

THE ST. REGIS SAN FRANCISCO

Bespoke

MAGAZINE

TAILORED FOR THE ST. REGIS SAN FRANCISCO | STREGISSANFRANCISCO.COM | SPRING 2014



ONLY
AT THE
ST. REGIS
*Spring escapes at
the best address*



Stalking Flavor

THE ART OF WHOLE
VEGETABLE CUISINE

Glorious Gardens

TRANQUIL SPACES IN AN
URBAN WONDERLAND

Liquid Revolution

SAN FRANCISCO'S
CRAFT DISTILLERIES

Sotheby's

INTERNATIONAL REALTY



MONTECITO | Fernald Point | web: 0113609 | \$26,000,000
MONTECITO - COAST VILLAGE ROAD | M. McDermut 805.570.5545, B. Lamborn



PETALUMA | Antiquity-Wrapped Estate | web: 0243539 | \$9,900,000
WINE COUNTRY BROKERAGE | D. Van de Mark, H. Bennett 707.337.2227



SAN FRANCISCO | Cow Hollow Zen Retreat | web: 0086560 | \$4,230,000
SAN FRANCISCO BROKERAGE | Janet Feinberg Schindler 415.265.5994



SAN FRANCISCO | StRegis33c.com | web: 0086542 | \$2,800,000
SAN FRANCISCO BROKERAGE | Gregg Lynn 415.901.1780

CAPE COD | GREENWICH | HAMPTONS | HOUSTON | LOS ANGELES | MONTEREY PENINSULA | NEW YORK CITY | PALM BEACH
PASADENA | SAN FRANCISCO BAY AREA | SANTA BARBARA | SANTA FE | SANTA YNEZ | SONOMA - NAPA WINE COUNTRY | VENTURA

Sotheby's International Realty and the Sotheby's International Realty logo are registered (or unregistered) service marks used with permission. Operated by Sotheby's International Realty, Inc.

THE ART OF LIVING



SAN FRANCISCO | Telegraph Terrace Penthouse | web: 0086505 | \$6,250,000
SAN FRANCISCO BROKERAGE | Gregg Lynn 415.901.1780



SAN FRANCISCO | Mediterranean Masterpiece | web: 0086524 | Price Upon Request
SAN FRANCISCO BROKERAGE | Mary Laughlin Fenton 415.205.5218



SAN FRANCISCO | South Beach Corner Loft | web: 0086576 | \$2,750,000
SAN FRANCISCO BROKERAGE | Eric Turner 415.901.1729



SONOMA | Peaceful Hideaway | web: 1190003 | \$1,995,000
WINE COUNTRY BROADWAY BROKERAGE | Christopher Oscar 707.287.2285

Visit onlywithus.com to discover the benefits available through us alone.

Welcome

WELCOME TO OUR COASTAL CITY— WE INVITE YOU TO SHARE A SINGULAR EXPERIENCE AT THE ST. REGIS SAN FRANCISCO

SPRING IS A MAGICAL TIME IN THE CITY, OFFERING VISITORS AND RESIDENTS alike an opportunity to step outdoors and explore the festivals, gardens and events that bring San Francisco to life in this most amazing setting of natural beauty.

A truly breathtaking array of colors defines an idyllic spring here in San Francisco—the rich green hues of Yerba Buena’s trees and sweeping lawns; the pale blush of cherry blossoms at the Japanese Tea Garden; and the fiery oranges and reds as the sun sets over the calm waters of the bay. From our unique, animated Bay to Breakers race in May to San Francisco Botanical Garden’s magnolia collection in full bloom through spring, there is an abundance of sights to see and activities do this season.

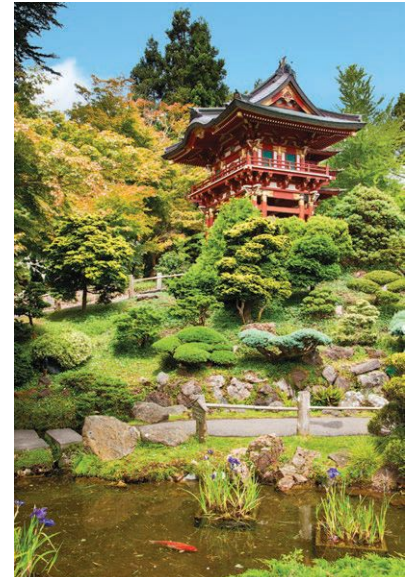
A springtime sojourn into the city would not be complete without a visit to the many gardens that make San Francisco an urban oasis. Whether hiking the Coit Tower stairs in North Beach, running the zigzag path up Lombard Street in Russian Hill, or gazing upward at the majestic redwood trees disappearing into a haze of foggy mist at the San Francisco Botanical Garden, each experience is one to treasure.

While gardens are a treat for the eyes, the city’s natural bounty can stimulate another sense altogether. San Francisco chefs are leading the culinary world into the realm of whole vegetable cooking, allowing diners to indulge their taste buds as they explore new textures and flavors developed from fresh local produce. Our guests and residents can experience this innovative cuisine without ever leaving the hotel—on the first floor, chef Hiro Sone has developed creative dishes at Ame restaurant that incorporate vegetables from root to stalk, such as his light yet complex Brussels sprouts salad.

Beyond Ame, there are many other ways to enjoy everything that The St. Regis San Francisco has to offer. Our butler service begins before guests set foot in the hotel, and our goal is to create a custom stay tailored for each and every need. Those wishing to achieve a state of ultimate relaxation may wish to visit Remède Spa to unwind with a massage, facial or hot stone treatment; afterward, stop by the tastefully appointed Lobby Bar for a refreshing drink while engaging in conversation below our iconic murals, “Love and War,” by Bay Area artist Andrew Morrow.

From an unrivaled location and legendary butler service to extraordinary cuisine and thoughtful interior design, we are proud to deliver a customized guest experience of refined elegance. In this city of inimitable grace and style, we warmly welcome you to experience San Francisco this spring and in the future with unforgettable stays in this enchanting locale—St. Regis style.

Warm regards,
Toni Knorr
General Manager
The St. Regis San Francisco



Japanese Tea Garden

OYSTER PERPETUAL MILGAUSS



TOURNEAU

Westfield San Francisco Shopping Centre
415-974-1846

ROLEX BOUTIQUE

ROLEX ® OYSTER PERPETUAL AND MILGAUSS ARE TRADEMARKS.

Features Contents

TAILORED FOR THE ST. REGIS SAN FRANCISCO | SPRING 2014



28. An Elaborate Escape

A stay at The St. Regis San Francisco offers guests a place to relax, explore and indulge this season.

BY MICHELLE FRANZEN
MARTIN

34. Botanical Bounty

From stalk to root, vegetables are being sliced and diced in new, innovative ways by some of San Francisco's most creative chefs.

BY NEAL WEBSTER
TURNAGE

50. Hollywood's Legendary Captain

William Shatner opens up about "Star Trek," his struggles in his early career and future projects in the works.

BY KEITH LORIA

54. Withstanding the Test of Time

With more than 100 years of undying devotion to the highest standards, Van Cleef & Arpels has masterfully perfected the craft of haute jewelry.

BY LOIS ELFMAN

60. An Epicurean Pairing

Chefs and brewmasters are embracing the flavorful union between beer and food.

BY MICHELLE FRANZEN
MARTIN

64. The Art of Automobiles

Like fine artwork, collector cars are investments that captivate with beauty, rarity and engineering, as well as memories that echo a bygone era.

BY RICHARD S. JAMES

70. Artful Ensembles

A sartorial expression of art that dates back more than a century, costume design brings celebrated characters to life on the silver screen.

BY PETER A. BALASKAS

76. Science of the Sip

The shape and design of wine glasses serve to enhance the tasting experience.

BY MONICA PRELLE

80. Transforming Tables

Luxury publisher Assouline is intent on reshaping the way we live, one book at a time.

BY JENNIFER PAPPAS

84. In the Bag

Celebrated golfer Gary Player travels in style with these essential, must-have items.

BY ALLISON HATA

44.

A CITY IN BLOOM

San Francisco's award-winning gardens are urban wonderlands just waiting to be discovered.

BY PETER A. BALASKAS

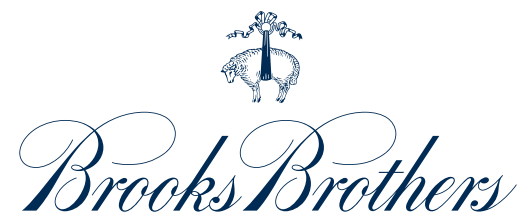


40.

A SPIRITED RENAISSANCE

San Francisco's craft distilleries are at the forefront of a culinary revolution.

BY MONICA POLING



SAN FRANCISCO
UNION SQUARE, 240 POST STREET 415 402 0476

BROOKSBROTHERS.COM

Up Front Contents

TAILORED FOR THE ST. REGIS SAN FRANCISCO | SPRING 2014



2. Welcome Letter

10. Calendar of Events

12. View:

A Film Revolution

Film festivals aim to bring something new to the table.

14. Trend:

Bombs Away

The bomber jacket makes a statement this spring.

16. Spa and Beauty:

Icons of Beauty

These time-honored products have achieved a cult following.

18. Quench:

The Magic of Mescal

This Mexican staple is becoming a spirit of choice.

20. Shop:

A Moment in Time

What's old is new again with the revival of the classic art deco timepiece style.

22. Event:

Running for the Roses

Take a look inside the greatest and most exciting two minutes in sports at the Kentucky Derby.

24. Savor:

Turn up the Heat

The craft hot sauce movement is setting the culinary world ablaze with barrel-aged recipes.

26. Concierge:

Local Insights

The St. Regis San Francisco Chief Concierge Antonio Barrios shares insider knowledge about the city.





COLDWELL BANKER PREVIEWS INTERNATIONAL®

THE LEADER IN LUXURY REAL ESTATE

\$86.1 MILLION

Luxury Sales Every Day¹

\$16 BILLION

Southern California Sales²

\$178 BILLION

Nationwide Sales³



Del Mar, CA
5 bedrooms, 6 baths
\$25,000,000

Represented by Brian Pasco
(619) 850-5240

ColdwellBankerPreviews.com

AFRICA • NORTH AMERICA • CENTRAL AMERICA • SOUTH AMERICA • ASIA • AUSTRALIA • CARIBBEAN • EUROPE • MIDDLE EAST

©2014 Coldwell Banker Real Estate LLC. All Rights Reserved. Coldwell Banker Real Estate LLC fully supports the principles of the Fair Housing Act and the Equal Opportunity Act. Each Coldwell Banker Residential Brokerage office is owned by a subsidiary of NRT LLC. Coldwell Banker® and the Coldwell Banker Logo, Coldwell Banker Previews International® and the Coldwell Banker Previews International Logo, are registered service marks owned by Coldwell Banker Real Estate LLC. 1. Data based on closed and recorded transaction sides of homes sold for \$1 million or more as reported by the U.S. Coldwell Banker® franchise system for the calendar year 2012. USD\$. Total volume calculated by multiplying the number of sides (buyer and/or seller) by sales price. 2. Data based on closed and recorded transaction sides of homes for Coldwell Banker Residential Brokerage (NRT). 3. Data based on closed and recorded transaction sides of all homes sold as reported by the U.S. Coldwell Banker® franchise system for the calendar year 2012. USD\$.



Contributors



PETER A. BALASKAS is the author of the award-winning Holocaust thriller "The Grandmaster" and the Pushcart Prize-nominated story collection "In Our House: Tantalizing Tales of Terror." His fiction and poetry have been published internationally; most notably, the Electronic Publishing Industry Coalition named his gothic horror short story, "Chamber Music," the best short story of 2012. In addition to working as a journalist, he is also an editor, web content writer and voice-over artist. For this issue of Bespoke Magazine, Balaskas steps into the world of costume designing in "Cinematic Ensembles."



VICKI HOGUE-DAVIES is a Los Angeles native living in a Southern California beach town with her husband and teenage son. In addition to her work as a magazine and corporate communications writer, she is also the author of three animal-related books, including "Careers with Horses: The Comprehensive Guide to Finding Your Dream Job." She enjoys fine wine, riding horses and beautiful, sunny places. For this issue, she goes inside the 140th anniversary of the longest-running sporting event in the country, the Kentucky Derby.



KEITH LORIA is a freelance writer who has experience covering a diverse collection of topics, ranging from technology and corporate mergers to health care and entertainment. He has recently interviewed notable individuals, including heart surgeon pioneer Mark Dedomenico and Pez Candy CEO Joe Vittoria. When not writing, Loria can be found spending time with his daughters, Jordan and Cassidy. In this issue, Loria interviews renowned actor William Shatner, who is most widely known for his role as Capt. James T. Kirk in "Star Trek."



MICHELLE FRANZEN MARTIN began her career writing for a number of automotive publications, a nod to her hometown of Detroit, but soon branched out into other areas. She has served as editor of magazines for a major research university and a national home retailer, among others. Her work also has appeared in The Detroit News. She is a frequent contributor to Bespoke Magazine, and in this issue she gives readers a savory taste of why beer and food pairings are a must-try this spring.

TAILORED FOR THE ST. REGIS SAN FRANCISCO

Bespoke

MAGAZINE

EXECUTIVE PUBLISHER & FOUNDER PUBLISHER CREATIVE DIRECTOR
Steve Zepezauer Scott Sanchez Sonia Chung

EDITORIAL & DESIGN

GROUP EDITORS **ART DIRECTORS**
Allison Hata Jenn Prewitt
Alli Tong Stephanie Castro
Paul Graff

SENIOR EDITOR **PHOTOGRAPHER/**
Linda Domingo **PHOTO EDITOR**
Jody Tiongo

ASSOCIATE EDITORS **PRODUCTION MANAGER**
Kirsti Correa Tina Leydecker
Tess Eyrich
Sharon Stello

EDITORIAL ASSISTANT **PRODUCTION ASSISTANT**
Bria Balliet Katie Essensfeld

GRAPHIC DESIGNER/ **OFFICE MANAGER**
ASSISTANT EDITOR Cyndy Mendaros
Karlee Prazak

BESPOKE CONTRIBUTORS

Peter A. Balaskas, Taylor Dutch, Lois Elfman, Emily L. Foley,
Vicki Hogue-Davies, Richard S. James, Lane Lee, Keith Loria,
Michelle Franzen Martin, Jennifer Pappas, Monica Poling, Monica Prella,
Ashley Ryan, Neal Webster Turnage

ADVERTISING SALES

National Sales Director:
Maryellen Case, 914-953-3202
maryellen@mcasemedia.com

National Account Director:
Carrie Robles, 305-431-5409
carrie@firebrandmediainc.com

New York:
Julie Azous, Bonnie Goldstein, Illeana Hoffman, Cindy Iver,
Robert Pina, Diane Rogers

Aspen:
Maryellen Case, 914-953-3202
maryellen@mcasemedia.com

San Francisco:
Marilyn Kallins, 415-309-5857
marilyn@kallinsmediasales.com

Bal Harbour, Atlanta & Houston:
Carrie Robles, 305-431-5409
carrie@firebrandmediainc.com

Bahia Beach & Mexico City:
Victoria Newland, 787-448-6021
newlanddev@yahoo.com

Princeville, Monarch Beach & other advertising inquiries:
Steve Zepezauer, 949-715-4100, ext. 202, steve@firebrandmediainc.com



CHAIRMAN:
Allan Simon

CHIEF EXECUTIVE OFFICER:
Steve Zepezauer

PUBLISHER & CHIEF
TECHNOLOGY OFFICER:
Scott Sanchez

FOR GENERAL INFORMATION:
250 Broadway,
Laguna Beach, CA 92651
PHONE: 949-715-4100
FAX: 949-715-4106

©2014 BY FIREBRAND MEDIA LLC.
ALL RIGHTS RESERVED.

No part of this periodical may be reproduced in any form or by any means without prior written consent. Views expressed herein are those of the authors and advertisers and do not necessarily reflect those of the ownership or management of the magazine, The St. Regis New York or the Starwood Hotel Group.



CHANEL

G R A F F

VALENTINO

BALENCIAGA

ALEXANDER
MCQUEEN

GUCCI

BOTTEGA VENETA

FENDI

RALPH LAUREN

PRADA

AUDEMARS PIGUET
Le Brassus

OFFICINE
PANERAI

Chopard

GIORGIO ARMANI


MONCLER

DOLCE & GABBANA

LANVIN
PARIS

Pouellato

www.balharbourshops.com

Bal Harbour Shops®

9700 Collins Avenue, Bal Harbour, Florida

Calendar

UPCOMING EVENTS

DISCOVER THE
BEST THINGS TO
SEE AND DO IN
SAN FRANCISCO
THIS SPRING.

PERFORMING ARTS

Maya Beiser: "All Vows"

MARCH 21-22; YERBA BUENA CENTER FOR THE ARTS

Experience the original compositions of Maya Beiser in the world premiere of "All Vows," in which the musician incorporates acoustic and electric cellos along with cutting-edge technology, representing the merging of spiritual and contemporary cultures. Filmmaker Bill Morrison, meanwhile, has provided evocative imagery and multimedia displays to accompany the dramatic performance. (415-978-2787; ybca.org)

"The Suit"

APRIL 23 - MAY 18; AMERICAN CONSERVATORY THEATER

Set in apartheid-era Johannesburg, director Peter Brook's fascinating musical production "The Suit" reveals the oppression-driven story of a wife forced by her husband—who catches the woman with another man—to treat a suit left behind by her lover as an "honored guest" and profound reminder of her infidelity. The play integrates musicians into the story with African melodies and jazz standards. (415-749-2228; act-sf.org)

"The Weighing of the Heart"

JUNE 12; EXPLORATORIUM AT PIER 15
Colleen, the alias of French musician Cécile Schott, performs selections from her latest album, "The Weighing of the Heart,"



MARGO MORITZ

Margaret Jenkins Dance Co.'s 40th Anniversary Season

APRIL 3-6; YERBA BUENA CENTER FOR THE ARTS

The Margaret Jenkins Dance Co. takes the stage to celebrate its 40th anniversary season by debuting two new works: "Times Bones," which is a reflection of Margaret Jenkins' works over a span of 40 years, and a new collaboration with the Kolben Dance company of Jerusalem, which considers questions of life and faith, barriers and boundaries. The entire weekend honors the choreographer's integral role in setting the Bay Area's complex cultural dance framework. (415-978-2787; ybca.org)

in this fifth event of the Exploratorium's "Resonance" series. Combining percussion instruments with her own vocals, the musician creates mysterious and exciting sounds throughout the performance. (415-528-4444; exploratorium.edu)

"Once"

JUNE 17 - JULY 13; SHN CURRAN THEATRE
Actors and musicians play their own instruments onstage throughout this Broadway exploration of captivating music, ambitious dreams and the complexities of love. The award-winning musical tells the tale of a Dublin street musician whose music reaches new heights with the help of a young woman who shows interest in his love songs. (888-746-1799; shnsf.com)

EXHIBITS

"Public Intimacy: Art and Other Ordinary Acts in South Africa"

THROUGH JUNE 29; YERBA BUENA CENTER FOR THE ARTS

An exploration of South African interpersonal relationships, encounters and exchanges in everyday life, "Public Intimacy" includes paintings, print-making, sculpture, media arts, graphic design and a series of integral live art projects, all curated by the Yerba Buena Center for the Arts in partnership with the San Francisco Museum of Modern Art. A majority of the works in the exhibit were produced over the past five years, with the exception of about 25 photographs that highlight the era of apartheid. (415-978-2787; ybca.org)



JOSEPH EICHLER MODEL HOME ADVERTISEMENT, CIRCA 1960

“Designing Home”

APRIL 24 - OCT. 6; CONTEMPORARY JEWISH MUSEUM

This exhibit features household items constructed by Jewish architects, designers and artists throughout the mid-20th century. Works from contributors such as Anni Albers, Joseph Eichler and Richard Neutra, along with myriad lesser-known designers, showcase these artists’ roles in the development of a new aesthetic for domestic America. (415-655-7800; thecjm.org)

Bouquets to Art

MARCH 18-23; DE YOUNG MUSEUM

Experience the beauty of the 30th annual Bouquets to Art festival, which invites floral designers to create custom arrangements honoring the museum’s permanent collections. The weeklong festival also includes floral design demonstrations, catered lunches, hands-on creative activities and a benefit raffle that rewards winners with prizes such as a Cabo San Lucas vacation package, a private luncheon at a Napa Valley winery or a style consultation with a renowned San Francisco image consultant. (415-750-3600; deyoung.famsf.org)

“Full-Spectrum Science with Ron Hipschman: The Science of Lasers”

MARCH 23, 27; EXPLORATORIUM AT PIER 15

Exploratorium scientist Ron Hipschman shares his knowledge of laser light, including how it’s made and its impact on everything from DVD players to eye surgery to fusion energy research. The educational presentation also includes interactive activities and demonstrations. Seating is determined on a first-come, first-served basis as there is limited capacity for the program. (415-528-4444; exploratorium.edu)

EVENTS AND ACTIVITIES

Union Street Spring Celebration and Easter Parade

APRIL 20; UNION STREET

Known as the “biggest little parade” in San Francisco, the 23rd annual procession celebrates springtime with an extravagant assortment of family activities. Dine at Union Street’s bistros, enjoy live entertainment and admire the creative sights of the parade. (800-310-6563; sresproductions.com)

Bay to Breakers

MAY 18; CITYWIDE

This spirited 12K race, a beloved San Francisco tradition, takes contenders on a scenic route up the Hayes Street Hill, along the Panhandle and through Golden Gate Park, giving participants a chance to explore the city from a new perspective. (415-231-3130; baytobreakers.com)

San Francisco International Beer Festival

MAY 24; FORT MASON CENTER

Beer enthusiasts can sample hundreds of creations from local and international breweries—with a bottomless mug in hand—as well as delicious bites from San Francisco restaurants. Proceeds will benefit the Telegraph Hill Cooperative Nursery School. (sfbeerfest.com) **B**



Earth Day San Francisco

APRIL 19; CIVIC CENTER PLAZA

The theme of this year’s Earth Day San Francisco festival is “A Call to Action,” encouraging attendees to rally in solidarity for all things green and sustainable. The event features inspirational speakers, do-it-yourself workshops and demonstrations, and more than 80 environmentally friendly vendors. (415-272-8889; earthdaysf.org)

A Film Revolution

This spring, film festivals across the country aim to bring something new to the table.

BY ASHLEY RYAN

THE YEAR WAS 1878, AND ECCENTRIC PHOTOGRAPHER EADWEARD MUYBRIDGE PIONEERED A TECHNIQUE THAT WOULD make cinematic history. After placing 24 glass plate cameras attached to strings along the racetrack at the Palo Alto Stock Farm in Stanford, Calif., he gave his assistant the signal to bring a horse to a gallop down the path. As the horse passed over the strings, it triggered each shutter and captured a series of moments in time. Muybridge later put the photos together, producing an animation of the galloping horse and, in turn, creating the first motion picture—a defining moment in the field of film. The industry has come a long way since then, with the advancement of technology leading to digital formats and lower production costs. As filmmaking techniques evolved, so did the ways for filmmakers to showcase their work; thus, the film festival was born.

Today, film festivals connect independent artists with professionals, as aficionados across the country celebrate the miracle of motion pictures throughout the year. Spring blooms with offerings from some of the nation's top talent—this season, watch as aspiring and accomplished filmmakers travel from coast to coast to showcase their films and celebrate the art of their craft.



COURTESY OF THE TRIBECA FILM FESTIVAL

Tribeca Film Festival

APRIL 16-27; NEW YORK CITY

A diverse international event, New York's Tribeca Film Festival forges ahead in 2014 with a major focus on innovation. Each year, the lower Manhattan festival—founded by Robert De Niro, Jane Rosenthal and Craig Hatkoff in 2002—draws both established and emerging filmmakers, having screened more than 1,400 films from 80 countries since its inception. New events and features will be added to this year's festival, including an entire day of free public screenings and a new app that provides visitors with updates and information about activities and screenings. Popular returning activities are the complimentary drive-in series along the Hudson River, which allows visitors to watch new and classic films outdoors on the big screen, as well as an enhanced presentation of the Tribeca Disruptive Innovation Awards honoring those whose ideas are changing the world. The annual festival continues to grow—it received more than 6,000 submissions last year—so the 2014 rendition will undoubtedly bring more big names, exciting programs and digital advancements. (tribecafilm.com)



COURTESY OF THE NEWPORT BEACH FILM FESTIVAL

Newport Beach Film Festival

APRIL 24 - MAY 1; ORANGE COUNTY, CALIF.

