

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 108



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DESIGNING FOR THE *seven* seas

PAGE 24 | A luxury yacht design that shows nautical living at its finest

wilson's world | 4

the axis of dance and disability | 36

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678

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Front of Tear Out Card 1

peach and prosciutto PIZZA

About 12 oz. pizza dough
¾ lb. fresh goat cheese
Leaves of 3–4 sprigs fresh
lemon thyme
3 yellow peaches
Extra-virgin olive oil
1 large handful fresh arugula
6 slices prosciutto, cut into pieces
Salt and freshly ground pepper



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Back of Tear Out Card 1



SERVES 6–8

1. Preheat the oven to 375°F. Stretch or roll out the pizza dough into a thin oval and set it on a baking sheet lined with parchment paper.
2. In a large bowl, combine the goat cheese, lemon thyme, and salt and pepper to taste. Spread evenly over the pizza dough, leaving a narrow border around the edges.
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5. Top the warm pizza with the arugula and prosciutto, add a few grinds of fresh pepper, and serve immediately.

© *Miss Maggie's Kitchen: Relaxed French Entertaining* by H lo se Brion, Flammarion, 2020. Images   Christophe Rou  and may not be reproduced without written permission from the publisher.



AMERICAN LIFESTYLE

Dear Bill and Judy,

Spring is a time to spruce up your interior space and also revel in the blooming canvas of nature's bounty. This issue of American Lifestyle magazine appreciates beauty indoors and out.

Having once owned her own interior design company, Nicole Gibbons knows a thing or two about the importance of color in a space. That's why she founded the innovative online store Clare, which personalizes the paint-shopping process and streamlines the often overwhelming number of color options.

Who says your living quarters have to be on dry land? One of designer Colleen Waguespack's clients challenged her to design and customize a yacht, which would be used to race as well as conduct marine research. Back on land in Los Angeles, Jada Moore, owner of Jada Baby, has tuned into the niche market of nursery design to create dreamy spaces for the littlest humans.

Each May, the city of Rochester, New York, welcomes visitors and locals alike to stroll the grounds of Highland Park, awash in flowers. The Rochester Lilac Festival features America's largest collection of lilacs--over five hundred varieties--in a spectrum of colors. Live music, food trucks, and an arts and crafts show round out the festival offerings.

Whether it's spring-cleaning or flower gazing, make space for beauty in your life this season. As always, it's a pleasure to send you this magazine.

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AMERICAN LIFESTYLE

ISSUE 108

- 4** WILSON'S WORLD
- 10** A FRENCH ESCAPE
- 18** ALL THE WORLD'S A GARDEN
- 24** DESIGNING FOR THE SEVEN SEAS
- 32** TRUE COLORS
- 36** THE AXIS OF DANCE AND DISABILITY
- 42** FOR THE LOVE OF LILACS
- 48** SWEET DREAMS

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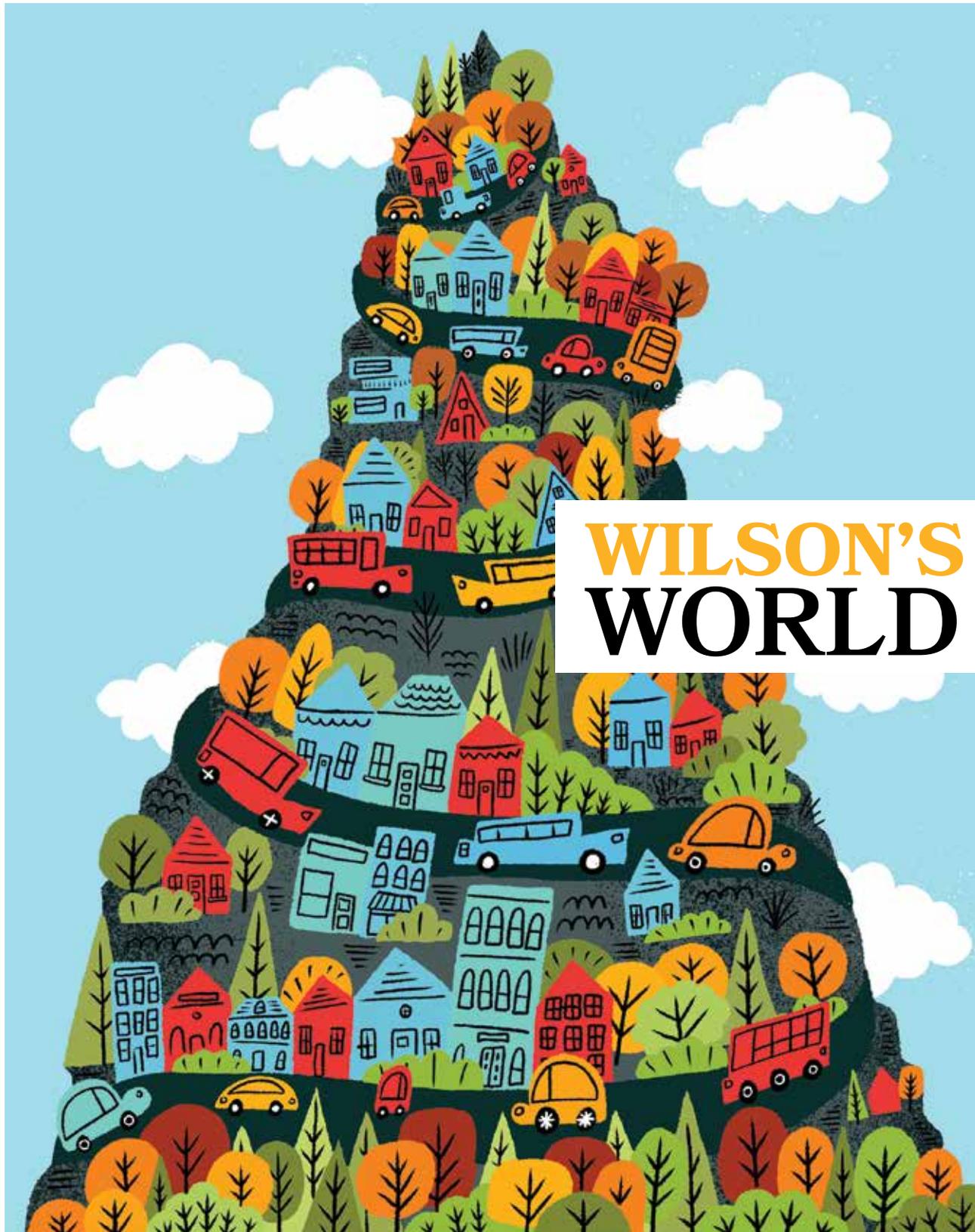
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Spring in New York means the Rochester Lilac Festival and strolling with family to soak up the blooms and live music. // **page 42**



WILSON'S WORLD



interview with **matthew taylor wilson**
written by **rebecca poole**
photography by **bryan lemon**



Kentucky-based illustrator and graphic designer Matthew Taylor Wilson has made a career out of his love for all things quirky. Specializing in hand-drawn designs, Wilson and his approach to his craft will inspire you to let your inner child roam free.

Were you interested in illustrating as a child? What led you to study fine art and graphic design in school?

Well, I didn't know I was interested in illustration per se, but like a lot of kids, I drew all the time and was constantly creating my own little world of stories and characters. My uncle was a graphic designer, illustrator, and master printmaker, so I was familiar with adults who made art professionally. I was fortunate enough to grow up seeing creativity in action.

I ran away from art and design for a bit during my time at Western Kentucky University, feeling like I should do something "grown up," but it caught up with me. Everything else I pursued was so difficult and just didn't seem to come naturally. I was playing in bands

and associating with counterculture types who were always making posters and designing things. I realized that was where I needed to be. So I ended up changing my major to art with an emphasis on graphic design.

What was your journey like after college?

I got a paid internship while still in school, and after graduation it turned into a full-time gig. It was corporate, but the people I worked with were great, and I learned a lot. After that, I had various design and art director jobs at small agencies. I ended up taking a senior designer position at a local paper-crafting company called Studio Calico. That job changed my direction in design. I was given so much freedom, and I had a blast.

