

THE ST. REGIS ATLANTA

Bespoke

MAGAZINE

TAILORED FOR THE ST. REGIS ATLANTA | STREGISATLANTA.COM | SUMMER 2014

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Welcome

WELCOME TO ATLANTA'S BEST ADDRESS — THE ST. REGIS ATLANTA

THE BEAUTY AND EXCITEMENT OF BUCKHEAD, AN enclave just a few miles from downtown Atlanta, is undeniable. Its beautiful seasons, countless attractions and celebrated dining, shopping and nightlife opportunities make it one of the nation's most sought-after destinations for business travel. We were recently named to Condé Nast Traveler's Gold List, awarded the Forbes Travel Guide Four Star award and honored as Travel + Leisure's No. 12 top large city hotel in the U.S., as well as the No. 5 city hotel for World's Best Service in the U.S. and Canada.

In an age where the word "luxury" has nearly lost its meaning due to the commonplace manner in which it is used, the AAA Five Diamond St. Regis Atlanta develops a new definition. From our desirable "in-town" resort location to the pampering Remède Spa, The St. Regis Atlanta is an oasis of pleasure, offering an exclusive opportunity to explore timeless traditions and cultured surroundings.

Upon arrival, guests experience exceptional amenities combined with the utmost in personalized, discerning service—including superb cuisine, the option of 24-hour private dining and, whenever requested, the uncompromising services of a St. Regis butler.

This season, there are even more reasons to experience time well spent at The St. Regis Atlanta. I invite you to enjoy bespoke dining at Astor Court, which offers full-service dining with breakfast, lunch, dinner and afternoon tea service, or cocktails at The St. Regis Bar—sample our award-winning West Paces Mary, our take on the beloved bloody mary with a Southern twist. We also invite you to relax in our stunning Remède Spa, which is always a great way to treat yourself this season. We also highly recommend getting a taste of Atlanta's exciting culinary landscape this season. The St. Regis Atlanta offers countless premier restaurants within walking distance, including new-to-the-scene eateries King + Duke and Umi.

Finally, please join us outside The Wine Room for our Champagne sabering at 6 p.m.—our ritual for celebrating the day and welcoming Atlanta's memorable evenings. However you choose to spend your time at our metropolitan manor, each moment spent within our walls reveals bespoke attention to every desire.

Sincerely,
Senih Geray
General Manager
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Calendar

UPCOMING EVENTS

DISCOVER SOME OF THE BEST THINGS TO SEE AND DO IN ATLANTA THIS SUMMER.

PERFORMANCES

"As You Like It"

THROUGH JUNE 29; CONANT PERFORMING ARTS CENTER, OGLETHORPE UNIVERSITY
Georgia Shakespeare, the professional theater company in residence at Oglethorpe University, presents this popular comedy about Rosalind, who falls in love with the dashing Orlando; the only problem is she's disguised herself as a boy to flee from her uncle's court, and antics ensue. The troupe continues its summer season with productions of "One Man, Two Guv'nors" by Richard Bean from July 9-27 and "The Frog Prince" by Melanie Martin Long with music by James Woodward from July 1-26 for the Family Classic Series. (404-504-1473; gashakespeare.org)

James Taylor

AUG. 5; VERIZON AMPHITHEATRE
Five-time Grammy Award winner James Taylor—a featured performer at President Obama's inauguration ceremony and recipient of the 2011 National Medal of Arts—will perform from his catalog of wide-ranging hits such as "Fire and Rain," "You've Got a Friend" and "How Sweet it is (to be Loved by You)." (404-733-5010; vzwamp.com)

Tori Amos

AUG. 19; COBB ENERGY PERFORMING ARTS CENTRE
Singer-songwriter and pianist Tori Amos, who has been nominated for eight Grammy



KEVIN THOMAS GARCIA

"Mamma Mia!"

SEPT. 23-28; FOX THEATRE

ABBA's timeless songs drive this popular musical by British playwright Catherine Johnson about a young woman's quest to discover her father's identity on the eve of her wedding, bringing three men from her mother's past to the women's Greek island home. (404-881-2100; foxtheatre.org)

Awards, comes to Atlanta on her world tour this summer in connection with the May release of her new studio album, "Unrepentant Geraldines," which adopts a pop/rock feel—a change of pace from her most recent music. (770-916-2800; cobbenergycentre.com)

EXHIBITS

Shara Hughes

THROUGH JUNE 27; MUSEUM OF CONTEMPORARY ART OF GEORGIA
Trained at the Skowhegan School of Painting and Sculpture in New York and the Rhode Island School of Design in Providence, Shara Hughes' paintings "combine elements of landscape, still life and figuration to dizzying effects," according to the museum. (404-367-8700; mocaga.org)

Scott Ingram

JULY 12 - SEPT. 13; MUSEUM OF CONTEMPORARY ART OF GEORGIA
The Atlanta artist—influenced by Chicago's modern architects while growing up in the Midwest—creates paintings, drawings, photography, sculpture and functional objects that comment on art and architecture in human environments, such as his December

installation of cinder blocks floating in a swimming pool for the New Art Dealers Alliance art fair during Art Basel in Miami. (404-367-8700; mocaga.org)

"Design for Social Impact"

THROUGH AUG. 3; MUSEUM OF DESIGN ATLANTA

This exhibit looks at ways that Southeastern U.S. designers, engineers, students, professors, architects and social entrepreneurs are using design to solve 21st-century problems, alongside projects from other parts of the world. Thirty to 40 projects will be displayed, including Plywood People's Billboard Bags—vinyl billboards recycled into bags—which generate jobs and income for Clarkston, Ga., residents who are refugees. Also in the show: an Interface project called Net-Works, which makes carpet tiles from old fishing nets in Asia. (404-979-6455; museumofdesign.org)

"Wynn Bullock: Revelations"

THROUGH JAN. 18, 2015; HIGH MUSEUM OF ART, ATLANTA

More than 100 black-and-white photos will be presented in this retrospective of Wynn Bullock's work—the first mounted by a major

COURTESY OF BRETT SNYDER COLLECTION; PHOTO BY MIKE JENSEN



“Dream Cars: Innovative Design, Visionary Ideas”

THROUGH SEPT. 7; HIGH MUSEUM OF ART, ATLANTA

Innovative automotive design will be showcased with 17 concept cars from Europe and the U.S., including rare and imaginative cars by Ferrari, Bugatti, General Motors and Porsche from the early 1930s to the 21st century. Conceptual drawings, patents and scale models will be displayed alongside full-size cars, showing the automobile’s evolution through the generations. (404-733-4400; high.org)

art museum in nearly 40 years. Considered one of the most significant photographers of the mid-20th century, Bullock embraced the American modernist style similar to Edward Weston, Harry Callahan and Ansel Adams. The exhibit will take a holistic look at Bullock’s career from his early light abstractions to landscapes, figure studies, color work, negative images and late abstractions. (404-733-4400; high.org)

“A Visual History of AIGA, 1914-2014”

AUG. 17 - OCT. 5; MUSEUM OF DESIGN ATLANTA

This survey of groundbreaking work by design masters includes pieces by Andy Warhol, Paul Rand, Saul Bass, Ivan Chermayeff, Alvin Lustig, Stefan Sagmeister and Michael Vanderbyl for the AIGA, formerly known as the American Institute of Graphic Arts. (404-979-6455; museumofdesign.org)

EVENTS AND ACTIVITIES

Atlanta Downtown Restaurant Week

AUG. 9-17; VARIOUS RESTAURANTS

Enjoy prix-fixe brunch, lunch and dinner at some of the area’s best restaurants—casual, upscale and neighborhood eateries alike—in this 12th

edition of Downtown Restaurant Week, which also will feature unique experiences with participating sponsors. (atlrestaurantweek.com)

Piedmont Park Arts Festival

AUG. 16-17; PIEDMONT PARK

This outdoor festival features the works of up to 250 painters, photographers, sculptors, leather and metalwork artisans, glass blowers, jewelers and crafters, as well as artist demonstrations, live music, a street market, children’s play area and food vendors. Presented by the Atlanta Foundation for Public Spaces, the event will benefit a local charity or scholarship. (404-873-1222; piedmontparkartsfestival.com)

AJC Decatur Book Festival

AUG. 29-31; DOWNTOWN DECATUR

The largest independent book festival in the country—and one of the five largest anywhere—features author book signings and readings as well as panel discussions, a children’s area, live music performances, parades, cooking demonstrations, poetry slams, writing workshops and more, just 6 miles from Atlanta. (404-471-5769; decaturbookfestival.com)



Fantastic Fourth Celebration

JULY 3-5; STONE MOUNTAIN PARK

This three-day party includes nightly fireworks—called a “must-see fireworks show” by USA Today and one of Reader’s Digest’s picks for “America’s Most Spectacular Fourth of July Fireworks.” Each evening also includes a patriotic laser light show and the park’s summer attractions such as SkyHike adventure course, Geyser Towers water play area, a 4-D theater and more. (770-498-5690; stonemountainpark.com) **B**

Concierge



SARAHANNA.COM

Local Insights

The St. Regis Atlanta's concierge Louis Wood recommends the best ways to experience the city and season.

BY SHARON STELLO

WITH MORE THAN 15 YEARS OF CONCIERGE EXPERIENCE, LOUIS WOOD KNOWS ALL OF THE PRIME PLACES TO INDULGE AND RELAX IN ATLANTA, OFFERING HIS TOP CHOICES FOR SHOPPING, DINING AND ENTERTAINMENT THIS SUMMER.

Open-Air Fare

Warmer weather beckons visitors to enjoy alfresco dining at Atlanta's many restaurants with outdoor patios, where scenic vistas and unparalleled cuisine create a perfect pairing.

Wood recommends **DEL FRISCO'S GRILLE**, an iconic steakhouse with an exceptional Atlanta location. "Del Frisco's in the heart of Buckhead boasts an open-air balcony overlooking our famous Peachtree Road," Wood says. "A great burger, a cold beer and an entertaining view of Peachtree is a great way to spend an hour." (404-537-2828; delfriscosgrille.com)

For a relaxing meal with impeccable service, Wood suggests the **ST. REGIS POOL PIAZZA**, available only to the resort's registered guests. Nibble on shrimp cocktails or a lobster BLT while gazing across the tranquil water. Wood says, "Our resort guests can work on their tan while enjoying cocktails, snacks or a full meal without ever leaving the comfort of their lounge chair." (404-563-7900; stregisatlanta.com)



The St. Regis Pool Piazza serves casual eats and cocktails.

GEORGE SANCHEZ



Warm cheesecake dessert at Aria

Delectable Desserts

To indulge after dinner—or anytime—try sweets treats at **MAISON ROBERT**, north of the resort amid the Chamblee neighborhood's luxury auto dealerships and antique shops. "Known for elegant handmade chocolates, Maison Robert offers a small lunch menu and a huge selection of French pastries and desserts," Wood says. "Don't miss the chocolate pave with pistachio buttercream icing." (770-454-6442; maisonrobertchocolates.com)

For a special evening out, Wood recommends **ARIA**, where longtime pastry chef Kathryn King rotates the dessert selection regularly; notable favorites include chocolate espresso cake and Georgia strawberry angel cake. "A specialty that is often on the menu is her warm cheesecake," Wood says. "I always advise my guests to save room for dessert when they are dining at Aria." (404-233-7673; aria-atl.com)

TOP PHOTO BY SARAH HANNA PHOTOGRAPHY



Lenox Square Mall celebrates Fourth of July with a festive fireworks display.

Summer Showstoppers

Visitors may want to request their dessert to go and then head over to **CHASTAIN PARK AMPHITHEATER**. Wood says many concertgoers bring elegant picnic dinners to shows by the Atlanta Symphony Orchestra and popular bands at this outdoor concert venue. "Chastain Park is only a few minutes away from the St. Regis," he says. "And, of course, our chef is always happy to prepare a meal to take to the show." (chastainpark.org)

A different kind of show is planned for Fourth of July festivities around town. Start the morning by cheering at the **PEACHTREE ROAD RACE**. "This 10K ... turns our Peachtree Street into a virtual river of human runners," Wood says, adding that many resort guests stroll to the corner to watch. (404-231-9064; peachtreeroadrace.org)

Cap off the day at **LENOX SQUARE MALL**, which Wood says presents the area's most spectacular Independence Day celebration with live entertainment before a patriotic display of fireworks lights up the sky. (404-233-6767; simon.com/mall/lenox-square)

Singular Shopping

Those seeking a memento of their trip need look no further than **THE SHOP AT THE ST. REGIS**. "Our resort gift shop can best be described as a jewel box of a boutique," Wood says. Opened in November, it carries classic items sporting the resort's logo and specialty items from two iconic Atlanta boutiques: Tassels jewelry store and Guffey's menswear shop. (404-563-7900; stregisatlanta.com)

Another must-stop gift shop is **SAM FLAX**. In addition to the art and office supplies for which it's known, the shops sells novelty items that make for great souvenirs and gifts. "They offer specialty stationery engraving, picture framing and gift wrapping," Wood says. "Much of the second floor is dedicated to exquisite papers. These large sheets of handmade and machine-printed papers make Sam Flax a gift wrapper's paradise." (404-352-7200; samflaxsouth.com)



Sam Flax is a one-stop shop for those looking for a gift or memento of their stay in Atlanta.

Vintage Variety

For a souvenir with some history, Wood recommends guests visit **THE GALLERIES OF PEACHTREE HILLS**, which offers antiques, fine art and interior design. His favorite store in the complex is **ROBUCK**, which specializes in Italian furniture and fixtures from the 17th to the 19th century. "The multilevel shop is filled with European treasures," Wood says. (galleriesofpeachtreehills.com) (404-351-7173; robuck.co)

Not far from The Galleries is **PEACHTREE BATTLE ANTIQUES & INTERIORS**—"an antique lovers' paradise" with 60 premier dealers in a 16,000-square-foot showroom. As Wood says, "The huge variety of antiques provides the perfect opportunity to buy a special gift for a friend or a very special gift for yourself." (404-846-9411; peachtreebattleantiques.com) **B**



Peachtree Battle Antiques & Interiors

Art Affair

Summer festivals abound from coast to coast, showcasing the finest visual displays and live performances from talented artists.

BY SHARON STELLO

AS THE WEATHER WARMS, FESTIVAL SEASON ALSO HEATS UP WITH EXHIBITIONS OF FINE ART AND PERFORMANCE pieces across the nation. Some events take place in picturesque parks, while others bring the cultural celebration to iconic theaters and exhibit spaces. Whether visitors are seeking to invest in one-of-a-kind artwork or attend an exclusive performance, there's a festival for every connoisseur. Several events also offer attendees the opportunity to witness artists at work, from glass blowers to painters, or tap into their inner artist with hands-on activities. With so many festivals in top cities this summer, travelers may want to cultivate an itinerary dedicated exclusively to the exploration of the arts.



NICOLA SALVA



©DAMIR YUSUPOV/BOLSHOI THEATRE

Festival of Arts and Pageant of the Masters

JULY 9 - AUG. 30; LAGUNA BEACH, CALIF.

One of the nation's oldest—it debuted more than 80 years ago—and most highly acclaimed juried fine art shows, the Festival of Arts boasts the work of 140 award-winning Orange County artists. The show presents paintings, photographs, sculpture, jewelry, handcrafted wood and furniture items, ceramics, glass and more. In addition to perusing the artwork, visitors may attend special events such as Family Art Day, jazz concerts, the Sunday in the Park music series, jazz paired with wine and chocolate tastings, and Art of Cooking demonstrations by notable local chefs. Hosted in conjunction with the festival, Pageant of the Masters runs from July 9 to Aug. 30 in the on-site outdoor amphitheater. The 90-minute show of "tableaux vivants," or living pictures, features cast members in elaborate costumes posing to re-create famous paintings accompanied by live narration and a professional orchestra. This year's show, "The Art Detective," is inspired by works of art like Rembrandt's "The Night Watch," Botticelli's "Primavera" and others, highlighting how creative riddles were unraveled, lost treasures discovered and crimes of passion uncovered. (foapom.com)

Lincoln Center Festival

JULY 7 - AUG. 16; NEW YORK CITY

In a monthlong celebration of performing arts, the Lincoln Center presents renowned dance, theater, opera and music in Manhattan. Since starting in 1996, the festival has showcased an eclectic mix of artists and productions representing more than 50 countries. Leading this year's lineup is Japanese Kabuki theater company Heisei Nakamura-za, presenting a rarely performed 19th-century story, "Kaidan Chibusa No Enoki" ("The Ghost Tale of the Wet Nurse Tree"), about the murder of an artist by a samurai who desires the artist's wife. Then, Belgian choreographer Anne Teresa De Keersmaecker and dance company Rosas revisit four of her iconic early works, including "Fase," which she first performed in the early 1980s to the music of Steve Reich. Throughout summer, a number of exciting performances round out the festival: Houston Grand Opera presents "The Passenger" by Mieczyslaw Weinberg (July 10-13); The Bolshoi Opera performs "The Tsar's Bride" by Nikolai Rimsky-Korsakov (July 12-13); The Bolshoi Ballet and Orchestra perform "Swan Lake" (July 15-20), "Don Quixote" (July 22-23) and "Spartacus" (July 25-27); and the Sydney Theatre Co. presents "The Maids," a darkly humorous play by Jean Genet (Aug. 6-16). (lincolncenterfestival.org)



ArtAspen

JULY 31 - AUG. 3; ASPEN, COLO.

The mountain community of Aspen is known for its commitment to the arts, with 25 galleries, a well-respected museum and world-famous cultural arts center. With that solid foundation, it was a logical location for organizers—who also present the esteemed ArtHamptons and Palm Springs Fine Art Fair—to establish ArtAspen, which embarks on its fifth year in 2014.

Focused on rare, museum-caliber contemporary work, the event is limited to only 30 dealers, creating an intimate atmosphere for art collectors and sellers to meet and mingle. In addition to perusing premier artwork, ArtAspen attendees may choose from a variety of exclusive parties, galas and panel discussions—revered art dealers will offer insights on building a valuable collection while collectors will share stories of landing their most prized artworks as well as the ones that got away. The fair takes place at Aspen Ice Garden, just three blocks from popular Wagner Park on West Hyman and First streets, offering an ideal location for enjoying art and the local culture. (art-aspen.com)

Chicago Dancing Festival

AUG. 20-23; CHICAGO

Bringing together some of the country's best dancers across a variety of genres, this four-day festival showcases top-caliber troupes at venues throughout the downtown area. This year's lineup highlights acclaimed ballet, contemporary and ethnic dance companies, including the Joffrey Ballet, the Juilliard School, Hubbard Street Dance Chicago and stars of the Washington Ballet. Since 2007, the festival has presented 60 groups and commissioned four new pieces. Last year's event featured a gala performance and benefit, while the year prior the festival hosted a day of dance films and a panel discussion on the state of dance in Chicago. Venues include the Harris Theater, the Auditorium Theatre of Roosevelt University and the Museum of Contemporary Art Chicago, culminating with a finale at Millennium Park's Jay Pritzker Pavilion, an outdoor stage with a striking design by renowned architect Frank Gehry. (chicagodancingfestival.com)



TONY BENNER PHOTOGRAPHY

Atlanta Arts Festival

SEPT. 13-14; ATLANTA

This free, outdoor festival in historic Piedmont Park features 200 of the country's best artists in an eclectic mix of mediums, from paintings and photography to sculpture, leather, metal and glass, as well as art demonstrations, hands-on activities, live entertainment and food vendors. Now in its eighth year, the festival is a must-attend event for art connoisseurs, offering the opportunity to find distinctive decor for their homes or wearable art in the form of one-of-a-kind jewelry pieces. The nationally recognized artists featured in the festival are hand-selected by a panel of professional jurors, chosen on a merit system based on the quality of their work.

Held the second weekend after Labor Day, the festival also presents live entertainment to delight attendees, including performances by Cliff deMarks, Kristen Englenz, Cigar Store Indians and The Rays, among others. Interactive workshops allow festival-goers to create masterpieces of their own, while top chefs, bakers and mixologists use their artistry to prepare dishes that are pleasing to the eye as well as the palate. (atlantaartsfestival.com) **B**



TODD ROSENBERG

Trend

In Full Bloom

Summer's most recognizable counterpart is back and better than ever—and with a serious twist.

