

Compliments of Dan Shanner

# AMERICAN LIFESTYLE

THE MAGAZINE CELEBRATING LIFE IN AMERICA

ISSUE 64



The Art of Parts - pg. 42 | Recipes from Driscoll's Berries - pg. 10 | From Sea to Shining Sea - pg. 24 | Best of the Road - pg. 34



ISSUE 64 \$5.95 US  
CANADA/FOREIGN \$6.95



678  
678

64 12345 67890 8



For what they give us, they deserve the best.

**ORVIS<sup>®</sup>**  
**DOGS**

**ORVIS.COM/PET**



## CONTENTS

### 6 According to Ruth

#### RUTH BANCROFT'S BLOOMING LABOR OF LOVE

Nationally recognized as one of the finest American gardens, Ruth Bancroft's dry garden began as an exploration of succulents and cacti.

### 10 Raspberry Revolution

#### RECIPES FROM DRISCOLL'S BERRIES

Start a raspberry frenzy at your next outdoor get-together with these warm weather-inspired recipes from Driscoll's Berries.

### 18 Narrating Space

#### JON CALL'S VOICE IN MODERN INTERIOR DESIGN

Like a novelist, designer Jon Call carves out a story in his interiors, creating purpose, intrigue, and authenticity through design.

### 24 From Sea to Shining Sea

#### DISCOVERING AMERICA ALONG THE LINCOLN HIGHWAY

A month sabbatical from work leads to a cross-country adventure for a father and daughter, as they travel the Main Street of America.

### 30 Sweetgreen's Vision

#### MORE THAN JUST A PLACE TO EAT

Three friends from Georgetown University had a vision for a healthy, affordable place to eat that incorporated sustainability, community, and passion.

### 34 Best of the Road

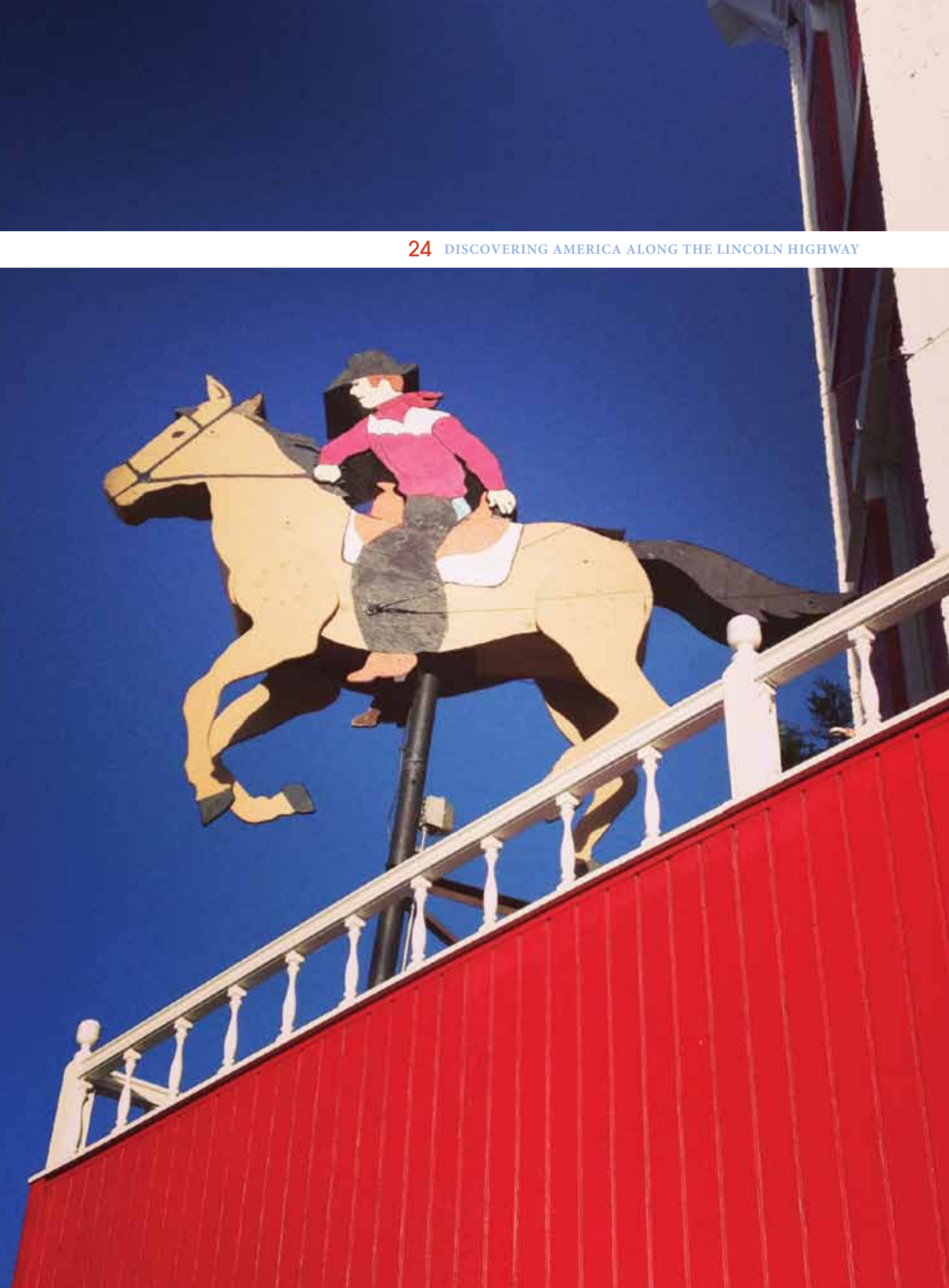
#### RAND MCNALLY'S ANNUAL ROUNDUP

Each year, thousands of people visit [www.bestoftheroad.com](http://www.bestoftheroad.com) to vote for their favorite small towns in six categories. The resulting thirty finalists then vie for the coveted top spots.

### 42 The Art of Parts

#### DECONSTRUCTION PHOTOGRAPHY

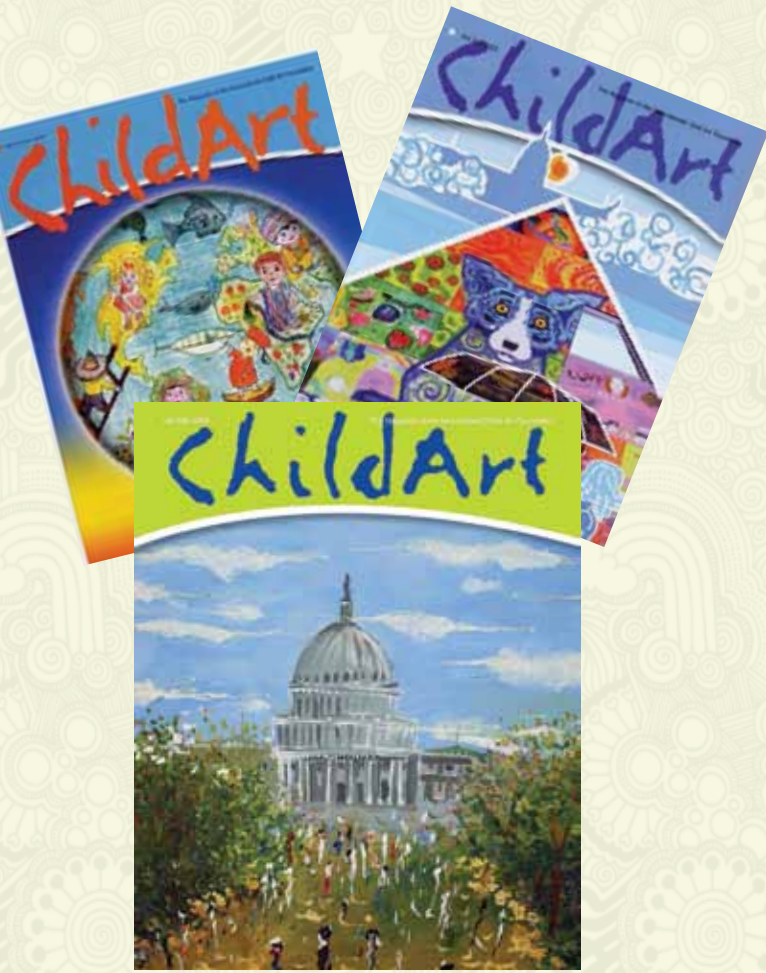
Photographer Todd McLellan uses the disassembly of everyday objects to change the way people use them and think about them.





Did you know if  
creativity is not  
nurtured, it could  
be lost forever?

The arts are important for your child's  
creative development, and so is our  
*ChildArt* magazine.



Participate this year in the Arts Olympiad, a  
free program for students and schools, and  
in 2015 come and join us at the 5<sup>th</sup> World  
Children's Festival in Washington, D.C.



<http://icaf.org>  
[Facebook.com/icaf.org](https://www.facebook.com/icaf.org)

AMERICAN LIFESTYLE

executive

chief executive officer: STEVEN ACREE | chief operating officer: STEVE HUSSON

editorial

managing editor: SHELLEY GOLDSTEIN | editor: ROBIN MANRODT

creative

director: JOSHUA STIKE | manager, production: KRISTIN SWEENEY  
manager, design: ALICIA MASTRIAN | traffic coordinator: PAMELA LOVELL  
production artists: SCOTT HIGGINS, BRIAN FILONE, STEVEN HIGHT,  
SHANA SMITH, MARGARET NEALER, CHELSEA WOERTH  
graphic designers: RACHEL HERSHEY, JORDAN HUNSBERGER  
print production specialist: BRYAN MATHES  
web design: DANIEL ACREE | communications: ALICIA DAVIES

information technology

director: JOHN SUPPLEE | technical lead: JOSHUA FREED  
manager, system administration: CLINT ALEXANDER  
assistant system administrator: ERIC ENGELHARDT  
software developers: THOMAS SETLIFF, JAMES MULLEN,  
ALEX PITTINGER, BRANDON MOCK, ROBERT GUIDA

customer service

director: JESTINE TROUTMAN | operations manager: MICHAEL GRAZIOLA  
team leaders: ANTHONY BURRELL, NATHAN HARTMAN  
marketing advisors: NICHOLAS PORRECA, PHOENIX FALKENRATH-FREED,  
PETER WETZEL, MICHAEL CAMPANILE, LISA MAYS, TIMOTHY BUSHNELL,  
JOSHUA KRESSLER, TERENCE HOPSON, MELISSA GARVEY,  
ALEXA SMITH, MATTHEW WICKMAN, MEGHAN DELANEY,  
ELIZABETH MACON, JASON BYRNE, JENNY FUSCO,  
administration: KARI KITCHEN, ERICA EABY

business intelligence

manager: DAN GALLAWAY | coordinator, internship program: KATIE MARTUCCI  
assistant: JAMES BRYSON | analyst: CRYSTAL BURRITT

production

manager, print production: SHANNON MOSSER  
lead press operator: JUDITH APPEL | press operator: TODD BEARD, GERALD KELLER  
lead bindery operator: JACK BATES | bindery operator: JOHN RINGLER

sales & marketing

manager, national presentation: JASON MATTEY | manager, sales operations: JOSHUA ACREE  
senior account executive: JEFF CZERNIAKOWSKI | sales manager: LUKE ACREE  
account executives: KATRINA ETTWEIN, ETHAN ACREE, LUKE JOHNSON,  
NICK BIANCO, JOHN SCHEIRER, ERIK WALZ, THOMAS SCHWARZ,  
JOHN HOFFACKER, LARRY GRANOFF

accounting

controller: LAURA HASEN  
manager: EDMUND DeANGELO | accounting assistant: ERIC HIRYAK

human resources

hr manager: JENNIFER GUIE | corporate recruiters: CAREY BALLOU, SAM ZEPP



American Lifestyle magazine is published by ReminderMedia. For  
more information about American Lifestyle magazine, please visit us  
at [www.remindermmedia.com](http://www.remindermmedia.com), e-mail us at [info@remindermmedia.com](mailto:info@remindermmedia.com),  
or call us at 866-458-4226. All rights reserved.

