

WHY AMERICAN LIFESTYLE MAGAZINE?

American Lifestyle is a powerful marketing tool that brings in more referrals for your business by keeping you top of mind with your sphere.

Check out just some of the great reader feedback we've gotten about the magazine's effectiveness!*

58
PERCENT

of readers have referred the professional who sent them the magazine in the past 12 months.

86
PERCENT

of readers have taken an action that has benefited the sender's business as a result of reading the magazine.

40
PERCENT

of readers pass along the magazine to other people, spreading your contact information.

The average amount of time that recipients spend reading each issue is

46
MINUTES

Recipients keep the magazine in their homes for an average of

3-4
WEEKS

80
PERCENT

of readers are more likely to do business with the professional who sent them the magazine than one who does not.



*Stats from 2019 GfK Reader Survey

WHAT'S INSIDE?

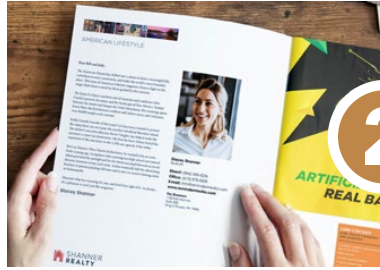
This PDF contains a digital example of what your American Lifestyle magazine could really look like!

Your magazine is customized to you and sent to your exclusive list of recipients.

Check out the **six customizable places** in this magazine:



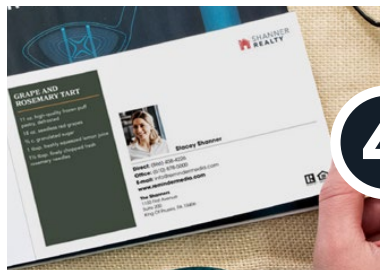
1 front cover



2 front inside cover



3 front tear out card



4 back tear out card



5 back inside cover



6 back outside cover

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 114



1 front cover

Choose from a variety of premade cover designs, then just put your headshot photo, contact information, and logo on the front so recipients know right away who sent them this gift in the mail!



AMERICAN LIFESTYLE

Dear Bill and Judy,

There's no better time than spring to organize your living space, fill your lungs with fresh air, and welcome the colorful palette of a budding landscape. This issue of American Lifestyle magazine embraces spring by reinvigorating your mind, body, and home.

Artist Alex Brewer certainly knows how to play well with color. Inspired by modernist architecture and contemporary design, as well as graffiti, he uses bold colors and abstract shapes to create large-scale works like murals and sculptures.

Fancy some time in nature without having to fuss with a sleeping bag and tent? Give glamping a shot. This trendy concept is a glamorous form of camping, and the options have gotten very creative. Sleep in a Conestoga wagon under the stars in Utah, or rent a quaint cottage on a private island in Georgia only accessible by boat.

When you're back home, shake off the winter chill and get ready to tackle your bookshelves. They're a great way to inject some personality into a room, whether they're low credenzas with carefully spaced-out souvenirs from that trip abroad or wall-to-wall shelves stuffed full of your favorite books. Pick up some helpful tips for how to arrange your furniture, what options you have besides books, and how to achieve that elusive balance.

Let spring revive your spirit with a dynamic and colorful piece of art, an outdoor adventure, or some new books that pique your curiosity. As always, it's a pleasure to send you this magazine.

Stacey Shanner



Stacey Shanner

Direct: (866) 458-4226


E-mail: info@remindermedia.com

www.remindermedia.com


The Shanner Group
1100 First Avenue
Suite 200
King of Prussia, PA 19406

front of card:

cherry tomato, garlic,
AND BASIL PENNE



1½ lb. cherry tomatoes
12 sundried tomato pieces (optional)
10 garlic cloves
2 bunches basil
4 qt. water
½ c. kosher salt, plus extra for seasoning
2½ lb. penne
1½ c. extra-virgin olive oil
1 tbsp. sugar
1 tsp. coarse-ground black pepper
2 pinches Cayenne pepper (omit for children)
3 tbsp. white vinegar
3 tbsp. butter



Stacey Shanner

Direct: (866) 458-4226
Office: (610) 878-5000
E-mail: info@remindermedia.com
www.remindermedia.com

The Shanner Group
1100 First Avenue
Suite 200
King Of Prussia, PA 19406


back of card:

(ingredients continued)

To serve (optional)
Freshly grated Parmesan

Excerpted from *Enjoy: Recipes for Memorable Gatherings* by Perla Seren-Schreiber, Flammarion, 2020. Photography by Nathalie Carnet. Images may not be reproduced or transmitted digitally without written permission from the publisher.

1. Wash, dry, and halve the cherry tomatoes. Thinly slice the sundried tomatoes (if using). Peel the garlic, remove the germs, and crush. Wash and dry the basil, reserve some leaves for garnish, and chop the rest finely.
2. Pour the water into a large pot, add the salt, and bring to a boil. Add the penne, stir, and cook according to the package instructions.
3. Meanwhile, heat two large skillets over high heat and pour just under half the olive oil into each, reserving a little for serving. Add a pinch of salt to each, followed by the sugar, coarse-ground pepper, Cayenne pepper (if using), garlic, cherry tomatoes, and sundried tomatoes (if using), dividing everything equally between the skillets. Cook for 1 minute, stirring regularly. The cherry tomatoes should be hot but still hold their shape. Add the vinegar and chopped basil and cook for an additional 30 seconds, still stirring. Remove from the heat.
4. Drain the pasta, leaving a little water clinging to it, and return it immediately to the pot. Over low heat, stir in the butter and the reserved olive oil, followed immediately by the tomatoes and any pan juices.
5. Taste for seasoning, add more salt, pepper, Cayenne pepper, basil, or olive oil as necessary, and serve at once. These penne are usually eaten without Parmesan. But if you really must. . .



SERVES 12

Each issue includes a prewritten letter alongside your contact information. But if you want to add a personal touch, you can always customize your letter as much as you want—you can even write a separate one to each recipient!

We have hundreds of designs available, from recipes to home tips, that will display your contact information on the front. You can also choose to create a customized design. This 4" x 6" card is displayed in the front and can be easily torn out to save or pass on to others.



AMERICAN LIFESTYLE

ISSUE 114

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magazine content

Directly after the cover and the first tear out card, you'll find the content portion of the magazine. This content changes for each issue and is not customizable. We have an in-house design and writing team that creates each article so you don't have to worry about what to include within your magazine!

The 48 pages within American Lifestyle include topics in the categories of interior design, recipes, home, travel, and general interest.

After these pages, you will find your second customizable tear out card along with the two back cover spaces!

magazine content

PUBLISHER

Chief Executive Officer Steven Acree
publisher@remindermedia.com

EXECUTIVE

President Luke Acree
Chief Marketing Officer Joshua Stike
Chief Operating Officer Michael Graziola

MARKETING

Director of Marketing Dan Acree
Director of Creative Services Kristin Sweeney
Brand Content Manager Jessica Fitzpatrick
marketing@remindermedia.com

EDITORIAL

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

SALES AND CLIENT SUCCESS

Vice President of Client Success Ethan Acree
Vice President of Operations Nicholas Bianco
Vice President of Sales Michael Campanile
hello@remindermedia.com

OPERATIONS

Vice President of IT Thomas Setliff
Director of Manufacturing Shannon Mosser
Director of Business Intelligence Daniel Gallaway
Director of Projects Kelsie Schmall
Vice President of Finance Shana Lebofsky
Director of HR John Keogh
hr@remindermedia.com



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One for the Books

interview with **melanie moore**
written by **matthew brady**
photography by **lance adkins**

Former teacher Melanie Moore discusses how she made her dream of a bookstore on wheels, the Cincy Book Bus, a reality.

Tell us about your background:

I grew up surrounded by books, took weekly trips to the library with my parents, and had a family that often read together. I taught various subjects for twenty-five years at inner-city high schools in Saint Louis, Los Angeles, and Cincinnati.

What was the inspiration for your Book Bus journey?

I always dreamed of one day opening my own bookstore. I came very close to having a brick-and-mortar location but realized it wasn't the path I wanted

to follow. I had just become an empty-nester, so I didn't want to be tied down.