MY WORK IS ALL HAND DRAWN, AND THAT GIVES IT A KIND OF COHESION. I LIKE SIMPLE GEOMETRIC SHAPES AND MESSY LINEWORK. IT'S QUIRKY AND TACTILE. I LIKE LEAVING EVIDENCE THAT SOMETHING WAS DONE BY HAND.



On the side, I started doing lettering and hand drawing all of my own icons and design elements. I soon discovered Society6 and began selling printed linocuts. Those two things combined ultimately allowed me the freedom to find myself. During that time, the Bright Agency, an illustration agency that focuses on the children's literature industry, found me on Twitter and asked me if I'd like to work with them. The rest is history.

Your work—everything from creating logos to illustrating book covers—spans decades. Is there a favorite project you've worked on?

I don't have a favorite project, but I do have a favorite *kind* of project. I love books! In an age where we're becoming more and more digital, I just love physical books. I always jump at the chance to design book covers or work on illustrations for a story.

How would you describe your style?

My style is a bit muddled. I'm pretty versatile, so I get to work on lots of different kinds of projects. However, it's all quite different. For me, it's more about the process. My work is all hand drawn, and that gives it a kind of cohesion. I like simple geometric shapes and messy linework. It's quirky and tactile. I like leaving evidence that something was done by hand.

Take us through that process. Do you have an "aha" moment when working?

The process is pretty rough. It's a lot of panicking, drawing, redrawing, revising, stress eating, revising again, and finally

arriving at something moderately acceptable by the deadline. There are very few truly inspired moments for me—it's just drawing and working through things while I'm doing it.

Do brands give you artistic freedom, or is the collaboration process more specific?

It's typically a bit of a collaboration, but it depends greatly on the project. For editorial illustrations, art directors often give a sketch or send a layout with a scribbled "This goes here." Other projects, like book covers, lend themselves to a more stylistic interpretation of the concept.

Describe a typical workday for you:

I'm a full-time hermit. Even before we were all quarantined, I spent most of my days at home. My typical day starts around six o'clock. I make breakfast and lunches for my kids and take them to school. The rest of the day is spent answering emails, drinking coffee, hanging out with my three dogs, and working on whatever projects I've managed to wrangle. Even in a post-COVID-19 world, I'll never leave home.

How do your kids influence your work?

My kids are a big influence on me. I don't ever have to seek out input because they're always present for the process. Since I work from home, they get to witness the chaos that is being an illustrator. Being in a creative career has kept me young, and I know a lot of illustrators can say the same thing. We are allowed to be adults who love The Muppets, toys, video games, goofy



“

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HAPPINESS
 CAN BE FOUND
 EVEN IN THE DARKEST
 OF times IF ONE
 ONLY REMEMBERS
 To TURN ON THE
LIGHT.
 -ALBUS DUMBLEDORE



cartoons, and children's books. My kids and I often sit together at the kitchen table collaborating on silly drawings. We also play video games together for hours and geek out at used bookshops.

Do you have other artistic interests?

I make music (I play the drums and other various instruments) and play video games when I can. I've been in lots of bands over the years and love to hang out and just make noise.

Do you ever experience artist's block? What helps you feel inspired during these moments?

Everyone experiences creative block or burnout. It helps to take a walk and get away. After that, you have to just work

through it. Art is hard, and when you're a creative professional, you don't have the luxury of waiting for inspiration.

Is there another medium you'd like to tap into?

I really want to design a toy—well, specifically, a toy based on an original character. I have some ideas I've been kicking around. I'd love to be able to have the character span across books and animation.

Is there a mantra you live by?

"Do what you can with what you have." I'm a peace and love kind of guy. I want to do what I can to be a positive light on this Earth while I'm here.

Are there creatives that have been particularly influential to you throughout your career?

There are so many designers and illustrators that I admire. I love midcentury design and illustration. Artists from that era did everything by hand, and I'm more drawn to work that has nondigital elements. I'm a huge fan of Evan Hecox, Geoff McFetridge, and Keith Haring. Some other influences are David Stone Martin and Alexander Girard.

What legacy do you want to leave?

I want to encourage people while I'm here and leave some encouraging work behind when I'm gone.

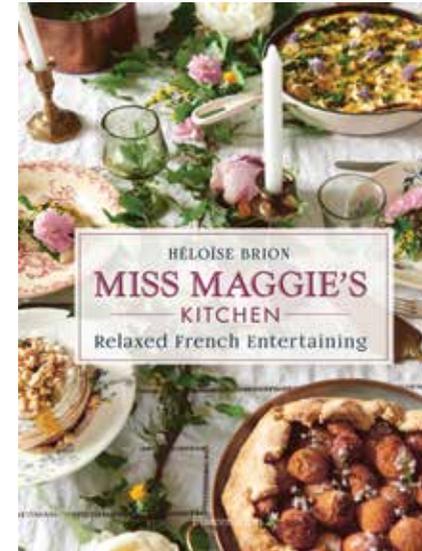
For more info, visit matthewtaylorwilson.com

A FRENCH ESCAPE

recipes by **h lo se brion** | photography by **christophe rou **



  Miss Maggie's Kitchen: Relaxed French Entertaining by H lo se Brion, Flammarion, 2020.
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Serves 6–8

About 12 ounces pizza dough
  pound fresh goat cheese
Leaves of 3–4 sprigs fresh lemon thyme
3 yellow peaches
Extra-virgin olive oil
1 large handful fresh arugula
6 slices prosciutto, cut into pieces
Salt and freshly ground pepper

peach and prosciutto pizza

1. Preheat the oven to 375 F. Stretch or roll out the pizza dough into a thin oval and set it on a baking sheet lined with parchment paper.
2. In a large bowl, combine the goat cheese, lemon thyme, and salt and pepper to taste. Spread evenly over the pizza dough, leaving a narrow border around the edges.
3. Rinse and quarter the peaches with the skin on.
4. Arrange the peach quarters over the goat cheese mixture and drizzle with olive oil. Bake for 20–25 minutes, until the crust and peaches are lightly golden.
5. Top the warm pizza with the arugula and prosciutto, add a few grinds of fresh pepper, and serve immediately.

KITCHEN NOTES: This pizza is equally delicious with fresh figs or apricots instead of peaches.



Serves 5

5 globe artichokes
3 lemons, preferably organic
2 cloves garlic, finely chopped
Extra-virgin olive oil
3 cups bread crumbs
Leaves of 3 sprigs fresh parsley, chopped
Leaves of 3 sprigs fresh basil, chopped
1½ cups Parmesan, grated
Salt and freshly ground pepper

stuffed artichokes

1. Cut off the base and the top 1¼ inches of each artichoke and remove the tough outer layer of leaves.
2. Grate the zest and squeeze the juice from 2 of the lemons. Set the zest aside and pour the juice over the artichokes to prevent browning.
3. Steam the artichokes for 20 minutes and let cool.
4. Meanwhile, juice the remaining lemon, then sauté the garlic in a skillet over medium heat with a small amount of olive oil and a pinch of salt. When the garlic begins to color, stir in the lemon juice, bread crumbs, parsley, and basil.
5. Season to taste with salt and pepper, stir in the lemon zest, and remove from the heat.
6. Preheat the oven to 350°F. Remove the inner leaves from the center of each artichoke and scoop out the chokes with a teaspoon.
7. Stir the Parmesan into the bread crumb mixture, then stuff this filling into the cavity of each artichoke, packing some between the leaves as well. Sit the artichokes close together in a single layer in a baking dish, drizzle with olive oil, and bake for 15–20 minutes, until the artichokes are completely tender and the bread crumbs golden. Serve hot or warm.



