

Compliments of Stacey Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 101



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ISSUE 101
COVER PRICE \$6.99



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AMERICAN LIFESTYLE

Dear Bill and Judy,

Isn't it satisfying to arrange, assemble, and produce? It's amazing the beauty that emerges when vision and craftsmanship dovetail together. This issue of American Lifestyle magazine is a feast for those who love to create.

The world-renowned Pimentel and Sons Guitarmakers is a family affair, an enterprise that Lorenzo Pimentel started in 1951. His sons proudly continue the legacy of exceptional craftsmanship, attention to detail, and innovation in their Albuquerque shop.

Embroidery artist Sarah K. Benning uses a needle and thread to create bold and whimsical pieces of art on fabric. Botanicals, especially her houseplants, are often used as inspiration, as well as photographs from her travels.

Echoview Fiber Mill, located in Weaverville, North Carolina, began as a place for farmers to bring their wool to be processed. Today, the mill also buys some of the wool to create its own beautiful items, like clothing, rugs, hats, and even teapot warmers. Its mission of sustainability is at the core of the business, as it focuses on environmentally friendly practices.

How very lucky the world is to have creators of beautiful goods, art, and music. As always, it's a pleasure to send you this magazine.

Stacey Shanner



Add a personal letter to the front inside cover that speaks to your connections. This personalization leads 81 percent of recipients to better appreciate the sender.*



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Front of Tear Out Card 1

MISO BROWN BUTTER and crispy sage

1 lb. pasta (Recommended pasta shape: strozzapreti/farfalle/linguine/spaghetti)
Extra-virgin olive oil
2 shallots, thinly sliced
7 tbsp. salted butter
20 large sage leaves
2 tbsp. miso paste
½ cup grated Parmesan, plus extra to serve
3 tbsp. chopped flat-leaf parsley leaves
Juice of half a lemon
Sea salt and black pepper



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84 percent of readers save these tear out cards to reference recipes and other helpful tips and pass along your contact info to referrals.*



Back of Tear Out Card 1



SERVES 4

1. Bring a large pot of salted water to a boil and stir in pasta. Cook according to the package instructions until al dente. Reserve ½ cup of the pasta cooking water and drain the pasta.
2. In a large frying pan over medium heat, add the olive oil and shallots. Cook for about 7–8 minutes, until shallots soften and begin to turn golden. Remove from the pan and set aside.
3. In the same pan over medium heat, melt the butter. Once the butter starts to foam, add the sage leaves, reduce the heat slightly, and cook for 2–3 minutes, until the butter is browned and the sage is crispy. Remove from the heat, then take the crispy sage out of the brown butter and set it aside.
4. Immediately whisk the miso paste into the browned butter until the mixture is well combined. Add the pasta to the miso brown butter, along with a splash of the pasta cooking water, the shallots, and parsley. Squeeze the lemon juice on top, season with sea salt and black pepper, and toss well. To serve, add a final drizzle of olive oil, and top with the crispy sage and extra grated Parmesan.

Reprinted from *Family: New Vegetarian Comfort Food to Nourish Every Day* by Hetty McKinnon (Prestel; 2019).



AMERICAN LIFESTYLE

Each issue is filled with feel-good content that engages your audience and makes 76 percent of recipients more likely to contact you. *



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ISSUE 101



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Designed and printed in the USA.



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RICK PIMENTEL, MASTER LUTHIER

(guitar maker) of world-renowned Pimentel and Sons Guitarmakers, lovingly recalls his father, Lorenzo, and the way he spoke of his devotion and passion for his craft: “ ‘Feel the wood and you will start falling in love with it,’ he would tell us. ‘Take the wood, and tap on it. It’s alive. It makes you want to be able to produce something with it.’ ”

Lorenzo Pimentel, born in 1928 in Durango, Mexico, began apprenticing at his half brothers’ guitar-making shop at age fourteen. In 1947, he met his future wife, Josefina, an American citizen living in Mexico at the time. They married the next year, and Josefina persuaded him soon after to move to the United States, where she felt he could better follow his dream of building guitars. Lorenzo soon found a job repairing violins and guitars at a store in El Paso, Texas, where he also continued to learn how to build guitars, and eventually opened his own guitar shop in Carlsbad, New Mexico, in 1951.

As his family grew, Lorenzo taught all of his children, from approximately age six, about guitar playing and building; by the time they were in their teens, they had also learned about lumber, music appreciation, and the math skills needed to create ideal proportions for a guitar. Sons Hector and Gustavo eventually became highly acclaimed, internationally recognized concert guitarists. Four of his other sons, Rick, Robert, Agustin, and Victor—all master luthiers—decided to enter the family’s guitar-building business, which has been a fixture in Albuquerque since they relocated there in 1963.

FINE-TUNING A LEGACY

Lorenzo and his son Agustin have passed away, but Rick, Robert, and Victor



THE HEART AND SOUL OF A MUSICAL FAMILY

written by irene middleman thomas | photography by pimentel and sons

The Pimentel brothers, (l-r) Robert, Victor, and Rick, crafting masterpieces in their workshop.



All these woods age for at least ten to fifteen years in their warehouse's dry New Mexico climate, allowing the instruments made from them to be fully playable in any part of the world.

continue to run the family business. Today, in a compact, tidy workshop in a residential neighborhood in Albuquerque, they design and create guitars and teach guitar lessons to adults and children. And their one-of-a-kind, handmade guitars are considered among the world's finest, thanks in large part to their legendary quality and customization. "We're a family that is still making guitars the old way," says Robert, Pimentel's vice president. "We don't have machines to bend our sides, so we put them in water; then we use a hot oval electric iron and bend them by hand."

"We also specialize in building each guitar to fit the customer's needs,

including the size of the guitar, the length of the scale, the shape of the neck for comfortable playing, and the width of the neck in relation to the size and shape of the person's hands," adds Rick, who serves as company president. Due to this attention to detail and personalization, Pimentel remains one of the rare instrument-making companies that doesn't mass-produce, so those who order Pimentel guitars patiently wait at least a year for them to be made.

