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THE MAGAZINE

AUTUMN 2014



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PHOTO © GREG FUNNELL

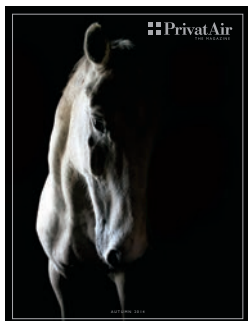




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COVER: white horse  
illuminated by  
backlighting. Image ©  
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YEARS OF  
EXCELLENCE AND PASSION

# DAMIANI

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## Contributors

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2



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### 1 TRISTAN RUTHERFORD

Tristan's first ever travel assignment took him to Nice and he's been based there ever since. He's since visited more than 60 countries and written about 30 of them for publications including *The Times*, *The Atlantic* and *National Geographic*, but still rates the French Riviera as one of the finest places in the world. He didn't have to go far for us this issue: see p46.

### 2 GREG FUNNELL

London-based photographer Greg travelled to Siena not once but twice to get under the skin of the legendary Palio horse race (p68). The first visit was to document the build-up, the second, to join the press corps trackside and shoot the actual contest. 'When the horses go, it just erupts – six months of preparation and emotion go into just 90 seconds. It was a privilege to see it all up close,' he says.

### 3 SUSAN WRIGHT

When Rome-based Australian photographer Susan travelled to Naples to shoot tie-maker Maurizio Marinella (p34) her train was late and everyone had left the workshop for the day. In true Napolitano style, Maurizio paid for a hotel room so she could shoot the following day. He also booked a restaurant and paid for the meal as well. 'He is like this with everyone,' she says. 'What a character!'

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AUTUMN 2014

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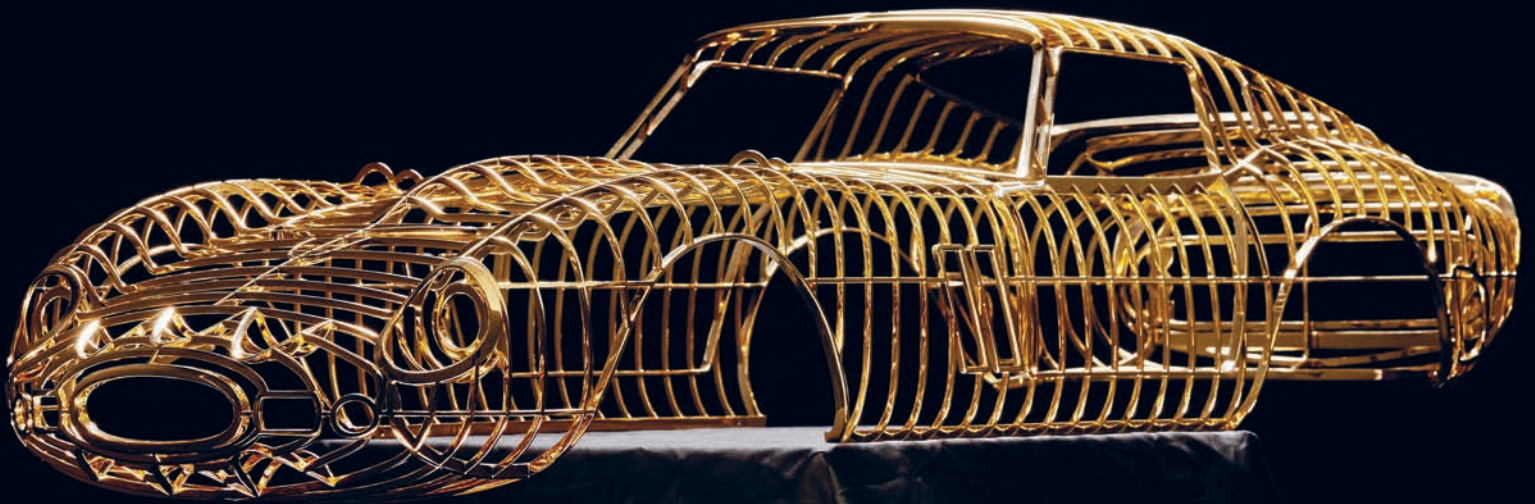
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# His Fair Lady, 1963

*Cecil Beaton was never short of an opinion on his famous models*

**Style** Like most people, photographer Cecil Beaton (1904–1980) adored Audrey Hepburn. He was thrilled to be given the chance to photograph her during the filming of *My Fair Lady* wearing some of the clothes to be worn by extras in the Ascot scene. He was less flattering about many of the other iconic figures he shot: he described one half of Grace Kelly's face as 'like a bull calf' and dismissed Elizabeth Taylor as vulgar and unladylike: 'Her breasts, hanging and huge, were like those of a peasant

woman suckling her young in Peru.' In with the bitchiness there was foresight – he said of Marilyn Monroe, 'It will probably end in tears.' In Hepburn he recognised 'inherent "star" quality'. He wrote, 'Her stance is a combination of an ultra-fashion plate and a ballet dancer. Her features show character rather than prettiness.' Although, of course, his photography was always far more eloquent than his words.

Cecil Beaton: Portraits & Profiles, edited by Hugh Vickers, is published by Frances Lincoln, £30

## THE RIGHT TIME

Watches Founded in Liverpool in 1798 and family-run ever since, Boodles has a 200-year-plus heritage in the jewellery business. Old, yes; old-fashioned, no. Evidence of the jeweller's willingness to move with the times came earlier this year when it became the subject of a fly-on-the-wall TV documentary titled *The Million Pound Necklace: Inside Boodles*, all about the quest to create and sell the ultimate emerald necklace. So it comes as no surprise to learn that Boodles is branching out from its traditional jewel-encrusted rings and necklaces to launch the Boodles Watch.

'My great-great-great uncle William Wainwright designed and created two of his own pocket watches in 1865,' says chairman Nicholas Wainwright, 'therefore we're following in his footsteps. It's an idea that we have been developing for a long time, but this year we finally felt the time was right.'

The watches will be handcrafted in the home of fine watch-making, Bienne in Switzerland. 'Jewellery is what we're known for, so we wanted to create a watch that's as much as piece of fine jewellery as it is a functional object,' says Boodles' head of design, Rebecca Hawkins. The watches take their cues from Boodles' existing Blossom collection, inspired by oriental motifs. The 37mm full-set diamond watch contains 403 diamonds (a total of three carats) and the slightly smaller 28mm watch has 350 diamonds (almost two carats). *The Boodles Watch will launch at Boodles' Harrods boutique in October*



## Drive to the skies

Drive 'Mark my word: A combination airplane and motor car is coming. You may smile, but it will come.' So said Henry Ford in 1940. It has taken almost 75 years but, finally, he has been proved right. The Aeromobil is a flying car created by Slovakian designer Štefan Klein, who has dreamed of an airborne automobile for 25 years (initially, he just wanted to escape to western Europe).

Because cars have always needed to be heavy and wide, and planes narrow and light, engineers have struggled to create something that does both. The current model, Aeromobil 2.5, weighs just 450kg and is powered by a standard light aircraft engine. From car mode, you just press a button and the wings fold out, the rear-mounted propeller fires up, and you can take off at 130kmph with just 200m of runway. The Aeromobil can fly at 200kmph and drive at 160kmph.

With the first Aeromobil 3 slated for delivery in 2016, the company looks set to be a serious player in a market making its first tentative moves. You can already order a Transition flying car from US company Terrafugia for US\$275,000, with the group of MIT-trained engineers now working on an electric-powered four-seater with vertical take-off and landing. Meanwhile, British company Parajet has developed the SkyRunner, a buggy that can fly at 88kmph using a paraglider wing. [aeromobil.com](http://aeromobil.com), [terrafugia.com](http://terrafugia.com), [fly-skyrunner.com](http://fly-skyrunner.com)





Gallery

# Going MAD

MB&F (which stands for Maximilian Büsser and friends) are not your typical Swiss watchmakers. They describe themselves as 'horological artisans', and their sci-fi-inspired creations range from a retro-futuristic watch inspired by the 'humanoid robots, jet packs and flying cars' of the 1970s to the Starfleet Machine, a spaceship-cum-table clock with rotating cogs, swishing radars and laser beams.

They have brought their vision together with the MAD Gallery (that would be Mechanical Art Devices), which opened in Geneva in 2011 and now has a new location in Taipei. The spaces

feature not only MB&F's Machines (they're never watches or clocks) but pieces by a range of artists working with machinery. There are levitating sculptures made from tiny watch cogs by French artist Quentin Carnaille; Maxwell Hazan's stunning one-of-a-kind silver motor-bikes; Fabian Oefner's intricate models of exploding cars; and kinetic sculptures by Laikingland, from a mechanical hand impatiently tapping its fingers to the whimsical Applause Machine, made up of tiny clapping hands. Proof that there is beauty in machines.

[mbandf.com/mad-gallery](http://mbandf.com/mad-gallery)



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## Escape to Alcatraz

Art • For a man forbidden to travel outside the country by the Chinese authorities, artist Ai Weiwei is a ubiquitous global presence. There was a major retrospective in Berlin earlier this spring, while last year he dominated coverage of the Venice Biennale with three large-scale works, including mock-ups of the 81 days he spent in detention in 2011. However, the show that opens in San Francisco on 27 September is likely to be even bigger than both and to garner even more publicity, thanks in no small part to its unusual but entirely apt setting.

Formerly one of America's most infamous federal penitentiaries, Alcatraz Island, two-and-a-half kilometres out in San Francisco Bay, provided high-security incarceration for some of the country's most-wanted criminals, a place from which in its 29 years of operation, no prisoner successfully escaped, although several were killed trying. These days it's a National Historic Landmark and one of America's most visited national parks.

For the exhibition, seven large-scale sculpture, sound and mixed-media works are being installed in the two-storey New Industries Building where

privileged inmates were permitted to work, as well as in the main and psychiatric wards of the Hospital, A Block cells and the Dining Hall, most of which are usually off limits to visitors.

Public-art visionary and head of the organising For-Site Foundation Cheryl Haines made six trips to China and raised \$3m to bring the art of Ai Weiwei to Alcatraz. Her Haines Gallery previously exhibited his *Sunflower Seeds* in 2012, originally commissioned by London's Tate Modern in 2010. Around the same time, and shortly after his release from prison, she made her first flight to Beijing to meet Ai and to ask him whether there was anything she could do to help lift his gloom. 'What if I brought you a prison,' she offered.

The artist, who remains under house arrest in Beijing, has never seen Alcatraz in person, so Haines took books, videos and photographs to his studio. Nine months on, the result is what *The Art Newspaper* is calling 'the hottest ticket of the summer'. Of course, it is highly unlikely that Ai will be in attendance in person, but his global presence can only grow stronger. *@Large: Ai Weiwei on Alcatraz, 27 September – 26 April 2015*



TOP: Ai Weiwei offers up painted porcelain sunflower seeds in London in 2010.  
ABOVE: Alcatraz Island, venue for his latest international escapade

Design

# Limited Company

'Please do not misinterpret this book,' writes graphic designer Stuart Tolley in the introduction to *Collector's Edition*. He is not, he insists, anti-digital, although his book is all about celebrating the increasingly inventive physical and tactile ways in which writers, publishers and musicians are presenting their work for public consumption.