Serves 6–7

- 2 food-grade cedar planks for grilling**
- 2 tablespoons extra-virgin olive oil**
- 2 tablespoons granulated cane sugar**
- 2 tablespoons soy sauce**
- 2 tablespoons minced fresh ginger**
- 2¾ pounds salmon fillets, preferably organic or wild-caught, skin on**
- 3 scallions, thinly sliced**
- Fleur de sel (sea salt)**
- Freshly ground pepper**

grilled cedar-plank salmon

- 1.** Soak the cedar planks in water for at least 1 hour, keeping them submerged.
- 2.** In a bowl, combine the olive oil, sugar, soy sauce, and ginger to make a glaze.
- 3.** Prepare your grill for direct cooking over medium heat. Brush the glaze evenly over the salmon.
- 4.** Set the soaked planks on the grill for a few minutes, until they begin to smoke, adding water if they seem too dry. Place the salmon fillets skin side down on the planks, sprinkle with fleur de sel, and close the lid of the grill. Cook for 15–20 minutes, checking often, until the salmon is done to your liking. If necessary, cook for an additional 10 minutes or so.
- 5.** Place the salmon on a serving plate, sprinkle with the scallions, and season with pepper. Serve immediately.



Serves 6–8

2 pounds strawberries
Juice of 1 orange, preferably organic
1 tablespoon lemon juice, preferably organic
2 tablespoons orange blossom water
2 tablespoons superfine sugar
Generous ½ cup toasted shelled hazelnuts
5 ounces plain meringue
Leaves of 4 sprigs fresh mint, chopped
Fine julienne of lemon zest, preferably organic (optional)

strawberry meringue salad with hazelnuts and mint

- 1.** Wash, hull, and quarter the strawberries and place in a shallow serving bowl.
- 2.** In a bowl, combine the orange juice, lemon juice, orange blossom water, and sugar. Stir until the sugar dissolves, then pour over the strawberries.
- 3.** Chop the hazelnuts, break the meringue up into small pieces using your hands, and add to the strawberries. Stir gently to combine.
- 4.** Sprinkle with the chopped mint leaves and lemon zest, if using. Serve chilled.



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A Variety of Edible Mushrooms

all the world's a garden

interview with **samuel thayer** | written by **shelley goldstein** | photography **as noted**

An award-winning author and internationally recognized expert on edible wild plants, Samuel Thayer reveals what watered the seeds of his lifelong fascination with foraging.

Where did you grow up? Who introduced you to foraging?

I grew up in central and southern Wisconsin—mostly in the city, but I spent a lot of time in rural areas. I first remember my older sister teaching me to eat wood sorrel [an edible weed] when I was four years old. It was lemony and sour, and we all thought it was delicious.

What was your trajectory to becoming an expert in foraging for wild edible plants?

As a child, I wanted to learn to feed myself. I wanted to run away and live in the woods. I started reading plant and mushroom books and trying the things I read about at an early age. By the time I was a teenager, I was well versed in botany and mycology and knew a lot about nature. I graduated from high school and ran away to live in the woods. I built a little log cabin and tried to live off the land. But I got lonely, so I decided to organize a plant walk to meet friends and put up some flyers at

a local college library. That's how my path to teaching began. The plant walk morphed into leading foraging tours when I was nineteen years old. The learning part has not stopped or even slowed down.

Did you have another career as well?

I did a lot of jobs—most of which I liked and excelled at—but I got bored after a while. I did seasonal farm work and construction, washed dishes and cooked, retreaded semi tires, worked in sawmills and fast food, and cashiered at a gas station. I did field work on two ecological research projects: one with frogs and one with plants. I don't know if any of this could have been called a career, though. Eventually, I found things that I never wanted to stop doing, such as making maple syrup, harvesting wild rice, planting an orchard, teaching, and writing.



© Samuel Thayer

Chickweed



© Michael Gane/iStock/Getty Images Plus
Wild Blackberries

EDIBILITY IS NOT A YES-OR-NO QUESTION. THE DETERMINATION OF EDIBILITY IS BASED ON FOUR SEPARATE QUALITIES. TO BE EDIBLE, AN ITEM MUST BE NONTOXIC, NUTRITIVE, DIGESTIBLE, AND LABOR-EFFICIENT.

What do you find rewarding about leading tours?

I like to be reminded that I'm not alone in my interest—which, for most of my childhood, I felt like I was. I also think that foraging attracts an incredibly pleasant crowd of intelligent, thoughtful, and kind people. I like how it mixes people from all parts of the political spectrum, all races and nationalities, all genders, different social classes, and rural and urban backgrounds in a common group with a common interest. I love learning from the participants who always have something to teach me. I don't just learn pieces of their specific knowledge, but I

learn how people learn, which makes me a better teacher.

Does teaching come naturally to you?

It does, I think. At least people tell me that. But I have definitely worked on my craft. Insecurity makes for a poor teacher, and I have lost most of what I started with because I know I'm doing what I was meant to do. I share. I explain. I try to be clear. I tell the truth. I admit when I don't know the answer. I acknowledge other viewpoints and explain why I hold mine. I listen to every question and try to meet people where they're at in the journey

of learning. I try to connect the little details to the bigger picture. I try to encapsulate my excitement and hand it to the audience so they can kindle their own because this is what will drive them to learn once they have left the guided foraging walk. I try to give them realistic expectations.

Are there certain foods you primarily forage for? Are you frequently adding to your repertoire?

Some of the things I spend the most time gathering are wild rice, hickory nuts, butternuts, black walnuts, hazelnuts, acorns, wapato [a wetland tuber], maple and birch syrup, blueberries, serviceberries, and cranberries.

I learn several new plants and mushrooms each year. I also learn better ways to harvest and process foods through experimentation and through studying different food traditions.

Will you talk about a few interesting finds that many people may not be familiar with?

This is a challenging question to answer because the average American has heard of only a dozen or so wild edibles, like blackberries and blueberries, and maybe morel mushrooms. Even avid foragers are generally only familiar with about half or a third of the wild edibles on our continent; the other wild edibles are obscure and almost never collected anymore.

So much of our collective cultural amnesia about food is due to colonialism, when many food traditions were erased and marginalized. The extent of this is deeper and more pervasive than the general public would ever imagine. For example, in eastern



© Matt Pulk/Instagram @mycelial_matt
Ostrich Fern Fiddleheads

North America we have a native oil-crop tree, the yellow-bud hickory, which is to our region what the olive is to the Mediterranean. It is just as practical, just as economical, just as healthy and delicious, and it had a tradition dating back thousands of years—yet the knowledge of this food plant went essentially extinct for 160 years.

Do you have some principles you never stray from when foraging?

Yes. Never eat something unless you know what it is, always consider the long-term sustainability of your actions as a forager, and be respectful of other people using the land.

Have you ever learned the hard way that something is inedible?

Edibility is not a yes-or-no question. The determination of edibility is based on four separate qualities. To be edible, an item must be nontoxic, nutritive, digestible, and labor-efficient. These qualities are all assessed on a continuum, rather than being binary. Different foods are edible in different ways. Cinnamon is edible as a spice but not as a bread flour. Potatoes are edible cooked but not as a raw salad vegetable. When you are experimenting with foods for which you have no cultural knowledge, and for which virtually no knowledge is available from any source, part of that



© Matt Pulk/Instagram @_mycelial_matt_

Hypholoma Lateritium (Brick Caps)

experimentation is always to determine the limits of edibility or the applicable uses. The relevant question is not so much “Is this edible?” but “How is this edible?”

Do you shop at grocery stores and eat at restaurants, too?

We forage for about half our calories. We shop at grocery stores—mostly for things that we like but cannot forage. We are not absolutists or extremists or fad followers. We eat at restaurants infrequently as well.

Where do you go foraging?

Everywhere I can: my own property in northern Wisconsin, public lands where it is allowed, and the lands of neighbors and friends from whom I have permission.

What are high-prep foods?

There is a very long path and a lot of work from a wheat field to a pizza crust. Most of our staple foods are like this: they require equipment, work, and skills to utilize. Maple syrup and wild rice are two other well-known examples.



© Matt Pulk/Instagram @_mycelial_matt_

Pseudohydnum Gelatinosum (Toothed Jelly Fungus)



I also think our society desperately needs to rekindle our relationship to nature—for our health and for the health of the land. I truly believe that foraging is an absolute necessity for healing and sustainability.



© hongquang09/iStock/Getty Images Plus

Purslane



© Madeleine_Steinbach/iStock/Getty Images Plus

Dandelion Buds

If you were stranded in a forest or an island, would you be able to survive by foraging?

