Compliments of The Louise Baker Team

AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 107

The Louise Baker Team
Louise, Marshall and Rhonda
Louise Cell: (540) 320-0382

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AN *ICONIC* WAY TO BUILD

Where technology and homebuilding meet PAGE 18

ISSUE 107
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Front of Tear Out Card 1

japanese
FRIED CHICKEN

2 boneless chicken thighs (with skin)
2 tbsp. grated ginger
1 tsp. minced garlic
2 tbsp. Thai fish sauce
2 tbsp. cooking sake
¼ tsp. kosher salt or sea salt
Vegetable oil for frying
1 c. potato starch or tapioca starch
Lemon wedges for serving

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The Louise Baker Team
Louise, Marshall and Rhonda

Louise Cell: (540) 320-0382
Email: louiseybaker@gmail.com
Marshall Cell: (540) 320-7653
www.NRVHomes.com

Long & Foster REALTORS
3601 HOLIDAY LN
BLACKSBURG, VA 24060

Back of Tear Out Card 1

SERVES 4

1. Cut the chicken thighs into 7 pieces each and place them in a large bowl.
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Dear Bill and Judy,

In addition to the great advances in technology that have transformed the world around us, we are still connected to the origins of practices that keep us rooted to our past. Painting, poetry, and the art of building have enhanced human existence for thousands of years.

Artist Erin Hanson developed a new style of painting called Open Impressionism, inspired by painters like Monet. She travels to the Colorado Plateau several times a year to take in the beauty of the red rock landscape and translates those ideas onto the canvas.

ICON acknowledges the tradition of home building and seeks to forge a new, more cost-effective way of constructing houses. Founded in 2017, ICON set out to create the inaugural permitted 3D-printed house. They achieved their goal with a structure completed in forty-eight hours at a 350-square-foot lot in Austin, Texas.

Poetry perhaps feels the most unchanged, as the formation of words into stanzas has existed for thousands of years in much the same way. A decades-old gathering of seafaring poets in Astoria, Oregon, has grown to include nearly a hundred poets, songwriters, and storytellers from both the East and West Coasts. They congregate in cafes and old theaters to read their tales aloud.

The world continues to move forward as tradition gives us roots. As always, it's a pleasure to send you this magazine.

The Louise Baker Team

The Louise Baker Team
Louise, Marshall and Rhonda

Louise Cell: (540) 320-0382
Email: louiseybaker@gmail.com
Marshall Cell: (540) 320-7653
Email: marshallla@gmail.com
Rhonda Cell: (540) 449-3325
Email: rhondamelton3@gmail.com
www.NRVHomes.com

Long & Foster REALTORS
3601 HOLIDAY LN
BLACKSBURG, VA 24060

AMERICAN LIFESTYLE

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AMERICAN LIFESTYLE

PUBLISHER

Chief Executive Officer Steven Acree
publisher@remindermedia.com

EXECUTIVE

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

MARKETING

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

EDITORIAL

Lead Editor and Layout Designer Shelley Goldstein
Senior Editor Matthew Brady
Editor Alexa Bricker
Content Writer Rebecca Poole
Proofreader Mary Kate Weber
editorial@remindermedia.com

CLIENT SUCCESS

Vice President Ethan Acree
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Director of IT Thomas Setliff
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Director of HR John Keogh
hr@remindermedia.com

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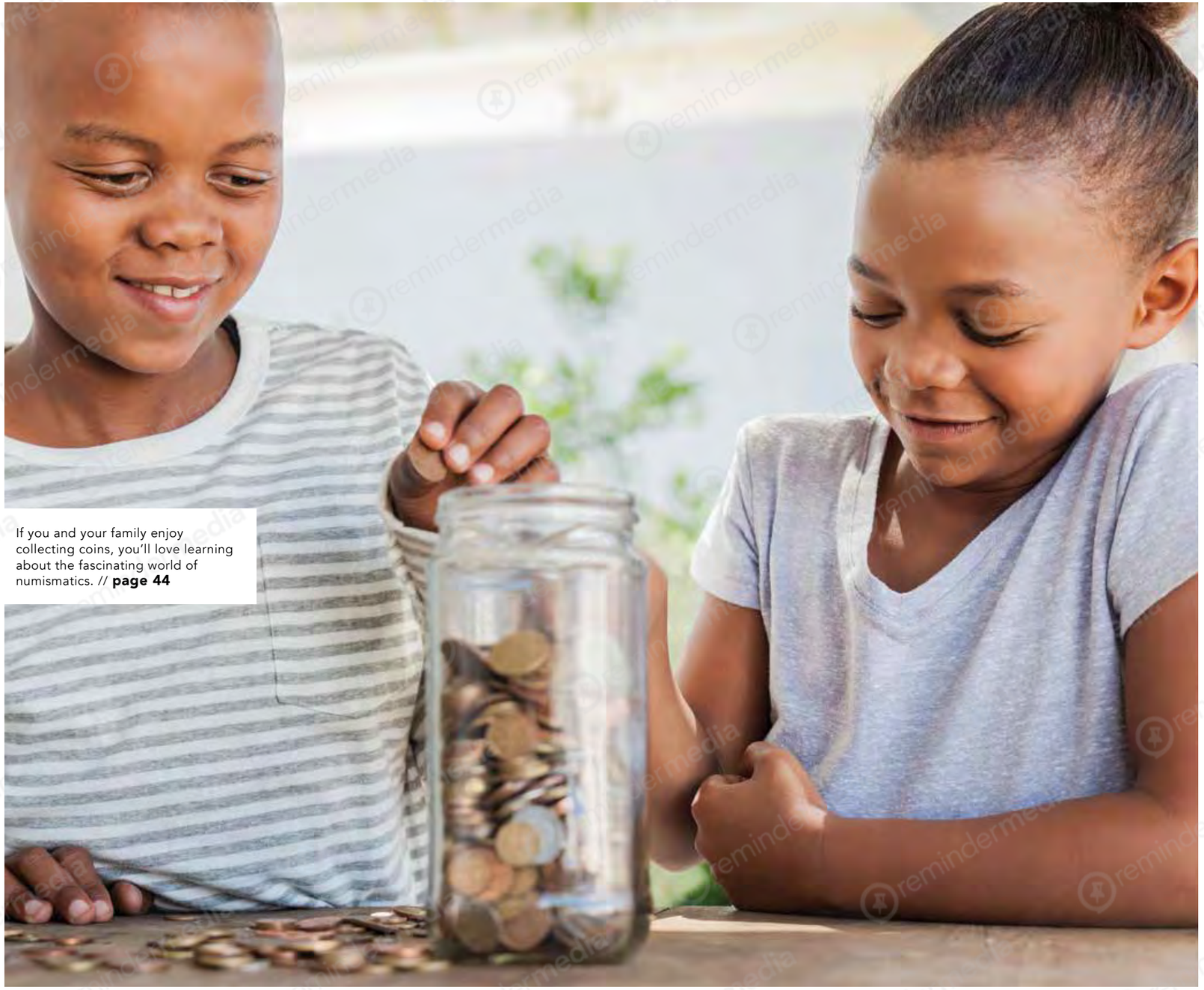


If you and your family enjoy collecting coins, you'll love learning about the fascinating world of numismatics. // **page 44**

HOOKED ON POETRY

written by **sierra golden** | photography by **shelley rose photography**

IN 1997, ALASKA COMMERCIAL fisherman Jon Broderick had an idea. He'd been reading poems penned by commercial fishermen in the *Alaska Fisherman's Journal* for years. Alongside the fishery news one would expect, these poems offered an essential look at the art of fishing. What would happen, Broderick wondered, if a group of fishers gathered to share their poems, stories, and songs?

That winter, Broderick invited forty known fisherpoets from Alaska and the Pacific Northwest to gather in Astoria, Oregon. Thirty-nine agreed to the trip, and in February 1998 the first-ever FisherPoets Gathering came to pass—with nearly two hundred people in attendance. Of his organizing, Broderick says, "I take credit only for making the first phone call because I never met anyone who didn't think it was a great idea."

