



The Right Stuffing
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THE WALL STREET JOURNAL. * * * *

Saturday/Sunday, July 20 - 21, 2019 | **D1**



Where Have All The Style Icons Gone?

FALLEN IDOLS
Clockwise from top-left: Gianni Agnelli; Sidney Poitier; Robert Redford; David Beckham; Muhammad Ali; Cary Grant; Steve McQueen; Michael Caine; Sean Connery; Paul Newman; James Dean.

In the era of divergent fashion, Cary Grant no longer inspires men. Guess who does

By JACOB GALLAGHER

IF THERE WERE a Mount Rushmore of men's style icons, Steve McQueen, Cary Grant and Paul Newman would probably be chiseled in stone. Not all men have looked up to this predictable trio since the 1950s, but many have. Whenever mere mortals faced closet conundrums, these heroes' celebrated wardrobes provided answers: What do I wear to that pitch meeting? A dark gray suit, polished black shoes and a tie à la Grant. Or, how can I look cool? Just put on whatever Newman wore during his downtime. While their pulchritude was not achievable for everyone, their outfits were.

But many decades have passed since these and comparable names ruled pop culture. And in the ensuing time, men's fashion has become more diverse and, happily, more inclusive. As handsome as Grant's Savile Row suits and Newman's preppy canvas sneakers were, they're relics in an age of pervasive streetwear and changing gender norms. CEOs amble into work wearing T-shirts, jeans and hoodies; male models stomp down runways in lace blouses. A media explosion has exponentially multiplied the selection of "celebrities." So who, in this newly pluralistic landscape, should men turn to for style guidance?

Consensus has vanished when it comes to our men's style icons—we've entered the choose-your-own-adventure era. You might hope to emulate Jeff Goldblum, while your buddy tracks Russell Westbrook's pregame outfits. "You can forge your own path" as regards role models, ventured New York reporter Brett White, 35, who gravitates to Martin Freeman, the British actor from "The Office" and "Black Panther." The two both stand about 5'7" and appreciate the same flourishes: "I enjoy an ascot, he enjoys an ascot," said Mr. White.

The internet's vast resources have made alighting upon more idiosyncratic idols easy. Ten or so years ago, Daniel Bernardo, a 36-year-old director of HR in Queens, New York, looked to rote icons like Cary Grant to inspire his outfits. Today via Google he trails Dries Van Noten, the decidedly non-flashy Belgian designer who wears easy-to-duplicate outfits like jeans with navy sweaters. With paparazzi and red-carpet images of celebrities and influencers being uploaded constantly, you can intimately familiarize yourself with the breadth of an idol's wardrobe. Martin Freeman's "Black Panther" press tour was "like Christmas" for Mr. White, who was so taken by a green suit Mr. Freeman wore on the red carpet, he purchased a look-alike number.

We are not all white, fit, hetero men with dashing good looks, and the range of style icons men reference has come to reflect that. On Instagram, young men follow rappers like Tyler the Creator and Lil Uzi Vert, tracking each jewel-toned suit or loopy, luxury-logged outfit they wear. Offbeat actor Jonah Hill and Asian actor John Cho make best-dressed lists alongside traditional hunks like Ryan Reynolds and Ryan Gosling. And gray-haired stars like Daniel Day-Lewis prove that icon-status is not reserved for the young. Who you look up to is a personal thing. As it should be.

Turn the page to hear about the outside-of-the-box icons of 10 stylish guys ▶

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STYLE & FASHION

Beyond Cary Grant: 10 Men on Their Style Icons



Jay-Z

“I think there is a new way of wearing tailoring. [For example,] Jay-Z puts on these simple suit silhouettes with T-shirts, or he has his shirt untucked and it looks just great on him. The suits are totally different from the more shiny, bling-bling side that he used to wear. I don't follow him on a regular basis, but in the few images I see of him at basketball games or during appearances, he is much more subtle and less flashy [than before]. The way he wears super easy suits with white Common Projects sneakers, I think that's really cool. Also I remember last year he was on holiday in the south of France and he had on these super washed pants that were a little baggier. I thought they looked nice and on point and maybe it's also a way to distinguish himself.”

—Pierre Mahéo, 43, designer, *Officine Générale*, Paris, France



Donald Glover

“I was a mod when I was growing up in the 1980s and people like Miles Davis and Jean-Luc Godard, Sidney Poitier, Terence Stamp, James Coburn were my formative inspirations. Today, a very contemporary gentleman like Donald Glover embodies that for me. I tend to get inspired by an artist and what they do, and I think it then shines through into style. I'm always trying to find something that's slightly different, whether it's the way you wear your shirt collar or the way you tuck something in. It's all these little bits. So when you look at those characters that I mentioned, they've got their own sensibility and whether that comes through in the way that they dress or in their work, they're individual characters and that's where I find inspiration.”

—Jimo Salako, 51, creative director, *London*, England



Jeff Goldblum

“The person who I want to be when I grow up is Jeff Goldblum. He's a timeless style icon for the ages. I dare you to name another actor that can go from outrunning dinosaurs in a leather jacket to a gem-toned velvet suit on the red carpet. He does full white suits. I've seen him in pinstripes. I saw him wearing a classic cashmere overcoat with a kimono. I would wear a cashmere overcoat, but I say 'who I want to be when I grow up' because I'm definitely not at the point where I'm wearing the kimono. I feel like it's something about the confidence that he has. It's not like, 'look at me, look at me'...there's plenty of other people who dress in such a way that [screams that]. But he knows what he likes and it feels like he dresses for himself.”

—Will Guidara, 39, restaurateur, *New York*, N.Y.



Frank O'Hara

“Most of the time, I go through old photos of artists, like old photos of [painter] Ellsworth Kelly or [poet] Frank O'Hara, someone like that. They're just wearing something very plain and that appeals because I'm pretty plain Jane. I just wear a black belt, black watch, simple, and then black chinos. [I'm looking at] two books right now and I'm a poetry fan so one's a homage to Frank O'Hara. It has all of these pictures of him and his friends hanging out and he wears just sort of a button-down shirt, and a simple pair of pants or an old pair of jeans, kind of pretty classic and plain. I used to dress up all the time and be crazy but recently I just keep it simple so I don't really have to think about it.”

—Marc Hundley, 48, furniture maker, *New York*, N.Y.



Daniel Chew

“I'm always amazed at how people can wear 'challenge pieces,' like difficult clothing. That's what my boyfriend and I call a 'challenge piece.' It's usually people that are younger than us, just kind of wearing whatever they want. I have come to work with a young filmmaker called Daniel Chew who I've been mentoring this year and he's a very talented filmmaker but also a fashion designer. I'm really interested in what he's doing because it's much more challenging than what I usually wear. I'm probably not going to transform into someone else tomorrow, that's not me, but some of it is probably going to come through eventually, and I might wear different looser pants, more baggy or something. Some element might transpire.”

—Frédéric Tcheng, 41, film director, *Brooklyn*, N.Y.



Jonah Hill

“Jonah Hill is an epic street-style icon. He does like the streetweary shit, but it doesn't look like he's just some goofball doing it head to toe. He kind of has some intelligence about it to me. I like that kind of pseudo-Deadhead street style, a little low-key dirty sleazy but kind of prep school. I'm into some J. Crew khakis with some plasticky Crocs like what chefs wear. I know Jonah Hill's funny and he's a good actor and all those things, but I was like, 'Oh shit, he's like holding it down style-wise.' You know who else is a top one? [Singer] Dev Hynes. I just love his style, and it's not related to trends. They're both kinda forging their own path and it's amazing, I appreciate that.”

—Todd Selby, 41, photographer, *Los Angeles*, Calif.



Bryan Chang

“In terms of an individual that's not a designer who dresses really nice, I think of [product designer] Bryan Chang. He goes by 'Brycity' on Instagram and he represents this emerging genre of fashion for Asian-American males. I feel like there is a kind of Asian-Western way of dressing that's very different from how Asians in Asia dress, but also different from how non-Asians in the West dress at the same time. There's subtlety to his clothes. It's not being loud in terms of colors, it's more like being loud in terms of materials and layering. It really is adapted to the city in that regard. If you asked me who my style influences were five years ago, I would have named much older people or people from the past.”

—Eric Hu, 30, global design director in sportswear, *Nike*, *Portland*, Ore.



Pier Paolo Pasolini

“Growing up, I was always obsessed with cinema, and particularly people like Luchino Visconti or Pier Paolo Pasolini. Actually, Pasolini, if you look at the director himself, he is an extraordinarily stylish man. There was something so effortless about how he dressed. In my 20s, [when I discovered him] it was less about [finding pictures of him on the] internet and more about the library and finding images in books. There's one that really strikes me. It's a picture of him when he's a relatively young man and he has a V-neck jumper with a tie and a white shirt and he looks so wonderfully perfect. I also, like him, have very bad eyesight—he wore glasses as well. He definitely is a very stylish man with a pair of sunglasses.”

—Erdem Moralioglu, 41, fashion designer, *London*, England



Tyler the Creator

“I think Tyler the Creator is really doing nice things right now. I'm just so sick of trendy, super streetwear kind of Instagram clothes and I like the individual spirit...wearing tailoring again but in a fun way and a unique way. Seeing him now and as he's matured and as he's aged is pretty awesome. He shows you can dress up, you can dress down and suits can look good in so many ways. It's a refreshing twist...now hopefully tailoring will make a comeback [with] a younger generation. Not as stuffy as classic menswear. You can have more fun with tailoring now: wear it with sneakers, wear it with camp shirts, wear it unbuttoned and look comfortable and look cool. I think he's kept that going.”