Then, one day, I was sitting at the kitchen table and glanced at my husband's 1962 VW truck sitting in the driveway. I had recently finished reading *Parnassus on Wheels*, a book published in 1915 about a traveling bookshop, and thought, "That's it!" At that moment, the Book Bus was born. He fixed it up, and we added a canvas canopy over the back to protect the books, attached my logo on the doors, and had a friend build the wooden crates.

Now it's a full-time-plus gig. I work seven days a week and easily put in ten- to twelve-hour days. Because I also sell online, I'm constantly messaging, invoicing, and shipping.

How do you get your books? What kinds do you offer?

I wanted as little overhead as possible, so, in the beginning, I filled the truck with my personal library of mint-condition books. Then I would shop around at any place that sold used books, searching for the perfect ones to stock up on.

This worked great for the first year, and then COVID hit. I could no longer source used books, so I shifted to new books and expanded my online sales. Even though I'm once again hitting the road, I will stick to new books. I'm very particular about the books I choose—I can only fit about 150 on the truck, so I want quality over quantity. I stock mostly adult fiction with some children's and middle-grade books in my online bookstore, and I use 100 percent of my profits to buy new children's books to donate to schools and organizations in need.

In your opinion, why are books important?

Every child should have the opportunity to experience the joy of reading, no matter their economic status. I believe books change lives. They open up the reader to the world and experiences they might not otherwise be exposed to. We learn about others, and that, in turn, creates empathy. Within the pages of a book, we can travel anywhere and be inspired to do anything we dream. Just look at my experience—this little bookstore on wheels happened because of a book!

For more info, visit cincybookbus.com



written by **matthew brady** | photography as noted

How to Be Shelf-Aware

© Luisa Brimble

Ages ago, the Greek philosopher Epictetus called books “the training weights of the mind.”

And if books fulfill this role of weights that strengthen our minds, then bookshelves would be our literary home gyms that store and categorize our paperbacks and hardbacks. But in the twenty-first century, they do so much more.

This has been made evident during the COVID-19 pandemic, when many people began working from home more frequently. Whether you’ve been in meetings with coworkers or watching podcasts or interviews on TV, you likely noticed that many people positioned themselves in front of their home library or chose a bookshelf background filter.

In no time, bookshelves had become a hot decor accessory.

These pieces of furniture have always told a story, but the story is very different today. The books and other items they hold reveal something about the person who owns them, whether it’s their literary chops or a glimpse into their personality.

A BOOKSHELF PREFACE

If you’re considering adding a bookshelf to your home, it’s important to establish where you’ll utilize it, how you’ll do so, and what you’ll want your bookshelf to say. But first, you have to decide which type suits you and your space best.

Flexibility is the primary benefit of standalone versions, as they are more affordable and can be moved around a

Each issue of American Lifestyle features 48 pages of content that appeal to a large audience. The articles inside change with every bimonthly issue and are ready to go—no need for you to worry about writing content to put inside your magazine!



© Getty Images

room, within a home, and from home to home. The upside of built-ins is that they can give you a good return on investment (ROI) because they're eye-catching and space-saving.

CONTEXT MATTERS

According to experts, you should treat your bookshelf much like you would any other piece of furniture, so decide which room it will be in (if it's a movable object), take a step back, look at the overall space with the empty bookshelf in it, and gauge how it would fit best.

For example, ask yourself if the bookshelf color matches the room's overall palette. If it doesn't, you may want to paint it to complement the rest of your decor. In addition, a hot trend is to maximize unused spaces, such as an understairs area, by adding built-in bookshelves to them.

YOUR BOOKS

Now that you've determined where your shelving unit will be and how it will fit into the room, you need to ask yourself



© Getty Images

“
The upside of built-ins is that they can give you a good return on investment (ROI) because they're eye-catching and space-saving.

about form and function: what's your purpose for this piece of furniture? It could simply be a place to store books and other items that would otherwise clutter your home, but it can also serve many other functions.

The key is being intentional with the objects that will go onto the shelves. Let's start by discussing the star of this show, your books. Some fundamental questions will immediately pop into your head, such as *Which should I select? How many are too many?* and *How should I arrange them?*

Keep in mind that, through your choice of books, you'll be making yourself, your interests, and even your beliefs somewhat of an open book. So perhaps you want to highlight your love of classics, books by your favorite author, or only books you've read. You could always do all three by dedicating a shelf to each.

And, yes, people sometimes have nothing but books on their shelves. If your paperbacks and hardbacks are your sole decor tool, decide how you want them to look overall by considering your organization. For example, you could group your books by size, with smaller, lighter paperbacks on higher shelves and heavier hardbacks on lower shelves for practicality.

You may also wonder if they should be stacked vertically or horizontally. Why not both? When you have some areas with books upright and others laid down, it adds interest and prevents your furniture from looking like a library.

You could also choose to separate colors on different shelves, or you could opt to only display books that match the color surrounding the bookshelf: for example, blue books to match the blue wall paint behind it. Another trend is to reverse the books so that the pages are facing outward, thus guaranteeing a consistent white/neutral palette (but this tends to fall into the love-it-or-hate-it category).

Perhaps most important is the focal point. Much like you should do with artwork, you should keep the books you want people to see first at eye level.

YOUR ACCESSORIES

If your books are going to tell a story, what accompanies them on your shelves will as well. You could add any number of items to enhance your bookshelf aesthetic. Here are just a few examples of how to go about it.

- **Plants are a popular choice for bookshelves.** Placing a small plant or two on shelves will not only add a natural touch but also a pop of color.

- **People often think that bookends are only for desks, but they can also be bookshelf statement pieces.** For example, if you love reading about dogs, group your canine-themed books on one shelf with dog bookends.

- **Choose a basket that matches the bookshelf's overall theme,** which can serve as a convenient place to store blankets or your kids' toys. Keep it on a low shelf for easy access.

- **Don't forget about the books themselves.** A few stacked books could hold a favorite knickknack; for example, you could have a family vacation photo resting atop a few travel books.

- **Utilize the inside back of your bookshelf as an accessory unto itself.** You could add craft paper to this area so that your personal style is on display behind your books. Or, if you have white built-ins, you could paint this area a bright color for more pop.

- **Overall, balance is key to a good bookshelf,** so you may want to be somewhat of a minimalist. Accessories can blend with your books to create an overall aesthetic, but they shouldn't overwhelm them. That said, be you! It's fine if you're a maximalist at heart, as long as you're organized about it.

Someone once pondered anonymously, "What is a bookshelf other than a treasure chest for a curious mind?" In 2022, this is even truer, both for bookshelf owners and their audiences. Whether you see a bookshelf as merely functional furniture or a personal literary or fashion statement, one thing is for sure: it's a great way for people to read more about you. ■

PLANTS ARE A POPULAR CHOICE FOR BOOKSHELVES. PLACING A SMALL PLANT OR TWO ON SHELVES WILL NOT ONLY ADD A NATURAL TOUCH BUT ALSO A POP OF COLOR.