Since then, the FisherPoets Gathering hasn't lost an ounce of its momentum. The event has grown to include, according to its website, "nearly a hundred poets, songwriters, and storytellers from both the west and east coasts' commercial fishing

ONE OF THE MANY CHARMS OF THE GATHERING IS THAT IT'S NOT ABOUT THE MONEY—AND IT NEVER HAS BEEN. IN THE EARLY YEARS, BRODERICK TURNED DOWN SPONSORSHIP FROM A MAJOR MEDIA COMPANY AND INSTEAD FOCUSED ON COMMUNITY.

communities." They perform in theaters, art galleries, breweries, and delightfully grungy dives in downtown Astoria for two nights on the last weekend of February each year.

The Gathering has been featured in the *New York Times, Smithsonian Magazine,* and the *Wall Street Journal* and on NBC, NPR, and the BBC. Excitement for the event is contagious enough that it's spawned smaller gatherings across the country, and yet Astoria's poetic celebration of commercial fishing remains the "top boat" in the fleet.

THE TOWN

Just under a two-hour drive from Portland, Astoria is not quite on the coast, but it sits on the banks of the Columbia River, where big ships and a few fishing boats still come and go. The Lewis and Clark expedition wintered here in 1805, and the Pacific Fur Company established Astoria as the first American settlement west of the Rockies in 1811.

Astoria's boom-and-bust logging and fishing industries have given it a rugged feel, accented by Victorian homes and fine brick buildings. Due to environmental and economic reasons, these activities peaked and declined in the late twentieth century. Since then, Astoria has sought to redefine itself as a place with authentic, salty roots, a working waterfront, and a boutique hospitality industry.

Today, Astoria has no shortage of destinations for a full range of budgets. An excellent midrange trip includes an overnight at the Astoria Riverwalk Inn, a hearty brunch at Blue Scorcher Bakery & Cafe, an afternoon trek up to the Astoria Column, a stroll through the Imogen Gallery, late afternoon beers at Buoy Beer Company, and a casual dinner of fish and chips at the fisherman-owned, locally sourced South Bay Wild Fish House.

THE EVENT

One of the many charms of the Gathering is that it's not about the money—and it never has been. In the early years, Broderick turned down sponsorship from a major media company and instead focused on community. Broderick says, "There are a lot of festivals that are designed to sell [stuff]—their art, their wine, their jewelry. It's never been our goal to do anything other than celebrate the commercial fishing community. We make it fun for the people who come participate and also for the people who organize."

After more than two decades of gatherings, Broderick is still captain of the FisherPoets ship. Though he explained clearly that he has lots of help, he's assisted only by a crew of devoted volunteers.

For attendees, just twenty dollars buys access to a weekend of daytime workshops and evening poetry readings. In past years, workshop topics have included poetry writing, environmental activism, gyotaku fish printing (a traditional Japanese method of printing fish), women working in the fisheries, knot tying, and the history of shipwrecks.

> These are fishers who write, not writers who fish, and they are truly talented at bringing the authentic joys, dangers, dreams, and sorrows of a life at sea to the page and stage.

The evening readings are also anything but ordinary. Between 5:00 p.m. and 10:00 p.m. on both Friday and Saturday night, seven venues concurrently offer up fifteen-minute sets from fisherpoets young and old, male and female. At the end of the third set, there's a fifteen-minute break for mingling, ordering drinks and food, and walking to another venue. It's poetry—but pub-crawl style.

Venues change from year to year, but Astoria Brewing Company (formerly the Wet Dog Café) is a longtime favorite. The Wet Dog Café hosted the very first FisherPoets Gathering, and the present-day venue offers a fun, boisterous atmosphere and quality beer.

The Voodoo Room and the Liberty Theatre are two venues that exemplify Astoria's gritty past—and artsy present. The Voodoo Room is a corner dive with a stamp-sized stage. Dark, windowless, and filled with nonsensical neon, the Voodoo Room is standing room only during the Gathering. If you're lucky enough to snag a table, order a pizza and a couple of hand-mixed cocktails. Then clap, cheer, and stomp through a rowdy evening of fisherpoetry.

In contrast, the Liberty Theatre offers a more refined poetic atmosphere. The theater was built in 1925 and restored in 2006. It was placed on the National Register of Historic Places in 1984, and its baroque architecture is complemented by twelve mural-style, oil-on-canvas paintings by local artist Joseph Knowles. The Liberty is where to go if you want to fully focus on each poetic word as it lofts through the gold-lighted, high-ceilinged theater.

THE PEOPLE

The one requirement to perform at the FisherPoets Gathering: having worked in a commercial fishery. These are fishers who write, not writers who fish, and they are truly talented at bringing the authentic joys, dangers, dreams, and sorrows of a life at sea to the page and stage.

Rob Seitz has spent over thirty years fishing in Alaska, California, and Oregon. Today, he owns and operates South Bay Wild Fish House as well as the fishing vessel that keeps it stocked with fresh fish. As a fisherpoet, he's well-reputed for his witty rhymes and straight-faced delivery of poems that make the whole house rock with laughter. His poem "Family Dynamic" asserts:

When I get on the boat,
and I point her out to sea,
I always remind the crew
this ain't no democracy.
I don't want no misbehaving,
and don't ya give me any lip.
'Cause this here fishing vessel
is a dictator-ship.
…
But back on land
all my authority is lost.
It's just like my kids say,
'At home mommy is the boss.'

Poetic style ranges widely at the event. Another crowd favorite is Joel Brady-Power, who first went to sea aboard his parents' salmon troller when he was two weeks old. He tackles difficult topics in long, slam-style poems.

And then there are fisherpoets like Pat Dixon, Holly Hughes, and Clemens Starck, who take a more lyrical approach to the topic of fishing. Dixon's narrative poems shine with lines like "[I] fly toward stars that rise / dripping from the deep" and "I am a speck of boat on big water— / no one else in sight." Both Hughes and Starck have received national accolades for their writing: Hughes won an American Book Award and Starck won an Oregon Book Award.

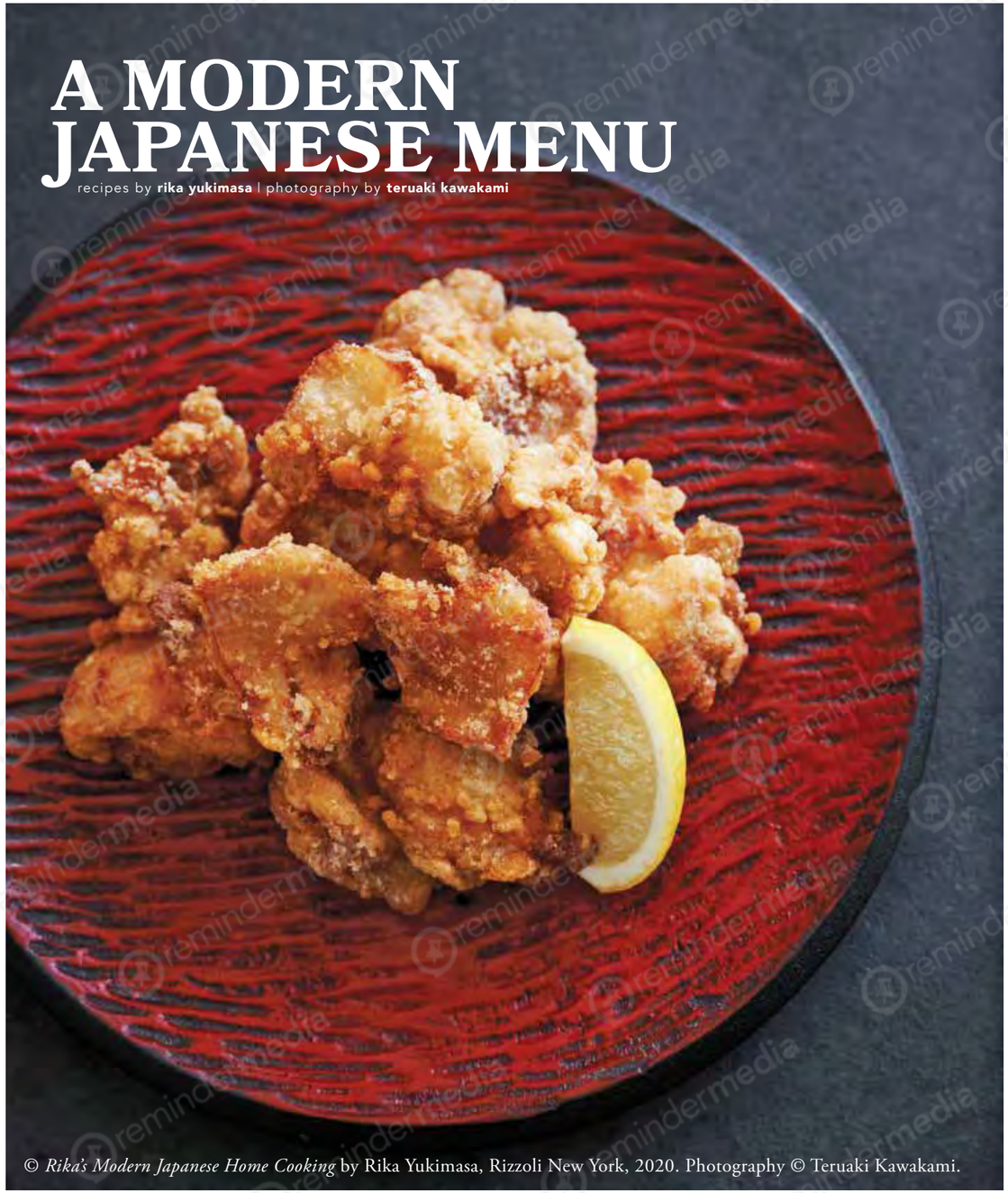
But the FisherPoets Gathering is not about prestige or prizes. More than anything, it's about a deep sense of community that infuses every reading and every part of the festival. Fellow poets pack venues and cheer for fishers reading their first-ever poems, just as they cheer for headliners like Hughes, Starck, Dixon, and Seitz.

