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Brother-and-sister duo Kale and Aubry Walch are a formidable force in the emerging world of vegan meats. Their vegan butcher shop, the Herbivorous Butcher, has taken Minneapolis by storm and features a menu full of delicious plant-based offerings. Kale offers an inside look into the business.

MEATLESS IN MINNEAPOLIS

interview with **kale walch** | written by **shelley goldstein** | photography by **herbivorous butcher**

Is your birth name Kale?

Yes. I was named after my grandma, Keela. My dad was adopted and never knew his birth mom. He was looking for her his whole life, and a few months before I was born, he found her, and they named me after her.

When did you go vegan?

Seven years ago. Right after I got out of high school, I wanted to lose some weight before college to get a fresh start. It worked really well—I ate salads and smoothies every single day. I wasn't the happiest camper, but I was losing weight fast. But I also knew I couldn't

stay vegan for too long unless I had the cheeses I grew up with. And so began the kitchen experiments. My sister Aubry was vegan before me, and she encouraged me to stick with it.

How has your Guamanian heritage influenced you?

I was only in Guam for six months, but Aubry lived there for thirteen years. My mom was very good at making traditional Guamanian recipes. For holidays, we'd have a huge spread of meats . . . with a side of meat. That really did affect the flavors I liked early on. It directly influenced some

products, like our smoky house ribs, which still use my grandma's recipe for the barbecue sauce. The huli-huli ribs are a re-creation of a sauce my sister had in a food court in Guam. More than anything, our upbringing imparted a love of food and the tradition of family gathering around a table that we wanted to re-create with the shop. We wanted other vegans to have that experience.

What did your parents think about you going vegan?

It was tough at first. My dad and I used to travel the country looking for the best ribs and burgers. But he slowly came around to it, and he still tries all the new products to vet them. He's always been our biggest critic. My mother still makes the Guamanian feast, but now it's all vegan.

When did the idea for the Herbivorous Butcher come about?

Did you have experience owning a business?

Neither of us had any real experience. It was just me experimenting with cheese and Aubry making sausages. I had dropped out of college, and my sister and I were talking about how we had all these recipes and were both creative, so maybe we could make a living out of this. Our first idea was to do a restaurant, but my sister looked at the failure rate of restaurants and it was huge, especially in Minneapolis. Then we thought of a vegan butcher shop. It was difficult for a while when we were both working full-time jobs and going to the local community kitchen to make vegan meats and package them all night.

Did you have reservations about how Minneapolis would receive a vegan butcher shop?

Oh, yeah—it was not a very vegan-friendly city when we started. We told



ourselves that if we could do it here, we could do it anywhere. We saved \$3,000 to secure a kiosk at the farmers' market and did that for two years. I always had the tray of samples out at the farmers' market, ready to be shot down, but the reactions were really positive from the start. Most of our customers are omnivores who do meat-free Mondays.

How did you transition from the farmers' market to your own storefront?

We met a man named John Goodman, who owned a bunch of assisted-living facilities. He believed in the vegan lifestyle and wanted our products in all of his facilities to help his residents. He was a very altruistic man, and he told us, "If you can raise a little bit more money and prove to me that this will work, I'll give you the rest to start a shop." We did a Kickstarter campaign and exceeded our goals. He gave us the

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rest of the money after that. Sadly, three months after we opened, John passed away suddenly from a heart attack. We'll always be thankful for him.

Have you expanded beyond the city of Minneapolis?

We only have one shop right now, but we ship all around the country and to Puerto Rico. We're hoping for some much larger expansion this year and in the next couple of years. We wanted to make sure we had things held down here and perfected our recipes before we expanded too quickly.

Is it more difficult to duplicate the flavor or texture of meat?

Definitely the texture. The flavor is actually not that bad. Creating savory flavors is pretty easy. I like to think we can improve on it a bit because we can affect the flavor early on. We can start with the proteins themselves to make a much richer flavor. The texture is hard, though, and still something we are mastering for future products.

How are the vegan meats shaped?

It depends on the product. Most start in the mixer and become very muscular-looking dough. From there, we'll throw it on the table and shape it in different ways. The ribs, for example, get rolled out until they are almost flat, are cut

into rib shapes, and are then seared and cooked in sauce. When they're done, they look pretty realistic. That's a lot different from the turkeys, which are kneaded for a long time and then put into cheesecloth, where they are boiled. Some products are steamed, and some are baked and then steamed and seared. It was a lot of fun in the early days to figure out how to get the shapes right.

Will you talk about a failed vegan meat experiment?

I still don't know how this monstrosity came out of my kitchen. Before the shop was open, I was trying to make a smoked salmon for a weekend special. I was pretty proud of it when it first came out. I was so excited, I brought it to a meeting with my sister and our brand manager. It was at a fancy coffee shop, and when I plopped it on the table and opened up the seaweed wrapping, it released this noxious fish-and-chickpea smell. Our brand manager almost threw up. I have never tried to make smoked salmon again.

What are some of your best sellers?

The Korean ribs, which I made by accident, have been a staple since we first opened. The Italian sausage was one of our first five products we had at the farmers' market, and it's still one of the most popular. The cheddar cheese is the third-best seller because it's all-purpose. For people who haven't tried vegan cheese before, it's familiar. Our mozzarella is on a lot of menus around town and around the country.

What are you workshopping right now?

Right now, I'm trying to perfect our rib-eye steak. It's really good as it is, but I'm trying to make little tweaks here and there. I make 95 percent of the cheeses



here, and I still make tweaks every week. Vegan cheese is an interesting beast that refuses to be tamed, but I've tamed it pretty well. When we were at the farmers' market, our customers gave us a lot of feedback and were brutally honest. It was like a giant focus group of outspoken Minnesotans.