Each of the brothers concentrates on certain types of guitars as well. Rick specializes in making steel-string acoustic and jazz fusion guitars, and he also designs and creates custom inlays with stones such as turquoise, coral,

mother of pearl and abalone, and gold and silver. Victor builds and repairs classical guitars, mandolins, ukuleles, and Greek bouzoukis. And Robert's forte is custom classical, grand concert (smaller-bodied guitars ideally suited for fingerstyle), flamenco and jazz fusion classical guitars, and requintos (smaller classical guitars, traditionally from Spain and Mexico). In addition, Lorenzo taught his sons to always innovate and improve as luthiers, which has resulted in noteworthy musical breakthroughs. "Because of his encouragement, we created fusion-style stringed instruments that could be played with electronics, especially for a big audience," Robert notes. "We have also created new bracing concepts, which enhance the guitar's sustain and volume."

While the family's guitars are renowned for their quality, they are also works of art. Over the years, Lorenzo collected various types of rare woods traditionally used in making musical instruments, such as Brazilian rosewood and East Indian rosewood, which in some cases are impossible to obtain today. All these woods age for at least ten to fifteen years in their warehouse's dry New Mexico climate, allowing the instruments made from them to be fully playable in any part of the world. They are then adorned with Pimentel's exquisite inlay designs to create their noted series of guitars such as Day of the Dead, Dream Catcher, Southwestern, and New Mexico.

STRIKING A UNIVERSAL CHORD

For its craftsmanship, Pimentel and Sons has been recognized locally, nationally, and internationally. New Mexico named Pimentel's New Mexico Sunrise as its state guitar, and Pimentel guitars are featured in museums in New Mexico, South Dakota, and even Japan. In 2017,



the United States Congressional Record recognized the business for "65 years of building handcrafted instruments that are sought after by guitar players and collectors around the world." The following year, *Classical Guitar* magazine included Pimentel as the only US guitar-making family in its story "Guitar-Building Dynasties Have Powered the Instrument's Evolution," listing it alongside accomplished luthiers from Spain and several other countries.

The guitars and other string instruments that Pimentel produces range in price from a few thousand dollars to tens of thousands of dollars, and each has a full lifetime warranty. However, despite the price, there is no shortage of buyers. For example, Mel Bay Publications, which produces a well-known line of music books, has been an avid customer and has even featured Pimentel guitars on its covers. Likewise, Ben Perea, acclaimed banjo and guitar player for local New Mexico legends the Watermelon Mountain Jug Band, says that he prefers

Pimentels over other well-known guitars he owns.

But the Pimentel and Sons experience is perhaps best summed up by another customer, Dave Dunlap, a professional classical guitarist and music educator based in New Jersey who had sought out a new guitar for several years when he came upon Pimentel. "The moment you walk into the Pimentel shop, they make you feel at home," he says. "The workmanship that goes into a Pimentel guitar is the finest I have ever seen from any other luthier. I feel they put a little bit of their heart and soul into each instrument they construct."

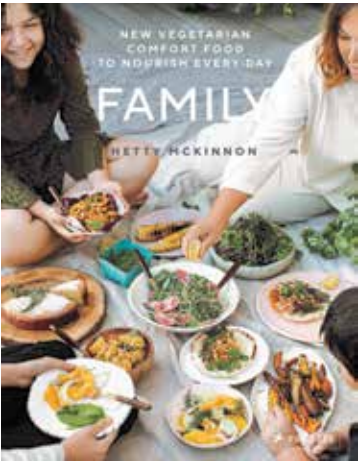
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VEGETARIAN COMFORT FOOD

recipes by **hetty mckinnon** | photography by **shana smith**

Reprinted from *Family: New Vegetarian Comfort Food to Nourish Every Day* by Hetty McKinnon (Prestel; 2019)
Cookbook cover photo credit: Luisa Brimble



Brown rice bowls have become a midweek staple in our home. Extremely adaptable, they allow me to use up whatever vegetables are in my fridge and are a great way to enjoy leftover roasted vegetables. I had originally named this dish “Miso Brown Rice Salad with Avocado, Edamame, and Seaweed,” but my kids proclaimed it the “Sushi Salad” when I brought it to the table, so hence it is named. For extra protein, try topping the salad with a fried or hard-boiled egg.

SERVES 4

SUSHI SALAD

INGREDIENTS:

- 2 cups frozen shelled edamame beans
- 4 cups cooked brown rice
- 4 Persian cucumbers, sliced into rounds
- 3 avocados, peeled and sliced
- 2 handfuls of baby spinach leaves
- Extra-virgin olive oil
- 1 tablespoon sesame seeds (white, black, or both), toasted
- 4 nori seaweed sheets, toasted and cut into thin strips
- Sea salt and black pepper

Sesame-miso dressing

- 3 tablespoons miso paste
- 1 tablespoon toasted sesame oil
- 1 tablespoon mirin
- 1 teaspoon sugar
- 1 teaspoon sesame seeds (white, black, or both), toasted

INSTRUCTIONS:

- 1** Bring a small pot of salted water to a boil and add the edamame. Cook for 1–2 minutes, until they are tender yet still crunchy. Drain and rinse under cold water.
- 2** To make the dressing, whisk together the miso paste, sesame oil, mirin, sugar, and 1–2 tablespoons of water, until well combined—it should be the consistency of cream. Stir in the sesame seeds.
- 3** In a large bowl, combine the rice, edamame, cucumbers, avocados, and baby spinach, and toss together gently. To serve, transfer salad to a serving plate, drizzle with sesame-miso dressing and a little olive oil, season with sea salt and black pepper, and top with the sesame seeds and nori strips.



Miso and brown butter is an unlikely pairing, but the result is rather earth-shattering. The miso adds a deeper savory note to the earthy and nutty sage-laced brown butter, coming together in a truly magical pasta “sauce.” The miso brown butter can also be used as a dressing for roasted vegetables or grain bowls.

SERVES 4

MISO BROWN BUTTER AND CRISPY SAGE

INGREDIENTS:

- 1 pound pasta
(Recommended pasta shape: strozzapreti/
farfalle/linguine/spaghetti)
- Extra-virgin olive oil
- 2 shallots, thinly sliced
- 7 tablespoons salted butter
- 20 large sage leaves
- 2 tablespoons miso paste
- ½ cup grated Parmesan, plus extra
to serve
- 3 tablespoons chopped flat-leaf
parsley leaves
- Juice of half a lemon
- Sea salt and black pepper

INSTRUCTIONS:

- 1 Bring a large pot of salted water to a boil and stir in pasta. Cook according to the package instructions until al dente. Reserve ½ cup of the pasta cooking water and drain the pasta.
- 2 In a large frying pan over medium heat, add the olive oil and shallots. Cook for about 7–8 minutes, until shallots soften and begin to turn golden. Remove from the pan and set aside.
- 3 In the same pan over medium heat, melt the butter. Once the butter starts to foam, add the sage leaves, reduce the heat slightly, and cook for 2–3 minutes, until the butter is browned and the sage is crispy. Remove from the heat, then take the crispy sage out of the brown butter and set it aside.
- 4 Immediately whisk the miso paste into the browned butter until the mixture is well combined. Add the pasta to the miso brown butter, along with a splash of the pasta cooking water, the shallots, Parmesan, and parsley. Squeeze the lemon juice on top, season with sea salt and black pepper, and toss well. To serve, add a final drizzle of olive oil, and top with the crispy sage and extra grated Parmesan.



