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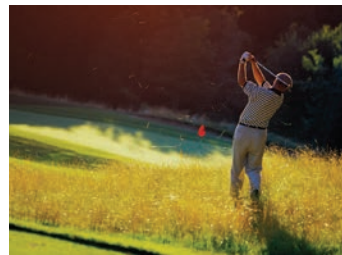


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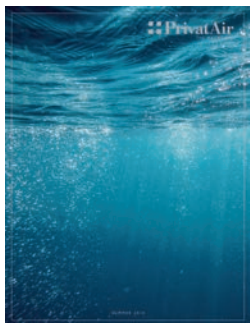
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Cover: light breaks through the ocean surface. Image © Gallery Stock / Lewis Mulatero

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## Contributors



### 1 DAVID WHITEHOUSE

David is the author of two novels. The first, *Bed* (Canongate, 2011), has been published in 18 different countries and is being made into a movie by Film4. The second, *Mobile Library*, will be published by Picador in January 2015. He writes regularly for *The Guardian*, *Esquire*, *ShortList* and the *Sunday Times* style section, among others.

### 2 LENNOX MORRISON

For five years Lennox filed a regular expat-in-Paris column for the *Wall Street Journal*, discoursing on subjects as diverse as Cognac, tiaras and renovating châteaux. She's also the author of *Re-inventing Tara*, which *Cosmopolitan* magazine called, 'A funny and insightful modern-day Cinderella story,' and its follow-up, *Second Chance Tuesday*.

### 3 ZOE DARE HALL

A former UK-based arts editor, Zoe relocated to Barcelona just as overseas property markets were taking off in the pre-crash Noughties – and so she found herself a new specialist subject. She writes for the *Financial Times*, *Sunday Times* and *Daily Telegraph*, and still looks longingly in estate agents' windows at apartments for sale overlooking Barceloneta beach.

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SUMMER 2014

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*Charles James at  
work, shot by Cecil  
Beaton in 1948*

# Nothing to Declare but His Genius

*A forgotten fashion legend is  
back in the limelight*

**Style** On Friday 22 September 1978, an ambulance was called to the squalid sanctuary of New York's Chelsea Hotel. 'It may not mean anything to you,' said the pneumonia-wracked patient to the medics, 'but I am what is popularly regarded as the greatest couturier in the Western world.' He was telling the truth, except he had his tenses wrong: it should have been, 'I once was...'

The bum on the stretcher was Charles James, once hailed by Christian Dior as 'the greatest talent of my generation'. At his height, in the 1940s, he was one of the most feted couturiers in the world, engineering (there is no other word for it) extraordinary dresses for the cream of international society – his Clover Leaf gown, commissioned by Austine Hearst, wife of William Randolph, for Eisenhower's Inaugural Ball, was so complex it just couldn't be finished in time. As technical and high-flown as his dresses were, he maintained the true function of fashion was to 'arouse the mating instinct'. Broadway star Gertrude Lawrence said she had never bought anything more respectable than a James, or as 'utterly indecent'.

His exit from the Chelsea (he died the following day) came at the end of 20 years of financial destitution, during which time he had been forgotten by all. A new exhibition in New York is set to reinstate James in the pantheon of American fashion. It may even confirm the accolade he bestowed on himself in the 1974 autobiographical sketch he wrote for a British magazine, 'A Portrait of a Genius by a Genius'. *Charles James: Beyond Fashion is at the Metropolitan Museum of Art, New York, until 10 August, [www.metmuseum.org](http://www.metmuseum.org)*



## TOTALLY TROLLED



**Design** A couple of years ago, German entrepreneur Peter Jorge Fischer attracted the attention of the design world with the fun idea of buying up inflight catering carts and repurposing them for home or office use. Versatile, stylish, robust and, above all, wheeled, they make excellent mobile storage units, perfect for use as ironic drinks cabinets, coffee trolleys, shoe holders, filing units... Whatever your imagination can concoct.

The original trolleys are manufactured in and sourced from South-East Asia – they are certified Atlas trolleys, as used by major airlines. The trolleys are then brought to the Cologne workshop and made over.

Fischer offers them in standard aluminium finish or blinged up with foil, gold, mosaic or Swarovski crystals. He also lets punters create their own, customised designs, using whatever graphics or photos take their fancy. The latest wheeze, however, is to replace the original casings with reclaimed wood from wine and whisky barrels sourced from different châteaux and distilleries around the world. Marketed as La Barrique, each wooden trolley has its own unique stains and 'scent'. Probably not the model to keep your underwear in, then.

Prices range from €1,300, with a Barrique starting at around €2,000, [www.skypak.de](http://www.skypak.de)



## A Mixed Bag

**Fashion** Since Hedi Slimane took over as creative director at Saint Laurent Paris in 2012, it's all gone down and dirty at the home of classic fashion. First the French-born Italian-Tunisian designer ditched YSL's famously fragrant muses, such as the gamine Mariacarla Boscono, in favour of greasy-looking American rocker Christopher Owens. Then the label designed the Rolling Stones' 2013 tour wardrobe. And in Paris this spring, the A/W14 Saint Laurent collection featured peroxide blondes in leather jackets and Marianne Faithfull-style baby doll dresses paired with black studded boots. Which is why the Saint Laurent Monogram luggage and accessories line comes as a bit of a shock. Featuring the interlocking Saint Laurent logo stamped in gold on a muted brown and black toile (made from natural coated cotton weft canvas), these luxurious travel bags are made at the YSL leather workshop in Italy. Naturally, the 30 pieces are beautiful, but just so... *traditional*. Of course, you could always rock them up with a pair of ripped denim jeans and Saint Laurent's glittery go-go boots.

Saint Laurent Monogram luggage costs from \$225 to \$3,990, [www.ysl.com](http://www.ysl.com)



# Maximum Rashoom

Hollywood-born Harley Earl (1893–1969) was the Walt Disney of the automotive world. As head of design at General Motors, his cars made adults feel like adolescents again. They had wraparound windshields, factory two-tone paint, tail-fins, even nose-cones. In the words of design critic and fan Stephen Bayley, Earl was the man who gave the American car of the 1950s its ‘flash and swagger’. He famously couldn’t draw, but compensated by introducing design by clay modelling. His briefs to GM’s in-house designers displayed similar free-form thinking: ‘I want that line to have a Duflunky, to come across, have a little hook in it, and then do a Rashoom or a Zong.’

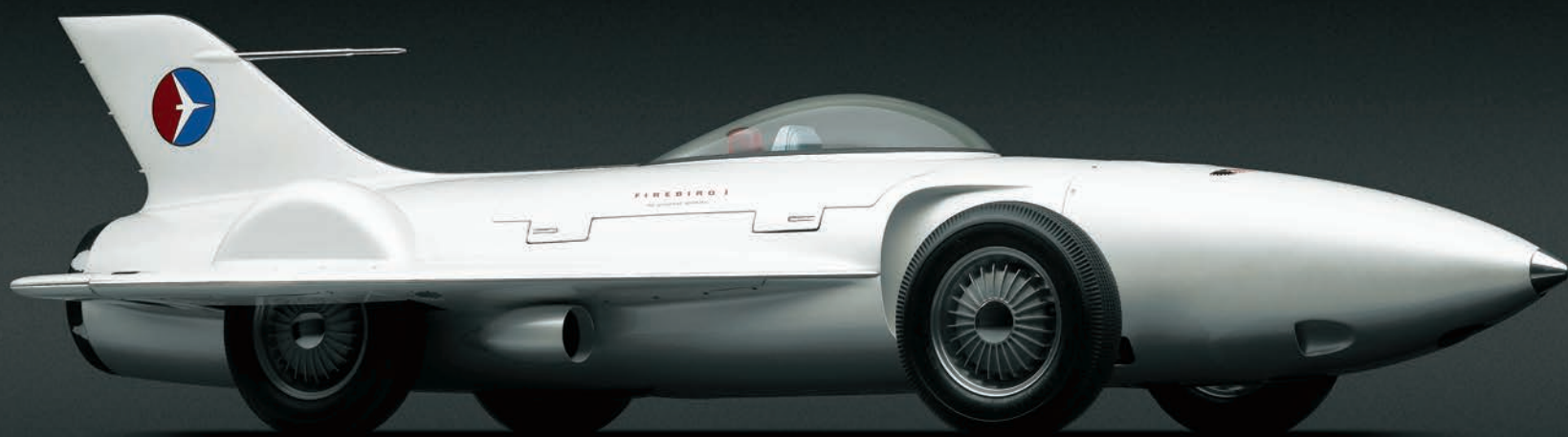
In 1954, Earl debuted what to all appearances was a jet plane on wheels at the Motorama auto show. This was the prototype of the Firebird I (II and III would follow in 1956 and 1959), the road-bound embodiment of Earl’s passion for aircraft. He loved the new generation of US fighter planes, which were

sleek, low and long, and which gave an impression of ready alertness and, above all, speed. All of this was channelled into the extraordinary, bullet-shaped Firebird (*pictured below*). It even had a cockpit and wings.

Fitted with a gas turbine engine, the Firebird was so experimental that only one member of the GM staff was qualified to drive it. The car was taken out on the Indianapolis Speedway where it reached a speed of 100mph, at which point, unsurprisingly given the aerodynamics, the tires lost traction with the ground. It also had trouble stopping. The other two Firebird designs were more production-minded, but they never made it to the showroom.

The original model Firebird is just one of 19 concept cars from the 1930s to the 21st century that form part of the exhibition Dream Cars: Innovative Design, Visionary Ideas, which is at the High Museum of Art, Atlanta, until 7 September.

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# Spirited Away



Property There is no shortage of luxury hotels in Venice – the city is almost as famous for its grand palazzi and five-star, frescoed apartments as it is for its gondolas and rising waters. So whenever a new development is announced it really needs to have something special to distinguish it from the pack. And Poveglia certainly does: ghosts.

The Italian government recently put this small, uninhabited island up for sale (along with 148 other properties, including a town in Puglia, a monastery and a 15th-century castle) in an attempt to raise €500m to cut its public debt. Just minutes from St Mark's Square by speedboat, Poveglia is a dot of land that was squabbled over by the Venetians and Genoans as far back as the 14th century, but which in the 18th century became a place of quarantine, where ships had to wait 40 days before completing their journey into Venice, and was shunned by all. After plague was discovered aboard two ships, the island itself was placed under quarantine and

ABOVE: *interior of the old hospital.*  
BELOW: *Poveglia from the air*



became a place to which the diseased persons of Venice were banished.

In 1922, a geriatric hospital opened on Poveglia and was soon the subject of terrible rumours: doctors there, it was claimed, carried out terrible experiments, including lobotomies, on their mentally ill patients. The institution closed in 1968, but not before, legend has it, one doctor was driven mad by the island, throwing himself from the top of the hospital's tower.

However, not everyone has been put off by the island's lurid reputation. Poveglia has reportedly been snapped up for €513,000 by Italian businessman Luigi Brugnaro, who says he intends to invest about €20m to restore the island's derelict buildings. The plan is to transform the old hospital into a luxury hotel.

