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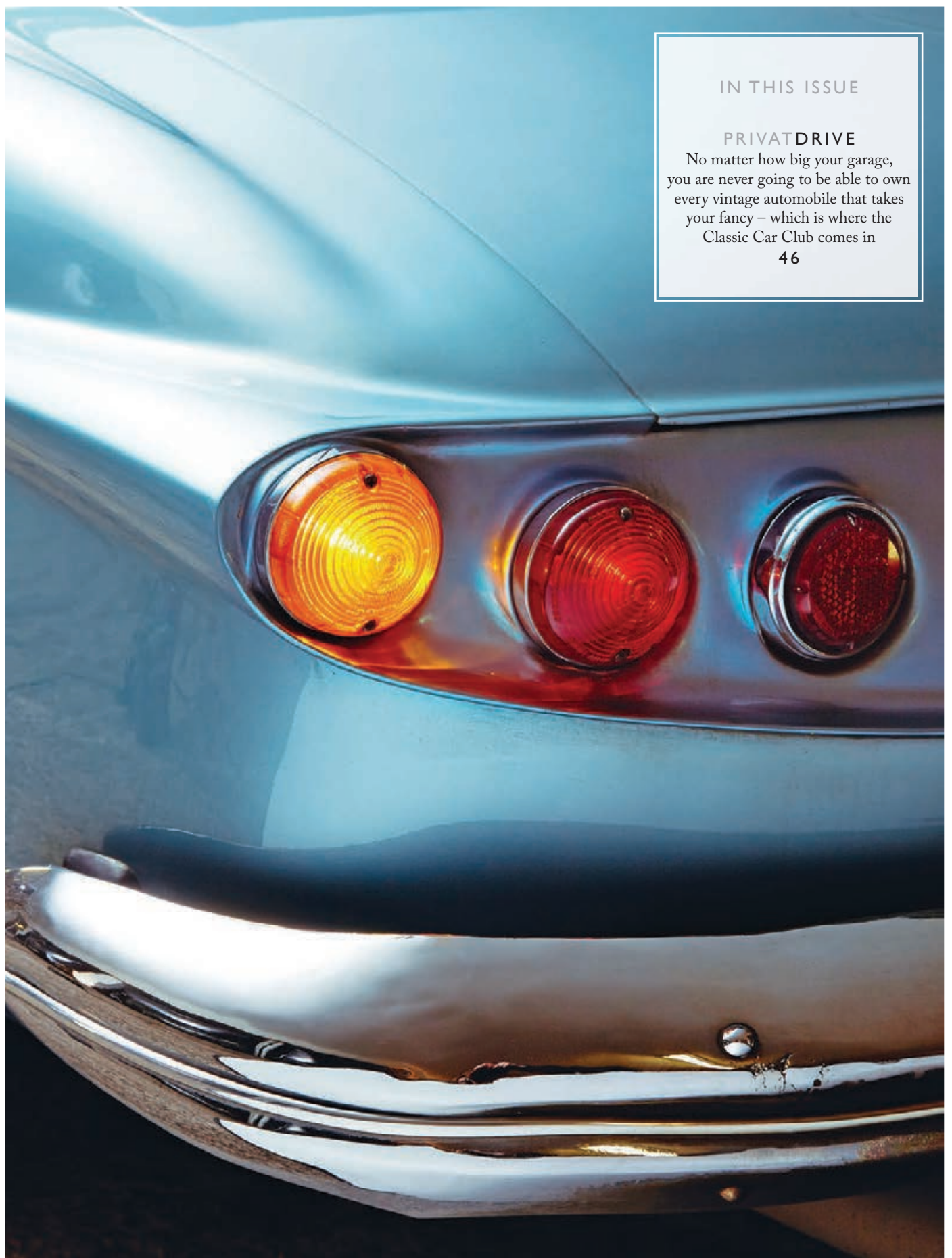


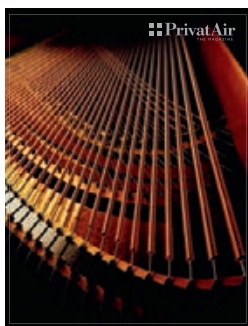
PHOTO © BEN QUINTON



*Chef Sam Pang
photographed for
PrivatAir at Breeze
in Bangkok, page 40*



*A competitor in one of
the trio of events that
make up the Rolex
Grand Slam, see p58*



Cover: Steinway piano.
Image © Piers Cunliffe

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Contributors (and the things they desire)



JEREMY TAYLOR

Jeremy, who writes this issue on the Rolex Grand Slam (p58), covets a Series I Jaguar E-type coupe, not the convertible but the hard-top. 'It has the best rear-end of any car, while peering down that long bonnet is motoring nirvana,' he says.



KATHLEEN SQUIRES

Food scribe Kathleen (who writes on p40) would love her own Périgord black truffle, decadently earthy and perfumey, and the finest variety of truffle in the world. 'It wouldn't hurt to have Daniel Boulud to prepare it for me,' she adds.



TRISTAN RUTHERFORD

Tristan already owns his object of desire, a 1960s Omega Seamaster which he picked up in Damascus's Omega watch bazaar a decade ago. But it's gone for repair and he desperately wants it back. Meanwhile, he celebrates Turbocraft's return on p68.



NINA CAPLAN

Evidencing admirable professional dedication, what drinks writer Nina (whose column is on p21) would love above all is a portable drinks cabinet: 'One of those designed to be hoisted aboard a steamer by a flunky,' she specifies.



ANDREW HUMPHREYS

Editor of this magazine Andrew doesn't have a pilot's licence and, truth be told, is a bit of a nervy flyer but, nonetheless, after visiting Kenya to track down the legendary G-AAMY (p76) he now wants a Gipsy Moth biplane of his own.



JAMES PARRY

Art writer James (see p25) would love the Rubens Vase on his mantelpiece. Carved from a single piece of agate, it was probably made for a Byzantine emperor. He has to be content with visiting it at the Walters Art Museum in Baltimore.

PrivatAir
SUMMER 2015

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Something Gives

At Auction By the time you are reading this we will know whether the dress worn by Marilyn Monroe in *Something's Got to Give* (pictured) sold for anything like the tight, sequinned dress she wore to serenade JFK, which fetched \$1.2m in 1999. It's unlikely to reach the dizzying heights attained by the white dress she fought to keep down while standing over a subway grate in *The Seven Year Itch*, which went for \$5.6m in 2011. While not as iconic as those two, the figure-hugging silk-crepe dress with rose print is perhaps more poignant: she wore it for shooting in 1962 on a movie from which she was fired for lateness and drug use. Two months later she would be dead of an overdose. The movie was never completed.

juliensauctions.com



PRIVAT
PASSIONS

The Art of Prada

The contrary fashion house launches a unique cultural complex in Milan

Art — From its unlikely 1990s reinvention powered by bags made from the parachute fabric Pocone, to its ugly-beautiful aesthetic – think clumpy shoes, cerebral workwear and unsexy lace – luxury label Prada has long forged a singular path in the fashion world. While its Milanese rivals have padded their empires with branded cafés and hotels, husband-and-wife duo Miuccia Prada and Patrizio Bertelli have instead harnessed Prada's might to conserve the city's heritage – be it propping up the 19th-century patisserie Pasticceria Marchesi, in which the Prada Group

holds a majority stake, or financing a makeover of hallowed arcade Galleria Vittorio Emanuele II, where the first Prada shop opened in 1913.

Their latest venture is equally idiosyncratic. Unveiled this May in an industrial zone on the city's southern outskirts, the Fondazione Prada is a sprawling 19,000m² 'anti-museum' blending art, cinema, music, philosophy and science. The Fondazione was conceived back in 1993 as Prada's radical cultural arm, and has already championed numerous high-profile projects, albeit lacking a permanent home. The new HQ will firmly separate the label's fashion and cul-

tural pursuits, while providing a much-needed boost to Milan's under-funded contemporary arts scene.

By recalibrating a spirits distillery from the 1910s, longtime Prada collaborators OMA, helmed by Rem Koolhaas, have created a space that's utterly sui generis; the original monogrammed gates cede to piazzas housing seven existing structures and three additions: exhibition space the Podium, the mirror-clad Cinema and as-yet-unfinished monolith the Tower. There's a gold-plated 'Haunted House', with Louise Bourgeois works, and saturated 1950s



café Bar Luce, masterminded by whimsical film director Wes Anderson. For outspoken white-cube critic Koolhaas, this unusually diverse backdrop 'will promote an unstable, open programming, where art and architecture will benefit from each other's challenges'.

The opening programme is a compelling statement of intent: alongside the exhibition *Serial Classic*, exploring originality and imitation in Greek and Roman sculpture (pictured above), it spans installations by Robert Gober and Thomas Demand; a documentary about Roman Polanski; and a selection of artist-designed cars. Looking forward, Prada's generous gift aims to help Milan carve out a dynamic new post-industrial identity – long after the razzle-dazzle of the city's recently launched Expo 2015 has died down. fondazioneprada.org
Clodagh Kinsella



A Lot of Potemkin

Christie's most recent vintage-poster sale sees a new twist in the market

At Auction Christie's is currently the only international auction house offering annual sales of vintage posters (held three times a year), but given current results it can't be too long before others follow its lead. The latest sale, held 4 June, saw vintage posters, representing the best of 20th-century advertising graphics, draw prices far above the estimates. The star lot was a Russian, 1925 coloured-litho promoting the Sergei Eisenstein movie *Battleship Potemkin* created by Anton Lavinsky. It was offered for the first time at Christie's and sold for £45,000 (€61,270), significantly more than its estimate of £20,000-30,000 (€27,231-€40,853).

The poster market has grown since Christie's South Kensington held its first sale in 1982, and its popularity with collectors and connoisseurs alike may be the reason. Sophie Churcher, a specialist in Christie's 19th- and 20th-century posters department, explains the trend: 'Today the majority of buyers are private individuals, often people who have never bought at auction before, who simply like the images, and use the posters to decorate their homes or offices.'

Two aspects govern the appeal of posters. Firstly, as pieces of advertising they were designed to have great impact, and employed striking promotional imagery, vibrant colours and skillful design to create immediate and lasting impressions. Then, of course, they were originally intended as disposable advertising, with the majority being destroyed after serving their purpose. Surviving examples have a very real rarity value. Many also document a very definite moment in time, imbuing them with nostalgic value.

Understandably, those posters designed by fine artists – such as the cabaret bills painted by Toulouse-Lautrec – can inspire fervent bidding. Posters from the golden ages of Hollywood and travel also regularly command high prices. To this we can perhaps now add posters for early Russian cinema, as several of these were sold in the recent Christie's sale, all for good prices. 'The Battleship Potemkin is an extremely rare film poster, and from a key period in art and design. This price reflects the growing interest in Russian avant-garde posters, and the demand for posters advertising important and influential films,' says Churcher. It may also reflect the explosive growth of Russian money in London in recent years. christies.com

Rachel Moon

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THE OBJECT OF MY DESIRE:
A 1957 Fiat 500

Susan Doherty, director of Life Story, Edinburgh

'IT'S A LITTLE GO-GETTER THAT IS BUILT for purpose, lightweight and not fussy,' says Susan Doherty. She could be talking about a hard-to-source kitchen utensil or an unusual folding chair, the sort of thing stocked in Life Story, her stylish Edinburgh homeware boutique. But in answer to the question, what's the one thing she'd love more than anything else to own? the design-aware entrepreneur is thinking of something considerably larger than anything stocked in her shop. Doherty's object of desire is an iconic Italian-made refurbished 1957 Fiat 500, a car that beautifully marries functionality and simplicity with a cute retro, almost tongue-in-cheek aesthetic.

Doherty first fell in love with the little vehicle six years ago, not in Italy, but in Spain, in a village just outside Granada where she was visiting a friend of the family who happened to own one. 'The car matches my practical streak. Its lightweight design would make it perfect for



zipping around town [Doherty also owns the Hula Hula juicebar in Edinburgh's Old Town] with Rufus, my miniature schnauzer, nestled in the back. Ideally, it would be duck-egg blue.

The car also perfectly suits Life Story's neighbourhood. This corner of Edinburgh, on the edge of the New Town, bravely goes up

against the high street with its fiercely independent spirit. This is where out-and-proud cafes fly the rainbow flag, genteel craft shops do a brisk trade in yarns and where boozy basement bars squat beneath smart restaurants with starched linen tablecloths.

Back inside the store, nimble and neat products rule supreme. There are jaunty piles of paperclip boxes in pastel colours, Scottish-made screen prints of vintage airline posters, Danish wire baskets, and Taiwanese propelling pencils. It is a cheering sort of a shop and a must-visit for stationery fetishists. The area – also home to lighting and furniture store Moleta Munro and lifestyle shop Curiouser and Curiouser – is also fast becoming a go-to destination for design aficionados.