Almost as quickly as paper and shiny silver disks made way for digital downloads, a reaction against the intangibility of the new medium followed. With music and words reduced to little or no value, thanks to online piracy and streaming sites, there is a new premium being placed on the physical, especially when it is something bespoke, something not many other people have.

Tolley's book documents in gorgeous, specially commissioned photography the lengths to which some now go to provide the ultimate collectable. It showcases the new wave of large-format, screen-printed, hand-sewn, carved, inlaid, foil-blocked, debossed, individually painted, lovingly produced objects being created largely for the publishing and music industries. A simple limited-edition signed hardback in a slipcase or box set of CDs no longer cuts it.

One of the first to exploit the appeal of the collectable was Taschen, who back in 1999 published the biggest and most expensive book of the 20th century in *SUMO*, a 30kg volume dedicated to the work of photographer Helmut Newton that was limited to 10,000 copies worldwide, each signed and numbered by the artist, and packaged with a specially commissioned Philippe Starck display stand. It sold for \$15,000 and copies have since changed hands for 20 times that amount at auction. More recently, in 2012 the same publisher issued 1,500 copies of *Mario Testino Private View* in a special case formed of the photographer's name in purple plastic letters, which retailed at a reasonable \$700. UK publisher Reel Art Press chose to go with a handmade wooden box for the 'Heritage Edition' of *The Rat Pack*, unseen photos of Sinatra and friends, and publishing house Other Criteria issued its monograph on

Barbadian artist Ashley Bickerton in an edition of 50 in wooden slipcases hand-carved and inset with mother-of-pearl and brass coins. Which is not quite as exclusive as VdH Books' *The Vatican Secret Archives*, a collection of private documents from the vaults, printed on demand in one of four languages chosen by the buyer, each copy hand-bound and encased in alum-tawed goat leather; the edition is limited to 33, the age of Christ when he died.

The prize for ingenuity (though not durability) must go to the 2011 release by American alternative rock band The Flaming Lips, which takes the form of a USB drive containing four songs lodged inside a brain-shaped piece of candy that is itself encased in a life-size gummy skull. To get to the music you have to eat the skull. The music business also provides perhaps the most exclusive of all releases (announced too late to make it into Tolley's book), which is the latest album by hip-hop group Wu-Tang Clan, made in an edition of one. Sealed in an engraved silver-and-nickel box, the plan is the album will be toured around museums and galleries, where fans will be charged to listen to it. Once the 128-minute album has done the rounds, it will be auctioned for what the band reckoned will be a price 'in the millions' of dollars.

Collector's Edition is published by *Thames & Hudson*



LEFT: the silver-and-nickel box created to contain the sole edition of Wu-Tang Clan's latest album.

OPPOSITE: for the limited edition (nine made) of the book *Dreams Toward Reality*, Los Angeles artist Andrew Hem painted the lid of the bamboo box in which it came; the box also contained nine mini portraits on matchboxes and a painted food jar







# NIGHTS OUT

Penthouse • 'People on West 110th Street, where I lived, were a little too bourgeois to sit out on their fire escapes, but around the corner on 111th and farther uptown mattresses were put out as night fell, and whole families lay on those iron balconies in their underwear.' That was playwright Arthur Miller writing on New York before air-conditioning. These days it is precisely the bourgeois who get to sleep out in Manhattan, specifically at AKA Central Park, half a block from 5th Avenue, where guests staying in the hotel's 17th-floor penthouse suite get to sleep on a queen-sized bed on the wraparound terrace. Although with a 360-degree view of the New York skyline, sleep somehow seems a bit wasteful. [stayaka.com](http://stayaka.com)





SUITE 41

### *Savoy, London*

Ali Fahmy, born in Cairo in 1900, was the sole male heir to a family fortune built on property and cotton. He came into his inheritance at the age of 16 and spread it around at clubs and smart hotels. At the age of 21 he found another source of fun: Madame Marguerite Laurent, a fashionable Parisian woman 10 years his senior. He pursued her back to France, wooed her and married her in 1922. It was not a happy marriage and the two fought constantly. Holidaying in London a year later, the pair traded blows in public. Ali appeared with scratches on his face, Marguerite sported livid bruises. She threatened to smash him over the head with a wine bottle over supper and he threatened to throw her in the river at a Thames-side garden party. It all came to a messy end at around 2.30am on a hot July night in a corridor outside suite 41 at the Savoy – Marguerite fired three shots in quick succession and killed Ali. A night porter had just passed the room and he turned and ran back to see Marguerite throw down a large black handgun.

The shooting provoked a mass of publicity – it was the OJ Simpson case of its day. The papers were full of lurid details of sexual jealousy, squandered riches and assorted vices – notably Ali's alleged homosexuality, and Marguerite's past as a serial mistress and likely prostitute. The trial was a sensation, the verdict a scandal – in a truly appalling exhibition of racism, Marguerite was acquitted of both murder and manslaughter and walked free.



# MORE MYSTERIOUS THAN THE NEW WORLD

*Nina Caplan adores a glass of fine sherry and  
can't understand why more of us don't*

*'You need no  
reason to drink  
it, except,  
perhaps, a desire  
to know what  
magic tastes like'*



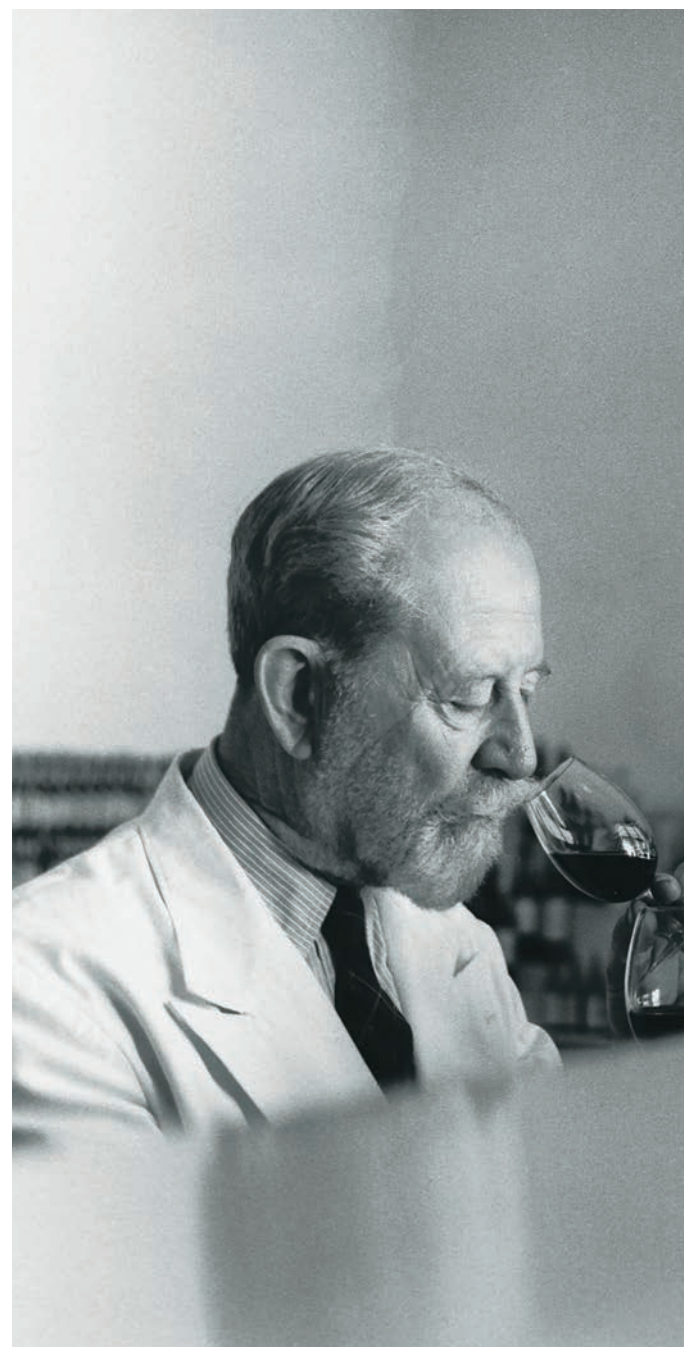
*Nina Caplan is the Fortnum & Mason  
Drink Writer of the Year 2014*

MOST GOOD WINE HAS something magical about it. No matter how scientific your turn of mind, the transition from sun-warmed grapes to intoxicating glassful is never quite explained by sombre reference to a chemical reaction. But one wine really is inexplicable, even by the scientists: Palo Cortado, a rare kind of sherry that occurs when a yeast called *flor* fails, which happens because – well, nobody really knows why.

Flor is the secret to dry sherry: a naturally occurring yeast that blooms across fermenting barrels, protecting them from oxygen and imparting the nutty, yeasty, wonderfully distinctive tang to this greatest – and most underrated – of aperitifs. Sometimes, however, for no known reason, the flor flourishes for a while, then stops.

This can't be much fun for sherry producers who can't predict how much Palo Cortado they will have; their only option is to peer into the barrels of fermenting juice (all from the Palomino grape, which seems to enjoy southern Spain's parched climate), taste those that look particularly promising and, when they strike it lucky, mark the barrel with a crossed stroke, or *palo cortado*.

Once trickled through the stack of barrels known as the *solera* system, all these sherries (and their sweeter siblings) will travel out from the small triangle of land on Spain's southern tip, between Jerez, Sanlúcar de Barrameda and Puerto de Santa María, into every part of the world that knows the value of a preprandial plate of ham, olives or nuts served with the perfect liquid accompaniment. The circulation of sherry has been going on for a very long time: when Magellan set out, from Sanlúcar de Barrameda, to circumnavigate the globe, his cargo contained more sherry than weapons. (If he'd been a little more forward-thinking, he could have travelled under the slogan 'Make Sherry, Not War' instead of the Spanish flag). Columbus sailed for the third time, to discover the Caribbean Spice Islands, from the same place. Perhaps it's overly imaginative to picture



these intrepid men casting off with their sails filled by a waft of sherry-flavoured salt air. But then, Manzanilla, the dry sherry made nearest this beach, is said to have a salty tang – why shouldn't the benefits be mutual?

Magellan and Columbus went in search of new sights and flavours: exotic spices and undiscovered lands. Yet they left behind a flavour at least as exceptional and outlandish as anything they were seeking. The Pacific and America may have been somewhat inaccessible, back in the 15th century, but they certainly weren't inexplicable. The mysteries of Palo Cortado have outlasted them.