NO PART OF THIS PUBLICATION MAY BE REPRODUCED WITHOUT THE  
EXPRESSED WRITTEN CONSENT OF THE PUBLISHER.

This magazine is for information and entertainment  
purposes only; it is not an attempt to solicit business.  
Designed and printed in the USA.

angela adams

Handcrafted Rugs and Furniture  
Portland, Maine | (800) 255 9454  
[www.angelaadams.com](http://www.angelaadams.com)







FACED WITH AN EMPTY FIELD AND A COLLECTION OF POTTED PLANTS,

*Ruth called upon Lester Hawkins, who had a good reputation as a designer of gardens. He designed the original layout of the pathways and the mounded beds, and Ruth put herself in charge of plant placement.*



photo of Echeveria gibbiflora hybrid



photo of Echinopsis 'Flying Saucer'



# According to Ruth

## RUTH BANCROFT'S BLOOMING LABOR OF LOVE

text: S. GOLDSTEIN WITH PHOEBE BERKE, CHARLOTTE BLOME, AND RUTH BANCROFT | photography: RUTH BANCROFT GARDEN

*Nationally recognized as one of the finest American gardens, Ruth Bancroft's dry garden began as an exploration of succulents and cacti.*

**SITUATED ABOUT THIRTY MILES EAST OF** San Francisco is the town of Walnut Creek, California, a cultural hub for the arts and an oasis of natural open spaces. The Leshner Center for the Arts presents more than 900 productions and events each year. Art galleries, community art education, opera, ballet, theater, and the symphony comprise some of the creative offerings found in this pedestrian-friendly town. On the list of well-loved outdoor spaces, you will find the Ruth Bancroft Garden at the top. This 2½-acre public dry garden began in the early 1950s as a private collection of potted plants on Bancroft Farm, a property owned by the grandfather of Ruth's husband, Philip. Originally a walnut and pear orchard, an empty field was offered to Ruth after the trees developed walnut blackline disease and had to be removed.

### HISTORY OF RUTH

The daughter of a classics professor, Ruth grew up studying violin and then piano, and later took summer dance classes at the Temple of Wings in Berkeley. She went on to pursue a degree in architecture at University of California, Berkeley. Unable to find work in her field, she taught home economics at a high school in Merced, California. It was during this time she met Philip on a double date at a concert at Mills College. After they married, the newlyweds moved into a house on the Bancroft family property.

When asked when she became a gardener, Ruth couldn't remember a time when she wasn't gardening, even though nobody else in her family gardened. When she was a little girl, people gave her seeds and plants because she couldn't afford to buy them. The soil around her house was good; things she

planted grew without special care. Her interest in succulents didn't begin until the 1950s when she met Mrs. Glen Davidson who was selling some antique furniture. Mrs. Davidson sold Ruth some succulents—specifically *Aeoniums* that she had hybridized herself—and thus began Ruth's lifelong love affair with succulents.

### PLANNING OF THE GARDEN

Faced with an empty field and a collection of potted plants, Ruth called upon Lester Hawkins, who had a good reputation as a designer of gardens. He designed the original layout of the pathways and the mounded beds, and Ruth put herself in charge of plant placement. It was a collaboration—Ruth didn't always follow Lester's suggestions, and he didn't always agree with how she interpreted his sketches. When she was doing the original planting, most of the plants were very small, so Ruth had to imagine the mature size of the plants when spacing them. She used her architecture training to help her decide what proportions would be harmonious and balanced. She also took into consideration water and sunlight needs of each species, being careful not to plant a succulent that needs to be watered regularly underneath a tree that cannot tolerate as much water. In general, larger plants were placed in the middle of the beds, and smaller plants were positioned toward the foreground.

### DRY GARDEN

Nobody knows the exact number of species of plants in the Ruth Bancroft Garden, but there is a wonderful diversity of succulents and California-native plants, trees, and shrubs that qualify as dry garden plants. They



photo of Echeveria 'Lace'

come from all over the globe—cacti from the United States, *Agaves* and *Echeverias* from Central America, palm trees and *Puyas* from South America, *Sempervivums* and the 'Mediterranean Fan Palm' from Europe, many species of *Aloe* from South Africa, *Acacia* and *Eucalyptus* from Australia, *Ephedra equisetina* from China, and several species of *Aloe* from the Arabian Peninsula.

The best description of a dry garden is one composed of plants that have low water needs. A typical dry garden will require one-third or less of the amount of water an average lawn would require. Some of



There is a wonderful diversity of succulents and California native plants, trees, and shrubs that qualify as “dry garden” plants. The best description of a dry garden is one composed of plants that have low water needs. A typical dry garden will require one third or less of the amount of water an average lawn would require.



photo of Aeonium 'Glenn Davidson'



photo of Agave parryi var. truncata

the shrubby, proteaceous plants require granulated sulfur to be added to the soil, which lowers the pH and allows the plants to take up nutrients and avoid chlorosis, a condition in which leaves don't produce enough chlorophyll. Since succulents and cacti require good drainage and Walnut Creek's soil is very heavy clay, Ruth designed the garden beds as raised mounds of soil that has been amended with a lot of inorganic material to improve drainage.

### SUCCULENTS

Succulents are plants that store water inside their stems, leaves, or above-ground roots. One of the most popular examples of a succulent plant is *Aloe vera*, which has succulent leaves filled with a gel that can be used as a salve for healing burns. *Agaves*, known as a New World plant, can live for twenty years or more before sending up an enormous flower stalk that often resembles a giant asparagus. Most *Agaves* are monocarpic, meaning they die after flowering. *Agave* syrup, tequila, and mescal are made by harvesting the sugar-rich heart of the *Agave* just before it blooms. *Echeverias*, which are mostly from Mexico, are delightful little succulents very popular with home gardeners. They're commonly called 'Hens and Chicks' because baby plants often grow right off the side of the mother plant, and they can spread prolifically. *Echeverias* have lovely, petal-like leaves that come in an extraordinary range of colors (pink, lavender, orange, red) and shapes (ruffled, fuzzy).

### COLOR AND TEXTURE

People may assume a succulent garden would be less colorful than a traditional garden, but that's not the case. The interplay between shape, texture, and color is what makes the garden so beautiful. In addition to the amazing array of shapes and textures that are visible year-round from the sculptural rosettes of many succulents, the plants themselves come in a variety of colors. Color played an important role in Ruth's design—she loved



photo of Aloe speciosa

layering shades of green, from grayish-blue to chartreuse to deep forest green. Many of the plants also have contrasting edges or spines—*Aloe striata* has pastel blue-green leave and bright coral margins. *Agave* 'Blue Glow' has deep blue-green leaves with red margins that glow when the sun shines behind them. *Opuntia macrocentra* has gray-green and purple pads with flowers that are bright yellow at the tips of the petals and deep red in the center.

One especially striking combination is the massive, floppy, smooth blue-gray leaves of the *Agave franzosinii* in front of the thickly fissured bark on the trunk of the *Quercus lobata* 'Valley Oak'; in the winter when the oak drops its shiny, dark green leaves, the jagged branches add another element to the combination. Ruth is very fond of the way the *Sempervivum arachnoideum* 'Cobweb Houseleek', a dense ground cover with spiderweb-like filaments, grows around the base of several species of columnar cactus with matching white hairs.

### MAINTAINING THE GARDEN

The garden hosts a variety of special events throughout the year, including the annual Sculpture in the Garden exhibit and Sunset Socials, a summer concert series. Guided tours and workshops are offered each year to educate the public on dry gardens. Docent tours typically last from an hour and a half to two hours, depending on how many questions are asked. The garden has begun offering shorter, general interest tours as well, which last thirty to forty-five minutes.

Ruth had been contemplating how to preserve the garden for future generations, and a visit from Frank Cabot proved serendipitous. He saw the garden's potential, and he and his wife, Anne, came up with the idea of an organization that would preserve exceptional American gardens: The Garden Conservancy. Frank had great connections with people who were able to facilitate this organization. The goal of the conservation easement is for the garden to exist forever. Ruth's daughter, Kathy, and her husband, Loreto, will likely move into the main house eventually, and their children may occupy the house they're living in now (which is where Ruth and Philip lived before his parents passed away, and where his parents lived before moving into the main house). The hope is to keep everything the way it is.

Ruth used to spend every day in the garden, and earned the title of a “true dirt gardener.” She started slowing down in the early 2000s, when she was in her nineties, and she officially retired from working in the garden in 2006, when she was ninety-eight years old. Thanks to a wonderful staff who takes care of everything from gardening and curating to admissions and tours to marketing and communications, the Ruth Bancroft Garden continues to be a major attraction for tourists and locals alike.

