed. I looked out my open window to see a white Mustang convertible in the other lane with a small, very pleased-looking dog sharing the front seat. “Do you like the

Beatles?” I asked my driver, as another classic from the *Rubber Soul* album began to play. “Oh, I love them! This is my soundtrack all day long,” he replied with a smile. Perhaps the Beatles were right after all—sunshine is love, and I was ready to dig into the happiness of this sun-soaked city.

FLORA AND FOOD

The car pulled up to my Airbnb, a

pink paradise in the form of a Spanish Colonial building with meticulously landscaped grounds. Succulents and assorted fronds cuddled with wildflower blooms in fuchsias and corals. The inviting vignette was shaded by a pair of gently sloping trees, whose foliage resembled seaweed more than leaves. After dropping my bags inside the adobe wonderland, it was time to scout out the food scene.



I was grateful that I had planned to meet up with a friend when we arrived to our dinner spot because there was an hour-long wait. Unfazed, we hopped across the street to a bar-restaurant called Kindred. Inside we found white marble, a gridded ceiling of mirrors, and an iconic sort of patterned wallpaper that looked like the inside of a very posh handbag. We also found a summery pink cocktail with elderflower and Aperol. We shared a freshly baked farinata (chickpea flour) flatbread artfully topped with hearts of palm, mushrooms, and cilantro, drizzled with chili oil.

TIDE POOLS AND TACOS

I woke up early the next morning, excited for the tide pool tour I had

planned. The idea of peering into nooks and crannies and identifying sea creatures appealed to my nerdy sensibilities, no doubt shaped by childhood summers enrolled in educational museum camps. (Thank you, Mom and Dad.) I met our tour guide, Matt, a former marine biology teacher, at the tide pools in La Jolla, twenty minutes up the coast from the pink adobe. (If you want a slice of paradise, the La Jolla coastline is marvelous, especially when the sunshine burns off the morning fog.) On this day, the low tide was a -.1, which Matt explained means one-tenth of a foot below sea level.

The cratered landscape revealed by low tide is what I imagine it might be like to



The car pulled up to my Airbnb, a pink paradise in the form of a Spanish Colonial building with meticulously landscaped grounds. Succulents and assorted fronds cuddled with wildflower blooms in fuchsias and corals.

walk on other planets—the rocky beach slippery in spots and full of both shallow and deeper pools of water, depending on the zone. “Touch this,” Matt encouraged us, as we gently stroked what appeared to be a collection of shell pieces.

Underneath the coating of shells was a sand-colored, doughnut-shaped object, and when we poked it, the squishy doughnut creature suddenly contracted as our group collectively exclaimed, “Ack!” The doughnut creature was a green anemone, which covers itself in the shells to avoid desiccation (or drying out) when the tide is low; the beach was also filled with hundreds of thousands of another species of anemones called aggregate anemones.

We were examining acorn barnacles when we heard Matt’s enthusiastic cries of delight a few craters over as he motioned to a large, black, gelatinous blob. The blob inched its body forward, and we could see it was a sea slug—specifically a California black sea hare, named that because of its resemblance (and I use that word loosely) to a rabbit. Because they taste disgusting, they have few predators and are mostly free to grow into even bigger blobs.

Bending over to examine sea creatures is a great way to work up an appetite, and I was on a mission to find tacos, specifically the fish variety. I chose my route up the coast, wanting to catch a glimpse of the seals at the Children’s Pool Beach. The beach was closed to people because of harbor seal pupping season, but the observation walkway was a great way to view them.

A few minutes later, I arrived at my destination, Puesto, which was easy to sneak into as a party of one despite the crowd. Unvexed by the lunch rush,




my waiter went above and beyond to accommodate my request for grilled fish tacos and suggested a mango-limon agua fresca to wash it down. After feeling inspired to pen a one-line thank you note to my waiter, I headed down Girard Avenue in search of Trilogy Sanctuary to reconnect with my friend. This rooftop cafe, complete with silks for aerial yoga under the sunny skies, was the perfect place to relax with an orange blossom matcha.

PARAGLIDER PALS

I had starred the Torrey Pines Gliderport on my map, not knowing if it was a place we could even get to. We pulled into the dirt parking lot to check it out, surprised to see that parking was free. “Can we just walk up there?” I asked





“AND SUDDENLY YOU’RE AMONG THESE PARAGLIDERS, WHO VERY WELL MAY BE PART BIRD, AS THEY RUN TOWARD THE EDGE OF THE CLIFF, THEIR BRIGHTLY COLORED PARACHUTES FILLING UP WITH AIR.

my friend, as we nervously surveyed the grounds. But the magical thing about the Torrey Pines Gliderport is you really *can* just walk up there. And suddenly you’re among these paragliders, who very well may be part bird, as they run toward the edge of the cliff, their brightly colored parachutes filling up with air. Watching them float over the cliffs and Black’s Beach is equal parts terrifying and peaceful.