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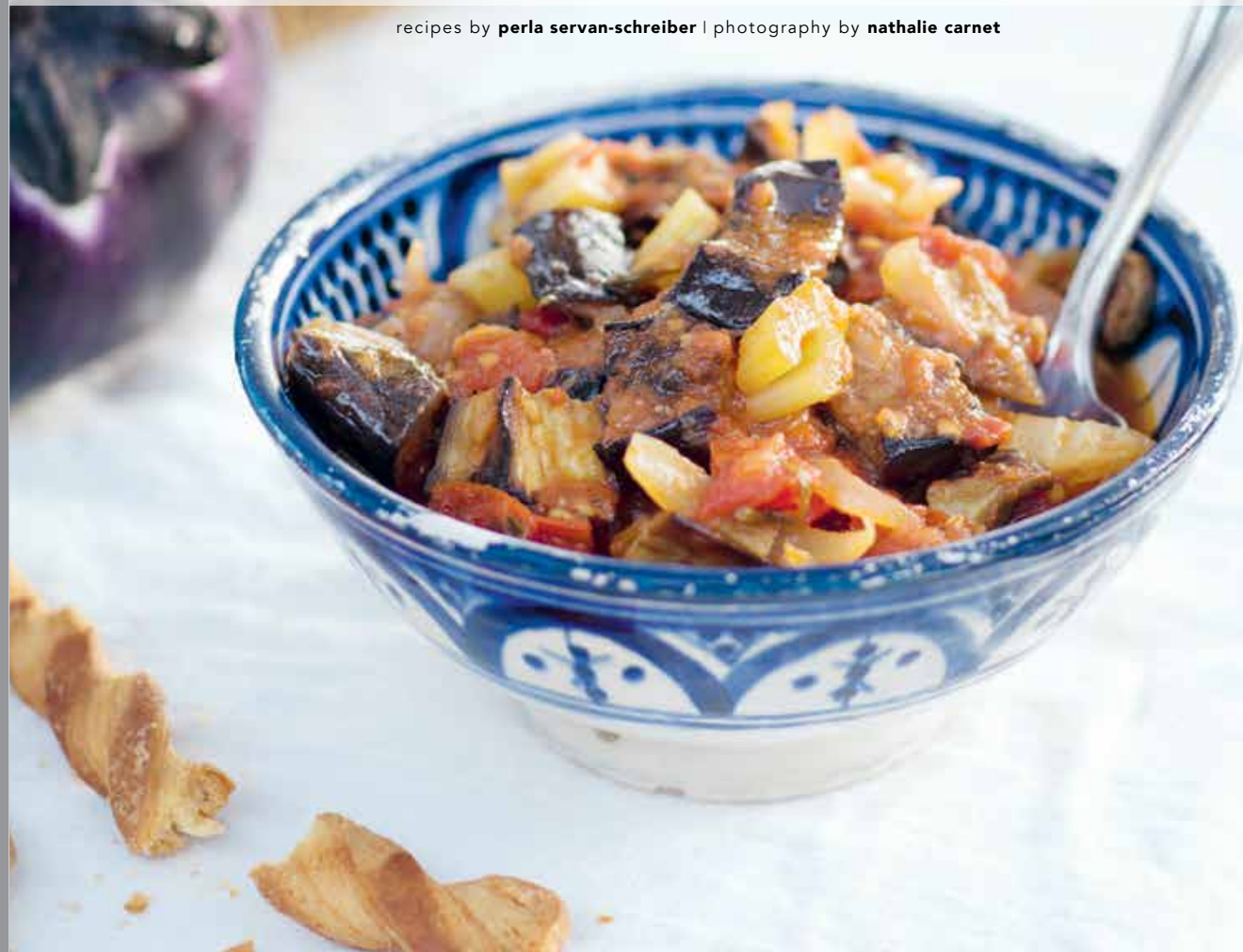
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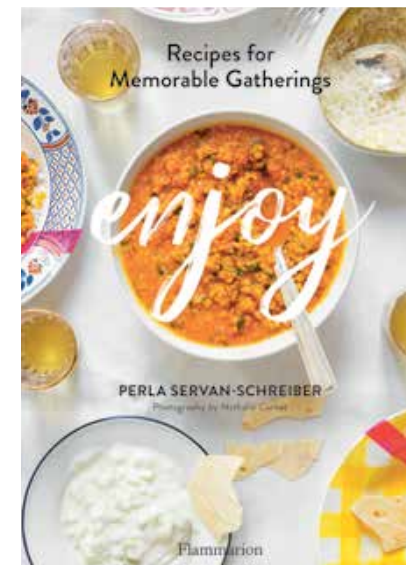
Accessories can blend with your books to create an overall aesthetic, but they shouldn't overwhelm them. That said, be you! It's fine if you're a maximalist at heart, as long as you're organized about it.

GATHER AROUND THE TABLE

recipes by **perla servan-schreiber** | photography by **nathalie carnet**



Excerpted from *Enjoy: Recipes for Memorable Gatherings* by Perla Servan-Schreiber, Flammarion, 2020. Photography by Nathalie Carnet. Images may not be reproduced or transmitted digitally without written permission from the publisher.



Serves 12

caponata

- 3 pounds eggplants**
- 8 firm, crisp celery stalks with leaves**
- 4 pounds firm, meaty tomatoes**
- 1 pound white or yellow onions**
- 4 tablespoons extra-virgin olive oil, plus extra for greasing**
- 4 tablespoons tomato paste**
- ½ cup red wine vinegar**
- ⅓ cup sugar**
- Scant ½ cup capers or thinly sliced cornichons (optional)**
- Salt and freshly ground pepper**

1. Preheat the oven to the highest possible temperature. Brush a rimmed baking sheet with olive oil. Wash and dry the eggplants, cut off the stems, and remove the skin in alternating strips lengthwise. Cut into ½-inch dice and spread out in a single layer on the baking sheet.

2. Roast in the oven for 10–15 minutes until tender and golden. You have just saved 2 cups of oil by not frying the eggplants in a skillet! Wash and dry the celery and cut it into ½-inch slices. Bring a saucepan of water to a boil, add the celery, blanch for 2 minutes, and drain.

3. Peel the tomatoes, cut them in half, remove the seeds, and cut the flesh into small dice. Peel the onions and chop them finely. Heat the 4 tablespoons of olive oil in a large skillet or sauté pan over low heat. Add the onions and cook, stirring occasionally, until softened (about 10 minutes). Stir in the tomatoes and tomato paste and season with salt and pepper. Simmer for 10 minutes to let the tomatoes cook down. Add the vinegar, sugar, capers or cornichons (if using), eggplant, and celery. Stir and let simmer for several minutes to allow the sauce to thicken and the flavors to blend.

4. Taste and add more salt, pepper, or vinegar as needed—caponata should be intensely flavorful and piquant, but if you're not a big vinegar fan, there's no need to add more. Serve warm, at room temperature, or chilled.

Notes: You can serve caponata as a side for meat, poultry, or fish, but I particularly like it on its own as a starter.



I love pasta. It's a foodstuff that makes everyone happy and shouldn't scare anyone off (by that, I mean it won't make you fat), so long as you eat it as the Italians do, as a complete dish rather than a side.

cherry tomato, garlic, and basil penne

Serves 12

- 1¾ pounds cherry tomatoes**
- 12 sundried tomato pieces (optional)**
- 10 garlic cloves**
- 2 bunches basil**
- 4 quarts water**
- ½ cup kosher salt, plus extra for seasoning**
- 2½ pounds penne**
- 1½ cups extra-virgin olive oil**
- 1 tablespoon sugar**
- 1 teaspoon coarse-ground black pepper**
- 2 pinches Cayenne pepper (omit for children)**
- 3 tablespoons white vinegar**
- 3 tablespoons butter**

To serve (optional)

Freshly grated Parmesan

- 1.** Wash, dry, and halve the cherry tomatoes. Thinly slice the sundried tomatoes (if using). Peel the garlic, remove the germs, and crush. Wash and dry the basil, reserve some leaves for garnish, and chop the rest finely.
- 2.** Pour the water into a large pot, add the salt, and bring to a boil. Add the penne, stir, and cook according to the package instructions.
- 3.** Meanwhile, heat two large skillets over high heat and pour just under half the olive oil into each, reserving a little for serving. Add a pinch of salt to each, followed by the sugar, coarse-ground pepper, Cayenne pepper (if using), garlic, cherry tomatoes, and sundried tomatoes (if using), dividing everything equally between the skillets. Cook for 1 minute, stirring regularly. The cherry tomatoes should be hot but still hold their shape. Add the vinegar and chopped basil and cook for an additional 30 seconds, still stirring. Remove from the heat.
- 4.** Drain the pasta, leaving a little water clinging to it, and return it immediately to the pot. Over low heat, stir in the butter and the reserved olive oil, followed immediately by the tomatoes and any pan juices.
- 5.** Taste for seasoning, add more salt, pepper, Cayenne pepper, basil, or olive oil as necessary, and serve at once. These penne are usually eaten without Parmesan. But if you really must. . .