Gozleme is a traditional Turkish street food—these addictive flatbreads are filled with cheese and spinach (or meat), sealed, and then cooked over a griddle. My gozleme recipe is made with an extremely simple yogurt dough, which can be used as a blank canvas for any number of fillings. Melty cheeses with a green leafy veg work very well, as do pan-fried mushrooms with a fresh soft cheese, such as ricotta or chèvre. If you're after a hearty dessert, fill gozleme with Nutella and banana, or sautéed apples with salted caramel.

SERVES 4

HALLOUMI, KALE, AND MINT GOZLEME

INGREDIENTS:

Yogurt dough:
11 ounces Greek yogurt
Big pinch of sea salt
3 cups self-rising flour

Filling:
Extra-virgin olive oil
1 bunch of kale, stems removed
1 garlic clove, finely chopped
Sea salt and black pepper
9 ounces Halloumi cheese, grated
2 scallions, finely chopped
Handful of mint leaves, torn

Melted butter or extra-virgin olive oil,
for brushing
1 lemon, cut into 4 wedges

INSTRUCTIONS:

1 For the dough, place the yogurt in a large bowl and stir in the salt. When combined, gradually add the flour, a few tablespoons at a time, until you have a stiff dough. Once the dough is combined, turn it out onto a floured work surface. Using your hands, knead the dough until it is soft and slightly tacky. Place the dough in a lightly floured bowl, cover with a clean tea towel, and allow to stand for at least 30 minutes.

2 To make the filling, warm a frying pan over medium heat. Add a drizzle of olive oil, toss in the kale and garlic, and season with a pinch of sea salt and black pepper. Cook for 2–3 minutes, until the kale is wilted. Take the pan off the heat and allow to cool. Once cool enough to handle, chop the kale leaves roughly, then add them to the grated Halloumi, scallions, and mint. Season with sea salt and black pepper and mix well to combine.

3 Divide the dough into four equal balls. On a floured surface, roll each ball into an 8–10-inch circle. Place some filling on one side of the circle and fold the dough over. Seal the edges with a fork. Repeat until you have used all the dough.

4 Place a large frying pan over medium–low heat. Brush both sides of the gozleme with melted butter or olive oil and cook on both sides until golden.

5 To serve, cut each gozleme into three slices and finish with a good squeeze of lemon juice. (I love lots of lemon on my gozleme.)

Tip: You can easily make your own self-rising flour by combining 1 cup of all-purpose flour with 1½ teaspoons of baking powder and ½ teaspoon of salt.



I can happily go days and days without eating anything sweet, but there are a few desserts that are my undoing. This is one of them. It was my husband, Ross, who first introduced me to these incredible pillowy sweet dumplings. He learned the recipe from his mum, who is really the queen of simple, minimal-effort, maximum-comfort desserts. These light and fluffy dumplings are perfect for soaking up the delicious sauce. My personal touch is the addition of banana, which amps up the caramel flavor.

SERVES 4–5

BANANA GOLDEN SYRUP DUMPLINGS

INGREDIENTS:

- 1½ cups self-rising flour
- 3 tablespoons salted butter, at room temperature, cut into small pieces
- 1 large egg
- ⅓ cup milk
- 1 banana, mashed
- Vanilla ice cream, to serve

- Syrup:
- 3 tablespoons butter
 - ¾ cup brown sugar
 - 3 tablespoons golden syrup (or substitute honey or maple syrup)

INSTRUCTIONS:

- 1 Place the flour in a bowl and add the butter. Using your fingertips, knead the butter into the flour until the mixture has a coarse, sand-like consistency.
- 2 In a separate bowl, beat the egg together with the milk until combined, then stir in the mashed banana. Pour the egg mixture into the butter and flour mixture, and stir together to make a wet dough.
- 3 To make the syrup, in a large wide saucepan, melt the butter over a low heat. Add the brown sugar, golden syrup, and 2 cups of water, and stir until combined.
- 4 Bring the syrup to the boil, then use a tablespoon to drop a golf-ball-sized dumpling straight into the pan. Repeat until you have used all the dough—you should have around 8–10 large dumplings. Reduce the heat to low and simmer gently for 15 minutes, until the dumplings are puffed up and a skewer inserted into the center of one of them comes out clean.
- 5 To serve, place 1–2 dumplings in a small bowl with some vanilla ice cream. Top with some of the syrup from the pan and serve immediately.

Tips: The dumpling dough is best made just before serving.

Golden syrup has a thick, molasses-like consistency (without the molasses flavor). While it is common in Australia and the United Kingdom, it can be harder to come by in the United States. Look for a brand called Lyle’s Golden Syrup which can be found online and at specialty grocery stores. A good substitute is maple syrup or even honey.



New Hampshire-based fiber artist Sarah K. Benning began dabbling in embroidery as a nighttime hobby postcollege while she was nannying. Her hobby quickly turned into a full-time career, which now includes selling pieces, prints, cards, and kits on her website, traveling to teach workshops, and selling artwork at craft fairs and pop-ups.

What was it like growing up in Baltimore? Were you always drawn to art?

I loved growing up in Baltimore. My mom and I moved to a neighborhood called Lauraville when I was seven. The neighborhood itself, and Baltimore



SUCCULENTS AND STITCHES

interview with **sarah k. benning**
written by **shelley goldstein**
photography by **elizabeth sanders**

I love visiting greenhouses and conservatories to sketch, and, in my downtime, I peruse Pinterest and interior design blogs for ideas about colors and object placement within my designs.



at large, is full of creative energy, art, music, and culture, and I think it had a profound impact on me. We had lots of friends that worked as artists, so the idea that it was possible to have art as a career was never disputed. My mom was also fully supportive, and we lived in an area that had helpful resources, like TWIGS, a free after-school arts program at the Baltimore School for the Arts.