I introduced myself to Ira Hayes, a frequent paraglider and the COO of a tech company. He likes the sport because it’s portable—the parachutes and equipment fit into a (albeit large) duffle bag. He joked that he and other paragliders carry their emergency parachute onto commercial flights in case something goes wrong. “If I can get out of the plane, I’m good,” he joked.

OLD TOWN ORIGINS

When I woke up the next morning, I entertained the idea of solely eating tacos for the rest of my trip. I knew a history lesson would be more valuable, though, and our tour guide, Deborah Seitz of Experience San Diego Tours, certainly delivered with her engaging stories and contagious enthusiasm for the subject matter. Most of our tour took place in the Old Town State Historical Park, which is within the Old Town neighborhood. The park is a collection of buildings and homes from the nineteenth century, either original or replicated, that give visitors a glimpse into what the original square might have looked like and how the community operated.

In fact, San Diego is one of the oldest, most history-rich cities in the country. Historically home to the Kumeyaay Nation, it would eventually become the first colony in California.



Juan Rodriguez Cabrillo became the first European to set foot on the coast of California, in search of gold and a rumored water route that would connect the North Pacific to the North Atlantic oceans. However, colonization of San Diego was eventually prompted by Russian fur traders, who were working their way along the coast from Alaska. The king of Spain ordered the Spanish settlers in Mexico to start moving north in order to mark the territory. In 1769, the first colony was established, and the first mission on top of Presidio Hill was built.

Deborah led our trio to an impressive, white adobe building known as La Casa

de Estudillo, one of the most famous buildings built during the Mexican era in the early 1820s. The Estudillos were a very prominent family in the 1800s and early 1900s, as evidenced by the virtual adobe castle that was situated in front of the main square. They hosted parties, community events, and even Catholic Mass here. The original structure still stands and is free to tour.

It's also one of the settings of a famous novel written in 1884 by Helen Hunt Jackson, a passionate advocate for the Mission Indians. The success of *Ramona* made La Casa de Estudillo a popular tourist attraction.

FAJITAS AL FRESCO

After thanking Deborah for the tour, I made my way to Miguel's Cocina for a late lunch. As I sat on the front patio, shoveling tortilla chips and salsa into my mouth and gazing adoringly at the sizzling vegetable fajitas in front of me, the lyrics of that Beatles song came into my head. The beauty of La Jolla's coast, the fresh seafood, the rooftop coffee with a view, the happiness from my tour guides who have been able to make a career out of enjoying their city—I admire the way locals inhabit and share their inner happiness so freely with others. In the words of another Beatles song, "Here comes the sun, and I say it's all right."



For more info, visit sandiego.org

Avid DIYer Mila Moraga-Holz had design sense instilled in her from a young age. Despite growing up in a remote part of South America, she learned the importance of creating beautiful spaces with the tools you are given—a talent and passion she documents through her design-and-lifestyle blog, *Jest Café*, and in the intricate renovation projects she takes on with her Los Angeles home.

Where did you grow up, and what was your childhood like?

I grew up in the south of Chile, far away from the rest of the world, but I still felt connected to it by my parents. I was surrounded by nature and love. Growing up, my mother and father filled our home with beautiful things. They designed our house from the ground up, and they decorated it with art, plants, and fun furniture—specifically rustic and vintage items. Our home was carefully curated, which is not an easy thing to do when you live so remotely.

Have you always had a passion for expressing yourself creatively through design? Was this something you discovered at an early age?

My mom always asked my opinion when decorating my bedroom, and she supported my crazy ideas, like painting all the walls different colors. I was also very interested in DIY projects and loved doing needlework, but I didn't know of anybody who did these things for a living, so I didn't pursue them as a career. My parents were design aficionados, but in their daily lives my mom owned a very successful



COLOR SCHEMES AND DIY DREAMS
interview with mila moraga-holz
written by alexa bricker
photography by mila moraga-holz



cordonería, or sewing goods store, and my dad was a lawyer; my world was very, very small.

When did you first start doing your own interior design work?