Even the tourists are generously welcomed. If you attend the Gathering, more likely than not some fisherperson will chat you up and become a great new friend. Astoria's FisherPoets Gathering gives you the sense that anything's possible—so long as you have community.

For more info, visit **fisherpoets.org**

A MODERN JAPANESE MENU

recipes by **rika yukimasa** | photography by **teruaki kawakami**



My daughters consider this the world's best karaage chicken—a high compliment! The signature quality of karaage is that it is extremely juicy with a crispy crust. Gluten-free starch is used for that reason. Also, always have your frying oil up to temperature and ready to go before you toss the chicken with the coating. If it sits around once you have dredged it in the starch, it may get soggy.

japanese fried chicken

Serves 4

2 boneless chicken thighs (with skin)
2 tablespoons grated ginger
1 teaspoon minced garlic
2 tablespoons Thai fish sauce
2 tablespoons cooking sake
¼ teaspoon kosher salt or sea salt
Vegetable oil for frying
1 cup potato starch or tapioca starch
Lemon wedges for serving

1. Cut the chicken thighs into 7 pieces each and place them in a large bowl.

2. Add the ginger, garlic, fish sauce, sake, and salt to the bowl and rub the mixture into the chicken.

3. Fill a large pot with high sides with several inches of oil and bring to 340°F.

4. Sprinkle the potato starch over the chicken and toss to combine well.

5. Fry the chicken in the oil until brown and crispy, 6 to 7 minutes, working in batches if necessary to keep from crowding the pan. Remove the chicken with a slotted spoon or skimmer and transfer to a large platter. Serve with lemon wedges.

An izakaya serves delicious food at a reasonable price—potato salad is one typical izakaya dish. Japanese potato salad includes cucumbers for crunch. You can use either fluffy russet potatoes or the sweet, crisp Yukon gold variety. For a bountiful starter, serve this on a platter with sliced ham, hard-boiled eggs, canned baby corn, canned tuna or sardines, bacon, capers, and olives and let diners serve themselves. You can make a great sandwich with the leftover salad.

japanese potato salad

Serves 4

SALAD

1 pound russet potatoes or Yukon gold potatoes, about 2 large potatoes
¼ yellow onion
½ teaspoon kosher salt or sea salt
1 Japanese cucumber or ½ standard cucumber
Freshly ground sansho, white, or black pepper to taste

DRESSING

¼ cup plus 1 tablespoon mayonnaise
2 tablespoons sushi vinegar
Freshly squeezed juice of ½ lemon
¼ teaspoon kosher salt or sea salt

1. Make the salad. Wrap the potatoes in plastic wrap and microwave on high heat until tender, 7 to 8 minutes. Set aside to cool.

2. While the potatoes are cooling, peel the onion and slice it thinly. Massage about half the salt into the onion and set aside to rest at room temperature for 5 minutes. Rinse the salted onion with running water and squeeze out the excess water.

3. Peel and stem the cucumber. If you are using a standard cucumber, cut it in half lengthwise and scrape the seeds out with a spoon.

4. Thinly slice the cucumber diagonally. Place the cucumber slices in a medium bowl, sprinkle with the remaining salt and massage the surface of the slices gently. Set aside for 5 minutes.

5. For the dressing, in a large bowl, whisk the mayonnaise, sushi vinegar, lemon juice, and salt.

6. As soon as the potatoes are cool enough to handle (but still hot), peel them and add them to the large bowl with the dressing. Mash the potatoes with a fork, leaving some larger chunks for texture. Fold in the onion and cucumber until just incorporated.

7. Arrange the potato salad on a plate and season with sansho.

Stir-fried udon, yakiudon, is an easy and extremely popular meal. You can replace the pork here with another protein: chicken, beef, shrimp, and clams are all popular options. You can also use cabbage and mushrooms in addition to or in place of the carrots. The key to making good stir-fried udon is the boiling time. Boil noodles (or microwave frozen ones) until they are al dente. Drain and then sauté the noodles so that they are cooked the rest of the way through. The dish has a complex flavor, despite being quite simple to make.

stir-fried udon noodles

Serves 4

2 tablespoons oyster sauce
1 tablespoon soy sauce
¼ cup water
2 teaspoons sugar
1 teaspoon curry powder
½ teaspoon kosher salt or sea salt
4 servings frozen or dried udon noodles
2 tablespoons sesame oil
5 ounces pork belly or shoulder, cut into strips
½ large yellow onion, peeled and thinly sliced
¼ carrot, peeled and julienned
1 bunch scallions, chopped
Sansho to taste

1. In a small bowl, combine the oyster sauce, soy sauce, water, sugar, curry powder, and salt and mix well. Set aside.

2. Cook the udon noodles according to the package instructions. (Frozen udon can be cooked in a microwave as well as boiled.) Drain in a colander.

3. Heat the sesame oil in a large frying pan over low heat and stir-fry the pork until cooked through. Raise the heat to medium, add the onion and carrot, and stir-fry until tender.

4. Add the udon noodles and the oyster sauce mixture. Cook, tossing, until the noodles are coated with the sauce. Transfer to a serving platter, garnish with chopped scallions and sansho, and serve.

My mother made this dessert—spring rolls filled with red bean paste—whenever she prepared spring rolls for dinner. My sister and I were crazy about it. My mother served each spring roll with a scoop of ice cream, and I still think they taste best that way.

anko spring rolls

Makes 4 Rolls

½ cup adzuki paste
4 spring roll wrappers
Vegetable oil for frying

1. Place 2 tablespoons of the adzuki paste in the center of each spring roll wrapper.

2. Brush the edges of the wrappers lightly with water. Fold in the edges of a wrapper, pressing lightly to seal, then roll up into a neat package. Let the roll sit seam side–down as you roll the others.

3. Place several inches of oil in a pot with high sides and bring to 320°F. Deep fry as many spring rolls as will fit without crowding the pan in the oil until golden brown. Remove with a skimmer and set aside. Repeat with the remaining spring rolls, if necessary. Serve hot.

