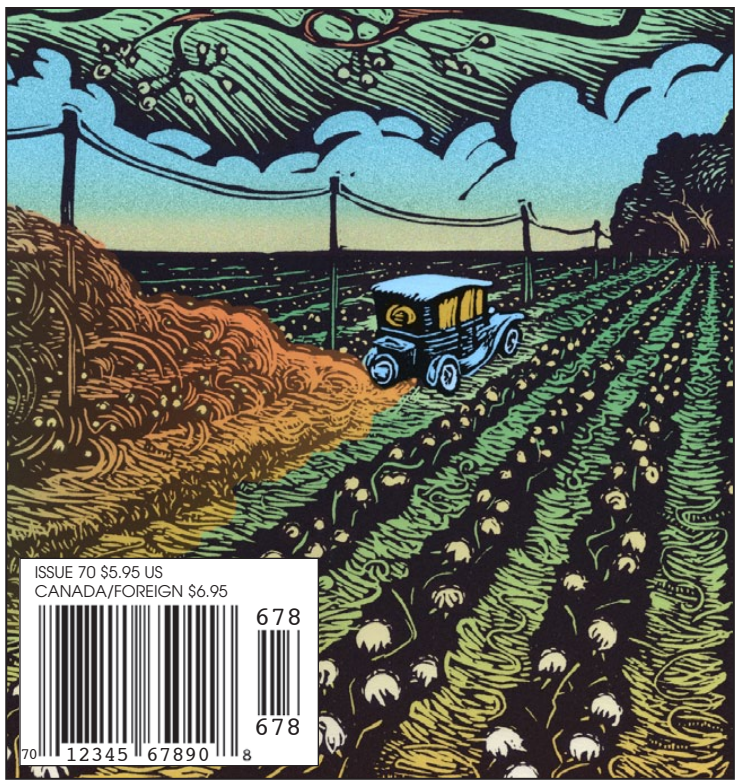
Compliments of Dan Shanner

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 70



American Lifestyle
magazine

Dear Bill and Judy,

Life is full of sensory experiences that buoy the spirit, be it delicious food, whimsical art, or a bit of both. In this issue of American Lifestyle magazine, cookbook author Lisa Fain shares her recipes for comfort food with a Texan twist. It's hard not to feel warm inside after eating chipotle cheddar scalloped potatoes, a spicy kick to a classic side dish. For those "under the weather" days, her grandmother's lemon pie was always the chosen medicine, with the flavor of citrus and sunshine!

Whimsical art also overflows the pages of this issue, beginning with the work of Rebecca Thuss and Patrick Farrell who have elevated paper flowers to Picasso status. The duo met in the first two weeks of art school, and have been a creative force ever since. Rebecca is most drawn to elements that combine whimsical sophistication with authentic textures and deeper colors. As almost a metaphor for life, she sees the beauty in pairing two styles that may not speak the same language, but when brought together, are harmonious.

Artist Christopher Boffoli dares to combine food and art through the concept of miniatures. He chose food as a medium not only for its inherent colors and textures, but because food makes art accessible cross-culturally. Once he has cleaned, cut, and styled the food and set the scene, he uses photography as a way to capture and preserve the tiny tableau. A whimsical kinship of still life and produce!

Go seek out what bolsters your spirits and warms your heart. As always, it is a pleasure to send you American Lifestyle magazine. Thank you for your continued support through referrals and recommendations.

Dan Shanner

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The Shanners

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Front of Tear Out Card 1

lemon pie

1 unbaked 9-inch pie shell

FILLING
1 c. sugar
⅓ c. all-purpose flour
1 c. hot water
3 egg yolks
¼ c. cold water
⅓ c. fresh lemon juice
1 tbsp. unsalted butter
Pinch of kosher salt

MERINGUE
3 egg whites
⅓ c. granulated sugar
Pinch of kosher salt

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Back of Tear Out Card 1

lemon pie

1. Preheat the oven to 350°F. Poke holes in the unbaked pie crust with a fork, and bake it for about 20 minutes or until it's lightly browned. (Some people prefer to weigh it down with pie weights or beans as it may bubble a bit.)
2. Meanwhile, make the filling. In a pot, stir together the sugar, flour, and hot water. While stirring, cook over medium heat until the sugar dissolves—a couple of minutes. Beat the egg yolks with the cold water, and add to the pot. Stir in the lemon juice, butter, and salt. Stir and cook until thick, about 3 minutes. Remove from the heat.
3. To make the meringue, beat the egg whites with the sugar and salt until they are smooth, light, and fluffy, and form soft peaks like whipped cream. This should take anywhere from 5 to 10 minutes. (If you don't have a stand mixer, a strong arm with a whisk or an eggbeater can accomplish this task, too. Please note that by hand, it will take much longer than 10 minutes.)
4. Pour the lemon custard into the baked pie shell, and top with the meringue. Bake until the peaks on the meringue are lightly browned, about 10 minutes. Cool for 10 minutes, and then serve. Covered, this will keep in the refrigerator for up to 3 days.

SERVES 8

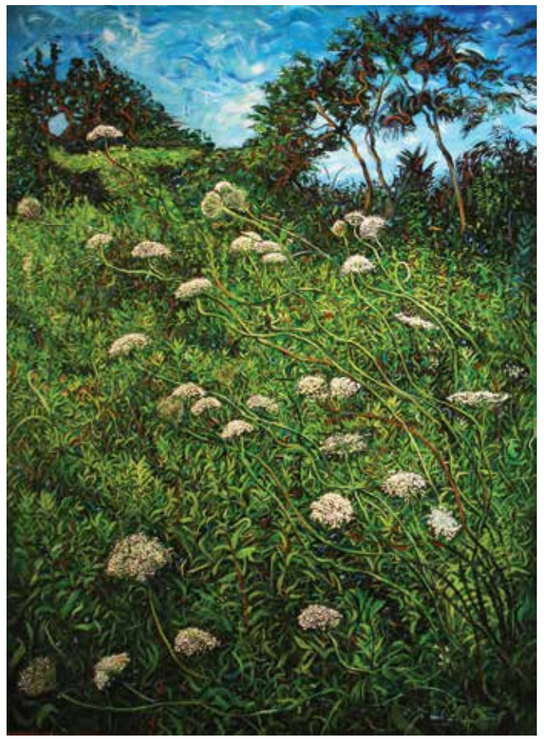
American Lifestyle
magazine

IN THIS issue

art and times

OF JOHN LACKEY

artwork john lackey
text john lackey



Tell us about yourself and your journey as an artist:

Since I was a small child, I have always felt fairly compelled to draw, write, or create. I didn't get really serious about it until I had flunked out of art school a few times (I was intimidated by formalized classes, didn't possess a fully formed work ethic, had too much fun, etc.) and began hitchhiking around the country. I saw people living a gypsy lifestyle, making money from their art, and I thought, "I can do that." I started drawing, weaving, and screen printing, and then drifted back home and back to school at University of Kentucky. I majored in printmaking and figurative studies and minored in graphic design, eventually graduating after achieving dean's list status quite a few times.

What is your motivation for creating?

I hope to achieve satisfaction and balance by putting my skills to use for good causes, like charities, music, poetry, book covers, etc. Increasingly, my motivation is trying my best

to use my skills and wisdom to help make the world a better place for my kids and the next few generations.

How do you describe your art?

I did printmaking for twenty-five years, painting for the last twelve years, and filmmaking in the last three or four years. I have also written fiction, poetry, and songs. What ties them all together, I believe, is a penchant for a subtle brand of magical realism and the attempt to balance the sadness inherent in life with the humor, the grand wink, the smile we all need to recognize to keep on working, to stay positive.

What response do you hope to evoke?

I hope to give people a warm feeling, to bathe their eyes and ears in delight, to shine a light on our beautiful natural resources, to be a unifying force. There is much that seeks to divide us these days. It is counterproductive.

What inspires the subject matter of your art?

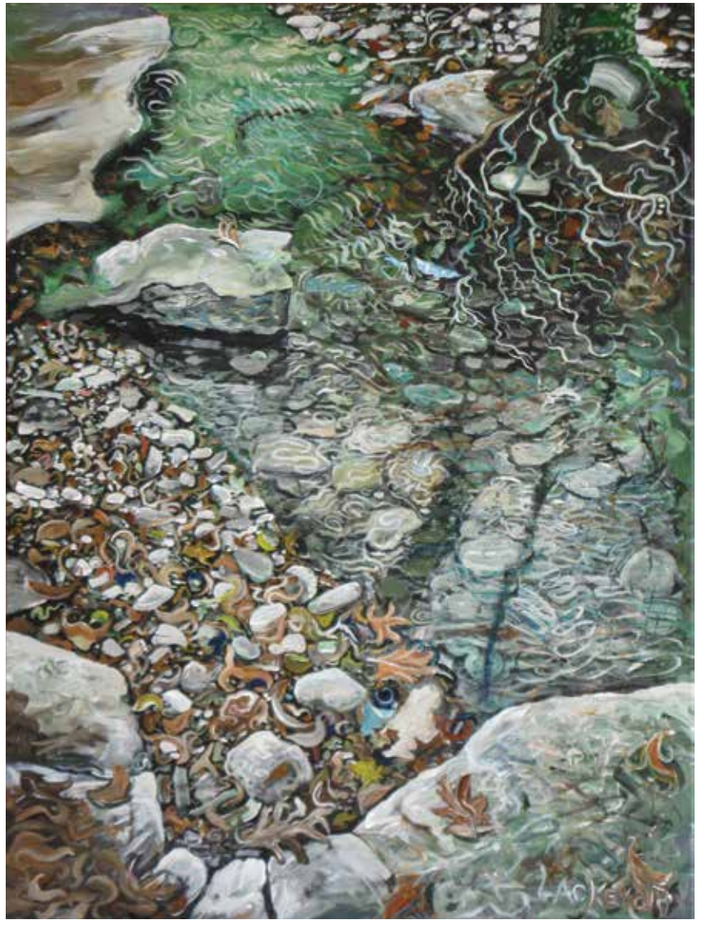
Nature. Beauty. Society's needs and wants. Common sense. Love.

Where are some of your favorite places to draw inspiration from?

My community, my family, Raven Run Nature Sanctuary, the Red River Gorge, and music. I have had a lifelong love affair with music since I was a very small child. Without music, I'm not sure I could paint or would paint.

What do you find to be inspiring that you can't wait to recreate in your art?

Crooked trees. Creek-side shadows. Mysterious eyes. Quirky mouths.



If it is a landscape painting, I go through the multitude of landscape photos I have taken until one grabs me on that particular day. I set the photo next to my easel, pick a good-size canvas, and start throwing on paint from left to right, working darker to lighter, and from the general to the specific.