Hopefully it won't be long until a vintage Fiat 500 is parked in front, a 1957 model, naturally, in just the right shade of blue. *lifestoryshop.com*
As told to Caroline Eden

*HERE: the exterior
terraces at the new
Whitney Museum
with New York views*

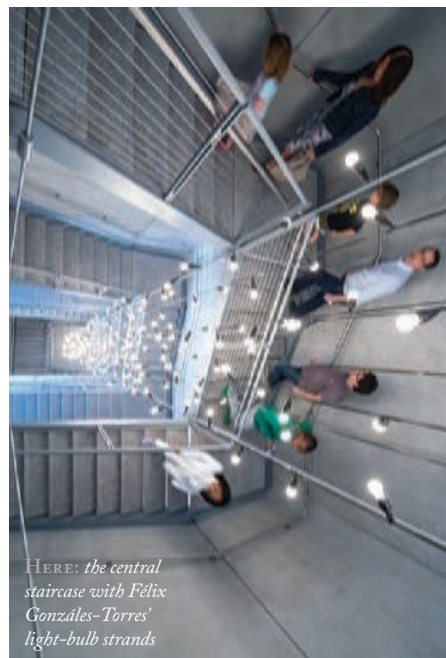


Not Making a Spectacle of Itself

Andrew Humphreys is a fan of New York's new Whitney Museum

Architecture Renzo Piano's the Shard was already the most dominant and recognisable skyscraper on the London skyline years before it was officially inaugurated in 2012. It has a profile – a sheer-sided upward-pointing spike – that any child could draw on the back of a napkin (which is, of course, how the design famously began). Piano's most recently completed building couldn't be more different. I would challenge any New Yorker to sketch from memory the exterior of the new Whitney Museum, which opened to the public this May in the Meatpacking District. It has been described as looking like a photocopier or randomly piled shipping containers, but it is nowhere near as memorable as either of those descriptions suggest. However, unlike the Shard, which with its luxury condos, luxury hotel and luxury dining, is off-limits to the average Londoner, the Whitney's a crowd-pleaser.

The show starts with the lobby elevators: decorated by the late Richard Artschwager, they unfold passengers in Pop Art as they're transported straight up to the eighth floor. The museum is explored from the top down, through a series of galleries that are described by one of the Whitney's curators as 'putting the artists first'. What that means is physically welcoming high, wide and extraordinarily light spaces that



HERE: the central staircase with Félix González-Torres' light-bulb strands

are unfussy and uncluttered – the largest column-free galleries in New York. The new museum has around 50% more display space than its Madison Avenue predecessor.

This is put to wonderful use in the museum's inaugural show in its new home. *America Is Hard to See* is a greatest-hits package of 600 works by a little over 400 artists drawn entirely

from the Whitney's 22,000-work permanent collection. It offers a sweeping overview of North American art from the beginning of the 20th century to the present, running from Wyeth and Hopper through Pollock, Rothko and Warhol to Chuck Close and Alex Katz. Although placed in roughly chronological sequence, works are grouped by descriptive themes ('The Circus') rather than 'isms'. This allows for links to be drawn between old favourites and the little known and rarely seen.

It's an appropriate way to kick off this new chapter in the Whitney's 84-year history, offering up a sort of state of the nation address. Doubly appropriate in the way that the new museum engages with the city of New York itself: the best way to move between the top three floors is via a series of large outdoor sculpture terraces connected by steel staircases that offer captivating panoramas taking in the Statue of Liberty in New York Harbour in one direction and the Empire State Building in Midtown in the other (and, immediately below, the southern end of the High Line). The experience of viewing some of the greatest works of American art is intertwined with views of American icons.

What the new Whitney does brilliantly, both inside and out, is make the setting, not the building, the spectacle.

America Is Hard to See runs until 27 September

PHOTOS © NIC LEHOUX / TIMOTHY SCHENCK 2015



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Boys' Toy Its designers claim that the Orcasub offers the experience of 'flying' underwater. To date, for reasons of practicality, most non-military submersibles have taken the form of a bubble-shaped sphere with limited manoeuvrability and requiring a large support vessel for launching and retrieval. Not so the Orcasub, which has the sleek lines of a small jet fighter and the ability to be launched from a trailer on a boat ramp. It is designed and built by Sub Aviator Systems and Nuytco Research Ltd of Vancouver, two companies with experience in the design and manufacture of underwater submersibles. They offer four different models, capable of descending from 300m to 1,800m and with prices from \$1.85m to \$5.74m.

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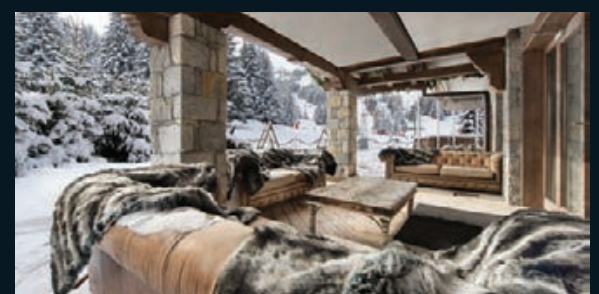
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ACQUIRING THE TASTE

Nina Caplan travels to Singapore to enjoy a wine bottled in its year of independence



Nina Caplan is the Fortnum & Mason Drink Writer of the Year 2014

‘BEING A SOMMELIER IS LIKE BEING a doctor – having the qualification doesn’t make you good, you have to have a vocation, too.’ So says Stéphane Soret, wine director at Raffles, the glorious Singapore hotel that was founded in 1887 and named for the island-state’s founder. The Raffles Grill, a comparatively recent addition of 1923, has possibly the best wine selection in the country. The notion of a grill restaurant has been coloured and scented by American bar & grills – noisy, smoky places serving beer and ribs – but this grill is nothing like those grills. Raffles is not down with the post-colonial lingo: in fact, this place is its own empire.

Soret, a smiling, self-assured Frenchman, wants all Singapore to appreciate good wine. This is not a straightforward proposition. None of Singapore’s four main cultures – Chinese, Indian, Malay and English – has a tradition of making wine, although the last of these has a long and sturdy tradition of drinking it.

Singapore celebrates 50 years of independence this year and in lots of ways has done a spectacular job of becoming a fast-moving, go-getting, 21st-century country. It isn’t immediately obvious

as you sit beneath Raffles’ elegant chandeliers, looking out over the close-clipped, frangipani-framed lawns, but just outside the city rears in glass and steel. Nobody doubts Singapore’s modernity or the business nous of its largely Chinese-driven culture. They may, while staring at the giant fake trees in Gardens by the Bay, doubt its taste. If they do, and they have the wherewithal, they may come to Raffles, to cultivate an old-world palate. Even Lee Kuan Yew, Singapore’s much-lamented founding prime minister, who died recently aged 91, used to hold his birthday dinner here in a private room. He loved Riesling, apparently, which makes sense: dry and off-dry German Rieslings tend to go well with the aromatics and chilli in Singapore’s spectacular food.

At the Grill, we’re eating from a European menu and drinking Bordeaux: a 2012 Clos des Lunes Lune Blanche, a wonderfully fresh and lemony Semillon-Sauvignon blend from Domaine de Chevalier that is a fine match for crab salad. ‘The sommelier’s power comes when the food is on your plate,’ says Soret, who uses his wealth of knowledge to lead customers

RIGHT: *Liona Lee,
Raffles' young local
head sommelier*



'None of Singapore's four main cultures – Chinese, Indian, Malay and English – has a tradition of making wine, although the last of these has a sturdy tradition of drinking it'

towards wines that suit both their dinner and their budget. He takes his doctor analogy a step further: 'A sommelier is like a shrink in that he or she has to understand the customer really thoroughly and work out what they need to hear.' In other words, some people want guiding through a wine list; some prioritise price, and some just want to pick something and get on with drinking it. The sommelier needs to be sensitive to an individual's needs.

Liona Lee, Raffles's young local head sommelier, listens attentively. She was always interested in wine, she says, and Soret has given her fantastic opportunities to learn, among Raffles's 15,000 bottles and 800 labels, as he does all the hotel's wine staff. 'It's like a little wine club that we've trained here,' he says, which bodes well for Singapore's next generation of drinkers. There's clearly a burgeoning interest: Berry Bros wine merchants offer beginner courses for Singapore's would-be connoisseurs and, says Nicholas Pegna, Berry's South-East Asia director, take-up is excellent.

Still, it's hard. There is a sophisticated wine market here, 'but those people drink mostly in small private clubs,' says Pegna. 'There are clubs for blind tasting, even for individual Burgundy villages.' Many Malays and Indians are Muslim and don't

drink, while Chinese Singaporeans come from a culture that until recently preferred grain alcohol to wine. 'Red wine and Sprite – the more you drink, the sweeter you'll be,' one Chinese saying goes, which may be true, but it's no route to connoisseurship.

Back at Raffles, with meltingly grilled tenderloin, Soret serves a 2007 Domaine Denis Mortet, all blackberries and black earth, from Gevrey-Chambertin, surely one of the greatest patches of wine-producing soil in the world. If sophisticates want top-of-the-range Bordeaux or Burgundy, Soret is happy to provide it: 'I had several bottles by [the late legendary Burgundian winemaker] Henri Jayer. Sotheby's wanted them but I said no: I knew I'd sell them.' He did, for SGD15,000 each, or more than €10,000. But he has subtler forms of education, too: he wants people on tighter budgets to taste wines they have never tried, for less than they may expect to pay. That's the way to make Singapore a true wine-lover's paradise.

We finish with a 1965 Kopke Colheita port, specially bottled for Singapore's anniversary. After half a century ageing quietly, undisturbed in a barrel, it has surfaced into a city that spent those same years very differently, in frenzied activity; still, both are maturing nicely.



Drinking with Hemingway *Sloppy Joe's, Key West*

Bars that claim Ernest Hemingway as a former patron often believe that in itself should be enough to keep folk happy. Not so Sloppy Joe's of Duval Street in Key West, Florida, which bolsters its appeal with three live music acts a day, TV sports, live bar-cams, biker bashes, toga parties and, should you be around at the right time (23–25 July in 2015), an annual Hemingway Look-Alike contest.

But amid the hard sell, the Ernest connection is genuine, as was Sloppy Joe himself, otherwise known as Joseph Russell, a Key West native and speakeasy operator who used his 34ft ocean-going launch to smuggle in liquor from Cuba. Post Prohibition, Russell opened a legitimate bar, which Key West's most famous scribe worked into his rum-running novel *To Have and Have Not* (1937), recasting the bar-owner as anti-hero Harry Morgan. Hemingway also gave Russell's real-life bar its name, which he purloined from the original Sloppy Joe's, a favourite haunt in Havana. Russell's bar was where, in 1936, Hemingway first encountered a young reporter called Martha Gellhorn who four years later would become his third wife.

The story gets complicated in 1937 when, after a quarrel over rent, Sloppy Joe's moved address to where it is now. The old place changed name several times, eventually settling on Captain Tony's. Until today the two venues have been fuelling barroom (and recently courtroom) debate over which is the true original.

Except you'd be hard pressed to find a customer in Sloppy Joe's who cares: it's just an excuse for men with white beards to don inappropriately thick sweaters each sweltering summer and chug lots of beer.

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POP STANDS FOR POPULAR

The art bubble may have popped in 2008 but not for Pop Art, writes James Parry



James Parry is consultant editor of Canvas magazine

IT'S THE TYPE OF GIFT EVERY MUSEUM director dreams of: a generous philanthropist bestows not one painting, not 10, but getting on for 50 top-quality works on your establishment. That is precisely what happened in April to The Art Institute of Chicago, with the news that retired plastics manufacturer Stefan Edlis and his wife Gael Neeson were donating a collection of contemporary art to an institution that started life in 1879 with a modest array of exhibits largely composed of plaster casts. In what constitutes the largest gift in its history, the Institute has become the proud recipient of one of the finest assemblages of Pop and contemporary art anywhere in the world, with an estimated value of \$500m.

The treasure trove totals 42 works, including seminal pieces by Pop Art superstars Andy Warhol (no fewer than nine of his signature

silk-screens are included), Roy Lichtenstein and Jasper Johns, alongside major works by Gerhard Richter and Cy Twombly, among others. All the leading US art institutions with an interest in Pop Art had been coveting the Edlis-Neeson collection and the Institute's representatives could barely conceal their joy at having landed such a prize.

'This takes our contemporary collection from good to extraordinary,' purred president and director Douglas Druick, while board chairman Robert Levy exclaimed, 'It's unbelievably exciting for the Art Institute, for the city of Chicago, for the entire art community.' The works will go on public view at the Institute in January 2016. Meanwhile, Edlis and Neeson still have a further 150 works at home, with Edlis remarking, 'We won't have blank walls.'



PREVIOUS PAGE: Roy Lichtenstein's *The Ring (Engagement)*, which sold recently at Sotheby's in New York for \$41.7m. RIGHT: *Dollar Sign* by Andy Warhol, which will be auctioned by Sotheby's London in July with an estimate of £4m-£6m

'One of the reasons American Pop Art does so well is that it is still possible to buy masterpieces'

Pop Art began life in the mid-20th century when artists such as Johns and Lichtenstein sought to bridge the gap between art and ordinary life by turning to cartoon characters and other symbols of American popular culture for inspiration. By challenging the very notion of what constituted 'art', they opened the door to a brave new world of consumerist expression that for millions of Americans was exemplified by Warhol's paintings of celebrities such as Marilyn Monroe and iconic household objects like his trademark Campbell's soup cans. Suddenly the everyday became art.

Creative value aside, American Pop Art is currently one of the best performing sectors in the entire art market. Prices have soared by over 80% in little more than a year and are up 350% over the last decade, which is all the more remarkable in an industry that was hammered by the 2008 recession and from which

some genres have yet to recover. 'One of the reasons American Pop Art does so well is that it is still possible to buy masterpieces,' says Alex Branczik, head of contemporary art at Sotheby's in London. 'With older categories this is much harder.'