BY TESS EYRICH

FLORAL PRINTS AND SUMMERTIME HAVE ENJOYED a decades-long marriage, but designers this season are turning one of fashion's most familiar partnerships on its head with technicolored patterns and hyper-realistic embellishments. These are hardly your grandmother's florals—instead, think gauzy gowns bedecked with crepe blossoms and psychedelic cocktail sheaths that are putting a contemporary spin on vintage silhouettes. Men, meanwhile, can no longer be content to settle for a flower in the lapel, as ready-to-wear portfolios are rife with retro-inspired, fitted Hawaiian shirts; graphic outerwear; and even luxe suiting covered in fanciful sprays. **B**



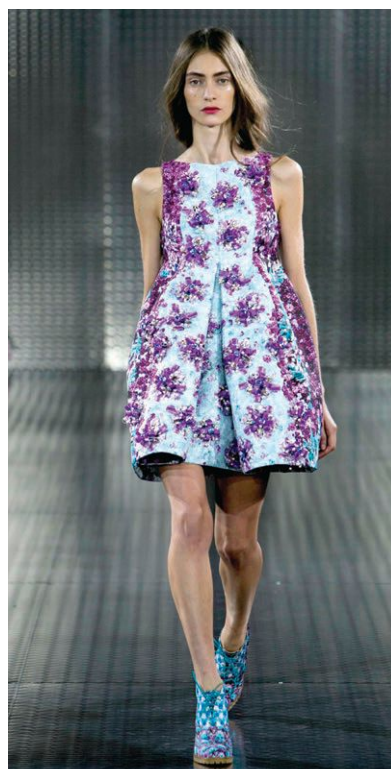
Floral embroidered bodice gown with sheer organza overlay and applique embellishment, \$13,000, by Delpozo (delpozo.com)



Jasmine floral crepe cady jumpsuit with long sleeves, \$4,200, by Elie Saab (877-551-7257; saksfifthavenue.com)



Silk floral applique vest, silk shorts, leather wedges, price upon request, by Giambattista Valli (888-774-2424; bergdorfgoodman.com)



Ponker dress with Swarovski crystal beading, \$18,850, by Mary Katrantzou (888-282-6060; nordstrom.com)



Citron silk faille dress with white threadwork and sequin embroidery, \$4,490, by Oscar de la Renta (888-782-6357; oscardelarenta.com)



Tropical print silk dress with metal detailing, \$3,586, by Etro (877-678-9627; net-a-porter.com)



Dark bazaar grand ornamental flowers printed silk twill jacket, \$3,150, stretch crepe de chine formal blouse, \$595, printed silk twill sharp pants, \$1,150, casual lace-up shoe in black leather with white sole, \$540, by Gucci (877-482-2430; gucci.com)



Leather motorcycle jacket with side tab detailing, \$2,950, by 3.1 Phillip Lim (855-212-3178; 31philliplim.com)



Floral blazer, \$535, floral trousers, \$284, by Oliver Spencer (oliverspencer.co.uk)



Rivington cotton jacket, \$550, Walker cotton pants, \$350, Kent leather shoes, \$325, by Rag & Bone (866-509-3695; rag-bone.com)



Floral print silk shirt, \$890, satin jacket with embroidered sequins, \$2,950, patent effect denim trousers, \$590, leather and pony hair shoes, \$1,195, by Saint Laurent (800-399-0929; ysl.com)



Victor wool jacket with floral print, \$1,200, Luke cotton trousers, \$510, by Jonathan Saunders (jonathan-saunders.com)



Printed rayon shirt with pocket, \$450, navy and white hemp shorts, \$500, cotton bag, \$690, by Junya Watanabe (doverstreetmarket.com)

Instant Gratification

A blast of liquid nitrogen spawns fresh, creamy ice cream in less than 90 seconds.

BY KIRSTI CORREA



BOTH PHOTOS BY MERRETT FAY

Chill-N Ice Cream offers simple flavors like vanilla yogurt with rainbow sprinkles.

ICE CREAM CAN RECALL A WHIRLWIND OF EMOTIONS. For children, simply hearing an amplified tune from an ice cream truck signals the thrilling opportunity to sprint down the block, chasing after the beloved dessert. A tub of the treat can dry tears from a broken heart, while three scoops decorated with a slice of a banana, nuts, whipped cream, chocolate syrup and a cherry is an emblem of a celebration. For every occasion, there is ice cream.

It comes in a variety of forms—a cone, cup or even a shake—as well as myriad flavors that can astonish any sweet tooth. But today, ice cream makers enter a new era of the frozen treat, tempting the taste buds by crafting made-to-order ice cream with an unexpected ingredient: liquid nitrogen.

Just a Minute

The traditional ice cream recipe, which features a simple combination of milk, cream, sugar, salt, flavoring and, of course, ice, has undeniably left a lasting legacy across many generations. “Ice cream has been made the same way for hundreds and hundreds of

years ... [but] now we’re changing it,” says Chuck Woodward, the co-founder of Chill-N Ice Cream in Florida.

The addition of liquid nitrogen has taken a process that’s scientific and made it even more experimental—and for good reason. “Ice cream today ... is tarnished with preservatives, emulsifiers and stabilizers,” says Robyn Fisher, founder of San Francisco-based Smitten Ice Cream. “I wanted to ... get back to the pure product and make [ice cream] for taste, not shelf life.”

Fisher uses her high-tech, patented Brrr machine to perfectly churn a mixture of organic milk and fresh ingredients before unleashing the liquid nitrogen, creating ice cream with a defined, smooth texture. The smaller the ice crystals are in ice cream, the smoother the product will be, Fisher says, noting that liquid nitrogen enables smaller crystals because it instantly freezes ice cream at -321 degrees Fahrenheit.

The low temperature of liquid nitrogen also allows for the ice cream to be prepared in a short amount of time—typically 60 to 90 seconds—right in front of customers, according to Woodard. At Chill-N's location in Miami, an ice cream base and flavor are fused together in a mixer; liquid nitrogen is then introduced and, in less than a minute, a 6-ounce or 8-ounce cup of creamy ice cream is ready to be enjoyed.

Creative Tastes

Liquid nitrogen, which is a freezing agent, means that not only can ice cream be made to order, but it can also be personalized down to its core ingredients. "Everything starts with the base, which is a light vanilla ice cream or yogurt," Woodard explains. Then, customers can choose from an assortment of flavors and mix-ins.

In line with its scientific theme, the menu at Chill-N is designed like a periodic table, with the names of the flavors and mix-ins abbreviated to two letters like the elements. Cb (cake batter) and Nt (Nutella) are among the popular options available.

This summer, Chill-N is also experimenting with salted caramel and pistachio, in addition to offering classics like Vn (vanilla), Ch (chocolate) and Sb (strawberry). Customers can even create their own custom flavors by combining two choices from the 12 options available. Mix-ins range from traditional toppings, such as Rs (rainbow sprinkles) and Pn (peanuts), to more interesting ones such as Mw (marshmallows), Pt (pop tarts) and Kd (Krispy Kreme doughnuts).

In order to intensify the texture of its ice cream, Smitten specializes in seasonal flavors with fresh pairings based on what is available locally in the Bay Area. "Each month we choose the ingredient that is at its peak of ripeness," Fisher explains.

During summer, customers can expect olive oil ice cream with lavender shortbread in June; a honey nectarine flavor—sourced from local orchards—in July; and a sweet corn ice cream paired with berries in August.

"All of our flavors are pretty special because we make everything from scratch as opposed to using a pre-made mix," Fisher explains, adding that the ingredients are delivered to each store every morning. "Nothing is ever frozen."

A Cool Impact

Though scientists and chefs alike have experimented with liquid nitrogen ice cream for years, bringing it to the masses is a relatively new concept. One company that can take at least partial credit for popularizing the treat across the country is Sub Zero, a chain that opened its first store in Utah in 2005 and has since grown into a global sensation with locations across the U.S. and the United Arab Emirates. Founder and CEO Jerry Hancock says the Sub Zero experience allows



Sub Zero was one of the first companies to bring the public widely available liquid nitrogen ice cream.

customers to enjoy the wonders of liquid nitrogen in more ways than one.

"Customers appreciate that they are part of the entire experience," he explains. "Because it's not made yet, customers can really make it however they want. We have options from low-fat, dairy-free, soy and premium ice cream, yogurt or custard, and we can even accommodate allergies. ... It's a fascinating thing."

It's also the mystery of liquid nitrogen that captivates customers: A cloud of fog appears once the liquid nitrogen is released, and then a scoop of the dessert is revealed as it evaporates. "Liquid nitrogen will bring people in because it's interesting to watch, so we have to make sure they're coming back," Woodard says.

"I don't think it's a fad; it'll stick around," he continues. "It's a growing market without a doubt and you're seeing the concept in almost every major city. People are doing it in different ways and more people will want to try it." **B**

"BECAUSE IT'S NOT MADE YET, CUSTOMERS CAN REALLY MAKE IT HOWEVER THEY WANT. ... WE CAN EVEN ACCOMMODATE ALLERGIES."

—JERRY HANCOCK



NATHAN MICHAEL

Smitten uses organic milk in its ice cream.



It only takes a 60- to 90-second blast of liquid nitrogen to concoct the perfect summer treat.



FOOTER/SHUTTERSTOCK

Courtside Spotlight

The world's greatest tennis stars return to New York this August for the 2014 U.S. Open.

BY DAMON M. BANKS AND BESPOKE MAGAZINE STAFF

A HIGH LEVEL OF INTENSITY ENVELOPS NEW YORK in the summer, and as the end of August draws near, anticipation only begins to build as Arthur Ashe Stadium readies itself for some of the fiercest competition in the sporting world. On Aug. 25, star athletes from around the world arrive in Flushing Meadows for what has become one of the nation's most prominent tennis championships: the U.S. Open. One of the four tennis Grand Slam tournaments, the annual two-weeklong event not only features top players with an unmatched dedication and passion for the game, but also a premier New York venue—the USTA Billie Jean King National Tennis Center.

“This event takes on the personality of [New York City], which is one of the most chaotic and pressure-packed cities in the world,” says Justin

Gimelstob, a Tennis Channel broadcaster and ATP World Tour board member. “[It] provides a nice offset to some of the more serene environments that tennis is often played.”

The U.S. Open has faced its share of adversity over the years—including the logistical challenges of operating a world-renowned event just outside a major metropolis—but successfully built a reputation as one of the most prestigious tournaments in the tennis community. Its timeline dates back to 1881, when it was known as the U.S. National championship with just a men's singles competition; in the decades since, women's doubles, mixed doubles and specialty sets were added to create the format audiences are familiar with in modern tournaments. In 1968, it officially launched as the U.S. Open, offering a prize purse of \$100,000 and

drawing 96 men and 63 women to the East Coast to battle for the coveted championship title.

Today, the U.S. Open is not only an integral part of the Grand Slam, but is also a world-class sporting event that attracts the attention of millions around the world.

Serving up Success

Expected to be another fight to the finish, 2014's event will see a number of top contenders vying for the title. There are numerous expert opinions about the favorites to win this year's U.S. Open, but a few names continue to rise to the surface. Among the international contenders are Alexandr Dolgoplov, the top-ranked Ukrainian player; Flavia Pennetta, a favorite out of Italy; Milos Raonic, the Canadian all-star originally from Montenegro; and Simona Halep,

a highly ranked Romanian player.

Up-and-coming American players are also making headlines, with John Isner touted as one of the future stars of U.S. tennis. He is the top-ranked American male tennis player and is expected to have an impressive showing in August.

"I'm a big believer that John Isner will have a huge U.S. Open at some point," Gimelstob says. "He loves playing in his home country, on hard courts, and with his massive weapons, he's very dangerous whenever he is healthy. If he can get through some early round matches relatively quickly and maintain an energy reserve, he can make a deep run."

This year's event will also prove to be a grand stage for several longtime favorites. Venus and Serena Williams, whose friendly sibling rivalry made a big splash at the 2001 U.S. Open when they went head to head, are expected to return. The powerhouse Rafael Nadal is also set to defend his ranking as the world No. 1 player, captivating audiences with his incredible abilities and his Spanish charm. Nadal, who won the 2013 U.S. Open men's title, continues to be a crowd favorite at each tournament he plays.

Looking Ahead

With one of its most exciting U.S. events on the horizon, all eyes are on the sport of tennis this summer. There is speculation about what will come next for the esteemed U.S. Open, and though the changes in 2014 won't be significant—they include a 30-foot, two-story viewing gallery for fans to view the five practice courts—there's much to look forward to in the coming years.

These upgrades are just the beginning of an exciting transformation at the USTA Billie Jean King National Tennis Center. A highlight of the renovation is the long-anticipated retractable roof over Arthur Ashe Stadium, the primary venue for the U.S. Open, scheduled for completion as early as the 2016 event, according to Daniel Zausner, chief operating officer of the National Tennis Center. The roof, designed to keep the focus on tennis rather than the weather, will ensure that the event can take place on a predictable schedule, rather than falling victim to the elements.

Beyond that major change, additional improvements include two new cutting-edge stadiums, widened walkways and a host of other projects designed to further enrich the experience of the U.S. Open for both the players and fans. Between 200 and 300 workers will be on-site for the next five years to make this dream a reality, creating an incredible space for fans and players alike to enjoy the high-profile event.

"The U.S. Open has done an excellent job becoming more than just a tennis tournament; it is now a sporting [and] entertainment extravaganza," Gimelstob says. "The line between sports and entertainment has become very fine, and the Open does a great job keeping fans engaged throughout their experience." B



Clockwise from top left: John Isner, Rafael Nadal and Serena Williams competing in the 2013 U.S. Open.

HALL OF FAME

Take a look back at the players who went home as champions in the last five years.

2013

MEN'S: Rafael Nadal
WOMEN'S: Serena Williams



2012

MEN'S: Andy Murray
WOMEN'S: Serena Williams



2011

MEN'S: Novak Djokovic
WOMEN'S: Samantha Stosur



2010

MEN'S: Rafael Nadal
WOMEN'S: Kim Clijsters

2009

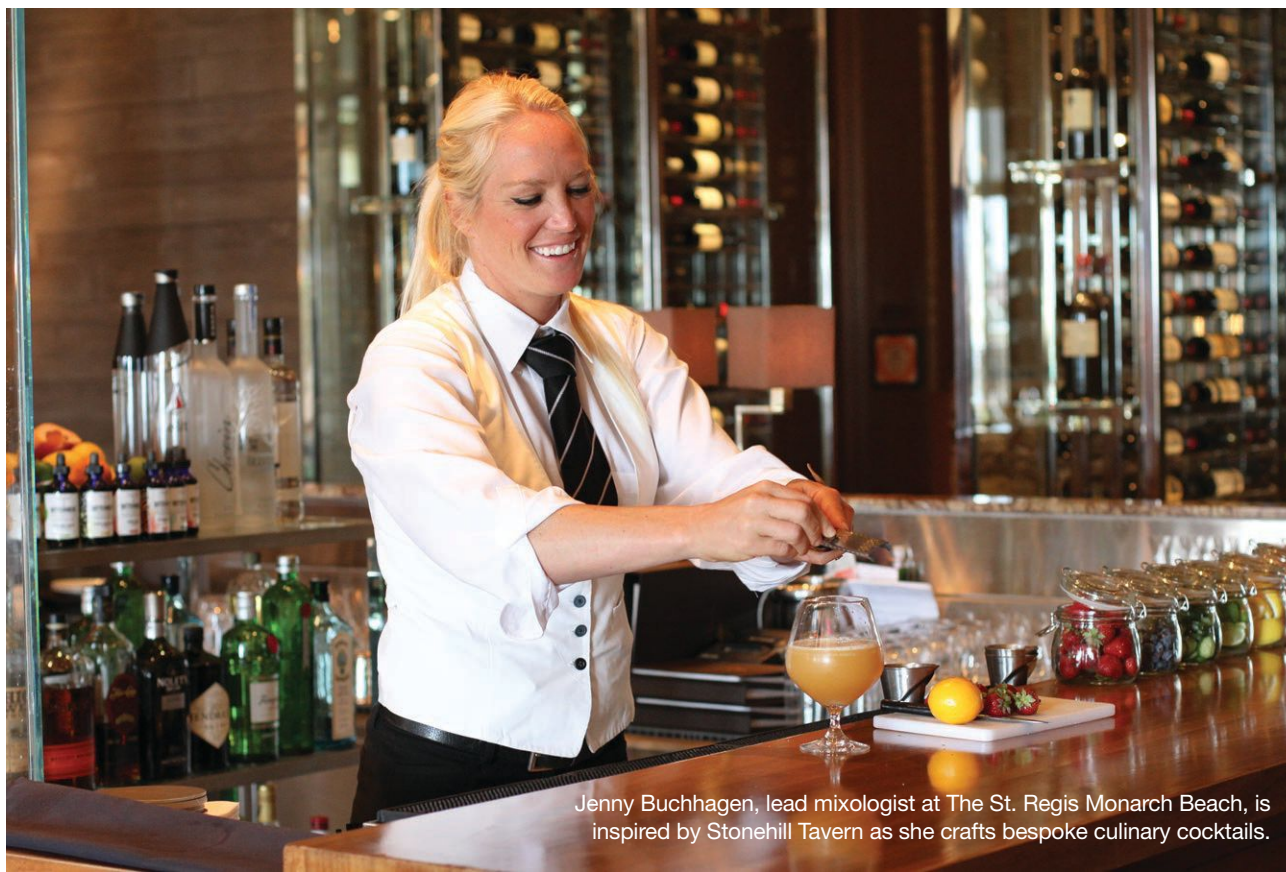
MEN'S: Juan Martín del Potro
WOMEN'S: Kim Clijsters

Savor the Moment

Herbs, spices and other flavorful ingredients inspire this summer's culinary cocktails.

SECTION BY MICHELLE FRANZEN MARTIN

JODY TONGCO



Jenny Buchhagen, lead mixologist at The St. Regis Monarch Beach, is inspired by Stonehill Tavern as she crafts bespoke culinary cocktails.

FOR JENNY BUCHHAGEN, WALKING INTO THE kitchen of Stonehill Tavern at The St. Regis Monarch Beach is inspiring. Certainly, that can be credited to Executive Chef Raj Dixit's one-of-a-kind culinary creations, as his fresh ingredients often give Buchhagen countless new ideas for savory summertime cocktails.

"Chef Raj is really embracing the local market when it comes to herbs and produce," explains Buchhagen, who is Stonehill Tavern's lead mixologist. "It's always fresh, local and brought in the day of service."

This excitement translates to her work behind the bar, where she mixes cocktails with ingredients such as locally grown bell peppers, farm-fresh eggs and a variety of herbs and spices. These savory culinary cocktails are the season's hottest drink trend, making their way onto bar menus across the country.

"I believe the increased popularity of savory cocktails is in large part due to the rise in popularity

of anti-'sweet' cocktails," says Moses Laboy, mixologist and director of libations at Le Colonial, a French-Vietnamese restaurant and lounge in New York City. "Flavored drinking vinegars, dill, basil and flavored salts are all on the top of my must-have list for summer."

Laboy, who created the restaurant's Dillio cocktail—a combination of peanut-infused Maker's Mark bourbon, ginger liqueur, lime juice, fresh dill and bitters—will continue to craft a variety of new exciting drinks this summer.

Greg Henry, author of the new book "Savory Cocktails," notes that many mixologists are making herbs a key ingredient in summer drinks. "I think herbs define summer savory cocktails," says Henry, who lives in Los Angeles. "They lend a botanical bit that enhances the culinary aspect behind some of my favorite savory cocktails."

Henry adds that spicy cocktails are also a summer favorite. "While spice may not be your first

thought in cooling down, hot chilies such as Thai chili pepper, habanero, ghost chili powder and serrano chilies can actually bring down the body temperature," he explains.

Todd Griffith, a mixologist with New York City-based Jacques Restaurant Group, says customers are coming into the bars more interested than ever in cocktail ingredients. "Just as top chefs herald the local farmer, cocktail menus increasingly single out house-made bitters, syrups and juices with the freshest of ingredients," he says, adding that combining sweet ingredients with savory elements, like simmered peach puree with Thai chilies, is also popular.

When it comes to crafting the ultimate summer drink, balance is the key. "You need to balance the flavor elements and follow a culinary path as you begin building your cocktail," Henry says. "What I like about this trend towards savory cocktails is how deliciously it illustrates ... that demand for all things fresh, seasonal and local."

From Garden to Glass

These cocktails redefine the meaning of the word “refreshing,” featuring flavorful ingredients right from the farm.



FIJI MERMAID

The combination of fresh lemon and pomegranate juices, simple syrup, kaffir lime leaves, Angostura bitters and egg whites mixed with Tanqueray No. Ten makes the Fiji Mermaid at Stonehill Tavern in The St. Regis Monarch Beach a seasonal favorite.

“The Tanqueray [No.] Ten is very citrus-driven, with the juniper berries and botanical notes taking a back seat,” explains Jenny Buchhagen, Stonehill Tavern’s lead mixologist. “The citrus in the gin complements the pomegranate and lemon juice very well.”

Likewise, the kaffir lime gives the cocktail a unique flavor, while the egg white offers body and texture. “The egg white gives the cocktail almost a velvet-like texture to the tongue, which gives the cocktail that much more character when you’re enjoying it,” she says.



SALAD BOWL GIN AND TONIC

Greg Henry’s Salad Bowl Gin and Tonic doesn’t just have healthy ingredients—it’s also all about the season. “This drink feels like summer,” says the author of the new book “Savory Cocktails.” His take on the classic drink combines fresh herbs with English cucumber, heirloom tomatoes and London dry gin. Muddled herbs and vegetables play off the botanicals in the gin, giving it just the right balance. “The balance comes from garden-fresh tomatoes and their sweetly acidic bite. Even a savory cocktail needs the right hint of sweet in its structure,” he adds.