Talk us through the process of creating one of your pieces of art:

Some of the things I do include carving block prints to become a logo, a CD cover, or a book illustration. I do thumbnail sketches until I hone the idea to the client's liking, then cover a block with pencil, and proceed to draw the design out of that, backwards, using an eraser. If it is a landscape painting, I go through the multitude of landscape photos I have taken until one grabs me on that particular day. I set the photo next to my easel, pick a good-size canvas, and start throwing on paint from left to right, working darker to lighter, and from the general to the specific. I try not to do it the same way twice. The fact that I have been doing some very large-scale stop-motion movie murals at a high rate of speed has really broken down all of my painting rules and habits, and made me rethink my style, my stroke, my color palette, and my level of adherence to realism. This process has been very

liberating and strengthening, like cross-training for art.

Tell us about some of the recent projects you've been working on:

In addition to the type of projects I listed above, I have been working on a pretty wild stop-motion film for the last three years. It utilizes my painting, writing, songwriting, and editing skills. I am using the movie to do a crowd-sourced campaign to fund a full-length, narrative film that I hope to start filming in the fall, along with a wonderful group of songwriters, choreographers, actors, lighting and sound people, etc. I have gotten to know these co-conspirators in the course of living a creative life here in Lexington, Kentucky, especially on its north side, where I have had my studio and gallery, Homegrown Press, for most of the last decade.

What is your favorite aspect of the creative process?

Getting lost in it. It's like surfing. Everything else goes away. I can't hear my phone ring. Or I will register that it rang a few hours ago, in the middle of a good run.

Describe for us the atmosphere when you are at work:

Music blaring. Free coffee from the donut shop next door flowing (I designed their logo). All manner of people and vehicles going down the one-way street just outside my door. Lots of bicyclists. A good breeze coming in the door.

How do you continue to challenge yourself as an artist?

I agree to do things I've never done before, and then have to figure out how. One of the fringe benefits of making art is never having to do the same thing twice. Therefore, the challenge is kind of built in.

What have been the most valuable lessons learned, either through your experiences or lessons learned from other artists?

I've learned that bad things will happen to you, and you learn (after many years of this) to use these bad things to your advantage. Your work ends up turning out better than if everything had gone perfectly. It's a good life lesson.

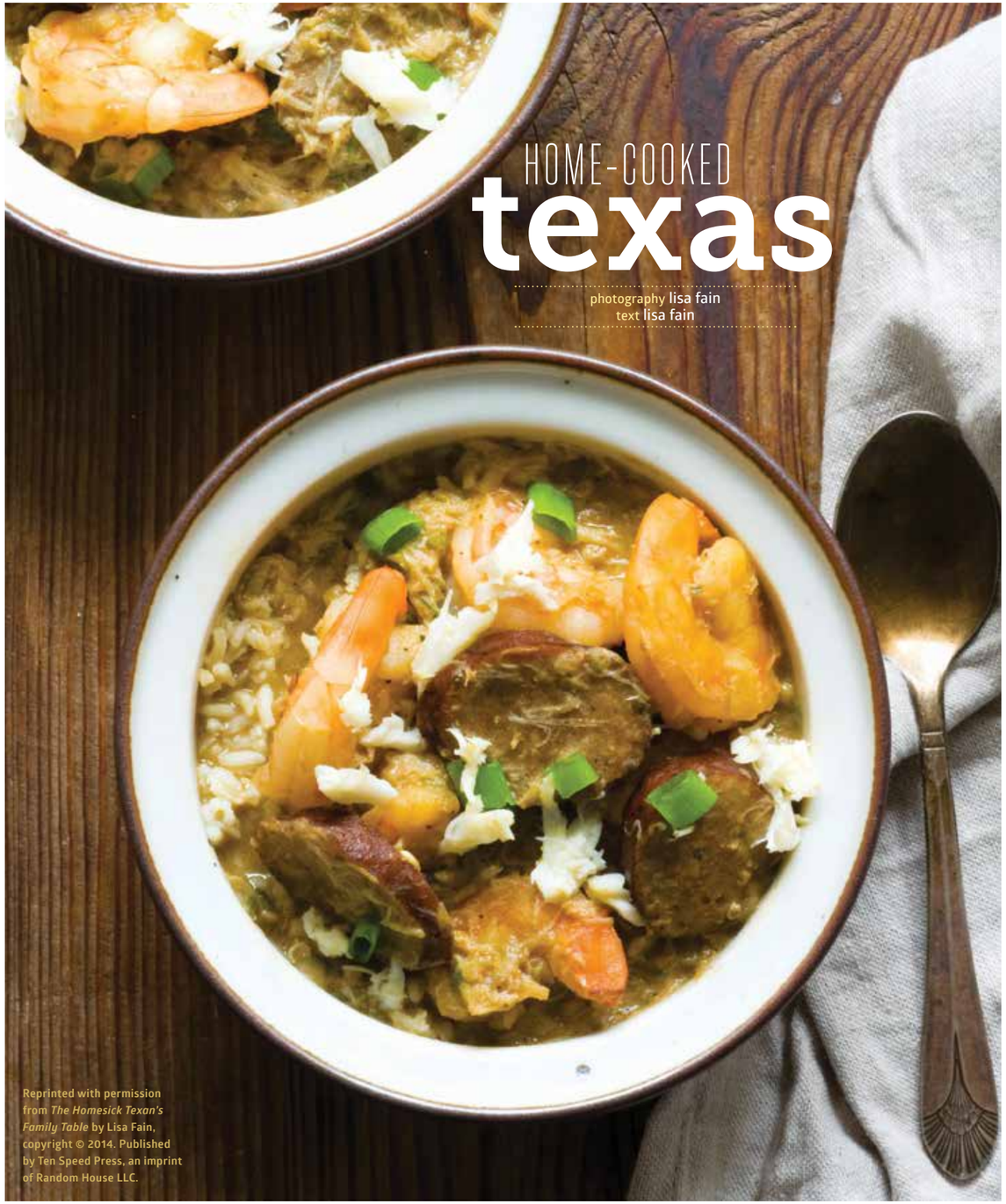
Talk about your life outside of your work:

I have two wonderful grown sons and a pretty amazing wife, and we get out to see the country or a concert every once in a while. I am friends with some really sweet and talented characters in this town—writers, musicians, poets, people who endeavor to pull the world into balance by teaching inner-city kids to garden, to fix bikes, to run and exercise, to try to fix the world with enthusiasm, with gumption, and with a smile.

Where would you like to be in ten years?

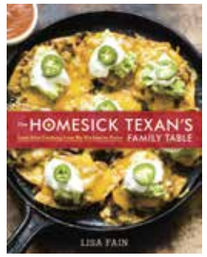
I would like to have made a great movie that really moves people, makes them think, makes them laugh, makes them cry. I would like to travel more. Other than that, I would like to be just exactly where I am now. Downtown. Painting.

For more info, visit home.insightbb.com/~j4lackey



HOME-COOKED texas

photography lisa fain
text lisa fain



SOUTHEAST TEXAS GUMBO

Sometimes when you get together with old friends for dinner, you become so involved with the conversation that you forget to clean up the kitchen. Such was the case when I spent an evening with my dear friends Mark and Wendy. Mark is from the Southeast Texas town of Silsbee, which is close to the Louisiana border. He insisted on cooking for us, and he graciously made us a large pot of his family's signature gumbo, which is full of smoked sausage, shrimp, and crab. It was a fine meal, and all of us had several bowls before retiring to the backyard to enjoy a cool evening under the stars. The next morning we realized, much to our dismay, that we had accidentally left the gumbo on the stove overnight. "I can't believe we forgot the gumbo!" said Mark. I couldn't, either. But instead of tempting fate and eating day-old seafood, I decided to develop my own version for this book. This makes a lot of gumbo—so don't forget to store leftovers in the refrigerator, so you can enjoy it again and again and again.

ROUX

½ cup bacon grease or vegetable oil
1 cup all-purpose flour

GUMBO

¼ cup (½ stick) unsalted butter
1 yellow onion, diced
1 green bell pepper, stemmed, seeded, and diced
8 ounces okra, thinly sliced
6 cloves garlic, minced
1 pound smoked sausage, thinly sliced
2 tablespoons Worcestershire sauce
7 cups chicken broth
1 tablespoon kosher salt
1 tablespoon black pepper
1 pound large shrimp, peeled and deveined
1 pound lump crabmeat
Cooked white rice, for serving
Filé powder, for garnishing

1. To make the roux, heat the bacon grease over medium-high in a cast-iron skillet. Add the flour, a little bit at a time, stirring continuously, for 30 to 35 minutes, until the roux is a dark praline brown. Remove from the heat.

2. In another skillet, melt the butter over medium-low heat. Add the onion and bell pepper, and cook until soft, about 10 minutes. Stir in the okra, and cook for 5 more minutes, then add the garlic, and cook for 30 seconds more. Remove from the heat.

3. While the vegetables are cooking, in a large soup pot over medium-low heat, cook the sausage. When the sausage begins to get crisp, pour in the Worcestershire sauce and 1 cup of the chicken broth. With a wooden spoon, scrape the bottom of the pot to incorporate all the cooked sausage into the broth.

4. Stir in the roux, and then pour in the remaining 6 cups of chicken broth, along with the sautéed vegetables, salt, and pepper. Simmer over low heat for 1 hour, then add the shrimp and crabmeat, and cook for 15 more minutes.

5. Serve over white rice, and garnish with filé powder. Leftovers can be stored in the refrigerator for up to 3 days.

SERVES 8-12

JALAPEÑO CORN STICKS

When my friends John and Monica were married, they had a fish fry in Austin's Zilker Park for all of their family and friends. While the fish was crisp, and the pies abundant, perhaps my favorite thing on the menu that day was the corn sticks, something that you don't see on the Texas table nearly enough. Corn sticks are individual servings of cornbread that have been baked in a special pan. Because we're Texan, our corn sticks are made without sugar (after all, it's bread not cake), and many times we'll throw in some jalapeños for heat and flavor, as well. The traditional cornstick pan is cast iron with seven corn-shaped grooves for each stick. My cornstick pan belonged to my great-grandmother, which I think makes the corn sticks taste especially fine, as a little bit of history goes into each one. But even if you're starting from scratch with a new pan, that's okay, as new memories can be made and passed down to your loved ones someday.

- 1½ cups yellow cornmeal
- ½ cup all-purpose flour
- 2 teaspoons baking powder
- ½ teaspoon baking soda
- 1 teaspoon kosher salt
- 2 jalapeños, stemmed, seeded, and diced
- 1 egg, lightly beaten
- 1 cup buttermilk
- ¼ cup bacon grease, melted, or vegetable oil

1. Preheat the oven to 450°F. Lightly grease two cornstick pans. (If you only have one, you can make the corn sticks in batches. You can use a large cast-iron skillet instead of cornstick pans, too.)

