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Welcome to the latest edition of Halcyon magazine. Designed with our clients and friends in mind, the publication brings an insightful approach to culture, lifestyle and travel. This issue we meet an entrepreneur who has made a business out of classically styled British cars, gain insights into the world of Old Master paintings, find out why one of Sweden's top chefs has developed a love for baking and catch up with an adventurer who's set himself the task of swimming around the entire coast of Britain. I hope you enjoy the magazine and I look forward to seeing you at one of our FBOs soon.

Paul Norton Managing Director, Harrods Aviation



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Foreword



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in the Dominican Republic

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Watches Urwerk's UR-IIIC marries retro styling and mechanical brilliance

Urwerk is a watch brand renowned for producing models with huge mechanical complexity. The Swiss firm's new UR-IIIC is innovative even by its own standards, featuring driving-watch-style design, with the time display on the side rather than the top. Minutes and hours can be read on the right and left reels respectively. Urwerk co-founder Felix Baumgartner explains the timepiece's complexity thus: 'A mechanical watch is like the first steps towards enhanced intelligence: a machine that becomes part of you and which gives you information in return for energy. It's an exchange. You take care of your watch and it will provide you with a lifelong service.' Fair enough. The company adds that it took some inspiration from the film Blade Runner when it designed this watch and retro features include a linear minute indicator on the face. Seconds meanwhile are shown on the top of the watch via a magnified window that shows them passing at five-second intervals. Next to the seconds' display is a hefty cylinder which is actually the crown; the object that winds the watch and sets the time.

The UR-IIIC isn't all about mechanical complexity. This is a large item to have adorning your wrist and it's going to turn heads by its looks alone. It's also water resistant to 30m and retails for CHFI 30,000 (£100,000) urwerk.com











Inspired by *Blade Runner*: the imposing UR-111C



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Travel Chalet du Crêt brings a slice of historic charm to Val d'Isère

Chalet du Crêt began life as a dairy, where monks made cheese derived from the sheep and cattle that once grazed these slopes. Built in 1632, it recently re-opened. following a two-year transformation, as a luxury ski chalet, albeit one that bears hints of its former life in the huge beams that support the ceilings and walls, the original stonework, and a chapel that still survives in the garden.

Other amenities include a cinema room, a wine cave, and a spa with a sauna, a hammam and an outdoor hot tub. For children, there is a den, a climbing wall and a lounge with a TV.

Located in a quiet corner of the hamlet of Le Crêt, and walking distance from the centre of Val d'Isère village, the property sleeps up to 12 people and comprises six en-suite bedrooms spread across three floors, with a large open plan living and dining area.

Owner Bramble Ski also offers guests dedicated chauffeurs, private chefs and concierges who can arrange in-chalet ski and boot fittings. Prices for Chalet du Crêt, sleeping up to 12 in six bedrooms, start from £27,500 per week on a catered basis. brambleski.com











VARDIKOS & VARDIKOS

BESPOKE RESIDENCY AND CITIZENSHIP SOLUTIONS FOR THE DISCERNING



Exhibitions Japanese galleries relaunched at London's British Museum

Following a nine-month renovation, the Mitsubishi Corporation Japanese Galleries reopened at the British Museum in autumn 2018.

They display highlights from the museum's extensive Japanese collections, one of the most comprehensive outside Japan. Improvements to design and infrastructure mean the

430 artworks and artefacts on show are more interactive and tell their story with greater clarity.

Several major new acquisitions are on display in the galleries for the first time. The centrepiece is a newly acquired Edo period set of Samurai armour.

Made in the 1700s, it bears the crest of the Mori clan, whose lands were in the modern Hyõgo prefecture. Japan was largely at peace during the Edo period, from 1615-1868, and considerable artistry and craft skill was lavished on such armour, intended more for ceremony and display than for battle.

Hartwig Fischer, director of the British Museum, said: 'The museum has one of the most comprehensive collections of Japanese art and objects outside Japan and we actively collect contemporary and modern works. These newly refurbished galleries will now allow for a deeper understanding of a fascinating culture and an important country, and ensure the displays remain lively and engaging, attracting repeat visitors.

The refurbishment has been made possible with the support of Mitsubishi Corporation, which has sponsored the galleries since 2008, and has confirmed a further 10year partnership with the British Museum.

Inside the newly restored galleries (below), and two of the highlights on display







Worth it for the view alone? The Gherkin is now host to Helix, focused on regional, seasonal British classics



Restaurants

London's latest restaurant launches range from upscale Turkish street food to the modern British classics served in the iconic Gherkin tower

Words: Nick Savage

Gazelle

Gazelle (right and far right), whose stylish interiors are luring diners and drinkers alike to the heart of Mayfair Tony Conigliaro is perhaps London's most famous bartender, paving the way for other mixologists with the opening of 69 Colebrooke Row, Bar Termini and Untitled; the last





of which saw him join forces with Rob Roy Cameron, a Botswanaborn, el Bulli-trained gastronomical *Wünderkind*. For their second outing, they've settled on a three-storey townhouse on Albemarle Street in Mayfair. Guests are whisked up by lift to the first-floor dining room or



the second-floor bar, both painted in eye-popping primary colours. Diners and drinkers alike will be equally rewarded with mind-bending flavours.

Rüya

Anatolian cuisine has become rather trendy in London of late, and Rüya is no exception. Perched just off Grosvenor Square in Mayfair and designed by d.ream Group with Conran & Partners, the long dining room is a sight to behold, replete with Turkish tiles, raki stills and immensely comfortable furnishings. The bar, aka the Mekan, draws inspiration from all corners of the country from the Mediterranean to the Black Sea. Chef Colin Clague (formerly of Zuma and Caprice Holdings) has done the same with the dishes, elevating Turkish street food classics to suit the most demanding international palates. Taken in total, its pure elegance deserves to be a major hit

Helix

Arguably still London's most iconic skyscraper, the Gherkin has been



home to one of the city's most spectacular dining rooms since Searcy's launched in 2003. Now, for the first time ever, they've opened their doors to the public following a rebranding as Helix and the introduction of Daniel Loftin as head chef. An outsized hydrangea bush was installed in the centre of the room to pay homage to the seasonality of the new menu, which uses local produce where possible to create an eclectic, modern British menu. And the

new menu, which uses local produce where possible to create an eclectic, modern British menu. And the 360-degree panoramic view from the 39th floor is certainly a feast for the eyes.

St Leonards

East London is arguably the nerve centre of culinary innovation in the capital and Shoreditch's St Leonards is one of its most ground-breaking restaurants, headed by two excellent chefs with different approaches. The minimalist/modernist dining room offers two performance stations poking out from the open-plan kitchen: a raw bar captained by Jackson Boxer and a wood-fired forge by Andrew



The Diary

Clarke. This results in a menu that is at once meaty and smoky, yet fine and finessed. Of all 2018's launches, St Leonards seems most likely to become one of the critical darlings while also pleasing the clientele.

Hans' Bar & Grill

Chewton Glen and Cliveden House are arguably two of the most elegant



hotels in the Home Counties. If you want a taste of Iconic Luxury Hotel's hospitality in London, you don't need to travel any further than Sloane Square. Nestled in 11 Cadogan Gardens hotel on Pavilion Road, Hans' Bar & Grill is quickly earning a reputation as one of Chelsea's best restaurants, with a comfortable highspec setting and top-class food from chef Adam England.



Inside St Leonards (far left), among whose dishes is this spectacular spider crab (left)

The elegant Hans Bar & Grill (below): a venue that conjures up dishes that are artworks on a plate (left)

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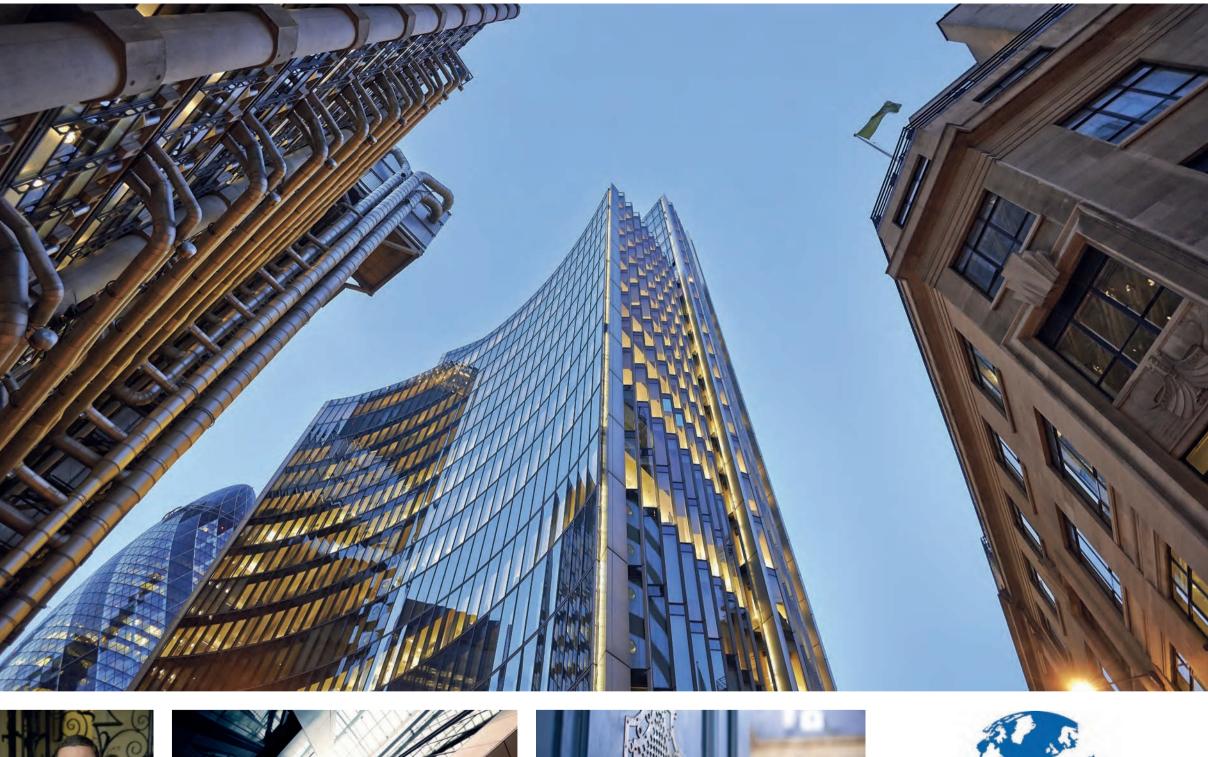
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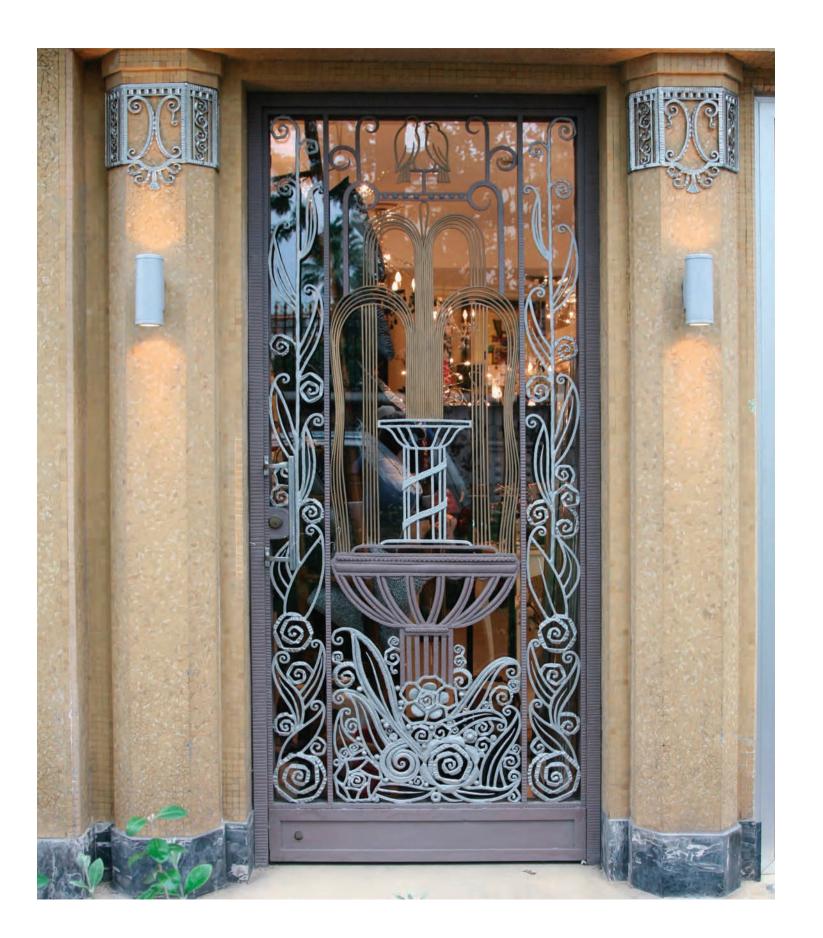












Zeniths of a genre

Designer, film-maker and former Oscar winner Arnold Schwartzman has travelled the world recording Art Deco architecture on camera

Words: George de Grey

ne of Hollywood's living legends, Arnold Schwartzman believes he can trace his interest in Art Deco architecture and design almost as far back as the cradle. 'It probably stems from the fact that I was born in that era,' he says.'My home [in Margate, Kent] was adjacent to the 1930s Moderne-designed Palm Bay



Estate. I recall that one of the home-owners had painted Tudor beams over the white stucco façade of his house. He obviously wasn't a fan of the Moderne style. 'In the late 1930s my father was a waiter at London's Savoy Hotel. In 1929 the hotel and its adjoining Savoy Theatre, its décor designed by Basil Ionides, embraced the new Art Deco look, as did the sleek ebony cat, 'Kaspar',

A segment of the façade at Nice's Office de Tourisme (left) and one of the city's Art Deco doorways (far left)

The style influenced everything from transportation to fashion, jewellery, furniture, and last but not least, architecture

the hotel's mascot. As a child, I was privileged to stroke that cat when I visited the hotel.'

Schwartzman began his career as a cinema projectionist, before moving into graphic design and securing a job in California. He would go on to diversify into film making, winning an Academy Award for Best Documentary with the harrowing *Genocide*, an account of the Holocaust narrated by Orson Welles.

He would later design an iconic poster for the Oscars, but throughout his long career it seems no creative genre has gripped him quite like the Art Deco style of his youth. Schwartzman's latest book, *Art Deco City*, brings together some of his many thousands of photographs of the architectural style, taken over decades and highlighting the genre's varied influences that included ancient Egypt, Moorish and Mayan motifs and the Cubism, Fauvism and De Stijl movements.

In it, he showcases some of the buildings that have most impressed him on his numerous travels.

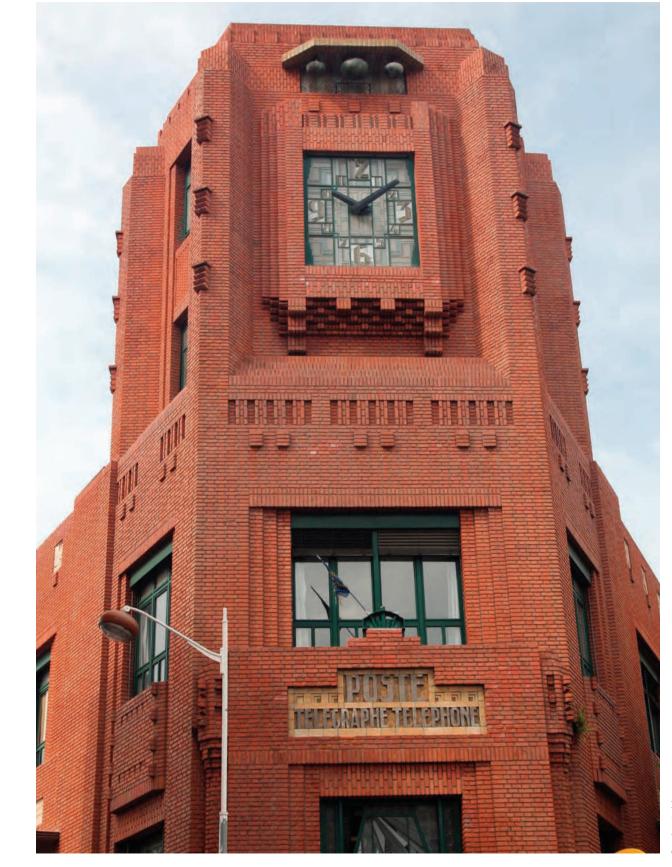
He explains: 'As a documentary film-maker, and as an occasional on board cruise ship lecturer, I've had the good fortune to travel extensively with my camera. 'I've built up a large collection of photographs and I've selected the images that I feel best demonstrate the essence of Art Deco.'

He adds:'The style influenced everything from transportation to fashion, jewellery, furniture, and last but not least, architecture. New materials came into play, such as plastics, chrome, Vitrolite glass and lacquer. Popular motifs abounded, such as fountains and waterfalls, flora and fauna, lightning bolts, plus Ziggurats and Zodiacs.' France features strongly in the collection, as the country witnessed the first flowerings of the movement. Schwartzman recalls:'I made my very first venture abroad just after the Second World War, to spend my school holidays with my great aunt and uncle in Paris.' Arriving at Calais, he boarded the Pullman Flèche d'Dor (Golden Arrow) boat train, within whose plush, Deco-

inspired interiors he travelled to the French capital, a city that even after the ravages of war still held some superb examples of what at the time was still a novel style. Schwartzman adds: The city's known for its grand department stores: Galeries Lafayette, Au Printemps, Le

Bon Marché and La Samaritaine. They all provide heavenly light onto shoppers from their beautiful Art Nouveaustyle, leaded glass skylights. In 1933, the La Samaritaine store underwent structural changes by architect Henri





Details at the post office in Nice, built in 1931, hint at the cutting-edge technology of its day



Interview

An enduring rumour is that the Nice post office (left) was originally intended for Lille, but architect Guillaume Tronchet recycled his plans

STEINUNN





'I remember climbing up to the first floor of the Eiffel Tower and enjoying the vista of the city.'

Sauvage, adding Art Deco elements to its existing architecture.

'I remember climbing up to the first floor of the Eiffel Tower and enjoying the vista of the city before me. Across the bridge below I could see the Palais de Chaillot, built in the Moderne style for the 1937 World's Fair.' Even today, more than 70 years later, Schwartzman recalls that first visit to the Palais with fondness.'I was impressed by sculptural pieces and the bas-reliefs, especially eight gilded female statues that flanked the building's vast tiled concourse.'

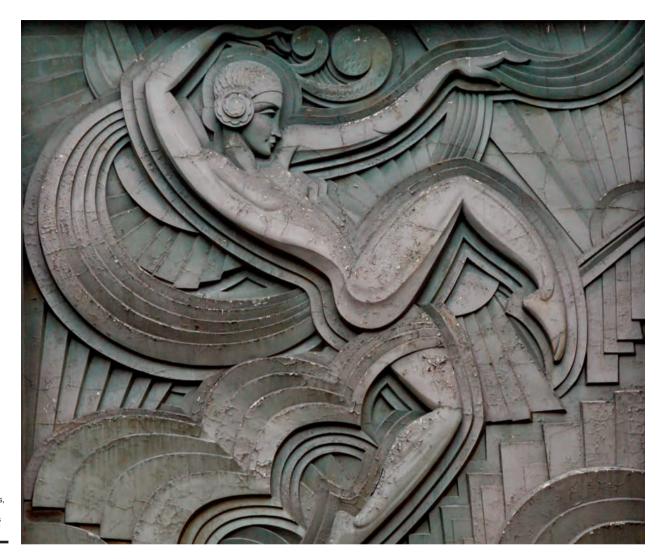
Among his other favourites are the façade of the Folies Bergères, designed in 1929 by Maurice Picaud (Pico), which was almost lost for good, but has since been restored to its former glories.

And his interest is not focused purely on the famous buildings, he adds. 'You can find an endless variety of

Interview



This façade at the Office de Tourisme in Nice portrays the charm of the region (above); Parisian dairy (left)



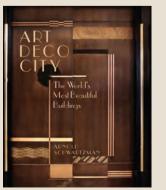
The Folies Bergère in Paris, prior to a restoration that saw iconic figures such as this re-painted in gold leaf

The essence of style

Art Deco City, The World's Most Beautiful Buildings, by Arnold Schwartzman, features more than 400 photos taken in cities across Europe, Australasia and the Americas.

The book captures the essence of Art Deco and its influences. From the iconic Chrysler Building in New York, the Hoover Building in London and Palais de la Méditerranée in Nice to theatres, shopfronts, factories, fire stations, hotels and private residences, it showcases some of the world's most beautiful buildings, proving why Art Deco has stood the test of time.

Arnold Schwartzman is an Oscar-winning filmmaker, a renowned graphic designer, and the author of several books on Art Deco architecture.



Art Deco-designed wrought iron doors at many of the palatial residences throughout the city.

'Art Deco butcher shops abound, with lush marble façades sporting a variety of Deco lettering styles. Viewing so many stunning examples of the city's Art Deco delights assured me that "We'll Always Have Paris".