—Mac Huelster, 36, fashion stylist, *New York*, N.Y.



Jake Gyllenhaal

“Jake Gyllenhaal, I always think he looks cool. I quite often just find outfits I can buy, [or learn] to put together things in different ways by happening to see people on Instagram. I don't really follow celebrities for celebrity-ness. I follow Jake Gyllenhaal just so I can get ideas for clothing, really. He can put a sweatshirt and jeans together and look really cool still, not scruffy, and that's what I look for. I've just seen random shots of him wearing casual clothing and he just looks cool. It doesn't look like he actually had a long think about getting ready in the morning, which is what I try to make myself look like. Just a natural ability to look cool, I think that's what he has.”

—Tony King, 47, CEO of branding and e-commerce agency *King & Partners*, *New York*, N.Y.

STYLE & FASHION

TEST DRIVE

Not a Myth: Sheer SPF

City-friendly facial blocks make daily sunscreen use more palatable, but excuses still abound. **Fiorella Valdesolo** tried 50 goops to find the best

UNPROTECTED SUN exposure is the number-one cause of two things most of us would rather avoid: skin cancer and premature aging. And yet, the people who neglect daily sunscreen are swift to offer up justifications, chief among them: “I just don’t like the way it feels.” Dermatologist Dr. Whitney Bowe in New York confirmed that the heavy, tacky sensation associated with sunscreen is what turns her patients off. Equally repellent, added New York-based dermatologist Dr. Ellen Marmur, is the way sunscreens often leave a white residue and cause breakouts. “Another reason is laziness,” she added.

Widespread sunscreen aversion has led many brands to bridge the sunscreen and skin care categories, creating lightweight everyday facial formulas that incorporate antiaging and antioxidant ingredients, boast a more appealing texture (sheer! weightless!), and provide imperfection-blurring technology. But with hundreds to choose from, how do you find one that inspires devotion? My solution: Test 50 top formulas.

I set some parameters. First, the sunscreens I tried would need to be marked “broad spectrum,” meaning they protect against UVA and UVB rays (the former penetrate deeper, affecting

collagen and accelerating skin aging; the latter cause burns; both can lead to skin cancer). They should have an SPF factor of at least 30—the minimum you need “if you’re going to be outside at all,” said Dr. Bowe.

As for my personal issues with sunscreen engagement: I have a fair complexion, ergo, my skin burns easily; I’m prone to breakouts and hyper-pigmentation; I’ve been known to experience mild rosacea. A facial sunscreen that doesn’t upset my sensitive skin’s fine balance can seem like a unicorn. I prefer moisturizing formulas with dewier results; matte finishes tend to magnify fine lines, I’ve found. I want a sunscreen that neither feels heavy on my face nor is detectable by anyone else. My ideal formula must also play well with any makeup I use: I’ve learned, for instance, that the white cast of classic zinc formulas plus blush can leave me looking very mime-y. And last, but certainly not least, it must be fragrance-free or at least scented to a barely discernible degree. Fragrance can be a sneaky skin irritant, and I would rather my face didn’t smell like cloying coconuts or shampoo.

I dutifully tested a massive pile of sunscreens of every creed with all the aforementioned criteria in mind. It’s true that you won’t like using sunscreen until you find sunscreen you like using. Here are 12 to consider.



F. MARTIN RAMIN/THE WALL STREET JOURNAL (SUNSCREEN); ILLUSTRATION BY REASDEN CONTROL CENTRE

SCREEN GEMS / SIX WINNERS AND SIX RUNNERS-UP THAT MADE OUR TESTER ACTUALLY WANT TO APPLY SUNSCREEN EVERY DAY

BEST FOR SENSITIVE SKIN EltaMD UV Clear	BEST FOR NO-FRILLS FOLKS SkinCeuticals Light Moisture	BEST FOR MAKEUP WEARERS Supergoop City Serum	BEST FOR SERUM-LOVERS Solid & Striped Sunscreen	BEST FOR DRY SKIN Vive Sana Daily Protezione	BEST FOR THE CHEMICAL-SHY Coola Mineral Sun Silk Crème
 <p>Frequently, and deservedly name-checked by dermatologists (Dr. Marmur is a fan), this SPF-46 formulation goes on clear, is full of niacinamide (an anti-inflammatory vitamin B3 derivative), and crucially, it won’t give you zits. “I love it because it’s sensitive enough to use if you have acne, dryness or rosacea but also isn’t greasy for those with oily skin,” said Dr. Marmur. \$35, lovelyskin.com Runner-up First Aid Beauty Ultra Repair Pure Mineral Sunscreen With colloidal oatmeal as an ingredient, it soothes easily reactive skin. \$30, firstaidbeauty.com</p>	 <p>A basic sunscreen is not a bad thing. This one feels not unlike your favorite pared-down, lightweight body moisturizer: hydrating without leaving any residue. It’s equally suitable for face and body which saves you the trouble of having to buy a second sunscreen. \$39, skinceuticals.com Runner-up Neutrogena Hydro Boost The light, cooling texture of this water gel lotion hybrid feels refreshing and gets bonus points for water resistance. Now if only it was unscented... \$10.99, amazon.com</p>	 <p>Though called a serum, it’s more akin to a moisturizer—a silky, featherweight moisturizer at that. Upon application, it sinks right into the skin, has a smooth finish and won’t compete with any makeup you top it with. It makes for a very easy swap for the morning moisturizer currently in your skin care routine. \$42, supergoop.com Runner-up Drunk Elephant Umbra Tinte The cult-favorite brand’s sunscreen comes in a sheer version, but the tinted iteration gives your skin a subtle glow without feeling the least bit makeup-y. \$36, drunkelephant.com</p>	 <p>The best compliment that you can pay to a sunscreen is that it doesn’t seem like a sunscreen. And this facial formula—the first skin-care product from swimwear brand Solid & Striped—feels nothing like a sunscreen and everything like a lightweight serum. This appealing quality made remembering to use it very easy. That it looks a bit moist and dewy on the skin also helps. \$28, solidandstriped.com Runner-up Glossier Invisible Shield In a blind test I’d guess this translucent gel was a hyaluronic serum, and it feels just as thin and easy on the skin. \$25, glossier.com</p>	 <p>The zinc-based formula is rich and immensely hydrating (it’s full of argan oil), like a solid night cream. On the skin that lushness reads as a subtle glow, precluding the need for highlighter (if that’s your thing). For the moisture-starved among us, this natural sunscreen will feel like a revelation. \$55, vivesana.com Runner-up Origins A Perfect World Age-Defense This moisturizer with broad spectrum SPF protection has a velvety texture and quenches parched skin without leaving a greasy trail. \$46, origins.com</p>	 <p>Formulating mineral sunscreens so that they A) aren’t so dense they become unwieldy; and B) don’t leave a ghostly veil on your face, can be a tricky business. The mineral sunscreens I tested rarely felt weightless, but this one proved to be a true exception. It has the added benefit of protecting against infrared and HEV (aka, the blue light emanating from all your various devices). \$42, sephora.com Runner-up Clinique Broad Spectrum Mineral Sunscreen Lightweight with a sheer finish, it’s also gentle enough to use around the eyes (unusual). \$28.50, ulta.com</p>



F. MARTIN RAMIN/THE WALL STREET JOURNAL

The Blue-Chip Flip-Flop

Thongs—once cherished only by swim-team kids and the underdressed—slip back into vogue

ONE MIGHT DISMISS the phrase “elegant flip-flop” as an oxymoron, insisting that the scanty sandals belong only on frat boys and the sartorially oblivious. And yet, this summer, some truly tasteful thong sandals have entered the fashion fray, from purveyors like avant-garde, Switzerland-based label Vetements and Swedish brand Totême, the latter reflecting the sensibility of its stylish founder, the social-media-savvy Elin Kling. These aren’t the utilitarian shower shoes that reigned in the ‘90s. The new elevated flip-flop is always polished and sometimes even heeled. Why now?

For one, they contrast well with fashion’s current bent for formality. “When there’s such an emphasis on suiting, like there has been the last two years, it’s logical that flip-flops and other sport shoes are becoming more important,” explained Tibi founder and creative director Amy Smilovic, who designed a neat blue leather version (shown). “For suiting to be interesting and relevant it also has to be quite chill.” A flip-flop, she added, can help take more formal looks like suits “down a few notches.” Ramona Sidlo, a director of

marketing for a concert promoter, is a recent convert. “I was a New York City girl; in the summer I wore sneakers or flats. I felt like it was not chic to wear flip-flops in Manhattan. It was kind of gross and weird,” Ms. Sidlo, 39, recalled. But after she relocated to Honolulu, the local climate and culture led her to reconsider the humble thong sandal, though the all-black, leather Prada pair she favors is hardly ordinary.

It’s important to draw a distinction between these elegant slides—rendered in luxe leather, potentially braided, like Loeffler Randall’s pair—and more traditional versions, like Havaianas. While the rubber Brazilian sandals saw some action on the streets of recent fashion weeks, they’re probably still best suited to the beach or pool, not a shoe that most of us can get away with wearing to the office. A cute little high-heeled Manolo flip-flop in leather, however, paired with crisp trousers, is a workplace win.

And as for the question of whether it’s inappropriate to show so much, well, foot? Ms. Smilovic delivered her verdict: “You just have to get over it.”