Rarity has a value all its own, of course, but Palo Cortado is also the most delicious of sherries, at once nutty and dried-fruity, light enough to sip as an aperitif yet able to stand up to grilled fish and strong-flavoured hard cheeses. It deserves to cost a fortune and certainly, it is more expensive than the commonest sherries, Manzanilla and its inland sister, Fino. In comparison to Bordeaux or Champagne, however, almost every sherry is laughably good value for money: a bottle of Fernando de Castilla's wonderfully toasty, roasted-hazelnut Antique Palo Cortado will set you back less

than €30, as will Williams & Humbert's 20-year-old Dos Cortados, as vanilla-spiced as any Caribbean concoction.

Why should this be? Because, as Columbus knew, riches come from what is most prized, and Palo Cortado, the most whimsical drink, is unfairly overlooked. However sophisticated and knowledgeable we get as a species, the existence of wine remains a miracle – and Palo Cortado is the distillation of that miracle. Just as it occurs for no reason, you need no reason to drink it, except, perhaps, a thirst for discovery and the desire to know what magic tastes like.



DRINKING WITH  
HEMINGWAY

### *Harry's Bar, Venice*

He came to Italy in a rush of teenage impetuosity as a volunteer ambulance driver in the last year of the Great War; but Hemingway didn't get to Venice until 1948, by which time he was almost 50. By then, he was slowed and matured enough to appreciate its decadent beauty and gluttonous attractions. All of this was poured into a short novel, *Across the River and into the Trees* (1950), in which an aging American colonel comes to the city to shoot duck (as Hemingway did) and see his 19-year-old lover. They are reunited at Harry's Bar and seated at the colonel's favourite corner table, which was also Hemingway's favourite corner table. There they drink Martinis that are 'icy cold and true Montgomery' (15 parts gin to one part dry vermouth) and that 'glow happily' all through one's upper body. Hemingway was a firm believer in the beneficial effects of drink: 'I have drunk since I was fifteen and few things have given me more pleasure,' he once wrote in a letter to a friend.

He certainly had taste enough to avoid the peachy, pale-pink Bellini that was reputedly invented at Harry's and still headlines its drinks list, selling in unfathomable numbers each day to novices willing to shell out €16 for the dubious pleasure.

Harry's, a small single-room establishment about the size of a double garage and simply furnished so that the white jackets and bow ties of the staff seem misplaced, is now over-run. It falls between Piazza San Marco and the Gritti Palace on the standard American tourist's itinerary. It's certainly no longer the place for a discreet drink with a girl less than half your age.



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# BULLET-POINTED TRAVEL

*Stephen Bayley celebrates Japan's best example of better*

**T**HERE IS SO MUCH TO ADMIRE about Japan. The fetishisation of cleanliness, for example. I was recently in a back-street *izakaya* (a bar that does food) in Tokyo's Nihonbashi business district when not one but two hot towels were delivered before the tempura, the second one to remove the

fragrance of the first.

Whatever interests you, the Japanese have always found an unusual approach. In graphics, cars, sex, food, architecture and manners, theirs is a distinctive, sometimes plain odd, contribution to human expertise. There's a Japanese way that is always a little different. And often better.

The best example of better is the Shinkansen. It's known as the Bullet Train, but the name actually translates as the more sedate 'new main line'. The idea comes from the 1930s when Japan keenly felt its practical and political isolation, so plans were made to rail-link Tokyo with Russia and Korea. That never happened but the Tokyo-Osaka Shinkansen was ready in time for the opening of the 1964 Olympics in October that year.

It soon became legendary: images of a high-speed train rushing past Mount Fuji against a brilliant blue sky entered the global consciousness. It was a beautiful symbol of the new Japan, the country of accurate Pentax and ingenious Sony. The Shinkansen was easily the fastest train in the world, something achieved not only through Japan's genius at electrical engineering but also because the tracks were totally dedicated with no interruptions from level crossings or other impediments.

On its 50th anniversary, the Shinkansen has been through several technical and aesthetic evolutions. It is no longer the

snub-nosed bullet, which, through half-closed eyes, looks like an Edo-period samurai. Instead, today's Shinkansen is a blindingly white, sinuous machine with a long prognathous snout. Its approach to a station still causes excitement among Japanese schoolgirls, who lean over barriers to take pictures.

Anyone used to European rail travel with its dynamic lurches, patchy cleanliness, and perpetual shake, rattle and roll, not to mention arbitrary timing, will be astonished by the Shinkansen experience. Moving out of the station combines a sense of sublime potency with absolute serenity: it is silent, remorseless and vibration-free. At speed, there is not even a muted *cher-chunk* from expansion gaps in the rails. A degree of pressurisation contributes to the otherworldly feel of the cabin. Its arrival is precise to the second.

If anyone doubts that the modern world can create marvels, let them try the Shinkansen. But the modern world creates horrors too. You sit on this glorious train, the perfect testament of technology's ability to transform experience, and look at the interminable subtopia of industrial Japan beyond the immaculate flush-glazing. That an environment of such mediocrity can produce a thing of such beauty is a paradox, like so much in this strange, wonderful and troubled country.



*Stephen Bayley is a design critic and contributing editor of GQ magazine*



PRIVAT  
PROPERTY

# Isle Take It

*Zoe Dare Hall reports on the ultimate fantasy property purchase  
– an island in the Caribbean*





PHOTO © ALAMY



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PREVIOUS SPREAD:  
*Young Island, sometime  
 hideaway of Bill Gates and  
 Keira Knightley, and now  
 on the market for \$10m.*  
 THIS PAGE: *Bonefish Cay  
 seems a steal at just \$1m  
 for six acres of Caribbean-  
 encircled real estate*



**J**UST 200 YARDS OFF THE CARIBBEAN ISLAND OF Saint Vincent lies Young Island, a 12-acre paradise of lush, tropical hillsides and powdery white beaches (which are far prettier than the volcanic black beaches of Saint Vincent). Would-be visitors can hire the whole of Young Island for around \$125,000 a week, as Bill Gates sometimes does, or, as Keira Knightley has been known to do, pay a few hundred dollars a night to rent one of 29 rustic guest cottages. Better still, if you have \$10m, Young Island, which has been in private hands for the last half century, could be yours in its entirety for the next 90 years or so, because the leasehold is currently up for grabs.

'Its owners are approaching retirement and want to relax and unwind,' says Walter Zephirin, director of Caribbean specialist agency 7th Heaven Properties. 'Young Island has huge potential but the skills required for resort marketing have changed radically in recent years. They feel it's time to hand over to the next generation of resort operators.'

For those with aspirations to own a private Caribbean island, either as their own secluded idyll or to develop as a luxury resort, now is a particularly good time. 'The ties of working from a fixed point are melting away,' says Meg Whitaker, director of the Grenadines Collection. 'People have a new-found freedom and privately owned islands could become a wider lifestyle option for many.' There are also new business models to be exploited, she thinks. 'Large islands could develop new flexible lifestyle resorts that offer a variety of long-stay packages for guests. Richard Branson's Necker Island is leading the way as a barefoot corporate island.'

After a period of ridiculously inflated prices, the market has also recently settled to a more realistic level, according to Farhad Vladi of Vladi Private Islands, who has sold more than 2,500 islands in his 40 years of brokering. 'Not long ago islands worth \$10m were being offered for \$120m.' But places like the Bahamas, explains Vladi, were greatly affected by the US recession. Prices have come down and there have even been plenty

*'Places like the Bahamas  
 were greatly affected by  
 the US recession and  
 prices have come down'*

of forced sales. 'One island in the Bahamas went on sale for \$55m, then sold at auction in New York for \$17m,' he says.

It is surprising just how many private islands there are for sale in the Caribbean at any given time: Vladi Private Islands, for example, has 35 on its books at the moment. The Grenadines Collection's ample list ranges from the six-acre Bonefish Cay in the Bahamas for \$1m to the 2,000-acre Isle de Ronde in the Grenadines, where for \$90m the buyer gets 64 per cent of the island, 'almost certainly to develop as a resort,' says Meg Whitaker.

For anyone who prefers to build their own resort from scratch, there are plenty of undeveloped islands for sale.



# COBBLERS COVE

BARBADOS

## THE CARIBBEAN'S BEST KEPT SECRET...

Cool, calm and private, Cobblers Cove is the smart choice for people in the know. Nestled in lush tropical gardens on the beautiful west coast of Barbados, this luxury boutique hotel offers exceptional food, total relaxation and even a Hawksbill turtle or two. As a member of the prestigious Relais & Chateaux group, Cobblers Cove prides itself on its impeccable service and elegant Caribbean charm.





However, competition comes in the form of local governments, who are snapping up these islands specifically to protect them from development. The Canadian government has just bought a hundred east coast islands for precisely this reason, and similar protectionist measures are taking place in the Caribbean, where governments have the first right of refusal, even if a deal has already been agreed with a private buyer.

‘It’s all about who will be the best steward of the island, the government or a private owner,’ says Vladi. Successful purchasers may still face potential difficulties getting the relevant planning permission and freehold titles, he warns.

Another issue can be ‘complex ownership’, adds Meg Whitaker. ‘Most islands are family owned, with the ownership diluted among the heirs of the original owners. Due to the time scales involved and the period of history where lands were divided or gifted as a whole, the process needs careful negotiation and client handling.’

The alternative – although such opportunities are scarce – is to buy a landmass like Young Island, with a ready-made resort and an airport nearby. ‘With its reputation and track record, Young Island is a rare investment opportunity indeed,’ says Walter Zephirin, who is fielding interest from US and European investors (Farhad Vladi also reports that the first Chinese are starting to sniff around private islands: ‘Not for private use as they hardly have any holidays. They want to make money, either by sub-dividing islands, or building resorts.’).

*‘For anyone who prefers to build their own resort from scratch, there are plenty of undeveloped islands for sale’*

Lucky buyers may even find the odd uninhabited island where the local government is keen to support development in order to create jobs. Isle A Quatre, near Bequia, has been owned by the same family for around a hundred years, but is now on sale for \$54m through the Grenadines Collection, complete with approved plans for a resort with 50 luxury villas, a boutique hotel and marina. Crump Island off Antigua is also earmarked for a luxury development of Mustique-style villas.

For the cash rich and time poor, the easy alternative is to buy a property on a ready-established private island. There are few more idyllic than Jumby Bay, a five-minute ferry hop off Antigua’s north coast, whose 56 villa owners also jointly administer the island. Some of these villas are so big that they almost qualify as island resorts. The five-acre Lazy Lizard estate, for example – not for sale, but available to rent out from \$11,500 a night – has eight pavilions housing separate sleeping areas set around a vast free-form pool with a bar in the middle. The colonial-style Ty Molineux, on sale for \$30m through Knight Frank, sprawls across eight acres and, besides an eight-bedroom house and 65ft pool, has a floodlit tennis court, gym, spa and



croquet lawn. Like many of the mansions on Jumby Bay, both of these mega-properties also have private access to their own stretch of beach.

