

Compliments of Dan Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA



Happy Blankie - pg. 6 | Confessions of a Serial Renovator - pg. 24 | Modern-Day Letterpress - pg. 36 | Gifts Cooks Love - pg. 10



American Lifestyle

magazine

Dear Bill and Judy,

Welcome to American Lifestyle magazine!

I wanted to take the opportunity to connect and share this terrific gift as a thank you for your continued support through business and referrals. American Lifestyle is a celebration of the flavor and flair of life in the United States, and takes the reader on a journey of the nation's sights, sounds, smells, and tastes. This 48-page publication features articles on interior design, travel, technology, restaurants, and culture. Entertaining writing coupled with gorgeous photography makes this magazine a must read.

I hope you will enjoy receiving this magazine periodically and that you will allow me to continue to provide great service to you in the future. Please feel free to share this issue with friends and colleagues. I would love to hear what they think of the magazine too.

Thank you again for always keeping me in mind.

Dan Shanner

Dan Shanner

The Shanner Group

Toll Free: (866) 458-4226

Office: (610) 878-5000

Fax: (610) 878-2000

E-mail: info@remindermedia.com

www.remindermedia.com



d DAN SHANNER

The Shanner Group

1100 First Avenue
Suite 200
King of Prussia, PA 19406

Front of Tear Out Card 1



Dan Shanner

Toll Free: (866) 458-4226

Office: (610) 878-5000

Fax: (610) 878-2000

www.remindermedia.com



d DAN SHANNER

The Shanner Group

1100 First Avenue
Suite 200
King of Prussia, PA 19406

AMERICAN LIFESTYLE

Cracked Pepper, Dried Cherry, and Chocolate Chunk Biscotti

- 2 3/4 c. all-purpose flour, plus more for dusting
- 1 1/2 tsp. baking powder
- 1 tsp. ground cinnamon
- 1/2 tsp. kosher or sea salt
- 1/2 c. unsalted butter, at room temp.
- 3/4 c. granulated sugar
- 2 large eggs
- 1 tsp. pure vanilla extract
- 1 1/2 c. dried cherries
- 1/4 c. (3 1/2-oz. bar) coarsely chopped dark bittersweet chocolate
- 1 tsp. coarsely ground black pepper

Recipe excerpted from *Gifts Cooks Love: Recipes for Giving* by Dana Mangin and Sue LaTelle (Andrew McMeel Publishing, 2010)

Back of Tear Out Card 1



PREP TIME 30 MINUTES | BAKE TIME 55 MINUTES
Makes about 3 dozen biscotti



Cracked Pepper, Dried Cherry, and Chocolate Chunk Biscotti

- Position one rack in the center of the oven and another rack in the lower third of the oven. Preheat the oven to 325°F.
- In a medium bowl, sift together the flour, baking powder, cinnamon, and salt. Set aside.
- In the bowl of a stand mixer fitted with the paddle attachment, cream the butter and sugar until fluffy, about 3 minutes. Add the eggs one at a time, beating well after each addition. Mix in the vanilla.
- With the mixer on low speed, add the sifted ingredients in 2 batches, beating after each addition until the flour disappears. Do not over mix. Using a rubber spatula, fold in the cherries, chocolate, and pepper.
- Turn the mixture out onto a lightly floured work surface. The dough will be a bit sticky. Divide the dough in half. With lightly

floured hands, roll each half into a log 1 1/2 inches thick and about 15 inches long. Place both logs about 3 inches apart on a nonstick or parchment-lined baking sheet. Bake until lightly firm to the touch, about 25 minutes. Remove from the oven, and let sit for 10 minutes.

- Place one log on a cutting board. With a sharp serrated knife and using a sawing motion, carefully cut the log on a slight diagonal into 1/2-inch-thick slices. Place the slices on their sides on the baking sheet. Repeat with the second log, using an additional baking sheet to arrange the biscotti in a single layer.
- Bake until dried out and lightly golden, about 10 minutes. Turn each slice over, and bake until lightly golden, 10 minutes longer. Transfer to wire racks to cool completely.



A CHILD'S DREAM
A MOTHER'S MISSION | 6



10 THE GIFT OF FOOD
TREATS FOR YOUR FAVORITE FOODIES

SHAKING UP
THE ART WORLD | 18



32 NAVIGATING
THE FROZEN TUNDRA

MODERN-DAY LETTERPRESS
BEYOND GUTENBERG | 36

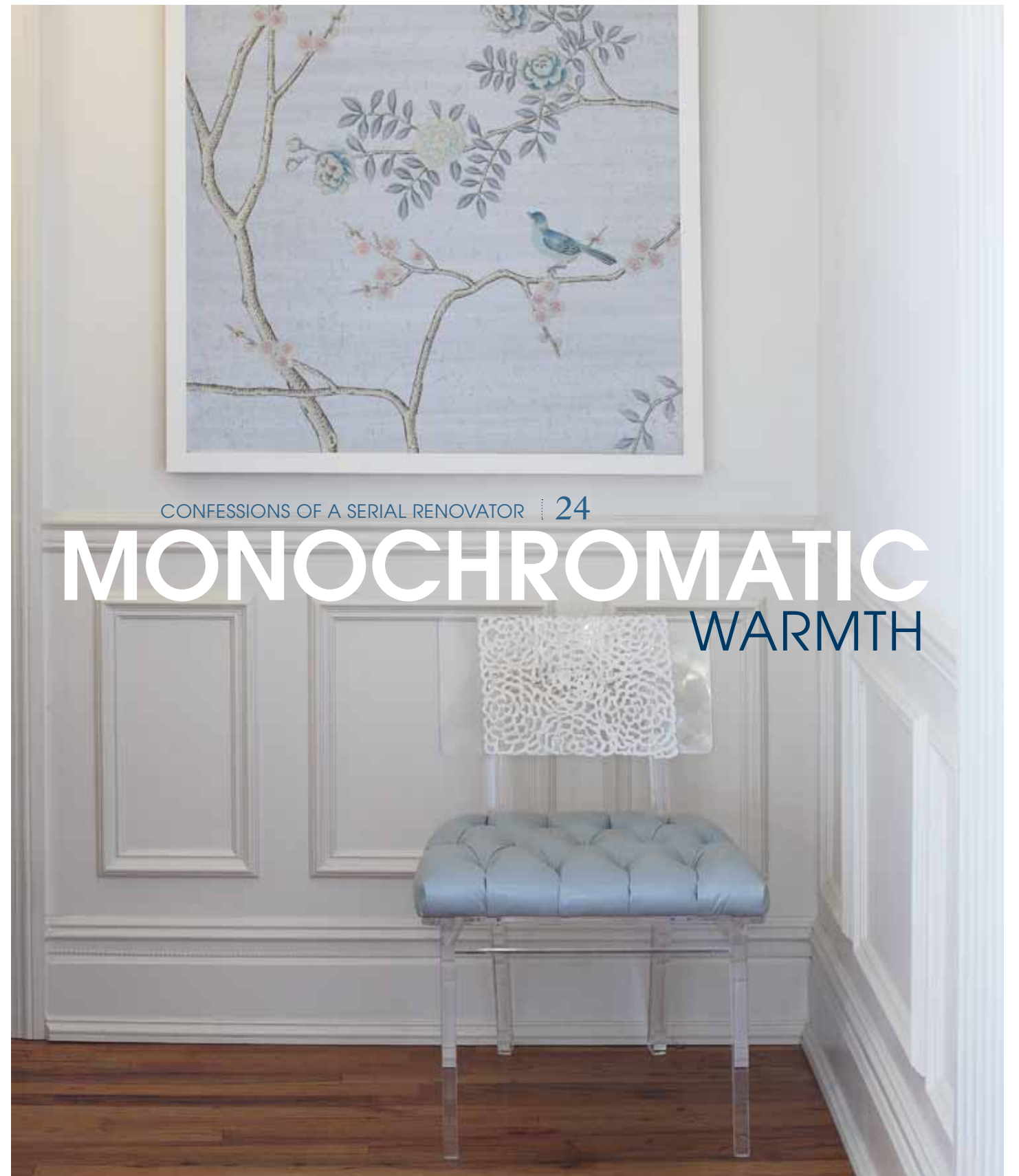


44 GARDENING FOR
LITTLE GREEN THUMBS



CONFESSIONS OF A SERIAL RENOVATOR | 24

MONOCHROMATIC WARMTH





A CHILD'S DREAM A MOTHER'S MISSION

Article by Ellie Lawrence, based on an interview with Emily Holdridge, cofounder of Happy Blankie

After watching his two **YOUNGER SISTERS** tramp around **EVERYWHERE** with their blankets and stuffed animals in tow, he conjured up the idea **TO MERGE** their two favorite things into one, creating a blanket shaped as the face of an animal with a huge **SMILE** stretching from ear to ear—which, according to David, would become a **SYMBOL OF HAPPINESS** for everyone to enjoy."

Spend enough time around young children, and you'll begin to appreciate the whimsical nature of their thought process. Occasionally characterized as being refreshingly void of practicality, their logic is at times nonsensical, their inquisitive commentary comes as second nature, and their hopes and dreams are almost completely uninhibited. As endearing as this may be, their ideas tend to be taken with a grain of salt and quickly forgotten about when they fall upon most adults' ears. However, in the case of Emily Holdridge—who, as a mother of four, is perhaps more adept at



Happy Blankie is giving back and affecting change in the world through their One to Love, One to Give campaign—for every blanket that is bought, one is donated to a child in need.

deciphering the language of children than most—she perceived her son's idea as being more than a lofty dream, and took a proactive approach to bridge the gap between a child's sensibility and the real world's rationality.

A CHILD'S DREAM

David Holdridge was seven years old when inspiration struck. After watching his two younger sisters tramp around everywhere with their blankets and stuffed animals in tow, he conjured up the idea to merge their two favorite things into one, creating a blanket shaped as the face of an animal with a huge smile stretching from ear to ear—which, according to David, would become a symbol of happiness for everyone to enjoy. Not only did he cover the preliminary research and child safety requirements within his business proposal to his mother, but he also had a

greater social mission in mind. "He thought if he could make babies and children happy," narrates Emily, "their parents would be happy, and then it would be this chain reaction that would go across the world."

"Obviously, it was a very sweet idea," she continues. "What touched me the most was just the fact that he was thinking about other people—just thinking about how he could make this for his sisters, how he could make this for his friends, and how other people would get happiness from it. It was precious to me because it was the mind of a child thinking about how to spread joy. But I remember looking at him and thinking, 'If only you knew how hard it was to make people happy!'"

But rather than brush the idea off, Emily encouraged her son

to continue brainstorming. "We talked for hours about the blankets. When he told me this vision of making the world smile, I instantly pictured it," she recalls. "I could see them being used in children's hospitals, and the nurses looking at them and smiling. I pictured parents holding them over their shoulders like burp cloths. I could see babies getting attached to them, and siblings carrying them around. It all clicked in my mind."

Emily believed David's idea had great potential, and wasted no time in making her son's dream a reality. Thanks to her previous experience operating small businesses, she was able to implement the necessary steps to lay the groundwork and bring Happy Blankie to the market. "We reached out to a ton of people to see what they thought about the idea and to see how we

could make it happen," describes the entrepreneur.

It was a true family affair to determine the characters for the blankets. "David came up with the animals, and my oldest son drew the first sketches," recounts Emily. After doing a case study to see which were the most popular out of the eight animals, they called on a close friend (who happens to be an animator for Nickelodeon) to turn the chosen four favorite friends into what they are today—Chase the Happy Dog, Giggle the Happy Pig, Stomp the Happy Frog, and Tumble the Happy Bear.

Production logistics posed the biggest hurdle for the Holdridge clan. "If they were square blankets with animal faces on them, that would be a lot easier. But because we wanted them to be unique and shaped like the



animals, and we wanted their faces embroidered so that they weren't a choking hazard, we had to search far and wide for people who could make them," Emily remembers. After scouring the country for an embroidery business who could accommodate designs wider than twelve inches, they found a factory who could do small runs of blankets. Finally, one year after David came up with his happiness-spreading textile and with inventory officially in stock, Happy Blankie opened for business.

A MOTHER'S MISSION

Actualizing her son's idea was just the beginning of the journey for Emily, who rooted the company in strong values. "I always wanted to be extremely charitable from the beginning. Putting others before me, giving back, and teaching my kids the same values are the most important things about my life," analyzes the entrepreneur. "Our mission is to spread joy and happiness globally. Happy Blankie is not about the blankets and the company so much as it is loving others and giving back."