The Southern California coastal community hosts its 15th annual film festival this April, placing an emphasis on creating connections within the community. The festival, which showcases both studio and independent films, has presented notable works such as "(500) Days of Summer" and "The Way, Way Back" starring Steve Carell, as well as the U.S. premiere of the Academy Award-winning "Crash." This year, the festival again promises another lineup of stellar motion pictures, including those in its annual Community Outreach Program, which partners local nonprofits with films sharing a similar message to introduce audiences to the cause and a new perspective. In addition, the Newport Beach Film Festival hosts industry-based seminars, giving aspiring filmmakers and cinephiles a chance to hear from professionals on topics ranging from screenwriting to financing production costs. Held at theaters across Newport Beach with celebratory after parties taking place outdoors, the festival is an ideal way to experience the culture and ocean air in coastal Orange County. (newportbeachfilmfest.com)



WorldFest-Houston International Film Festival

APRIL 4-13; HOUSTON

Among the oldest independent film festivals in the country, WorldFest-Houston has dedicated itself to showcasing independent productions since its inception in 1961 (then known as Cinema Arts, an International Film Society). A number of notable filmmakers received their first awards at WorldFest, including Steven Spielberg and George Lucas. Though it aims to promote Houston as a film production destination, the festival places a focus on bringing a different level of diversity to the event. Every year, it spotlights films from one country, in addition to partnering with other festivals across the globe to allow top WorldFest participants in the Remi Awards program to enter other international competitions. To reward loyal festivalgoers, the jury insists on screening only world premieres for the opening and closing night exhibitions. An event that eschews the pomp and circumstance of most large-scale festivals, WorldFest is for the true independent film admirer—one who hopes to be immersed in a cultural experience that spans the globe. (worldfest.org)

San Francisco International Film Festival

APRIL 24 - MAY 8; SAN FRANCISCO

As the longest-running film festival in the Americas, the San Francisco International Film Festival now showcases films created in more than 50 different countries. The event takes place in venues ranging from the historic Castro Theatre to the Presidio's Walt Disney Family Museum, allowing guests to explore the city while enjoying productions created by this year's participants. The festival also hosts a unique annual event—a silent film screening accompanied by a live musical artist, an exciting tradition beloved by many. Near the end of the second week, the San Francisco Film Society presents a formal gala, the Film Society Awards Night, which recognizes directors, screenwriters and actors for their outstanding work. With screenings of narrative feature films, animated shorts, television shows and documentaries, in addition to panels, seminars, tributes and retrospectives, the 57th annual San Francisco International Film Festival is not to be missed. (sffs.org)



COURTESY OF DOGBIOS.ORG

Atlanta Film Festival

MARCH 28 - APRIL 6; ATLANTA

As one of the country's biggest festivals—with more than 25,000 audience members—the Atlanta Film Festival is also one of the most diverse, screening everything from international and independent films to documentaries and animated works. In addition, the festival also offers many exciting, interactive activities, such as dialogues with filmmakers and other industry professionals like previous guests Josh Brolin ("No Country for Old Men") and Ray McKinnon ("The Blind Side"). An expected highlight, the festival's third annual Sound & Vision event will combine live music, music videos, shorts and art installations to create an evening focused on the sound behind film. This year, the Atlanta Film Festival even debuts a new stand-alone category: puppetry. There's much to discover and explore at the Academy Award-qualifying festival as it celebrates the art of filmmaking in all its forms. (atlantafilmfestival.com) **B**



TOMMY LAU, COURTESY OF THE SAN FRANCISCO FILM SOCIETY

Trend

Bombs Away

The traditional bomber jacket makes a statement this season with new, modern twists.

BY EMILY L. FOLEY

LIKE MANY CLASSIC STYLES, THE BOMBER JACKET'S ORIGINS ARE MILITARY BASED, AND its ubiquitous nature through the ages of fashion offers an almost comforting sense of consistency in a world where change is the norm. The typically slim-fitting, waist-length jacket is known for having a knitted waistband and cuffs, but in 2014, breaking from tradition is a trend in and of itself. This spring, look to fashion favorites like Marc Jacobs and Prabal Gurung for inspiration as patterned, brightly colored variations of the classic bomber sweep the nation. And, lest you think this is a gentlemen-only trend, supremely feminine variations also made their way down the runway this season, making it a gender-bending style for a new generation. **B**

Cropped cracked leather zip-up jacket with seamed lightning panel in labradorite, \$1,750, by 3.1 Phillip Lim (212-354-6540; 31philliplim.com)



Blue-striped bomber jacket, \$1,085, by Viktor & Rolf (viktor-rolf.com)



Gray plaid zipped jacket, price available upon request, by Louis Vuitton (866-884-8866; louisvuitton.com)



Purpura nubuck calf blouson, \$5,450, by Bottega Veneta (800-845-6790; bottegapaveneta.com)



Leather zippered bomber, price available upon request, by Dsquared2 (877-513-2762; dsquared2.com)



Two-tone Cecily zippered bomber in embroidered silk satin, \$2,555, by Jonathan Saunders (jonathan-saunders.com)



Short-sleeved banded zippered top, \$750, by Jil Sander Navy (212-447-9200; jilsandernavy.com)



Mint bonded technical satin bomber jacket with curved storm vents and white trapunto stitched leather trim, \$3,150, by Prabal Gurung (212-257-4354; prabalgurung.com)



Double-pocket ink cotton drill-fitted jacket, \$1,165, by Stella McCartney (877-676-1141; stellamccartney.com)



Deep red multiwashed satin jacket, \$548, by Marc by Marc Jacobs (877-707-6272; marcjacobs.com)

Icons of Beauty

Good chemistry, creative innovation and compelling stories characterize time-honored products that achieve a cult following.

BY VICKI HOGUE-DAVIES



IF YOU LOOK UP “CLASSIC” IN A dictionary, the definition might read “the best of its kind” or “something of enduring excellence.” Thousands of beauty products are available today, but only a handful can truly be called classics.

With that sentiment held top of mind, the question arises: What keeps products like Chanel No. 5, La Prairie Skin Caviar Luxe Cream and other timeless classics in demand throughout the years and sets them apart from their average beauty counterparts?

“Products like Chanel No. 5, Crème de la Mer and others of this caliber have been around for many years and have built a reputation of luxury that I associate with haute couture,” says celebrity makeup artist Kimberley Bosso, whose star-studded clientele includes Matt Damon, Marisa Tomei, Zac Efron and other A-list powerhouses, including a handful of top runway models. “They have the right chemists behind them to formulate products that actually work with your skin and achieve beautiful results. They have great stories. I think

achieving classic status is a combination of marketing, reputation and formulations that are able to create results.”

Engaging History

“Chanel No. 5 was originally commissioned by Coco Chanel as a gift for 100 of her best customers,” says Elizabeth Siegel, senior beauty editor for Allure magazine.

“She wanted a fragrance that would make a woman smell like a woman instead of a flower; something that was sexy but still sophisticated. It was so popular that she started selling it in her boutiques. The story goes that her shop girls used to spray it up and down the stairs before she would come in so the scent would introduce her arrival.”

Introduction of the fragrance involved a couple of firsts: Most notably, it was the first time a designer’s name appeared on a fragrance bottle. Chanel No. 5 was also the first floral perfume designed to smell like a bouquet instead of a single flower, according to Siegel. “That was really innovative and different for the time,” she explains.



“THE SCENT [OF CHANEL NO. 5] IS VERY PARTICULAR AND JUST STICKS WITH YOU. ... YOU CAN GO 20 YEARS WITHOUT SMELLING IT, BUT YOU WILL ALWAYS REMEMBER WHAT IT SMELLS LIKE.”

—KIMBERLEY BOSSO

“The scent is very particular and just sticks with you,” Bosso adds. “They came up with that formulation a long time ago, and the mixture is brilliant. You can go 20 years without smelling it, but you will always remember what it smells like.”

Bosso believes that it is not only the formulation that makes Chanel No. 5 timeless, but also its creator, whose story transcends generations.

“She was an icon and a force to be reckoned with,” Bosso says. “Coco Chanel came from nothing and she built herself an empire with grace and class. People love a good ‘rags to riches’ story and are inspired by a woman with her power and confidence.”

Another powerful woman, makeup artist Terry de Gunzburg, is credited with developing the innovative light-reflecting concealer Touche Éclat for Yves Saint Laurent in 1992. In addition to the rare botanical ingredients it incorporates, including pigments from Japan, Touche Éclat became an overnight sensation for the sleek and sophisticated gold click pen that delivers the makeup—this was the first time makeup could be applied at the “touch of a button.”

“She mixed moisturizer, foundation and toner to swipe over models’ makeup before shoots,”

Siegel says. “Working for Yves Saint Laurent, she pitched a similar product. It took her three years to convince them to make it and when they did, it sold out in two weeks. It was launched when foundations were on the heavier side [and] has been copied a zillion times.”

Luxe Ingredients

A bit of mystery, exclusive ingredients and a luxury price tag can also build the foundation for a beauty product’s success.

“There is such mystery surrounding Crème de la Mer, which is part of the reason people are so crazy for it,” Siegel says. “It was created by aerospace physicist Max Huber [after he suffered burns in a laboratory fire]. The formulation contains fermented algae and other things; it is pretty secretive.

“... It [also] is very expensive,” she continues. “For many people, having that jar in the vanity is pretty special.”

She recounts a Stanford University study in which participants were given two glasses of wine and told that one of the wines was a \$10 bottle and the other a \$90 bottle, when in actuality both glasses contained the same wine. “The participants

rated the \$90 bottle as higher in quality,” she explains. “When something is easy to get, it is not as special.”

At upward of \$300 a jar, La Prairie Skin Caviar Luxe Cream also illustrates the striking reality that exclusive ingredients and high prices can create beauty icons.

“The idea of having caviar in a face cream is like having the best of all worlds,” Siegel says. “And, like Crème de la Mer, La Prairie really works to make the face dewy and glowing.”

Achieving Success

To become a classic and build a reputation of excellence, providing great results is perhaps the most key element. Siegel points to Lancôme’s lengthening mascara, which she believes has been around for more than 20 years, as an example.

“It is a great formula and very classic,” she says. “Even the actual wand is really interesting. It has won Allure magazine’s ‘Best of Beauty’ award.”

Other products that are swiftly building reputations as icons for their quality and application, according to Bosso, include Dior’s airbrush makeup, Armani’s Luminous Silk Foundation—which Bosso calls “genius”—and Armani’s Eyes to Kill eye shadow line.

“It has beautiful colors that glide over eyelids really smoothly and pulls light to the eyes,” Bosso says. “The look is totally mesmerizing.

“Smooth application is always a plus,” she continues. “A lot of pigments will skip on the skin when it comes to eye shadows and blush. The iconics possess nice smooth applications.”

From ease of application to full, gorgeous scents, beautiful packaging and colorful back stories, all of these prized products possess the integral elements needed to help generations of women look and feel utterly flawless when it comes to time-honored rituals of beauty. **B**

The Magic of Mescal

The oldest spirit in North America, this Mexican staple is becoming a spirit of choice in craft cocktail bars around the globe.

SECTION BY LANE LEE

IT'S TAKEN 400 YEARS, BUT, finally, mescal is having its day in the sun as premium brands make the trek north of the Mexican border. Known as tequila's mysterious older brother, mescal (also referred to as mezcal) is distilled from agave—similar to tequila, yet vastly different.

Agave fermentation has a long history in Mexico that dates back more than 2,000 years, when a low-alcohol, milky white drink called pulque first made an appearance. But, it wasn't until the Spanish conquistadors introduced modern distillation techniques that mescal was born.

"Tequila is mescal, but mescal is not tequila," says Nickolas Potocic, of The Mezco Group, a U.S. importer of premium artisanal brands, including Cha cha cha and Mezcal Enmascarado.

Those not intimately familiar with the specific processes used in distillation might wonder exactly what the difference is between these two kindred spirits. In the "palenque" (a facility where mescal is made), the "pina" (heart of the agave) is slow-roasted in clay pots over a fire pit, giving mescal its defining, smoky flavor. Agave in tequila production is steamed in pressure cookers. According to Mexican regulations, mescal must be made from 100 percent agave; tequila must be made from at least 51 percent.

Mescal production continues to typically be a family owned and operated business, made on rural farms—mostly in Oaxaca—utilizing rustic tools and methods, with "palenqueros" (mescal producers, also known as "mescaleros") using secret recipes passed down over generations. Tequila, to keep up with its celebrity status and immense global demand, has, for the most part, become an

industrialized, corporate operation.

The principal distinction between the two sibling spirits, however, is the agave. Unlike tequila, which can only be made with one varietal—weber blue—mescal can be made from roughly 30 species of agave plants, although some experts say exponentially more since it's not clearly defined by Mexico's regulatory council.

"With the all the different agave plants mescal



Mescal can also be used in cocktails, like the Old Oaxacan by Mezcal El Silencio.

can be made from, it's more like wine," explains Fausto Zapata, the co-founder of Mezcal El Silencio. Some of the most commonly used agave species include espadin, tobala, barril, arroqueno and coyote.

Yet, it's not just the species of agave that yields distinction; it's also the wood that it's smoked with and the type of water used in distillation. According to Zapata, the complex flavor profile of mescal is just one of the reasons for its rise in popularity in the U.S.

Raul Yrastorza, bar manager of the Mexican-themed Las Perlas tequila and mescal bar in Los Angeles, gives another reason: "It stems from a long, hard road paved by Ron Cooper of Del Maguey," he explains. Like the godfather of the forgotten spirit, Cooper started a pilgrimage 15 years ago, bringing Del Maguey mescal to the U.S.

Traditionally found in "mescalarias" (mescal bars) throughout Mexico, the spirit is served in rustic earthenware cups or upcycled Catholic candle glasses. The glass is rimmed with sea salt infused with the larvae that live off the agave plant, as well as chili and orange peel with a side of orange slices. Yet, many aficionados say these accoutrements, much like salt and lime served with tequila, only serve to mask an inferior spirit.

Yrastorza, who says he introduced the first mescal flight in Los Angeles many years ago, adds that premium mescal should be served neat—no oranges, no worm salt—in a stemmed tasting glass. And, most importantly, mescal is meant to be sipped, which allows the full flavors to wash over the palate.

No matter which method is chosen, however, the saying holds true: You don't find mescal—mescal finds you.

From the Top Shelf

Best served neat, these three premium mescals are among the must-sip spirits recommended by expert bartenders across the country.



MEZCAL EL SILENCIO

The spirit's moniker—translated to “silence” in English—came from its distiller, a visionary craftsman by the name of Pedro Hernandez. He describes the first sip as the “Instagram moment,” one to capture for posterity; the second sip is when the flavors really explode, and nothing but silence would be an appropriate way to honor the drink. Launched in September 2013, and available in Los Angeles and online, El Silencio is a handcrafted, small-batch “joven” mescal made from three different species of 10- to 12-year-old-agave plants. It has a very subtle smokiness, with notes of citrus and a vanilla finish. “I wanted to create something smooth, approachable to those who haven’t tried it before,” explains co-founder Fausto Zapata. It’s an excellent introduction to the spirit, often appearing as the first taste in a mescal flight at Las Perlas in Los Angeles. (mezcalelsilencio.com)



LOS SIETE MISTERIOS

Sampling the seven expressions of Los Siete Misterios is similar to a varietal wine tasting. Made in the traditional method (with a pit oven, agave smashed by hand, natural yeast fermentation and distillation in clay pots), Los Siete Misterios offers an insightful education into the nuances of the “maguey” (agave) as each of its varietals is distilled from a single variety. Only two, the arroqueno and doba-yej, are currently available in stores in the U.S.—specifically New York—but all seven can be purchased online. If you can attend a mescal tasting where Los Siete Misterios is being poured or pay a visit to the company’s distillery in Oaxaca, be sure to try the mescal distilled with coyote agave. With fruity tones of mango and pear preserves, and a finish of mint and chocolate, Raul Yrastorza, mescal expert at Las Perlas, deems this as the best of the seven. (sietemisterios.com) **B**

DEL MAGUEY

No premium mescal list is complete without Ron Cooper’s Del Maguey, the first 100 percent certified organic, artisanal mescal imported to the U.S. nearly two decades ago. Known for its “single village mescal,” which is named after the villages in Mexico they originated from, Del Maguey offers a dizzying number of expressions. Like a scotch with its smoky characteristic, Del Maguey’s pechuga is the one to try—a rare, luxury mescal, indeed. It’s limited in production due to seasonal ingredients like wild mountain apples and plums, in addition to red plantain bananas, pineapples, almonds and uncooked white rice. Finally, an unusual technique is utilized during the third distillation: A thoroughly washed whole chicken breast is hung in the still, creating balanced portfolio of sweet and savory flavors that has become a staple in bars throughout Mexico and the U.S. (mezcal.com)



A Moment in Time

What's old is new again with the revival of the classic art deco timepiece style.

SECTION BY EMILY L. FOLEY



WHEN ONE THINKS OF ART DECO—AND THE ART, ARCHITECTURE and design that falls into the category—the mind is immediately filled with images of opulence, glamour and sophistication. Some of present day's most famous skyscrapers, such as New York City's Chrysler Building, and works of art, like Gustav Klimt's "The Kiss," are testaments to the staying power of this impactful era that originated in the mid-1920s.

It wasn't only art and architecture that emerged from this period of ornamental design, however. Fine jewelry and watches over the years have embraced this style—and it's no surprise, given that the art deco era unabashedly suggested that aesthetics were more important than function.

Today, personal timepieces are at the forefront of the modern art deco resurgence, taking cues from the geometric lines, bold colors, opulent detailing and "machine age" imagery that helped convey beauty and strength during a difficult period in American history. Highly decorative—and often favoring fashion over function, in some instances—wristwatches with art deco inspirations are versatile accessories that add a luxe touch to a formal ensemble.

"Watches aren't generally thought of as jewelry options for cocktail and black tie, but pretty [art] deco styles easily bridge that gap," says Julia Kalachnikoff, Lucky magazine's accessories director. However, she's also quick to add that the true beauty of the style is how multifaceted it can be when it comes to women's apparel.

"Women dress now for versatility," she continues. "... You can easily make an art deco watch appropriate for day with a stack of bangles [and] a chic coat and jeans; or, alternately, [the watches] look at home with a black dress and a fur for the evening."

For casual wear, art deco wristwatches can be added to an "arm stack" of bangles—a combination of various bracelets that make a bold statement. Designs featuring geometric shapes and technological elements are perfect candidates for this fashion forward statement trend.

"These watches look best when paired with similar metals—if the watch is gold, pair with gold jewelry for instance," Kalachnikoff says. "And keep the other jewelry simple; [art] deco styles usually have some interest, so you should let the detail and prettiness of the watch be the focal point."

As people would be hard-pressed to find an accessory more masculine and visually inspiring than a watch with exposed gears and rotating facets, art deco timepieces are also a staple for men this season. The modern gentleman might strap a geometric design on his wrist as an accent to any business suit, weekend casual look or black tie ensemble—further cementing the versatility of this tried and true style.

Channeling the spirit of art deco-era fashion icons—think "Great Gatsby"—don't hesitate to step out this spring with an unforgettable timepiece inspired by an iconic movement in the nation's history.

A Trend Comes to Life

These watches are the epitome of art deco style, featuring ornate details, exposed gears and geometric lines that are au courant for men and women alike.



Deco Ultimate Pavé timepiece with more than 500 diamonds on the case and dial totaling approximately 2.3 carats and a polished stainless steel bracelet, \$6,645, by Michele (800-522-8463; michele.com)



Stainless steel Tiffany Gallery watch with black dial and leather strap, \$3,350, by Tiffany & Co. (800-843-3269; tiffany.com)



Avenue C large watch in 18-karat white gold with 746 baguette-cut and brilliant-cut diamonds on the case, dial and bracelet, price available upon request, by Harry Winston (800-988-4110; harrywinston.com)



Movado Sapphire watch with a stainless steel case, silver mirror dial and Swiss quartz movement, \$1,795, by Movado (800-810-2311; movado.com)



Olympic Collection Sochi Petrograd limited edition watch, featuring a distinctive tonneau shape, burgundy leather strap and 18-karat yellow gold case and buckle, \$18,600, by Omega (omegawatches.com) **B**

Event



The Kentucky Derby celebrates its 140th anniversary on May 3.

Running for the Roses

Take a look inside the greatest and most exciting two minutes in sports this spring at the Kentucky Derby.

BY VICKI HOGUE-DAVIES

IN THE COMPETITIVE WORLD OF THOROUGHBRED horse racing, there are races, and then there is the Kentucky Derby. Not only a horse race, it is the oldest continuous sporting event in the country and includes a week of glamour, celebration and excitement that culminates with the placing of a wreath made of more than 400 red roses across the winning horse's back.

Known as the “most exciting two minutes in sports,” the 1.25-mile Kentucky Derby takes place on the first Saturday in May every year, challenging a full field of 20 3-year-old thoroughbreds to claim their places in history. This year, the Kentucky Derby celebrates its 140th anniversary on May 3.

Winning the Kentucky Derby is a pinnacle of success for every trainer, jockey and owner who achieves

it. Trainer Claude “Shug” McGaughey, who was inducted into the National Thoroughbred Racing Hall of Fame in 2004, reached that pinnacle last year when his horse, Orb, ran to victory. McGaughey, who won the Belmont Stakes, the final leg of the Triple Crown, in 1989, had made several Kentucky Derby attempts before his win with Orb. “There is nothing like winning the Derby,” he says. “... My whole training life I’ve imagined what it would feel like to win it and what I imagined wasn’t even close.”

Historically, this most glamorous and iconic of horse races began as a way for Kentucky breeders to showcase their horses. Meriwether Lewis Clark Jr., grandson of explorer William Clark, who led the Lewis and Clark Expedition of 1803 to 1806

across the Louisiana Purchase to the Pacific Ocean, founded the race. Meriwether Lewis Clark was influenced by the British version of the Derby—the Epsom Derby—after his visit to England in the early 1870s, says Chris Goodlett, curator of collections for the Kentucky Derby Museum, which opened in 1985 at Churchill Downs, the racetrack of the Kentucky Derby. The track was built on land leased from Meriwether Lewis Clark’s uncles, John and Henry Churchill, and was originally known as the Louisville Jockey Club.

“The Epsom Derby featured 3-years-olds running a mile and a half on the grass,” Goodlett says. “Clark basically modeled [the Kentucky Derby] after that race but on dirt rather than grass. The first race

(run in 1875 with a field of 15 horses and won by Aristides) was very popular, at least locally, from the get-go. Newspaper reports of the time say there were about 10,000 people who attended.”

The turning point from merely a horse race to an iconic annual event occurred in the early 1900s, when businessman and racing enthusiast Matt Winn, along with a group of investors, took over the running of Churchill Downs in 1902. He managed Churchill Downs until his death in 1949.

Horses of this era also helped cement the race’s popularity. For example, Old Rosebud, who won the Derby in 1914, set a track record for the mile and a quarter at 2:03.

In 1896, the length of the Kentucky Derby changed to its current 1.25 miles. While the race has gotten slightly shorter than when it began, the crowds coming to watch it have grown much larger. The Derby marked its largest crowd ever in 2012 when more than 165,000 people crowded into the track’s infield, its grandstands and its exclusive Millionaires Row.

Top Horses and Moments

There are many great horses in the Kentucky Derby’s nearly 140-year history. Names like Secretariat, Affirmed and War Admiral, among others, are perhaps part of America’s collective horse racing consciousness. Secretariat, considered one of the greatest racehorses of all time, set the still-standing record for the Kentucky Derby, running it in 01:59.40 in 1973. “Big Red,” as Secretariat was nicknamed, went on to win the Triple Crown, setting records in the Preakness and Belmont Stakes, and winning the Belmont by an astonishing 31 lengths. Affirmed, who won the Derby in 1978, went on to win the Triple Crown—he is the last horse to date to do so. He was also the great-great-grandson of the 1937 Kentucky Derby and Triple Crown winner, War Admiral.