AN ICONIC WAY TO BUILD

interview with **jason ballard** | written by **rebecca poole** | photography by **regan morton**

Founded in 2017, ICON is one example of what the future of home building looks like—all made possible by 3D-printing technology and ambitious dreams. Cofounder and CEO Jason Ballard discusses how such a home is printed and what truly keeps the ICON team motivated.

Describe what the beginning of ICON looked like:

The initial project aimed to create the first permitted 3D-printed house alongside our nonprofit partner, New Story, an organization aiming to help end homelessness. We wanted to

illustrate the possibility of delivering 3D-printed, single-story homes that could be more resilient, be more affordable, and be delivered at a faster pace with more design freedom. In March 2018, the first home 3D-printed by us was completed in about forty-eight hours at a 350-square-foot lot in East Austin, Texas. Soon after, ICON raised a seed round of $9 million dollars (where Oakhouse Partners led the funding round) and we subsequently revealed the next-generation technology, including the Vulcan II printer, which is now printing homes in central Texas and Mexico. The team recently delivered a series of homes in Tabasco, Mexico, as part of New Story's project to 3D-print a community for families living on three dollars a day. We founded ICON because we knew there was a better way to build. With our technology, we can provide more sustainable solutions.

> We founded ICON because we knew there was a better way to build. With our technology, we can provide more sustainable solutions.

Were there obstacles at the beginning of ICON's journey?
When the idea was just forming, nobody wanted to fund something they were not even sure was possible. We had to come up with some form of derisking the technology, of showing that it was possible. ICON had to get houses on the ground, and, to do that, we had to get the technology ready.

Austin also has some of the strictest building codes, and we are proud of the hard work to obtain the full occupancy permit for the first home printed in East Austin. We worked with the city, inspectors, and structural engineers to follow guidelines both during preplanning and in postprint phases.

What is the process like to create a 3D-printed home—from concept to final standing product?
Our tech team works closely on structural engineering and architecture plans. Once a design is finalized, it is converted to a digital file that the Vulcan II printer can then follow. The print jobs vary based on the complexity of the design, size, and other considerations, such as location and weather. For example, a 400- to 500-foot home takes around twenty-four hours to print. In terms of materials and engineering, the projects begin with the Vulcan II printer for homes being mounted to rails and affixed to a foundation. The printer can print up to 2,000-square-foot homes and prints at five to seven inches per second. The gantry system—a robotic system typically used in 3D printing—is designed to precisely control the placement of material on concrete over a large print area. Industrial software and a tablet-based user interface makes it easy to select, design, and print structures. The proprietary cement-based material that we dubbed Lavacrete is

then mixed and delivered via the Magma system—our automated material-mixing system—and extruded layer by layer until the desired height is reached.

Your mission is largely centered around affordability, giving back to the community, and sustainability. Would you go into more detail on these aspects of your mission?

It has been an honor to partner with Mobile Loaves & Fishes, a social outreach organization. They're one of the most innovative companies in Texas, and they started the Community First! Village, which is the country's only development designed specifically for the chronically homeless. We've built a series of 3D-printed homes in the northeast Austin village, helping to house 480 individuals who were previously homeless. We also delivered a beautiful welcome center for the village. The work Mobile Loaves & Fishes is doing to serve those who have experienced homelessness is inspiring. It makes all of us at ICON want to bring the very best of ourselves to the job each day. It pushes us to achieve our mission to deliver dignified, affordable housing to everyone, everywhere. Because, at the end of the day, it's our goal to create homes at half the cost, and we are getting closer with each completed project. Imagine a world where no one is without shelter. That's what keeps this team motivated.

Can someone request a 3D-printed home from ICON?

Right now, ICON is working on a few big projects to deliver homes in Latin America and central Texas. While we are not currently able to accommodate individual home requests, it is a goal to get there in the future as we continue to scale by building more printers and delivering homes in more areas.

We have a survey on our website meant to understand what the desires out there are, but it is not at this time a request form for projects.

Do you think 3D printing is the future of home construction?

Housing of our future must be different than the housing we have known. 3D printing offers speed and decreases the amount of manual labor needed. Concrete is also a well-understood, affordable, resilient material with a high thermal mass (which offers comfort and energy efficiency). There's less waste and more freedom for design—curves and slopes are no more challenging or expensive than straight lines. 3D printing combines multiple systems into one system that encompasses foundation, structure, and insulation.

What is your vision for the future of ICON? What is the ultimate goal?

We believe that it is existentially urgent to find a way to shelter ourselves in a way that is more affordable and sustainable. We believe 3D printing can completely shift the paradigm of home building, eliminating the need for folks to choose between things like affordability, design freedom, and sustainability. We want a world that offers resilient housing accessible to everyone.

For more info, visit **iconbuild.com**

HOUSING OF OUR FUTURE MUST BE DIFFERENT THAN THE HOUSING WE HAVE KNOWN. 3D PRINTING OFFERS SPEED AND DECREASES THE AMOUNT OF MANUAL LABOR NEEDED.

EPIPHANIES IN IMPRESSIONISM

interview with **erin hanson** | written by **shelley goldstein**

Artist Erin Hanson pulls inspiration from the desert landscape and translates the energy into a highly expressive and colorful impressionistic style of painting she calls Open Impressionism.

What was your childhood like? What did your relationship to art look like as you were growing up?

I would say I had a very well-rounded childhood. I grew up in a few places in and around Los Angeles. My parents did not allow a television in the house, so we spent our weekends outside exploring the Joshua Tree desert or inside creating, playing games, and reading. We read a lot in my family—every night after dinner, my parents, my three younger brothers, and I would all put our noses in books and enjoy whatever fiction we were in the middle of. I also played competitive sports and went camping and backpacking.

I went to a small private school that encouraged students to apprentice in the fields they were interested in. I wanted to be a professional artist, so I worked at a mural studio. I remember the first time I painted a real mural—I got to climb high on the scaffolding and spent weeks painting little trees on rolling hills. This was in the early 1990s, when you couldn't just spit out a printed mural on an Epson printer. If you were a casino, a cruise liner, or a big restaurant and you needed art on the wall, you hired a mural company. Our murals went into many of the casinos in Las Vegas.

Where did the drive and ambition come from to accelerate your schooling?

My school was "self-paced," which meant that students would read

OPEN IMPRESSIONISM IS A NEW STYLE OF PAINTING THAT I DEVELOPED, CHARACTERIZED BY A LIMITED PALETTE OF PURE PIGMENTS AND IMPASTO BRUSHSTROKES (A TECHNIQUE THAT INVOLVES A THICK, PASTE-LIKE APPLICATION OF PAINT) THAT ARE LAID SIDE BY SIDE WITHOUT LAYERING.

textbooks and do assignments in the classroom at their own pace. You were required to get 100 percent on all exams, so some people took longer than others. I graduated early at sixteen and went to UC Berkeley to major in biosciences.

I have always been interested in both art and science. When it came to making a career decision and choosing a major in college, I opted for science, since I had been told so many times as a child that it is "too hard to make a living as an artist"—a datum that I now believe to be completely false!

How did the path to an art career take shape? What kinds of mediums were you working with?

My decision to return to art as a career came with a move to Las Vegas, where I started rock climbing at Red Rock Canyon. I had never seen such beautiful desert landscape before, and I made a decision to create one painting every week and see where my art took me. I have kept to that decision ever since—almost fifteen years later—and my style has evolved from a more realistic rendition of nature to a highly expressive and colorful impressionistic style of painting that I call Open Impressionism.

What is Open Impressionism?