I have tried to bring something special to every room and home I've ever lived in, but I started to actively pursue my passion for design in 2015 when I started my blog, where I was inspired by other bloggers to do what I love.

How did you choose a name for your blog? Is there any significance behind it?

I wanted a name that wasn't too serious but that embodied a place where people could gather, be entertained, talk, and have fun. I want my readers to laugh and feel connected to a community. I took the word "jest" from the book *Infinite Jest* by David Foster Wallace, which talks about the importance of entertainment in our lives and how the pleasures we choose define who we are. In the end, though, I just liked how the words looked together.

Where or what do you turn to for inspiration for your projects?

I subscribe to a lot of design magazines. *Architectural Digest Spain* is my favorite, but Instagram is another important resource. I have saved many images from these sources that help me come up with new ideas.

What is the first step you take when embarking on a new project for your home? Do you look at each room as a separate element or try to renovate the space more holistically?

I start with an object or an image that inspires me, and I move on from there. I definitely keep all the rooms in mind



That room started with a color: berry. I knew I wanted the kitchen cabinets to be painted in a fun hue, and I ended up using a color inspired by Farrow & Ball's Radicchio. After that, everything else followed.



when decorating a space, especially in my home because it is very small—nine hundred square feet—so the flow between rooms is particularly important. I like the door frames to act as windows to the next space, which means that the color palettes have to work together.

It's easy to see your appreciation of color in your spaces. How do you go about selecting a color scheme?

I get inspiration from nature, among other places. Any colors that work well together in nature will work well together in your home. I also pay attention to the shade of colors that I see throughout the day, and I try to use the ones that inspire me in my house. To narrow them down, I take a photo of a palette I like (a flower, for example) and I find matches in Photoshop or the Pantone app to come up with a final

color scheme. As much as I like color, I like to keep a room within a palette and I try not to go too crazy with it.

How do you balance the color transition from one room to another?

I think the best decision is an informed one. I take my time when choosing a color. First, I look at the possibilities in Photoshop, and then I go to the paint store to get a lot of sample patches that I stick to the wall. I live with them on the wall for days until I can narrow down the choices to three. I buy paint samples of those choices to paint large patches on the wall, and, again, I live with them for a few days. I pay attention to how the colors change throughout the day until I am sure which one is the right one.

How do you decide what furniture to incorporate into each room?

My first thought when looking for furniture is the price. I have a budget, and the furniture I choose has to be within that budget. My next considerations are color and shape. I like statement furniture that is different, but my husband cares more about comfort, so I need to keep that in mind, too.

Tell us a bit about your most recent home project and your thought processes behind it:

My most recent renovation was my kitchen, which I did when I was eight months pregnant. That room started with a color: berry. I knew I wanted the kitchen cabinets to be painted in a fun hue, and I ended up using a color inspired by Farrow & Ball's Radicchio. After that, everything else followed.