What is the most challenging part of the business?

There is a lot of uncharted territory when it comes to being a small business in this industry. We are paving the way for vegan shops. There are a lot more popping up around the country. It's certainly a fun time to be in the vegan sphere. We're all making new things and getting better together.

Is there a community among small businesses in Minneapolis?

Minneapolis is unique in this way. When we were first starting out, we would do a lot of pop-ups at Sisyphus, a local brewery that was just getting started. We both benefited hugely from that. And we still carry a lot of products in the shop from companies we grew up with in the farmers' market. A lot of small vegan businesses will do pop-ups

in the store. "A rising tide raises all ships"—that's something we've had to embrace in Minneapolis for all of us to survive, and it feels really nice.

What makes you and Aubry such a successful duo?

We have the same goals and willpower, but we're very different. She's a little more calculated and exact. I'm a bit louder and more extroverted—and maybe funnier. We balance each other out very well. I'm always raring to go on new projects, and she's there to pull back the reins, but when it's time to make a move and she's hesitant, I'll encourage her. It's working well so far.

For more information, visit theherbivorousbutcher.com

fabulous fall FEASTING

recipes by **patterson watkins**
photography by **shana smith**



Nothing's better than a warm plate of pasta, especially as days get colder. And this veggie version is simply autumn in a bowl, featuring beet-flavored noodles, hazelnuts, pesto, and Parmesan in a delicious combination that can't be beat.

SERVES 4

BEET LINGUINE WITH PESTO AND PROSCIUTTO

INGREDIENTS:

Beet linguine:
5 egg yolks
1 egg
4 tablespoons beet puree
1 teaspoon salt
10 ounces (about 2 cups) flour,
plus more for sprinkling

Sage pesto:
1 cup fresh sage
¼ cup fresh basil
1 garlic clove, peeled and minced
½ cup Parmesan cheese, shredded
½ teaspoon salt (plus 1 tablespoon
for salting pasta water)
⅓ teaspoon nutmeg
½ cup olive oil

Toppings:
½ pound prosciutto, sliced
⅓ cup hazelnuts, crushed
Fresh sage leaves
Parmesan, grated or shaved

INSTRUCTIONS:

- 1** Add egg yolks, egg, beet puree, and salt to a bowl, and whisk with a fork until blended and smooth. Mound flour on a clean surface, and make a well in the middle of the flour. Pour egg mixture into the flour well.
- 2** Start working the flour into the egg mixture in increments. Once most of the flour is mixed in, use your hands to knead into a slightly tacky dough. (If dough is sticky instead of tacky, knead in 1 tablespoon of flour at a time until desired result.) Sprinkle dough ball with flour, and wrap with plastic wrap. Let rest for 30 minutes.
- 3** Remove plastic wrap, and separate dough into quarters. Flatten it using your hands, and liberally sprinkle with flour before putting it into a pasta maker for further flattening and cutting (following manufacturer's instructions). Toss pasta in flour, and drape to dry, making sure pasta noodles are not touching (as they will stick together). Dry for 30 minutes before cooking.
- 4** While the pasta is drying, place pesto ingredients in a food processor. Blend until smooth, and set aside until ready to toss with cooked pasta.
- 5** Bring a large pot of salted water to a boil over high heat. Cook pasta for 2–3 minutes or until noodles are al dente. Drain pasta in a large bowl, and add pesto. Toss with a spoon to coat noodles.
- 6** To serve, place noodles in a bowl, and top with prosciutto, hazelnuts, sage, and Parmesan.

Tip: The pesto will last for 1 week wrapped in refrigerator.



For video versions of these delicious dishes, visit americanlifestylemag.com/video



Pumpkins are not just for pies and trick-or-treating! As this recipe shows, these seasonal gourds can be filled with fabulous fall flavors, such as apples, sage, turkey, and cranberries, to make a modern cornucopia feast!

SERVES 4

ROASTED STUFFED PUMPKINS

INGREDIENTS:

- 2 medium baking pumpkins or 1 large baking pumpkin
- 3 cups wild rice blend, cooked
- ¼ cup dried cranberries
- 1 shallot, peeled and minced
- 2 garlic cloves, peeled and minced
- ⅛ cup celery, minced
- 1 Granny Smith apple, cored and diced
- 2 cups turkey, cooked and cut into cubes
- 2½ teaspoons poultry seasoning
- 1½ teaspoons salt
- 3 tablespoons pepitas
- 2 tablespoons butter
- Fresh sage, for garnish

INSTRUCTIONS:

- 1** Preheat oven to 400°F.
- 2** Prep pumpkins by cutting off the tops and scooping out the seeds. Set aside.
- 3** In a large bowl, combine cooked rice, cranberries, shallots, garlic, celery, apples, turkey, poultry seasoning, salt, and pepitas. Stuff mixture into pumpkins, dab with butter, and cover with the pumpkin tops.
- 4** Roast pumpkins for 35–40 minutes or until tender. Let rest for 5 minutes, garnish with fresh sage, and serve.



Brussels sprouts are often a great sticking point at the dinner table: you either love them or loathe them. This recipe, though, may just push you over to the “loving them” side—these creamy brussels sprouts feature lots of cheese, herbs, and even bacon, making them the perfect cold-weather side dish.