AL :: [www.ruthbancroftgarden.org](http://www.ruthbancroftgarden.org)



photo of Echeveria 'Doris Taylor'



photo of Echinopsis 'Afterglow'



# Raspberry Revolution

RECIPES FROM DRISCOLL'S BERRIES

text: DRISCOLL'S BERRIES | photography: DRISCOLL'S BERRIES

*Start a raspberry frenzy at your next outdoor get-together with these warm weather-inspired recipes from Driscoll's Berries.*

## caribbean raspberry avocado salad

SERVES FOUR

### ingredients:

1 package (6 ounces) Driscoll's raspberries  
1 tablespoon balsamic vinegar  
1 ½ tablespoons honey  
1 ¼ teaspoons Dijon mustard  
¼ cup olive oil  
Salt and pepper, to taste  
½ pound cooked whole shrimp  
¼ cup diced mango  
2 tablespoons thinly sliced celery  
1 tablespoon thinly sliced red onion  
4 cups mixed baby lettuce or spring mix  
2 avocados, halved, pitted, and sliced

### cooking instructions:

1. Blend ⅓ cup raspberries, vinegar, honey, and Dijon mustard in a blender or food processor until smooth. Drizzle in the oil while blending. Add 1 or 2 tablespoons of water to thin slightly, if needed. Season with salt and pepper.
2. Combine shrimp, mango, celery, and onion in a medium bowl. Gently stir in remaining raspberries.
3. Divide lettuce onto 4 plates, and arrange avocado slices on top of lettuce. Top with shrimp-raspberry mixture, and drizzle the dressing on top. Serve with any remaining dressing on the side.



## raspberry cilantro salsa

SERVES TWENTY-FOUR



### ingredients:

3 packages (6 ounces each) Driscoll's raspberries  
½ cup finely diced red onion  
¼ cup cilantro, chopped  
2 tablespoons minced jalapeño pepper  
4½ teaspoons fresh lime juice  
2 teaspoons kosher salt  
1 teaspoon mashed garlic  
1 teaspoon ground cumin, toasted (toasting is optional)  
½ teaspoon ground black pepper  
1 to 2 teaspoons sugar

### cooking instructions:

1. Combine raspberries, onion, cilantro, jalapeño, lime juice, salt, garlic, cumin, and pepper in a large bowl. Mash gently with a whisk or potato masher to release berry juices, leaving large pieces of raspberry in the salsa. Add sugar to taste.
2. Chill 1 hour for flavors to blend. Adjust salt, pepper, and sugar to taste. Serve with chips or over fish or poultry.



## lemony raspberry granita

SERVES EIGHT

### ingredients:

1 cup water  
⅔ cup sugar  
⅓ cup lemon juice  
2 packages (6 ounces each) Driscoll's raspberries

### cooking instructions:

1. Bring water, sugar, and lemon juice to a boil in a medium saucepan, stirring to dissolve sugar. Remove from heat, and let cool completely.
2. Place raspberries and cooled lemon syrup in a blender, and puree. Strain raspberry mixture through fine-mesh sieve to remove seeds. Discard seeds.
3. Pour strained mixture into 13-by-9-inch glass or metal baking pan. Place in freezer, and chill about 1 hour or until edges begin to freeze. Using a fork, scrape mixture toward center of pan. Repeat every 30 minutes until mixture is frozen and flaky, about 1½ hours longer. Cover, and keep frozen until ready to serve. Granita can be made up to 2 days ahead.





# sweet and spicy raspberry chicken wings

SERVES EIGHT TO TEN

**ingredients:**

**raspberry sauce**

- 1 tablespoon canola oil
- ½ cup minced yellow onion
- 1 garlic clove, minced
- 2 packages (6 ounces each) Driscoll's raspberries
- ⅓ cup plus 1 tablespoon packed light brown sugar
- 1 tablespoon light molasses
- 2 tablespoons cider vinegar
- 2 tablespoons Worcestershire sauce
- 2 tablespoons tomato ketchup
- 2 teaspoons Dijon mustard
- ¼ to ½ teaspoon hot red pepper sauce

**chicken wingettes**

- Vegetable oil spray for the baking sheet
- 4 pounds chicken wingettes
- 2 tablespoons chili or Madras-style curry powder
- 1 tablespoon kosher salt

**cooking instructions:**

- 1. Raspberry Sauce:** Heat the oil in heavy-bottomed, medium saucepan over medium heat. Add the onions, and cook, stirring often, until golden, about 5 minutes. Add the garlic, and cook until fragrant, about 1 minute. Stir in the raspberries, brown sugar, molasses, vinegar, Worcestershire sauce, ketchup, mustard, and hot red pepper sauce, and bring to a simmer. Reduce the heat to medium-low, and simmer, stirring often, until the raspberries are soft and the juices are slightly thickened, about 10 minutes.
- 2.** Transfer to a blender. With the blender lid ajar, puree the raspberry mixture. Separate into two portions, and let cool. Reserve one portion for the glaze and one for dipping later.
- 3. Chicken Wingettes:** Preheat oven to 425°F. Line a large rimmed baking sheet with parchment paper, and spray with the oil.
- 4.** Pat the chicken wingettes dry with a paper towel. Then toss them in chili powder and salt together in a large bowl. Spread on the baking sheet. Roast, turning once, until the wings are browned and show no sign of pink when pieced at the bone with the tip of a knife, about 35 minutes.
- 5.** Brush with some of the sauce, and roast until glazed, about 2½ minutes. Turn, brush with more sauce, and bake until glazed, about 2½ minutes longer. Transfer remaining sauce to a small serving bowl. Transfer the wings to a platter, and serve warm with remaining sauce for dipping.





## dark chocolate raspberry cream pie

SERVES TWELVE

### ingredients:

#### crust

1 ¼ cups chocolate wafer cookie crumbs  
3 tablespoons sugar  
4 tablespoons unsalted butter, melted

#### filling

4 ounces dark or semisweet chocolate  
2 cups whole milk, divided  
4 tablespoons cornstarch  
½ cup sugar  
2 tablespoons unsweetened cocoa powder  
Pinch salt  
2 teaspoons vanilla extract

#### topping

1 package (6 ounces) Driscoll's raspberries  
3 tablespoons sugar  
1 cup heavy cream  
2 tablespoons confectioners' sugar  
1 teaspoon vanilla extract

### cooking instructions:

- 1. Crust:** Preheat oven to 350°F. Place crumbs and sugar in a medium bowl, and stir in butter until evenly blended. Press crumb mixture firmly on bottom and up sides of 9½-inch pie plate. Bake 10 minutes. Cool.
- 2. Filling:** Melt chocolate. Whisk together ½ cup milk and cornstarch. Set aside.
- 3.** Bring remaining 1½ cups milk, sugar, cocoa, and salt just to a simmer over medium heat, stirring frequently. Stir cornstarch mixture, then add to milk mixture in saucepot, and bring to a boil, whisking constantly. Once mixture is at a boil and quite thick, cook 1 additional minute. Remove from heat, and stir in melted chocolate and vanilla. Spoon into cooled crust. Cover surface directly with plastic wrap to prevent skin from forming. Chill at least 4 hours or overnight.
- 4. Topping:** Puree half of the raspberries in food processor fitted with metal blade. Strain through a fine-mesh strainer. Discard seeds. Stir sugar into puree until dissolved. Set aside.
- 5.** Beat heavy cream and confectioners' sugar until stiff peaks just form. Stir in vanilla. Spread whipped cream topping on chilled pie. With a small spoon, drop small amounts of raspberry puree onto whipped cream. Use a toothpick or sharp knife to swirl puree into cream. Top with remaining raspberries.



# Narrating Space

JON CALL'S VOICE IN MODERN INTERIOR DESIGN

text: JON CALL | photography: PHILIP FICKS

*Like a novelist, designer Jon Call carves out a story in his interiors, creating purpose, intrigue, and authenticity through design.*



## WHAT DETERMINED YOUR PASSION FOR DESIGN?

Although I have always admired interior design, my initial fascination as a kid as rooted in writing—I wanted to become a writer. It led me to reading more, writing more, and exploring art, culture, and design. Through this exploration, I discovered Frank Lloyd Wright, who intrigued me because he told a story with his spaces—there was a beginning, a middle, and an end, much like how I was writing my own pieces. It was a way to craft a narrative with space, and I dug that. Despite being very young—I think I was seven or eight—I became obsessed with the world of architecture and buildings, and consumed interior design and architecture magazines.

I involved myself as quickly as possible in a school called Cornish College of the Arts in Seattle, which was the only design program in the area. Being in an academic setting was an amazing experience—a chance to really saturate myself with other people who were trying to create contemporary voices in the world of interiors.

## TELLING STORIES THROUGH DESIGN:

When I was being taught how to write, structure was very fundamental: You had to have a topic sentence and supporting statements underneath it. You had to have your thesis. When I started looking at homes, it was absolutely the same concept, only more liquid in that the front door is the first page of the book. That is where you have to grab the person's attention, get them to sink into the story. That is how you set up the story you are going to tell in the interior.

I find interiors to be superior to writing, in my opinion as an artist, because from that

When I was being taught how to write, structure was very fundamental: You had to have a topic sentence and supporting statements underneath it. You had to have your thesis. When I started looking at homes, it was absolutely the same concept, only more liquid in that the front door is the first page of the book.



What I think is **modern** isn't necessarily an aesthetic; it is a **feeling**, and it is a feeling of personalization.



front door on, you can choose your own adventure. Whether you go left, right, forward, or backward, you have the ability to navigate the story and make it unique every time you go into that home. It can be a different story every single day. That is very much why I love interior design.

**DO YOU HAVE TO KNOW YOUR CLIENTS COMPLETELY IN ORDER TO TELL A STORY THAT REFLECTS THEM PERSONALLY?**

That is a tricky question, and I am still learning the answer myself, to be frank with you. I will tell you this: I am a modernist, through

and through. I am trying, within my generation, to contribute a new voice of interiors. That said, what I think is modern isn't necessarily an aesthetic; it is a feeling, and it is a feeling of personalization. How I get there, though, is by being fairly light-handed as the designer in that I really try to provide clients with a foundation of pieces that aren't the personality pieces, but that provide the clients with the opportunity to bring in their own mementos from traveling, the things that catch their eye when they go to market, the items that celebrate them. I like to be a passive voice in my clients' interiors.

That is what makes each interior so unique and so beautiful versus having a designer cultivate, for example, the art collection and the coffee table books. I really do believe that the responsibility of personalization falls on the client. Because of this thought process, I do not need to know my clients 360 degrees around. Nor will they know themselves at this point in time 360 degrees around. That is impossible for any of us. What I like to do is give them the tools that they need to have a structured interior that will allow them to bring in the personality over the years and develop it as they grow and change.

**HOW DOES LOCATION TRANSLATE INTO INSPIRATION FOR A DESIGN?**

I have been known as a New York designer, creating this New York aesthetic. But I am realizing, more than anything, that location does not necessarily inspire the design. I think location, of course, needs to influence whatever you create on the interiors; it should be appropriate for the location you are in and not look strange. But outside of that, what really fascinates me still goes back to my early understanding of architecture and design and the structure of the interior.