This Italian recipe is one of my favorites. It's as quick to make whether you're cooking for four or for ten, and is full of flavor, is pretty to look at (the meaning of "carina" in Italian), and is always a hit. Monkfish is ideal because even after the backbone has been removed, its firm flesh holds its shape when cut into thin slices. I'll share a little secret with you: if you ask your fishmonger nicely, he'll prepare the fish for you in minutes. Otherwise, with the help of a good knife, it's easy to do.

monkfish carina

Serves 10

2½ pounds monkfish fillet
All-purpose flour, for dredging
10 cherry tomatoes
4 tablespoons extra-virgin olive oil, divided
1 stick butter, diced
½ cup chopped fresh parsley
1 cup strained tomatoes (passata)
4 tablespoons finely chopped cornichons
3 tablespoons drained capers (optional)
A few drops Worcestershire sauce
Juice of 2 lemons
Salt and freshly ground pepper

1. Preheat the oven to 350°F.
2. Rinse the monkfish, remove any skin, dry on paper towels, and cut into ten slices. Place the flour in a shallow dish and coat the fish with it, shaking off any excess. Wash and roughly chop the cherry tomatoes.
3. In a large nonstick skillet, heat 2 tablespoons of the olive oil over high heat. Add the monkfish slices in a single layer (you may need to do this in batches) and cook for 2 minutes on each side until golden. As they turn golden, remove the fish slices with a skimmer and transfer to a plate.
4. Pour the oil out of the skillet and wipe it clean. Return it to high heat, add the butter, the remaining olive oil, cherry tomatoes, and parsley, reserving a little of the parsley for garnish. Cook for 30 seconds, stir in the strained tomatoes, cornichons, capers (if using), Worcestershire sauce, and lemon juice. Season with salt and pepper, bring to a simmer, add the monkfish, and heat through.
5. Scatter over the reserved parsley and serve at once. So delicious, so *carina!*



Keen cooks everywhere can't wait for summer and the arrival of all those luscious soft fruits. Each bite is a revelation, as it is with raspberries, blueberries, currants, and cherries. If you have a particularly big stock, with a handful of at least three different fruits left over the following day, try this relative of a classic crumble—probably my favorite dessert. I love the contrast of the sweet, crunchy topping with the tartness of the fruit, with neither one overpowering the other. In short, perfect harmony!

Serves 12

berry almond crisp

- 1 pound strawberries**
- 14 ounces red currants**
- 1½ pounds raspberries**
- Generous 1 cup superfine sugar, divided**
- 2¾ cups all-purpose flour**
- 1 teaspoon ground cinnamon**
- 2 sticks salted butter, diced and softened, plus more for greasing**
- Generous 1 cup sliced almonds**

- 1.** Preheat the oven to 400°F and grease two 9½-inch round porcelain baking dishes with melted butter. Wash and dry all the fruit, and then hull the strawberries and pull the red currants off their stalks.
- 2.** Put the berries and currants in a large bowl, sprinkle with a scant ½ cup of the sugar, and stir to combine. Divide the fruit between the baking dishes, spreading it in a single layer.
- 3.** In a separate large bowl, combine the flour, cinnamon, remaining sugar, diced butter, and ground almonds. Rub the ingredients lightly together with your fingertips until coarse crumbs form.
- 4.** Scatter a layer of the crumb mixture over the fruit in the baking dishes and bake for 40 minutes, until the topping is golden and crisp. Serve warm.

WHERE NATURE AND LUXURY MEET

written by alexa bricker | photography as noted

© Jade Intanini

For some people, the best kind of vacation is one spent immersed in the sights and sounds of nature. For others, it's lounging poolside, feet up, with a drink in hand. While both types of retreats have their perks, there is another style of vacation that combines the best of these worlds: glamping.

Glamping is a relatively recent phenomenon, stemming from a growing number of travelers wanting to embrace nature without sacrificing comfort. Unlike traditional camping, which is usually done in a tent without the availability of modern technology and amenities, glamping often involves a luxury tent, yurt, or cabin that typically houses a full bed and even a small kitchen. Glamping also emphasizes sustainability and building with the land and natural surroundings in mind, as opposed to overtaking it.

If you're put off by the thought of sleeping with nothing between you and the earth but a thin piece of nylon but still want to enjoy the beauty and relaxation that the natural world provides, glamping might be the perfect vacation for you. Luckily, the United States is home to countless glamping resorts that cater to visitors with a wide variety of interests and needs. You are guaranteed to find the perfect place to stay for you and your family, whether you're looking for an A-frame cabin in Appalachia or a vintage trailer in the desert. The list that follows is a great

starting point for finding a glamping destination near you.

WESTERN US
SEQUOIA HIGH SIERRA CAMP
Sequoia National Park, CA
 Sequoia National Park in central California is home to spectacular forests and wildlife that make it a must-visit. The Sequoia High Sierra Camp was built inside the park as a way to provide visitors ample access to its numerous natural wonders while maintaining some of the creature comforts guests desire, including onsite dining and luxury cabins. The site offers access to the park's nearby hiking trails, lakes and creeks for fishing, and, most prominently, its seven sequoia-tree groves.

THE VINTAGES TRAILER RESORT
Dayton, OR
 What could be more fun than staying in a 1950s-style trailer for your glamping experience? The Vintages Trailer Resort, located in Oregon's Willamette Valley, transports you straight to the RVing experience of yesteryear, complete with a midcentury-themed general store, a



Sequoia High Sierra Camp | Instagram: @will.powah

clubhouse, and an adults-only firepit area. There are thirty-five distinct trailers to choose from, each with its own design style and amenities. The 1956 Spartan Royal Mansion trailer even includes an open-air tub for soaking under the stars.

CAPITOL REEF RESORT

Torrey, UT

If true luxury is what you seek, a visit to Utah's Capitol Reef Resort, located just outside Capitol Reef National Park, is a must. You can choose to spend your stay in one of its luxury cabins, or, for a more authentic experience, a Conestoga wagon, which is surprisingly spacious. There are nearly one hundred miles of canyons and other natural formations to explore in the landscape of the resort and park. Nearby trails offer horseback riding and hiking, and, for those who would prefer to cruise instead of travel on foot, Jeep safaris led by expert guides are also on offer.

CENTRAL US

TIMBER RIDGE OUTPOST AND CABINS

Elizabethtown, IL

There is perhaps no better place to view nature than from within the trees, and the tree houses at Timber Ridge Outpost and Cabins put visitors right into the white oaks of Shawnee National Forest. If you'd rather be closer to the ground, the resort also offers traditional log cabins for rental. Nearby lakes are the perfect sites for kayaking and fishing, and, for a true taste of the wilderness, you can partake in a guided mushroom foray led by a certified mycologist.



What could be more fun than staying in a 1950s-style trailer for your glamping experience? The Vintages Trailer Resort, located in Oregon's Willamette Valley, transports you straight to the RVing experience of yesteryear.



1977 Airstream Sovereign | © Gregor Halenda



1965 Boles Aero | © Candace Molatore

YOU CAN CHOOSE TO SPEND YOUR STAY IN ONE OF ITS LUXURY CABINS, OR, FOR A MORE AUTHENTIC EXPERIENCE, A CONESTOGA WAGON, WHICH IS SURPRISINGLY SPACIOUS.



Instagram: @likeoceansandmountains



Instagram: @jennakaytx



© Collective Retreats

**COLLECTIVE RETREAT HILL COUNTRY
Austin, TX**

Located between Austin and San Antonio in Texas's Hill Country, this retreat offers a farm-to-ranch experience perfect for nature lovers with an affinity for fine dining. Guests have access to a complimentary breakfast, a wine bar, a curated BBQ experience, and a signature five-course dinner inspired by the local landscape. In addition, daily yoga and meditation sessions as well as hiking and biking excursions can help you work off all that incredible food.



Instagram: @jennakaytx



© Cassie Wright Photography

Pictured clockwise from bottom left: 1) A charcuterie board at Collective Retreat Hill Country 2) A balcony view and 3) an interior tent at Collective Retreat Hill Country 4) The lodge on Little Saint Simons Island.

EASTERN US

**THE LODGE ON LITTLE SAINT SIMONS ISLAND
Little Saint Simons Island, GA**

If exclusivity and privacy are on your list when it comes to your vacation, there is no better location in the eastern part of the country than Little Saint Simons Island—a privately owned, 11,000-acre expanse along Georgia's coast. The island is only accessible by boat and accommodates a mere thirty-two guests at a time. If you are lucky enough to secure a stay, previous visitors rave about the quaint cottages, incredible wildlife, and peaceful atmosphere.

**HUTTOPIA ADIRONDACKS
Lake Luzerne, NY**

This recently opened resort is tucked away in the Adirondacks region of New York, near the Canadian border, and boasts a wide variety of activities for guests, including hiking, sports courts, and even a heated pool. If you're looking for a glamping experience with the ability to venture into town, it's also a short drive from the charming village of Lake George. There are four different tent styles for lodging to accommodate both couples and families, and the resort is even pet friendly, so you can bring your four-legged friend along for the adventure.