2. Mix together the cornmeal, flour, baking powder, baking soda, salt, and jalapeños. Whisk together the egg, buttermilk, and bacon grease, and pour into the dry ingredients. Stir until well combined. The batter will be very thick. Spoon the batter evenly into the cornstick pan, filling each indentation to the rim.

3. Bake for 15 to 17 minutes, or until the top is lightly brown and an inserted knife comes out clean. If you are baking in a skillet, bake for 15 to 18 minutes. Serve immediately, as they will dry out after a few hours.

NOTE: Cornstick pans traditionally come with slots for seven corn sticks, and that's what this recipe makes. If your pan has more or less slots, you may have to increase or decrease the ingredient quantities proportionally.

MAKES 14 CORN STICKS

CHIPOTLE CHEDDAR SCALLOPED POTATOES

Every spring, I make a point of returning home to see the famous Texas bluebonnets. This is our state flower, and from the end of March to the middle of April, the fields of Texas are carpeted by this beautiful blue bloom. It's one of the things I miss most living in New York, which is why I make my yearly trip back home. One year, though, there was an awful drought—and when I got home, I saw no bluebonnets. But I'd flown all the way from New York to Texas for these flowers—and I wasn't going to give up easily. I drove for hours and finally reached the North Texas town of Ennis. As I turned down a country road, my persistence was rewarded. Suddenly every field was bathed in blue. I'd spent half the day thinking I missed the bluebonnets that season—so when I finally did find them, I appreciated their beauty even more. Around dinnertime, I ended up outside of a small-town café where I ordered the daily special. Now, I don't even remember what the main dish was that day, but I do remember it included a side dish of scalloped potatoes—sliced potatoes cooked in cream. The potatoes were simple and good—it was solid, everyday fare. That said, bluebonnets are not an everyday occasion. So when I returned to New York, I decided to make a more celebratory version of scalloped potatoes—in honor of our state flower—by enlivening the old-fashioned dish with some chipotle chiles, Cheddar cheese, and bacon. These potatoes are rich and slightly decadent—you certainly don't want to eat them at every meal. But if you have a special happening, these scalloped potatoes will make a fine addition to your family's table.

- ½ cup half-and-half
- 2 cloves garlic, chopped
- 1 canned chipotle chile in adobo sauce
- ½ teaspoon kosher salt
- ½ teaspoon black pepper
- Pinch of ground nutmeg
- 2½ cups heavy cream
- 2 pounds russet potatoes, peeled and cut into ⅛-inch rounds
- 2 cups (8 ounces) shredded sharp white Cheddar cheese
- 4 slices bacon, cooked and crumbled

1. Preheat the oven to 400°F. Lightly grease a large baking dish (9 by 13 inches works well) or large ovenproof skillet.

2. Pour the half-and-half into a blender or food processor, and add the garlic, chipotle chile, salt, black pepper, and nutmeg. Blend until smooth. Pour the blender contents into a bowl. Add the heavy cream, and whisk the two together.

3. Arrange half the sliced potatoes on the bottom of the baking dish. Pour half of the chipotle cream mixture over the potatoes. Layer the remaining potato slices on top. Pour the rest of the cream mixture over the potatoes. Cover the baking dish with aluminum foil.

4. Bake for 40 minutes. Remove the dish from the oven, take off the foil, and evenly sprinkle on top the shredded Cheddar and the crumbled bacon. Bake, uncovered, for 20 more minutes, or until the top is brown and bubbling and the potatoes are soft. Serve immediately.

SERVES 8

LEMON PIE

When you have a cold, you begin to crave large doses of citrus in order to knock out that bug. At least I do. Though if it's Christmas, you might want something a little more festive than a cup of lemon tea, which is where this pie comes into play. This tart and tangy lemon pie, a recipe that my grandma got from her mother, isn't one that we normally eat, as we're more inclined to eat pecan or sweet potato pies. But when I was feeling under the weather and had a mad craving for lemons, my grandma offered to make this as a form of medicine for me. The pie was incredible, and while it didn't cure me immediately, I'm certain that its infusion of vitamin C helped get me back on the road to recovery. Even better, however, was my family's rediscovery of this classic pie. Its bright sunshiny flavor has become one of my favorites, and I'm so pleased that it's back on our family table, where it belongs.

1 unbaked 9-inch pie shell

FILLING
1 cup sugar
⅓ cup all-purpose flour
1 cup hot water
3 egg yolks
¼ cup cold water
⅓ cup fresh lemon juice
1 tablespoon unsalted butter
Pinch of kosher salt

MERINGUE
3 egg whites
⅓ cup granulated sugar
Pinch of kosher salt

1. Preheat the oven to 350°F. Poke holes in the unbaked pie crust with a fork, and bake it for about 20 minutes or until it's lightly browned. (Some people prefer to weigh it down with pie weights or beans as it may bubble a bit.)

2. Meanwhile, make the filling. In a pot, stir together the sugar, flour, and hot water. While stirring, cook over medium heat until the sugar dissolves—a couple of minutes. Beat the egg yolks with the cold water, and add to the pot. Stir in the lemon juice, butter, and salt. Stir and cook until thick, about 3 minutes. Remove from the heat.

3. To make the meringue, beat the egg whites with the sugar and salt until they are smooth, light, and fluffy, and form soft peaks like whipped cream. This should take anywhere from 5 to 10 minutes. (If you don't have a stand mixer, a strong arm with a whisk or an eggbeater can accomplish this task, too. Please note that by hand, it will take much longer than 10 minutes.)

4. Pour the lemon custard into the baked pie shell, and top with the meringue. Bake until the peaks on the meringue are lightly browned, about 10 minutes. Cool for 10 minutes, and then serve. Covered, this will keep in the refrigerator for up to 3 days.

SERVES 8

SOUTHERN elegance

photography kent dayton
text jill goldberg

Give us an anecdote from childhood that you associate with your passion for design:

I have always had the need to move my mother's furniture around the living room to make the arrangement better than it was. This started when I was probably eight or nine years old. I just knew that I could make the room seem bigger or better.

What sparked the transition from Hollywood actress to interior designer?

I think it was the New England Yankee in me, worrying about the thought of reaching age forty and still trying to succeed as a working actress. The worry factor finally prompted me to go back to school to study interior design, which truly brought me back to my first passion. If anything, acting was an interesting diversion for a few years, and it brought me to Los Angeles where I soaked up the West Coast design aesthetic.

Explain your process to becoming a designer and business owner:

I went to Fashion Institute of Design and Merchandising in Los Angeles to pursue a degree in interior design, and it was a fabulous program. Once I graduated, I returned to New England where I worked

in retail for a few years. I landed a job as an assistant to an architect and interior designer, my friend Daniel Reynolds. I learned a lot from these early experiences, but I also knew I needed to work for myself. This is where HUDSON came into being in September 2006. My vision from day one was to open a home decor boutique to showcase my style, which is a mixture of my New England background and my love of the California lifestyle. My plan was always to have the success of the store pave the way to an interior design studio. In September 2010, I launched Hudson Interior Designs. I knew the best way for me to spark interest in potential clients—both for the store and for the design practice—was to create a portfolio of beautifully and interestingly designed homes. Thankfully, I found an investor in my mother to help me get started in 2006, and the rest is history—or history in the making.

What is your design philosophy?

I always try to stay away from the latest trends in design. I truly believe that any trend will quickly become old and dated; and more importantly, it is about creating a home to which your clients love to return time and time again. I believe that you should gravitate toward items you are in love with, rather than what is hot at the time. Fads pass, but the fabrics, lines of furniture, and classic colors will give your home's design longevity. I also want a home to be lived in and to feel welcoming and comfortable. I do not agree with creating a decor style that resembles a museum and is about a "look, but don't touch" approach. You visit museums, not live in them.

How would you describe your design aesthetics?

Comfortable. It changes all the time, but comfort is key. At the moment, I'm focusing on calm colors, rich textural linens, and gently worn woods. I love all the Mark Alexander fabrics from Romo. They are calm, soft, and modern. There are some patterned

> *It is all about texture and tone. When I think southern elegance, it always makes me think neutral colors and a simple, glamorous approach.*

fabrics that have been continual favorites for me over the last two years, such as the fig leaf pattern by Peter Dunham and Timur by Michael S. Smith. I try to sneak both fabrics into every design meeting. And recently, I discovered Zak and Fox. His patterns are really fantastic.

Was there a difference in style and lifestyle when you moved to Boston? Does your design sensibility reflect the time you spent in California?

Yes. In Los Angeles, you take your time. Brunch is every day, and clothing is comfortable. Eating is also much lighter, dare I say healthier. In New England, everyone is rushing to work and only has brunch on Sundays (argh!). And now with a store, an interior design practice, a husband, and a child, I'm always rushing and never have time for a sit-down lunch. My approach to design is mostly reflective of my years in Los Angeles. It is all about comfort with plush sofas, beautiful but casual antiques, and small pops of color. I still dress like I live in Los Angeles, preferring jeans and t-shirts, which I think upsets the button-up style that people expect of someone living in New England.

What do you love most about your boutique shop?

HUDSON is my first baby (my daughter was born three years after I opened the store). I poured my heart and soul into this business to make it more than a boutique. It is an inspiration shop. I completely change the store every six months—with new lighting, furniture, wallpaper, everything—and I have a specific concept each time. Winter 2015 was a take on "Pattern Play" where I mixed many patterns on pillows and my furniture. Spring/Summer 2015 will be "California Modern" where I'll use clean lined furnishings upholstered in creams, whites and blacks with no patterns.

Verellen, Hickory Chair, Oly, and Worlds Away are my top lines, and being able to switch up their products every six months is very exciting. The boutique is a place where I get instant gratification as I put some of my design ideas into play.

What inspires you?

I think fabrics and wallpapers are my drugs. Walking through showrooms and being able to touch and feel an incredible fabric, or noticing a hot design in wallpaper, gives me a real high. I definitely want to create and produce my own line of fabrics and papers sooner than later. But just like most people, I am constantly evolving. Every season or every day, I'm inspired by new colors. Right now, I'm loving natural tones and textures—browns, creams, and whites; rich, worn woods; and rustic metal. But then I'll flip through Tom Scheerer's book and want to raid the local Quadrille showroom of all its patterned wallpaper and fabric. I think you have to be inspired by all that's around you; otherwise, you're a one-note designer, and that is boring and predictable.

Sum up the theme and inspiration behind this project:

This project is my statement on southern casual elegance. The architecture of the house set the tone for elegance; the client set the tone for upscale, but not fussy. I focused on the entryway to introduce this theme. Once I landed on the paint color, wallpaper, staircase runner, area rug, and bench, I had the winning combination of casual elegance with subdued southern tones—a style motif that was carried throughout the rest of the house.