Rumours that Brugnaro is going to call his hotel the California – a place where 'you can check out any time you like, but you can never leave' – are unconfirmed.

Penthouse

# MUSIC SUITE

It is not the largest or most luxurious of the Corinthia Hotel London's seven penthouse suites (that would be the Royal Penthouse, which at 5,000 sq ft is the largest two-bedroom luxury hotel residence in London), but we favour the Musician's Penthouse for its elegant rooftop terrace garden. Weather permitting, there is scarcely a finer breakfast spot in the city. Face east for riverscape views of St Paul's Cathedral, or south for the London Eye and near neighbour Big Ben. Back inside, the two-storey suite features a double-height living room with minstrels' gallery, Steinway grand piano and hi-spec turntable.

It's all meant as a tribute to Mantovani, the Anglo-Italian conductor who was Britain's most successful music act before The Beatles and who was director of the house orchestra here during the hotel's former life as the Belle Époque-era Hôtel Métropole. (That chapter ended in 1936 when the building became the Ministry of Defence headquarters, remaining so until a few years ago when the Corinthia group took it over.) But there are musical associations of a more contemporary nature, too: take an early evening cocktail on the terrace and enjoy a fine Waterloo Sunset. [www.corinthia.com](http://www.corinthia.com)





ROOM 606

## *Radisson Blu Royal, Copenhagen*

To fly in the early 1960s was to partake in what was still the Brave New World of travel. When it was completed in 1962, Eero Saarinen's TWA Terminal at New York International Airport looked like it was ready to receive spaceships from Mars rather than the red-eye from LA.

Meanwhile, close by Saarinen's home turf of Finland, Scandinavian Airlines System (a merger of the national airlines of Denmark, Norway and Sweden) had recently opened the SAS Royal Hotel in Copenhagen, the first city-centre hotel to incorporate an airline terminal, with a shuttle service that ferried passengers directly from the cocktail lounge to the departure gate, 12 miles away.

The architect was Danish designer Arne Jacobsen (1902–1971), who not only conceived the ground-breaking Modernist building but also everything inside, from the carpets, curtains and door handles through to the signage. Sadly, in the half century since, the hotel has been gutted and its interiors replaced with the sort of mid-market, corporate blandness that these days blights the life of the international traveller.

Unless, that is, you book room 606. Here is preserved in its entirety the original Jacobsen decor and fittings, with blue-grey colour scheme, wenge wood panelling and furniture, including his Swan chair, which he designed in 1958 for the SAS Royal and which has been in production ever since. It's the hotel room as design museum.

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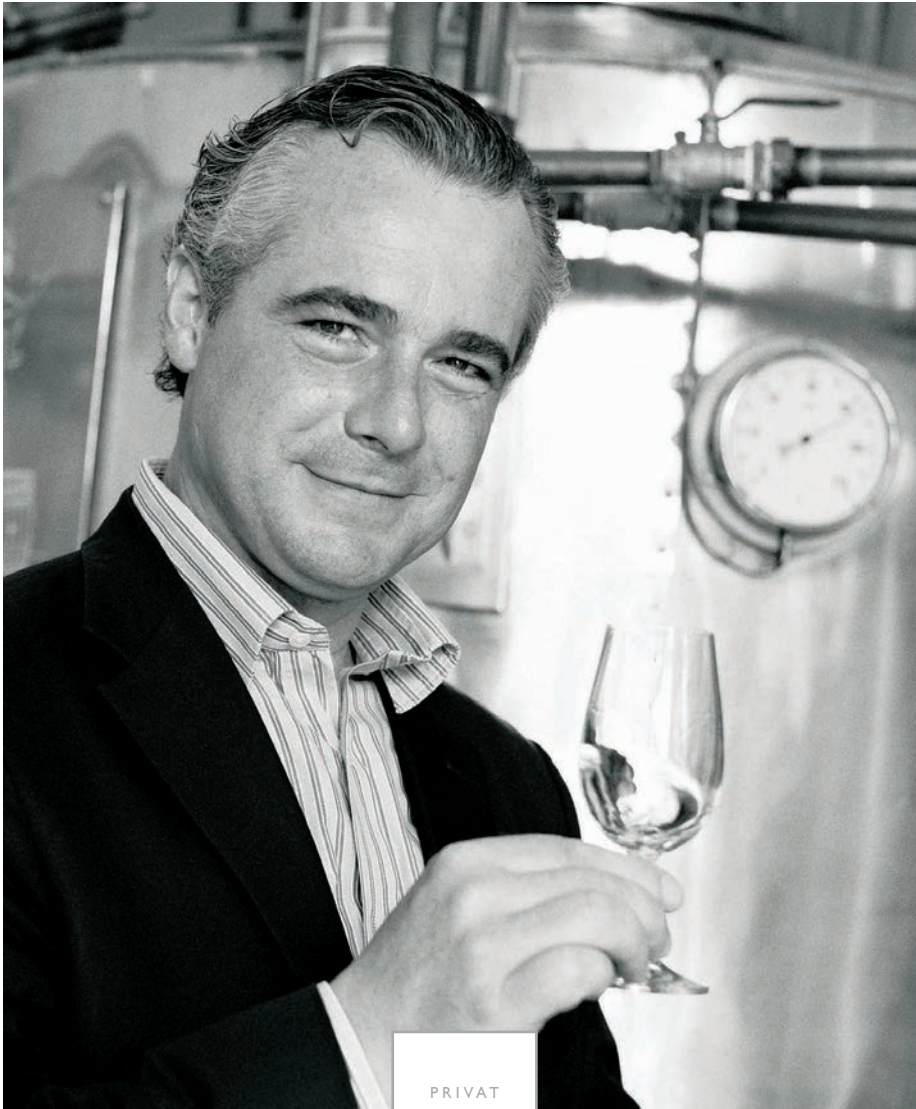
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## Against the Grain

*Lennox Morrison meets the maker of a uniquely French vodka*

IMMACULATEDLY SUITED AND SPEAKING divinely accented English, Jean-Sébastien Robicquet declares, 'I'm an evangelist of spirits made from grapes.' We're in the late-afternoon calm of a smart restaurant and he's presiding over vodka served on the rocks with sparkling water and a twist of lemon. The creed he's preaching is entirely new: vodka made not from wheat or potatoes but from grapes.

'Grapes are my life,' he says, a smile spreading across a face bronzed by the south-western

French sunshine that ripens the vines around the 16th-century manor where his business, EuroWineGate, is based. It is here, on the outskirts of Cognac, that this wine-maker turned master distiller conjures gin, vermouth and vineflower liqueur from grapes.

This afternoon we're tasting Ciroc, the vodka he created at the turn of the millennium for drinks giant Diageo and which, he says, is already 'an icon' – the world's number two ultra-premium vodka. Unlike Grey Goose,

*'Grapes are for kings, grain is for the people'*

which is also French-made but from winter wheat, Ciroc is distilled purely from white French grapes. I admit that I'd already sipped a little Ciroc before he arrived.

'Did you like it?' he asks.

'Yes.'

'Then you are a queen. Grapes are for kings, grain is for the people.'

Along with the teasing charm goes a canny business strategy. Born and raised in Bordeaux and steeped in the wine and spirits trade, Robicquet spotted that vodka was a fast-growing market. He experimented with 'Suzy', a nicely rounded copper pot still in a distillery in Chevanceaux. It took three years before he finally came up with the taste he was looking for. 'It has a fresh and crisp nose, apple and citrus notes, and a very velvety and silky mouthfeel.'

While Robicquet, with his discreetly patterned silk tie, can chat to sommeliers, as one grape expert to another, about pairing Ciroc cocktails with restaurant fare, the brand's popularity in the US stems from a 'business alliance' with rap star-entrepreneur Sean Combs, AKA Puff Daddy. Combs appears in ads for the vodka sweeping around in a white limo and partying with the likes of Rihanna, living the sweet life with Ciroc. The emphasis here is on sweet – Combs' involvement in developing flavoured versions of the drink has resulted in Red Berry, Peach and Coconut.

However, while the French may have turned vodka's image from snowy wastes and snarling wolves to sun-drenched vines and wheat fields, they haven't yet managed to convert their own home market.

'Vodka is still not popular in France,' says Robicquet, although there is a new trend, he says, for retro-chic cocktails in Paris, the south of France and at Alpine resorts – places there's a crossover with international culture.

'The fact that it's made from grapes is not gimmicky. The raw ingredient is going to imprint its soul, or its DNA, into the liquid,' he says.

Although it's not yet five o'clock, I can't resist the temptation of a further mouthful of Ciroc on the rocks. The self-declared evangelist of the grape smiles beatifically.

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PRIVAT  
VIEW



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# MY PERFECT RIDE

*Stephen Bayley has a nice car but it's not enough*



**B**OEING SAYS that at any given moment, about 1,250 of its 737s are up in the air. I do wish one of them were mine.

My material needs were met long ago. Decent house, nice car, proper watch, lots of good suits I no longer wear. But taste begins when appetite is satisfied. And my taste is presently directed at a private aeroplane. Of course, I cannot afford one, but if I could, it would not be so intoxicating a dream. Ambition should always exceed reach, or what else is heaven for?

'Executive' jets are fine, glorious even. It's easy to covet a Citation, a Gulfstream, Mystère or new-generation Embraer. But they are sports cars. What I want is a stately BBJ, the Boeing Business Jet, a personalised 737-700. A Gulfstream is

a Ferrari, but the BBJ is more like a cossetting royal train that flies.

Every traveller knows the Boeing 737, the most popular jet ever. Airlines have been flying them since 1968. Amazingly for so successful a product, its origins were compromised, or at least never appeared on a clean sheet. The fuselage section was borrowed from the 727 tri-jet which itself was an evolution of the 707 which, in turn, could, in terms of structure, be traced back to World War II.

It was never a beautiful plane. The first 100-series was so fat and stubby it looked as if it had been crash-tested. The very thin nacelles of

*Over the years, the Boeing 737 has been the world's most popular short-haul airliner. One takes off or lands every 2.5 seconds*



the JT8D engines enhanced this ungainly effect. But pigs do fly, and the 737's trade of evanescent beauty for stubborn airworthiness is a bargain no one would really want to contest.

Long ago I was among six passengers who flew into Lexington, Kentucky, on a Piedmont 737-200, five minutes in front of a tornado. I was blank with terror as we disembarked, but the captain told me, 'This little critter will take anything.' This was confirmed in 1988 when the roof of an Aloha Airlines 200 blew off in flight, but the plane landed safely.

About a year later, going I forget where, I had a transcendent moment on a BA 737: the sun was shining, the sky was blue, there were snowy mountains in the distance, I had a glass of something to hand, we were humming through still air and I simply thought to myself, 'This is the greatest machine ever made.'

Perhaps with me in mind, Boeing launched the BBJ in 1998. Critical changes included integrated air stairs: airports are very common and with a BBJ you can land anywhere flat enough. And you specify your own interiors. I would have the architect Peter Zumthor do mine. No more airline conceptions of suburban 'luxury' but monastic simplicity and seamless calm.