When it comes to the most important racing moments, however, most people will point to Secretariat, Goodlett says. Additionally, he says there are two races that are especially memorable: One of them was Bill Shoemaker’s win at age 54 aboard Ferdinand in 1986. The other memorable win was Winning Colors in 1988.

“She was the last filly to win the Derby,” Goodlett continues. “It was the first time that D. Wayne Lukas, still a very popular trainer, won it. A lot of times trainers don’t run fillies in races against the boys, particularly in the Derby, because typically the colts are bigger than the fillies. That was not the case with her. She was one of the biggest, if not the biggest, horse in that race. She started on the lead and ended on it.”

Derby Traditions

Almost as famous as the horses and the race itself are the long-standing traditions and fanfare surrounding the Derby. The traditional playing of “My Old Kentucky Home” during the post parade by the University of Louisville marching band, with

CHURCHILL DOWNS, INC./KINETIC CORPORATION



In 1875, the Churchill Downs racetrack opened and began its reign as the home of the Kentucky Derby.



Kentucky Derby hats are a tradition that date back more than 100 years.



Thoroughbred Orb ran to victory at the 2013 Derby.

150,000 people singing along, is an especially touching moment, Goodlett says.

Another tradition is the drinking of mint juleps. Each year, more than 100,000 of the bourbon-based drinks are sold at Churchill Downs on Derby weekend, which begins on Friday with the Kentucky Oaks—a race just for fillies—and culminates with the Derby on Saturday. Then, there is the garland of red roses the winning horse receives that inspired the term “Run for the Roses.” The red rose became the official flower of the race in 1904.

While the winning horse is blanketed in roses, the winning owner receives a solid gold trophy currently worth an estimated \$95,000. The urn-style trophy features a horse and rider with a horseshoe on the front. For milestone anniversaries, such as the 75th, 100th and 125th, special jewels were added—the same is expected for the 150th.

And as anyone who has ever watched the race on television has observed, statement-making hats, ranging from very fancy to fanciful, are an important

part of the Derby experience. “It wasn’t until the 1960s that you started seeing people with the crazy hats,” Goodlett says.

The 140th Run for the Roses is also expected to follow in the grand traditions of its predecessors with both the social element and competitive spirit. There are currently many contenders being discussed in horse racing circles. Last year, a new point system, officially branded as the Road to the Kentucky Derby, was implemented to determine the 20 horses that will be in the gate on race day. Under the system, Churchill Downs officials select the races that count toward points based on different variables. One horse currently in contention is the colt Honor Code, being trained by McGaughey.

“The Derby is still No. 1 to me, and I hope Honor Code will take us there,” McGaughey says. “We are excited about him.”

Whichever horse ends up winning the 2014 Kentucky Derby, it is sure to be another exciting time and a memorable moment in history. **B**

Turn up the Heat

The craft hot sauce movement is setting the culinary world ablaze with barrel-aged recipes that spice up the hidden flavors of chili peppers.

BY NEAL WEBSTER TURNAGE



Vesta Dipping Grill creates artisanal hot sauces that derive distinct flavors from liquor-rinsed barrels.

TABASCO SAUCE, A TERM OFTEN INTERCHANGEABLE with red pepper or hot sauce, dates back nearly 150 years when an enterprising man watched pepper seeds from Central and South America take root and grow in a Louisiana salt dome. Once ripe to a fiery red color, he brought the peppers to a “mash” that he mixed with salt and placed his concoction in white oak barrels. The mixture fermented and the rest is history: a condiment that’s now a staple in pantries the world over.

Commercial production has ruled the little red bottle’s trajectory for almost a century, yet ambitious, heat-seeking chefs have just begun to revisit history. Handcrafted, barrel-aged hot sauce is on the rise as the new secret ingredient to add depth, intensity of flavor and, indeed, a touch of heat to spring cooking.

Artisanal hot sauces are popping up in fine retailers and in cafes across the country, such as Vesta Dipping Grill in Denver, where Executive Chef Brandon Foster creates different varieties of his whiskey barrel-aged hot sauce. The first, Hudson Barrel Hot Sauce—with a name derived from the first barrel that came from the Hudson Valley distillery, Tuthilltown Spirits—is composed of raw red Fresno chilies, habanero chilies, garlic, and pickled, macerated onions marinated in a whiskey-rinsed barrel.

“The great thing about the wood is that it imparts flavors, as well as absorbs them,” says Foster, who, since the initial batch, has toyed with the barrel-aging process to coax various flavor profiles. “For our second batch, we rinsed a barrel with tequila before aging the hot sauce. [The tequila] worked with the smokiness of the wood and gave the sauce a distinct, musky flavor.”

The resulting Tequila Serrano Hot Sauce draws its too-hot-to-handle flavor from the raw serrano chilies and jalapenos used, along with the onion, garlic, salt, vinegar and water base.

As Foster and others around the country have discovered, the longer a sauce marinates in the wood—with two months as the preferred minimum—the more distinct and musky it becomes as the barrel’s flavor seeps into the chilies and base ingredients. “As we did with the tequila, it is possible to tweak the seasoning on the inside of

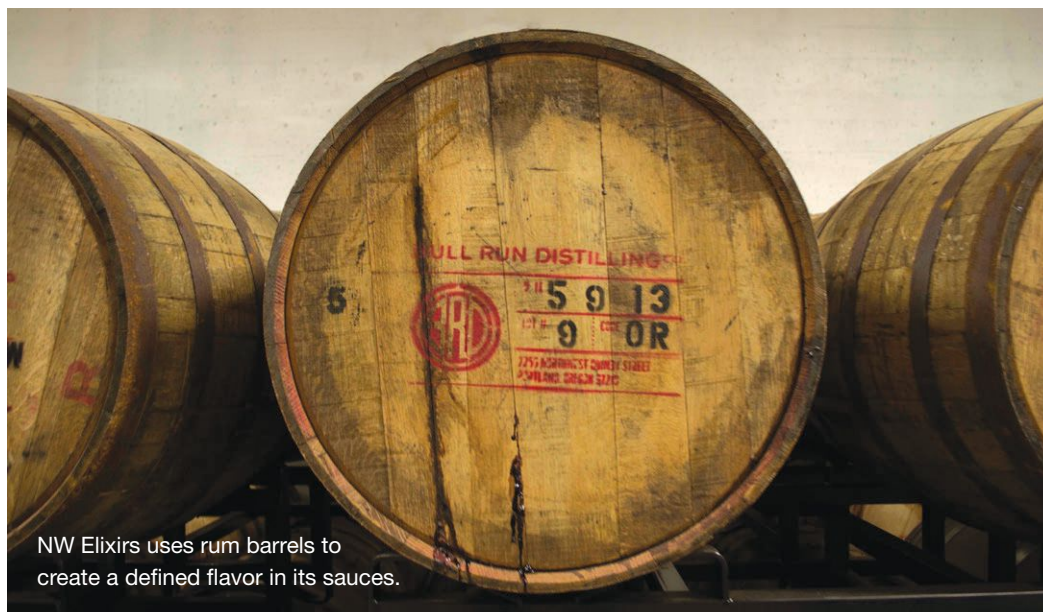
the barrel to draw out, or impart, a certain flavor either more or less,” Foster explains.

Breaking with the whiskey barrel trend, Andrew Garrett, chef and founder of NW Elixirs, a Portland, Ore.-based company that specializes in artisanal hot sauce, took to rum barrels for the liquor’s less sweet, more defined flavor profile. Scotch bonnet peppers—which, just like the world’s hottest pepper, the Trinidad Moruga Scorpion, are grown in the hot, humid climates found in Florida and Louisiana—are his chilies of choice for their smoky and bright fruity flavor.

That’s not to say that a slew of chili varieties don’t lend themselves to barrel aging, however. Ronnie New, executive chef at Magnolia Gastropub & Brewery in San Francisco, takes the locavore route by using local chilies in his sauce. Yet, most striking about New’s ingredient list—and that of other artisanal hot sauce makers—is the absence of sugar. New, as well as other chefs skilled in the art of barrel aging, discovered that the release of natural sugars causes fermentation during the process, eliminating the need for additional sugar and spices.

Surprisingly, barrel-aged hot sauce can also add a delicious dash to sweet desserts—especially when combined with chocolate, as demonstrated by Garrett’s spiced brownies. Another one of his top recommendations is adding a dash to sautéed leeks.

“[The sauce] can add heat and zing to more spring-inspired dishes,” he explains. “Or, take advantage of the abundance of asparagus. Chop up a bunch, place it in a plastic bag with barrel-aged hot sauce, shake it and then toss it on the grill—heaven.” **B**



NW Elixirs uses rum barrels to create a defined flavor in its sauces.



Andrew Garrett, chef and founder of NW Elixirs



Garrett uses Scotch bonnet peppers for his sauces.

FROM MILD TO EYE-WATERING

THESE FIVE PEPPERS RUN THE GAMUT FROM A SUBTLE SPICE TO A BURNING HEAT.

MARCONI PEPPERS:

A component of the “Holy Trinity”—a Cajun cooking term that refers to bell peppers, white onions and celery—Marconi peppers are sweet with a bright aroma, and great for sautéing.



PADRÓN PEPPERS:

Sometimes spicy depending on the stress on the peppers prior to picking, all Padrón peppers are bright, fresh and crisp. A great snacking pepper, it is best enjoyed sautéed with olive oil and salt.



AJI AMARILLO PEPPERS:

These delicate peppers bring home the flavors of Ecuador in every bite. With a medium to hot taste, the result is perfect for salsas and dips.



CHOCOLATE SCOTCH BONNET PEPPERS:

Ideal for soups and sauces, these peppers offer a fruity base note, promptly followed by a hint of citrus, then, finally, an intense heat level that becomes increasingly obvious.



PEACH BHUT JOLOKIA:

This specialty Caribbean pepper brings any dish to life with its bright fruity flavor, citrus notes and bold freshness. Its extreme heat comes with a cautionary warning even when handling the pepper.



Concierge



KINGMOND YOUNG

Spring Awakening

The best events to celebrate spring in the city involve the entire community. Barrios recommends the exciting two-day **CARNAVAL SAN FRANCISCO**, complete with Latin American and Caribbean music and cultural elements that conclude with a grand parade. This year's 36th annual family-friendly event, which takes place May 24 and 25, honors the World Cup by dedicating eight blocks in San Francisco's Mission District to display creative expressions of soccer, music, dance and exotic food from the countries around the world that celebrate this tradition. (415-206-0577; carnavalsf.com)



Carnaval San Francisco celebrates multicultural traditions.

Venture to Japantown to enjoy a grand manifestation of Japanese culture as the **NORTHERN CALIFORNIA CHERRY BLOSSOM FESTIVAL** returns to San Francisco April 12-13 and 19-20. In addition to a feast of traditional and nontraditional delicacies, hundreds of performers from Japan and California will partake in Japanese dancing, singing and martial arts demonstrations for thousands of spectators. (415-563-2313; sfcherryblossom.org)

Local Insights

Chief Concierge Antonio Barrios of The St. Regis San Francisco divulges the ways guests can embrace the city during the spring season.

BY TAYLOR DUTCH

THE CONCIERGE TEAM AT THE ST. REGIS SAN FRANCISCO KNOWS ALL THE TOP PLACES TO SHOP, DINE, DRINK AND PLAY IN THE CITY. HERE, ANTONIO BARRIOS SHARES A FEW OF HIS TOP RECOMMENDATIONS FOR SPRING, CULTIVATED THROUGH HIS YEARS OF EXPERIENCE AT THE ST. REGIS.

FRANKENY IMAGES



Humphry Slocombe

An Icy Treat

Nothing compares to a cool treat from one of the city's many delicious ice cream parlors on a lovely spring day. Indulge in some of the best local flavors with these suggestions from Barrios.

Located conveniently in beautiful Hayes Valley, **SMITTEN** is a revolutionary ice cream stand that was born out of founder Robyn Fisher's idea to create the dessert from a rapid freezing cycle using liquid nitrogen. The result is delectable, made-to-order ice cream on a simple menu of just a handful of flavors and sundaes. Patrons can enjoy a new twist on old-fashioned ice cream in seasonal and traditional flavors like salted caramel and rhubarb crisp with homemade toppings while exploring the many small boutiques in the neighborhood. (smittenicecream.com)

For interesting and innovative flavors, guests are directed to **HUMPHRY SLOCOMBE**, a legendary Bay Area ice cream outpost. Using local dairy providers Straus Family Creamery, the Mission District ice cream parlor features striking yet delicious flavors such as cheese, bacon and chocolate smoked sea salt, in addition to the singular Secret Breakfast—a signature flavor that places Humphry Slocombe firmly in the ranks of ice cream royalty in the city. (415-550-6971; humphryslocombe.com)

Morning Ritual

Awaken your day with the best morning meal offerings in the city. **THE CAVALIER** recently opened under restaurateurs Anna Weinberg, James Nicholas and Jennifer Puccio, owners and creators of the critically acclaimed local restaurants Marlowe and Park Tavern. Visitors are invited to an exploration of savory brunch favorites such as hanger steak, Greek yogurt and fried hen eggs or the bacon sandwich with watercress, shallot and mustard dressing. (415-321-6000; thecavaliersf.com)

"I would [also] highly recommend **VITRINE** here at the St. Regis," Barrios says. "It offers an elegant and light-filled dining room with a sophisticated palette of sage green and white, custom-designed banquettes, chic tables and chairs, and rich herringbone-patterned wood floors designed by Toronto's Yabu Pushelberg." The 74-seat restaurant offers full breakfast and lunch menus with fresh, local ingredients. The chef adds a sophisticated twist to familiar dishes, creating a menu of refined comfort fare. Lunch specialties include the organic beef burger with or without a fried egg, American wagyu corned beef brisket and a daily fish selection from Japan's Tsukiji Market. (415-284-4049; stregissanfrancisco.com)



ERIC WOLFFINGER

The Cavalier features decadent brunch options.



The Port Royal at Smuggler's Cove

Drinks for a Modern Age

Several local bars in the city are translating San Francisco's distinct personality to their drink menus by experimenting with new versions of classic libations.

Specializing in traditional flavors of the Caribbean, exotic cocktails and liquid tributes to the Prohibition era, **SMUGGLER'S COVE** offers a mysterious and exciting take on rum. Using premium spirits and liquors, house-made ingredients and fresh citrus juiced in-house daily, Smuggler's Cove yields a remarkable drinks-only menu with more than 70 specialty cocktails. (415-869-1900; smugglerscovesf.com)

Located at Pier 5 at the Embarcadero, **COQUETA** is a representation of Spanish cuisine, wine and cocktails that pays homage to its Bay Area roots. Though the menu of tapas and raciones is savory and satisfying, what's especially noteworthy is the restaurant's vast wine selection—a beautiful integration of Spanish wines from the various regions of the country, as well as a collection of California wines. (415-704-8866; coquetasf.com)

On Trend

A stay in San Francisco would not be complete without a visit to the many one-of-a-kind boutiques in Hayes Valley, a neighborhood Barrios is always quick to recommend.

Women can find stylish spring trends at shops like **DISH**, which offers apparel and accessories from designers such as Raquel Allegra, Inhabit and Nellie Partow. With clean lines and modern decor, the minimalist shop is the perfect backdrop to bring the vibrant and trendy clothes to life. (415-252-5997; dishboutique.com)

Hayes Valley is also an up-and-coming area for menswear. **AETHER APPAREL**, housed in a building made from three stacked shipping containers, is among the top options for fashionable men in the community. Active and outerwear are designed for men seeking nearly any type of outdoor experience, from hitting the slopes on the mountain to catching a wave at the beach. (415-437-2345; aetherapparel.com) **B**



Aether Apparel



"Love" and "War" murals by Andrew Morrow in the lobby

An Elaborate ESCAPE

A stay at The St. Regis San Francisco offers guests a place to relax, explore and indulge this season.

BY MICHELLE FRANZEN MARTIN

SPRINGTIME, WHEN SAN FRANCISCO'S PARKS are bathed in bright color and the surrounding hills are a vibrant green, there is a spirit of renewal in the city. It's a time to do as much, or as little, as one wants—from exploring the city's dynamic arts and culture scene to spending a quiet afternoon in one of the nearby waterfront towns. It's also an ideal time to discover the unique weekend getaway that awaits guests visiting The St. Regis San Francisco.

At the heart of one of the most cultured and vibrant neighborhoods in the city, the St. Regis offers an experience that begins long before a guest steps into the hotel lobby. Thanks to the hotel's exclusive eButler service, every detail—from pre-arranging flowers for a special occasion to securing tickets to a show—can be handled in advance. It's that personalized attention and level of service, paired with a full complement of on-site seasonal escapes, that creates an unforgettable weekend for those seeking to immerse themselves in a singular St. Regis experience.

At Your Service

"Allow me," the only request that St. Regis butlers ask of guests, is the adage of the hotel's legendary butler service that has been a hallmark of the brand for more than a century. St. Regis butlers handle a guest's every need, no matter how large or small. They can provide guests with perfectly pressed suits, shop for last-minute gifts and work with the concierge desk to arrange reservations, among many other requests. They attend to every detail, including serving French-pressed coffee as a wake-up call.



Complimentary house car service in the hotel's Bentley Flying Spur is available for guest excursions within a 2-mile range.



Visitors are encouraged to indulge with the Stillness Ritual at Remède Spa, which begins with an herbal bath followed by a massage.

The online component, eButler, sends guests an email prior to check-in, confirming details such as who will be staying at the hotel and addresses any needs and predilections.

“It opens conversations and establishes a relationship before a guest arrives,” says Signature St. Regis Butler Pavel Sirotin. “We get to know the ages of their children, their spouse’s name and their preferences. It is truly relationship-building pre-arrival and helps to ensure our guests have the most personalized experience possible.

“It’s the ultimate level of customization,” Sirotin adds, noting that guests often will ask for him during their next stay. “We receive repeat business from loyal travelers who request a certain person because they already have a strong relationship with that butler.”

At Ease

Without having to worry about details, guests can focus solely on relaxation—beginning with an indulgent visit to Remède Spa. Upon arrival,

guests are offered Champagne, artisanal cheese and handmade truffles before meeting with a spa therapist who develops a customized treatment.

Facials are available for men and women, and the spa offers a variety of massages and hot stone treatments. For the ultimate in relaxation, the Stillness Ritual dips guests into a calming herbal bath fragranced with Sonoma lavender, chamomile and sandalwood, followed by a 90-minute Swedish massage. After the massage, guests are invited to swim in the spa’s indoor infinity pool that offers captivating views of San Francisco.

For a more visual state of repose, meander through the hotel’s corridors to take in the extensive collection of artwork. Rivaling a carefully curated art gallery, the St. Regis heightens the experience with both indoor and outdoor pieces on display from contemporary artists. The hotel draws inspiration from its SoMa neighborhood surroundings—the San Francisco Museum of Modern Art is next door—and also houses the Museum of African Diaspora, which showcases history, art and culture throughout the world that resulted from the emigration from Africa.

Guests also can choose to unwind and refresh with something to drink at the Lobby Bar, which also happens to boast two signature murals—“Love” and “War” by artist Andrew Morrow. But more than just art, the Lobby Bar offers several rituals that promise to quench the thirst and curiosity of every guest and resident. Every day



Remède Spa guests are offered Champagne, artisanal cheese and truffles upon arrival.



from noon until closing, the Champagne ritual pays homage to small, artisanal producers along with a selection of superb vintages from larger Champagne houses.

“We feature 12 grower Champagnes from small family growers that vinify their own wine without buying more than 5 percent of their grapes from any of the 19,000 other growers in the region,” Chief Concierge Antonio Barrios says. “In the past, these growers sold off most of their crop to big Champagne houses and now have attracted worldwide attention over the last decade with their own handcrafted styles.”

Similarly, during the bloody mary ritual—which honors the first of its kind, the Red Snapper, created in 1934 at The St. Regis New York—the bar offers the original libation along with two house-made variations: the Golden Gate Mary (Don Julio Blanco, roasted serrano pepper and horseradish-infused tomato water served up) and the Virgin Maria (a Golden Gate Mary without the alcohol and served on the rocks with a chili-spiced rim).

The Lobby Bar also hosts a daily tea ritual from noon until 5 p.m. with selections from Japanese tea company Ito En. As a counterpart



Clockwise from far left: French-pressed coffee or tea service; a butler-drawn bath with Champagne; the Lobby Lounge; Ame’s sake-marinated black cod



to the afternoon respite, guests have the opportunity to enjoy Ame restaurant’s famous rhubarb pie with orange blossom ice cream along with the warm variety of teas.

Out and About

The crisp spring air that fills the Bay Area is something Barrios says makes for a delightful day no matter where guests find themselves, but he does have some suggestions for exemplary day trips.

“The concierge can help you make the most of your experience in San Francisco by planning your itinerary in two phases,” Barrios says. “The first is to share a bespoke experience inside the hotel and the other for a bespoke experience outside the hotel.

“Two areas that would be a great getaway

besides the city would be Sonoma Valley to experience wine tasting and Carmel to experience its beauty and history,” he adds.

Other outside explorations of nearby destinations vary from a morning in Sausalito via water taxi to an all-day trip to Napa Valley, complete with stops at wineries. For a more personalized exploration, take a self-navigated drive down the coast as far as Big Sur or embark on an adventure to Los Angeles, Las Vegas or Lake Tahoe with private jet service and a tour guide. For each of the tours, multilingual guides are available to accommodate all guests.

For guests who prefer to stay in the city, The St. Regis San Francisco offers complimentary house car service available within 2 miles of the hotel. “Guests arrive in style via our black Bentley



For an off-site excursion, take in views of the Golden Gate Bridge.

Flying Spur,” Barrios says of the car, which is available on a first-come, first-served basis. The hotel’s concierge desk is also fully equipped to assist guests in arranging other transportation options or even deciding upon a destination.

Quintessential city stops include a visit to Crissy Field for a picturesque view of the Golden Gate Bridge or Golden Gate Park for everything from the Japanese Tea Garden to the San Francisco Botanical Garden’s Hall of Flowers. Barrios explains that both are ideal for guests wishing to lead their own excursion in the city as they are within easy distance of the hotel.

Alcatraz Island and Muir Woods National Monument are two places Sirotin says he often suggests to guests seeking outdoor exploration. And, of course, he and the other St. Regis butlers are available to assist with the planning.

“In spring, guests often will take a picnic to Muir Woods,” he says. “We can customize the picnic items to take with them—for example, a cheese basket with wine.”

Unwind and Dine

As days come to an end, guests can relax in their rooms with a cocktail and a light snack, or they can head downstairs to Ame, where a variety of signature cocktails are available in the lounge to enjoy before dinner. In particular, a favorite is the World’s Greatest Martini, which is made with The Bitter Truth orange bitters, Perucchi vermouth and Nolet’s reserve gin—a small-production gin made in Holland that is infused with saffron and lemon verbena.

Ame also features hand-selected wine and sake pairings for all dishes during its dinner service. During the spring and fall, the restaurant also



Ame is known for its fresh, seasonal cuisine.

offers Namazakes, unpasteurized sakes that are bright and fresh in flavor and aroma. “These sakes are released once, sometimes twice, a year and are a harbinger of spring,” says Lissa Doumani, pastry chef and co-owner of Ame.

As embracing seasonal selections is of the highest importance, Ame’s chefs visit farmers markets in the city for quality selections to showcase on the menu.

“Ame’s menu changes with the seasons, but in San Francisco we have microseasons, so our menu changes six times a year to highlight ingredients that may only be available for a short period,” Doumani explains.

The menu starts with offerings from the raw bar, featuring clean presentations such as snapper crudo with extra-virgin olive oil, lemon and sea salt—a dish that pairs well with Kurikomayama Hitome Bore, a light and crisp sake with a dry, mineral-driven finish. Ame has a more classical format with its appetizers, which include burrata cheese on bruschetta with farmers market vegetable salad, as well as porcini mushroom soup



Golden Gate Mary at the Lobby Bar

with ezo abalone and chive creme fraiche.

A recommended entree highlight is the sake-marinated Alaskan black cod and shrimp dumplings in shiso broth.

“This dish seems to have almost a cult following,” says Doumani, who recommends pairing the savory cod with Knez pinot noir from Anderson Valley, Calif.

Another California-originated treat comes from one of the restaurant’s well-known meat dishes—the grilled Brandt Family Ranch New York strip steak with ravioli of potato fonduta and bone marrow with red wine sauce.