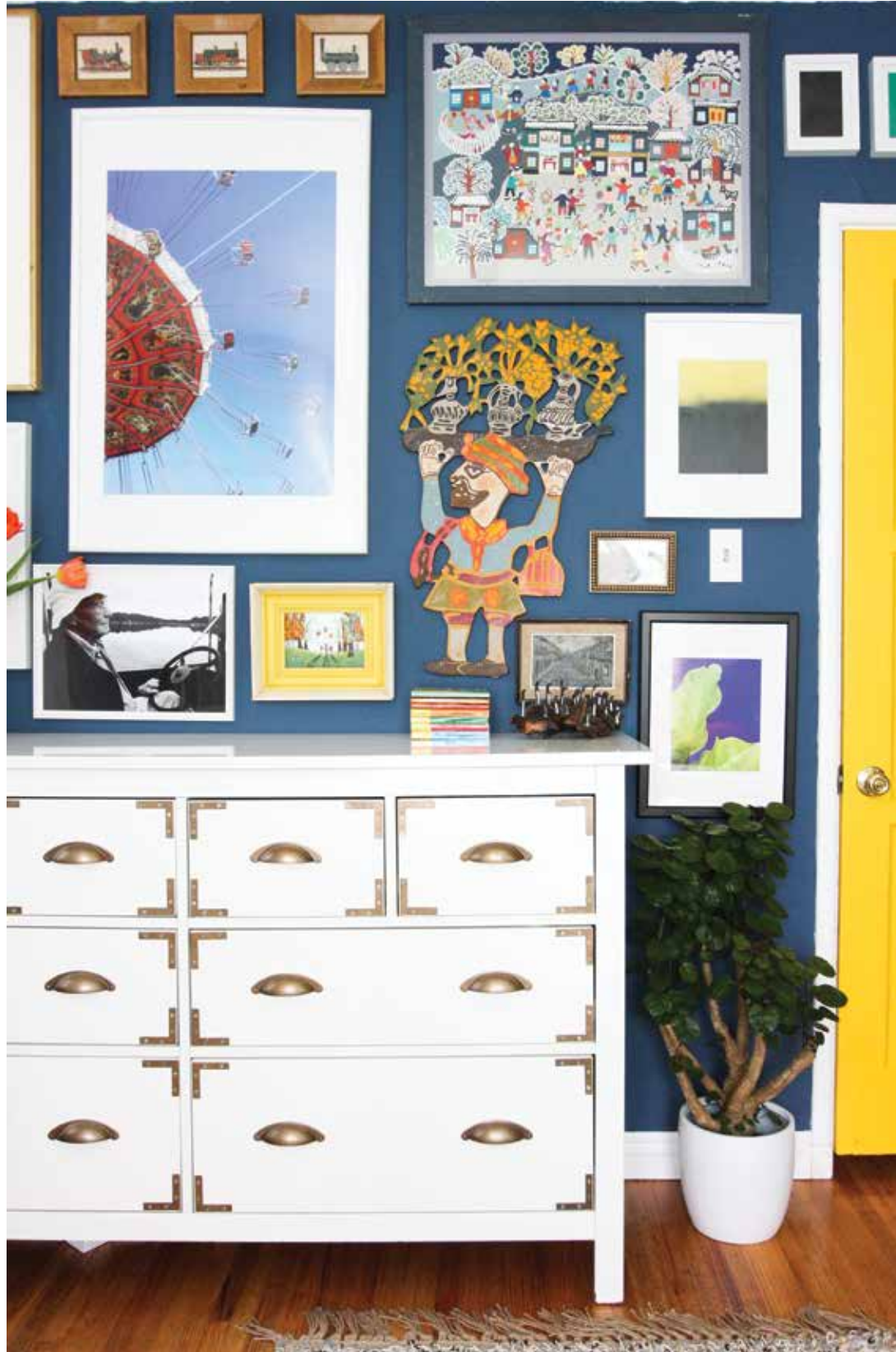
Creating a room—deciding on shapes, textures, colors, lighting, and tiles—is a wonderful process that I love. Seeing it all come together is so exciting! It gives me life. I know it sounds corny, but it's true.

What is most challenging about embarking on a new DIY or renovation project?

The most challenging aspect is envisioning the end product. I am good at seeing the big picture, but mistakes happen, and sometimes I need to take detours. A good quality I have is that I make fast decisions and don't dwell in self-doubt too much. Plus, when you have a small budget, there is not much room for different options or for making mistakes.

Why are plants and flowers important to you, and how do you feel they contribute to the look of a space?

Plants were a major decoration item in my home when I was growing up, so I naturally incorporate them into my home as an adult. They warm up a room and make it come alive.



Did you conceptualize and paint the murals, like the ones in your kitchen and living room, yourself? How did you create them?

The mural in my living room was inspired by a textile by Roberto Burle Marx, and I created the mural in the kitchen with Adobe Sketch.

Do you have any exciting projects coming up?

I am working on an affordable and colorful home goods line. It's taking a while to get it off the ground because I have three boys and designing is not my full-time job, but it will happen soon.

For more info, visit jestcafe.com or follow Mila on Instagram @[mila_jestcafe](https://www.instagram.com/mila_jestcafe)

“A GOOD QUALITY I HAVE IS THAT I MAKE FAST DECISIONS AND DON'T DWELL IN SELF-DOUBT TOO MUCH. PLUS, WHEN YOU HAVE A SMALL BUDGET, THERE IS NOT MUCH ROOM FOR DIFFERENT OPTIONS OR FOR MAKING MISTAKES.

JONATHAN AND THE CHOCOLATE FACTORY

interview with **jonathan grahm**
written by **shelley goldstein**
photography **as noted**



© Jakob Layman

Jonathan Grahm was just twenty-one years old when he took over Compartés Chocolatier, his family's chocolate business in Los Angeles, California. An endless source of creativity, Grahm has pulled from his passions for art, fashion, design, and writing to create a brand that's taken over Hollywood and beyond.



© Jakob Layman



© Jakob Layman

How hands-on are you now with the business compared to when you first took over?