His interest in France's Art Deco legacy did not stop in Paris, Schwartzman adds. 'On our family's winter holidays, my father would drive us to the south of France, to stay in Nice or Cannes. I found the Mediterranean style of architecture differed to that of Paris, reflecting the warmth of the sun. You can see this in buildings such as the Palais de la Méditerranée, which displays giant basreliefs on each of its two towers. One exception, though, is the all-brick Nice Thiers Post Office, which is more reminiscent of the Amsterdam School of Architecture.' Even today, 80 years after it was first kindled, Schwartzman's enthusiasm for Art Deco in all its forms is still burning bright.

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Water and wood

14

Nautically inspired from childhood, Dave Cockwell now runs a firm using classic methods to create superb boats

Words: Daniel Neilson

he ocean, the sea, the loch, the canal. The water. There are few more evocative words in the English language. The word 'water' invokes freedom and life, danger and adventure, class and luxury. The need for being on the water is a calling, an irrepressible urge. Riding on the water soothes us and connects us. Those who are fascinated by the movement of the wave and captivated by the clouds on the horizon are the lucky ones. Those who can't imagine a weekend without some time in a boat are favoured. The water is calling.

Life on the water is all that Dave Cockwell knows. 'I had my own boat from the age of six, a little boat with a small engine. When I got to the age of III had my own yacht as well,' Dave tells me from the Southampton Boat Show. 'It's the independence. At a very young age you are the captain of your own ship, aren't you? You're in charge.

'My dad has a picture of me as a toddler in his garden, I'm sat in a cardboard box next to his boat, and I'd made the box into a boat.'

Today, Dave is still the captain of his own boat and his boat-building business; one that has developed like no other. Cockwells describes itself as a 'traditional Merlin (left) was crafted over two years. Her hull is made with an oak frame and finished with bronze fittings





The Titian tender (this page) features lines that hint at classic boats of the 1920s

boatbuilder in a modern world'. With his team, Dave makes motor launches and sail and motor yachts.

There is one element that sets Cockwells apart from most other boatbuilders in the world: wood. All the varied vessels that leave the company's Mylor Creek Boatyard in Cornwall are dominated by wood. No chipboard and no MDF. These are boats where you'll finds dovetailed joints and real hinges, where each part is handcrafted. The boatyard is a joinery. It's teak, mahogany, chestnut, walnut and, in particular, English oak that dominate the scene.

A glance through the Cockwells' portfolio demonstrates how craftsmanship combines with luxury. Grace, a 30ft private day launch, features mahogany decks riding a rich navy blue hull. The galley and cockpit are designed for the family. It's elegant in its silhouette and the detail of the design. Or take Merlin, a 48ft Bristol Channel Pilot Cutter, a replica of an older boat, Peggy. It was crafted over two years. Her hull is made with an oak frame and larch planking and finished with bronze fittings. This boat, that sails from Brittany to the Baltic, is a masterclass from shipwrights and riggers, sailmakers and boatbuilders.

'People who like our boats just don't want big plastic blobs,' Dave says.'I think what appeals to people is that they look like a proper boat, like the ones you imagine a boat should look like when you were growing up. But they're not old fashioned, they're contemporary and stylish in a traditional way.

'I've always thought that if your lines flow properly on a boat and your proportions are good, then it will behave properly, and our boats do. It's very obvious to anybody they just look right.'

Judges and the press agree. A few days before we spoke to Dave, the team were celebrating a first place in the Concours d'Elégance in Cannes for its Titian Tender, praised for being a masterpiece in artisan craftsmanship and technical ingenuity.



the water, it handles beautifully, powered by a Nanni T4.200 engine.

chatting through his history, it's clear his route was trade, spent most of his weekends on the water.

around on boats, that's all I ever did really. I passed my

Boats



Decked out in blue and red Duchy surges through the water, looking somewhat like a coastal lifeboat

'You have to have a trusting relationship between the boatbuilder and the client. We're not building something you can throw away, we're building something that you can treasure for years to come.²

navigation qualification aged 11, the only qualification 1 actually have!'

Knowing Dave had spent a youth tinkering with boats, he was asked to help fix one up and from then boatbuilding has been his life. At first, repairing boats straight out of school and then moving on to help with builds of cruising yachts or power boats.

Cockwells started out in a boatyard in Bristol City Docks that Dave's dad helped restore. From that bustling boatyard, Dave would repair and restore boats. It's also when he started to employ people, including an apprentice. In 2002, he moved Cockwells to Falmouth in Cornwall and eight years later to Mylor Creek boatyard. 'A place where I could stop work at 5pm and go sailing,' he says. It was there Dave started building a bespoke

wooden boat, a 45-foot Bristol Channel Pilot Cutter. On a whim, they took it to the Southhampton Boat Show. 'People couldn't believe what they were looking at. They thought we were nuts, but I sold both of these boats at the show when nobody was selling boats like that. And it's been flying ever since.'

'You have to have a trusting relationship between your boatbuilder and your client. We're not building something that you can throw away, we are building something that you can treasure for many years to come.

'It's something you can pass on to your family. There are few things you can do in this world that will become future history, but having a boat built for you that will last more than 100 years is one.' cockwells.co.uk







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The car's the star

Manufacturers are realising the attraction of cars made famous by the movies, with detailed reproductions joining originals as collector favourites

The Aston Martin Goldfinger DB5 (below) recreates the original even down to the scenery on this occasion



Words: Simon Heptinstall

he new luxury offering from Aston Martin has one unique special feature: a revolving number plate. That's because the latest model from the British manufacturer is an authentic replica of James Bond's gadget-

laden machine from the 1964 film *Goldfinger*. It's the latest example of how standard supercars are no longer enough to satisfy many collectors. More and more buyers are trying to find cars with showbusiness or celebrity connections to enhance the glamour and interest of their garages.

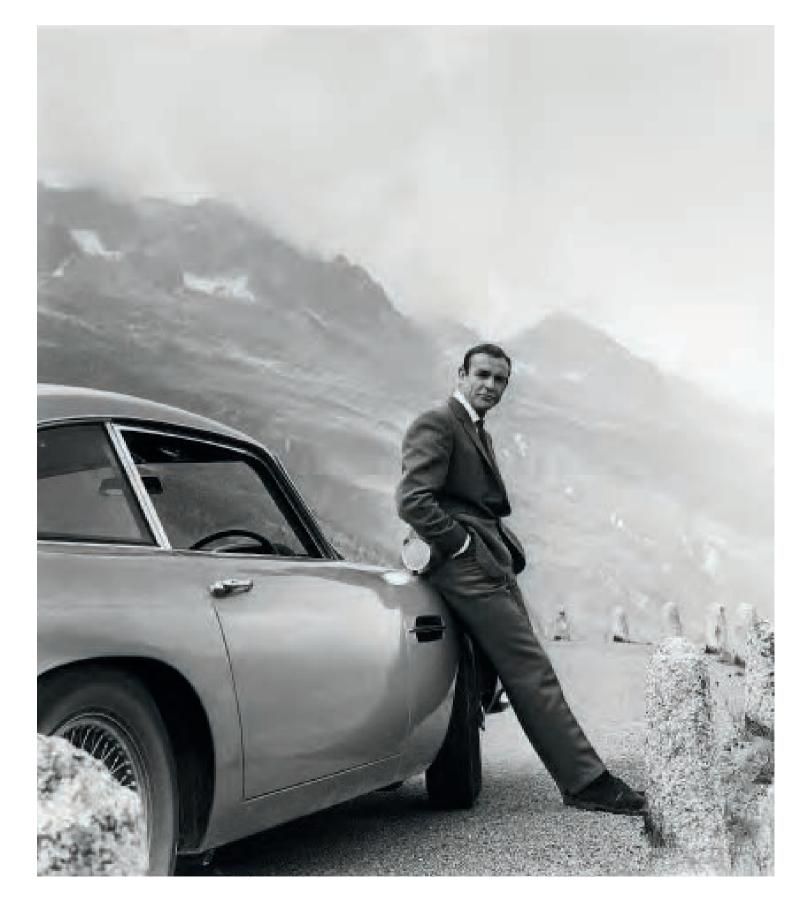
The 'Goldfinger' Aston Martin DB5 is a perfect opportunity to do just that. It's an accurate clone of one of the most famous movie cars of all time.

The car's legendary extras, specially fitted by weapons expert Q to help Bond, thrilled schoolboys the world over. They included a powered bullet-proof shield that rose behind the rear window, machine-guns that popped out from the front bumper, rear smoke deployment tubes and, best of all, a button to eject an unwelcome passenger through the sunroof.

The DB5 made its first appearance in the third 007 movie, *Goldfinger*, alongside Sean Connery. It then featured in a further six films: *Thunderball* (1965), again with Connery; *GoldenEye* (1995) and *Tomorrow Never Dies* (1997) with Pierce Brosnan and three appearances alongside Daniel Craig in *Casino Royale* (2006), *Skyfall* (2012) and *Spectre* (2015). A measure of the Goldfinger car's impact was that the Corgi replica toy sold an astonishing 2.5m models in 1965.

Aston Martin is being coy about exactly which gadgets will be included in the limited series of 25 replica cars scheduled for delivery in 2020. The revolving number plate and 'more functioning gadgets' will be included. The gadgets will be co-developed with Oscar-winner Chris Corbould, special effects supervisor from the Bond films. The price, however, has been confirmed: each of the officially titled 'Goldfinger DB5 Continuation Cars' will be priced at £2.75m plus taxes. Because of the on-board gadgetry, the silver birch DB5s will not be road-legal in the UK.

Andy Palmer, president and chief executive officer of Aston Martin, spells out the appeal: 'To own a Silver Birch DB5, complete with gadgets and built to the highest standards in the very same factory as the original James Bond cars? Well, that is surely the ultimate collector's fantasy. The skilled craftspeople at Aston Martin Works and the expert special effects team from the James Bond



Motoring

Motoring

This distinctive Ford Mustang replica, in 'dark highland' green, is a copy of the car from the film Bullitt



Steve McQueen himself tried to buy the distinctive green 390 GT, but found the buyer was unwilling to part with it at any price

Tesla supremo Elon Musk now owns the submarine Lotus Esprit that appeared in The Spv Who Loved Me films are about to make this fantasy a reality for 25 of our very lucky customers.'

Coincidentally, the DB5 replica was announced in the same month that the less well-known car that starred in the cult 1986 film Ferris Bueller's Day Off, a Modena GT



Spyder California, was sold at auction in California for 407,000 (£310,000) – much higher than the estimate. A vehicle that has an affiliation with a star appears to be the ultimate for many of today's discerning buyers. For example, the Ford Mustang driven by Steve McQueen in the dramatic car chase in Bullitt (1968) has long been one of the holy grails of high-end collectors.

McOueen himself tried to buy the distinctive green 390 GT some || years after the film. He found the buyer was unwilling to part with it at any price. This soughtafter original has recently been immaculately restored by its American owner and was used by Ford in 2018 to promote a special 'Bullitt' Mustang edition.

It's not guite on a par with the DB5 Continuation Car, but the 50th-anniversary limited edition Bullitt replica includes the film car's features, like the 'dark highland' green paintwork, red brake calipers and an 8-pool-ball gearknob. It has up-rated performance too and, of course, an uprated price, costing from $\pounds 47, 145$.

Collectors looking for something a little more original, however, may be interested to learn that a second Mustang used in the film, long believed to have

The ultimate buy for collectors is surely a car that is almost as famous as its owner

disappeared, has been recently uncovered in Mexico. This second McQueen Mustang is currently being restored under Ford's careful guidance and will be eventually offered for sale.

Expect the price for any film star car to be high. Tesla supremo Elon Musk famously paid around £600,000 recently for the submarine Lotus Esprit that appeared in another Bond classic, The Spy Who Loved Me.

And a star's car doesn't have to have appeared on screen to gain an elevated appeal. Elton John's 1973 Ferrari Daytona cost an unknown buyer more than £500,000 at auction in 2017.

Sometimes a car formerly owned by a celebrity may require extensive restoration, but that doesn't seem to deter determined collectors. Pink Floyd guitarist David Gilmour's 1988 Ferrari F40 was bought by a private businessman who then spent around a £350,000 on returning it to showroom condition.

The ultimate buy for collectors is surely a car that is almost as famous as its owner. A purple 1996 Lamborghini Diablo owned by singer lay Kay (below) is currently being offered for sale by UK-based specialist dealers, Amari Supercars. Kay is known for his love of supercars but the car also has its own notoriety.

The 207mph coupé has been fitted with a custom blue suede interior and a gold-plated engine. The Diablo was used in the music video for Kay's hit Cosmic Girl, despite a camera smashing the windscreen during filming. The singer was forced to drive it through dramatic mountain roads with no windscreen.

Kay's colourful Lamborghini is priced at more than double the normal going rate for the model: at a special price tag of £349,995.







Buying famous bargains

Dedicated vehicle collectors know it is guite possible to find bargain-priced cars with genuine celebrity affiliations.

Singer Tom Jones' 1971 Rolls Royce Silver Phantom VI was recently offered in California for just £75,000 and footballer David Beckham's 2001 Ferrari 360 Spider has been advertised in the UK for £100,000.

As this magazine was being produced, rock star Eric Clapton's Mirabeau Blue 2004 Ferrari 612 Scaglietti FI (pictured above) was offered for auction in the UK. The musician and car collector's Ferrari had been individually customised with styling details that included a factory-fitted dashboard plague that says 'Built for Eric Clapton'. The Clapton Ferrari was offered by Cheshire-based H&H Classics with a very conservative guide price of around £75,000 - hardly an increase on a standard model.

And a dark green 1994 Audi A4 convertible with beige leather interior used by Princess Diana to drive Princes Harry and William to school was sold for a remarkable price in 2017.

Cheffins auction house in Cambridge, described the car's provenance: 'She drove this at a time soon after she was divorced, so she was photographed in it an awful lot. There was a huge paparazzi focus on her at that point. This particular motor car of hers is one of the ones that's most iconic.'

The Audi had initially been expected to fetch a high price but was sold at auction for just £58,000.

Perhaps even more of a bargain was a car owned by one of the world's bestknown celebrities, footballer Ronaldo, himself a noted supercar collector. The vehicle was a humble Audi A3 Coupe and was his first ever car. The Coupe was bought in 2004 when he was a little-known teenager who had just joined Manchester United.

Last year it went for auction with Portuguese dealer Standvirtual - and sold for just £13,500.

Let's go back

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It's not a subtle beast, but if you like your motors direct and to the point, then the Ford Mustang may be worthy of a place in your stable

Words: Tim Griffiths

Ride the iron horse

f all the cars I have driven and written about for *Halcyon* magazine, the Ford Mustang is the one I have found the most challenging. At around £48,000 this car was half the cost of the next most expensive vehicle that has been parked on my

driveway by any given manufacturer and, indeed, with one particularly opulent offering, a potential buyer with the deepest of pockets would have had to shell out 12 times as much as for Ford's latest pony.

So does this monetary designation mean that the latest incarnation of a Ford icon is a twelfth as good? Not a bit of it, although that was the intellectual dead-end into which I drove myself over the course of a gorgeously sunny long July weekend.

When I eventually realised that the Mustang is not necessarily a direct competitor for the Ferraris and Lamborghinis of this world, light dawned and I began to enjoy this behemoth for what it truly is: a bruiser of a cruiser with few or no pretensions.

Since 1964, when the Ford Mustang was first released, 10 million units have been sold, not including on the second-hand market. Going from an instant classic (700,000 sold in the first nine months) through various, shall we say, less aesthetic iterations, Ford has now released this, the sixth generation, with only two body styles – the convertible and the Fastback and it was behind the wheel of the latter where I had the blinders lifted from mine eyes.

There are plenty of nits for the picking here. The interior has a somewhat plasticky, back-of-the-warehouse feel where finishes are either rough and scratchy or distractingly shiny and there are more squeaks than from my elderly office chair. However, the instrument binnacle is a celebration of what's digitally possible, with changeable clusters for Normal, Sport, Track and Snow/ Wet modes even if the buttons that control everything did resemble a 1980s-era arcade console.

If you've eaten a high protein breakfast then you may be gutsy enough to go to Drag Strip mode, but be prepared to invest in shares of a tyre manufacturer as smoking the rear wheels will convert rubber to money faster than the 4.8 seconds it reportedly takes to go to 62mph. I didn't test these numbers, but it certainly feels well within the realms of possibility and, all told, that's a reasonable return for a car weighing in at 1,745kg.

There is a 2.3-litre Ecoboost turbocharged option but my chariot for the weekend was the 5.0-litre V8 with a manual gearbox and the MagneRide Adaptive Suspension system. At last Ford has adopted an independent suspension set-up rather than the live rear axle that so hindered the previous model but the car still wallows

In its colorfully termed 'Drag Strip mode', the Mustang bears a certain comparison to a jet fighter on a mission

AFI8 AGU



sworn that dawn was breaking ahead of me while the sun was still setting in the rear view mirror. Your forward spacial awareness is somewhat challenged, but there is a rear-view camera now fitted as standard, which does make parking easier.

I was fully expecting 5.0 litres of American muscle to be thirsty, but I was pleasantly surprised. No longer does the old trope of overtaking everything on the road except gas stations apply to this Fastback. While it doesn't exactly sip delicately at the pump you don't need fuel dumps on your route to be sure of getting home.

Should you buy one you will certainly be using the Mustang for longer journeys. The interior build quality was commented upon earlier but, as a place to sit for mile after mile with that blue-collar hero, Bruce Springsteen, rocking away on the Shaker Pro 12-speaker audio system, it was deeply comfortable. Supposedly it's a four-seater

The view that many drivers will have of the Mustang (above); cockpit displays are rather unassuming (right)

The engine block is way out in front of you, but it has the best noise I think I've ever heard from a naturally aspirated motor

through the tighter corners. Just an ounce more throttle, conversely, makes you feel the rear is going to step out but, once you've accommodated that into your subconscious, this makes it playful in a jolly, ursine manner.

The engine block is disturbingly far out in front of you under the long hood but, my word, it has the best noise I think I've ever heard from a naturally aspirated motor.

The tympanic soundtrack of copulating kettledrums as it clatters and roars is a glorious homage to yesteryear - in the not-too-distant future everything will be either super- or turbocharged and engines such as this, powered by hydrocarbons, will be mere museum pieces or consigned to being lovingly tinkered with by men called Alan or Colin, wearing overalls in oily sheds.

This is not a vehicle for everyday driving through towns, jockeying from red light to red light. My formative driving experiences were in old British Army Land Rovers and the six-speed gearbox fitted here had me surprisingly nostalgic about double-declutching. Gear changes require an injection of testosterone and muscle, but are crisp, meaty and definitive which fits with the overall ethos of the Mustang. Long ratios give you the chance to hear the noise crescendo before the need to change up arrives yet mean motorway cruising occurs at below 2,000 revs. As far as is possible, in a car painted 'Orange Fury', it was a genteel experience.

The bonnet is so long that on an extended drive through the Cotswolds heading east at night I could have

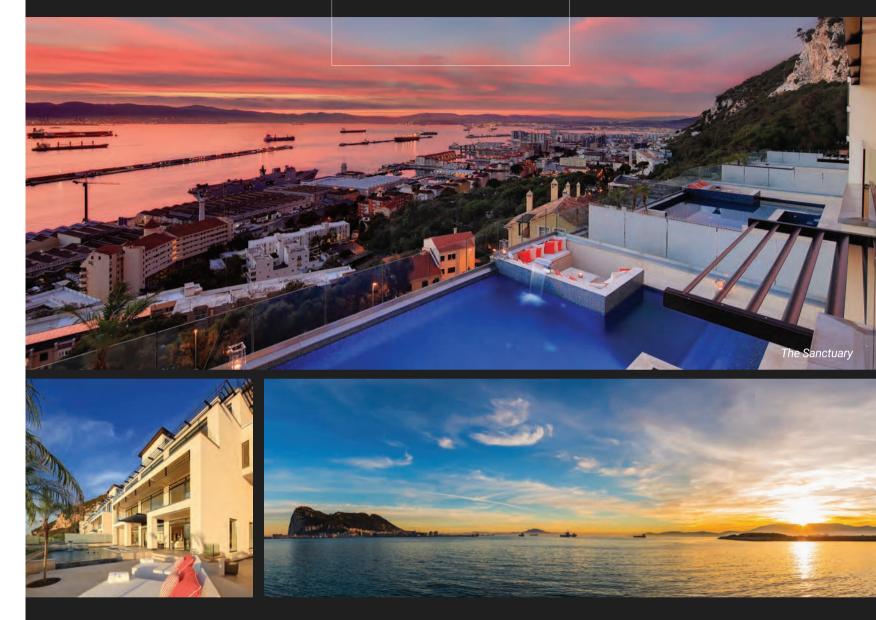


but anyone in the back would have to sit cross-legged – I wish manufacturers would stop with the pretence of the second bank of seats and provide some more storage space instead.

All in all, on the surface, the Mustang has little to recommend itself to the wider market. However, it is fun, guirky and brass-band-loud with the presence of a revivalist preacher. It's not the most dynamic car in the world, but where else do you get 450 brake horsepower for this money. Ford apparently outsold Porsche in Europe last year in the sports car segment so they must be doing something right.

Depreciation won't be huge and it will be enormously good fun while it's part of your collection. There will always be the appeal of the Mustang badge and, 54 years after the original rolled out of the factory in Detroit, that hasn't dimmed. This is a car you buy with your heart not your head; it's not the most efficient, it's not the classiest, it's not the most precise. But you will chuckle delightedly as it entertains you down the highway for mile after mile after mile after mile after...

Oops. I had to fill up the tank.