—Christine Whitney

NOTES ON A SANDAL From left: Flip-flops, \$50, tkees.com; Heels, \$655, Manolo Blahnik, 212-582-3007; Flip-flops, \$370, totemestudio.com; Flip-flops, \$195, tibi.com

ADVENTURE & TRAVEL

Rock Steady

A visit to the Burren, a stone-capped region in Ireland's County Clare, leads to ancient crypts, medieval holy sites and an obsessive gardener



LAID BARE A wall of limestone, or karst, on Cappanawalla mountain, in the Burren. Measuring 135-square miles, the Burren represents one of the largest examples of karst in Europe.

By MARGOT DOUGHERTY

AS THE LAST SERIES of glaciers receded from Ireland's County Clare 10,000 years ago, they scraped away sheaths of earth as a parting memento. The glaciers left behind a landscape of karst—soluble rock, primarily limestone, dating back 325 million years. Riddled with fissures, the karst acts as a leaky helmet for an underground warren of caves and sinkholes. The Burren, as the hauntingly beautiful region is called, covers 135 square miles; a 370-acre parcel comprises a national park.

Based in Ballyvaughan, a village in northern Clare, I initially explored the Burren on my own. I drove the narrow serpentine roads, flanked by brambles with an abiding affection for rental-car finishes, and

Occasionally my guide would stop and recite a verse by an Irish poet.

along shallow pastureland that winds its way around the rock. The Burren's temperate climate supports a unique mix of plant life, allowing alpine, arctic and Mediterranean species, including 23 kinds of wild orchids, to grow together here in unlikely harmony. The Burren Perfumery, just outside Carran (pop. 106), showcases the phenomenon in its locally sourced lotions, teas and scents. (If you're a lichen, moss and bark type, try the "Man of Aran" fragrance; for violet and wild rose, maybe the "Fronde.") Even when the flora has gone to ground, the Burren's rich cultural and archaeological elements—ancient churches, medieval castles, holy wells and long-abandoned forts—await.

The first stop on my excursion was the impossible-to-miss Poul-na-brone dolmen. A Neolithic tomb,

circa 3800 B.C., it rises from the landscape like a weatherworn sculpture of the symbol Pi. Its 12-foot-long top slab, held aloft by 6-foot supporting stones, is set off by a simple slack-rope enclosure, allowing visitors to get quite close. Set in a rain- and windswept landscape that still feels ancient, the monument's stoic stand over a burial chamber—where 22 ancient bodies were found in the 1980s—can make a contemporary soul feel very small in time and space.

Just down the road An Rath, an earthen ring fort whose moat is still in evidence, and the crumbling walls of Cahermore, a stone fort, recall times when Irish chieftains ruled the area. Remnants of inner walls suggest the areas where the cooking fires burned, the animals were penned and the families quartered. Caherconnell, a 10th-century ring fort a bit farther south, makes a direct play for tourists with its restaurant, shop and sheepdog demos, but as an ongoing excavation site, it's well worth a stop.

To help me see some less accessible areas of the Burren's historic cache, Geraldine Murtagh, owner of the tour company Elegant Ireland, put me in touch with Tony Kirby who operates Heart of the Burren Walks. From a trailhead near Carran, southeast of Ballyvaughan, Mr. Kirby and I trod across the karst. As we walked, he spoke on the history, ecology and evolving farming practices of the region. Occasionally he'd stop and extemporaneously recite a verse by an Irish poet. Or he'd point out plants like devil's bit, red clover, and St. John's-wort, and their herbal applications—skin, blood and depression respectively.

At a clearing, we peered at ancient grave slabs—it's curious, man's enduring instinct to mark buried bodies with stone—then made our way to Templecronan, an early Christian oratory set in a hawthorn-observed hollow. Al-

though roofless, the small church still features the carved stone heads, human and animal, that have kept watch from its walls for centuries. An adjacent shrine, believed to house the bones of St. Cronan, had been a medieval pilgrimage destination, as had the nearby Tobar Fachnan, a holy healing well dedicated to eye problems. Scarves, jewelry and other personal possessions hung from the branches of a "rag tree" reaching over the well, left by those hoping for a cure.

Before being sidetracked by the



PLOT TWIST Cather Bridge Garden, an idiosyncratic parcel in the middle of the Burren, is open by appointment only.

Burren's karst and archaeological trove, I'd planned to tour Irish gardens—my recent move from Los Angeles to New York's Hudson Valley had exposed my inadequate skill set when it comes to making green things rise from a frozen earth. Ms. Murtagh connected me with Carl Wright who has created a wildly idiosyncratic 2-acre garden at his home near Fanore, in the northwest reaches of the Burren. Visits to Cather Bridge are by appointment only, and on the day I arrived, Mr. Wright was loading his kitchen's wood-burning stove, complaining about the weather—dank, gray, misting, Irish. "I hate it," he said more than once. Yet the window over his sink looked onto Japanese anemones, Chilean fuchsia, blue asters and a pendulous hydrangea, all in exuberant bloom.

Mr. Wright came to the Burren from the U.K. in 1985, a spelunker drawn by the region's unusual cave systems. He knew little about gar-

dening, but while rebuilding the derelict house, bought years later, he gradually added some landscaping, then a bit more. He's since trucked in over 1,600 hundred tons of earth, which he sifts by hand, to give his trees, flowers, shrubs and fungi—several thousand plants in all—room to wiggle their roots.

A pond section is adjacent to the Caher River and rife with native species and Irish garden favorites: anemones, phormiums, lilies, Rodgersias. In a terraced shade garden, some 148 types of ferns ("I'm mad for ferns," said Mr. Wright) share space with peculiar mushrooms like the ghostly "elfin saddles." Mr. Wright used stones found on the property to build a dividing wall with a large circular cutout. With the flick of a switch the spherical rock at its center is bathed in water. "I'm obsessed," he said. Indeed.

► For where to stay and eat in The Burren, see wsj.com/travel.



FEDERICA DEL PROPOSTO

Family Getaways—Teenage Werewolves Welcome

A travel company that organizes adventurous family trips aims to nudge kids out of their comfort zone

VACATIONS TO FAR-FLUNG destinations let families experience other cultures, but "expanding your horizons" can be a tough sell when your brood includes a teen or two. Activities that delight a wide-eyed adolescent may appall a churlish elder sibling; teasing and bickering ensue, and Mom gets a migraine. Plus, fitting some R & R into a week of cultural immersion isn't the easiest equation to finesse.

That was the challenge for physicians Neelesh and Kimberly Mehendale, both 47, who live in Dallas with their two teenagers. They turned to travel operator Global CommUnity for getaways to Italy, Patagonia and India. "As parents, we see how trips give us a microcosm [of] the culture that fits our work/life schedule," said Mr. Mehendale. The Nashville-based Global CommUnity organizes itineraries filled with activities ap-

pealing to tweens or teenagers. The socially conscious programs might include studying biodiversity while assisting beekeepers in a town outside Paris, or camping in geodesic domes in Peru while learning how to leave a smaller footprint on the planet.

The Mehendale teens liked how the social interactions with the locals felt natural, not forced. "The day we visited a Sikh temple, we helped volunteers serve roti to people who can't find food," said 15-year-old Leena. Raja, who is 13, found the opportunity to meet Italians at a family-style dinner on an olive oil farm near Florence satisfying, especially the soccer he got to play with the local kids while the adults discussed World War II history over tiramisù and limoncello. globalcommunitytravel.com

—Donna Bulseco

ADVENTURE & TRAVEL

By WILLIAM SERTL

DON'T LISTEN to the old-timers who live on the North Fork when they grouch about their humble turf becoming the New Hamptons. The 20-mile strip at the east end of New York's Long Island sits just across the Peconic Bay from the South Fork, which includes the Hamptons proper, a much wealthier universe. "What are all those fancy hotels and restaurants doing over here," North Forkers argue, "if we aren't the New Hamptons yet?" Those places are indeed popping up all over the village of Greenport, the pulsing hub of the North Fork. But the Greenport phenomenon has more to do with migrating hipsters from Brooklyn than any imagined, decades-old invasion from across the water. The rest of the area, mostly farmland, vineyards and unostentatious country homes, hums along as usual. Here, seven reasons this still more mellow patch isn't you-know-where.

1 You can shuck your own oysters. Set in what was a 19th-century bait-and-tackle shop, right on Greenport Harbor, Little Creek Oyster Farm & Market encourages you to pry open your own Peconic Golds and Fire Island Blues. If you don't want to, owners Ian Wile and Rosalie Rung are happy to oblige (*littlecreekoysters.com*).

2 Escargot grows on farms. Chef Taylor Knapp got into foraging while working at Noma, the famed Copenhagen restaurant that relies on the forest to fill its larder. He started Peconic Escargot six years ago in the hamlet of Cutchogue, in a greenhouse built from a mail-order kit, getting a rare certification from the U.S. Department of Agriculture. "I couldn't believe [American] chefs were opening up dusty cans of snails imported from Europe," he said. Mr. Knapp sells to individuals (order online or pick them up at the farm) and to local restaurants (*peconicescargot.com*). He also puts escargot in dishes at Paw Paw, his Saturday night pop-up at Bruce & Son in Greenport, itself a daytime go-to for lemon-ricotta pancakes and sourdough BLTs (*208 Main St., bruceandsongreenport.com*).

3 Star-studded parties are open to one and all. In 1927, an amateur astronomer, married to the grand niece of General George Armstrong Custer, established the Custer



peacefully across from Southold Indian Museum, which tells the story of Long Island's first inhabitants (*1080 Main Bayview Rd., southoldindianmuseum.org*).

4 You can still get that old-time religion. A roadside marquee, a holdover from the old drive-in movie theater where St. Peter's Lutheran Church now stands, provides as much traveling entertainment as P.T. Barnum once did: "Life without faith is like an unsharpened pencil—no point" and "Do you spell man's best friend DOG or GOD?" Look for it—actually, you can't miss it—on the way in or out of Greenport on Route 25.