SERVES 4

BRUSSELS SPROUTS AU GRATIN

INGREDIENTS:

4 slices bacon, chopped
1 tablespoon butter
2 shallots, peeled and sliced
2½ tablespoons flour
2 cups milk
1¼ cups Gruyère cheese, shredded
½ cup Parmesan cheese, shredded
¼ teaspoon ground nutmeg
1 teaspoon salt
½ teaspoon fresh rosemary, chopped
½ teaspoon fresh thyme, chopped
2 pounds brussels sprouts,
cut in half and blanched

INSTRUCTIONS:

- 1** Preheat oven broiler.
- 2** In a large, high-sided skillet, cook bacon over medium-high heat for 4 minutes or until crisp. Remove bacon with a slotted spoon, and let drain on a paper towel. In the same pan, add in butter and shallots, and sauté for 2 minutes or until shallots are tender.
- 3** Sprinkle in flour, and stir, creating a roux. Whisk in milk, bring to a simmer, and reduce heat to medium-low. Continue to whisk until sauce thickens slightly. Whisk in 1 cup Gruyère and the Parmesan, a quarter cup at a time, until melted and blended.
- 4** Season the sauce with nutmeg, salt, rosemary, and thyme, and stir. Add in brussels sprouts and bacon, and toss to coat. Spoon mixture into a casserole dish or ovenproof skillet, and sprinkle the top with remaining Gruyère.
- 5** Broil casserole for 5–7 minutes or until bubbly and lightly browned on top. Let rest for 5 minutes before serving.



A trio of mouthwatering fruits are made into a savory compote for a hearty pound cake, and then everything is topped with the autumnal coup de grâce: a homemade, hard-cider-infused syrup.

SERVES 6–8

RYE POUND CAKE WITH FRUIT COMPOTE AND SYRUP

INGREDIENTS:

Cake:

- 1 pound (4 sticks) butter, softened
- 3 cups sugar
- 6 eggs
- 4 cups rye flour
- $\frac{3}{4}$ cup milk
- 1 teaspoon almond extract

Compote:

- 1 cup cherries, pits removed, and chopped
- 1 cup peaches, pits removed, and chopped
- 1 cup plums, pits removed, and chopped
- 2 tablespoons brown sugar
- 1 lemon, zested and juiced
- 1 teaspoon cinnamon

Syrup:

- 12 ounces hard apple cider
- 2 tablespoons sugar
- 1 tablespoon cornstarch (diluted with 2 tablespoons of water)

Powdered sugar

INSTRUCTIONS:

1 Preheat oven to 350°F.

2 Using an electric mixer fitted with whisk attachment, whip butter until fluffy. Continue to whip butter while adding in the sugar, one cup at a time, until blended. Whisk in eggs until combined, and slowly add in flour one cup at a time. Whisk in milk and then almond extract until batter is smooth.

3 Grease a Bundt pan with nonstick spray, and spoon in batter. Bake for 30–35 minutes or until cake is cooked thoroughly. Check for doneness using a toothpick: pierce the cake, and if the toothpick comes out clean, the cake is done. Let rest for 30 minutes.

4 While cake is resting, combine fruits, sugar, lemon zest, lemon juice, and cinnamon in a medium saucepot over medium-high heat. Bring to a simmer, stirring frequently, and cook for 15 minutes or until fruit is tender and sauce has thickened. Let cool to room temperature.

5 In a medium saucepot over medium-high heat, bring hard cider and sugar to a simmer, whisking frequently, for 10 minutes. Reduce heat to medium-low, and whisk in cornstarch until combined and thickened. Let cool to room temperature.

6 Carefully remove cake from Bundt pan, and sprinkle with powdered sugar. Top with compote, and drizzle with syrup.

Tips: The compote and cider syrup will continue to thicken as they cool to room temperature. Store covered in the refrigerator for up to a week for easy prep.

WHERE TIME STANDS STILL *AT THE SHORE*

written by alexa bricker | photography courtesy of capemay.com



TAKE A DRIVE DOWN THE NEW JERSEY coast and you'll encounter plenty of photo opportunities—dynamically designed houses propped on stilts surrounded by gray-and-white-pebbled lawns, bicyclists strapped with surfboards and beach towels, and weather-worn mom-and-pop shops touting everything from freshly made bagels to hermit crabs.

But the scenery changes when you get to the state's southernmost point: Cape May. You'll still find beachgoers on bikes and sea-sprayed storefronts, but you'll notice that the strikingly modern homes found in some coastal towns, with their random portholes and Picassoesque frameworks, are nowhere to be found—at least not in the town's historic district.

This district spans 380 acres and is made up of 600 famous buildings, and even though the Victorian-era dwellings have been around for over 150 years, it wasn't until around 40 years ago that Cape May Historic District was declared a National Historic Landmark. Today, Cape May is recognized as one of many historically important places in the US, with visitors coming from all over the

world to tour the town's famous feats of architecture.

AMERICA'S PREMIER SEASIDE TOWN
At first glance, many of Cape May's Victorian buildings have similar features—pitched roofs, ornate porches, and colorful framing—but each house is actually quite unique and has the history to back it up. Visitors can see a



number of different styles by walking just a few blocks. Carolyn Pitts, who supervised the recording of Cape May's architecture and was instrumental in the town's declaration as a National Historic Landmark, even said that Cape May is "the best textbook of Victoriana in the nation."

There are a number of different documented styles of Victorian architecture across the town—Queen Anne, Medieval Revival, and Bungalow, to name a few. The American Italianate style is represented at the Levy-Neafie House—the only private estate in Cape May still standing. The Carpenter Gothic style can be found at the Eldridge Johnson House (also known as the Pink House), which receives a lot of praise for having the most decorative porch in town. There are also a number of other Gothic-style cottage homes, such as the Joseph Hall Cottage and the J. Stratton Ware House.