‘This isn’t a celebrity place and you don’t get paparazzi here,’ says Andrew Robson, Jumby Bay’s property sales manager. ‘Although you sense that might not always be to a property agent’s advantage. I have these amazing houses to sell, but the owners don’t like to advertise their island too much.’

Ah yes, the private island entrepreneur’s conundrum: how to market a resort so it’s financially successful, yet make guests feel they’ve just stumbled across the world’s best-kept secret. One to ponder as you sit on the beach and look out across the sea that rings your own private world.

*THIS PAGE: Jumby Bay holds 56 private villas, whose owners jointly administer the island*





# Ahead by a Neck

*For Italian men an E Marinella tie is a mark of having arrived.  
Josh Sims joins their ranks*

*Photography by Susan Wright*









M

AURIZIO MARINELLA STARTED working in his grandfather's shop when he was just eight years old. That may have worked out well, had it been a sweet shop or a toyshop. 'But it was young to be wearing a tie and working in a tie shop,' he says. Maurizio was born into ties, he says. But not just any ties.

His grandfather, Eugenio Marinella, worked in Italy's apparel business before, at the age of 34, deciding that what the world needed was the world's best tie. He opened a tiny shop in his native Naples and grew the business. It passed to his son, Luigi, and to his son, Maurizio. In that time, E Marinella ties have regularly slipped under the collars of the great and good: from the dandy Duke of Windsor to John F Kennedy, from the male Agnellis of the Fiat dynasty to the likes of Gorbachev, Chirac, Clinton, Sarkozy and Prince Charles.

'You may not like your prime minister but just the fact that these people wear our ties is good credibility for the company,' says Maurizio, who, as his grandfather did, still turns up to open his Naples shop every morning at 6.30am because, he notes, then as now there are businessmen who drop by around 7am on their way to the airport or station. 'We've been making ties for a long time, but since the 1970s they have been favoured by politicians in particular. I think they sit around talking to each other about their ties at the G8 summits.' Indeed, a

lucky break saw the organisers of the then G7 in Naples in 1994 present each head of state with a box of six made-to-measure E Marinella ties, starting the association. Later, Silvio Berlusconi would hand them out by the hundreds on state visits.

The notion that presidents and power-players gossip about their neckwear is not as fanciful as it may seem – nearly all of E Marinella's business comes through word of mouth. The company is becoming better known, thanks to a spate of shop openings – most recently in London, with Hong Kong to come this year – and its move in recent years into women's scarves, small leather goods, fragrances and even watches. Yet the company does little in the way of marketing, barely ever advertises, and does not sell online or even over the phone. If you want an E Marinella tie, you must be served one, in person. And you must be prepared to spend in excess of €100 on it, even for the most basic style.

Given that Marinella recommends a minimum tie wardrobe of at least five key styles, that could prove an expensive visit. The basic plan includes the following: one plain dark blue; one with a dark blue background with a small white motif; one in regimental stripes with dark blue as the main colour; one bright, 'showy' tie – but nothing novelty, please; and one in lighter pastel hues – because Marinella says, as only an Italian can do in all seriousness, lighter-coloured ties should be worn in the morning, darker ones in the evening.

PREVIOUS PAGE: all E Marinella ties are made from English silk.

ABOVE: the current head of the family firm is Maurizio (in dark blue), grandson of founder 'Don' Eugenio Marinella. OPPOSITE: each tie is hand-folded between five and nine times – the more folds, the more expensive it is







*'I think politicians at the G8 summits sit around talking to each other about their ties'*

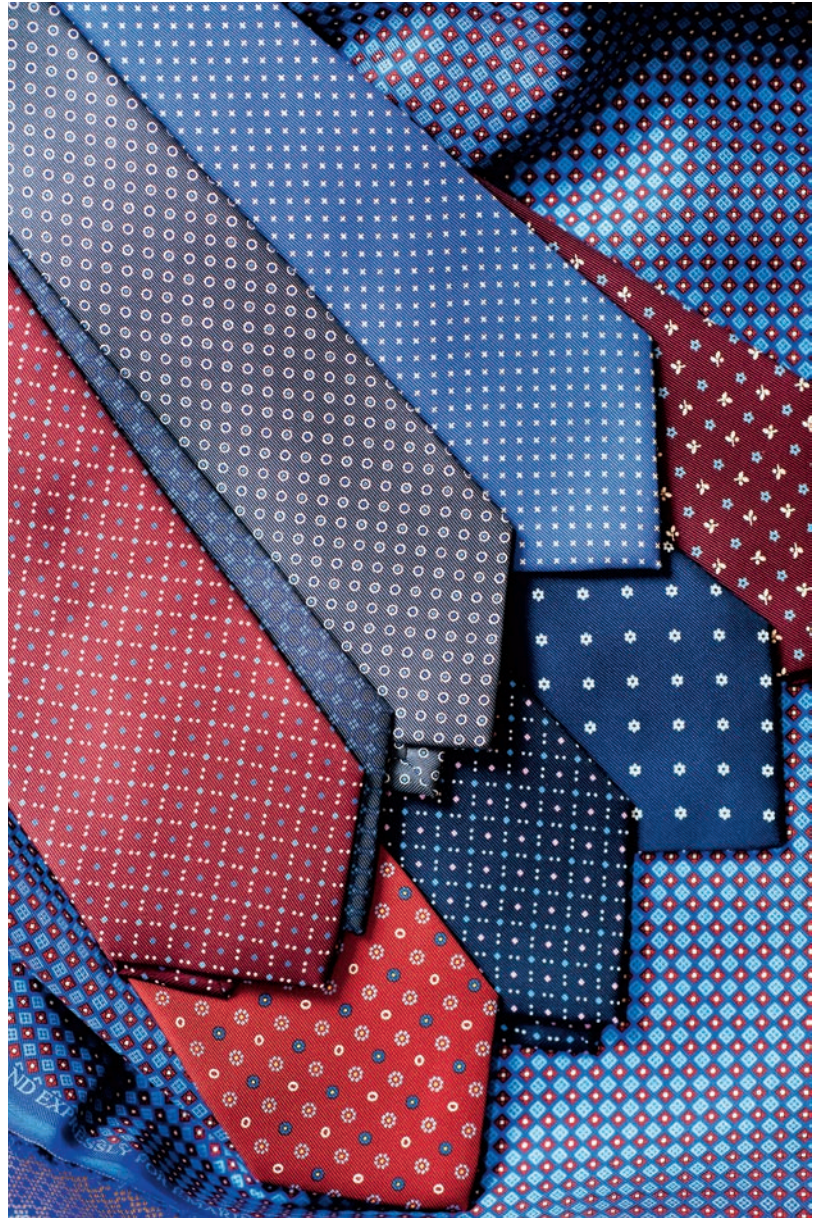
'Our craftsmanship is its own advertising,' he says. 'Besides, selling online has just never felt right to me. The fact is we can sell all the ties we make as it is. We make 160 ties a day and could sell 500. We want, as my grandfather did, to devote attention to selling to just a few clients. We want to keep it personal, so that the customer becomes part of the family. We want to be able to explain the details.'

He wants, as it were, to make you an offer you can't refuse – aptly for a company that still refers to grandfather Eugenio as 'the Don'. That the ties can be sold this way is perhaps all the more surprising given the oft-reported demise of neckwear: with dress codes in and out of work increasingly casual, the tie no longer binds, sartorially speaking.

'Admittedly, our customer tends to be more classic in his style. Anyone in big business here in Italy wears a tie, that's just tradition,' says Maurizio. 'Sure, it's true that there are more occasions for men not to wear a tie, depending on their profession. But there are still those occasions when a man should wear a tie to show respect. I do think we will still be wearing ties in 40 or more years' time because the tie is also about elegance. Younger men who have grown up not having to wear a tie now want to. They like to feel elegant when they go out.'

Certainly they may well want to wear an E Marinella tie, even if the only concession the company has made to said young bucks – 'and,' he jokes with mock disparagement, 'to those fashion customers farther north in Milan' – is to offer a line of ties in a slightly narrower width of 7cm versus their standard 9cm.

What makes the company's ties such a badge of in-the-club mutual recognition is the craft that has gone into them. If so many average ties are little more than limp strips of shy, shiny fabric, E Marinella's are made from English silk, specially woven in limited supply (E Marinella's name is actually woven into the cloth), so that no more than perhaps four ties of any one fabric are made. Each is hand-folded between five and nine times (the more folds, the more expensive), in a manner once standard in tie-making but lost over the decades to mechanisation. Each is then



hand-stitched with a rolled edge. It is the multiple folds that give the tie its density, an effect poorly mimicked in lesser ties by the use of linings. It is this lush, bouncy density that gets it to tie so well, a good knot, Maurizio offers, being the best indicator of quality neckwear.

'People often don't understand the level of workmanship that goes into making what can seem like a very simple item. Of course, we charge what seems at first to be a lot for just a tie. But those who need convincing before they pay are invited to visit our factory, just outside Naples. We typically find that prices are not an issue after that.'

*ABOVE: Maurizio Marinella recommends a minimum wardrobe of at least five styles of tie, at least three of which should be blue*



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**HERE:** *Peter Gilmore, executive chef at what The Weekend Australian Magazine has called 'the great Australian restaurant'.*

**RIGHT, FROM TOP:** *roast Tasmanian trumpeter with native coastal greens and smoked oyster cracklings; congee of mud crab with palm heart and egg yolk emulsion; black pudding with walnut floss, brioche cream, walnuts and raw mushrooms*





PRIVAT  
DINING

# The Quay Ingredients

*Chef Peter Gilmore's innovative, seasonal cuisine is at the heart of one of the world's finest dining experiences, says Jenni Muir*

*Photography by Nassima Rothacker*

THERE ARE VERY FEW SPOTS AROUND SYDNEY HARBOUR'S 317km perimeter that don't offer spectacular views, but Quay restaurant surely takes the crown. 'It's a wonderful position,' says executive chef Peter Gilmore, waving an arm to embrace the sparkling backdrop. He is, in Australian parlance, stating the bloody obvious.

Quay's location, in a glass case at the end of the Overseas Passenger Terminal for cruise ships, offers the mesmerising spectacle of the Opera House in a perfect frame. It is part of a 275-degree panorama that includes the Harbour Bridge, palm-studded Rocks foreshore development, leafy Middle Harbour, CBD skyscrapers and the Botanic Gardens, as well as the profusion of beetling green-and-gold commuter ferries out on the water. Unlike many of the world's major cities, the most fabulous place to have a restaurant actually has a fabulous restaurant.

Gilmore is seated comfortably at the top of his game. Among many accolades, Quay has commanded the highest possible ratings from Australia's two leading restaurant guides for 12 years running. He exudes contentment and, in contrast to some of Sydney's more macho celebrity chefs, quiet confidence. 'I'm not one to follow trends that much,' he says.