Open Impressionism is a new style of painting that I developed, characterized by a limited palette of pure pigments and impasto brushstrokes (a technique that involves a thick, paste-like application of paint) that are laid side by side without layering. I was inspired in my work by Van Gogh as well as early impressionist painters like Monet. I paint in a loose, expressive style, using varying thickness of paint to create rhythm and motion within my paintings. I try to never go over the same spot on the canvas more than once. I have found that trying to correct brushstrokes that are already on the canvas only leads to a muddy mess. I try

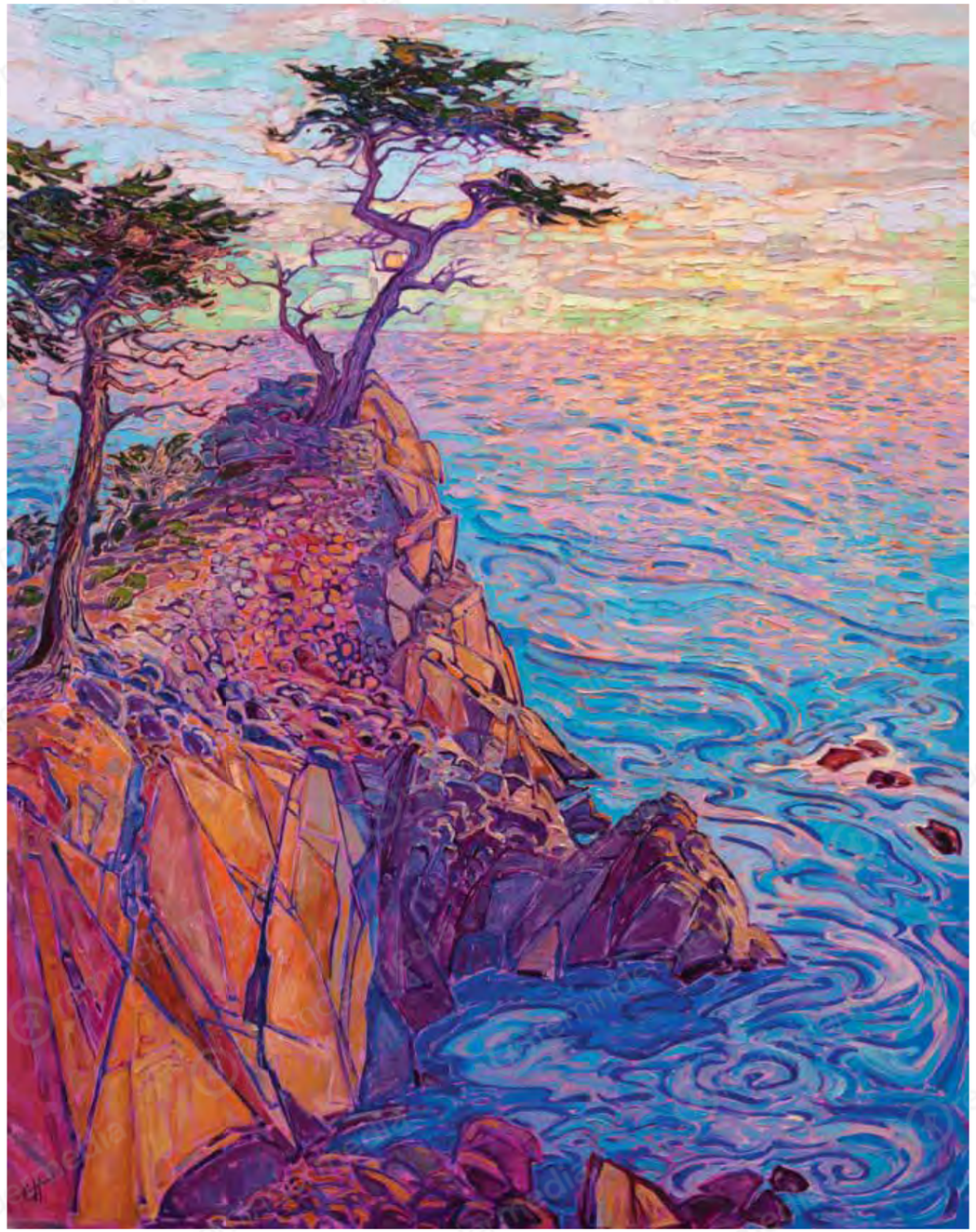
not to overlap my brushstrokes, which gives my paintings a mosaic or stained-glass appearance.

What does your process look like?
The first step to creating a painting is seeking out inspiration. Several times a year, I put down the brush and go out by myself into the wilderness to hike and explore. I visit the Colorado Plateau often, revisiting some places like Canyon de Chelly and Zion National Park over and over to see the landscape in different lighting and to search for new compositions in the red rock cliffs. After returning home from a trip like this, my camera is full of thousands of ideas to paint from. I then have to somehow glean from my two-dimensional photographs what it was actually like to experience the beauty I had seen there in person. I create original compositions with pencil and paper, and then I usually create a small painting sketch to work out the color before I start on the large painting.

What happens when you don't like a painting you're working on?
One of the most successful changes that helped me become a professional artist was to actually finish each painting before going on to the next. Before that, I would start a painting, get frustrated because it wasn't turning out the way I wanted, and then decide to come back to it later and start a new painting. I learned how to deal with the trouble areas by just pushing through and trying different solutions until I got it right.

Have you found community in the realm of social media?
My art has a wonderful following on Instagram, and there's been a lot of engagement with my painting images. I think people just want to be inspired

> The first step to creating a painting is seeking out inspiration. Several times a year, I put down the brush and go out by myself into the wilderness to hike and explore.



by natural beauty, and they love my contemporary take on impressionism.

What do you hope people will experience when looking at your art?
I want them to see the world in a different light and remember what a beautiful planet we live on. I love when someone tells me that they are planning a trip to the Grand Canyon or Zion National Park because of my paintings.

Has it ever been difficult for you to let a painting go?
Yes, sometimes—especially my favorite pieces. But it also makes me happy that someone else is cherishing that painting and that it will hopefully be passed down through generations.

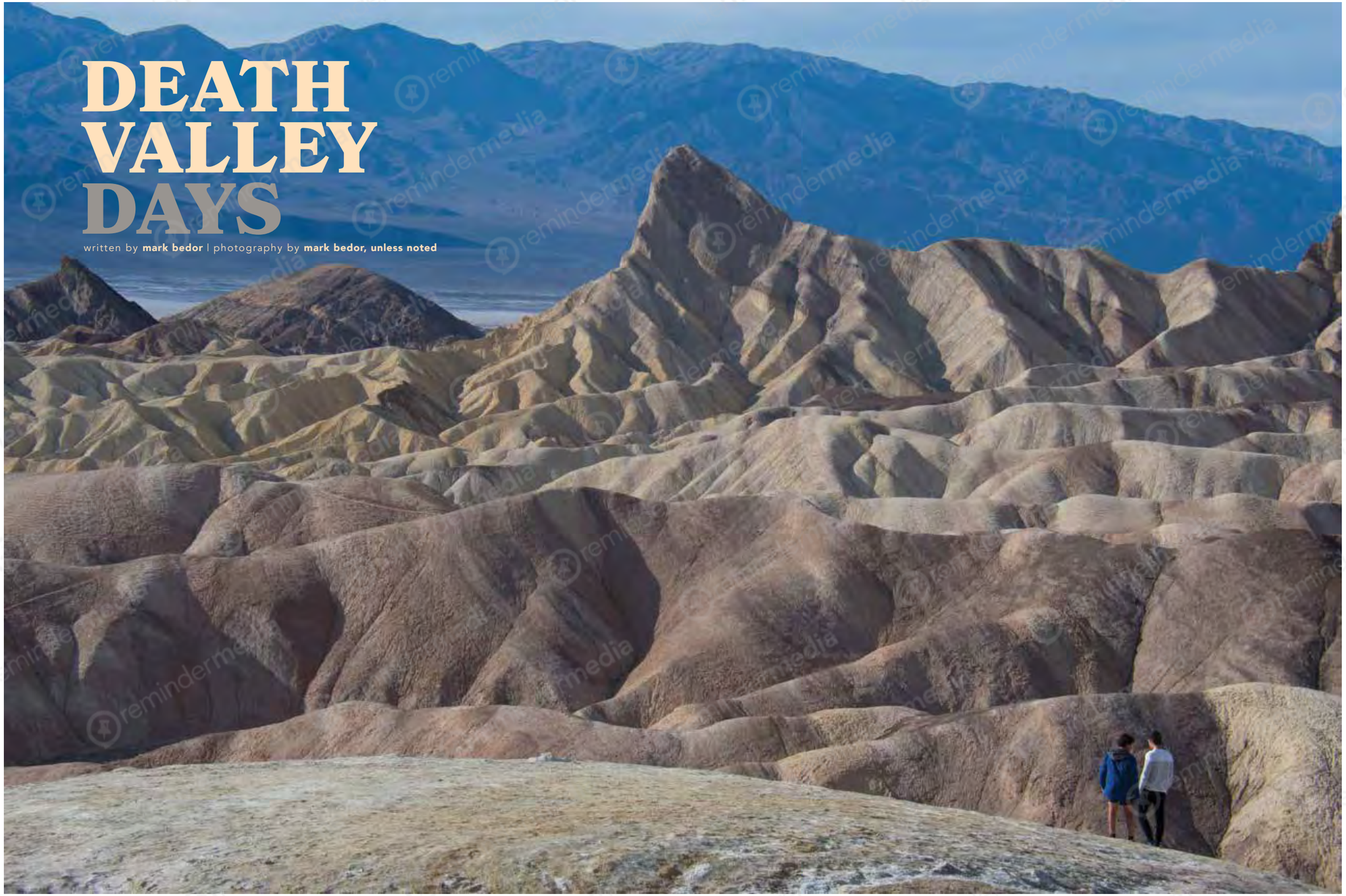
In the alternate reality movie of your life, who would play you and what would you be doing?
I would be played by Natalie Portman, and I would be living in Paris trying to follow in the footsteps of the great impressionists of the past.