American Pop Art prices were traditionally sustained by the home market and a domestic appetite fuelled partly by nostalgia, but times have changed. While there are still many American collectors, works by top-flight artists have powerful international resonance, with the new generation of Asian and Middle Eastern buyers always on the lookout for trophy pieces. In May a Lichtenstein work, *The Ring (Engagement)*, sold at Sotheby's in New York for a phenomenal \$41.7m, having increased in value twentyfold since 1997.

As such classic Pop Art masterpieces find their way into museums and the more significant

private collections, buyers are increasingly looking at more affordable works by other, currently less well-known, figures connected with the movement. 'Although often seen as an American phenomenon, many of the earliest artists to start experimenting with Pop Art ideas emerged in London in the early 1950s,' explains Branczik. Among the most important of these was Richard Hamilton, whose 1956 collage *Just What Is It That Makes Today's Homes So Different, So Appealing?* is regarded as one of the most important milestones in the evolution of the movement. His painting *Epiphany* was sold at Sotheby's in February for £557,000, a record for the artist nicknamed 'Daddy Pop'. No surprise therefore that the smart eyes and money are now turning to artists like Hamilton as a way of joining a party that shows no sign of losing its steam and can still yield handsome artistic and financial dividends.



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PRIVAT
PROPERTY

The Other Arabian Gulf

*East of the high-rise bling of Dubai,
a new development on the coast of Oman
offers a quieter take on Middle Eastern
luxury living, writes Zoe Dare Hall*



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ROM THE POOLSIDE OF THE cliff-edge villas at the Barr Al Jissah resort, which sits alone on a peninsula a few mountaintops away from Muscat, the views are among the most captivating in the Gulf of Oman. Starkly beautiful mountains, untouched by human industry apart from the odd ancient fort – relics of

Oman's centuries of Portuguese rule – roll down to the Arabian Sea, which they meet with a fringe of sandy beaches that are rarely accessed by anyone beyond the resort's residents and a prolific local turtle population.

It's a striking panorama slightly reminiscent of some of Greece's craggier islands, but that doesn't quite do it justice. In fact the reason that wealthy buyers want a seafront villa at Barr Al Jissah is because they feel there's nothing in the world quite like it – there's certainly nothing else like it in Oman.

Before 2006, foreigners couldn't even buy property in this sultanate, which shares its borders with the United Arab Emirates, Saudi Arabia and Yemen. Then as part of a big tourist push known as Vision 2020 – inspired by neighbouring Dubai's stratospheric expansion in the wake of its 2002 foreigner-friendly Freehold Decree – Oman's ruler since 1970, Sultan Qaboos Bin Said Al Said, approved around €36bn in spending to beef up transport networks and launch a series of Integrated Tourism Complexes (ITCs), hotel resorts that also allow non-Omani nationals to own freehold property and acquire residency.

Barr Al Jissah was the first ITC to take shape in Oman with its three luxury Shangri-La hotels. Its residential offering followed, with 71 units, a combination of clifftop villas and townhouses with sea views. Recently a new tranche of six-bed, five-bathroom villas have gone on sale priced around OMR1.5m (£3.5m) with private pools, clifftop gardens and modern light, bright and airy interiors, including white-marble entrance halls with seven-metre ceilings. (A six-bed resale villa is currently available through Savills for OMR1.6m.)

The setting – 'breathtaking' Savills calls it – is what sells the resort. But despite the dramatic and barren landscape that rolls as far as the eye can see, the capital Muscat is actually quite close by, something that Firas Matraji, CEO of Barr Al Jissah, is keen to emphasise: 'We are 20 minutes drive to the city centre and the Souq Matrah, which is the main market, museums such as the Bait Al Zubair [founded by Barr Al Jissah's owners, the Zubair family] and the Royal Opera House where many of our residents have tickets for the entire season.'

'Many people buy here as second homes, including a lot of Dubai residents who come for the nature and the mountains. But we also have a number of people who live here permanently and work in Muscat. They love returning each evening to the tranquillity and views,' says Matraji.

Owners also probably appreciate the luxury brands they have at their disposal. The concierge services are run by



PREVIOUS SPREAD:
against the backdrop of the Hajar Mountains, Barr Al Jissah is a new luxury resort on the shores of the Gulf of Oman.
ABOVE: high-spec apartment residences overlooking the private marina.
RIGHT: hilltop villas come with private pools in the back garden



Quintessentially, with personally assigned lifestyle managers to assist owners with their every whim; there are Bentleys to run pick-ups from the airport tarmac, not to mention access to all the facilities of three Shangri-La hotels, including the world-class Chi spa.

Looking further ahead, the London-based yacht-design company Bannenberg & Rowell have been drafted in to design 11 limited-edition townhouses, the prices of which have yet to be decided. 'Usually famous architects go on to design yachts but we wanted to look at a different idea as the water is so integral to the culture here,' says Matraji. 'Many owners have



'While the Emirates became a scene of speculative frenzy, Oman has resisted selling out to a flash-cash expat scene'

boats or go fishing. One owner goes fishing and sends back his catch to supply his Dubai restaurants. Another has bought a house so he can overlook his yacht in the harbour. So we wanted to design houses that really make you feel like you are on the water.'

While Barr Al Jissah seeks to pitch itself as a notch above everything else on offer in the country, Oman strives to assert its differences from the rest of the region. 'Oman has always been keen to distance itself from the "Middle East" label, preferring to capitalise on its unique and varied cultural mix. It's proximity to both the Indian and African sub-continent has resulted in a land that offers an alternative to the normal Arabian identity, whether from a scenic, architectural or cultural perspective,' says Benjamin James Cullum, general manager of Hamptons International Oman office. 'It's one of the most progressive countries in the Middle East and it has worked hard at creating the right climate for new investments by developing a free, competitive economy with equal opportunities for all, and by encouraging enterprise,' he adds.

Oman's foray into foreigner-friendly property, with the launch of its ITC developments, came at a bad time, however. 'The global crisis hit and essentially stopped this sector in its tracks at the end of 2008, with no new releases of off-plan units until 2010 and no new projects launched until late 2014,' says Marianne Helme, head of residential at Cluttons Oman. 'Resale activity of completed properties also ground to a halt until the market started to show a recovery in 2012.'

ABOVE: the double-height ceilings, clean, simple lines and marble floors of a six-bedroom cliff-top villa at Barr Al Jissah

But at just a seven-hour flight from central Europe, with guaranteed winter warmth and the inherent charm and exoticism of its people, architecture and landscape, prices have picked up quickly. The ITC resorts attract a diverse international audience. Around 40% of buyers at Barr Al Jissah come from the UK and, typical of other ITC resorts, the remainder come from the rest of Europe and the Gulf region.

Developments include The Wave, set on four miles of beachfront and with Oman's only PGA-standard 18-hole course, designed by Greg Norman. 'It's popular with foreign investors due to its location 30 minutes from central Muscat and 10 minutes from the airport, and there's a five-star Kempinski hotel on the way,' says Marianne Helme, who is marketing a five-bed beachfront villa there for OMR1.1m (€2.5m).

Muscat Hills is smaller resort located in downtown Muscat. Properties range from two-bed apartments from OMR120,000 (€278,000) through Hamptons International to five-bed lakefront villas for OMR850,000 (€1.96m).

Oman's property market is still in its infancy compared with Dubai and Abu Dhabi 'and maturing at a slow but steady pace,' says Cullum. While the two Emirates became a scene of speculative frenzy during the mid-noughties boom years, Oman has resisted building skyscrapers or selling out to a flash-cash expat scene. 'Oman has a quieter appeal in comparison to its flamboyant neighbours,' says Cullum. 'Oman also offers a more stable capital market which in turn offers less risk to its investors and steady profits. It especially appeals to investors and end-users looking for sanctuary from oversaturated and over-priced property markets.'

Meanwhile, Sultan Qaboos is forging ahead with his plans to promote Muscat as a world-class tourist destination. The opera house has been a big draw for the city and a new National Museum opens soon. The airport is expanding and the Sultan Qaboos port is being redeveloped as a major tourist attraction. 'It will be similar in concept to Cape Town's V&A Waterfront or the Dubai Marina,' says Cluttons' Marianne Helme. Being a one-off is all very well, but sometimes it pays to imitate.

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Sound Investment

*Josh Sims meets some of the custodians
of the unrivalled Steinway sonics*

Main portrait by Greg Funnell

WIEBKE WUNSTORF'S EARS ARE everything. She sits in silence, isolating the strings of a piano with rubber blocks, then striking a couple of keys repeatedly, lost in a two-note reverie. She just listens. Then she might take a piece of sandpaper or a small spiked tool and gently adjust the surface texture of the felt on one of the instrument's hammers. Then she listens again. She does this all day.

Wunstorf is what is known as the 'head voicer' at the Hamburg operation of Steinway & Sons, makers of arguably the world's finest pianos, the choice of composers such as Rachmaninoff, Liszt and Wagner, and of world-class pianists of the likes of Vladimir Horowitz and Arthur Rubenstein. She is the last person to play the company's pianos before they leave the factory. She is the person who gives each piano its own sonic mood.

'Colour is something that you feel,' she says, a quiet woman who might play a personal favourite occasionally to break the isolation but who refuses to do so for an audience. 'It's very individual – maybe it's about removing a certain sharpness, or overtones that don't seem clean enough. A note has to be clear and brilliant but also have a certain power and fullness. You have to feel it through the keys. You want to try to bring out what each specific piano will give you, to underline its personality, which might not be my favourite necessarily. Sometimes you have to leave a piano and come back to it another day. Very occasionally you have to send it back to the factory. It's an emotional job.'

An emotional job, an emotional sound. Few instruments can move the heart quite like a piano, or, for that matter, rouse its passions. Its iconic shape and high-shine lacquered surface give the grand piano a presence few other orchestral instruments can match – some 90% of all pianos made are

*RIGHT: now co-managing
director, Werner Husmann
has been with Steinway &
Sons for over 45 years*





HERE: the piano rim is built up from some 20 thin, curved layers of wood, each with the grain running in the same direction, because it sounds better this way



'Whereas with most products, unless there's innovation, they die. I don't see that with the piano'

'piano black', a 20th-century trend that overtook the previous fashion for rosewood. At Steinway in Hamburg – holders of some 128 historic patents in piano-making – the attention to finessing the piano's evocative qualities verges on the obsessive. This is perhaps why concert pianists, unable to take their instruments with them on tour, have been known to pay to have a Steinway flown into that rare concert hall that doesn't already have one.

It was Heinrich Steinweg – who changed his name to the Americanised Steinway when he established the company in 1853 – who discovered how sound was enhanced by using different kinds of wood for many of the 12,000 different parts of the instrument. Yet today only half of the wood bought by the company is, after two years maturing in the timber yards, deemed good enough to use. This becomes the piano's rim, built up from some 20 thin, bent layers, each with the grain running in the same direction, then left to rest for 100 days.

The internal parts of the piano – the hexagrip pin block, cupola plate, duplex scale, the all-important diaphragmatic

soundboard, made of spruce and checked for knots, whorls and imperfections as a leather goods maker might check hides – are all fitted to the rim, under pressure. A Steinway is a model of constant tension, in effect built from the outside in. It looks like a piano long before it sounds like one.

It undergoes much testing before it gets to Wunstorf. Take, for example, the foam-lined room that houses the *einpaukmaschine*, which, with a repetitive tunelessness that could serve as a method of torture, plays each key on each piano 10,000 times. It is this kind of obsessiveness that ensures the world's 6,000-odd concert halls invariably turn to Steinway to replace their piano every 10 years or so, at anything up to €150,000 a time. Not that it's a bad investment: a second-hand Steinway will typically sell for 25% more than the original manufacturer's price. As the Steinway joke has it, the older pianos go to jazz players.

'Even though we're long past the time when [a piano] was an essential item in any upper-class household and when if you were a young woman and couldn't play you weren't considered good marriage material, there are more people playing piano now. People even buy Steinways as a nice piece of furniture, as an expression of their interest in the arts and culture. I don't feel so bad about the idea that they may never play it,' laughs Werner Husmann, Steinway's joint managing director – a man who began his career in music as bass player for a German rock band ('Four fingers, four strings – it always

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LEFT: Steinway & Sons is an American-German company with factories in Queens, New York, and in Hamburg



seemed more practical to me than a piano') and who is no doubt pleased that Steinway is also the choice of the likes of Billy Joel and Randy Newman.

'There's a certain Steinway tone character that offers the pianist the chance to create their own sound. But then no one Steinway is like another, which is why pianists spend so long on selection,' he adds. 'They sit there talking about notes being "too green" or "too yellow". It's hard to know what they mean because it's about emotions ultimately. Even as an artist you can't explain tone.'

Certainly, protecting that ineffable quality is why progress comes slowly at Steinway – and why, Husmann argues, even

if a rival manufacturer did everything the way Steinway does, 'you still wouldn't get a Steinway, because you wouldn't have the people or the philosophy, or the sound'. It is why, he argues, parts of the piano sometimes amaze the uninitiated with their mechanical nature in an electronic age. Those felt-covered hammers that Wunstorf so gently attends to are still the best way of controlling a note.