Indeed, Australia's best-known restaurant critic Terry Durack has said of Gilmore, 'He doesn't remind me of any other chef. It's a very exciting thing to have someone like that because it can only inspire others to find what their unique thing is.'

'I try to devote one day per week to research and development,' Gilmore explains. For the past seven years or so his main interest has been to invest time with producers and suppliers, securing interesting produce of exquisite quality, ingredients that not only have great flavours and textures, but rarity and intrigue. A farm in the Hawkesbury region, one hour's drive from the city, supplies him with speciality vegetables. Another in South Australia delivers fresh native produce including Warrigal greens, Koorong spinach, native purslane and lemon aspen – the sort of ingredients that previously were only available dried or frozen.

Gilmore's menus reflect Australians' increasing adoption of the country's native produce, but not in a cork-hat-waving, Crocodile Dundee sort of way. Muntries, berries that look like a miniature apple and taste like red apple skin, are a particular favourite. 'The season is really short – only five weeks this year. We serve it as an appetiser with sheep's milk curd and fresh pistachios, which come into season at the exact same time. I love dishes that only last for a certain period.'

This can't be said of Gilmore's congee – customers won't let him take it off the menu and it is the only Quay recipe not to have changed at all in the past 10 years. 'It's deeply satisfying, texturally interesting and doesn't need to evolve,' says Gilmore. Inspired by trips to Australia's thriving Chinatown – 'Congee is amazing hangover food,' he smiles – the dish is based on a fairly traditional porridge of rice, ginger and spring



HERE: at Quay the superlative food is matched by seriously jaw-dropping views



*'Gilmore's menus reflect Australians' increasing adoption of native produce, but not in a cork-hat-waving, Crocodile Dundee sort of way'*

onion, which Gilmore then tops with layers of savoury treats: freshly cooked North Australian mud crab, broth, shavings of palm heart and an airy egg sauce similar to hollandaise. It's a highly appropriate signature given Gilmore's culinary ethos to celebrate the diversity of nature and a diversity of cultures.

'Growing up in Australia during the 70s and 80s, dinner was Japanese one night, Italian the next,' he says. 'My childhood taste memories are multicultural, so they're my influences and that opens the door to all sorts of possibilities.' For example the walnut floss he serves with own-made black pudding, brioche cream and morels was inspired by classic Chinese dim sum yam dumplings.

Smoked oyster crackling is a nod to Australia's favourite tinned pre-dinner nibbles, meaty umami-packed nuggets usually packed in oil and





*'Australia has become a must-visit for anyone seriously interested in the business of good eating'*

brought out on a platter with cheese, pâté, crackers and drinks when guests first arrive. 'I wanted to look at smoked oysters and I wound up cold-smoking them, then dehydrating them completely,' says Gilmore. 'It gives an intense flavour and, when fried in a little clarified butter, the dried oysters puff up. We then serve them as a garnish or crumble with roast fish or seared scallops, native coastal greens and a butter sauce of anchovy and lemon rind.'

With this sort of exciting cooking, Australia has become a must-visit for anyone seriously interested in the business of good eating. Gilmore finds chefs and foodies from overseas tend to be blown away by the quality and diversity of Sydney eateries at all price points. 'You can get quality meals at local cafes and there's some particularly interesting stuff going on in the inner city at the moment. Because the city is multicultural, there are great places to enjoy modern Chinese, Greek and Italian cuisines. But the priority for any international visitor is to dine outside because our climate is so good. We have a lot of venues in beautiful surroundings that also serve great food.'

He has no truck with his European peers who have been proclaiming the death of fine dining. 'Yes there is a huge trend to casual places around the world, but that doesn't mean they don't serve excellent cuisine,' he says. 'In a lot of ways Australia has led that trend toward casual dining through its service style, but at the same time that service is professional and knowledgeable. And how could great food or interesting, creative ideas be dead?' he asks. 'Fine dining is just reimagining itself, like it has to every 10 years or so.'

*ABOVE: last year Quay was named 'restaurant of the year' in both the Australian Gourmet Traveller Awards and The Sydney Morning Herald Good Food Guide*



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PRIVAT  
YACHTING

# The Super Centre

*With the recent opening of its stunning new yacht club,  
Tristan Rutherford looks at Monaco's claim  
to be the capital of the superyacht*





**M**ONACO WASN'T ALWAYS a glittering showpiece. The decision to build a casino overlooking the Mediterranean in 1856 was an attempt to stave off bankruptcy by the ruling House of Grimaldi. But in true Monegasque style even a final throw of the dice had to be done with panache, and after a few false starts the casino building was completed in magnificence by Charles Garnier, architect of the Paris Opera. Europe's elite rolled in to place their chips.

Earlier this summer, the current reigning heirs of Grimaldi heralded a new era in the Principality's glittering history by opening the new Yacht Club de Monaco, a building that is arguably as much a statement of intent as the casino was back in its day. Designed by one of the 21st century's most starry architects, Lord Norman Foster, it sits right on the waterfront, filling a 200m stretch of prime quayside, where local real estate prices hover around €50,000 per square metre – the building itself



PREVIOUS SPREAD:  
*Monaco marina is the beneficiary of a deliberate government policy to attract the owners of the world's largest yachts.*

LEFT: *the Deo Juvante II with Grace Kelly and Prince Rainier III aboard, arriving in Monaco Bay in April 1956.*

RIGHT: *Grace Kelly gets all nautical in 1955, the year before she married into Monaco royalty*







cost in the region of €99m. It features a stack of white, deck-like terraces, with two tall masts rising at the top. It is streamlined and elegant, and looks just like someone has run a billion-euro superyacht aground.

At the grand opening this June, HSH Prince Albert II, accompanied by Charlene, Princess of Monaco, walked up the grand spiral staircase that links the Yacht Club's five floors, observed by some 4,000 VIP guests and luminaries from the yachting world. Also present were competitors from the Rolex Cup regatta from Sanremo to Monte Carlo, which had sailed into port that morning; as if the royal state needed another reason to celebrate, this year's open-sea race was won by Pierre Casiraghi, Prince Albert's nephew. It was the sort of combination of sail and ceremony that harked back to the heady days of 1956 when American starlet Grace Kelly sailed in on the liner SS *Constitution* and out again on the arm of Prince Rainier.

The new Yacht Club and its air of sea-salted glamour will, it is hoped, go a long way to keeping the Principality firmly on the A-list maritime map. It is about far more than picture spreads in *Paris Match*; the superyacht industry is now worth €24bn, and Monaco traditionally helps itself to a very generous slice of this pie. 'For over 700 years the Principality's destiny has been firmly tied to the sea,' says Jean-François Gourdon, a director at the Monaco Government Tourist Office, but the new emphasis on seaborne chic, he believes, is down to Prince Albert, the Yacht Club's president of 30 years' standing, who, Gourdon says, 'put the emphasis on yachting'.

Competition for recognition as the world's leading superyacht destination – and the money that comes with it – is increasing, with rivals including Palma, where the Port Adriano superyacht marina was recently overhauled by Philippe Starck, and Porto Montenegro, which will be able to accommodate 130 superyachts by 2015, as well as more established marinas at Antibes and Fort Lauderdale. Which is why in 2011, a strategy commission was formed to make sure Monaco keeps its crown. Under the project name Monaco: Capital of Yachting, the ongoing talking shop brings together representatives of some 50 companies and 80 industry experts tasked with identifying the courses of action to be taken to boost the Principality's appeal.



ABOVE AND BELOW:  
superyacht owners feel in good company in Monaco, where, according to WealthInsight, 30 per cent of locals are millionaires (not including the value of their main residence), ranking the Principality as having the densest millionaire population in the world







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ABOVE AND BELOW:  
 designed by Lord Norman  
 Foster in collaboration with  
 Monaco architect Alexandre  
 Giraldi, the inspiration behind  
 the new Yacht Club de Monaco  
 is not hard to fathom

Meanwhile, Monaco's resident superyacht firms are delighted by the new Yacht Club and with the government's focus. 'The local authorities, in particular Prince Albert, are huge supporters of our industry,' says Rory Trahair of Edmiston, one of the world's largest yachting companies, headquartered in Monaco since 1996. 'The opening of the brand-new Yacht Club has served to reinforce Monaco's position as the key destination on the superyacht circuit.'

Fraser Yachts, the world's top superyacht brokerage company, is based just across the Port of Monaco. At its sleek HQ some 50 members of staff converse in 14 different languages, representing 200 yachts across the globe. 'Since the 1950s, the rich and famous have flocked to Monaco for work and pleasure,' says chairman Fabio Ermetto. 'It makes perfect sense that we are based where our clients will be.' For him, it is Monaco's enduring on-land glamour, not just its long-standing marine heritage, that makes it so appealing. While other ports might offer state-of-the-art marinas, none of them have anything like the Casino, or a clutch of restaurants that between them boast seven Michelin stars, or the world's most telegenic Grand Prix, or the world's most important superyacht event.

After the Formula 1 Grand Prix, the Monaco Yacht Show is the second-biggest event on the Principality's social calendar. In September 2014, Monaco holds the 24th edition of its annual yachting jamboree, with around 33,000 serious yachties expected in town to view the latest and most luxurious that the industry has to offer. Some 115 floating extravagances will bob around Monaco's harbour, 40 of which will be unveiled to the public for the first time.

The prestige and pomp will be everything you might expect from the world's most prestigious yacht show. Employees wearing red ball gowns will escort Edmiston's corporate guests, while at Y.CO, a major superyacht agency next door to the Yacht Club,

*Monaco is still  
 the world's  
 most glamorous  
 destination –  
 and it is where  
 superyacht clients  
 come to spend'*





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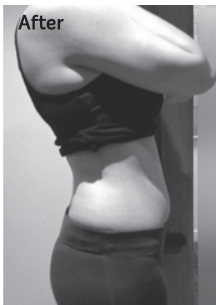
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"I lost over 30cms" Maria

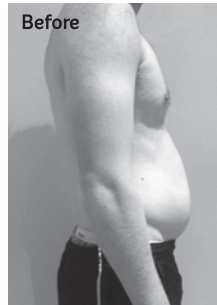


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THIS PAGE: the second floor is reserved for Yacht Club members only, but there is a library, pool and other facilities, as well as five cabins to accommodate guests making a port stop



staff will sport bright yellow sundresses and matching Chanel shades. Billionaires will drop in to peruse superyachts by speedboat. A by-invitation-only €150-per-day entrance fee will ensure only key players are present.

These high-net-worth owners need somewhere to stay, which is another reason why Monaco is the perfect playground for the yachting elite. When guests spend a cool €1m for a week's superyacht charter, as many do, it's only natural to expect high quality on land as well as at sea. 'Many of those owning or chartering superyachts are clients or potential clients of our properties,' says Axel Hoppenot, director of sales and marketing for Société des Bains de Mer (SBM), the government-owned company that manages Monaco's finest hotels, including the Monte-Carlo Beach hotel and the Casino de Monte-Carlo.