Happy Blankie is giving back and affecting change in the world through their One to Love, One to Give campaign—for every blanket that is bought, one is donated to a child in need. "There are a lot of people right now going through hurtful situations. And through this program, we wanted to achieve a lot of smiles, a lot of joy, and a lot of hope for those in need," Emily details. "We were inspired by the Tom's Shoes One For One program, for sure. We always wanted to give a portion back to people, but it wasn't until I saw their commercial that the idea to match one for one dawned on me."

For every blanket purchased, the patron chooses where to send the donated blanket—whether it be

to an inner city after-school program down the street, to a Ronald McDonald House in another state, or to an underprivileged child halfway across the world. "We really wanted the customers to feel like they are involved in a big way," proclaims Emily. "Rather than having us pick where the blankets go, we wanted them to actually sit down at the computer, read the story, and take part in the donation process. Perhaps they would involve their children or their spouse or whoever is in the home with them to be giving as well. So it becomes something more—it bridges the gap between us and our customer, and it makes us more of a community."

"For the sphere of influence we have right now, the biggest accomplishment is being able to give to as many people as we have and seeing the happiness that comes from that," continues Emily. "Happy Blankie has changed our lives in a big way. It has opened up a lot of unique opportunities to meet great people, and it has given us a bigger platform to share certain things about what we believe. It is a dream come true for me—to be creating something tangible that other people can hold onto."

In three short years, Emily and her team of friends and family have sold thousands of blankets, turning David's innocent idea into a viable business. "David is definitely excited about seeing Happy Blankie come together," the mother explains. "But he is not like a little kid where you'd think he'd be jumping around excited about it. He is an old soul for his age, if that makes sense. It is almost like, in his mind, he always knew it would happen. He knew it would become something great." [AL]

THE GIFT OF FOOD

TREATS FOR YOUR FAVORITE FOODIES

Recipes excerpted from *Gifts Cooks Love: Recipes for Giving* by Diane Morgan and Sur La Table
(Andrews McMeel Publishing, 2010) Photography by Sara Remington



tip: Keep the cornbread in the pans. Cut 3 large sheets of clear cellophane and 3 (14-inch) lengths of ribbon or raffia. Place a skillet in the center of a cellophane sheet, and bring up the edges to tightly wrap the skillet and the bread. Tie securely with ribbon or raffia. Repeat with the remaining skillets of cornbread. Store at room temperature for up to 1 day. The honey butter will keep in the refrigerator for up to 1 month.

PREP TIME: 25 MINUTES | BAKE TIME: 30 TO 35 MINUTES | MAKES 3 (6½-INCH) SKILLET CORNBREADS AND 3 LOGS OF HONEY BUTTER

Jalapeño and Cheddar Skillet Cornbread with Honey Butter

ingredients:

1¾ cups medium-grind yellow cornmeal
1¼ cups all-purpose flour
⅓ cup granulated sugar
1 tablespoon baking powder
2 teaspoons kosher or sea salt
1¾ cups buttermilk
3 large eggs, beaten
1 (15-ounce) can creamed corn
½ cup (2 ounces) shredded sharp cheddar cheese
6 tablespoons (¾ stick) unsalted butter, melted
1 tablespoon bacon drippings or melted butter, for greasing pan

Honey Butter

1½ cups (3 sticks) unsalted butter, at room temperature
½ cup honey

cooking instructions:

- **To make the cornbread,** position one rack in the center of the oven.
- Preheat the oven to 375°F.
- In a large bowl, combine the cornmeal, flour, sugar, baking powder, and salt. In a medium bowl, combine the buttermilk and eggs. Add the buttermilk mixture to the dry ingredients, stirring just to blend.
- Fold in the creamed corn, jalapeños, and cheese. Stir in the melted butter.
- Coat the cast-iron skillets with the bacon drippings. Place the greased pans in the oven until hot, 3 to 5 minutes. Remove from the oven, and immediately ladle the batter into the heated pans, dividing it evenly. Bake until the cornbread is golden brown and a toothpick inserted in the center comes out clean, about 30 minutes. Let cool in the pans on a wire rack. Wrap tightly once the cornbread is completely cool.
- **To make the honey butter,** place the butter and honey in a food processor fitted with the metal blade, and process until completely blended and smooth, stopping the machine once or twice to scrape down the sides of the bowl.
- Cut 3 (8-inch-wide) sheets of waxed paper. Using a rubber spatula and table knife, transfer ⅓ of the honey butter to the center of each sheet of waxed paper. Form a log about 1½ inches in diameter and 4 inches long.
- Starting at the bottom edge, roll up the waxed paper, covering the butter and rolling it on the counter to form a smooth log. Twist the ends, tie with raffia or ribbon, and trim with scissors. Refrigerate the honey butter logs.



tip: Store in a tightly covered tin lined with parchment paper. The chocolate bark will last for up to 3 weeks. Wrap the chocolate bark in gift boxes or airtight tins lined with decorative waxed paper or parchment paper. Alternatively, arrange the bark in cellophane bags, and tie with a ribbon.

PREP TIME: 15 MINUTES | COOK TIME: 4 MINUTES | SET TIME: 1 HOUR
MAKES 1 POUND OF CHOCOLATE BARK, PORTIONED INTO 4 (¼-POUND) PACKAGES

Smoked Salt, Dried Apricot, and Almond Chocolate Bark

ingredients:

½ cup dry roasted unsalted almonds,
coarsely chopped
⅔ cup chopped dried apricots
1 pound bittersweet chocolate (at least
64 percent cacao), finely chopped
1½ to 2 teaspoons coarse-ground
smoked salt

cooking instructions:

- Line a 17-by-11-inch baking sheet with parchment paper. Combine the almonds and dried apricots in a medium bowl.
- The chocolate can be tempered either using a microwave oven (the easiest way) or on the stovetop in a double boiler. To temper the chocolate using a microwave, place ¾ of the chopped chocolate in a microwave-safe glass or ceramic bowl. Set aside the remaining chocolate. Set the microwave at 50 percent power. With the bowl uncovered, heat the chocolate for 1 minute, and then stir using a rubber spatula. Repeat, heating for 30 seconds and then stirring, until almost all of the chocolate in the bowl is melted, about 4 minutes total.
- To temper chocolate on the stovetop in a double boiler, place ¾ of the chocolate in the top of a double boiler over barely simmering water. (Check to make sure the water doesn't touch the top section of the double boiler, and be careful that no water drips into the bowl of chocolate.)
- Using an instant-read thermometer, check the temperature of the chocolate. It should be about 115°F. Heat briefly if it hasn't reached the desired temperature. Then add the remaining chocolate, and stir constantly until it is completely melted and smooth and the chocolate drops to just below 84°F. At this point, very slowly and carefully heat the chocolate, bringing the temperature of the chocolate back up to 88° to 90°F. The chocolate is now tempered and ready to spread.
- Working quickly and using an offset spatula, spread the chocolate in an even layer about ¼ inch thick on the parchment. Evenly and artfully scatter the apricots and almonds over the chocolate. With a delicate touch, use your fingertips to gently press the nuts and apricots into the chocolate so they set into and adhere to the chocolate.
- Immediately sprinkle the salt over the top. Set the bark aside in a cool, dry spot to set and harden, about 1 hour. Break into irregular pieces.



tip: This preserved Aleppo Pepper-Peach Chutney makes a terrific accompaniment to roast or grilled chicken, can be spooned over crostini spread with fresh goat cheese, or can be mixed with a little mayonnaise to slather on a roast pork or turkey sandwich. Sealed, it will keep for up to 1 year. Once opened, keep refrigerated for up to 3 months. Serve at room temperature. Tie each jar with raffia or ribbon, and attach a gift card.

PREP TIME: 25 MINUTES | COOK TIME: 1 HOUR | PROCESSING TIME: 10 MINUTES | MAKES 8 (½-PINT) JARS OF CHUTNEY

Aleppo Pepper-Peach Chutney

ingredients:

2 tablespoons yellow mustard seeds
 4 pounds (8 large) firm but ripe freestone peaches
 2 cups finely chopped white onion
 4 large cloves garlic, minced
 2 cups seedless golden raisins
 2 cups firmly packed light brown sugar
 1 cup cider vinegar
 2 (3-inch-long) cinnamon sticks
 4 teaspoons kosher or sea salt
 1 tablespoon ground Aleppo pepper

cooking instructions:

- In a small, dry sauté pan over medium-low heat, toast the mustard seeds by swirling them around in the pan until they release their aroma and take on a slightly darker color, 1 to 2 minutes. Transfer the seeds to a small plate, and set aside.
- Bring a large pot of water to a boil. Have ready a large bowl filled with ice water. Meanwhile, using a paring knife, score the bottom of each peach with a small “x.” Working in batches, place the peaches in the boiling water for 30 seconds, and then, using a slotted spoon, transfer them to the ice water to cool for 1 minute. Slip off the skins, or use a paring knife to help remove any peel adhering to the flesh. Cut the peaches in half, discard the pit, and cut into ¼-inch dice.
- Combine the peaches, onions, garlic, raisins, sugar, vinegar, cinnamon sticks, salt, and pepper in a deep 6-quart saucepan. Bring to a boil over medium-high heat, stirring occasionally. Decrease to a simmer, and cook, uncovered, until the chutney is thick and has a deep golden color, about 50 minutes.
- While the chutney is simmering, prepare the preserving jars, and bring water to a boil in a water bath canner.
- Remove the chutney from the heat. Using a wide-mouth funnel and filling one jar at a time, ladle the chutney into hot, sterilized jars, leaving ½ inch headspace. Remove any air bubbles by running a long wooden utensil, such as a chopstick or wooden skewer, between the jar and the chutney. Wipe the rims clean. Seal according to the manufacturer’s directions.
- Process the jars in a boiling water bath for 10 minutes, and then turn off the heat. Let sit for 5 minutes. Lift the canning rack, and, using a canning jar lifter, transfer the jars to a towel-lined, sturdy rimmed baking sheet. Check the seals, wipe the jars, and label.



tip: These home-baked Cracked Pepper, Dried Cherry, and Chocolate Chunk Biscotti can be enjoyed for up to 1 week. They are delectable dunked in espresso or brewed coffee and downright decadent served, as the Italians do, after dinner with vin santo or grappa. Wrap the biscotti in cellophane bags tied with a ribbon, or layer in attractive tins or laminated gift boxes lined with decorative waxed paper.

PREP TIME: 30 MINUTES | BAKE TIME: 55 MINUTES | MAKES ABOUT 3 DOZEN BISCOTTI

Cracked Pepper, Dried Cherry, and Chocolate Chunk Biscotti

ingredients:

2¼ cups all-purpose flour, plus more for dusting
 1½ teaspoons baking powder
 1 teaspoon ground cinnamon
 ½ teaspoon kosher or sea salt
 ⅓ cup unsalted butter, at room temperature
 ¾ cup granulated sugar
 2 large eggs
 1 teaspoon pure vanilla extract
 1¼ cups dried cherries
 ¾ cup (3½-ounce bar) coarsely chopped dark bittersweet chocolate
 1 teaspoon coarsely ground black pepper

cooking instructions:

- Position one rack in the center of the oven and another rack in the lower third of the oven. Preheat the oven to 325°F.
- In a medium bowl, sift together the flour, baking powder, cinnamon, and salt. Set aside.
- In the bowl of a stand mixer fitted with the paddle attachment, cream the butter and sugar until fluffy, about 3 minutes. Add the eggs one at a time, beating well after each addition. Mix in the vanilla.
- With the mixer on low speed, add the sifted ingredients in 2 batches, beating after each addition until the flour disappears. Do not over mix. Using a rubber spatula, fold in the cherries, chocolate, and pepper.
- Turn the mixture out onto a lightly floured work surface. The dough will be a bit sticky. Divide the dough in half. With lightly floured hands, roll each half into a log 1½ inches thick and about 15 inches long. Place both logs about 3 inches apart on a nonstick or parchment-lined baking sheet. Bake until lightly firm to the touch, about 25 minutes. Remove from the oven, and let sit for 10 minutes.
- Place one log on a cutting board. With a sharp serrated knife and using a sawing motion, carefully cut the log on a slight diagonal into ½-inch-thick slices. Place the slices on their sides on the baking sheet. Repeat with the second log, using an additional baking sheet to arrange the biscotti in a single layer.
- Bake until dried out and lightly golden, about 10 minutes. Turn each slice over, and bake until lightly golden, 10 minutes longer. Transfer to wire racks to cool completely.