Though Compartés has grown so much, our team hasn't grown. It's still so mom-and-pop in terms of business management. I'm still doing everything—deliveries to multiple stores, taking calls from the clients, recipe development, and package design. But we've been expanding and adding to the team.

What is the challenge in hiring new people?

The brand is so specific and there's really no one doing what we are doing, so it's hard to figure out where to find someone. The voice of Compartés is also so intertwined with my own identity that I want to be thoughtful about who I bring into the mix so we maintain a consistent voice.

How has Compartés changed as you've gotten older?

Compartés is an evolving brand. It was a certain way when I was twenty-one, and now that I'm thirty-five, it's different. Compartés grows with me, whether it's



© Jonathan Graham

We're known for nostalgic gourmet chocolate bar flavors like Donuts and Coffee and Cereal Bowl, and I love those bars, but you can't eat them every day. As humans, sometimes we want something really indulgent and sometimes we want to feel really good about what we're putting into our body.

What do you like about being your own boss?

Compartés is such a fusion of all my passions, and I'm constantly tapping into the creative side of myself. I still have a book by my bedside where I record ideas for chocolate bars. If I wake up one day with an idea, like the Avocado Toast chocolate bar, I don't have to run it by anyone for approval. It went viral, and we sold five thousand bars in less than a month. It was quirky and successful.

You have such artful wrappers. Will you talk about a couple special ones that you've created?

One of my favorites is the Campfire S'mores dark chocolate bar. The wrapper is a collage of twenty-five different photos on the front that all look like one scene of the California forest. I love this one because all the dogs I've ever owned are pictured on the other side of the bar. I also really like California Love. It's our best-selling bar, and it features pink and green palm trees. It's my homage to the California sunset and the famous wallpaper of the Beverly Hills Hotel. That bar has also become such an iconic image that people use it in pop culture references. That kind of reception compels me to keep being creative and to not worry about what other people are doing. For our Strawberry Shortcake bar, I sat down with my team, handed out paper and colored pencils, and said, "Let's each draw a strawberry."

about web design or graphic design. I taught myself both. I didn't have any culinary training. That was the first challenge—to develop recipes and a flavor profile without being a classically trained chef. Now I'm teaching myself sales and marketing and how to use social media.

What is your latest chocolate line?

Eating healthy is more appealing as I get older, so we launched a line of healthy chocolate bars. The eight chocolate bars are vegan, soy-free, refined-sugar-free, fair trade, organic, Paleo, and keto.

the brand identity, the aesthetics, the style, or the types of chocolates. As I've grown up, the brand has grown up, too. Even if you look at the designs in the beginning, they were a bit more computer generated. Now I have an art studio in my home, and I'm hand-painting some elements on canvas and bringing that into the designs.

What do you find challenging about the business?

I don't see things as challenges; I see them as opportunities for improvement and growth. I didn't know anything



"IF I WAKE UP ONE DAY WITH AN IDEA, LIKE THE AVOCADO TOAST CHOCOLATE BAR, I DON'T HAVE TO RUN IT BY ANYONE FOR APPROVAL."



© Jonathan Graham



© Jonathan Graham

We sat around the table for an hour, each drawing our own version, and I turned that into a pattern.

Who writes the poetry on the wrappers?

I still write all the poems on the back. Sometimes I envision myself as a rapper, and I quickly write four lines that rhyme. Sometimes they're more esoteric. Sometimes they're more old-fashioned, and sometimes they read like a cheesy greeting card. I see each bar having a beginning, a middle, and an end—like individual works of art. There is so much thought in every chocolate bar. I want the experience of the bar to be a multidimensional package of design, flavor, texture, taste, ingredients, and words.

A lot of artists feel like they're on a perpetual quest to create art they think is good enough. Have you reconciled this?

I reanalyze constantly. Every time I print the California Love bar, I move a palm tree the tiniest bit. Or I change a shade of green just a little.

Do you reanalyze your life, too?

I'm always trying to evolve. I wake up every day and think, "How can I be a better person? How can I be a better boss, friend, and creative?"

Will Los Angeles always be home for you?

LA has always been my home base, and I can't imagine living anywhere else. I just bought my dream house with forty-two palm trees in the front yard. It's very architectural and sculptural—it's my sanctuary and happy place. My goal

is to have a more international presence with the brand, but this is where I'll always come back to.