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Bespoke and beguiling

David Brown Automotive is a company impelled by the pursuit of perfection and its hand-crafted machines are swiftly becoming design icons

Words: Kieran Meeke

hat does it mean to be British? It's a question that has been on many minds in recent years, not least as the United Kingdom examines its place in Europe and the wider

world. It's an intangible concept, of course, although brands such as Harrods, Burberry or Jaguar offer a more solid image, embodying craftsmanship and a certain sense of style.

Similar impressions come to mind when looking at the sleek lines, handbuilt finish and, indeed, Union Flag logo of David Brown Automotive (DBA). Based at Silverstone, home of the British Grand Prix, the company makes a select range of cars whose design deliberately harks back to a golden age of British design and manufacturing.

'When we began designing our first model, Speedback GT, we wanted to capture the essence of a classic British Grand Tourer,' says founder David Brown. "'Quintessential Britishness'' is a difficult thing to define. We wanted the smooth, curving lines of a Sixties' classic, but the volume and proportion of a modern-day car, handcrafted using traditional artisan skills and British-sourced premium

Distinguished by its smooth lines and muscular power, the Speedback GT is a desirable modern classic

Business



materials. As well as, of course, our fantastic 5.0 litre supercharged V8 giving the car a very British personality and voice.

'We're hugely proud to be utilising Great Britain's automotive pedigree and heritage, as well as supporting the superbly talented artisans in our supply chain, so it was only right that our logo and badges contained a nod to this too.'

Born in Harrogate, North Yorkshire, David joined his father's engineering company in 1972. The company built earth-moving vehicles and was eventually acquired by Caterpillar in the 1990s. David then moved into lifestyle companies, including restaurants, clothes and motorbikes before founding David Brown Automotive. He still also has interests in property development, luxury stone and a brewery, the Brewery & Distillery Company (BAD Co.). A singer in a rock band in his youth, David brings a rock

'n' roll feel to many of his company's brands. He is also a keen rally driver, having most recently competed in the 2013 Peking to Paris Rally, 2015 Road to Mandalay Rally and 2016 Rally of the Incas.

It was while driving in a classic car rally in the South of France in 2013 that he had the moment of inspiration that led to the launch of DBA. He had borrowed a classic British car for the event, but it broke down and he had to finish in a more modern French-built hatchback. With the newer vehicles winning hands-down in terms of comfort, engine efficiency and even heating, he wondered what a

Flying the flag: a trio of Speedback GTs (below) founder David Brown (right) combination of the best of old and new might look like. The immediate answer was the beautiful Speedback GT, whose flowing lines might remind you of another great British car. It's a happy coincidence that David Brown shares the initials of Aston Martin's founder, after whom its own DB models are named.

Each Speedback GT takes some 8,000 man hours to build, with more than 3,200 man hours alone going into the hand-rolling and beating of the aluminium body





panels. Inside is a luxurious interior, and the whole is powered by five-litre supercharged engine delivering 510 horsepower whose performance puts the car into the supercar category.

Even the enamelled badge is a work of art, handcrafted by Thomas Fattorini, Insignia, badge and medal maker to Her Majesty Queen Elizabeth II', and made in the Jewellery Quarter of Birmingham.

The Union Flag of the logo is also repeated in the design of the alloy wheels, while other details to note include the engraved fuel filler cap and bespoke rear light clusters. Customers can specify the finish of all those and even develop their own exterior paint colours, as well as a unique interior trim and colour scheme. No two cars need ever be the same.

David's rock 'n' roll roots reveal themselves in the names given to each individualised paint scheme, all with a musical theme. Names so far have included Ruby Tuesday, Guns and Roses and White Knight. It takes eight weeks to spray 21 layers of colour on to the car, with a coach line on each wing.

'All of our customers are very different and come from all over the world, but all have a keen eye for detail and design, and have a strong appreciation for British craftsmanship, the fine quality of our materials and unique, bespoke experiences,' says David.' I strongly believe that life is a journey, and we like to offer our customers a part in that journey: specifying the car in the



Customers can develop their own exterior paint colours, as well as a unique interior trim. No two cars need be the same

Craftsmanship and meticulous attention to detail are both crucial parts of the David Brown brand







The stylish lines of the Speedback GT; still very much a car to be drive

Mini Remastered

DBA followed the success of the Speedback GT by rethinking another British icon, the Mini. The Mini Remastered rebuilds the classic car with modern technology and luxury hand-finished materials, incorporating some 1,000 hours of craftsmanship. As well as the new coachwork, added soundproofing, sculpted seats and a hand-trimmed interior add to the luxury feel.

Again, each customer can personalise the interior and exterior, choosing their own paint colours, wheels and trim as well as accessories for a completely bespoke design classic.

While the outside might be ultimate 1960s, the technology inside is not. Apple CarPlay® and Android Auto® infotainment and navigation system, a four-speaker sound system, keyless-go, USB connectivity and charging, as well as push-button start and remote central locking bring the car bang up to date.

The driving fun of the original is retained, but each classic 1,275cc Mini engine is completely rebuilt, boosting power to 71bhp. Customers can add to that again with other power options, while fully reconditioned four-speed or five-speed manual, or 4-speed automatic transmission, upgraded suspension and brakes are standard.



'Bespoke, individually crafted vehicles don't get built overnight and perfection takes time."

first instance, watching it being made on our Customer Portal and ultimately, and obviously enjoying every aspect of its ownership. And especially the journey.'

The Customer Portal is a sort of personalised blog. where customers can follow the progress of their car during the production process, including video and photos and a countdown clock to delivery. For overseas customers, it's a particularly efficient way of keeping an eye on their new vehicle.

David says his biggest challenge is making the whole production process even more efficient.

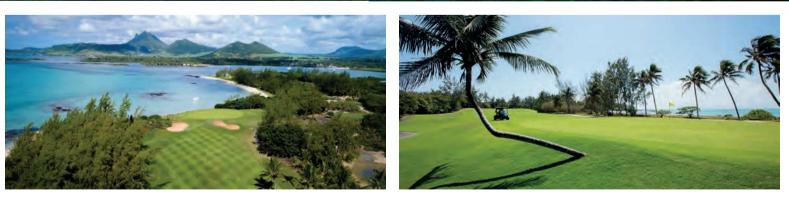
'Bespoke, individually handcrafted vehicles don't get built overnight and perfection takes time,' he says. 'We have waiting lists on all of our models and the only frustration is that we can't deliver them as guickly as the massproduced luxury cars.

'Our customers are always so excited about collecting their car, so to see that process finish with a delighted customer is always a great moment for the whole team.'

In the looming age of self-driving vehicles, such a bond between driver and car might seem as much as throwback as the original 1960s' inspiration. David, however, has the confidence of man with a full order book and a long waiting list of excited customers.

'Classic icons, just like the original Mini (see box-out), will remain in people's hearts long after autonomous vehicles are commonplace,' he says 'Opportunities to remaster these icons by bringing them into the 21st century will always have a future.'

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The book's distinctive

display case (below) is designed to resemble the

engine of a classic Ferrari

Very special edition

They don't often make books like this one. A mighty tome indeed, Taschen's remarkable history of Ferrari doesn't come cheap, and dedicated collectors will pay in excess of £20,000 to own a copy

Words: Anton Broz

ooks don't come much more remarkable than art publisher Taschen's latest work, a truly magnum opus that tells the story of possibly the most famous auto brand of them all, Ferrari. Limited to just 1,947 copies – in honour of the firm's founding in 1947 – the book will cost collectors up to \$30,000 (£22,000), depending on the version they choose to buy.

Topping the price list are the 250 art edition copies, which come with a solid steel and chrome bookstand, plus a copy of the book enclosed in its own aluminum display case. The stand and the case together are intended to be reminiscent in look to a Ferrari 12-cylinder engine and are the work of the famed industrial designer, Marc Newson.

During a varied career he has created products from footwear to ocean-going yachts. He's also a vintage car enthusiast, who has taken part in events such as the Mille Miglia, a classic four-day race that follows a route between the Italian cities of Brescia and Rome.

The remaining 1,697 books are termed collector's edition copies, and sell for £4,500 each, including the aluminium case.

The work itself, comprising 514 pages and measuring 12.7in by 17in, is hand-stitched and incorporates a classic cover design featuring the famous prancing horse on a classic red background.

All the copies are signed by Piero Ferrari, the company's vice chairman and the only surviving son of company founder Enzo Ferrari. Art edition copies also have the signatures of John Elkann, Ferrari's current chairman, and the late Sergio Marchionne, who was the CEO of Ferrari and its former parent company Fiat Chrysler.

Edited by Pino Allievi, a veteran Ferrari historian who worked with Enzo Ferrari, the book includes hundreds of unpublished photographs, drawings and sketches from both the Ferrari archives and private collections from around the world, as well as original documents that belonged to famous Ferrari drivers. Taschen.com







Collecting



Van Dyck's portraits of Prince Charles and Princess Mary attracted huge interest he sale of three works by Sir Anthony van Dyck, court painter to King Charles I, has drawn timely attention to the strength of the market in Old Master paintings. Alex Bell, co-chairman of Old Masters at

London auction house Sotheby's, was responsible for curating the sale of two of the three, portraits of the king's two eldest children, Charles (later King Charles II) and Mary.

He says: 'The tumultuous history of the Stuart court has always captured people's imagination and with the additional interest sparked by the [Van Dyck] exhibitions in London this year, it's particularly timely for these royal portraits, which are extremely rare to the market, to come up for sale.'

The third painting, another portrait of Princess Mary, went to market under the auspices of Christie's. John Stainton, deputy chairman, Old Master Paintings, Christie's says: While paintings by van Dyck come on to the market fairly frequently, it is highly unusual to have a work of this calibre: commissioned to celebrate the crucial alliance between the British crown and the House of Orange. This intimate portrait, the only autograph portrait of the type, is remarkable for its royal provenance, the superb quality of its draughtsmanship and its exceptional condition. It is one of the most important European Royal Portraits to come to auction for a generation.'

The combination of a household name artist and royal provenance guaranteed that interest in these three portraits would be intense, but the wider market for Old

Greatness endures

> Recent sales show the market for Old Master paintings is in rude health, with vigorous interest in the work of both leaders and their followers

Words: Dan Hayes



Collecting

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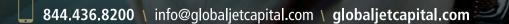
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Masters, works painted before 1800-1850, is also buoyant. Stainton adds: 'The record-breaking sale of Leonardo da Vinci's Salvator Mundi for \$450m in November last year caused a sensation in the art world and helped put Old Masters back into the limelight.

'Other landmark sales in recent years, most notably the sale of Rubens' monumental Lot and His Daughters for \pounds 44.8m in 2016, prove the international appeal of the greatest Old Master works – having been toured to New York and Hong Kong ahead of its sale in London, this work attracted bidders from three different continents.

'More broadly, similarly to other areas of the market. clients respond well to Old Master paintings that are fresh to the market, with important provenance and in good condition.'

Sotheby's Bell also speaks of a market enjoying plenty of enthusiasm: 'We're seeing interest from a broader geographical range than ever before. And buyers are interested in a wider range of historical Western art, not just the household names.

The passage of centuries ensures there's a finite number of works in existence in this sector, but there are plenty of highlights to be found. Bell adds: 'Remarkable paintings come to market every year - and that helps to fuel the market for the genre.'

Stainton agrees: 'Old Masters are obviously not as some potential collectors, although the latter in particular readily available as contemporary works, which are still may be ill founded. being produced. However, the period covers six centuries 'It always surprises me how well-preserved paintings of European art, encompassing thousands of artists. are,' says Bell.'In fact, issues more often relate to While examples by the greatest Old Master painters are restoration that has taken place. We assess the condition relatively rare, this rarity factor drives demand and these and attribution, and we have a well-established system works often achieve exceptional prices when they do that assesses the period from the 1930s to 1945 [when many works were stolen by the Nazis]. But it's very rare appear at auction. 'Our last Old Masters Evening sale, in July this year, to have a complete history or provenance in the area of Old Masters.' attracted international bidding from 26 countries across

five continents, setting six new artists records.'

As in any other field of art, taste and availability comes and goes in the world of Old Masters.



Bell says: 'In some areas, such as high Renaissance Italian art, it's harder to find works than perhaps it once was. On the other hand, we still have private collections of Dutch and Flemish 17th-century art that still come to market. And we might not see many works by Botticelli, for example, but we do see paintings by his followers - and he had a very active following.'

There's also huge variety in terms of collectors' interests, he suggests. Some, for example, collect around a particular area or school, others are much more varied in their approach. In the post-war period, for example, some individuals put together large collections of Dutch Golden

Pubons' Portrait of a Venetian Nobleman a auction (left): Turner's The Lake of Lucerne from Brunnen (below) was also sold recently



'Our last Old Masters Evening sale, in July this year, attracted international bidding from 26 countries across five continents.

Age art, for example, but that sort of collecting happens a little less now and people are less likely to stick within such a clearly defined category.

Issues of provenance and wear and tear may also deter

Bell also sees some areas of the genre appealing to collectors because they have a certain modernity that resonates with modern audiences.

Sir Thomas Lawrence's

Portrait of Wilhelmina Bowlby (right); School of Bruges, circa 1530-40, A Triptych, oil on oak panel



'That's true of some Italian artworks from the 14th and 15th centuries, which look very good in a contemporary setting,' he suggests.

'It's also the case with some 17th-century Italian works, in particular single figures in the Baroque style. The viewer can gain a contact with someone whose likeness was painted all those years ago.

'People find it extraordinary that for what is, comparatively, not a huge amount of money they can own a beautiful work of art that was perhaps painted 600 years ago.'

'Some Italian artworks from the 14th and 15th centuries look particularly good in a contemporary setting.'







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I to r: His Excellency Ambassador Lennox Lawrence with Consul Christos Th. Vardikos and The Honourable PM Roosevelt Skerrit

Mardikos & Vardikos is an international law firm with affiliates and associates worldwide, whose involvement in the practice of law spans five generations. Its broad national and international clientele extends over Europe, the United States and south-east Asia. Established in Athens, Greece since 1888, the firm provides comprehensive, effective and private legal services to inter- national corporate clients and private individuals of high net worth. The philosophy of the firm is that the best protection and the most responsive and insightful representation of clients are possible only when



Hi Excellency Ambassador Lennox Lawrence

Advertorial

legal experience is augmented by a high level of expertise and committed personal service. The firm seeks to provide its international clientele with the best possible protection and offers them a broad range of legal services individually tailored to the requirements of each client.

Over the years, the firm has also developed a very active Citizenship and Residency by Investment Practice Group. The jurisdictions covered are Greece, Cyprus and the Principality of Monaco in Europe, Singapore in South East Asia. A special emphasis was given to the Caribbean Citizenship by Investment Programs. The firm has been appointed Authorised Agent/ Promoter and Service Provider for the Programs of the Commonwealth of Dominica, Antigua & Barbuda, Grenada and St Lucia.

The special focus is given to Dominica, the Nature Island of the Caribbean. The Managing Partner of the firm Hon. Christos Th. Vardikos is the Hon. Consul of the Commonwealth of Dominica to Greece and in parallel represents the Dominica Ship/Yacht Registry in that region. On the other side of the Atlantic the Caribbean Headquarters of the firm is based in Roseau, Dominica. The office is managed by H.E. Lennox Lawrence, a prominent Dominican Attorney and the appointed Dominican Non Resident Ambassador to the Hellenic Republic.

Dominica at present remains one of the most cost-effective citizenship by investment opportunities and is a growing eco-tourism destination in the Caribbean region appealing to Europeans and North Americans.

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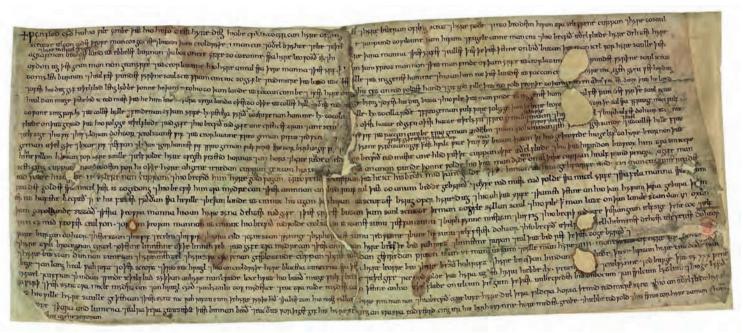
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Light in the darkness

Far from living in an era of insularity and stagnation, the Anglo Saxons presided over a flowering of literary and artistic creation, as a landmark London exhibition explains

Words: Charles Maitland



he Dark Ages. The clue's in the name, right? If you were unlucky enough to be living amid the rains and fogs of England in those days, the best you could probably hope for was a mug of mead by the fire while you prayed the Vikings weren't on their way to set fire to your thatch.

Still legible after centuries: the will of Wynflaed (above) lists the estates of an 11thcentury Saxon noblewoman Except it often wasn't quite like that, as London's British Library is at pains to point out, with what it promises will be a once-in-a-generation display that will leave us marvelling at the creative abilities of an era that's all too often misunderstood. Entitled Anglo-Saxon Kingdoms, the exhibition encompasses 600 years from the 5th to the 11th centuries, exploring a period when the English language was used and written down for the first time and a kingdom of England was first created.

It will make use of the library's own unrivalled collections and a large number of priceless loans; bringing the evidence together to build up a picture of the art, literature and culture of the period, showcasing the highlights that have been preserved in books, documents and related objects.



Culture

A gold cross from the Staffordshire Hoard, discovered in 2009

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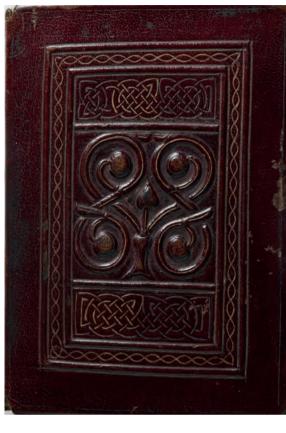


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SOUTHWORTH



'English art and literature were inspired by connections to Ireland, Europe and beyond.'

Claire Breay, one of the exhibition's curators, says: 'We've set out to reveal the sophistication, creativity and beauty of the books and objects created in the Anglo-Saxon kingdoms and we'll be challenging popular stereotypes about the Dark Ages.'

The England of the time wasn't an isolated backwater, whose inhabitants scraped a living from the land and sea. 'Connections to the wider European and Mediterranean world created by trade, travel, religion and political conflict were central to the history and culture of the time. Some books, portable objects, scribes and artists travelled long distances, and early English art and literature were inspired by connections to Ireland, continental Europe and beyond.

Books and reading were more important to this society than most of us might imagine, Breay adds. 'We'll be exhibiting a wide range of Old English and Latin literature from the era, from epic tales to cheeky riddles, to a barnstorming political speech.

'Books are the essential evidence for that literary culture, but there is only one copy of many Old English

poems, including, most famously, the manuscript of Beowulf, which is on display in the exhibition. It is shown together with the three other main manuscripts of Old English poetry, including the Vercelli Book, which has returned from Italy to Britain for the very first time.

Anglo-Saxon books were all hand-made and handwritten. They were expensive to produce and were used by an educated elite, but the exhibition also includes example of informal uses of writing on everyday objects, including inscriptions in both the runic and Latin alphabets on pottery, metalwork and stone.

Then there are the glorious illuminated manuscripts, whose lustrous colours defy their age and experience. A book recovered from the Staffordshire Hoard (left); the 8th-century St Cuthbert's Gospel (below)



'Domesday Book provides an incredibly detailed picture of the wealth of England.'

'Manuscripts contain some of the most remarkable and best-preserved works of Anglo-Saxon art,' Breay explains. 'The exhibition includes a treasure trove of outstanding illumination, from the intricate interlace and lettering of seventh- and eighth-century gospel-books, to the lavish gold and lively line-drawings found in manuscripts from the 10th and 11th centuries. These spectacular creations reflect the wide-ranging connections of the Anglo-Saxon kingdoms from Ireland to Italy. We also have outstanding examples of metalwork and stonework which reflect the



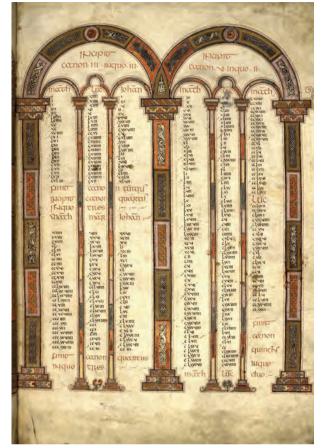
A text entitled Marvels of the East (right); an extremely rare roval bible (far right)

Feats of endurance

All the items in the exhibition are remarkable survivals. Over the centuries they have endured through wars, natural disasters and fires. A significant number of the exhibits have never been seen together before, and some are being reunited for the first time in centuries.

At the time of the supposed Dark Ages there was wide-ranging movement of artists, scribes, books and ideas between England, Ireland, continental Europe, the Mediterranean world and further afield. This interchange of creative ideas was fundamental to the development of the Anglo-Saxon kingdoms and plays a key part in the exhibition.

bl.uk/events/anglo-saxon-kingdoms



highly developed craftsmanship produced in the Anglo-Saxon kingdoms.

This was a time of wide-ranging social and cultural change and some evidence of this has endured to this day. 'Visitors can discover some of the earliest writing in the English language, the earliest surviving letter written in England, manuscripts owned by the first king of England, and a number of exciting archeological objects discovered in the past 20 years.'

Not only that, there are some household names on display, with the star of the show probably Domesday Book, the wide-ranging record of the land and landholders of England, produced towards the end of the reign of William the Conqueror.