The key is also using summer-fresh ingredients: Henry recommends choosing tomatoes carefully, as they need to have a bright taste to stand up to the “herbaceousness” in the cocktail that drinks like a meal.



LATINA DANCING IN ASIA

The Peruvian spirit Pisco Portón takes center stage in mixologist Moses Laboy’s Latina Dancing in Asia, a cocktail served at Le Colonial in New York City. The drink combines tamarind-flavored drinking vinegar, fresh lime juice, bitters and a touch of sugar, topped with dry sparkling wine and a kaffir lime leaf for garnish.

“The elegance of Portón combined with the savory taste of the acidic tamarind vinegar are all brought together with a touch of sugar and the effervescent sparkling wine,” he says. “I really think I hit it out of the park with this cocktail—all of the ingredients dance so well together in the glass.” **B**

Seafaring Style

A staple in the classic American wardrobe, the modern-day yachting timepiece only continues to improve in terms of both style and functionality.

SECTION BY DAMON M. BANKS

Major sailing races, like the America's Cup, are often sponsored by companies known for their yachting watches.



© ACEA/GILLES MARTIN-RAGET

THE HISTORIC LINK BETWEEN TIMEKEEPING AND on-the-water adventuring is strong, dating back to a period when sailors required high-precision devices for navigation. The precursors to today's watches, marine chronometers—which were first developed in the 18th century by a man named John Harrison—helped keep track of time and distance over long sea voyages, thus changing maritime navigation forever. His marine chronometers resolved issues that traditional clocks couldn't overcome, such as temperature changes, humidity and the rocking, rolling and plunging motions of the open waters.

In the years since, that groundbreaking concept has been enhanced with state-of-the-art technological advances. Modern yachting watches are equipped with a plethora of specialized features that will support any kind of maritime adventure. Specifically, water resistance up to 100 meters, a barometer, a digital compass and precision timing are required in any high quality nautical watch. In addition, many modern choices feature a

chronograph system with a countdown measurement on a sub-dial to provide function and style for any aspiring yachtsman.

"To meet the demands of today's most dedicated boating and watersports enthusiasts, watch manufacturers have to offer uncompromising water-resistant cases in lightweight materials, distinct dials with clear legibility and high-grade accurate movements that the user can rely on," says Michael L. Friedman, historian and development director at Audemars Piguet.

Today, that historical need for precise nautical timekeeping methods continues—and there is nowhere it's more prevalent than in the competitive realm. Decorated yachtsman Paul Cavard, a six-time America's Cup veteran and two-time Olympian, is just one of the many sailors who emphasize the importance of having an accurate timepiece while locked in a fierce battle on the water.

"The Yacht-Master II is a fantastic watch," Cavard shares, admitting he has a bit of a bias toward the Rolex brand.

"It combines functionality with elegance," he continues. "The countdown starting timer works perfectly for racing and the platinum version that I have always brings compliments

As watchmakers have realized this close relationship between aquatics and timekeeping over the years, a natural partnership began to emerge. In the world of championship yachting, prominent watch brands often play an integral role in the many events that take place throughout the year—for instance, Omega served as the official timekeeper of the America's Cup races in 2002 and 2003, while Rolex is a title sponsor for the Rolex Sydney Hobart Yacht Race and the Rolex Swan Cup, among others.

Even if you don't have upcoming plans to climb aboard a world-class tournament sailboat, the unsurpassed quality and chic styling of a yachting watch still holds a serious allure. Whether on the hunt for practicality, aesthetics, versatility or all of the above, the look and feel of modern-day yachting watches will please any fan of the open water.

Setting Sail

These timepieces epitomize the precision and style that define the contemporary yachting watch.

RM 015 Perini Navi Cup featuring a manual-winding tourbillon movement with hours, minutes and seconds, a power reserve indicator and function selector, price available upon request, by Richard Mille (richardmille.com)



Yacht-Master II watch in 18-karat gold and steel, \$35,000, by Rolex (rolex.com)



Ocean Sport Chronograph Limited Edition watch with mechanical automatic winding, 42-hour power reserve and 200-meter water-resistance, price available upon request, by Harry Winston (harrywinston.com)



Royal Oak Offshore Collection Ladycat Chronograph for women with date display, stainless steel case, black dial and rubber strap, \$31,000, by Audemars Piguet (audemarspiguet.com)



Master Compressor Chronograph Ceramic watch with self-winding chronograph movement, \$15,600, by Jaeger-LeCoultre (jaeger-lecoultre.com) **B**

Back to Their Roots

Spas move away from generic treatments to offer one-of-a-kind experiences inspired by cultural traditions and local ingredients.

BY DIANE BAIR AND PAMELA WRIGHT



The St. Regis Aspen Resort sources local ingredients for its Farm-to-Massage Table experience.

THERE WAS A TIME WHEN VISITING A SPA IN CALIFORNIA WAS not much different than visiting one in Colorado. One massage was like another, and all-purpose treatments were common—but not anymore. Today, spas continue to move away from generic approaches and products to offer more locally based, indigenous treatments that incorporate native ingredients and rich cultural traditions. As the trend continues, travelers can expect more destination-specific spa experiences with a deeper connection to the locale, its people and customs.

“We are definitely seeing spas highlighting indigenous ingredients in their treatments and focusing on their area’s

heritage,” says Lynne McNees, president of the International Spa Association. “This focus gives the guests a more authentic and experiential visit.”

The firmly entrenched farm-to-table movement has moved from dining rooms and kitchens to the massage table, as spas worldwide increasingly use local—often organic—fruits, vegetables, herbs and spices in their products and services. Many say that the newly dubbed farm-to-facial slow spa movement is a natural progression for an industry focused on health and well-being, and spa visitors who care about what goes into their bodies are also concerned about what goes on them.

“Using fresh, locally produced ingredients has gone from a fashionable trend to a must-have,” says Julie Oliff, director of Remède Spa at The St. Regis Aspen Resort. “Our guests now expect it in their treatments.”

Spas are also integrating healthy native ingredients to create a stronger sense of place, from agave-based body scrubs in Mexico, maple syrup exfoliations in Vermont and sage oil massages in Colorado to lemon and orange facials in California and apple-based masks in Washington. The result is a unique spa experience that can’t be easily duplicated from place to place.

“Some spas are making experiential travel even more fun by playing up ingredients that the local area is known for,” McNees says. “We’ve seen everything from using bourbon in a treatment in Kentucky, tequila in Mexico [and] barbecue sauce in Texas [to] chocolate in Hershey, Pa. We’ve also seen spas in the Maryland area, where wild ginger is found in abundance, offering a treatment that utilizes that local ingredient.”

Not only do spa industry members and guests appreciate the freshness of native ingredients, but they also enjoy the fact that they’re supporting local farmers, chefs and suppliers. “Adding the local connection into a spa treatment allows the customer to feel good while doing good,” McNees explains.

Oliff adds, “Using more sustainable lines and being more environmentally responsible only makes sense. I think if spas are getting credit for being more sustainable and locally driven, then the industry is moving in the right direction.”



Spas also use ingredients that the area is known for.

Many spas also tap into ancient rituals and customs to further immerse guests into the culture of the region. In spas throughout the Southwest, for example, guests are horseback riding through ancient lands, joining in traditional ceremonies like sweat lodges and participating in Native American chanting and smudging rituals. Hawaiian spas draw on age-old native practices, offering therapies like Tahitian-inspired foot poundings, traditional lomi lomi massages, and ho’omaka rituals, which replicate a customary local cleansing and detoxifying sea salt foot scrub therapy.

In Mexico, the primitive and diverse cultures have greatly influenced spa treatments throughout the country, drawing on Aztec, Mayan, Olmec and Toltec traditions. Treatments might include Mayan-style herbal steam baths, Chac rain rituals (Chac was the revered rain god in Mayan history) and tepezcahuite body treatments featuring the bark of Mexico’s skin tree, which has been used by the indigenous people of Mexico for centuries.

Spa industry members have little doubt that the trend to integrate local and often traditional ingredients, paired with updated twists on old and authentic healing and relaxation treatments, will only grow in the coming months. In the end, it’s all about providing guests with a healthier, richer and more personal connection to a place.

“Consumers crave an experiential travel experience and spas are giving spa-goers what they want,” McNees says. “It’s all based on customer demand, and I absolutely see this trend continuing.” **B**

SARA HANNA PHOTOGRAPHY



A mineral-rich clay wrap helps soothe sore muscles at The St. Regis Atlanta.

INSPIRED BY THE REGION: ATLANTA

Remède Spa at The St. Regis Atlanta sees a number of harried businessmen and women looking for relaxation and moments away from their busy lives. It offers the perfect antidote: the Buckhead Escape signature body treatment, designed to relax tense muscles and restore a sense of balance and well-being. The treatment targets both upper and lower body regions, beginning with an invigorating exfoliation, followed by zone-specific wraps. The upper body is treated with kamani and jojoba oils for deep moisturizing, while the lower body receives a mineral-rich Italian clay wrap designed to restore fatigued muscles. This dual-zone treatment ends with warm and cool serums, leaving the guest renewed and ready to face the next demanding day. (404-563-7680; stregisatlanta.com)



Astor Court, at the heart of The St. Regis Atlanta, is home to the new Cordials in the Court program, which pairs cordials and creative desserts.

A Cordial Invitation

THE ST. REGIS ATLANTA INTRODUCES CORDIALS IN THE COURT, A NEW DINING EXPERIENCE FEATURING INNOVATIVE DESSERTS AND DRINKS.

BY GWYN HERBEIN | PHOTOS BY SARA HANNA

DATING BACK TO THE MIDDLE AGES, CORDIALS—DISTILLED ALCOHOL that's been flavored and often sweetened, also called liqueurs—have been enjoyed for centuries. This age-old tradition is still engrained in French culture; indulging in the cordial, or digestif, is a social gathering that both complements and extends dinner into a grander occasion. From rich chocolate to tangy fruit flavors, cordials often serve as a final gastronomic note to the evening's meal, and lingering over these perfectly portioned drinks is a great way to wind down a night with friends or family.

In the spirit of these spirits, The St. Regis Atlanta has started a new tradition: Cordials in the Court. Opening Sept. 1, the program features exclusive cordials and distinct desserts, making the most of both seasonal ingredients and the imagination of Pastry Chef Michael Craig. The collection of both savory and sweet dishes and after-dinner cocktails served in the elegant ambience of Astor Court inside the resort promises to make this dining experience one that won't soon be forgotten.

Since The St. Regis Atlanta opened in 2009, Astor Court has been the center of many of its dining and social experiences. From the daily afternoon tea to holiday meals such as Easter brunch, Astor Court is at the heart of the resort—where friends new and old come to relax, socialize and indulge in delicious food and drink. Overlooking the resort lobby and its beautiful crystal chandelier, Astor Court embodies the St. Regis' approach to elegance. Those coming here to participate in Cordials in the Court enjoy the opportunity to end the evening on a high note, both in terms of the atmosphere and the menu.

Concierge Louis Wood is thrilled about recommending the new dining program for visitors to discover desserts that venture beyond ordinary, including sweet treats that incorporate bacon and even vegetables. "The Cordials in the Court menu offers an intriguing collection of hand-crafted, seasonal dessert dishes and cordials combining worldly flavors with exquisite presentations," Wood says.

Craig's ability to seamlessly meld unexpected flavors, paired with the resort's bespoke wine and liqueur list, creates an unparalleled evening worth savoring. Nowhere else in Atlanta will diners encounter the perfect combination of atmosphere, flavor and attention to detail.

Wood believes that this blend of ambience and captivating menu is



Cordials in the Court offers libations such as The Muse, which combines limoncello, sweet vermouth, a splash of absinthe and orange zest.



Distinctive sweets are paired with cordials in the St. Regis' newest offering, Cordials in the Court.



what makes the Cordials in the Court program so unique. “The atmosphere of Astor Court provides an intimate space to share conversation, a sweet bite and one last drink before the evening ends,” he says.

Crafting the Concept

Dining programs like Cordials in the Court cannot come together without unparalleled chefs and staff members who are committed to creating dishes that are both innovative and elegant. Led by Craig and Robert Brandenburg, director of food and beverage at the St. Regis, the resort’s hospitality team worked together to develop the innovative concept, taking every detail into consideration.

When the idea for Cordials in the Court was taking shape, Craig used his influence to push his specialty, desserts, to the forefront of the St. Regis’ dining program. “I pitched my idea to the team in hopes of making The St. Regis Atlanta a desert destination,” he explains. “All too often people may skip dessert, but that’s the perfect time to elevate the experience of the evening.

“... I have often thought of one day opening my own ‘desserts only’ restaurant,” Craig says. “It’s a unique and very niche market. It forces you to be more artistic to appeal to the true dessert connoisseur.” Craig’s reputation for creating desserts out of unlikely ingredients—like green tea—ensures that any of his new dining initiatives are not likely to be found anywhere else in the city.

Once Craig’s idea had been set into motion, his next challenge was to put together the menu. “When I was planning the menu, I took all facets into consideration,” he says. “I wanted the allure of unusual pairings such as bacon, morel and chocolate.” The results are truly inspired dishes that engage the taste buds in exciting ways. Bacon—in powder, cremeaux and candied form—comes together with chocolate mousse, hazelnut crunch and candied pinot morels for the perfect combination of savory and sweet. Even dishes that lean more toward the traditional flavors of the season, like strawberry and rhubarb, feature unexpected



Bacon is among the unusual ingredients incorporated in desserts, creating a culinary adventure.

tastes and textures like sorbet and candied celery.

As with all of the St. Regis' dining experiences, guests will be delighted by the attention to detail. For Craig, the presentation of the final product is every bit as important as how the ingredients work together. "Being contemporary in the presentation also engages people as they explore the plate," he says. Craig feels fortunate to have been given complete creative control of this new dining program and has taken the reins on everything from creating the menu to acquiring new china on which to serve his delectable delights.

"I have been able to create an uncompromising experience for our guests," he says. His one-of-a-kind approach to food and service supports the resort's overall approach to dining, with a bit of a twist. "My style is that of enthusiastic fun and adventure," he says. "I don't think many restaurants in the area serve a dessert with an effervescent black currant garnish."

Of course, Craig could not have done everything on his own, and he enlisted the help of fellow staff members to put the finishing touches on the program. "I held several tastings with various members of our food and beverage team to refine the final experience," he says. "Occasionally, a chef



Pastry chef Michael Craig crafts innovative treats, making the St. Regis a dessert destination.



The resort's vast store of premium wine, port, sherry and other liqueurs is unparalleled in Atlanta.



Other menu options feature exclusive libations such as the Grand Marnier 150 Year and the Louis XIII Rare Cask 42,6.

may get stuck and not know exactly how to articulate one aspect, but an outside perspective will open a new door.”

Distinctive Drinks

While Craig’s menu of creative sweet and savory bites stands well on its own, Cordials in the Court would not be complete without a well-cultivated beverage menu as well. The cordials list includes such mixtures as The Muse, which combines limoncello, Carpano Antica Formula sweet vermouth, a splash of absinthe and flamed orange zest.

Other options take advantage of the resort’s vast stores of premium wine, port, sherry and other liqueurs that diners are unlikely to find anywhere else in Atlanta. The Deconstructed Beauty features Grand Marnier 150 Year and The St. Regis Atlanta’s exclusive 1.5-ounce Louis XIII Rare Cask 42,6, which promises rich flavors of nuts, dried fruits and smoky tobacco.

One of the menu’s highlights is a 2000 Château d’Yquem, a premier wine from the Gironde region of southern Bordeaux. This wine will be poured using the innovative Coravin system, which allows the wine to be enjoyed without



disturbing the natural aging process through unnecessary oxidation. The system inserts a thin, hollow needle through the foil and cork and then pressurizes the bottle, which causes the wine to flow through the needle and into a glass. Once the needle is removed, the cork naturally reseals itself and the remainder of the bottle is never exposed to the outside air.

The St. Regis Atlanta's beverage and dining programs seek to both take advantage of the staff's creativity and willingness to go beyond what is expected, and also to entice guests with some of the best culinary options the city has to offer. Undoubtedly, Cordials in the Court will be no exception and staff members are excited about everything it has to offer. "It is a phenomenal complement to our timeless service traditions, and a continuation of the commitment to our discerning clientele," Craig says. "The new menu is an evolution of a traditional menu. We are striving to create a new destination for the dessert and beverage enthusiast."

In addition to meeting and exceeding the high expectations of St. Regis patrons, Cordials in the Court also will be yet another way for the resort to set itself apart from other local establishments.

A GUIDE TO INGREDIENTS

Cordials in the Court features an innovative menu that introduces diners to some unique ingredient pairings. And The St. Regis Atlanta Pastry Chef Michael Craig has built his career around the unexpected, from using ingredients that are not often found in dessert dishes to preparing traditional ingredients in new and inventive ways. Here is a quick guide to some ingredients and preparation styles that St. Regis visitors may encounter this fall.

CHOCOLATE FINANCIER: A light, moist cake resembling a sponge cake, this French pastry is made with brown butter and is usually made into small rectangular loaves.

YUZU: This citrus fruit originates in East Asia and resembles a small grapefruit both in size and flavor.

PRICKLY PEAR: The fruit of this type of cactus is a staple in many Mexican and Central American dishes and its flavor can range from bubblegum to watermelon-like sweetness.

PINOT MOREL: As part of the *Morchella* genus of mushrooms, these fungi feature a honeycomb-like top and are highly sought after by chefs, especially for use in French-style cuisine.

PAIN DE GENES: A rich sponge cake made with almonds. Craig's version turns the traditional flavor on its head by featuring the peppery notes of basil.



Prickly pear is offered on the menu this fall.



"Cordials in the Court is an innovative offering, which complements the St. Regis tradition of one-of-a-kind experiences," Wood says. "It complements the current offerings by adding surprising and unexpected flavors at the end of the meal and evening."

Cordials in the Court invites visitors to wind down their evening with an age-old tradition in a timeless setting. Additionally, with uncompromising service that can only be provided by the St. Regis, it's sure to be an experience to remember. **B**

Atlanta's Swan Coach House
appeared in "The Hunger Games"
as President Snow's mansion.





CINEMATIC ATTRACTION

*Atlanta and its diverse locations serve as a magnet for
Hollywood filmmaking.*

BY PETER A. BALASKAS

ATLANTA POSSESSES A SPECIAL KIND OF DYNAMIC DUALITY THAT ATTRACTS VISITORS FROM around the world, including Hollywood filmmakers. On the one side, Georgia's capital exudes an urbane Southern allure with its country music, delectable cuisine and friendly residents. Such charm translates to the city's framework, a contrast of modern and 19th-century Gothic architecture, as well as its diverse arts scene—Atlanta is one of the few American cities with a permanent resident company for all the major performing arts: opera, ballet, music and theater.

But there is also another side of Atlanta, which has a multiethnic, cosmopolitan flavor due to a steady influx of immigrants from other states and countries who want to make the city their new home. This blending of many backgrounds brings a vibrancy to the area along with skilled workers and a wide casting pool for acting extras to fit a variety of looks and characters, which is a key component of Atlanta's booming film industry.

"There's a lot of native Georgians here, and then [there are] a lot of people [who] have come in from outside," says Lee Thomas, director of the Georgia Department of Economic Development's film, music and digital entertainment division. "It's kind of a cultural melting pot."

This sociological duality is one of the reasons why Hollywood film production in the state has seen a dramatic rise in the past decade: The economic impact increased from \$244 million in 2007 to more than \$3 billion in 2013, and it doesn't show any signs of slowing down.



© LONGGATE/PHOTOFEEST

Atlanta's historic buildings served as the site of District 12 in "The Hunger Games: Catching Fire," featuring Liam Hemsworth and Jennifer Lawrence.



© WARNER BROS./PHOTOFEEST

Amy Adams and Clint Eastwood ate at Home Grown restaurant in Atlanta in "Trouble with the Curve" (2012).

Living Pictures

One of Atlanta's numerous advantages for filmmakers includes the Hartsfield-Jackson Atlanta International Airport. Considered the world's busiest airport for passenger traffic since 1998, Hartsfield-Jackson was one of the reasons why "The Hunger Games" sequels—"Catching Fire" (2013) and the upcoming "Mockingjay, Parts 1 and 2" (2014 and 2015)—chose Atlanta as their primary filming location. The airport offers several direct flights a day from Los Angeles and, considering that the science fiction/action franchise had more than 30 actors arriving on site, it serves as a considerable advantage over the city's competitors.

But as LaRonda Sutton, director for the Atlanta Office of Entertainment, points out, it is the city's multifaceted qualities and its 30 percent tax credit for qualified film productions that bring major projects like "The Hunger Games" back for filming.

"Atlanta has become a magnet [for] film production because of the tax incentive; it is financially beneficial to the studios to film here," she says. "I would describe Atlanta's character as



The St. Regis Atlanta Wine Room and Bar is a popular filming location for its elegant decor and atmosphere.

being known for so many great varied locations throughout the city, as well as there being so many different people here.”