At a fundamental level, what do you believe is your purpose here?
I believe my purpose is to create aesthetics, and I believe true beauty and aesthetics is a spiritual wavelength. I want to inspire with beauty.

For more info, visit **erinhanson.com** or follow Erin on Instagram **@erinhansonartist**

DEATH VALLEY DAYS

written by **mark bedor** | photography by **mark bedor, unless noted**



IT'S NOVEMBER, BUT HERE IN SOUTHERN California's Death Valley National Park, it feels like July. And under sunny skies in the park's Furnace Creek village comes a sight rolling down the road right out of the 1880s—a twenty-mule team pulling a tandem set of giant freight wagons, identical to the ones that once hauled tons of borax out of Death Valley more than 130 years ago. This historical recreation is the work of the nonprofit Death Valley Conservancy. "We thought it was important to preserve history," says conservancy president Preston Chiaro, "so we began a fundraising project to re-create these wagons."

After eight years of fundraising to raise the half-million dollars for the project, the giant freight wagons made their public debut in the 2017 New Year's Day Rose Parade. And they're rolling again here as Death Valley celebrates its twenty-fifth anniversary as a national park.

Borax mining made this ruggedly beautiful area of the Mojave Desert

DEATH VALLEY EARNED ITS GRIM NAME IN 1850, WHEN A WAGON TRAIN LOOKING FOR A SHORTCUT INTO CALIFORNIA BECAME TRAPPED HERE, UNABLE TO FIND A WAY ACROSS THE TOWERING, 11,000-FOOT PANAMINT MOUNTAINS BORDERING THE VALLEY'S WESTERN SLOPE.

famous in the 1800s. One of the last remaining (but inoperable) original freight wagons is displayed at the crumbling adobe walls of the park's Harmony Borax Works, the nineteenth-century plant that refined raw borax ore before it was hauled away on the wagons 165 miles to the railroad at Mojave, California. Train tracks eventually reached Death Valley, replacing the twenty-mule teams by the late 1880s. But the legend lived on. Twenty Mule Team Borax, the brand name of a once popular laundry product, was the longtime sponsor of *Death Valley Days*, the TV western.

Death Valley's Old West roots have long been a draw to visitors fascinated with that era. Death Valley earned its grim name in 1850, when a wagon train looking for a shortcut into California became trapped here, unable to find a way across the towering, 11,000-foot Panamint Mountains bordering the valley's western slope. Two men walked hundreds of miles to Mission San Fernando in Los Angeles to get help. When the wagon train finally did escape, one looked back and exclaimed, "Goodbye, death valley." And the handle stuck.

The memory of those hardy pioneers has long been celebrated here. An organization known as the Death Valley '49ers just celebrated their seventieth annual gathering in 2019. And Corral #14's ten-day Death Valley Wagon Train has been rolling through about one hundred miles of the park every November since 1967.

Corral #14 is the wagon-train chapter of Equestrian Trails Incorporated, better known as ETI, an organization that is dedicated to horsemanship and the preservation of riding trails on public lands. About a dozen of its horse-and-mule-drawn wagons made the trek during my visit. A week spent driving a team of horses and camping in the desert definitely gives you a sense of the rugged life on a wagon train. "We're doing this with support trucks and everything," says participant Jack McGee. "The pioneers did this with wagons. And the Mormons did it with handcarts! It just blows me away. You don't realize until you get out here and start doing it how much work it is."

We don't give a thought to hopping into the car, turning the key, and stepping on the gas. Horses and mules have minds of their own, requiring training, harnesses, and hitches, plus proper care, food, water, and rest breaks. Plus, they only go four miles an hour.

But that's the appeal of wagon training. Spend time with those who love riding in a covered wagon, and you'll hear over and over how all the hard work is worth it. It's a rare chance to step out of the crazed pace of the twenty-first century and experience life at four miles an hour.

It's one big, happy family, too. And that includes the beloved animals, who are treated with much affection. "I love being out here waking up with my horses," shares wagon master Sue Martzolf of Corral #14, as she serves the morning meal to her animals.

The wagon train caps off its trek by parading through Furnace Creek, following the big twenty-mule team freight wagons. It's a treat for the delighted park visitors watching along the roadside, as cell phone cameras snap away, capturing this rare sight.

If it all makes you want to saddle up and hit the trail, you're in luck. During the winter months, Furnace Creek Stables will be happy to give you a horseback tour of the desert, and beginners are more than welcome. The offerings include a moonlight ride. "You can see your shadow and the horse's shadow as you going alongside the trail," says stable owner Sam Moya. "And that's pretty cool to experience."

Riding the vast desert is a bit of a history lesson as well. Horses were once state-of-the-art transportation and a priceless partner for crossing the vast desert. Today, riding is a great way to simply relax and enjoy the splendid views of the vast desert valley and its towering mountains. "It's a way to not have to look down at your feet while you're hiking around and see what the park has to offer," offers Moya.

© NPS/Kurt Moses

> It's a place like no other: rugged, harsh, yet uniquely beautiful and peaceful, with quiet like you've never heard before. And it's all in a vast national park without the crowds and congestion that plague so many others.

Most visitors do explore Death Valley on foot. And with nearly 5,300 square miles, hiking opportunities are virtually unlimited. "You can hike just about anywhere here," says ranger Abby Wines. "People sometimes think they're limited to just a few trails that they see on the map. Those are a good place to get started because they'll show you the easiest places to get to see something spectacular. But there's an entire park out there."

If your time is limited, you can experience the extremes of Death Valley by car. A short drive from Furnace Creek takes you to the fascinating site known as Badwater Basin. At 282 feet below sea level, it's the lowest place in North America. Another direction quickly whisks you up to about 5,500 feet and Dante's View. The overlook offers a spectacular panoramic vista of Death Valley, including Badwater Basin far below. Snowcapped Telescope Peak looms across the Valley from Dante's, topping 11,000 feet.

Along the way, there are other popular and easily accessible landmarks, like Zabriskie Point, Natural Bridge, and a stretch of colorful rock formations through a stretch of road called Artists Drive. You can simply step out of the car and catch the view or hit the trail for a short hike. All of them offer astonishing sights in a landscape like none you've ever seen. "It's absolutely beautiful—almost surreal," marvels Kentucky hiker Rachel Hudson. "I read someplace that parts of *Star Wars* were filmed here. And I didn't believe that there was a part of the world that could be so different and that could pass for another planet … until I got here."

Cooler winter months are the time for ambitious hikes. But the park is also surprisingly busy during the scorching months of summer, when the overnight low can sometimes top one hundred degrees. "Death Valley is the most extreme part of the American West," says Wines. "And if you're coming from another country to experience the West, what better place to go than Death Valley in the summer?"