Ame leaves diners feeling energized yet calm, and that serene feeling continues as guests make their way back to their room for a relaxing bubble bath drawn by a St. Regis butler.

“We go to the guest’s room while they are at dinner and set up their Champagne of choice and chocolate truffles or chocolate strawberries,” Sirotin says. “It’s a very romantic setting and the perfect way to end the day and cap off a weekend stay at the St. Regis.” **B**



Intimate Impressionism

FROM THE NATIONAL GALLERY OF ART

Rediscover the avant-garde artists of 19th-century France with a selection of intimately scaled Impressionist and Post-Impressionist paintings, whose charm and fluency invite close scrutiny. This celebration of fleeting moments and personal places includes still lifes, portraits, and landscapes by Manet, Monet, Renoir, Gauguin, Morisot, Degas, Pissarro, and Van Gogh.

This exhibition is organized by the National Gallery of Art, Washington. Director's Circle: William K. Bowes, Jr. Foundation. President's Circle: Bank of America, Clare C. McEvoy Charitable Remainder Unitrust and Jay D. McEvoy Trust, and Diane B. Wilsey. Conservator's Circle: Mrs. George F. Jewett. Benefactor's Circle: Christie's, The Estate of Harriet E. Lang, Shirley Liebhaver, Anne G. McWilliams, The Selz Foundation, Inc., and The Wurzel Trust. Patron's Circle: Sonja and Bill Davidow, Rajnikant and Helen Desai, Mr. and Mrs. William Hamilton, Greta R. Potcher, Mary Barbara and Andrea Schultz, and David A. Wollenberg. Community Partners: Ghirardelli Chocolate Company and La Boulange.

Director's Circle

WILLIAM K. BOWES, JR.
FOUNDATION

President's Circle

Bank of America

Media Sponsors

San Francisco Chronicle | SFGate.com

MARCH 29—AUGUST 3, 2014

Legion of Honor

Lincoln Park • legionofhonor.org

Berthe Morisot, *The Artist's Sister at a Window* (detail), 1869. Oil on canvas. National Gallery of Art, Washington, Ailsa Mellon Bruce Collection





BOTANICAL BOUNTY

FROM STALK TO ROOT, VEGETABLES ARE BEING SLICED AND DICED IN NEW, INNOVATIVE WAYS BY SOME OF SAN FRANCISCO'S CREATIVE CHEFS.

BY NEAL WEBSTER TURNAGE

A DEVOTED CHEF WILL TELL YOU THAT COOKING is as mnemonic as it is meditative. A bridge to the past as well as momentary transcendence exists in the act of peeling carrots or potatoes, shucking corn or pea pods and chopping leek tops or celery hearts. Tara Duggan, author of "Root to Stalk Cooking: The Art of Using the Whole Vegetable," is part of a growing contingency that's ringing a new kind of dinner bell, one that calls for more fully present and conscious cooks. New wave cookbook authors and progressive chefs believe sustainability can now extend into the kitchen. Their message when it comes to fruits and vegetables: Use the whole thing, root to stalk—and whatever is in between.

Harvest Trends

With nose-to-tail or whole animal cookery now a common phrase in the global culinary vernacular, logic would hold that what's good for the beast is equally as good for the garden. Now that farm fresh—and often organic—produce is easily sourced in farmers markets around the world, a shift in thinking also has occurred. The prevailing methodology is that when using such high quality and nutrient-rich fruits and vegetables, you want get the most out of the ingredients.

"The only way to do that is by using the entire

plant, from root to stalk," says Duggan, also a food and wine writer for the San Francisco Chronicle.

Though Duggan had noticed several Bay Area chefs serving up dishes with what were once garbage pail-bound ingredients, such as asparagus stems and broccoli stalks, it wasn't until she experienced the phenomenon personally that she embraced it. "My brother is a farmer," she explains. "Once you see what goes into it—how hard it is [and] how expensive—you don't want to waste any part of what you harvest."

Suddenly, what those Bay Area chef—including Daniel Patterson at Coi, Mark Pastore at Incanto and Brian Gremillion at Delfina—were doing made sense. "I remember harvesting broccoli and cutting off all the leaves," Duggan says. "I decided to saute them and it was such a nice surprise. They had a sharp broccoli taste, but a silky texture like spinach."

From there, she went for the stalks. "Broccoli stalks are sweet, mild and quite tender," she discovered. "I knew they'd be good in a salad." Inspiration struck, and her recipe for julienne broccoli stalks accented with lime and cotija cheese was born.

Duggan's revelation struck a chord in fellow Washington Post culinary journalist turned author Joe Yonan, whose "Eat Your Vegetables"



FENNEL PARMESAN SALAD

Servings: 4

2 fennel stalks, thinly sliced on the diagonal
 1 small fennel bulb, cored and thinly sliced
 Chunk of Parmigiano-Reggiano cheese
 2 tablespoons extra-virgin olive oil
 1 tablespoon fresh lemon juice
 Kosher salt and freshly ground pepper
 Chopped fennel fronds

Place the sliced fennel stalks and bulb in a medium bowl. Using a sharp vegetable peeler, shave the Parmigiano-Reggiano cheese in thin shards over the fennel. Add the olive oil, lemon juice and salt and pepper to taste. Toss the salad gently, then adjust the seasoning with more salt and pepper if necessary. Shave more Parmigiano-Reggiano on top, sprinkle with the fennel fronds and serve immediately.

(Recipe from Tara Duggan, author of “Root to Stalk Cooking: The Art of Using the Whole Vegetable”)



Tara Duggan, author of “Root to Stalk Cooking: The Art of Using the Whole Vegetable” (Ten Speed Press)

book exhorts single cooks to slice, dice and take vegetables in unconventional directions. “While it can take a little effort to coax it out of them, vegetables can run the gamut—bitter, tart, sweet, grassy—with all sort of complexities layered within,” Yonan says. “They are lighter and brighter on the palate and in the stomach, which means that there is rarely a recovery period after a vegetable-focused meal.”

Call it pushback, or an antidote, to the gleeful gluttony of the sweetbreads and foie gras movement. Still, Yonan insists his motives are as pure as some of the root-to-stalk vegetable recipes he espouses. He’s out to help people find as much inspiration in the garden, produce aisles and farmers markets as he does.

Garden Fork to Dinner Fork

Yonan’s muse this season is the radish used in his spaghetti recipe, which features sliced radishes sautéed in a mix of olive oil, anchovy, garlic and onion until tender; he then adds their green leaves and cooks until they wilt. Yonan tosses it with spaghetti and, for a touch of pizzazz, he

finishes with a sprinkle of toasted pine nuts and Parmigiano-Reggiano cheese.

Duggan’s favorite part about spring, however, can be summed up in two vegetables: artichoke and asparagus. Though she abhors the leftover leaves after trimming an artichoke, she works her magic in the kitchen and they take on a rush of crunch and flavor after she roasts them in a hot oven. To take the leaves nearly over the top, she recommends a dipping sauce of citrus butter before popping them in your mouth.

For those rueful asparagus stalks, Duggan suggests incorporating them in a luscious bowl of asparagus soup to bump up the flavor profile. “The easiest way is to make a broth with them,” she recommends. “Use [it] as your base in asparagus soup rather than a basic vegetable or chicken broth or water, and you’ll add a depth to the soup you never knew existed.”

Chef Hiro Sone, co-owner of Ame restaurant at The St. Regis San Francisco, is also a big believer when it comes to using “throwaway” parts of vegetables to add a new layer of depth. He deconstructs Brussels sprouts, incorporating



ST REGIS

SAN FRANCISCO

BEYOND
EXPECTATION

A shade of red that always
suits your taste

*A private wine tasting
curated by a Master Sommelier
especially for you,
one of the many reasons why.*

125 THIRD STREET
STREGISSANFRANCISCO.COM
415.284.4000



A LEGACY OF LUXURY.
NOW AT OVER 30 OF THE WORLD'S
FINEST HOTELS & RESORTS

spg*
Starwood
Preferred
Guest

©2013 Starwood Hotels & Resorts Worldwide, Inc. All Rights Reserved. Preferred Guest, SPG, St. Regis and their logos are the trademarks of Starwood Hotels & Resorts Worldwide, Inc., or its affiliates.



BRUSSELS SPROUT SALAD WITH GOAT CHEESE VINAIGRETTE

Servings: 4

1½ tablespoons lemon juice

1½ teaspoons Dijon mustard

4 tablespoons extra-virgin olive oil

Salt to taste

16 Brussels sprouts the size of walnuts

24 quarters of baked Brussels sprouts

½ cup goat cheese crumbles

¼ cup julienned Granny Smith apple

1 tablespoon toasted almond slices

In a large mixing bowl, whisk lemon juice, mustard and oil together, and season with salt. Using a sharp mandoline, shave the Brussels sprouts into thin slices. Place the sprouts in the bowl with baked Brussels sprouts and goat cheese crumbles, then gently toss; re-season with salt if necessary. Divide the salad into four and mound on the center of four serving plates or bowls; place the julienned apple on the top of the salad. Sprinkle the almond slices over the salad.

(Recipe from chef Hiro Sone of Ame at The St. Regis San Francisco)

each element for a three-dimensional take on a Brussels sprout salad.

“Even if you are only using one vegetable, you can prepare the various parts of it by using several different cooking methods,” he explains. “When all the parts come together on one plate it makes for a symphony of unique tastes and textures.” Better yet, since only a single vegetable is in play, the process is both streamlined and time efficient.

Some vegetables, such as fava beans—which are also high on Duggan’s seasonal list—often entail the time-consuming exercise of double shucking and cooking, but she is prepared with an alternative.

“If you grill whole favas until the beans steam inside, then you can serve them whole like edamame,” Duggan says. “Douse them with olive oil and sea salt, and, like artichoke leaves, you have an appetizer for the whole table.”

Stalking Flavor

“The simplicity aspect of [root-to-stalk] dishes is both resourceful and inventive,” Sone notes. “It tests a chef’s skills while exciting the palates of even the most discerning diners.”

He again points to his Brussels sprout salad as a prime example.

“For example, in deep-frying the leaves of a Brussels sprout, you achieve a crispy texture and charred taste,” he explains. “Shredding whole sprouts and tossing them with a vinaigrette in their raw state creates a chewy texture and refreshing, zesty flavor.”

The roasted halved sprouts provide the coup



TEN SPEED PRESS



TEN SPEED PRESS

Roasted artichoke leaves (top) and grilled whole fava beans (bottom) are ideal sharing appetizers.



Duggan suggests using the dark green parts of leeks in a salty pork belly, chili and garlic stir-fry.

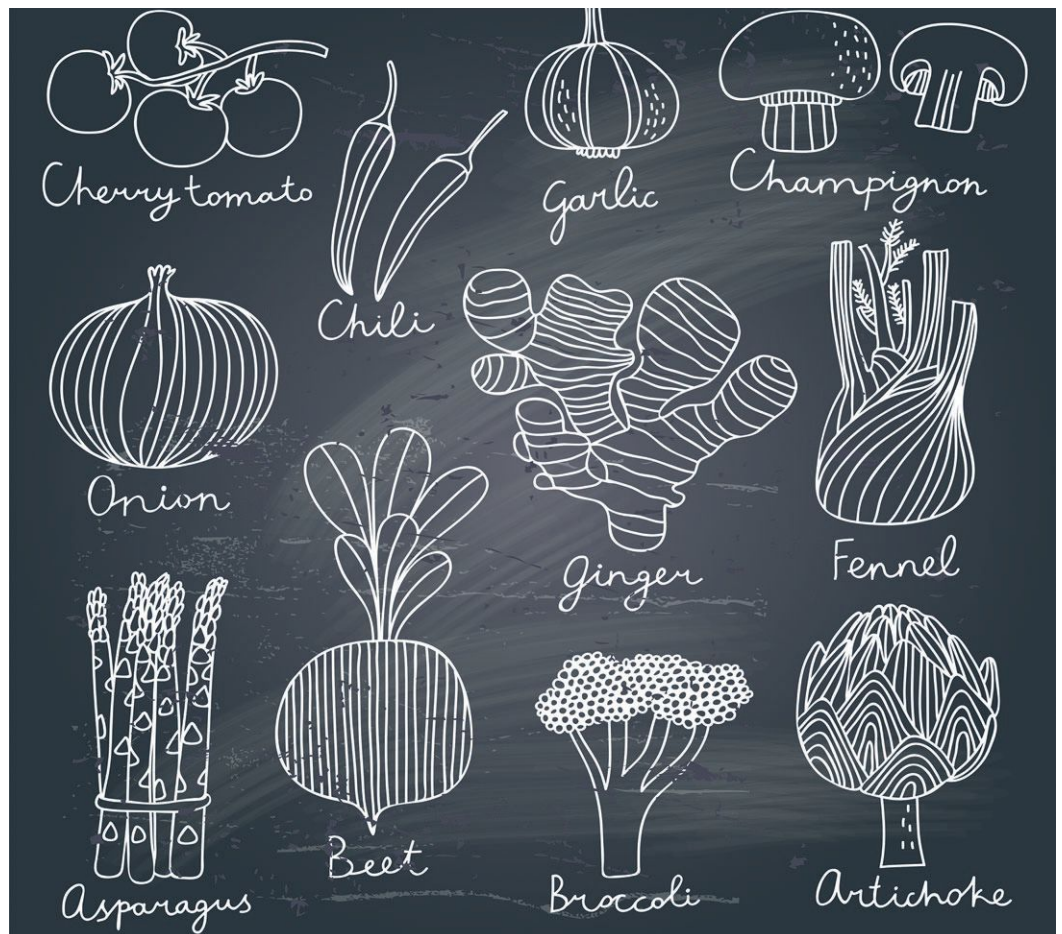
de grace: “Roasted, they take on a distinct, deep cabbage flavor, earthy and sweet and tender in texture,” he adds.

The real fun begins when all are plated together, however. “We arrange each element on the plate nicely, then serve the salad with hot goat cheese croquettes,” Sone explains. “When you cut into it, the cheese melts out and almost works like a secondary sauce.”

Though Brussels sprouts and other vegetables are usually available year-round, Sone—along with Duggan and other chefs—always recommends that home cooks start seasonally with what’s available fresh at a market. That said, two standard year-round vegetables are beets and chard. One of Duggan’s favorite dishes is a beet greens strata (a layered casserole dish similar to a frittata) that she recommends for brunch.

“A strata is the perfect brunch dish because you can make it in the evening (to allow the bread to soak up the custard overnight), perhaps using the beets in another dish at dinner.”

What’s best to keep in mind, though, is that there’s no real alchemy in root-to-stalk cooking. All that’s necessary is a thorough understanding of the plants’ components and flavors—then it’s just experimentation and building from there. **B**

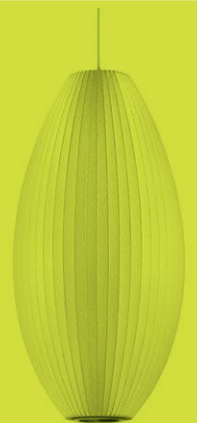


**CONTEMPORARY
JEWISH MUSEUM**



designing and home

jews
midcentury
modernism



On view April 24–October 6, 2014
The Contemporary Jewish Museum
736 Mission Street, San Francisco
Plan your visit at thejcjm.org

Designing Home: Jews and Midcentury Modernism is organized by The Contemporary Jewish Museum, San Francisco. Major sponsorship for this exhibition is provided by Osterweis Capital Management, the Jim Joseph Foundation, and the Seiger Family Foundation. Patron sponsorship is provided by the Bernard Osher Jewish Philanthropies Foundation of the Jewish Community Federation and Endowment Fund, Alison Gell Pincus and Mark Pincus, and The Laszlo N. Tauber Family Foundation. Supporting sponsorship is provided by an Anonymous donor, Judy and Harry Cohn, Dana Corvin and Harris Weinberg, G2 Insurance Services, Peggy and Richard Greenfield Foundation, Siegel Maibach, and Barbara and Howard Wolner. Participating sponsorship is provided by Susan and Joel Hyatt, and Shelli Semler and Kyle Bach. IMAGES: Alvin Lustig, Paramount Chair, 1948. Upholstery, 37 1/2 in. x 37 1/2 in. x 32 1/2 in. Collection of Elaine Lustig Cohen. Photograph: John Halpern. George Nelson, Bubble Lamp, 1947. Plastic on wire frame, 33 x 15 in. Photograph courtesy of Modernica.

Major support for The Contemporary Jewish Museum's exhibitions and Jewish Peoplehood Programs comes from the Koret Foundation.

Essential support for catalog publication has been provided by Fred M. Levin and Nancy Livingston. The Sherson Foundation, in memory of Ben and A. Jess Sherson.

Media Sponsorship provided by Dwell magazine.

dwell





A SPIRITED RENAISSANCE

SAN FRANCISCO'S CRAFT DISTILLERIES ARE AT THE FOREFRONT OF A CULINARY REVOLUTION.

BY MONICA POLING

MARTINIS COME IN MANY FORMS: SHAKEN OR STIRRED, WITH GIN OR VODKA, STRAIGHT OR fruit-infused. The origin of the famed cocktail is uncertain, but legend has it that it was invented in San Francisco. In the late 1800s, before San Francisco's iconic bridges were built, locals would commute in and out of the city via ferryboat. The nearby Occidental Hotel (destroyed during the 1906 earthquake) was a popular waterfront gathering place for commuters before they took the evening ferry home. The hotel bartender is said to have created a cocktail dubbed the Martinez—one of the commuter cities across the bay—and so the martini was born.

It's hardly surprising that the city credited with creating such a classic libation is now finding itself at the forefront of a culinary renaissance, as local restaurants and bars are spearheading a wave of new, specialty cocktails using handcrafted spirits from local distilleries.

"The craft drinking culture has really been booming," says Tim Obert, CEO of Seven Stills of San Francisco. "It started with microbreweries, which led way to a new movement. People are looking for more cool spirits."

Past to Present

Fritz Maytag, best known for his time at Anchor Brewing Co., is among the early adopters when it comes to the city's first craft distilleries. Although the beer recipe dates back some 150 years, it is Maytag who is considered the father of microbrewing—and whether or not microbrewing is the true parent of craft distilling, microbreweries can trace their early origins to San Francisco. In 1965, Maytag, the once-heir to the washing machine fortune, bought Anchor Brewing—which began producing beer in the late 1800s—and subsequently revolutionized the beer industry. Then, in 1993, it became the world's first brewery with its own in-house distillery.

Armed with an extensive ingredient list and limited hands-on experience, Maytag began experimenting with rye whiskey, eventually developing the recipe for Old Potrero Straight Rye Whiskey. Today, Anchor Distilling Co. continues to distill some of the original products created by Maytag, including Old Potrero whiskey, Hophead vodka, Junipero gin and Genevieve gin. For a taste of the Junipero gin or Old Potrero whiskey, Bourbon & Branch—a modern day speakeasy in the Tenderloin—serves the two up daily. Closer to the coast, Hard Water is known for its exclusive Anchor Distilling flight, which features the White Christmas whiskey alongside three of the coveted Old Potrero whiskeys.

The distillery lesson doesn't stop there, though. Distillery No. 209, now San Francisco-based, dates back to 1882 when winemaker William Scheffler purchased the 209th distillery license in the United States, which he displayed above the distillery located on the Edge Hill Estate winery in St. Helena, Calif. In 1999, the Rudd family, owners of Dean & DeLuca and the Rudd Oakville Estate Winery, took over the Edge Hill Estate and stumbled across the faded sign, still located on the property. A subsequent restoration of the property, while winning preservationist awards, also revealed the original building was no longer optimal as a functioning distillery, so the Rudd family moved the distillery to San Francisco's Pier 50.

TASTE TEST

Traditional tasting experiences, akin to those offered at wineries, are a new venture for artisanal distilleries thanks to the Taste California Act, which took effect Jan. 1. Although distilleries still have to go through distributors to sell products, a hearty toast was made to Gov. Jerry Brown upon the act's approval in 2013. The act permits distilleries to sell up to six half-ounce tastings of their craft spirits. California's alcohol regulations previously made it illegal for distilleries to sell directly to consumers and offer on-site tasting rooms. Today, Anchor Distilling and Distillery No. 209 both offer tours with the occasional taste, but nearby St. George Spirits in Alameda is the only local distillery with a fully functioning tasting room.

With the move to San Francisco's waterfront, master brewer Arne Hillesland was set loose with a recipe book. With a background in tech companies but no real world distillation experience, Hillesland recalls how he tried hundreds of small distillations before settling on a recipe that would become the basis for the company's signature No. 209 gin.

"Having not distilled before, I didn't know what not to do, and I was willing to try things that aren't generally done," he remembers. "Our gin is a Western-style gin. It's not the typical London-style dry gin. It's very much citrus-forward."

Nearly half of No. 209 gin is sold overseas, with its largest markets being Spain and the United Kingdom. "If the Brits are drinking my gin, then I



Anchor Distilling was among the first craft distillers and continues to hand-bottle its products.

know I'm doing something right," Hillesland says. Locally, Smuggler's Cove, although known for its rum-inspired libations, incorporates No. 209 into both its Caribbean-style and classic cocktails.

Based on Taste

While Anchor Distilling may be the first, it is by no means the only craft distillery inside the city. San Francisco Vodka, located in a former maximum-security prison on Treasure Island, is redefining how consumers approach the crystal clear spirit.

The company, which originally intended to produce one signature vodka, tested different base products and found enough taste variations to roll out three vodkas offering a varietal take on the spirit. Its three signature products include Baker Beach vodka distilled from corn; Ocean Beach vodka from sugar cane; and China Beach vodka, which uses a proprietary blend of California grapes as its base. Many local

eateries pay homage to San Francisco Vodka for its namesake tie, but none better than First Crush Restaurant & Bar, which features tastes of the distillery's three vodka varietals.

Distillery No. 209 is also gaining recognition for using distinctive base products for its spirits. The company, while widely known for its No. 209 gin, also distills several kosher-for-Passover spirits. In 2010, the company launched No. 209 Kosher-for-Passover—said to be the world's only certified gin in that category—which uses a variety of botanicals that strictly adhere to kosher dietary law.

Since kosher regulations prohibit the consumption of leavened grains, the No. 209 Kosher-for-Passover vodka is fermented using a sugar cane-base spirit. The company also enlists rabbis from the Orthodox Union to supervise and certify the vodka's production at its facility on Pier 50.

The newest distillery to open within the city limits is Seven Stills of San Francisco, which started brewing its vodka in 2013. But in this short



SCOTT R. KLINE



Clint Potter and Tim Obert of Seven Stills

KEN WILLIAMS



Master brewer Arne Hillesland makes an adjustment on one of the stills at Distillery No. 209.

time, the company already introduced its signature whiskey, Chocasmoke, this February. Seven Stills produces its barrel-aged whiskey from stills using carefully crafted, microbrewed beers as the base. Chocasmoke, for example, is distilled from chocolate oatmeal stout.

“The whiskey rises above, because we’re playing off the craft beer aspect,” says Obert, who admits he was more of an at-home craft brewer before developing the concept for Seven Stills. “We are unique to what anyone else is doing ... and we can educate people about the art of craft beer and craft whiskey.”

Although young, Seven Stills can already be

found at several select San Francisco bars such as Mr. Smith’s in the SoMa neighborhood and Southside Spirit House in the Financial District. Seven Stills is also collaborating with several craft breweries, including Mill Valley Beerworks for its chocolate stout, in hopes of soon expanding its clientele even more. But until then, the distillery focuses on brewing its own beer for the spirits using a formula developed for Pacific Brewing Laboratory.

“Everything is extremely transparent,” Obert explains. For Seven Stills co-founder and distiller Clint Potter, that transparency is the key to the success of the artisanal spirit movement. “There’s an honesty in the craft movement,” he says. “What

CRAFT SPIRITS CARNIVAL

Tastings are often best done in pairs, whether with exceptional dishes or, more uniquely, exceptional company. In honor of its flourishing craft distillery scene, San Francisco offers spirit tasting events that make for a wonderful day out in the city.

One of San Francisco’s must-attend events takes place June 15-16 at the Fort Mason Festival Pavilion. More than 100 select independent distilleries from across the country gather to pour artisanal tastes ranging from mescal and absinthe to vodka and whiskey at the Craft Spirits Carnival. Patrons can choose to participate in one or two full days at the Vaudeville-inspired event, which also features edgy carnival performers and local vendors serving small bites. (craftspiritscarnival.com)

you see is what you get. People are tired of the big companies spending millions of dollars to paint an image of what they are not.”