Some of those Atlanta settings were creatively chosen by “Catching Fire” director Francis Lawrence and adapted to match the futuristic, dystopian nature of Suzanne Collins’ best-selling “The Hunger Games” series. The crumbling, graffiti-ridden Pratt-Pullman Yard complex on Atlanta’s East Side, as well as the farm and old historic buildings of the Goat Farm Arts Center in West Midtown, were used for key District 12 scenes. The Murphy Avenue warehouses were redesigned as the town square and the Justice Building of District 11.

The Quarter Quell arena scenes were filmed

at the picturesque International Park Beach, which was also the location for the 1996 Summer Olympics beach volleyball tournaments. The 125,000-seat Atlanta Motor Speedway became home for the chariot parade while the classic Swan Coach House—part of the Atlanta History Center—was transformed into the mansion of President Snow (Donald Sutherland).

And the Georgia World Congress Center—another popular Atlanta location that filmmakers love—was used for all three “The Hunger Games” sequels and represents the Atlanta airport in many other features when it’s not being used to host trade shows. “Because we have the world’s busiest airport, it’s very tough to film, especially to get the permission and the time frame that

AS SEEN ON TELEVISION

Aside from the big screen, Atlanta also has served as a boon for various Hollywood TV programs, ranging from horror to reality shows.

AMC’S “THE WALKING DEAD”: In downtown Atlanta, the Cobb Energy Performing Arts Centre became the Center for Disease Control in the series. Also seen were Grant Park and the Atlanta Motor Speedway.

ABC’S “RESURRECTION”: A home off North Peachtree Street was filmed as well as many scenes on various Atlanta sound stages.

LIFETIME’S “DROP DEAD DIVA”: The St. Regis Atlanta’s famed Wine Room was used for scenes in the popular drama.

“FAMILY FEUD”: Host Steve Harvey moved the family game show from Los Angeles to the Atlanta Civic Center.

LIFETIME’S “DEVIOUS MAIDS”: Midtown Atlanta locations included the Fox Theatre, among other sites.



Atlanta Motor Speedway is a sought-after film location.

most TV and feature films need it,” Thomas says. “So, the Georgia World Congress Center is a great stand-in for it.”

Memorable Locales

Although the Georgia World Congress Center was not used in “Flight,” the 2012 drama about an airline pilot who crash-lands a plane, many other key locales enhanced the story’s Atlanta setting. While the plane’s interior scenes were filmed at EUE/Screen Gems Studios, Emory St. Joseph’s Hospital, a business suite at Turner Field (now set for demolition) and the Atlanta First United Methodist Church on Peachtree Street played important thematic roles as the main character, Whip (Oscar winner Denzel Washington), deals



Many scenes in “Trouble with the Curve” were filmed at Turner Field, the Atlanta Braves’ stadium.

SEAN PAVONE



Centennial Olympic Park is a popular movie set tour destination for visitors.

with alcoholism spiraling out of control.

The Wine Room at The St. Regis Atlanta also made a cameo in “Flight.” In one scene, Washington and Oscar-nominated actor Don Cheadle, who plays the role of an attorney in the film, meet over breakfast in this dynamic space at the resort. Dawn Truemper, area director of sales and marketing, was very pleased with the professionalism of the cast and crew, and also impressed with their creative ingenuity when a unique problem arose during the shoot.

“We received a call from production asking if they could saw the legs off of one of our chairs because Denzel was appearing too tall in the scene,” she says. “They sawed the legs right off the chair.”

The St. Regis Wine Room and Bar—along with the Georgia Institute of Technology—were also used in Walt Disney Pictures’ baseball film, “Million Dollar Arm” (2014), featuring “Mad Men” star John Hamm in his first leading role. Truemper believes that The St. Regis Atlanta not only radiates elegance and class but also possesses a unique, timeless quality that flawlessly translates to the silver screen.

“When many productions are considering our address, they ultimately choose us because it will require less set dressing and decor,” she says. “The St. Regis Bar is definitely the most requested location thanks to our iconic “Resurgens” mural and dark, masculine atmosphere.”



Scenes from “Anchorman 2: The Legend Continues” starring Will Ferrell (left) and Christina Applegate (right) were filmed throughout Atlanta.

The city also receives plenty of screen time in comedies such as “Anchorman 2: The Legend Continues” (2013) featuring Will Ferrell. The story follows broadcaster Ron Burgundy (Ferrell) from San Diego to a 24-hour news channel in Manhattan. Of course, the fictional GNN station was built in a Westside warehouse in Atlanta and other scenes were filmed everywhere from a mansion in Buckhead to the Silver Skillet restaurant, Woodruff Park and Atlanta Motor Speedway where Burgundy’s RV flips across the roadway.

Atlanta Action

“Million Dollar Arm” is just one of many well-known sports movies to be filmed in Atlanta. Several Atlanta dwellings were used in another baseball film, the Jackie Robinson biopic “42” (2013)—which samples almost every cultural facet of the U.S., from New York to California and Pittsburgh.

Meanwhile, the Clint Eastwood baseball feature “Trouble with the Curve” (2012) shot many of its Atlanta scenes at Turner Field, home of the Atlanta Braves and nicknamed “The Ted” after media mogul Ted Turner. In order to represent the film’s North Carolina settings, director Robert Lorenz utilized some of Atlanta’s local eateries,

such as Two Urban Licks near The Carter Center, the Silver Skillet on 14th Street, George’s Bar & Restaurant on Highland Avenue and, especially, the Home Grown restaurant on Memorial Drive, whose 1950s diner counter and stools and knotty pine walls perfectly capture the Southern flavor of the film.

In addition to sports films, Atlanta has provided the scenery for several action movies including “The Fast and the Furious” franchise. For the Rio de Janeiro setting of “Fast Five” (2011), the Georgia Dome became host to an extravagant car party. Production designer Peter Wenham converted the abandoned Pullman train yard—adding rusted car parts, auto-plant rails and constructing smaller buildings within the main structure—into a warehouse where Dominic’s (Vin Diesel) crew set up its headquarters. And Atlanta continues to be a favorite locale for the franchise; “Fast and Furious 7” was set to be completed earlier this year after being delayed because of the tragic accidental death of star Paul Walker.

For the action thriller “Prisoners” (2013), starring Oscar nominees Hugh Jackman and Jake Gyllenhaal, Atlanta’s rare ability to exude a small town atmosphere was harnessed in order to symbolize the Pennsylvania setting of the story. A

house on Jefferson Terrace played home to Nancy and Franklin Birch (Viola Davis and Terrence Howard) and some scenes were shot at the South Fulton Medical Center on Cleveland Avenue.

As long as there are movies being made, the Atlanta film industry will continue to thrive. Actor Jack Black will be in Atlanta this year to star in the movie adaptation of R.L. Stine’s children’s horror book series “Goosebumps.” And producers have announced that “Insurgent,” the next installment in the dystopian “Divergent” trilogy, will be filmed partly in Atlanta. “Divergent,” the first part of the franchise adapted from the young adult books by Veronica Roth, debuted in spring.

With so many popular movies filmed in Atlanta, an entire tour can be made of the diverse set locations. For those interested in visiting the area’s filming sites, Thomas recommends visiting the website cometourgeorgia.com to map a route. Sutton suggests exploring parks that were used in films and television shows, such as Centennial Olympic, Piedmont and Woodruff parks. And Truemper encourages all who want a taste of cinematic class and refinement to stay at The St. Regis Atlanta and enjoy a drink at The St. Regis Wine Room and Bar, savoring and celebrating the city as one of the country’s premier film capitals. **B**

FARM *to* TABLE

Acclaimed Atlanta chefs revel in the bounty of farmers markets offering fresh produce to craft seasonal dishes.

BY BRET LOVE



OVER THE PAST COUPLE OF DECADES, POPULAR food-focused television shows have elevated chefs to rock star status. From Anthony Bourdain to Gordon Ramsay and Nigella Lawson, shows such as “Top Chef” and “The Taste” have made celebrities of these kitchen craftsmen.

At the same time, there has been a gradual shift in the culinary world away from the flashier experimental tendencies of the molecular gastronomy movement and toward the simplicity of the “slow food” approach. Built around traditional regional cuisines, with a focus on sustainable agriculture and fresh ingredients, the slow food movement places as much of a spotlight

on the farmers who grow those locally sourced ingredients as it does on the chefs themselves.

Steven Satterfield, executive chef and co-owner of Atlanta’s critically acclaimed Miller Union restaurant—a 2014 James Beard Award semifinalist (and 2013 finalist) for Best Chef Southeast and a proponent of the slow food movement—suggests that buying ingredients locally has myriad benefits for both the consumer and their community.

“First off, the food did not have to travel miles and miles to get to us,” he explains. “This means that it’s fresher, tastes better and has more living nutrients. You can taste the difference. Secondly, when we support growers in our region, we boost



Joseph Trevino, executive chef
at The St. Regis Atlanta



Steven Satterfield, executive chef of Miller Union restaurant, is an advocate of the slow food movement.

the local economy. We also raise awareness of our region's bounty, and celebrate ingredients with our food heritage. The consumer and the producer both benefit from this connection. There is a farm-to-table movement for a reason. It really means something."

A Growing Movement

Italian journalist and activist Carlo Petrini launched the slow food movement in 1986 during a time when there was much public opposition against plans to open a McDonald's restaurant near the Spanish Steps in Rome. Promoted as an alternative to modern society's increasing reliance on fast food, the farm-to-table philosophy was

rooted in a desire to preserve the historic connection between agriculture and gastronomy. The movement has since attracted a growing legion of devotees, with more than 150,000 members in over 150 countries.

Of course, while hip buzzwords such as "sustainability" and "locavores" are still relatively new, using locally sourced ingredients in food was once the only choice available to chefs. And, as illustrated by Meherwan Irani, executive chef of Chai Pani in Decatur, Ga., it remains the sole option in many parts of the world.

"For me, this isn't a fad: It's the only way I know how to cook," says Irani, a James Beard Award semifinalist for Best Chef Southeast.



Trevino (not pictured) favors produce from Loganville's Dillwood Farms for its fresh flavor.



"Except in the big cities, most of India doesn't have supermarkets like we do in the West. Every day, I'd have to go to the market and buy whatever the regional farmers were able to carry to the market. So cooking based on seasonal ingredients was—and, for the most part, still is—the norm. The only way I know to make sure we don't screw up the home-cooked authenticity of what I grew up with, is to stick to buying fresh ingredients."

Joseph Trevino, executive chef at The St. Regis Atlanta, says he always seeks the freshest products available from local growers for both the flavor and environmental aspect. "Fresh product has greater shelf life, so we can do more things with it," he explains. "From a sustainability factor, we want to make sure that our carbon footprint decreases year after year. The more that we can buy locally and encourage local farmers to supply us with the freshest products, the more impact



Meherwan Irani, executive chef of Chai Pani, makes the most of this season's produce in his corn bhel dish.



The Freedom Farmers Market bustles on Saturdays with local chefs, who hand-pick fresh produce.

we will make overall in terms of lowering our environmental impact.”

Farm Fresh

Fortunately, as more chefs and food aficionados have adopted the slow food approach to cuisine, more farmers around Georgia have been

stepping up to provide fresh, sustainably grown seasonal ingredients for chefs to choose from for their dishes. From the produce of Winterville's Woodland Gardens and Calhoun's Rise 'N Shine Organic Farm to the meats of Bluffton's White Oak Pastures and the cheese of Elberton's Nature's Harmony Farm, these independent

growers' names are cropping up on the menus of some of Atlanta's finest chefs.

Trevino is a strong supporter of Loganville's Dillwood Farms, particularly its long-stemmed arugula, which he says comes closer than most to the rocket grown in Western Europe. “The arugula you get at the supermarket is really dull,



Chef Billy Allin of Cakes & Ale



Atlanta's top chefs frequent Snellville Farmers Market for local ingredients to use in their dishes.

without a lot of pepper—like an extremely bland lettuce,” Trevino says. “But Dillwood’s arugula is hearty, spicy and pungent, just like it should be. It pops on your palate. That’s something we get really excited about when summer arrives.”

Dillwood Farms’ seasonal produce can be found at the Snellville and Tucker farmers markets, one of many in the area frequented by the city’s top chefs. Markets range from the multicultural hodge-podge of the Buford Highway Farmers Market and the bountiful produce of the Dekalb Farmers Market to the friendly neighborhood vibe of the Decatur, Morningside and East Atlanta Village markets.

Shopping at farmers markets provides a clear benefit, according to Billy Allin, executive chef and co-owner of Cakes & Ale restaurant in Decatur—and semifinalist for the James Beard Award for Best Chef Southeast. “As vegetables sit, they die more and more,” Allin says. “During that process, they’re going to lose flavor, texture, vitamins and minerals. So the fresher something is, the better it tastes. When you buy from a farm or a farmers market, they’re going to bring the stuff that they feed their families.

“There are all these farmers working really hard to produce food items that they have a passion about, and that are better for us,” Allin continues. “We could make more money buying from larger purveyors, but we think it’s important to support microeconomies in a growing world of macroeconomy. It may be the worst business plan in terms of running a restaurant, but it makes us feel good.”

In fact, Allin has gone beyond shopping at farmers markets to co-founding one—the Freedom Farmers Market, which takes place every Saturday at The Carter Center.

“It is an awesome market,” Allin says with obvious pride. “If you haven’t been, then definitely go. It’s not like a grocery shopping event, where you go, get what you need, and leave. It’s a communal place, where you walk around and you see friends. The core tenant is Woodland Gardens ... based outside of Athens.

“Celia Barss’ leafy greens are always amazing, whether it be kale, chard or lettuces. In the early summer, I love their peppers and eggplant,” Allin continues. “She not only brings beautiful vegetables that you just want to photograph, but she’s

treating the soil properly and you’re getting great flavor out of it.”

This notion of treating the soil properly, growing fruits and vegetables sustainably, and then preparing dishes in a simple way that highlights the natural flavors of the ingredients seems to be the core ideal of the slow food movement. The farm-to-table ethos can be boiled down to treating both the planet and its inhabitants better by becoming more conscious about how food is grown and making careful choices when selecting what to eat.

Savoring Summer

With such a bounty of summer produce available at farmers markets, Atlanta’s top chefs have plenty of delicious dishes they love to prepare—both at their restaurants and at home—to showcase the fresh, seasonal ingredients.

Trevino allows the produce to shine in his beet-cured salmon with arugula, watermelon radish, yogurt cheese mousse and kumquat emulsion, while Irani loves making corn bhel.

“It’s fresh sweet summer corn, roasted on the grill in husks and then shaved,” Irani says of the



Freedom Farmers Market takes place every Saturday at The Carter Center.

bhel. "... [You mix it with] fresh crisp cucumbers, local cherry and grape tomatoes, fragrant cilantro, red onions and a dressing of fresh squeezed lime juice, roasted cumin seed powder, shallots, black pepper, young garlic and virgin olive oil. Then I toss it with freshly made puri crisps. It tastes like summer."

For Allin, "agrodolce" is a go-to summer recipe that can be added to several dishes. "The sweet-and-sour effect created by reducing vinegar and sugar is very Italian," he says. "We do eggplant agrodolce ... or it can be a base for a salad. It can do anything. Every season, I think about one ingredient I'm excited for, and eggplant is a given every summer, because it's a chameleon of a vegetable."

Another summer staple, the versatile tomato, stars in Satterfield's dish of choice this season. "I make heirloom tomato panzanella, a classic Italian peasant dish that came about many years ago as a way to use up stale sourdough bread and over-ripe tomatoes," he shares. "A million variations have sprung up since, typically including some olive oil and vinegar. My variation includes other tidbits from the garden, such as onion, cucumber, garlic, bell pepper, celery and basil."

Whether crops come from a home garden or farmers market, in the end, the slow food approach is all about growers, chefs and diners making better choices. It's about a return to the way food historically was produced, prepared and consumed in the centuries before the Industrial Revolution made mass production and international distribution possible. It's about the simple pleasures of a great meal prepared using quality ingredients grown within 100 miles of the table upon which it is served.

And there's no better time to embrace this approach than summer, when the fields are full of produce at the peak of perfection. **B**

SARA HANNA PHOTOGRAPHY



The beet-cured salmon dish by Trevino features farm-fresh ingredients such as kumquats and radishes.

BEET-CURED SALMON WITH ARUGULA, WATERMELON RADISH, YOGURT CHEESE MOUSSE AND KUMQUAT EMULSION

Joseph Trevino, executive chef at The St. Regis Atlanta, shares this recipe that's perfect to showcase farm-fresh summer produce.

1 large, red beet
1 side wild salmon fillet
½ cup sugar
1 cup kosher or coarse salt
½ cup pink peppercorn
3 tablespoons coarse Earl Grey tea (not bag)
½ cup pinot grigio
½ pound long-stem arugula
1 cup plain Greek yogurt
1 tablespoon lemon olive oil
2 teaspoons rice wine vinegar
2 teaspoons agave nectar
1 teaspoon chopped shallot
½ cup vegetable oil
Egg yolk (1 each)
Kumquats (12 each)
Watermelon radish (1 each)

METHOD:

Beet puree and salmon (48-hour lead time): Salmon should be deboned (by the fish monger or butcher), with the skin left on. Peel and dice beet and place in a

small saucepan with 1 cup of water. Cook on medium heat until beets are soft, then drain water and puree in a blender until smooth. Cool mixture. In a large mixing bowl, mix beet puree, sugar, salt, pink peppercorn, pinot grigio and Earl Grey tea. With latex gloves, apply beet puree to salmon and wrap in plastic wrap. Refrigerate for 48 hours. Remove from wrap, rinse under cold running water and pat dry with paper towels, and reserve in refrigerator uncovered.

Yogurt cheese (24-hour lead time): Line a colander with cheesecloth and place over a drain bowl. Place yogurt in colander and refrigerate for 24 hours. Then, blend yogurt in a mixer with whip attachment on medium speed until smooth. Add lemon oil and season with

salt to taste.

Kumquat emulsion: Place kumquats, vinegar, agave nectar, egg yolk and shallot in a high-speed blender. Blend on low speed for 10 seconds, slowly adding oil while blender is mixing. Season with salt to taste, and then strain through a sieve.

Plating: Slice salmon in very thin slices. Shave radish with a sharp knife and place in ice water. Slightly overlap salmon slices on base of plate, ensuring the rose-colored ends are visible and equal distances apart. Dress arugula in kumquat emulsion and drop atop salmon. Add radish slices atop salmon and arugula. Place yogurt cheese in a piping bag and add droplets in and around salmon. Garnish with additional kumquat slices.

Distinctive SHOPPING

Luxury reaches new heights with exclusive stores and restaurants at the new Buckhead Atlanta development.

BY GWYN HERBEIN

ATLANTA HAS LONG BEEN KNOWN AS A SHOPPING MECCA—FROM THE HIGH-FASHION halls of Lenox Square and Phipps Plaza to the bespoke boutiques in the Virginia-Highland neighborhood, the latest trends are never far away. Adding to the scene later this summer, the city welcomes one of the most highly anticipated shopping and business districts in recent memory: Buckhead Atlanta. Spread over six city blocks, the 8-acre development comprises 300,000 square feet of upscale retail and restaurants, more than 100,000 square feet of luxury office space and nearly 400 high-rise apartments.

The \$1 billion Buckhead district redevelopment project at Peachtree and East Paces Ferry roads, which started in 2007 as the Streets of Buckhead, stalled after the economic downturn before being picked up by OliverMcMillan, a renowned San Diego-based development firm. For its first project in the Southeast, OliverMcMillan has gone to great lengths to maintain the integrity of the historic neighborhood while also striving to give Atlanta a shopping experience it will not soon forget. “It’s an evolution of what Buckhead has been about,” says Jeff Zeigler, senior managing director of retail services at OliverMcMillan. “We want to return the streets, these wonderful boulevards, back to Atlanta.”



A rendering of the Buckhead Atlanta development includes retailers, restaurants, offices and residences.



LATITUDE 29

DAVIDE GENCI



Hermès will anchor the new district in a 4,100-square-foot building at Buckhead Avenue and Bolling Way.

Exclusive Enclave

Visitors will stroll down tree-lined cobblestone paths at this open-air shopping destination filled with the high-end stores of French luxury retailer Hermès, cashmere purveyor Brunello Cucinelli and luxury Italian label Etro. While Etro can be found at upscale department stores like Saks Fifth Avenue and Nordstrom, this will be one of the company's few stand-alone boutiques in the U.S.

Shoppers seeking a wide array of luxury labels in one store need look no further than Scoop NYC, which boasts clothing and accessories for men and women from designers such as Diane von Furstenberg, Jimmy Choo and Zac Posen. In addition to unique boutiques, shoppers will find a flagship store for shapewear brand Spanx, which also is moving its corporate headquarters to the development from another location in Buckhead.

On the dining side, Atlanta's burgeoning reputation as a food-focused city has made securing tenants an easy task for Buckhead Atlanta developers. Diners can look forward to everything from a French bistro to a gastropub, gourmet pizza and cupcakes at this new landmark. "We have a great deal of respect for the restaurant scene in and around Atlanta," Zeigler says. "The commonality

of all the restaurateurs that will be opening is that they all have a very local approach."