At its welcome office, installed a few years ago in the Port of Monaco, clients and crews are met by an SBM host who organises their time in the Principality. This means, says Hoppenot, 'lunch at [Michelin-starred] Le Grill, a room at the Hotel Hermitage, a table at the famous Jimmy's nightclub, treatments at the Thermes Marins, then dinner at the Buddha Bar'.

The current policy of pandering to the super-rich is not without its critics. In the focus on championing big-brand incumbents, where does that leave the bringers of change? they ask. 'Monaco's superyacht market is mainly controlled by brokers and owners' representatives on one side, and big yards on the other,' says Alex Fortabat, the MD of boutique superyacht agency Fortabat Yacht Design. His naval-architecture agency is only a decade old but it has already designed and refitted 25 major yachts. He recently participated in the luxury conversion of a former fisheries vessel into the 71m exploration yacht *Enigma XK*, which was awarded Conversion of the Year at the 2014 World Superyacht Awards. His work alongside Monaco-based giants like Espen Oeino (the Principality's doyen of yacht design) keeps fresh blood flowing into the market.

Does a young superyacht professional like Fortabat see waves on the horizon? 'Monaco's harbour is becoming crowded as the standard superyacht length gets ever bigger,' says the 37-year-old designer. 'Antibes is more convenient for crews. And London is where owners are making money. But Monaco is still the world's most glamorous destination – and it's where these superyacht clients come to spend.'







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E. E. Webb  
1874



PRIVAT  
ART

# THE ART OF DIALOGUE

*Orientalist art was long derided for depicting the Arab world as a colonial fantasy but it now fetches high prices at auction – and the buyers are largely from the Middle East, writes James Parry*

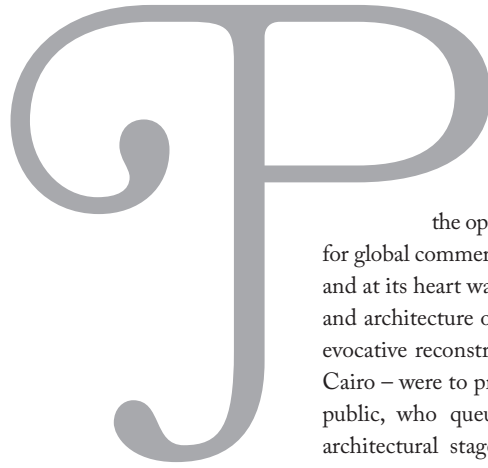
IMAGE © THE SHAIKH GABR COLLECTION





Christ





*Popular subjects for the  
Orientalist painters  
included the harem,  
arguably the bête  
noire of the genre*

**PREVIOUS PAGE:**

*Landscape and river scenes were popular with Orientalists, as with Edwin Lord Weeks' A View on the Nile Near Cairo (1874).*

**LEFT:** *Rudolf Ernst's The Perfume Makers (c.1900) embodies the Orientalist fascination with the hidden world of 'Eastern' women*

PARIS, 1 APRIL 1867. The French capital buzzes with anticipation as vast crowds gather on the Champs de Mars for the opening of the Exposition Universelle, the World's Fair. A showcase for global commerce, industry and culture, the fair featured over 50,000 exhibitors and at its heart was a series of elaborate pavilions dedicated to presenting the art and architecture of particular countries. The Ottoman and Egyptian *quartiers* – evocative reconstructions of the alleyways, squares and bazaars of Istanbul and Cairo – were to prove two of the most popular attractions among the fair-going public, who queued for hours for the opportunity to wander through an architectural stage-set of recreated streets. Here they listened to traditional musicians, sampled Middle Eastern food and purchased handicrafts and luxury products from exotically dressed Turkish and Egyptian salesmen brought to Paris especially for the occasion. It was a theatrical spectacle of the highest order, with over nine million visitors enjoying the experience before the gates were closed seven months later.

'The success of the fair highlighted the West's contemporary fascination with the Middle East,' says Egyptian businessman and art collector Shafik Gabr. 'It was the first time that large numbers of Europeans were able to come face-to-face with Egypt, not just with its history but also its modern situation. There was even a pavilion dedicated to the Suez Canal, then under construction and one of the most ambitious engineering projects ever known.'

The vogue for the mysterious and alluring 'Orient', as the lands of the Middle East and wider Arab world were then described in Europe, was also in evidence across the River Seine at the Paris Salon. An eagerly awaited fixture in the European cultural calendar, the annual Salon art exhibition was a barometer of taste and fashion. Space on its walls was fiercely contested, with applications to exhibit rigorously scrutinised by a jury. Among the successful entries that year were Jean-Léon Gérôme's portrayal of a Middle Eastern slave market and Eugène Fromentin's depiction of women from a North African tribe. Both were classic examples of what was soon labelled 'Orientalist' art: paintings that drew on the Orient for their inspiration.

Over the next quarter of a century the market in Orientalist works boomed. Every year the Salon featured paintings by European and American artists who had travelled to the region in search of subjects to satisfy the enquiring minds and thirst for exoticism among their audiences back home. From the 1870s to the 1890s, Orientalist works sold for prodigious sums and were highly sought after by collectors, not least in the United States.

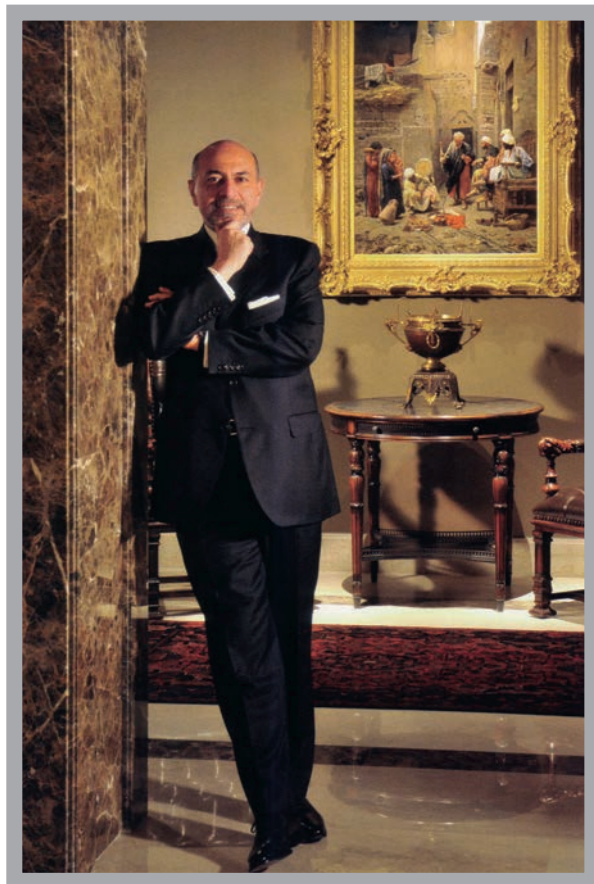
'Many artists specialising in Orientalist subjects had a particular eye on the American market,' explains Dr Emily M Weeks, an authority on the history of Orientalist art. 'Wealthy industrial magnates on the East Coast in particular were avid buyers and were in regular contact with artists and their dealers.' Popular subjects ranged from colourful street scenes and markets through domestic interiors (including the harem, arguably the bête noire of the genre), camel caravans, desert



landscapes, urban architecture and monuments such as the Pyramids and temples along the Nile to more ethnographically based works featuring the Bedouin and desert tribes. 'The variety of subjects painted by the Orientalists reflected the complex diversity of the lands to which they travelled,' says Gabr, now one of the world's leading private collectors of Orientalist art. 'Some were meticulous observers, which makes their paintings valuable historical documents for modern-day scholars.'

Gabr's own journey through the realm of Orientalist art can be traced back to a visit he paid to the United States as a young man. The son of a diplomat, he was used to life on the move but his first trip to the US took him among people who knew little of Egypt or the Arab world generally. 'They were fascinated to know more,' Gabr recalls, 'so I felt like an interpreter, attempting to explain my country and culture to a foreign audience. It gave me a glimpse of how it must have been for Western artists when they were travelling in the Middle East.' Years later, it was the depiction of such an East-West encounter that drew Gabr's attention to Gustav Bauernfeind's *A Street Scene in Damascus*, painted in 1887. The German artist – sporting a pith helmet – depicts himself surrounded by a curious crowd as he attempts to sketch in the street. 'For me, this painting is all about cultural encounters and connections,' Gabr explains. Today it is part of his collection of over 150 Orientalist works, which reads like a roll-call of the great names in Orientalist art: Gustave Boulanger, Jean-Léon Gérôme, David Roberts, John Frederick Lewis, Frederick Bridgman, Leopold Müller, Alberto Pasini, Ludwig Deutsch, Rudolf Ernst and Étienne Dinet, among others – all of whom were stellar names in their day and often very wealthy men.

Yet the Orientalist frenzy of the late 19th century proved relatively short-lived. Some of the genre's leading artists were ultimately to die in obscurity and poverty, and only a few decades after the Paris Salon successes of Gérôme and Fromentin, their paintings were viewed as anachronistic and politically suspect. Previously admired masterpieces in the world's museums were condemned by Orientalism's critics as patronising and imperialist in tone, and were either relegated to gloomy corridors or taken off display altogether.



*LEFT: major collector and leading advocate for the rehabilitation of Orientalist painting, Egyptian businessman Shafik Gabr.*

*RIGHT: Gustav Bauernfeind's A Street Scene in Damascus (1887) is unusual among Orientalist works in featuring the artist himself*











C. Deutsch





IMAGES © SOTHEBY'S / THE SHAFIK GABR COLLECTION



**LEFT:** Procession of the Mahmal through the Streets of Cairo (1909) by Ludwig Deutsch, whose works can now sell for in excess of £2m

**ABOVE:** Jean-Léon Gérôme's Bachi-bazouk et son chien (1870). Gérôme kept a vast costume collection at his Paris studio to be worn by models





Languishing in basements and attics, they were victims not only of a harsh political reappraisal but also of changes in taste. Most Orientalists had specialised in representational painting, increasingly seen as archaic when judged against the vogue for more abstract forms of expression. Their style was decidedly out of favour, and prices plummeted accordingly.

Fast forward to today and the situation has turned almost full circle. The sums fetched at recent sales of 19th- and early 20th-century Orientalist paintings are reaching new heights and demand is stronger than for decades. Works by top artists such as Ludwig Deutsch can sell for over £2m. Why such a dramatic change in fortunes? According to Claude Piening, senior director and head of Orientalist art at Sotheby's in London, there is a combination of factors at play: 'First, the passing of time has brought some welcome distance and the best Orientalist paintings are once again appreciated for what they are: great works of art. Second, there is now very strong interest from collectors across the world and especially from within the Middle East for works that represent the region's culture and history.' Particularly active in the salerooms are oil-rich states such as Qatar – where a new Orientalist

Museum is planned – and the UAE, where the Louvre Abu Dhabi has chosen as one of its key publicity icons a painting by the Turkish artist Osman Hamdi Bey, one of the few 'insiders' to have painted in the Western, Orientalist style.