For more info on glamping destinations near you, visit glamping.com

SCALING UP CREATIVITY

interview with alex brewer
written by shelley goldstein
photography as noted



© Benjamin Roudet

Inspired by modernist architecture and design, as well as graffiti, artist Alex Brewer's current works include large-scale outdoor murals and sculptures.

Where did you grow up? What did the path to professional artist look like?

I grew up in Atlanta, Georgia. I would say my path was somewhat unorthodox, but I was interested in art at a young age so the transition to full-time artist felt natural.

Was there a pivotal moment when you decided to follow your path as an artist?

My parents both had backgrounds in architecture and design, which helped inform my interest in creativity. I don't know if there was a specific moment when I decided to pursue art, but I do remember being inspired by watching artist documentaries on PBS as a child. I also recall a visit to the home of artist Howard Finster and being completely blown away by his work. In the early 1990s, my friends and I discovered graffiti, and that had a big influence on me creatively.

You've long been known by your artist name, HENSE. Where did that name come from?

I started using the name HENSE when I was around fourteen or fifteen. It really came out of graffiti writing. I had gone through several other names and decided to look through a dictionary one day. The word "hence" caught my eye. I liked the curves of the letter S more, so I substituted the S for the C and painted pieces using HENSE throughout the 1990s and 2000s. It's a name that has been a part of my creative life for so long, it just seems hard to abandon it.



© Miguel Jimenez

How would you describe your style?

I generally move between hard-edged, shape-based abstractions and a painting style with a looser approach that explores mark-making. With all of my work, I try to remain open-minded for experimentation. My public art projects generally relate to architecture, scale, and space. All of my 2D work is mostly about playing with color, form, and the composition in a particular picture plane. Lately, I've moved into sculptural explorations using steel and wood to construct 3D forms. The sculptural work references some of the colors and forms used in my murals.

The first works I exhibited in a gallery were line drawings made with ink on paper. These were mostly done in black and had various patterns and shapes incorporated into them. During this time, I was also still doing a lot of graffiti. In 2008 and 2009, I began experimenting with some of the same line work and shapes in outdoor mural projects. From there, my studio practice and public work evolved, and I started to use a larger color spectrum. I feel like both practices still help inform each other today.

Who or what has influenced you?

I was always inspired by modernist architecture and design, as well as graffiti, abstract expressionism, graphic design, and minimalism. I also really like the bold colors and forms used by Matisse and sculptor Alexander Calder, as well as Sol LeWitt's wall drawings.

Will you talk about your process when creating a piece of art? How do you think about color and shape?

It really depends on the project. If I'm in the studio, I'll try different approaches to get new results. Sometimes I'll create mockups in Photoshop and use those to execute my paintings. Other times, I'll just start working on something and it takes me in an entirely new direction. If I feel like I'm getting stuck on a piece, I'll either start something new or take it into the computer to superimpose various ideas. When working on a large public project, I try to at least have a rough idea of direction before I begin. In the past, I would be completely spontaneous with the painting, but I've learned over the years it's really helpful to have a starting point to guide the first stages.



© Miguel Jimenez



© Steve Cole



Scale seems to have always been a part of my work. Thinking back to the late 1990s and early 2000s, when I was most active as a graffiti artist, scale and material were an integral part of the work.

I always consider color and form, but I think about composition and balance as well. In the case of working in public spaces, I consider the architecture and human relationship to the artwork.

How do you know when to throw in the towel on a piece and start over versus continuing to work on it?

I find this to be one of the most difficult parts of art making. I would say that I'm generally trying to find a certain balance that feels right.

Is there a designer from a past era you would have liked to have coffee with?

I would have liked to have coffee with any of the faculty of the Bauhaus—a school of architecture, art, and design in Germany.



© Jenni Girtman

Have you ever had a moment when you questioned your career?

I don't think I've ever questioned my career choice, but I'm constantly questioning my work. I think that's normal for an artist. I struggle with self-doubt at times and have to fight it off. I try not to let it consume me, though, as most creatives seem to deal with some form of doubt or creative block. I find that taking a break can help or shift focus to another aspect of my practice. Ultimately, I'm grateful and feel lucky to be able to do what I love for a living.

What environment do you work best in?

Sometimes working in public spaces can be challenging. There have been times where I've had to change my working schedule to avoid too many

interruptions. Like most creatives, I prefer a quiet working environment. My studio is probably my favorite space to work in.

Large-scale art seems to be your comfort zone. What do you like about it? What is challenging?

Scale seems to have always been a part of my work. Thinking back to the late 1990s and early 2000s, when I was most active as a graffiti artist, scale and material were an integral part of the work. Painting big in the studio feels natural for me, and I think that's because of those years of working outside on so many different surfaces. The physical part is very challenging but also rewarding at the same time. I feel like I learn something new with every project, which is a fun aspect of it. Of

course, there are bumps in the road and challenges, but those come with any large project.

What drives you to keep creating?

I like to keep things moving and updating my ideas—trying new materials or experimenting with new concepts. I try to find the inspiration to keep going. Thankfully, there isn't a shortage of that these days.

Do you have any advice for emerging artists?

I probably should take my own advice, but here are a few thoughts: Work hard and don't be afraid to be original, use setbacks or challenges to propel you, and try to be patient.

For more info, visit hensethname.com



redefining
downsizing

interview with marlene weiss
written by matthew brady
photography by robert catusus

Spouses may consider it unimaginable to live and work together, but other couples thrive on it. Such is the case with architect/developer Albert Socol and architect/interior designer Marlene Weiss. Marlene discusses their own home's renovation in Naples, Florida, including the effort it took to get the project off the ground, an unexpected expansion, and how a popular 1980s TV show influenced the decor.

How did you find this house? What was your vision for it?

We were already living in the back end of the development, and this house became available in the front, so we bought it. We were looking to downsize from 4,407 square feet to this house's 2,687 square feet; we tried to make it work, but it didn't. So we designed an addition for each side to expand it.

Our goal for the project was to make it very modern, which we didn't think would be an issue. This development has 291 homes on 640 acres. Every property has around an acre of land, and there are many varieties of architecture—modern, Spanish, Anglo-Caribbean, you name it. However, two neighbors, one across the street and one next door, opposed our changes because they were planning to sell and didn't want a construction site. It took eight years to get the approvals.

We had been living temporarily in Orlando because we were working on CitiTower, a major apartment complex. I told Albert that I wanted to move back to Naples, and he replied, "OK, as long as you go get the additions

approved.” By that time, our neighbors had moved, and a new person was doing the association approvals. She told me that if we just changed the pitch of the garage roof, she would have it approved in ten days. And she did. After all that time, it was that easy.

What was the inspiration for the additions?

The original house is now the middle part of our home. We gutted it, put in new flooring and a new kitchen, and made over the two bathrooms. Once the central part was done, we built the addition to the left and then the one to the right, which took almost two years.

We primarily wanted a master bedroom on each side. The bedroom on the left has my office (which we added on), my closet, an exercise room, and Albert’s office, which used to be the old master bedroom. It looks out to the pool on the right, and when you look straight out, there’s a fantastic view of a giant lake at the fifth hole of a golf course designed by Arthur Hills. We also gutted the bathroom right down to the walls before renovating it.

The concept for the right-side addition was based on looking ahead. We thought that, as we got older, we’d eventually need to have somebody live there to take care of us. My brother’s also in a wheelchair, so we made that wing wheelchair-accessible for when he visits by making wider spaces and a big shower in the bathroom.

The original home was midcentury modern. Would you say it still is overall?

The exterior still has a midcentury modern feel, but we modernized it by adding the Bahama shutter by the front door. The rest of the home is postmodern design.



The landscaping has a very Florida vibe. How did you upgrade it?

The whole front yard had to be relandscaped, including adding the foxtail palms. We interviewed several landscape architects, and Albert wasn’t happy with any of them. Finally, we went to the homeowners association and asked them who they used. We contacted that landscaper, and he assured us that he worked with architects all the time and knew exactly what to do. And he was right. He gave us a landscape that complemented the house’s architecture wonderfully.

We also extended the patio in the back, and we redid the pool. The shape of the pool was fine, but it had Mexican tile. We took that out and made it turquoise.