5 Sailboats have replaced submarines. America's first submarine base, in tiny New Suffolk, is marked by a simple plaque noting that our country's first sub, the USS

Holland, was housed there from 1899 until 1905, when the base itself moved to New London, Conn. Summer Girl, a small shop across the street, sells T-shirts and clothing with a logo of the Holland (*775 First St., mysummergirl.com*). Every Wednesday evening, around 6 p.m., and running into the fall, an informal regatta organizes off-shore of New Suffolk Beach. North Forkers set up blankets on the sand and pop open bottles of wine as sailboats make their way around nearby Robins Island.

6 One of the best new restaurants is all over the map. Kon Tiki strikes a tropical note with neon palm trees and frond-covered fixtures. The name hints at the trans-Pacific nature of the menu, as well as the culinary preferences of the multinational, 20-something staff. The oldest cook, 31-year-old Cheo Avila, who hails from Venezuela and doesn't like to be called "chef," put kimchi fried rice on the menu last year but really stopped the show with his grandmother's recipe for fish cakes, set vertically like sails in a pool of guacamole. Back for its third summer in Greenport's Gallery Hotel, Kon Tiki will be "heavy on Peru, especially ceviche, with Asian accents," said Mr. Avila, who once worked under José Andrés in Washington, D.C. (*437 Main St.*). He'll also be doing small plates, across the street, at 314, brand new this season. It's a cocktail lounge on the main floor of a large old house, furnished with flea-market treasures (*314 Main St.*).

7 You can still book a dreamy hotel this summer. Greenport has three designer-chic hotels competing for your weekend getaway. The Menhaden, just-opened in the spring, houses 16 rooms, the cheapest of which costs \$519 a night on a summer weekday, \$549 for a weekend. What do you get? A luxury, minimalist aesthetic—be sure you love white—with the feel of a private club and a roof deck open only to guests (*themenhaden.com*). For more of a social scene, Sound View Greenport is a revamped motel from the 1950s facing the Long Island Sound. Two miles from the center of Greenport, each of the 55 rooms comes with direct beach access. The style is lean and nautical, and the new chef for the Halyard restaurant, Stephan Bogardus, has a devoted local following (*from \$385 a night, soundviewgreenport.com*). With less than a dozen rooms, some exuding a Nantucket aesthetic, others in bright South Beach

This Is Not the Hamptons—Yet

Hotel and restaurant openings are luring more weekenders to New York's North Fork. But this coastal strip still prides itself on its low-key, shuck-your-own oyster diffidence



SOUND CHOICE From top: Sound View hotel just outside the village of Greenport, the North Fork's main town; Summer Girl beach boutique in New Suffolk; locally farmed Peconic Escargot served at Paw Paw in Greenport; Little Creek Oyster Farm & Market on Greenport Harbor.



“
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EATING & DRINKING

By PRIYA KRISHNA

THE PROBLEM WITH most pasta salad comes down to the pasta itself, said Brooks Headley, chef/owner of the New York's Superiority Burger.

When people aren't serving noodles hot—say, in a carbonara or a Bolognese—they tend to take a more laissez-faire approach. In many pasta salads, the pasta element is overcooked and mushy. Often the noodle shape is too thin to stand up to the dressing.

No wonder pasta salad so often sits untouched in a summer-barbecue spread. "It is usually one of those things like, 'Who cares?'" said Mr. Headley. "It is not the brisket, it is not the main course. It's the side. It doesn't have to be great."

At Superiority Burger, the rotating pasta salads are standouts, thanks in large part to the care Mr. Headley takes in cooking the pasta. He also achieves a satisfying balance of flavors and textures in each combo. To him pasta salad is a "blank canvas" for showcasing quality ingredients, year-round, with whatever's in season.

Mr. Headley bases his combinations on what he can find in the Union Square Greenmarket, a few blocks from his restaurant. His formula involves thinking about which vegetables are good enough to serve raw, and which ones he can "cook the hell out of" as a contrasting element. There's always a creamy dressing (usually vegan; Mr. Headley hates mayonnaise). Herbs make frequent appearances, and crunchy components like breadcrumbs and peanuts serve as a finishing touch.

All the salads start with well-cooked pasta, a product of Mr. Headley's training at Italian restaurants such as New York's Del Posto and L.A.'s (now-closed) Campanile. He buys the best pasta he can—he recommends De Cecco for home cooks—and cooks it just shy of al dente. He also chooses thick shapes that can withstand a creamy dressing and hold their form a long time.

One of his favorite combinations involves long, hollow bucatini broken in half so they curl during cooking, making them easier to eat with a plastic fork. The salad, with its tangy tahini dressing, lightly pickled rhubarb, celery, shiso and peanuts,

Don't Pass Over The Pasta Salad

When it's done right, it's the star of the cookout. With these recipes from New York's Superiority Burger, who needs hot dogs?

is a lighter, brighter version of a spaghetti with tahini—think vegan spaghetti alfredo, Mr. Headley said—that a bandmate used to make during his musician days.

For a more robust option, try the recipe for rigatoni salad (at right) with spicy mushrooms and carrots roasted until almost meaty, hot sauce whisked with chickpea mayo, just-wilted greens and toasted breadcrumbs. Inspired by the shower of herbs atop a bowl of pho, Mr. Headley also makes a squash, red bean and dill pickle macaroni salad dressed in a sweet-sour red-wine vinegar dressing, heaped with mint, basil and cilantro.

Sometimes, dishes that are decidedly untrendy appeal to him the most. "I think most restaurants consider pasta salad as kids stuff, a no-finesse kind of thing. It's not very cool," said Mr. Headley. "But when it's good, it's so good. And there's something goofy and childish about it that I love."

► Find a recipe for elbows with zucchini, beans, herbs and tahini-chickpea dressing at wsj.com/food.



CLAY WILLIAMS FOR THE WALL STREET JOURNAL

Rigatoni Salad with Roasted Mushrooms, Carrots, and Spicy Chickpea Mayo
Total Time: 1½ hours
Serves: 4

1 pound button mushrooms, sliced
1 pound carrots, diced
Olive oil
Salt and pepper
Red chile flakes
2 tablespoons red wine vinegar
1 teaspoon granulated sugar
1 pound swiss chard, mustard greens, or baby bok choy, roughly chopped with stems included (tough stems should be removed)
1 pound rigatoni
¼ cup breadcrumbs
1 cup flat-leaf parsley, stems and leaves, finely chopped

For the chickpea mayo:
½ cup liquid from a chickpea can
20 individual chickpeas
1½ tablespoons Dijon mustard
2 tablespoons cider vinegar
1 tablespoon cane sugar
2 teaspoons kosher salt
2½ cups grapeseed oil
For the dressing:
1 cup chickpea mayo
3 tablespoons habanero hot sauce, such as Matouk's Calypso

1. Prepare the toppings: Preheat oven to 350 degrees.
2. Place mushrooms on one sheet pan and carrots on another. Toss with olive oil, salt, pepper and chile flakes to taste. Roast until mushrooms wilt and brown and car-

rots char, 1 hour.

3. Toss hot carrots with red wine vinegar and sugar. Set carrots and mushrooms aside.

4. In a large cast-iron skillet over high heat, sauté greens until just wilted, 5-7 minutes. Add a pinch each salt and pepper. Set aside.

5. In a small pan over low heat, toast breadcrumbs until golden, 3-5 minutes. Set aside.

6. Make the chickpea mayo: In a blender, combine chickpea liquid, chickpeas, mustard, cider vinegar, sugar and salt. Blend at high speed until mixture is completely smooth. While blender is running, slowly drizzle in grapeseed oil to form a thick emulsion. Check seasoning for salt and sugar. (Makes 2 cups. Chickpea mayo will keep, covered, in the refrigera-

tor for about 1 week.)

7. Make the dressing: Whisk together 1 cup chickpea mayo and hot sauce.

8. Make the pasta: Fill a large pot with 8 quarts heavily salted water and bring to a boil over high heat. Boil pasta until just shy of al dente (typically a few minutes under the package instructions).

9. Working very quickly, drain the pasta in a colander, coat lightly with olive oil, and spread out on two sheet trays to cool.

10. As soon as you feel no heat on the bottom of the tray, combine pasta with reserved carrots, mushrooms and greens.

11. Toss pasta and vegetables with dressing, making sure each piece gets coated but not soaked. (You may not need all the dressing.)



Broken Bucatini With Rhubarb, Celery and Tahini Dressing
Total Time: 1½ hours
Serves: 4

For the pasta:

½ cup diced rhubarb
1 teaspoon granulated sugar
1 teaspoon salt, plus more
2 tablespoons neutral oil, like grapeseed
¼ cup roasted shelled peanuts
1 pound bucatini
Olive oil
1 pound asparagus, thinly sliced into rounds
½ cup diced celery
5 scallions, thinly sliced
¼ cup shiso leaves cut into a chiffonade, or parsley leaves

For the tahini dressing:

½ cup tahini
2 tablespoons nutritional yeast
1 teaspoon maple syrup
1 tablespoon white miso
1 teaspoon black pepper
1 tablespoon lemon juice, plus more as needed
Salt to taste

1. Prepare the toppings: In a bowl, combine rhubarb, sugar and salt. Let sit 1 hour. Drain juice and reserve for a cocktail or sauce. Set rhubarb aside.
2. In a small pan, heat 2 tablespoons oil over medium heat. Once oil shimmers, add peanuts and a pinch salt. Toast until peanuts are browned and fragrant, 3-5 minutes. Set aside.
3. Make the dressing: In a small bowl, whisk

together all ingredients. While whisking, add water, 1 tablespoon at a time, until dressing is creamy and pourable. Salt to taste, and add more lemon juice as needed. Set aside.