It is also why, Husmann believes, the evolution of the piano is done. 'We can always improve the way we make a piano in terms of tolerances and materials,' he says – and Steinway was, for example, the first company to replace traditional ivory piano keys with a specially developed resin – 'and we're always working on the sound. But whereas with most products, unless there's innovation, they die. I don't see that with the piano. Let's face it, if the Asian manufacturers haven't yet found a new way to improve the piano, when innovation is what they're all about, then there probably won't be any.'

There is unlikely to be much in the way of change at Steinway & Sons either, bar further steady growth. The company has had to take on a further 70 employees over the last 18 months. If they follow their colleagues' example, they might well expect to stick around like a particularly catchy refrain, given that 92 of Steinway's Hamburg staff have been with the company for over 40 years. Their names are in frames on the factory walls, alongside those of the famous musicians who play the pianos they make. They are all artists.

ABOVE: Wiebke Wunstorf is the last person to play all Steinway & Sons' pianos before they leave the Frankfurt factory



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FIRST, WE TAKE FRANKFURT

*China 2020 is not an economic manifesto
but a menu invented in Bangkok by
a chef who aims to export haute Chinese
cuisine around the world*

*Story by Kathleen Squires
Photography by David Terrazas*

HIGH DRAMA IS QUITE LITERALLY THE backdrop for dinner at Breeze, the globally influenced Chinese restaurant 52 storeys up above Bangkok. It belongs to the Tower Club at Lebua, the all-suite hotel that occupies the upper reaches of the city's second-highest skyscraper. Down below, the shimmering sprawl of the city stretches for miles: it is an exhilarating view.

The cuisine at Breeze is equally theatrical. Dining here, on dishes that form part of a special 'China 2020' menu, might involve scientific apparatus, a shiny silver hammer and dice.

Choosing an aperitif called 'Experiment' results in the table being filled with an assortment of vials, cylinders, flasks and test tubes filled variously with aloe, guava juice, melon liqueur, gin and rose syrup: the experimental part is that you mix it all yourself to taste. This is followed by 'Appearance', which turns out to be an appetiser of eight dim sum fashioned to represent seven stars arrayed around a moon of sea urchin, whipped to creaminess and laced with chili, curry, shiso leaf and thyme, placed on a ball of sticky rice and set back into its shell. The seven stars include foie gras sweetened with barbecue sauce and abalone

sharpened with kaffir lime. Next, a wooden box and the silver hammer, equipment required to embark on 'Discovery'. Open the box and inside is a cake of hardened salt; crack it with the hammer to reveal a layer of lotus leaf, which is peeled away to get at a piece of roasted Barbary duck infused with the flavours of shitake mushroom and Chinese rice wine. 'Excitement' is signalled by the arrival of eight of sauces on a wood platter with a pair of dice; a roll of the dice decides which sauce you get to pour over your Ohmi beef. A three got me a rich and tangy Chinese barbecue sauce.

I can't help think that it's a waste of seven sauces but there's a point to it explains Sam Pang, Breeze's executive chef, when we meet the following day. Pang, whose self-described 'baby face' belies his 40 years, speaks fluent Mandarin, Cantonese, Hokkien Chinese, Thai and Bahasa Melayu, the national language of his native Malaysia but today, for my sake, he is patiently searching out words in English. When they come, they are as precise as his crisp, ironed chef whites. Explaining his curious menu, he tells me that it is a prediction of how Chinese cuisine will look and taste by the end of the decade, hence the 'China 2020' tag. 'It will blend the modern techniques and presentation of the West while staying true to the flavours



HERE: Sam Pang,
executive chef at Breeze,
photographed in Bangkok
in May 2015



‘Whether it’s the design of super high-end Japanese concepts or just the way a chef makes food jump in a wok, there is an inherent theatricality about Asian food’

of the East,’ he enunciates carefully.

As China becomes the world’s leading trading partner and the yuan is established as one of the world’s main currencies, so Chinese kitchens are rising in prominence in Asia and around the globe. ‘Right now there is a new generation of Chinese cooks that are doing very well,’ says Pang. ‘They are learning French and Italian cuisines, and the competition among them is setting a very high standard.’

International influences are also creeping into the way Chinese chefs approach their own national and regional cuisines, and Pang has become something of a global ambassador for this new wave of Chinese cooking. Born in Georgetown, the capital

of Penang, Malaysia, to Chinese parents, Pang says his family played an important role in his becoming a chef. ‘I used to go with my mother to the markets and help her select foods, which is how I learned to appreciate the importance of freshness,’ he says. His father was a manager for traditional Chinese restaurants, and when Pang turned 15 and decided to leave school and find a job, his father helped him get his first job. ‘I remember my first day working in the kitchen. I spent eight hours just washing and peeling 50kg of ginger.’ He laughs at the memory and calls such tedium ‘character building’.

After gaining his chops preparing traditional Cantonese banquet cuisine, his breakthrough came when he landed a job



at Singapore's Raffles Hotel, working under chef Peter Knipp, a co-founder of the World Gourmet Summit. A position with a large Asian cruise line with sailings primarily out of Singapore, Hong Kong and Malaysia took Pang around South-East Asia before depositing him in Beijing in time for the 2008 Olympics where he became part of a team working with the InterContinental Hotel cooking for participants in the sailing events in Qingdao. A fortuitous meeting led to an invitation to take up the post of executive sous chef at the Abu Dhabi outpost of London's modern-Chinese, Michelin-starred Hakkasan.

After four years away, honing his ideas of haute Chinese cooking, Pang was inevitably drawn back to South-East Asia. He joined the influx of top international cheffing talent setting up in Bangkok that to date includes the likes of Gaggan Anand, David Thompson, Joel Robuchon, Henk Savelberg, Jean-Michel Lorain and Vincent Thierry. The city's dining scene is currently the hottest in the region, and it has held the number one spot two years running on the San Pellegrino '50 Best Restaurants in Asia' list – last year it was Nahm, this year Gaggan. Rumour is that the Michelin Guides are planning to cover the city. 'The ingredients were what attracted me to Bangkok,' Pang says. 'Thailand has jasmine that has a fragrant quality you just can't

find anywhere else. And it still has fresh river prawns, not farmed, unlike most other parts of South-East Asia. It is a country of excellent food producers.'

For all the big names currently cooking up a storm in Bangkok there have been few culinary exports from the Thai capital. Until now that is. India-based Lebu Hotels & Resorts, which owns Breeze, is taking Pang's show on the road, specifically to Frankfurt and the US.

Pang believes his menu does more than predict global kitchen domination from China – he says it points to the rise of Asian cuisine in general around the globe, a part of which is wrapped up with the theatricality of the food. He's not alone in this view: one of the themes at the Culinary Institute of America's Napa Valley Worlds of Flavor conference earlier this year was 'Asia and the Theater of World Menus'. 'Whether it's the design of super-high-end Japanese concepts or just the way a chef makes food jump in a wok, there is an inherent theatricality about Asian food,' says Anne McBride, culinary programmes and editorial director at the institute. (Incidentally, that same conference also included a panel called 'Bangkok:

FROM LEFT: Pang's 'China 2020' menu includes a dim sum dish called 'Appearance'; a dish, called 'Back in Time', of lamb shank with Chinese cabbage, mushrooms and a spicy sauce served out of a teapot; and 'Discovery', which is roasted Barbary duck baked in salt



'Eight sauces arrive on a wood platter with a pair of dice; a roll of the dice decides which sauce you get. I can't help think that it's a waste of seven good sauces'

An Incubator of Influence and Innovation' exploring the phenomenon of the Thai capital as destination of choice for chefs from around the world.)

The curtain goes up in Frankfurt in June 2015, with the opening of the first international outpost of Breeze. Lebuha CEO Deepak Ohri says that the German city was chosen because 'it is the financial centre of Europe as well as a major travel hub'. He also points to 'a gap between dining and lifestyle in Frankfurt' and a 'noticeable absence of high-end Asian dining venues' that Breeze will seek to fill. The location of the third Breeze, which will be in America, has yet to be disclosed, but it is slated to open by the end of 2015. Lebuha is so excited about the expansion that

it is organising a world tour for Pang, who will 'perform' at pop-up celebrations in London and New York in a lead-up to Frankfurt's opening day.

Pang says local ingredients will dictate his menu in Frankfurt and he is currently testing with the new restaurant's chef de cuisine, Poon Kam Loong. They are, he says, trying their best to fold in European influences and ingredients to the existing flavour profile of Breeze. One trick he reveals: dim sum of cheese dumplings. 'That's a perfect example of how we are embracing the local culture,' he says, 'using local flavours that the clientele in

ABOVE: the 'Excitement' course, featuring an array of sauces of which the diner only gets to taste one, decided by a roll of the dice

Johnes Baptist Dallinger von Dalling, Detail from
"The courtyard of the great stables at Eisgrub", 1819
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PRIVAT
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Driving Club Class

*For the classic car enthusiast agonising over what car to buy,
there is a way to have them all, writes Pierre de Villiers*

Photography by Ben Quinton



PREVIOUS SPREAD: *the 1964 Jensen C-V8, which combines a British body with a big block Chrysler V8 engine. Only 500 were made so it's a real collector's item.*

BELOW: *a Classic Car Club line-up of a Mercedes 450 SEL, Jensen C-V8, Sunbeam Alpine Series V, Jaguar E-type and MKII Jaguar saloon*



W

ITH THE MORNING SUN bouncing off its gorgeous gunmetal-blue exterior, the 1964 Jensen C-V8 glides through the London traffic, causing heads to turn as it goes by. Workmen at a building site down their tools to gawk at the classic car while more than one cyclist risks losing their front teeth by rubbernecking like an excited meerkat. Behind the wheel of the Jensen a smile spreads over the face of Ian Quest.

'People's reaction when you're in this car is just fantastic,' he says. 'When you're in a modern sports car you get this mixed response where some people love it but they think you're bit of a show-off. But in an older car you don't seem to get that – people love the nostalgia of it.'

A few years ago Quest's adoration of vintage cars led him to the garage of the Classic Car Club in London. Established in 1995, the club is a car-sharing scheme for fans of classic automobiles. 'It started out as a bunch of guys who kept buying cars, spending a lot of money doing them up and then

six months later finding themselves fancying something else,' says the club's owner, Nigel Case. 'We realised you don't have to own every car – you could have a pool of cars and people pay a subscription to drive them.' It is a way of avoiding having an expensive automobile sitting unused in a garage or of having extended test drives before deciding which big-boy toy to buy yourself. Not only has the car pool now reached over 50 vehicles, there's now also a franchise in Manhattan with its own line-up of classic cars.

Packed in tightly at the CCC's garage on the fringes of London's financial district there is American muscle (1965 Ford Mustang), German efficiency and elegance (Mercedes Sl Pagoda), British quirk and style (Jaguar E-type, Austin-Healey 'Frog Eye' Sprite), French élan (Citroen DS) and a lot more besides. Paid-up annual subscribers – all of whom have to be vetted by the board prior to being approved for membership – receive an allocation of points they exchange for quality time with the fleet of cars.



THIS SPREAD: Classic Car Club member Dan Hopwood and the Sunbeam Alpine, which appears in the classic Alfred Hitchcock movie To Catch a Thief





A cabbie pulls up alongside, gives us a thumbs up and mouths, “Great car, mate”

The sheer enjoyment of barrelling along in the sort of car *Mad Men's* Don Draper would drive is abundantly clear when I join some CCC stalwarts on a short trip to High Beach in Epping Forest on the eastern edge of the UK capital. With the Jensen leading the way, our convoy includes a 1979 Mercedes 450 SEL, a 1966 Sunbeam Alpine Series V, a 1971 Jaguar E-type Series 2 and a Jaguar MKII. Without exception, all the drivers wear the expressions of a child riding a new bike on Christmas morning.

‘The Jensen is really special to me,’ says Quest as he puts his foot down and the classic car, after a slight judder, responds remarkable well for a 50-year-old. ‘My wife is Canadian and the first time she came over to the UK I picked

her up in a Jensen.’ He flicks open a compartment in the armrest. ‘And see here,’ he says. ‘I had a chilled bottle of Champagne in here. That really went over well.’

According to him, a lot of CCC members have long histories with certain makes of cars. Some of it goes back to when they really were children and had posters of cars they wanted on their bedroom walls. ‘Getting to drive them now is pure wish-fulfillment.’

Once at High Beach I switch cars to join club member Dan Hopwood in his Sunbeam. We go zipping along but Hopwood stresses that being part of the Classic Car Club is not about cheap thrills. ‘You are not driving these cars to race,’ he says. ‘There’s a sensitivity to driving them. You have to

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HERE: CCC owner Nigel Case next to the MKII Jaguar saloon



'You have to understand [these cars] are period pieces and they have their limitations. But those limitations make them more fun to drive'

understand they're period pieces and they have their limitations. But those limitations,' he adds, 'make them more fun to drive.'