So this would achieve the quiet dignity so often lacking in commercial flight. I mentioned private trains earlier. The Korean dictator Kim Jong Il had six with 90 luxury-spec carriages. He travelled along the ground at 60mph. My flying train cruises at Mach 0.82 at 38,000 feet and, since I never want to take more than eight passengers, the range is 6,200 nautical miles. Where would I go on my BBJ? It doesn't matter. I'd be so happy onboard, I wouldn't want to get off.

*Stephen Bayley is a design critic and contributing editor of GQ magazine. His latest book is Charm: An Essay*

*We were five minutes in front of a tornado. I was blank with terror, but the captain told me, 'This little critter will take anything'*



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PRIVAT  
PROPERTY

# Going, Going, Gstaad

*A new law to limit second homes in Switzerland has sparked a buy-while-you-still-can surge in interest, says Zoe Dare Hall*



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FTER SOME YEARS OF RECESSION-INDUCED lull, Switzerland is experiencing if not quite a property frenzy then certainly a hotting-up of interest. The reason? The prospect that the best-known resorts will soon run out of new property stock. 'The wholesale building of apartments in Swiss ski resorts is over and buyers are slowly becoming cognisant of this fact,' says Jeremy Rollason of Savills' Alpine Homes.

The Second Home Act, which was approved by Swiss voters in 2012, decrees that in every commune where at least 20 per cent of homes are second homes, no more second homes may be built. A law based on the Act, likely to be called the Lex Weber, could come into effect as early as 2015.

The Act has created a 'buy now or miss out' mentality among buyers. You can see the problem when you consider that around 65 per cent of homes in Verbier, one of the most sought-after resorts among wealthy buyers, are already second homes (in most other Swiss resorts, it's over half). The Act's 2012 dead-

PREVIOUS SPREAD:  
*Du Parc Kempinski near  
Vevey on Lake Geneva.*  
ABOVE: *7 Heavens  
in Zermatt*

line for building permits naturally saw developers pile in with planning applications, and what's being built now could constitute the last new-build in the Swiss Alps.

Savills reports a 20 per cent increase in the number of viewings and visits from prospective buyers compared with this time last year – and a spread of interest from all over the world, with Brits and Scandinavians favouring the Four Valleys, Russians tending to opt for ritzy Zermatt and St Moritz, and the Indians and Chinese, both new arrivals in the Alpine market, going for Gstaad.

A&K International Estates, the property wing of the luxury travel brand Abercrombie & Kent, has just opened an office in Verbier. 'Switzerland has proved to be one of the most sought-after destinations over the past year and we haven't yet seen the full impact of the Second Home Act as many buyers have been holding back,' says A&K's general manager, Robert Green. 'Most are interested in one or two top resort locations – Verbier, Gstaad, Wengen and Crans Montana. Some are looking to less-known resorts such as Andermatt and Grindelwald, where restrictions on foreign ownership are more relaxed and capital values are expected to grow the most over the coming years.'

So what can you buy before the last bricks are laid? Well, 7 Heavens in Zermatt takes some beating, according to Simon Malster, director of Investors in Property, who describes the properties (seven of them, of course, ranging from CHF14m–30m) as 'the best luxury chalets in the Alps'. Buyers can dictate the design all the way from floorplan to finishes and, more



## Lake Garda Life...is a Dream

One of Italy's most popular tourist destinations, Lake Garda is the ideal destination for holidays, but at the same time it is the perfect setting for those who want to improve their lifestyle and buy a second home. In addition to sailing and windsurfing and for those who love art and history, Lake Garda offers a fascinating blast from the past: medieval villages, surrounded by old walls, towers and Venetian castles. This is Lake Garda, the essence of Italy! Competence, Exclusivity and Passion: these are Engel & Völkers Lake Garda values. Devote yourself to luxury and relax. Follow your dream and take advantage of the most exclusive and prestigious Real Estate offers on Lake Garda; beautiful villas, penthouses or apartments overlooking the lake and the breathtaking landscape. The international and experienced Engel & Völkers Lake Garda Team will satisfy all your Real Estate expectations. We make the difference!

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*'A year ago, people were biding their time, now they're paying asking price'*



importantly, they get to own a place overlooking the Matterhorn, in a resort that hasn't allowed foreign non-resident investors since the 1960s.

'The 7 Heavens chalets are not affected by the new law because they are classed as a business, not a holiday home,' says Malster, who says he has seen a 10 per cent increase in interest in Swiss property since the law was announced. Property classed as 'tourist accommodation' is exempt from the Second Home Act. 'That means they are fully staffed, fully serviced and rented out when the owner isn't there through a professional management company.' Once owners have deducted staff, service charges and other costs, which would amount to around CHF100,000, reckons Malster, they would gain a net annual income of around CHF500,000–800,000. 'Add in capital appreciation, which we believe will be significant for this kind of property due to its rarity value, and buy through a company that would also operate the chalet, and you will optimise your annual and exit taxes,' he says.

Another way developers are getting round the second-home restrictions is to convert loss-making old hotels into second homes. When the law is passed, it's also possible the Swiss may introduce a leaseback system similar to those run in the French Alps, so second homes

*ABOVE: the dining area and pool at the five-star Chedi Andermatt.*

*BELOW: a living room in the Rosalp Residences, a development of just four apartments in Verbier*



will be permitted on the basis that owners rent back their property to the management company in return for a few weeks' personal use and a modest guaranteed rental yield.

Until then, it's a case of tracking down the gems. In Gstaad, Chalet Max is another rare offering for non-Swiss residents. The new building in the centre of town has been divided into luxury residences, including Apartment Max, a 600m<sup>2</sup> duplex that includes a cinema room and sauna, and costs CHF22m.

In Verbier, where Savills says prices are now above pre-crisis levels and are forecasting five per cent year-on-year growth for second homes for the next five years, new-build opportunities are thin on the ground now that residences at the new W Hotel have sold out. That leaves the Rosalp Residences, a development of just four apartments, two of which, at the time of writing, are on the market for CHF2.49m–5.49m through Savills. 'A year ago, people were biding their time, now they're paying asking price,' says Jeremy Rollason, who has suddenly seen renewed interest in the apartments.

'A new breed of wealthy international buyer is seeking lock-up-and-leave serviced apartments or branded hotel residences,' adds Rollason. For them, the Chedi Andermatt might suit – a project with a five-star hotel and 119 residences that has swerved the usual Swiss ownership restrictions by being part of a new mini-town, Andermatt Swiss Alps, with villas, properties, sports facilities and shopping promenades. Once complete, it will transform an otherwise forgotten valley halfway between Zurich and Milan into one of Switzerland's biggest winter sports resorts. Apartments at the Chedi start at CHF495,000 through A&K International Estates, or there are the cavernous yet cosy Chedi-branded penthouses, sold as core and shell from CHF4.12m, so buyers have total flexibility with layout and fixtures.

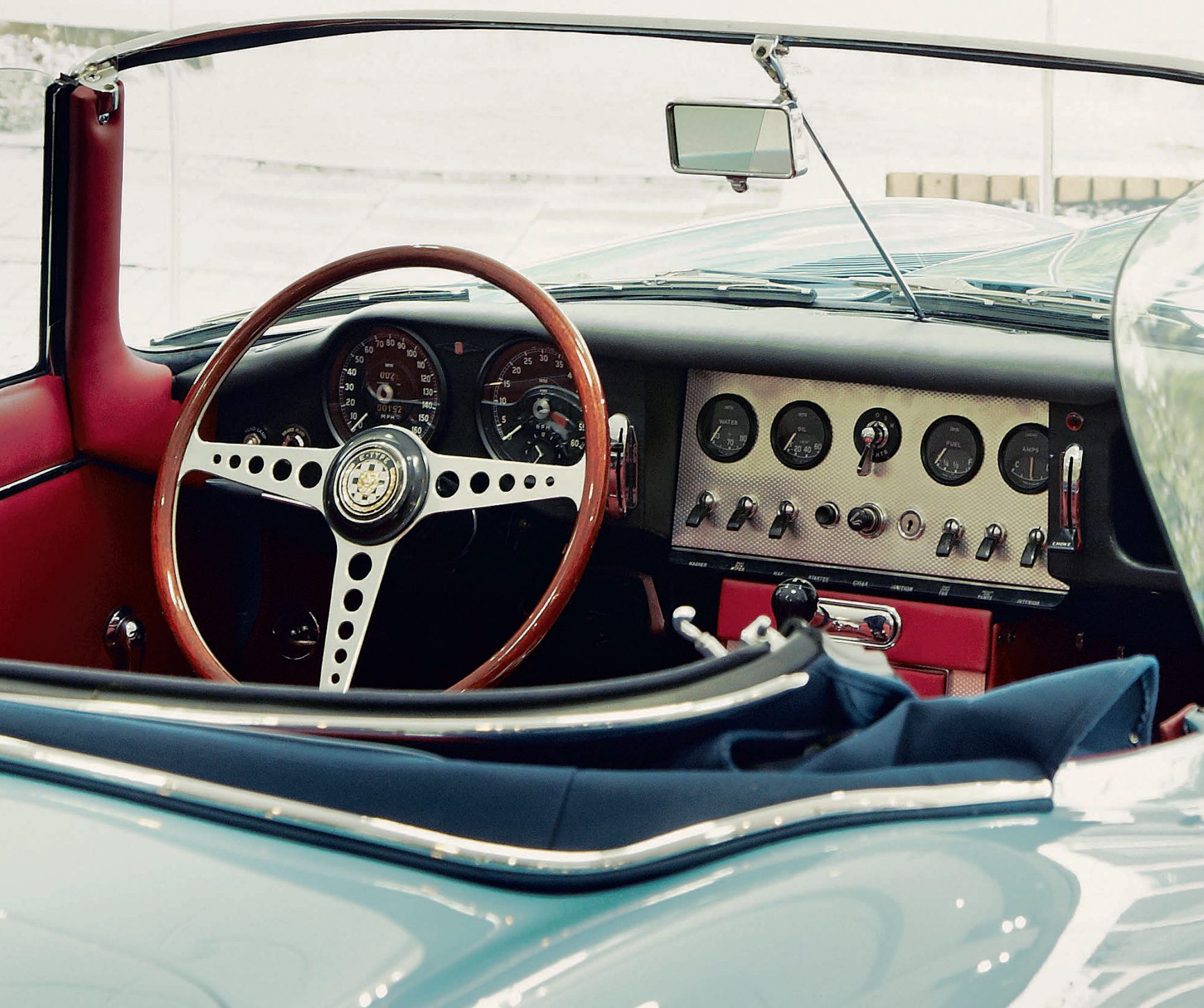
For non-residents who hanker after a view of Lake Geneva, Du Parc Kempinski has what must surely be the most lavish penthouse in the Swiss Alps. Designed by Candy & Candy, it spans three floors and is available either as three separate apartments or one vast penthouse with 17m-high ceilings and 14 balconies. The price for the whole thing? Well, given the prices of the three individual apartments, it will be somewhere in the realm of CHF65m, says agent Knight Frank.