“Since we were going to WASHINGTON, D.C., I WANTED to draw the U.S. Capitol building. My mom pulled out a FIFTY-DOLLAR BILL, and I started fooling around with the Etch A Sketch. When I was done and showed my parents, they were AMAZED by it! We pulled over to a GAS STATION to take a picture before I erased it.”

I’ve been toying with this Etch A Sketch for hours now, amateurly twisting the white knobs back and forth in an attempt to produce an image of artistic value. Regardless of spending my entire childhood practicing on this drawing device—not to mention the countless art classes and creative training I’ve acquired since then—making a crude rendition of a house sadly sums up the extent of my Etch A Sketch abilities. My triangle-topped square has a door and chimney, but no windows, and the crooked pitch of the roof resembles a jagged staircase rather than a diagonal line. Thankfully, a good shake of

the toy will eliminate all traces of my artistic failure.

Yet there are a few ambitious artists out there who’ve mastered the Etch A Sketch brilliantly, whose sketches far surpass the straight line limitations to include precision and curves, and whose art boasts incredible depth and detail. One look at the level of shading within George Vlosich’s sketches, and you’ll realize this Cleveland-based entrepreneur is clearly one of those few.

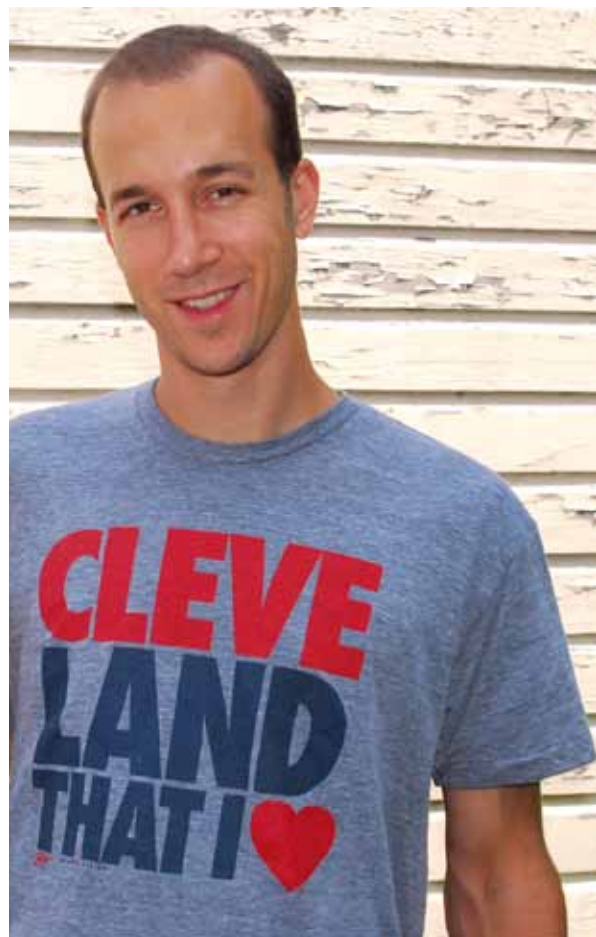
With his work hailed as “the one continuous line that continues to amaze the world,” George

Vlosich has changed the way we look at an Etch A Sketch. “This is something that not a lot of people can do, and no one really does it to the extent that I do,” describes the artist. “I try to capture as much detail as possible, in order to take Etch A Sketch art to places that no one else thought possible.”

A self-proclaimed artist in grade school, his true niche didn’t reveal itself until 1989, when George was ten years old, during a family vacation. “Before we left, we stopped at my grandparents’ house to say goodbye. My mom went down into the

SHAKING UP THE ART WORLD

Article by Marie Penn, based on an interview with Etch A Sketch artist George Vlosich III



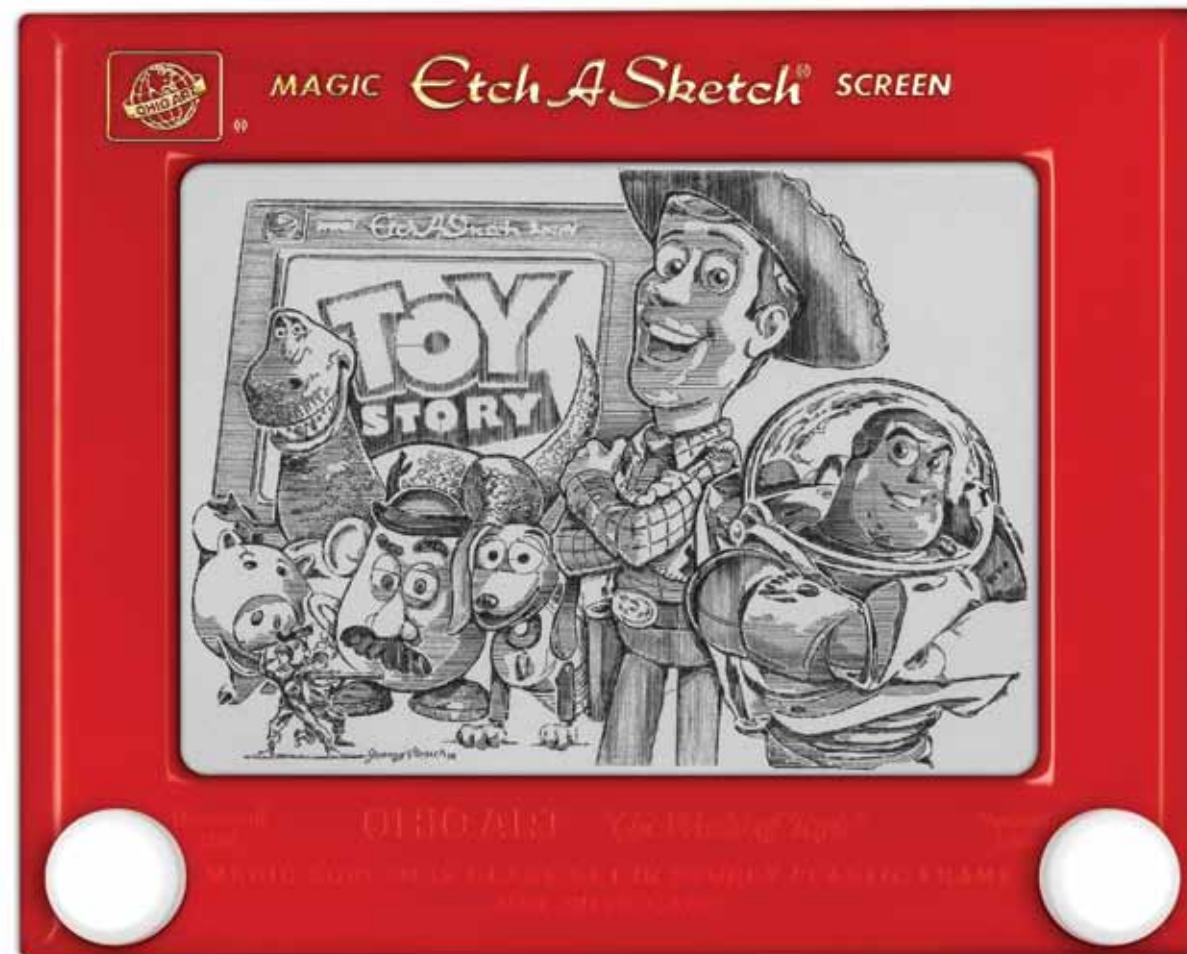
basement and grabbed her old 1960s Etch A Sketch from when she was a little girl, to keep my younger brother and I occupied during the car ride,” he narrates. “Since we were going to Washington, D.C., I wanted to draw the U.S. Capitol building. My mom pulled out a fifty-dollar bill, and I started fooling around with the Etch A Sketch. When I was done and showed my parents, they were amazed by it! We pulled over to a gas station to take a picture before I erased it.”

Drawing on the Etch A Sketch just came naturally to George, and he was driven to see how far he could push his etching abilities. “I was focused on seeing what I could make using only horizontal and vertical lines, seeing how good I could get with the diagonals and circles,” reflects the artist. “As I got older, I became interested in sports, so I tied the subject into my art. Looking off of baseball cards, I did an etch of Cal Ripken where I tried to get his portrait in there and him swinging the bat. The

only reason you knew it was Cal Ripken was because I put his name on there—it didn’t really look like him. But I just kept practicing and practicing.”

The more he etched, the better he became at drawing, which in turn led to better etches. Before long, George was receiving nationwide recognition for his works of art. “Ohio Art would send out a newsletter announcing monthly contests,” remembers George, who entered his pictures and won on numerous occasions. “The company eventually sent a representative out to the house to make sure I was actually doing it. They showed me how to make them permanent and took a couple Etch A Sketches back with them to tour around to different museums across the country.

“And from that point on, I changed from viewing it as a toy—where you erase the sketches when you’re done—to viewing it as a legitimate art form,” he analyzes. “The fact that I was



There are no **SECRETS**. It’s one continuous line—all the lines are **CONNECTED**. If I make a bigger **MISTAKE** in there, I will have to **START** over like everybody else.”

George's artistic process begins with a slew of images of the subject, covering different looks from various angles. Using these as reference, he will design a collage, trying to fit as much detail as he can into the limited screen.

able to make them permanent changed things, and I wanted to create something that no one else could. That motivated me to continue to make each sketch better than the last in some way—testing how much I can fit in that five-by-seven-inch screen, and seeing how well I can capture the likeness of that person.”

And he has no doubt succeeded in creating these lifelike sketches. The results astound his audience. “It doesn't matter who—from an athlete to a celebrity to just an average person—the reactions are the same. They can't believe I did that,” George reveals proudly. It's not an easy task though. Behind each piece of Etch A Sketch artwork is hours

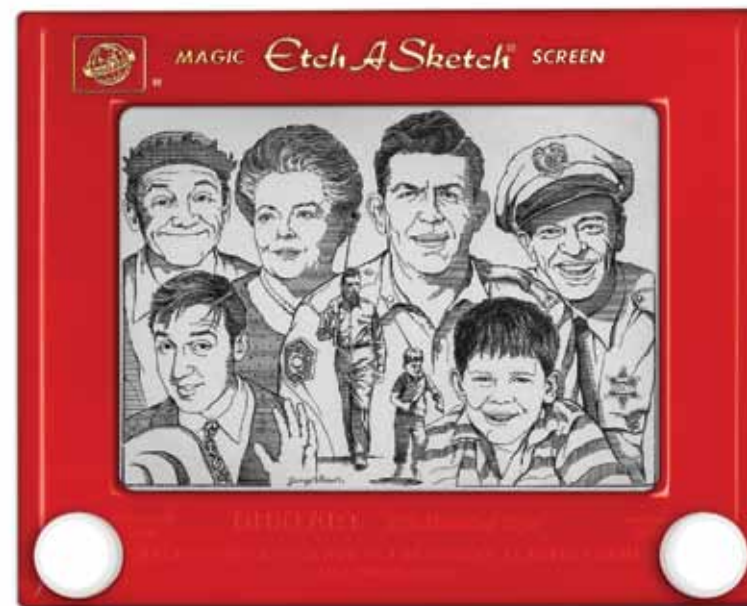
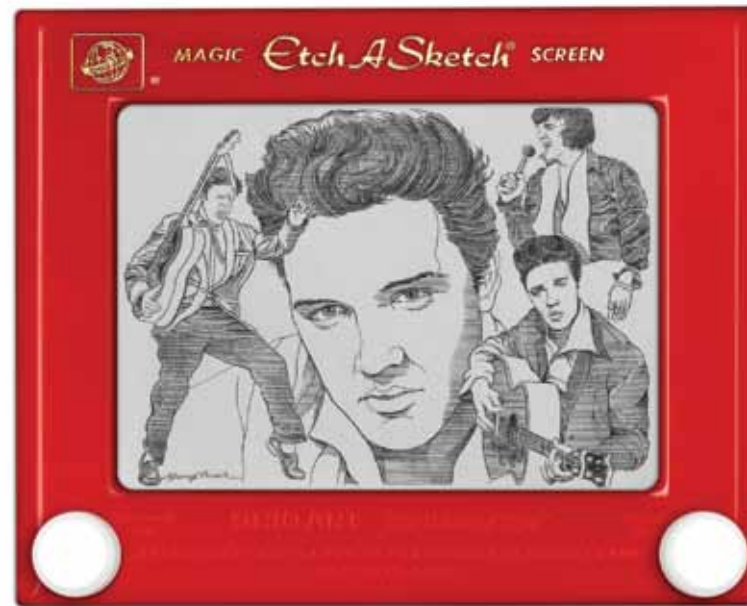
and hours of practice and careful drawing. “A single etch can take over one hundred hours to create,” explains George.