'It is the most famous book in English history,' Breay says. And provides an incredibly detailed picture of the landscape and wealth of England before and after the Norman Conquest. We are also displaying Codex Amiatinus, a giant bible that was made in the kingdom of Northumbria, was taken to Italy in 716, and has never been back, until now. It is one of the greatest treasures from the Anglo-Saxon world and its return, after more than 1,300 years, makes it a star of the show. The Dark Ages, indeed. Perish the thought.

Schmuckmuseum East Meets West – Jewelled Splendours of the Art Deco Era

ince classical antiquity, the mutual fascination between the Orient and the Occident has repeatedly brought about new art forms. In the Art Deco period, for example, the ornamental exoticism of Persian miniatures or Japanese prints, of Chinese or Middle Eastern decorative arts, lent themselves perfectly to fulfilling people's desire for decorative and unusual luxury. The 1920s were characterised by technological progress and rapid societal change, both of which were reflected in the jewellery and arts of that era in the shape of flamboyant motifs and colours wedded to clear-cut shapes and austere materials. The vanity and cigarette cases, clocks and watches from the Prince and Princess Sadruddin Aga Khan Collection bear eloquent witness to this.

The collection originated when, on Christmas Eve in 1972, Prince Sadruddin gave his wife a gift of a superbly ornamented case by Cartier. This was the beginning of what evolved, until his death in 2003, into the largest single collection, comprising 116 items of Art Deco cases and timepieces. Most of these were made by Cartier, but they also include a number of creations by Van Cleef & Arpels, Boucheron and Bulgari. They were all personal gifts that Princess Catherine received from her husband Sadruddin. One striking example is the Panther vanity case created by Cartier in 1925, a masterpiece that was showcased at the International Exhibition of Modern Decorative and Industrial Arts in Paris that same year.

www.schmuckmuseum.de

The Prince and Princess Sadruddin Aga Khan Collection at Pforzheim's lewellery Museum 5 May 2018 through 5 January 2019



schmuckmuseum pforzheim im reuchlinhaus



Top: Imperial Guardian Lion Mystery Clock by Cartier, 1929 Bottom left: Princess Katherine and Prince Sadruddin Aga Khan, 1972 Below: Chrysanthemum Vanity Case, about 928



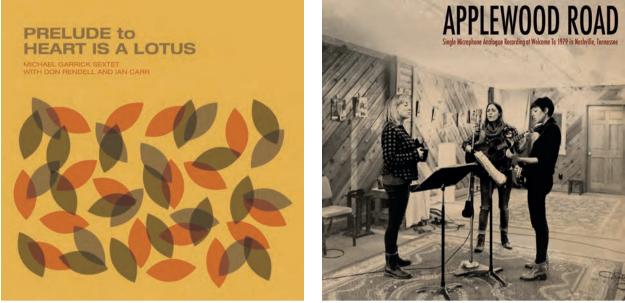
Vinyl revival

Some might argue it never really went away, but it seems more and more people are falling under the spell of a diamond stylus kissing a grooved disc

Words: Dan Hayes



PRELUDE to HEART IS A LOTUS



nyl records are back.The world may become more technologically savvy by the day, but there is a growing minority that likes nothing more than touching a stylus onto a grooved disk, thrilling in anticipation as speakers crackle into life.

Indeed, many music lovers and experts would argue that vinyl never really went away. Although the format was eclipsed in the 1980s and 1990s by the cassette tape and the CD, it endured in the affections of collectors and dance DIs.

'Vinyl essentially skipped a generation,' says Darrel Sheinman, a drummer and vinyl collector who owns his own vinyl label, Gearbox Records. 'There's still an older group that's pretty much stuck on CD, but newcomers are looking for something different. I think younger people are also interested in something tangible in this intangible world.

Ian McCann, editor of Record Collector magazine, agrees: 'These are uncertain times. People are seeking authenticity, something solid and traditional and which reminds them of what they perceive to be better days to hold onto. For many folk, records are emblems of an uncomplicated era and a guaranteed pleasure you can touch and look at.'

Condition means everything to serious vinyl collectors. Vinyl's ritualistic appeal is important. This begins with the attraction of a particular cover, is augmented by the This creates a strange conundrum. The most sought-after records are those in mint condition, which means that a unwrapping of the smooth disk from its crisp inner sleeve, the sense of anticipation as the turntable arm swings stylus has never touched them. Collectors, therefore, if out and the sound when the stylus kisses the record's they want their investment to hold or increase in value, surface. Even more crucial, though, is the music that can never listen to their precious purchase.

Two covers from Gearbox Records (left): artwork is an mportant part of the appeal

emerges, 'Sonically vinyl's better,' Sheinman says, 'Records are produced with an analogue process. With digital there's always another step in the conversion procedure compared to vinyl. Even so, you can hear the difference quite clearly. Vinyl gives a warmer, bigger sound.'

That's not to say he has anything against digital, he just sees the more modern format as fulfilling a rather different function.

'Going to a rock concert is one level of music. Digital streaming in another level – and it's great in that it allows you to listen to tracks on the go. Another level is enjoying music with a glass of wine after a hard day's work – and that's where vinyl comes in, I equate it to food. You can go for a pizza if you're in a rush, or you can go to a Michelinstarred restaurant to really savour something special.

As with haut cuisine, considerable sums of money are involved at the top end of the vinyl market, with the most collectible LPs potentially changing hands for tens of thousands of dollars. A recent survey conducted by NME magazine suggested that an original 1958 LP by the Quarry Men (the precursors of the Beatles) would be worth in excess of £100,000, while the single of God Save The Queen, of which there were just 300 pressings before the Sex Pistols were ditched by A&M Records, could fetch £12,000.

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McCann says: 'If you can find classic albums such as David Bowie's 1970s records or old Small Faces LPs in mint condition [unplayed], they are a definite investment. But if you want to play them then they're not really an investment, they're a pleasure. My advice is to decide what you like and buy it.'

Music

The studio at Gearbox (left); crafting a record (far left)

'If exact sound is your thing then it's preferable to have a record pressed early in a production run, while the stamper is fresh.'

'Collectors will always go for records that were the first pressing,' adds Sheinman. 'It's a bit like first edition books. Often they were issued in smaller numbers because the producers were testing the market so they're rarer. They were also pressed from the first stamper.'

He is referring to the grooved metal plates that are used to press the hot vinyl into a record. Over time, these moulds start to show signs of wear and tear that results in a slow but steady decline in the audio fidelity of the finished product. If the exactness of sound is your thing then it's preferable to have a record pressed early in a production run, while the stamper is fresh.

Tom Port, owner of US-based Better Records, has created a business based on finding (and then selling) records that he terms 'hot stampers'; early pressings in outstanding condition. 'No two copies of a record sound the same. That's the undeniable reality of the analogue LP,' he states on the firm's website. 'We're unique in that we're the only record dealers who base the price of their records on the quality of their sound.'

What that translates to is a copy of a mass-produced album such as Pink Floyd's *The Wall* on sale for \$650 or the Rolling Stones' *Beggars Banquet* for \$600 – way more than lesser versions might sell for on auction sites.



Some historic record labels are particularly sought-after

> Labels are also a big draw for collectors – especially those that produce (or produced) excellent-guality music in small numbers.

> 'Blue Note is a good example,' says Sheinman.'Some of their records are highly collectible – one by [famous jazz saxophonist] Hank Mobley sold for \$5,600 a couple of years ago. Stax and Impulse are also labels that generate high levels of interest among collectors. But people are cottoning on, so the more collectible items are becoming rarer and rarer.'

It isn't only collectors who are taking notice, either. The major record labels have realised the extent of the vinyl market and are getting in on the act. Their interest is understandable given the figures involved. Vinyl is predicted to comprise around 20 per cent of all physicalformat music sales in 2019.

We may, however, be reaching peak vinyl. Recent booming sales for example, were fuelled by works by the likes of David Bowie, Leonard Cohen, and Prince, all of whom died in 2016, with Bowie's Blackstar album topping the charts.

The music giants' interest may well benefit the small, independent labels that have stuck with vinyl through thick and thin.

'I think it's good for us,' says Gearbox Records' Sheinman. 'The bigger labels are releasing their own catalogue that we wouldn't have got hold of anyway and their marketing power is helping the overall vinyl cause. People are now more aware of the medium than they have been for decades. The big companies' involvement helps people to start their vinyl collection in the first place and, once

they've done that, I think they'll begin to notice our catalogue as well.

McCann, for one, doesn't see interest waning, although he does throw in a caveat. 'Currently, it's overhyped: there's barely an ad on TV that doesn't feature a record player, so there's a risk that it may burn out and become a cliché. But rock played from vinyl on a decent record player really does sound better than an MP3 or streaming. If the young people buying vinyl upgrade their record players after a while, they'll become fans for life.' In a challenging era for the music industry, that could be a win-win scenario.

'The big companies help people start their vinyl collection and, once they've done that, I think they'll notice us as well.'

Star turntables

The steady rise of the vinyl record has also witnessed a renaissance in the turntables on which they are played.

Innovative US brand Shinola hand-builds turntables in Detroit. The machines, says the company, 'are designed inside and out for the discriminating audiophile' and retail for around \$2,500 (£2,000).

shinola.co.uk

Chicago-based Gramovox produces the Floating Turntable; on first glance this features a relaxed, retro look, except it plays records in an unconventional vertical position. It is priced at \$550.

gramovox.com

German firm Clearaudio produces a range of upscale turntables. Among them is the Innovation Compact. Supported by three small 'feet' and made from aluminium and 'Panzerholz' (compressed wood) this sleek machine sells for around \$6,000.

clearaudio.de

London's Gearbox Records recently launched its own turntable to accompany its numerous vinyl record offerings. With a footprint smaller than an LP, this also has Bluetooth capability and will be able to send track details to a user's other devices. It costs around £500. gearboxrecords.com

For more about the availability and costs of different vinyl albums, check out the encyclopedic Discogs website (discogs.com)

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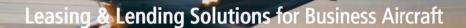


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The operating lease offers much greater flexibility than outright ownership, allowing for early termination to upgrade, acquire or dispose of the aircraft should the lessee's requirements change. Global Jet Capital's operating leases can also give a client certainty at the end of the term. Its 'end-of-lease return option' provides for a built in 'buyer', smoothing the way to disposition and transition into a new aircraft. This avoids the broker costs, time on market delays and hassles often experienced during aircraft sales.

Time, convenience, privacy

When people are asked why they fly private, their answers usually include the words time, convenience and privacy. An operating lease reinforces these benefits – you have constant access to your own aircraft, when and where you want it. And for those who truly value discretion, an operating lease reduces visibility to an aircraft's end user.

So, the next time you ask yourself that question 'Should I buy my own aircraft?' consider swapping the word 'buy' for 'lease' and the numbers may really start to add up.



Antiqua & Barbuda



ANTIGUA & BARBUDA

Passports and programmes



Words: Rory Ross



ozens of countries offer passports - euphemistically glossed as 'active economic-citizenship' or 'residence programmes' – in return for cash. In 2014 it was calculated that several thousand

people spend a combined \$2 billion or more each year on adding a passport or residence permit to the collection; that figure will be considerably higher toda Among the most sought-after programmes are those offered by Malta, Cyprus, Antigua & Barbuda, St Kitts

planning are typical examples. Nevis and Dominica. If your priority, for example, is to enjoy unfettered Citizenship-by-investment programmes come in access to certain countries, then that may dictate various guises and forms, but they all allow individuals to your choice. For example, as of January 2018, Brunei, acquire citizenship in a country in return for making a Mauritius, Seychelles, Serbia and Grenada are the only countries whose citizens may travel to China, Russia and substantial economic contribution, usually to the local real

The Antigua and Barbuda Citizenship by Investment Programme was established in 2013 to stimulate Foreign Direct Investment and support the real-estate market in Antigua and Barbuda. There are three investment options for persons seeking citizenship in Antigua and Barbuda:

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- A minimum contribution of US \$100,000 to the National Development Fund (NDF)
- An investment of at least US \$200,000 in an approved real estate project.
- An investment of US \$1.5 million in a business individually or US \$5 million by 2 or more investors, where each invests no less than US \$400,000

Here are some advantages to obtaining Antigua and Barbuda citizenship:

- Visa free access to more than 150 countries, including United Kingdom and Schengen Area.
- Competitive global option for economic citizenship, range of price points and investments.
- No restrictions on dual nationality.
- Citizenship for life, once residency requirement is met.
- Straightforward application process, no minimum net worth requirement or previous business experience.
- Average application time is 90 days (12 weeks)
- No tax on worldwide income, inheritance, capital gains or investment returns

Antigua and Barbuda has much to offer to potential investors in its citizenship programme.

Visit our website: www.cip.gov.ag for additional information and contact details

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estate market. These contributions must be transparent. legal and constitutional. The idea of structuring such programmes in this way is to prevent corruption while giving successful applicants a solid legal right to citizenship. Once you have decided that you need a second passport, the programme you choose depends on your particular circumstances. There are many possible advantages that citizenship programmes confer: quality of life, mobility, security, education, low tax and financial

Valletta harbour: Malta has one of the more soughtafter residence programmes



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the Shengen area without a visa. While the market for citizenship programmes tends to fluctuate in line with political unrest and economic uncertainty, countries are falling over themselves to offer attractive visa-waivers and tax breaks to attract high earners and the very wealthy. Four years ago, St Kitts & Nevis was the only Caribbean country whose passport permitted visa-free travel to the Shengen area, until, that is, 2015, when Dominica decided to dangle the same carrot but at about half the cost. For countries that offer citizenship programmes, the benefits are primarily financial. Malta and Cyprus are believed to have made billions from their respective programmes which offer successful applicants, many of whom can claim Russian and Ukraine extraction, access to all EU countries.

If a small and impoverished country finds itself in need of a cash top-up, a little light citizenship programme can provide a solution.

In 2015, Vanuatu, a tiny island nation in the Pacific, created a scheme to sell 100 honorary citizenships for \$162,000 each to pay for damage caused by Cyclone Pam. Launched in Hong Kong, the scheme was aimed at Chinese investors attracted by the idea of free access to the EU that a Vanuatu passport provides (unlike the Chinese passport). It was perfectly clear, however, that Vanuatu was not remotely interested in cultural and civic enrichment by immigrant *chinoiserie*, since successful applicants were not actually expected either to live or work on Vanuatu .

Of course, there are risks to such citizenship programmes, risks that affect both the countries that offer them as well as the people who apply for them. Some applicants undoubtedly have entirely legitimate motives; others may pack shadier agendas. Countries that offer citizenship programmes have come under pressure to raise compliance thresholds and tighten due diligence requirements or risk sanctions from the US.

Sh

Finance

Caribbean nations that want their citizens to enjoy access to the USA without a visa have a reputation for high compliance thresholds. St Kitts & Nevis and Antigua & Barbuda refuse applications from Iranian citizens except in certain cases where the applicant emigrated from Iran before attaining his/her majority, or has been in permanent residence in a short-list of designated countries. Earlier this year, St Lucia imposed an outright ban on all Iranian applications.

Citizenship programmes are expensive: Dominica, among the cheapest, requires \$100,00 investment. St Kitts & Nevis demands from \$150,000. European Union countries can charge even greater sums: Malta



Countries that offer citizenship programmes have come under pressure to tighten due diligence requirements or risk sanctions

requires \$870,000, payable to the National Development and Social Fund, plus €350,000 payable in real estate investment or rental of property for at least €16,000/ year. Add to these fees a further four- or five-figure sum for due diligence and other charges and the costs mount up. Costs and conditions are subject to change at a moment's notice.

If your application is successful, beware the risks of small-country banking systems. In 2013, the EU forced Cyprus to nationalise a significant part of its bank deposits when Cypriot banks got into trouble. In other small countries, notably in the Caribbean, the banking system may piggy-back on the US system. This provides security and allows dollar transactions. It also means Fed scrutiny of such transactions.

St Kitts & Nevis (left) has a reputation for a high compliance threshold

I asked one commercial investigator who specialises in conducting due diligence checks on citizenship applicants if the US government tolerated citizenship investment programmes in return for 'back door' access to people's bank accounts. 'It would make sense,' he replied. 'But I wouldn't like to say. You just don't know what is happening at that level.

Real estate investments carry risks too. In some countries, you may find land registry and planning laws are unreliable. Cyprus ranks 42 out of 180 in the Transparency International Corruption Perception Index of 2017; Malta ranks 46 (New Zealand is the least corrupt nation at No.1; Somalia has the unenviable reputation as the most corrupt at No.180).

Real estate investments in these countries carry risks the UK 's land registry and planning laws insure against, although if your mother country poisons British citizens in Britain, you may be prevented from enjoying your real estate, as Roman Abramovich found when his British visa was refused – although he got round this obstacle by

Real estate investments carry risks too. In some places, land registry laws are unreliable

The lure of the Motherland: some Russian investors are finally returning home



Peak globalisation could threaten the entire citizenship market. Some participants have already called the top. 'A lot of Russians are returning to the Motherland,' says one adviser to governments that offer citizenship programmes. 'Putin is encouraging them to return. Maybe the odd poisoning here or there is having an effect. I think a lot of Russians who are not allowed to go back to Mother Russia feel a deep sense of melancholy.

Citizenship programmes raise questions about the link between economic contribution and citizenship. Does a greater contribution entitle you to greater citizen rights? Of course not, but you hear a watered down version of this argument in the broader immigration debate: 'We only want to admit foreigners who make a contribution.

A foreigner can contribute in many ways: he or she can make an investment which provides jobs, or he can be one of the people who take on those jobs. Both types usually end up getting a passport, it is just a question of when. Citizenship by investment is really quite similar to the refugee crisis, but minus the deadly dinghy voyage and the queues.



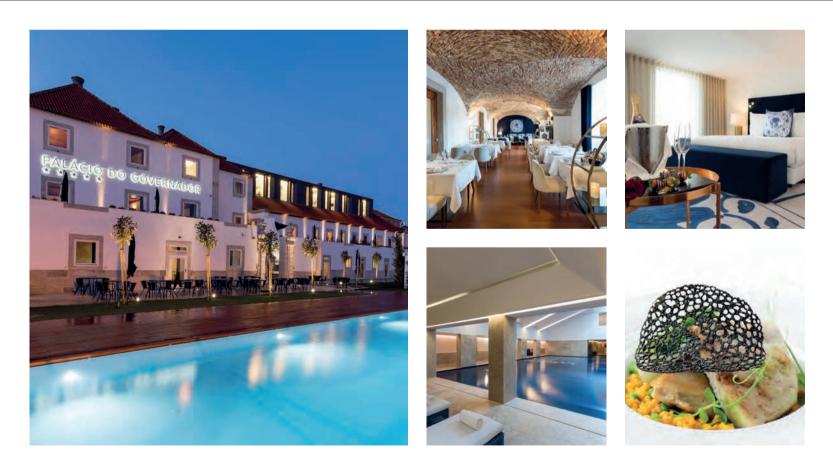


This isn't just another hotel in Lisbon; this is the Palácio do Governador.

Built on the site of the former house of the governor of the Tower of Belém, exquisitely restored on top of Roman ruins, the Palácio do Governador is set in one of the most beautiful and emblematic areas of the Portuguese capital.

Housed in a palatial building the reception hall was once a chapel and retains the paneled azulejos (Portuguese tiles) restored to their original beauty along with the original wooden choir stall and doubleheight ceilings. Meanwhile the premium restaurant, Ânfora, provides gastronomic delights set beneath the original domes for ceilings. The contemporary 1,200m2 spa is linked to the ancient thermal traditions of Mediterranean cultures. Showcasing Roman walls dating

Palácio do Governador – Lisbon



back to the 1st to the 5th century the facility includes a heated 25m indoor pool with dynamic water jets as well as chromotherapy, sauna, Turkish baths, three massage and therapy rooms and a gym.

The hotel offers 60 different rooms, each one distinct and different. The Princess's Suite, the Governor's Suite and the Infante's Suite, thanks to their historical elements and size are unique on a national level.

Close to the Tagus and national historic monuments, the Palácio do Governador is the natural choice for anyone who wants to be in Lisbon, near everything, from culture to leisure and far enough away from the frenzy of the city centre.



f you are asked to name a distinctly Scottish fabric, tartan invariably will spring to mind. The ubiquitous checks have become synonymous with fair Caledonia and more than 7,000 patterns – no two the same – have been logged by the Scottish Tartans Authority, the official register of designs. Tartan has achieved worldwide recognition, although not all of its end-uses can be described as tasteful. Much less well-known, but with a similar and more exclusive lineage, are Scottish estate tweeds, cloth patterns that belong to a distinct district rather than a family name. 'Unlike tartans which universally denote a clan, estate tweeds relate to a specific area of land, writes Prince Charles, in his introduction to Scottish Estate Tweeds, a comprehensive overview of the subject published in 2018

by specialist weaver Johnstons of Elgin*.