4. Make the pasta: Fill a large pot with 8 quarts heavily salted water and bring to a boil over high heat. Break pasta in half and cook until just shy of al dente (typically a few minutes under the package instructions). Working very quickly, drain pasta in a colander, coat lightly with olive oil and spread out on two sheet trays to cool.

5. As soon as you feel no heat on bottom of trays, combine pasta with rhubarb, asparagus, celery and scallions. Toss pasta and vegetables with dressing, making sure each noodle gets coated but not soaked. (You may not need all the dressing.) Garnish with peanuts and shiso leaves. Serve immediately.

HALF FULL

Drink on the Bright Side

Shandies and other Euro-style fruit-flavored brews have washed up stateside, and summer will never be the same

IN BRITAIN AND GERMANY, where summer is measured in days, not months, people seize their sunshine where they can, sometimes by mixing fruit sodas and juices into their beers. Now, at long last, a wave of these fruity, exceptionally quenching beers has broken stateside.

The concoctions go by many names—shandy, radler, Weisse mit Schuss, Potsdamer, Russ—based on origin and composition. The shandygaff (shandy for short) began in Britain as a mix of bitter beer and ginger beer. Today the recipe is looser but the result is much the same. According to John Hensley, master brewer at Jacob Leinenkugel Brewing, "It's a simple way to make beer more refreshing and more sessionable"—that is, lower in alcohol, suited to drinking over an hours-long session. Since the Wisconsin brewery's first lemony Summer Shandy hit shelves in 2007, Leinenkugel's shandies have saturated the beer aisle.

The American craft-brew scene can be rather rule-bound and self-serious. In Europe, where the free-

wheeling session fueled by easy-drinking brews is the norm, things are a little more relaxed. Why not add fruit juice? Perhaps American brewers' recent embrace of shandies marks a lightening up.

Boston-based brewery Harpoon launched its line of shandies in 2014, when brewers mixed their framboise (a raspberry-flavored sour) with UFO White, a slightly spiced wheat. Today, Harpoon has an entire line of fruit-infused brews, from pineapple to pink lemonade. No matter the fruit, the process is the same: Make a good base beer (they still use their UFO White), then add juice.

The wheat-beer base is popular, with enough sweetness to balance tart fruit. But some brewers look to other styles. "With our lager, the fruit flavor comes through in a cleaner, clearer way," said Mark Hellendrung, CEO of Rhode Island's Narragansett Brewing. The brewery collaborates with another Ocean State icon, Del's, whose frozen lemonades "define summer," Mr. Hellendrung said. "Like a carnival in a cup." —William Bostwick



F. MARTIN RAMINI/ THE WALL STREET JOURNAL

1. Jacob Leinenkugel Brewing Leinenkugel's Summer Shandy (4.2% ABV) A blast of candy lemon sunshine wrapped in cooling clouds; hazy, sweet and smooth.

2. Suncrush Beer Tangerine (4.0% ABV) A spinoff from Hardywood Park Brewery, Suncrush is a line of

sparkling-sweet fruit beers, helmed by this infusion of tangerine and matcha tea.

3. Deschutes Brewery Humm Zinger (4.3% ABV) Creamsicle smooth, Sour Patch tart, a genre-bending swirl of citrusy Pilsner and grapefruit kombucha from Bend, Ore., neighbors Humm.

4. Spetzl Brewery Shiner Lemon Pils (4.8% ABV) Doubling down on the citrus with Meyer lemons and trendy Lemondrop hops, yet without an overpowering pucker. The most balanced of the bunch, spritzed, not soaked, in juice.

5. Narragansett Brewing Del's Watermelon Shandy (4.7% ABV) Two

venerable Ocean State brands team up for a new spin on the shandy: a biscuity lager plus a candy-sweet melon slushy.

6. Harpoon Brewery UFO Big Squeeze (4.5% ABV) Harpoon's firecracker wheat beer, already lighter and brighter than most wheats, flies even higher with an extra fizz of grapefruit.

EATING & DRINKING



GWENDA KACZOR

ON WINE / LETTIE TEAGUE



Exactly What Time of Day Is Wine O'Clock?

THERE ARE SO many myths surrounding wine: White must be consumed before red. The more expensive the bottle, the better. Wine should never be consumed before 5 p.m. I've heard that last maxim from a surprising number of wine drinkers, including, just last week, my cousin Susan, when she and I met at a wine bar in Midtown Manhattan. "Why 5 o'clock?" I asked? Susan maintained that drinking wine before that hour signals a problem.

This got me thinking about the notion of drinking wine (or not) at a particular time of day and all that might imply. Why might other oenophiles choose to wait until an appointed hour to drink a glass or open a bottle? I decided to ask a diverse group of drinkers—casual wine lovers as well as wine pros—what time they thought wine should, or should not, be enjoyed.

One of the first people I asked was my longtime family doctor, Martin Feuer. He cited the 5 o'clock hour as well, even while conceding that alcohol doesn't really affect the body differently at different times of the day. "From a health point of view it

actually doesn't make any difference," he said.

The 5 o'clock hour is, of course, the time-honored "cocktail hour" aka "happy hour" that signaled the end of the workday in the 1960s and '70s. It's a quaint concept, no longer applicable for many professionals who essentially work around the clock, per-

He recommended a shared half bottle of Champagne for optimal breakfast-time drinking. 'That's one and a half glasses apiece.'

petually available via electronic devices. Several states no longer allow bars or restaurants to advertise "happy hour" specials, citing concerns about public health.

A number of wine drinkers I surveyed named noon or lunch as a time when one might consider drinking a glass, yet almost all of them added that they, personally, would not, lest it impair their productivity during the rest of the

day. The word productive came up a lot in assessing when to drink wine and when to avoid it. Drinking wine at lunch was widely deemed acceptable under certain conditions: if one were, for example, on vacation and in the company of others, or at a business lunch. Drinking alone at lunch was roundly dismissed as unwise and/or unthinkable.

Drinking wine at breakfast, meanwhile, proved a particularly divisive idea. Some oenophiles considered it an inconsequential act, especially in the case of Champagne, alone or mixed with orange juice, as in a Mimosa. One friend said she'd drink Champagne at breakfast "because it's not really wine." A few respondents considered drinking any sort of alcohol at breakfast a very bad ideal; to Dr. Feuer it signaled "a sad downward spiral."

I'd never thought about drinking wine at breakfast, and I've never done so. But I also tend to eat toast or cereal, neither of which, one friend pointed out, pair well with Champagne—though she thought a breakfast of eggs and toast would make a suitable pairing. Unsurprisingly, wine

professionals were less troubled, on the whole, by the idea of drinking Champagne with breakfast, even if some of them stressed that they do so only on special occasions, or their days off.

Caleb Ganzer, wine director and managing partner of Compagnie des Vins Surnaturels, a wine bar in Manhattan, even matches specific types of coffee with specific Champagnes. For example, he suggested pairing rosé Champagne with a fruity lighter roast, and a sweeter Champagne with a darker roast. He recommended a shared half bottle of Champagne for optimal breakfast-time drinking. "That's one and a half glasses apiece," he noted.

He pointed out that Champagne is also appropriate at the end of the night. Although Mr. Ganzer generally doesn't drink before 7 p.m., he said, he might drink wine or Champagne quite late. He finds the latter is often the choice of restaurant professionals who turn up at his bar late.

Aldo Sohm, wine director of Le Bernardin and wine director and partner of Aldo Sohm Wine Bar in Manhattan, tastes wine all day long but rarely drinks a glass until

the evening. "If I start drinking at 10 o'clock in the morning, what kind of shape would I be in at 5 p.m.?" Mr. Sohm said. (The one time he had wine for breakfast, he was working the harvest in Burgundy. Breakfast-time wine drinking during harvest is pretty much the norm there.)

Vanessa Rea, wine director and sommelier at the Boston restaurant Eastern Standard, said she serves some of her clientele wine very early in the day indeed. Eastern Standard opens at 7 a.m. and lies in close proximity to several hospitals in the Longwood Medical district. Doctors and nurses often drop by after all-night shifts for a glass of Riesling or Cava or a Mimosa, she said. (Ms. Rea's breakfast drink, when she imbibes, is Riesling or Champagne.)

Though drinking wine early in the day was clearly controversial among the wine drinkers I talked to, no one seemed to think it's ever too late for a glass of wine. If the company is good, and/or dancing is involved, and/or the wine is great, then why not?

Chris Dunaway, wine director of the Little Nell hotel in Aspen, Colo., recounted the story of a couple who came to dinner along with a friend, ordered a few bottles from the list and later, guided by Mr. Dunaway, repaired to the hotel wine cellar, where they drank a few more great bottles. It was 4:30 a.m. by the time they finished. "I had to get on a plane to Australia," Mr. Dunaway recalled. (For the record, Mr. Dunaway, will open a bottle of Champagne while cooking breakfast on his day off.)

I've never drunk wine until the wee hours of the morning, not even in college, and I only occasionally drink wine at lunch (and never by myself). And while I often taste wines before 5 p.m., I always spit them out. I wonder if this means I'm missing out.

For example, what would it be like to drink Champagne with breakfast? Would it be like taking a small vacation—or a detour into dissolution, as Dr. Feuer might say. When I floated the idea past my husband, Roger, he was resistant.