George's artistic process begins with a slew of images of the subject, covering different looks from various angles. Using these as reference, he will design a collage, trying to fit as much detail as he can into the limited screen. A rough drawing is then sketched out, as a map for the placement of each element, followed by a more detailed sketch of the final design. “Once I am confident that I can draw it out and get it to look like the subject,” explains the artist, “I'll grab an Etch A Sketch, shake it up, and get started on it.”

Working slowly and meticulously, George usually starts with the portion he thinks will be the most difficult thing to capture on the Etch A Sketch, before moving on to the shadowing

and shading detail. “When you are trying to get detail the size of your thumbnail, you want to make your lines as crisp as possible to capture that detail,” he informs. “Sometimes the lines on the Etch A Sketch are dark to begin with, so trying to capture a tone of shading is difficult. What may look like one line is probably drawn over ten to fifteen times to give it depth and dimension.” Once the artwork is complete, George preserves the etch by removing the aluminum powder and disconnecting the stylus so that the image cannot be erased or altered.

Because he works with such a delicate medium, George is faced with achieving perfection with every line added. “The biggest challenge is knowing that if I do make a significant mistake, I'll have to really start over,” admits the artist. “There are no secrets. It's one continuous line—all the lines are connected. There are little mistakes in every one—areas that I get frustrated with and lines I wish I didn't put there—that I try and cover up with other lines. But if I make a bigger mistake in there, I will have to start over like everybody else.



“Even now, I will start over two or three times on an Etch A Sketch before I get it to the point where I am comfortable with it,” divulges George, reflecting upon the Obama etch he made for the Manifest Hope show in Washington D.C. “I was twenty-five hours into it, and I had his portrait finished. But there were just things that I didn't like about it, and I knew I could do better if I started over. I kept thinking about those mistakes instead of moving forward, so I just decided to start over.”

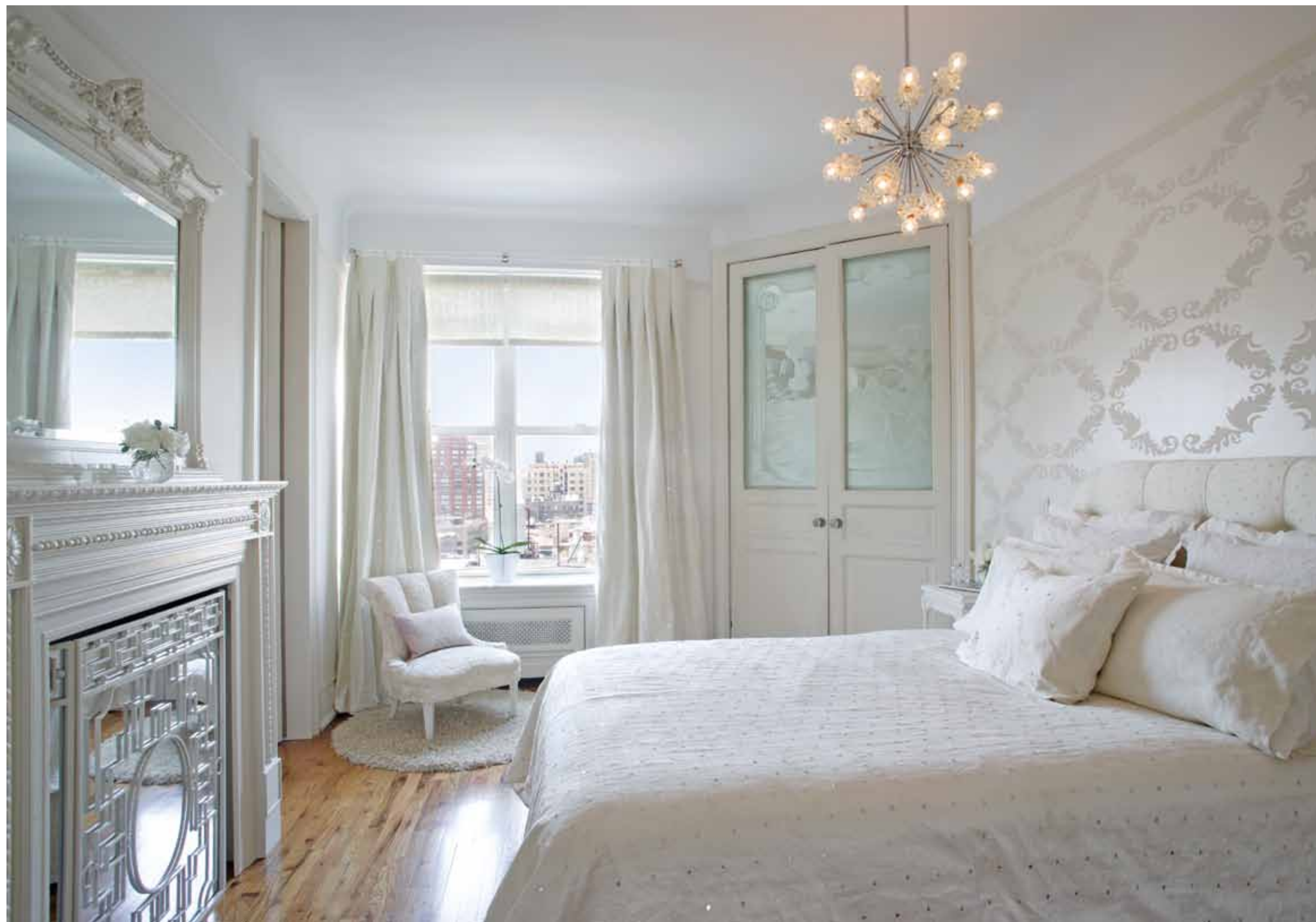
Of course, once the design is completed and preserved, he still needs to treat the Etch A Sketch with care. “I haven't dropped one in a long, long time,” George recalls, alluding to the days when accidents happened. “When I first started doing Etch A Sketches, I was at the baseball stadium, and I had just met Joe Carter. (This was when Toronto had just won the World Series the previous season.) Joe Carter came over with some of the other players. I had five Etch A Sketches, and when I picked them up, the bottom one slipped and fell. The glass didn't break, but any excess powder in there slid down the glass and softened the image.”

But the young man lived and learned from his mistakes, and has since been generously rewarded with many unique opportunities. “For the average kid growing up in Cleveland, the Etch A Sketch has opened many doors for me. It has been a lot of fun. I have been on set with Will Smith; backstage with Garth Brooks; on the court with Michael Jordan, LeBron James, Carmelo Anthony, Dr. J, and Wilt Chamberlain; and on the field with Cal Ripken during an All-Star game. I met Muhammad Ali. I was invited to the White House when Clinton was in office. I got a chance to meet Seinfeld who is one of my favorites. I have been on *Letterman*, *Oprah*, *Regis*, *20/20*, and *Jimmy Kimmel*,” lists George. “Sometimes it is hard to take in. Everything happens so fast at times that I don't have the opportunity to enjoy it. But when I look back, it has been a lot of fun. It is amazing, to be honest with you, to see

people really appreciate what I can do on the Etch A Sketch.”

Alongside the original Etch A Sketches, George sells a limited number of reproduction prints of his designs and takes on personal commission pieces as well. “Right now, I have been working on a whole bunch of different projects—like big silk screen projects and clothing apparel—while still pushing the boundaries of Etch A Sketch art,” the artist discloses. “I have only scratched the surface with what I can do with it, and where I can take it as a business.” [AL]

www.gvetchedin-time.com



CONFESSIONS OF A SERIAL RENOVATOR

Article based on an interview with interior designer Kelly Giesen

Photography by Steven Mays

I have always been drawn to interior design. I feel as though I have been training my entire life for this job—all of it has been a natural progression for me and a true passion.

Growing up, my mom and dad loved to go to auctions and spent a lot of time antiques. My sister and I were always along for the ride. We started out saying, “Do we have to stop at another antique store?”—which quickly developed into, “Let’s stop at another!” Mom created little collectors out of us at a very young age (I still have some of what I collected back then). In high school, I refinished antique steamer trunks and sold them at a holiday bazaar. That got me interested in the renovation process—taking something from old and shabby to beautiful.

I began renovating and designing homes for myself—my first renovation was a two-level brownstone that had a renovated kitchen and bath. Everything else was untouched. Inside, all of its original character was gone, and the outside was so awful, I didn’t even want to go inside! After finding “the one,” I set out immediately to find some “original character.” I went hunting in familiar places—antique shops and salvage yards. I collected a stockpile of old mantles, doors, transom windows, and ironwork

before I even closed on the house. I slept downstairs on a mattress in the dining room for months while everything inside was ripped out down to the studs. I removed paneling, replaced dropped ceilings with higher pitched ones, and layered in the old character. In the end, it looked like an elegant, old house that had been well taken care of, but modernized. After that one, I was hooked and have been renovating ever since.

To me, renovating spaces is fun and second nature. I love taking a place from something nobody would want and making it into a place anyone would love. I’ve had a lot of practice doing this, so I am undaunted by the challenge. My favorite part is putting the puzzle of a renovation together—seeing how everything fits. I also like the space planning aspect and improving a layout whenever I can. Above and beyond the renovation aspect is the decorating part. To me, they go hand in hand. I believe in making the bones of a space beautiful first, and layering from there. My philosophy is to find beautiful things, and they will absolutely work together. If you focus on buying only things you love regardless of the style, you can’t go wrong. There is no denying the collecting part is where the fun is, but the real payoff is taking an unloved, underappreciated space



THE DAY the wall opens up, the light streams in, and the WHOLE VIBE of the space changes. In this APARTMENT, I have two doors placed on EITHER SIDE of the mantle."

and making it spectacular. There is nothing better than that.

I am asked time after time, "How on earth can you ever sell this place?" It is hard, but I know I can always create another. Eventually, I find myself missing the process once it's done. The architectural details are sometimes hard to leave, I have to admit, as they are one of a kind. But I always have a stockpile of interesting elements for "the next one." The amount of time I spend in each renovated home really depends. I stay until something else I want comes up. I flip to

actually live there, not just to sell. My stay may be five minutes, five years, or forever, so I never hold back on the level of detail.

PARIS-ESQUE IN NEW YORK CITY
This 725-square-foot apartment I renovated was in awful condition with no redeeming elements—dirty, smelly, battered, and unloved. Located in a historic prewar building on 81st Street on the Upper West Side of Manhattan across from the Museum of Natural History, the one-bedroom space consisted of a living room, bathroom, separate kitchen/dining area,

and a small entry hall. The inspiration was to make the bones of the apartment appear as though they had always been there—to create the feeling of Paris in New York City.

OPEN LAYOUT

The biggest challenge I find is to create ways to maximize light and encourage light travel between rooms. I have done this by adding doors or interior windows between rooms near windows, which always works like a charm. The day the wall opens up, the light streams in, and the whole vibe of the space changes.

In this apartment, I have two doors placed on either side of the mantle. In addition to improving the light and flow, it creates an interesting focal point for both rooms. I also elevate door openings as high as possible to create an open, light, and airy feel.

In making the choice to open the living and bedroom spaces to one another, you have to commit to being neat. I don't mind that at all. It's great to see beyond one room into the next. It's more interesting this way, and you get an increased perception of space. Overall, the

apartment seems bigger, and you get additional viewpoints out the windows. Another tip is by introducing mirrors, you can take this even further. Furniture selection comes into play as well. I go for low profile furniture on legs and long curtains hung at ceiling level to maximize the height. My spaces always tend to look bigger than they really are.

The challenge with an open plan is to create spaces that succeed on their own and have individual personalities. Unifying the paint colors helps tie the apartment together, as does the choice of

polished hardware, fixtures, and a consistent choice of surfaces (like marble).