How did you interpret the theme into a color scheme?

Natural and neutral colors are key. No color pops are needed. It is all about texture and tone. When I think southern elegance, it always makes me think neutral colors and a simple, glamorous approach. As an example, in this house, you see the glam in the Fromental wallpaper in the master suite sitting area. And yet you see the casual elegance with the creamy burlap Phillip Jeffries paper in the foyer.

What is your favorite style secret?

"If in doubt, go classic and simple." I truly believe that if you try too hard to make the decor perfect, the anxiety and pressure will not allow you to succeed. With a classic design as a foundation, you can always add color and texture easily.

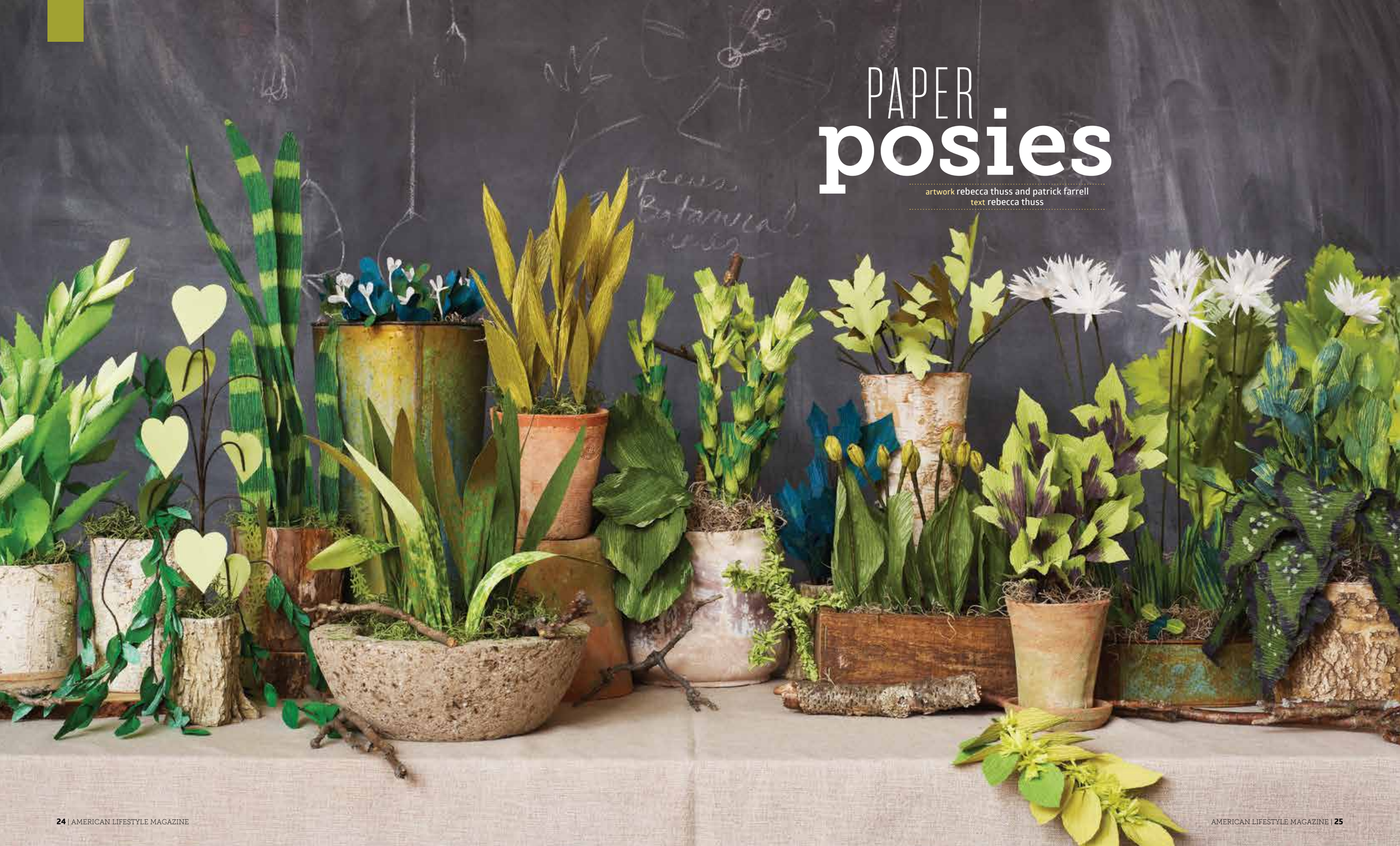
Shed some light on yourself outside of the design world:

I spend almost seven days a week within the world of design. Between my interior design clients and the customers in my boutique, I don't seem to find time for hobbies. I would say that my four-year-old daughter happily receives the majority of my attention outside the design world. I love to have my husband along on business trips to Manhattan when we can leave our daughter with her grandmother, and we can enjoy a great sushi restaurant. Travel and food are constant favorites, especially with my husband. I love to play tennis and spent some time while living in Los Angeles at the courts, but that was a different time in my life. I'd like to aim to spend more time playing tennis in the coming years and perhaps teach my daughter too.

For more info, visit hudsoninteriordesigns.com or hudsonboston.com

PAPER posies

artwork rebecca thuss and patrick farrell
text rebecca thuss



Tell us about yourself:

Patrick and I have been together for twenty-three years. We attended art school, met within the first two weeks, and have been together ever since. We have a studio together where we focus on many different disciplines: photography, design, set design, crafting, furniture design, and creative direction. We use Instagram to show what we are working on and a view into our life. We love to work on different aspects of a project. For example, with our book, *Paper to Petal*, we created and crafted the content, styled and photographed the images, authored the text, and created the graphic design. We recently moved our home and studio upstate from Brooklyn, and are so thrilled to be close to nature again. Our daughter, Poet, is four.

What was it about the craft of paper flowers that drew you in?

I have been collecting vintage paper objects, ephemera, vintage crepe paper, and vintage crafting books since art school. Many of my vintage crafting books are about replicating real flowers in crepe paper. I fell in love with the detailed instructions and the feel of these books, and I think that is where my passion began. I adore paper and love working with it, especially crepe paper.

WEDDINGS, SHOWERS, AND BIRTHDAY PARTIES HAVE A MUCH BIGGER FOCUS ON (OFTEN DIY) DECOR, AND PAPER FLOWERS FIT RIGHT IN WITH THIS MOVEMENT.

The process of actually crafting flowers is very fulfilling for me. It begins with an idea; then I love sorting through, gathering, and customizing materials (like painting). Once I have materials, the process of a flower coming together and "growing" within your hands is exciting to me. Since I feel the possibilities for creating new flowers are endless, this also keeps me interested and challenged.

Talk some about the history and recent trend in paper flowers. Has the purpose of these flowers changed in the recent years?

Paper flower craft has a history rooted in many cultures. Flowers made of paper were often carefully crafted and used for ceremonial purposes. In the middle of the last century in the United States, paper flowers were made when fresh flowers were out of season or were harder to acquire. It was also a hobby, a pastime for many women. Flowers could be used for decorating your home, a tea party, or a luncheon. I think in recent years, as the trend has taken hold again, the focus of flowers is the same, with the addition of more grand-scale party decor. Weddings, showers, and birthday parties have a much bigger focus on (often DIY) decor, and paper flowers fit right in with this movement. With the growth of easily accessible DIY ideas found on Pinterest, there also comes a pressure of perfectionism, and connected to this a budget issue for many; so paper flowers can also offer a special kind of beauty on a budget, which is a win-win combo.

How did you learn (and then subsequently perfect) the art form?

I learned how to make flowers from my vintage books and by experimenting. During my ten years at Martha Stewart Living Omnimedia as a style editor and style

Once I have materials, the process of a flower coming together and "growing" within your hands is exciting to me.

director, I also had the good fortune of crafting many flowers for editorial stories and weddings. I feel lucky that the process of creating new flowers comes fairly easily for me, and I feel grateful for that flow of creativity. As I continue to experiment, I learn and create new skills, and I enjoy building on that knowledge.

Do you have a go-to vintage book that you would recommend?

There are so many books that Dennison Crepe Paper published in the last century. Many of them feature the same flowers again and again but in different groupings. Some of them are thin booklets, and some are hard cover books. One of the books that generally is easy to find is called *How to Make Flowers with Dennison Crepe Paper.*

What inspired your book, *Paper to Petal*? What makes it unique compared to others out there?

Patrick and I had both wanted to create a craft/idea book for years, and after we had our daughter, Poet, we felt the time was right to do so. I had been making flowers for photo shoots, set design, gifts, and for enjoyment for so long that it was a natural choice for our first craft book. Inspiration is such an important element of my creative process, and I knew whatever type of craft book we created, inspiration would play an important role. I wanted our book to focus on a more whimsical direction of paper flower art, since so many vintage books were already focusing on how to make realistic blooms from paper. We both feel good about the uniqueness of our book, in the sense that almost all of the projects in the book are inspired by things other than real flowers. We were, of course, inspired by nature; however, the seed of each idea is most often something a bit more unexpected, like a kite, a piece of candy, or a birthday candle. I hoped that by freeing up the craft a bit, it would also encourage readers to think outside the box and not be afraid to create their own unique flowers. In the book, we dedicated pages to breaking down the process of getting inspired and how to apply some of those skills to being creative with paper flower art. I am thankful to be in the age of Instagram, because with the hashtag #papertopetal, we get to see so many projects and flowers that people have created from the book, with their own twist. We hope that our book inspires readers to create, to try something new, to fall in love with an art form, to make things by hand, and to share the idea that inspiration can come from anything and anywhere.

Do you prefer creating whimsical designs or ones that mimic nature? Why?

My favorite flowers to craft are blooms that marry elements from nature mixed with elements you don't usually find in nature. I like the contrast and juxtaposition. I suppose it feels more like a sculpture to me. Pairing a pink and white peony with a crazy-striped leaf for example. It is the twist or the unexpected that I strive for. I love the challenge of replicating nature's incredible real flowers in paper, but I somehow feel more energized by the freedom of creating from scratch without limits.

Where do you find inspiration for new designs?

For me, inspiration comes from everywhere. I may notice a pattern on a piece of fabric and think of a sponge painting technique

I KEEP LONG-RUNNING LISTS ON MY PHONE BECAUSE I GET SOME OF MY BEST IDEAS RIGHT BEFORE I FALL ASLEEP, WHICH IS MADDENING.