Whatever season you choose to visit, you can pamper yourself at day's end with a stay at the Inn at Death Valley. Built by the Pacific Coast Borax Company in 1927, the recently renovated inn's historical charm, fine dining, unique setting, and magnificent park vistas offer a hotel experience unlike any other. Says the Inn's Christine Sceppe: "Just to be able to come out into the middle of the desert, so far away from comfort and luxury, and still have it right next to you, is just the best of both worlds."

It's a place like no other: rugged, harsh, yet uniquely beautiful and peaceful, with quiet like you've never heard before. And it's all in a vast national park without the crowds and congestion that plague so many others. It's just waiting for you to come discover for yourself.

For more info, visit **nps.gov/deva**

PATTERNS IN PARADISE

interview with **pamela harvey**
written by **alexa bricker**
photography by **bos images**

According to interior designer Pamela Harvey, every great designer has a combination of the universal principles of design and natural talent. In her Coastal Colors project in Sarasota, Florida, it's clear she has both. With a blend of vibrant colors and patterns, Harvey transformed a seaside family home into a comfortable but eye-catching retreat.

How did you get started in the interior design business?

I was in the fashion industry for many years, and, as a self-taught designer, I had designed my own house. Friends were always asking me to help them with their homes. These projects seemed to get bigger and bigger, so I decided to make a career change and go back to school in my late thirties for interior design. My first paying client was a parent of one of my interior design classmates.

When did you decide to start your own firm? What is the basis of your firm's style?

I think it was decided for me. After my classmate approached me to work with her parents, I continued to be offered jobs as I finished school. My style has evolved over the years, but it always follows function and allows my clients to live comfortably in a space they enjoy being in.

Have online platforms like Houzz and Pinterest influenced your work?

A lot of our clients will come to us having already set up a Pinterest page.

I HAVE ALWAYS HAD A FLAIR FOR MIXING PATTERNS AND COLORS, SO I THINK THIS COMES MOSTLY INNATELY. TO ME, THERE ARE TWO PIECES TO BEING A GOOD DESIGNER: REMEMBERING WHAT WE LEARNED IN SCHOOL AND HAVING A NATURAL DESIGN SENSE.

If they don't have one, we'll ask them to send us anything they've seen online to draw inspiration from. A picture tells a story, and it's very helpful for us. I've gone into clients' homes where they thought they wanted this huge change, but people's ideas of a big change vary—so, in those cases, getting to know their tastes online is important.

What was your inspiration for the Coastal Colors project?

The wife, Trish, told me that she spent almost two years looking for a designer who could really transform her house into the place she wanted it to be. I met with the clients several times before they eventually hired us, and the house needed about twenty years taken off of it. The inspiration came almost entirely from the clients' personal style and the goals they had for their home.

How did you establish a color palette?

When we first entered the clients' home, the living room was dark red and the dining room was dark gold, which made the whole house feel heavy. A lot of other designers were doing white and gray at the time, but my clients still wanted color. Typically, we go through a series of images and ask the clients to tell us rooms that they like—without overthinking them. A pattern for what they want starts to emerge, and we go from there.

There are a lot of patterns used in this project, especially in the living areas. How do you make a variety of patterns work cohesively in a space?

I have always had a flair for mixing patterns and colors, so I think this comes mostly innately. To me, there are two pieces to being a good designer: remembering what we learned in school and having a natural design sense. I grew up with the rule that you can have a stripe, a floral, and a solid, but, as I've worked, I've learned it's more a matter of keeping undertones the same between mixed patterns.

I always look at the color wheel to see what will look good together and how I can make a space more interesting. I wouldn't say I have a formula, but most people want to hire me because of my expertise at mixing patterns and colors and making it work. I was told recently that a lot of designers do everything online—they never touch or see the materials in real life. I like to set the designs up on a table and walk past them for a few days.

The raised stone sink in the bathroom is such an interesting piece. How do you go about selecting specific statement pieces for a project?

My client actually found the stone sink, and we had the cabinet custom-made for it. She wanted to update the bathroom from its original Old World look but wanted to incorporate the sink, so we worked with our cabinetmaker to achieve the finished product.

You used wallpaper in the bedrooms and bathrooms of this project. Is wallpaper making a resurgence in the design world?

Nothing transforms a room easier or faster than wallpaper. I sometimes love it as an accent to a whole room. In this home, the wallpaper in the powder room was the critical element. I wanted something that had the warm tones of the travertine but also looked modern. We enveloped the room in that one pattern and then had fabric made to match the paper.

What are your favorite places to source furniture and decor for your designs?

I never use only one vendor—I like to mix it up. But my go-to is Circa Lighting. I also use some small American-made companies for most of our furniture. A couple of favorites are Hickory Chair and Caracole.

Do art and accessories typically play a large role in your designs?

Typically, when we do the floor plan, all the major walls are called out with art. In the beginning of the design, I'll specify the largest art pieces. In this project, it was the piece above the couch and the sculpture. This was a huge departure for the clients—they hadn't owned any abstract art before, but I went with my gut feeling.

That's my philosophy when I can't quite push a client over the edge. I just show up with the rest of the art and accessories. Most of my clients hire me for a 100 percent completed room—they don't want to have to worry about what they're missing. I always put in an allowance for those finishing items, play around with them, and style the room.

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How do you determine when a project is finished?

My clients might think it's finished before I do. I'm a perfectionist, so I'll agonize over the details. Typically, when I photograph a project, it's finished. I analyze those photos and make changes if necessary. But once I do the photo shoot, it's done. That's when I feel like it's really beautiful—and I think the clients do, too.

What is your favorite part about designing people's spaces?

I love the "big reveal"—that final moment when the clients walk in and see the finished project. We had an install in February 2020 where the client literally jumped up and down and said, "I can't believe I live here!" She had gone through a few designers before us, so I took this as the highest compliment. It sounds corny, but seeing my clients so happy really makes me happy.

For more info, visit **pamelaharveyinteriors.com**

COINING A CRAZE

written by **matthew brady** | photography by **rob kelley/american numismatic association**

WHEN I TURNED TWENTY-ONE, MY father gifted me twenty-one silver dollars, which his father had given to him when he was the same age. Most are from the early 1900s, and one is even from the late 1800s.

What I found immediately interesting about them was they were so different from modern silver dollars: larger, heavier, and with different markings. And these coins are certainly worn, each one telling a decades-old tale of where it has been. Whenever I hold them, I feel like I am holding history—both my family's and America's—in my hands.

That's the magic of numismatics, the study and collection of coins, medals, tokens, and paper money. And the world's hub for enthusiasts, collectors, and educators alike is the American Numismatic Association (ANA) in Colorado Springs, Colorado. Founded by Dr. George F. Heath and a handful of fellow coin enthusiasts in 1891, the ANA has since grown to more than 28,000 members (including 1,200 abroad), and its headquarters houses both the world's largest numismatic lending library and the world's largest museum dedicated to numismatics. It's here where the true measure of money comes to life.

THE MEANING BEHIND MONEY

"Money carries a world of information within it," says Kim Kiick, the ANA's executive director. "Since money is produced by an issuing authority, usually a government, there are the obvious economic and historical aspects related to how that item came to be. The design of money is purposeful and often commemorates individuals, groups, or events. And every single circulating monetary unit has something that makes it distinctive."

Today, this goes beyond traditional money. There's also a category of numismatics called exonumia, which

includes items related to money, such as medals, military scrip, casino chips, gift cards, credit and debit cards, and even "elongates"—those oval-shaped pieces of flattened cents kids collect. If you have it in your wallet, it's likely part of the numismatic world.

This is just the latest step in human history for currency, according to Kiick. "Money in one form or another has been around at least six thousand years—ever since people began devising a commodity system assigning relative value to exchanged commodities, such as how much a bushel of wheat is worth compared to a copper ax," she says. "It has also been the first point of contact between societies throughout history. Even today, one of the first impressions people have of another country is from their money, which tells us about its art, history, values, and even politics." Hence the ANA's long-time acronym, CASH: culture, art, science, and history.