It is always the structure—coming up with creative solutions that really underscore the strengths of a home and minimize the potential weaknesses or compromises that we each face in our interiors, and creating places that are comfortable, flexible, beautiful, and intentional. That is what motivates me first and foremost. Finding a strong furniture plan, honestly, is the most thrilling part of the project. After I get that, I can start adding fabric, color, texture, and period provenance. To me, all of those details are anecdotal. They are just additional seasonings to the soup.

**HOW ARE YOU REINVENTING THE MODERN AMERICAN INTERIOR?**

I like to be reminded that with my company, my goal is to redefine the modern American interior because that is my goal within my personal life—to have the work that I put out there contribute to the voice of the people who are constantly questioning and asking and developing what it means to have a modern home today. Modern American design is changing so quickly, and it is leading the pack everywhere in the world in terms of what we feel is fresh. If you look at what we are doing these days, it is eclectic. We are looking for a looseness in the interiors. That is a key moment coming out of some of the more homogenous interiors that we have seen in the

past twenty to thirty years. All of a sudden, people want personality. They no longer want a matched set. I think authenticity is key in how we perceive a luxury lifestyle.

**WHAT DOES LUXURY MEAN TO YOU IN TERMS OF INTERIOR DESIGN?**

Luxury means the freedom to constantly express myself in my interior. In my own home, I constantly have to be able to refresh, refine, redevelop, and adjust to make it fresh for myself every day. Stagnation really does equal death in many instances. For me, the primary luxury of interior design is constantly having the ability to make it fresh for yourself and make it reflect who you are in that moment in that day. In my interiors, I look for that type of license—that the design will grow with me, excite me, and surprise me.

That is why I think some of the more composed designs of the past are looking dated now and why I think, moving forward, we are seeing a lot more flexibility in terms of interior design styles. I do not design in a specific style any more. You are not going to look at my homes and say, for example, “That is eighteenth-century French,” because that is too singular. It is too narrow and limiting to the design. Where, then, would I put my modern art or my children's sculptures? Where do I put that crazy rug that I picked in Africa? Not only that, but it feels a little bit staged. It doesn't feel authentic.

**IS AN INTERIOR EVER COMPLETED?**

Never! It should always change. That is the most difficult thing to inspire my clients to do. They have a tendency to get nervous around that. My key role is to educate my clients, to excite them, to give them the ability to go to the market and pick up things with confidence. Interiors should be an evolution just as much as every person who walks through the front door.

**WHAT ARE SOME OF YOUR GO-TO STYLE SECRETS?**

I typically do not use coffee tables. I feel like they just collect a lot of dust. And I'll be frank: I never know what to put on them to make them look normal! Other people do it very well, and I admire the people who use them. But in my own work, I rarely utilize them. I generally see myself using ottomans or a taller table for a laptop or dinner.

I also like floor coverings to go almost wall to wall, which is a constant eyebrow raiser from people when they see it in the proposal stage of the furniture plan. I generally keep it four inches away from the baseboards all the way around because it lengthens the interiors. I am working in New York, so a lot of my spaces are challenged in terms of square footage. It is my job to make them look as big as possible. In order to do that—just like the human physique—I need to lengthen it. I need to make it look skinnier and taller. I have always thought a singular floor covering to be so successful in making the space look as big as possible.

Lighting is also a top priority—and it seems to be the element where people are often the most challenged. People have difficulty with lighting in that they are using a table lamp on an end table that generally reaches up to about fifty-five inches. And then they start putting in floor lamps at about sixty-six to seventy-one inches. And then they have a little reading lamp at thirty-five inches. So you are getting these points of light that in the evening time don't connect, and it makes a room feel chaotic.

My hot tip on lighting would be to keep your lampshades all at the same height in an interior. You are going to bring in the chaos—you are going to bring the art, the TV, and all that jazz. But you need to start out with a point of



structure so that it feels controlled, comforting, and calming. That is the difference between a peaceful room and one that doesn't feel decorated or finished.

**TELL US ABOUT THE CLIENT OF THIS CHELSEA PROJECT:**

He is a young man under thirty in Chelsea. He is international—raised in Singapore, graduated from Oxford, and had just landed in New York. During his ten years away from home, he collected a fairly significant group of antiques. They were formidable, quite frankly. The challenge at hand was how to incorporate antiques in a fresh way that didn't look too feminine or too old.

When I went into his previous residence, I immediately fell in love with the pieces he had collected—he had an amazing eye. We began exploring how we could use these pieces that were so heavy, so ornate, that had so much patina to them, and make them feel current and fresh. By focusing on silhouette, on scale, on shape, and on particular combinations, we were able to dance around those antiques—not to distract from them or compete with them, but just to supplement the client's collection so the right feeling was communicated in the space.

We shopped for real estate together in New York until we found an apartment that was appropriate for the scale and the pieces that he had. This space had seventeen-foot ceilings, which were really amazing. The challenge was then how to make this space feel as tall as possible, as full of air as possible, and bring in these really unique and unusual and very valuable, special pieces.

**WHAT WAS THE THESIS FOR THIS INTERIOR'S STORY?**

My thesis for this piece was serenity. It is with every home. I always want my homes to be very calming, contemplative, and soft. I feel like people and the pieces should bring the energy and the personality into the space.

**HOW DID YOU GO ABOUT DRAFTING THE NARRATIVE FOR THIS PROJECT?**

I always wish projects would happen room by room, but it doesn't seem to work that way for

me. It has a tendency to be a nonlinear process that comes together piece by piece. The big directional kicker for the Chelsea project was the fourteen-foot-long sofa—which I really had to sell to the client as the correct solution for the space because it was an extravagant gesture. But the length and location were key to this furniture plan. New York apartments have a tendency to have windows at one end, and then they go incredibly deep into the heart of the building. I wanted to take the sofa—and instead of making it parallel down the length of the room, which would exaggerate the fact that this was a bowling alley—and place it perpendicular, which meant putting it underneath the window so that it would stretch the room as much as possible. It is a visual trick to make the narrowest part actually look wider.

Once I got the client onboard with that, I showed him how it worked with all the antiques, creating multiple seating groups in one area using as few pieces as possible to do the most work in multiple ways. There's one seating area on the left, created with the upholstered arm chair adjacent to an eighteenth-century Pembroke writing table that is the perfect height, I think, for a substitute coffee table. All of a sudden, this single gentleman could have a meal for one, a meal for two, or a meal for four here. He could have his laptop up on there. It just seems, in a small space, to be very efficient. To balance it out on the other side, we pulled the same exact chair, positioned in a different way. The symmetry was nice, and we brought in ottomans with it so that it turned into an area to hang out by yourself. You can read a book there, or take a nap or watch television—any of those more individualized activities. Then there are two floating chairs that can go anywhere. They can be the two additional chairs at the Pembroke table. They could go anywhere adjacent to the sofa or near the other upholstered chair. The furniture in the living room became almost like a very loose-knit puzzle in that they could all work together and change, and they never felt fixed to one position.

After we got the living room furniture plan approved, all the other pieces fell into place.

When I went into his previous residence, I immediately fell in love with the pieces he had collected—he had an amazing eye. We began exploring how we could use these pieces that were so heavy, so ornate, that had so much patina to them, and make them feel current and fresh.



It became a task of learning the client's preferences and determining what other elements I could include to make this a proper soup without limiting the design to one period. I started understanding that the client liked traditional English silhouette and Campaign style, so I knew I could mix in some 1940s Billy Baldwin, like those large bookcases, because they were all inspired by the same era. Although they didn't come from the same era, they were all reactions to the same furnishing styles.

**HIDDEN COMPARTMENTS AND DECORATIVE STORAGE:**

Continuing through the dining area, the dining table doubles as the client's work desk, and mimics the same dimensions as the sofa. We had the table cerused (which means bleached, essentially) to the color of the floors and the colors of the walls so that it almost disappeared. Behind that is a custom buffet with two lamps on it, situated in front of a leather inset panel. By all means, it looks like, and it is intended to act as, the side buffet for formal entertaining. However, it is also a desk—if you open up all those false fronts on the Campaign detailed drawers, you'll find computer equipment hiding in the interior. All the client has to do is plug in the monitor

on top, a keyboard tray pops out from the bottom, and he conveniently ends up with another fourteen-foot desk.

Tall custom bookshelves against the wall are positioned nearby and house the client's extensive research books. If you look incredibly close, you will notice that each one of the books has a library tag on the spine. That is the amount of books he checks out every month before he goes to court! When we first saw how the lawyer worked, when we first saw how much space and storage he needed—and then when we had to combine that with the fact that he was holding these incredibly formal dinners (the ones that I will never get invited to because they are too fancy!)—I was nervous, wondering how I was going to pull this off. How was I going to take that amount of chaos and make it look structured in a small space and have a dining area actually do double duty?

In the end, I am really thrilled with the layout. I think we nailed it. It looks dignified, loose, and fresh. It focuses on his antiques and supplements it with my customized finishes and furnishings. I think it works incredibly well both as an office area and as a formal dining area.

**FAVORITE DESIGN ELEMENT:**

That screen separating the kitchen and the dining area. When I go to the grave, that screen will be my most favorite piece I ever made. No one will ever notice it in a million years, but it was my one little pride and joy. It used to be an open kitchen with an island that separated the kitchen from the main living area. I am not really into open kitchens, and I found alliance in that with my client. He allowed me to make a Campaign style screen that wraps around the counter and really offers partition between the kitchen and the living environment without being floor to ceiling. When you look at this screen, it references antiquity without pretending for a minute to be an antique. It has a suggestion of a panel, which would have been correct if it were a Campaign piece, but it is just laser-etched into the panel. It is just another detail that picks up in the language of the era without duplicating it too directly.

**A DARK MOMENT OF CONTRAST:**

With the bedroom, the client allowed me, in his own words, to “get crazy.” I really wanted a counterpoint to the brightness and lightness of the living room. I wanted to create a dark moment to contrast it. We went with an incredibly deep charcoal on the wall, and stuck with the same color palette in the upholsteries and the finishes. The furniture pops from the wall. The silhouettes are completely defined versus in the living room where you will see everything merging together.

**HOW DOES THIS PROJECT EXEMPLIFY AND HIGHLIGHT YOUR FIRM'S TALENTS?**

It shows a definite point of view, but it shows it in a very soft way. It is very accessible. There are no tricks. Anyone could adopt these elements and bring them into their home at every price point. These design elements are just universal truths. They work. I like that about our designs. They provide solutions that highlight and supplement our clients' personalities. We create beautiful results and homes for our clients so that they can be proud and reminded of who they are every day.