I want to try for leaves. I notice color palettes everywhere. I am an avid collector of many things (too many things), and I am always inspired by vintage objects, vintage paper, and vintage books. I think of new designs out of the blue, and I have to write them down quickly before they fade. Often when I go back to read my notes, they can be so funny that I can't make any sense of them. For example, "pink-dipped edge twisty pointy double up and down!" I keep long-running lists on my phone because I get some of my best ideas right before I fall asleep, which is maddening.

Talk about your creative process:

My process really depends on the type of idea I am executing. Sometimes I have a little trial and error, and sometimes I blend one thing with another to craft a better idea. It just really depends. There are times I have a pretty strong sense of what I want to make, and I don't make many changes. I am a perfectionist in many ways, but as I get older, I have released some of the things I used to hold onto so tightly, and I embrace mistakes, oddities, wrinkles (in paper), and other unexpected crafting mishaps. To me, those are the things that make what you are creating more authentic, especially when it comes to crafting paper flowers.

Do you incorporate paper flowers in your day-to-day life?

We have them in our home, and I use them to decorate. Giving them as gifts is something I love to do, but it can be hard to have the time to craft as often as I would like for gift giving. I feel so much joy when my daughter loves a flower I created.

Describe your style (in general and/or as it relates to these flowers):

I am most drawn to things that incorporate playfulness and joy with an element that subdues—an element that is sophisticated. I adore lightness, whimsy, and sweetness paired with authentic textures and deeper

colors. In many ways, what most interests me is perhaps the contrast, pairing one thing with another from different languages, yet when brought together, they feel aesthetically harmonious. I am always drawn to certain color palettes again and again (gray, pink, chartreuse, and aqua).

Tell us about the atmosphere you prefer when you're in creative mode:

We have two studios: one is more of the clean office and shooting studio, and the other is the messy crafting studio. In my dreams, I have open weeks to organize it, but that time keeps eluding me. I do find that music of all types helps me to keep going through tiredness (as a mom of a four-year-old who seems to barely sleep). Usually I start with a somewhat cleared away workspace, but as I work, the scraps and materials pile up—sometimes to the point of being so ridiculous that I can't find what I just had in my hand two seconds ago! The creative chaos does feed me though, and it is a part of who I am.

What draws you to products that are handmade, as well as the process of making things by hand?

There are important things that happen to us when we are creating with our hands. For some of us who have been creating our entire lives, it is a natural part of who we are. There is meditation, self-discovery, peace, frustration, drive, relaxation, etc. You can often see that sense of wonderment and pride that comes from creating with your hands in people who are trying a new creative outlet for the first time. It is a special thing and all the more important as technology takes such a big role in our daily lives. It is so rewarding to craft with your hands, to be a maker, to fall in love and hate it, to learn something and then practice, and then perfect it and make mistakes, all at the same time.

For more info, visit thussfarrell.com and instagram.com/thussfarrell

the buzz
ON NEIL BROWN

photography christian amonson
text neil brown

Were you pushed into music as a kid, or was it your choice?

I was extremely fortunate to grow up in a school system in Guilford, Connecticut, that required all students to either sing in choir or play in the band or orchestra when they entered fifth grade. I have an older brother and had attended several of his middle school band concerts, so by the time I reached fifth grade, I was very excited at the prospect of playing in the band. Though my initial first choice for an instrument was the drums, I settled on the trumpet after the band director gently redirected my interests. My classmates had an overwhelming desire to play drums, and in an act of balancing the band, I was fortuitously assigned to the trumpet section. Looking back, this ended up being one of the most important choices of my life, as it is hard for me to imagine playing a different instrument other than the trumpet. I play just a tiny bit of piano, mainly as a tool while composing, but trumpet is really the only instrument that I play.

Were there signs early on that your trumpet playing would become your career?

I led a fairly normal childhood with a strong interest in sports, particularly basketball and baseball. I enjoyed playing the trumpet, though not as much as sports, and practiced regularly, but sometimes only because it was a valid reason for putting off homework. Gradually, in late middle school or early high school, I began to take the trumpet much more seriously. I really enjoyed the process of improving on the instrument and started listening to many kinds of music in addition to the popular music on the radio, particularly classical and jazz. With inspiration from listening to great musicians, terrific guidance from my music teachers, and an influential group of musician friends, I began to strongly feel that a career in music was what I wanted.

Did trumpet playing come naturally to you?

Trumpet, like many musical instruments, really rewards consistent practice. I was certainly not a musical prodigy at all growing up; my first musical training of any sort was with the school band program in fifth grade, and I showed no extraordinary talent for the trumpet. But I did practice somewhat consistently, and I kept improving gradually. Now I continue to practice every day, usually for a few hours, with some variances depending on my performing schedule, and I am never short on aspects of my playing to fine-tune.

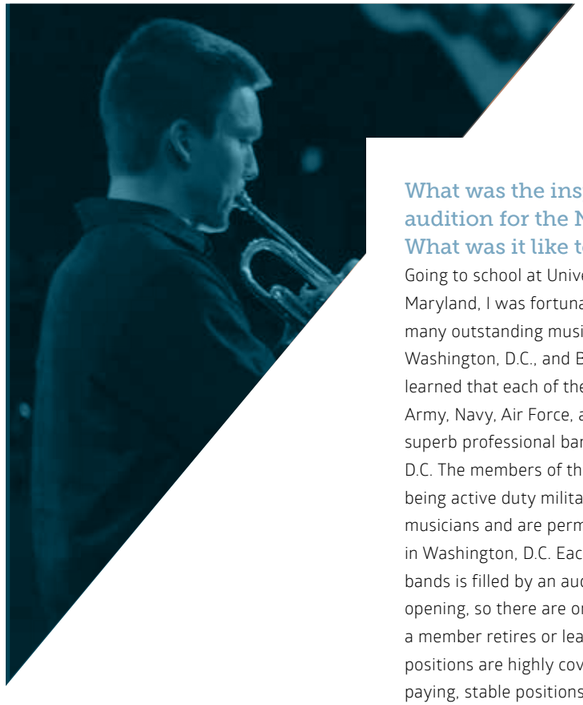
What was the college experience like when doing a music program?

I studied trumpet performance during my undergraduate degree at University of Maryland. The program, Bachelor of Music, consists of many classes in music theory and music history, in addition to a core liberal arts requirement of a few classes in math, science, writing, etc. As a music major, I also had weekly lessons with the trumpet professor, a weekly class with the trumpet studio (all the students who study the trumpet at the university), and played in numerous ensembles, including orchestra, wind ensemble, jazz band, and brass quintet. The most important aspect of being a music major though, in my opinion, is being in a community of people who are all striving to improve as musicians. We all attended many concerts together in Washington, D.C., and Baltimore, shared great recordings with the group, gave feedback to each other—both constructive criticism and praise—and collectively kept the drive going to continue practicing hard and improving.

My master's degree experience was very similar to undergrad, except everything was now more focused. All of my classes were in music and were much more specific. Instead of a music history class providing an overarching look at a few hundred years of music, a class might examine a specific composer's works, or focus on just string quartet music. I also had less classes overall and more free time to spend practicing, preparing for auditions, and playing gigs outside of school.

How many trumpets do you own? Are they all made by the same company?

I own six different trumpets, almost all of which are made by different companies. All of the trumpets are various sizes and in different keys, which means they all have a specific use. My main trumpet is a Bach Stradivarius B-flat trumpet, which is the standard key of a trumpet that everybody starts on and is used throughout school bands. Other trumpets have specific purposes, like the piccolo trumpet, which is a small trumpet used for playing very precisely in the upper register. Another instrument I own is a flugelhorn, which is also in the same key as my main B-flat trumpet but possesses a beautiful, warm, mellow tone used often in jazz playing. Having six different trumpets seems like a lot, but in the day-to-day life of a professional trumpet player, each one proves to be extremely useful.



What was the inspiration to audition for the Navy Band? What was it like to audition?

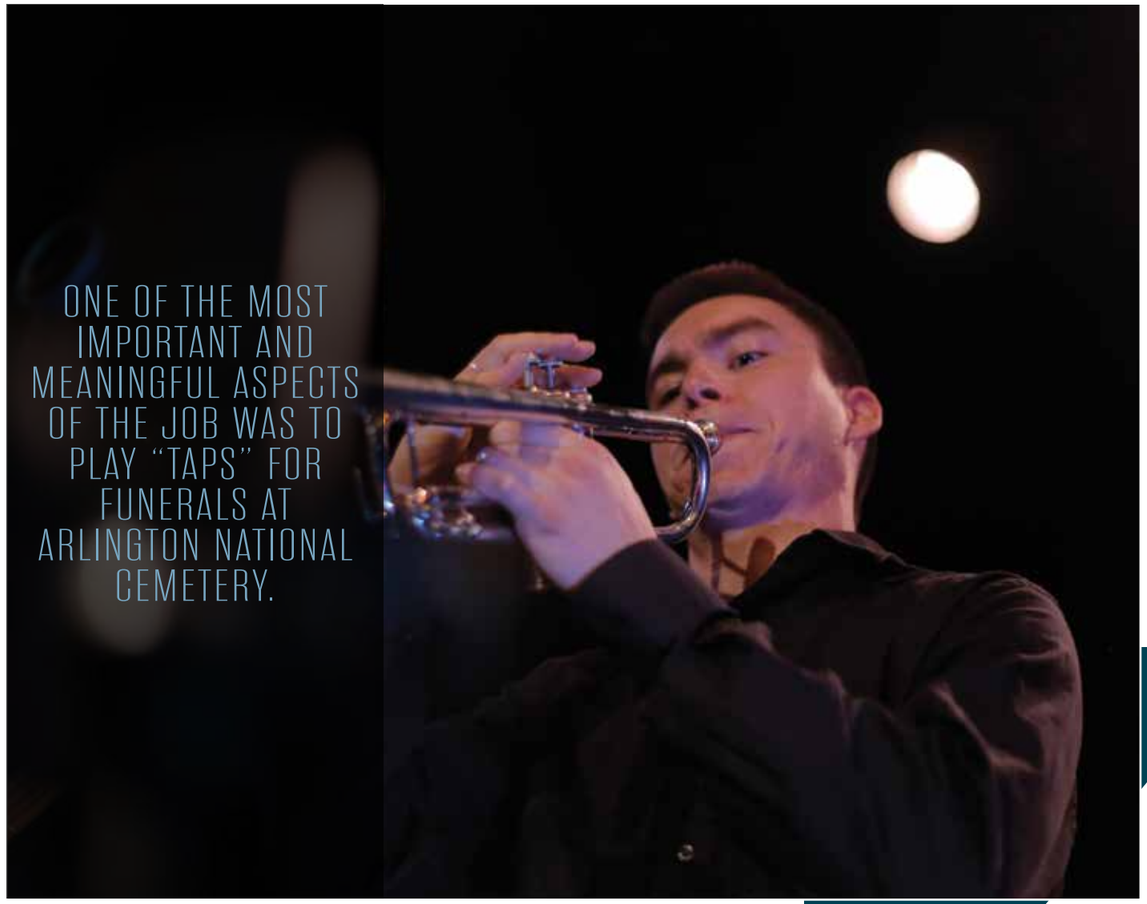
Going to school at University of Maryland, I was fortunate to be close to many outstanding music institutions in Washington, D.C., and Baltimore. I quickly learned that each of the military services—Army, Navy, Air Force, and Marines—has a superb professional band in Washington, D.C. The members of these bands, while being active duty military, are highly trained musicians and are permanently stationed in Washington, D.C. Each spot for these bands is filled by an audition for that specific opening, so there are only auditions when a member retires or leaves the band. The positions are highly coveted, as decent paying, stable positions are somewhat rare in the music world, and there will often be over 100 applicants for the single opening.