'Socially, they unify the people who work on that land, but they also have a practical purpose. The colourings of the cloth were initially chosen to act as camouflage, allowing the wearer to blend in to their surroundings.' As HRH, who in Scotland is known by the title Duke of Rothesay, notes, his great-great-great-grandparents, Queen Victoria and Prince Albert, were among the first to use distinctive estate tweed as clothing for the many workers on the Balmoral estate in Aberdeenshire. After purchasing the estate in 1852, Albert designed both a Balmoral tartan and an estate tweed, which was woven by Johnstons of Elgin in 1853. The mill has remained a specialist producer of estate tweeds ever since. Campbell's of Beauly, a jewel of a traditional country

wear store in Inverness-shire about two hours to the north-west of the royal residence, holds a Royal Warrant

Acquire a Scottish estate and the chances are you'll gain more than a castle, land, and shooting and fishing rights. You may even have your own bespoke tweed, the ideal material with which to create unique sporting outfits for yourself and your estate staff

Words: Eric Musgrave

Bespoke





Campbells of Beauly, insid and out (left); this Johnson's of Elgin creation (far left) erges man and moorland



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for tailoring from HMThe Oueen to provide the modern-day tweed outfits to the Balmoral estate.

Director John Sugden, an authority on sporting outfits and country clothing, oversees the making of the clothes on the premises. As well as dressing members of the royal family for Balmoral, he provides outfits for the 10 or so gamekeepers and stalkers who work on the 50,000acre (20,000ha) estate in Royal Deeside.

Sugden explains that Campbell's is regularly asked to update Scottish estate tweeds, especially when an estate changes hands or a new generation takes over. The design process to arrive at an appropriate pattern can take a few months or up to a year. Owners with more than one estate in different parts of Scotland are likely to end up with distinct patterns for each.

'Essentially estate tweeds are to be used for practical, working garments, so when we are designing a new one for a client, we have to be sure we know the precise end use and where it will be worn. In Aberdeenshire, the



Campbell's is regularly asked to update estate tweeds, especially when an estate changes hands or a new generation takes over

granite hills lend themselves to using a grey background, while over on the west coast of Scotland it's greener, so we would suggest a green background. An estate with lots of bracken would suit a brown base, while you can put injections of colour in to reflect the yellow of gorse flowers or the red roof of a bothy.

Pointing out that most bespoke tailors will need about three months to produce the garments, Fearn suggests that a good starting point for a field sports wardrobe Johnstons' recent book shows the fascinating patterns of more than 200 current and historical estate tweeds (and would be a six-piece collection comprising a threeeven includes a handful from English country estates). piece suit of jacket, waistcoat and trousers, gilet, cap and The subtlety of the designs, with checks of different breeks or plus-twos or plus-fours as an alternative to dimensions, overchecks and flecks of colour throughout, the long trousers. The jacket should have an 'action back', reflects the skill of the weavers. created by side pleats at the shoulders, to allow ease of With nearly 200 years of experience of how different movement when using a shotgun or rifle. A regular sports tweeds perform, tailors of sporting outfits are able to jacket is not appropriate for a shoot.

discuss with clients the most appropriate cloth for each garment. At Edinburgh's longest-established bespoke tailor, Stewart Christie, which can trace its origins back





to 1720, director Daniel Fearn is kept busy with sporting clients as the shooting season lasts from August (The Glorious Twelfth is the start of the grouse season) until April (when hunting for red deer stags ends).

'I am by nature a traditionalist and I like things to be very classic, which means that a shooting jacket should be fairly roomy,' says Fearn, 'but increasingly younger clients

Tweeds at the ready (above and left): their muted tones provided some of the world's earliest camouflage





in particular are asking us for a slimmer, closer-fitting silhouette. As bespoke tailors, we are able to achieve that.'

Traditional plus-twos or plus-fours, which are fastened with a buckle below the knee, are so-called as the cloth is cut to hang down two or four inches. Christie likes to create a very full effect by doubling the length of cloth used in the overhang. Little details like this can personalise a bespoke suit, but Fearn recommends careful consideration of the tweed pattern itself. 'An old story says that when a laird was choosing an

estate tweed, he'd have perhaps three prototype designs

Different shoots will have varied dress codes (top): and hats are also an option to top off your rig (right)



Tailors of tweed Campbell's of Beauly, Highland Tweed House, High Street,

Beauly, Inverness-shire IV4 7BU campbellsofbeauly.com Johnstons of Elgin, Newmill, Elgin, Moray IV30 4AF johnstonsofelgin.com Stewart Christie, 63 Queen Street, Edinburgh EH2 4NA stewartchristie.com

Tweeds are like curtains; the heavier versions look better

made up. He'd then send a keeper wearing each of the patterns out on to a different sector of the moor and he'd choose the one that was hardest to spot. Tweeds are camouflage. And from an etiquette point of view, if you are on a shoot, you really don't want to stand out from the crowd unless you own the estate or you are an exceptionally good shot!'

At Campbell's, John Sugden points out that women's sporting clothes are very similar to the men's, with breeks a particularly comfortable and practical option to cover the legs.

Another variation, as long as the going is not too damp, is culottes, but even a long skirt makes a smart look in the right circumstances (and certainly would be appropriate to change into after the shoot).

If you haven't acquired your estate and its own tweed yet, don't worry as there are hundreds of Scottish tweeds available from producers and cloth agents such as Johnstons, Lovat Mills, Glenlyon Tweed Mill, Harrisons of Edinburgh, Porter & Harding and John G Hardy, which will be stocked by all good tailors. To suit contemporary tastes, bespoke tailors are using cloths that are lighter than in the past, but for the traditionalist, there is nothing like a true heavyweight tweed.

'For something that is going to be worn in August and September, we would recommend a 430gm (15oz) cloth, but for later in the year, I'd go straight up to anything from 500gm (18oz) to 700gm (25oz),' says Sugden.'Tweeds are like curtains – the heavier they are they better they look, drape and perform. A heavier tweed will keep the heat in and the rain out. In a jacket fitted with a storm collar and a cap, you'll be fine. Tweeds are made of wool – and sheep stay dry.'

Different etiquette applies at different shoots. For more everyday affair, both Stewart Christie and Campbell's report a greater popularity for wearing a raglan-sleeve field coat rather than a jacket. For a relaxed day in the field, a gilet worn over a fleece top is also a very common sight.

Of course, there are many modern options of country wear that include modern technical fabrics, but for the purist a splendid all-wool heavy tweed is the only way to go. So it's safe to say no-one is going to write a book called Scottish Estate Microfibres.

*Scottish Estate Tweeds, written by Ian Urguhart, chairman of Johnstons of Elgin, and published by the company. The book is the third edition to cover the subject, expanding and updating Scottish District Checks (1968) and Scottish Estate Tweeds (1995).



STEINUNN

orn in Reykjavik, Iceland, Steinunn Sigurd studied at the Reykjavik chool of Visual Arts before heading to New York City where she

School of Visual Arts before heading to New York City where she studied at the world-renowned Parson's School of Design. She gradu-ated with honours and a BFA degree in fashion design, the first Icelander to graduate from the school. Since finishing school, she has enjoyed a successful career in fashion, working for some of the biggest names in the fashion industry, starting her own brand in the year 2000 which bears her name – STEINUNN. STEINUNN offers a signature collection informed by the land and cultural traditions from which Steinunn first emerged The collections express a lowe traditions from which Steinunn first emerged. The collections express a love of detail and craft, both in ornamentation and in the very fabric she works with, the knitted cloth.

During her long career, Steinunn has been awarded numerous prestigious prizes, both Icelandic as well as international: she has been graced with the Nordic Design Award 'Ginen', the Swedish Torsten and Wanja Söderberg award and received the Order of the Falcon from the President of Iceland. Named 'Reykjavik's City Artist' she holds the Indriðl and Reykjavik Fashion Festival awards.



Bright and beautiful

With vibrant colours and striking designs, Frangipani makes shirts guaranteed to stand out from the crowd

Words: John Edmunds



Bold statement: Francipani focuses on shirts that have strong colours and designs

usband and wife team Ben and Clementine Wilmot launched their Frangipani shirt brand following a lengthy honeymoon to India.

Ben recalls: While we were in Rajasthan, seeing all the vibrant colours around us we thought we'd have a go at making shirts for friends & family. We were in a beach bar in Goa talking about what we should call the brand and a Frangipani flower fell on the table from the tree above us. Well, you can't ignore a sign like that.' The brand focuses on shirts that its owners say they'd

want to wear themselves.

'We do all the designs ourselves rather than buying designs from agencies,' Ben explains, 'Each shirt is printed onto a strong base colour, with an overlaying pattern. The shirts are made from delicate, but strong Indian cotton which took us three years to source. It's something that is exclusive to our brand.'

For two people who did not have any training or background in fashion, setting up a shirt company was quite a challenge.

'We found ourselves in Jaipur with a plan to make shirts but no idea how to go about it, Ben recalls. In the end, we found a guy in a market whose uncle had a small factory and we made a small collection with them which we sold in one night when we got back to London.' Ben adds that he still feels 'blown away' every time a shirt is sold and he is enjoying how the brand is gaining

traction. 'We've gained something of a celebrity following with people such as Ronnie Wood, Rhys Ifans, Stefano Gabbana, Ian Wright and Poppy Delevingne wearing our shirts. Now we're working hard on our next collection with some plans to do some more plain shirts in the coming months. We are hoping to crack America too.

'We're already in several boutiques in the UK and around the world, including Le Club 55 in the south of France, Sandy Lane in Barbados and Soniva Fushi in the Maldives. We are delighted now to be stocked at Alphonse Island in the Seychelles and Lime Wood Hotel & Spa in Hampshire.

'Over the past five years Frangipani has also been working with the Blue Marine Foundation, a charity dedicated to creating marine reserves and establishing sustainable models of fishing. Each year we design a shirt for the foundation and donate 25% of the sales proceeds to the foundation.

So what would Ben advise if he was putting together an ensemble based on one of his shirts? 'I think a pair of Carhartt shorts and some Air max or Green flash. Or Some plain Orlebar Brown swimming trunks, no shoes. But you can do whatever you like with the shirts, as long as you have fun wearing them. frangipani-style.com



Fashion









Spoilt for choice: a selection of Frangipani's wares, made rom quality Indian cotton



Citizenship Investment Programs Available In The Dominican Republic And Acquisition Of Luxury Real Estate

Words: Ricardo Pellerano, managing partner of Pellerano & Herrera



Ricardo Pellerano, managing partner of Pellerano & Herrera

he Dominican Republic, located in the middle of the Caribbean, offers multiple investment opportunities due to a variety of factors, such as its advantageous geographical location, climate, natural resources, a stable legal framework and a growing real estate sector, among others.

The Dominican legislation contains multiple benefits for foreigners with the main purpose of encouraging foreign private investment in the country. As an example, foreigners who decide to invest in real estate or who reside in the Dominican Republic are protected by laws and international agreements that allow them to conduct business, purchase real estate properties or assets and even have privileges for obtaining Dominican residence. Furthermore, the Dominican Constitution provides for equal treatment of foreign investors and nationals and the legal framework of the country does not establish limitations or restrictions on foreigners to participate in economic activities or investments, save some sensitive special industries or sectors where a minimum of Dominican participation may be required.

Any foreigner that wishes to invest and reside in the Dominican Republic, may choose among different types of residence permits depending on the foreigner's requirements.

Accordingly, Dominican legislation has established the "Investment Residency Permit" by which a special privilege is granted to a foreigner that makes a considerable investment in the Dominican Republic. The privilege consists of a waiver of the requisites for obtaining a temporary residency permit thus making the procedure for obtaining an investment residence permit more expeditious than might otherwise be the case. To obtain these benefits the foreign investor must make an investment of at least USD \$200,000 or its equivalent in local currency in the form of a contribution to the capital of a company established in accordance with the Foreign Investment Law and any other applicable regulation.

Also pursuant to the country's legislation, retirees and foreign passive investors may benefit from expedited residency through the investment program and of certain tax incentives including exemption from taxes levied on dividends and interest payments accrued in the country or abroad; exemption on the income declared for the purposes of benefiting from the provision of this law; and 50% exemption of the capital gains tax.

Finally, in the Dominican Republic there are benefits not only in connection with citizenship investment programs, but there are also different incentives depending on the market. The tax incentives and benefits for the promotion of tourism development for all regions, among others, make the Dominican legal framework very attractive for investments and business ventures.

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For more information please contact Pellerano & Herrera, the leading law firm in the Dominican Republic for over 30 years.



A year to savour

Port producers only declare a vintage in the finest years and 2016 has made the cut; meaning now's the time to invest in a bottle or two of something special

Words: Richard Woodard

n wine terms, vintage Port is an oddity, an anomaly. Compare it to Bordeaux: if you're a lover of, let's say, Château Margaux, you can follow the highs and lows of different vintages, from the yin of 'lesser' years, such as 2013, to the yang of the stellar wines from 2005, 2009 and 2010.

Vintage Port is, by design, all yang. While there are exceptions (Quinta do Noval being the most obvious), most Port houses only 'declare' a vintage in the best years. In the past couple of decades, that means 1997 (declared in 1999), 2000, 2003, 2007, 2011 and, now, 2016.

Assessing the relative merits of these years is, at least in part, a subjective question. Do you prefer the foursquare '97s, the millennial allure of 2000, the ripe opulence of

2003, the supremely elegant 2007s, or the balance and ageing potential of 2011?

With this caveat in mind, however, 2016 could be the best of the lot, combining as it does the perfumed elegance of 2007 with the structure and likely longevity of 2011; wines to last into the middle of this century and beyond. Many are delightful now, but will only gain in complexity and breadth as the years pass.

'I was thrilled by these wines right from the beginning, says Christian Seely, managing director of Noval owner AXA Millésimes and a veteran of 25 Douro Valley harvests. 'This is one of the more exciting vintages that I've witnessed.'

You might think that such a year arrives via a perfect



The heart of the matter: the Douro Valley (above) with its umerous vines dedicated to the production of Port



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synergy of ideal climatic conditions throughout the This was the crux of the 2016 Port vintage. With growing season, and through waiting calmly and patiently showers likely to arrive late in the second week of for the grapes to reach the zenith of ripeness before September, should you stick or twist? 'The grapes were picking. Not a bit of it. looking good – but not ripe enough,' says Symington. The growing season in 2016 was atypical, punctuated by challenges and in doubt right up to harvest. It was a year 'It was a year to have nerves of steel – we knew the when the most successful producers held their collective rain was coming. The temptation is to rush out and

looking pretty ripe before that September rain, they were nerve, trusting in their knowledge of the vineyards, and pick the grapes when it starts raining. Instead, Charles took a calculated risk. 'To make great Port,' points out [Symington, Johnny's cousin and the company winemaker] Johnny Symington, whose family owns Dow's, Graham's, changed his vintage plan and said we'll wait until after the rain. It was a calculated risk. Warre's and Cockburn's, 'you need great science, great art and great luck. One that paid off. The rain came on 12-13 September,

At the outset of 2016, few would have predicted greatness. Even in a famously dry region like the Douro, 2015 had been a drought year, leaving the vineyards parched. Heavy rainfall in April and May 2016 replenished water reserves in the soil, but made for a difficult start to the vines' growing season, delaying the vegetative cycle and restricting yields. With hindsight, that later start was to prove vital.

It was a hot, dry summer. Even as late as 6 September, temperatures reached 43.4C in Pinhão, where some of the best vineyards are located, with humidity down in single figures. But, by this time, vineyard managers were nervously poring over the long-term weather forecasts: rain was on the way.



then perfect conditions set in – warm, sunny days, cool nights – before picking began in the last week of September. This is where that late start to the growing season proved a boon: the best Touriga Nacional grapes in the Symington vineyards were only picked from 26 September, while the later-ripening Touriga Franca stayed on the vines well into October - later than usual.

This long, slow end to the season is vital in creating balance in the wines, and for the gentle extraction of all



It was a year when the most successful producers held their collective nerve

A hot dry summer: but the ains would eventually arrive



the flavour and structure for which vintage Port is famed. One more factor was also crucial: the location of the vineyards. The Douro Valley winegrowing area lies in the rain shadow of the huge Serra do Marão mountain range, which shields the vines from the Atlantic weather systems that make Porto, on the coast, wetter than Manchester.

'At the back of the Marão, it was a wet year,' says Adrian Bridge, CEO of The Fladgate Partnership, owner of Taylor's, Fonseca and Croft. 'So it's a year that's favoured those further up the valley.'

For Taylor's specifically, two quintas or vineyards are particularly important: Quinta de Terra Feita above Pinhão and, high in the Douro Superior to the east, Quinta de Vargellas. The former gives more earthy characteristics, filling out the mid-palate; the latter ethereal floral notes and darker, brooding liquorice flavours. 'It's a year, we would argue, that very much suits being able to select across various different properties and even different parcels,' says Bridge.

A picturesque wine estate overlooks the Douro (right)

The downside with 2016 is quantity. That quixotic, challenging growing season took its toll on yields, with

Five to try...

Taylor's 2016 Vintage Port (c.£60 in bond, widely available)

Relatively charming and fruit-forward. Typical Taylor's notes of broad, dark fruit and leather. Formidable tannins on the palate – serious power and richness, but overlaid with elegance and an expressive character. Superb.

Croft 2016 Vintage Port (c.£40 in bond, widely available)

Precise blackcurrant on the nose with a lift of menthol.Warm spices, but the primary fruit dominates and becomes almost confected on the palate. It's kept in check by some quite robust tannins, building in power to a long, sweet finish.Very expressive and aromatic.

Dow's 2016 Vintage Port (from £85 in bond, limited availability) True to the house character with its dry, firm intensity and focus. Plum and savoury black cherry, undercut by beautiful notes of violet. Quite open on the palate, with explosive richness on the finish. Excellent poise.

Quinta do Vesuvio 2016 Vintage Port (c.£40 in bond, widely available) Not as expressive as some, with impenetrably dark, fleshy fruit. Herbal, floral scents; quite austere. Superlative texture and breadth in the mouth, where it finds an explosively expressive character. Sweet, but well-balanced. Glorious.

Quinta do Noval Nacional 2016 Vintage Port (£750, L'Assemblage) Produced from a famously ungrafted vineyard; densely-packed, stewed plums with a savoury, mineral edge. This is supremely silky, with spiced black fruits and glorious balance. Extremely elegant, relatively dry and fresh, but with an underlying weight and richness. Will last for decades.



Add in the drop in the value of the pound, and prices are on an inevitable upward trajectory

Taylor's, for instance, releasing only 6,500 cases of vintage Port (versus 12,000-14,000 cases in a normal year). Symington reckons volumes are down 25-30% on 2011, the last widely declared vintage and itself a smaller than average harvest. He says: 'This is a year of not asking ''how much do you want?'', but saying ''this is how much you can have''.'

Add in the 15% drop in the value of the pound following the Brexit vote in 2016, and prices are on an inevitable upward trajectory, with the top houses looking at an eventual retail price of \pounds 70-90 a bottle.

Then again, compare that to fine Bordeaux and vintage Port continues to look like what it is: one of the greatest bargains in the world of fine wine. A case will reward a lifetime's drinking if you can eke it out, from the upfront charm of the wines today to the promise of majestic complexity in the 2040s and beyond.

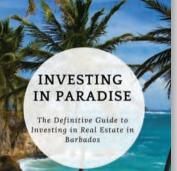
That was also the case in 2007 and 2011, but it is perhaps even truer with the 2016s. As Seely says, speaking of his own wines, and those of Fladgate and Symington: 'These are all great vintage Ports. It's a year which I think is marked by great purity of fruit, great precision, but above all it's a year that illustrates the astonishing differences of style and personality between the wines – which is just as it should be.'

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Former skiers Florence and Daniel Cathiard have spent the best part of three decades transforming the fortunes of a derelict wine estate in the Bordeaux region of France

Words: Rory Ross



raves? A gently undulating countryside in south-west France, Graves is the oldest wine-growing appellation in Bordeaux. It is home of the original 'claret', a rich savoury red with notes of leather and tobacco that was first exported to England when Eleanor of Aquitaine was married to Henry II. Graves is also seat of the most ancient wine estate in Bordeaux: Château Pape Clément, founded in 1300 and named after Pope Clement V.

The medieval châteaux of Graves make the grands were teenagers. châteaux of Médoc to the north seem like 19th-century On the death of his father at 50 in 1970, Daniel, then upstarts. Graves was producing claret fit for kings when 25, found himself in sudden charge of a portfolio of the Médoc was a swamp inhabited by frogs and herons. 10 supermarkets in south-east France branded Genty-At the pinnacle of Graves stands Château Haut Brion, Cathiard. He swapped ski jacket for grocer's apron. Graves' 'first growth', which Samuel Pepys referred 'We worked like crazy,' says Florence, speaking in the to as: 'A sort of French wine that hath a good and elegant tasting salon at Smith-Haut-Lafitte. 'We opened most particular taste'. Unlike the other appellations of bigger supermarkets and took risks. Bordeaux where red predominates, Graves also produces The Cathiards caught the last years of Les Trente fine whites and 'stickies', notably Château D'Yquem. Glorieuses, the post-War boom, just before dirigiste

White to red

The Cathiards at home (far left); barrels of the highly regarded Smith-Haut-Lafitte

Into this venerable viticultural vortex stepped Florence and Daniel Cathiard, an entrepreneurial power couple, who in 1990 bought Château Smith-Haut-Lafitte in the Graves sub-appellation of Pessac-Léognan. Smith-Haut-Lafitte is one of 16 Graves châteaux that are classified as Grands Crus.