What did your academic path look like?

I give a lot of credit to my high school, the Baltimore School for the Arts. The curriculum is highly structured and focuses on the foundational skills of creating art—concept is almost secondary—and I am grateful for the skills and work ethic I developed there.

After high school, I attended the School of the Art Institute of Chicago for my BFA because the curriculum was designed almost entirely around concept—a completely opposite experience of BSA. I spent most of my time in the arts administration and fiber arts departments.

Would you elaborate on how you discovered embroidery?

I started making hand-stitched greeting cards for fun, which evolved into embroidery on fabric. At the time, embroidery felt like a safe medium to explore and play with, without any pressure to make something serious that could be considered art. It was craft in my mind, and it provided a way to be creative and keep my hands busy, but I also didn't have to (or want to) identify as an artist at the time. Since then, I have reconciled the line between art and craft, and hobby and business and studio practice, and very much consider what I do and create to be artwork.



Where do you find yourself most often looking for inspiration?

Most of my work is based in botanical and interior imagery, and I look to my own home and collection of houseplants for inspiration first. I have always been interested in the significance of personal objects and spaces, so looking to my immediate surroundings to create compositions makes sense to me. I also have the opportunity to travel quite a bit for work—teaching workshops and participating in events like craft fairs and pop-ups—and I try to photograph and document as much as possible when I am on the road. I love visiting greenhouses and conservatories to sketch, and, in my downtime, I peruse Pinterest and interior design blogs for ideas about colors and object placement within my designs.

Did you consciously create your style, or did it emerge organically?

Everything I do seems to emerge organically. I am not a great planner, and most of my choices are reactionary. I stitched my first plant pieces a year into my exploration of embroidery—inspiration for those first botanical pieces came from my dying houseplants. While I struggled to keep the real ones alive, I started stitching little memorial pieces for the ones that didn't make it. The theme stuck, and now my botanical pieces are inspired by living and often thriving plants. (My portfolio is not a vast and depressing plant cemetery.) There was a similar organic development to the types of stitches I use, and my work has transformed several times over the years. Change and evolution is life, and change and evolution is art.



// I STITCHED MY FIRST PLANT PIECES A YEAR INTO MY EXPLORATION OF EMBROIDERY—INSPIRATION FOR THOSE FIRST BOTANICAL PIECES CAME FROM MY DYING HOUSEPLANTS.



What does it look like to have embroidery as a career?

My husband, Davey, and I both work together to run my studio and embroidery business. I was able to transition into embroidery full-time in 2013, about a year and a half after I first picked up a needle and thread. Eventually, as my business gained some momentum, I had to make a choice and either jump in headfirst and fully commit myself to my budding business or let it fade away. The decision was an easy one: making is an essential part of my life.

What materials do you use for your embroidery?

I almost exclusively use DMC embroidery floss and pearl cotton in my work. It is the most readily available quality product on the market. The company has been around for nearly three hundred years and still produces thread in their original factory in France. They also have around five hundred different colors to choose from and seem to release a few new shades every year!

What stitches do you use?

I really only use a handful of stitches in my work. For me, it's about building an image rather than about using a variety of techniques. The visual complexity of my work comes from the drawing, composition, and color selection, and not really from stitch complexity.

In an alternate universe, where would you live and what would you be doing?

This is such a fun and difficult question. There is truly nothing I would rather be doing, but that is a boring answer, so in an alternate universe, I would be living in the desert, cultivating a cactus garden and possibly running a sweet little inn.



Would you talk about the book written about you?

Embroidered Life: The Art of Sarah K. Benning was written by Sara Barnes (freelance writer and founder of the *Brown Paper Bag* blog). She approached me with the idea to write a book about contemporary embroidery through the lens of my art practice and business. I jumped at the chance to work with Sara and share more of my story. I welcomed Sara into my home, studio, and workshops to give her an inside look at how I approach embroidery and manage my creative business. The whole thing feels a little surreal.

What do you attribute your success to?

I work really hard every day. But I am also very lucky to have grown up with a supportive mother who never squashed my creative ambitions, to have had access to resources to pursue my creative passions, to have had financial support to get me through college debt-free, to have started accounts on Etsy and Instagram at the right time and to have reached some influential people early in my career, and to have found a loving and supportive partner. And, finally, I'm lucky that the things I am passionate about and represent in my work are things that resonate with so many others.



For more info, visit sarahkbenning.com

Interior designer Anelle Gandelman discusses how her diverse background influences her projects, the indirect path she took to opening her New York-based firm, A-List Interiors, and a stunning Hudson Valley farmhouse renovation.



Tell us about your upbringing:

I was born and raised in South Africa. I studied art in high school, and I won a couple of regional and national prizes in painting. After high school, I came to the US with the idea that I was going to study fine arts and major in painting. I went to Parsons School of Design but then ended up working in advertising because it was huge back then.

Did your home country influence you creatively?

We're a former colony, so a lot of our education and architecture are based on Western Europe and continental design, mostly British and French. I think that my aesthetic has always been a bit more classical because of that. Classical design has always been my passion, and its principles of balance and proportion come through in my business.

You opened an art studio before A-List Interiors. Take us on that journey:

I had an internship during college doing textile design and developing

home furnishings for a startup called DwellStudio, where I eventually became head of design. After a few years, I found myself always stuck in meetings, doing spreadsheets, and going to factories. I really missed being creative, even though I enjoyed the business side of things. To fulfill both my creative desires and continue my interest in business, I entered the American Art program at Sotheby's Institute of Art; my experience there inspired me to open up my art gallery in 2007.

When the recession of 2008 hit, people bought less artwork. So, as a way to diversify my income, I'd take artwork to people to see it in context in their homes. They'd then ask me for my advice on other things, like wallpaper and furniture. The interior design part of the business quickly started blossoming, and I realized that I was more passionate about it. In 2012, I decided to close my art business and dedicate myself fully to interior design, and that's when I started A-List Interiors.

THE ART OF THE A-LIST

interview with **anelle gandelman**
written by **matthew brady**
photography by **emily gilbert photography**



I love the staircase because of its ample light and because I love Gracie wallpaper, a hand-painted wallpaper that requires a lot of time perfecting and antiquing. It's a great connector between the original part of the house and the new part of the house.



How does your art background benefit your designs?

I've found that painting and drawing train your eye. So when I'm putting a design together, I'm thinking of it based on the rules of composition: focal points, rhythm, repetition, and even color theory. I think my art background really helped strengthen those skills as a designer.