During my senior year at University of Maryland, a position opened within the Navy Band, and after applying for the job, I was invited to audition. The band sends a list of excerpts from trumpet parts in the standard band repertoire as well as a solo piece usually a few months prior to the audition. The excerpts are designed to test your ability to play in different styles, and present many different technical and musical challenges. The audition was divided into three rounds. The first round lasts five to ten minutes and consists of playing three to five excerpts. With months of preparation boiling down to ten minutes of playing, the pressure is on! After the first round is complete, the audition panel from the band, which is sitting behind a screen during the entire audition to ensure fair judgment, decides who will advance to the second round. In my case, they advanced six players. The second round is similar to the first, but is a bit longer and included playing parts of the solo, more excerpts, and some sight-reading where they give music that you haven't seen before and you have to play it as best as you can. After the second round, I was the only candidate who advanced to the third and final round. This round consisted of sight-reading a few pieces with two members of the Navy trumpet section to check my ability to blend and balance within the trumpet section. Finally, after a long and grueling day, I had an interview with the leadership of the band and was offered a position.

Talk about your career in the Navy Band. Why did you decide to leave the band?

The Navy Band was a great job, and I was truly fortunate to play among so many fine musicians. One of the most important and meaningful aspects of the job was to play "Taps" for funerals at Arlington National Cemetery. Each performance meant so much to the families of the service member, and it was a great honor to play for people who had often sacrificed so much in their service. Though there were many other aspects of the job—playing concerts for the public, performing at important Navy ceremonies, formally welcoming foreign dignitaries with our music, even playing for the President on occasion—rendering "Taps" for service members, for me, was the most important and rewarding part of being a trumpet player in the Navy Band.

The decision to leave the Navy Band was very difficult and made after considerable thought. Ultimately, though, I had aspirations for my musical career that I wanted to pursue beyond the Navy Band. I wanted to spend more time performing in orchestras, which have some of the best music ever written in their repertoire, playing chamber music, and teaching. Most of all, I wanted the opportunity to lead my own group—a group for which I could compose music, provide the musical direction, and feel a sense of ownership. I left my nice, steady job with the Navy and jumped off the cliff into independence, an uncertain future, and full pursuit of my dreams.



You describe yourself as a performer, educator, composer, arranger, and bandleader. How do you find a balance? How do you decide if you should say *yes* or *no* to a new role?

These roles have definitely grown organically, and each one supports all the others within the interconnected organism of *musician*. As a young student of the instrument, I was primarily focused on

learning technique and emulating the style and sound of great players. Gradually, as I improved on the instrument, it made sense, and was a terrific learning experience, to help guide others in their studies on the instrument. I have always performed and enjoyed participating in many ensembles, including orchestras, bands, jazz ensembles, and chamber groups. As I became more experienced, I started to have ideas about how to lead a group—how to lead effective rehearsals for great performances, bringing together players with similar mind-sets and chemistry, and choosing repertoire that we really wanted to play.

I also had a unique sound in mind for a group and definite composition ideas that I wanted to try out. So I tried my hand at composing and formed a group to play my pieces. Composing in turn made me more aware of compositional aspects of any music I am playing. I improved my comprehension of harmony and the interplay between different instruments. Leading a group made me a better participant in other ensembles because I gained some understanding of the mind-set of the conductor or leader of that particular ensemble. Switching between roles is never a struggle because I am always identifying with all of them at some level no matter what situation I am in. I am sure my roles will continue to expand as I progress through my career, and there will never be a shortage of areas to improve on.

Talk about Phonic Wrinkle, your new music group:

Phonic Wrinkle is the realization of a dream for me. I am the founder, I write the music we play, and I play trumpet in the group. Phonic Wrinkle consists of five musicians: a trumpet player, violinist, cellist, electric bassist, and drummer. Our music is avant-garde in the sense that we have a unique sound and combine elements of classical, jazz, and rock music, but we are not so progressive that our music is esoteric. We want to connect with listeners on an

left
Phonic Wrinkle poses after a recording session in Hyattsville, Maryland.

emotional level, and we hope people can really enjoy our music and be moved. I am fortunate to work with four other fantastic musicians and friends in the group, and I think collectively Phonic Wrinkle has tremendous potential. My vision is that we will continue to grow our audience, do more recording, and hopefully do some touring in the future.

Where do you get your inspiration to compose? What does your composition process look like?

I usually get inspiration by listening to other music. I will be driving in the car or doing some activity where my thoughts can wander a bit, and I'll start to play around in my head with something I have heard, changing it and adapting the idea into a potential piece. Actually translating the thoughts from my head into notes on a page is the challenging part for me. Often I will spend a great deal of time playing on the piano or trying out ideas on the trumpet to see if I can get close to the thought that was in my head. This process is very slow and tedious for me and requires all of my willpower sometimes to sit down and work it out.

What do you see yourself doing in ten to twenty years? What about thirty years?

The unpredictability of a career in music is both a curse and a blessing. Though stability can be in short supply, every day brings a new, exciting project or group to play with, and life rarely gets boring. I don't know what twists and turns my career will take, but I do have some definite goals to pursue. I would like Phonic Wrinkle to continue to grow. I would like to write more music for the group, and I hope our music can really connect with our audience. I play in a chamber group with a great group of friends called the Tryos Ensemble that consists of three trumpets and piano. We have been playing recitals and at weddings and other events. I really enjoy working with my good friends in this group and hope it continues to grow as well. I will continue playing orchestral music and always cherish any opportunity to play with any of the fine orchestras in the Washington D.C. area. Lastly, I have really begun to enjoy teaching trumpet. I may pursue teaching at the college level some day, but for now I am getting great satisfaction and learning a great deal from my students.

Do you have a mission statement/motto for life?

I am sure I am accidentally paraphrasing somebody else right now, but if you love something, get up, and work on it every day. Love the process, and results will follow.

For more info on Neil's music, visit phonicwrinkle.com and tryosensemble.com

MINIATURE PEOPLE

big appetites

artwork christopher boffoli
text christopher boffoli

What is your earliest memory of being creative?

I can recall being in the first grade and writing a book. It was on that newsprint-colored paper with the blue lines that kids used to use in grammar school. Maybe they still do. Anyway, I wrote this narrative story about my teacher, illustrated it, and stapled the binding. I was pretty proud of myself.

Do you have a background in photography?

I never had any formal training in photography when I was younger. As an adult, I've certainly done some workshops with some master photographers that have helped me fine-tune some of my skills. But in the beginning, it was simply a matter of taking thousands of bad pictures and learning from my errors. Children aren't really trusted with expensive cameras. Crayons and pencils are easier to come by. So I was definitely always drawing something when I was a kid. But writing became my primary medium, and English is what I pursued in college. I always thought I'd be a journalist or a writer. I never in a million years thought that I would have a full-time career as a visual artist (though I guess that creativity tends to manifest itself in a lot of different ways). It is a lot easier at a cocktail party to define yourself in one role. Yet from the inside, it feels pretty easy to switch gears between photography and other things.

What motivated you to pick up a camera?

I was given a camera as a birthday gift when I was about fifteen years old. I'm fairly sure that it wasn't because my father saw some kind of promise in me. I think the cameras were on sale, so he grabbed one. Actually, thinking back, as much as I don't think of my parents as creative, my father definitely did go through a period of interest in photography. He and my mom went away on vacation to Hawaii, and he bought an SLR for the trip. When he came

home, he had all of these Ektachrome slides with incredibly vibrant color that he bored his friends with. At some point after that, he took a darkroom class and used to drag my brother and I along. There was a certain magic to going into a darkroom and making images appear from white sheets of paper in chemical baths. Maybe that made more of an impression than I realize.

Where did you find inspiration for Big Appetites?

I was definitely fascinated with miniatures, as most people are. For one thing, scale juxtaposition was everywhere in media, from television (*Dr. Shrinker*) to cinema (*Honey, I Shrunk the Kids, The Incredible Shrinking Woman*, etc.) to advertising (the Ty-D-Bol man, the Keebler Elves, et al.). I was an avid model builder and obsessively collected Matchbox cars. We also had a model train layout with lots of detailed people and structures. I think kids are especially attuned to scale issues because when you're a child, you live in an adult world that is out of scale with your body. And you're constantly exercising your imagination around a constellation of toys that are smaller than you are. Mixing scale together in media is an old science fiction theme. But it goes back to Jonathan Swift in the eighteenth century who used it to dramatic effect with the Lilliputians. And if you think about it, in just about every museum in the world, you can find some tiny scale artifacts from ten thousand years ago. Mankind has had a compulsion toward intricate, miniature things for ages.

So the inspiration surely came out of being saturated with all of that media. In a more contemporary sense, I saw some art exhibits in London in late 2002 that used scale figures in dioramas by the Chapman brothers and a series of figure dioramas set in snow globes by Paloma Muñoz and Walter Martin. That was really the catalyst for trying something myself.