The Cathiards were outsiders: he, from the northern Alps; she, from the southern Alps. Skiers in the French national team, they had met on the slopes when they



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French socialism took hold. Within 20 years, they had going downhill fast. By 1994, ruination beckoned. In 1995, transformed the business into 15 hypermarkets and 300 however, the turnaround began. At last their wine brought supermarkets. Meanwhile Daniel sublimated his love of pleasure, not merely pain-relief. sports into Go Sport, a chain of sports shops; Florence Over five years, the Cathiards invested heavily, branched out into advertising and rose to become vice renovating vineyards, winery and manor house and president of McCann Europe. implementing a philosophy of state-of-the-art 'bio-

Crisscrossing Europe on his 'n' hers agendas ultimately provision': using natural grass, organic compost and proved depleting, so when, in 1990, the Casino horses for ploughing. 'We want the best of nature,' says Florence, 'and the best of technology.' supermarket group offered to buy both Genty-Cathiard and Go Sport, the Cathiards cashed in. Liquidating their They excavated one of the largest underground entire business portfolio, the pair decided to buy 'totally derelict' Château Smith-Haut-Lafitte.

Why? Had they never heard the adage about how to make a million in the wine industry? OK, Daniel's grandfather was a wine merchant, and Florence's grandmother had been a viticulteuse, but... a distressed grand cru château? This was going way off-piste.

The Smith-Haut-Lafitte winery is a miniature Gormenghast dating back to 1365

Worse, the Cathiards had only ever visited Bordeaux once. The sum of their knowledge of wine was what Jean-Claude Killy, former ski teammate and triple Olympic gold-medallist, had told them over a glass of red Bordeaux the evening before the slalom. 'The only alcohol we drank was red wine,' says Florence .'When we got married, we didn't want a bourgeois wedding list; just good bottles of red Bordeaux.'

The Smith-Haut-Lafitte winery is a miniature Gormenghast dating from 1365. Successive owners have quixotically added extensions, towers, turrets and mock fortifications to produce today's baroquely eccentric architectural anthology.

Originally, the estate provided wine for local consumption. The eponymous George Smith took over in the 18th century and built an adjacent manor house where the Cathiards now live. Smith exported wine to England aboard his own ships. In 1842, Lodi Martin Duffour-Bubergier, mayor of Bordeaux, inherited the estate from his mother. In the early 20th century, Smith-Haute-Lafitte caught the eye of Louis Eschenauer, the wine distributor and Nazi collaborator. He held the estate from 1958 until he sold to the Cathiards. 'We were lucky,' says Florence. 'We were well advised. It is a great terroir. Now it is our life.

The Cathiards' first vintages were disastrous: frost in 1991, rain in 1992, another wash-out in 1993. In an unnerving flashback to a previous career, the duo were cellars in Bordeaux, with capacity for 1,000 barrels. They celebrated each vintage by commissioning a piece of sculpture for the estate. Some of the pieces are very small if the vintage is not so excellent,' says Florence .'In other years, they're huge.'The sculpture collection now runs to 28 pieces.

One of the Cathiards' great success is the white wines





Les Sources de Caudalie, a 61-room hotel that the Cathiards have built (above) variations on a theme (left)

Inside Château Le Thil, an elegant 1737 mansion the

Cathiards have converted into an upscale hotel



of Smith-Haut-Lafitte, Although grown on only 11 hectares, the rich yellow-fruit aroma, mineral backbone and great length of these wines have been recognised over the past 15 years as among Pessac-Léognan's finest.

Perhaps the greatest impact on the estate is a 61-room hotel that the Cathiards have built, named Les Sources de Caudalie. Hotels in the Bordeaux winelands are scarce. The Bordelais sell only to *négotiants* – middle men. This cuts out the need for direct contact with distributors, retailers and the general public. Consequently, the Bordelais feel no great compulsion to be hospitable.

The Cathiards, however, have embraced hospitality. Rallying the entire appellation by hosting joint tastings with other producers, they have won respect. Now, as Daniel Cathiard has said, 'Nous faisons partie des meubles' ('We're part of the furniture.')

The Cathiards' younger daughter, Alice Tourbier-Cathiard, runs Les Sources de Caudalie with her husband, Jerôme. This rustic hotel comprises a main house, orangery, various annexes and dormitory buildings, all built of timber and set beside a pond. It is the perfect spot to

'We have eight working horses. Machinery would be too heavy on the soil.'

decompress and fall apart. A large vegetable garden supplies the kitchens of the excellent La Grand'Vigne restaurant. There are goats, chickens and Percheron draft horses. 'We have eight working horses,' says Alice. 'Machinery would be too heavy on the soil.'

This pastoral idyll wraps a substantial 'Vinotherapie' spa - having restored Smith-Haut-Lafitte, the Cathiards offer their customers the chance not only to restore themselves but also undergo a Cathiard-style personal rebirth - built in the style of a local tobacco farm. One senses larger hotel ambitions stirring. Alice

Tourbier-Cathiard also looks after Château Le Thil, an elegant 1737 mansion set in its own parkland a short cycle ride from Smith-Haut-Lafitte.

The Cathiards have added a third hotel, Les Etangs de Corot, located between Paris and Versailles, Meanwhile, the family recently bought yet another château, this time on the Loire, which is undergoing an 18-month restoration into a fourth hotel.

As of four years ago, the Cathiards have even been renovating and running, on behalf of its owners Galeries Lafayette, Château Beauregard in Pomerol, considered among the top wines of this appellation.

I asked Alice why her parents chose to go into the wine and hotel business.

'Ha! They thought they would relax!'





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On site are the butlers and international chefs who are there to offer their skills and service 24 hours a day. The menus are carefully prepared using local fresh seasonal ingredients and based on genuine Italian food with a wow factor! The presentation is impeccable and the taste lives up to expectation.

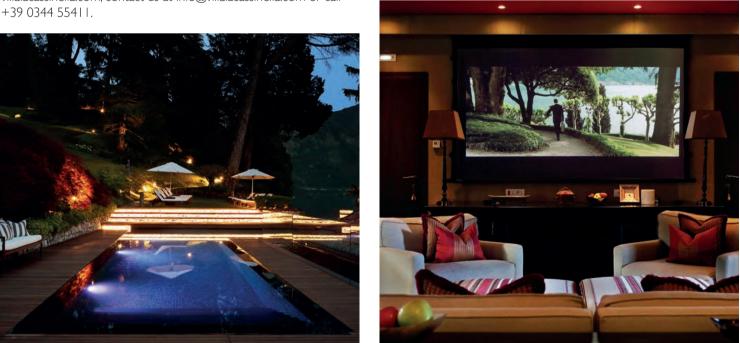
The house keeping staff attend to the bedrooms twice a day and are available for laundry and other requirements.

The concierge are always ready to ensure your wishes are made reality and the manager keeps a close eye on the smooth running of the villa.

This 8 double bedroomed, mid 20th Century Villa is fitted with the latest technology which is discreetly placed around the property. As well as full wi-fi all over the estate, all air-conditioned bedrooms and common areas including the movie theatre are installed with a Kalaidescape system, Apple TV and a vast range of music.

The private heated swimming pool surrounded by teak decking blends well with the lounge areas which are situated next to the fully equipped technogym. A floodlit tennis court can also be found on the estate.

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VILLA LA CASSINELLA LAGO DI COMO



Nordic delights

Star Swedish chef Magnus Nilsson is famous for his super-creative Scandinavian cuisine. Now he's turning his attention to more humble matters; the region's daily bread

Words: John Hedges, Photos: Magnus Nilsson



A selection of traditional Swedish pastries (above); in Iceland natural geothermal heat is used in baking (right)

agnus Nilsson is one the standardbearers of modern Nordic cuisine. His Faviken restaurant, set deep in the Swedish countryside more than 450 miles from Stockholm, is the proud possessor of a brace of Michelin stars, and he is also a vocal champion for the produce and culinary traditions of his native land.

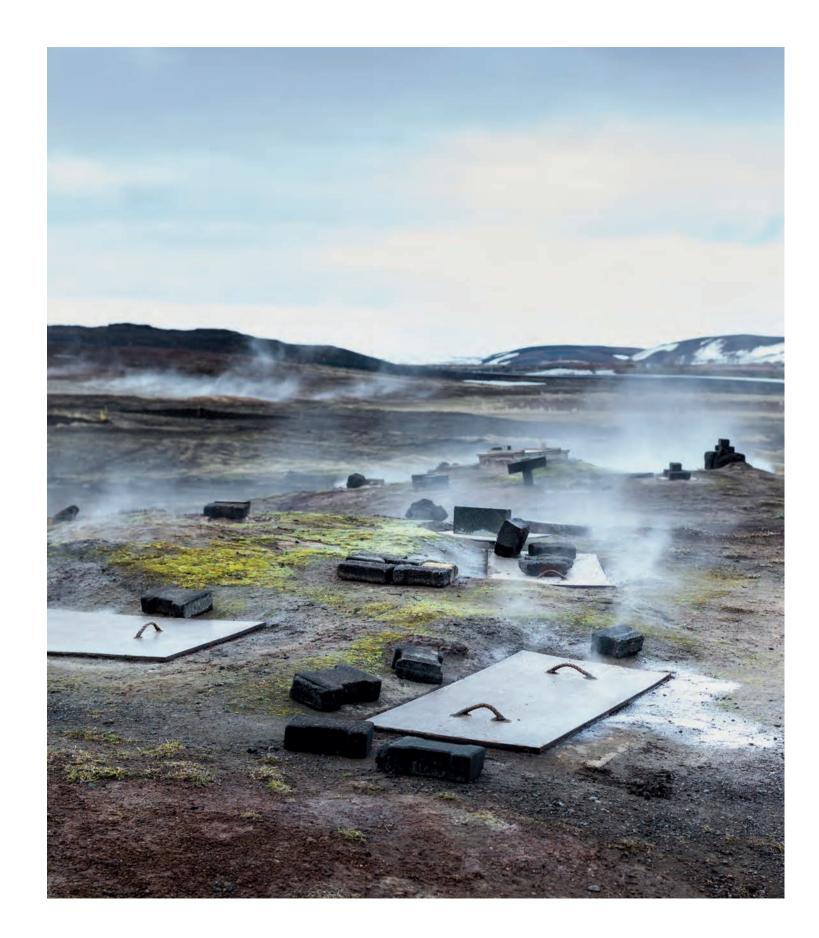
Nilsson's latest endeavour has seen him turn his attention from cooking to baking, however, in particular exploring the culinary heritage of his own country and its near neighbours.

'In the Nordic region grains still have huge importance in the food culture,' he says.'We used to get a significant part of our energy intake from grains simply because we had to, especially through the winter months, when harvesting fresh foods was not really possible because of the weather.

'Today, we could import all the foods we would ever need from other parts of the world, and we no longer need to eat stored grains in winter to survive, but we still do so because we like to. It is ingrained in us to like what once sustained us. If you removed all the grains from Nordic food culture there wouldn't be much left.'

While modern Nordic cuisine has been the recipient of almost universal plaudits over the course of the past decade, the area's baking highlights have often been ignored the chef suggests.

'Most people never see past the flurry of recipes and variations of a handful of iconic dishes like gravlax, herrings and meatballs,' he explains.'Or they may see articles about ambitious Nordic restaurants like my own and a few more, which are all fantastic at what they do, but don't recreate the food culture of people at home.' With that in mind, Nilsson set out on a mission to spread the word about the simple food that is eaten on an everyday basis in this region.



Food and drink



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'I wanted it to be a snapshot of what people actually bake today.'

'Hopefully this will inspire many people, both in the Nordics and elsewhere, to cook dishes from the region and thereby become a part of Nordic culture, or at least learn that there is more to it than what first seems to be the case.

The chef has travelled throughout the region, speaking to people about what they bake and the traditions behind it. He also took photos of the food he discovered and the landscapes that begat them, ultimately melding interviews and images into a book.

'I didn't want it to become some ridiculous list of antiguated recipes that no one cooks any more,' he explains.' I wanted it to be a snapshot of what people actually bake today, perhaps with the occasional look in the rear view mirror at a recipe, which, even if it is now uncommon, explains something about how we do things.

On his travels, however, he found himself in something of a quandary.'I started researching and compiling recipes, but something very unexpected soon proved a real difficulty. I realised that I had to define what baking was.'

On the surface, that question might not have proved too tricky for a double-Michelin-starred chef. If something's baked in an oven, then surely that provides the definition?

'In the beginning I felt that this was the best way forward and didn't think much about it,' says Nilsson, who admits he probably didn't at first reckon with the complexity and variety of Nordic specialities.

He soon realised, for example, that if he stuck to his baking in an oven idea, that would rule out classic Christmas pastries that are deep fried. 'Most people would consider making them to be an act of baking, he admits. In the end I decided to include anything and everything that intuitively made sense to me to have it

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Food and drink

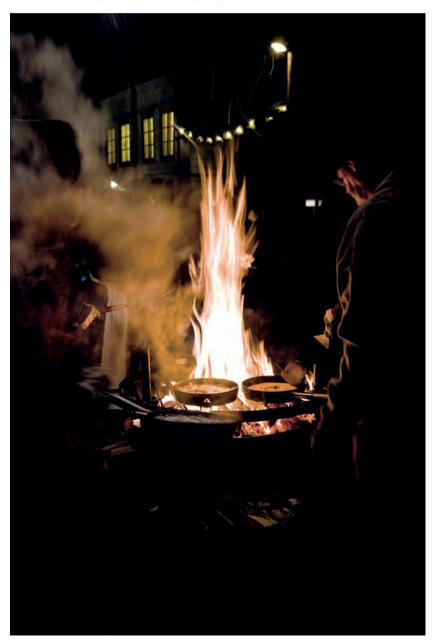


there, as long as people in the Nordics cooked or baked it, and as long as it served a purpose for the book.

'I included pretty much all the dishes of the Nordic region containing grains: from porridge to pasties, as well as recipes for breads, cakes, cookies and pastries. But I also wanted to provide all the information necessary for readers to understand why those recipes are actually important to us.'

He also decided to include all the supporting recipes someone might need to make every part of the dishes and recipes he describes. There is a whole chapter on making jams and cordials, as well as a large basic recipes section that tells you how to make pastry cream and

Finnish buns made with yeast (left); cooking kolbullar (eggless pancakes) over an open fire in Sweden (below)



THE

BAKING

BOOK

Nilsson photographed many

found his inspiration (above)

of the places where he



'Grains store really well because that's what seeds are designed by nature to do.'

chocolate sauce, and all kinds of other things that aren't strictly baking but which are referred to and used in many of the dishes.'

Nilsson's quest also led to him delving into Nordic culinary history. 'Now we're able to move foods around the world very easily, but in the past things were very different,' he points out.

'Because of our climate with cold winters, the food culture of the Nordic region was always heavily reliant on stored foods. It was important to figure out ways of producing more food than was needed during the light summer months and to preserve it somehow for winter when it would be consumed.

'If you think of them like little solar energy storage units, grains are the perfect solution for this. They grow easily in summer with much less work per harvested calorie than almost anything else, accumulating solar energy through photosynthesis.

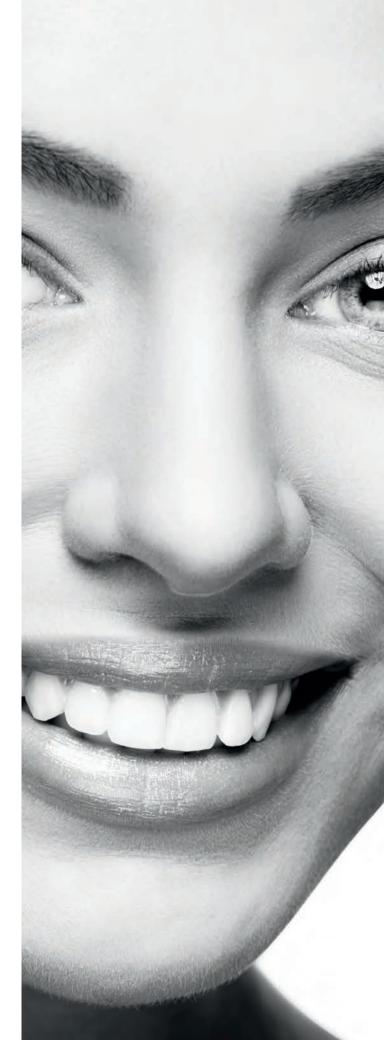
'As an added perk they dry and store really well in their whole form because that's what seeds are designed by nature to do. A huge variety of different kinds of grains can be turned into an even greater range of preparations, much more varied than for any other specific food group.

'Everyone always tells me that baking is a science and cooking is more of an art. I think what they are trying to imply is that in cooking you can be a bit more playful when you follow recipes, while in baking you have to follow them to the letter.

'I don't think this is true at all. Baking and cooking are just the same. If you understand the basic functions that govern what results you are going to end up having, if you understand cause and effect, you can play as loosely with recipes in baking as you can in cooking. The Nordic Baking Book, with words and photos by Magnus

Nilsson, is published by Phaidon.







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A matter of taste of the 1790s and with

Paxton & Whitfield has been in the cheese business since the 1790s, and with 150 different options on its historic counters it's very much the place to come for some specialist knowledge

Words: Dan Hayes

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Food and drink

Plenty to choose from: the shelves at Paxton & Whitfield will be hard for cheese lovers to resist

ander along London's Jermyn Street and there, amid the bespoke tailors and shirt-makers, you will find one particular interloper whose fragrance is rather more distinctive and, most of us would probably agree, appetising. We are talking of Paxton & Whitfield, cheesemonger to the cognoscenti of the capital since the 1790s, long-term supplier to the royal household and resident in these parts since 1896; when the firm established this shop close to some of its best customers – the grand hotels,

The timing was also fortuitous for a different reason, as Hero Hirsh, former pastry chef turned Paxton & Whitfield's retail manager, explains

houses and gentlemen's clubs of St James'.



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'My perfect cheeseboard would consist of just three cheeses: a hard, a soft and a blue.'

'In the 1890s what we call the Territorial style of cheese we recognise today was starting to emerge. These cheeses had strong associations with a particular town or county; Lancashire, Cheshire, Wensleydale and others. Similar cheeses had been around much longer, but around this time their recipes began to become a lot more standardised.

Even before then the taste of many of Britain's bestknown cheeses would have been familiar to today's diners, she adds. 'In terms of flavour and texture, the descriptions are similar, but a different lexicon was in use then. If you look at cheese notes from the 18th century you'll find phrases like "bright tasting", which doesn't mean that much to a modern audience.

Long-standing classics are very much part of Paxton & Whitfield's offering, but this most traditional of cheese shops is also keen to nurture new talent.

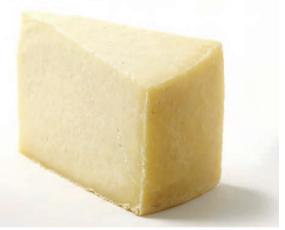
Hirsh says: 'Because we have a long-standing reputation we're often approached by cheese makers with new cheeses. We also have four branches, and each shop manager will be on the lookout for exciting things at their local farmers' markets, for example.'



Food and drink

And, once a year, the business gets together a panel of its experts to share tasting notes on what deserves to be added to the store's long list of cheese for sale. So as someone who's professionally geared up to selecting the best in the business, what would Hirsh include if she was looking for a dinner party endpiece? 'It's really difficult. We've got 150 cheeses on our shop

counter so that's really my ideal cheeseboard. Personally, I like to have fewer different types and more healthy wedges. In fact, my perfect cheeseboard would probably be just three cheeses and some sort of variant on the triumvirate of hard, soft and blue.



An alluring wedge of Lancashire (left); Paxton & Whitfield shopfront (below)

Views inside Paxton & Whitfield's Jermyn Street

shop (above and right)



'People immediately reach for red wine with cheese, but white wine is actually much easier to match because there aren't the tannins."

> 'I adore Comté, and we have a 22-month old one that is absolutely perfect, not too overwhelmingly nutty. I love a Gorgonzola, soft and oozing and sweet, and my soft cheese would probably be a lovely new goats' cheese we're selling called Sinodun Hill, which is made in Oxfordshire. It's a white, wrinkly rinded pyramid and it's got a super fluffy middle when you cut into it. Its texture is just wonderful.

She also recommends a newcomer to the Paxton and Whitfield stable.

'The team behind [Irish cheese] Cashel Blue have created a brand new, hard sheep's milk cheese. It's absolutely delicious, like an Irish version of a Pyreneesstyle cheese; sweet, nutty, and with a really fudgy consistency. We tasted it back in February 2018 and immediately said yes, we'd like to buy lots of this.'

In terms of washing it down, her advice may come as a surprise to some.

'People immediately reach for red wine with cheese, but white wine is actually much easier to match because there aren't the tannins. I would say that opting for a very tannic red wine as an accompaniment is not the best way to enjoy cheese. If you have a selection, I'd recommend a nice full-bodied white wine like a Chardonnay.

So does she ever come across a cheese that is just too strong and vigorous?

'This is just a personal opinion, but I'm not a fan of really aggressively flavoured cheeses,' Hirsh admits.

'I recently tried a Spanish blue cheese called Cabrales, It

was so strong it actually felt as if it had stuck my gums to my cheeks, as if it was attacking my mouth. For me that's not very pleasant. It felt it needed something sweet like quince paste to take the edge off it.'

Even so, when she took a sample home for friends to try, she found it divided opinion. Some agreed with her in relation to its gum-glueing intensity, others thought it hit the spot in a wholly positive way.