It is fitting that wealth derived from oil is helping fuel the modern renaissance in Orientalist art. Piening traces the beginnings of this new appreciation to the sale in New York in 1985 of over 60 Orientalist works from the corporate collection of oil giant Coral Petroleum. 'Particularly notable was the interest shown by Western dealers,' explains Piening. 'They were busy buying for their clients in the Gulf and elsewhere in the Arab world.'

IMAGE © LOUVRE ABU DHABI





LEFT: *A Young Emir Studying* (1878) by Turkish painter Osman Hamdi Bey is a rare Orientalist work by a 'local'. It will be part of the collection on display at the Louvre Abu Dhabi when it eventually opens

The ensuing surge of interest in Orientalist art from within the region has been welcomed by collectors such as Gabr, who feel that in the rush to embrace political correctness during the second half of the last century, the baby was thrown out with the bathwater. 'It is easy to attribute particular views to those who painted or bought Orientalist art at the height of its popularity', he says. 'But we are all products of our time and I think there is little to be gained by forcing everything through the prism of hindsight.' Instead, Gabr favours a positive appreciation of Orientalism based on the quality of the work and on its value as an international contact point: 'For me, the key aspect is the role played by the Orientalists as globalists engaged in cultural dialogue, how they experienced and appreciated the places and peoples they visited and then conveyed what they found back to those at home who couldn't travel. Their paintings were the newsreels of that time and the likes of Gérôme, Lewis and Deutsch were the cameramen.'

Gabr is working to develop and promote the value of cross-cultural communication through East-West: The Art of Dialogue, an initiative he launched in 2012 and which

includes a fellowship exchange programme for young Americans and Egyptians. His activities as both an international business leader and a leading advocate for greater artistic and cultural communication saw him receive the Meridian Global Citizen Award earlier this year.

Meanwhile works from his collection of Orientalist masterpieces are shown regularly around the world and the collection itself continues to grow. 'Sharing the collection with others is very important to me,' Gabr explains, 'and I will continue to add to it as my resources allow. Art is all about appreciation and understanding, qualities that we could use more of in this world.'





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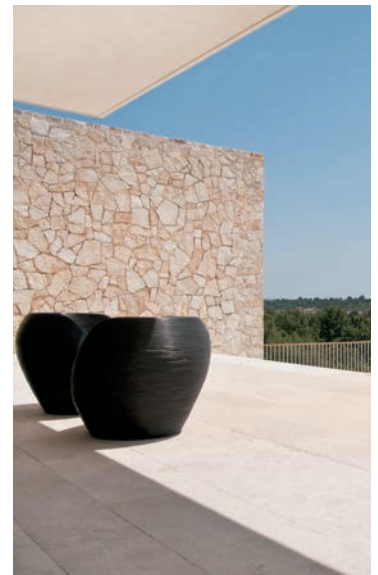
building to the highest standards, resolving bureaucratic issues and planning interiors – will be handled by their experts.

For those with second homes, Annalisa organises the letting of properties, as well as cleaning, gardening, pool maintenance and general repairs. The incredibly hospitable service will even supply a cook and housemaid to welcome owners (or tenants) on arrival.

The beauty of Puglia is apparent from the start, and Annalisa champions the benefits of life here. She says, '[Our clients] are attracted to Puglia by the quality of life, the sandy beaches, the excellence of the local foods and wines, and the amazing architectural heritage of the area.'

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PRIVAT  
TRAVEL

# ‘This is not a race – it’s a war’

*Though it barely lasts 90 seconds, the Palio di Siena horse race is rife with myths, legends and accusations of foul play, writes Erin Florio*

*Photography by Greg Funnell*



**T**HE ITALIANS CALL SIENA a city *alla misura dell'uomo*, which roughly translates as a city 'made to the measure of man'. It is a loose concept, but it means a city that is intimate and civilised, one that exhibits exemplary cultural, civic and social values. Siena is a beautiful place of honey-stoned

Gothic architecture with one of Europe's finest medieval squares at its centre, its cathedral is central Italy's most beautiful, and its many churches and galleries have art in profusion. So how to explain the Palio?

Twice each summer, somewhere in the order of 50,000 people crowd into the historic Piazza del Campo to watch what on the surface is a race between 10 horses, but which in reality is nothing less than warfare, the conniving, backstabbing and brutality dressed up in silks and pageantry.

In the Palio each horse and rider represents one of Siena's 17 *contrade*, or city wards. These wards, which are mostly named after animals, from Aquila (Eagle) to Tartuca (Tortoise), date back to 12th-century wars against local rival Florence. They compete over three circuits of the dirt-covered piazza, the bare-back riders using whips made of dried bull's testicles to not only lash their own horses but those of their opponents. Many jockeys will end up in the dirt and the residents of only one *contrada* will be honoured with the opportunity to form a human pyramid and retrieve the Palio itself, a painted banner bearing the image of the Blessed Virgin Mary.

Since the race was first held in 1656, no official rules have been set, leaving the Palio open to the most blatant corruption, from bribery to doping to all manner of nobbling.

In the Selva (Forest) *contrada*, which runs west from the Piazza del Campo, the old stone walls are set with tiles depicting rhinos and oak trees symbolising that this is historically the district of hunters. Francesco Rinaldi is the *priore*, or local councillor, here. It is his job to nominate a captain for the Palio; he, in turn, will hatch a battle plan to win the race, investing several months in sounding out jockeys, forming secret alliances and plotting against rivals. 'The captain has two goals,' explains Rinaldi, crisply dressed in blue jeans and blazer. 'First is to win, but if he can't win, the second is to make sure his main rival can't either.'

Rinaldi takes visible pride in showing off the 33 hand-painted victory banners Selva has accumulated over the years, displayed in the neighbourhood Museo di Contrada (every ward has something similar). But he equally relishes the tales of nefarious activity that surround the race. There's the rider who was fed potently alcoholic chocolates shortly before

saddle-up. There was the occasion on which a mare's pheromones were smeared all over the stall of a young stallion who'd recently suffered a botched castration, leading to a beastly situation at the starting rope the next day.

'When a captain clinches victory, he earns himself a spot in the books of Siena's history,' says Rinaldi, 'That's why they are willing to put so much on the line and take so many chances for a win.'

Nowadays, *contrade* don't have their own horses. 'If we raised a strong horse, someone would harm it,' explains Rinaldi. Instead, they are allocated by lottery three days before the event and then zealously guarded. Rinaldi leads us out of the museum and under a low stone arch and down a sloping lane beside botanic gardens. We stop at a heavy metal door, which, when opened, reveals a whole squad of stable boys and veterinarians, as well as a large mound of hay and a battered old couch where the stable boy will sleep once the horse is installed. 'The *contrade* don't take chances,' says Rinaldi.

Over in the Torre (Tower) *contrada* (Siena's walled old town is small and it is easy to walk between the various *contrade*) are the offices of the Consorzio della Tutela del Palio, a non-profit dedicated to preserving the race's historical





LEFT: director of the *Selva contrada*, Francesco Rinaldi, who oversees everything in his ward from finances to funerals, and nominates a Palio captain. RIGHT: star jockey Luigi Bruschelli, who, from 1998 to 2005, won at least one Palio every year, wearing the jockey silks of 14 different *contrade*. FAR RIGHT: retired three-time Palio winner Massimo Coghe, who now trains horses at his stables a half-hour south of Siena



inheritance. Francesco Boschi is the consorzio's young, tattooed CEO. 'This is where each of the *contrada priori*, and sometimes the captains, meet,' he explains in the main hall, where 17 mini-thrones, each carved with the symbol of a *contrada*, are arrayed around a large, rough wooden table. 'It's like our Camelot.' In the weeks leading up to the Palio, this hall is one of several locations where *contrade* captains meet to plan and conspire.

'These meetings are the captain's territory, and no one knows what's discussed or brokered. What the captain does is create a race that is difficult for his adversaries to win. If you have a horse that you know won't win, your objective becomes to destroy your enemies' chances,' explains Boschi.

Neutral *contrade* are offered cash or other incentives to join alliances. 'Say someone with no real enemies, a neutral *contrada*, has a good horse, you might join with them and offer to help them win so that another *contrada*, your enemy, won't.' It is not unheard of for a few thousand euros to be thrown someone's way to impede a rival jockey, or worse: maybe a few thousand more to knock a jockey off his horse on the infamous San Martino curve, the 51-degree bend that has been the downfall of many a Palio racer over the years. The jockey who sacrifices his own prospects to wipe out those of another may well be hailed as a Palio 'martyr', earning respect as well as a pocketful of cash for his misdeeds. Such is the inverted world of the Palio.

Scouted from all over Italy, the jockeys are the Palio's mercenaries, riding for cash, with no set loyalties to any *contrada*. The captains may call the shots but ultimately the jockeys run the show. In a 1992 tell-all, legendary Palio rider Andrea Degortes admitted to paying off starting officials and others during his 32-year career. But his admissions can hardly have come as a surprise to anyone when *fantini* – Italian for 'jockeys' – has long been another word for 'crooked' around Siena.

Out in the cypress-studded Tuscan countryside, 14km east of Siena, are the farm and stables of current Palio poster jockey Luigi Bruschelli. He is a big deal: to date he has won 13 Palios, which is just one short of equalling

Andrea Degortes's all-time record of 14 wins. His sprawling ranch is a shrine to his own prowess: there are giant images of himself on horseback and one of him topless holding a horse's head close to his own. A whole side room is dedicated to his Palio feats – victory ribbons and silks, dented race helmets and a curved metal rod that was temporarily inserted into his smashed knee after one race ('Eight days after that beauty came out, I was back on the horse.').