In a forest, almost certainly, and maybe on an island if it were big enough. But in both cases it would be difficult because any wilderness on Earth is not likely a good foraging spot. Wilderness is not random. The best places for foraging have already been built up by humans a long time ago. Give me Chicago or Cleveland in 1650, and that would be a forager’s paradise.

What was the impetus for writing a book?

I realized that I had information that other people wanted. I had spent so much time figuring this stuff out, it seemed a shame not to share it. I also think our society desperately needs to rekindle our relationship to nature—for our health and for the health of the land. I truly believe that foraging is an absolute necessity for healing and sustainability.

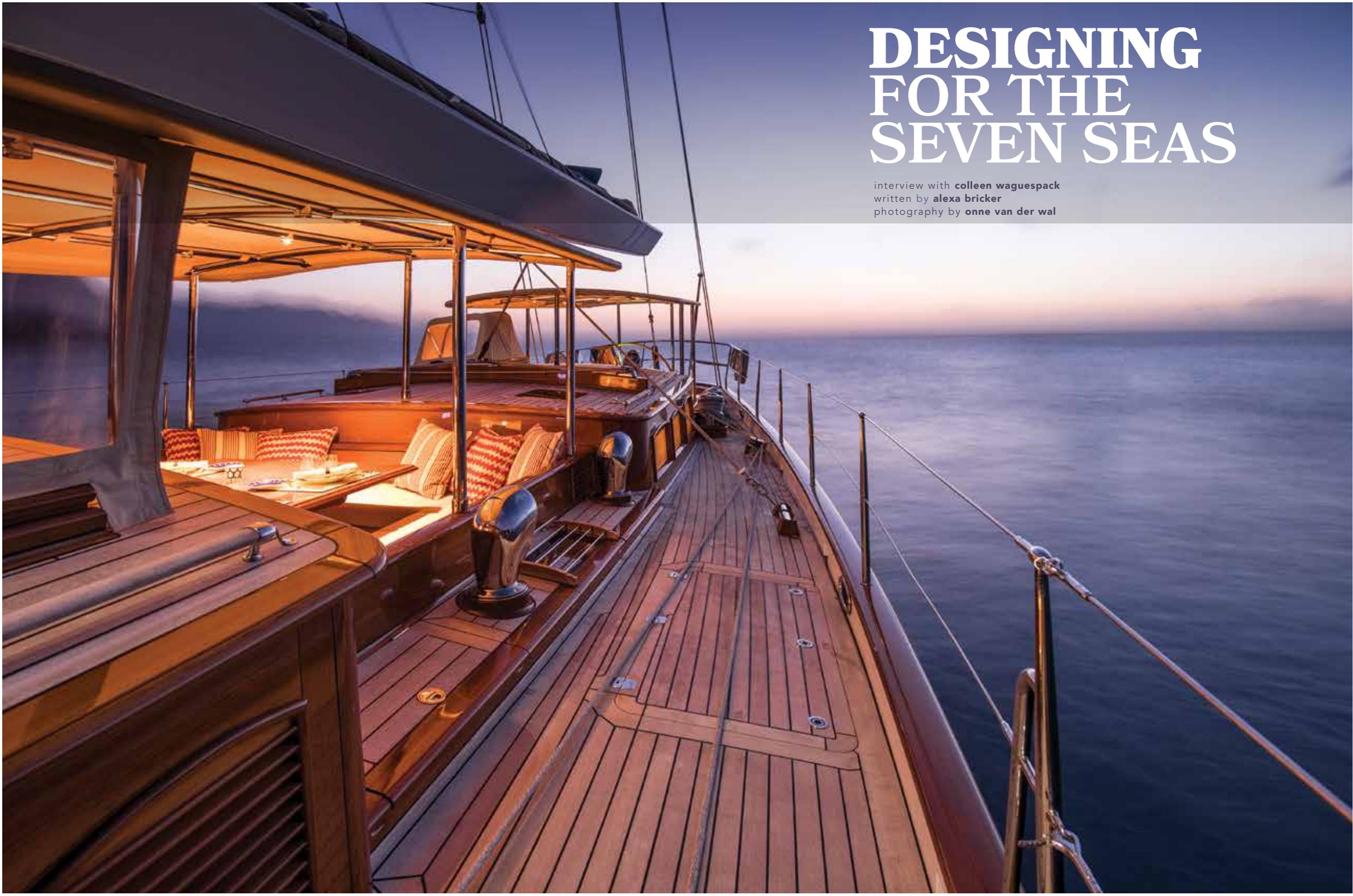
What advice would you give to people interested in foraging?

Begin where you see plants every day: your backyard, your garden, a park, the office hedgerow, or a country roadside where you walk your dog.

To identify a plant is not as easy as beginners think, and it takes work. Find a book, meet some people, and learn some words. Look at plants long and hard and repeatedly. Foraging is the most rewarding thing you’ll ever do, but it won’t come without effort. Instead of trying to learn “foraging,” learn a plant and how to use it. Then, whenever you’re ready, learn another one.

For more info, visit foragersharvest.com

*The photos in this article should not be used as a guide for personal foraging. Always consult an expert before consuming wild plants.



DESIGNING FOR THE SEVEN SEAS

interview with **colleen waguespack**
written by **alexa bricker**
photography by **onne van der wal**

Colleen Waguespack isn't the typical interior designer. Through a series of life-changing events, Waguespack's career took a turn toward the altruistic—giving her new perspective and helping her create spaces with a people-focused mission. Her vision for the Emergé Center provides world-class resources and support for children diagnosed with autism, and the luxury sailing ship SY Acadia is now being used for studying marine life around the world.

How did your career in interior design begin?

When it was time for me to go to college, my father said, "Find a career that can balance your business side and artistic side." The dean of the school of design at LSU took me around to some of the different disciplines—architecture, design, and also to the theater school to look at set design, but I settled on interior design.

I think I really fell into the right profession. After graduation, I started working for corporate architecture firms in Washington, DC. That was perfect because it gave me the business environment and the artistic outlet at the same time.

What prompted your move to Louisiana?

My husband and I both went to LSU and are from Louisiana, so we wanted to go home and have our kids be around family. But then Katrina came, so we



stayed in DC for a little while longer and had our third son. Eventually we realized there was no way we could do it without family, and my husband ended up getting a job offer in Baton Rouge.

Did the move to Baton Rouge push you to start your own firm?

It was not possible for me to find the same kind of corporate work in Baton Rouge. Before we left DC, I was working at a small start-up called Envision, which had a mission of making sustainability integral with design. The sustainability movement had just begun, and their goal was to create sustainable designs that didn't look sustainable. I went with them thinking,



“They’re small, and this can help me learn how to run my own small business.”

Tell us about your work with the Emerge Center:

As soon as we got to Louisiana, we discovered our son Christopher is on the autism spectrum. I researched into the middle of the night to make sure we were doing everything possible for him. It was very isolating as a parent. But there was one place, the Baton Rouge Speech and Hearing Foundation, that at least had a new program for autism three days a week. But once Christopher got to kindergarten I thought, “This is just nuts. There should be a place that has all the services he needs under one roof.”

The director of the Baton Rouge Speech and Hearing Foundation came to me and asked me to be on the board, and once I got on the board, I said to her, “We need to do a capital campaign. The numbers are getting higher and higher, and we need to bring every type of therapy into one place.” That was in 2007. The economy was in a terrible spot. I went out there and just started asking people for money directly. What came from that was I got to know a lot of people and businesses around Baton Rouge, and it allowed me to be clear in the vision and look of the center.

Did you acquire any new clients through that project?

That is exactly how I acquired Mark Rohr, the yacht client. He had come to Baton Rouge as the CEO of a chemical company, which had just moved its headquarters, and he was the first person I went to for the first big ask for the Emerge Center. I brought him to the old Baton Rouge Speech and Hearing Center, and I was going to ask him for



Mark and his wife are both from the Mississippi area and love the water, fishing, and sailing. For him, this was what he always wanted in life—to have his own boat of this level.



\$1 million. At the end of walking him around, he sat me down and said, “I’m going to give you \$1.5 million,” and he explained to me how capital campaigns work. It was unbelievable.