What were the owners looking for in this Hudson Valley farmhouse project?

A husband and wife who live in Brooklyn Heights were up visiting friends for the weekend and, on a whim, they decided it'd be great to have a country home and found this property, which was a working farm. The husband is also from South Africa, coincidentally, where he grew up on farms, so it appealed to him. The first thing the wife said to us was that she didn't want it to be too serious.



She wanted it to feel like it was historic, but she also wanted it to be a bit quirky and tongue in cheek.

How was it both a renovation and a new construction?

It had been added on to around the 1980s, but it was a really bad addition. We got rid of that addition, brought the house down basically to the fireplace column and the foundation, and salvaged some wood. The rest was a new construction.

How involved were the clients in the project?

We did a lot of antique shopping with them in Connecticut and New York, and we combined these finds with the wife's family heirlooms. Most of the art pieces were bought at auction. They also wanted each room to have a theme, like Downton Abbey, where someone would come to your house and you'd tell them to put their things in the Yellow Room or in the American Room. They wanted their rooms to have these fun names. They even named the home: Sunnyside.

Is there an architectural style you leaned toward with this project?

A lot was based on Federal-style architecture and furnishings. I sourced from a store in Connecticut, which produces Federal-style furniture in England with some of the original multigenerational furniture makers and then brings them to the US. So, for example, the dining room table and dining room chairs are brand new, but they're made exactly the same way they were made two hundred years ago.

How else did you balance the old-yet-new vibe in the dining room?

We wanted it to feel like people could come for the weekend and relax, so we



used bright teal paint on the fireplace to update it, added a lot of color and a printed grass cloth on the walls to make it feel a little more casual, and mixed in more traditional furniture and light-colored window treatments.

What other rooms or spaces were your favorites to design?

I love the staircase because of its ample light and because I love Gracie wallpaper, a hand-painted wallpaper that requires a lot of time perfecting and antiquing. It's a great connector between the original part of the house and the new part of the house.

I also love the kitchen and the mudroom. The kitchen feels indestructible—we salvaged the beams from another part of the house—but it's also warm and inviting, open and light, and it can handle a ton of people for meals. The mudroom has heated floors with reclaimed tiles, so it's really functional for the area's harsh winters.

What I like overall about the house is that it's stylish and it has great pieces, but it feels very comfortable: when you walk in there, you feel like you can just plop down and won't ruin anything. We balanced the aesthetics with durability, making sure the materials we used were hard to ruin because they have young children and were going to have guests coming through every weekend.

Sometimes people won't invest in quality because they're worried about things getting ruined, but it's actually the opposite: higher-quality items are more durable and stand up to a lot more wear. Over time, your house is going to look better if you invest in quality pieces. In this house, they really did.



What inspired some of the color schemes?

The teal was a direct inspiration from a wall color in the Metropolitan Museum of Art. We found a color there that was similar but more muted and historic, brightened it up, and made it a high gloss to make it more current. In the kitchen, we went lighter. There was going to be a lot of activity on the patio, too, so we connected those colors with the landscape. The clients wanted it to be a happy, sunny space, so we used a lot of oranges and yellows.

In the themed bedrooms, we started with different elements in each room. In the American Room, we found a wallpaper that was white and blue with porcelain plates, and we built the room around that. The Purple Room was also based on the wallpaper. In the master bedroom, we fell in love with a beautiful coral-colored ombré linen, which inspired that space.

In the themed bedrooms, we started with different elements in each room. In the American Room, we found a wallpaper that was white and blue with porcelain plates, and we built the room around that. The Purple Room was also based on the wallpaper.





We also made sure that we were careful about how each color palette was flowing into the next, always asking, “As you move through the space, are colors complementing each other well?” For instance, the American Room shares a bathroom with another room, so we kept the bathroom more neutral to connect the two.

Talk to us about the outdoor entertaining areas:

The property is massive: around 150 acres. We wanted the outdoor spaces to feel like a stepping stone between the house and the landscape. One patio faces the lake, where they spend a lot of their time, and the other patio off the



study is on the other side of the house, so we used more cool tones in there.

How much do you enjoy the client-designer relationship?

I really enjoy it. I’ve become more particular about which projects I’ll take on because I spend a lot of time with my clients. Many will hire us for multiple projects, so I want to make sure there’s a good relationship. In the beginning, it’s like a first date: I don’t really know the other person. By the end of the project, trust has been established, and I really know what they respond to and what they need from us to make it a success. As a designer, I’m changing people’s lives to some degree. When people are

happy that I helped create their home, it’s very satisfying.

What’s next for A-List Interiors?

We’re starting to work on more projects outside the tristate area, including Nashville, Chicago, and Philadelphia, and we may potentially have projects overseas. We’re also adding to the team, but I want to keep the firm small with more of a boutique feel because it’s important to me that I work with every client and create with them. Plus, I just love witnessing that reaction where they can’t believe it’s their home—it’s the best feeling.

For more info, visit alistinteriors.com





MESSAGES FROM THE MILL

written by **alexa bricker**
photography by **nicole mcconville**



WHEN YOU WRAP YOURSELF IN A WARM blanket, slip into a sweater, or tie a scarf around your neck, you might not think about how it was made. But as the idea of sustainability gains momentum and more people become interested in where their clothes come from, places like the Echoview Fiber Mill in Weaverville, North Carolina, are excited to shed light on the production process—giving new perspective into how wool garments are made through community engagement and transparency.

THE HEART OF HOMEGROWN

Echoview is part of a long-standing history of wool production in western North Carolina. Its location, just fifteen minutes outside of Asheville, makes it the perfect home base for bringing textiles into the twenty-first century. It also allows the company's founder, Julie Jensen, and her team the opportunity to weave the area's traditions and history into everything Echoview does.

Jensen fell in love with Weaverville's natural beauty and sense of tradition more than a decade ago and decided to open Echoview Farm in 2005. The farm originally served as a place for Jensen to raise traditional fiber animals like alpacas and to cultivate regional crops. Eventually, she decided to open a mill that could support her own fiber production as well as the needs of community farmers and craftspeople.

"Echoview began as a place for farmers to come and bring their wool to be processed," says Yoko Morris, a textile artist at Echoview. "North Carolina used to be hugely important for textile manufacturing. When Julie started Echoview, the tradition was still here, but there was something missing. We still buy wool from local farmers, but instead of only processing it and giving



it back to them, we now buy some to make our own products with as well.”