PRIVAT  
AUTO

# Classic Buys

*Josh Sims meets three pioneering dealership owners who have made London the international go-to destination for classic cars*

*Photography by Ben Quinton*





# J

EFFREY PATTINSON is feeling nostalgic. 'I'm not sure if the kids today have the same relationship with cars as we used to have,' he says. 'I have two sons and one of them doesn't have the remotest interest in cars. To him a car is just another piece of equipment. It doesn't represent

independence or freedom. I think the days of the classic car may be over.'

Pattinson, however, is ensuring a spectacular last hurrah. He is the founder of Landmark Cars, a dealership somewhat unprepossessingly situated on a major roundabout on the A4 out of London. That location, however – being on the main road to Heathrow Airport – has rather helped it attract the likes of Bruce Willis and the head of the Volkswagen Group, not to mention the King of Malaysia, who snapped up four cars the last time he called in. With starting prices of around £100,000, that's some splurge.

Landmark is one of a new generation of classic car dealers in the UK capital. Another is Hexagon, in south-west London, which celebrated its 50th anniversary by renewing the focus of its Hexagon Classics offshoot on the premium end of the market. Then there's Joe Macari Performance Cars, also in the south-west of the city, which has just opened a classic sports-car 'lifestyle showroom' capable of displaying some 45 cars under one roof. Think Ferraris and Aston Martins, Maseratis, Mercedes and Porsches



*'The cars stand out like works of art – which is precisely what they are'*

(and even a dinky Fiat 500), cars that can often cost well over £1m and anything up to an eye-watering £10m.

Business is good, not least because London's position as a global hub means it is fast becoming the world's hotspot for classic-car shopping. These new luxury dealerships are proving to be both a more reliable source for classic cars than buying at auction – 'even sub-standard cars end up at auction, because it's the best place to hide a sub-standard car,' notes Hexagon founder Paul Michaels – and a much more attractive place to shop than the rather dusty dealerships of old. They are more akin to boutique hotels than the typical back-street forecourt, with Michaels describing his showroom as having 'more of a museum atmosphere, the cars standing out like works of art – which, as far as I'm concerned, is precisely what they are'. To drive the point home, he has a Miró on the wall.

Taste is part of the deal. 'It's not like having the latest Ferrari, which everyone recognises. It's more discreet,' says Pattinson. And classic cars have achieved a much higher profile over recent years, especially given the public's growing design literacy. Add in that modern performance cars are only getting more expensive and that classics can now easily be retro-fitted to make them much more drivable without affecting their value, and there is wider appeal still.

There is another, more hard-nosed reason why classic-car sales are on the up, as Joe Macari points out, which is the simple fact that the world has woken up to the value of a classic car as an appreciating asset. 'Classic cars have been the biggest, best-kept secret in the investment market,' he notes, explaining perhaps just why so many sales are to outside the EU and US, to the likes of Russia, India and, increasingly, China. 'Ninety per cent of our customers are men in their 40s and 50s who have realised that a classic car is not beyond their means and that they absolutely love old cars. But 10 per cent see them purely as investment vehicles.'

Very rare cars – and these dealers might sell a car that is one of 10 or 50 ever made – are highly collectible in much the same way as art. They are easy to move around the world, yet offer the fun of driving them – even if, sacrilegiously, some buyers don't even want to see their purchase before it is hidden away in storage – and provide serious capital growth. Air-cooled Porsches for example, one of the latest hot tickets, have increased in value 30 per cent in the



**PREVIOUS SPREAD:**  
*Jaguar E-Type at Landmark Cars.*  
**TOP:** Jeffrey Pattinson of Landmark Cars.  
**ABOVE:** Paul Michaels, founder of Hexagon.  
**LEFT:** Hexagon has a 'modern museum atmosphere'



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ABOVE:  
Performance Cars'  
'lifestyle showroom',  
and (here) company  
boss Joe Macari



*'You can get great  
pleasure out of a  
classic car while  
it appreciates'*

last six months alone. Indeed, given that classic cars were made in such small numbers in the first place (certainly relative to production runs today), and that not all survive and none will be made again, the rarity and so value of these design icons can only increase.

That, of course, brings with it a major headache: sourcing cars to sell, which is one reason why Landmark's Jeffrey Pattinson, currently selling some 150 cars a year, reckons that 250 is probably the natural annual sales ceiling. Although many of the extant classic cars tend to stay in circulation, all the dealers run networks of agents around the world sourcing possible purchases. Even dilapidated barn finds are investigated if there is a chance of bringing a classic back to life. Hexagon is now working on just such a find: an Aston Martin DB4 GT. In addition to the cost of restoration, which can run to tens of thousands of pounds, each car also faces extensive detective work to ensure the accuracy of its history and parts alike.

'Demand is such that, say, 10 years from now,' says Hexagon's Paul Michaels, 'we'll see even mundane classic cars getting £1m, because more and more of the tattier examples will be pulled onto the market for restoration.' But, he concedes, there is still something of a cut-off point that precludes many cars from attaining classic status. In business terms it is, potentially, anything made after 2000, 'when cars got brains', says Michaels, which is to say when they became so electronically complex that costs of maintenance and restoration overtook any possible margin. It's also around this time, he believes, that safety considerations began to spoil the aesthetics, ensuring the classics are vastly removed in terms of form from what's being made today. But then he can't help adding an altogether more romantic definition: 'For me a classic is any car that a kid had a poster of on his bedroom wall, and said that he'd have one day when he was grown up.'

'The attitude to classics has changed completely in recent years,' adds Joe Macari. 'A classic car is now seen as something you can get great pleasure out of while it appreciates – although I always say that, like art, it's important to buy what you like, paint it the colour you like and smile all the way to work in it, because you're only here once, and if the car goes up in value too then so much the better.'

'The fact is that more people are discovering that classic cars give you a different feeling to modern cars, and it's a good feeling – you see that in the reaction of people on the street too, and not just from the petrol-heads. Look at the 1950s Ferrari Testarossa; I just want to cuddle that car when I see it. And as for a Ferrari P4, well, that's the prettiest car ever. I'd sell my family for one of those.'

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PRIVAT  
DINING

# Fruits of Sea and Skye

*One of Britain's most remote and starkly beautiful islands also offers  
an amazing variety of local produce, says Sarah Warwick*

*Photography by Helen Cathcart*





LEFT:  
*Loch Sligachan.*  
HERE: *diver Davey*  
*Oake's scallops,*  
*served up at Loch Bay*  
*restaurant*



# A

LINE OF BUBBLES is all we can see of Davey Oakes, but we're expecting him back any time now. The Isle of Skye's foremost scallop diver went under about 45 minutes ago, his dry suit and neoprene helmet not looking like much protection against the cold, black water. We, the support party, are in a small boat afloat on the silence of lonely Loch Sligachan, the towering slopes of the surrounding Cuillin Hills only slightly warmed by a soft morning sun. Yet, despite the chill and isolation, with these views it's hardly a bad place to wait.

It's no secret that Skye, the largest island in the Inner Hebrides, off Scotland's north-west coast, is possessed of truly astonishing scenery. The news has even reached Hollywood: Robert De Niro and Michelle Pfeiffer came here for the filming of flawed fantasy movie *Stardust*, and more recently Ridley Scott employed the rocky outcrop known locally as the Old Man of Storr as an otherworldly backdrop for his *Prometheus*. But it's the island's emergence as a foodie destination that has brought me here to this boat on a deep loch, waiting for Davey Oakes, owner and sole diver of Sconsor Scallops, to resurface.

He eventually does and hauls himself aboard the black dinghy – he's a big, burly man – to empty the contents of his rope bag into the bottom of the boat. 'These're known as twice-dived scallops,' he says, holding up one of what, when he's had time to count them, is a rich haul of 250 hand-sized mollusks. 'I dive once to move them from the bottom of the loch up to about five metres, then again to get them from there, as and when they're needed.'

When I say hand-sized, I mean a big hand – the size of Oakes' own massive, paw, in fact. He leaves the mollusks to grow for seven years, rather than the four required by EU directives, only harvesting them when they measure the span of his extended fingers.

Size may not be everything but I can attest to the excellent taste of Skye's giant scallops,



**HERE:** Davey Oakes and his freshly caught scallops.  
**RIGHT:** Kinloch Lodge's scallops in a satay-inspired sauce.  
**BOTTOM RIGHT:** tattie scones and poached eggs



*Davey Oakes leaves the mollusks to grow for seven years, only harvesting them when they're the span of his hand*

having sampled them the previous evening. I dined at the Michelin-starred Kinloch Lodge restaurant, a family-run, boutique stay on Loch na Dal, not far from the bridge that connects Skye to the mainland. Here, a meaty pillow of a scallop, slathered in a Thai-inspired satay sauce, was one course of a uniformly fine five-course tasting menu.

Of course, it's not only about scallops, just as good eating on Skye is far from a modern phenomenon. Over 200 years ago, travellers to the Inner Hebrides were remarking that 'the produce of the sea and of their own fields and mountains furnish their tables nobly'. The Reverend James Hall, visiting in 1803, listed such delights as the 'moor-fowl, roast mutton and beef, hare, black pudding, cheese, wild berries, fresh eggs, venison, herring, honey' and, above all, 'the utter and absolute and animated freshness of the fish'.

What's remarkable is that this bounty is still apparent two centuries on. This is in part an unintended consequence of the Highland Clearances, the infamous forced displacement of tenant farmers by aristocratic landowners in the 19th century, which decimated the local population and left the island relatively uncultivated for generations. As a result, vegetation was left to grow wild and fishing stocks remained underexploited.

Jeff Lawson is a laid-back 40-something who lives off this natural bounty. Among other things, he forages for mushrooms that end up as part of the dishes served by a number of establishments on the island – I had some for breakfast along with tattie scones (griddled potato cakes) and golden-yolked eggs at Spoons, a tiny five-star guesthouse midway between Portree and Uig. He's made a business of this, which he calls Wild Skye, and as I join him on one of his hedgerow potters, he explains how it's much more than just mushrooms.

In the last few years, he says, demand for the fruits of his foraging has boomed, as mainland chefs have begun to look to Skye for rare herbs and other unusual items nurtured by the island's warm and wet climate – a product of the Gulf Stream. He gives the example of spruce shoots, a zesty and zingy herb, a bit like rosemary, plentiful on Skye, and, since Heston Blumenthal used them in a recipe, a must-have in kitchens across the UK. Lawson plans to launch a website where other increasingly popular ingredients, such as samphire, wood sorrel and wild watercress, can be ordered for home delivery.