AL :: [www.mrcalldesigns.com](http://www.mrcalldesigns.com)



# From Sea to Shining Sea

## DISCOVERING AMERICA ALONG THE LINCOLN HIGHWAY

text: JONATHAN SHIPLEY | photography: JONATHAN SHIPLEY

*A month sabbatical from work leads to a cross-country adventure for a father and daughter, as they travel the Main Street of America.*



### IT WAS THE FOURTH OF JULY. MY DAUGHTER

and I were some 2,500 miles from home. It was getting dark, there at the tomb of President William McKinley. Nearby, his library and museum stood dark and closed for the night. But it was not quiet there at the grounds. No, not on the Fourth of July in Canton, Ohio. The city band was playing patriotic marches out front. Civil War reenactors were busy reloading cannons for firing. Boy Scouts were handing out little American flags. Canton residents were sitting in a vast expanse of grass as it grew darker. Lightning bugs flickered up the hill. You could buy popcorn for a couple of bucks, sodas out of a guy's cooler for one dollar, and cheeseburgers were being grilled up in a trailer nearby.

And then the fireworks cracked and crashed above us. My daughter and I, sitting there on the grass, sodas in hand, flags waving, some 2,500 miles from home, watched as the sky lit up in sparkle. But it felt, no matter how far we were from home, like home. It was as much my home as Seattle, where we live, or as much at home as I felt in San Francisco, California, and Fallon, Nevada, and Chicago, Illinois. It felt like home because it's America, and we are Americans. And that all became crystal clear to me as my kid and I drove across the country on the one hundredth anniversary of the first transcontinental highway in the United States—the Lincoln Highway.

On October 13, 1913, an enormous memorial was created for Abraham Lincoln. It was not the one in Washington, DC. No, this one was much larger. In fact, it was 3,389 miles long and crossed thirteen states. Born from the mind of an Indiana businessman, Carl G. Fisher, it was the Lincoln Highway, the first transcontinental highway in the United States to reach from coast to coast. From New York City's Times Square to Golden Gate Park in



### above

Awaiting the Lincoln Highway Centennial Parade in Kearney, Nebraska

### top left

Our rented Toyota Prius in the middle of nowhere, that is to say Nevada

### bottom left

Out on the Bonneville Salt Flats in Utah



below

Independence Day at William McKinley's Tomb,  
Canton, Ohio



above

Veering off the Lincoln Highway to revel in Chicago, Illinois

I have a month sabbatical from work. Perhaps I should drive the **entire length** of the highway with my daughter, Grace. **This, we did.** This, we will never forget.



above

Wading in the Platte River in Kearney, Nebraska



above

Grain elevators in Gothenburg, Nebraska

On October 13, 1913, an enormous memorial was created for Abraham Lincoln. It was not the one in Washington, DC. No, this one was much larger. In fact, it was 3,389 miles long and crossed thirteen states.

San Francisco, California, the highway became the Main Street of America. Big cities and small towns celebrated its completion with parades and festivals, and connections were immediately made by that road. Folks in Newark, New Jersey, were now linked to Salt Lake City, Utah. Residents of Franklin Grove, Illinois, now shared something with the people of Kearney, Nebraska.

This little footnote in history, this concrete ribbon tying America together, intrigued me. What is this highway? I had never heard of it. After a little research—Fisher was an early investor in the Indianapolis Speedway and made millions manufacturing headlights for early model cars—I learned the road was nicknamed, at the time, “The Father Road.” How perfect, I thought. I’m a father to a wonderful little girl. I have a month

sabbatical from work. Perhaps I should drive the entire length of the highway with my daughter, Grace. This, we did. This, we will never forget.

The concrete marker denoting the western terminus of the Lincoln Highway is not particularly easy to find. It’s behind a bus stop, overlooking a little golf course that used to be a cemetery, near an art museum that has a giant sculpture of El Cid in front of it. It was misty and cold, this being San Francisco in summer, as we looked for it. “It’s here!” Gracie yelled. “It’s here, Dad!” We took photos of it. We got in our rental car. “Let’s go!”

And so we did.

We drove east, our first mile of the Lincoln Highway. We drove, as we wound around the

Presidio by the Golden Gate Bridge, through the city, and onto the Bay Bridge on the other side. We were pointed east. Always pointed east. So many miles to go.

America is enormous. I knew this, of course, but one’s first road trip across the country makes this fact abundantly clear. The land masses alone are mind-boggling. We drove across Nevada, for example—from Reno to Ely—and it seemed like it took two weeks, it was so large. We did it in a day; it just seemed like it would never end. There was nothing out there, really—scrub and mountain, brush and wind—but it was also filled with almost everything—glitzy casinos and near forgotten Indian dwellings, lizards and sand dunes, ranch lands and great clouds high. It was beautiful.

It was all beautiful. It was all great: the hot air balloons floating above Park City in Utah; the fifty-cent ice cream cones at Little America, Wyoming; the horse ride into Colorado (seeing my daughter atop a horse with nothing but grasslands surrounding her, no sign of urbanity, is a treasured image in my mind).

We stopped in Kearney, Nebraska. They were celebrating the one hundredth anniversary of the Lincoln Highway with an enormous car show and parade. Caravans had come—one from San Francisco, the other from New York City—and met in Kearney, the halfway point of the highway. It was fun sitting on a curb in the middle of Nebraska, in the middle of the country, in the middle of our trip, with an old antique store right behind us selling old gas station signs, watching the parade with the locals. We were locals. We were them,

and they were us. We felt a part of something bigger than ourselves. We felt like Americans.

That continued as we headed east—always east. Through Omaha to the countless cornfields of Iowa to Chicago. We got pulled over by a cop outside Chicago. I was going a few miles per hour over the speed limit, and so he pulled me over. “You’re doing what? . . . The Lincoln Highway? . . . Why?” He looked at my license and insurance, puzzled again by the trip I was taking. “And you’re doing this for . . . fun?” He let me go with just a warning.

Chicago wasn’t on the Lincoln Highway proper, but it’s so close, and it’s one of my favorite cities on earth. I couldn’t not show my daughter the city. She doesn’t like art museums, really, but she couldn’t get enough of the Art Institute of Chicago. She can’t get enough



of animals, so she couldn't get enough of the Shedd Aquarium. And the pizza. Goodness, the pizza.

East. Through Illinois and Indiana to Ohio. From Ohio to Pennsylvania. Pittsburgh first. A beautiful city and, in Gracie's mind, home to the best museum ever: the Carnegie Science Center. There's no telling how long we could have stayed in the sports complex. Quite awhile, I imagine.

Philadelphia next. What a beautiful city! Outside our hotel, there was a place that sold both fried chicken and donuts. (Donuts and chicken in the same place? Heaven!) It was in Philadelphia that Grace tried her first cream soda; as for me, it was the first time I got to run up the steps of the art museum like Rocky Balboa (*Rocky* is my favorite movie of all time). Philly is, in my mind, the Paris of the United States—steeped in history, with grand boulevards connecting grand buildings. It was here, I told Grace, in Independence Hall, that George Washington and Thomas Jefferson and the rest signed the Declaration of Independence. Right here, in this very room! Philadelphia also does cheesesteaks. Goodness, the cheesesteaks.

Seeing the New York City skyline was a joy. Crossing over the Verrazano-Narrows Bridge—the longest bridge span in America—felt great. We had done it. We had started at the Pacific Ocean and ended at the Atlantic. We had just driven across the United States of America. We stood, later, in the crown of the Statue of Liberty (one of the highlights of the trip for the both of us). There's her tablet below us. There's the points of her crown right above us. It was amazing to be within an icon.

Of course, we didn't see it all—our country. We saw so little of it. Sure, we drove through Ligonier, Pennsylvania, and Wendover, Utah; Ames, Iowa, and Fort Bridger, Wyoming; Fort Wayne, Indiana, and North Platte, Nebraska. But it went too fast. We went through too few states. There's so much left to see—so

**below**  
Hitting the Big Apple in Times Square, New York City



**below**  
A view of Pittsburgh atop the Duquesne Incline in Pittsburgh, Pennsylvania



many towns to visit, museums to mull over, restaurants to eat in, parks to walk through, people to meet.

That's the striking thing. Not that America is so large, it's that there are so many Americans. There's nearly 317 million of us. We didn't see all of them, of course, but we did see legislators in Sacramento and hot dog vendors in New York City; hunters in Sidney, Nebraska, and Pirates fans in Pittsburgh. We



**above**  
Rest stop outside Reno, Nevada

**left**  
Golden Gate Bridge enshrouded in fog in San Francisco, California

met farmers in Indiana and hoteliers in Cheyenne; ranch hands and convenience store clerks; artists and clergy. We sat amongst the thousands of Canton residents under a sparkle of fireworks on the Fourth of July and felt a part of something—something grand and beautiful and true.

As “The Stars and Stripes Forever” played, kids playing in the grass, Civil War reenactors laughing with elephant ears half eaten in their hands, it came to me: we're all Americans. Simple, really, but powerful. We're all Americans who all want it to be great. We all want the best for our children. No matter who you vote for in the next election, no matter what religious institution you go to or don't go to, no matter age, sex, orientation, color, creed—we're Americans, eager for a better tomorrow.

Along the Lincoln Highway, driving faster than the trains along the highway, past the farm houses with red, white, and blue bunting, past the gleaming cities, we're all eager for a better tomorrow. And the tomorrow after that.

AL :: [www.thefatherroad.com](http://www.thefatherroad.com)



WHEN NICOLAS JAMMET, NATHANIEL RU, and Jonathan Neman threw around the possibility of opening up a farm-to-table restaurant during their senior year of college, these friends had no experience in the restaurant industry, little knowledge about the area’s farming scene, and a very rudimentary business plan to execute their ideas. Yet these young entrepreneurs were determined to pave their own way and follow their hearts toward a business concept that centered around creating great experiences where passion and purpose meld together.

“Sweetgreen started off as this idea of a restaurant that served healthy food,” Jonathan Neman explains. “We were students at Georgetown University and couldn’t find a healthy place to eat. We had this idea that you could have a healthy place that was still delicious, still affordable, and still cool. Since we saw nothing that was really fulfilling our needs, we decided to challenge the status quo of the food and restaurant environment by opening our own establishment that would sell salads, grains, and rice bowls, with the focus centering around using sustainable ingredients sourced from farmers we know.

“As soon as we began fleshing out our ideas, sweetgreen molded into so much more than just a healthy restaurant,” continues Jonathan. “We noticed the brands we loved did more than just one thing—they stood for something. So we made it a point to focus on why we were doing this. For us, the why went back to our core values—this idea of making an impact in the world and creating experiences where passion and purpose come together. That is what really got us excited. We didn’t want to just have a business that did well and made money; we didn’t want to just have a business that was a fun place to work. By blending in things in our lives that we loved—like music, sustainability, and community—we believed we could create something that was good for the community, good for the world, and good for our employees while still being good for business. From that



photo | JOSH COGAN



photo | JOSH COGAN

# Sweetgreen’s Vision

MORE THAN JUST A PLACE TO EAT

text: ROBIN RYAN | photography: AS NOTED

Three friends from Georgetown University had a vision for a healthy, affordable place to eat that incorporated sustainability, community, and passion.



photo | NICOLE FRANZEN





photo | NICOLE FRANZEN

By blending in things in our lives that we loved—like music, sustainability, and community—we believed we could create something that was good for the community, good for the world, and good for our employees while still being good for business.

point on, we decided that we needed to stop talking about it and just do it.”