At the turn of the nineteenth century, wealthy families began building homes along New Jersey's southern tip during the Industrial Revolution because of the area's close proximity and easy access to Philadelphia, New York, and Washington, DC. Industrialization allowed carpenters to flex their skills with power tools—experimenting with new patterns and designs in the framework and forming the gingerbread-style Victorian homes.

"From the whaling and shipbuilding days, there had emerged a community of carpenters who became even more creative with the invention of scroll and steam-powered saws," says Karen Fox, Cape May historian and author of *The Chalfonte*. "They carved gable trim, balusters, and arches, made sawtooth siding, pierced cornice brackets, and cut lacey balustrades. They turned plain frame boxes into works of wooden art." The construction of many of these original buildings coincided with Cape May's growth as a bustling beach town during the mid-1800s.

Among the most famous buildings constructed in these years is the Chalfonte Hotel—the oldest original hotel in Cape May (and one of the oldest in the US). It was built in America's centennial year by Civil War hero Henry Sawyer, and it has been reconstructed several times due to fires that swept through the town in the late 1800s. "The Chalfonte is often described as an overgrown wedding cake," says Fox. "But it is considered American Bracketed Villa—a stylistic hybrid." The hotel has hosted innumerable guests through the years and, in the early twentieth century, it served as a summer retreat for wealthy southern vacationers, who were brought in by the new owner, Susie Satterfield.

THE REBIRTH OF CAPE MAY

The hype of Cape May among vacationing families died down after the early twentieth century because of interest in other South Jersey hotspots like Atlantic City. However, it was revived in the 1960s, when a group of interested preservationists decided to stop the destruction of the town's historic buildings. Through the work



"The Chalfonte is often described as an overgrown wedding cake," says Fox. "But it is considered American Bracketed Villa—a stylistic hybrid."





of architectural historian Pitts and the Historic American Buildings Survey, the group worked to catalog Cape May's most important structures. Pitts recruited a team of architects to create detailed pen-and-ink drawings of twenty-nine of the homes—an effort called Operation Gingerbread.

The drawings were responsible for Cape May Historic District's designation as a National Historic Landmark in 1976 and helped revive interest in the historic buildings that dot the town's streets. "It was becoming obvious that Cape May's past could well be its most valuable asset in the future," says Fox. And, thankfully for the millions of people who are able to enjoy Cape May's architecture each year, Pitts' and her team's efforts paid off.

Preserving this splendor and tradition of Cape May makes the town feel truly distinct from the rest of the state's summer destinations. New Jersey is full

of family-friendly beaches, but Cape May has something a little bit different. Visitors can stroll down Washington Street or Beach Avenue (the two main thoroughfares in town) and feel like they stepped into another century entirely. Tours of some of the most prominent homes, the restored World War II Lookout Tower, and a critical piece of the Underground Railroad, as well as a moonlight ride through the historic district, give visitors a comprehensive look at not only how the town has changed throughout the years but also how it has stayed the same.

Fox says that when she first discovered Cape May in the 1960s, the architecture was essentially abandoned, disregarded in favor of more contemporary construction projects. But over the last quarter century, she has had the pleasure of witnessing these buildings come back to life. "Today, the nation's first resort by the sea is a romantic, colorful, and architecturally preserved National Historic Landmark city," says Fox. "It's beloved for its friendly culture, the beauty of its homes and gardens, its beaches and bikeways, its abundant local produce and wine, and its diverse dining, music, and theater."

Without its vast collection of nineteenth-century vacation homes, Cape May would still exist as a resort town. It would bring in tourists eager to hit the beaches and local ice cream shops, purchase postcards from five-and-dimes, and take turns building sandcastles. The architecture is not the only thing to see in Cape May, but it is *the* thing to see—and the glue that holds it all together.

For more info, visit capemaymac.org



“VISITORS CAN STROLL DOWN WASHINGTON STREET OR BEACH AVENUE (THE TWO MAIN THOROUGHFARES IN TOWN) AND FEEL LIKE THEY STEPPED INTO ANOTHER CENTURY ENTIRELY.



ART DOWN TO A SCIENCE

interview with klari reis
written by matthew brady



Wonderland

In higher education, arts and sciences are often grouped together because of their similarities. San Francisco-based artist Klari Reis has taken this concept to the next level, using the fascinating world she found under the microscope to create wondrous, science-inspired art that is enjoyed across the globe.

What is your background? Did you always want to be an artist?

I always knew I wanted to be an artist, but I was nervous about the stereotypes: starving, irresponsible, unreliable, and difficult. I started out as a fine art major at UC Santa Barbara and then transferred to and graduated from UC Davis with a degree in architectural design. After working as an architectural illustrator for a couple of years, I realized I needed to make my own art through painting. I decided to be my own kind of artist and got my master's degree at City and Guilds of London Art School.

What inspired you to create your unique art?

I am and have been inspired by the microscopic—the unseen natural formations that our world is made of. More recently, I have focused on the dichotomy between the natural and artificial and how those definitions blur together. My original microscopic inspirations came from being sick when I was in my twenties. I have been fine for quite a while now, but I struggled with Crohn's disease for years, so my paintings became a way to try to visually understand what was occurring inside my body.



Bliss

Have you always been interested in science? In your opinion, how are art and science intertwined?

I have always been interested in science, and I think successful science and successful art both require innovation and experimentation, time, and patience. In fact, I consider my studio to be a laboratory of sorts. I use pipettes, a variety of pigments, petri dishes, a torch, rubber gloves, a Tyvek suit, and measuring cups—materials often found in laboratories.