DESIGN DETAILS

I installed a custom kitchen with a butler's pantry-like feel, as all the appliances are hidden in the cabinetry and under the counter. The refrigerator's drawers are tucked underneath as well, and the microwave is hidden in the mirrored upper cabinet. The counters and backsplash are Calcutta gold marble (my absolute favorite marble). The upper cabinets have clear, wavy glass and are mirrored in the backs to

reflect the light from the windows and enhance my display of vintage glass.

The bathroom is also Calcutta gold marble. The floor has hand-crafted bronze insets that add interest. I laid them on an angle to make the space appear larger. The shower curtains were custom-made and hung at ceiling level to create the illusion of more space and drama. (I always do this as it works wonders.) The vanity was an old French table outfitted for a sink, and the linen closet doors were created from old elevator grilles backed with mirrors.



The French-style, oversized plaster mirror in the living space was reclaimed from The Plaza Hotel. It reflects the mantle and the amazing Metropolitan Opera light fixture. The sofa and all chairs are vintage 1940s through 1960s, recovered and given a new life. I love the curves of the kidney bean-shaped sofa and chairs and the varied eclectic feel. The coffee table was custom-made for the space, to disappear and make a statement simultaneously.

A TV is a necessity, but I'd like, if at all possible, to keep it from being the focus of a room. In the living and bedroom spaces, I decided to recess the flat screens, cable box, and DVD player within the base of the mantles.

This way, the mantles are the true focal points, complemented by decorative mirrors and beautiful accessories. The TV was wall-hung, and the surround was custom-built to fit. I had planned to position a decorative fireplace screen in front, but left it as is in the living space. For the bedroom, I redesigned an existing fireplace screen to fit the opening. Most people instinctively think the TV at that vantage point would be too low. But when sitting and lounging, it is at eye level, so it's perfect.

The bedroom is so relaxing, and the amount of character makes it interesting—from the etched doors to the mantle and the corner closet, there is so much to



see. But the wallpaper makes the room. In choosing this design, I had to find a pattern that could be seen from the living space—one that would make an impact but not overpower. The design is reminiscent of a traditional damask, but the overscale pattern makes it modern. The pattern is made from thousands of reflective beads that shimmer. Although the paper is only on one wall behind the bed, it's reflected in the mirror above the mantle.

ARCHITECTURAL ADD-ONS

Absolutely every architectural element was added. The space was basically a characterless box in a great building. It had original wood floors and high ceilings, but was in awful condition. I used molding to add personality and grandeur. The oversized crown and the ceiling molding help draw your eye up.

The reclaimed doors and mantles added the much-wanted character I was after. The doors specifically are a highlight of the space, and were collected individually from various reclaimed sources. In some instances, I replaced clear panes with mirrors to add depth, bounce light, and create sparkle. The ones in the bedroom are etched with scenes of birds. I backed them with mirrors to hide the contents behind, which makes the design pop at night. In the dining space, the panes in the double arched doors were replaced with glue chip glass to obscure the bath and complement the window in the same room. The curves are elegant and unexpected.

COLOR SCHEME

Keeping the space monochromatic helps expand the overall perception of size. It also creates a very light and bright feeling. The watery blues and greens, like sea glass, are soothing and easy to live with day to day. I love

this color combination. People always refer to this apartment as white, but it is actually a blend of ivory and white. In fact, there were three different colors here—one on the ceiling, another on the molding and cabinetry, and a third on the walls. The triple combination has a warm glow that never feels stark. Layering in texture in a monochromatic space also keeps it from falling flat, and lighting works wonders. I have heard similar adjectives used to describe the apartment again and again from those who come by: soothing, calming, and spa-like. This was exactly what I wanted and far different from the "all white equals cold" common misperception.

LIGHTING

The lighting is a big feature in all my spaces. If I had to spend my last dollar, it would be on a great light fixture. Lighting is transformative. There is always a point in a renovation when you come home, and the lights have been hung. That is the "take your breath away" moment. It happens to me every time. The space can look amazing, but the lighting takes it to the next level.

I have collected my fixtures over several years. They make me happy every day. The lighting here is vintage modern, mostly from the 1960s. I love the Sputnik design—it's fun and a very sharp contrast to the traditional bones of the apartment. I found the Metropolitan Opera chandelier in an antique shop, in pieces. Once it was cleaned and assembled, it became the crown jewel of the apartment. It reflects nicely in the mirrors throughout the space.

STORAGE

Creating storage space without it looking like storage is another challenge. I use old French doors and mirrors to accomplish this. The arched door in the kitchen

opens to an eight-and-a-half-inch pantry, which translates into a lot of storage in a little bit of space. In the bedroom, I built a corner closet, which houses my desk. A corner closet is a brilliant solution. In the amount of space you can fit a small chair in, you get a tremendous amount of storage. It also creates an interesting element architecturally in the room.

ARTWORK

Sometimes I have to consider my choices when renovating, as I likely will not stay. For instance, I really wanted de Gournay hand-painted wallpaper in my bedroom, but the cost was over what I could spend and leave behind. As a compromise, I framed individual panels of the paper as art. This gave me the look I wanted, without the expense, and I can take it with me when I leave. The perfect solution!

WORKING WITH RECLAIMED ITEMS

I love old buildings and the amazing character they have. When a building is lost, I am happy some unique elements are saved. These are what give my spaces personality and a sense of history. But using them can be tricky as they may be in rough shape (warped or broken) or the size may not be right. I try and stick to pieces in very good condition. In some instances, I buy something old and have it knocked off, using the original for inspiration. My cabinetmaker has matched the profile on some of my door moldings to create cabinetry for the same room.

Traditionally, I collect pieces over time and store them for future renovations. I have a pair of great arched transoms I can't wait to use. With old things, you have to buy them on the spot as they are hard to find. I always have a collection of doors, windows, and furniture stocked in my mom's basement.

The refrigerator's drawers are tucked UNDERNEATH AS WELL, and the microwave is hidden in the MIRRORED upper cabinet. The counters and BACKSPLASH are Calcutta gold marble (my ABSOLUTE FAVORITE marble). The upper cabinets have clear, WAVY GLASS and are mirrored in the backs to reflect the LIGHT from the windows and ENHANCE my display of vintage glass."

Keeping the space monochromatic helps expand the overall perception of size...The *watery blues and greens*, like sea glass, are soothing and easy to live with day to day. I love this color combination.

RENOVATION CHALLENGES

There are challenges in every renovation—things you cannot change and must work around, and challenges you don't expect. Expect the unexpected, literally. You have to make lemonade out of lemons wherever you can. Surprisingly, some of these solutions end up becoming highlights.

In this renovation, there was an awkwardly placed structural column that had to stay. I used millwork to create what appeared to be a real fluted column out of it, and it looks great—a feature rather than an eyesore. In the entrance, you walk into the coat closet the minute you enter, so I installed a beautiful mirrored door and curved the wall next to it to widen the entrance. When I originally saw the apartment, the entrance was almost a deal breaker, but with the help of molding, doors, and a simple curve, it became an asset.

Another challenge can be negotiating. My contractor loves to say,

“Kelly, you can't do that.” But why? Sometimes it takes some convincing to get him onboard, and after it's done, he likes it. In addition, sometimes we blend our ideas for the best solution. Working together is an evolution. In the end, challenges become solutions eventually.

NEXT RENOVATION

The next one for me will probably be an apartment facing the planetarium in the Museum of Natural History. I have wanted that view since I moved here, so hopefully I will get there someday. Front facing apartments don't come up often, so I'm not sure when I'll renovate again. Incidentally, the one I am renovating now is my third in the same building—my first move was for more space, and the next one drastically cut my expenses. This next one will be for the love of the view. That's my goal. But before I flip, I need a place to go. [AL]

www.kellyg-design.com



NAVIGATING THE FROZEN TUNDRA

Article based on an interview with Alex Hibbert



WHAT SPARKED YOUR PASSION FOR ADVENTURE?

My love for the outdoors and endurance sports began in school. I found that I was always looking for sports which were slightly outside of the norm. When I went on to the university, I started to think, “How can I get an even bigger challenge?” I decided that the polar regions would be the ultimate place to test myself in terms of endurance and mental stamina.

HOW DO YOU PLAN FOR SUCH A TRIP?

I started planning immediately when I got to the university at eighteen years old. For four years, I researched and spent a lot of time talking to people who had done polar expeditions. In 2007, my team and I went to Greenland and headed southeast in order to do a little bit of training on the ice cap, learn the polar routine, and get used to hauling 440-pound sledges (which is a very bizarre thing to spend your time doing).

DID YOUR AGE HELP OR HURT YOU IN ANY WAYS?

The vast majority of people who are well known in polar expeditions tend to be in their thirties into their fifties, when they've been able to establish themselves in the international community. I had very little competition in my age group, so I wasn't trying to compete for funding with people who were the same age as me. But at the same time, it was hard to be taken seriously when you are eighteen or nineteen

If you break

SOMETHING, you have to fix it; you can't just ask for an **AIRCRAFT TO** come in and drop you a **NEW ONE**. You have to be very **SELF-SUFFICIENT** and **resourceful** in how you look after yourself.”



Waking up in the morning was always the most unpleasant bit—when the alarm goes off and you wake up, you are instantly thinking you're at home in a *nice warm bed*. And then it dawns on you that you are in the middle of an *ice cap*.

years old, and you're asking for large sums of money.

WHAT WAS YOUR GOAL FOR THE EXPEDITION IN THE ARCTIC?

The goal in Greenland was very simple: to ski farther than anyone had ever skied before without any kind of support.

WHAT DOES IT MEAN TO BE UNSUPPORTED?

It means that you haul all of your own gear behind you—everything you need for your expedition is with you at all times, and it can't be dropped by an aircraft

ahead of you. Also you can't be pulled along by something that isn't your own muscle power—you can't use the wind, dogs, or vehicles.

If you break something, you have to fix it; you can't just ask for an aircraft to come in and drop you a new one. You have to be very self-sufficient and resourceful in how you look after yourself. And it also means that the sledges are going to be significantly heavier than if you were simply getting a new supply of food every now and again. In our sledges, we

had nearly one hundred pounds worth of flapjack each in our sledges to keep us fed throughout the entire trip.

WHEN THE HELICOPTER DROPPED YOU OFF AT THE STARTING POINT, WHAT WENT THROUGH YOUR HEAD?

“Have I really thought this through?” Of course, for four years, I'd been borderline obsessive about this expedition; you don't get to do things like this unless you are absolutely dedicated. I spent hours and hours every day working on it while I

was earning a degree at Oxford. By the time I actually got to Greenland, suddenly the realization hit me like a sledgehammer. It said, “You actually have to do it now. The time of talking is over, and now you have to do the walking.” When that helicopter flew away, you could hear the “whoop, whoop, whoop” of the helicopter going off in the distance, and suddenly it was quiet. And I thought, “That is an awfully long way to ski.”

TALK ABOUT THE ROUTE AND TERRAIN:

We took a completely new route that no one had tried before. We went up a glacier on the east coast, and then had to ski 700 miles northwest of there, up into the extreme high Arctic to hit our west coast turnaround point—throughout which, we were laying our depots, our caches of food that we were going to feed on during our way back. We reached the west coast after seventy days, and it was simply a case of turning around and skiing at speed from depot to depot without having any disasters in order to get home. Of course, there were two main problems on the way back. My ski snapped after 1,000 miles, about halfway through the journey back. Then we weren't able to locate our final two depots on the ice, so we had to ski without food for ten days at the end.

WHAT WAS IT LIKE TO SEE NOTHING BUT WHITE EXPANSE?

It's bizarre. It makes the mental



aspect of the expedition very hard because you are spending twelve hours—sometimes eighteen hours a day—skiing into this white nothingness. At times, you couldn't even see the sky. That complete lack of visual stimulus is very difficult to handle. You start hallucinating and imagining things like railway platforms, skiers, and other odd things. It is definitely an otherworldly experience.

HOW DO YOU BATTLE AGAINST BOREDOM?

You need to come up with a mental strategy to occupy your mind. We used to ski for sixty-five minutes a session and have ten minutes off to drink some water or eat some food. So I'd use those as my opportunity to split the whole trip up into pieces. For instance, one session, I would do a little mental arithmetic, trying to work out how many miles we need to average for x number of days in order to hit our target and hit our waypoints. The next one, I'd think about family and friends. Other sessions, I'd even think about future expeditions and other ambitions I had.

DESCRIBE TO US THE COLD:

Everything takes longer than you'd expect. Even basic things like getting dressed and doing up a zipper takes loads of effort because you need to have the right number of gloves on either to keep warm or have enough dexterity to operate a zipper or turn on a stove.