Of course, turning an idealistic dream into a reality was certainly not without its share of setbacks. “We really knew very little outside of a college education and a few internships, so it was us just approaching problems with a fresh perspective,” Jonathan admits. “All three of us grew up in entrepreneurial families and were always entrepreneurial minded. Restaurants, however, were probably the last place we expected to end up. But we knew what we knew, we knew what we didn’t, and we tried to solve problems in an innovative way and surround ourselves with some really smart people. We reached out to people we respected and asked for help where we needed

it. In general, I think we did things a little bit differently because we didn’t know any better, but it ended up being a good thing.”

Where the young men lacked in experience and know-how, they made up for in perseverance and persistence—traits that came in handy when trying to secure a former Little Tavern burger shop as their premier storefront for sweetgreen. Though the space was tiny, Nathaniel, Nicolas, and Jonathan could immediately imagine the experience they would be able to create inside. “The abandoned building was situated on the hip shopping street of Washington, DC, and very close to the university. We knew it could be good for the shopping district and appeal to the tourists, but it was also close enough

for students to still walk to. The building was challengingly small, but the rent was something we could afford, and the building had a really iconic look to it that we could mold our whole brand around. Once we set our minds to it, this spot was what we wanted,” recalls Jonathan.

Unfortunately, it took a month straight of phone calls to the owner of the building—“almost to the point of being obnoxious,” Jonathan adds—before the students could get the landlord to even consider their sweetgreen business proposition. “We brought in what was, at that time, a very amateur business plan. She looked at it, looked at us, and noted that we had no idea what we were doing,” narrates Jonathan. “But she thought the premise was awesome and encouraged us to work out the details for exactly how we were going to do this. So we did. We spent the next month or so building out a real plan and raising about \$350,000 from friends and family. We came back to present it, and she finally gave us a shot.”

The three friends quickly realized that was only their first hurdle. Many challenges and delays were ahead—from raising enough money to staying within budget, from finding employees to training them, from designing the menu to establishing roots in the local farming scene, and of course, learning how to actually run a restaurant. “We faced all of these obstacles while still going to class; we were still students at the same time,” Jonathan remembers. “But through it all, we had each other, and we were very determined. We were very passionate about the food; we were very passionate about the philosophy behind sweetgreen and the farmers we were going to support. We also had a lot of good luck, and we were able to get it opened.”

Their goal was simple: to connect people through food. By going straight to the farmers’ market and purchasing ingredients directly from the farmers they met at the stands, Nicolas, Jonathan, and Nathaniel were able



photo | SWEETGREEN

to educate their customers on the origins of their food, and really establish that farm-to-table connection. They started incorporating music to enhance the emotional experience. The energy of their restaurant began bringing together like-minded people, and it was no longer just a place to eat. “The music drew people in, and it felt like more than just a restaurant. It was more than just a salad. Sweetgreen was part of the community. It took on a life of its own,” Jonathan describes.

In seven years, sweetgreen grew to become this bigger community of farmers, customers, and employees who all share a passion for eating healthy and living well. “We believe if you put out good energy, good energy will come back. So it wasn’t incredibly surprising that the community welcomed us in a really great way,” says Jonathan, who has watched their flagship store expand into twenty-two sweetgreen locations that span from the nation’s capital all the way to Massachusetts. “When we started looking to open more stores, we realized it wasn’t just about the real estate that we were finding. What was really important for our growth was building the right team and the right culture. Through a lot of advice from other business leaders, advisors, and books, we learned that great

companies come from great people. It is not just about what you do; it is the why and the who. What we do isn’t super proprietary—anyone can make a salad. It is the people who do it and why we do it that makes us special. We really focus on the why and on finding great people in order to create great work environments and have fun while we do it. For us to continue to be successful, we will always be about the people.”

Jonathan elaborates, “We built sweetgreen around five core values. The first one is *win-win-win*. We strive to think of innovative solutions where the company, the customer, and the community all win. The second is *think sustainably*—not only in thinking about the environment, but thinking about the business decisions that will last a long time. The next one is *add the sweet touch*—this idea of going that extra mile and doing something special that really brightens someone’s day (both internally and externally). The next one is *keep it real*—both from a literal perspective of serving authentic food that is sustainable and not processed, but also in our relationships and the way we deal with people. And the last value is *make an impact*—that is why we get up and go to work every day.”

As the young entrepreneurs continue to grow their company and this sweetgreen community in general, they make it a point to positively impact the communities where they set up shop. Their current initiative, sweetgreen in Schools, goes inside the public school systems to educate young kids on healthy eating. It has been an exciting way for the young men to interact with the community and an aspect that the founders foresee taking with them wherever sweetgreen goes. “Our dream started off as just this idea of a restaurant that served healthy food, but it became something so much more than that,” concludes Jonathan. “We challenge the status quo by being good for the world and being good for business at the same time.”

AL :: [www.sweetgreen.com](http://www.sweetgreen.com)



**RAND McNALLY'S ROAD ATLAS HAS BEEN**

guiding travelers across America since 1924—along its coasts, through its plains and deserts, over its mountains, and into its cities. As any good road traveler knows, though, to truly experience the country, you need to spend time in its small towns, whose proud, spirited residents are among the best caretakers of national history, culture, and lore.

Rand McNally's celebration of this spirit began in 2011, with the first Best of the Road contest searching for America's Best Small Towns. Readers visited [www.bestoftheroad.com](http://www.bestoftheroad.com) to nominate their favorites in five categories: Most Fun, Most Beautiful, Most Patriotic, Friendliest, and Best for Food. Then, five teams of two drove from New York to Los Angeles, visiting six finalist towns each and documenting small-town American pride along the way.

The Travel Channel joined the ride in 2012—this time from Washington, DC, to Seattle—to produce a one-hour TV special. In 2013, Rand McNally took the search digital and added a sixth category: Best for Geocaching. Thousands of readers nominated more than 1,100 communities. The thirty finalist towns (the five with the most votes in each of the six categories) then submitted essays and video tours highlighting why they should be declared a winner.

Collectively, the finalist stories showed, once again, why small-town America is so wonderful. Individually they made it really hard for the judges to choose just one town in each category. It took several days of review and (at times passionate) discussion to select the six 2013 Best Small Towns in America.

Collectively, the finalist stories showed, once again, why small-town America is so wonderful. Individually they made it really hard for the judges to choose just one town in each category.

# Best of the Road

RAND McNALLY'S ANNUAL ROUNDUP

text: RAND McNALLY | photography: AS NOTED

*Each year, thousands of people visit [www.bestoftheroad.com](http://www.bestoftheroad.com) to vote for their favorite small towns in six categories. The resulting thirty finalists then vie for the coveted top spots.*





photo | CORNING AND THE SOUTHERN FINGER LAKES

## most fun | corning, new york



photo | KRIS KUMAR



photo | HARVEST MUSIC FESTIVAL

It's not often you find a place and think, "Wow, there's something really special here!" But that's how many people feel about America's Crystal City. And it's not just the attractions in town and the natural beauty of the surrounding Southern Finger Lakes region that pull you in. No, it's something more. You feel excitement in the air and know you're in for a great time.

In the historic Corning Gaffer District (114 Pine St., 607-937-6292, [www.gafferdistrict.com](http://www.gafferdistrict.com))—named for the community's master glassblowers—you can follow one of four downloadable Experience Trails geared to foodies, collectors, and kids. Or you can do some free-range shopping in the many clothing boutiques, antiques shops, art galleries, and design stores. Restaurants, bistros, and cafés here buzz with diners who pair whatever's freshest from area farms with wines from renowned Finger Lakes vineyards—some of which are on itineraries created by the Steuben County Conference & Visitors Bureau (1 W. Market St., 607-936-6544, [www.corningfingerlakes.com](http://www.corningfingerlakes.com)).

Streets here also bustle with museum goers. Most are heading between the Rockwell Museum of Western Art (111 Cedar St., 607-937-5386, [www.rockwellmuseum.org](http://www.rockwellmuseum.org)), with

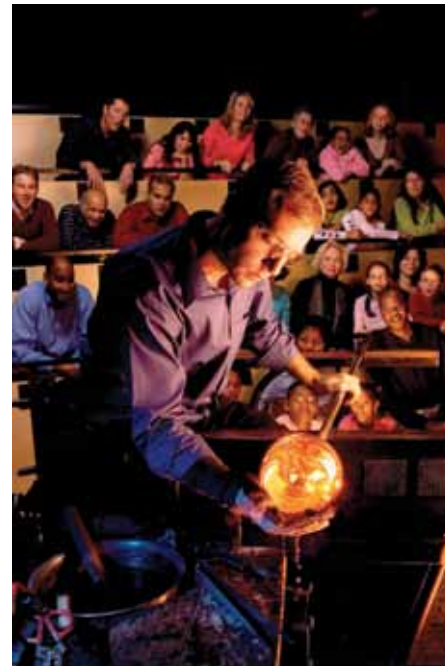


photo | CORNING MUSEUM OF GLASS

its collection of Western-themed paintings, sculptures, and other works—some by Frederic Remington and Charles M. Russell—and the Corning Museum of Glass (1 Museum Way, 607-937-5371, [www.cmog.org](http://www.cmog.org)), with its dazzling glass displays; its glass artists at work; and its opportunities to fuse, blow, or sandblast your own beautiful piece.

Adding to the day-to-day fun, energy, and pull are the farmers' markets, fairs, and festivals that fill the calendar, from May's Glass-Fest to December's Crystal City Christmas. It says a lot about a town when visitors return season after season, year after year; it says even more when some have so much fun that they decide to stay!

Nearly 200 years ago, Lohman's Landing—a sleepy but centrally located and picturesque steamboat stop—was chosen as the site for a new state capital. Today, the majesty of the Missouri River and its tree-lined bluffs are still captivating, and so is Jefferson City's vibrant cultural identity. The beauty and heritage are particularly evident in the elegant historical districts and the many stately landmarks—among them, the Missouri State Capitol (201 W. Capitol Ave., 573-751-2854, [www.mostateparks.com](http://www.mostateparks.com)) and its state history museum; the Governor's Mansion and



Gardens (100 Madison St., 573-751-4141, [www.missourimansion.org](http://www.missourimansion.org)); and the Jefferson Landing Historic Site (100 Jefferson St., 573-751-2854, [mostateparks.com](http://mostateparks.com)).