Your primary medium is epoxy polymer. Can you explain what this substance is and why you enjoy working with it?

Epoxy polymer is a plastic that's similar to resin. The variety that I currently use



Organelle - Sprouting Green



Blebbing



Cyclops with Allergies

is a two-part adhesive that's typically used in flooring. I don't think working with it is something that would be easily taught; it takes time and practice. When warm, it can have a paste-like consistency, and when cool it is like thin honey. Once it's hardened, I love the material's shine, durability, and vibrancy. I feel as if I am constantly learning how to use it differently.

What's one tool people would be surprised to learn you use?

I often paint with plastic spoons—odd, but a favorite tool!

How does light play a part in your creative process?

Light plays a very important role, especially in the petri dish paintings. I often use transparent pigments and hang the dishes at varying distances from the wall. When light shines through them, they cast vibrant, multicolored shadows on the wall.

Your works tend to be quite colorful.

What does color mean to you as an artist?

Color is another form of expression. One of my attractions to microscopic images is the colorful dyes that are often used to accentuate DNA or cellular groupings. When I first started frequenting a lab for inspiration in London, I used the very common, brightly colored Hoechst dyes against a black background.

You have an array of artwork in your portfolio, including petri dish installations, panel work, and street anatomies—bird's eye, cellular depictions of city maps. What do you enjoy about each type of work?

I see each as a series or grouping that was inspired by a particular time. I enjoy

the new challenges that go along with each. I will come back to some series again and again, like the petri dishes, but I feel as if I may have exhausted the *Street Anatomy* series for a while. More recently, I am working on 3-D wall sculptures called *Organelles*.

Which projects stand out as ones you're proudest of?

Working with Clemson University on its three-floor installation was a joy. I very much enjoyed working with the students on placement and naming of all 600 petri dish pieces. More recently, and locally, I am thrilled to have my work in the collection of the Chan Zuckerberg Initiative offices and at Google.

How do you go about making and installing your petri dish artwork?

I like the regularity of working scheduled hours, regardless of whether I am inspired or not. I probably would not get as much done if I did not have the discipline of set painting times. Now, as a mother, there are many hours in the day when I cannot paint or am too tired, so having the set time to be creative in my studio is something I am thankful for.

It took a few years of trial and error to get the dishes to be stable and hang securely with the aesthetic I was looking for. Originally, I had hoped to use glass or Pyrex petri dishes, but, unfortunately, as thick layers of paint dried, the dishes would crack and break. The alternative that works for me are plexiglass petri dishes.

Tell us about *A Daily Dish*. How long have you been doing this online art project?

The petri dish paintings were started as a one-off installation artwork comprised



Blebs

“IT TOOK A FEW YEARS OF TRIAL AND ERROR TO GET THE DISHES TO BE STABLE AND HANG SECURELY WITH THE AESTHETIC I WAS LOOKING FOR.”



Hypochondria 30-piece

of 150 pieces in 2009. I remember thinking that it was a challenging project, but it was time to move on. However, the project got a great deal of press and interest, and I became inspired by its uniqueness and the attention it received. I started additional installations and realized I wanted to document not just the completed whole but also the individual painting details. Along the way, I became hooked and have now been making and posting them almost daily for over six years. Currently, I sell individual pieces on my website and custom installation groupings in 30-, 60-, and 150-piece sizes.

You tend to have eye-catching titles for your works, such as *Tapioca Tap Dance* and *Cyclops with Allergies*. Do you have fun coming up with names based on what each dish reveals to you?

Absolutely! I find myself brainstorming names constantly and making notes of possible titles on napkins or whatever I can get my hands on.

Can you tell us a little bit about your home, which doubles as your studio and gallery? Much like your artwork, it is quite impressive.

My house and studio were quite a project in themselves. My husband and I bought a 1920s San Francisco auto garage near downtown in 2011. It took two years to receive the permits to renovate it, another year to rebuild the foundation of the building, and then another year and half to complete. My dream studio and an additional guest/in-law apartment unit are downstairs, and we live upstairs with our three-year-old son. It is exactly as we had hoped, and even though we have lived there for over a year now, we still pinch ourselves on most days.

Are you living the dream?

Yes, I suppose I am. I'm quite content, and I wouldn't change much in my life.

For more info, visit kdariart.com



Hypochondria 150-piece

VIVACIOUS VICTORIAN

interview with **liliane hart** | written by **alexa bricker** | photography by **mark roskams**



Northeast-based designer Liliane Hart grew up with parents who were passionate about antiques and classic New England architecture. She began her design career with their assistance, transforming a fixer-upper and falling in love with interior design in the process. Since then, Hart's style has evolved, but she has kept her talent for making what's old new again. She discusses how she did just that with a recent project in Amagansett, New York.

Where and when did your design career begin?

After graduating from the University of Denver with a focus in printmaking, I craved a more collaborative career experience. I convinced my parents to purchase a small Victorian fixer-upper so that I could try my hand at the renovation process. I was drawn to the fast-paced nature of renovating, as well as the collaboration between the clients and the contractors in the workrooms.

After this project, I moved to New York City and enrolled at the New

York School of Interior Design. While working toward my degree, I worked full time for architectural designer Robert Gaul. Following graduation, I worked with the supremely talented decorator Jeffrey Bilhuber, who served as my mentor for a number of years.

What are the biggest changes you've made to your style and process since becoming a designer?