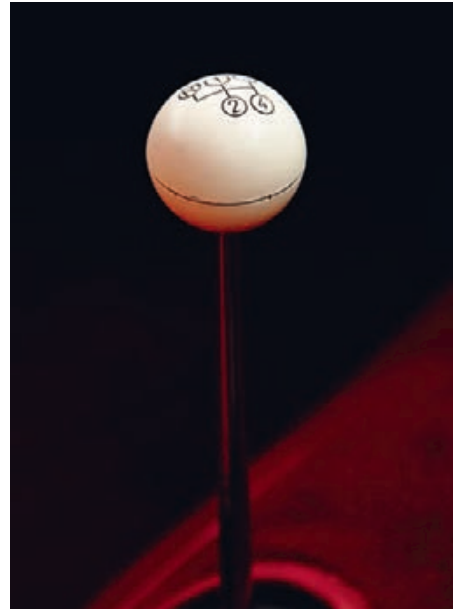
The sentiment is shared by Mark Stewart, who's driving the Mercedes 450 SEL for the day. 'With a classic car everything is mechanical, so you can really feel the road and you can feel the car,' he says. 'You are still very much in control, unlike in modern cars where the electronics take that away a bit.'

Like many of the Classic Car Club members Stewart likes to match special vehicles with special events in his life. 'My father was 75 and I was 50 in the space of two weeks in

April,' he says. 'So I took an option on a range of cars including a Bentley and the Jensen C-V8 and we took them to celebrate the birthdays.'

Dan Klein, behind the wheel of the stunning 1971 Jaguar E-type, used his points to secure British cars from the 1950s and 1960s for a friend's wedding. He's also used the club's vehicles to impress clients. 'For a corporate event I picked up a client in an original Citroen DS, which was revolutionary when it first came out,' Klein says. 'It's a real conversation piece.'

The vehicles that role out of the Classic Car Club certainly provoke debate. Park them anywhere and petrolheads appear



THIS PAGE:
the sumptuous
red-leather interior of
the Mercedes 220SEB

out of the cracks with a list of questions. The interest is such that the CCC puts information cards in the cars. Classic vehicles, members point out, bring people together, whether they are regular folk or celebrity collectors.

'I went to a car show and there were all these vehicles spread out outside a 1970s camper van,' Klein recalls. 'There was a Mercedes SL that I made a beeline for. There was this really dishevelled-looking guy standing near the car and he invited me to get in and we started chatting. It took me a while to realise it was [Jamiroquai singer] Jay Kay. Music never came up, it was just cars, cars, cars.'

While there are CCC members with the means to join the Grammy Award winner as a classic car owner, sometimes it's just easier to let someone else take some of the strain. 'We

pretty much offer a safety net for those who want to have a go in a classic car but don't want to commit to the ownership of one,' says Nigel Case. 'To maintain these cars is a lot of hard work. So we make sure they get the necessary TLC and then offer our members great range of cars to try out.'

When the CCC roadtrip comes to an end, and the procession heads back to London, it's a particularly striking member of the fleet catching most of the attention. As Dan Klein manoeuvres his Jaguar E-type through the capital a cabbie pulls up alongside the car, gives us a thumbs up and mouths, 'Great car, mate.'

'That's so typical,' says Klein. 'People know there's something really romantic about driving a classic car. You are part of car history.'

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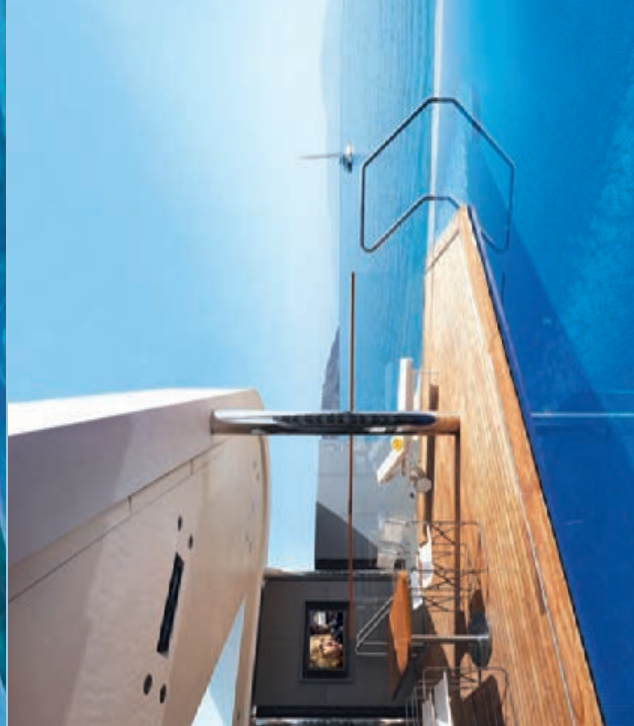
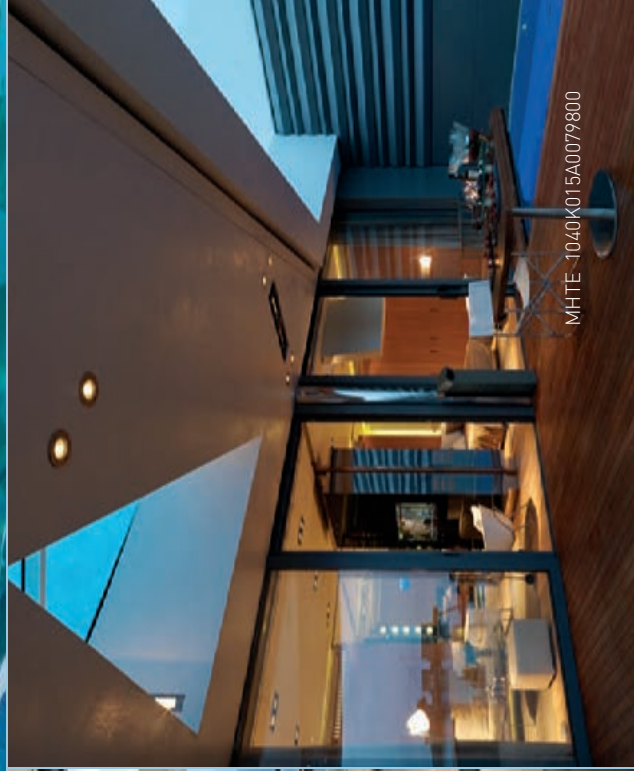
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Ca' d'Or dates back to 1500 when the Franciacorta region was under Venetian rule, and the brand is overflowing with historic Italian charm, even down to its bottles' ornate Venetian mask motif. Its success is down to the collaboration between Stefano Rangoni, an accountant in Turin with foreign-market experience and a love for Franciacorta; Alessandro Savoldi, a marketing man and sparkling wine aficionado; and Gabriele Lazzari, an engineer in the wine industry.

"Ca' d'Or is a sign of excellence in the wine sector. Its quality can be perceived at first glance, by appreciating the refined bottles curved with precious details, as well as the tasting itself – the bubbles inebriate all the senses," says Rangoni.

The quality standards begin in the vineyards and their refined production process. The territory is spread between Franciacorta and the Lessini Mountains, which sit between Verona and Vicenza, and

face Lake Garda. Production from this area falls under a controlled designation of origin (DOC) and uses the charmat method (also known as the Italian method because of its role in crafting Prosecco). 100% Durella grapes are aged in tanks and bottles for roughly 12 months in total. The ensuing wine is fresh, accentuated with fruity notes and a final taste of cedar wood for complexity.

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Rangoni says, "Our philosophy is to offer fresh and elegant wines, which is why for the Rosé and the Noble Cuvée we opted for a low dosage, because we believe in the refinement of the dry product." Ca' d'Or wines can be found across Italy's best restaurants, hotels and bars – now for the rest of the world.

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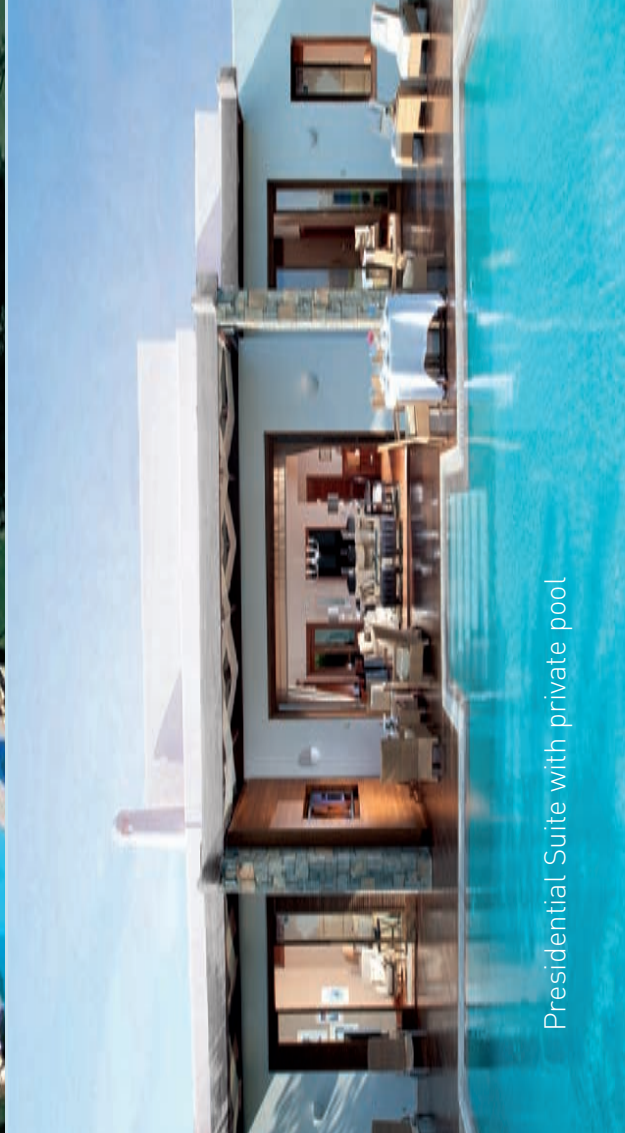
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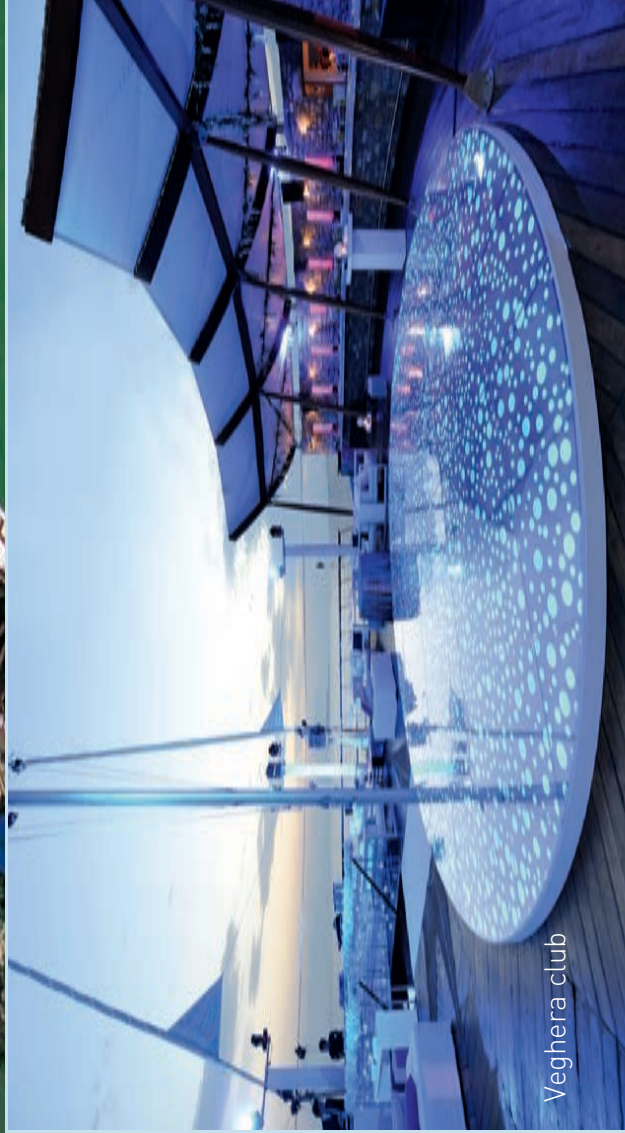
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Triple Challenge

*Equestrian sport has a new prize,
a €1m purse for a trio of wins.
Jeremy Taylor reports on the Rolex
Grand Slam of Show Jumping*

IT'S THE TROPHY EVERY RIDER WANTS TO WIN. The Rolex Grand Slam of Show Jumping represents the pinnacle of equestrian achievement. Launched in 2013, it links three of the sport's blue riband events. Each is a prestigious competition in its own right, the equivalent of claiming the Masters in golf or becoming a Wimbledon champion. CHIO Aachen in Germany, which took place in May, CSIO Spruce Meadows, held in September in Canada, and December's CHI Geneva are already highlights of the show-jumping calendar, tough courses that test horse and rider to the limit.

Nobody has ever achieved a hat-trick of wins in a 12-month period – most top riders would be happy to win just one Major in their entire career. So is anyone ever likely to win the Rolex Grand Slam of Show Jumping or is it an impossible dream? Meredith Michaels-Beerbaum was the first woman show jumper to be ranked world number one. 'These three competitions are definitely the most difficult challenges in our sport,' she says. 'Each venue is so different, so unique.' Born in California, Michaels-Beerbaum is one of show jumping's biggest stars. She moved to Germany in 1991 to train with legendary show jumper Paul Schockemöhle, then became a German citizen after marrying fellow rider Markus Beerbaum. The couple now run an equestrian centre at Thedinghausen.

