



CUISINE ART
From left: Noma head chef Daniel Giusti and sous chef Thomas Frebel in the restaurant's kitchen.

party). "It makes a big difference that it's not part of a chain. It has a charm it otherwise wouldn't have."

On this, too, I couldn't agree more. There is the elegance of its original "white

➔ are the expansive Kongens Nytorv (King's New Square), the Royal Theater, and Nyhavn, Copenhagen's picturesque port area, which has candy-colored houses and cafés and restaurants fronting a boat-filled canal. (My suite's windows looked out on all that and more—the historic and cultural heart of the city.) A 15-minute walk from the d'Angleterre, immediately past Nyhavn and across a narrow stretch of water, sits the old white tile and brick warehouse in which Noma is located.

I made wistful note of it on my early morning runs to the various park-surrounded palaces, as well as to the statue of the Little Mermaid, getting to the humble rock on which she sits well before the tourist hordes. In the afternoons I listened to another sort of siren call—that of the same shopping streets the crown prince frequents, which start immediately on both sides of the d'Angleterre's entrance, including the three-quarter-mile pedestrian boulevard Stroget.

"The owner of the hotel [Else Marie Remmen] did it all," the crown prince was now telling me, of the d'Angleterre's top-to-bottom renovation (for which this fete was also a belated coming-out

pile" structure—the high ceilings, the hallways wide enough for ladies in crinolines to pass each other—but also the small touches, which I especially liked: the unusual color palette (shades of lavender and purple against grays and beiges), the white Danish modern dishware in the Michelin-starred Marchal restaurant and buzzy lobby bar, the small blankets for guests positioned on a wooden bench outside the hotel's front door (next to a row of bicycles, each with a wood box attached to the handlebars), and large clay pots of pink, purple, and lavender lilacs—a touch of country Danish in the city.

As we said our goodbyes, His Royal Highness circled back to restaurants. "Now I hear that Geranium is more exciting than Noma," he said conspiratorially. "But I haven't eaten there yet." It opened in 2010. He may need to avail himself of that hotline again.

FROM \$415, DANGLETERRE.DK

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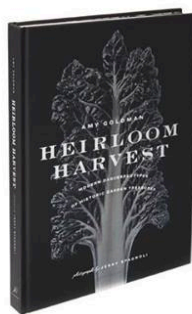
What hotels have you stayed in that are true gateways to their cities, and what makes them so: location, atmosphere, presence of locals? Tell me at tcklarag@hearst.com and I'll post your answers on TOWNANDCOUNTRYMAG.COM.



Gray
GARDENS

A PHOTOGRAPHER
GIVES A
CONSERVATIONIST'S
HOMEGROWN
BOUNTY THE STAR
TREATMENT.

By Leena Kim



READY FOR THEIR CLOSE-UPS

From top: Jack Be Little squashes; an American Flag leek.

Until June 2000, photographer Jerry Spagnoli's understanding of produce was limited to what he saw at the supermarket. "I mean, I'm from New York City," he says. Then he met gardener Amy Goldman, who came to his Chelsea studio with the idea of photographing the immense variety of heirloom produce grown on her 210-acre farm in Rhinebeck, New York. She came to Spagnoli because of his mastery of daguerreotype, a process in which an image is chemically developed on a mirrorlike silver plate, giving it a high level of optical acuity and the illusion of floating in space. "To use the most heirloom of photography for heirloom vegetables—it was just a winning combination," Goldman says.

Indeed. *Heirloom Harvest: Modern Daguerreotypes of Historic Garden Treasures* (Bloomsbury, \$85), the result of their subsequent 15-year collaboration, turns humble produce—Christmas Pole lima beans, Purple Top White Globe turnips, Crown of Thorns gourds—into pieces of art, the singularity of each vegetable accentuated by its rendering in a lustrous kaleidoscope of blacks and whites. "I wanted the photographs to be a visceral response to that individual fruit, an exploration of its pure formal qualities," Spagnoli says.

For Goldman the collection is not only a tribute to the beauty of her beloved crops; it's a visual manifestation of her conservation efforts. Since leaving a career in clinical psychology in 1991, she has been a champion of seed saving and homegrown produce. "I hope to inspire people to take up the cause of preserving our agricultural biodiversity," she says. "It's a way to honor history." «