The energy and optimism of the pioneer spirit are all palpable in downtown's restaurants, boutiques, and other entrepreneurial endeavors. Hanging baskets overflow with flowers. Patterned, tree-lined sidewalks invite strolling and window shopping. Benches and sidewalk cafés encourage lingering—to chat with locals or sit quietly and enjoy Missouri River breezes.

The Ash Street entertainment district to the east has the town's first microbrewery. To the south, the Old Munichburg district maintains its German heritage. Connecting these and other neighborhoods are walking and biking trails that take you through natural settings. Some even lead to the scenic Katy Trail, which follows a 200-mile-long abandoned stretch of the Missouri-Kansas-Texas rail line.

The Jefferson City Convention & Visitors Bureau (100 E. High St., 800-769-4183, [www.visitjeffersoncity.com](http://www.visitjeffersoncity.com)) has a free, downloadable Historic Tours brochure that showcases civic history and beauty. Tours take in all the historical highlights, including two delicious local landmarks: the ice cream shop at Central Dairy (610 Madison St., 573-635-6148, [www.centraldairy.biz](http://www.centraldairy.biz)), in business since 1932, and Whaley's East End Drug Store (630 E. High St., 573-636-3733, [www.whaleysrx.com](http://www.whaleysrx.com)), where a soda fountain serves traditional cherry cokes.

Historical charm, pioneer spirit, and great scenery? What a beautiful combination.





most patriotic | gallup, new mexico

John Wayne visited Gallup while filming. Bob Dylan claimed to be from here. Nat King Cole and John Mayer sang about it in “Route 66.” The Indian Capital of the United States, so-called because of its many Navajo and Zuni residents, is a unique cultural hub; a strong, patriotic community; and an interesting place to live and to visit.

Gallupians stand together to protect what’s right—referred to as being “Gallup Strong.” From the Spanish American War to the wars in Iraq and Afghanistan, Gallupians have answered the call to duty in all branches of the armed forces. Among the community’s veterans are Korean War Medal of Honor recipient, Hiroshi “Hershey” Miyamura, and World War II’s Navajo Code Talkers, Bataan Death March survivors, and Purple Heart Battalion members. Folks here honor those who’ve served the country with monuments and parades as well as by enjoying every day to its fullest and never taking freedom for granted.

You, too, can fully live each day here, perhaps during a visit to the Gallup Cultural Center (201 E. Hwy. 66, 505-863-4131, [www.southwestindian.com](http://www.southwestindian.com)), with its Zuni and Navajo crafts, songs, and stories; over a meal or a beer at El Rancho Hotel (1000 E. Hwy. 66, 505-863-9311, [www.route66hotels.org](http://www.route66hotels.org)), a legacy of classic American road travel and a monument to classic Hollywood Westerns; or during events like July’s Wild Thing Bull Riding Championships and August’s Inter-Tribal Indian Ceremonial Gathering.

You, too, can cherish your freedom while hiking or mountain biking in nearby Red Rock State Park. All this is part of Gallup—and part of what makes it strong.



photo | BRIAN LEDDY



photo | BRIAN LEDDY



photo | BRIAN LEDDY

friendliest | kewanee, illinois



Big-hearted Kewanee is a small agricultural, railroad, and factory town roughly 150 miles southwest of Chicago. Folks here help each other out in bad times and celebrate with each other in good times.

Big-hearted Kewanee is a small agricultural, railroad, and factory town roughly 150 miles southwest of Chicago. Folks here help each other out in bad times and celebrate with each other in good times. Take the annual Hog Days Festival, a Labor Day tradition during which family and friends from near and far gather for pork chops and beer. They’re joined by as many as 30,000 visitors. Some become new friends who pledge to return . . . and do!

You’ll find the same friendly, welcoming spirit during Fourth of July celebrations; Christmas in Kewanee; and other seasonal events. It was definitely present in 2013, during the five-day twentieth annual Walldogs Meet ([www.thewalldogs.com](http://www.thewalldogs.com)), when Kewanee hosted more than 250 sign painters and muralists, who, in turn left behind fifteen beautiful murals. That spirit exists every day, too. During a walk of the town’s murals ([www.kewaneewalldogs.com](http://www.kewaneewalldogs.com) has a downloadable map), stop by the Country Morning Coffee Café (205 W. 1st St., 309-540-5064, [www.countrymorningcoffee.com](http://www.countrymorningcoffee.com)) for a cup of java, a pastry or panini, a hand-labeled bag (or two) of freshly roasted beans, and plenty of good cheer.

Or head over to Cerno’s Bar & Grill (213 W. 3rd St., 309-853-3469), a historic tavern that serves (among other things) a great pork tenderloin and—at its fifty-foot, elegantly carved mahogany bar—twenty craft and classic drafts. You’ll get an equally warm welcome at Good’s Furniture (200 N. Main St., 309-852-5656, [www.goodsfurniture.com](http://www.goodsfurniture.com)), a family operation since 1895 that today has a vast array of home furnishings; an indoor marketplace with clothing, jewelry, and house wares; a restaurant; and a bed and breakfast. Hospitality, warm smiles, good-natured waves—what else would you expect of a town where folks simply choose to be friendly?



Menus here are extraordinarily diverse, with **cuisines** from across the globe. Weekly farmers’ markets and annual food and/or drink **festivals** fill the calendar.



## best for food | san mateo, california

In the tradition of Silicon Valley, San Mateo is a creativity hub. Set between San Francisco and San Jose, it’s the birthplace of YouTube; AdMob; Epocrates; the high-tech Draper University; and the Draper Collective, a pop-up retail space that nurtures entrepreneurs. The community is equally well known for another innovative element: its food! Founded in 1894 as an agricultural community (in a state that, today, has more than 200 crops) you could say that food is embedded in San Mateo’s DNA.

Of its 350 food establishments, three are Michelin rated or otherwise critically acclaimed and all take full advantage of the region’s fresh produce. Adding to the mix of restaurants, cafés, bistros, diners, and food trucks

are green grocers, gourmet shops, bakeries, confectionaries, and cheesemongers. Menus here are extraordinarily diverse, with cuisines from across the globe. Weekly farmers’ markets and annual food and/or drink festivals fill the calendar. These are just some of the ingredients that make San Mateo a great place for a California culinary experience, which is no small feat in a state known for its many fine epicurean offerings.

Amid the vitality of San Mateo’s downtown—where history meets high-tech—is the tranquil oasis of Central Park (50 E. 5th Ave.) and its famous Japanese Tea Garden designed by Nagao Sakurai of the Imperial Palace of Tokyo. Walking amid the garden’s cherry trees and bamboo grove before or after stopping at

a downtown tea house or café is the perfect way to spend one of San Mateo’s many sunny, mild afternoons.

Founded in 1953, Talbots Toyland and Cyclery (445 S. B St., 650-931-8100, [www.talbotstoyland.com](http://www.talbotstoyland.com), 650-931-8120, [www.talbotscyclery.com](http://www.talbotscyclery.com)) not only has a great inventory of both toys and bicycles (including bikes for rent), it also has a doll department and a hobby shop that are renowned in the Bay Area. Even singer/songwriter Neil Young has reportedly been seen here adding to his collection of Lionel trains!

## best for geocaching | helena, montana

When it comes to treasure hunts, Helena is no novice. In July of 1864, four miners, down on their luck, gave things here one last chance—and struck it rich. The so-called Last Chance Gulch grew almost overnight, producing an estimated (in today’s dollars) \$3.6 billion in gold over twenty years. Nearly 150 years later, Helena’s main street is still called Last Chance Gulch, but chic boutiques and restaurants have replaced old-time sundry stores and saloons, GPS units have replaced sluice boxes, and hidden caches and geocachers have replaced hidden veins of gold and prospectors.

In the heart of the Rocky Mountains, halfway between Yellowstone and Glacier national parks, Montana’s capital has evolved into the region’s geocaching leader. At the core of this is the GeoTour, which highlights the best of Helena and takes cachers to thirty-eight destinations in and around town. The Base Camp, a local outdoors store, rents GPS units with caches preloaded. Townsfolk freely provide tips and guidance. And everyone enjoys going after the coveted GeoCoin prize, locally crafted with an imprint of the Guardian of the Gulch, Helena’s iconic fire tower.

The GeoTour isn’t the only way to explore. The Montana Historical Society (225 N. Roberts St., 406-444-2694, [www.montanahistoricalsociety.org](http://www.montanahistoricalsociety.org)) has an excellent museum and offers guided tours of it as well as of the Montana State Capitol and the original Queen Anne–style Governor’s Mansion. The Helena Tourism Alliance’s Walking Tour App (105 Reeder’s Alley, 800-743-5362, [www.helenamt.com](http://www.helenamt.com)) takes you to sights and trails, and Last Chance Tours (406-442-1023, [www.lctours.com](http://www.lctours.com)) offers guided Segway jaunts and train-like trolley excursions.

Outside of town, glide along the Missouri River on a two-hour Gates of the Mountains (406-458-5241, [www.gatesofthemountains.com](http://www.gatesofthemountains.com)) cruise. Or bump along by covered wagon to a cabin in the woods for a prime rib dinner and some cowboy music with Last Chance Wagon Ride Dinners (406-442-2884, [www.lastchanceranch.biz](http://www.lastchanceranch.biz)). As you can see, you don’t have to geocache to enjoy the area’s many historical, cultural, and natural sights. But if you’re going to give it a try, this would be a great place!

AL :: [www.randmcnally.com](http://www.randmcnally.com)



Be sure to check the Rand McNally blog ([www.randmcnally.com/blog](http://www.randmcnally.com/blog)) for road travel tips and trends. To find out more about the 2013 town winners and finalists and get ideas for great road trips and places of interest throughout the country, go to the Best of the Road website ([www.bestoftheroad.com](http://www.bestoftheroad.com)). You can also find details there on the 2014 Best of the Road small town contest.

Voting lasts from June to September, so mark your calendar!