WE ALSO EXTENDED THE PATIO IN THE BACK, AND WE REDID THE POOL. THE SHAPE OF THE POOL WAS FINE, BUT IT HAD MEXICAN TILE. WE TOOK THAT OUT AND MADE IT TURQUOISE.



Inside, there's a nice mix of natural and industrial throughout, such as bamboo flooring and granite. What inspired that?

Albert's previous home. It was a huge place that was actually featured in a *Miami Vice* episode called "Jack of All Trades." The granite and oak finishes from there inspired what we did with this house.

Tell us a little about your choice of artwork and photography:

A lot of the color in the artwork comes from feng shui. I had taken several classes in feng shui, and what they do is give you a floor plan that tells you what color brings good luck to each area. So, for example, in the living room it was

yellow, in the dining room it was blue, and in the master bedroom in the far-left corner, it was purple. In contrast, the photos on the right-side hallway are all black-and-whites from renowned Florida photographer Clyde Butcher.

Speaking of colors, what was the inspiration for the brightly colored bedroom and bathroom doors?

I thought about that for a while before deciding on the colors. I had lived in a house in Coral Gables that was built in 1926. It had a yellow glazed-tile roof and red accents everywhere inside. By the time we got this house, I suppose I was very oriented toward colorful accents. So it's my fault. *[Laughs]*



Was the half-white and half-gray kitchen your fault as well?

No! I had asked Albert to order the kitchen materials and told him I wanted the kitchen to be all white. He said, "Yes, that's what I got for you." Well, when it came time for the install, half the kitchen was gray and half was white! I was shocked. When I gently reminded Albert that he told me he got all white, he just said, "I liked the gray better." I was actually very happy with how it turned out. Plus, the kitchen is painted with automotive paint, which not only looks nice but also provides extra durability.





Your home has been dubbed the Weiss House. How did you manage that win?

In German, Weiss means “white.” A lot of the house is white, and, with my last name, it fit perfectly.

Did you or Albert tend to make more decisions, or was this truly a team project?

Albert chose the sizes of the rooms, and I laid out every room with every piece of furniture. He also insisted that, when we added on, he wanted to take it to the max and use as much of the land as he could to create massive rooms, not only

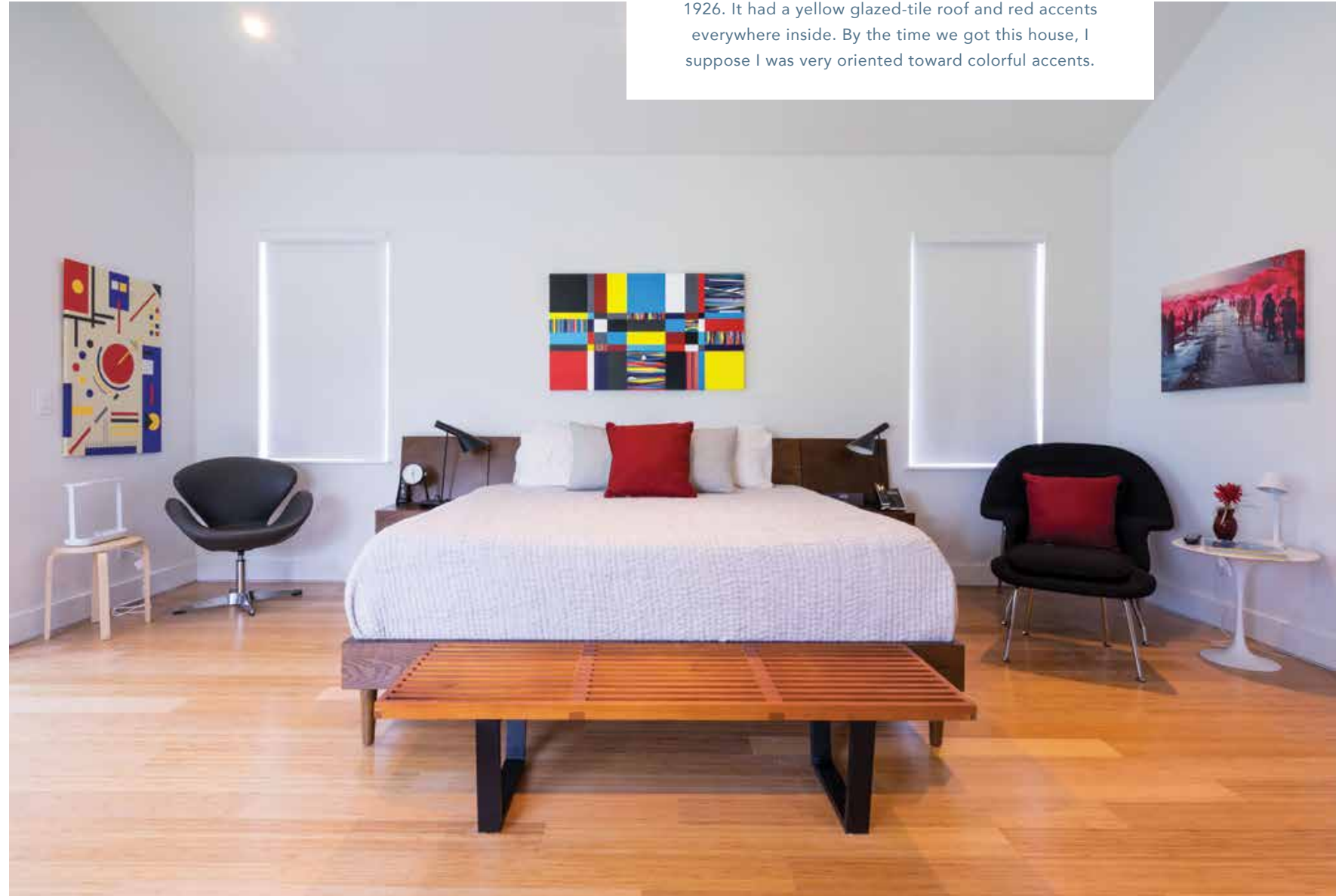
to improve the space but also the resale value. So the home just grew. And it kept growing. And here we are, with a house that’s larger than the one we were downsizing from. *[Laughs]*

We bring different things to every project, including our home, but we mostly agree on everything we do. We’ve been married for twenty-nine years, so there’s a true shared vision for our work and our life.

For more info, visit summadg.com



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VERMONT MAPLE SYRUP CRAWL

written by **shelley goldstein** | photography **as noted**



© Lindsay Moe

I spent my childhood pouring Log Cabin syrup over my Bisquick pancakes and waffles, oblivious to the fact that it contained no maple syrup at all. It was cheap, and my parents were not exactly foodies. Imagine my surprise when I went to purchase a bottle of real maple syrup for the first time—pricy! But as Laura Sorkin, the owner and founder of Runamok Maple, counters, “When you understand how much work goes into producing maple syrup, the price tag on the bottle makes more sense.”

In simplest terms, maple syrup is made by harvesting the sap of a sugar maple tree and concentrating the sugar content until it becomes maple syrup. As Sorkin explains, this is a very labor-intensive task: “The woods crew are often walking through three feet of snow with twenty pounds of gear on them. Given we have 70,000 trees to tap, it can take twelve people four to six weeks to get the job done.” Betsy Luce, owner of Sugarbush Farms, adds, “As temperatures go below freezing in late February to early April, the sap is pushed up into the tree branches as it freezes and expands. The next day, the sap thaws and starts to run back down the veins of the tree.” This cooling and thawing cycle is vital for harvesting the sap. The sap is collected throughout the season and is boiled down into maple syrup using various evaporation methods. Remarkably, it takes about forty gallons of sap to make one gallon of maple syrup. Though there are several states that have optimal weather conditions for harvesting maple syrup, Vermont produces the most maple syrup in the country.

Let's meet some of the farms that produce this sappy goodness ⇄



Photos on this page © Baird Farm



BAIRD FARM

// CHITTENDEN

Run by Jenna Baird, her partner, Jacob, and her father, Bob.

Tell us about the farm:

Baird Farm is a 103-year-old family farm. Originally a dairy farm with maple as a small side business, maple is now the primary source of income. Today, we tap just shy of 14,000 maple trees, collect hundreds of thousands of gallons of sap each year, and boil it down into pure maple syrup in our on-site sugarhouse. We are a working farm, but believe strongly in sharing the experience with folks.