With proper care for animals and sustainability at the forefront of both the farm and the mill, Morris says the quality of the wool is unparalleled. Echoview only focuses on partnerships with farmers and organizations who adhere to the same standards to ensure the highest quality in all its products. Once the fibers are collected, either from the animals at Echoview or an outside farm, its entire lifecycle—from cleaning and processing to the final product—is completed in-house.

The tradition and expertise of the farmers and craftspeople living in the area have played a large role in the designs and even the color choices Echoview makes. Its offerings have quickly expanded to include things like botanically dyed hats, baby blankets, and teapot warmers, and its catalog proves virtually anything can be made sustainably and mindfully by the hands of gifted artisans.

Aside from handmade clothing and home goods, Echoview also sells its handspun yarns, crafting tools, and natural dyes so that people can create their own items. They’ve kept the operation relatively small—with only about a dozen employees—to maintain a sense of community and personal touch. Employees handle everything from processing the wool and dyeing it to hand-weaving each product. “We have five people on the mill floor who work extremely hard every day and who do it with a lot of love,” says Morris. “It can be a very tedious, manual-labor job, but they’re brilliant and we’re so proud of the work they’ve done.”

Many of the design choices you see in Echoview’s products are the brainchild of its small team of artists. Morris says one of the most important aspects of the operation is giving employees the freedom to express themselves and create from the heart, which results in better-quality products for the consumer. “The happiness and creativity of our staff are really important to Julie as an owner, and we’ve learned just how important it is to encourage initiative and personal expression among employees,” she expresses.

CRAFTING A COMMUNITY

Echoview’s mission of creativity and sustainability extends into the community through its workshops and events that appeal not only to experienced craftspeople but also to those who have never picked up a needle and thread. Preserving these art forms is the goal, and making them more accessible and hands-on helps engage people that might not be interested otherwise.

Examples of some of the classes Echoview offers include beginner-level knitting and weaving, which can be performed on a simple loom, as well as natural dye classes. According to Morris, one of the most popular classes to start with is weaving because students can make a beautiful rug in under six hours using just two types of yarn.

Echoview also hosts a free, biweekly craft night for community members to share their work. These events are as much for Echoview employees as they are for attendees. “The artists in our community have been a huge source of inspiration and information for us,” says Morris. “They understand that



With proper care for animals and sustainability at the forefront of both the farm and the mill, Morris says the quality of the wool is unparalleled.

we're here to help them but also that we wouldn't be here without them."

Recently, the company has taken its vision far outside of Weaverville, joining a growing global community through the lecture series CreativeMornings. Morris and other Echoview team members meet in downtown Asheville once a month with a large group of locals and also online once a month with artists from various cities. This online network allows like-minded individuals to gather and share ideas—giving the Echoview team the opportunity to showcase its mission on the global stage.

SMALL ACTS WITH BIG IMPACT

Community impact and environmental impact go hand in hand, according to the company. Since its inception, Echoview has worked to create a culture of environmentally friendly practices that have, in many ways, set the gold standard for the industry. There is a lot of emphasis on creating as little an environmental footprint as possible—not only from a business standpoint but also within the structure of the mill itself.

Textile manufacturing is one of the biggest causes of pollution in the world, with 20 percent of freshwater contamination coming from textile treatment and dyeing. In order to combat this problem, Echoview composts or recycles yarn and clothing scraps to reuse in new yarn and operates a gray-water system, which uses rainwater to wash the wool. It also hosts mending workshops to encourage people to fix or find new uses for damaged clothing instead of throwing it away.

All of these efforts to create a highly sustainable building have even earned the mill a Leadership in Energy and



Environmental Design (LEED) gold certification level from the United States Green Building Council. It was the first mill in the US to earn this certification. Morris says that the mill—built to look like a traditional western North Carolina barn—blends in with its environment so well that some people don't even notice it's there, which is exactly how they like it.

Jensen's vision for Echoview has culminated in a beautiful blend of tradition and modernity, preservation and progression, which has made it one of the most exciting fiber mills not only in America but also around the world. As Morris says, being ahead of the curve and watching the textile industry follow in their footsteps is just icing on the cake. "Everyone who works here lives and breathes this," she says. "It's amazing to watch what we really want to see in this world start to happen and knowing we can come to a place not because it's on trend or to make money, but because it's what we deeply value."

For more info, visit echoviewnc.com



© Winston Flowers



© Joy Jacobs Photography

BUSINESS IN FULL BLOOM

interview with **ted and david winston** | written by **rebecca poole** | photography **as noted**

What began in 1944 on Boston's Newbury Street with a pushcart of flowers, a father-son duo, and a dream, has since turned into a forward-thinking floral design business that remains one of the most highly regarded in the nation. Winston Flowers, now headed by founder Robert Winston's grandsons, Ted and David, continues to excel at catering to its discerning clientele.

You're located in New England and have several locations across the region. How have you grown since the business started? What about New England shapes your business?

Ted: We've grown to have seven shops and two design studios: one in Boston, the other in New York city. Our father, Maynard, was incredibly forward-thinking. In the early 1970s, he started importing flowers that New Englanders could normally only buy for a brief season, like freesias, lisianthus, and orchids. These exotic new varieties played a large role in the company's growth and success.

David: The beauty of New England is in its seasons, and the constantly changing landscape is the single biggest influence on our designs. We rotate collections



© Winston Flowers

nine times annually in order to offer the freshest, most in-season flowers, and, when possible, we buy from local growers. From late summer to early fall, nearly 70 percent of all our products are native to New England. At other times, it is necessary to import in order to successfully supply flowers year-round, but the aesthetic of our design is always tied to the current season.

What does it mean to you to work with local growers? What does it mean for your business?

D: With our local partners, we have close relationships with both the products and the people. We can go to the farm, see the product growing, and know we're receiving it the same day that it was picked. As a result, our relationships with local growers are very personal and long-standing. In fact, nearly all of the local growers that we work with are generational businesses just like ours. It also allows us to secure one-of-a-kind varieties. We work with a vendor to grow Queen Red Lime zinnias, which is a stunning variety featuring deep burgundy outer petals that gradually lighten to a creamy lime center.

Does Winston Flowers have a unique style? What are your favorite blooms?