The whole daily routine was a very long and tough one. Waking up in the morning was always the most unpleasant bit—when the alarm goes off and you wake up, you are instantly thinking you're at home in a nice warm bed. And then it dawns on you that you are in the middle of an ice cap. Then you get a "shower" from the condensation frozen on the inside of the tent

(when someone knocks the tent and that rains down on you). Then you have to warm up each limb in turn before you have the guts to get your arm out of the sleeping bag, turn the stove on, and get breakfast going.

WHAT WAS MORE OF A CHALLENGE—THE PHYSICALITY OF THE TRIP OR MENTAL FOCUS?

I tend to talk a lot more about the mental aspects of the trip, but in reality, I think I underplay the physical demands. Our bodies really did take quite a battering, especially in the first month or

two when the weather conditions were especially bad and we had a lot of storms and desperately low temperatures.

WHAT WAS THE TOUGHEST AREA TO CONQUER?

The first hundred miles of the trip were by far the worst because the sledges were at their maximum weight and we had to go from sea level to 9,000 feet in a relatively short distance. The gradient was quite steep, and due to heavy winds in the previous weeks, there were lots of sastrugi fields (sastrugi are these

When we were out on the TRAILS SKIING, we ate a combination of flavored flapjack (a very buttery, rich OATMEAL BLOCK which is really high in fat and sugar), NUTS, and chocolate."

rock solid ridges of ice formed by the wind blowing the snow across the ice cap). They're always positioned perpendicular to the direction you're traveling, so they're difficult to navigate. They can be five feet high, so instead of being able to skate over a nice ice surface, we were climbing with our sledges up and over these things endlessly for about one hundred miles.

EQUIPMENT CARRIED ON THE SLEDGES:

We carried mostly food and fuel for the stove. We had some

climbing equipment for traveling over crevasses, in case one person falls down and needs to be pulled out by the other.

FOOD:

When we were out on the trails skiing, we ate a combination of flavored flapjack (a very buttery, rich oatmeal block which is really high in fat and sugar), nuts, and chocolate. In the evenings and in the mornings, we had freeze-dried meals to which we added fat and hot water.

CAN YOU TALK ABOUT LAYING DEPOTS ALONG THE ROUTE TO SUPPORT YOURSELVES ON THE RETURN JOURNEY?

The plan was to lay them every fifty miles so that we would be skiing relatively short hops in between them. If one was destroyed, it wouldn't be too many eggs in one basket. It was simply finding a nice spot of snow, digging a four-foot-deep hole, putting in our food and fuel for our way back, and then building a very large ice can on top of it. We made three very definite records of where it was positioned. Then we simply skied off into the horizon and left it behind, planning obviously to come back and find it a month later.

TALK ABOUT YOUR EXPERIENCE AFTER LOSING THE LAST TWO DEPOTS OF FOOD RATIONS:

It was pretty miserable. We were on so little food. Sometimes we were skiing eighteen hours, twenty-five to thirty miles a day, on absolutely no food or occasionally half a flapjack (less than two ounces). We were incredibly hypoglycemic, so my memories of that period are very fuzzy.

WAS THERE EVER A MOMENT YOU FELT YOU WERE IN EXTREME DANGER?

We had some very bad storms on the way out. Skiing in high winds isn't really a problem. The problem comes when you are

putting the tent up. We had only one tent. If we lost that, we'd be dead. Sometimes, when the wind speed was above seventy to eighty miles an hour, we had a bit of a job getting the tent up and stopping it from blowing away.

SHOULD SOMETHING HAVE WENT WRONG, WHAT WAS THE BACKUP PLAN?

These days, there's a false belief that no matter where you are in the world, you can always press a button and suddenly someone will come and whisk you away to safety. But that really isn't the case. We had a satellite phone to communicate, and obviously we had a GPS unit so we knew where we were. We also had a locator beacon which could be activated at any point to let people know that we were in serious danger. But we were an awfully long way from an airfield or anywhere that an aircraft can land on the ice. So we were told that it could be up to ten days before we'd actually get an evacuation if something went wrong. So it was never the case of simply going, "Things are getting a little bit tough. Let's get flown out."

UPON RETURNING HOME, HOW DID YOU ADJUST?

Obviously, food had been the main obsession. We spent weeks and weeks toward the end daydreaming about eating lots of fresh fruits and fresh meats and all the things that we didn't have at the ice cap. We had planned this amazing banquet. When we got there, we went out and ordered huge amounts of food and drinks, but after about five minutes, we decided our bodies couldn't handle it because our stomachs had shrunk so much and we weren't used to rich foods. We just gave up and went back to bed—which was a bit of an anticlimax. Socially, it took a little bit of time to learn to have a normal conversation again. I was told by my family afterward

that I just talked *at* them instead of *with* them. I was simply transmitting information as opposed to actually having a two-way conversation with them.

WHAT DID YOU LEARN FROM THE TRIP?

I learned perspective. I believe at the time for a twenty-one-year-old, and now as a twenty-four-year-old, I've seen much more and I've experienced a lot more than most people my age have. I've learned what's a big deal and what isn't a big deal. It has made me a calmer person. I take time to consider before jumping to a conclusion these days.

WHY PUT YOURSELF IN THESE CHALLENGING AND DANGEROUS SITUATIONS?

Because I love it. It is my career now. There is this polar bug, this magnetic attraction to these places. I am attracted to the violence of the place. I am attracted to the difficulty and the challenge, and I'm attracted to the exclusivity of the place.

WHAT'S LIFE FOR YOU NOW THAT YOU'VE MASTERED YOUR FIRST POLAR TRIP?

I've spent a year as an officer in the Royal Marines, but after an unfortunate injury, I had to leave. So I turned polar travel into my career. I've written a book, and I am making most of my living on the speaking circuit. At the moment, I am very keen to develop speaking engagements. And, of course, there are so many new expeditions to take! [AL]

www.alexhibbert.com





MODERN-DAY LETTERPRESS

BEYOND GUTENBERG

Article based on interviews with EM Letterpress, Cleanwash Letterpress, and Studio On Fire

It's a process that gives the artist complete control, so when the job is done, he or she knows that every bit of the finished print is due to his or her skill and labor. How satisfying that is!

ELIAS ROUSTOM

EM LETTERPRESS ELIAS ROUSTOM

TALK ABOUT YOUR BACKGROUND:

I grew up in Damascus, Syria. My family moved to the south coast of Massachusetts when I was fourteen. Though my mother left her work to raise a family of six, both my parents were professionally trained in medicine. My artistic abilities were always valued and encouraged, but I don't think my family expected me to become an artist. As it turned out, I'm one of six artists. From language and music to lighting and cooking, my siblings and I all now work in creative fields.

TALK ABOUT YOUR JOURNEY AS AN ARTIST:

I went to college for architecture, but it didn't take long in the field to figure out that I was more interested in the layout and composition of the plans and title sheets than I was in the documentation of windows and door jambs. And I felt too detached from the design work because I wasn't building anything—someone else got to have the real fun. I needed to be in touch with the final product of my efforts, and nothing offers that like art. I recalled having enjoyed a printmaking course in college, so I began to look for graduate schools and came upon the Printmaking and Book Arts program at The University of the Arts (UArts) in Philadelphia, Pennsylvania. My intention was to get a Master of Fine Arts degree so I could teach. I didn't expect to fall in love with letterpress printing and become a commercial printer.

WHEN DID YOUR INTEREST IN LETTERPRESS PRINTING BEGIN?

I wish I could say I knew what letterpress printing was before I went to grad school. I'd never even heard of it. But I remember the tour I took of the printing

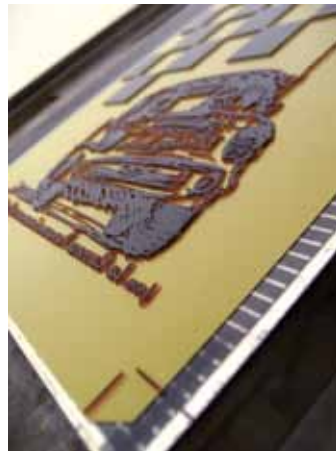


studio at UArts before I applied. The smell of that print shop is still in my mind. Something about it seemed right, and when I took my first course in printing, I had the strange feeling that I'd always known how to print. It came naturally. Everything made perfect sense.

WHAT ABOUT LETTERPRESS PRINTING WERE YOU DRAWN TO?

Letterpress printing is slow and fussy work. If you're detail-oriented like me, and you like to use your hands, even the smallest project can involve every aspect of your creativity, discipline, stamina, and problem solving skills. It's a process that gives the artist complete control, so when the job is done, he or she knows that every bit of the finished print is due to his or her skill and labor. How satisfying that is!

The presses are works of mechanical genius, and there's a near endless variety of them. They're beautiful to look at and marvelous to see in action. The history of ideas and of industrialization can be told with printing presses alone. A day doesn't go by that



I don't look at presses as expressions of civilization.

TALK ABOUT THE PRESS YOU USE IN THE STUDIO:

Our press room has one one-hundred-year-old iron press, one forty-year-old hand operated cylinder proof press, and four automated platen presses. The last four presses do the majority of our work—they are Heidelberg automatic platen presses that are affectionately known around the world as Windmill presses. They are truly wonderful machines, built to last (like nobody builds



anything anymore), and they answer almost all of our customers' needs; their only limitation is sheet size (ten by fifteen inches, or thirteen by eighteen inches, depending on the model).

WAS IT DIFFICULT FINDING YOUR FIRST PRESS?

The Heidelberg Windmill was probably the most common press in the U.S. for quite some time. When the industry grew away from letterpress, there were a lot of Windmills sitting idle in the backs of shops or rusting on loading docks or being sold overseas to countries that hadn't made the advances the U.S. printing trade had made. So starting in the eighties, presses of

“The history of ideas and of industrialization can be told with printing presses alone. A day doesn't go by that I don't look at presses as expressions of civilization.”

all sorts were being given away or sold for a fraction of their worth. Even in the late nineties, I was just about tripping over presses. Everyone and anyone who knew I was starting a letterpress printing operation had a lead to give me. So it was not difficult to find a press (or four) to start my business with.

DO YOU HAVE SPECIFIC PAPER OR INKS THAT YOU PREFER?

All of our inks are vegetable oil based (either linseed or soy), and are the same inks used in sheet-fed offset presses. Our favorite papers are mould-made printmaking sheets like Rives BFK or Hahnemuhle Copperplate. These sheets are typically thick

and soft with a subtle texture. They take ink and impression beautifully. But we're also fond of some of the better commercial sheets like Strathmore, Mohawk, and Cranes.

HOW LONG DOES IT TAKE FOR YOU TO COMPLETE AN AVERAGE PROJECT?

Typical turn-around for orders with us is two to three weeks. Sometimes we turn jobs around in a day, and some projects take us months.

HOW WOULD YOU DESCRIBE YOUR STYLE?

I like to think that I'm a practical craftsman. Every problem has its own solution, and every customer has his or her own needs. I try very hard to treat each job and each person I work with on their terms. Being a printmaker is knowing that your work is in service of the work itself.

WHAT IS THE MOST CHALLENGING ASPECT OF WORK?

Meeting demand when wedding invitation season is on! It can get very crazy.

WHERE DO YOU SEE THE FUTURE OF LETTERPRESS HEADING?

I wish I could be more upbeat about the future of letterpress. All the presses in service today were last manufactured about forty years ago, and no one is ever going to put another letterpress into production. What will happen when these machines are no longer serviceable? It's hard to imagine it because I'm sure that if I oil my presses and keep them clean, they'll last forever. But nothing lasts forever. It's a unique process as it is being practiced today, and it's here to stay for as long as the machines hold up. Get it while you can! Catch a piece of one of the most

pivotal inventions in the history of human progress while you still can.

WHAT INSPIRES YOUR DESIGNS?

Since we work with designers, we hardly ever get to design anything except personal work, but knowing how to design helps us translate our customers' ideas from computer layout to a sheet of paper.

WHY DO YOU PREFER THIS FORM OF PRINTING?

Letterpress has many practical and necessary applications even in the age of iPhones. A beautifully printed card or book is delightful in every age, and I'm happy to be in the position to provide people with a service that satisfies their need for a beautiful and real product.