PHOTOGRAPH © ROLEX / KIT HOUGHTON





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Pferde
CHI
Aach

STAWAG

CHI
AACHEN

CHI
AACHEN

CHI
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CHI
AACHEN



OLE

ROLEX

ROLEX

PREVIOUS SPREAD:
*the main arena at CHIO
 Aachen, May 2014.*
 LEFT: *Meredith Michaels-
 Beerbaum jumping at the
 2015 Winter Equestrian
 Festival at Palm Beach.*
 RIGHT: *the Rolex Grand
 Slam trophy*



'Nobody has ever achieved a hat-trick of wins in a 12-month period – most top riders would be happy to win just one Major in their entire career'

'I first saw the show at Aachen when I was 18 and then returned to ride there myself when I was 21,' she says. 'Just to enter that huge arena was a dream come true. It's a very special place for many riders and is still the highlight of my year. Aachen isn't just any other event. I have to try and manage my horses so they're at their peak of readiness. There's a special feeling in the air at Aachen that you don't get anywhere else. The stadium holds 40,000 people and the crowd is a huge motivating force for me. I believe it's now the home of equestrian sport because it has so much tradition and prestige. Every great rider, every great horse has performed at Aachen.'

Michaels-Beerbaum won the 2005 Aachen Grand Prix on her most famous horse, Shutterfly. Later she became the first woman in history to win three World Cup Finals. 'If I was lucky enough to win the Grand Slam it would be the pinnacle of a long career.'

Rolex spokesman Arnaud Boetsch explains how the competition came about: 'When the three shows approached us with the idea of the Grand Slam, we appreciated its global resonance and the degree of difficulty involved. It would only be achievable by the very best horse-and-rider partnerships. The collective desire and vision of all three shows to combine

and form a pioneering concept like this was an inspirational idea. The Grand Slam will become a rider's ultimate achievement, setting a new standard for the sport worldwide.'

Spurring riders on to claim the prize are prestige, publicity and a packet of prize money. Together the three competitions are worth a total of €2.5m in winnings, but the first rider to win the Grand Slam will collect a huge €1m bonus on top. Then there's the trophy itself. London jewellers Garrard have crafted the cup from sterling silver. Designed by Corinna Pike, it features double-scroll handles and a spiral stem that turns around the middle section to form a tulip-shaped vessel.

So far, just three riders have won the Aachen, Spruce Meadows and Geneva grand prix, but all in different calendar years. They are the brilliant Brazilian Rodrigo Pessoa, Ludger Beerbaum of Germany and Canadian Eric Lamaze; Lamaze is the only rider to have won all three on the same horse, his legendary mount Hickstead. Lamaze's career includes individual gold at the Beijing Olympic Games in 2008 on Hickstead, as well as team silver. Sadly, Hickstead died after a competing at an event in Verona in 2011. However, Lamaze has come back from the tragedy to contend for this year's Grand Slam.



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RIGHT: Eric Lamaze on Hickstead after winning the Show Jumping Grand Prix at the Spruce Meadows Masters in 2011



‘Geneva is the only indoor venue included in the Grand Slam. It features a mini lake to replicate Lake Geneva’

‘There are many great events on the show-jumping calendar, but the Grand Slam brings the best three together,’ he says. ‘As a Canadian, Spruce Meadows is very important to me. It’s a small venue and has an intimacy – something you don’t often feel in the larger arenas. Riding there is like coming home. One of my most successful years was when I won the CN International Grand Prix at Spruce Meadows. The support from my Canadian fans is always amazing whenever I ride there.’

Geneva is the only indoor venue included in the Grand Slam. It holds 9,500 people and even features a mini lake to replicate Lake Geneva. The event has a tradition that dates back to 1926, when the first international show-jumping competition was held in the city. Among those bidding to

win this year’s Geneva event will be local hero and Olympic gold medallist Steve Guerdat. ‘Growing up in Switzerland, the Geneva show is the one I look forward to most,’ he says. ‘I first competed there as a 16-year-old and it still has the same magic for me. It’s always the last big show of the year and everybody is very motivated to win. That and the crowds make it very special.’

Other contenders for the Rolex Grand Slam include Scott Brash, from Scotland. One of the hottest stars in show jumping, Brash is still only 29 but has already been ranked world number one (he’s currently number two). He won gold as part of Great Britain’s 2012 Olympic team and again at the European Championships the following year. He is relishing

BELOW: *Rodrigo Pessoa, winner of more than 70 grand prix, competing at CHIO Aachen in 2014*



'After 25 years in the sport, it is the big events that keep you going – and there is none bigger than the Rolex Grand Slam'

the challenge: 'Everything has happened so quickly for me – each year has just got better and better. I just hope I can compete in the Grand Slam and do credit to my country and everyone who has supported me.'

Rodrigo Pessoa has won more than 70 grand prix and is the son of famous show jumper Nelson Pessoa. He became one of the youngest riders to compete in the Olympics when he rode Special Envoy at the 1992 Games, aged just 19. Pessoa was Brazil's flag bearer at the 2012 Olympics.

'After 25 years in the sport, it is the big events that keep

me going – and there is none bigger than the Rolex Grand Slam,' he says. 'It is something that really appeals to me and everyone wants to win it. As an athlete, this is what you wake up for – to win one of these events. It takes a special horse and rider to achieve it. It's very tough but I think it is possible. I hope one day we will see it done.'

Whoever wins the Rolex Grand Slam for the first time will instantly become a show-jumping superstar. However, don't hold your breath; the history books suggest it could be years before the silver trophy finds a home.

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BAGS OF STYLE

The luxury handbags from Ileri are a love letter to Italy, says designer Teresa Chen

"If I hadn't come to Italy and I hadn't seen the beauty it exudes everywhere, I would have never found the inspiration," says designer Teresa Chen on the creative inspiration behind her handbag line. The Taiwanese designer first launched her brand – named Ileri after an amalgamation of her twin daughters' names Irene and Erica – in 2006 because of her passion for art and fashion. With Ileri she hopes to restore the splendour of the great Italian heritage of manufacturing, by designing and creating exclusively in Florence.

Her latest designs, from the Garden Collection, are now on sale, following their preview at the spring/summer 2015 fashion week last autumn. Chen describes the collection as "an ode to the uncanny mastery of nature, which, through a simple creature like a flower, tells the perfection of creation." She adds, "The Eva bag is a must-have." Each of the brand's collections are made using select leathers and then sculpted with colour, exquisite details and craftsmanship.

Ileri has two main lines: the Classic and the Young. The Classic line has an elegant shape, with details and finishing touches that highlight the quality. Alternatively, the Young line focuses on dynamic design and uses embellishments, colour and print.

Chen's designs are exclusive, with no more than 12 pieces produced per colour for each model, and each one is hand-sewn by skilled artisans – it usually takes them around a week to make a single bag, such is the detail.

Find the Ileri boutique housed inside the historic Palazzo Gondi, the palace where Leonardo Da Vinci lived and where he painted the Mona Lisa, situated on Via De' Gondi and adjacent to Piazza della Signoria in Florence. The headquarters are quintessentially Italian and the space comprises three halls dedicated to great artists as a symbol of the renaissance: the Leonardo, Michelangelo and Raffaello halls.

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Rebirth of a Legend

*A pioneering jet boat that
briefly flourished in the
sixties is about to make
a splashy comeback, writes
Tristan Rutherford*





IT'S PROBABLY FAIR TO SAY THAT MOST MEN WATCHING the scene in the 1965 movie *Thunderball*, in which James Bond flirts with the alluring, bikini-clad Domino, would have their eyes fixed on the curvaceous former Miss France, Claudine Auger. Not John Clapot, who paused the film and zoomed in to examine the speedboat in the background. It looked a little unusual to him and the name, Buehler Turbocraft, was unfamiliar.

He undertook a little research and was surprised by the results. The Turbocraft, he discovered, was a bit of an oddity. Instead of noisy engines it was propelled by two water jets. This, he learned, was an ultra-efficient design that, in addition to being comparatively quiet, combined high speeds with great range. At one time America's CIA owned a company fleet that they used for covert naval missions. And there's a story that Soviet premier Nikita Khrushchev once placed an order for one and it was aboard a transport plane and halfway to Moscow when it was called back mid-flight due to the Cuban Missile Crisis. Odder still, the last example of this revolutionary design was made in 1971 and, after that, nothing.

Clapot's interest became an obsession. 'We hired a team of lawyers and researchers in Indiana where the Turbocraft was originally produced,' says the Swiss-French entrepreneur, a former brand manager at Ralph Lauren, who is based in Geneva. The company behind the boat was an industrial gear manufacturer owned by a man called John Buehler. Buehler had read a magazine feature about the pioneering water-propulsion units created by New Zealander Bill Hamilton and snapped up the rights pronto. This was 1954, and Buehler set up a marine division of his Indiana Gearworks and commissioned a prototype boat. Using Hamilton's water jets, the first Turbocraft was a 16-foot affair that could reach a heady 28 knots. But Buehler, a sports fisherman and big-game hunter, wanted more speed so subsequent models were larger and fitted with V-8 engines.

The Jet 35, a powerful 18-footer, became the company's flagship and garnered some high-profile fans. Presidential wife Jacqueline Kennedy owned one, which she used for water-skiing. 'Take the wheel – feel the instant surge of jet thrust... and you'll never settle for anything less!' boasted



PREVIOUS SPREAD:
some 44 years after production was halted, the Turbocraft is back with a new model for the 21st century, the 38ft Thunderclap.
 LEFT: *the boat combines curvy lines reminiscent of the Sixties with up-to-date features such as its entertainment system*

the tagline in one of the company's magazine ads. Buehler cashed in on the James Bond product placement by launching the Turbocraft Thunderball, and in 1967 he hired Virgil Exner, the man who put the tailfins on American cars, to design that year's models.

Alas, as the 1960s came to an end, the good times were also drawing to a close. Spending on the Vietnam War pushed the US into recession in 1969. To save his business, Buehler's marine division was hived off and production of the Turbocraft ceased.

As an expert in luxury brands, John Clapot saw the value in such a glam-packed backstory. If he could reimagine the product for a modern audience – a trick adeptly performed by Italian speedboat manufacturer Riva – the potential could be huge. He acquired the rights to Turbocraft and as a first step registered the trademark in every potential market from the United States to China, places in which brands like Riva already had a presence. The second step was to design a contemporary boat faithful to the brand's 1950s origins. 'The clientele in this niche market are exceptionally discerning,'

says Clapot, by which he means that it's all very well having classic teak decks and art deco lines but they have to be combined with electric swim steps and fold-out TV screens. From acquiring the brand to final CGI models took four years.

The result is the Turbocraft Thunderclap. At 38 feet, it distills the brand's story and breathless speed into one unmistakably stylish silhouette. As in the 1960s, Hamilton Jets of New Zealand – still going after all this time – provide the water-jet propulsion. The Thunderclap can reach a blistering 42 knots (that's Monaco to St Tropez in one hour flat). The jets also allow sailors to execute the famous 'Hamilton Turn', where a high-speed spin is combined with an open-close-open twist of the throttle, with a resulting showy whirlwind of watery spray.

Onboard, it's all 21st century. An interiors specialist from one of Monaco's leading superyacht players styled Thunderclap's sun awning, driver's bench and central buffet. The latter doubles as a cocktail bar, summer kitchen or alfresco casino table – just bring a yard of baize and a box of poker chips. Naturally, you can custom order your jetboat



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LEFT: the compact but plush cabin of the Thunderclap, looking aft

“If you want to make a two-night trip somewhere with your lover and a case of Sancerre, be my guest,” says Clapot’

in Night Steel, Carbon Blue or Copper Grey. Elements can be arranged to suit in stainless steel, bronze or carbon fibre, ‘so you get a completely different boat from your neighbour,’ explains Clapot.

Two main markets appeal to Clapot: ‘Firstly it’s a day boat.’ Installed onboard are a queen-sized cabin complete with skylights and leather trim, plus a tiny bathroom. It’s technically designed for afternoon snoozing before cruising to a seaside restaurant for dinner but, says the Turbocraft boss, ‘if you want to make a two-night trip somewhere with your lover and a case of Sancerre, be my guest.’ Importantly, Thunderclap is also tailor-made as a luxury yacht tender. There is a burgeoning market for such runarounds – light, fast speedboats that can be hoisted on hydraulic arms then stowed sideways into a superyacht ‘garage’. Space is everything aboard a yacht, even in the €50m-plus range.

The crunch? The Thunderclap is twice as long as a Rolls-Royce Phantom and almost entirely handmade. And heritage doesn’t come cheap. ‘Depending on specification, our brokers are offering our latest model at around €750,000,’ says Clapot. Production will start after the Turbocraft team present the

project at this September’s Monaco Yacht Show. If orders and funding continue as planned, their first physical specimens should race around the harbour at the same show in September 2016. Like 50 years ago, initial interest has been Stateside, with Miami broker Moretti Yachts reporting positive feedback about future sales.

For a glimpse of how the jetboat will handle, Clapot refers me to Thunderclap’s naval engineer, Alexandre Fortabat. Fortabat specialises in luxury exploration vessels (his award-winning conversions include the former fisheries vessel *Enigma XK*), so this brand new Turbocraft provided a unique technical challenge.