D: Since our style is based on the seasons, it is constantly evolving. The hallmarks of a Winston Flowers arrangement are seasonality, texture, attention to detail, larger-than-average blooms, unique vessels, and standout design. We're very intentional with color—generally staying within a single color palette for each design. Our favorite flowers are in-season and a bit obscure. One local grower we often work with offers rare dahlia varieties, such as the Café au Lait dahlia and

Black dahlia. Every element of design is important, so we also have nonfloral elements grown for our arrangements. For example, we ask our vendors to grow mint, raspberry foliage, sedum, and other novelty grass varieties like northern sea oats.

What is your process like for the various events you cover? How do the types of flowers you use help contribute to an event's aesthetic?

D: We start by working with the client to determine their design sensibility and overall vision for the event. Other important factors we consider include the time of year, venue or environment, and occasion. Our flower offerings vary with the seasons. Some of our most popular flowers are amaryllis, calla lilies, and orchids for winter; anemones, tulips, ranunculus, hyacinths, and daffodils for early spring; peonies, lilacs, and sweet peas for late spring; garden roses, delphiniums, scabiosa, and hydrangeas for summer; and dahlias and sunflowers for late summer. We also use lots of fruits, texture, and foliage for autumn. From there, we offer ideas and collaborate closely with clients to bring their vision to life. Our goal is always to use our expertise to help clients express their sense of style—not to impose ours on them.

Is there an event that you would describe as a highlight for the business?

T: Our favorite events are ones that are personal to the client. We've worked with families that have long histories in locations like Martha's Vineyard, and when their children grow up, they'll have weddings at their family home. It's such a pleasure for us to help make an important event beautiful in a setting that's both gorgeous and highly personal.



© Ashley Largesse | Designed with Nancy Harris Events

“THE HALLMARKS OF A WINSTON FLOWERS ARRANGEMENT ARE SEASONALITY, TEXTURE, ATTENTION TO DETAIL, LARGER-THAN-AVERAGE BLOOMS, UNIQUE VESSELS, AND STANDOUT DESIGN.

What’s a memorable story you have from working with a particular client?

T: In 2014, Winston Flowers was honored to provide the florals for a state dinner at the White House. To ensure a flawless event, we sent twenty team members to Washington, DC, to assist with the setup and installation. A few weeks after the dinner, the event planner sought us out to tell us that he’d received rave reviews about our team from the White House staff members. To us, that’s the ultimate compliment, as our goal is always to execute a flawless event.



© Winston Flowers



© Winston Flowers

How do you make people feel special through the art of flower arranging?

D: Because flowers are grown from the earth, arranged by hand, and ultimately fleeting, they feel incredibly personal. There’s a reason for the expression “Say it with flowers.” They have a way of expressing any emotion—from sorrow to appreciation to love.

Philanthropy seems to be another important part of your business. Would you tell us more about your charitable efforts?

T: Philanthropy is a very important aspect of what we do. Winston Flowers

regularly offers in-kind floral donations and at-cost rates to local nonprofit organizations in New York, Boston, and Greenwich for annual galas and fund-raisers.

In 2010, we sought to formalize a “give-back” program and created the philanthropic initiative called Charity in Bloom. Through this program, Winston Flowers donates 20 percent of retail proceeds from the sale of a custom arrangement to a different nonprofit partner each month. Now in its tenth year and managed by my wife, Simone Winston, Charity in Bloom has raised over \$2 million and has donated funds to more than thirty nonprofit institutions on the East Coast.

In the spirit of my father’s hands-on approach, both of us are active on numerous boards and encourage associates who work for Winston Flowers to make a difference in the community. That’s why you’ll see team members doing floral workshops or demonstrations for clients of [women’s shelter] Rosie’s Place and [homeless shelter] the Pine Street Inn, as well as design classes for young students at Perkins School for the Blind.

Do you find that Winston Flowers follows trends?

D: We like to keep an eye on trends in order to stay relevant and keep our designs interesting. There’s a parallel with the farm-to-table trend in food and the floral industry—people want local, in-season products that feel natural and organic. An emphasis is placed on nonfloral seasonal elements like berries, herbs, pods, and vines. Loosely arranged, textured designs are also

popular, and our 2019 collections have reflected that aesthetic.

What’s something about working in the floral industry that not many people would know?

T: It’s an incredibly personal business. We work with people at some of the most monumental moments in their lives, and, as a result, we’ve developed intimate relationships with many of our clients. It also requires a lot of hard work and passion. During the holidays, for example, we’re working hardest when everyone else is celebrating. You have to really love what you’re doing and take pride in making celebrations beautiful for others.

For more info, visit winstonflowers.com



© Michael Piazza Photography



A PARTY WITH A PURPOSE

written by **matthew brady**
photography by **kiwanis club of little havana**

EVERYBODY'S FAMILIAR WITH

Mardi Gras—it's America's biggest party, after all, where over a million people descend on New Orleans every year to celebrate. But around the same time, some eight hundred fifty miles southeast, another large, prominent, one-of-a-kind celebration has been taking place for decades.

Carnaval Miami, held primarily in February and March in Little Havana but with events extending into May, averages about a million visitors each year. People flock here from all over the globe to celebrate Hispanic heritage with good times, good food, and good music—all for a good cause.

MAKING HISTORY IN LITTLE HAVANA

It all began humbly back in 1975, when a group of friends decided they wanted to showcase Miami's then underrepresented Cuban heritage and culture in South Florida and founded the Kiwanis Club of Little Havana. "It basically started as an open house to feature Cuban food and music," says Jesus Lebeña, the club's current president. "But it quickly grew over the years, and—as Miami became more diversified as a community—it started evolving to celebrate all Hispanic cultures, including those from Central America, South America, and other parts of the world. That really represents what Miami is."

2019 Carnaval Miami king Fonseca (right) performs at Calle Ocho.



People descend on Carnival on the Mile.

Today, Carnival Miami is the largest Hispanic festival in the country. Sure, Miami's warm weather brings people in, but what draws people to Carnival Miami is the sheer number of innovative events it offers. Among the must-sees, according to Lebeña, are Cork and Fork, a food-and-wine festival featuring over forty restaurants offering tastings, plus celebrity chef demos; Cordials and Candy, where you can sample amazing after-dinner drinks and sweets; and the arts-and-music festival Carnival on the Mile. "People want to be part of an unforgettable experience, and that's what we aim for," says Lebeña. "It's nonstop. And there's an event for every type of person."