Locals in High Spirits

The craft distillery movement is just at the beginning of an upward curve, according to Obert—and the numbers suggest he’s right. Just 10 years ago, there were fewer than 70 craft distilleries in the U.S. Today, there are nearly that number in California alone, and more than 600 small distilleries nationwide. While many of California’s microdistilleries set up shop around the Bay Area, several are opting to open within San Francisco’s city limits.

“You’ll find craft spirits here you just can’t find in another parts of country,” Hillesland says. “Like a lot of places, San Francisco is very devoted to its local products; it is pretty much ground zero for the best food in the country.” Hillesland also notes that people who are foodies tend to be cocktail aficionados as well, a conclusion on which the food industry is beginning to capitalize.

And these city-born spirits are resonating with locals. “San Francisco itself comes with a reputation for quality,” Obert says. “People in the city are keen on food and drink. The people here have a knowledge base, and they respect their local products.”

For Anchor Distilling, a connection to the local community serves as its secret to success, explains the company’s president, David King. “Our craft spirits resonate so well because of the proximity, quality and personal connection to the local community,” he says. “It is this sense of locality that really drives the brands.” **B**



Anchor Distilling distills varieties of vodka, whiskey and gin.



A pagoda is among the many cultural elements at the Japanese Tea Garden.

A City in **BLOOM**

San Francisco's award-winning gardens are urban wonderlands just waiting to be discovered.

BY PETER A. BALASKAS

THE EXQUISITE VARIETY OF GARDENS IN SAN FRANCISCO AND THE BLOSSOMING BEAUTY OF EACH reflect the soul of the city by the bay. Such lush landscapes only reinforce the idea that San Francisco is akin to a diamond whose unique brilliance gives visitors a glimpse of a multifaceted world—a complex web of unrivaled cultural diversity, robust athletic teams, top-tier academic institutions, gourmet and progressive cuisines and, of course, glorious gardens and parks. In 2013, The Trust for Public Land recognized these striking landscapes, ranking San Francisco's park system the third in the nation and making San Francisco the top-ranked city on the West Coast in terms of park quality. Many elements contributed to the accolade, including the parks' ease of accessibility, amenities for both adults and children, glorious flora and sheer magnificence. Best yet, these parks and gardens are not only plentiful, but their diversity satisfies a full spectrum of horticultural tastes.

San Francisco Botanical Garden

Golden Gate Park is a treasure trove filled to the brim with gardens. Situated just north of Lincoln Way and southeast of the tranquil Stow Lake, the San Francisco Botanical Garden overflows with flowers. In fact, the 55-acre haven features 8,000 different types of plants from around the world.

Managed by the city of San Francisco in conjunction with the San Francisco Botanical Garden Society, the park is known for its signature magnolia collection. Of the 51 specimens that comprise the collection, many are rare samples sourced from Asia that bloom in vibrant shades of magenta and violet.

Although currently undergoing renovations, the garden's Andean Cloud Forest is a horticultural jewel whose specimens include the Andean wax palm, the tallest type of palm in the world, which comes from the Colombian Andes. Rooted next to the Andean Cloud Forest is the Chilean collection, whose fruit-bearing wine palms standing in vibrant tan-orange bark greet visitors at its entrance. A mainstay of the garden since 1940, the Chilean collection provides soil for rare South American plants whose numbers are rapidly dwindling in their natural environments.

Courtesy of San Francisco's mild climate, the gardens are able to support the gigantic trees known as California coast redwoods in the century-old Redwood Grove. Also among the lush spaces is the Australian

JAMES GAITHER/FLICKR



San Francisco Botanical Garden's signature magnolias



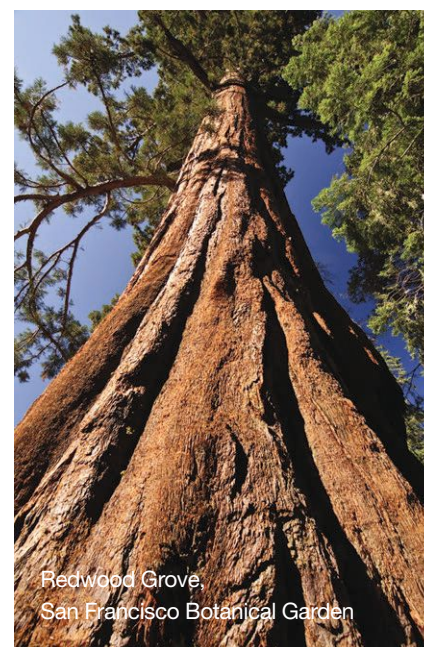
The Conservatory of Flowers, the oldest building in Golden Gate Park, is a historical landmark and living museum.



Bonsai trees and lush greenery surround the Zen Garden.



Japanese Tea Garden



Redwood Grove,
San Francisco Botanical Garden

collection, where visitors can gaze at the plentiful staghorn ferns imported from North Queensland and New South Wales, as well as the mountain ash tree, which grows to an impressive 300 feet.

The John Muir Nature Trail, the Japanese-themed Moon-Viewing Garden, the Mesoamerican Cloud Forest and an impressive rhododendron collection are just a handful of the many other landscapes that will capture the hearts and souls of guests who visit this vast botanical playground.

Japanese Tea Garden

Visitors traveling north in Golden Gate Park will encounter a 5-acre world of cherry blossom trees, koi ponds and native Japanese architecture. The Japanese Tea Garden was originally created as an exhibit for the California Midwinter International Exposition of 1894, but John McLaren, Golden Gate Park's former superintendent, and Japanese gardener Makoto Hagiwara collaborated to transform the display into a permanent public park.

Hagiwara personally managed the import of native birds, plants and even 1,000 trees from Japan to the property in order to give visitors a look at a microcosm of his homeland and culture.

Today, guests navigate the Japanese Tea Garden along stone paths flanked by exotic bonsai trees that lead to the Zen Garden, a dry garden with a stone waterfall. The garden also features an ornate five-tiered pagoda; an arched drum bridge; exotic stone lanterns, such as the 9,000-pound Lantern



Martin Luther King Jr. Memorial at Yerba Buena Gardens

BILL LIMFICKER

SECRET GARDENS

As spring blossoms, celebrate the season by touring some of the city's loveliest, most under-the-radar floral attractions.

GARDEN OF SHAKESPEARE'S FLOWERS:

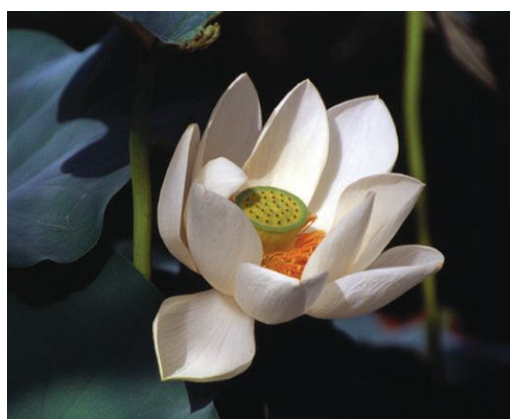
Located in Golden Gate Park near the intersection of Martin Luther King Jr. Drive and Nancy Pelosi Drive, this scenic gem houses 200 flowers and plants that illustrate the works of William Shakespeare. A set of accompanying panels contains floral quotations from Shakespearean plays and sonnets.

THE FORT SCOTT ORGANIC COMMUNITY GARDEN:

Since its inception in 1915, this sanctuary in the Presidio has been used as a community garden for growing fruits and vegetables, as well as a haven for approximately 300 native plants, including rare and endangered species.

GOLDEN GATE PARK ROSE GARDEN:

Just north of the de Young Museum near John F. Kennedy Drive lies an oasis of more than 60 rose beds, including such stunning beauties as the "Lavender Lassie" and the sophisticated "Sally Holmes." Most buds display their petals year-round, offering breathtaking views for visitors.



The Conservatory of Flowers flourishes with aquatic plants such as the nelumbo (left) and bromeliad (right).

of Peace that acts as a symbol of friendship between Japan and the U.S.; and a large bronze Buddha statue whose history dates back to 1790.

Quietly wandering the winding pathways is perhaps the ultimate garden respite, yet to enhance such an experience gardener Steven Pitsenbarger suggests partaking in a Japanese tea ceremony at the on-site Tea House. While sitting at an irori, or farmhouse-style family table, guests are guided by their kimono-attired host through the tradition of serving and drinking hot green tea. Guests are taught how to clean their utensils and cups, as well as other specifically guided movements that are essential to the ceremony and preserve time-honored customs.

"It's a ritualization of the mundane," Pitsenbarger says. "Every facet, every movement is ritualized to the point that it has become an art form."

Yerba Buena Gardens

Peering across Mission Street from The St. Regis San Francisco, hotel guests can expect a visual treat as they cast their eyes upon Yerba Buena Gardens, a two-block public park that offers a plethora of sights and activities. General Manager Mary McCue suggests a certain tour plan when visitors

encounter the gardens for the first time.

"They should come over and take a look at our beautiful Butterfly Garden," she says. "Then, [they can] meander around ... and pay a visit to the largest artificial waterfall in the state [at] the Martin Luther King Jr. Memorial."

Located at the East Garden and considered to be one of the most popular attractions at Yerba Buena, the Martin Luther King Jr. Memorial includes excerpts from King's speeches carved in stone and glass blocks behind a 50-foot waterfall. Just before New Year's Day, visitors oftentimes recite their dreams or toss their coins into the water while recalling their innermost wishes.

One floral favorite located at the scenic esplanade just above the waterfall is the Sister Cities Garden, where visitors can partake in tea at the terrace and gaze at exotic plants from San Francisco's 13 sister cities from around the world, including Paris, Sydney and Naples, Italy. Adding to the enjoyment, the Shaking Man bronze statue renders a unique photo opportunity, enticing visitors to strike a pose with the figure.

Beginning in May, free outdoor performances will grace the sprawling lawn, featuring dance, jazz and classical music, and other programs designed

specifically for families at the Yerba Buena Gardens Festival.

"We often see people that we've gotten to know from the St. Regis here in the gardens," McCue adds. "We see them attending some of our free public programs because the garden's festival is known throughout the world for a high standard of artistic performance that you get for free."

Conservatory of Flowers

Sitting on a slope overlooking Conservatory Valley is not only the oldest building in Golden Gate Park, but also the oldest municipal wooden conservatory in the United States. Lau Hodges, director of operations and exhibitions, explains that the Conservatory of Flowers is especially remarkable in that it transcends the typical model of an ordinary garden.

"It straddles two different worlds," she says. "Not only are we a historical landmark because of the [unique and beautiful] nature of our building, but we're also a living museum. We have created a tropical environment inside Golden Gate Park."

This Victorian-style greenhouse accommodates approximately 1,700 plant species and, most notably, a collection of Central and South



Above: Yerba Buena Gardens; right: the blooming transformation of Alcatraz's landscape

American orchids that includes the multicolored *Dracula* orchid. Visitors can also explore a collection of aquatic plants and witness carnivorous specimens devouring insects as magnificent water lilies arch and hover over water streams like towering sentinels protecting their domain. Of those guardians, one of the most prominent water lilies is the colossal *Victoria amazonica*, whose leaves can grow to 6 feet in diameter. At the opposite end of the spectrum, a steamy lowland tropics section houses a large number of palms and a 100-year-old philodendron.

Nearby, the city's parks department maintains the Dahlia Garden and Rhododendron Dell surrounded by cypress, pine and redwood trees. But the Conservatory of Flowers flourishes in the form of awards as well, including securing the highly competitive California Horticultural Society's Garden Award in 2004—the first time the award was ever presented to a public institution.

The Gardens of Alcatraz

Previously known as one of the most feared and secure American prisons of the 20th century, Alcatraz now celebrates its once ominous presence as a tourist attraction and common film location.



ALCATRAZ PHOTOS COURTESY OF THE GARDEN CONSERVANCY

Unbeknownst to most visitors, however, even a prison as notorious as Alcatraz has a beautiful side. The island's stunningly diverse gardens are strategically located behind the main complex of the prison.

Alcatraz was initially built as an army fortress before becoming a military prison in 1861. Soon afterward, efforts were made to transform the barren island into a site of natural beauty. The military imported soil from the Presidio and Angel Island, and planted trees and shrubs, which imbued the land with renewed vitality.

When Alcatraz was made a federal prison in 1933, Fred Reichel, then the secretary to the warden, worked with the California Horticultural Society to create even more gardens around the island. In 1941, prisoner Elliot Michener became a dedicated caretaker and gardener for Alcatraz; his responsibilities included building several

greenhouses, one of which was located near the warden's house.

After the prison's closure in 1963, the U.S. National Park Service's Golden Gate National Recreation Area obtained the island, and it became a popular tourist attraction. Still, many of the plants and flowers that once thrived had deteriorated after decades of neglect. To remedy the situation, in 2003 the Garden Conservancy, the Golden Gate National Parks Conservancy and the U.S. National Park Service partnered to initiate a major restoration of the gardens by planting fig, apple and walnut trees; irises; dahlias; and a variety of succulents. In addition, more than 30 types of roses now thrive on the island, including the coveted talisman and ballerina hybrid musk roses, adding elegance and grace to a place no longer associated with fear and evil, but instead wholly representative of beauty and tranquility. **B**



IMPERIALE COLLECTION

New York - Bal Harbour Shops
South Coast Plaza - Las Vegas
1.800.CHOPARD
Explore the collection at US.CHOPARD.COM

Chopard

Hollywood's Legendary CAPTAIN

William Shatner opens up about "Star Trek," his struggles in his early career and future projects in the works.

BY KEITH LORIA

AT 82 YEARS OLD, ACTOR, COMEDIAN AND musician William Shatner shows no signs of slowing down. In fact, he may just be one of the busiest men in Hollywood today. He's touring with his one-man show, "Shatner's World"; hosts the upcoming documentary series "The Captains Close Up"; has a guest appearance scheduled for "Hot in Cleveland"; and recently released a progressive rock album, "Ponder the Mystery."

"The reality is, I am interested in a lot of things, and the magic is that I am given these great opportunities by the extent of people that I meet and see in my work," Shatner says. "When someone asks me, 'Would you like to do an album?' I say yes because it's an opportunity, and I have this creativity that resides somewhere in my being. Only later do I ponder the mystery of what I said."

It's a work ethic that was instilled in Shatner when he was a young actor, trying to make it to Hollywood from Canada. "The lack of knowledge of where the rent's going to come from is a real instigator of activity," he explains. "When you don't know whether you're going to be able to pay for food, that will really get you working, and that was the case early on for me."

Rising in the ranks from an unknown entity from Canada to Hollywood's favorite captain, the iconic actor is instantly recognizable to generations of fans who have seen him as heroic James T. Kirk on TV's "Star Trek" as well as seven subsequent successful films. Beyond "Star Trek" fame, Shatner also has had defining television



roles as the tough-as-nails title character in the early 1980s crime drama "T.J. Hooker" and as master litigator Denny Crane on "Boston Legal."

Truly a man of many interests, Shatner also raises American Saddlebred horses and competes in riding events in his spare time. He owns four dogs, five horses and loves to spend time with his grandchildren. In addition to regularly attending "Star Trek" conventions around the world, he is part of a documentary crew that has released nine "Star Trek"-themed documentaries to date.

"I never get bored; there's too much excitement in what I do," he says. "If I was forced to focus on one medium, I would find variation in that medium. Faced with a day of no appointments, I still have so much to do, let alone reading a good book and being at home."

A Legend Rises

Born in Montreal, it didn't take long for Shatner to realize that performing was something he was passionate about and wanted to do with his life.

"Having moved an audience as a 6-year-old and my father praising me—I remember both those moments very clearly," he says. "I think that was my motivating factor. I became successful in a little area of theater and radio in Montreal and that brought the positive strokes, which encouraged me. From there, I just went on."

Before "Star Trek," Shatner spent many years honing his craft in



Shatner is most recognized for his role in "Star Trek" as Capt. James T. Kirk.



Shatner appeared in two episodes of "The Twilight Zone," which aired in the early 1960s.



Outside of film, Shatner enjoys raising and riding horses.

television and live theater. He is classically trained as a Shakespearean actor and performed at the Stratford Festival in Canada, understudying Christopher Plummer (best known for his role as Capt. Georg von Trapp in the hit 1965 musical film "The Sound of Music"). Shatner made his Broadway debut in a production of Christopher Marlowe's "Tamburlaine the Great" in 1956.

His major movie debut, however, was in the 1951 Canadian film "The Butler's Night Off." Seven years later, in 1958, he received his first American credit as Alexi Karamazov in the MGM film "The Brothers Karamazov," opposite Yul Brynner.

"Nobody really helped me, and nobody has looked after me in that mentoring way," Shatner says. "I left my home when I graduated from university, and I've never been back. I started with very little money in my pocket and it remained that way for many, many years."

Eventually, Shatner started to make a name for himself on TV, with turns in "The Defenders," "77 Sunset Strip" and a couple of memorable episodes of "The Twilight Zone."

Shatner discusses much about his early life in "Shatner's World," which played on Broadway last year and will tour the country in 2014.

"It's still evolving every night, and I'm finding ways to do it better," he says of the show. "I've been told that it's grown since Broadway. I've come to see where the audience is telling me where their interests lie. Once you find yourself successful in a play, and you're doing eight performances a week, you have to remember people paid a lot of money for a seat so part of your job is to keep it fresh."

A Character Immortalized

On Sept. 8, 1966, "Star Trek" made its debut on NBC and, although never a hit—it ran for just 79 episodes—the show changed Shatner's life forever. For three seasons, Shatner played Capt. James T. Kirk, and in the ensuing decades, the fan base for "Star Trek" and his character would reach heights never before seen.

"The show has a philosophy and excitement

about [it]," Shatner says. "[The creators] offered an imaginative approach that stirs young people into wanting to be connected with science."

The actor went to his first "Star Trek" convention in the early 1970s and recalls 15,000 people waiting for him to take the stage. "I went up there and I didn't know what to say. It was the actor's nightmare, except I was wearing clothes, and I stood in front of them and began to speak—it was



The 1980s crime drama "T.J. Hooker" starred Shatner (right) and helped propel his career as an actor.



Shatner won two Emmy Awards and a Golden Globe Award for his role as Denny Crane in "Boston Legal."

a real tightrope wire act," he says. "Now, I find I am able to shape the time I am onstage better. I have a foundation of stories I can go to if the immediacy is not working."

Seeing the popularity of the show firsthand for so many years at the conventions made Shatner thrilled when he was approached to do "Star Trek: The Motion Picture" in 1978.

"I was excited about being in this big movie," he recalls. "Robert Wise was directing and he had a great reputation, and everyone was on board. They spent a lot of money on it, and it's a shame it wasn't more successful."

Although not a critical success, the movie led to a rebirth of the "Star Trek" franchise both on television and in movies, with nine movies and four sequels/prequels coming as a result. In one of Shatner's latest documentary projects, "The Captains Close Up," he has a series of five episodes featuring in-depth interviews with the captains from each "Star Trek" incarnation (Patrick Stewart, Kate Mulgrew, Avery Brooks and Scott Bakula).

"I have acquired a knack for interviewing, having done 39 episodes of 'Raw Nerve' (a talk show that aired from 2008 to 2011)," he says. "I took that ability and got close-up to these four other actors, and I got them to open up and they say things they never said before."

The fifth show has a guest appearance by Chris Pine, who played Capt. Kirk in the recent incarnations of the "Star Trek" films. Pine serves as

interviewer for the segment on Shatner himself, a real treat for any "Star Trek" fan.

While a lot has been written about Shatner's supposed displeasure with being left out of the new movies, he says he doesn't dwell on things like that. He did feel unsettled, however, that someone else would be playing his famous role. "I did feel badly, but more about the passage of time," he explains. "More about the fact that I will not ride up on a horse and sweep the lady off her feet, and ride off into the sunset as a leading man. That time has passed me by."

More Than an Actor

In addition to being an Emmy Award-winning actor (for his role on "Boston Legal"), spoken word artist, singer, talk show host and celebrity spokesman, Shatner also published a sci-fi series called "TekWar" (1994-1996) that was then adapted into a comic, TV movies, a TV show and video game.

One of the reasons Shatner has been able to thrive for six decades is his willingness not to take everything so seriously. He has no problem parodying himself, most notably taking jabs at former work in "3rd Rock From the Sun," (1996-2001) "Airplane II: The Sequel" (1982) and "Fanboys" (2009).

"Genius or idiot—we all have these aspects in our personality," he says. "We are these people, and it's not necessarily one or the other. You need that combination to be of that combination. That's what poking fun is. You're the idiot but, hopefully,

there's an aspect of genius there."

These days, Shatner is busy promoting "Ponder the Mystery," a project he calls one of the most creative things he's ever done. "This album consumed many, many days to figure out the right hooks, right words and learning to perform it," he says. "... I wrote the words and a genius musician named Billy Sherwood did the music. I've performed the album in front of the public ... it's very dramatic, so I am doing dramatic [performance] with music, and I've written the role.

"I was able to fit it in with the other stuff I am doing," he continues. "You just have to get up earlier and go to sleep later."

Another new project is "Brown Bag Wine Tasting," a Web series consisting of 36 10-minute segments where Shatner has various people tasting wine and describing it in their own words. It's already generating millions of hits.

"I'm also writing a book called 'Hire Yourself' about people over the age of 55 who are unemployed, and how to make best use of talents not being worked at the moment," he says. "And at this very second, I am working on the editing of a documentary, 'Wacky Doodle,' which looks at the turmoil of 'Star Trek: The Next Generation's' first two years."

Whatever Shatner does next—whether it's making a name for himself into the music industry or creating another hit Web series—millions of fans are sure to follow him as he boldly goes into his next adventure. **B**

FIVE FACTS ABOUT WILLIAM SHATNER

1. He graduated from McGill University in 1952 with a bachelor's degree in commerce.
2. In 1954, he played the part of Ranger Bill on the first season of the Canadian "Howdy Doody" show.
3. Before "Star Trek," Kirk and Spock's portrayers appeared on screen together when Shatner guest-starred in an episode of "The Man from U.N.C.L.E.," starring Leonard Nimoy.
4. He launched his spoken word career in 1968 with an album called "The Transformed Man" and provided vocals on two different Ben Folds tracks: "In Love" and "Rockin' the Suburbs."
5. He owned a Doberman in the 1970s named Kirk.



withstanding the test of time

WITH MORE THAN 100 YEARS OF UNDYING
DEVOTION TO THE HIGHEST STANDARDS,
VAN CLEEF & ARPELS HAS MASTERFULLY
PERFECTED THE CRAFT OF
HAUTE JEWELRY.

BY LOIS ELFMAN

The Zip necklace, which debuted
in 1951 and is made of yellow gold,
emeralds and diamonds, took more
than a decade to construct.



VAN CLEEF & ARPELS COLLECTION

Clockwise from top left: Alfred and Estelle Van Cleef in 1895; "A Quest for Beauty" Van Cleef & Arpels exhibit at Bowers Museum in Santa Ana, Calif., earlier this year; the Duke and Duchess of Windsor in 1949

FOUNDED ON A LOVE STORY AND A COMMITMENT to extraordinary quality, Van Cleef & Arpels is renowned for spectacular gems, innovation, elegance and timelessness.

"At Van Cleef & Arpels, everything starts with a story," says Alain Bernard, president and CEO of Van Cleef & Arpels in North America. "The design process is very much driven by the story. We have a very positive vision of life. We have poetic inspirations."

In fact, pieces created a century ago are still desired and worn today. "The design and structure of the pieces are classic, and bridge different cultures and time periods," says Angelina Chen,

senior director of the New York and Hong Kong offices of Circa, a leading international buyer of jewelry, diamonds and watches.

It's this timeless quality that sets Van Cleef & Arpels apart, truly making the jewelry house an icon throughout fashion history.

Romantic History

In 1895, Estelle Arpels, the daughter of a precious stones dealer, and Alfred Van Cleef, the son of a stonemason, fell in love and married. Both of them possessed a passion for precious stones and a commitment to family, along with a pioneering spirit.