"I have to be productive," he insisted. (That word again.) But I bought a half bottle of rosé Champagne anyway—a fruity Deutz non-vintage brut rosé (\$35)—and he made a big dish of eggs. I poured the coffee and then the Champagne.

It was delicious, Roger conceded, and quite festive—maybe because the Champagne was pink? The fruitiness of the Deutz made it seem as if we were drinking juice "but better," as I said to him. The bubbly went surprisingly well with coffee, too, as Mr. Ganzer had promised. But after less than half a glass apiece, we both admitted defeat. It wasn't that pleasurable; in fact it was a bit tiring. I put the bottle away and put the rest of the glass into the refrigerator to drink later—after 5 o'clock, naturally.

► Email Lettie at wine@wsj.com.

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The Chef
Nasim Alikhani

Her Restaurant
Sofreh, in
Brooklyn, N.Y.

What She's Known For
Honoring the culinary traditions she grew up with in Iran. Tending to every detail in her restaurant to ensure a gracious welcome

Herb Stuffed Branzino With Pomegranate Molasses and Walnuts

"**IN IRAN**, we stuff everything," said chef Nasim Alikhani. "Some stuffings are a day's process, but this isn't that." In her final Slow Food Fast recipe, the Brooklyn-based chef calls for stuffing and then roasting whole branzino until its skin crisps and its tender flesh slides off the bone.

The stuffing, a sauté of fresh parsley, cilantro, onions and walnuts, gets further layers of flavor from dried mint, turmeric, lemon juice and pomegranate molasses. The

recipe calls for nutty fenugreek and tart barberries, but if you don't have them on hand the result will still be full of flavor.

You can stuff the fish a few hours ahead and pop them in the oven just before serving. To finish, the dish needs only a handful of herbs and a drizzle of olive oil. "This is quick and good for when you get very fresh fish and want to do something nice with it right away," said Ms. Alikhani. "It's always very impressive." —*Kitty Greenwald*

Total Time: 35 minutes
Serves: 4

2½ cups fresh parsley, plus more to garnish

2½ cups fresh cilantro, plus more to garnish

5 tablespoons olive oil, plus more to garnish

1 large onion, finely chopped

1 tablespoon turmeric

2 teaspoons fenugreek (optional)

2 tablespoons dried mint

½ cup pomegranate molasses, plus more for glazing

½ cup lemon juice, plus lemon wedges to garnish

1½ cup chopped walnuts

½ cup barberries (optional)

½ teaspoon red chile flakes

Kosher salt

4 whole branzino (about 1 pound each), gutted, cleaned and scaled
Cooked rice or potatoes, for serving

1. Preheat oven to 425 degrees. In a food processor, pulse parsley and cilantro until finely chopped.

2. Swirl 2 tablespoons olive oil into a large sauté pan over low heat. Stir in onions and sauté until translucent, about 3 minutes. Add turmeric and 2 tablespoons oil, and sauté until fragrant, about 1 minute more. Stir in chopped herbs and fenugreek, dried mint, ½ cup pomegranate molasses and lemon juice. Simmer until sauce tightens, about 3 min-

utes. Stir in walnuts, barberries and chile flakes, and continue cooking until most liquid cooks off, about 1 minute more. Season with salt to taste. Remove pan from heat.

3. Season exterior and cavities of fish with salt. Pack stuffing into each cavity. (Reserve extra stuffing for another use.) Brush outside of fish with remaining olive oil and season again with salt.

4. Roast fish, brushing skin with pomegranate molasses halfway through, until skin is crisp and flesh is cooked through, about 15 minutes. To serve, drizzle fish with olive oil and garnish with fresh herbs and lemon wedges. Serve with rice or potatoes.



ALL PURPOSE The stuffing of fresh herbs, onions, walnuts and barberries is delicious with chicken, too. Just make a double batch.

DESIGN & DECORATING



LATE-SUMMER SAVIORS Purple spikes of Salvia 'Ostfriesland' and the pale green blades of Miscanthus 'Morning Light' keep a garden perky and pretty through the post-bloom bust of August. Arctotis 'Flame' in the foreground, is an annual in most climates, but salvia and grasses will return perennially.

Mr. Callis specializes in creating a particular style of East Coast cottage garden, where untamed plants elbow each other aside for attention. But throughout the U.S., professionals designing every type of garden have their own coping mechanisms for the end of summer.

To battle Midwestern heat and humidity, garden designer Nick McCullough, in New Albany, Ohio, said he relies on container gardens in August to "put on a big show." At this point in the growing season, he recommends buying larger plants with well-established roots capable of withstanding the high temperatures: "You can buy fully grown-out hanging baskets that are already flowering and pop the plants from the basket right into a container."

Brooklyn landscape designer Brook Klausung shies away from colorful plants with short bloom seasons and instead recommends adding structure—"even a rock will help"—to draw the eye away from problem areas. A favorite trick is one he learned from his father, a lifelong gardener who lives in Lexington, Ky.: "Make a couple of sculpted mounds in a bed and plant them with one dedicated plant." He recommended Pennisetum, or fountain grass, which produces colorful plumes in late summer, and Liriope, whose spikes of flowers arrive at the same time.

In Portland, Ore., landscape architect Karen Ford designs low-maintenance gardens that rely more on texture and foliage than on seasonal color—and suggests planting hardy perennial grasses. "August is when they look really beautiful and are starting to turn color, a reminder of the change in season that's ahead," she said.

But the real solution, Ms. Ford said, is to evaluate and improve the overall design of a landscape so that it has integrity year-round. "You need to have the bones—the hedging, the major trees and shrubs—to hold the garden in place and make it feel grounded 12 months of the year," she said. "If those things are taken care of, August takes care of itself."

In Southern California, Los Angeles designer Lauri Kranz prepares for August ("the hardest month of the whole year," she noted grimly) by planting cherry-tomato seedlings in her clients' gardens in July.

Ms. Kranz, whose gardens mix edibles and ornamentals, said, "Cherry tomatoes can grow anywhere, even on a balcony or fire escape or the front steps outside your apartment. Just get a pot big enough to come up to your knee. Then fill it with organic soil, one basil plant, and one cherry tomato plant with a support, and you will be happy all through August."

Cherry tomatoes—there's an idea. I considered the possibilities of little dabs of color in the front garden. They'll look great next to the salvias. And then you can eat them. August is looking better.

MICHELLE SLATALLA / A MATTER OF LIFE & DÉCOR



Can You Guard Your Garden Against Murderous August?

ON A RECENT SUNDAY night my husband came out to the garden, where I had been working since dawn. He looked concerned.

"What are you doing?" he asked in the sort of gentle tone a staff psychiatrist might use on a patient.

"What does it look like I'm doing?" I snapped, as I savagely punched a hole in a fresh 40-pound bag of compost and started flinging fistfuls of it onto the last of the foxgloves. "I'm trying to stave off the apocalypse."

"Stave off...the apocalypse?" he asked.

That's probably too hopeful," I said, dropping to my knees. "August is coming."

August. The misery month. The fall before the fall. Curtains for calla lilies. However you want to describe it, August is a gardener's sorrow. If only the daffodil optimism of spring and the gladiolus fireworks of summer could last forever. But they won't: We're head-

ing into shorter, yet deathly hot, days. And everything in my garden already looks bruised and beaten.

"Um, we have to meet the Dorfman for dinner in half an hour," my husband said. "You should probably shower first."

Was there nobody who would understand the coming danger? The next day, I phoned my friend Tim Callis, a garden designer on Cape Cod, Mass., who has one of the hardest and most counterintuitive jobs in America. His clients' gardens have to peak in the heat of August because many belong to summer people who don't even see them in other months of the year.

"August can be dreadful," he agreed. "But I have come up with a plan that does work for my clients. And in one word, it's salvia."

Salvias are perennial ornamental flowering sages that can be planted as annuals in colder climates. They fill bare spots made by early-summer plants that have

died, drooped or browned, he said.

I took notes as Mr. Callis rattled off a few of his favorite salvias: *S. leucantha* 'Santa Barbara' ("a great purple"); *S. uliginosa* ("very airy, and a nice spire of pale blue flow-

The misery month is a gardener's sorrow. If only the daffodil optimism of spring could last forever.

ers"); *S. 'Indigo Spires'* ("long, snaky, blue-purple spires that look fantastic with day lilies") and *Salvia. discolor* ("gray foliage, with a black flower").

"Salvias love the heat and come in every color, including yellows and oranges and all kinds of blues," Mr. Callis said.

"There are only a few days left to save gardens across the country," I reminded him, nearly whining.

At this late date, he said, gardeners should buy the biggest plants they can find and plant them en masse.

"Say you have a bed that looks terrible. Clean it up, and then to fill it, go to the garden center and get a lot of one kind of plant—it could be a salvia or a pretty perennial like Anemone 'Honorine Jobert' with single white flowers."

Planting a swath of a single variety will create a color-block effect. "If that was the only thing you had in August, it would still be beautiful," he said.

A bonus: This strategy can also prevent next year's August problem if you don't live in an especially cold climate. "Honorine Jobert" (and many varieties of salvia) will be reliably perennial where winter temperatures don't drop below -20 degrees Fahrenheit.

FAST FIVE

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Dimple Chair, \$550, Kenneth Cobonpue, (888) 889-9005



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DESIGN & DECORATING

By CATHERINE ROMANO

Is Your Décor a Snore?

Designers name decorating trends—from accent walls to Jacuzzi tubs—that (yawn) may be dating your house

IF YOU TOOK the advice of 1990s interior-design TV shows and painted yourself an “accent wall,” you might want to get out the rollers and brushes—at least according to roughly 10% of the 50-odd designers we surveyed about passe decorating trends, the sort of thing that makes an interior look sadly long in the tooth.