‘It’s all about the jets,’ says Fortabat from his design studio in the Port of Nice. ‘Yes, they offer extreme velocity. But Thunderclap’s twin water jets allow for shocking levels of range.’ While a similar sized speedboat could span 50 nautical miles without refuelling, he explains, the Turbocraft can go 300 miles. In marketing terms this allows clients to buzz from Florida to the Bahamas, from the Côte d’Azur to Corsica, or from Italy to Croatia, all on one tank. ‘Some of the largest jet-boat commissions are from the US Navy.



LEFT: vintage ads from American magazines in the Sixties promoting the attractions of the 'most talked about boat in the country'

“To reach 40 knots you need to fly, not swim,” says naval architect Fortabat

They're installing new Rolls-Royce water jets, as these provide more power for less weight,' says Fortabat. Although the technology is used on cross-channel ferries and on river boats across the US, the fact that propeller systems are so much cheaper makes this the most popular form of propulsion. That however, may change, claims Fortabat, 'as they can easily snag fishing nets and are an obvious danger to swimmers'.

Turbocraft have always incorporated compact water jets that draw water from a grid mounted flush with the bottom of the boat, so no water scoop, no propeller shaft, no rudder, no underwater appendages at all. This means manoeuvrability in the shallowest of water (Thunderclap's draft – the amount it protrudes underwater – is only 60cm). Fortabat regales me with the story of the 1960 *National Geographic* expedition on the Colorado River, where a fleet of Turbocraft made a record-breaking upstream navigation over deadly rapids. 'I would have loved to have been a member of that nine-man expedition,' says Fortabat, a champion sailor in his own right. 'Leading it was the wonderfully named Otis "Dock" Marston. He was an experienced river runner, as well as being an expert on the Colorado itself.'

'The Turbocrafts started on Lake Mead then they started to climb the 2,000 feet up – not down – the Colorado River to Lees Ferry, something that no boat had ever done before.' *National Geographic* images show the jetboats powering uphill through the boulder-strewn whitewater like giant kayaks in reverse. The expedition completed the 279-mile journey in just nine eventful days. 'In fact, the original water jets designed by Bill Hamilton in the 1950s were built to operate on the shallow, rock-bottomed rivers of New Zealand,' explains Fortabat. 'The Turbocraft team had every reason to make a successful trip.'

For Fortabat there's one final technical trimming. 'That would be the hull, which I designed myself from scratch.' As jetboats sit lightly on the surface Fortabat created a planing hull – which bounces atop the water like a skimming stone – rather than a displacement hull, which pushes through the water like heavier yachts. 'To reach 40 knots you need to fly, not swim,' says the naval architect. Anything else? 'Yes, I designed the hull in lightweight Kevlar, the stuff they use in bulletproof vests. It means you can actually drive the Thunderclap up onto the beach.' How very Bond.



CHAQUE SOIR, LA TRIBU SE RETROUVE AUTOUR DU POINT D'EAU

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Chasing G-AAMY

*On the 30th anniversary of the film
Out of Africa, Andrew Humphreys travelled to Kenya
to locate the ultimate bit of movie memorabilia*

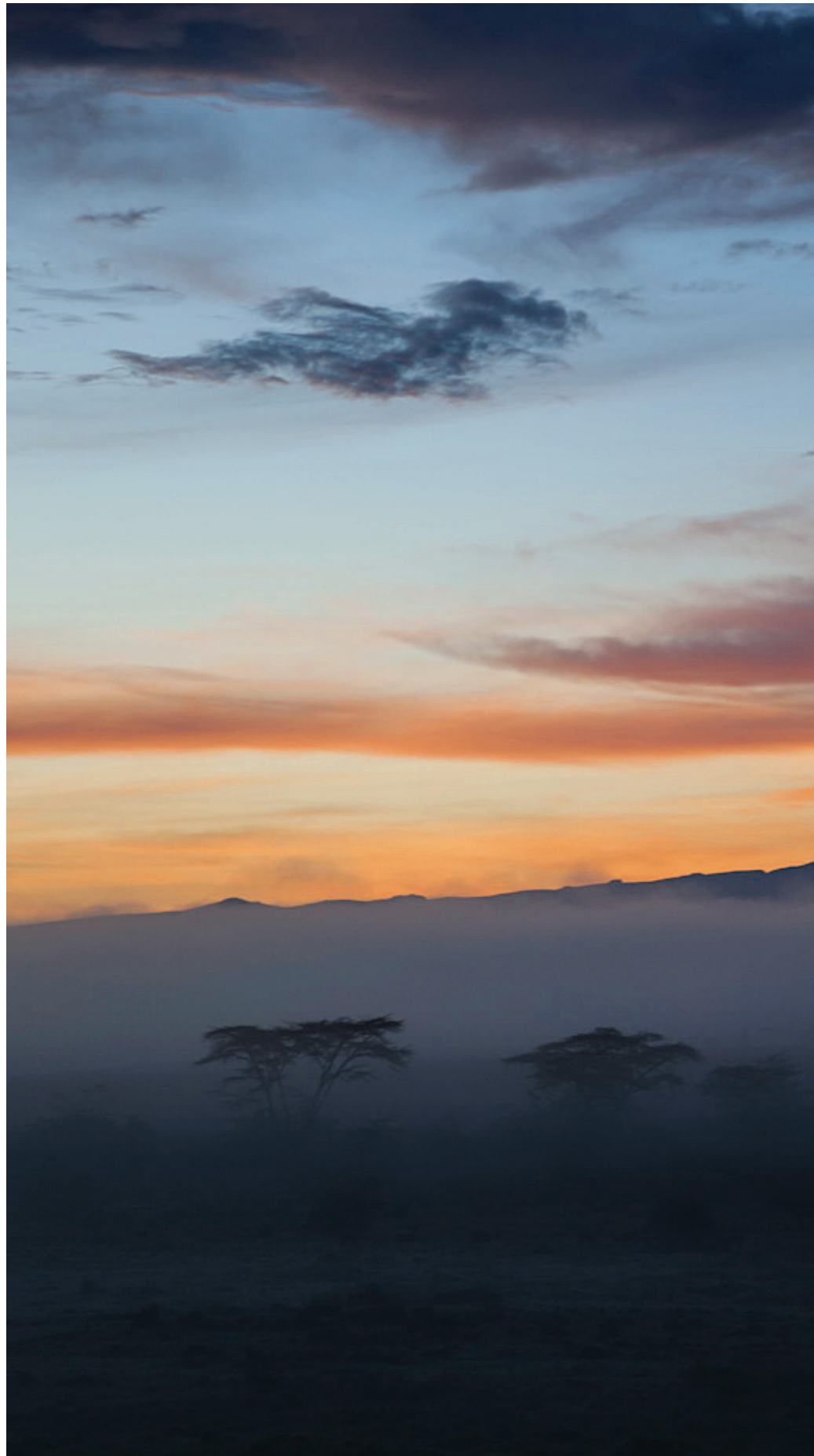


BARNEY'S IS NOT YOUR AVERAGE AIRPORT FOOD and beverage outlet. Then again, Nanyuki is far from your average airport. It's a landing strip in the highlands around Mount Kenya, 140km north of Nairobi and eight kilometres south of the Equator. Many of the planes scattered around the green field are runarounds belonging to local landowners who use them to zip between their estates and Nanyuki town, where they come to collect supplies and to socialise, including at Barney's, the canvas-roofed airfield bar-restaurant.

The patrons are largely white, some of them descendants of the British settlers who founded the airstrip in 1907; there are visitors from Nairobi passing through on safari, pilots and staff of Tropic Air, a small air-charter outfit that is based here, and camouflage-wearing soldiers from the nearby British Army base where hot-weather training is carried out prior to deployment to Iraq.

With its small planes and military personnel, and a notice board pinned with handwritten ads for secondhand 4WDs, large acreages of spring-fed land and the health benefits of Dr Muhindi's aloe vera gel that warns 'Death begins with a dirty colon', Barney's feels like pioneer territory. A place where life involves confronting nature in the raw.

It may be a cliché but it feels like a world that still carries echoes of Karen Blixen's *Out of Africa*, the Danish writer's account of running a coffee plantation in British East Africa, as Kenya was then known, during the second and third decades of the 20th century. The book became the Sydney Pollack-directed film of the same name, released 30 years ago this year. The film won seven Academy Awards, though it hasn't aged well – it's beautiful but tedious – with one notable exception: it contains sequences that capture the sheer romance of flying better than any other film has ever done.





PREVIOUS SPREAD AND IMAGES THIS PAGE: the Laikipia Plateau stretches across the north-western flank of Mount Kenya. It is high country, with altitudes from 1,700m to 2,600m, and it has one of the largest and most diverse mammal populations in Kenya

Pollack's film tells the story of Blixen's affair with aviator and hunter Denys Finch Hatton, who owned a custard-yellow, two-seater Gipsy Moth biplane that he flew to spot game. 'To Denys Finch Hatton I owe what was, I think, the greatest, the most transporting pleasure of my life on the farm: I flew with him over Africa,' wrote Blixen. Flying inspired some of her best writing, such as the passage in which she recalls how she and Finch Hatton once landed beside the farm and were met by an old tribesman who expressed wonder at how high they had flown. 'Did you see God?' he asked.

Because of *Out of Africa*, and also 1996's *The English Patient* with its scenes of biplanes sailing over the desert, I have come to associate the full three-dimensional freedom of flying with Africa, even if my own experience is of a whole lesser order.

I fly in a small plane from Nanyuki, a six-seater Tropic Air Cessna, but it's just a winged taxi ride, and barely 10 minutes after we leave the ground we're descending again, making a wobbly beeline for a neatly ruled strip etched in the bush, and then bouncing and braking to a gravel-crunching halt beside a waiting open-topped Land Cruiser.

We are at Segeera, a 200km² cattle ranch and retreat on the Laikipia Plateau. It's owned by 52-year-old German entrepreneur Jochen Zeitz. If you haven't heard of him, Zeitz has some pedigree. Made CEO of Puma at the age of 29, he proceeded to raise the company's share price by 4,000% as he transformed a moribund low-end brand into one of the world's coolest purveyors of sportswear, wrangling in Usain Bolt to act as an ambassador. Having pulled off that trick – and making himself very wealthy along the way – all by the age of 50, he stepped back. He remains a director at luxury-goods group Kering, owner of Puma as well as brands



ABOVE: the church at Rork's Drift as a storehouse at the time of the British. The building was used as a storehouse for the British army in the 1800s.



'A cactus hedge the height and thickness of a box van keeps the animals from gatecrashing breakfast'



including Alexander McQueen, Balenciaga, Gucci and Stella McCartney, but his passion these days is the environment.

While at Puma, Zeitz was the originator of environmental profit and loss (EP&L) accounting, which puts a monetary value on a business's overall impact on the ecosystem. With a Benedictine monk he wrote *The Manager and the Monk*, a discourse on what it means to lead and manage responsibly. With Sir Richard Branson, he launched The B Team, a group of business leaders who believe there is more to corporate life than plan A, the exclusive pursuit of profit. And he is the founder of the Zeitz Foundation, set up to promote sustainable projects that balance conservation, community, culture and commerce – what Zeitz calls 'the 4Cs'.

Segera is a test kitchen for Zeitz's green dreams. He bought the former farm in 2006 as a private home and immediately set about rehabilitating what was an overgrazed landscape. He removed 500km of fencing from his land to let the wildlife move freely in what is an important migration corridor, and gave local communities access to graze their cattle on the understanding they stuck to rotational grazing. Segera runs entirely on solar power and every bit of water is recycled.

Along the way Segera has been accessorised with riotously bloomed tropical gardens, manicured lawns, a saltwater pool, spa, gym and wine tower, a 4Cs education centre, a gallery of African art and eight modern colonial-style thatched wooden villas. Since 2013 it's been taking paying guests (rates from US\$1,070 to \$1,990 per person per night) to help create jobs and fund some of the projects.

MAIN IMAGE: one of Segera's eight colonial-style guest villas, set in tropical gardens and overlooking the savannah with its abundant wildlife.

INSET IMAGE: guests leave the compound only in the safety of guided excursions in open-topped 4WDs

'Filled with a treasure trove of vintage swashbuckling items, it's like Indiana Jones's chill-out den'



'At the end of a meal if there's half a bottle of water left, Jochen will take it back to the house,' says Jens Kozeny, Segera's general manager. 'We bottle it here from our own tank, it comes out of the tap, but he won't waste anything,' Kozeny, who is from Cologne, has been at Segera for three years and oversees around 50 Kenyan staff, who attend to fewer than 20 guests.

This includes guides to escort guests on game drives and walks to get their fix of the 'big five': one pay-off of Zeitz's rehabilitation programme is an inordinate amount of wildlife at Segera. Guests can often see elephants, giraffes, zebra and various species of antelope without leaving their private open-air hot tubs – the villas are raised on stilts for prime viewing with a cactus hedge the height and thickness of a box van keeping the animals from gatecrashing breakfast.

The retreat doubles as one of the remotest art museums in the world. The former stables serves as a display space for works by luminaries of the contemporary African scene including Marlene Dumas, Isaac Julien and Chris Ofili. The politically inspired video installations, meaningful neon, slogan-bearing ceramics and conceptual sculpture bring an incongruous urbanity to the wilderness surroundings and vice versa: this must be one of the few art museums in the world where attention is constantly distracted by the clatter of vervet monkeys chasing around on the corrugated roof.