Among the Carnival Miami experiences is Miss Carnival Miami, a pageant that is one of its first events held every year. In addition, there's a dominoes tournament, a soccer tournament with over a hundred teams and thousands of participants, and, later in the spring, a golf tournament that has been taking place since 1982. The Kiwanis Club has also chosen a man or woman of Latino descent to be its official Carnival Miami king or queen each year since Desi Arnaz was its inaugural king in 1982. Other past kings and queens include Pitbull, Gloria Estefan, Celia Cruz, Andy Garcia, and Maria Conchita Alonso. True to its commitment to Hispanic diversity, in 2019 the organization

named the musician Fonseca as its first Colombian-born king. The 2020 kings are duo Mau y Ricky.

CENTER STAGE: CALLE OCHO

However, the biggest event of Carnival Miami is also one of its oldest. The Calle Ocho Music Festival, a free event that first took place in 1977, is the largest Hispanic festival in the country and takes place along Eighth Street (Calle Ocho) from Twelfth Avenue to Twenty-Seventh Avenue. "Eighth Street is the heart of Little Havana," Lebeña shares. "It really exemplifies Cuban culture and Cuban heritage—people from all over the US, as well as from Europe, Asia, and other parts of the world come



Camila Cuesta is crowned Miss Carnival Miami 2019.

"THE BOTTOM LINE IS THAT CARNAVAL MIAMI IS BOTH UNFORGETTABLE AND UNIQUELY MIAMI—IN ITS COLORS, ITS FLAVORS, ITS FUN, AND ITS HEART."

here to get the whole flavor of Hispanic culture. There's no place else we'd have Calle Ocho."

This cornerstone event features over two hundred musicians. You'll typically find fifteen to twenty stages set up along Eighth Street, with up to six bands performing at each throughout the day. "Nothing else in the country comes close," Lebeña states.

Plus, there are plenty of other things to experience during Calle Ocho. Over four hundred vendors line the streets, with everything from art to food—all in an effort, Lebeña says, to continually reinvent the event to appeal to different types of crowds. He cites a new event in 2019 as an example: "Cubano Wars is a competition to crown the best Cuban sandwich around. Last year's competition was very exciting and fun. People loved it—they were able to come in, taste different sandwiches, and vote." Cubano Wars joined El Croquetazo, a croqueta-eating contest sponsored by Major League Eating (of Nathan's Famous Hot Dog Eating Contest), as the featured food events at Calle Ocho. Participants from the hot dog-eating contest competed at El Croquetazo, including world champion Joey Chestnut—who won by consuming

185 croquetas in eight minutes, a world record. "We do nothing small," Lebeña adds, with a laugh.

COMMUNITY AND KIDS

Holding an event as massive as Carnival Miami takes a great deal of planning and networking, for which Lebeña takes the lead. He and everyone else involved do so as volunteers, so planning and execution are key. "By April, we can breathe a little bit. But between May and the end of September, it's very strategic: We start discussing and planning for how to make it even better. From October 1 onward, it's all about execution," he says.

Why do they put in so much time and effort? It's all about the kids. "We try to incorporate children into all our Carnival Miami events, and one in particular, the Book Nook—a new event in 2019—certainly did," Lebeña states. "It's a book fair for kids that promotes literacy among children in our community. We invited a bunch of authors to present their books, talk about them, and do book signings. It was a great success."

In addition, proceeds from Carnival Miami go to the Kiwanis of Little Havana Foundation, which has raised

over \$40 million for the community. Its biggest initiative is to enhance the lives of underprivileged families and children in Miami-Dade County, mostly through sports programs and educational programs. Among the donations include over 240,000 new toys being provided to day care centers and schools and over 200,000 supply-filled backpacks being given to kids for school.

However, what has perhaps impacted these communities the most is the Kiwanis Club's scholarship program, which has provided over a thousand scholarships to local students to attend college. Lebeña says that residents who were awarded a scholarship often have gone on to graduate and have great careers, and many have come back to share their testimony of how the Kiwanis Club—thanks to Carnival Miami—impacted their lives.

The bottom line is that Carnival Miami is both unforgettable and uniquely Miami—in its colors, its flavors, its fun, and its heart. "It's just an experience," Lebeña promises. "You're going to witness the coming together of so many beautiful cultures, all celebrating, dancing, and eating. You're going to enjoy live music. And you're going to be supporting an organization that cares so much about giving back. You can't go wrong with it. After it's over, I want your feet to hurt because you enjoyed dancing so much, your stomach to be full because you ate so much great food, and, most importantly, to know that you were part of something that really makes a difference in this community."

For more info, visit carnavalmiami.com

art to feather

Front of Tear Out Card 2

BANANA GOLDEN syrup dumplings

1½ c. self-rising flour
3 tbsp. salted butter, at room
temperature, cut into small pieces
1 large egg
½ cup milk
1 banana, mashed
Vanilla ice cream, to serve

Syrup:

3 tbsp. butter
¾ c. brown sugar
3 tbsp. golden syrup
(or substitute honey or maple syrup)



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The inclusion of useful tips is one of the top reasons 55 percent of recipients conduct repeat business with the professional who sends them the magazine. *



Back of Tear Out Card 2



SERVES 4-5

1. Place the flour in a bowl and add the butter. Using your fingertips, knead the butter into the flour until the mixture has a coarse, sand-like consistency.
2. In a separate bowl, beat the egg together with the milk until combined, then stir in the mashed banana. Pour the egg mixture into the butter and flour mixture, and stir together to make a wet dough.
3. To make the syrup, in a large wide saucepan, melt the butter over a low heat. Add the brown sugar, golden syrup, and 2 cups of water, and stir until combined.
4. Bring the syrup to the boil, then use a tablespoon to drop a golf-ball-sized dumpling straight into the pan. Repeat until you have used all the dough—you should have around 8-10 large dumplings. Reduce the heat to low and simmer gently for 15 minutes, until the dumplings are puffed up and a skewer inserted into the center of one of them comes out clean.
5. To serve, place 1-2 dumplings in a small bowl with some vanilla ice cream. Top with some of the syrup from the pan and serve immediately.

Reprinted from *Family: New Vegetarian Comfort Food to Nourish Every Day* by Hetty McKinnon (Prestel; 2019).



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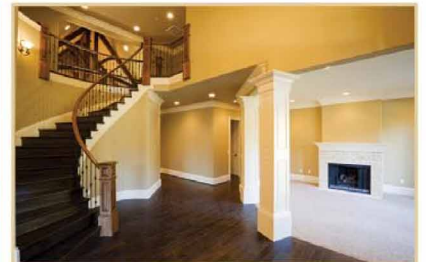


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