Nina Magon, of Houston's Contour Interior Design, noted that accent walls—a strategy originally hyped as high-impact, low-cost—don't fool anyone. “It gives the impression the budget could not complete the design intent and looks unfinished,” she said. New York designer Richard Rabel added that you can get the same vaunted pop-of-color effect in less cobwebby ways with “rugs, pillows, window treatments and art.”

Here, a list of several other once-sound design decisions that have not aged well, plus advice on how to bring tired rooms into the third millennium.

DATED In the 1990s and early 2000s, **tubs with built-in jets** were a must-have luxury item for home buyers, said Kirsten Larson, a designer with Manacá, a firm in São Paulo. “Think candlelit bubble baths of romantic comedies,” she said. Ms. Larson cites a few reasons the tubs have tanked: They're too bulky, tough to clean and call for up to 80 gallons of water.

UP-TO-DATE Ms. Larson prefers to install large standing showers with water-efficient shower heads and space for a built-in stool or wood bench. “They can be enclosed in floor-to-ceiling glass,” she said, which keeps steam and heat in during use, instead of visually heavy granite.

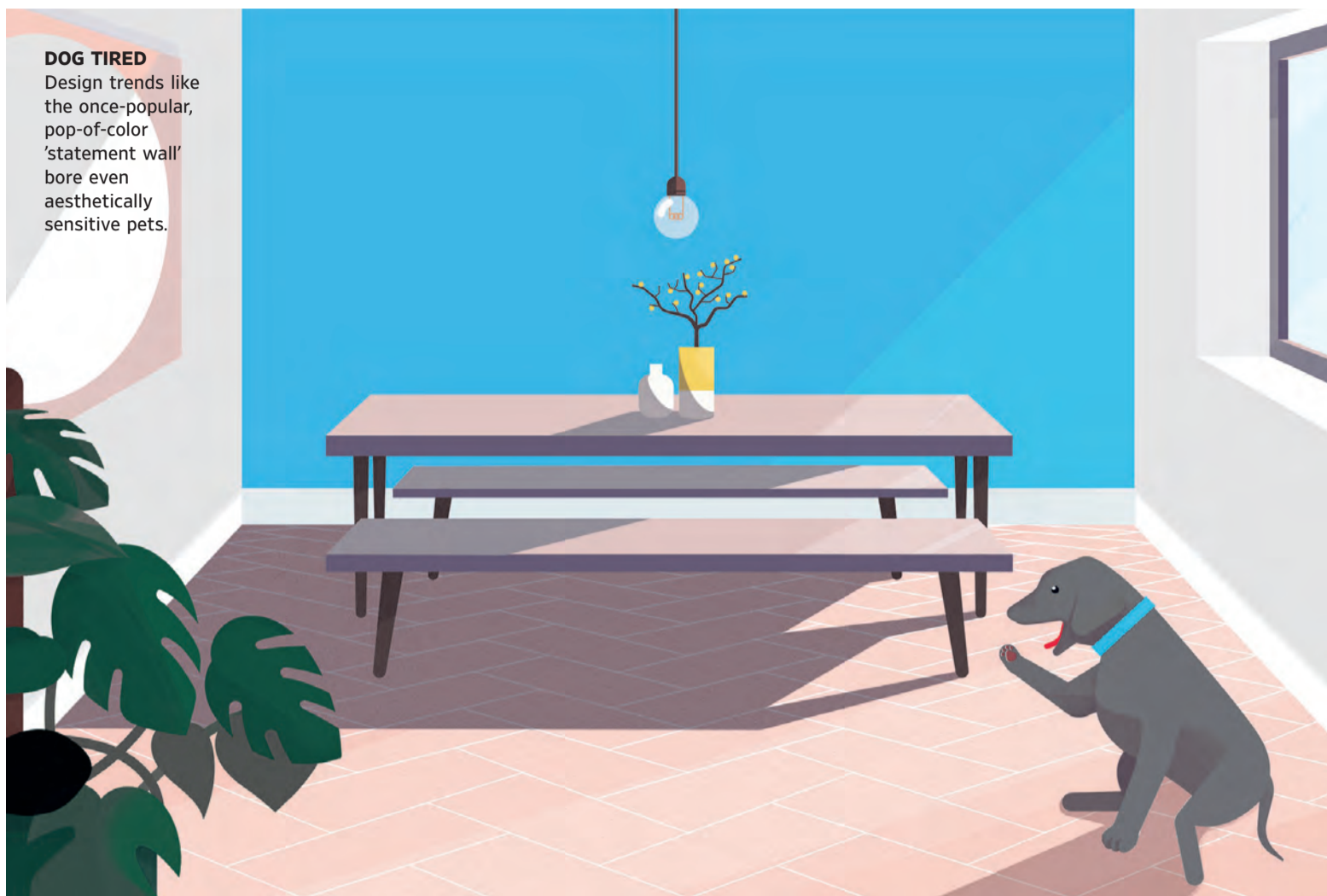


▲ DATED Brooklyn architect Alexandra Barker considers **vessel sinks**—which appear to sit on counters like bowls—past their expiration date. “Water gets in where the bowl meets the counter,” she said, and because the faucet needs to be as high as your hands, the counter gets pushed below standard height.

UP-TO-DATE “I like undermount sinks,” where there's no lip between the sink and countertop, she said. Even better: Sinks that are actually part of the countertop.

DATED Baton Rouge, La., interior designer Rachel Cannon sees a lot of faux finishes attempting to replicate

DOG TIRED Design trends like the once-popular, pop-of-color ‘statement wall’ bore even aesthetically sensitive pets.



JOSH MCKENNA (TOP); THE ELLAPHANT IN THE ROOM (4)

the **golden tones of aged Tuscan-villa walls**. “When the [2003] movie ‘Under the Tuscan Sun’ was released, people went bananas with Tuscan-themed interiors,” she said. Walls were sponge-painted or rag-rolled. “Some were plastered, then faux finished on top.” Designer Nancy Charbonneau, based in Conroe, Texas, sees the provincial Italian style played out in artificial painted-stone finishes. “They add a heaviness to a room and really devalue a space.”

UP-TO-DATE Today's palettes are much lighter and airier than the Tuscan style's muddy hues, noted Ms. Cannon. “We typically paint over sponged or rag-rolled walls and try to convince clients to sand down textured walls.”



▲ DATED “Midrange yellow-toned oak has gone out of fashion in a huge way,” said Jess Cooney, a designer in Great Barrington, Mass., of a common type of house-cheaping



kitchen cabinets. “People wanted the oak to match the furniture around it, but we now like to mix up different materials and finishes.”

UP-TO-DATE “We always suggest lighter and brighter cabinetry and color for a clean and sophisticated space,” she said, “and I would mix reclaimed wood with painted wood to give more interest.”

DATED “We are so tired of seeing overdyed ‘antique slash vintage’ rugs,” said designer Julie Massucco Kleiner, half of Los Angeles-based firm Massucco Warner Miller. “The worst offenders are the ones overdyed in neon hues and constructed of synthetic fibers like nylon or polypropylene. Nothing says vintage like a hot pink, coated-plastic rug.”

UP-TO-DATE “We love real vintage and antique rugs that come in their own, authentic colors,” said her partner, Melissa Warner Rothblum. No room in the budget? “Try a fail-safe sisal or jute that you can layer a smaller vintage rug [over] later.”

▲ DATED Los Angeles designer John McClain has never understood the **trapezoidal kitchen island** or countertop peninsula, which has an angle on one or both sides, typically at 45 degrees, he explained. “I think it was appealing to homeowners in the '90s and early 2000s because they felt they were getting more than just a simple island.”

UP-TO-DATE “Rectangles and squares give an uninterrupted workflow, an easy-to-navigate traffic path and will play well with anything else you put into the space,” explained Mr. McClain, “and it will be as relevant and attractive in 30 years as it is today.”

DATED “Twenty years ago, the rush to automation in the tech-centric Bay Area was intense,” said interior designer Jeffrey Weisman, a partner in San Francisco's Fisher Weisman. “Clients with the means and a passion for electronics spent a fortune buying **banks of transformers, sensors and cameras, speakers and audio components, bulky screens** and even

bulkier lifts to hide them in furniture and ceilings, all of which looked like hell before they were dusty.”

UP-TO-DATE “One hundred percent of these clients regretted going overboard with these digital flourishes and in subsequent projects opted for the simplest and most discreet of household systems,” said Mr. Weisman.



▲ DATED “Interior plantation shutters often cost as much or more than gorgeous custom drapes,” said interior designer Mel Bean, in Tulsa, Okla., “and I dislike the bulk of the shutters, and the busy ‘stripping’ of light they produce distracts from the design.”

UP-TO-DATE “I would replace plantation shutters with drapery or roman shades, or both,” said Ms. Bean. “The softness of the fabric instantly improves the space, and drapes can make a ceiling feel taller and a room larger.” For light control, layer drapes over hidden blackout roller shades, she suggests.

FLORAL STYLING BY LINDSEY TAYLOR, PROP STYLING BY CARLA GONZALEZ-HART (ARRANGEMENT)

FLOWER SCHOOL

An Elegiac Spray in Neo-Pop Neon

Floral designer Lindsey Taylor honors 1980s artists with hot hues

WHEN SEARCHING for a painting to inspire an arrangement in the oppressive swelter of high summer, I was drawn to Jean-Michel Basquiat's “The Death of Michael Stewart,” also known as “Defacement,” which juxtaposes neon colors with a dark theme. The painter created the piece—on exhibit at New York's Guggenheim Museum until Nov. 6 as part of “Basquiat's ‘Defacement’: The Untold Story”—in response to the 1983 death of a young graffiti artist while in custody of police.