He ended up taking a new position as the CEO of a Fortune 500 company in Dallas, and he asked me to design his new home there. That was a really great project, because Mark is a great guy, a great visionary, and really clear about his expectations. When that was done, he said, “OK, now we’re doing a yacht.”

I had never done a project like that before. But Mark and his wife are both from the Mississippi area and love the water, fishing, and sailing. For him, this was what he always wanted in life—to have his own boat of this level.

What was the process of collaborating with the ship’s architects? What were some of Mark’s goals for the design?

Scalewise, Mark was clear that he wanted to build something that he could sail himself, use to compete in

gentleman's cup races, and conduct marine research. He has a very modern and minimalist style, and in a limited amount of space, we had to make a lot of really specific decisions. In a lot of yachts, everything is mahogany wood, so we knew we wanted to modernize it while maintaining some of the other classic details that make it beautiful.

The company, Hoek Design, was very good, and they must have made a million 3D CAD models for us. In every single room, we tried a few different versions to determine how much would be wood, where we would add inlay, where we wanted panel, and where to include lacquered white versus the lacquered mahogany.

Because the yacht is made for sailing, you were limited in the amount of loose decor you could include. How did you overcome those limitations?

A boat like that literally has to be able to flip upside down under the water and pop back up. So there is nothing arbitrary in the entire space. You can't give them a gift for the boat. We had to know the count of every saucer, every cup, and every piece of cutlery—everything. We designed it so every item has its own place.

We also decided to commission their two favorite artists to create pieces for the boat—to give it a more personalized feel and sense of a home away from home. When you're in a boat of that scale, you also don't have a clear view of the ocean, especially in the more confined spaces. So we purposely included pieces that provide depth and offer a sort of window to the rooms.





Were there any other small details you added to help personalize the space and make it feel complete?

As far as warming it up, the smallest things really make it special, like adding the metal inlay into the dining table or coffee table. That might be superfluous in someone's home, but on a boat, if you don't do those things, there's no personalization. On the cockpit table, we did an inlay of a conch shell and a star pattern—these are the types of things we spent a lot of time on.

What was most rewarding about this project in particular? Did you learn anything new about yourself as a designer?

One of the most rewarding things, but also the most time-consuming part, is getting to know the family and their lifestyle. In a project like this, you think, "I'm not a yacht designer. I probably won't design five more yachts." But I had the confidence to go into it because I was coming in as the Rohr's representative and knew how to execute something that would make them happy

and comfortable. Their home in Dallas was very modern and pared down, and I felt like we were able to translate that into this beautiful sailing yacht that people would see and say, "Wow, that's really well done."

I'm thrilled to see they're not only enjoying it but also funding all of this marine research. He's really using it for what he wanted to use it for, it's functional, and everyone is happy—that's totally rewarding.

For more info, visit colleenwaguespackinteriors.com

IN A LOT OF YACHTS, EVERYTHING IS MAHOGANY WOOD, SO WE KNEW WE WANTED TO MODERNIZE IT WHILE MAINTAINING SOME OF THE OTHER CLASSIC DETAILS THAT MAKE IT BEAUTIFUL.



TRUE COLORS

interview with **nicole gibbons** | written by **matthew brady** | photography by **clare**



Young and ambitious, Nicole Gibbons channeled her love of home style into a successful New York design firm and then parlayed it into her game-changing online paint store, Clare.

Who influenced your creativity?

My mom worked in the design business, so I grew up around it. As a child, I was always making jewelry, knitting scarves, and crocheting. I was into drawing, too. My mom and both my grandmothers were the consummate homemakers, so I learned how to create a beautiful home from them.

Did you always want to be a designer?

Actually, I wanted to be a doctor. When I went to Northwestern, though, I realized that I wasn't passionate enough about the sciences to continue that as a career, so I worked in fields that interested me: fashion, beauty, and music.

After college, I did PR for a big global retail organization. In my free time, I found myself always watching decorating shows and buying coffee table books about design (and I had put a lot of time and effort into making my apartment well-appointed in college), so I started truly exploring my passion for design.

I created a home-and-design blog in 2008, in the very early days of blogging, which inspired me to set up a side hustle design business. By January 2013, I started doing interior design full time. I definitely had a very unconventional path, but each step led me to where I am.

What inspired you to create Clare?

As a young person, I felt like nobody my age was speaking to me and my generation about home and design—they felt more like parents than somebody I could identify with. I thought I could be that person for a younger generation who love their homes.

I've also always admired the Martha Stewart business model—parlaying food and catering into multimedia and everything from cooking products to food and design. So my end goal was to build a big business where more people could utilize my design aesthetic. I knew I wanted a focal product, but being the crazy, ridiculously optimistic person I am, decided to start a paint company. Nobody was selling paint online, so I immediately saw that opportunity. I worked on it for about eighteen months and launched in 2018.

What is your personal aesthetic? How does it blend into Clare's?

My personal taste has evolved, as I think a lot of people's do. Starting out, I leaned more toward traditional and then went into transitional, but I always had the same common threads: mixing vintage with modern and a fresh use of color. I love making color pop in a room, whether it's through a beautiful wall color or using a neutral palette and adding bursts of color through textiles

and accessories. That transition very much holds true on a personal level because my life has become so crazy and hectic. I used to be much more of a maximalist, and now I like things more streamlined and pared down—at the end of the day, I just want to come home, breathe, and have an airy, open kind of feeling.

The Clare aesthetic is even more modern and streamlined than my own. That was very intentional. Paint is a very cluttered world, so I wanted Clare to feel like a breath of fresh air. If you look at our photography, there are a lot of white spaces and clean walls because we're selling the color on the walls, not artwork or furniture. At the end of the day, color is the star.

Tell us about your Color Genius personalized color quiz and your ten-inch by ten-inch stick-on swatches:

When I recommended colors for clients as a designer, I'd usually only suggest one color per room; I never really had clients question it or ask for many color options. Yet most DIYers usually collect several colors—because there are so many choices and they can't decide.

This showed me that design guidance and trust are significant, and we layer that throughout the whole Clare experience to give people more confidence. Design Genius is meant to make you feel like you have a designer helping you choose the color that fits you. It looks at all the same inputs I would as a designer—such as the amount of light the room gets, the direction it's coming from, and the different colors in the room. We want to make sure that we're recommending colors that fit your aesthetics as well,

so it factors in questions like “What's your decor style?” and “How do you feel when you're in the room?”

As far as the swatches, the old way of painting usually requires you to purchase several sample jars of paint and single-use painting supplies at the store. You must paint it on your wall and wait for it to dry, which is expensive, time-consuming, and wasteful—because that's a lot of single-use plastic containers. So the peel-and-stick swatches enable you to sample the color in one step. It again stems from wanting to simplify every step of the process—not only sampling but also color selection. A typical brand can have three thousand colors, and we only have fifty-six beautifully curated colors.

How do you ensure your paints are safe?

For us, it's all about making better choices to minimize the impact on your home, the air, and the environment because people spend more time indoors than out. And the EPA says that the air in our homes can be up to ten times more polluted than the air outdoors because you're recirculating the same stagnant air. In addition, there can be toxic emissions in your home that you're unaware of, from things like cleaning products and anything that has an adhesive, such as a carpet or a mattress.

So we focus on products that support better indoor air quality. Our paints have zero VOCs and top-tier GREENGUARD certification. They go through a process where GREENGUARD measures them for fourteen days to make sure that they don't let off gas because paint that contains VOCs can emit gas for years. We want to strengthen our customers'



trust that they can feel good about the products that they put into their homes and take a transparent approach about it. We always try to do the right thing.

Speaking of transparency, what does open communication mean to you and your company?

From an industry perspective, there's so much information out there about paint and painting, but it's very fragmented. If you google “paint,” there are a million different resources to sift through, and which one do you trust? Even if it's about how to paint, you're going to find ten different articles and ten different YouTube videos that each have very different steps to follow. So we want to be the ultimate resource for paint, painting, and choosing colors.

What's your top suggestion for a weekend painting project?

An accent wall. It doesn't require a ton of time or labor, and it will have the biggest impact. You can use painter's tape to paint something like a geometric shape to add a little bit of fun.

In your opinion, what's the most underrated painting tool for a DIYer?