The young couple was inspired to create

something together, and in 1906 they founded the "maison" (house) of Van Cleef & Arpels on Paris' prestigious Place Vendôme.

In the 1920s, buyers expressed a strong desire for jewelry, fashion and accessories influenced by India, Egypt, China and Japan. "Since [the] beginning, they would travel throughout the world seeking gemstones, and during these travels they would be greatly influenced by different cultures they encountered," says Russell Zelenetz of Stephen Russell jewelry, which has extensive collections of antique and contemporary jewelry, including extraordinary Van Cleef & Arpels pieces. "This is evidenced in their broad styles,



Van Cleef & Arpels
Mystery Setting
Pastilles clip, 1951

such as [the company's] Persian and Egyptian revival designs."

In 1926, the daughter of Van Cleef and Arpels, Renée Puissant, became the house's creative director. Her vast imagination and creativity fueled fantastically inventive designs, which carry into today's collections and sustain perpetual interest in vintage pieces.

Throughout history, the jewelry house's romantic pieces have caught the eyes of numerous iconic couples. Among the love stories interwoven in the narration of Van Cleef & Arpels are the Duke and Duchess of Windsor; Prince Rainier III of Monaco and Grace Kelly; John F. Kennedy and Jacqueline Kennedy Onassis; and Elizabeth Taylor and Richard Burton.

Even today, Van Cleef & Arpels' exquisite jewelry garners the highest accolades. Chen describes a classic eternity band, purchased by Circa about five years ago, as the most beautiful ring she's ever seen. "It was a remarkable piece—each baguette diamond had such similar proportions that it looked like a sheet of reflecting diamonds," she says. "A perfect example of meticulous workmanship at its height."



Actress Grace Kelly in a Van Cleef & Arpels diamond and pearl set, which she received as a wedding gift from Prince Rainier III of Monaco (1956)

Fashion and jewelry stylist Cynthia Bussey concurs, adding that the clarity, sparkle and impeccable quality are exceptional. She also speaks with reverence about Van Cleef & Arpels pearls, which are what Rainier gave to Kelly as an engagement and wedding gift.

"In bridal—like the rest of the collections—we are very specific and very selective in the way we select our stones," Bernard says. "The stones are as pure as the love of the couples who come into our boutiques to select the rings."

"The quality of the diamonds make them [extraordinary]," he continues. "Beyond that is the fact that Van Cleef & Arpels was created on a love story and that everything is about love for us."

Handcrafted Art

Perhaps the ultimate innovation of the house, which forever identifies Van Cleef & Arpels, is the Serti Mystérieux, or Mystery Setting, registered as a patent in 1933. It is a unique way of mounting gemstones to leave no visible prongs. The stones—set by master craftsmen—are hand-grooved into the gold or platinum.

"Gems are specially cut and arranged so that the setting cannot be seen," says fine jewelry expert and author Beth Bernstein. "It appears in various motifs."

Chen notes that when the setting is used with colored stones, the stones match with perfect accuracy. She describes the craftsmanship as unmistakable. "Only a handful of craftsmen can do it, and they can do it only after at least 30 years of career," Bernard says. "That's why nobody can copy it."

Bernard adds that times of crisis in the world often prove to be times of innovation, citing the creation of this technique during the throes of World War II. As another example, he refers to



Van Cleef
& Arpels
Solitaire
emerald-cut
engagement ring
with 6.45 carats



The Panka necklace, created in 1974, was inspired by the artistry and multicolored jewelry of India.

the year 1968, when there was incredible ferment in world, including a volatile period of student revolts and worker strikes across France, considered the largest general strike ever attempted in the country. That year, Van Cleef & Arpels created its first Alhambra design, a long necklace combining yellow gold with the delicate lines of the famous motif that resembles a four-leaf clover. More than a jewel, Alhambra has become the house's emblematic icon of luck.

Perhaps one of Van Cleef & Arpels' best-known innovations, however, is the Zip necklace, which debuted in 1951 and took more than a decade to construct from the time the Duchess of Windsor first suggested to create a piece inspired by the zip fastener to Puissant. The necklace zips and unzips to drape down the front or back of the neck, and also refastens into a bracelet. It's an avant-garde masterpiece that's still interpreted today.

"All our designs are very classic, but each time with a twist of modernity," Bernard adds. "The zip necklaces of the 1950s, and the ones we do today, you can recognize it as Van Cleef & Arpels. It is completely timeless, but there is a twist of modernity each time. We don't make any trade-off, any compromise on the quality."

Poetic Inspiration

A major exhibition of Van Cleef & Arpels jewelry, titled "A Quest for Beauty: The Art of Van Cleef & Arpels," was at the Bowers Museum in Santa Ana, Calif., earlier this year. Upward of 200 pieces spanning more than a century of the house's history were unveiled, including jewelry, watches and other precious accessories, as well as archival drawings.

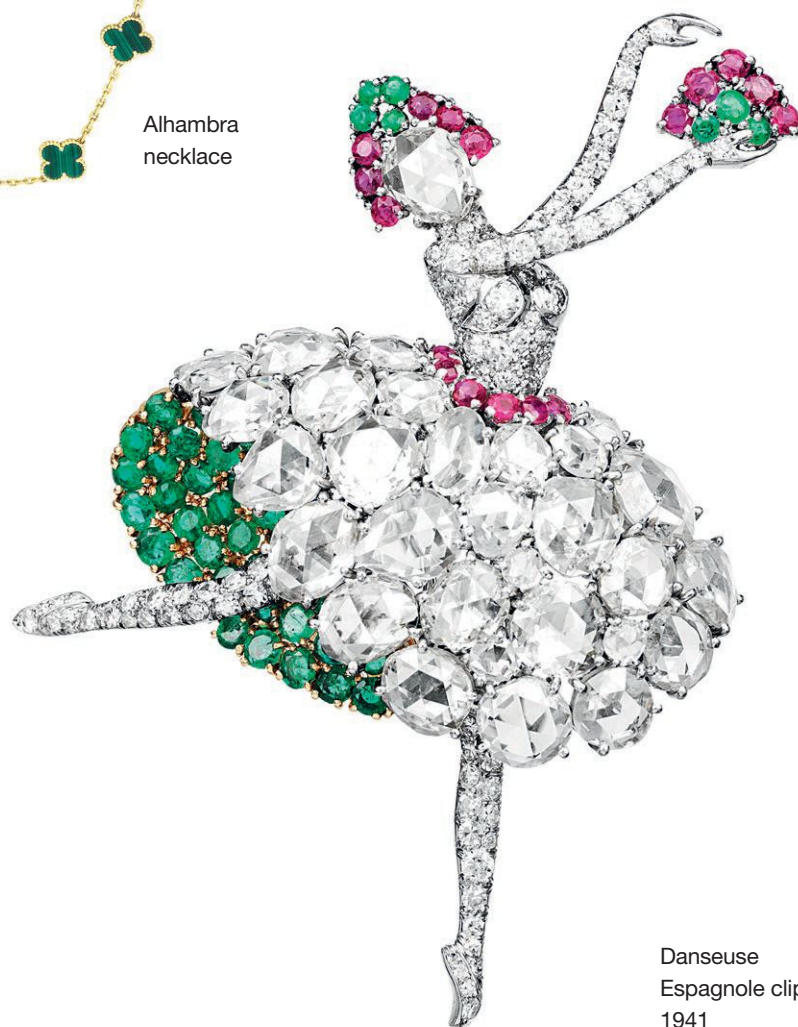


Alhambra necklace

Four themes running through the exhibition were elegance, femininity, nature and exoticism, which describe much of the house's essence. From the beginning, nature was a rich source of inspiration. Pieces depicting flowers, birds and butterflies were captured with magnificent color palettes. Chen describes a ruby flower pin she recently saw that utilizes the Mystery Setting with a spray of diamonds. "The flower is very three-dimensional," she says. "Imagine all of the slotted stones in the curve of a petal."

Exoticism reflects trips to the Far East, including images and treasures discovered at Buddhist temples and the Indian maharajas. Bernstein notes the emerald bead and diamond-fringed Manchette bracelets, originally designed for celebrated 20th-century society figure Daisy Fellowes, as memorable.

"These perfect specimens, I truly believe, are one of the most serious, dramatic statement pieces in [Van Cleef & Arpels'] history of design," Bussey says. "These two cuffs of diamonds and emeralds are alluring and flawlessly magnificent pieces of jewelry."



Danseuse Espagnole clip, 1941



The flagship Van Cleef & Arpels store on Fifth Avenue in New York City recently received a makeover.

A HISTORIC ADDRESS REINVENTED

In the 1930s, Van Cleef & Arpels crossed the Atlantic Ocean to the U.S., where, after taking part in the 1939 New York World's Fair, the house opened a boutique in Palm Beach, Fla., in 1940. It then moved to New York City two years later to open at the iconic address of 744 Fifth Ave. With the eruption of World War II, most of the Arpels family also relocated to New York City.

Since then, the jewelry company has built a special relationship with the metropolis. For those able to visit Van Cleef & Arpels' flagship U.S. store in New York City, they'll see a beautiful renovation recently unveiled in early December 2013.

To showcase the relationship that has existed between Van Cleef & Arpels and New York since the late 1930s, the Jouin Manku Studio has taken inspiration from the aesthetics of a city renowned for its art deco architecture. Geometric motifs and ascending vertical lines reflect the heritage and sophistication of the brand, while furnishings have been entirely custom crafted. Moreover, the newly reimagined space gives a new home to display the company's most celebrated pieces.

Alain Bernard, president as well as CEO of Van Cleef & Arpels in North America, says, "It's a place to discover historical, classic and vintage pieces, the contemporary designs, and all the most recent collections."



Manchette bracelet

There are also pieces with a sense of whimsy depicting fairies and dancers. "I love these types of pieces when they are designed into wearable and collectible jewels that withstand the test of time," says Bernstein, who has a particular fondness for the ballerina pieces designed in the 1940s (the *Danseuse Espagnole* collection). "I love the way the costumes sparkled as if the gemstones were catching the light of a dancer in real life. There is something magical about each pose and each piece."

A highlight for Bernard was the iconic fairy clip designed for renowned socialite Barbara Hutton called the *Spirit of Beauty*. He also mentions the 2010 collection, *Les Voyages Extraordinaires* (Extraordinary Journeys), which was based on the books by 19th century French novelist Jules Verne.

"Based on the stories, we created designs," Bernard says. "We love to project ourselves into an imaginary world. That's what inspires our fairies, our butterflies. It's very poetic and whimsical."

Classically Modern

"Van Cleef & Arpels is one of those rare houses that continues to reinvent what [it is] best known for as well as innovate new and alluring jewelry that is perfect for today," Bernstein says. "There is truly an elegance that surrounds the house. They have the uncanny ability to go back into their archives and reimagine pieces that are perfectly in keeping with the modern woman."

For Bernard, this is reflective of the timeless quality of each piece. Beyond the historic pieces that have achieved world renown, there are also new collections constantly being developed by the creative team. The *Perlée* collection, initially available in pink and white gold, now also includes a yellow gold variation. Always distinguished by its delicate golden beads, which give the pieces a cheerful and feminine silhouette, the yellow gold interpretations of rings, bracelets,



Perlée cuff

earrings and necklaces are meant to exude the warmth of the sun.

“Even if it’s a new collection, the technique is exactly the same as the technique we use for high jewelry,” Bernard says. “Each golden bead is produced by hand, for example. There is no machine involved. It’s only handmade [processes]. The technique is very traditional for us, but the design is very contemporary.”

Timepieces are also part of Van Cleef & Arpels’ remarkable portfolio. “The stylistic flourishes make them compelling,” Chen says. “The women’s watches embody high jewelry. They have enamel work, colored gemstones and, most importantly, they tell a story. They do much more than tell time. They are individual artworks.”

Zelenetz boasts that the watches are contemporary yet instant classics. As with all the Van Cleef & Arpels pieces that Stephen Russell sells, collectors, consumers and tastemakers with sophisticated tastes appreciate the uniqueness and refined craftsmanship.

“We are very proud of our watch collections and all the watch concepts,” Bernard says. “We create the dial of the watch first, [and then] we design the dial based on a story. After the dial, the whole movement, the case of the watch and the whole design of the watch itself go together.”

It’s this meticulous attention to detail and savoir-faire that has kept Van Cleef & Arpels on the forefront of high jewelry trends and demands. While the house has already garnered more than a century of dressing society’s elite, it’s safe to say that it will continue to do so for another century.

“These jewels are designed for women who want truly unique but highly wearable pieces,” Bernstein says. “That is the masterful skill of this house—throughout history it has brought true originality, inventiveness and pieces that a woman wants to wear.” **B**



More than a century after its inception, Van Cleef & Arpels’ master craftsmen continue to handcraft each piece of jewelry.



Executive Chef Raj Dixit of Stonehill Tavern



The Bruery beer at The St. Regis Monarch Beach

AN EPICUREAN PAIRING

Chefs and brewmasters are embracing the flavorful union between beer and food.

BY MICHELLE FRANZEN MARTIN

IN THE LATE 1980s, WHEN DOUGLASS MILLER GRADUATED FROM THE CULINARY Institute of America, beer didn't have a rightful place on the tables of upscale restaurants. Today, things have changed. Miller, now a professor at his alma mater, devotes a large part of a class to beer and food pairings—teaching students that India pale ale goes well with red curry dishes and Russian imperial stout is wonderful to drink with chocolate cake, among countless other examples.

"Since there are so many different styles of beer, it gives you more options to pair beer with food than wine," says Miller, who, after 20 years working in top kitchens around the country, began teaching at the institute's Hyde Park, N.Y., campus. "Beer can go with anything."

The concept of beer and food pairings isn't unique to those who make craft beers, but only in the last several years have many of the country's best restaurants started to take notice.

"More and more people are going out to eat at higher-end restaurants and all of a sudden craft beer is now not only OK to have on the list, it is becoming expected," says chef Adam Dulye of San Francisco's The Abbot's Cellar. "In the past, it wasn't necessarily that you could not order a craft beer in a higher-end establishment; rather, it was you could not find one on the menu. ... Restaurants of all levels in the past few years have become increasingly more aware of how craft beer can elevate any beverage program."

It appears that the trend isn't slowing down; with more chefs realizing the potential that these pairings have to take cuisine to the next level, the epicurean experiences are endless.

An Evolution

Julia Herz, craft beer program director for the Boulder, Colo.-based Brewers Association, says the evolution of beer and food pairings is a natural one.

"Today's beer lovers grew up with craft beer in their households, allowing them to experiment with craft-brewed beer in their pairing and cooking," Herz says. "This extends to the professional world as well. Chefs, bartenders and mixologists also grew up exposed to fuller-flavored beer beyond light American lagers, so it's only natural that beer's place in the food-arts world has evolved."

In fact, a recent Nielsen survey revealed that 19 percent of craft beer drinkers order a craft beer because it pairs well with food.

In Orange County, Calif., Stonehill
Tavern at The St. Regis Monarch
Beach offers fish and chips paired
with The Bruery's Sour in the Rye.





René Stein of New York's Hospoda creates dishes inspired by beer.



One of Hospoda's dishes pairs beef tartare with Pilsner Urquell.

"I like to say craft beer picks up where wine leaves off, and then some," Herz says. "Wine has acidity, fruit, mineral components, tannins and alcohol. When paired, wine mostly hangs its hat on its acidity (by calming fat and salt in food, so the flavors shine brighter)."

Likewise, craft beer has acidity and bitterness from hops, which calm a food's richness and residual sugar, she says. The beer's carbonation also scrubs the tongue. "This gives the beverage major game in the food flavor harmony arena," Herz says.

Brian Purcell, owner and brewmaster of Three Taverns Craft Brewery in Atlanta, says the wine industry opened the door for beer pairings in recent years. "It paved the way in opening people's

minds up to the possibilities that food can have with drink, specifically alcoholic drinks," he says. "It started with wine, then beer, and now you're seeing food pairings with cocktails and spirits. I personally think beer pairs best with food because there are so many more options when you consider the 100-plus beer styles and the complexity of flavors present in each style."

Brew Inspiration

When it opened in 2012, The Abbot's Cellar showed the culinary community exactly how craft beer could bring another dimension to fine dining. Here, guests can savor food-and-beer pairings that include Belgian-style dubbel with duck, saison

with scallops and stout with steak. "It's the experience," Dulye says. "Once people have that 'aha' moment with pairing beer and food, they open up their palates to a whole new world."

These pairings are showing up at upscale restaurants on both coasts, including New York City's new restaurant Hospoda, which features dishes inspired by beer. Each dish is infused with beer, prepared with the ingredients used to make beer or inspired by a flavor profile of a particular beer.

Hospoda's chef, René Stein, says food and beer pairings began in New York several years ago, although chefs and brewmasters have been doing it for a longer time. "About seven years ago, I had my first beer pairing in a restaurant, and it blew me

THE RIGHT BREW

Although there are no hard and fast rules, the Brewers Association offers a few ideas for pairing certain types of beer with food.

KOLSCH (A REFRESHING GOLDEN ALE): Pair with lighter foods such as chicken, salads and salmon.

INDIA PALE ALE: Pair with spicy foods and sweet desserts such as carrot cake. The beer's bitter taste calms the sweet.

AMBER AND RED ALES: Pair with a variety of foods such as chicken, seafood and burgers.

BROWN ALES: Pair with hearty foods such as smoked sausage or roast pork.

PORTERS: Pair with roasted or smoked foods.

IMPERIAL STOUTS: Pair with heartier foods such as foie gras and smoked goose.

HEFEWEIZEN OR WHEAT ALE: Pair with lighter, spring-inspired foods such as salads and leafy greens.

STOUTS: Pair chocolate or coffee stouts with desserts such as a vanilla ice cream float—sweet calms sweet, so it's the ideal combination.



away,” Stein recalls. “I started my culinary career in Germany, where I’m originally from, and had never seen anything like that before.”

One of Hospoda’s dishes pairs beef tartare with Pilsner. “In terms of beef tartare (made with chive mayonnaise, egg yolk and a pretzel bun), I wanted this dish to really show off the incredible craftsmanship of [Prague brew] Pilsner Urquell,” Stein says. “The beef tartare we serve at Hospoda is a more elegant interpretation of a typical beef tartare, but it doesn’t overshadow the Pilsner Urquell. It complements it and even shows off how great it is.”

Chefs say there is a beer pairing for every type of food. “Every flavor present in all the different wine styles can be found in some kind of beer,” Purcell explains. “But not every flavor found in the many styles of beer can be found in some kind of wine.”

Additionally, when pairing beer with food, the general rule is to bring together similar tastes. “Any easy guide is to pair lighter-style beers with lighter foods,” Purcell adds. “When you think of beers that are heavier in mouthfeel and alcohol, like porters or stouts, you should think of heavier foods—red meats, lamb, starchier foods like heavy pastas or hearty soups.”

Likewise, India pale ales (known as IPAs among beer drinkers) pair well with spicier foods—Thai and Indian, for example—because the floral and bitter hops cut the heat and balance out the flavor in the food. Fruit desserts go best with fruity or tart beers and chocolate desserts pair well with chocolate or coffee stouts.

At Stonehill Tavern inside The St. Regis Monarch Beach, in Dana Point, Calif., Executive Chef Raj Dixit brings together lighter beers to

complement a fresh springtime-inspired menu.

Dixit pairs San Diego-based Ballast Point Brewing Co.’s Sculpin IPA—a beer that has notes of grapefruit, lime, tangerine, lilacs and daisies, with roasted poussin with green herbs and wild foraged mushrooms. “The clean flavors and bitterness bring out the umami in the mushrooms and the roasted baby chicken,” he explains.

He also likes to pair a beer from The Bruery, in Placentia, Calif., called Sour in the Rye—a sour ale with notes of rye, oak and cherry—with the restaurant’s take on fish and chips (a day boat crispy black cod with pommes soufflées and malt vinegar).

One other favorite is Hitachino Nest White Ale, from Japanese brewer Kiuchi. Dixit likes to serve it with a wild char dish that is complemented by saffron emulsion and Japanese koshiihikari rice. “The dish has three simple ingredients so [that] the beer, with flavors of acacia and jasmine, doesn’t overpower it,” he says. “It just adds to it.”

Chef Bob Hurley of Hurley’s Restaurant in Yountville, Calif., says some people find it ironic



Chef Adam Dulye of The Abbot’s Cellar

that his establishment—set in the heart of Napa Valley—offers beer and food tastings. But, he adds, they quickly see how well the two go together.

“In wine, you must be very aware of the balance of sugars, acids and alcohol,” Hurley explains. “For the most part, that eliminates pairings with a whole range of ethnic foods that accentuate sour, sweet, saltiness or spiciness. This is where beer shines.”

A Superior Combination

Like other chefs, Hurley says the wide complexity of flavor offerings makes beer the perfect drink with food. “In wine pairing, after you have dealt with the balancing act in your dish, you add ingredients that will complement the wine and pull out the many nuances and flavors that lie hidden in the complex layers of wine,” he says. “With modern-day microbrews, there are a whole new set of flavors and nuances to work with that there were not in the past.”

Additionally, beer generally transitions well from course to course. In contrast, certain wines only pair very well with certain foods but not so well with what is coming in the next course. Beer, however, is more forgiving and makes the jump from course to course more seamlessly.

The lower alcohol content of beer also helps with the flavor profiles of food. Of the 142 beer styles that the Brewers Association documented in 2013, the average beer style has 5.8 percent alcohol by volume compared to 12 percent for the average wine, Herz says.

“So what happens when you pair a higher alcohol beverage with a hot spicy food?” she asks. “Alcohol is a solvent that literally opens up the [pores] on your tongue, making you even more sensitive and available to sense heat.”

Spring is an ideal time to try beer and food pairings: Seasonal beers are lighter on the palate and include wheat-based beers, maibocks (traditionally tapped in May, from which they get their name) and saisons. They go well with spring green salads with feta or goat cheese and light vinaigrettes.

Cheese and beer pairings, too, are gaining attention in the culinary world. “A big sharp cheddar and a hoppy IPA is one of my favorites,” says Tim Gaddis, a certified cheese professional with Atlanta’s Bacchanalia restaurant. “Both have very pronounced flavors. When paired, the sharpness of the cheddar and the hops in the beer seem to subside, allowing the other flavors to come out.”

Despite the growing interest in beer and food pairings, chefs are quick to say that beer won’t replace wine pairings; it just gives the culinary world another option.

“Chefs are now thinking about both,” Miller says. “Sometimes they might create a dish that would pair well with wine and on another menu they might come up with a dish that would pair well with beer.” **B**



Sea bass is paired with Brewery Ommegang’s Duvel Rustica at The Abbot’s Cellar in San Francisco.

The Art of AUTOMOBILES

Like fine artwork, collector cars are investments that captivate with beauty, rarity and engineering, as well as memories that echo a bygone era.

BY RICHARD S. JAMES

THERE IS NO DOUBT THAT THE CAR COLLECTOR MARKET CAN BE FICKLE. WHILE collectible models from one manufacturer languish, prices for another marque may soar; in the course of a few years, those fortunes may reverse. While the value and desirability of individual makes or models may rise and fall like the tides, however, the market as a whole continues to advance.

A truly collectible car may be a safer bet than many more traditional investments, and provide years of enjoyment in the process. Stocks, real estate and ETFs may be solid ways to grow a fortune, but one can't throw the top down and drive a mutual fund up the coast on a beautiful day.

"The collector car market is interesting because even at the height of the recession, some of the greatest records at auctions were set," says Alain Squindo, vice president of RM Auctions. "There were some price adjustments, certainly, but by and large, the collector car market is as strong and vibrant as it has ever been. To give you some perspective, at Monterey [in Calif.] in mid-August, we set a record of \$27.5 million for a Ferrari (a 1967 Ferrari 275 GTB/4 NART Spider by Scaglietti), which is the most expensive price ever paid for a road-going car. The collector car market is incredibly strong."

Squindo recently prepared for RM's Art of the Automobile auction in November 2013 in conjunction with Sotheby's. It was the first major collector car auction in Manhattan in more than a decade and produced approximately \$62 million in sales in two hours, including a 1964 Ferrari 250 LM that went for \$14.3 million.

The question of what makes one car valuable and another not often comes down to, like everything else, supply and demand. Quite often there can be a huge disparity within a model range. A nice Porsche 356 coupe can be found for around \$75,000—but you could also spend more than half a million dollars to purchase one.