Enraged by the incident, Basquiat blurted this work onto the studio wall of friend and fellow neo-pop artist Keith Haring. After Basquiat's death at age 27, Haring removed and framed the work.

At the market, I found the naturally vivid flowers too sweet and naive for my needs. Then I stumbled upon a jackpot of vibrantly dyed blooms and grasses that recalled the bouquets sold in Manhattan's delis in the 1980s. Altered and manhandled, they had all the attitude and artifice I wanted: strawflowers pressured to be neon pink, irises dyed periwinkle blue, grasses and seed heads in fiery orange and aqua. To ground the manic colors and provide some contrast, I chose an old favorite vessel from ceramic artist



THE INSPIRATION

Christine Roland, a lumpy matte-black shape that echoes Mr. Stewart's silhouetted figure. I found it easy to mimic the work's violent gestures and represent its figures with this blot-like wispy flora. I cut stems shorter in the middle to lead the eye to the dark vessel as one is forced to look at the painting's central figure. I worked at a furious speed, an attempt to honor the rage I imagine Basquiat felt. Though at first glance the bouquet might seem perky, its playful colors turn ominous when the story behind the painting is understood.

Dyed grasses, seed heads and flowers capture the cake-icing colors in Jean-Michel Basquiat's “The Death of Michael Stewart (Defacement)” (1983)

Vessel by Christine Roland, stylist's own



THE ARRANGEMENT

JEAN-MICHEL BASQUIAT, DEFACEMENT (THE DEATH OF MICHAEL STEWART), 1983; PHOTO: ALLISON CHIPAK © SOLOMON R. GUGGENHEIM FOUNDATION, 2018; (INSPIRATION); STEPHEN KEAT JOHNSON FOR THE WALL STREET JOURNAL

GEAR & GADGETS



SOUNDS OF SILENCE Harley's all-electric LiveWire eliminates the iconic engine roar without sacrificing power or speed.

RUMBLE SEAT / DAN NEIL



Harley's LiveWire Whispers 'Hello' to Next-Gen Riders

I'VE SEEN A FEW notices suggesting Harley-Davidson's new electric motorcycle, the LiveWire, is overpriced, at \$29,795, and that's before any dealer-installed buckskin fringe. But since the LiveWire is by my estimate the best sport-bike riding experience in the world; and since it represents the renaissance of a great American brand, here and abroad; and since the LiveWire is the most hellacious power tool ever to come out of Milwaukee—a pleasure saw, a recreational ride-on belt sander, a high-torque scenery shredder—I think the price is fair.

Last week, H-D hosted a media ride in Portland, Ore., that included

a 50-mile route through farm country. Any other pack of eight Harleys would have left unsettled chickens and prematurely calving heifers in their wake. Our bikes twittered softly by like gravid bumblebees.

Which brings us to the fault line between the world's first proper electric road bike and Harley Nation: the loud. For decades the heart of the brand, the irreplaceable thing, has been its V-twin, overhead-valve engine design, from large to larger, up to 117 inches displacement. These engines own a distinctive sound: a gasp-y, irregular *potato-potato* at idle; at full throttle, the frappingating cannonade that echoes through our

collective night, from Marlon Brando's "The Wild One," to "She-Devils on Wheels," to the asses who blast down the highway near my house with straight-pipe exhausts.

The antiquarian thunder of Harleys has been fetishized (Pride Week in New York), commercialized (Sturgis, Daytona) and politicized (Rolling Thunder in Washington, D.C.) against the tyrannies of helmet laws, noise restrictions, no shirts/no shoes rules, etc. Whatever consumer ganglia that is stimulated by the sound of a Harley V-twin lies somewhere between the "Look at Me" and "Don't Tread on Me" centers in the brain's me-frontal cortex.

For all the above, the notion of a socially responsible, socially *aware* Harley is an enormous reach, brand-wise, like a Smith & Wesson defibrillator or Exxon Mobil toothpaste. But such are the times we live.

And I couldn't be happier, first because the LiveWire turned out so gosh darn well and second because I've never much cared for Harleys anyway, nor the antisocial noises they make. That's what makes the LiveWire so great. Here is a clinical case of legacy manufacturer with a failing business model—selling high-price luxury bikes to senior citizens and overseas collectors—trying to think itself out of the box.

Or coffin. The problem is mortality. The core audience is getting older and hanging up their spurs, and those are the lucky ones. Meanwhile, fewer millennials—people in their prime riding years—are enter-

ing the market. Those that do are seeking affordable transport, generally, not 600 pounds of chrome.

Harley's only path to survival is to grow ridership generationally, said chief executive Matthew Levatich. Yes, Mr. Sturgis, that might mean previously unthinkable such as Harley-Davidson branded e-bikes and scooters. Start with the kids. Who could argue with that strategy?

After years of global market research amounting to the question, What would be the most bitchin' halo bike Harley could possibly make?—paraphrasing there—those aspirations coalesced into the LiveWire. And it is.

The LiveWire owes almost nothing to the hallowed past except maybe the "peanut" shape of the faux gas tank. Under that shell are the liquid-cooled power electronics and inverter. The LiveWire can charge to 80% in 50 minutes, thanks to its DC fast charge combo plug. The rated range (146/95/70 miles, city/combined/highway) is probably a tad optimistic for me, since all I did was ride like I stole it.

The morphology is sport-cruiser, with a taut little fairing up front, a 24.5-degree front rake, a notch saddle (30.0 inches high), and an aluminum rear swingarm wielding the 18-inch alloy wheel and fat rear tire. The finned aluminum case containing the battery pack is itself a structural element of the frame, braced side-to-side with die-cast aluminum frame struts.

These ergonomics, combined

with the underslung permanent-magnet motor and low center of gravity, give the LiveWire a fantastic seatedness—stable at low speed but lively, smooth in and out of corners, and alarmingly confident in between (maximum 45 degree lean angle).

What's distinctive about the LiveWire's handling is the fine-grain responsiveness of the throttle and uptake of regenerative braking, which allows the rider to adjust in a corner with a directness and immediacy that quickly becomes ingrained. You feel like you can go in bold and the bike won't spin out if you breathe the throttle.

There are four riding modes to select through the bike's sophisticated graphical interface, four levels of traction control and regen braking, plus custom modes, to help prevent spinouts and arms getting yanked from their sockets.

It might hurt the engineers' feelings to say that Harley's LiveWire is quiet. In moments of haste it

I've never cared much for the antisocial noises that classic Harleys make.

sounds less like an ambling bee and more like a 549-pound hornet. The motor engages a single-speed bevel gearset whose gnashing has been carefully cultivated to produce a quite-untrifling howl, a witch-song soaring to 15,000 rpm, over the thrumming of the belt drive

Our test route provided one straight, untraveled section of road where riders could maximally indulge the twist-and-go throttle (no clutch, no gears). Assuming the position—helmet down, eyes up, chest on the tank—I torqued the right twist-grip. In that fine, fair moment of kinetic transfer, that surging, single-seat ecstasy, pursued by witches, I finally became a fan of Harley-Davidson. Oh mama.

2020 HARLEY-DAVIDSON LIVEWIRE

Price, as Tested \$29,795

Powertrain Liquid-cooled permanent-magnet motor with single-speed transmission and belt-driven rear wheel; air-cooled 15.5-kWh lithium-ion battery pack; liquid-cooled power electronics

Power/Torque 78 kW (105 hp)/116 Newton-meters (86 pound-feet)

Length/Width/Height/Wheelbase 84.1/32.7/42.5/58.7 inches

Seat Height 30.0/30.7 inches (laden/unladen)

Weight 549 pounds

0-60 mph 3.0 seconds

Range 146 city; 95 miles combined hwy/city; 70 miles highway

Charge Time 50 minutes to 80% (DC fast charge)



HARLEY-DAVIDSON

MY TECH ESSENTIALS

Jesse Eisenberg

The star of 'The Art of Self-Defense' on fighting bicycle thieves, hunting down parking spaces and why he quit Facebook after 10 minutes



For someone like me with a car that's constantly moving around, who's looking for different parking spots in different cities, the **SpotHero app** is unbelievable. If you look on the app in New York, you'll realize certain parking garages are 10 times more expensive than the one just next door.



My family keeps our stuff in a house in Indiana, but we don't live anywhere. We kind of just couch surf. So, the storage unit attached to our car is essential. It's called a **SportsRack**, but it's the least sporty thing in the world. It seems to be made exclusively for new parents with too many toys.

I listen to podcasts like people watched "Days of Our Lives" 20 years ago. I can't miss an episode. One of my daily favorites is "The Gist." Host Mike Pesca absolutely brilliant. I've been on the show a few times, only because I'm such a fan.



I ride a bicycle everywhere, even if I'm just going to a corner store in New York. But my bikes would get stolen all the time so now I ride a **Citi Bike** everywhere because they can't really be stolen from me. I love the technology behind bike-shares and how well the app works.



I have no attention span for meditation apps. I would say my meditation app is something like the **NBA app** where I can just watch games, read about basketball and check scores. Nothing is more calming to me than scanning box scores at the end of a 10-game night. I love it.



I don't use social media, but during rehearsals for "The Social Network" I signed up for Facebook under an alias for, like, 10 minutes. I figured it'd be irresponsible not to know about the thing my character built. But I quickly got an email saying, "We think you'd be friends with this person." It was my sister's best friend from high school. It confirmed that I don't want them having more information than I'm aware I'm giving. —Edited from an interview by Chris Kornelis.