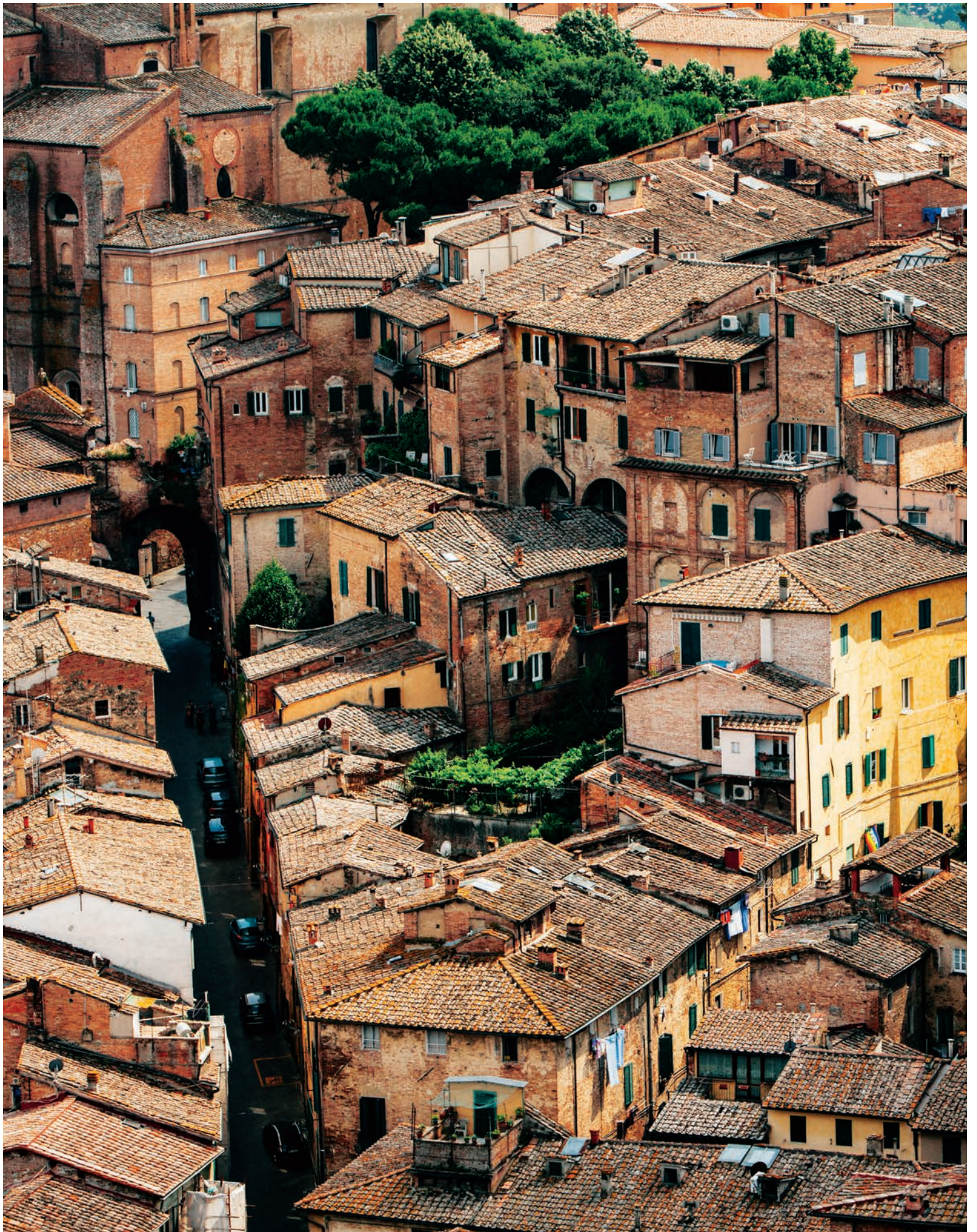
In contrast to Degortes, Bruschelli is keen to present the modern Palio jockey in a more heroic light. 'The captain does everything, and we take our cues from him. The biggest part of his strategy is to find the best jockey, so we really need to prove ourselves as being reliable, trustworthy and on the ball. In general us jockeys realised years ago that we had to clean up or else we'd be out of a job.'

Massimo Coghe remains unconvinced. A 33-race veteran, Coghe is a fast-talking Sardinian with three Palio wins to commemorate in his own victory hall at his home outside Siena. Pride of place goes to a glass case containing the silks he wore in his wins and large photos of him being carried from the Piazza by elated *contradaiooli* – *contrada* locals – immediately after a win for Bruco. But despite the adulation, Coghe quit the Palio in 2006, citing 'irreconcilable differences' with the way the race gets run. 'Some jockeys are sick of this thing,' he says.

He was the victim of an especially blatant bit of gamesmanship in 1996 when the jockey for Bruco paid off several other riders in an attempt to prevent Coghe winning. At the starting line Coghe's jersey was grabbed by the Pantera jockey, giving Bruco's man the chance he needed – he went on to win that Palio. (The Pantera jockey was banned from racing for 10 years.) 'This is not a race – it's a war,' says Coghe.

But he understands this is tradition, it's in the blood and it is not something that can be changed, so he retired. 'This will always be a battle for the Sienese,' says Coghe. 'It is not a sport to them – it is their entire life.'











**PREVIOUS LEFT:** *the historic centre of the Tuscan hill town of Siena largely dates back to medieval times. The cathedral, the back of which is visible at the top left, dates back to the 12th century.*

**PREVIOUS RIGHT:** *the pre-race benediction of the horse and jockey at the local church in the Selva contrada*



## The Photographer's Story

Photographer Greg Funnell arrived in Siena the day before the first of 2014's two races, to experience an intense 24 hours of pomp and pageantry.

I was the guest of the Selva (Forest) *contrada* (one of the 17 rival districts that sponsor the jockeys) and joined them that evening for the *Cena della Prova Generale*, a mass dinner held out in the open. In Selva's central square, there were hundreds of people eating, drinking and singing. At the head table sat the jockey, captain and the *priore*, the local official who runs the *contrada*.

'At 7.45 on the morning of race day, I attended the Mass for the Jockeys in the town's main chapel, when priests from the various *contrade* jointly give communion.

'After a practice run that afternoon, I joined a large crowd to witness the benediction of the horse and jockey in Selva's local church.











CONSORZIO  
AGRARIO  
SIENNA

Hard Rock  
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'At the appointed time the horses were led down to makeshift stables off the main square, while the festivities began. Flag bearers and hundreds of people in medieval costumes marched through the streets and around the central piazza.'

'As race time approached, nine riders were lined up between two ropes. A 10th waited behind them, circling and pacing; this was the *rincorsa*, whose break – when it comes – is the signal for all the horses to run.'

'When it was finally time to go, you could have heard a pin drop – after all the pageantry and noise, it's near-total silence. When the horses go, it just erupts – six months of preparation and emotion go into just 90 seconds.'

'On this occasion, the horse and rider representing the Drago (Dragon) contrada ran away with the race. Amid wild celebrations, Drago supporters formed a human pyramid to climb up and retrieve the Palio. The silken banner was then taken in a procession to the Drago church.'

'Second in the race was Selva, but in the Palio second just means loser, and folk from the Selva contrada simply sloped off home, disconsolate, already plotting for success next time around.'





PRIVAT  
AIR

# SETTING NEW STANDARDS

*PrivatAir and superyacht builder Oceanco both pride themselves on excellence in the luxury market, writes Charlotte Pénét*





*'A yacht is one of the few places where our clients can be at ease, in their own environment. We are here to enable that'*

IN THE LAST EIGHT YEARS, the global economy has travelled through turbulence that has had a lasting impact on the way customers and companies spend. Even among the most fortunate, the days of signing cheques and distributing cash without counting have faded into the past. However, despite the gloom, luxury travel has remained largely unscathed, and there are two industries that continue to push the boundaries in innovation and excellence: the private aviation and the superyacht markets. PrivatAir, the Swiss private aviation company, and Oceanco, one of the world's finest superyacht builders, are two such pioneering companies.

Christian Hatje, Senior Vice President Business Aviation at PrivatAir, explains why a shared approach is mutually beneficial for these two industries: 'In private aviation, as in superyachting, we are talking to the same elite clientele. These are people whose lives are extremely complex and who require an exceptional level of service. Ideally, we would want to ensure that their travel experience overall, be it by air, by sea or by road, is seamless in every way – in terms of environment, service and reach.'

Oceanco, founded in 1987, shares the same vision. The large yacht builder has a reputation for its high-quality engineering as well as its ability to deliver exceptional design. Oceanco has the capacity and resources to build the world's largest and most sophisticated yachts. It specialises in 80m-plus yachts, and recently built a high-tech dry dock facility to accommodate yachts up to 140m in length. Engineering, design and craftsmanship are all of the highest quality – and all considered with the owner's needs and desires in mind. And Oceanco's attention to detail continues after the ship sets sail. Its Life after Launch programme means that Oceanco offers support – be it engineering, mechanical or aesthetic – wherever you are in the world.

PrivatAir takes a similar approach. Often its aircraft arrive without any interior or livery, and the specialised team work closely with the manufacturers, designers and completion centres in order to create a unique interior. PrivatAir also offers a full service to ensure smooth running of operations after the client has purchased the aircraft. For PrivatAir and Oceanco, the focus on building a meaningful long-term collaboration with



LEFT: the 88.5m-long superyacht Nirvana.  
RIGHT: Oceanco's Group Marketing Manager, Paris Baloumis



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the owner is key. Paris Baloumis, Group Marketing Manager at Oceanco, says, 'Above all, clients are seeking comfort and privacy. Their yacht is one of the few places where they can take time off and be completely at ease, in their own environment. We are here to enable that.'

Both companies know that innovation is integral. For Oceanco, it's a priority that has helped build the strength of the brand. Their R&D efforts put the focus on constantly improving energy efficiency aboard, as well as on developing environmentally responsible propulsion solutions – but they also push the boundaries when it comes to cutting-edge design. 'We created the first infinity pool concept on a yacht, right down close to the water line,' says Baloumis. 'As well as the visual impact, the success of the design also came from its versatility. The floor of the pool can rise up to be used as a helipad, or a dance floor. That was a real game changer.'

Similarly at PrivatAir, there is a sense of excitement and challenge in delivering first-time solutions: the company showed its pioneering spirit when it became the first commercial operator to order a BBJ (Boeing Business Jet), then some years later, the first commercial airline to land a BBJ on a runway of ice in Antarctica, back in November 2012.

Ultra high-net worth clients took advantage of the growing relationship between the two companies when they were welcomed aboard Oceanco's 88.5m superyacht, *Nirvana*, at the Dubai Boat Show in March this year. And then at the PrivatAir stand at EBACE in May, a 2m-long model of the same vessel stood proudly on show. 'Our clients were inspired by what they saw aboard *Nirvana* and keen to reproduce some elements of design in their aircraft,' says Christian Hatje. 'There are a

*'Owners and clients acquiring a large luxury yacht or private jet demand and should expect nothing but the very best'*

number of world-class designers who are active in both the superyacht industry as well as in private aviation.' For instance, PrivatAir and Oceanco have both worked with the renowned design team, Andrew Winch Designs. Paris Baloumis explains that Oceanco sees design as part of its responsibility to its clients. 'A superyacht is often used to welcome family, friends and guests, either for entertainment or for business,' he says. 'It must do justice to the owner's vision from every perspective.'

And of course, just as important as the design element is the service aboard both vessels. For Christian Hatje, it's unthinkable that the owner of a business jet or a superyacht would experience anything other than excellence. 'Owners and clients acquiring a large yacht or a private jet demand and should expect nothing but the very best.'

BELOW: *inside an Andrew Winch-designed Airbus Corporate Jet*





# PRIVATAIR

*PrivatAir has been a leader in the field of business aviation  
for more than three decades*



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Nirvana 88.5m/290.35ft  
Robb Report 2013 Best of the Best Winner  
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