I find myself gravitating toward an equal mix of contemporary and traditional furnishings. As far as my process, my outlook on delivery dates

and installation problems has changed. I used to be so stressed when things weren't going as planned or delivery dates weren't met. I realized I couldn't live under such duress. I now manage my business in a more realistic manner.

What pushed you to start your own design firm in 2007? What was your biggest challenge in getting started?

I found that I was spending all my free time working on designs for friends and family members, and I decided that I was ready to go it on my own. It



was fun to work with my own clients and to present my own ideas and apply the practical knowledge I learned from working with such great designers.

While the interior design process is collaborative, at the end of the day, it's not just about design. As a business owner, I'm responsible for keeping the company going—what I call the “behind-the-scenes bits.” When I first started, I made myself constantly available to every design emergency. Eventually, it became unsustainable.

Do you have a design philosophy you stick to? How would you describe your work?

My philosophy is to listen to the clients and work to interpret their vision. One of the biggest compliments I can receive from a client is that the interior exceeds everything they could have possibly dreamed. My signature style is timeless and tailored classics, blended with



modern and youthful elements. I like to place antiques and one-of-a-kind pieces with contemporary upholstery.

How did you acquire the project for the Amagansett Victorian, and what were your initial thoughts going into this design?

This is the third project I have done with this client. We work well together, as we both have the same appreciation for color, pattern, and design. She also likes to have fun with the design and enjoys the process.

What were some of the ways you preserved the classic style of this home while bringing in modern elements?

This is a Victorian home in one of the villages in the Hamptons. The architecture is quirky, but the house had been added on to through the years. We wanted the design to feel layered in this way. The previous owners had stripped away some of the original architectural elements, but we brought some of these features back to celebrate the uniqueness of the home.



“WE TRIED TO USE THE ANGLES TO OUR ADVANTAGE. FOR EXAMPLE, IN THE KITCHEN, WE USED A BLEACHED-OAK PAPER TO CREATE A FUN CEILING DETAIL THAT REALLY LOOKS LIKE WOOD.”



The wallpaper you chose is very fun and adds a bit of whimsy to the space. Why did you choose to utilize wallpaper? Is this something you often do?

I love to use wallpaper because it transforms a room through the use of pattern, color, or texture. With a simple wallpaper application, a room can take on a distinct personality, and it also provides a fabulous backdrop for the rest of the furniture and fabrics. Wallpaper is back—and the options are better than ever.

There is a lot of greenery throughout the house—in the kitchen, entryway, living areas, and even in the bathroom. Was this a stylistic choice?

I love using plants in the interiors I design. Flowers and plants are an inexpensive way to add beauty and layers, and the organic sculptural quality of a plant is pleasing to any table.

What was one of the biggest challenges in designing for this particular project? Were the steep angles, found in many Victorians, difficult to work around?

Not necessarily. We tried to use the angles to our advantage. For example, in the kitchen, we used a bleached-oak paper to create a fun ceiling detail that



really looks like wood. The third floor has foot-to-foot bunks with built-in bookcases and seating that you would see in the interior of a ship.

What is your strategy for incorporating a theme, such as the nautical style seen throughout this project?

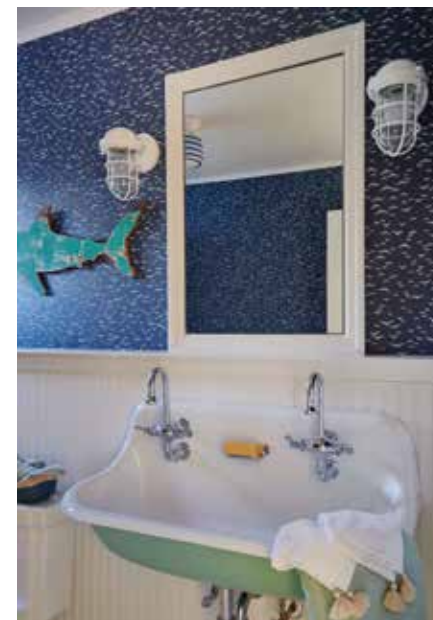
We incorporated many elements of a seaside home in the design of this house: casual, white slipcovered sofas with indigo pillows and chunky knit throws, blue walls with crisp white trim, old-fashioned printed wallpapers, and grass cloth. The blue-painted banister is a reference to northeastern cottages. Bleached and painted case goods and tables work well with wicker and rattan chairs.

Is there a particular room in this project that was your favorite to design?

I love the dining room. Dining rooms in small Victorian houses like this one are little in scale and are frequently in the center of the house. I like to use a large, round table to create a beautiful flow with the surrounding rooms. The hand-blocked wallpaper is one of my favorite design elements of the home. Its painterly quality and the irregular nature of the hand printing create a special backdrop for the rest of the room. I also love the built-in bench and the casual sheer curtains, which are attached to the windows by grommets.

How do you go about sourcing the pieces you use for a project?

My favorite part of interior design is sourcing the fabric, furniture, and lighting. There is so much satisfaction in finding the perfect piece for a home. I frequently use antiques, and I love the personality they can lend to the room.



We found a lot of the pieces for this project at antique shops—either on our travels or online.

Do you have any exciting projects coming up?

We are working on several full renovation and decoration projects in New York City, which is always exciting. We are also completing a refresh of a gorgeous turn-of-the-century home in the Hamptons.

For more info, visit lilianehart.com



HELPING THE HERD

written by **rebecca poole** | photography by **the elephant sanctuary**

WHILE WE OFTEN ASSOCIATE HIGH levels of intelligence with people, such as Steve Jobs, Marie Curie, and Albert Einstein, there are thousands of creatures on this Earth that exhibit extraordinary levels of emotional and cognitive complexities as well—elephants being a prime example. There's one place that has made it its mission to create awareness for these majestic mammals: The Elephant Sanctuary in Hohenwald, Tennessee, sixty miles southwest of Nashville.