Across the island, another of its natural suppliers is lifeboat skipper Davie Urquhart, who took up deer stalking 30 years ago as a hobby

*'Stalking is culling to maintain a healthy herd, it's not shooting deer for fun'*





**HERE:** *game stalking with Davie Urquhart.*  
**RIGHT:** *Jeff Lawson of Wild Skye out on a forage for mushrooms and herbs.*  
**BOTTOM RIGHT:** *oysters at Loch Bay restaurant*



*Reverend James Hall, visiting Skye in  
1803, acclaimed the 'utter and absolute and  
animated freshness of the fish'*





and now supplies Skye's population with wild venison – 'the healthiest stuff you can eat,' he reckons. He's now expanding his business, Skye Game, to teach others the skills of his job.

'Stalking is culling to maintain a healthy herd,' he says, 'it's not shooting deer for fun.' He looks out for animals that have ragged antlers, a sign that they're 'going back', as the ageing process is called. He'll also take out non-hunters armed with nothing more lethal than cameras, for whom he provides close-up encounters with the herds. In the company of Urquhart, they also gain access to some of the remoter parts of the island's northern wilderness.

It's a dramatic landscape that resembles the peaty moors of Iceland in its muddled mix of browns, greens and muddy yellows, and yet the beauty of the misty mountains and mirror-surfaced lochs is frequently astonishing. The clouds that scull threateningly across the skies and the low-hanging mists lend a constant mystery to the hills and valleys, which change by the minute. One moment, they're basking in sunlight softened by a high mist, the next they're shadowed in rain that, when it abruptly stops, leaves the glens with the oily sheen of an old painting.

The island is also home to some fine, basalt-fringed beaches. The following day, we sit on one of them around a bracken fire, feasting on mussels and winkles hot from the pan. These we've gathered in the company of Mitchell Partridge, who leads fly-fishing trips out on the trout-filled lochs and walks along the rocky sea shores rummaging in

**OPPOSITE:**  
*a seafood broth at Edinbane restaurant.*

**ABOVE:** *rock-pool rummager Mitchell Partridge.*

**ABOVE RIGHT:** *Partridge cooks up his seashore finds*

rock-pool seaweed for shellfish. In more clement weather, he can also take his guests wild swimming, with the chance to spot otters. We don't see otters, but we do manage to catch sight of a pair of rare sea eagles, Britain's largest bird, which launch themselves from a treetop eyrie and circle above us as we skirt a spruce forest.

Later on, Partridge takes us up to the wild north of Trotternish Ridge, which rewards with sweeping views, dominated by the formidable granite cliffs of Beinn Edra and towering Quiraing mountain, like something out of *Lord of the Rings*. You can see why Hollywood's been calling.

Thrilled from a day in the seriously great outdoors, we head for our last supper to Loch Bay in the small crofting township of Stein, also home to the island's oldest pub. My enquiry as to the provenance of his stocks leads chef David Wilkinson to invite me out back, where huge tubs of live crayfish and lobsters, fish straight off the boat and, yes, a red plastic crate of Davey Oakes's scallops are sitting, waiting to be dished up to some lucky diner.

Lingering over a plateful of juicy shellfish, sautéed with chorizo, and a glass of chilled white, my cheeks glowing from the Hebridian wind, I reflect on a happy few days on the island. For those I've met along the way, who make their living from its lands and lochs, the raw, natural beauty of Skye must make it a wonderful place to live. One thing is for sure, thanks to its incredible natural bounty of ingredients, it's certainly a great place to eat.





PRIVAT  
COLLECTOR

# Case study

*Evocative of a lost era of glamorous travel, vintage luggage is finding new audiences and being put to new uses, writes Andrew Humphreys*

*Photography by Greg Funnell*

M

ENKO TEN CATE never checks in his luggage when he flies because he can't bear the idea that his case might get lost or stolen. He travels

with hand luggage only. His preferred case is a small Louis Vuitton item that dates from the 1930s. It is worth, he estimates, around €1,500, but that's not the point. (Its monetary value is almost insignificant compared with his wife's regular travel bag, a modern, carbon-fibre Henk carry-on, which sells for €28,000.) The point is that Ten Cate's case is a hand-crafted, historic item of quality, style and, viewed through the right eyes, a little romance. That it is just one of around 280 pieces of vintage luggage he owns in no way diminishes its appeal.

He is not alone in his appreciation of an age-patinated hold-all. When he is not overseeing his culinary empire, Alain Ducasse haunts flea markets looking for vintage suitcases to add to his extensive collection. French fashion entrepreneur Jean-Michel Signoles, founder of the Chipie clothing brand, used to do likewise. He was a passionate collector of Goyard trunks and cases, and accumulated around 600 of them before he took the ultimate step and bought the family marque in 1998.

Goyard, founded in 1853, along with Louis Vuitton (1854) and Moynat (1849), were the trio of family-owned Parisian *malletiers* (trunk makers), whose ateliers produced the essential accessories for the international travel set from the mid-19th century until the advent of commercial aviation ushered in the era of cheap lightweight vinyls and plastics. Their bespoke baggage ranged from sturdy steamer trunks, flat-topped and low for storage under cabin beds, to wardrobe trunks, which had to be stood on end before opening to access the drawers and hangers inside, to shoe cases, hat boxes and picnic baskets. What made their reputations, however, were the 'special order' pieces, fashioned for maharajahs, czars, film stars and wealthy industrialists: a trunk hiding a foldable camp bed for Congo explorer Pierre Savorgnan de Brazza; a trunk with drawers for Abdülhamid II of Constantinople; a suitcase for dolls for Elizabeth,



*Dutchman Menko ten Cate at home in Amsterdam, among his collection of vintage luggage. His favourite carry-on case is on the floor beside him*



# FRAGILE

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*‘Everybody has all the new things, but they want to be special, so now they buy old trunks’*

future queen of England; a library trunk to hold books and a typewriter for Ernest Hemingway.

Of the three marques, Louis Vuitton is the most collectable today, thanks to its continued high-profile presence as a prestige global brand. Accordingly, when it comes to auction, vintage luggage has traditionally been included in sales of couture and handbags, says Clare Borthwick, textiles specialist at Christie’s in London. It has been sold to the market that buys Hermès and Chanel, a market enamoured of the LV logo and which finds a well presented trunk makes an attractive branded coffee- or side-table. As Ten Cate says, ‘Everybody has all the new things, but they want to be special, so now they buy old trunks, especially Louis Vuitton.’

The market is changing, though. Two years ago, the auction house included vintage luggage in its annual ski sale for the first time, offering trunks and cases to buyers of vintage travel posters for Chemin-de-Fer and Zermatt. The experiment was successful, with one item, a late-19th-century Louis Vuitton leather and brass-bound high trunk in striped canvas, reaching £37,250. Prices are more typically in the £1,500 to £10,000 range, says Borthwick. (The record price, incidentally, for vintage luggage was achieved in December 2011, when a set of three 20th-century, soft-sided cases and a hat box fetched \$110,500 at Christie’s New York – but then their previous owner had been Elizabeth Taylor.)

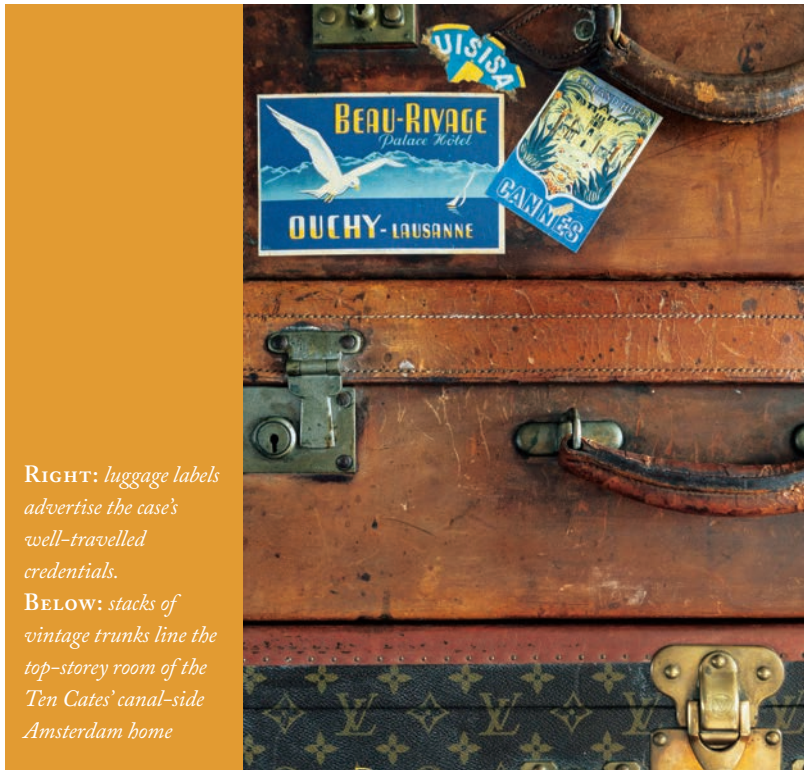
This June in London, for the first time vintage luggage will also be included in the auction house’s annual Art of Travel sale. Pieces will include a wardrobe trunk in orange Vuittonite canvas, with an estimate of £5,000–£7,000, a late-19th-century Vuitton mail trunk in striped canvas (£3,000–£5,000), and a 1930s black leather picnic case by Coracle and Asprey, complete with cutlery, ceramic and steel food boxes, condiment pots and glasses (£1,200–£1,500).

Menko ten Cate’s collection began with a humble leather suitcase, bought on a whim from an antique fair in England, where his wife, Kyra, was hunting for silver plate to resell in her shop back in Amsterdam. That was 20 years ago. The collection he has amassed in the intervening time now fills one



*OPPOSITE: vintage luggage need not be pristine – worn labels and bumps all add to the backstory. ABOVE: the LV monogram makes the company’s cases easy to identify but the history of other cases can remain obscure.*

*LEFT: Menko ten Cate outside the Ship Chandlers Warehouse*



*RIGHT: luggage labels advertise the case's well-travelled credentials.*

*BELOW: stacks of vintage trunks line the top-storey room of the Ten Cates' canal-side Amsterdam home*



side of a room that stretches the length of the top floor of the couple's 17th-century canal-side home. It overflows into several other rooms of what used to be a ship chandler's and warehouse, a place of creaky wooden floors and beams, drunken passageways and a notable lack of right angles. Cigar fanciers booked into the private dining room (called the Ship Chandlers Warehouse) that occupies the building's ground floor pass artfully piled cases on the landing of the staircase that leads up to the smoking room, which has a walk-in humidor regularly replenished with stock a friend brings over from Cuba.

For Ten Cate, what separates his luggage from the models still being produced by Vuitton, Moynat and Goyard today, is craftsmanship, 'the love the early makers put into each piece, the way they finish to perfection each stitch. It needed many people with different skills just to make one case.' There is also the history: some of his favourite pieces are those that tell the stories of previous owners' travels through hotel and shipping labels... the Beau-Rivage in Lausanne, the Clift in San Francisco, the Grand Hotel, Cannes.

## *'I'm going to be buried in that one,' says Ten Cate*

The stickers help in dating the luggage, as do changing styles: Vuitton's earliest luggage was in grey canvas, then stripes after 1872, checkerboard from 1888, with the famous monogram design appearing in 1896. In the case of Vuitton, dating is actually far more straightforward, because the company holds complete records of every piece sold since its founding. If you can supply the serial number, its archivists can tell you the date of manufacture, although that is as far as they will go: even if the item has been in the family for generations, they will never reveal any information about the buyer.