How did you arrive to the maple syrup business?

Growing up on a family farm, I had an interest in agriculture. As a teenager and into my early twenties, I worked summers on an organic vegetable farm and nursery a couple hills over. After college, I continued to pursue farming and traveled the country with my partner, Jacob, working on a variety of different organic farms through the WWOOFing program. In 2015, Jacob and I had the opportunity to come back to my family's farm. We began working the maple business alongside my father

and eventually bought out the retail maple business. Jacob and I both find great joy in working with the land.

What are your most popular products?

Our most popular product by far is our grade A amber-rich maple syrup. We also have three products unique to Baird Farm: a maple ketchup that is made from scratch and sweetened with maple, a wild-mint-infused maple syrup, and a wild-spruce-tip-infused maple syrup made from the trees in our woods.

What does the term 'sugaring season' mean? How does the weather affect the season?

It is called sugaring because sugar makers collect sap from sugar maples and boil it down into sweet maple syrup (66.9 percent sugar). Ideally, during the season, Mother Nature gives us nights that are below freezing and days that are above freezing. These freezing and thawing temperatures create a pressure dynamic in the tree, which releases the sap. When temperatures become too warm, the buds start forming on the trees, creating a strong, sometimes bitter flavor to the maple syrup, and the tap holes begin to dry up. If you have a few days that get too warm during the season, it can bring the season to an early end.

For more info, visit bairdfarm.com

RUNAMOK MAPLE

// FAIRFAX + CAMBRIDGE

Owned by Eric and Laura Sorkin with roughly seventy employees.

Will you tell us about the farm?

The property we bought in Cambridge was an old sheep farm that hadn't been farmed since the 1940s. We had a CSA (community-supported agriculture) and loved selling produce to local markets, but it wasn't financially sustainable, so we switched to maple syrup in 2009. We named it Runamok because our business is based on the weather and Mother Nature, which always ensures a bit of chaos.

What makes your company special?

Eric and I both have master's degrees in environmental management and have always aimed for the most environmentally friendly practices in our business. Producing maple syrup is already a great model of conservation coexisting with agriculture. The sap lines run throughout, but otherwise the woods are left undisturbed as natural habitat. Consequently, our 1,000 acres in Cambridge are home to numerous types of wildlife. We also installed solar panels on the roof at our production facility, which meets 100 percent of our electricity needs.

Will you talk about Sparkle Syrup?

Sparkle Syrup came out of an improbable idea that coincided with an awful year. Our team worked with some FDA-approved, pearlescent mica, and the result was a golden, shimmery syrup that tasted like regular, delicious



Photos above and right © Runamok Maple

maple. I wasn't sure if it was on-brand since we have always emphasized flavor as our objective, but then the pandemic hit. When we released it, people went berserk. Parents were sending us video clips of their children absolutely giddy over Sparkle Syrup.

What are some of your favorite ways to use the infused syrups?

Our smoked maple syrups are phenomenal on sharp cheddar, and the Elderberry works some kind of magic on blue cheese. I also use maple syrup quite often in Asian cuisine. An easy

sauce is one part soy sauce to one part Cardamom syrup or Ginger-Infused maple syrup.

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



ERIC AND I BOTH HAVE MASTER'S DEGREES IN ENVIRONMENTAL MANAGEMENT AND HAVE ALWAYS AIMED FOR THE MOST ENVIRONMENTALLY FRIENDLY PRACTICES IN OUR BUSINESS.



SILLOWAY MAPLE

// RANDOLPH CENTER

Bette Lambert, her son, Paul, and her daughter, Marilyn, do much of the work, with two seasonal employees.

Will you tell us about the farm?

My dad and mom, Paul and Louise Silloway, bought a rundown dairy farm in central Vermont in the early 1940s and soon began maple-sugaring each spring. The operation was all buckets at that time. In 2014, a new sugarhouse was designed and built, set facing the south, with a narrow northern roof and a large southern exposure to accommodate seventy solar panels.

What technology do you use? How are syrup grades determined?

We still use wood to boil our sap. After boiling to a specific density, the syrup is pumped through a filter press to remove impurities and then graded according to the color and flavor. Vermont has four grades: Golden Delicate, Amber Rich, Dark Robust, and Very Dark. These are produced according to the outside temperature of that day. Preference of grade is a personal choice, but all are excellent! I like lighter syrup on the table and darker for baking. We use all renewable resources, including sap, wood fire, solar power, recycled packing materials, and ... family!

What are your most unusual products?

Our most unusual products are our infused syrups: Ginger, Cinnamon, Coffee, Vanilla, and Habanero. We also make a Bourbon Barrel-Aged maple syrup and a Maple Birch blend. Additionally, we now offer a Maple

Creamee (soft-serve ice cream) flavored exclusively with our Very Dark Maple Syrup. People travel a long way to try it.

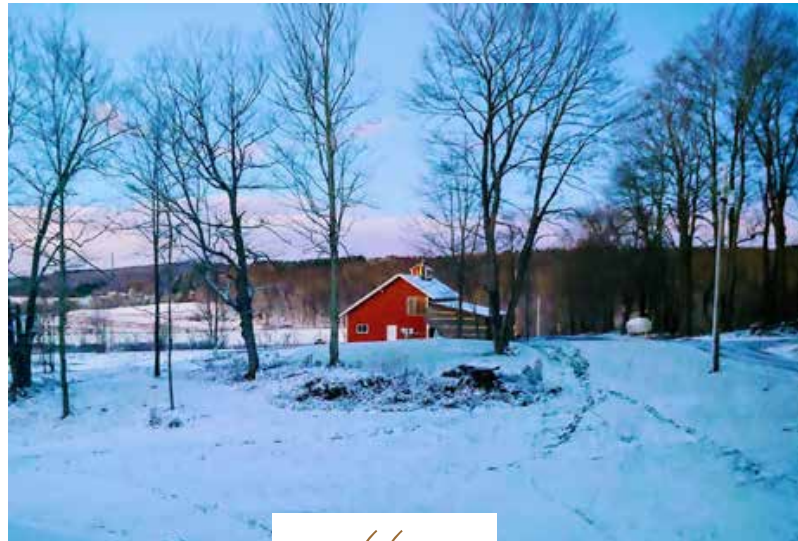
For more info, visit sillowaymaple.com



© Janet Rowell Miller



© Bette Lambert



© Abby Lambert



We still use wood to boil our sap. After boiling to a specific density, the syrup is pumped through a filter press to remove impurities and then graded according to the color and flavor.

SUGARBUSH FARM

// WOODSTOCK

Family staff is Betsy Luce; her husband, Larry; their two sons, Ralph and Jeff; a grandson, Jake; and a niece, Leslie. They also employ seven full-time nonfamily members.

Will you tell us about your farm?

Sugarbush Farm was founded by my parents, Jack and Marion Ayres. They purchased a run-down 500-acre farm in 1945 having no real farming or rural-living experience. My grandparents originally came from southern Vermont, but my dad grew up in New York State and ended up working in New York City, and my mother was a city girl from New Jersey. They had a burning desire to move to Vermont, and, after reading a lot of back-to-the-land books and working on someone else's farm for a year, they bought Sugarbush Farm. Our farm is located five miles outside the village on a scenic hillside. It's a bit of an adventure coming to the farm, as many visitors are not used to driving on an unpaved backroad. We have funny signs along the last mile that read, "Don't give up" and "Almost there." Along this five-mile route, there are many beautiful 1800s farmsteads and stunning views.

How did you arrive at the maple-syrup business?

Larry, my high-school sweetheart, had grown up on a dairy farm but had also made maple syrup with his family. By the late 1960s, we were tapping about 3,000 maple trees on our farm with some secondhand boiling pans

and borrowed buckets and spouts. We earned enough money to finally build a new sugarhouse and buy more modern evaporating boiling pans. And as our sons, Jeff and Ralph, grew older, we were able to keep expanding the number of trees we tapped.

What are your most popular products?

We have developed a following for our old, somewhat crumbly, and very sharp cheese. Our Original Naturally Smoked Cheese is also a very popular one and was awarded best smoked cheese in the country by the American Cheese Society. On the maple syrup side, I think we are well-known for our quality and the fact that we have a variety of grades of pure maple syrup, and that we let folks try the difference to see which they prefer.