Two new eateries include Southern Gentleman, a gastropub epitomizing Southern culture, and Gypsy Kitchen, a Spanish fusion concept, created by Chris Hadermann and JP Piemonte—the team behind popular restaurants Tin Lizzy's Cantina, The Big Ketch Saltwater Grill, Milton's Cuisine & Cocktails and Osteria Cibo Rustico.

The district also will be home to the first Georgia locations for several restaurants including upscale French bistro Le Bilboquet, which has been a hot spot for more than 25 years near New York City's Central Park; Lugo Caffè, an Italian eatery in New York and Atlantic City, offering homemade pastas and its own lines of Chianti, prosecco and pinot grigio; Doraku, a sushi restaurant established by Kevin Aoki, son of Benihana's founder; and Shake Shack, a burger, hot dog and frozen custard stand from acclaimed New York City restaurateur Danny Meyer. Diners also may satisfy their sweet tooth at Georgetown Cupcake, which some may recognize as the bakery featured on TLC's "DC Cupcakes" television show.

Zeigler says the firm has aimed to bring exclusive shops and eateries that can't be found

anywhere else. "The focus, the heart and soul, will be the retail, and food and beverage," he says. "Our mantra has been to make sure we ... [bring] new uses, new tenants to the marketplace [without] replicating things that were already [in Atlanta]."

In addition to this curated collection of shopping opportunities and haute cuisine, an enviable list of amenities and bespoke touches sets the Buckhead Atlanta development apart from some of the city's other shopping venues. A 22,000-square-foot roof garden for tower residents includes a pool, formal garden, entertaining areas and fountain. Other amenities include valet parking and a full-service concierge.

Notably, guests and residents of The St. Regis Atlanta have a special advantage, given the development's close proximity to the resort. "Buckhead Atlanta will offer guests [a] place to encounter, stroll and enjoy a beautiful part of our city without visiting an obvious tourist destination or shopping mall," says concierge Louis Wood. "The unique street-scene dynamic will be a great addition to the Buckhead neighborhood, with pedestrian-friendly streets and boulevards."

History in the Making

The shopping district's grand opening this fall culminates seven years of planning, with plenty of trials and tribulations along the way. In 2007, developer Ben Carter broke ground on the project originally envisioned as the "Rodeo Drive of the South." He viewed Buckhead as an ideal location for high-end retailers considering it's one of the wealthiest communities in Atlanta and the nation—in fact, the district was ranked as the second wealthiest ZIP code east of California and south of Virginia (behind Palm Beach, Fla.), according to a 2011 study for Bloomberg Businessweek magazine.

After building began, however, Atlanta—like much of the U.S.—experienced a decline in the construction industry that accompanied the Great Recession. In 2012, when the economy had recovered enough for construction to resume, the project found a new home with developer OliverMcMillan. "The first thing we look for is great cities across the United States," Zeigler says. "... We want to focus in on great cities like Atlanta, Houston, New York, San Francisco. We saw this as a once-in-a-lifetime opportunity to do something great."

OliverMcMillan's commitment to the project soon caught the attention of local leaders. Atlanta Mayor Kasim Reed and his administration threw their support behind the development from the beginning. "The mayor has been a huge proponent from day one," Zeigler says. "From the smallest of tasks to the largest of chores that needed to get done, we've really felt the city has been side by side with us every step of the way."



Landscape plans for the open-air shopping destination include cobblestone walkways lined with mature trees and lush plants.

Because of OliverMcMillan's strong reputation in the industry, the relationship between the developer and the city blossomed. "They're really good at what they do," says Brian McGowan, chief operating officer of the Metro Atlanta Chamber and former CEO of Invest Atlanta, the city's economic development arm. "They're good at taking difficult sites—sites that, for one reason or another, have some financial issues or market issues—and turning them around."

Coming from California, McGowan had seen firsthand the success that OliverMcMillan had there, so, not long after accepting the position at Invest Atlanta, he began working to connect the developer and the city. "We set up some meetings with the mayor and got him excited about the project, and that was two and a half years ago when we were seeing a shift in the Atlanta economy," McGowan says. "The mayor explained that to Dene [Oliver, CEO of OliverMcMillan], and Dene was sold and refocused the project and got the cranes moving."

The cranes have been moving ever since to the tune of 3,700 direct, indirect and induced jobs in construction alone, with a total economic output of construction standing at \$500 million, according to McGowan. In addition to local taxes paid on the project, area companies were tapped to provide products and services from concrete to design, and area restaurants often hosted construction crews, allowing the Buckhead Atlanta development to benefit the city even before the first tenant moves



In addition to its location at Lenox Square, Louis Vuitton will open a boutique at Buckhead Atlanta.

in. More than just a shopping experience, Zeigler notes that Buckhead Atlanta is also a redevelopment, which will benefit the city for years to come.

Good Neighbors

In order to make the project the best it could be, Zeigler says the company set a goal to weave the development seamlessly into the existing neighborhood. "Because Atlanta is the gateway city to

the Southeast, it was important for us to remain conscientious of the neighborhood residents," he says. Drawing inspiration from the architecture and influence of cities all across the world—think London, Paris, Milan—OliverMcMillan sought out designers and architects to create a unique atmosphere. World-renowned architectural firms Gensler; Smallwood, Reynolds, Stewart, Stewart; and Pappageorge/Haymes joined forces



Georgetown Cupcake will open its first Georgia location at Buckhead Atlanta with signature treats.

with Chicago landscape architecture firm Hoerr Schaudt. “I am excited about the varying architectural styles,” Zeigler says. “It doesn’t read as one type of development because you have historic and modern together.”

Unlike many developments, Zeigler notes that Buckhead Atlanta will open with mature trees and landscaping already in place. In January, Oliver estimated his firm had made a \$10 million investment in the streets, sidewalks (including granite curbs) and landscaping alone. “It’s an ode to the pedestrian,” Zeigler says of the cobblestone streets lined by trees to shade shoppers from the sun.

Because of the extensive work that has gone into making Buckhead Atlanta a premier destination, the development is sure to be a boon for the city’s economy, with a strong draw for locals and visitors alike. “New development keeps the destination fresh and exciting for our visitors,” explains Mark Vaughan, executive vice president and chief sales officer of the Atlanta Convention & Visitors Bureau. “The new Buckhead Atlanta development will further cement the city’s position as the Southeast’s capital for shopping, dining and entertainment.”

Vaughan notes that planners always look at overall appeal when considering a destination for a conference or convention. “Buckhead Atlanta enhances our retail portfolio with luxury brands and also brings fresh dining concepts to the city, increasing Atlanta’s appeal to prospective customers,” he says. “This new development will truly be a destination in itself for our visitors, offering global and local brands that shoppers can’t find anywhere else in the Southeast.”

The opening of the Buckhead Atlanta

development is more than just another feather in Atlanta’s cap as the economic center of the Southeast. It is the culmination of years of planning and collaboration between the developer, the city and its residents. From its cobblestone streets and a uniquely cosmopolitan vibe to its cultivated list of retailers, dining establishments and amenities, Buckhead Atlanta is sure to be the crowning jewel of the neighborhood. **B**

AT A GLANCE

Buckhead Atlanta totals 1.5 million square feet of developed space, including retail, dining, residential and office space, anchored by Hermès, which has been serving clients in Atlanta since 1998.

The district will be home to the first Georgia locations of several eateries including Shake Shack, a burger, hot dog and frozen custard stand from acclaimed New York City restaurateur Danny Meyer, and Georgetown Cupcake, which some may recognize as the bakery featured on TLC’s television show “DC Cupcakes.”

In 2012, Forbes magazine named Sara Blakely, founder of Spanx—which brings its headquarters and flagship store to Buckhead Atlanta—as the world’s youngest, self-made female billionaire.

Along with Ponce City Market, the redevelopment of a former Sears, Roebuck & Co. distribution center, Buckhead Atlanta won the mixed-use/special-use category in Atlanta Business Chronicle’s Best in Atlanta Real Estate Awards.

One of the project’s design partners, Chicago-based Hoerr Schaudt is best known for its success in the greening of Michigan Avenue—another world-class shopping district—in the landscape architecture firm’s home city.



Gypsy Kitchen is a Spanish fusion restaurant conceptualized by Chris Hadermann and JP Piemonte.



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RAGTOP RENAISSANCE

The convertible returns with sleek styles that make driving in open air all the more liberating.

BY JOE YOGERST

CONVERTIBLES NEARLY WENT THE WAY OF THE DINOSAURS A FEW DECADES AGO. SAVED FROM the brink of extinction, ragtops have slowly but surely made their way back into the driving lineup of almost every major brand. It's de rigueur these days to have at least one drop-top in a premier car collection, and each coming year brings the launch of dramatic new air-in-your-hair models that feature the latest styling, performance and technical innovations.

Convertible Craze

Ragtops and driving have always gone hand in hand. Although the first power-operated, retractable roofs did not appear until the 1930s, the earliest automobiles were open-topped vehicles—some of them equipped with detachable canvas, leather or cloth roofs. The first hardtops didn't come along until 1906, when Cadillac introduced the first closed-body passenger vehicle with a permanent roof. Ironically, these early hardtops were called “convertibles” because they converted the passenger cabin into an enclosed space protected from the elements.

The hybrid Porsche 918 Spyder boasts two electric motors and a 4.6-liter gas tank, which combine for a mammoth 887 horsepower.







The 2014 Chevrolet Corvette Stingray (pictured here) pays homage to the original 1963 Stingray.



The hybrid Porsche 918 Spyder has a max speed of 211 mph when running on gas.



The Chevrolet Corvette Stingray carries a V-8 engine and race-worthy aerodynamics.



The hybrid Porsche 918 Spyder interior

While hardtops would surpass open-top cars in overall sales, convertibles continued to carry a certain cache—a much more glamorous means to travel from point A to point B. From Clark Gable’s 1935 Duesenberg Model JN convertible coupe and James Dean’s silver Porsche Spyder to Marilyn Monroe’s sexy black Ford Thunderbird and Marlene Dietrich’s 1929 custom Rolls-Royce Phantom I convertible, stars were often seen (and photographed) cruising around Tinseltown with the wind in their hair.

Politicians and royalty around the world also favored convertibles. Teddy Roosevelt’s open-topped 1907 Stanley Steamer was the first official White House automobile. The first vehicle built specially for presidential use was also a ragtop: Franklin D. Roosevelt’s beloved “Sunshine Special,” a 1939 Lincoln V-12 convertible limousine. Over on the other side of the

Atlantic, British monarchs have a long love affair with open air that started when Queen Victoria’s son (the future King Edward VII) purchased a 1900 Daimler Phaeton with a detachable roof.

Yet, by the 1970s their popularity had waned in favor of T-tops (an automobile roof with a removable panel on each side) and sunroofs to the point where Cadillac proclaimed its 1976 Eldorado the “last American convertible.”

It wasn’t until the turn of the 21st century that convertibles started their comeback, thanks to better economic times and technology that made removing and replacing the roof much easier than in bygone years. Online auto expert Edmunds.com today currently carries 61 ragtop reviews, nearly as many as it does hardtops.

“And I keep hearing things from manufacturers

about how they’re going to make new convertible models out of their existing coupes,” says Edmunds automotive editor Mark Takahashi.

Cutting-Edge Technology

The convertible explosion is especially noticeable at the luxury end of the spectrum, where models like the Jaguar F-Type, Audi RS5 Cabriolet and the reincarnated Corvette Stingray are all at once head-turners and technological marvels.

“Technology has made convertibles better than they were 10 or 20 years ago,” Takahashi says—especially when it comes to aerodynamics. Convertible drivers of the past were plagued by excessive wind and ambient noise that made it almost impossible to carry on a conversation while the car was cruising down a highway. This misfortune occurred because



The Bentley Continental GT V8 S has a four-layer insulated roof that folds down at the flick of a switch.

airflow generated by the forward movement eddies around the rear of the vehicle and sweeps forward into the passenger compartment.

"This creates a huge vortex, tossing your hair all over the place and making it hard to talk," Takahashi continues. "But carmakers have figured out a lot of the aerodynamics, and how the air leaves the back of the car, so they're cutting down on that buffeting. Some manufacturers actually have these windscreens or perforated screens that go up behind the seats and block that buffeting from hitting the passenger compartment."

Another recent technological advancement is a retractable hardtop roof that is both reliable and easily deployed at the touch of a dashboard button. Unlike the retractable roofs of old that were mechanically unreliable and took minutes rather than mere seconds to shift, these new high-tech tops make convertibles a practical driving alternative in any climate.

A sterling example of the 21st-century convertible is the new Jaguar F-Type, particularly the V-8 S version with a 5-liter supercharged engine that kicks out 495 horsepower and a peak torque of 460 pounds per foot. That translates into a top speed of 186 mph and acceleration from zero to 60 in just 4.2 seconds.

Among the F-Type's many standard features are an electronic active differential that automatically varies the power delivery to each wheel to help keep the car stable; a high performance braking system;



The Bentley Continental GT V8 S comes to life with a rich purr emitted by its 4-liter, V-8 engine.



Speed matches style with the Jaguar-F-Type, which goes from zero to 60 in 4.2 seconds.



The bold interior design in the Jaguar F-Type turns heads.



The Audi RS5 Cabriolet has a soft-top roof that folds into place.

around the body and away from the passenger cabin. Sports suspension and steering make the Continental GT a pleasure to drive; the optional sports exhaust system and its revised pipe architecture make it even more possible to hear the purr of the twin-turbocharged V-8 engine when the top is down.

Audi has also created another all-weather convertible—the sleek RS5 Cabriolet. Its fabric roof folds into place a little bit slower than the F-Type (17 seconds), but drivers can deploy the top at a slightly higher speed (31 mph). Made from high-tech materials that offer both thermal and acoustic protection, the roof helps make the passenger compartment nearly as warm, cozy and quiet as a hardtop Audi.

“The RS5 is pretty fun too,” Takahashi says. “It’s got great performance, it’s very comfortable and makes a wonderful noise out of the exhaust. The Audi 5 line is actually pretty good all the way across. That kind of performance puts it right up there with the BMW M6.”

Reincarnated Ragtops

Porsche is in the midst of launching several new soft-top models. The one the motoring world is talking about, however, is the limited edition 918 Spyder, a high-powered machine that was designed from the ground up rather than based on a previous Porsche sports car.

As the self-proclaimed “gene pool for the Porsche sports cars of the future,” the 918 is a plug-in hybrid that sports a 4.6-liter gasoline engine and two electric motors powered by a lithium ion battery—combined output is a mammoth 887 horsepower. In pure electric mode, the vehicle reaches a top speed of 93 mph; running on gas, it maxes out at around 211 mph. The 918 also bears the distinction of being the first street-legal vehicle to lap the legendary Nürburgring track in Germany in less than seven seconds.

Much of the technology developed by Porsche racing in recent years has gone into this car, including

leather sports seats; a rear spoiler that automatically deploys at speeds above 60 mph in order to reduce lift; and dynamic mode software that sharpens throttle response, increases steering weighting and allows the driver to perform gear shifts more quickly at higher speeds.

Available in four colors, the Jaguar’s fabric top is woven from composite materials designed to reduce wind and road noise. It can be raised or lowered in 12 seconds at speeds as high as 30 mph. A 10-speaker Meridian audio system ensures great sound whether the top is up or down, and an optional wind deflector behind the helps reduce wind noise in the cockpit when the top is down.

“The F-Type is a sports car that is true to Jaguar’s design values—beauty of line and purity of form,” says

Ian Callum, Jaguar’s director of design. “The exterior maintains Jaguar’s own elegance in its horizontal proportion and rounded surfaces, yet it looks very dynamic. But I would like to say the interior design is even more attractive. It is clearly driver-oriented. No design project has given me greater pleasure than the creation of the F-Type.”

Also new this year is Bentley’s Continental GT V8 S convertible. A throwback to the golden age of touring, this super luxury ragtop easily accommodates four passengers and their road trip luggage. A brawny V-8 engine pushes the car to more than 190 mph and from zero to 60 in 4.7 seconds.

The Bentley’s four-layer insulated roof folds down at the flick of a switch, while the aerodynamic design and low-ride height helps channel airflow over and

a body structure fashioned from carbon fiber reinforced polymer and front/rear crash elements that automatically reduce the energy of a collision. Opting for a completely different drop-top option than the F-Type, the 918 features a two-piece Targa roof that must be manually removed, folded and stored in the front trunk.

The most talked about convertible manufactured on the other side of the Atlantic is the reborn Corvette Stingray. The original Stingray, introduced in 1963, became a pop culture darling and is still considered one of the most stylish American cars of all time. The Stingray name disappeared in 1982 and remained on the shelf until this year, when the

seventh-generation Corvette was launched in North America. With a V-8 engine under the hood and race-worthy aerodynamics, the stunning driving machine is carved from lightweight carbon fiber and composite materials rather than fiberglass or steel like the old Corvettes.

“We wanted the driving experience of the Corvette to live up to the performance expectations that come with the ‘Stingray’ name,” Corvette Chief Engineer Tadge Juechter stated at the car’s unveiling at the 2013 Geneva Auto Show. “Because it was designed from the beginning as an open-top car, the Stingray delivers an exhilarating, connected driving experience, ... an open-top driving experience with no

compromise in performance, technology or design.”

Takahashi also praises the reincarnated Stingray: “This new Corvette is the best they’ve ever made,” he says. “Incredible performance—way more comfortable than before. The styling is sharper; the interior is much nicer. The seats don’t rock back and forth because they’re made out of stronger materials now. It’s a stunner—still turning heads after all these years.”

As the summertime approaches, there’s all the more reason to drive with the top down and the warm breeze passing through. And with all the same amenities and dynamic design as its closed-top counterparts, the convertible will surely have drivers looking twice as it roars down the road. **B**

THE OPEN-ROOF EVOLUTION



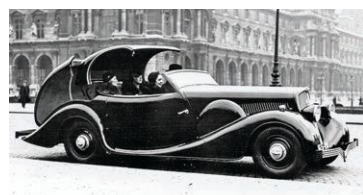
1896 FORD QUADRICYCLE



1950 NASH RAMBLER AIRFLYTE CONVERTIBLE



1971 CADILLAC ELDORADO



1934 PEUGEOT 601 ECLIPSE



1961 LINCOLN CONTINENTAL



1996 CHRYSLER SEBRING CONVERTIBLE

1896 Ford Quadricycle: This primitive version of the convertible was Henry Ford’s first vehicle. Powered by an ethanol engine that Ford built in his home workshop in Detroit, the horseless carriage derived its name from the fact that it ran on four bicycle tires.

1934 Peugeot 601 Eclipse: Way ahead of its time, the sleek Eclipse featured the world’s first electric retractable hardtop roof—more than 60 years before Mercedes-Benz resurrected the forward-thinking idea for its 1996 SLK convertible.

1950 Nash Rambler Airflyte Convertible: This car solved the problem of unwanted noise and air by featuring full-frame doors and windows with a fabric top that drivers folded back manually. Several modern ragtops follow that same formula today.

1961 Lincoln Continental: The fourth-generation Continental line included a chic four-door convertible with rear-opening “suicide doors.” The model is infamous as the car John F. Kennedy was riding in during that fateful day in Dallas. It also has appeared in numerous movies and TV shows.

1971-1976 Cadillac Eldorado: The “last American convertible” turned out to be anything but. Long, heavy and powerful, this gas-guzzling battleship was a standard in 1970s television and movies, including “The Dukes of Hazzard.”

1996 Chrysler Sebring Convertible: The sleek Sebring helped revive America’s ragtop rage by flaunting many of the features that would make convertibles popular again, including a retractable fabric roof, lots of trunk space, a roomy backseat compartment and head-turning styling.



"City Life" by Victor Arnautoff (1934), at the Coit Tower, San Francisco

Art for the PEOPLE

See captivating pieces of artwork by just strolling along the streets or tilting the head upward in some the most iconic buildings in North America.

BY DANA NICHOLS

MURALS CAN BE HISTORICAL, CONTEMPORARY, POLITICAL or picturesque. Whether laden with heavy symbolism or heartening folklore, murals, by their inherent nature, are meant to spark conversation and public appreciation.

"Public murals sharpen our focus," explains Southern California-based artist Wyland, who is known professionally by just his surname. "They tell people that something is important and requires their attention. In many ways, public art has shaped our culture since the beginning of civilization. It is one of the most impactful visual resources in the world."

Here, Bespoke Magazine highlights five North American murals that each communicates the pulse of its great city. From the old to the new, all are worthy of being in museums; thankfully, they've weathered the real, wide-open world, surviving through natural phenomena and stages of urbanization to delight generations of travelers to come.



"Picking Oranges" by Maxine Albro is just one of 27 murals inside the Coit Tower.

PUBLIC WORKS OF ART PROJECT

BY RAY BOYNTON, JOHN LANGLEY HOWARD, CLIFFORD WIGHT, BERNARD ZAKHEIM, JANE BERLANDINA AND 20 OTHERS (1934)

Coit Tower, San Francisco

The 27 murals that line the interior walls of Coit Tower represent a significant time in San Francisco's history, and their rehabilitation this year by the city arts commission is a reminder that preserving such storytelling is paramount. Since its inception, the 210-foot tower's art has been a topic of discussion and debate. In fact, it was padlocked to the public for three months before it opened in October 1934 due to controversy over what was then considered radical content in the frescoes.