In the time he has been collecting, says Ten Cate, it has become increasingly difficult to find good pieces as quality vintage items become ever more scarce. 'It isn't that demand has necessarily grown,' he says, 'but the collectors keep hold of them, so there are not so many on the market.'

Occasionally, Ten Cate may loan out pieces (he has a fine Vuitton trunk designed to hold 30 pairs of shoes currently on display at Amsterdam's Tassenmuseum) but he doesn't sell. And certainly not the slender, two-metre-long black trunk made by Aux Etats Unis that lies at the foot of one towering stack: 'I'm going to be buried in that one,' he says.

# 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.



# PASSION FOR RUGS

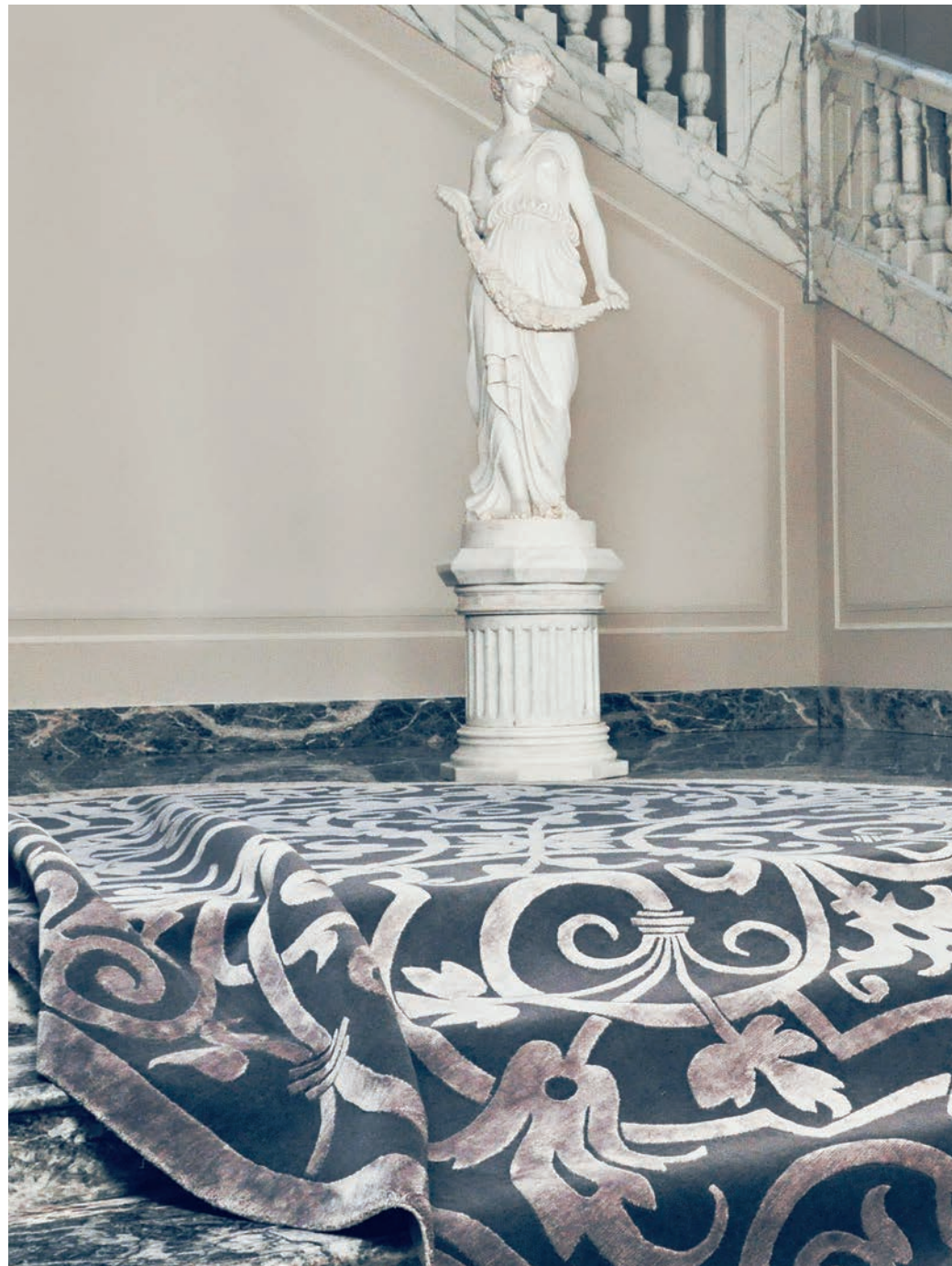
*Throughout history, hand-knotted oriental rugs have always been objects of fascination, desire and status*

**F**ROM THE FAR AWAY BAZAAR of Tehran, Sahrai's ancestors journeyed across Persia and the Caucasus in search of extraordinary carpets. Now siblings Ramine and Rana Sahrai belong to a family that has been dealing with handcrafted masterpieces for more than a century. They are true masters of their art, combining the expertise of oriental carpet weaving with sophisticated and contemporary designs.

Sahrai Rugs are entirely handmade, from the spinning of the wool to the weaving on the loom. They are unique, crafted by master weavers in Sahrai Ateliers in Iran, Nepal and India. Sahrai uses only the highest quality materials – natural silk, pashmina, linen and New Zealand wool – for their creations, to ensure durability, rich texture and subtle colour combination.

To this it has added a world-class team of in-house designers, resulting in beautiful contemporary rugs that will become heirlooms to be treasured for years to come.

These true works of art can be found at the flagship stores at Milan's Galleria Manzoni and Via Manzoni 45, right in the heart of the Fashion District. Here



luxury rugs are hung on the walls like tapestries, folded and enclosed in glass showcases and exhibited like gems, mounted on revolving stands to be admired from all angles.

Noor ('light' in Persian) is an exclusive collection of hand-made rugs designed in Italy, which possess a soft hand and a luminous sheen that lend elegance and shimmer to any interior.

The Sparkles Capsule Collection is a beautiful carpet range of hand-knotted silk rugs encrusted with more than 20,000 Swarovski Elements crystals.

The Parsa Collection offers the perfect balance between traditional and contemporary designs, combining prestige craftsmanship with the finest materials in every piece.







*Sahrai uses the highest quality materials to ensure durability, rich texture and colour combination*



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PRIVAT  
ART

# ABOVE THEM

*One of the 'Top 25 Wonders of the World' is soon to be mirrored under the sea off the Canaries. James Parry went to look*



# , THE WAVES



‘

T'S GOING TO BE THERE,' says Jason deCaires Taylor and waves his hand out to sea. We are stood on a headland in the south of Lanzarote and, according to the sculptor, the swathe of azure waters before us will soon be home to one of the most exciting art venues to be created in Europe for decades. The Museo Atlántico will be the continent's first underwater sculpture park, and it will be inaugurated with artworks designed and made by Taylor.

Born in 1974 and trained in London, the transplanted Englishman is a pioneer of subaquatic art. In 2006 he founded the world's first permanent underwater art installation at Grenada in the West Indies and went on to develop the Museo Subacuático de Arte (MUSA), off the coast of Cancún in the Gulf of Mexico. Since opening in 2009, MUSA has been included by *National Geographic* on a list of the 'Top 25 Wonders of the World' and is visited by up to 350,000 people each year. Five hundred of Taylor's sculptures are gathered there on the ocean floor, illuminated by an ever-changing kaleidoscope of naturally refracted light and enveloped by evolving marine life.

Now it's Europe's turn. Scheduled to open in late 2016, Lanzarote's Museo Atlántico is a joint initiative between the island's governing body, the Cabildo de Lanzarote, and the non-profit Fundación Helge Achenbach. Established to promote contemporary art on the island and to create a dialogue that connects art, environmental issues and sociopolitical concerns, the foundation was set up by art dealer and collector Helge Achenbach. Two sculptures from his personal collection, by Tony Cragg and Juan Muñoz, adorn the terrace of Taylor's studio in the Marina Rubicon, a high-end development in the resort of Playa Blanca. The studio has superb views over the marina and out to sea, and has been Taylor's base since he moved here from Mexico earlier this year.

Lanzarote generally, and Playa Blanca specifically, might not seem an obvious destination for art aficionados. The fourth largest of the Canary Islands, Lanzarote received over two million visitors in 2013, mostly drawn by the island's reputation for year-round sunshine and beautiful beaches. Yet moves are afoot to reposition the island as a high-profile cultural destination, building on the achievements of celebrated local architect and artist César Manrique.

#### PREVIOUS PAGES

AND LEFT: *Silent Evolution, eight metres below the waves off the coast of Cancún in the Gulf of Mexico.*

RIGHT: *algae and coral colonise one of Taylor's sculptures – as intended*





*Lanzarote will soon be home to one of the most exciting art venues to be created in Europe for decades*

*Once underwater the sculptures transform from purely manmade creations into artificial living reefs*



Alarmed by the potential impact of uncontrolled tourism on his home island, as early as the 1960s Manrique was lobbying for the protection of Lanzarote's vernacular built heritage and for a contemporary architecture that paid homage to traditional materials and spatial design. Practising what he preached, he set out a series of design guidelines – no high-rise buildings allowed, for example – and masterminded a host of remarkable projects before his death in a car crash in 1992 at the age of 73. His achievements included the remarkable Jameos del Agua, a nightclub and concert venue fashioned from a dramatic natural cave setting.

Taylor's sculptures dovetail neatly with Manrique's wider legacy of art in the landscape, drawing on the island's elemental qualities and extraordinary scenery. Lanzarote was convulsed by a series of violent volcanic eruptions during the 18th century, with lava spewing over a quarter of the island, burying entire settlements and much of the productive farmland. The epic expanses of solidified lava streams, ash domes and extrusive rock formations define the island today. Taylor recently placed a series of temporary sculptures around the island, human figures marching across lunar landscapes. Meanwhile the region remains geologically volatile: an underwater volcano off El Hierro, the smallest island in the Canaries, is constantly rumbling and threatening to erupt.

The location for the Museo Atlántico is approximately 50m offshore, in shallow water some 10m deep. The flat sandy seabed provides the ideal environment for Taylor's sculptures, which will be prepared in his studio and then cast in a boatyard nearer the shore before being winched into position by cranes. 'The conditions here are generally benign,' he explains, 'and we are on the leeward side of the island, so it's sheltered from the prevailing wind.'