Tell us about the new factory and headquarters:

The idea behind the factory on La Brea, which is known as the Compartés Global HQ and Chocolate Factory, is my take on Willy Wonka. It's filled with marble and features a twelve-foot brass door that will lead you into the chocolate factory. There's also a glass wall where you can see the whole process of chocolate making. We do tours and private events. It's huge and beautiful, and there are even chocolate faucets. I loved doing the design for this project.

Are you proud of what you've built?

I was able to take a mom-and-pop chocolate company and channel all my passions into the brand to recreate and modernize Compartés. It's such a melting pot of people, media, cuisine, art, design, and Hollywood. I'm grateful to have customers who trust me to give them a unique experience. Our chocolate is sold in over one thousand shops all over the globe. And we've done it all without a sales staff or distributors or publicists.

What are you doing when you're not working?

It's not easy for me to stop working. Even on Saturdays and Sundays, I sometimes drive to the headquarters just to go in for an hour. If Louis Vuitton is calling, I want to be there to answer the phone. But I try to relax my brain at home—I'll swim in the pool and cook. I have a greenhouse where I grow flowers, and I have my art studio. I also love to

travel. Whenever I can, I'm in Hawaii. I love nature and the ocean. I was in Maui a year ago, and it's the closest I've been to whales in my life. It was so awe-inspiring, and it reminded me how small I am. I care about being happy, spending time with my dogs, and living low-key.

What do you consider to be the best metric of success?

I get to wake up every day and do what I love. That's success, and that's happiness—being able to afford a life doing what you love.

For more info, visit compartes.com

There is so much thought in every chocolate bar. I want the experience of the bar to be a multidimensional package of design, flavor, texture, taste, ingredients, and words.



© Jan Milligan

CREATING HARMONY WITH HORSES

interview with **dr. maria katsamanis** | written by **matthew brady** | photography **natalie napoleon**



Author and world-renowned horse trainer Dr. Maria Katsamanis discusses her Greek upbringing, the intrinsic human-equine connection, and her latest projects aimed at helping horses.

Who inspired your love of horses in Greece?

There was an older cavalryman in my village who influenced me when I was around eight. He was known for his exceptional horsemanship, which was always admired by the townspeople. I wanted to be just like him.

What is your training?

From a young age, I was fascinated by understanding and communicating with horses; I actually learned English by reading horse training manuals. I began my formal education in riding horses later in childhood. However, my parents quickly squashed the idea that I, as a woman, would make a career in

an industry that is so hard physically. Education was encouraged instead.

I continued to ride with some great people—Greek, Russian, and French—who would take me under their wing because I was so enthusiastic and hardworking. Even throughout my formal education years, though, I continued learning about horses and eventually started training them.

My parents weren't wrong: it *is* a harsh industry. But I've felt since I was a child that this is my calling. It's more than a job for me. In retrospect, I am grateful that they insisted on a formal education because I can contribute much more

to the horse world by having a larger perspective on both horses and life.

What truths have you learned about horsemanship?

One thing I learned is how to be disciplined, patient, and methodical. It takes time. In our age of texting and smartphones, classical horsemanship is considered old school. In that sense, classical training is a lost art.

I've also learned that the "language of energy" is the common denominator that bonds all creatures. This is an age-old truth; classical pro-horse pieces of wisdom have endured through time. For example, an ancient Greek soldier,

Xenophon, is thought to have written the first documented book on how to train horses. He talked about horse communication centuries ago and about being friends with your horse.

Today, new advances in science continue to help us understand what happens between a horse and a human to create this magical bond. I'm trying to help people recognize that these findings help us become better partners to our horses—as well as to people close to us.

Do you have a global approach to horsemanship?

Yes; I learn from cultures all over the world. For example, in Spain I met a

I've found that there is a collective, unconscious undercurrent of wisdom among cultures on how to train and connect with their horses.

“I THINK THIS COMMUNICATION IS ACCESSIBLE TO EVERYONE— BUT IT’S NOT PART OF OUR CULTURE TO TRUST OUR ANIMAL INSTINCTS.

young Moroccan man who grew up in the North African desert training Arab horses using only a rope. Someone in the Western world would probably look at him and give credit to something that somebody here marketed. I’ve found that there is a collective, unconscious undercurrent of wisdom among cultures on how to train and connect with their horses.

Is this the basis for molecular equitation, a principle discussed in your book, *The Alchemy of Lightness*?

It is. My coauthor and I came up with the term to help explain timeless principles along with advances in new quantum physics that explain horse and human connecting on a molecular level. Through my horsemanship, I’m a vehicle to express this reality and champion it in the world.

Where and what do you teach?