Definitely an extension pole. It saves you time and energy, and it gives you so

MY END GOAL WAS TO BUILD A BIG BUSINESS WHERE MORE PEOPLE COULD UTILIZE MY DESIGN AESTHETIC. I KNEW I WANTED A FOCAL PRODUCT, BUT BEING THE CRAZY, RIDICULOUSLY OPTIMISTIC PERSON I AM, DECIDED TO START A PAINT COMPANY.

much more leverage because you're not bending down as much to keep loading up your roller. You can also paint a room much faster with an extension pole—if you notice, professional painters rarely paint a room without one.

You've accomplished a lot in a short time. What are you proudest of?

At the end of the day, two things stand out. I'm incredibly proud of the fact that I created a company that has successfully changed the way people shop in a category that is two hundred years old and is essentially setting a new bar for what paint shopping should be. And I'm proud of the brand that we've built. Knowing how frustrating the traditional paint shopping experience can be, I'm happy that we've created a delightful journey, from color selection to the packaging. Our customers genuinely love it and tell us we make it so easy, and that's really gratifying.

For more info, visit clare.com



WHEN CONTEMPORARY DANCER

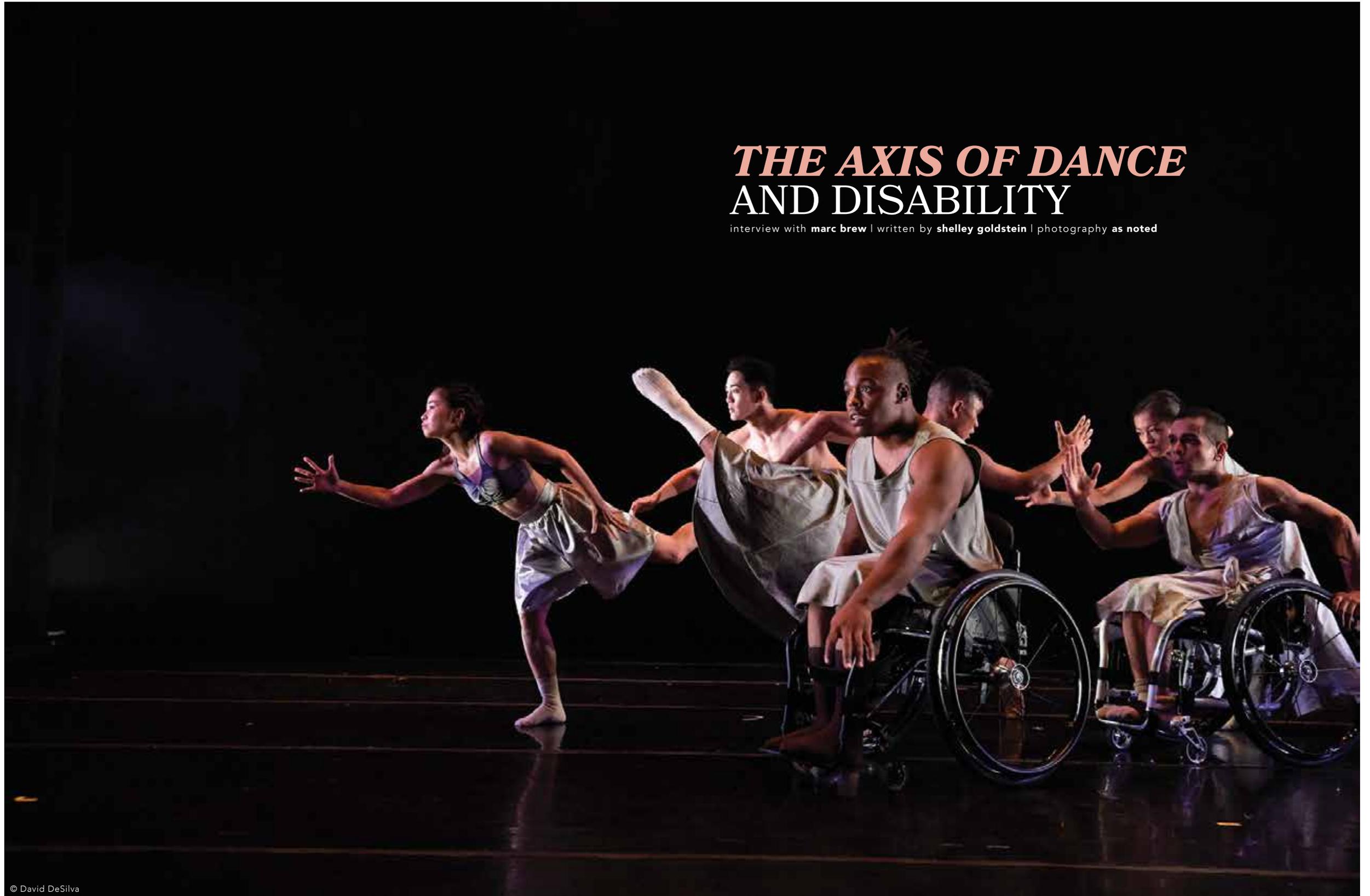
Marc Brew sustained a disabling injury in a car crash at the age of twenty, he was disheartened by friends who told him he couldn't be a professional dancer anymore and urged him to return to school to study something else. There is a short-sighted but common misperception that a disabled person can't dance. AXIS Dance Company in Oakland, California, seeks to cast aside the traditional and limiting aesthetic of classical dance and reimagine one that welcomes a richer diversity of movement and bodies in space.

Now the artistic director of AXIS, Brew describes the mission of the company as redefining dance and disability through a collaboration between disabled and nondisabled dancers. Brew sees this happening through three pillars, the first being the art itself: "Artistry is the leading part of our work. It's at the heart of what we do in terms of commissioning, creation, and performance of contemporary dance." The company incorporates commissions with both established, high-profile choreographers as well as emerging innovators.

The second part of the mission is engagement, which includes its outreach and education work. The outreach program began in 1989 as a direct response to community demand by people who were seeing the performances and wanted to study and work in the field of integrated dance. This could be anything from school assemblies to workshops to master classes to residencies. As Brew explains, "Engagement is wrapped up in the artistry of what we do and helps us to broaden and serve more people." A silver lining to the COVID-19 pandemic has

THE AXIS OF DANCE AND DISABILITY

interview with **marc brew** | written by **shelley goldstein** | photography **as noted**



© David DeSilva

been the enhanced accessibility of virtual classes, giving disabled dancers around the world an opportunity to try out dance in the safety of their homes.

The final pillar of the mission is advocacy. Brew elaborates, “As a pioneering integrative dance company, it’s really important for us to create opportunities locally and abroad by championing access, inclusion, and equity for people with disabilities both in dance and the wider community.” In the beginning, there were virtually no choreographers who had worked with diverse bodies, and a lot of effort and labor on the part of the dancers was required to essentially train the choreographers on how to make work accessible. These choreographers were really affected by the work and the eye-opening experience and brought a new awareness back to their own companies. Additionally, AXIS began a new program in 2017 called Choreo-Lab, supported by the Mellon Foundation. It brought seven disabled choreographers to the Bay Area to be co-mentored by Brew and disabled choreographer Caroline Bowditch (Australia/UK) in an effort to support emerging disabled choreographers.

Though the similar sound of the words “access” and AXIS seems intentional, the company name actually came from the axis of a wheel. The company was founded in 1987 by a dancer named Thais Mazur, who gathered a group of women to explore movement and create



When auditioning new members for the company, Brew looks for dancers who have passion, curiosity, fierceness, and a willingness to collaborate well with others. The dancers have different shapes, sizes, bodies, backgrounds, and cultures, and it’s this diversity that adds depth and texture to the works.



work. The majority of that work in those ten years centered around the personal stories of the dancers in the company and what they brought to the studio. When Judith Smith took over as artistic director a decade later, the company was divided over what direction to take. In the end, Mazur parted ways with AXIS, and the dancers embarked on their goal of commissioning choreographers from outside the company. An early commission with Bill T. Jones, a well-known modern-dance choreographer, put AXIS on the map as a commission company and gave them the jump they needed to begin touring.