Contributors: Laura M. Kidder, Rand McNally; Kimberly Thompson, Corning, NY; Ryan Burns, Jefferson City, MO; Kenneth P. Riege, Gallup, NM; Joy Hernandez and Russell Medley, Kewanee, IL; Nancy Griffin-Bonnaire and Rebecca Zito, San Mateo, CA; Heidi O’Brien, Helena, MT.



photo | DONNIE SEXTON, MTOT

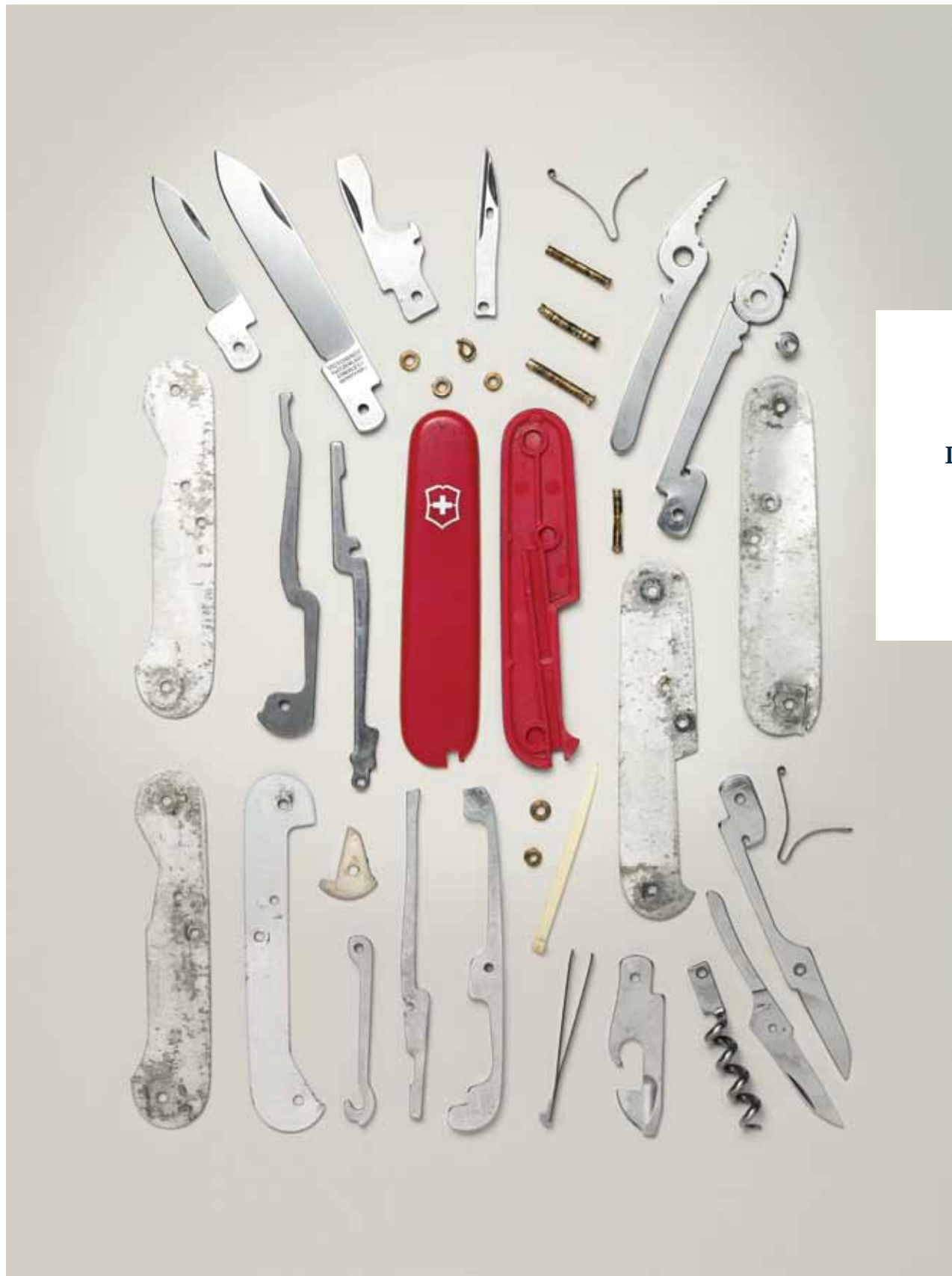


photo | DONNIE SEXTON, MTOT



photo | DONNIE SEXTON, MTOT





# The Art of Parts

## DECONSTRUCTION PHOTOGRAPHY

text: TODD MCLELLAN | photography: TODD MCLELLAN

*Photographer Todd McLellan uses the disassembly of everyday objects to change the way people use them and think about them.*

### TELL US ABOUT YOUR JOURNEY AS AN ARTIST:

I have always been involved with hands-on creation, from woodworking to photography. I went to the Alberta College of Arts and Design for graphic design, but changed my major halfway through the first year after realizing the potential of photography and the satisfaction it could bring to my life of creation.

### MOTIVATION FOR CREATING:

I pull my motivation from life around me. I pull from past experiences for some pieces or just for the simple love of design. A photo of a car in a studio brings a much different feeling than a photograph of a landscape. It's actually really a selfish experience. You can only photograph what you love and not try to photograph that which is not close to your heart.

### HOW DID THIS THINGS COME APART SERIES TRANSPIRE?

It started from a collection of old objects that I had collected over the years. Originally,

they were all found on the street or at secondhand stores—all working, all no longer wanted. I wanted to photograph them in a way that would create a second life. A standard still life of the object would not do; I had to show them in a way that would make the viewer think of them in a more constructive way. I had tried a few different ways of photographing them, all stemming from the traditional “assembly diagrams,” similar to what you would see in a parts schematic.

### WHAT ABOUT DISASSEMBLING THINGS INTERESTS YOU SO MUCH?

Coming to the final image, it was very important for me to work with it the whole way through. I am a very hands-on person coming from a hands-on family. I have always been into discovering how things work, and this was a way that I could use that with my photography.



**CAN YOU TALK MORE ABOUT THIS NEW “TEARDOWN” MOVEMENT? WHAT INSPIRED YOU TO ADDRESS THIS MENTALITY IN YOUR ART?**

We get these objects that we use and never really understand; we don’t really care. They work, and that’s all we need to know. It breaks, and we get a new one. We don’t think about repairing them or understanding them in a way that may make them last longer. I think this is what people are now discovering. Whether they get repaired or not at that point, they will gain a better understanding of the object. Kyle Wiens, the founder of iFixit, created a platform to help anyone with their own teardown and actually get it fixed.

**HOW WOULD YOU DESCRIBE YOUR ART?**

The *Things Come Apart* series introduces very busy images where something new can be discovered every time it is viewed. In one word, I would call it constructive.

**WHAT IS YOUR GOAL AND MESSAGE?**

I honestly love how people have had different reactions to the work. Everyone brings their own experience from it. Engineers gather a whole different response than industrial designers. My goal was to create a thought process of what goes into our everyday objects and how we can change the way we use them and for how long.

**WHAT SORT OF ITEMS DO YOU USE AS THE SUBJECTS OF YOUR WORK?**

I originally started with all mechanical or older objects. How these objects worked could be understood when they were taken apart. As the series progressed, I started to work with newer objects. The newer objects could be appreciated for their interior design, and a simplified way of understanding could be gained.

**TALK ABOUT THE PROCESS OF CREATING THE PHOTOGRAPHS FOR THINGS COME APART:**

The whole process—from sourcing the objects, disassembling, and photographing—has to be done by me. I need to know where the objects came from and how they come apart to understand how to lay them out. As I disassemble the objects, I am organizing the



pieces in sections of how they are removed. I am then able to lay them out in a way that makes sense to the object. The camera is mounted directly above with a bounce light and some fill light.

**WHAT IS YOUR MOTIVATION FOR TAKING PHOTOS OF BOTH PERFECTLY ARRANGED PIECES AND PIECES BEING DROPPED?**

The organized image describes the object—what it was and what is inside. The falling image is really just simply letting go of that organization. I’m a Gemini, which also might have something to do with it!

**DO YOU PREFER TAKING APART NEW OR VINTAGE ITEMS?**

I do prefer working with vintage items

because of the mechanical operation. They usually can be taken apart with a really simple tool kit and then put back together if need be. When I take apart modern electronics, there is no getting them back together.

**IS THERE AN OBJECT THAT YOU CAN’T WAIT TO DISASSEMBLE INTO ART?**

A streetcar. That fascination started way back when I first moved to Toronto. All the well-constructed pieces that constitute a streetcar would be amazing.

**WHAT IS YOUR FAVORITE ASPECT OF THE CREATIVE PROCESS?**

I like putting things into an idea book. To translate them from the book to the camera is the part I hate. I just have to get it in front of



the camera and start shooting and exploring. When it starts to come together, there is a euphoria. After the image is captured, I usually lose interest and leave it on a hard drive . . . sometimes for years. I shoot a lot and show very little.

**WHAT HAS BEEN THE MOST DIFFICULT ITEM TO CAPTURE IN YOUR THINGS COME APART ART?**

The larger objects are probably the most difficult, as far as finding the space to shoot them and then creating the layout. When I work with small objects, it’s easy to move parts around. When dealing with a piano or aircraft, it becomes much more difficult rearranging the pieces.

I do prefer working with vintage items because of the mechanical operation. They usually can be taken apart with a really simple tool kit and then put back together if need be. When I take apart modern electronics, there is no getting them back together.





**HOW WOULD YOU SAY YOUR ART AND YOUR STYLE DIFFERS FROM OTHER CONTEMPORARY ARTISTS?**

The lighting, composition, and concept are different from anything I have seen. I had my assistant help me with the layout of one of the objects, and it was really interesting to see how he organized the pieces. It was very rigid in the organization of the like objects. I think the way I lay everything out is much more organic. The photography is the simplest part of the image.

**WHAT HAS BEEN THE MOST VALUABLE LESSON LEARNED FROM OTHER ARTISTS?**

Create from your heart.

**HOW DO YOU CONTINUE TO CHALLENGE YOURSELF AS AN ARTIST?**

I work with normal subject matter that can have a relevance to today's culture. I look at things with different beauty than what they were originally designed for. If I shoot a Ferrari, it's beautiful no matter how it is shot. How can I change that? How can I look at it in a different way and say that's a beautiful photograph with a great subject? How will this move the viewer?

**TALK ABOUT LIFE OUTSIDE OF WORK:**

My life outside work involves my wife and two beautiful girls, and I try to travel as much as I can with them. When you're a photographer, though, your life and work are so close together. I unwind with running, biking, hockey, or video games.

**WHERE WOULD YOU LIKE TO BE IN TEN YEARS?**

This changes all the time. I treat it like a river and just go with the flow. Sure, you can direct the boat, but you never know what's ahead. The one thing for sure is there is no swimming upstream.

**AL ::** [www.toddmclellan.com](http://www.toddmclellan.com)



# created by artists



"Connection"  
by Sandy Graves

**artful home**  
art for life. for home. for ever.

Shop unique home decor, gifts, jewelry, and apparel created by North American artists and shipped directly from their studios to your home. Call **877.223.4600** for a free catalog or visit **[artfulhome.com](http://artfulhome.com)**