But there is a reason other than the wildlife, art and sheer pampered indulgence I am at Segera. One of the larger buildings at the retreat is the Paddock House, where guests typically take breakfast facing onto a large grassy pasture that often attracts passing animals. Upstairs is what's called the Observation Lounge, a large, high-ceilinged room with a wraparound viewing terrace. It's filled with a treasure trove of vintage swashbuckling items – steamer trunks and leather map cases, bandoliers, a writing desk, a framed *Out of Africa* poster and a drinks cabinet filled with bottles of premium whisky. It's like Indiana Jones's chill-out den. In glass-fronted cabinets and framed on the walls are original letters from African explorer David Livingstone, unpublished old black & whites of Karen Blixen and more letters by Ernest

ABOVE: some of the art exhibited in the stables. The collection has been curated by Mark Coetzee, formerly with the Rubell Family Collection in Miami.

RIGHT: the Observation Lounge, which celebrates the romance of bygone Africa

Hemingway (one in full: *Dear Bill. Read the attached bloody memos. They are butchering Farewell to Arms. Death in p.m. selling unexpectedly well. Damned tired and too punk to write more. Yours very truly, Ernest Hemingway*).

Zeitz came to Africa for the first time in 1989, on the day the Berlin Wall came down. 'I just fell in love with Kenya,' he says. 'In business you worry about this and worry about that, and you forget the joy of living. Living in the moment is something I rediscovered in Africa.'

The embodiment of that liberation lies a short walk from the Paddock House: past the wine tower that looks like a windmill without sails, across the green field studded with large standing stones – not an ancient tribal site but an installation by South African land artist Strijdom van der Merwe – and to a couple of big sheds over by the airstrip. Only they aren't sheds, they are hangers, and when my guides roll back the doors there she is, Denys Hatton Finch's yellow two-seater Gipsy Moth biplane.

She is not the original – that was destroyed in a crash in southern Kenya 1931. What she is, is the ultimate bit of movie memorabilia, the 1929 De Havilland DH60GM Gipsy Moth, UK registration G-AAMY, that was flown for the filming of *Out of Africa*. Owned in the 1980s by a British pilot, the aircraft was shipped out to Nairobi and flown from Wilson Airport. Shooting was done from an escorting Jet Ranger helicopter and took place above the Mount Kenya and Lake Naivasha National Parks, and the Masai Mara and Ambrose Game Reserves.







An elegant assemblage of wood, wires and canvas – the closer you look, the more terrifyingly fragile it seems – the Gipsy Moth is in fact a robust machine. It was in one of these that in 1930 Amy Johnson became the first woman pilot to fly solo from England to Australia. G-AAMY – whose registration honours Johnson – flew for no less than 120 hours to capture the footage used in *Out of Africa*.

Returned afterwards to Europe, she was flown regularly at airshows until in February 2013 her owners put her up sale. ‘One day I was in New York and a friend of mine called me,’ recalls Zeitz, ‘and he said, “I think I have something for you.”’ G-AAMY was part of Bonhams’ Les Grandes Marques du Monde auction at the Grand Palais in Paris and it was to take place the very next day. ‘I thought, I have to buy this plane, so the next day I bid and I bought it,’ says Zeitz, who paid €201,250 with commission.

It took another year to get G-AAMY to Kenya, freighted to Nairobi and then Nanyuki, where she was unloaded, reassembled and fitted with a new engine. For her first flight in Kenyan skies for 29 years she was flown by vintage aircraft specialist Henry Labouchere. Then it was Zeitz’s turn – he’s had a pilot’s licence since he was 24.

Not long after, he took off from Segera accompanied by a neighbour, and the pair spent three days away camping in the

bush. ‘He came back unwashed and unshaven, grinning like an excited schoolboy,’ says Jens Kozeny. ‘I’ve never seen him happier’.

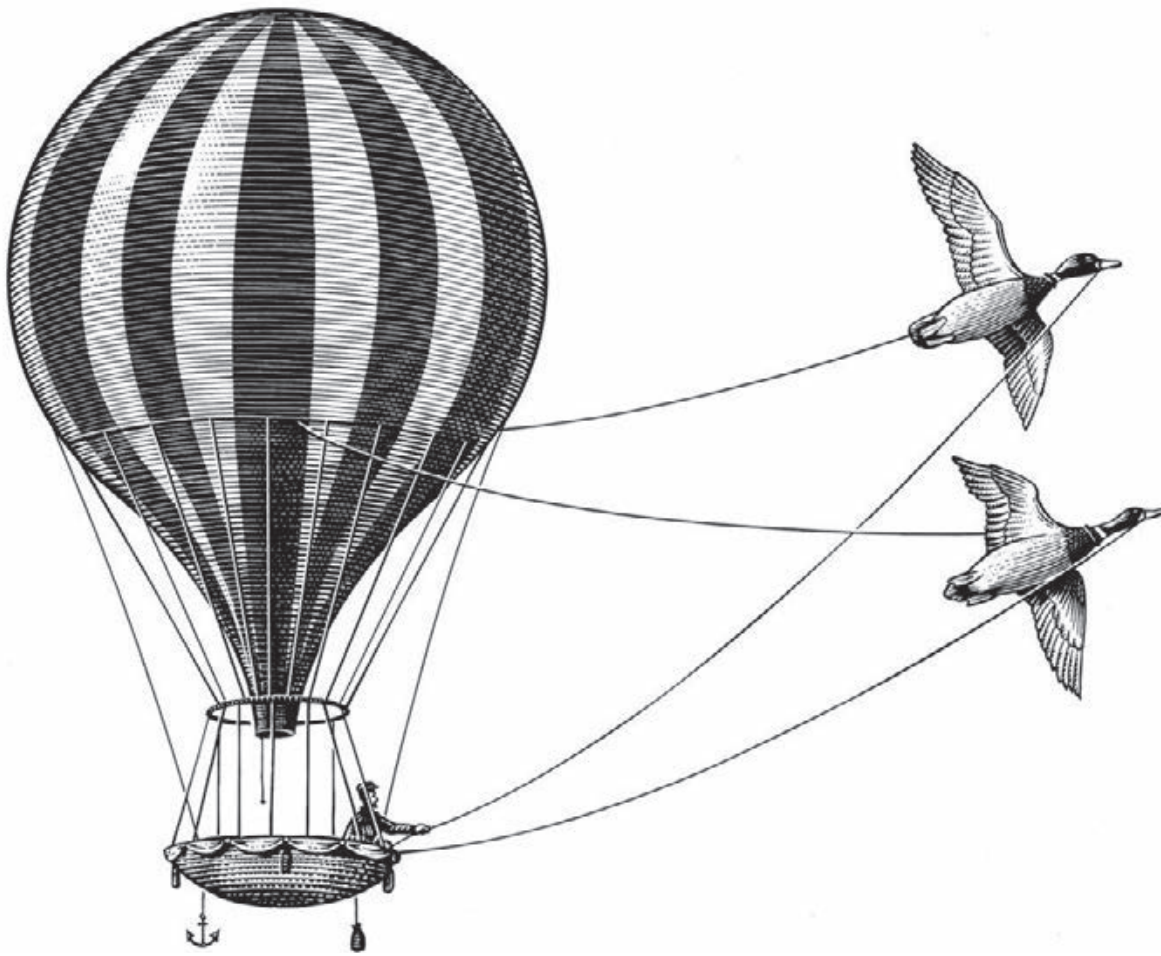
‘It’s not an easy plane to fly,’ says Zeitz. ‘I’m very cautious, and so I make sure that Henry comes out when I want to fly and checks the plane, because all it takes is one mistake.’

I do not get to go up in G-AAMY. Neither Zeitz nor Labouchere are in Africa when I visit and nobody else flies her. Instead, I have to settle for a photograph.

A couple of days later I leave Segera and am driven along rutted, mud-filled tracks back to Nanyuki, a journey that takes almost two hours compared to the 10 minutes it took arriving by air. G-AAMY may be a rich man’s indulgence but flight remains vital in Africa. At Nanyuki I bundle myself into another small Cessna for the 45-minute flight back south to Nairobi.

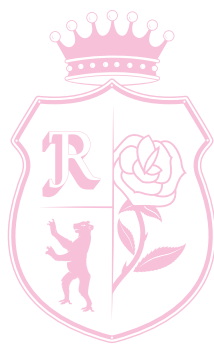
The skies are clear of cloud and the patchwork Kenyan landscape below is made brilliant by seasonal rains. In *Out of Africa* Karen Blixen wrote, ‘Every time that I have gone up in an aeroplane and looking down have realized that I was free of the ground, I have had the consciousness of a great new discovery. “I see,” I have thought. “This was the idea. And now I understand everything.”’ Personally, I’m not sure altitude has the slightest effect on my own understanding of anything. But I am very happy.

ABOVE: G-AAMY flies over Segera, with Strijdom van der Merwe’s landscape sculpture down to the left



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A CHANGE AT THE TOP

*PrivatAir is delighted to introduce the company's new CEO,
Mr António Gomes de Menezes*

IN MARCH 2001, GREG THOMAS OVERSAW THE formation of the PrivatAir Group. The company had been around for 24 years but Thomas, the newly appointed Chief Operating Officer, was brought in to undertake a timely and ambitious restructuring accompanied by a corresponding expansion of routes across the Atlantic and Pacific Oceans with new unlimited operations to the US.

Two years later, he was made CEO of PrivatAir, a position he held until 5 April this year after making the decision to step aside in favour of a new leader.

'We wanted a fresh view and to appoint someone who doesn't come with all the baggage of the past. We wanted to see how we could rebase the costs of the company, and it was felt that a new CEO would be the best person to do that,' says Thomas, speaking in the boardroom of the company's Geneva headquarters. 'After 15 years of running the company on a hands-on basis it's probably a good thing to let somebody else have a go, and for me to slow down a little bit and take a bigger-picture, ambassadorial role.'

The person who has been chosen to replace Thomas is Portuguese national António Gomes de Menezes. Holder of a PhD in Economics from Boston College, he is the former CCO and Executive Member of the Board of Directors of EuroAtlantic Airways, a Lisbon-based airline specialising in charter flights; prior to that he was a chairman and CEO of the Azores-based SATA Airlines Group.

'It was a worldwide search,' says Thomas of the process of identifying his replacement. 'I interviewed people from the Far East, from the US and, of course, a lot from Europe. Finding the right person was a difficult job because PrivatAir is such a unique company – we wanted someone who had good knowledge of the airline industry proper but we deal with small business jets as well, and finding candidates with experience of both is rare'.

'We're also a small company of about 400 people and our CEO doesn't have a team of 20 to prepare his board meetings for him, so we wanted somebody who was a doer as well as a thinker, somebody willing to get their hands dirty. Someone also younger than me and full of energy,' continues Thomas. 'Certainly someone with less grey hair.'

The first task for de Menezes, who as well as having a full head of black hair is characterised by Thomas as 'definitely a very sharp guy', has been to prepare a performance plan and budget through until 2020.

'I'm very much aligned with the strategy that has been pursued so far because we're very well positioned to grow in our current set-up,' says de Menezes. 'But I want to try to leverage that with being more cost competitive and to pass those economic gains on to our clients.'

He's particularly excited by the opportunities in the Passenger Airline Services (PAS) aspect of the company: 'We have a 787 which is an amazing aircraft and we have the

LEFT: António Gomes de Menezes, who was appointed new CEO of PrivatAir in April this year, photographed at PrivatAir's Geneva headquarters

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ABOVE: former PrivatAir CEO Greg Thomas, who now assumes the role of Executive Chairman

'I was born in the Azores, an archipelago, where we all get around by flying, so everyone is a bit of an expert in aviation'

Bombardier C series which is also new generation aircraft with very good economics and extended range. I think we're going to grow significantly in the PAS area because of the technological improvements these aircraft bring.'

At the same time de Menezes is quick to point out that aircraft are not the greatest differentiator: 'Any airline can have a 737 or a 767 but we have other assets that they don't, which is PrivatAir's brand, its long history of excellence and safety, its uncompromising level of service, and its people. We really have to take a great deal of care of our brand and our people.'

Although he trained as an economist, aviation was a part of de Menezes' life from an early age. 'I was born in the Azores, an archipelago, where we all get around by flying, so everyone is a bit of an expert in aviation in the islands.' He received his initiation into the industry when he was hired by the regional airline. 'After that it was in my blood'.

Being an islander he says, has also given him a great appetite

for travel ('you want to know what else is out there'), which is another asset, a necessity even, in the private-jet business. 'I'm one of those guys who has this mental map of the world dotted with small flags – red for must-go and green for have-been. Hopefully one day it'll all be green flags.' Favourite places, he says, are anywhere near the sea. 'It gets strange when it's not around.'

PrivatAir's former CEO Greg Thomas, meanwhile, is hoping for a little more leisure time of his own as he moves into an Executive Chairman role, although that might just be wishful thinking. 'The fact that my title still has the word "Executive" in front of it means I'm expected to show up to the office nine till six every day. My golf game is not going to get better any time soon. And as one of the largest shareholders in the company, I'm not ready to hand it off to somebody else just yet. It's a company I've been involved with for 20 years, so I want to make sure that we've picked the right guy. I have a strong conviction that we have.'

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