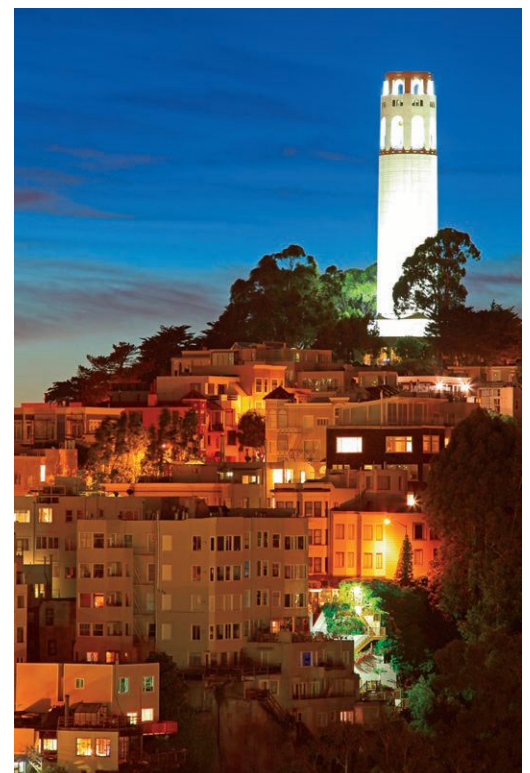
"Each mural contributes to the whole experience and helps bring the visitor back to a very turbulent time in San Francisco's history," explains San Francisco City Guides tour guide Rory O'Connor. "They were painted in the midst of the worst years of the Great Depression and an increasingly bitter, and eventually deadly, labor dispute was taking place all along the waterfront, in plain view of the artists as they worked."

The 25 artists were hired as part of a project funded

by the Civil Works Administration and led by Ray Boynton, a painting instructor at the California School of Fine Arts, the precursor to the San Francisco Art Institute. He was experienced in fresco painting, while others, such as sculptor Ralph Stackpole, were new to the medium. The artists were a tightknit group, painting one another's likenesses in their work, which they would, ironically, need to defend later before the public opening. In Bernard Zakheim's "Library" in the Coit Tower, the artist depicted fellow artist John Langley Howard taking a copy of Karl Marx's "Das Kapital" off the shelf.

"Zakheim couldn't have been more direct about how he thought the economic crisis of the time ought to get solved, and it created immense controversy within the establishment in San Francisco at the time, and led to calls to censor the murals altogether," O'Connor says.

The artists banded together when officials ordered Clifford Wight's capitalism, New Deal and communism symbols to be removed. The artists, who didn't want to comply, formed a picket line around the building to protect their masterpieces. In the end, the images were gone when the tower opened, yet the history and symbolism behind the artwork remains.



The Coit Tower murals are a part of its history.



Diego Rivera's "Epic of the Mexican People in Their Struggle for Freedom and Independence" mural spans 1,200 square feet.

'EPIC OF THE MEXICAN PEOPLE IN THEIR STRUGGLE FOR FREEDOM AND INDEPENDENCE'

BY DIEGO RIVERA (1935)

Palacio Nacional de Mexico, Mexico City

It is often said that one photograph is worth a thousand words. In the case of Diego Rivera's most famous mural, one man's painting is worth 2,000 years of history. Mexico's annals are detailed from the Aztec empire to the 1930s in this massive triptych work, which took the artist more than 20 years and the help of several assistants to make.

Adorning the main stairwell of the National Palace on approximately 1,200 square feet, the mural's detailed scenes of monumental moments in history are some of the main reasons visitors come to the vibrant Zócalo, the city's main town square.

Upon entering the stairwell, to the right is the first panel, "The Legend of Quetzalcoatl," which chronologically begins the series of three. Casting the region's Aztec origins in glowing and vibrant hues, the panel's simplicity in color and composition communicates a time when all was supposedly harmonious.

To continue reading Mexico's history, viewers crane their necks upward to take in the sights of conquest, enslavement, invasion, revolution and reform in the middle panel. It's on this panel that one of the most important visuals of Mexican legend—the eagle holding a serpent—is central. Guides are also happy to point out key figures from the country's history, including



Palacio Nacional de Mexico (National Palace)

Spanish conquistador Hernán Cortés, priest Miguel Hidalgo, Mexican Revolution leader Emiliano Zapata and more. The left-hand wall shows the early 20th century industrialization and is titled "Class Struggle." It's the artist's most personal and politically charged message to his modern-age city: a hopeful vision of overcoming differences.

'TRANSPORT AND HUMAN ENDEAVOR'

BY EDWARD TRUMBULL (1930)

Chrysler Building, New York City

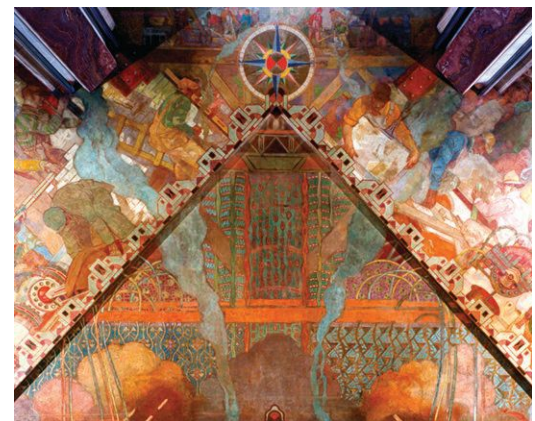
Edward Trumbull, one of the hardest-working muralist painters of his time, is the creator of a great, enduring piece of work depicting industrial America. To see his interior ceiling mural, visitors elbow in among office workers on the ground floor of this famous 77-story building that defines the New York City skyline. Entering through the Chrysler Building's spectacular entrance of black granite and stainless steel, viewers behold the lobby of the 1930 art deco structure, with its walls and floors of exotic marble, ornate elevator doors and Trumbull's mural above.

"It is really part of the fabric of the building and is such a rich narrative of the time that it was built," says Bill Mensching, vice president and director of murals at EverGreene Architectural Arts, the elite team of art restorers that breathed new life into the mural in 1999. "Here was this art deco painting that glorifies the craftsman and laborer as a heroic figure advancing industry and progress, a theme that repeated in murals throughout New York City. At the same time, it pays homage to the modern 'skyscraper'—a building form that had just started to define New York City."

Trumbull, who was born in Michigan but a long-time resident of Pittsburgh, Penn., honed his traditional techniques when studying in New York and London, and painted both private and public service buildings throughout his career.

"Transport and Human Endeavor" is laced with gold leaf and surrounded by bold art deco patterns, and was painted on canvas before it was affixed to the ceiling. In the 1970s, a polyurethane coat was applied as a cheap varnish, and 24 recessed downlight fixtures were literally cut into the mural.

"Polyurethane can often do irreversible damage to oil paintings, and developing a protocol to remove the varnish without damaging the original surface took a great deal of time and testing," Mensching says. "Although the holes weren't huge, they really impacted some of the most important portions of the mural." Now patched up and brightened, it's a masterpiece on display.



Left: The Chrysler Building's ground floor houses Edward Trumbull's "Transport and Human Endeavor" mural. Top and right: Trumbull's mural is laced with gold leaf and surrounded by bold art deco patterns.



JODY TIONGCO



Clockwise from above: Wyland's first "Whaling Wall," located in Laguna Beach, Calif.; The Wyland Gallery; Wyland in front of one of his life-size whale murals



COURTESY OF WYLAND FOUNDATION

'WHALING WALLS'

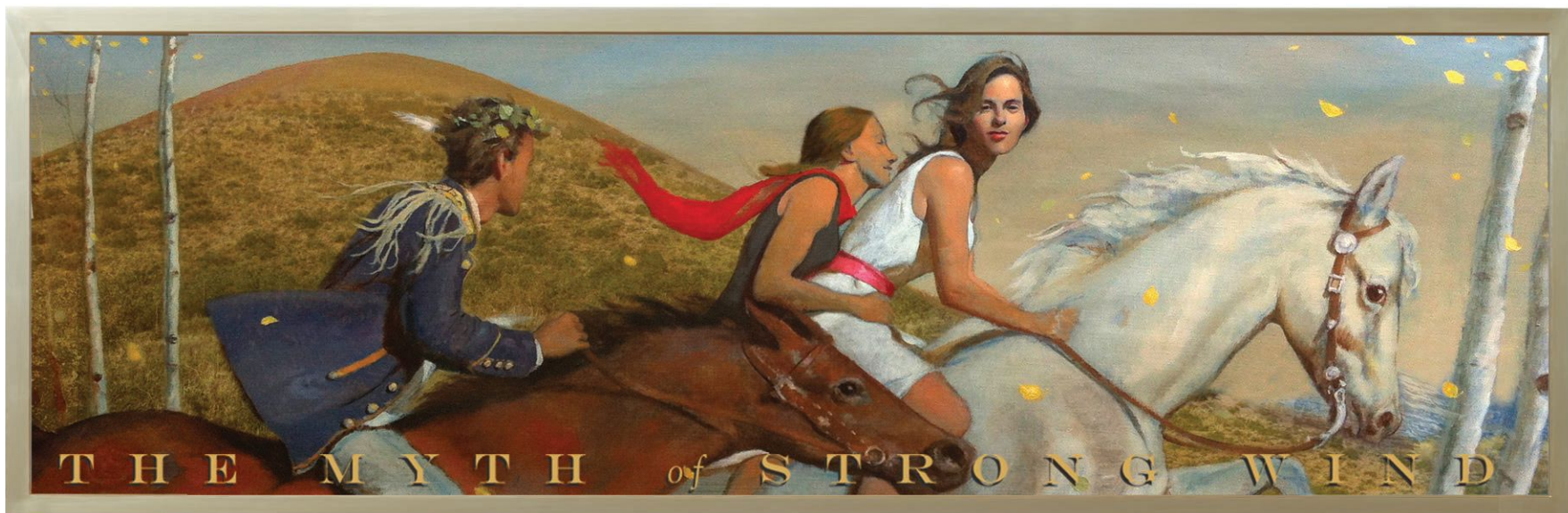
BY WYLAND (FROM 1981 - 2008)
Throughout Orange County, Calif.

When Wyland, often called the "artist of the sea," set out to paint his first life-size public seascape and sea life mural in Orange County in 1981 at the age of 25, it took him two years of bureaucratic hurdles and listening to naysayers who were hesitant about public art.

While many of the world's murals tell a variety of stories, Wyland shares one story very well: the story of the ocean. Each wall depicts life-size whales, fish and other marine life. Since his first "Whaling Wall," which is located in Laguna Beach, Calif., and stands at 140 feet wide by 14 feet tall, he has painted 99 others in 13 countries. He has often chosen locations that are more urban than sun-soaked Laguna Beach, because his motivation is promoting ocean conservation.

"The idea was to take nature, put it in the context of an urban area, and remind us that this is part of the world we share," Wyland says. "While we are driving in our cars or working in office buildings or building things in factories, there is an entire ecosystem co-existing along with us."

Today, as he operates the nonprofit Wyland Foundation, various Wyland galleries around the United States and appears on the Discovery Channel, he continues to explore ways to support the environment, including the National Mayor's Challenge for Water Conservation. In Orange County, when one sees the color blue, the mind goes to Wyland, who has four murals on view in close proximity: "Gray Whale and Calf" (Laguna Beach, 1981); "Young Gray Whale" (Dana Point, 1982); "Laguna Coast" (Laguna Beach, 1987); and "Pacific Realm" (the interior ceiling of Wyland Gallery, Laguna Beach, 1996).



The “Strong Wind” mural by Bo Bartlett is displayed inside the Shadow Mountain Lounge at The St. Regis Aspen Resort.

‘STRONG WIND: THE MYTH OF THE ASPEN TREES’

BY BO BARTLETT (2013)

The St. Regis Aspen Resort, Aspen, Colo.

A sense of calm movement as Aspen trees rustle in a mountain breeze emanates from Bo Bartlett’s new mural, which debuted in December 2013 at The St. Regis Aspen Resort. The piece, which is the eye-catching focal point of the Shadow Mountain Lounge, takes its narrative from a Native American folk tale that tells of a young warrior looking for true love. The tree’s signature eye-shaped markings are repeated throughout the stunning composition.

Bartlett started by spending a significant amount of time in Aspen getting to know the resort and the community. He created several iterations of

composition studies, incorporating color palettes that accent the lounge’s mood, and then worked for more than a month on the mural canvas in his Georgia studio. As one of America’s most renowned realist painters working today—Bartlett’s work can be seen at the Santa Barbara Museum of Art and the Seattle Art Museum, among many others—his Aspen masterpiece is a modern interpretation of a mythological narrative.

In the “Strong Wind” folk tale, a young girl who is pure of heart wins the warrior’s hand. In his initial proposal, the artist stated, “The thing that touched me most about this myth is its similarities to, and differences from, the more familiar ‘Cinderella’ story. But, ‘Strong Wind’ is a consciousness-raising morality tale. ... It’s all about seeing.”

Whether it’s a work steeped in history or one just created, there is no denying the powerful resonance of hand-painted art on a grand scale.

“I think that murals really speak to us across generations, telling the stories of their time ... and are part of the identity of a single place,” Mensching says. “When I think of New York City buildings, the first picture in my mind is often of the artwork inside, from grand artworks like those in Rockefeller Center, ... the Empire State Building [and] the American Museum of Natural History rotunda to gems like the Maxfield Parrish ‘Old King Cole’ mural at [The St. Regis New York].”

Murals truly live beyond their years, linking viewers through a shared history and ongoing appreciation of an art form that is, in fact, for the people. **B**



The “Old King Cole” mural, inside The St. Regis New York since 1932, spawned the lobby bar mural tradition.

A STORIED TRADITION

Though it debuted fairly recently, the “Strong Winds” mural at The St. Regis Aspen Resort is actually part of a long history of hand-painted artworks displayed in the hotel group’s lobby bars worldwide.

It all began in New York City more than a century ago. In 1905, artist Maxfield Parrish was hired to paint the mural for St. Regis founder Col. John Jacob Astor IV for \$5,000. Despite his personal religious beliefs that opposed alcohol, the pay was so generous that Parrish couldn’t refuse the task. The famous piece, “Old King Cole,” aptly depicts Old King Cole in an allusion to Astor, and found its first home at the bar at his 42nd Street hotel, The Knickerbocker. After The Knickerbocker was converted into an office building, the work went into storage before finding its way to The St. Regis New York in 1932—where it debuted with much success, thus launching the lobby bar mural tradition.

A Sartorial Symbol

After 40 years, the iconic wrap dress made famous by legendary fashion designer Diane von Furstenberg remains a mark of feminism, femininity and freedom.

BY BRIA BALLIET

WHEN A YOUNG DIANE VON FURSTENBERG SET OFF TO NEW YORK CITY in 1970 on the arm of her new husband, Prince Egon von Furstenberg of Germany, the raven-haired beauty knew that she wanted to maintain her career and independence in addition to her new marriage.

The child of a holocaust survivor, von Furstenberg was born and raised with an instinct for self-reliance and was intent on forging her own path in life. Armed with a suitcase full of dresses she had crafted at a friend's clothing factory in Italy, the princess began her American life as a fashion designer, quickly taking the city by storm. In 1974, after only a couple of years in the business, von Furstenberg, who was 26 years old at the time, created a simple jersey frock that instantly became one of the most influential pieces in the style industry—the wrap dress.

During a period when many women were entering the white-collar work force and declaring their sexual independence, the dress wasn't just a piece of clothing; it was a symbol of female empowerment. That same year, the popularity of the dress propelled the designer into fashion fame. She was soon gracing the covers of major publications, including Newsweek, Interview magazine and The Wall Street Journal.

Although her marriage to Prince Egon von Furstenberg only lasted briefly—they divorced shortly after their move to New York—the fashion movement that it created has spanned four decades and touched more than 55 countries. This year, the dress that started it all celebrates its 40th anniversary amid renewed popularity as well as a reputation as the world's most flattering frock.

Style Empowerment

Von Furstenberg's initial design proved that despite being a newcomer to the fashion world, her instincts for what women needed were spot on. Using herself as a muse, she followed a vision of not only what she wanted the American woman to be, but also what she hoped to become. Inspired by a wrap-style top frequently worn by ballerinas, she crafted a simple silhouette out of silk jersey that skimmed the body and was incredibly comfortable. Launched in 1974, the wrap dress was an immediate success, prompting fans and members of the fashion world to tout its comfort, style and flattering construction—praises that continue to this day.



Diane von Furstenberg's first ad campaign in 1972 became her mantra.





Actress Jerry Hall walks the runway in a Diane von Furstenberg show in 1973.

“The wrap dress is probably the most ageless and flattering dress in fashion history,” says Edward Enninful, fashion and style director for *W* magazine. “The prints have evolved beautifully for 40 years, marking distinct moments in time, and yet they are always fresh and never feel dated.”

When von Furstenberg entered the fashion world in the 1970s, it was during the midst of a groundbreaking movement toward female equality. The debut of the wrap dress coincided with women’s newfound interests in professional power and redefining their roles in society. The more flattering, womanly garment immediately made pantsuits—the feminist style du jour—look passe.

“Diane was able to glamorize and bring a sense of confidence and femininity to a time when women were really grappling with what to wear when they went to work,” says Patricia Mears, deputy director of The Museum at FIT (the Fashion Institute of Technology) in New York. “[She brought] something aside from a female version of the gray flannel suit.”

Fittingly, her first ad campaign in 1972 for the wrap dress featured the young designer seductively leaning against a white block, which had been tagged with a message from von Furstenberg herself. It read, “Feel like a woman, wear a dress!”—words that succinctly described the designer and her fashion philosophy. Her celebration of the female body sent a message to women: They could still achieve success and respect without having to hide their bodies behind desexualized clothing.

“Diane is the pioneer of women empowerment. ... Strong color and strong patterns for strong women,” says Laurie Brucker, a certified image consultant and personal stylist with Los Angeles-based LaurieBstyle.

Throughout her career, von Furstenberg’s commitment to empowering women around the world has never wavered. What started as a simple dress has morphed into a symbol of feminine power and cemented von Furstenberg’s status as a fashion icon. However, instead of being satisfied with her early success, she chose to create a revolution.



Throughout her entire career, von Furstenberg has been a driving force behind women’s empowerment.



"Journey of a Dress," an exhibition documenting four decades of the designer's wrap dresses, debuted at the Los Angeles County Museum of Art earlier this year and was on display through spring.

Creating an Empire

In 1976, two years after the launch of the wrap dress, which had already sold more than 1 million garments, von Furstenberg's face and frock were splashed across the cover of *Newsweek*; the magazine declared her "the most marketable female in fashion since Coco Chanel."

"In its heyday ... tens of thousands of them were sold each week," Mears says. "These dresses found their way into every part of American life for women in that time period."

At only 28 years old, the princess-turned-tastemaker had garnered admiration from women all over the world, and she used her influence to encourage them to embrace their femininity. "[Von Furstenberg] designs every single piece with women in mind," Brucker says. "[It gives them] the opportunity to feel sexy and feminine."

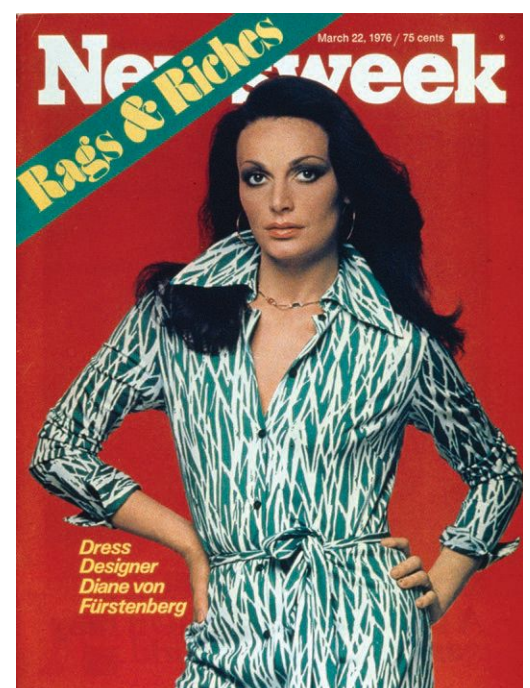
Women of all ages and bodies felt beautiful in her designs, and their loyalty provided a strong foundation for a blossoming career. "The wrap dress is, essentially, the perfect piece for a woman's figure," Brucker adds. "[It] flows with the female form so

perfectly that you can't not feel feminine and sexy and wonderful in it, which is a wonderful way to feel in every aspect of our lives."

In the years that followed her initial success, von Furstenberg worked to expand her fashion empire, delving into the world of cosmetics, where she continued to triumph. Her first fragrance, named after her daughter Tatiana, helped bring the Diane von Furstenberg name to the forefront of the beauty world and into the 1980s. Her reign lasted several more years as people clamored for her designs and cosmetics, but after a decade-long career in the spotlight, issues with licensing and brand management encouraged von Furstenberg to sell her beauty line to an outside company.