TELL US ABOUT YOURSELF OUTSIDE OF THE STUDIO:

I'm married, and my wife and I have two daughters. I have a large extended family who mean the world to me, and too many friends on Facebook. I teach the Art of the Book at Brown University in Providence, Rhode Island. I enjoy sharing my experience as an artist and craftsman with the young people I'm privileged to work with there. I feel like I'm securing a future for my craft by passing it on. I also love photography. I still shoot film, and process and print my work the old-fashioned way, and I even show and sell some of my prints. When I get the chance, I fly fish (with my own hand-tied flies), and I can hardly wait for my little girls to be big enough to go trout fishing with me.

CLEANWASH LETTERPRESS COLLEEN WALSH

WHAT EXACTLY IS LETTERPRESS PRINTING, AND HOW DOES IT WORK?

Letterpress printing was developed centuries ago as a means of creation for the masses. Very simply put, raised metal or wood type is inked and then pressed into a substrate. Originally, pressmen used only a “kiss” impression—never leaving behind a hint of the impact that occurred between paper and type. There was and is a reason for this: hitting the type too hard would wear it down and destroy it. Now with the ease and accessibility of digital printing, the need for such equipment has vanished. Some continue to use the tools and machinery in the way that they were intended, while others have adapted by using these presses in a new way, trading the “kiss” for a deep impression.

TALK ABOUT YOUR JOURNEY AS AN ARTIST:

My family is full of makers: carpenters, writers, builders, sewers, artists, chefs, and musicians. I learned the value of using my hands, and discovered that I was similarly capable. I think that it's those likenesses and differences that make a family; boy, are we a family!

I went to the Savannah College of Art and Design in the heartbreakingly beautiful city of Savannah, Georgia. My college career started off in photography. When I realized it wasn't what I wanted to do, I dabbled in graphic design, sculpture, and printmaking until I ended up in fibers. It was in that program that I learned weaving, dyeing, screen-printing, etc., and where I fell in love with surface design. A lot of people go their entire lives without finding that thing—I



found it, and it treated me well. Then as I grew and changed, I found it again in letterpress.

FIRST LETTERPRESS EXPERIENCE:

My first letterpress experience actually came from a search on Craigslist. I found a young couple starting up a printing business; they had seen a greeting card that was letterpress printed and fell in love. They rented a space in an old fabric mill in the Port Richmond neighborhood in Philadelphia and began filling it with any equipment they could get their hands on. Letterpress is definitely one of those things that is best learned by doing. Get your hands (and elbows, face, and clothes) absolutely filthy, and run into every problem; make every mistake (a couple of times). It's the only way to learn.

FIRST DAY ON THE JOB:

My first day, I was introduced to cabinets of type and an eight-by-twelve Chandler and Price old style. The press was one hundred years old. I was awestruck and terrified as I watched it move. They told me to pick a font and set something—anything. Completely on the spot, I walked over to the bookcase and grabbed the



Cabinet of Natural Curiosities off of the shelf. The first page I opened showed the nine-banded armadillo. It was perfect. I set it in forty-eight-point Goudy Handtooled, inked up the press with green ink, and away I went. It is framed and sitting on a shelf in my office.

TELL US ABOUT THE PROCESS OF LETTERPRESS PRINTING:

Once I have my design (or the client's design) finalized, I have to make color separations to prepare the files for print. I send the files to an offset shop to have them made into negatives, which



I then use to expose the plates in my platemaker. There are five major steps in the platemaking process: pre-exposure, main exposure, washout, drying, and post-exposure. This generally takes twenty to thirty minutes per plate. After the plate is finished, I apply an adhesive sheet to the back and cut it down to size. It is then attached to an aluminum base that is locked up in a chase, which is then ready for the press.

If the job calls for more than one color, the lightest is always printed first in order to speed the cleaning process and to decrease the likelihood of ink contamination. The press is inked up with the appropriate amount of ink for the job. Next, tympan paper is put on the press, and the appropriate amount of packing is

“For any CREATIVE person, I think that it is INCREDIBLY IMPORTANT to immerse yourself in your art. Believe in it. SLEEP WITH IT. Paper the walls with it. I’m getting CLOSE to papering the walls.”

added to control the impression. The guides are then set up, and then I am ready to print!

If there is a second color (or third or fourth), the press is cleaned of all ink, the chase comes out of the press, and the plate is changed. The setup process repeats itself.

After the printing is finished, the pieces are either die cut or cut down to size on a paper cutter. I always die cut business cards and tend to die cut thicker stocks as well to avoid any possible issues. After the cutting, each piece is counted, examined for consistency, and then wrapped up!

DO YOU HAVE SPECIFIC PAPER OR INKS THAT YOU PREFER?

As far as paper goes, Crane Lettra is pretty standard around here.

It is made from one hundred percent cotton, from fibers discarded by the garment industry that would otherwise end up in a landfill.

I managed to find a large lot of ink from an offset printer closing shop. For smaller jobs that don't require a large amount of ink, I mix just what I need from a set of Pantone mixing colors. There is much debate about the friendliness of inks, and there is a lot of misinformation out there about which is the “greenest.” I feel confident using ink that would have been thrown away.

TALK ABOUT THE PRESS YOU USE IN THE STUDIO:

I have a 1971 Heidelberg Windmill that is my absolute pride and joy. It is most useful for high quantities and tricky ink coverage. I also have a twelve-by-eighteen Chandler and Price that was built in my hometown of Cleveland, Ohio, in 1907—it was my first press, and being born in the same place, we have a special relationship. Its size makes it great for larger pieces, and it is great for small runs.

WHAT DO YOU LOVE THE MOST ABOUT THE LETTERPRESS?

Letterpress has a tangible presence. When I get my hands on a piece that someone else printed, I could literally stare at it for hours. Being a letterpress printer means constant problem solving. I love being challenged to figure things out on my own! All the while, I'm creating beautiful things.

WHAT INSPIRES YOUR DESIGNS?

I am inspired by words and National Geographic. I love animals, wallpaper, fabric, and anything old. I am drawn to objects and places with a history. Going

to school in Savannah definitely brought that out in me—all of the history and detail in the architecture, the trees, and the cobblestone streets. The things those stones have seen!

Other printers/designers are absolutely an inspiration. Recently I joined Pinterest—a virtual pinboard of anything and everything online that inspires you, and allows you to see the pinboards of other artists/designers. For any creative person, I think that it is incredibly important to immerse yourself in your art. Believe in it. Sleep with it. Paper the walls with it. I'm getting close to papering the walls.

WHERE DO YOU SEE THE FUTURE OF LETTERPRESS HEADING?

A while back, I handed a friend my three-by-one printed business card. They asked how much it had cost to produce and asked why I chose letterpress. They didn't understand why I would spend more money on a business card. My response was, “If I have to explain it to you, you wouldn't understand.” It wasn't meant to be snobby; it was just the truth. Some people are drawn to letterpress, and some just aren't. Those that are will keep it alive.

TELL US ABOUT YOURSELF OUTSIDE OF THE STUDIO:

I am a reader, a doodler, and an avid thrifter. Always covered in ink. Blessed with amazing family and friends, a very sweet dog who is allergic to everything, and a boyfriend who puts up with me. Overall, a very lucky woman. They do say that each person makes their own luck; I believe that putting good and beautiful things out into the world is a way to make it. I can pay my bills, and I'm doing what I love. Life is good.

STUDIO ON FIRE BEN LEVITZ

TALK ABOUT YOUR JOURNEY AS AN ARTIST:

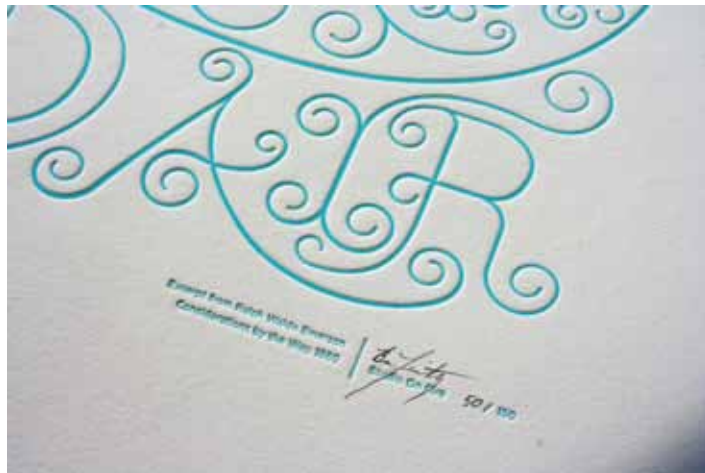
I received my B.F.A. in Communication Design from the College of Visual Arts. I spent nearly a decade in the creative industry working with design leaders at Kilter, Larsen, and Thorburn design agencies.

I opened the studio in 1999 with a vision of uniquely combining design and production skills in modern letterpress work. In 2006, I left the agency world to run the studio full time.

My passion behind letterpress printing and starting Studio On Fire goes back to studying original masters like William Morris, W.A. Dwiggins, and Frederic Goudy. These fellows truly understood and merged both design and production. A critique of today's design reality is that fewer and fewer designers understand the production method for which they are designing. As designers, we have so many options, we've become generalists. At Studio On Fire, design and letterpress are dating again. We are committed to making letterpress printing one of the most premium and relevant production methods for contemporary design. Understanding our niche letterpress market and offering production advice to the designers that come to us is how we work. Merging design intent with letterpress printing keeps our work exciting.

JUST WHAT IS LETTERPRESS?

Letterpress is a method of relief printing. It is the process of inking a type-high reversed image and then transferring that ink to a substrate, making a print of the positive image. While previous generations relied on movable



wood and metal type, most modern letterpress is achieved with a plastic material called photopolymer. Photopolymer has bridged the gap between the computer and letterpress printing presses. A digital file with correct specifications can be moved to water-wash polymer plates and printed on letterpress in place of handset materials.

WHY DO YOU PREFER THIS FORM OF PRINTING?

In years past, letterpress used to be the primary method of all

printing. Nowadays, designers have so many printing options—digital printing, offset printing, screen-printing. Letterpress is such a small part of today's printing industry. However, we'll give you three good reasons for choosing letterpress:

Tactile Design - Like to feel what you see? That sculptural impression is a primary reason for using letterpress printing. This heavy impression is how letterpress has reinvented itself over the past couple decades. Things



like text, line work, and patterns offer an impression into soft paper material. As a designer, if you get the artwork right and pair it correctly with a material, the resulting impression is unmistakably letterpress. It is an effect unmatched by any other printing method.

Unique Materials - Just try running a toothy 600 gsm cotton stock through a digital printer. Maybe some thick blotter paper for coasters? A thick duplex stock business card stock perhaps? Even thin onion skin stock or napkins? Yes, letterpress will print it all. Lots of special stocks that just won't run through modern offset and digital presses.

It is this notable pause that exemplifies LETTERPRESS PRINTING as a breath of fresh air. As our society increases our digital COMMUNICATIONS and time spent in front of glowing SCREENS, letterpress printing becomes AN EVEN more unique counterpoint."



Letterpress offers material versatility that is unmatched by any modern presses.

Upscale Presentation - The materials we print on for letterpress generally cost more than going to any local quick-print shop. And the time-consuming nature of the letterpress printing process means it is not mass-produced. It has that artisan quality which sets it apart. The cost of each color makes projects printed with letterpress have a certain simplicity. Generally, letterpress projects are only a couple colors. There are no slick gradients or drop shadows. We hear all the time that anything looks better letterpress. We'd say this is because letterpress makes people simplify the design.

HOW LONG DOES IT TAKE FOR YOU TO COMPLETE AN AVERAGE PROJECT?

Most projects can be printed in less than ten business days. (But we can do a same-day rush when someone has lots of cash burning a hole in their pocket and accidentally forgets they are getting married and needs the invites tomorrow. Hey, it happens.)

WAS IT DIFFICULT FINDING YOUR FIRST PRESS?

It was (and still is) relatively easy to find old Chandler and Price platen jobbing presses because they are heavy (1,000 to 1,500 pounds) and difficult to move. Most people who want them don't have a place to put them and use them. Often they are found in basements. I made the mistake of moving my first machine there. I put it in our basement between the cat box and the boiler. It took six guys to slide the press down heavy boards into the basement. Then we moved a year later. We had to

have a tow truck back up to our door to help winch it out.

TALK ABOUT THE PRESS YOU USE IN THE STUDIO:

Nowadays, we use mostly Heidelberg Windmills and Cylinder presses in our daily production. We do some hand-fed work on our Vandercook proofing press, and we even keep one of those Chandler and Price platens there.