What is something people may not know about maple syrup?

Once maple syrup is opened, it must be refrigerated since it does not contain any preservatives.

For more info, visit sugarbushfarm.com



Above photos © Sugarbush Farm



© Jessica Charbono Photography



© Mike Van Tassel

The Kitchen Eclectic



@ Fred Sly

interview with **beth diana smith** | written by **shelley goldstein** | photography as noted



© Mike Van Tassel

Designer Beth Diana Smith took on the One Room Challenge, an online interior design event, to transform her kitchen into a neutral and airy space with open shelving, perfect for displaying artful homewares.

What did your path to designer look like?

It was very much a zigzag—interior design is my second career. I was originally in accounting and finance when the interior design bug bit me. Although I tried to fight it off because I already had my career goals, the more I became unhappy in my corporate life, the more I gravitated toward design. Eventually, I started attending design school part time, and the rest is history.

How would you describe your design style?

I'm an eclectic maximalist with elements of boho. I believe that more is more and that cultural influences bring soul to a home.

Has design always come naturally to you? What traits make you a good designer?

I never would have imagined that I would become a creative; I had always

been practical and process-driven and had never explored my creativity. I think the traits that make me a good designer are my education, my curiosity, my open mind, and my ambition to want to create something amazing.

What are your favorite places to browse for inspiration? Do your tastes change often?

My favorite places to browse for inspiration are my favorite brands via their websites or showrooms, travel, books, magazines, and even social media. It's funny how seeing one element can inspire an idea. My eclectic taste is rather consistent. If anything, I've grown even bolder. And eclecticism itself is about mixing varying styles and eras, which I love to do.

What is your biggest design pet peeve?

When all the furniture in a room matches.

How did you begin the process for the One Room Challenge? Was there a budget?

I started the process like I would with any other client: I created my design concept and thought about the vibe that I wanted the space to have. I wanted a gallery feel, where art would be prominent, so I chose a neutral color for the walls. I had suffered water damage the year before and had gotten rid of all of my first-floor furniture, so my One Room Challenge was my entire open-concept first floor (living room, dining room, kitchen, and powder room) and my entryway, which included a shared foyer and staircase. I used the ORC as a way to focus on my own home instead of a client's. I didn't create a specific budget, but I kept an itemized spreadsheet of all of the items for cost-tracking purposes.

Let's focus on the room you began with, the kitchen. What were some of your biggest frustrations with your original kitchen?

I originally renovated my kitchen in 2014, so a lot of my functional needs were taken care of then. This time around was about making a significant aesthetic impact with changes like new countertops, backsplash, and floating shelves.

What color palette did you choose, and why?

My lower cabinets were a wood grain, so I wanted to keep those wood tones and add shades of white and gray to keep a neutral palette. This would allow me to bring in varying colors and styles on a whim since my foundation was relatively classic and neutral.

What change had the most dramatic impact on the look of the kitchen?

The change of color to the upper cabinets and the backsplash had the biggest impact. It created a wow factor.

Will you take us through some of the main changes in the kitchen?

The upper cabinets, which were also a wood grain, were painted in Solstice by Sherwin-Williams, and crown molding was added. The open wall space was tiled with an elongated subway tile installed vertically stacked. A wall sconce was added to go above the floating shelf next to the refrigerator so it could function more like a bar. The floating shelves were custom made in a white-gray wash. The countertop went from gray to a beautiful white-with-gray-graining from Caesarstone, and I upgraded the range and microwave. I topped off the whole design with a funky-patterned Roman shade using a fabric from S. Harris and fabricated by Window Works in New Jersey.

How would you describe how the space feels now? Do you have any tips for arranging items on open shelves?

The space feels open and airy, and very artsy because of the decorative items, the sconce, and the art. The trick to creating amazing open shelves is proportion and color.

What are some important questions to consider when embarking on a kitchen remodel?

How do you want to use the space? What's most important to you functionally? Are there any must-haves? What are your needs versus your wants?

How do you deal with having a temporarily nonfunctional kitchen?

DoorDash or a similar app can be your best friend, so plan your list of restaurants in advance if you don't have space for a temporary kitchen.

When do you recommend people keep their cabinets versus gutting the kitchen?

If the existing cabinet and appliance layout isn't functional, then gutting the kitchen would be my go-to. Form has to follow function.

Are you at your best in the morning or at night?

Morning, before the day has exhausted me. Creativity flows best for me when I'm not stressed or tired.

What is your philosophy on setbacks?

They are a part of life, and they're only temporary.

What have you been pondering lately?

Completing my home office and conquering the rest of my goals.

For more info, visit bethdianasmith.com



© Mike Van Tassel

“The space feels open and airy, and very artsy because of the decorative items, the sconce, and the art. The trick to creating amazing open shelves is proportion and color.”

front of card:

berry almond CRISP

1 lb. strawberries
 14 oz. red currants
 1½ lb. raspberries
 Generous 1 c. superfine sugar, divided
 2¼ c. all-purpose flour
 1 tsp. ground cinnamon
 2 sticks salted butter, diced and softened, plus more for greasing
 Generous 1 c. sliced almonds





Stacey Shanner


Direct: (866) 458-4226
Office: (610) 878-5000
E-mail: info@remindermedia.com
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back of card:

1. Preheat the oven to 400°F and grease two 9½-in. round porcelain baking dishes with melted butter. Wash and dry all the fruit, and then hull the strawberries and pull the red currants off their stalks.
2. Put the berries and currants in a large bowl, sprinkle with a scant ½ cup of the sugar, and stir to combine. Divide the fruit between the baking dishes, spreading it in a single layer.
3. In a separate large bowl, combine the flour, cinnamon, remaining sugar, diced butter, and ground almonds. Rub the ingredients lightly together with your fingertips until coarse crumbs form.
4. Scatter a layer of the crumb mixture over the fruit in the baking dishes and bake for 40 minutes, until the topping is golden and crisp. Serve warm.

Excerpted from *Enjoy: Recipes for Memorable Gatherings* by Perla Servan-Schreiber, Flammarion, 2020. Photography by Nathalie Carnet. Images may not be reproduced or transmitted digitally without written permission from the publisher.



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★★★★★
The Smith Family
Philadelphia

Stacey is the best of the best! Our family was very pleased with her services, especially Snowball, our little pup! She listened to all of our concerns, wants, needs, and dreams. Stacey is totally awesome! I will be sharing her information with everyone that I know.



★★★★★
The Miller Family
Manayunk

Stacey was very patient with us, even though we were very picky. She knew how important it was for us to have a great experience and great service. We would definitely refer Stacey to all of our friends and family.



★★★★★
The Austin Family
Manayunk

Stacey is truly a very impressive person. She works fast, efficiently, and effectively. Her services are top of the line and we were very satisfied with her work. We love Stacey!



Stacey Shanner
Direct: (866) 458-4226
Email: info@remindermedia.com
www.remindermedia.com



STAY TOP OF MIND. GET MORE REFERRALS.

Customizing your magazine is a great way to make it more closely attached to you and your brand.

But the ultimate way your magazine works for you is by keeping you top of mind with your clients, who will appreciate your thoughtfulness and think of you first when it comes to repeat business and referring friends and family.

Sending this high-quality marketing tool is an effortless way help to strengthen (or maybe nurture) the most important part of your business—your relationships with your clients.

The back cover is a perfect place to show off a custom ad or any of our hundreds of premade options since your information will be what they see last and remember after reading the magazine.

WHAT ARE PEOPLE SAYING?

"My very first mailing produced **nine phone calls in the first two days!**"

–ERIC D.
Pompton Plains, NJ



"I can directly link **over \$3,000,000 in sales from sending American Lifestyle** to my closest sphere of influence group. It's easy to use and really stands out from other sources of direct marketing."

–GINA U., BRADENTON, FL



"I receive no less than **three calls at every issue and at least one referral with every other issue.** I just closed a **\$1,000,000 sale** from a referral from the last mailing."

–DANIEL K.
Seattle, WA



"I only send the magazine to my top clients, and it has worked very well for my business. I love that everything is done for me, and my clients love it. **This is by far the best referral generating tool!**"

–LEE ANN M., Bridgewater, NJ



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