My home base farm location is in Ringoes, New Jersey. I continue to maintain my title as clinical assistant professor at Rutgers New Jersey Medical School in the department of psychiatry. I developed an elective course years ago to improve medical

students’ empathy, bedside manners, and nonverbal communication skills using horses to further understand and help their patients. I am also invited to lecture throughout the year on various psychology topics.

When I cannot travel to help someone at their location, I arrange to meet via live webinars, where I can coach and guide them with their horse anywhere in the world.

How often do you travel to help horses versus people coming to you for help?

When I was younger, before relocating to my farm in New Jersey, my bread and butter was running around the planet to places like Qatar and Dubai. A few years ago, I cut down on travel and focused more on establishing a home base in the States. I now travel, at most, four days a month.

What are your more recent equestrian projects?

Most recently, I launched an online course series, *Creating Magic with Your Horse*, that introduces the philosophy behind what is, for me, an art form.

In 2016, I started a nonprofit called Friends for Pegasus, which rehabilitates and transforms horses so they can be adopted. It’s been helpful to me because, when I train horses, I’m often left with an unfinished feeling due to an owner’s time or budgetary constraints. Friends for Pegasus allows me to train one horse at a time and document those techniques to promote better training methods for others to implement.

I’ve also started hosting international equestrian tours in various countries. We did our maiden voyage to India—the home of the Marwari horse, the rarest horse in the world—in December of 2018. We stayed at Castle Mandawa in Rajasthan for a week and were treated like royalty. It was the chance to experience the Marwari horses in their native land. The tour included a three-day clinic with me and guided trail rides in the neighboring areas. It was truly the trip of a lifetime.

How much of what you do is based on instinct?

Because of the way they’ve been ridden or treated before, horses are sometimes silent, even numb—they’ve learned not to say anything. Dr. Martin Seligman, a famous psychologist, had coined the term for this: learned helplessness. When domesticated animals are scared or uncomfortable, they seem to check out, which we can mistakenly read as compliance. Sometimes they’ll display behaviors that we consider dangerous. Oftentimes, out of nowhere, I’ll get insights from a horse about the horse itself or perhaps about its owner. I feel that horses sense that I’m listening and therefore they have a lot to say to me.

I think this communication is accessible to everyone—but it’s not part of our culture to trust our animal instincts. In my world, I’ve learned to trust and further cultivate this instinct. If I’m on a horse that’s mentally detached, I feel lonely, like I’m with a disinterested

dance partner. Part of my work is getting them out of their shell and showing people that they are trying to communicate.

What are the top three things you wish people would do differently with horses?

First, prioritize their comfort. Change the primary question that you ask—“What can I do for you?” instead of “What can you do for me?” Second, be present and believe deeply in the possibility of a deep connection with the horse. I work with people to show them some simple but powerful adjustments that are game changers for their partnership. Finally, make a commitment to not push or pull others, whether horse or human. Doing so changes everything, and not just with horses.

What is the most satisfying aspect of what you do?

Watching the transformation. It’s like creating magic before your eyes, not only for the horses but also for the people who ride them. It’s rewarding to see that. The horse is always waiting for that connection with us; the horse’s state is pure. I’m just inviting him to that place to have a dialogue. The horse becomes a moving art form, and the human aspires to make this connection the ultimate masterpiece.

For more info, visit mariakatsamanis.com

Front of Tear Out Card 2

**MASTER THE KITCHEN:
Baking Conversions**



Baking is a science, and like all sciences, numbers play an important role. If your baking soda is off by even one teaspoon, you could have yourself a real mess!

Keep this guide of common baking conversions on hand to bake like a pro.



The Shanners



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 Suite 200
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Back of Tear Out Card 2

Spoons & Cups

c.	fl. oz.	tbsp.	tsp.
1/8 c.	= 1 fl. oz.	= 2 tbsp.	= 6 tsp.
1/4 c.	= 2 fl. oz.	= 4 tbsp.	= 12 tsp.
1/2 c.	= 4 fl. oz.	= 8 tbsp.	= 24 tsp.
1 c.	= 8 fl. oz.	= 16 tbsp.	= 48 tsp.

Grams

oz.	g
2 oz.	= 58 g
4 oz.	= 114 g
6 oz.	= 170 g
8 oz.	= 226 g
16 oz.	= 454 g

Extras

1 stick butter	=	1/2 c.	6 oz. choc. chips	=	1 c.
1 lemon	=	1-3 tbsp. juice	1 c. honey	=	12 oz.