Founded in 1995 by Carol Buckley and Scott Blais, The Sanctuary originally served as a safe haven for Tarra, a retired performing Asian elephant. Lifelong care has since been provided to twenty-seven other Asian and African elephants since the inception of this refuge. The 2,700-acre facility has spring-fed lakes, three different habitats, and other features conducive to the growth and well-being of these mammals.

Its mission serves to provide captive elephants with individualized care, the companionship of a herd, and the opportunity to live out their lives in a safe haven dedicated to their well-being; and to raise public awareness of the complex needs of elephants in captivity, as well as the crisis facing elephants in the wild. While both Buckley and Blais have moved on from The Sanctuary, their legacy to protect elephants remains.

A FAMILIAL BOND

There's a lot to learn about this keystone species (which has an entire ecosystem dependent on its survival). What's fascinating about these creatures is their emotional depth, matched with their complex cleverness as animals, which is thought to surpass many different types of species in the animal kingdom. Elephants can feel happiness, sadness,



grief, and various other emotions across the spectrum. They have a certain level of self-awareness and memory, can solve problems and communicate, and can even remember the vocalization of other elephants they once met years later.

One of the more prominent distinctions that elephants have over other mammals is their keen sense of herd. The Sanctuary helps facilitate this primal instinct by making sure that elephants first get to know each other on their own time with a fence as a barrier, which they communicate through. The elephants are able to see, hear, and smell one another. Then things progress naturally, and playdates are set up and

observed by the staff. These playdates are put into place so that elephants can reinforce those herd-like bonds, which strengthens aspects of socializing, sparring, and playing. The entire herd will help raise a calf as it's growing up—over a decade of caring and nurturing. They protect each other as a family unit.

A SAFE HAVEN

Unfortunately, the crisis facing this species lives on. There's still a large poaching problem, due to the ivory tusk market that, while illegal, still exists. Habitat loss is also occurring, with human activity and agriculture changes affecting the wild habitats that these creatures dwell in. These two dangers

are part of why Asian elephants remain endangered and African elephants are considered threatened. Elephants at The Sanctuary come from performance and exhibition environments and are provided with an oasis from such harmful surroundings.

Joy Owens, education manager for The Elephant Sanctuary, explains the process for what happens when the animals are welcomed to this refuge, saying, "Elephants who are brought into The Sanctuary from various backgrounds are assessed behaviorally and for their general well-being. The different species live in their respective habitats and barns, and they are gradually integrated

into the existing social structure." The caretakers at The Sanctuary pride themselves on providing the best possible individualized care to these animals. Each elephant is assessed and treated according to its individual needs. Through its various efforts, The Sanctuary is bringing awareness to the elephant crisis and supporting positive animal treatment, and it also supports several international organizations that work on behalf of elephants in the wild and in captivity.

Educating the world about this complex species is another vital aspect of The Sanctuary's mission. By way of Skype, those who work in the education

“ONE OF THE MORE PROMINENT DISTINCTIONS THAT ELEPHANTS HAVE OVER OTHER MAMMALS IS THEIR KEEN SENSE OF HERD.”



department are able to teach thousands of students with their Distance Learning program, with lessons spanning from what they do at The Sanctuary to more general information about elephants. They reach those in grades K through 12, college classes, and various community groups to shed light on this species. The ever-popular EleCam also allows you to view what the elephants are up to at any time. These programs are important to The Sanctuary's mission, as the grounds and habitats are closed to the public. What's more, its success has allowed The Sanctuary to further its reach with the Elephant Discovery Center. Owens emphasizes the significance of this renovated space, saying, "It's a learning center in downtown Hohenwald that gives people a place to 'visit' The Sanctuary without compromising one of our core values. Renovations have been done to make it more of a destination, where people can really experience the



beauty of The Sanctuary. Here, there are interactive features, special events, and various exhibits that help to further the education surrounding this species."

Owens also emphasizes the importance of its EleAmbassador program, which was put in place to "allow volunteers to be trained by Sanctuary staff to spread the word on what The Sanctuary does in their respective home communities." She continues by noting, "These volunteers have greatly expanded our reach by adding a personal face to The Sanctuary in places far and wide that we don't have the staffing to visit." The various programs sanctioned by The Elephant Sanctuary help educate people who otherwise might know virtually nothing about these animals.

TROTting TOWARD CHANGE

By meeting the physical, social, and psychological needs of its elephants, The Sanctuary has greatly impacted the

future of this species. In a sense, it has been a voice for elephants and uses its power to support these creatures with dignity and respect—something that, in a previous environment, they may not have experienced. When asked about how The Elephant Sanctuary goes about helping these complex creatures, Owens simply states, "These are such intelligent animals, and no two elephants are completely alike. Meeting their various needs means providing a refuge—a safe space where force is never used to manage elephant care." Providing sanctuary, indeed.

For more info, visit elephants.com



PAYING HOPE FORWARD

written by **matthew brady**
 photography by **little pink houses of hope, unless noted**

JEANINE PATTEN-COBLE ENJOYED vacationing at a North Carolina beach with her husband and son each year, and 2009 was no different—at first. However, the day before their trip, her doctor shared a shocking diagnosis: Patten-Coble had breast cancer.