'That tolerance for strongly flavoured cheeses is incredibly subjective,' she adds. 'We have some customers who ask us what the strongest flavoured cheese we have is. For them, that is the signifier of quality. A lot of other people, however, would look more to whether you can still taste the subtleties of flavour. Personally, I'm in the subtlety camp.'

paxtonandwhitfield.co.uk





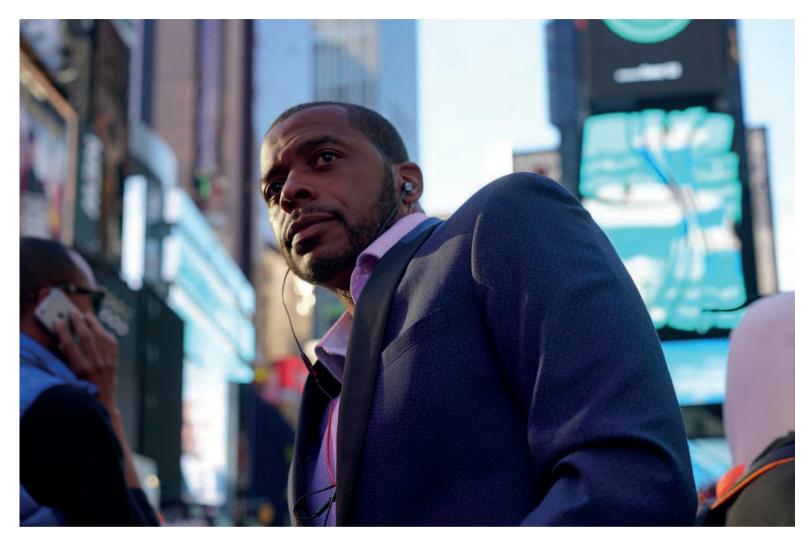


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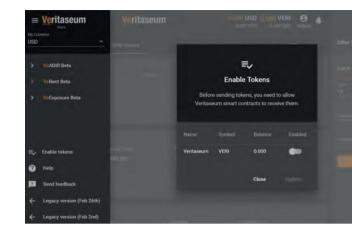


Blockchain Technology

lockchain technology, or more aptly put, the newly innovative business models enabled by blockchain tech, are being conceived to provide a means for peer-to-peer exchanges of value without a trusted intermediary. Simply put, "Peter" can buy and sell things from and to "Paul", without a broker, banker, exchange or law intermediating or limiting their exchange. The "value" that blockchain-based mechanisms can transfer includes money, processes, claims and virtually any type of asset while eliminating the unnecessary fees (or, economic rent) these intermediaries are known to charge, often exceeding the value they offer in exchange for their fees. In addition to cost savings, a benefit of blockchain-based mechanisms include heightened transparency - all transactions are visible to the community (no personal data is shared) building trust within the system and discouraging bad actors. Not to fret, privacy systems can be erected for those transactions that truly need them. Furthermore, blockchain mechanisms provide enhanced security over traditional systems as each transaction is cryptographically recorded with the ability to accurately review the details and order of each transaction. Im-

mutability is another benefit, as no one can easily tamper with, change or erase transactions. Tied to this benefit is the decentralized nature of most "public" blockchains that preclude transactions from residing on centralized servers that can be more easily targeted and hacked.

Blockchain technology-based disintermediation has major implications for the existing paradigms in virtually any industry that relies on third-party facilitated transactions. Virtually, everything in our society stands to be disrupted! Our current capital markets are based on centralized systems controlled by a few who just happen to garner its greatest benefits. This can be illustrated by the hub-and-spoke model in which a central bank is surrounded by its member banks, shareholders and/or constituencies it serves (primarily, money center banks). The next concentric circles would be exchanges, national and regional banks, followed by institutions and high net worth families, then finally in the outermost circle, mom-and-pop and retail investors who benefit the least. Veritaseum is reshaping this highly centralized financial diagram so that it is drawn in a peer-to-peer fashion, fully distributed. You may hear the term

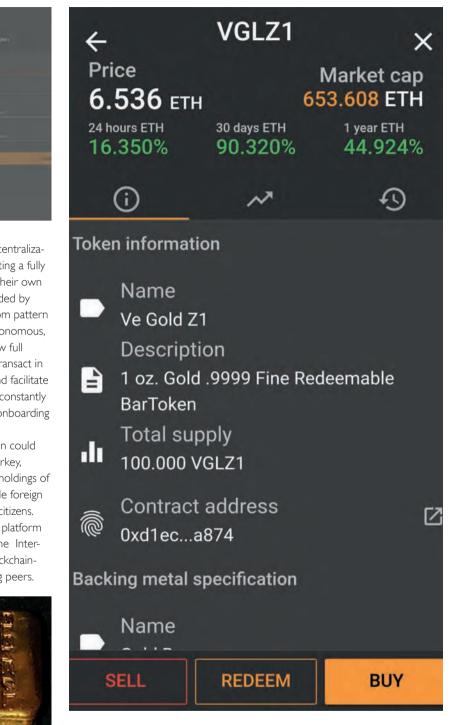


"decentralized" thrown about in blockchain and crypto circles. Yet, decentralization is not disruptive enough for the "outlaw" to prevail. We are creating a fully "distributed" system where each and every node or player is his/her/their own economically sovereign entity. Instead of a large central circle surrounded by smaller concentric one, there will be dots distributed in a more random pattern with each connected to a line connected to another dot - all fully autonomous, independent and sovereign. Veritaseum's first step in building this new full distribution model was to create a platform and tools for people to transact in a peer-to-peer fashion. We have production ready tools that allow and facilitate the transfer of investments, gold, real estate and money - and we are constantly expanding them. The next step is to educate the populous and start onboarding them to the platform, which is where we are right now. For example, the use of our gold-backed, fully redeemable stable token could ameliorate the currency issues currently faced by such countries as Turkey, Zimbabwe and Venezuela. Financial investors can lease their physical holdings of gold in the form of our more liquid stable token to stabilize the volatile foreign

currency exposure of these countries, including their banks and their citizens. Veritaseum plans to scale quickly over the next two years, bringing its platform into every industry that can benefit from disintermediation. Where the Internet facilitates the exchange of information, Veritaseum, through its blockchainbased software, will facilitate the exchange of anything of value among peers.



Advertorial



Veritaseum



Caprice, St James



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There are also great opportunities for high net worth individuals with the Special Entry and Reside Permit (SERP) which attracts HNWIs to the Barbados luxury lifestyle on a more permanent basis while affording them access to an environment of rational taxation. Unlike many of the eastern Caribbean countries, Barbados does not sell citizenship and thus provides this as an alternative. BARBADOS IS A BUYERS' MARKET. BUT NOT FOR LONG.



Grendon House, Sandy Lane



There are two SERP categories both with an investment in Barbados of at least US2 million from funds sourced outside Barbados. The intention of the SERP is to provide across the board appeal, in terms of attracting retirees, professionals and those simply desiring the Barbados lifestyle.

There is a wide selection of luxury property available on the island as well as opportunities for project development. Barbados is an International business and financial services centre with an extensive network of bi-lateral investment and tax treaties, low tax rates, and a developed infrastructure.

To find out more a recently written book, Investing in Paradise – The Definitive Guide to Investing in Real Estate in Barbados, details opportunities and options. It is available at several locations across the island and from online retailers.

In on the act Colorful, humorous and sometimes risqué, the paintings

of Anna Mazzotta recall the glamour of a long-lost era

Words: Robert Verkaik

nna Mazzotta's paintings capture a lost world of vaudeville acts, impresarios and good-time girls. The colourful caricatures of exotic dancers and the men for whom they are performing tell a forgotten story of life behind the scenes of 1930s cabaret.

Her oil canvasses and charcoal drawings also hark back to a golden age of British and European cinema – a period of studied glamour and happy innocence. The figures are semi-clad and jolly, but rather more risqué than #metoo.



'I loved these old films,' says Mazzotta, who grew up in Wiltshire and Italy.'Even at school, the teachers were surprised when I knew more about the stars of the black and white screen than they did. I couldn't stop looking at actors like Googie Withers and Rudolph Valentino.' When *Halcyon* caught up with the artist she was

exhibiting her work at the exclusive restaurant La Trattoria, run by Michelin chef Alfredo Russo in the basement of the Pelham Hotel in South Kensington. Here diners can feast their eyes on Mazzotta's voluptuous dancers draped in feather boas and figure-

> Casinos and gaming tables are a recurring theme, as in this work entitled *His Grandfather's Gold Watch*



Anna Mazzotta in her studio (above); a typically curious image in her painting A Good Catch at Angel (right)

hugging cami knickers. Her canvasses deserve the closer scrutiny of a dining experience because each one has a bigger story to tell.

Take The River Boat, which depicts a game of poker being played on a ship sailing down an unnamed waterway. The scene is crammed with expressions some losing, some winning and some just watching.

On the table lie the clues to how each of the gamblers is faring. In front of one dishevelled-looking man are a pocket watch and a discarded bowtie. One look at this slumped figure and you expect him to be losing the very shirt on his back.

The decadence of a casino fascinates and disturbs Mazzotta: 1 once went to a casino with someone who lost £5,000 in one sitting and he didn't even seem to care,' she says.'How can you not be affected by that?' Similarly, Cecil and the Dentist's Wife appears to show a circus dancer lovingly wrapping her arms around an

ageing lion. On one level that is all it is. But the inspiration for this piece is Mazzotta's distaste for the world of international trophy game hunters. In 2015 a photograph of a millionaire American dentist sitting next to the corpse of a lion was splashed across the media. The dead lion who the dentist had shot was called Cecil.

'I just hated the idea that he had paid to kill that lion.' she exclaims.

Mazzotta paints from her imagination and gets inside the heads of her characters.

The picture of the faces of a group of understudies standing behind an impresario while he auditions new dancers is a study of psychological terror. She perfectly catches the older dancers' fear of being replaced by a new younger, prettier try-out while at the same time trying to remain pleasing to the impresario.

It is this narrative undercurrent that makes it wrong to dismiss Mazzotta's work as straightforward caricature or cartoons. This is underlined by some surrealist surprises that offer a whole new perspective to her work.

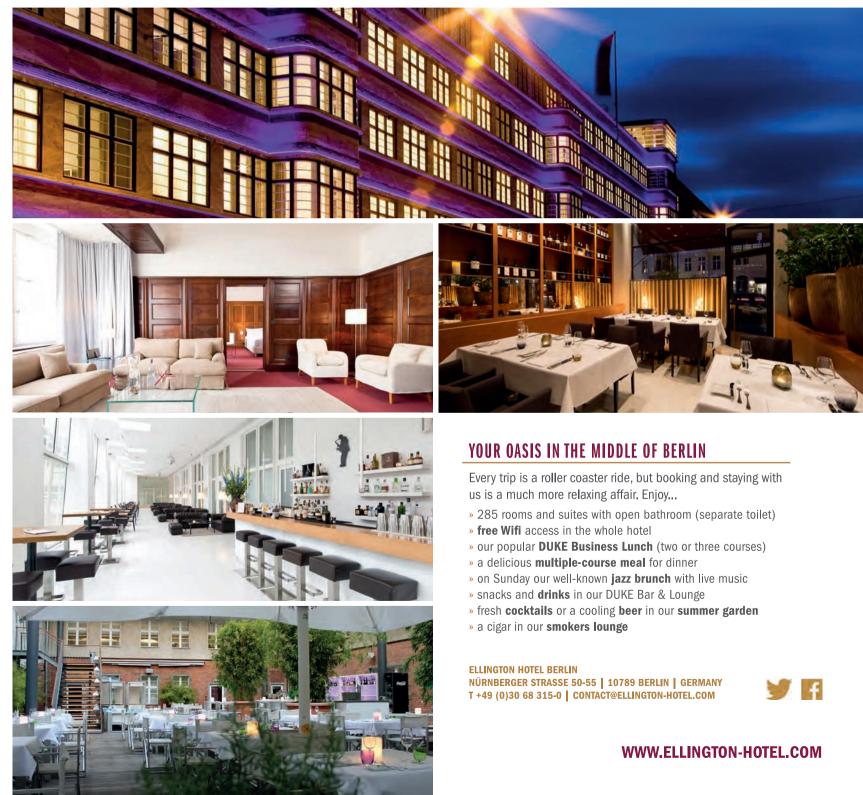
The Wives of the Barbershop Quartet Who Left Them For Fish' is an extraordinary piece which gives the giant fish a starring role. Fish are in fact a recurrent theme in a lot of Mazzotta's paintings. While her charcoal portraits of the

Mazzotta's art is underlined by some surrealist surprises that offer a whole new perspective to her work

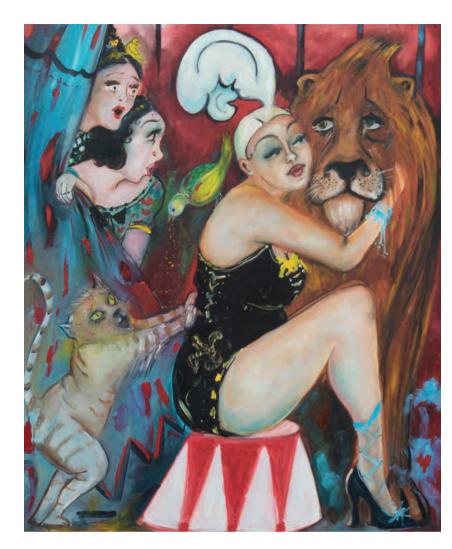


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'I won't pander to what the big galleries go for, like huge portraits of heads. I paint what excites me, not what will necessarily sell.'

From top left: Cecil and the Dentist's Wife; Wives of the Barbershop Quartet Who Left Them For Fish; Wearing Friends

black widow feature a spider sitting on a woman's head. This makes her difficult to pigeonhole.

'I don't really care about trends or conventions,' says Mazzotta. 'I won't pander to what the big galleries seem to go for, like huge portraits of heads. I paint what excites me not what will necessarily sell."

Her reluctance to conform means she has found her work frozen out of some the best-known London galleries which she puts down to art world snobbery. What London's art establishment may forget is that Mazzotta is a classically trained artist of 20 years standing. After Wimbledon College of Art, she went onto the Royal College of Art and is one of the youngest-ever winners of the Jerwood Drawing Prize. Her paintings have been bought and exhibited by a

number of prestigious private and public collections. Fans include TV presenter Graham Norton and the DI and music producer Fatboy Slim who both own her work. Last year she was commissioned to paint a picture for the Hollywood actress lane Fonda which she presented to her live on stage. 'It was a painting of her as Barbarella and I gave it to her in front of an audience of 2,000 people.' Mazzotta is now working on a painting to be presented to the Italian actress Sophia Loren.

'It will be amazing to meet her. She is one of the actresses who I used to love watching on film when I was forging my own creative style." annamazzotta.co.uk





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he Scottish city of Dundee made its fortune by being outward looking. Back in the 19th century, this was one of the UK's leading ports; a place whose sons and daughters travelled from Vancouver to Vladivostok, fetching and carrying cargoes to and from virtually every country in the world.

Its shape hinting at the ships that once docked here, the building reaches down towards the River Tay Those days are long gone now, to paraphrase the Scottish anthem *Flower of Scotland*, and for decades this city lapped by the waters of the Firth of Forth gradually slipped into morose introspection, its great maritime traditions drifting aimlessly into neglect and obscurity. Dundee has achieved a measure of international fame once again, though, with the launch in the city last September of the Victoria & Albert Museum's first Scottish outpost. Its opening will perhaps rival that of Guggenheim Bilbao in reversing the fortunes of a maritime city that had thought its best years had long since steamed over the horizon.

Tristram Hunt, Director of the V&A, says: 'This cultural milestone for the city of Dundee is also a landmark moment in V&A history – we're extremely proud to

The launch of the Victoria & Albert Museum's first Scottish outpost, in Dundee last September, promises to prove a visitor magnet and provide a focus for a resurgent nation

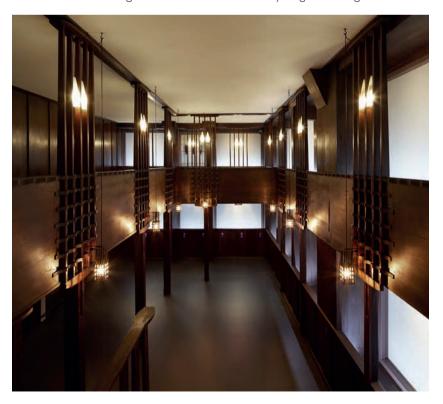
Words: Petroc McShane

Scotland's flowering



'We want to [merge] nature and architecture, to create a new living room for the city.'

Architect Kengo Kuma (above); the Oak Room by Charles Rennie Mackintosh is a visitor highlight (below) share in this exceptional partnership, the first of its kind in the UK, and to have helped establish a new international centre for design that celebrates Scotland's heritage.' Designed by Japanese architect Kengo Kuma, the galleries set out to tell a story of global design with an



emphasis on Scotland's role. Overlooking the banks of the River Tay, the buildings themselves hint at the trading vessels that once moored here, albeit one that is cloaked in concrete slabs, perhaps resembling more a beached wreck than an ocean-going liner.

'I like to make my buildings out of particles,' says Kuma, who is known for cladding his structures with many small pieces, whether making a screen of tiles suspended in a wire rigging for his Folk Art Museum in Hangzhou, China, or bolting milky glass panels on to the facade of his FRAC art gallery in Marseille.

'It avoids the big boring wall, and gives intimacy to a space,' he adds.' And it can teach us about depth, size and shadow. A white abstract box cannot teach us anything.' Philip Long, director of V&A Dundee, adds: 'Our aspiration is to enrich lives, helping people to enjoy, be inspired by and find new opportunities through understanding the designed world. After years of planning, we are thrilled at being able to celebrate the realisation of the first V&A museum in the world outside London.' It hasn't all been plain sailing though, if you'll pardon the nautically inspired pun. The project has cost \pounds 80m, way beyond an initial budget that weighed in at around a third of that cost.

Kuma remains relatively sanguine on the subject: 'If we want to make something closer to nature than a building, then the costs are always unpredictable,' he says. 'We encountered many unexpected things along the way.'

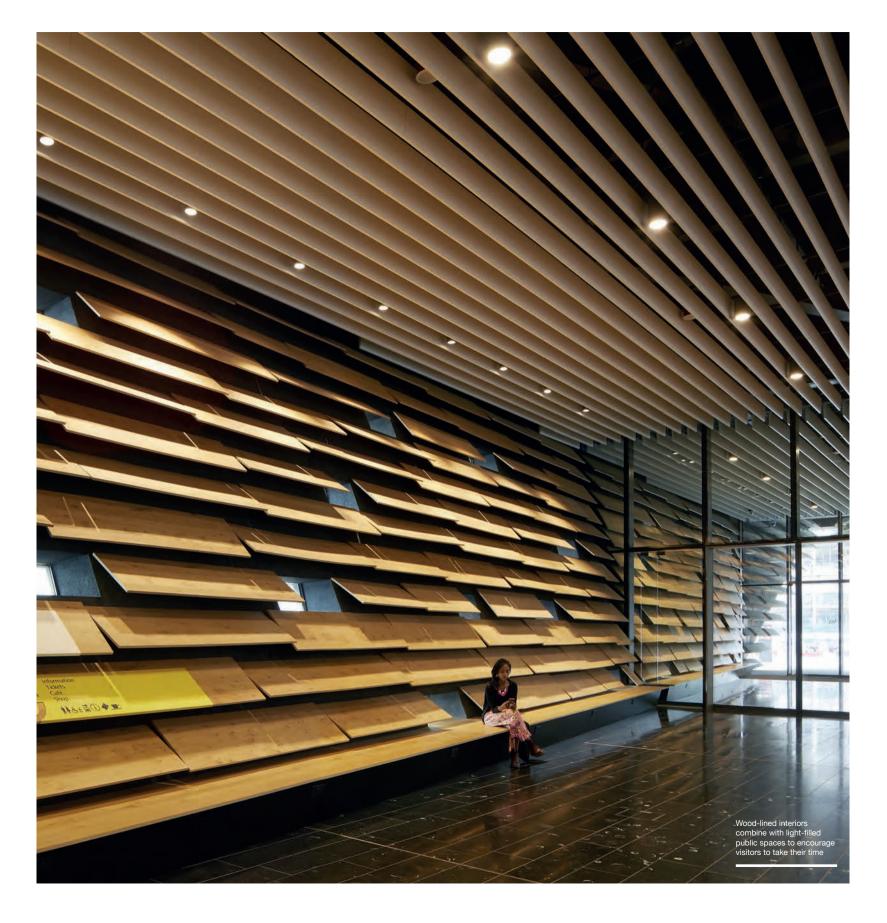
The finished product is impressive; its wood-lined interior filled with light and its public spaces wide and welcoming, indicative of the city opening arms to the world after more than half a century of struggle.

Kuma explains: 'The big idea for V&A Dundee was bringing together nature and architecture, to create a new living room for the city. I'm truly in love with the Scottish landscape and nature. I was inspired by the cliffs of north-eastern Scotland.'

The architect also highlights iconic designer Charles Rennie Mackintosh's Oak Room, reinvigorated at the heart of the museum.

'I've admired his work since I was a student,' Kuma adds.'In the Oak Room, people will feel his sensibility and respect for nature, and hopefully connect it with our design forV&A Dundee.'

The museum's permanent collection features 300 exhibits that tell the story of Scottish design; drawn from the V&A's collections, as well as from museums and private collections across Scotland and the world. An elegant chimney piece designed by 18th-century architect Robert Adam, for example, shows how the country had moments when it was in the vanguard of European creativity. Adam learnt his craft in Scotland,



Architecture

took inspiration from the work of the ancient Romans and plied his trade in England.