The small company consists of a mixture of six dancers with and without disabilities. Traditionally, its nondisabled dancers have all had access to dance degrees and dance training, as opposed to the disabled dancers, who may not have had similar opportunities growing up or in universities. For example, Brew had professionally trained in contemporary dance and classical ballet in Australia and was living

and working in South Africa when he acquired his disability. Others who are born with their disability have had to carve out a less traditional pathway to dance.

When auditioning new members for the company, Brew looks for dancers who have passion, curiosity, fierceness, and a willingness to collaborate well with others. The dancers have different shapes, sizes, bodies, backgrounds, and cultures, and it’s this diversity that adds depth and texture to the works. Emotional and physical check-ins before classes and rehearsals are a daily ritual to empower dancers to have a voice and to advocate for themselves. And a happy side effect of this practice is mutual respect and support among dancers and choreographers. The length of time dancers choose to spend as members of AXIS varies. Some stay for a few years and move on to explore other avenues. Others may stay on for ten years. Some disabled dancers are actually able to have longer careers than their nondisabled counterparts.



© Doug Kaye

DANCERS ARE CROSS-TRAINED IN DIFFERENT FITNESS MODALITIES AND DANCE FORMS, SUCH AS IMPROVISATION, PILATES, AND HIP-HOP. THIS DIVERSITY IN TRAINING LENDS ITSELF TO THE DIVERSE REPERTOIRE AXIS PRIDES ITSELF ON.

A big obstacle that companies like AXIS face is funding. Brew would love to expand the number of dancers in the company, but funding is challenging. It's a shift from working in the UK and Australia, where there is government funding to obtain ongoing arts funding from an art council or the like. In the US, the funding streams constantly change and affect the security of the company. With that said, AXIS is extremely fortunate to be able to offer dancers a nine-month contract and year-round health coverage. It's a testament to the hard work of predecessor Judith Smith and the board.

Another hurdle AXIS faces is booking issues. There is a tendency for venues to see physically integrated dance as a box to check off, rather than seeing it as a dance company with its own personal style. AXIS brings work to the table that is relevant to the world we live in. Dancers are cross-trained in different fitness modalities and dance forms, such as improvisation, Pilates, and hip-hop. This diversity in training lends itself to the diverse repertoire AXIS prides itself on. In a recent season, it commissioned Robert Dekkers, a Bay Area choreographer with his own company called Post Ballet, to restage a piece of work called



© Steve Disenhof

Flutter. Another piece, *Petrichor: the smell of earth after rain*, was envisioned by Jennifer Archibald, a Brooklyn-based choreographer who is known for fusing hip-hop and ballet and creating driven, emotive work. And the third piece was an international commission by Arthur Pita, who uses narrative as the foundation of his choreography. The piece interwove the idea of *Alice in Wonderland* with homelessness, creating an exploration between the surreal world and the real world. As a credit to their diversity, the dancers of AXIS are able to tackle these different bodies of work with athleticism and grace.

The landscape of physically integrated dance is changing and improving, but it has a long way to go. As Brew says, "The dance world can be fearful of the unknown. Education needs to happen. I always believe any good teacher who really believes in their craft can make their practice accessible. They may just need to look through a different lens." Brew often stays away from classical dance vocabulary, which may be unfamiliar to those who didn't find accessibility in classical ballet classes early on. Instead, he offers visual descriptions of the imagery he wants, like: "We're going to scoop with the right side of the body and lift it to the

top of our head and then tilt to the left side. Roll forward with your body, and let your body hang over your hips and then roll back up through the spine."

AXIS continues to scoop out its place in the dance world, with an ongoing commitment to building a bridge between contemporary dance, physically integrated dance, and disability culture. The future of dance Brew hopes to see is rooted in the beauty of differently abled bodies moving on stage together in the fullest expression of diversity in movement and human form.

For more info, visit axisdance.org



FOR THE LOVE OF LILACS

written by **matthew brady**
photography by **buscemi photography/rochester lilac festival**



ROCHESTER, NEW YORK, MAY NOT BE the first city you think of (even in New York State) when it comes to being world-renowned for something—but perhaps it should be.

In the 1800s, it was dubbed the Flour City because it was the largest flour producer in the world. It was a key area for the abolitionist movement, with famed writer and speaker Frederick Douglass calling it home for twenty-five years. (In fact, both Douglass and Susan B. Anthony—friends in life—are buried in Rochester.) Modern photography was founded here when Kodak opened its doors in 1888.

The city also transformed into a different kind of powerhouse in the nineteenth century. Being near the Great Lakes, the area was literally fertile ground—a prime place to plant trees and flowers. A pair of entrepreneurial immigrants, George Ellwanger and Patrick Barry, took their love of horticulture, combined it with this climate, and created the largest nursery in the world—part of which was transformed into the city's famed Highland Park. As a result of this new boom of blooms, the city officially changed its nickname to the Flower City in 1859.

Rochester may not be the floral epicenter of the world today, but it remains one of the country's top must-see nature spots. And at the center of it all is its annual Rochester Lilac Festival—the oldest and largest event of its kind in North America.

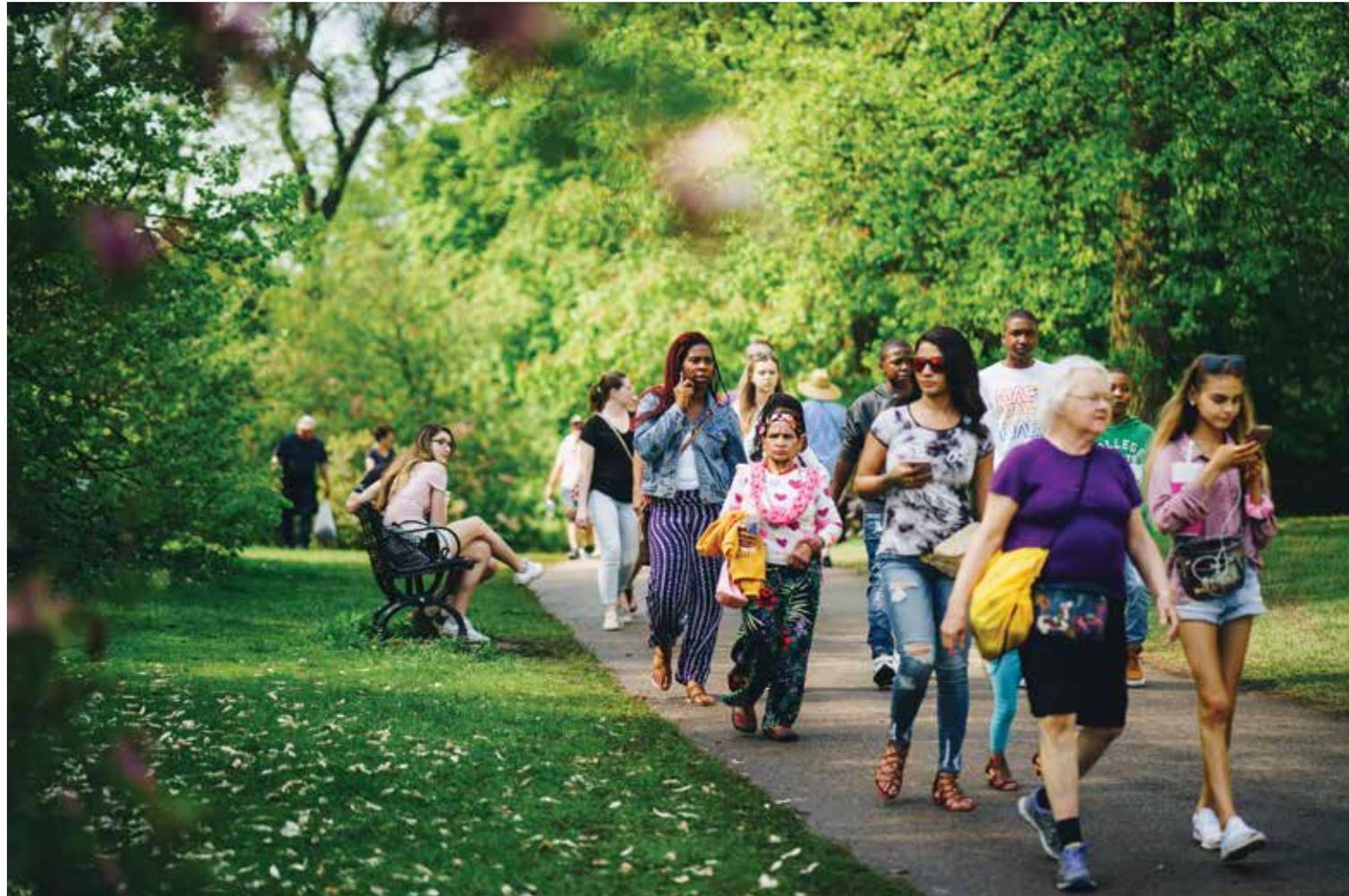
A HISTORY OF HIGHLAND

It all started with a gift. Ellwanger and Barry donated approximately twenty acres of their nursery land to the city in 1887, where a park would be built to highlight the area's beautiful foliage. None other than Frederick Law Olmstead was commissioned to do so. (In fact, Rochester was one of only four cities that the famed architect would create park systems for.)