Devastated but undaunted, she went on their scheduled family beach trip the next day. While running on the beach, mulling over how to tell her son about her cancer, she came across a compound of abandoned houses and found her new calling: creating vacation retreats for

breast cancer patients and their families. The seeds for what would become the nonprofit organization Little Pink Houses of Hope were planted.

Patten-Coble spent the next year receiving treatment and having surgeries while laying the groundwork for Little Pink. From the beginning, she admittedly felt doubtful and eventually felt overwhelmed—especially since she had a full-time job in education and was devoting all her time to planning. Nonetheless, she soldiered on, and, in 2011, the first five Little Pink retreats

were held, and she left her full-time job in education to focus on her true vocation two years later.

Since its inception, the organization has provided free weeklong getaways, from Costa Rica to California, to over 800 breast cancer patients and their families. In 2019, it has twenty retreats scheduled, each at a different location, and will serve over 200 families overall. Morning activities are offered, such as a beach day, a boat cruise, or riding ATVs, as are nighttime activities, from a family game night to a bonfire on the beach to

stargazing, depending on the location. The families eat meals together as well for further bonding.

“People are desperately looking for similarity,” Patten-Coble explains. “They want others who empathize, who they don’t have to explain everything to. It’s a different story when you’re with people who *get it*. You can really talk about the experience in terms of how it’s impacting you instead of trying to make other people feel better that you’re sick, which is exhausting for a cancer patient. Our whole model is based

on the idea of creating these organic environments of support. People at the retreats become friends, which leads to a much larger, deeper support network that's meaningful long after the retreat. You come as strangers, and, at the end of the week, you leave as family. The commonality of cancer and shared experiences bonds people and strips differences away."

It takes about nine months to plan a retreat. Each location, chosen not only for its locale but also for its community feel, has a local retreat coordinator, a retreat director, and a one-to-one ratio of volunteers and participant families. Houses are obtained in two ways: through word of mouth and, more often, by partnering with local property management companies, which can reach out directly to individuals who might be inclined to donate—simply because, as Patten-Coble says, they understand the difference they're making in the lives of others. As a sign of gratitude, Little Pink requests off-peak weeks to minimize income loss, plus each homeowner gets a handwritten letter and photo from the family who stayed in his or her house.

Ultimately, Patten-Coble says, Little Pink retreats are about empowerment. "We use the word *empowering* a lot because, for a lot of families, their experience with this disease has been anything but," she shares. "Their week truly empowers them to get back to who they are as a family unit because they experience brand-new fun things every day. We want cancer survivors and cancer patients to see themselves as thrivers and as people who, despite their diagnosis, have this new chapter that they're in control of writing. They might not be in control of the ultimate



We want cancer survivors and cancer patients to see themselves as thrivers and as people who, despite their diagnosis, have this new chapter that they're in control of writing.

progression of their disease, but they control how they live every day."

And that includes teaching guests to celebrate every day and to grab every second possible out of life. Though she has countless stories of participants doing this, Patten-Coble says one still stands out from Little Pink's first retreat. A woman named Shari was nervous about the group activity, paddleboarding, so they went out on the water together. To ease her worries, Patten-Coble told Shari that she didn't even have to get up, but she insisted. Immediately, Shari's two boys, eight and ten years old, started screaming from the shore at the top of their lungs, cheering on their mom.

"They were so full of joy and full of excitement. In that moment, Shari wasn't a cancer patient. She was a rock star mom," she remembers. "Shari turned to me and said, 'This is why I had to do it. This is how I want my boys to remember me—it doesn't matter what happens in your life; you still get up and try every single day. They're going to need that lesson when I'm gone.' Thinking of this still makes me cry, but it encompasses the joy we're able to create, even when it's mixed with pain. We have a chance to impact people. It's about touching one heart and one life at a time."

Understandably, choosing the families for the retreats can be a painstaking task,

so the organization uses an assignment committee that reads through every application, first word to last; the members pored over 3,000 applications for 210 spots in 2018. People who are currently in treatment are top priority, and those selected choose the retreats they'd like to be considered for, which is often based on their treatment schedule, their kids' school schedules, or proximity. Patten-Coble notes that Little Pink is especially mindful of geography, having started on the East Coast and expanding all the way to the West Coast: "Most of our expansion in 2019 is in the Midwest and the West, which is to help meet a need—lengthy travel is often very difficult for cancer patients, so the more locations we have spread across the country, the less time people have to travel."

For her efforts, Patten-Coble was named a CNN Hero in 2017. The network raised money in her name, which allowed Little Pink to start a scholarship program for the children of families who have attended a past retreat. "I am a firm believer that family is for life," she states. "We maintain relationships with our families long after their retreats. The scholarship is a way to remain a part of these kids' lives long after their retreat and say, 'You're loved' and to encourage them to always be the difference in the life of somebody else. Our hope is that they take it, get a great education, and, one day, pay it forward in some other way."

Paying hope forward is what Jeanine Patten-Coble has been doing ever since taking a beach run the day after her breast cancer diagnosis. She has continued doing so by offering more retreat locations and penning her memoir, *Struck by Hope*. In the future, she plans to replicate the Little Pink



Houses of Hope model for people with other types of cancers, such as ovarian, uterine, and lung cancers. "We've clearly seen how much people are willing to get involved, if given the chance," she says. "We've become a great vehicle for people to use their gifts and talents in a way that's truly meaningful. I have a front-row seat to the goodness in the

world, and it's why this model works. It's simply about embracing people with a humongous hug during one of the worst times of their lives and bringing other people onboard to hug them. We'll keep developing ways to give time, happiness, and hope to as many people as we possibly can."

For more info, visit littlepink.org