WHAT SORT OF PROJECTS HAVE YOU PRINTED?

Posters, CD's, LP's, wedding invites, business cards, folders, letterhead, napkins, coasters, and did we say wedding invitations?

WHAT DO YOU LOVE THE MOST ABOUT THE LETTERPRESS?

Speaking as both a designer and letterpress printer for the past decade, I'd say letterpress is still gaining momentum as a production method. When people get a letterpress-printed business card handed to them and turn it over in their hand, they feel it, look at it closer, and consider it. It literally buys extra seconds in their hands. It is this notable pause that exemplifies letterpress printing as a breath of fresh air. As our society increases our digital communications and time spent in front of glowing screens, letterpress printing becomes an even more unique counterpoint. It is something we both see *and* feel. We are tactile beings, and letterpress's tangibility makes us connect. [AL]

www.emletterpress.com

www.cleanwashletterpress.com

www.studioonfire.com

GARDENING FOR LITTLE GREEN THUMBS

Article excerpted from *The Ultimate Step-by-Step Kid's First Gardening Book* by Jenny Hendy

HAVING FUN IN THE GARDEN:

Even without trees to climb, there are more possibilities for adventure in a garden than indoors; and with a little guidance, some basic equipment, and a few plants, kids can transform even the smallest outdoor space into a blooming oasis they can be proud of.

THE GREAT OUTDOORS:

Green spaces represent freedom—the chance to let off steam, to play more physical and rambunctious games, and to simply become carefree. Games created in open air tend to be different to those played indoors, partly because the fluctuating environment stimulates imaginations. The seasons, weather, and daily pattern of light and dark affect plants and creatures in many tangible ways and help us to mark the passage of time naturally.

It is a sad fact, however, that kids can be more or less oblivious to such things without direction from adults. Many are reluctant to leave the comfort of the sofa, or to break away from their favorite TV program or computer game to venture outdoors, especially in cold or damp weather. Entice them out with one of the many projects in this book, and be prepared to join in and offer plenty of help and encouragement! Consider giving children their own plot or pots too. Not only does this feel like a special treat, it also helps to teach responsibility. With very young ones, however, you'll need to act as backup, doing extra watering and pest control so that the results of their efforts don't disappoint.

RESEARCH SHOWS:

Research has shown that children who are able to play in and explore gardens and green spaces in an unstructured way are better

able to remain grounded and in tune with nature as adults. Not surprisingly, this ability helps us to cope better with stress. And children who have positive experiences of gardening and outdoor play, and who are encouraged to observe nature, often return to these pastimes as adults even after a break of several years.

WHY SHOULD CHILDREN GARDEN?

Modern living keeps us all indoors for longer than is healthy in terms of body, mind, and spirit. Being able to see the sky and experience daylight directly, to breathe in fresh air and to smell flower perfumes or the damp earth after rain, and to become aware of the natural world, all help us to reconnect with nature on a primal level. Modern technology has done nothing to help foster the connection, and mobile phones, personal hi-fis, and computer game units should be banned from the garden!

Being able to see
the sky and

EXPERIENCE DAYLIGHT

directly, to breathe
in fresh air and to

SMELL flower

perfumes or the

DAMP EARTH after rain,

and to become

aware of the

natural world, all

help us to

RECONNECT with

nature on a

primal level."



Book written by Jenny Hendy (Lorenz Books, 2010).
Book is available from all good bookshops and
online retailers. **\$35.00**
ISBN: 0 7548 1965 5
EAN: 9780754819653
(Distributed in the U.S. by National Book Network)



spell your name in flowers!

If you have a patch of empty ground, you may have room to spell out your name in flowers. Make the letters quite big so that the shapes stand out clearly. Choose bushy, upright bedding plants—ones that spread too far will spoil the shape of the letters. It can take a lot of plants, especially if your name is long, so for a cheaper option, sow seed of compact hardy annual flowers.

WHEN TO PLANT:
late spring or summer

TIME TO GROW:
none, unless sowing

YOU WILL NEED:

- border fork
- rake
- slow-release fertilizer granules
- bamboo cane
- trowel
- colored horticultural grit or washed sand
- dwarf chrysanthemums or other bedding plants
- bucket of water
- watering can with a fine rose attachment

PLANT LIST:
Ageratum

AGERATUM 'BLUE DANUBE'

Compact container and bedding petunias

PETUNIA (MULTIFLORA TYPES)

Dwarf chrysanthemum

CHRYSANTHEMUM PALUDOSUM 'SNOWLAND'

Dwarf tobacco plant

NICOTIANA MERLIN SERIES

Fibrous-rooted begonia

BEGONIA SEMPERFLORENS

French marigold

TAGETES PATULA

Sweet alyssum

LOBULARIA MARITIMA 'SNOW CRYSTALS'



INSTRUCTIONS:

1. Fork over the area to be planted. Level and rake in some slow-release fertilizer (following the instructions on the packet). Adult supervision is required. Mark out your name with a bamboo cane.
2. Use a trowel to make the markings for the letters wider and deeper. If you are not happy with the shape and size of the name, you can just rake over the markings and start again.
3. To make the letters stand out even more clearly, carefully trickle pale-colored horticultural grit or washed sand along the grooves. Use your hands, or fill a plastic bottle and pour.
4. Plunge the bedding plants in a bucket of water until the bubbles stop. You may need to hold them under the water if they are quite dry and floating. Set out enough plants to cover one letter.
5. Dig holes for each of the plants with a trowel. As the ground has been forked over, this should be quite easy to do. Plant the soaked plants in the holes, and firm in lightly with your hands.
6. Continue to plant the remaining letters of your name, spacing the flowers out to allow a little room for growth, but making sure that you can still clearly see the shape of the letter.
7. Water the whole name with a watering can fitted with a fine rose attachment. This will help to settle the soil around the plant roots. If any roots are showing after watering, add a little more soil.

TOP TIP:

To sow your name, rather than using ready-sprouted plantlets, carry out **steps 1 and 2**. Then pour some hardy annual seeds into the palm of your hand, and taking small pinches of seed, thinly sow along the line of the lettering. Continue until all the letters have been sown, and then use horticultural grit to lightly cover the seeds. Water with a watering can fitted with a fine rose attachment. Try sweet alyssum (*Lobularia maritima* 'Snow Crystals') or candytuft (*Iberis umbellata*). They will take about eight weeks to grow.

VARIATION:

A TWIST ON THE THEME WOULD BE TO MARK THE OUTLINE OF AN ANIMAL, SUCH AS A RABBIT, USING PLASTIC LAWN EDGING STRIP, AND SOW INSIDE THE MARGIN WITH GRASS SEED. [AL]

adapting a garden for children

There are plenty of steps you can take to make a garden more child-friendly and stimulating.

Try the following where space allows:

- Create lots of hidden or secret corners using evergreen shrubs, rigid screens, or brushwood or bamboo roll attached to posts or canes.
- Consider making a raised platform, or build a boardwalk or walkway to wind through plantings.
- Introduce a see-through division using trellis or robust plants, such as bamboo, to protect delicate plantings from an area used for ball games.
- Have as large a lawn or open grassy area as you can manage. Sow or turf with a hard-wearing grass or grass/clover mix. Any lawn areas, but especially weedy ones, are good for wildlife too!
- If you have room, plant a mini woodland or copse. Set the saplings relatively close together for more instant results and greater potential for play. Silver birch (*Betula pendula*) is ideal.
- Leave wild margins or relatively uncultivated areas with long grass, weeds, and wild flowers to encourage insects, butterflies, and birds.
- Grow fruit and vegetables—you don't need a vegetable plot as such; just a few tubs on the patio will suffice. Include fruits that can be picked and eaten straight from the plant, such as tomatoes, raspberries, and strawberries.
- Grow big, bright, colorful blooms—don't worry about color schemes, especially when the kids are little—as well as larger-than-life foliage plants to tower over children.
- Buy a few child-size tools and a small wheelbarrow so that young children can garden alongside you and help move around plants, pots, material for the compost heap, etc.

Front of Tear Out Card 2



AMERICAN LIFESTYLE

Dan Shanner
Toll Free: (866) 458-4226
Office: (610) 878-5000
Fax: (610) 878-2000
www.remindermedia.com


The Shanners


DAN SHANNER


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

Cracked Pepper, Dried Cherry, and Chocolate Chunk **Biscotti**


- 2¼ c. all-purpose flour, plus more for dusting
- 1½ tsp. baking powder
- 1 tsp. ground cinnamon
- ½ tsp. kosher or sea salt
- ½ c. unsalted butter, at room temp.
- ¾ c. granulated sugar
- 2 large eggs
- 1 tsp. pure vanilla extract
- 1½ c. dried cherries
- ¾ c. (3½-oz. bar) coarsely chopped dark bittersweet chocolate
- 1 tsp. coarsely ground black pepper

Recipe excerpted from *Gifts Cooks Love: Recipes for Giving* by Diane Morgan and Sue LaTelle (Andrew McMeel Publishing, 2010)

Back of Tear Out Card 2



PREP TIME 30 MINUTES | BAKE TIME 55 MINUTES
 Makes about 3 dozen biscotti




Cracked Pepper, Dried Cherry, and Chocolate Chunk **Biscotti**

- Position one rack in the center of the oven and another rack in the lower third of the oven. Preheat the oven to 325°F.
- In a medium bowl, sift together the flour, baking powder, cinnamon, and salt. Set aside.
- In the bowl of a stand mixer fitted with the paddle attachment, cream the butter and sugar until fluffy, about 3 minutes. Add the eggs one at a time, beating well after each addition. Mix in the vanilla.
- With the mixer on low speed, add the sifted ingredients in 2 batches, beating after each addition until the flour disappears. Do not over mix. Using a rubber spatula, fold in the cherries, chocolate, and pepper.
- Turn the mixture out onto a lightly floured work surface. The dough will be a bit sticky. Divide the dough in half. With lightly

floured hands, roll each half into a log 1½ inches thick and about 15 inches long. Place both logs about 3 inches apart on a nonstick or parchment-lined baking sheet. Bake until lightly firm to the touch, about 25 minutes. Remove from the oven, and let sit for 10 minutes.

- Place one log on a cutting board. With a sharp serrated knife and using a sawing motion, carefully cut the log on a slight diagonal into ½-inch-thick slices. Place the slices on their sides on the baking sheet. Repeat with the second log, using an additional baking sheet to arrange the biscotti in a single layer.
- Bake until dried out and lightly golden, about 10 minutes. Turn each slice over, and bake until lightly golden, 10 minutes longer. Transfer to wire racks to cool completely.





APPEAL AND CONNECT WITH MORE OF YOUR CLIENTS...

SUBMIT. CHOOSE. SELL. CREATE.

CUSTOM ADS



AS FLEXIBLE AS YOU'D LIKE.

- SUBMIT YOUR OWN ART WORK TO PROMOTE YOUR BUSINESS.
- CHOOSE FROM OUR EXISTING GRAPHICS FOR THE BACK COVERS.
- SELL SOME OF THIS VALUABLE EXPOSURE TO A FAVORED PARTNER AND OFFSET THE COSTS.
- HAVE OUR GRAPHICS TEAM CREATE SOMETHING CUSTOM FOR YOU OR AN INDUSTRY PARTNER.



We lead by example. When it comes to utilizing the back cover and back inside cover, **the possibilities are endless.**

"Stacey and I make use this valuable space to MAXIMIZE EXPOSURE, or offset the costs of the magazine. Say Hello. Promote your business. Show off something new. Or sell some space to a favored partner. SUBMIT YOUR OWN OR TAKE ADVANTAGE OF THE TALENTED GRAPHICS DEPARTMENT."

—Dan and Stacey

artful home
art for life. for home. for ever.

American Lifestyle

Dan Shanner

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

Presorted Standard
U.S. Postage
PAID
Mechanicsburg, PA
Permit No. 63

Bill and Judy Smith
123 Main Street
King of Prussia, PA 19406

www.meettheshanners.com

“WHY Dan and I **promote our website?**”
INCREASED EXPOSURE. *(simply put)*

HIGH PROFILE WEBSITES RECEIVE...



- MORE TRAFFIC.
- MORE OFTEN.
- MORE EFFECTIVELY.



we lead by example...use YOUR back cover and increase exposure. —Dan and Stacey