**OPPOSITE:** *Vein Man is constructed of a network of tubular highways for coral to travel along.*

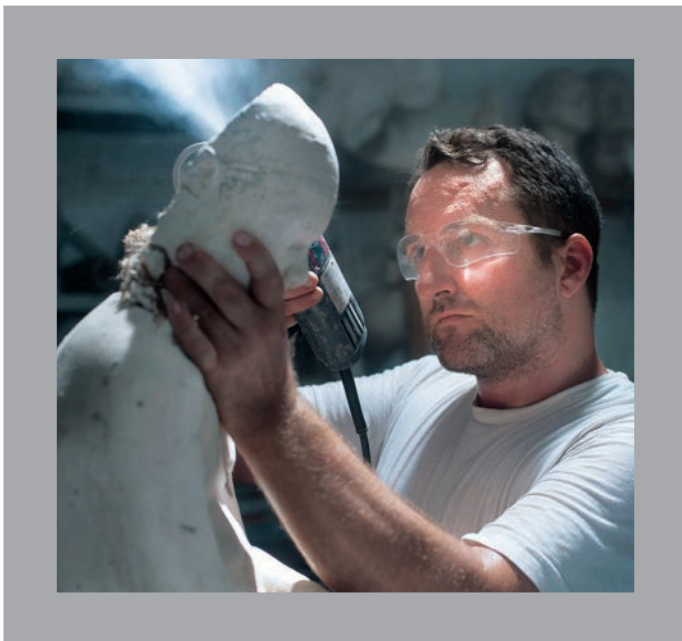
**THIS PAGE:** *39-year-old British sculptor Jason deCaires Taylor and some of his creations.*

**NEXT SPREAD:** *Banker at Cancún's Museo Subacuático de Arte*

The water is very clear but also relatively cold, and while in tropical Cancún Taylor goes scuba diving in shorts and T-shirt, here he dons a dry suit. The difference in sea temperature will have a bearing on how the sculptures in the Museo Atlántico will evolve once immersed.

In his previous projects Taylor has intended that his sculptures, once underwater, transform from purely manmade creations into artificial living reefs that sustain life and become their own independent ecosystems. 'The higher the sea temperature, the more rapid the growth of formations,' he explains. 'At Cancún it was just months before the sculptures became encrusted with algae, sponges and other marine organisms. Here the process will be much more gradual.' Taylor expects his Museo Atlántico pieces to remain quite clean, but still develop a thin white patina of calcium that will give them what Taylor hopes will be a 'Pompeii-esque' look: 'I'm making the sculptures more individual in shape and expression, because I'm expecting that they will retain their original character for much longer here.'

The layout of the Museo Atlántico will follow the pattern of MUSA, with a series of underwater installations that can be accessed by visitors in different ways. These will include scuba diving, snorkelling, glass-bottomed boats and even a submarine. Visitors will be encouraged to join approved guided tours, but the intention is for the site to not be overly controlled. 'The rules on access to artworks in the sea are obviously not the same as for those on land,' explains Taylor, 'and so the visitor and curatorial experiences are dramatically different too.' A terrestrial visitor centre is planned, with webcams and other viewing options for those who prefer to stay on terra firma.



*At a time when up to 70 per cent of the  
from destructive human activity, Taylor is*





*world's coral reefs are under potential threat  
offering an artistic and practical solution*



The underwater museum will feature a series of installations built around an underwater botanical garden containing works inspired by the indigenous flora of the island. It will be approached by an entrance gateway that has crowds of sculptural seabed visitors streaming towards it. Taylor is working on these at present. He is a specialist in 'life casting', in which a mould is taken directly from a real-life person. He finds his models in cafes and bars, or on the street, but for this project he is also planning a new approach. 'We will be offering people the chance to be immortalised under the sea,' he explains, 'in return for a donation to the Fundación.'

The moulding process can take up to two hours and sees the model covered almost entirely – only the nostrils are left clear, for obvious reasons – in a layer of alginate, a natural form of viscous gum similar to that used by dentists when preparing dental impressions. The alginate gives super-high definition, right down to tiny wrinkles and even skin pores. Fabric strips and a fast-drying plaster shell are applied on top of it and, once dry, the whole casing is cracked open to serve as a preliminary mould for the future sculpture. 'Reactions to the experience are really interesting,' says Taylor, 'with some models going into a meditative state inside the mould or even falling asleep.'

With powder kegs like El Hierro likely to blow at any time, the context for the new underwater sculpture park could not be more compelling. 'Lanzarote's volcanic landscapes have a primeval quality that suits my work,' says Taylor, 'and this character extends under the sea.' With the island's landforms and seascapes in a constant state of metamorphosis, the new museum and its installations are designed to highlight the delicate and evolving character of man's relationship with the fragile marine environment. 'My works



*ABOVE: sculptures being lowered onto the seabed in Cancún.*

*BELOW: a sea-change turns two statues into something rich and strange*



hopefully demonstrate how human intervention can be positive and life-enhancing,' he says.

At a time when up to 70 per cent of the world's coral reefs are considered to be under potential threat from destructive human activity – which can include unmanaged tourism – Taylor is offering an artistic and practical solution. He makes his works from marine-grade cement with a neutral pH level and uses fibreglass and stainless steel – rather than corrosive and polluting iron – for the supports and fixings. The sculptures are designed with niches and crevices for marine organisms such as algae and sponges to colonise naturally and in some cases nature is given an additional helping hand: Taylor salvages fragments of living coral that have broken off in storms and fits them into clamps on his sculptures. In most cases these corals regrow, helping transform the sculpture.

The Museo Atlántico will not only provide a window on a largely hidden underwater world but also offer opportunities to experience at first hand artworks that are designed to be in a constant state of artistic and ecological transformation. They do not conform to conventional perceptions of sculpture, and nor is Taylor confining himself to artistic life entirely below the waves: this summer a series of his floating, tethered figures can be seen striding across the sea off Brazil as part of the celebrations for the World Cup. 'I shall never turn my back on terrestrial art,' he laughs, 'but somehow the ocean offers a much greater range of opportunities.'



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PRIVAT  
TRAVEL

# Tales of the New West

*In the 21st century, real cowboys hug bison,  
says rookie rancher David Whitehouse*

*Photography by Nick Hall*





A

FIVE-HOUR DRIVE SOUTH OF DENVER, Colorado, are some of the most scenic and ecologically diverse landscapes in the whole of the United States. High

grasslands are fringed by dense forests. Fine golden sand is combed by wind into rippling desert dunes improbably topped with snow. There are wetlands and lush meadows that collapse into creeks. It's wild and elemental, as if Mother Nature used Colorado as a practice canvas for the testing of her new best paintbrush.

Wild bison still roam here beneath the impossibly high, wide skies. And they are still trailed by a lone figure on horseback, his wide-brimmed hat cutting an iconic silhouette. It could be the America of centuries past – a glimpse of a nation's very DNA. In fact, archeologists from the Smithsonian Museum of Natural History have uncovered bison bones 11,000 years old in this region, alongside evidence of early Native American habitation. This is where you find the Zapata Ranch, a 103,000-acre livestock operation on the eastern



**PREVIOUS SPREAD:**  
*some of the Zapata Ranch's 2,000 head of bison.*  
**HERE:** *Colorado's dramatic scenery embraces both desert sands and mountains that are snow-capped in winter*

*It's wild and elemental, as if Mother Nature used Colorado as a practice canvas for the testing of her new best paintbrush*





LEFT: at Zapata, stetsons and spurs are just part of the daily uniform, as worn here by real-life cowboy and the man in charge of looking after Zapata's bison herds, Jeff Gossage (right)



edge of the San Luis Valley. It also has a luxurious lodge that welcomes guests to enjoy the rugged scenery and, should they wish, learn something about looking after a bison herd, and the ambitious conservation programmes aimed at preserving the surrounding land and promoting its biodiversity. Zapata is owned by the Nature Conservancy, the biggest non-profit conservation group in the world, and managed by Ranchlands, a Colorado-based ranch management company. It's a unique partnership, specialising in the holistic management of wildlife, cattle and bison, whose purpose is maintaining a way of life with its roots in the Old West but bringing it bang up to date.

It's early morning, the sky still a newborn pink, when I first meet Jeff Gossage, cowboy, and the man in charge of maintaining both Zapata's animals and acreage. Today, Jeff and ranch manager Kate Matheson are allowing me to shadow them as they herd bison. Before we can head out, I have to be shown how to saddle my horse, Cinco. It's important, Kate says, that visitors learn and don't just 'do'. Which means it's a slow process and the sun is well up by the time I'm ready. I have the impression that Kate and Jeff would normally be long gone by this time.

Bison were hunted to near extinction for commercial gain in the 19th century, but more recently ranches like Zapata have revived their ailing fortunes. Jeff and Kate oversee a 2,000-strong herd that roams the giant pastures as freely as they have for millennia, with no branding, supplemental feed or weaning. Some things have changed though. Kate explains that at Zapata they borrow techniques from the teachings of Mary Temple Grandin, a doctor of animal science, engineer and professor at Colorado State University, who famously used her own experience of autism to inform her work in humane livestock handling processes.

She created the 'hug box', a device to calm people with autism in times of stress, and she theorised that the same logic of holding someone or something securely, tightly and, above all, soothingly, might work equally for bison. Hardy and unbothered as they look, it turns out bison are susceptible to stress, and when stressed they become difficult to handle. Each year when it's time to corral the animals for tagging and vaccinations, Zapata funnels them through its own super-sized version of the hug box to ease bison anxiety.

*He packs a Samsung rather than a Colt but, make no mistake, Jeff's a real cowboy alright*





We have been riding for a couple of hours, during which time I have finally adjusted to the rhythm of Cinco's trot so that my spine no longer feels as if it were being jackhammered. Still, it's some relief when Jeff calls us to a halt.

'See them?' he asks. I scan the widescreen horizon, following the line of his finger, but see nothing. We ride on and soon I start to make out a few small black blots in the distance. We get closer and over the next 20 minutes these take the form of a huddled herd of a hundred bison or more.

Even for non-Americans, few combinations of time and place carry the pulpy romanticism of the Old West so

powerfully. We have Hollywood to thank for that and its mythologisings of the frontier man roaming in stetson, boots, spurs and red-shirted freedom, rough but righteous, with a low-slung gun for when his few words won't do. A stay at a working ranch like Zapata is for its escapist guests an opportunity to act out that fantasy in the company of someone like Jeff, who is the real deal. Jeff's father was Goose Gossage, who played for the New York Yankees and has his name inscribed in the Baseball Hall of Fame, but the family is Colorado born and bred. Jeff lives out in a remote little house on the prairie, and though it might have a satellite dish and he might pack a Samsung rather than a Colt, make no mistake, Jeff's a real cowboy alright.



*Hardy and unbothered as they look, bison are susceptible to stress, and when a bison becomes stressed, that means trouble*



*Bison graze against a backdrop of the San Juan Mountains. Here, the weather can change rapidly with snow, rain and hot sunshine all in one day*





PHOTOGRAPHY STEPHEN WEAVER AND NICK HALL

*TOP: riding all day is hard, but comfort awaits at the Zapata guest lodge*

*ABOVE: ranch manager Kate Matheson, whose mission is to promote Old West values*

We bring our horses up behind the herd and some of the bison at the rear noticeably bristle. Jeff observes that since the last time he moved the herd, three of them have had calves. The youngsters' mothers stand over them, each one a solid, beefy ton of protective maternal instinct.