"There were thousands built; but when you start narrowing down the criteria for desirability, like a sunroof and a four-cam Carrera engine, all of a sudden you start getting into pretty rarefied air and something pretty special," Squindo says, citing the 1959 Porsche 356 A Carrera 1600 GS Sunroof Coupé by Karosserie Reutter that sold for more than \$600,000 at Art of the Automobile.

"It all depends on the ingredients that make that perfect cocktail of desirability," Squindo explains. "Rarity is certainly one function. The highest specification is a car with the fastest, biggest motor, a shorter chassis, four-speed transmission, open top ... a very sporty specification. Is the car original or was it fully restored? Are the numbers matching; is the car presented today with the same chassis, body and engine with which it was born? If you can start to isolate those criteria and satisfy them appropriately, the value of the car will rise."



Duesenberg, active from 1917 to 1937, was known for a distinctive "bow tie" style front bumper, which used two pieces of steel, with the top piece bent to reflect a bow tie.





COURTESY OF MERCEDES-BENZ

The Mercedes-Benz 300SL Gullwing (pictured) and Roadster were once racing-only cars.



COURTESY OF MERCEDES-BENZ ©2012 PAMEL LITWINSKI/COURTESY OF RM AUCTIONS

The Mercedes-Benz 300SL Roadster, like this 1957 model, is almost as sought-after as the Gullwing.



From 1956-1959, only 252 cars of the BMW 507 were ever built.



COURTESY OF BMW

BMW 507

Or, as Craig Jackson, chairman and CEO of the Barrett-Jackson Auction Co., puts it rather succinctly: “If it was rare and valuable back in the day, it is still rare and valuable today.”

That brings the discussion to a few cars that certainly meet those criteria—these automobiles are not for the casual collector or your everyday millionaire. These are cars that typically fetch seven figures, yet come up at auction often enough to consider adding to a carefully curated and highly selective collection.

Prewar Classics

While European sports cars like Ferraris and Mercedes-Benz 300SLs will always be in high demand, the market for other cars, such as the great touring roadsters of the 1930s, have ebbed and flowed. Right now, the market for such cars is seeing a resurgence.

“For a long time, because the World War II generation is passing, these cars weren’t in demand,” Jackson says. “But there’s another generation that’s

appreciating the cars. Not all prewar cars, but the sexy cars, the high horsepower cars, the supercharged cars. We’ve had a great run over the years selling Isotta Fraschinis.”

The Italian Isotta Fraschinis are one example, but they typify the low and powerful category, often backed by racing success, yet luxurious and hand-built. These cars, including Bentleys, Rolls-Royces, Bugattis and Duesenbergs, were made for the affluent.

The most sporty and unique models of these cars



MICHAEL FURMAN ©2013/COURTESY OF RM AUCTIONS

SIMON CLAY ©2013/COURTESY OF RM AUCTIONS



Ferrari 250 GT Lusso

DARIN SCHNABEL ©2013/COURTESY OF RM AUCTIONS



The Toyota 2000GT appeared in the 1967 James Bond movie "You Only Live Twice."

The Chevrolet Corvette L88, an American icon, is currently one of the most in-demand models.



JACI CLARK ©2012/COURTESY OF RM AUCTIONS

start at around half a million dollars and can escalate quickly, reaching up to \$2 million for a non-supercharged Duesenberg Model J.

1953-1964 Ferrari 250

The Ferrari 250 line was blessed with many variants, including racing models, that have a price of entry that start around \$5 million. The highly sought-after 250 GT Short Wheel Base California Spyder has gone north of \$10 million. But there are still several models that can be had for more reasonable sums, yet should appreciate nicely.

“The Ferrari 250 GT Lusso is one of the most beautiful Ferraris ever built,” says Garth Hammers, a specialist at Gooding & Co. “They only built a few hundred of them and they’ve gone from the mid-700s to the low \$1 millions in the last couple of years. They’re great cars, and the right people owned them in period. In terms of an open car, the Cabriolet Series II by Pininfarina is also great. People are looking at that car thinking there’s still a lot of room for higher pricing. It’s an open 250 Ferrari, [and] they didn’t make too many of them.”

While \$1 million is the starting price for these models, there are other versions of the 250, such as the GTE Coupe, that can still be found for less than the price of a new 458.



250 GT Cabriolet Series II by Pininfarina

NEIL FRASER PHOTOGRAPHY/COURTESY OF RM AUCTIONS

1954-1963 Mercedes-Benz 300SL Gullwing and Roadster

The Mercedes-Benz SL line began with the 300 SLR. The racing-only car took the overall win in the 1952 24 Hours of Le Mans before Mercedes opted to build a road-going version. In 1955, Stirling Moss, with co-driver Denis Jenkinson, drove a 300 SLR W196 to victory in the legendary Mille Miglia road race in Italy, completing the 1,000-mile course in approximately 10 hours, sealing the car’s place in automotive legend.

The W198 chassis was never built in huge

numbers. Only 1,400 of the gullwing door coupes and 1,858 roadsters were built—a low number, but still plentiful enough to keep prices from entering the stratosphere today.

“They’re relatively common, in the sense that we’re talking about such rarity,” Squindo says. The coupe, with its radical-for-the-time gullwing doors (required because the chassis rails occupied the space where normal doors would hinge and repeated on the modern SLS AMG) has traditionally been the most desirable, partly because of their rarity. However, the gap is decreasing.

“The 300SL Roadster is keeping pace with the Gullwing,” Hammers says. “Some people feel that they’re a little friendlier to drive, a little more versatile. But they’re really emerging as the most usable, iconic, reliable, fun-to-drive event cars you can buy.”

Mercedes-Benz 300SLs have been ranging in price from approximately \$1.2 million to \$1.6 million, with the rare alloy cars exceeding \$4 million.

1956-1959 BMW 507

With the success of the 300SL, U.S. automobile importer Max Hoffman saw an emerging niche for powerful, beautiful two-seater sports cars—which BMW did not possess in its lineup. Envisioned as a cheaper alternative to the 300SL, BMW’s variation ended up being more expensive thanks to its hand-formed aluminum body. Still, BMW lost money on each car sold and only 252 cars were built during its run, ensuring its rarity.

The 507 is a machine of mechanical beauty, but it’s the sweeping Albrecht von Goertz-designed lines that earned the car its place in history. “Only a few hundred of them were ever built. But it is an iconic shape that influenced BMW design from the get-go, so it’s very desirable,” Squindo says. The “gills”

behind the front wheel well remain a BMW design element, in various forms, to this day.

As a rare car, 507s don’t come up for auction often, but they can be expected to command more than \$1 million when they do. One offered at Art of the Automobile garnered a record \$1.65 million in November 2013.

1967-1970 Toyota 2000GT

Much as it does today, Toyota in the late 1960s had a reputation for building dependable, practical cars. But just as the Lexus LFA proves the company can build something exciting and extreme today, the 2000GT did then.

“The Toyota 2000GT is now really enjoying its day in the sun,” Squindo says. “It’s a true supercar from Japan that was never really truly appreciated by the American collector until recently. We sold one in a private sale earlier this year for over a million dollars. It’s a true supercar, and it’s a very rare car.”

Only 337 2000GTs were produced and, while it would hardly be considered powerful today at 150 horsepower, it was a true sports car and met with some racing success in its prime. It was also more expensive at the time than a Jaguar E-Type or

Chevrolet Corvette. While it may have been a rare sight on roads in the U.S., many Americans were familiar with the car thanks to its appearance in the 1967 James Bond movie “You Only Live Twice.”

1968-1969 Chevrolet Corvette L88

The Corvette is an American icon, always envisioned as a less expensive alternative to European sports cars, but often commanding equal respect. One of the most in-demand models right now is the late 1960s L88.

An option code meant to turn the Corvette into a racecar, the L88 was almost a secret, and Chevrolet hardly encouraged its dealers to order them or sell them to customers. Thus, fewer than 200 of the 500-plus-horsepower C3 L88s were built, and only a handful of L88 C2s were built, most intended for racing. Today, the C3 coupes are going for half a million dollars, while the extremely rare C2 roadster has attracted bids of \$1.5 million.

Like a priceless artwork or an aged fine wine, the value in collectible cars will only skyrocket in the future. Yet, disparate to a precious masterpiece encased in glass, many car enthusiasts view these artworks on wheels as more than just a sound investment—it’s a pastime that brings joy. **B**

ENTRY-LEVEL COLLECTING

Gullwings and 250 Ferraris are out of reach for many, but those who appreciate vintage roadsters have an in into the collector car world. Considering a new Jaguar F-Type or Porsche Carrera GTS is fun, but it could pay to start thinking a little differently. While the 911 will drop 30 percent in value as it’s driven off the lot, there are a number of cars in a similar price range that will head in the opposite direction.

One of those is the Porsche 911 of 40 years ago. “A nice 911—it doesn’t have to be a 911S; a 911T or 911E—is a wonderful car,” says Garth Hammers of Gooding & Co. “Magnificently designed, they have parts availability and they’re very engaging to drive. You can still get in under the \$100,000 price point if you look carefully. It’s always nice to find a car that’s been with an owner for a long time.”

Another car that Hammers mentions isn’t one that would come to mind for most people, even if they’re aware that it exists—the Fiat Jolly, which debuted in the late 1950s. Yet, the diminutive Italian runabout has become quite popular in recent years.

“It’s really a fun, little car,” he says. “It’s not something you’d take on a longer event, but something on the lower end of things. Half a year ago they were \$60,000 or \$70,000; now they’re over \$100,000.”

RM Auctions Vice President Alain Squindo has an affinity for Jaguar E-Types, however. “It’s a classic shape,” he says. “A Series I with covered headlights, matching numbers in the engine, a roadster ... it’s an unbeatable combination. ... It’s a perfect weekend getaway car.”



Jaguar E-Type

ROBIN ADAMS ©2013/COURTESY OF RM AUCTIONS



Fiat Jolly



Porsche 911 Targa

PATRICK ERNZEN ©2013/COURTESY OF RM AUCTIONS



Jacqueline Durran's ensembles helped "Anna Karenina" (2012) win an Academy Award for Best Costume Design in 2013.

CINEMATIC *ENSEMBLES*

A sartorial expression of art that dates back more than a century, costume design brings celebrated characters to life on the silver screen.

BY PETER A. BALASKAS



Costume designer Edith Head's sketch for Elizabeth Taylor in "A Place in the Sun" (1951)

THE SPARKLING DIAMOND BROACH ACCENTING BETTE DAVIS' BLACK EVENING dress in "All About Eve" (1950). Gary Oldman's darkened spectacles intensifying his malevolence in "Dracula" (1992). The vibrantly seductive crimson gown Keira Knightley wore in the passionate "Anna Karenina" (2012). The wigs and sequenced flapper dresses Jack Lemmon and Tony Curtis wore in "Some Like it Hot" (1959).

The designers who created these iconic costumes—Oscar winners Edith Head, Eiko Ishioka, Jacqueline Durran and Orry-Kelly, respectively—are only a few of many talented artists who have the uncanny ability to read a script, capture its essence and themes, and then, with their keen eyes for detail, bring a story and character to life through clothing.

As film continues to evolve in our culture, more and more costume designers appear in the spotlight and continue to progress within their art and industry, amazing audiences with each passing year.

A Magical Spark

The special "spark" to pursue one's artistic passion begins differently for each individual, especially for costume designers. For film historian Deborah Nadoolman Landis, who is also the founding director and chair of the David C. Copley Center for the Study of Costume Design at University of California, Los Angeles (UCLA), as well as curator for the "Hollywood Costume" exhibition through July 6 at the Phoenix Art Museum, it was all about her love for theater, history and literature that guided her toward her craft.

"I never found history boring because I never thought of people in history as being dead; I thought of them as being alive ... and people in stories being alive," Landis says. "And so, the actualization of these real people was just a matter of material to me. Let's make these people in the story real. And so I never had a division between them and me."

While earning her Master of Fine Arts at UCLA and her doctorate in history of design at the Royal College of Art in London, Landis understood that when it came to costume design, the story and the characters were what mattered in bringing them to life even more, whether on the stage or in the movies. She also learned



PHOTOFEST

In “Inception” (2010), Jeffrey Kurland designed all the costumes for each character, which had a palette that was symbiotic with their character and style.

that the costumes shouldn’t distract from the story that was being performed, that there was a delicate balance that the designer had to maintain.

She’s since gone on to have a successful film career, designing Indiana Jones’ fedora and jacket in Steven Spielberg’s “Raiders of the Lost Ark” (1981) as well as pieces in iconic comedies directed by her husband, John Landis, including “The Blues Brothers” (1980), “Trading Places” (1983) and “Coming to America” (1988), for which she received an Academy Award nomination.

A background in theater served a major influence in designer Jeffrey Kurland’s prolific career, which includes “Erin Brockovich” (2000), “Ocean’s Eleven” (2001), “Collateral” (2004) and “Inception” (2010). Originally an acting major, Kurland eventually transitioned to costume, set and lighting design at Northwestern University in Evanston, Ill.

“I felt that that costume designing [and acting] ... they’re in tandem,” he says. “[Costume designing] ... was an education in character. And that’s why I say it’s so close to being an actor, the path the actor takes. It’s

so steeped in character, and it’s so steeped in the story.”

While working in theater, ballet and opera for 10 years, Kurland always looked to his influences for inspiration: costume designers Travis Banton, Dorothy Jeakins and Theoni Aldredge, among others. But it was his mentor, Tony Award-winning costume designer Patricia Zipprodt, who taught him the No. 1 rule when it comes to designing costumes: to be true to your story.

“Your job [is] to tell that story in the visual sense,” he says. “Know your story and respect it. And always go back to it because that’s where it all will come from. If it’s a good story, it will be a good design.”

The Creative Process

Theater also played an important role in April Ferry’s experiences as a costume designer, resulting in her Oscar nomination for Best Costume Design in “Maverick” (1994) as well as the Lifetime Achievement Award from the Costume Designers Guild. Her “school,” however, was simple on-the-job training after spending a number of years in New York

pursuing her dream of becoming a dancer. She then moved to Los Angeles, where she was hired for “The Dean Martin Show” at Universal Studios to zip up costumes for the dancers, which led Ferry to become a wardrobe mistress for other shows at the studio. After learning much from famed designers such as Bob Mackie, she then met her future mentor and lifelong friend, Robert Fletcher, who served as chief costume designer on the first four “Star Trek” films.

“He’s the biggest influence because he’s done Broadway, ballet, opera, early television; he has done everything,” Ferry says. “And so, I started working for him and that’s how I finally got good enough to feel that I can be a designer.”

When Fletcher retired, he donated all of his costume books and sketches to Ferry, resulting in her expanding her home to include a research library for all her various film projects, which is but a small step when it comes to the overall process in creating costume designs for a motion picture.

“Research, research, research is the most fun about the job sometimes,” Ferry says. “Read the script



Legendary costume designer Edith Head collaborated with director Alfred Hitchcock on several films from 1946 to 1976, making a name for herself as one of Hollywood's most prolific designers.

over and over and over again until you've really got the characters nailed. And talk to the director [and actors]. Communication is really important at that juncture of the preparation."

All source materials that the designer researches vary in form: an actual personal library, such as the one Ferry owns, the Internet, university libraries and even casually meeting people on a daily basis. Following the pre-production research and gathering a trustworthy staff is the development of the costumes, which can include garments that are rented, purchased, designed and manufactured specifically for the film. After the designers choose what pieces the actors will be wearing, the garments then undergo a series of dying, distressing and laundering

processes. The actor fittings come next, followed by the director's approval, which then leads to shooting the scene.

Landis stresses that the costumes should not only help actors get into their characters but also be appropriate to the overall scene. The audience should only notice the character and the story, never the costumes themselves.

"The costume doesn't have to be beautiful; it has to be right," Landis says. "The costume does not have to be recognized; it can be totally invisible and allow an actor to wholly embody the person in the movie so that you are listening, and your suspension of disbelief is totally unencumbered. That's what makes great costume."

BRINGING A VISION TO LIFE

Obstacles help designers evolve as artists beyond expectation. Here are a few examples of these adversities from today's modern-day designers.

DEBORAH NADOOLMAN LANDIS:
"COMING TO AMERICA" (1988)

"[The movie is] an African-American fairy tale. The cultural clash is not a black and white culture clash; the culture clash is a fantasy African kingdom whose prince comes to New York to find a queen ... and he goes to Queens. And so my challenge was—and I walked a very fine line—I wanted to [show the journey and celebrate] African-American culture."

JEFFREY KURLAND:
"INCEPTION" (2010)

"'Inception' " is neither contemporary nor period ... it falls in someplace in between, in another dimension. So all the clothes for that were made and the palette was extremely tight, and very closely followed, because I had to explain to the audience when you were in a dream, when you were in reality, when you were in a flashback. And each dream then had to reflect the style and attitude of the creator of the dream."

APRIL FERRY:
"ROME" (TELEVISION SERIES; 2005-2007)

"Working on a series ... it's just madness. You really need two crews. The way we shot it was every episode in seven to eight days, so it would overlap. I couldn't have the same people on the set of one episode that I could on the set of the other episode. It was just a matter of logistics. We made 5,000 costumes that first season. It was fun, and it was hard. But I never had a better job. It was the most creative you can possibly be."

Costume Icons

Masters of design have employed the practice of making a costume "invisible" yet still capturing and enhancing the presence of the character since the early 20th century. One such pioneer was Adrian Greenberg, known professionally as simply Adrian. Although he worked with the creme de la creme of leading ladies, such as Greta Garbo, Jean Harlow and Joan Crawford, he will always be known for designing the 1939 classic "The Wizard of Oz."

"Adrian ... was a milliner. He had grown up around flowers in his mother's millinery shop," Landis says. "He had designed 'The Wizard of Oz' when he was in high school or junior high school; he was passionately in love with the book. And then, who knew he



Costume designer Colleen Atwood won an Academy Award for her work in “Alice in Wonderland” (2010).

would have the opportunity approximately 30 years later to design it himself.”

Another pioneer was Walter Plunkett, whose prestigious works included “Singin’ in the Rain” (1952), “Duel in the Sun” (1946) and, most notably, “Gone With the Wind” (1939), which would immortalize Scarlett O’Hara and Rhett Butler in cinematic canon.

But it was the legendary Edith Head who set the bar of high quality costume design, not only in terms of her creative eye, but through pure audacity. After graduating with a bachelor’s degree in French from University of California, Berkeley, and a master’s degree in romance languages from Stanford University, she became a language teacher and took evening art classes at Chouinard Art Institute in LA. She did this until she (admittedly) borrowed another student’s sketches and interviewed to be a costume sketch artist at Paramount Pictures, where she was hired to work in the early 1920s. As Landis points out, Head stormed onto the costume design scene through sheer chutzpah.

“She came as a virtual apprentice to Howard Greer and Travis Banton, who were great masters in the art of costume design,” she says. “They were her mentors and her employers at Paramount. ... She was trained

on the job at Paramount, so she was given jobs that they really didn’t want.”

Head’s talent grew with every single project and costume she designed, from 1925 to her death in 1981. During her career, she earned 35 Oscar nominations and won eight times—the most Academy Awards received by any designer.

Collaborating With Class

Head’s most significant growth, however, occurred during her longtime collaboration with director Alfred Hitchcock. Head learned from the legendary director the importance of the costume adding to the character’s personality through the subtlety of colors and shades without it being a distraction.

From 1946 to 1976, Head and Hitchcock were a dynamic duo in creating iconic characters, from Ingrid Bergman’s dark wardrobes that enhanced her beauty in “Notorious” (1946) and Kim Novak’s memorable gray outfit that fueled Jimmy Stewart’s obsession in “Vertigo” (1958) to Grace Kelly’s seductive evening dress seems in “Rear Window” (1954).

The teamwork of Head and Hitchcock was not an unusual collaboration between a costume designer and



Colleen Atwood is a three-time Oscar winner.



Sandy Powell (left) at the 77th Academy Awards

film director. Besides Landis and her husband, as well as Kurland's collaboration with 14 of Woody Allen's films, there is also three-time Oscar winner Colleen Atwood, who designed nine of Tim Burton's films, including the Academy Award-winning costumes in "Alice in Wonderland" (2010).

Additionally, Sandy Powell is known for collaborating with Martin Scorsese, designing six of his films and winning one of her three Oscars for "The Aviator" (2004). Durrant, who designed the Oscar-winning "Anna Karenina," also worked on three other films for director Joe Wright, including "Atonement" (2007), "The Soloist" (2009) and "Pride & Prejudice" (2005).

Whatever is in store in the future, especially with the advent of CGI and other technological advances, costume designers continue to pursue their craft for the same reasons any other artist pursues their passion: They simply love it.

"It still feels great, and every project is a new project—that is the thing that keeps me young and alive, and it keeps me going," Kurland says. "I still love my work, crazy as it is. ... It's so much a part of your being that you don't even think of it as a separate thing anymore." **B**

"THE COSTUME DOES NOT HAVE TO BE RECOGNIZED; IT CAN BE TOTALLY INVISIBLE AND ALLOW AN ACTOR TO WHOLLY EMBODY THE PERSON IN THE MOVIE SO THAT YOU ARE LISTENING, AND YOUR SUSPENSION OF DISBELIEF IS TOTALLY UNENCUMBERED. THAT'S WHAT MAKES GREAT COSTUME."

—DEBORAH NADOOLMAN LANDIS



MIRIAM WANNER BROS./PHOTOFEST

"The Aviator" (2004), which earned an Academy Award for Best Costume Design, captures the mid-1900s time period through Sandy Powell's sartorial ensembles.



Science of the Sip

THE SHAPE AND DESIGN OF WINE GLASSES ENHANCE THE TASTING EXPERIENCE.

BY MONICA PRELLE

SEDUCTIVE AROMAS OF WARM, BAKED CHERRIES, PLUM and damp earth are unmistakable. The bright red hue lights up as it swirls around a traditional pinot noir glass; a long crystal stem, oversized bowl and tapered rim highlight the varietal's most notable characteristics.

Tasting a well-crafted wine is captivating, but if it weren't for the stemware, pinot noir may taste simple and generic. The aromatics might get lost, and the delicate flavors of the wine could blend together. From chardonnay to Bordeaux, wine glasses created for specific varietals are designed to highlight the nuances, allowing the characteristics of a wine to shine.

There is no mistaking—the wine glass completes the tasting experience.

Wine Glass Design

"The shape of a glass affects the bouquet, taste, balance and finish of wines," says Maximilian Riedel, CEO and president of Riedel Crystal. "My grandfather, Claus J. Riedel, discovered that every wine varietal has distinct properties that are best expressed in a shape tailored to its specific flavor profiles."

Introduced in 1973, Claus Riedel's Sommelier series stemware line was the first in history to base the shape of the wine glass on the characteristic of the grape varietal. Riedel not only changed stemware shape but also departed from traditional colored and cut glass to unadorned, thin-blown, long-stemmed wine glasses. His innovation forever changed wine glass design and has influenced stemware forever. The family-owned and operated Austrian crystal company is now recognized as the worldwide leader in wine glass production and produces 60 million items per year.

Varietal-specific stemware uses shape, size and rim



The St. Regis Bal Harbour Resort Beverage Manager Sebastien Verrier recommends serving red wine in a wider glass to allow the liquid to breathe.

diameter to best showcase a wine's aroma, texture, flavor and finish. The glass also helps to accentuate or minimize acidity and tannins in a wine.

Red wines are traditionally served in a wider glass than white wines because of the high amount of tannins, according to Sebastien Verrier, beverage manager at The St. Regis Bal Harbour Resort.

Tannins are the structure and natural preservative of a wine that come from the grape's skin, seeds and stems. Full-bodied red wines like cabernet sauvignon have more natural tannins than white wines and benefit from contact with oxygen. The larger bowls (the portion of the glass where the wine is poured and sipped from) that red wines are typically served in help the wine to breathe.

"The more contact the wine has with oxygen, the more it is going to open up, and the softer the tannins will be," Verrier says. "White wine does not need the oxygen because it opens up right away. The white wine is usually about the fruit

and the acidity, so we use a smaller glass."

Though tannins and acidity are important characteristics in wine, aroma is the most important element when selecting a glass, according to Jamie Goode, a London-based wine journalist and author of "The Science of Wine: From Vine to Glass."