The result was Highland Park, a botanical wonder that provided not only scores of flowers and trees but also spectacular views of the park and the city from atop a hill on the east side (and its high land), where a three-story children's pavilion was also constructed to highlight the focal point. During the 1890s, area horticulturists continued to adorn the park with thousands of flowers, making it a must-see (and smell) for visitors far and wide. Little did they know that a famous festival would spring up from their efforts.

PLANTING THE SEEDS

As good things often do, the Lilac Festival was born out of sheer passion. As the story goes, on one pleasant Sunday in May of 1898 a few thousand people visited Highland Park, and a festival of sorts simply broke out. It became known as Lilac Sunday, and it quickly became an official annual Rochester free event.



AS THE STORY GOES, ON ONE PLEASANT SUNDAY IN MAY OF 1898 A FEW THOUSAND PEOPLE VISITED HIGHLAND PARK, AND A FESTIVAL OF SORTS SIMPLY BROKE OUT. IT BECAME KNOWN AS LILAC SUNDAY, AND IT QUICKLY BECAME AN OFFICIAL ANNUAL ROCHESTER FREE EVENT.



And, much like the flowers it features, it continued to grow—in popularity and size. A mere decade later, it was welcoming 25,000 visitors, and by the middle of the twentieth century, up to 100,000 people were attending.

Thanks to the city's expansion of the park during the twentieth century, Highland Park has also grown: it now encapsulates 150 acres of landscaped grounds to enjoy. The star of the show, of course, is America's largest collection of lilacs—over 1,200 plants in all—displayed in a spectacular array of colors along Highland Avenue. You'll be in awe at the over 500 varieties you'll find in these gardens.

If your love of flowers extends beyond lilacs, there are many other flower varieties to take in, such as magnolias, rhododendrons, azaleas, a vibrant tulip garden, and even a 10,000-bloom red pansy bed. And you can't miss the magnificent trees, either, which include

dogwoods, Japanese maples, and shade trees. No matter your horticultural interest, you can't beat the blooms in Highland Park.

FESTIVAL FUN

Unlike its original iteration, the Rochester Lilac Festival now spans over ten days in May, which means there's a lot more to do and experience. Rochester Events has run the show for the past decade, and it has added new events to the existing decades-long favorites to make it better than ever.

The Lilac Parade kicks things into high gear. Held on the first Saturday of the festival, it features over 2,500 participants—including several in miniature cars—making their way past the field of lilacs. If you prefer to watch running over strutting, the festival has you covered with a pair of races: the Lilac Run (a 5K/10K that has been held since the 1980s) and the Dunkin' Dash kids race.



And no festival would be complete without food and entertainment. Local eateries set up dozens of food trucks and tents throughout the park, offering everything from sandwiches to wraps to international food to ice cream and shaved ice. To wash it all down, mobile bars are set up on site, and you can also try the latest local spirits created just for spring at the Craft Beer Expo and the Wine Tasting Expo.

Garden Battles is particularly entertaining, as it pits local media personalities against each other in a speed-gardening competition for charity. Speaking of competition, if you're an artist, you can enter Art in the Park, a juried arts and crafts show held on both weekends.

But perhaps the most anticipated part of the festival (besides the flowers) is the free concerts held every day of the event. Many local and regional performers are involved, of course, but major acts have also commanded the stage, including Blues Traveler, Starship, Eddie Money, and Spin Doctors. The concerts are free—much like almost everything at the Lilac Festival—but you can choose to upgrade to the Party Deck, where you'll watch from twenty feet above the lawn, or the VIP Lounge. No matter where you view the concerts, though, you're sure to have a great time.



Approximately 500,000 people—two and a half times the population of Rochester itself—attend the Rochester Lilac Festival each year, so make sure to plan ahead if you want to experience this one-of-a-kind event. The sights and smells of the blooms, food, and entertainment, paired with an average high temperature of sixty-eight degrees and the breeze coming off Lake Ontario, makes it a must-see spring celebration in the Flower City.

For more info, visit rochesterevents.com/lilac-festival

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sweet dreams

interview with **jada moore** | written by **rebecca poole** | photography by **peyton michelle photo**



© Brian Gunter | WSE Photography

Jada Moore, designer and certified sleep consultant, takes us into her dreamy world—designing nurseries for celebrities and manifesting her next venture as a businesswoman.

How do you align a client's nursery with the style in the rest of their home?

When designing a new project for a client, I really take a moment to study their personal style. My design philosophy is rooted in the understanding that your style is not just what you wear but also how you live, what you read, and what you dream about—and combining all that together allows me to create dream nurseries. I really try to inspire parents to think of their nursery as an extension of the style their home already has, not a room that has colors or prints you would never have included in the rest of your space.



Do you have a favorite project?

One of my favorite room designs was when I worked with Kelly Rowland. Her art collection in her home was so breathtaking, and we built the nursery around that. I also really loved the playroom makeover I did with Pottery Barn Kids for blogger Irma Allen (@tinygirlgang). Being able to create the ultimate modern, dreamlike playroom for her four little girls was such a fun experience.



Tell us about your baby essentials company. What can people expect?

I'm so excited for the new Jada Baby collection. The new version of the

modern mom has changed—she still wants the absolute safest products for her baby but with more of her personal style infused. The Jada Baby collection will feature the essential baby products that I've spent years researching for moms I design for but wasn't able to find products that fit their lifestyle or taste. My collection will be released fall 2020, and I'm obsessed with it!

How do you balance being a mom and a businesswoman? What tips do you have?

I believe it's about being intentional rather than being balanced. When I'm working, I give it my all. When I'm spending time with my daughter, I'm fully present. I'm there for all her games, plays, and school volunteer days. She's actually at the age now where she will politely say, "Mom, you do know you don't have to volunteer for everything in my class, right?" [Laughs] There's no blueprint on parenting, and there's definitely not one for being a working mother, so my advice is to live with grace. When you allow yourself grace, you learn to let go of the expectations of what you should be doing and you give yourself the freedom to do the best you can.

Connect with Jada on Instagram @thejadababy
For more info, visit jadababy.co



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Front of Tear Out Card 2

STRAWBERRY MERINGUE SALAD with hazelnuts and mint

2 lb. strawberries
Juice of 1 orange,
preferably organic
1 tbsp. lemon juice,
preferably organic
2 tbsp. orange blossom water
2 tbsp. superfine sugar
Generous ½ c. toasted
shelled hazelnuts
5 oz. plain meringue
Leaves of 4 sprigs fresh
mint, chopped
Fine julienne of lemon zest,
preferably organic (optional)



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Back of Tear Out Card 2



SERVES 6-8

1. Wash, hull, and quarter the strawberries and place in a shallow serving bowl.
2. In a bowl, combine the orange juice, lemon juice, orange blossom water, and sugar. Stir until the sugar dissolves, then pour over the strawberries.
3. Chop the hazelnuts, break the meringue up into small pieces using your hands, and add to the strawberries. Stir gently to combine.
4. Sprinkle with the chopped mint leaves and lemon zest, if using. Serve chilled.

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