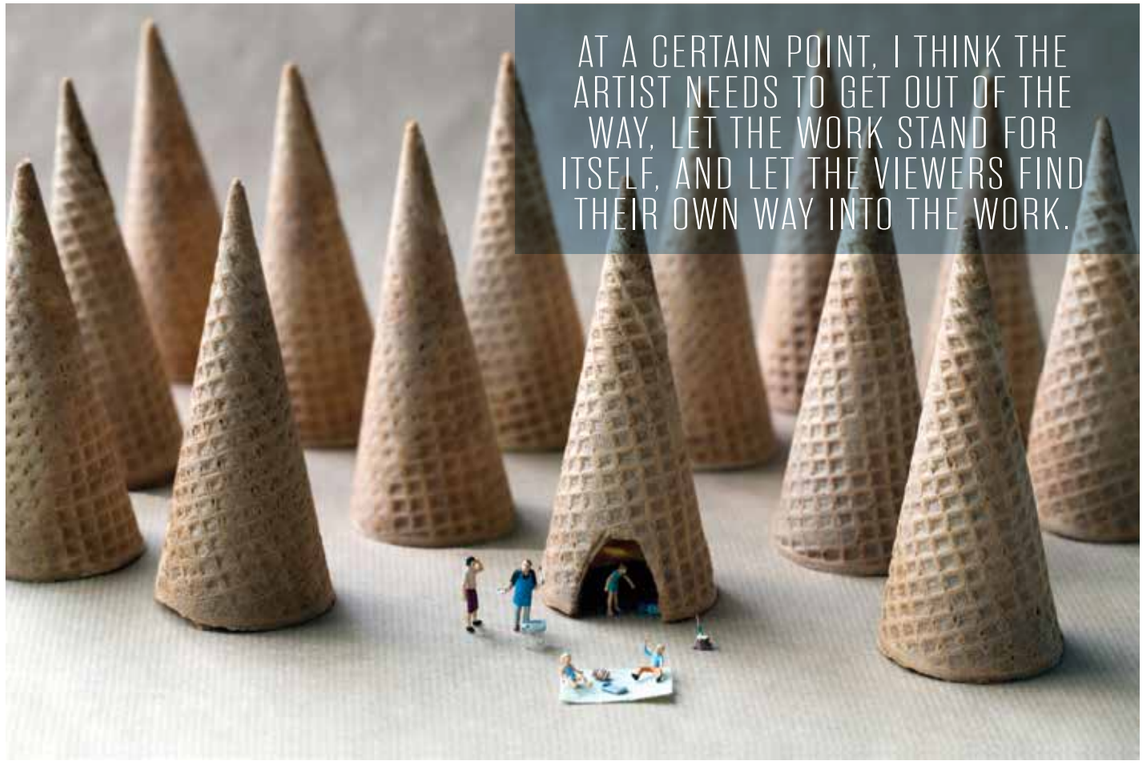
Originally, I chose food because I thought it offered beautiful color and texture. There is also a huge variety, so I knew I wouldn't run out of things to shoot. But what I've learned over time is that the choice to include food in this work makes it very accessible cross-culturally, as everyone has some knowledge of food. Food is one of the things that makes us most human. It's disarming because of its simple familiarity. Conversely, food conjures a range of issues having to do with health, poverty, medicine, the environment, government, conflict, and the list goes on. Clearly, anything that can be at once elemental and complex is a rich subject for art.

What challenges came with working with food? With mini figurines?

As much as I always say that I shoot food because it is beautiful, in truth there is a disconnect between our perception of the way food should appear and the way it actually looks. We generally see food from at least an arm's length at the market or a restaurant. When you start photographing food with macro lenses, all of the imperfections are revealed. So it can be a challenge sourcing fresh food that lives up to our perception of perfection.

The figures are a challenge because of their three-quarter-inch size. They're inarticulate, so they can't be posed. And they're not really designed to stand on their own. They can be exasperating to work with.

> *It is a lot easier at a cocktail party to define yourself in one role. Yet from the inside, it feels pretty easy to switch gears between photography and other things.*



How long does a typical photo setup take?

There really is no average time. I usually work for a few hours at a time and do as many setups as I can fit in. I clean, cut, and style the food, and then play around with the geometry to figure out how to best arrange the scene. Then I figure out a context for the figures (one of the trickiest aspects of the work) and arrange them. From there, I'll adjust lighting (which is mostly natural, available light) and will run through a range of focal depth.

There are times when I'll work for hours on some elaborate construction, and then no one really connects with it. And then there are the rare times that it falls on your lap. The trick is being open to it and taking advantage of a creative door of opportunity as it opens.

How was the Big Appetites series received by the public?

From years one through nine, my little niece liked them, and no one else knew about them. Then, around mid-2011, they were syndicated in the European press and went viral. To date, they've been published in more than one hundred countries around the world and can be found in galleries and fine art collections in the US, Canada, Europe, and Asia. Three years on, and the book continues to sell well, foreign editions are coming out, there is a steady stream of orders from fine art galleries, and I have more commercial commission offers than I can handle. So it is safe to say that the response to this work has exceeded all expectations. I feel incredibly fortunate to actually be making a living at photography.

What do you hope to say with your photography?

You know, I probably already say way too much about what I want to say with my photography. At a certain point, I think the artist needs to get out of the way, let the work stand for itself, and let the viewers find their own way into the work.

What is more important in photography—technique or evoking a response?

Hmm. Are those the only two metrics at work? Chuck Close said that photography is the medium in which it is easiest to become technically proficient but the hardest to distinguish your own personal style. So if your technique hews closely to that definition, it is an individual photographer's technique that distinguishes them, and I guess that it is in making your work stand out you are serving that need for a response. But I don't think it is ever a good idea to try to evoke a response. If I make something that means something to me, and somewhere in the world someone organically connects with it and makes them think or feel something or makes them maybe feel less of an outsider from that connection, then that is definitely a noble goal. But you can't design the outcome. It just has to happen.

What are your favorite travel destinations?

There is something about Scandinavia that really appeals to me. Norway, Denmark, Sweden—I just love traveling through those countries. Morocco and the South Island of New Zealand were both places that exceeded my expectations. But by far, my all-time favorite place is Myanmar. It was absolutely stunning.

Inspiration is everywhere.

What would you like your legacy to be? How do you want to be remembered?

I'd like to think that I'm still too young to answer that question.

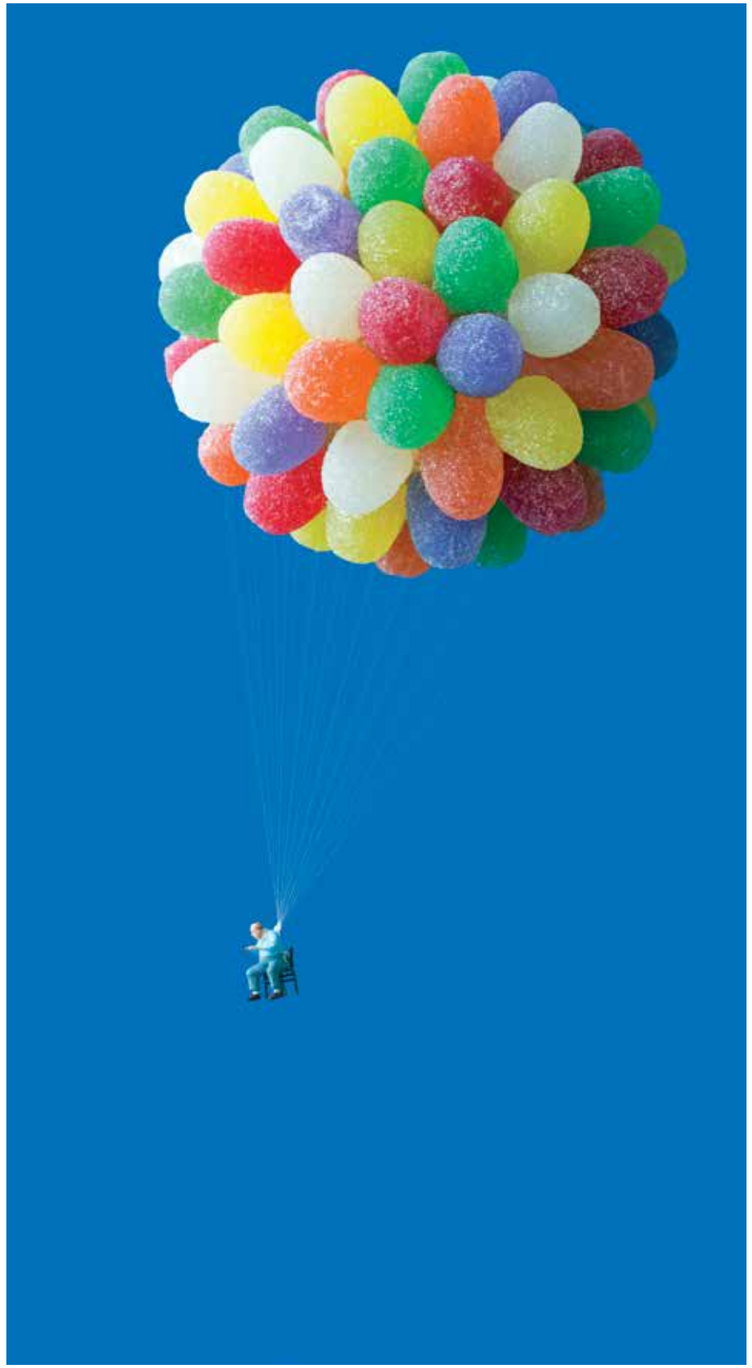
Do you have advice for amateur photographers just starting out?

Just keep working at it. You don't necessarily achieve success because of talent or inherent natural ability but because you invested the hours in perfecting what you're doing. Find a way to make it better every time you do it.

Know when it is time to lower the camera away from your face and experience something with both eyes. You don't have to be burdened with always trying to record what you see. Don't forget to actually live.

For more info, visit bigappetites.net

Check out Chris Boffoli's book, *Big Appetites: Tiny People in a World of Big Food.*



sundaes and NOSTALGIA

photography **the franklin fountain**
text **robin ryan**

When it comes to ice cream, we are undoubtedly creatures of habit. Whether you are the occasional dairy dabbler who splurges once a year on the sweet treat, or the habitual Sunday sundae sampler after your kid's weekly ball game, we all tend to like our ice cream in a certain flavor, prepared in a precise manner, and purchased from a particular place. However, there is something to be said for ditching your regular routine, throwing caution to the wind, and allowing your senses to explore something new. So today, I am bidding adieu to my go-to ice cream shop around the block and embarking on a forty-mile road trip to see what's on the dessert menu at The Franklin Fountain, an old-fashioned ice cream parlor located in the Old City section of Philadelphia, Pennsylvania.

The distance might seem extreme for just another dairy delight. However, the charm of The Franklin Fountain isn't just about the ice cream they serve—although one taste of their homemade deliciousness made from the freshest, locally sourced ingredients will have you thinking otherwise. It is the nod to the past that infuses every tiny detail of the business, backed by the entrepreneurial spirit of two brothers who are driven by passion and fueled by conquering the unknown, that makes this parlor a destination in and of itself.

"We have a mission statement that is printed and framed in the store and embodies a number of our goals: 'The Franklin Fountain aims to serve an experience steeped in ideals, drizzled with drollery, and inspired by the flavors of America's forgotten past.' We try to let those goals be manifested in the menu and in the customer experience," explains Eric Berley, the young entrepreneur who launched this business with his brother, Ryan, in 2004. "The forgotten flavors of the American past include reviving flavors like teaberry gum and old-fashioned lime rickeys. The drollery is, of course, the humor we try to infuse in the playful menu descriptions—after all, Benjamin Franklin was our namesake and quite a humorous man. We wanted to capture the personality of Franklin in the menu and the store itself, so we have sundaes that are named after his inventions, like the lightning rod which has a spirited personification of the ingredients that go into a lightning storm. We are also really dedicated to ideals such as the farm-to-cone movement, and now it has become a daily dedication of relationship building with local farms as we try to source organically and in-season produce when possible."