"Some glass manufacturers make a big deal of body and tannin, but I think aroma is the main factor," Goode says. "Of course, expectations are raised when wine is served in a beautiful glass. There's a lot of psychology and aesthetics in wine appreciation."

While the sizes and shapes of the bowls influence the intensity and complexity of the aromas, the shapes of the rims determine where the wine initially lands on the tongue, affecting the perception of its taste. Varietal-specific wine glasses are certainly a luxury, but for wine aficionados and oenophiles alike, they make a colossal impact on how wine is experienced and tasted.

Pairing Wine to Glass

The taste of a wine on the palate is mostly influenced by olfactory senses, Verrier explains. Aroma is a significant factor in the flavor profile of the wine, which determines the size of the wine glass. The shape of the rim also plays an important part of varietal-specific glassware, directing the wine to specific areas of the mouth. Each part of the tongue is responsible for different taste receptors like sweet, sour and bitter.

Pinot noir is considered one of the most aromatic varietals and is typically served in a glass that has a large bowl, allowing the aroma to be released. The most proper glasses for pinot noir also have a tapered rim, a design element that keeps the aromas released by the air within the glass.

"Tasting and smelling is believing when it comes to the effects of glassware on how we enjoy wines," Riedel says. "In a larger bowl, the wine has more space to open up in the glass, permitting greater interaction with the air, and directing the aromas



in a more focused way to the olfactory receptors.”

Chardonnay, however, is also sometimes served in a glass with a wide bowl, but not because of the aromatics. Depending on the winemaker, chardonnay can take on a number of tasting profiles. A wine that is made with new French oak will have full-body characteristics and can benefit from a larger glass, Verrier explains.

The larger bowls in white wine glasses minimize the oakiness of the wine. Chardonnay aged in oak barrels or stainless steel tanks will have higher acidity and less oak, and is best served in a standard white wine glass.

“Varietal-specific stemware factors in a grape varietal’s inherent properties, ensuring that they are delivered to the part of the mouth with the appropriate receptors for sugar content, tannins and alcohol levels,” Riedel adds.

However, one wine that some experts can’t fully agree on a “correct” drinking glass for is

Champagne. Few things are more elegant than a toasting with a long-stemmed flute of bubbling Champagne; it is the hallmark of celebrations. Though Champagne is a wine with acidity and aromatics, it is served in a varietal-specific glass for other reasons. Though the flute shows off the bubbles nicely, it is not necessarily the best way to taste the wine.

“The flute is very nice to look at the transparency of the Champagne and the elegance of the Champagne, but it is very impractical to put your nose in it and get the olfactive,” Verrier says.

In fact, a traditional Champagne glass is a small, rounded bowl called a coupe. Though the story has never been confirmed, legend has it that the saucer-shaped glass was modeled after the breast of King Louis XV’s mistress. According to Verrier, many people in France still prefer to drink Champagne from a coupe-style glass because it showcases the wine’s aromatics better than a flute.

Art of Decanting

In addition to the shape and design of a wine glass, decanting can sometimes be equally as important to the overall tasting experience. Traditionally, older vintage bottles were decanted under candlelight in order to separate the wine from its sediment, but sommeliers today will also decant younger wines to initiate additional oxidization. Full-bodied young wines like a Napa Valley cabernet sauvignon or Bordeaux benefit from time in the decanter.

“Young wines have not always matured fully, and can be tight—not completely developed to their full potential,” Riedel says. “When you decant a young wine, you aerate it, accelerating the wine’s development. When done correctly, you can achieve years of aging in minutes.”

“Conversely, a bottle of wine aged for years in a cellar will have changed from when it was first bottled,” Riedel explains. “Sediment collects

and the wine takes on a new profile. In this case, decanting ‘enlivens’ the wine, forcing oxygen through a beverage that has been undisturbed for a long period of time. Decanting such a wine helps maintain its balance and allows you to separate the wine from the sediment that has accrued.”

As a wine is poured into a decanter, it aerates while sliding down the glass. The greater the surface area of a decanter, the more oxidization occurs—however, a decanter can also be used for aesthetic reasons.

“Decanting helps wine open up a bit in terms of aromas and structure,” Goode says. “It also has a strong psychological effect, which shouldn’t be discounted.” For example, if guests or the taster believe a wine tastes better after decanting, or being served in a special glass, then it will.

Without a doubt, wine poured from an elegant decanter and into a proper glass custom-designed to enrich all its facets can certainly further heighten the experience, Goode explains. Most importantly, a well-designed glass allows the characteristics of each varietal to shine through so the taster can fully appreciate all its aromas and flavors. **B**



Decanting, another important element of wine tasting, helps the wine to release its aromas.

THE PERFECT GLASS

THESE VARIETAL-SPECIFIC GLASSES WILL ENHANCE ANY DINNER PARTY OR WINE-TASTING EXPERIENCE.

FLUTES AND COUPES

The celebratory beverage of choice, Champagne, is served in a tall, thin long-stemmed flute that showcases the wine’s effervescence. Or, try Champagne coupes, which better showcase the wine’s aromatics. Flutes and coupes are highly recommended for sparkling wines, including rose and Champagne.

Elysian Amethyst Champagne coupe glasses, by Waterford, \$550, at bloomingdales.com



WHITE WINE GLASS

The wide bowl in a white wine glass allows the bouquet of full-bodied white wine, like chardonnay, to soften and develop its diverse range of aromas and flavors. This type of glass is highly recommended for fruity or citrus wines, including chardonnay, sauvignon blanc, pinot gris and reisling.

Crystalline white wine glasses, by Swarovski, \$390, at swarovski.com



BURGUNDY GLASS

The large bowl of a Burgundy glass allows the bouquet of aromatic reds to take center stage. The varietal-specific glass maximizes the fruit flavors and aromatics, which pinot noir is known for. This type of glass is highly recommended for full-bodied red wines, including pinot noir, red Burgundy and Barolo.

100 Points Burgundy glass by James Suckling, by Lalique, \$320, at lalique.com



BORDEAUX GLASS

Designed to highlight the depth of cabernet sauvignon and full-bodied blends, the wide bowl of a traditional Bordeaux glass gives the wine plenty of breathing space. As the wine opens up, the tannins soften and the glass showcases the nuances of the wine. This type of glass is highly recommended for reds, including cabernet sauvignon, Bordeaux and merlot.

Louvre clear Bordeaux glasses, by Lalique, \$140, at lalique.com



Transforming TABLES

LUXURY PUBLISHER ASSOULINE IS INTENT ON RESHAPING
THE WAY WE LIVE, ONE BOOK AT A TIME.

BY JENNIFER PAPPAS

IT'S AN UNDENIABLE REALITY THAT IN AN INCREASINGLY digital age, the worth of a physical book—from its cover, to its binding, to the inimitable scent of its pages—has been devalued. The pervasive allure of convenience has prompted legions to empty their bookshelves in favor of e-readers and tablets. Fortunately, however, bibliophiles can take comfort in the work of Assouline Publishing, a luxury purveyor of fine art and travel books that has revolutionized the industry with its unabashedly opulent—and to some, counterintuitive—aesthetic, proving that tangible books will always be coveted items for a certain demographic of discerning taste.

Founded by Prosper and Martine Assouline shortly after their marriage in 1994, and now celebrating its 20th anniversary, the publishing house has steadily reimagined the luxury book market since its early days as a family-owned operation in the south of France. Guided by sheer passion, drive and an unbridled appreciation of beauty, Assouline releases books that are meticulously researched and visually gorgeous—immaculate feats of imagination. These are the type of books that owners proudly display, yet remain almost afraid to touch for fear of marring the pages with their fingerprints. In fact, the volumes are much more than books; they are pieces of art that provoke both powerful thought and dialogue.

Over the years, the Assoulines have

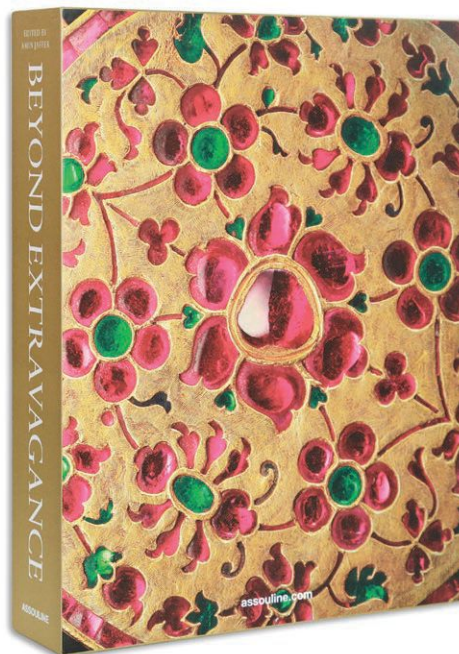
welcomed an impressive range of innovators—artists, photographers, writers, architects, fashion designers and international gourmets, among others—into their singular world. And recently, the company has even moved beyond the realm of books, forging upscale retail partnerships to produce branded furniture, leather goods, stationery and candles reflective of Assouline's distinctive philosophy.

This is a story about books, without a doubt. But this is also a story about how one couple, through a prescient vision of what a book could be, has come to educate, enthrall and inspire a generation of readers through a medium once considered obsolete.

The First Chapter

Though now considered a worldwide sensation, Assouline began as a home-grown endeavor in its founders' native France. For nearly two years after they were married, the Assoulines worked from their home in Paris, transforming a large shared apartment into a 1,000-square-foot studio. Yet despite the Assoulines' clarity of vision, their very first book—a retrospective titled “La Colombe d'Or,” featuring photographs of the eponymous French landmark and artists' hangout—proved a particularly tough sell.

“La Colombe d'Or is a mythical, small hotel in the south of France that is linked with the story of modern art, from [Henri] Matisse to [Alexander]



“Beyond Extravagance” (2013)



ASSOULINE

Prosper and Martine Assouline celebrate 20 years of Assouline Publishing this year.



"Beyond Extravagance" explores the centuries-long tradition of fine jewelry and art objects throughout India's history.



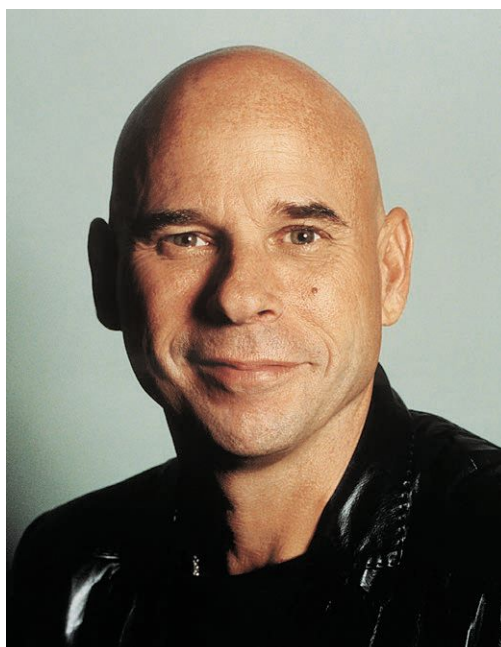
"Gaia" (2011) showcases stunning photography from private space explorer Guy Laliberté's experience above Earth.

Calder," Martine Assouline explains. "It shares our concept of luxury because everything is simple but of high quality, and there is soul in that place. It was our second home for years; we would go there for the summer and also on weekends all during the year. The owners were our friends, but being very private, they refused to make a book. So, one day, we came with a layout. Prosper had taken the photos, and I wrote the text. They loved the book ... and understood that it was much more interesting than the 'voyeuristic' book they had feared."

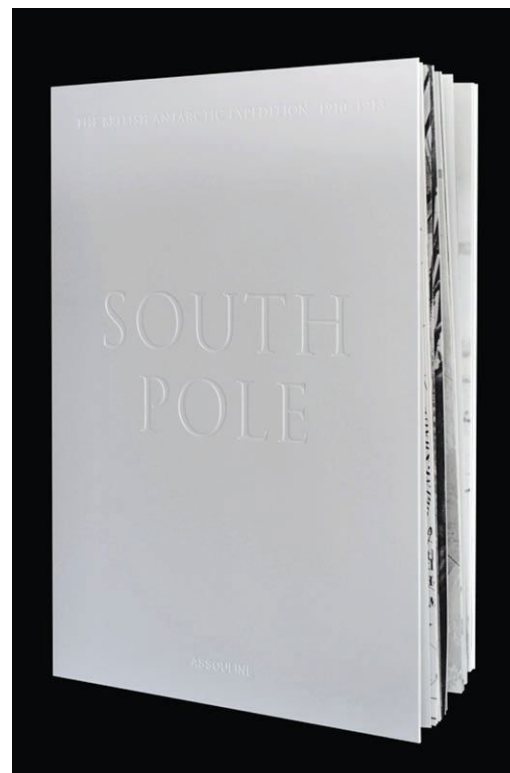
While not necessarily a commercial triumph, the release of "La Colombe d'Or" inspired the couple to continue producing detailed books for public consumption. Since then, Assouline has published thousands of titles related to fashion, beauty, travel, art, design, architecture, photography, jewelry, spirituality and the epicurean arts. In addition, the company has released a variety of collections, which continue to push the boundaries of luxury and beauty while remaining true to the brand's ideology of books as a vehicle for transformation.

The company's first international success was the Mémoire collection: small, visual books that highlight the legacies of influential designers, brands and artists, from Cristóbal Balenciaga to Brazilian architect Oscar Niemeyer—an untapped niche the Assoulines thought held some promise.

"Those types of books did not exist at that time; books were more classical in size and content," Martine Assouline says. "We thought there was a market for them, especially for fashion books. We ended up translating those books into eight languages. Everybody wanted them because it was an easy and fast way to become more intelligent on a subject ... with pleasure."



Guy Laliberté, founder of Cirque du Soleil, authored "Gaia."



"South Pole" (2012) stands 2 feet tall, is hand-bound and features 100 magnificent illustrations.

This decidedly positive reaction to the Mémoire collection inspired the Assoulines to develop more series, including the Game Book collection, which focuses on visual art, film, music and fashion. A lifestyle travel series, the In the Spirit Of collection, transports readers to storied destinations around the globe, such as Capri, Italy; Beverly Hills, Calif.; New Orleans; and Miami. Perhaps the brand's crown jewels, however, are the volumes that comprise the Ultimate collection, an assortment of large, luxurious, hand-bound books that Martine Assouline calls "amazing pieces" and "works of art in themselves."

In just two brief decades, Assouline has attracted a powerful fan base; accordingly, the company now releases several new and reissued volumes each month. In one week alone, toward the end of fall 2013, the brand not only launched three new titles but also accompanied each one with an extravagant congratulatory fete—now a signature component of an Assouline release.

"Monday, we were at the Frick Museum [in New York City] to launch 'Beyond Extravagance,' a book on an extensive private collection of royal Indian jewelry owned by Sheikh Hamad Al'Thani," Martine Assouline recalls of the whirlwind week. "Tuesday was the launch of 'Private' by Giancarlo Giammetti, about his 50 years of photos and diaries as the partner of [fashion designer] Valentino. Wednesday was the launch of 'Brancusi New York: 1913-2013' at Paul Kasmin Gallery, where [Kasmin] is exhibiting five extraordinary pieces by Brancusi. On Saturday, we closed the week



The “South Pole” release party featured the book on top of an ice sculpture shaped like a bookstand.

with a dinner at Sotheby’s for another launch of ‘Private’—one table of 120 persons in the middle of the most extraordinary paintings.”

The brand’s most recent major launch, “South Pole: The British Antarctic Expedition 1910-1913,” was published in January and contains more than 100 rare black-and-white photographs and 12 stunning gatefolds of the historic failed journey commonly known as the Terra Nova Expedition. The special edition reissue is hand-bound, printed on enlarged waterproof paper and limited to 150 numbered copies. True to Assouline’s penchant for over-the-top presentation, the tome’s release party featured an oversized copy of the book displayed on a block of ice that had been carved into the shape of a bookstand.

Though these overt celebrations may be misconstrued as gimmicks, Martine Assouline is quick to note that producing quality books remains the company’s chief priority—the star-studded parties are mere accessories.

“We love and believe in books more than everything else,” she explains. “We like to extend our taste and vision to the concept of a luxury brand based around culture to create all that can be expected in a chic and contemporary library.”

Behind the Scenes

In addition to the wealth of passion, ideas and expertise the Assoulines possess, the publishing operation is bolstered by the talents of the brand’s creative director, Camille Dubois, who astutely manages many of the tasks that are integral to bringing the company’s vision to fruition. Dubois currently oversees a team of designers in the company’s New York City office, but also spent time in Paris prior to relocating to the U.S. Because of her experience navigating the markets of two of the world’s most cosmopolitan cities, Dubois seems almost remarkably in tune with Assouline’s signature tagline, “The Most Sophisticated Books

in the World.”

“Assouline wants to create dreams by creating the most cultural ... objects and accessories that anyone with style wants to have,” Dubois explains. “Assouline creates the desire of culture and style.”

Along with her managerial duties, Dubois directly influences the design process, working in conjunction with Prosper Assouline on each project—a tremendous amount of responsibility considering the fact that she and her team are in the process of producing an average of 15 books at any one time.

“Once we agree on a format that is the most adapted to the subject, photography and style, Prosper Assouline and myself usually like to envision the cover quickly, which is always very exciting and brings enthusiasm and reality to the project,” Dubois says. “The layout of a book is adapted to the subject but always has to be very chic—classical in a sense and, of course, modern at the same time.”

To date, Dubois’ favorite project to complete has been the special edition of “Gaia,” a photographic account of Cirque du Soleil founder Guy Laliberté’s experience aboard the International Space Station in 2009. She even created a calligram—an arrangement of text in which the design creates a visual image related to the meaning of the words themselves—specifically for the book.

Aside from the obvious expectations that accompany the Assouline name, Dubois abides by her own lofty standards. “I always want to create an object that I am proud of and that I would like to have for myself, or offer to others,” she continues. “I want to create an object that people will be glad to have, to admire, to keep, to show—a book that creates a unique experience or moment for the reader. ... That means attention to detail is key in each step of the creation process, from the design and size of the margins, to the fonts, colors and fabric for the cover.”



BEYOND THE BOOKSHELF

In addition to the assortment of new tomes coming this spring as part of Assouline’s 2014 collection, the company will be launching a number of other luxury items for homes and wardrobes. Here is just a small sampling of what to expect.

BOOKS: The publisher will debut a reissue of “Oscar: The Style, Inspiration and Life of Oscar de la Renta”; “In the Spirit of Seville”; and “The Surf Club,” among other titles.

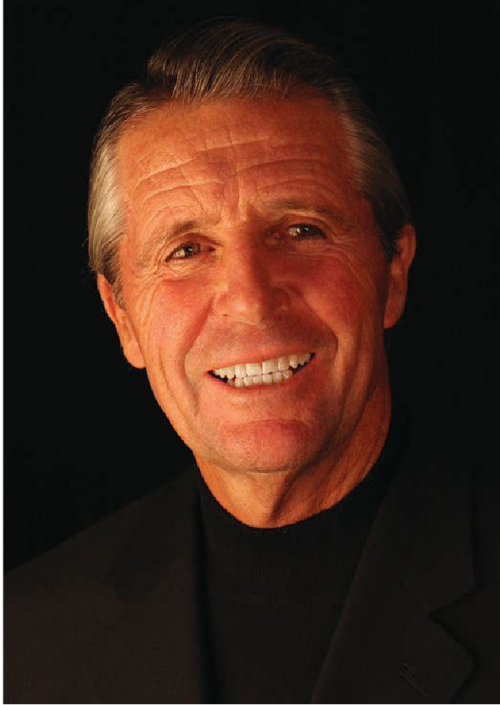
BAGS: Just in time for spring, admirers of the brand can expect Assouline’s colorful trademark bags in embossed leather to feature lettering in fresh fonts like Didot as well as the company’s exclusive crest designs.

BOUTIQUE: The company will open a showroom specifically for Assouline furniture, where it will also begin working directly with interior designers for the first time.

This keen perception of the importance of the most miniscule details pervades the entire company, allowing Assouline to create visceral experiences for readers who dare to notice and crave beauty in their own lives. Likewise, as many diehard readers and writers lament the coup that digital media has staged against the printed word, Martine Assouline remains a stalwart supporter of traditional books and all that they encompass.

“We are not affected by digital, which is more adapted to essays and fiction books,” she adds. “Our field is about creation and luxury, about pleasure and tangible works. Our digital world goes faster than ever and nothing remains of it. Books are the solid part of our past and present. They also are beauty, and we need that. Don’t you?” **B**

In the Bag



TRAVEL IN STYLE: GARY PLAYER

BY ALLISON HATA

VISITING SIX CONTINENTS AND WINNING 165 professional golf tournaments during his venerable career, Gary Player has explored nearly every corner of the world. In fact, with approximately 15 million miles logged, he's trademarked himself as the "World's Most Traveled Athlete"—a distinction that has come to define the legendary golfer both personally and professionally.

Player began his career at age 18, winning tournaments in Africa, Europe and Australia before making his way to the U.S. in 1957. Known on the course as the Black Knight for his signature black clothing, he is a celebrated "career grand slam" golfer, having won the four major men's golf championships by the age of 29. Decades later, he shows no signs of slowing down, continuing

to travel professionally to exotic locales as a golf course designer and philanthropist. Among his most recent trips is one to India, where his team is working on designing a number of golf courses.

"The culture is very eclectic and colorful in India, from the vivid colors present everywhere to the very grand aspects like the Taj Mahal and the Hawa Mahal," Player says. "I [also] love the food and their approach to nourishment. ... I [recently] met a man who was 95 years old and I asked him the secret to a long, healthy life, and he simply told me, 'The less you eat, the longer you live.'"

When it comes to his top recreational destination, however, the Johannesburg native doesn't have to look far from home. Player cites his family's Plettenberg Bay beach house as one of his favorite places to escape. "It has great surfing, some of the best walking trails, wonderful marine life including whales and dolphins, zero pollution and friendly people," he explains. "South Africa is a fantastic place for a holiday; people often don't realize that this kind of countryside exists." **B**



"Tumi is always my go-to for luggage. After 15 million miles of traveling, I've found their products are built to last. ... I am constantly in and out of airports, so I try to pack as much as possible in my carry-on."



"I carry all my toiletries in a black double-sided Intrecciato Bottega [Veneta] case. ... My razor of choice is from The Art of Shaving and is their classic black Mach 3 model."



"I love listening to music, so I always travel with my Apple iPod and iPad with Parrot Zik Bluetooth headphones. My musical tastes range from Johnny Cash and Elvis to Jay-Z and Adele, so my grandchildren are always helping me update my iPod and iPad."

"I usually travel everywhere with my Callaway clubs, and I am loving their new Big Bertha driver. I am hitting my drives like I was back in my prime."



"I love the Tumi universal travel adapter ... because it is just one small plug that I can use anywhere in the world."



"I ... am never without my black Under Armour workout clothes and sneakers. Even when traveling, I make sure that I can set aside time to workout at least four or five times a week."



TICKLE PINK INN
at Carmel Highlands

A NAME TO REMEMBER,
a view you will never forget.

Voted one of the
"TOP 500 HOTELS IN THE WORLD"
by Travel & Leisure Magazine



Our enchanting coastal hideaway
overlooking the Big Sur coastline has
drawn travelers from around the world
for more than 55 years. From the moment
you arrive, the unforgettable ocean views set the tone for relaxation, and
a host of complimentary amenities pamper you from morning to night.
With our gracious elegance and 35 luxuriously appointed rooms and
suites, the Tickle Pink Inn is a place you will always remember.

RESERVATIONS (866) 923-1915 • WWW.TICKLEPINKINN.COM
155 HIGHLAND DRIVE, CARMEL, CA 93923



OMEGA

www.omegawatches.com



THE DARK SIDE OF THE MOON

The Apollo 8 astronauts were the first people to see the dark side of the moon with their own eyes. The black ceramic [ZrO₂] Co-Axial Speedmaster salutes the pioneering spirit that took them to a place no human had ever been and it pays homage to the Speedmaster Professional chronographs worn by every Apollo astronaut. OMEGA is a proud partner in mankind's greatest dreams.

AVAILABLE AT:



TOURBILLON
BOUTIQUE

SAN FRANCISCO
231 POST STREET - TEL. 1 415 362 1525

Ω
OMEGA
Speedmaster