AN EMPHASIS ON EDUCATION

These broad categories help explain what makes money such a fascinating subject to study—and why the ANA intentionally reaches out to young people. For example, it offers a young numismatist (or YN) membership, complete with its own monthly newsletter and programs like Coins for A's, which rewards school-age kids with a free collectible coin every marking period for good grades. It also sponsors free bus transportation and field trips for Colorado Springs-area schools to help inspire an interest in coin collecting.

In addition, the ANA hosts an annual Summer Seminar, a two-week program of numismatic learning and camaraderie that offers various classes to collectors of all ages, as well as scholarships to young

numismatists. The instructors volunteer their time for a chance to share their love of their field.

"Those two weeks are filled with community, and participants are creating such wonderful friendships," Kiick reveals. "And several attendees grew up to become extremely successful, either in numismatics or in their own careers. It's special to see how that time here has affected their lives, both socially and professionally."

SHOW THEM THE MONEY!

Of course, the most popular destination here is the Edward C. Rochette Money Museum, where one can feel like a kid in a candy (coin) store. In addition to having hundreds of coins on display from around the world and throughout history—almost all of which have been donated—the main museum area houses fun items like a full-scale minting machine, a balancing scale, and misprinted paper money.

In the lower level, you'll find the History of Money exhibit, where you can see some of the earliest forms of currency and learn how money from across the globe has changed from ancient times to today. In addition, you'll find a pair of popular attractions: the Kids Zone and Mini-Mint. At Kids Zone, children twelve and under enjoy money-related activities and exhibits. And the Mini-Mint is just as the name indicates: you'll witness the process of how coins were made by hand centuries ago, including how they're struck to add all the intricate details.

However, perhaps the most jaw-dropping items in the Money Museum are found in the Harry W. Bass, Jr. Gallery, a collection of unique gold coins and patterns (designs that were never put into production). Other rare coins housed at the Money Museum include the 1804 silver dollar and the 1913 Liberty Head nickel—both valued in the millions—as well as the 1792 half disme, a precursor to the dime and the first American coin ever struck.

COIN-COLLECTING PARADISE

If you can't make it to Colorado Springs, the ANA holds two national conventions each year to provide collectors, professional numismatists, exhibitors, and the public an opportunity to participate. The National Money Show® is held in the spring and displays millions of dollars' worth of coins, plus seminars and auctions.

Then there's the World's Fair of Money®, the biggest coin-collecting event of the year—it's the numismatic equivalent of Comic-Con. Collectors can see historic treasures from the Edward C. Rochette Money Museum vault and from private collections. Live auctions at the event have even resulted in multimillion-dollar bids on some rare items.

Collectors also have an opportunity to attend educational seminars, lectures, and social events, network with fellow hobbyists, and even meet numismatic celebrities. For example, *Pawn Stars*' Rick Harrison has attended several events, and Eunice Kennedy Shriver was a special guest decades ago. However, attendees are equally interested in money-centric figures, such as the director of the U.S. Mint and the Secretary of the Treasury.

But Kiick says the biggest draw of the show is the bourse, a huge trading floor with hundreds of dealers from across the country buying and selling every numismatic item imaginable. The U.S. Mint, the Bureau of Engraving and Printing, and many world mints are usually in attendance, all offering their latest coins and commemoratives for sale. Attendees also can bring their old coins and paper money to the show for grading services and free evaluations.

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A NEW NUMISMATIC MISSION

If all this sounds amazing, you can always become an ANA member. The perks are many: free access to the museum, the ANA's monthly magazine, *The Numismatist*, and materials from the Dwight N. Manley Numismatic Library, plus opportunities to participate in conventions, seminars, and workshops. However, Kiick says that most collectors join the ANA simply to belong to a community of people who share a common passion. "Even through the coronavirus 'stay-at-home' situation in 2020, collectors remained highly engaged through our digital media, online blogs, and forums," she shares.

"That's going to be our next big push: growing more in virtual education," she concludes. "Up to now, the study of money has been largely about holding it in your hand: looking at it and drawing it close to see the details. But we hope that our virtual outreach during the pandemic helps to grow our international member base. Because of distance, international numismatists haven't had the same experience as those in the States. But with these virtual elements, we can now connect people across the globe and across the country for one purpose—to share their love of numismatics."

For more info, visit **money.org**

reaching for the moon

interview with **dr. janay brown-wood** | written by **shelley goldstein**


© Ricky Ashmun Photography

*Author and educator **Dr. JaNay Brown-Wood** discusses the importance of **diversity in children's books** to support lifelong reading.*

What is your background as an educator?
I have a bachelor's in psychology with a minor in applied developmental psychology, a master's in child development, and a doctorate in education. I currently teach at the college level and have been a professor of early childhood education and child development for many years.

Have you always been a writer?
Yes. In fact, my sixth-grade teacher Mrs. Welch predicted I'd be a best-selling author! My love for story comes from my parents being avid readers and always engaging me and my sisters in literacy.

Will you talk about your first book, *Imani's Moon*, and why you chose to center a story around a Maasai girl?
Initially, this story did not take place in Africa, and it was not about a young girl. When I wrote the first draft, I shared it with my older sister, Erin, who reminded me of the beautiful Maasai people. From there, I came across some African mythologies and stories. I eventually decided to change my character to a girl and name her Imani, which means "faith" in Swahili, one of the languages the Maasai people speak. It was important that this story showed a young person of color persevering despite her circumstances. Diversity in books is of utmost importance, especially stories of overcoming.

What in that story resonates most with children?
Children connect with Imani's drive to never give up. But I also have so many memories of sharing this book with young black children and of the pride in their faces as they hear a story from someone who looks like them about someone who looks like them. I remember a little girl at one reading excitedly pointing and saying, "That looks like me!" So, while my words and Hazel Mitchell's beautiful illustrations resonate with children, their engagement with me and my work resonates with me, too.

What was your first book signing like?
My first book signing of *Imani's Moon* was filled with love, pure elation, and pride. Both of my parents beamed with pride. When I finished reading, I talked about my family members and teachers who supported me in my storytelling. And guess who was right there in the crowd—Mrs. Welch, my sixth-grade teacher.

What advice would you give to writers hoping to publish their first book?
I would pull right from *Imani's Moon** and repeat what Mama tells Imani: "A challenge is only impossible until someone accomplishes it. Imani, it is only you who must believe." For aspiring authors, it is possible to make it happen—it just takes time, patience, perseverance, practice, and motivation to get better and better as an author. Don't give up. You can do it! You, too, can reach the moon!

For more info, please visit **janaybrownwood.com**

**Imani's Moon* by JaNay Brown-Wood, illustrated by Hazel Mitchell, Charlesbridge Publishing Inc., 2014

Front of Tear Out Card 2

stir-fried
UDON NOODLES

- 2 tbsp. oyster sauce
- 1 tbsp. soy sauce
- ¼ c. water
- 2 tsp. sugar
- 1 tsp. curry powder
- ½ tsp. kosher salt or sea salt
- 4 servings frozen or dried udon noodles
- 2 tbsp. sesame oil
- 5 oz. pork belly or shoulder, cut into strips
- ½ large yellow onion, peeled and thinly sliced
- ¼ carrot, peeled and julienned
- 1 bunch scallions, chopped
- Sansho to taste

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Back of Tear Out Card 2

1. In a small bowl, combine the oyster sauce, soy sauce, water, sugar, curry powder, and salt and mix well. Set aside.
2. Cook the udon noodles according to the package instructions. (Frozen udon can be cooked in a microwave as well as boiled.) Drain in a colander.
3. Heat the sesame oil in a large frying pan over low heat and stir-fry the pork until cooked through. Raise the heat to medium, add the onion and carrot, and stir-fry until tender.
4. Add the udon noodles and the oyster sauce mixture. Cook, tossing, until the noodles are coated with the sauce. Transfer to a serving platter, garnish with chopped scallions and sansho, and serve.

SERVES 4

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Louise Baker

Blacksburg
3601 HOLIDAY LN
BLACKSBURG, VA 24060
louiseybaker@gmail.com
(540) 320-0382