For those who have had the pleasure of meeting the Berley family, it comes as no surprise that Eric and Ryan have immersed themselves in a project that centers around becoming storytellers through the lens of history. Growing up just outside of Philadelphia, in a suburb known as "Everybody's Hometown," Ryan and Eric Berley recount fond memories that they attribute to their appreciation and fascination of the days of yore. From the dining room in their family's home that was outfitted like an old-time ice cream parlor, complete with stained glass, wire-back chairs, and even an old peanut roaster; to their mother who ran an antique shop, The Saturday Evening Experience, selling old framed magazine art and advertising out of their home; to their summer vacations road-tripping to all corners of America in order to visit small towns that were peppered with antique shops, outdoor flea markets, and historical sites—every inch of their childhood was influenced to some degree by this passion for history. "We would go for two weeks in August every year for about twenty years to visit other states, and we would come back with antiques. When we went on those trips, we had to find out where the good ice cream shops and candy stores were, and those institutions were sort of relics of the past. Going into soda fountains, being able to order something at a counter—we wanted to investigate that a little bit more," describes Eric.

The brothers' foray into the ice cream business/soda fountain fantasy began after earning college degrees in history and entrepreneurship (Ryan) and philosophy and business (Eric). Both men wanted to start their own business, and brainstormed options for the historic turn-of-the-century building that their family acquired the year before. "We were, as a family, trying to figure out what to do with our building at 116 Market Street, and Ryan and I both wanted to branch out and do something we could call our own business," Eric recounts. Enchanted by the decorative window bays, the original tin ceilings, the penny tile floors, and the old advertisements painted on the outside brick, the men soaked in the architectural details of the long, narrow space—details that seemed to beckon ghosts of the past, and memories of what might have been. "That's when ice cream called out," Eric adds. "I was a tour guide before I got into this business, where I learned that tourists were looking for homemade ice cream but were also wanting to be told stories about the founding fathers and mothers and of the start of our nation. So one night over dinner, my brother suggested a soda fountain. I said ice cream. So we decided to do both. We started the shop not knowing what we were doing—not knowing how to make or scoop ice cream—but we learned. We just needed to open the doors and learn the business."

To recreate an authentic experience, Eric and Ryan set out to research how to run and design an old soda fountain—traveling the country to visit old soda shops, devouring antique soda fountain dispensary manuals to learn the art of the soda jerk, wheeling and dealing antiques in order to land the perfect artifacts to create the fountain, and collecting any and every related memorabilia. The deeper the boys

dove into the planning process, the more they began to make connections between the values of the early soda fountains and those that Benjamin Franklin advocated—craftsmanship, social responsibility, and experimentation to better serve the people. After a significant eighteen-month renovation of the building, Ryan and Eric opened The Franklin Fountain the last week of summer in 2004.

Every detail of the shop reflects the passion that went into creating the old-fashioned vibe. Sidle up to the vintage Tennessee pink marble soda fountains that front the counters (which were purchased at various antique venues nearby where they had been salvaged from defunct fountains). At the corner of the front counter is the soda fountain draught lamp, circa 1905, that was crafted of Mexican onyx with a bronze, Art Nouveau, slag glass lampshade and silver-plated spigots that dispense soda water or plain seltzer. (This is one of the oldest working soda fountains in the United States and was acquired by the Berleys near Los Angeles from a movie prop house where it

had been mothballed in the 1970s after a failed Paramount Pictures pilot. The owner had originally purchased it in Philadelphia nearly fifty years ago!)

You'll immediately notice the dark cherry wood back bar that came from a pharmacy in Lancaster County and dates to 1910, exhibiting stained glass doors in the Arts and Crafts style, as well as the oak cigar cabinet that will draw you toward the back of the shop, where it houses candy, gum, and bottled soda (this piece also dates back to 1910 and came from Bomberger's Pharmacy, which the Berley brothers salvaged in Chester, Pennsylvania). There is also an antique oak wall intercom near the front window that connects to the upper office to relay messages; a wall telephone near the milkshake machines from the 1920s that may eventually ring if you linger long enough; and twin bronze and nickel-plated brass National Cash Registers, both dating to the 1910s, before these metals were rationed for World War I munitions.

The decor is so impressive that you'll soon forget what era you're in, but one taste of The Franklin Fountain's homemade delicacies will have you remembering the reason you stopped by in the first place. Prepared by staff donning period attire, all of their ice cream, toppings, and baked goods are made in-house from scratch. Splurge on their Mount Vesuvius, a mountain of chocolate or vanilla ice cream erupting from chocolate brownie boulders, cascading with hot fudge, and blanketed in malt powder that is topped with a dollop of whipped cream. Of course, you can up the ante like I did by getting that sundae with The Franklin Fountain's signature Whirly Berley ice cream—a heavenly chocolate blend with nougat, salted caramel, and cocoa nibs.

Or try a Philadelphia milk shake. Originally the milk shake was a beverage that combined milk and flavored syrup that was then shaken like a cocktail. At The Franklin Fountain, which won a national press accolade of "Best Milk Shake in America" in 2013, milk shakes are spun on a triple-spindle Hamilton Beach mixer, the industry standard used in the hamburger shops of the 1950s and ever since. Adding just the right ratio of milk and ice cream is the trick to perfecting the art of the shake—not too thin, but not too thick.

"We make about fourteen homemade soda syrups," notes Eric. "That is sort of the calling card of a true soda fountain—when you make your own soda syrup—so we decided to start with vanilla and then work our way up. We take real vanilla bean and make our own vanilla syrup, and then the vanilla is used in all of our flavors; it just pulls out the best flavor in our ice cream."

Eric also shares that the soda fountain, as an institution, has its roots going back in Philadelphia history: "Soda fountains were intended not to be dispensers of ice cream in the beginning, but really carbonated beverages that would be mixed with different cures and ways to combat ailments. The idea of mixing ice cream into soda fountains happened in Philadelphia. In 1874, the ice cream soda was invented at the Centennial at The Franklin Institute. There was a big fair, and a gentleman by the name of Robert Green was afraid of being upstaged by a Bostonian soda operator by the name of Tufts (just like the school in Boston). Tufts was a soda operator who actually held the title for largest soda fountain in the world, and Green was very interested in competing head-to-head. At the fair, he tried something new by adding ice cream to soda. Thus the float was born.

"That history gives us something to be proud of, and it is a true Philadelphia story that helps to understand how the interest in dispensing soda and being a soda jerk was mixed in with ice cream," Eric adds. "The soda jerk is a profession that's not around very much, so we wanted to revive that history, just like Starbucks has tried to revive the art of the barista. We were trying to do that for a soda jerk. Ice cream has always been a part of the American experience, going back to James Madison and Dolley Madison. It's an expression of American democracy—everyone getting their own flavor, everybody having to stand in line. There are no VIP special passes. It's an American experience."

The Berley brothers also run Shane's Confectionary, America's oldest candy shop located a few doors down from The Franklin Fountain, where they craft some of the most decadent sweets you've ever tasted. "The candy business has always been a harmonious partner with the soda fountain. The old images of soda fountains had candy counters on the one side and the marble counters on the other," says Eric, who invested in the candy shop as a means to continue sales in their off-season. "We are always making baked goods. For instance, we're bringing out peach and blueberry

The Berley brothers also run Shane's Confectionary, America's oldest candy shop located a few doors down from The Franklin Fountain, where they craft some of the most decadent sweets you've ever tasted.

cobblers this week for the summertime. They make for an excellent addition to a milk shake. In the wintertime, we do a lot more baked goods, pies, hot drinks, hot chocolate, etc.," describes Eric.

The ingredients help make the products memorable, but the innovative Berley gene elevates the brand to another level. "Having been the chief ice cream engineer, I have a soft spot for improving the ice cream. We try not to take ourselves too seriously with the ice cream but also really challenge ourselves at the same time," Eric prides. "I love the unknown. For instance, we installed a candy cane machine from an auto body shop garage in Ohio. We got it working last December, but we just met someone today who might be able to help us master it better. There are amazing talents that are being forgotten and not passed on to the next generation. We're interested in passing those skills along by making videos of how things were done. We'd really love to see these traditions continue."

It is the connection The Franklin Fountain initiates with its patrons that keeps people consistently coming back to help the Berley brothers build their brand. "Our customers are 100 percent engaged in the time warp that The Franklin Fountain creates," Eric details. "They see in our products an experience with inherent value and integrity. They may not know which farm that they're supporting by buying an ice cream cone, but they know that it's something that they've never had. Time and again, people say they've never had ice cream that tastes that good. I do like to think that it has something to do with the way that we do it and with the ingredients. It's a total package experience."

For more info, visit franklinfountain.com

"Crow Box Purple" by Georgia Joseph Pozycinski

Front of Tear Out Card 2

lemon pie

1 unbaked 9-inch pie shell

FILLING
1 c. sugar
⅓ c. all-purpose flour
1 c. hot water
3 egg yolks
¼ c. cold water
⅓ c. fresh lemon juice
1 tbsp. unsalted butter
Pinch of kosher salt

MERINGUE
3 egg whites
⅓ c. granulated sugar
Pinch of kosher salt

American Lifestyle magazine

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Back of Tear Out Card 2

lemon pie

1. Preheat the oven to 350°F. Poke holes in the unbaked pie crust with a fork, and bake it for about 20 minutes or until it's lightly browned. (Some people prefer to weigh it down with pie weights or beans as it may bubble a bit.)

2. Meanwhile, make the filling. In a pot, stir together the sugar, flour, and hot water. While stirring, cook over medium heat until the sugar dissolves—a couple of minutes. Beat the egg yolks with the cold water, and add to the pot. Stir in the lemon juice, butter, and salt. Stir and cook until thick, about 3 minutes. Remove from the heat.

3. To make the meringue, beat the egg whites with the sugar and salt until they are smooth, light, and fluffy, and form soft peaks like whipped cream. This should take anywhere from 5 to 10 minutes. (If you don't have a stand mixer, a strong arm with a whisk or an eggbeater can accomplish this task, too. Please note that by hand, it will take much longer than 10 minutes.)

4. Pour the lemon custard into the baked pie shell, and top with the meringue. Bake until the peaks on the meringue are lightly browned, about 10 minutes. Cool for 10 minutes, and then serve. Covered, this will keep in the refrigerator for up to 3 days.

SERVES 8

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