Moving bison, in this case across a couple of miles of arid land, is no easy task. Exercising a complete mastery of their horses, Jeff and Kate gently cajole them this way and that, rounding up the stragglers, driving them forward by careful positioning, keeping enough distance not to spook the herd into a stampede. The cattle are directed toward an open gate in a fence that runs far out of sight. All is going well until one of the largest of the animals, right at the rear, halts and slowly turns to face us. She is as big as a family car and though her face remains expressionless, I can almost feel her anxiety and fear. Then she charges. Jeff looks at me. 'Go!' he shouts. 'Go!'

I spur my horse and we're racing away across the sandy plain. My heart is thumping and I look at Jeff who is galloping beside me and he's laughing. Then I'm laughing too, riding hard but laughing. This, I think, is what it feels like to be a cowboy.

*For more information on the Zapata Ranch, visit [www.zranch.org](http://www.zranch.org)*

PRIVAT  
AIR

# Better Together

*AirClub is proud to announce  
its new partnership with  
Kempinski Hotels*

BELOW: *the Yangi  
Lake Kempinski Hotel  
Beijing is designed to  
resemble the rising sun.*  
RIGHT: *the  
Presidential Bedroom*

AIRCLUB PRIDES ITSELF ON ITS ATTENTION TO DETAIL, premium service and luxury at all levels. As such, any company that wishes to work with this corporate jet alliance must meet its exceptionally high standards. This is how AirClub met its match in Kempinski Hotels – Europe’s oldest luxury hotel group with properties around the world – and decided to establish a long-term partnership.

The Kempinski family originally started out as wine merchants, but in 1897 they took a leap of faith, opening their first hotel in Berlin. Over the next 50 years, Kempinski opened two more properties in the city, but the onset of two world wars put on hold any plans for further expansion – and the Kempinski family fled to America to escape the



events of WWII. The Kempinski's three hotels were all destroyed in bombing raids. But in 1951, the company renovated one of the ruined buildings, at 27 Kurfürstendamm, reopening it as Hotel Kempinski. It was Berlin's first modern, progressive five-star hotel and enjoyed a reputation as the city's sole luxury hotel for 20 years.

In the following years, the Kempinski brand added properties in new cities to its collection. In 1957 it took over the management of the Hotel Atlantic in Hamburg; in 1970 it took a 50 per cent share of the control of the Hotel Vier Jahreszeiten in Munich; and, in 1977, opened the Kempinski Hotel Gravenbruch in Frankfurt.

Then, in 1985, German airline Lufthansa bought shares in the company, which gave Kempinski the capital and clout it needed to expand abroad. Shortly after, the brand's head office opened in Geneva. Today, Kempinski specialises in the management of luxury hotels around the world, with 73 properties in 31 different countries.

Over the years, Kempinski Hotels has amassed a network of valuable key partners, establishing long-standing relationships with experts in the field of travel and luxury. AirClub and Kempinski's alliance, forged in 2013, is one such relationship – a union of companies and a union of core values. Both are based in Geneva and both strive to offer exceptional services in the air and on the ground for their clients. And, of course, it is AirClub's customers and Kempinski's guests who will benefit most from this partnership. Guests staying at any of Kempinski's

## *The alliance's timing could not be better as Kempinski announces 12 new hotels for 2014*

hotels will have access to AirClub's fleet of private-charter jets – the largest in the world. They can also book charter flights through the hotel's concierge service. And, in turn, AirClub's clients enjoy exclusive rates when staying at Kempinski hotels.

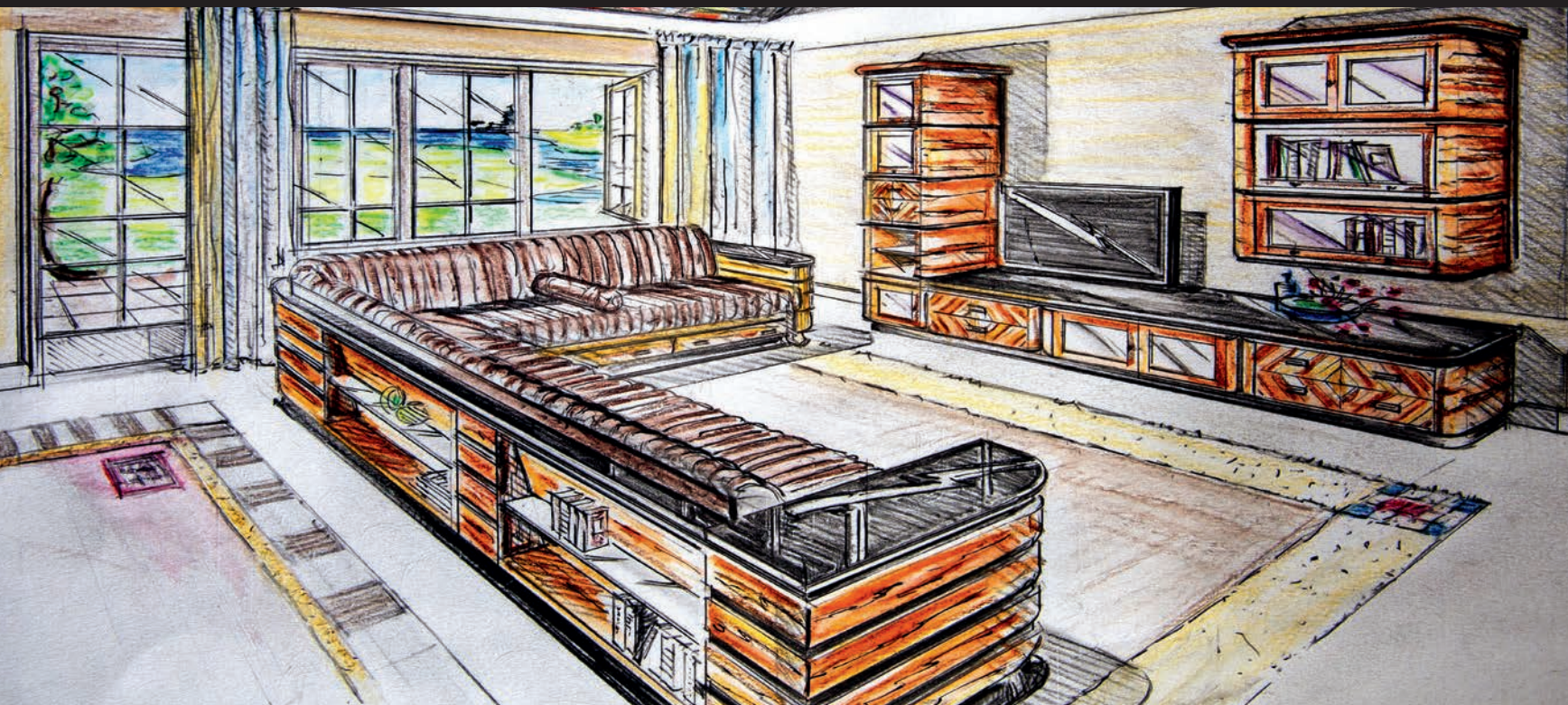
The timing of the partnership could not be better, as Kempinski announced 12 new hotels across the world will join its portfolio in 2014. This summer, Kempinski will take over Yanqi Lake, a

large project in China. Located 60km from Beijing, this spectacular hotel complex comprises the futuristically designed, sunrise-shaped Yanqi Lake Kempinski Hotel with 306 rooms and suites. The Yanqi Lake State Guesthouse managed by Kempinski has 111 rooms and suites, and 12 boutique hotels on a private island, with a total of 178 rooms.

Kempinski are also behind the only luxury hotel to open in Djibloho, the future capital of Equatorial Guinea. Set in tropical rainforest, the Grand Hotel Djibloho Kempinski has 450 rooms and suites and 50 private four-bedroom villas. In the Rwandan capital of Kigali, the Hotel des Mille Collines (meaning 'a thousand hills', after the dramatic mountains that surround the city) has 112 rooms and suites.

Later this year, Kempinski will also be unveiling its second property in Cairo. The Royal Maxim Palace Kempinski Cairo will be in the fast-developing district of New Cairo and will have 247 rooms and suites, with a 1,900m<sup>2</sup> Resense spa, a club and a ballroom with capacity for more than 3,000 guests.





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# About AirClub

*PrivatAir is one of the founding members of AirClub,  
the world's leading corporate jet alliance*



FOUNDED IN GENEVA in October 2012, AirClub is one of the largest fleets of corporate jets in the world. The alliance consists of nine members based in eight countries: ACM Air Charter, Air Alsie, Air Hamburg, FlyingGroup, GlobeAir, Masterjet, LEA, Prime Jet and PrivatAir (for more details, see over). All AirClub members operate to the highest standards in the aviation industry, ensuring the safety of employees, customers and suppliers, and all share common values.

The alliance's mission is establish itself as a pioneer in business aviation, execute leadership by its defined principles and processes, and set a new industry standard that others in the aviation industry will seek to imitate.

Each company retains its identity, but by flying with a member of the AirClub alliance, passengers will benefit from the convenience of a straightforward and streamlined booking process that reflects global reach, while providing its customers with reliably exceptional services.

Currently, AirClub operates 127 business jets divided into a wide variety of different types of aircraft (see right).

When booking, every detail of the specific jet will be online, with images of the cabin, precise

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flight times and, of course, the name of the operator. 'Our aim is to make booking a private jet as straightforward as renting a car,' says Christian Hatje, Senior Vice President Business Aviation for PrivatAir and now also President for AirClub.

There is no middleman and no hidden costs; everything is transparent and the business traveller will be the ultimate winner. 'Our customers expect premium service and luxury at all levels,'

says Hatje, 'and one of the biggest luxuries for them is often time. Our AirClub booking platform helps them gain some of their valuable time back. By using *AirClub.aero* they'll be able to find the right jet for their needs with just a few clicks.'

The launch of the booking website was just the first step for AirClub. Consequently, in 2015 new members will be brought in and the alliance will grow to cover Turkey, China, the US and the Middle East.

Founded in 1964 in Baden-Baden, Germany, where the company remains headquartered until today.



The World at Your Command


Founded in 1988 and based in Sonderborg in Denmark, Air Alsie is the largest provider of executive jet services in northern Europe.



Founded in 1997 in Hamburg, from where it operates prop planes, private jets, a flying school and its own exclusive lounge.



Since 1995, FlyingGroup has been the go-to company for private and business flights in the Benelux and France.



Austrian-based GlobeAir was founded in 2007 with the intention of setting new standards in the Air Taxi industry.




LEA has bases sited around the UK capital, at London City, Farnborough, Biggin Hill, Luton, Stansted, Abridge and Oxford.



Geneva-based MasterJet has 22 years of experience operating different types of aircraft from Cessna Citations up to Airbus A320s.



Prime Jet was established in 2002. Based in Scottsdale, Arizona and Van Nuys, California, the company has a diverse fleet of jet aircraft.



Established in 1977, PrivatAir's clients include royalty, celebrities and captains of industry, as well as international airlines.

  
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