"She, like everybody who [was] starting to expand their business at that time [in the late 1980s], went through kind of a rough and tumble period," Mears explains.

While she took a brief step out of the limelight, von Furstenberg never lost her passion for design or her fans. When she returned to relaunch her brand in 1997, she did so with a specific goal in mind: to



Von Furstenberg on the cover of *Newsweek*, 1976



Von Furstenberg collaborated with the Andy Warhol Foundation for the 40th anniversary of the wrap dress.

A FAMOUS FROCK

From Britain's most stylish royal to the first lady of the United States, Diane von Furstenberg's wrap dresses have graced the figures of some of the world's most powerful women.

KATE MIDDLETON, the Duchess of Cambridge, sported a Kelly green number in New York City.

Supermodel MIRANDA KERR has been seen out and about in several of Diane von Furstenberg's wrap dresses, with her young son in tow.

MADONNA, known for her bold fashion choices, chose to wear a printed wrap dress for a conference in Tel Aviv, Israel.

First lady MICHELLE OBAMA has worn various versions of the wrap dress, most notably on the first family's 2009 Christmas card and on a visit to Mexico.

Actress ROSARIO DAWSON proved just how versatile the wrap could be when she donned a sequined version of the dress to the 2011 Vanity Fair party for the Academy Awards.

empower a new generation of women, just as she had done more than two decades earlier.

The new wave of women who discovered von Furstenberg's dress found the very same aspects to love as women in the 1970s. Brilliant in its design and convenience—it can be slipped on or off in a matter of seconds—the dress has taken on a life of its own with new incarnations and prints, including a limited-edition collection with the Andy Warhol Foundation in celebration of the 40-year anniversary, alongside popular classics.

Forever a Visionary

Despite all of von Furstenberg's other obligations and responsibilities, she remains, first and foremost, a designer. With every facet that has developed within her career, she has managed to remain true to her concept for the brand and the confidence she wants women to exude when wearing her clothing.

"Even though, seasonally, fabrics change and styles change, ... her vision is so consistently her," Brucker says. "Everything she does is timeless because she always stays true to her own vision." This consistency was the key to her success when she relaunched her brand on the cusp of the new millennium, inspired by a new generation of women

who were scouring vintage stores and flea markets for some of her original designs.

While von Furstenberg has certainly made an impact on the fashion industry, she's also using her influence for the greater good. Along with her husband Barry Diller—whom she married in 2001—von Furstenberg supports numerous charity organizations through their Diller-von Furstenberg Family Foundation (DvFFF). Dedicated to supporting nonprofits that strengthen communities and improve lives, the DvFFF has operated since 1999.

Von Furstenberg's contributions to fashion and her philanthropic efforts did not go unnoticed by her peers. In 2005, she was presented with the Council of Fashion Designers of America's (CFDA) Lifetime Achievement Award. One year later, she accepted a position as the organization's president, a role she holds to this day.

"She is such a good human being that it is probably something she has carried all of her life," says Mears. "I think it's integral to what she stands for. ... You can't separate the philanthropic efforts from the person."

Between the efforts of her own organizations and those of the CFDA, von Furstenberg's commitment to charity has set her apart as an icon in

CINEMATIC STAR

As one of the most flattering garments a woman can wear, it is no surprise that Diane von Furstenberg's wrap dress has made several cameos throughout film history. Here are just a few of its big screen debuts.

1976:

Cybill Shepherd dons a classic wrap dress in Martin Scorsese's film "Taxi Driver."

2007:

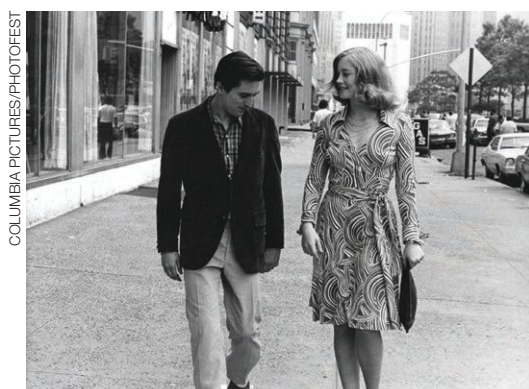
Lauren Graham sports a Rubix Green Jeanne wrap dress in "Because I Said So."

2009:

Penelope Cruz's ensembles in "Broken Embraces" were inspired by the dress.

2013:

Amy Adams wears several iterations of the jersey frock in "American Hustle."



COLUMBIA PICTURES/PHOTOFEST

Cybill Shepherd in "Taxi Driver" (1976)

the truest sense of the word. Never one to slow down, in 2010, von Furstenberg founded the DVF Awards, a yearly event honoring women around the world who have encouraged positive change within their communities and across the globe. On behalf of the DvFFF, each of the five honorees receives a donation of \$50,000 to contribute to their causes.

"Diane has been at the forefront of American fashion for 40 years; this alone makes her an icon," Enninfu says. "Her commitment to charity, her passion for women and her remarkable beauty enforce her iconic stature."

As von Furstenberg continues to evolve her brand, which has expanded to include shoes, handbags and accessories, in addition to ready-to-wear pieces, it's clear that no matter what she does, women around the world will be watching. She inspires them not only with her clothing but also with her vision for what being a woman should mean. Her embodiment of independence, femininity and power remains her greatest draw.

"She still is a tremendous inspiration to so many women," Mears says. "And I'm hoping ... that the 40th anniversary is not her [only] major anniversary—that we will continue to see more." **B**



The "Journey of a Dress" exhibit showcased von Furstenberg's collaboration with artist Andy Warhol.

TO THE MOON **AND BEYOND**

A new kind of race gains traction as private companies seek to be the first to launch consumers into space.

BY PETER A. BALASKAS





WHEN NEIL ARMSTRONG FIRST STEPPED ON THE MOON ON July 21, 1969, and spoke those immortal words—"One small step for [a] man, one giant leap for mankind"—there was a strong sense of optimism that travel to outer space would be a reality. But when the Challenger performed its last mission in 2011, many feared this was the decline of the American space program.

The shuttle program's closure, however, opened the doors to the imaginations of industrial visionaries around the world. Their mission: to expand their businesses by offering accessible commercial space travel to the public. And with the new technologies and the variety of travel packages made available, this new interest is dramatically taking flight.

Intergalactic Travel

SpaceShipOne—the first private space vehicle to fly in suborbital space in 2004, developed and flown by Mojave Aerospace Ventures—became the inspiration for Virgin Galactic's star project: SpaceShipTwo, which is aiming to become the first commercial spacecraft to fly and maintain a suborbital journey with a group of private citizens as passengers.

Instead of utilizing the typical rocket design for a ground launch, SpaceShipTwo is designed to blastoff in the air at approximately 52,000 feet by a Virgin Galactic-designed carrier aircraft, the WhiteKnightTwo. After it disembarks from the WhiteKnightTwo, SpaceShipTwo enters the suborbital level; passengers can then float in zero gravity in the spacious cabin or stay seated and gaze through the ship's large windows, taking in the sapphire beauty of Earth below. During its return, the ship's design uses aerodynamics and the laws of physics for a leisurely re-entry, completed by a runway landing.

According to Stephen Attenborough, Virgin Galactic's commercial director, there have been many challenges in order to guarantee SpaceShipTwo's safety. But he feels it's the challenges that drive Virgin Galactic founder Richard Branson, a British magnate most famous for founding the Virgin Group, and everyone at the company, to provide the best customer service.

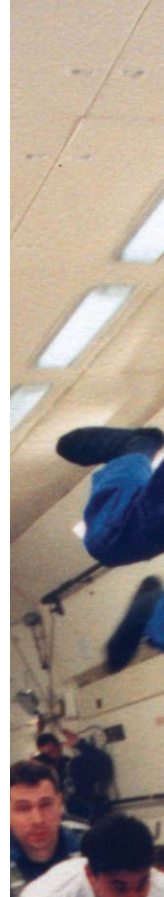
"I always think that this is the ultimate Virgin business," Attenborough says. "Because I think if you look back on Virgin's history, a couple of the things that [have] really led the development of this weird and wonderfully unique brand is that we're not afraid of challenges, and we try to enter businesses where we think we can make a positive difference."



MARK GREENBERG



VIRGIN GALACTIC



Left: Virgin Galactic founder Richard Branson (right) and SpaceShipTwo pilot Mark Stucky celebrate the success of the spacecraft's first flight. Right: Virgin Galactic's SpaceShipTwo reached a milestone in 2013 as the first spacecraft to break the sound barrier.

Private citizens from all walks of life, including notable figures such as Stephen Hawking, Tom Hanks, Leonardo DiCaprio, as well as approximately 600 more, have already reserved their tickets—now at \$250,000 per person. Many aspiring astronauts are waiting for Branson and his family to take the first flight on SpaceShipTwo, including Josh Resnick, owner of candy boutique Sugarfina in Beverly Hills, Calif. Resnick reserved tickets for himself and his 80-year-old mother seven years ago, and is impressed with how the Virgin Galactic staff is keeping its clients involved and active until the flight time.

"They have developed all these ways for us to stay in touch with each other and they really focused on developing this community," Resnick says. "They accomplished that through newsletters, and they plan trips. Richard Branson attends many of these of events, regardless of where they are around the world—Morocco, his residence in Necker Island and Spaceport America."

As the anticipation and the list of clients grow, Virgin Galactic is optimistic about utilizing its evolving technology to go beyond suborbital travel and, eventually, host "space hotels" in Earth's orbit, enhancing customers' experiences even more.

Astronaut Adventures

Founded by entrepreneur Eric Anderson, Space Adventures' reputation as a competitive commercial space travel company was solidified in the public eye when it arranged with the Russian Federal Space Agency to launch its client, Dennis Tito, an American businessman, into space on a Soyuz spacecraft. The vehicle then spent seven days at the International

Space Station, making Tito the first private citizen to pay for space travel. Since then, Space Adventures has sent a total of seven private astronauts to space in the last 13 years; international singer Sarah Brightman will be the eighth astronaut in late 2015.

The process is relatively simple for those hoping to become a Space Adventures astronaut on the suborbital flight to the space station. First, the applicants must go through a comprehensive yet noninvasive health screening process. The candidates must not

only be detailed and honest regarding their health history, but also dedicate time to train before departure.

After passing the health requirements and purchasing a \$50 million ticket, the astronauts will then be in line to travel to Star City, Russia, where they will partake in the same training that professional cosmonauts experienced. During those two months, they go through simulations, such as how to float in zero gravity and handle G-force pressures (the force of gravity on the human body) when launching or



NASA PHOTO

Space Adventures offers private space travel to the International Space Station for up to 10 days.



SPACE ADVENTURES

Dennis Tito was the first private citizen to pay for space travel through Space Adventures.

upon re-entry. They even learn how to adapt to living daily in space, including how to wash and cook their food. Best of all, they learn from experienced cosmonauts who help answer all questions regarding the trip. After the training is over, the private citizens ride with two Russian pilots in a Soyuz spacecraft to the International Space Station for up to 10 days, until they return with a lifetime of memories.

“We have a very long list now of people who are interested in flying, and we’re trying to match them up with slots,” Space Adventures President Tom Shelley says. “We still very much rely on the Russian [Federal] Space Agency, and we’re very appreciative of the relationship we have with them.”

Another Space Adventures project is ownership of the Zero G Corp., which has specially designed jets that afford clients the experience to be in zero gravity for about 7.5 minutes in 25-second increments. One of its most famous clients was Sports Illustrated, who photographed supermodel Kate Upton—floating weightless and in a gold bikini in a modified Boeing 727, known as G-Force One—for the 2014 swimsuit issue. Space Adventures is also a partner with Boeing, which is bidding to build a replacement American-made spacecraft for NASA astronauts. In addition, the company is in the execution phase to send two private citizens—at \$150 million per ticket—in a Russian Soyuz spacecraft to the far side of the moon, making another huge step for mankind.

Rocket Science

Roderick and Randa Milliron, co-founders of Interorbital Systems in Mojave, Calif., began their dream of commercial space travel by simply looking



Interorbital Systems' Neptune rockets will carry two astronauts on a 12-hour flight into suborbital space.



The International Symposium for Personal and Commercial Spaceflight brings together key companies and people to discuss how private space travel can be made accessible to the public.

at the basics: rockets. For Randa Milliron, her love for space and rockets started when she was only 5 years old.

“Both Roderick’s and my childhoods were media-saturated with the Gemini and Apollo programs,” she says. “We, and millions of others, were taught rocket science and planetary colonization by Wernher von Braun (a rocket engineer) each week on the Disney show; my telescope and chemistry set were constant companions.”

Interorbital Systems’ mission of offering low-cost space travel started with the development of liquid rocket engines, followed by rocket designs, which helped to propel its star project in the works: the Neptune series, a line of modular launch vehicles. Although the company has of yet to send off these small, self-contained rockets, the vision is to carry two astronauts in an Apollo-style capsule on a 12-hour suborbital flight. If successful, Interorbital Systems will proceed with the next phase of the Neptune series: to expand the manned spacecraft to carry six passengers—with a price tag of \$250,000 per ticket—for a seven-day trip in space. The couple

Astronomical Milestones

Throughout history, adventurous space pioneers have taken humans to new heights.



1961:

Yuri Gagarin, a Russian cosmonaut, becomes the first man in space. That same year, Alan Shepard becomes the first American to fly in space.

1969:

Apollo 11 becomes the first mission with a manned moon landing.



1963:

Russian cosmonaut Valentina Tereshkova becomes the first woman in space.

1981:

The Columbia becomes the first space shuttle to launch and orbit the Earth.

hopes to finance their manned projects by offering personal satellite kits to the public, starting at \$8,000 per kit and launch.

The Millirons are not strangers when it comes to manned science projects. In 1997, they collaborated with Dick Rutan—who famously piloted the Voyager aircraft around the world in 1986—on his Global Hilton balloon project, which incorporated Interorbital’s propulsion tanks and pressurized systems into its design. Along with the Neptune series project, Interorbital Systems is also working with skydiver Olav Zipser to create a spacesuit that will help him break the high-altitude jump world record set by Austrian Felix Baumgartner.

Randa Milliron is optimistic about Interorbital Systems’ place in the commercial space travel industry, especially the company’s mission to travel beyond the suborbital level—which is a goal she feels gives her company a slight edge over the competition.

“If you’re looking for real space travel—leaving low Earth orbit and heading to the outer reaches of human experience—Interorbital is creating the

rockets that will take you and your companions to the moon, Venus, Mars, Titan, Europa and beyond,” she says.

Realized Visions

With the number of commercial space travel companies dramatically increasing, Patricia Hynes, director of the New Mexico Space Grant Consortium, knew that a special conference was needed, not only to give the companies the opportunity to share and exchange ideas, but also make them more accessible to the public. With this in mind, Hynes and William Gaubatz, an adviser at X Prize Foundation, a leading nonprofit in furthering innovation and technological advances, created the International Symposium for Personal and Commercial Spaceflight. An annual conference held at the New Mexico Farm and Ranch Heritage Museum, it brings key companies and people together to discuss commercial space travel.

As Hynes points out, having all the company representatives in one intimate location increases the personal dynamic among talented, innovative individuals.

But one thing that pleases her is seeing her students attending the symposium and, subsequently, getting hired by Virgin Galactic, XCOR Aerospace and other commercial space travel companies.

“... Companies have created deals at the symposium,” she says. “People have gotten jobs [and] moved around because of people that they met at the symposium. Then, there are people in organizations that meet government officials at the symposium.”

Since its debut in 1998, the symposium has created a community of scientific and entrepreneurial minds with a sole mission of making space travel not only accessible to the public, but also an experience filled with joy, wonder and class.

The era of private space travel is in its beginning stages, but as more technological strides are made, one thing is certain: The potential for human space exploration is closer than ever. “I feel extremely strongly about the customers’ side,” Attenborough says. “I take great pride in the fact that ... we’re going to be able to give them the most fantastic experience that they’ll talk about for the rest of their lives.” **B**

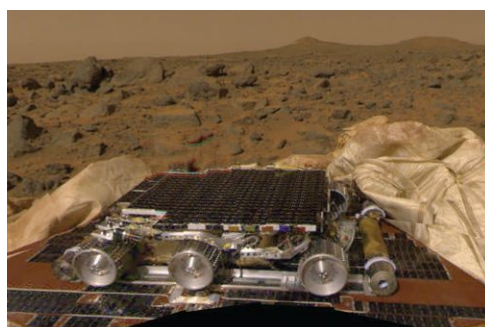
1983:

Sally Ride becomes the first American female astronaut in space.



2013:

SpaceShipTwo takes the first rocket-powered test flight, reaching supersonic speeds as it paves the way toward commercial flights for the future.



1997:

The Sojourner becomes the first robotic-controlled vehicle to roam Mars.

1998:

In collaboration, many countries create the International Space Station, inspired by the U.S. space station, Skylab, which was in operation from 1973-1979.

2004:

Test pilot Mike Melvill and designer Burt Rutan make history with SpaceShipOne, which not only won the Ansari X Prize but also created the paradigm for future commercial space travel.

Culinary Art

Once a stop-and-go experience, museum dining has evolved over the years into something of an art form in and of itself.

BY ALLISON HATA

KNOWN FOR PROVIDING SUSTENANCE MORE THAN A STIMULATION of the senses, culinary offerings in museums have long been an afterthought in the worlds of both fine dining and art—a cafe nestled within the building is just a convenient way to end a culture-soaked day of artful exploration. Modern museums, however, are marrying the two and creating transcendent experiences designed to inspire a visitor's sense of taste after providing visual stimulation in the form of sculptures, paintings, photographs and more.

Coast to coast—from the critically acclaimed Modern at the Museum of Modern Art (MoMA) in New York to The Moss Room at the California Academy of Sciences in San Francisco—high-end restaurants are raising the reputation of on-site museum eateries. No just longer pit stops between galleries, these establishments are transforming the museum dining experience into an edible artistic adventure that's separate from the exhibitions themselves. Here, explore where art and culinary prowess collide.



Chefs combine culinary prowess with artistic talent at several of the most critically acclaimed museum restaurants across North America.



Locally sourced ingredients are abundant on Tangata's menu, which offers a la carte options in addition to a prix fixe meal that coincides with one of the museum's current exhibitions.



TANGATA

Orange County, Calif.

In an open, mission-style courtyard at the Bowers Museum in Santa Ana, Calif., Executive Chef Chris Brodeur takes Tangata diners' taste buds on a whirlwind tour of flavors. Though the restaurant's name conjures up images of exotic fare—it translates to "mankind" in the tribal Maori language of New Zealand—patrons are more likely to find fresh ingredients and California cuisine on their plates.

"We [utilize] many seasonal ingredients, from spring peas to multiple radishes and citrus," Brodeur says. "We also outsource all of our greens from local farms in Southern California, as well as sustainable fish."

Touted as one of the top lunch spots in Orange County by local critics, Tangata features a bi-seasonal menu of starters, salads, sandwiches, entrees and desserts. This summer, Brodeur says diners can expect to see the popular "rojo blanco" (red and white) radish salad return to the menu, in addition to a Mediterranean-inspired lamb belly dish. "Less is more," Brodeur says of his philosophy for the restaurant. "I use seasonal, fresh products."

In addition to a la carte options, the prix fixe Museum Market Menu offers a thoughtfully curated meal that coincides with a current exhibit on display in the museum. Chef Brodeur takes inspiration from the cultural influences at Bowers and transforms them into a two-course celebration of art and food. Though it's only open for lunch, there's also a generous list of wine by the glass or



bottle, plus specialty drinks like the Blacklisted, featuring Elijah Craig 12-year bourbon, fresh blackberries, honey syrup and fresh lemon juice—perfect for sipping on a sunny California afternoon. Whether visitors are stopping by for a power lunch or a leisurely gourmet affair, all will enjoy Tangata's Southwestern style decor, with glass walls, stucco beams and large windows, as well as the alfresco seating that perfectly complements the light, contemporary fare imagined by the culinary team.

WHAT TO SEE AT THE MUSEUM:

"HEAVENLY HORSES:
TWO THOUSAND
YEARS OF CHINESE
AND JAPANESE
EQUINE ART"

(THROUGH NOV. 16)



Verde opts for simple yet elegant dishes on its menu, including the hamachi sashimi with citrus ponzu.



Chef Nicolay Adinaguev blends international cuisine with local ingredients.



Blood orange mimosa



Guava margarita



Passion fruit cilantro caipirinha



The squash blossom pizza is one of the chef's favorites.

WHAT TO SEE AT THE MUSEUM: "AMERICANA" (THROUGH MAY 1, 2015)

VERDE Miami

The latest museum to debut in south Florida, Pérez Art Museum Miami also brings with it a brand-new restaurant and bar: Verde, which offers international cuisine with a menu highlighting local ingredients for lunch, in addition to dinner service on Thursday evenings.

In just a few words, Executive Chef Nicolay Adinaguev sums up the concept of Verde, which is reflected in everything from its aesthetics to the food: "Simple, clean and fresh," he says.