The Ultimate HOME MAINTENANCE CHECKLIST



Buying a home is one of the biggest and most exciting purchases of your lifetime. However, what many neglect to remember is that with responsibility comes hard work in the form of home upkeep. Keeping up with regular home maintenance tasks will keep you from future headaches and wasted money.



ANNUALLY

- Clean your kitchen ventilator or exhaust fan. Have ductworks cleaned, if applicable.
- Check the attic for leaks, stains, and dampness.
- Have a professional conduct a chimney inspection and sweep.
- Have your heating and cooling system serviced.
- Bleed air out of the radiators if needed, and check for leaking valves.
- Clean any ductwork or ventilation openings.
- Check for separated and deteriorated caulk around the exterior of your home.
- Have your carpeting professionally cleaned to remove deep-down dirt, stubborn stains, and pet odor.



SEMIANNUALLY

- Check the chimney for condensation and signs of water.
- Change the furnace and the air-conditioning filters every 2-3 months.
- Check exposed wiring and outlets for signs of wear or damage.
- Clear slow-running or clogged drains.
- Check for evidence of leaks around and under sinks, showers, toilets, and bathtubs.
- Vacuum the lint from the dryer ducts and surrounding areas.
- Check for cracks and moisture in the basement and foundation, and discuss with a professional if the problem seems to be severe.

Stacey Shanner

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how to hang (ALMOST) ANYTHING

Hanging pictures and decorations is one of the easiest ways to make your house feel like a home. But do you know how to hang those items properly? Use this guide to get beautifully decorated walls without doing major damage.

DRYWALL

materials

For light items:

Measuring tape	Nail
Pencil	Level
Hammer	

For heavy items:

Stud finder	Wall anchor
Drill bit	Screwdriver
Drill	Screw

best practices

Before hammering a light object, measure where you want it to hang, and mark the area with a pencil. Hammer the nail at a 45-degree angle, hang the item, and check that it is level. For heavier items, you'll need a stud finder so you can hammer directly into a stud and an anchor for support. Once you've marked your spot, drill a hole in the wall slightly smaller than the anchor. Hammer in the wall anchor, and use the screwdriver to insert the screw. Hang the item, and check that it is level.

STONE OR BRICK

materials

Measuring tape	Wall anchor
Pencil	Hammer
Painter's tape	Screwdriver
Drill	Screw
Drill bit	Level

best practices

Before you get started, measure where you want the object to hang, and mark the spot with a pencil. Next, use painter's tape to mark an inch from the tip of the drill bit so you don't drill too far. Drill the spot you marked, making sure to stop once you reach the tape on the drill bit. Using a hammer, insert the wall anchor into the hole, and then drive in the screw. Hang the object, and then make sure it is level.

TILE

materials

Measuring tape	Drill
Painter's tape	Hammer
Pencil	Wall anchor
Coolant such as mineral oil or water	Screw
Carbide-or diamond-tipped drill bit	Level

best practices

Measure where you want the object to hang, then use a pencil to mark on a piece of painter's tape, which will help protect the tile later on. Next, dip the drill bit in the coolant for ten seconds, and slowly begin drilling. Apply light pressure, and gradually increase the drill speed until you have reached the desired depth. If the drill bit begins to overheat at any point, take it out and dip it in the coolant again. Finally, using a hammer, drive the wall anchor into the wall. Drill in the screw. Then hang the item, and check that it is level.

PLASTER

materials

For light items:

Measuring tape	Drill
Pencil	Hammer
Painter's tape	Nail
Drill bit	Level

For heavy items:

Wall anchor
Screw
Screwdriver

best practices

Measure where you want the object to hang, and mark with a pencil. With plaster walls, you'll want to put a piece of tape under your hole on the wall to catch any discarded plaster. Use another piece of tape to mark the spot where you want to drill. Drill a pilot hole through the tape to help prevent your plaster from cracking, and hammer in your nail. For heavier items, drill a larger hole for the wall anchor, and then drive in the screw. Finally, hang your item, and check that it's level.

WOOD

materials

Measuring tape
Pencil
Drill or hammer
Screw or nail
Wall anchor
Level

best practices

Measure where you want the object to hang, and then mark it with a pencil. Using your drill, start a small pilot hole first to help minimize splitting. (A nail will suffice for wooden walls, but a screw provides great holding power.) Drive in the nail or screw, and then hang your object—checking to ensure it's level. For thinner wooden walls, such as paneling, follow this same process, but use a wall anchor that will spread out behind the wall.