Operated by the museum's exclusive catering partner, Stephen Starr Events, the 104-seat restaurant makes use of the building's contemporary design. Gauze-like material drapes the concrete walls for a softer approach, accented by pendant lighting, wood tables and a neutral color palette.

This simple approach successfully translates to the menu, with a careful selection of elegant

options available under a handful of categories. Starters range from charcuterie plates to raw offerings, such as beef carpaccio or hamachi sashimi with citrus ponzu, while heartier dishes include some of the chef's favorites—a squash blossom pizza and a side order of sauteed lacinato kale with toasted faro and salsa verde.

"We are [also] planning to add light dishes like ceviche," he continues. "We have a rock shrimp ceviche with passion fruit that we have been using for special events, and I ... expect to see something like that make it on the menu."

In addition to the gourmet fare, there's also a full bar featuring specialty cocktails like the guava margarita and passion fruit cilantro caipirinha. The main draw of Verde for patrons, however, is the unparalleled waterfront location.

Adinaguev adds, "You would be hard-pressed to find a prettier location with views of the bay and port of Miami."



The Moss Room incorporates sustainable and organic items into its menu.



The 28-foot-high living wall makes a statement.

RYAN HUGHES

TOP LEFT AND BOTTOM PHOTOS COURTESY OF SLANTED DOOR GROUP

THE MOSS ROOM

San Francisco

From the lunch-only menu that's infused with fresh, local ingredients to its environmentally friendly design, The Moss Room at the California Academy of Sciences takes a thoughtful approach to keeping the museum's objectives in mind.

"The academy mission is to explore, explain and sustain, and we kind of use that philosophy for our menus too," says Edward Vicedo, The Moss Room's general manager. "We want to make sure that we are sustainable, our food is easily understood and explained, and [we] introduce something new."

Most dishes at the restaurant are entirely seasonal, incorporating local, sustainable and organic items from local farmers whenever possible. This summer, Vicedo says tomatoes are "everywhere"—which translates to a menu ripe with creative uses of the ingredient. Potential dishes include an heirloom tomato and mozzarella salad, ratatouille and chilled gazpacho. Some of the menu items are even closely inspired by what's on display within the expansive museum buildings, in addition to James Beard-nominated Executive Chef Charles Phan's Vietnamese influences.

"We bring forth new ideas as far as cuisine goes to further something of a new discovery with our food," Vicedo adds. "What's really important for Charles and our chef [de cuisine] is that our food needs to have history; it has to have authenticity—also a story. So we might introduce ... Filipino food, because there is the Philippine coral reef inside the academy."

Beyond the menu, the space itself is the ultimate reflection of the museum's mission of sustainability, designed with the academy's Double LEED-Platinum status in mind. Upon entering The Moss Room, patrons are greeted by a 28-foot-high, 40-foot-long living wall set above



Many of the restaurant's dishes are inspired by the California Academy of Sciences' exhibitions.

a 2,300-gallon freshwater tank with more than 30 kinds of South Asian fish.

"One of the highlights of our dining rooms is a cross-section of a fallen redwood tree that has been turned into a table," Vicedo says, adding that reclaimed materials are used throughout the space.

"We want to educate, whether it's about sustainability or ingredients from our local farmers," he continues. "That is the 'explain' part of the mission. Anybody who comes to The Moss Room [has come] to the academy to learn something, so we want to have that concept with our food also."

WHAT TO SEE AT THE MUSEUM:

"EARTHQUAKE"

(ONGOING)



Dishes like the signature Chilean sea bass with yucca puree and asparagus highlight the restaurant's "nuevo Caribe" cuisine.



Appetizers are beautifully plated and incorporate fresh, simple ingredients.



Chocolate-hazelnut mousse on a coconut crust



Laurel's chic atmosphere sets the stage for its critically acclaimed fare.

WHAT TO SEE AT THE MUSEUM:
**"INTERCONNECTIONS:
 CURATORIAL
 READINGS OF
 THE PERMANENT
 COLLECTION"**
 (THROUGH DEC. 31, 2015)

LAUREL

San Juan, Puerto Rico

The Museum of Art of Puerto Rico is known for drawing talented star chefs. Wilo Benet's acclaimed Pikayo once reigned over the culinary space at the museum, but Mario Pagán was more than happy to step in to fill the void once the spot was vacated a few years back. Pagán is among the top talent in Puerto Rico, having graduated from the prestigious Johnson & Wales University before working in kitchens around the country and participating in the Food Network's "The Next Iron Chef" competition.

In 2010, he brought the innovative Laurel restaurant to the popular museum, showcasing his "nuevo Caribe" (new Caribbean) cuisine inspired by the fresh ingredients available year-round on the island. Traditional Puerto Rican favorites are elevated here with an expert touch—simple ingredients, like plantains and fish, become savory starters and entrees. Beautifully presented, dishes like the swordfish over

breadfruit mousse and the coconut-coated shrimp with guava and soy sauce become edible works of art. A must-try dish that's highly touted by locals is Pagán's signature Chilean sea bass, served with yucca puree over a port wine reduction. The menu consists of a generous offering of appetizers, charcuterie, fish and seafood, meats and desserts.

An understated ambience complements the fresh fare, ensuring that food takes center stage at the restaurant. The design is nothing to gloss over, however—throughout the elegant space, expertly placed lights provide pops of color and cast dramatic shadows on the ceiling and walls. Patrons can stop at the small bar space to order a locally inspired cocktail, or head straight to the dining room and take a seat in one of the well-appointed white chairs or modern upholstered benches.

With a chic interior design and a menu bursting with island flavor, it doesn't come as a surprise that Laurel is a highly praised gem on Puerto Rico's culinary map.



The Modern features a four-course tasting experience and a seasonal menu.



A dish previously served, the roasted squab features braised romaine, haricots vert and bacon salad.



The restaurant boasts two private dining rooms and a bar area.



Delicately prepared flounder



Heirloom tomato terrine

ELLEN SILVERMAN

THE MODERN

New York City

“How can you not be inspired every time you walk in the door of MoMA?” asks Dino Lavorini, director of operations for Art Food, which oversees The Modern, Cafe 2 and Terrace 5 at the Museum of Modern Art.

The Modern, the museum’s Michelin-starred French fine dining restaurant, takes the concept of artistic inspiration and infuses it into every corner of its space. The dining room is minimal in design, with the intent being that the people and dishes will add color and movement. One of the four walls features a single photograph, “Clearing” by Thomas Demand, while another wall is made up of glass panes so diners can overlook the Abby Aldrich Rockefeller Sculpture Garden that features works ranging from Picasso to Miró.

“Every interaction throughout the day with the art on the walls inspires creation on the plate,” Lavorini says. “The Modern is curating its own new exhibit with the introduction of a new executive chef after nine years. ... Summer is sure to be a particularly exciting time ..., as the menu will

really reflect chef Abram [Bissell’s] culinary vision at that time.”

Bissell has taken the helm of an award-winning establishment—The Modern holds four James Beard Foundation Awards and three stars from The New York Times—at an exciting time in the culinary world. In early summer, Lavorini expects strawberries to play a starring role on diner’s plates; late summer will highlight the bounty of the tomato harvest. The season will close with concord grapes as a featured ingredient.

“Each season invokes inspiration, as do new exhibits,” Lavorini explains. “Seasonality and sustainability are important drivers of the face of our menu.”

Museumgoers, as well as those coming exclusively for the four-course prix fixe tasting meal experience, can frequent the restaurant for both lunch and dinner. In addition to the main dining room, The Modern features two private dining spaces and The Bar Room, a more casual dining and bar area that serves small plates—all accessible via a separate street level entrance that allows patrons to visit outside of museum hours. **B**

WHAT TO SEE AT THE MUSEUM:

“CHRISTOPHER WILLIAMS: THE PRODUCTION LINE OF HAPPINESS”

(AUG. 2 - NOV. 2)



THE RISE OF RIESLING

WITH ITS BALANCE OF ACIDITY, LIGHTNESS AND VERSATILITY, THIS WHITE WINE IS THE DRINK OF CHOICE FOR ALL SEASONS, PALATES AND CUISINE.

BY MARIA HUNT

RIESLING, A WHITE WINE THAT RANGES FROM dry to sweet, is considered one of the great white grapes, yet it just may be the most difficult to define. Fine riesling has a quixotic quality and is an extremely adaptable grape capable of producing world-class wines in all styles, from bone dry to sparkling to intensely sweet.

“Riesling can be made in so many different styles; it [also] pairs with so many different types of food,” says Stephen Sterling, who grows riesling at Esterlina Vineyards, his family’s winery in Northern California’s Anderson Valley.

And perhaps that’s why so many sommeliers have a deep appreciation for it. Lately, more wine drinkers are discovering the charms of riesling, whether it’s dry, dessert sweet or somewhere in between.

“It’s been a sommelier darling, and it’s developing [a following] because of the quality,” says Willi Sherer, a master sommelier based in Napa Valley, Calif. “I think it’s OK that riesling can be a million different things.”

Back in 2008, a bar called Terroir E.Vil (short for East Village) in New York City hosted a Summer of Riesling promotion, a national initiative to promote the wine. The next year, German wine queen—comparable to a Miss America of wine—Julie Bertram came to lend her smile to the promotion. By 2013, more than 500 trendy restaurants and bars around the U.S., including Sepia in Chicago, Gramercy Tavern in New York and The French Laundry in Yountville, Calif., had joined the Summer of Riesling—thus, pushing the wine to the next level of stardom.

International Vines

While the most famous riesling wines in the world come from Germany and the Alsace region in France, the varietal also thrives in places like Australia, the state of Washington, New York, Oregon and California’s Mendocino County.

The terroir—a combination of the soil, climate and terrain—influences the way rieslings and other wines taste. Riesling grapes flourish in cool climates with good sunlight and a long growing season. It also needs well-drained soil that retains heat, due to lots of slate or sand, says Karen MacNeil, who directs the Rudd Center for Professional Wine Studies at the Culinary Institute of America.

The grapes will have slightly different flavors and aromas depending on where they’re grown, but a common characteristic of well-made rieslings is refreshing acidity. Some have an aroma that’s similar to petrol or gasoline.

MacNeil suggests starting exploration with a riesling from Eroica or Poet’s Leap in Washington,



2004 Esterlina Cole Ranch riesling



Riesling grapes flourish in cool, sunny climates.

or from Grosset Wines in Australia. Next, she recommends tackling Austria and Alsace with wines from Schloss Gobelsburg and Trimbach.

“On one hand, it has the flavors of peach and apricot and often very subtle and sometimes exotic citrus like mandarin orange,” MacNeil says. “It has the kind of purity of mountain stream water. It’s a very pristine flavor.”

And then there’s that elusive minerality—some describe it as the aroma from wet slate after rain. But MacNeil, who has studied the concept for more than 20 years, says minerality in riesling is more of a textural component. “To me, it’s not a flavor, it’s a feeling,” MacNeil says. “It’s like the texture of having little rocks in your mouth. The closest thing to it may be salinity. I think there may be an aroma there too, but it’s a very complex phenomenon.”

Diners find several different international rieslings on the wine list at The St. Regis Atlanta in Buckhead. Sommelier Jennifer Sollinger says it often takes some work to get a diner to try riesling instead of chardonnay or sauvignon blanc. “I kind of feel like I’m here on an island,” says Sollinger, a riesling fan. “I have to tell them to trust me.”

She loves rieslings from the Mosel region in Germany, like the 2005 Dr. Pauly-Bergweiler riesling auslese, which tends to have aromas and flavors of white flowers and stone fruit like peaches and apricots. She paired the wine recently with a cauliflower puree soup with a basil oil drizzle. The rieslings from the Rheingau region (also in Germany), such as the 2007 Josef Leitz Rudesheimer Klosterlay, are more about minerality and have a heavier weight with subtle hints of flowers and fruit.

She admits, though, it took her a while to warm up to riesling when she first started working in high-end restaurants in the Seattle area. “I saw a Charles Smith Washington state riesling called Kung Fu Girl, and I said, ‘Let’s try it out,’” Sollinger explains. “It kind of set the tone for my experience with Washington state. It was peaches and apricots ... and racy acidity, and it didn’t have a lot of sugar.



Cauliflower puree soup with basil oil is paired with 2005 Dr. Pauly-Bergweiler at The St. Regis Atlanta.

“Washington state puts out beautiful rieslings with a little minerality and stone fruit.”

The Anderson Valley in Northern California’s Mendocino County is another area acclaimed for its rieslings. The valley is most famous for pinot noir but was first planted in aromatic cool-climate varieties including riesling and gewurztraminer, which are celebrated in the annual Alsace Varietals Festival, hosted by the Anderson Valley Winegrowers Association.

“Actually, when we first got the property, my brothers wanted to pull up the riesling and plant something else,” says Sterling, who is also on the board of directors at Sonoma State University’s Wine Business Institute.

But his father, who’s been farming for years, researched the crop reports and realized that hardly

anyone in California was growing riesling at the time. “We thought when riesling came back into demand, we would be one of the few places that had it. And the rest is history,” Sterling adds.

In fact, Esterlina Vineyards’ off-dry and dry rieslings were poured at the White House twice during the Bush administration. “That fact alone frankly justifies keeping the riesling as one of our varieties,” Sterling says. Another of the family’s wines was featured at the eco-friendly Green Ball for the 2013 Obama inauguration.

The Wine Redemption

While the white wine most famously grown in Germany’s Mosel and Rheingau regions is becoming fashionable like never before, it had to first overcome a few hurdles that included



The St. Regis Atlanta sommelier Jennifer Sollinger loves rieslings with floral and stone fruit notes.

misconceptions and a poor public image.

"Finally, the message has gotten out that most riesling in the world is dry," says MacNeil, who is also author of "The Wine Bible." "It's amazing that for so long the incorrect perception that riesling was sweet persisted in American culture."

MacNeil says that just after World War II, some cash-strapped German wineries did make very sweet wines to cater to American soldiers. For some people, their exploration of riesling grapes stopped there. Yet, by the 1970s and 1980s, more wine drinkers discovered that most rieslings from Germany were dry.

In the 1980s, riesling garnered a poor reputation thanks to an abundance of overly sweet varieties flooding the market. Subsequently, many avoid the wine, assuming it will be sweet and unsophisticated.

"That's one of the paradoxes of American culture," MacNeil says. "Do you know how much residual sugar Coca-Cola has? About 12 percent. A typical German riesling even off-dry has maybe 2.5 percent."

"The fact we as a country regularly drink soft drinks every day of our lives ... but are somehow offended by the idea of sweetness in riesling is just crazy," she continues.

Tim Hanni, a master of wine based in Napa Valley, says people need to relax and just let everyone drink the kinds of wines they like, whether sweet, bone-dry or somewhere in between.

Hanni, who's done extensive research on taste, says two things determine the foods and wines people like: physiology or genetic background. So, while a certain style of wine is palatable to one individual's taste, it does not mean that another individual is going to perceive it the same way.

In his book, "Why You Like the Wines You Like," Hanni includes a number of questions that he's able to use to pinpoint many different aspects of a wine drinkers' preferences for everything from clothing to fragrance.

"The people with by far the most taste buds are typically sweet wine drinkers," Hanni says. "The French, historically, always preferred sweet wines, and they would drink them throughout the meal. But the wine industry, very unfortunately, ... has disenfranchised sweet wine drinkers and made them feel embarrassed."

Hanni says that since the mid-1960s, he's been hearing that riesling is going to be the next big wine that everybody starts drinking. Now, the wine is finally getting its time in the spotlight because of better communication with the consumer. He points to the International Riesling Foundation, an association of producers, which has created a standardized and consistent sweetness scale, as a major player that has improved consumer relations. The Riesling Taste Profile, which producers may use on their wine labels, tells consumers the sweetness level of the wine. The label now appears on more than 26 million bottles in the U.S. market. "We have to say there is a riesling for everybody and that's kind of the range," Hanni says.

No matter the level of sugariness, drinking a fine riesling that seems to evaporate on the palate while delivering a symphony of flavors is akin to a spiritual experience. "It's so fascinating and ethereal it's almost not corporeal," MacNeil says. "It's the same reason it was loved by the monks of Germany. It packs a big punch of flavor on one hand, but it seems like a feather." **B**

SWEET PAIRINGS

HIGHLY TOUTED FOR ITS FOOD ADAPTABILITY, RIESLING COMPLEMENTS ANY MEAL.

Similar to many other food-friendly wines—pinot noir and sauvignon blanc—riesling has a natural acidity and delicacy that enhances many different flavors. What other wine could pair as well with Thai curry, cracked crab and quiche Lorraine as it does with peach pie?

Since riesling can be made in so many different styles and sweetness levels, it offers endless pairing options. "The sweetness is really good with food, especially with dishes that have caramelization, or a lot of foods from Asia or barbecue," says Willi Sherer, a master sommelier who also runs the wine program at Redd in Yountville, Calif.

Sherer says that he loves pairing the 2012 Forstmeister Geltz Zilliken Saarburger Rausch riesling spatlese (which comes from Mosel-Saar-Ruwer, Germany) with caramel-glazed pork belly, green apple puree, caramelized burdock root and frisée salad with a touch of white truffle oil.

The word "spatlese" indicates a riesling made from late-harvest grapes that were very ripe and brimming with sweet juice. For the Zilliken, it's briefly aged in a barrel, adding a hint of richness to flavors of honey and citrus.

Oysters are a classic pairing with dry riesling, such as the 2011 Esterlina Cole Ranch riesling

(Cole Ranch, Calif.), says Stephen Sterling, whose family owns Esterlina Vineyards in Anderson Valley, Calif. The wine's acidity is a perfect foil for the bivalve's briny sweetness. "It makes a knowledgeable sommelier look good to pair that with something a consumer wouldn't traditionally have wanted to pair with riesling," he adds.

When it comes to Jamaican jerk chicken, Indian curry or spicy foods, Karen MacNeil, who wrote "The Wine Bible," turns to an off-dry wine like the 2012 Eroica riesling (Columbia Valley, Wash.). This wine is perfectly balanced and redolent of peaches, lime and hints of minerality. MacNeil's favorite pairing

for this wine is pad Thai, the noodle dish flavored with fish sauce, tamarind, garlic and red chilies.

"The way I like to describe it is [that] the sweetness is a little pillow for the spice to land on," MacNeil says. "The sweetness forms a cushion for all that pungency and boldness and spice, and without that sugar those pungent and spicy ingredients would blast through a wine and discombobulate it."

On a personal note, MacNeil says riesling is her favorite cooking wine. "My definition of a cooking wine is the best wine to drink while you're cooking; not necessarily what you put in the stew," she says. "It's so ethereal and light and inspired."

In the Bag



TRAVEL IN STYLE: TRINA TURK

BY ALLISON HATA

THOUGH SHE'S THE EPITOME OF THE CALIFORNIA lifestyle—colorful, confident and dynamic all at once—designer Trina Turk has a deep appreciation for far-flung locales that serve as inspiration for her successful brand's vibrant styles.

"I love traveling to places like Greece, Morocco or India because the colors and textiles from the city are so rich and diverse," says Turk, who today has seven year-round boutiques across the country offering ready-to-wear, women's accessories and residential decor. "I can really find creative inspiration anywhere though. I think all you have to do is open your eyes and observe what's going on around you."

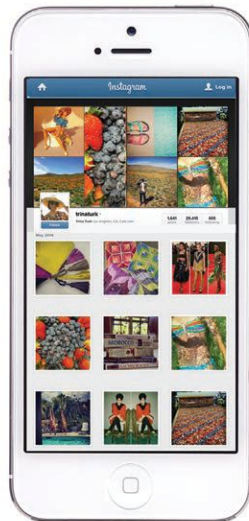
Known for her signature prints, which range from bright florals to vintage-inspired Jacquards, Turk's designs are a staple in the Golden State. It's no surprise then that she cites her second home in Palm Springs, Calif., which she shares with her photographer husband Jonathan Skow, as her top recreational destination.

"October is my favorite month in the desert," she explains. "It's always easy to round up people for impromptu gatherings, and the attitude is relaxed—more like hanging around by the pool and grilling."

Despite her affinity for the West Coast, Turk hopes to continue traveling abroad to garner even more inspiration for future designs. "[I'd like to visit] Punta del Este in Uruguay and South America—the entire continent," she says. "I'd also like to take a trip that includes architectural residences that I'd love to see in person: Fallingwater, The Gropius House ... and Alexander Girard's Miller House." B



"I travel with a four-wheel roller bag. I try not to check luggage, ever. ... My advice is to always pack light."



"[I need] my iPhone! I am addicted to Instagram at the moment, so I always bring my iPhone to capture moments, places and events from my trips."



"[On the plane, my go-to magazines are] Dwell, Elle Decor, Vogue or Bazaar."



"I always travel with Neutrogena SPF 45 sunscreen with Helioplex."



"Always bring a few statement jewelry pieces like our Pyramid long pendant necklace (left) and Drama beaded necklace (above) to mix up travel looks without overfilling your suitcase. [I also pack] multiple Trina Turk bikinis (right) because the more you bring, the more you can mix and match."



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