Scotland was also a leader in seafaring and shipbuilding, highlighted here by the Paisley shawls that were exported far and wide in the 19th century, several ornate model ships, and the theme of the gallery's first temporary exhibition, entitled *Ocean Liners: Speed and Style*.

It's an appropriate title, given the show tells the tale of the great steamers that sped across the Atlantic in the years between the wars and, in so doing, became bywords for technological finesse and luxurious living. Their design was extravagant and avant garde, brought

to life within the walls of the new V&A by, for example, a life-size recreation of an onboard swimming pool,

Viewers can marvel at the bravado on show on board a vessel such as the *Normandie*

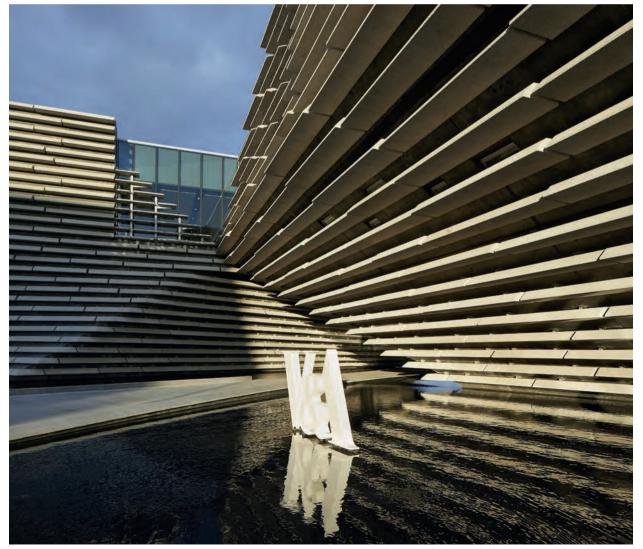
complete with 'bathers' decked out in the fashionable rig of the day, as well as the formal wear worn by the fortunate few who occupied the most sought-after cabins with the most ornate furnishings.

Viewers can marvel at the sheer bravado on show on board a vessel such as the *Normandie*, a ship that was a flag-carrier for France, a nation that had triumphed in the First World War, but at a terrible cost to itself.

She was a floating showcase for all that was best in 1930s French creativity; witness the refined Art Deco panels that once lined the walls of the first-class smoking lounge, depicting slender young people in various guises.

Then there is the magnificent advertising and promotional material on show; masterpieces of the printand poster-makers' art, with the experience of high-end ocean travel nicely summed up by one Cunard strapline of the 1920s: 'Getting there is half the fun.' *vam.ac.uk/dundee*

The V&A Dundee will focus on the role of Scotland in the development of global art and design trends



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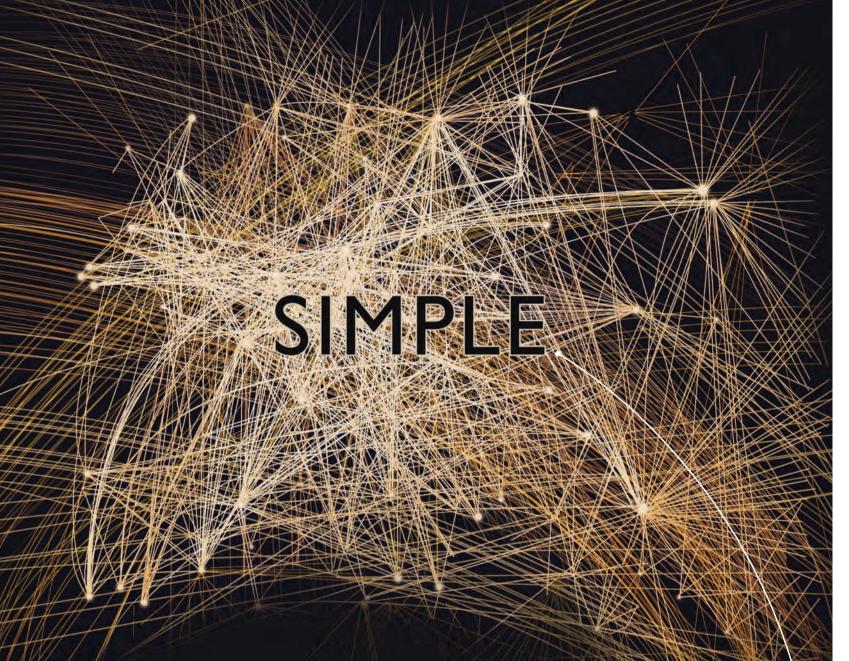
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Architecture

Representing professions and crafts that have endured for centuries, the Livery Halls of the City of London speak volumes about an ever-changing metropolis

Words: John Edmunds Photos: Andreas von Einsiedel

The main staircase at Armourers' Hall (above); the Guildhall (below) is HQ for the Livery Companies



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ne can perhaps imagine the consternation that gripped the members of the Worshipful Company of Drapers that September night in 1666. The conflagration that would

achieve infamy as the Great Fire of London was creeping ever closer, consuming houses, shops and livelihoods as it slid across thatched roofs and slunk up the narrow alleyways of the city.

The drapers, merchants made wealthy by the sale of cloth, realised the magnificent mansion they used as their HQ and venue for official functions, a former residence of Henry VIII's chief minister Thomas Cromwell, would soon be reduced to ashes.

With time running out, a handful of brave souls took the plunge, grabbing what they could of the company's archives, silver and gold, wrapping them as best they could and stashing them below street level in a relatively secure, if profoundly malodorous, sewer. They then raced back to the surface before affecting a swift exit, the flames nipping at their stockings and buckled shoes.

Many of the livery halls of the City of London suffered a similar fate that night, a chapter of the medieval city wiped out and then replaced by a rich vein of 17thcentury architecture that endures to this day. Walk the City of London's streets today and you

cannot help but notice the livery halls, ordained by

'The halls symbolise the City's resilience across the centuries; its ability to reinvent itself and to respond to commercial needs."

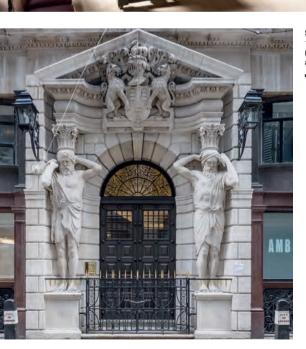
their individual coat of arms and often dwarfed by their newcomer neighbours, clad in steel and glass. Few of those who stroll by are fortunate enough to pass within and discover the treasure troves of centuries of history that lie within.

Alderman Charles Bowman, Lord Mayor of the City of London from 2017-2018, says: 'The halls, and the companies that inhabit them, symbolise the City's resilience across the centuries, its ability to reinvent itself and to respond to the commercial needs of the time. It's remarkable how they remain a vibrant part of a community that includes some of the most technologically advanced businesses in the world.

Many of today's Livery Companies can trace their origins back 800 years to the guilds of the medieval era, a combination of religious societies and mutual benefit associations whose functions included everything from

Architecture





17th-century woodwork above): the ornate gateway at Drapers' Hall (right)



Only three Livery Halls remained untouched after the Second World War and another wave of rebuilding was the result

regulating the activities of a particular trade, to organising training and raising cash for members who'd fallen on hard times.

Carefully disguised 20thcentury architecture at nmongers' Hall (above); ornate stained glass at ishmongers' Hall (right)

Their numerous headquarters reflected their wealth, power and influence and several have been rebuilt more than once with that sense of show to the fore. By 1939 some 36 'companies', from goldsmiths and saddlers, to bakers and fishmongers, retained their 'halls' and eight of these had kept their building on the same site for more than 500 years.

Only three remained untouched after the Second World War, however, and another wave of rebuilding was the result, creating the ornate edifices that exist today across the City.

Since their earliest days, the Livery Halls have been paradoxical buildings, semi-public, yet focused on the private activities of their particular craft or industry, their

layouts and purposes similar, but with no two buildings the same in terms of features or plans.

Drapers' Hall, for example, occupies a site on Throgmorton Street, distinguished by a grand, early 19th-century gateway featuring the drapers' coat of arms and two huge classical statues. Imposing as its exterior is, however, it only hints at the ornate architecture within, distinguished by marble columns and painted ceilings.

Unexpected internal grandeur is a theme of all the City's Livery Halls. Fishmongers' Hall is another case in point. Occupying a site close to London Bridge and overlooking the river which once supplied its members with their wares, its rather austere 17th-century exterior (it was one of the first buildings to arise following the rebuilding work after the Great Fire) gives away little of its interior artistry. The pillars in the banqueting hall, for example, are modelled on those of an ancient temple in Athens and hewn from solid marble.

Bowman explains the enduring appeal of these remarkable buildings: 'The Livery Halls are unique jewels. They reflect the long history of trade and commerce that defines the historic heart of the capital.' The Livery Halls of London, written by Anya Lucas and Henry Russell, with photography by Andreas von Einsiedel, is published by Merrell.









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For those who prefer their golf without driving rain or howling wind, the sunny climes of Mauritius offer plenty of courses and a challenge for all abilities

Words: Minty Clinch



Quite a backdrop for golf (left); a challenging green on Le Paradis course (below)

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The Belle Mare Plage complex nearby has cornered holiday golf in the area, with two courses, The Legend, a watery track reserved for hotel guests, and The Links, the host for the Seniors MCB Tour Championship in December. The Belle Mare Plage hotel is informal with lovely seafront suites and an action-packed itinerary for all ages.

The Anahita Golf and Spa resort completed the eastern golf bloc in 2008. At the planning stage, Ernie Els bushwhacked his way through the 530-acre site to pinpoint his preferred terrain and his signature hole: the spectacularly broad par-five 4th sweeps over the horizon to a craggy ocean green.

A few years later, the maestro popped in on his private jet to endorse his design, play his course and join the opening party far into the night. Guests can stay luxuriously in on-site villas, but many prefer the global joys of the Four Seasons a mile down the road.

In due course, developers refocused on the south west; where breakers lash the rocks and palm trees bend in the wind. Historically Mauritius has always been a sugar island; there are still canes as far as the eye can see in the interior. Rum is an evocative by-product: dark and stormy cocktails within match up with turbulent dusks without.

Prolific South African designer Peter Matkovitch laid out his first island course on the 7,000-acre Domaine de Bel Ombre sugar plantation, established by French entrepreneurs in 1765. Matkovitch's selling point is layouts that challenge low handicappers and give solace to high ones: no one wants a ripped scorecard on hole two. Especially on holiday.

The founders' hilltop mansion, now a smart events venue with a gourmet restaurant, overlooks Le Château. as the course was known when it opened in 2004. As the Heritage Golf Club, it now offers unlimited complimentary play to guests at the neighbouring Heritage and Telfair resorts, with direct buggy access to the clubhouse. Outsiders are made very welcome.

In 1952, the newly formed Mauritius Hotel Group established the Beachcomber brand to develop resorts along the western shores. Currently they have eight, four of them with strong golf connections. Le Paradis golf course, serving twin Beachcomber properties, Le Paradis and the suites-only Dinarobin, lurks in the sombre shadow of Le Morne Brabant on the south-western tip.

Even if the scorecard takes a beating, at least the relaxation will be a winner

Matkovitch's layouts challenge low handicappers and give solace to high ones: no one wants a ripped scorecard on hole two



In 1834, runaways gathered on the summit to protest their slave status. As British officials clambered up the sheer volcanic core to tell them they'd been freed, they panicked and threw themselves off the cliffs to their deaths; the Slave Monument commemorates the tragedy. The black rock is only 180ft high, but it generates swirling winds on what is essentially a short and generously spacious track. The holes run round the bay,

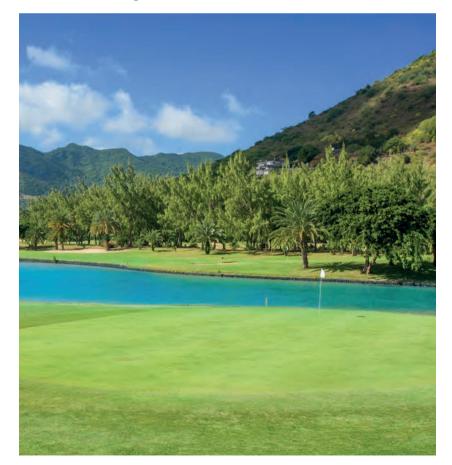
Sugar installations rule, although a raised head to look at the old water tank at the 13th could ruin a promising scorecard

with the back nine flowing out towards the headland. Even by Mauritian standards, the scenery is truly outstanding. The two hotels offer the trappings of a 21stcentury paradise: silky sand, diving and sailing, kayaking and zip wires, good food, strong drink.

The Mauritian magic golf circle was completed in 2017, when Mont Choisy closed the north-western gap near the capital, Port Louis, Guests at Beachcomber's two area properties, the well-established Trou aux Biches and the newly renovated Canonnier Resort, benefit from privileged access and preferred tee times on Matkovitch's latest design.

Again sugar installations rule: a raised head to look at the old water tank at the 13th or the factory chimney on the 15th stadium green could ruin a promising scorecard. So too could a crooked stream that has a habit of cropping up in the most unexpected places. Then again, nine tee boxes provide hope for all. That's what Mauritian golf is all about.

The water has a habit of appearing at Mont Choisy





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Golf In The Seychelles

The Seychelles, Mauritius' northerly neighbour, has just one golf course but it is a cracker. It belongs to the Lemuria five-star resort on Praslin island, a 30-minute flight from the international airport on Mahé. Like Belle Mare Plage, it's owned by the Constance group, Indian Ocean specialists that have been involved in sugar plantations, banking and tourism since the 1920s. Their hotels have the best beaches and Lemuria is no exception. Luxury villas run along a strand where green turtles lay their eggs and diners eat creole seafood in the Nest on a rocky headland overlooking a horseshoe bay. The golf course starts on narrow fairways bounded by

merciless jungle, then rises steeply to its signature hole, the par-three 15th, its tee perched above a distant green surrounded by water.

Whether you nail it or not, park up at the bottom for sushi or ceviche at Takamaka and a break on the magical La Petite Anse Kerlan beach. With good timing, you can end your round with cocktails on the elevated 18th tee overlooking the resort. The island has giant turtles too. Who could ask for more? constancehotels.com

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xtreme athlete Ross Edgley enjoys a physical challenge. This is a man, after all, who has run a marathon while pulling a Mini car, rope-climbed the equivalent height of Mount Everest and completed a triathlon carrying a 45kg log.

Autumn 2018 saw him undertaking his biggest-ever test of physical and mental strength - swimming around the coast of mainland Great Britain - a total distance of around 2,000 miles.

Taking on the elements in a clockwise direction, Edgley swims for around six hours at a time (with a following tide) and only stops to sleep on his support boat, Hecate

Ross Edgley's latest challenge involves swimming around the coast of mainland Britain, taking on rough seas, angry jellyfish and a chafing wetsuit

Words: George de Grey



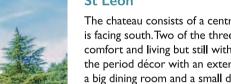
Adventure



A well-deserved fly-past for Edgley off the Scottish coast (left); ploughing round he White Cliffs (below)







Villefranche

Villefranche is a holiday resort encircling one of the most beautiful harbours in the Mediterranean. The town has preserved its 17th century character in its port, citadel and picturesque streets. It is next to the city of Nice and 10km from Monaco. The villa is approximately 300sqm and located in a quiet area of Villefranche village. It is a very unusual diamond shape and has over 40 windows. It was built as the King of Belgium's residence in 1904. It features 5 bedrooms and 5 bathrooms, all with WC, bidet and shower, one with bathtub. All bathrooms are very ornate and clad in pink Portuguese marble. There is a Clive Christian kitchen, sizable living and dining room. Garage and car parking. DPE 'D' REF: 92806

St Leon

€890.000

€4.410.000

The chateau consists of a central section with towers on either side of the building, which is facing south. Two of the three floors have been totally renovated with a care for modern comfort and living but still with a certain style that befits the house. The ground floor still retains the period décor with an exterior entrance, a comfortable bureau, a spacious dining kitchen, a big dining room and a small dining room. There are a total of 16 beds and 7 bathrooms. Two guest gites - one with 3 bedrooms, the other with 4 bedrooms, DPE 'B' REF: 81837

Garonne

€2.100.000

€1.470.000

Charming vineyard in AOC Entre deux Mers and AOC Bordeaux Superieur, 15 mn Langon, 40 mn St Emilion and 50 min Bordeaux. The estate is situated on the right bank of the Garonne river and dates back to the 16th century. Loaded with history, its buildings and its geographical position make it an interesting property of the region. Sold with farm buildings and wine production equipment necessary for the viticulture. The authentic features and the layout of this property will enable the future buyer to give it a new life and to envisage all their own projects. Re-roofed in 2000 the property is in need of updating. Ref: 77832





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and numerous outbuildings including guardian's longère. DPE 'E' REF: 66335

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His plan was not to allow himself to set foot on shore at all, although bad weather meant he had to adapt that particular plan a little.

His technique in the water is designed to save energy, his body rotating from side-to-side with each stroke.

'I use a completely different technique to short-distance swimming,' he explains, 'With endurance swimming, I barely use my legs – it's 90 per cent arms. I roll on my belly, like I've eaten a Christmas dinner. This allows me to extend my reach, and to get the maximum power from each arm.'

Boredom can also be an issue. With his head underwater, there's no one to talk to, leaving hours on end to think.

'Sometimes I beatbox underwater to pass the time,' he says. 'On other occasions I think about what I'm going to eat next. I've also been reading Meditations by Marcus Aurelius so I'll just have a think about that. Swimming



magnifies your feelings, whether they're positive or negative. I try to keep them positive.'

The idea for the epic swim was born out of another radical physical challenge, he explains. 'Earlier in 2018 I attempted to swim from Martinique to St Lucia while tied to a tree, but the current was totally against me and kept dragging me back. Even though I didn't reach the shore, I actually swam over 100km in the end.

'While the athlete in me was happy with that, the adventurer in me had unfinished business. I phoned up the Royal Marines when I returned to the UK and asked if I could swim for 48 hours straight, just to see what

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'Sometimes I beatbox underwater to pass the time. On other occasions I think about what I'm going to eat next.'

I've got in the locker. The swim went really well and I hit 126km. One of the Marines then mentioned the idea of swimming around the entirety of Britain – something that's never been done before – and I thought, "why not?" To guote mountaineer George Mallory, "I had to do it because it's there"."

The idea for the Great British Swim was also sparked partly by another earlier event, GB Row, which also involves a circular course around Britain, beginning and ending at Tower Bridge in London.

Edgley's support crew includes an onboard chef, Suzanne Hobbs, responsible for the swimmer's nutrition throughout his epic challenge.

'Ross carries very little fat so I'm continuously trying to get carbohydrates and easily digested fats into his body, she says. I'm stuffing him with around 15,000 calories a day and I cook with coconut oil because it's easy to digest and has lots of calories. Ross also has quite a sweet tooth, and likes plenty of custard with his cake, for example.'

Also key to the record breaking bid is *Hecate's* skipper, Matt Knight, tasked every morning with steering the boat to the exact spot where Edgley finished yesterday's swim.

The weather hasn't always been kind, either and Edgely has had to sit out several storms and cope with sometimes choppy seas.

The challenge has also taken its toll on his body. He's experienced painful chafing from his wetsuit and the salt

Replenishing the calories after a hard day in the water above): a view of the rolling stroke that eats up the miles



Hecate provides a welcome companion off the Scottish coast (right); another day of 50 shades of grey (below)



'There have been lots of jellyfish as well. The jellyfish in Scotland are bigger and meaner.' water has caused parts of his tongue to crack and fall off. On the plus side, he's discovered regional differences that most of us will never get to witness first hand.

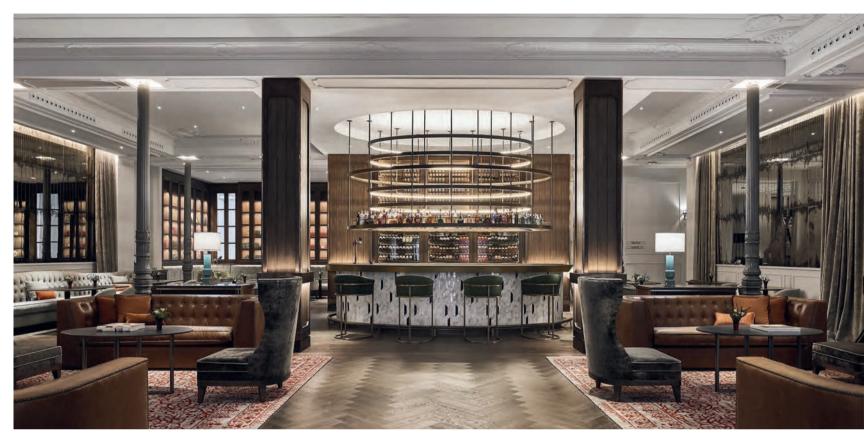
'Scottish water is a lot colder and tastes fresher than English,' he says.'The Irish Sea tastes nice, too, and was an amazing turquoise colour. There have been lots of jellyfish as well. The jellyfish in Scotland are bigger and meaner.

'I saw lots of basking sharks in the stretch of water from Land's End to St Ives [in Cornwall],' he adds, but these hold no fears compared to the jellyfish.

'They come out like clockwork every night between 8pm and 9pm,' he says. 'Getting stung by one isn't that bad – it's like a nettle rash. But after 20 to the face you start to feel dizzy from the toxins.'

Edgely has broken several records since he began his Great British Swim. By the end of June 2018 he had became the first-ever person to swim the length of the English Channel. In mid-August he surpassed the world record for the longest staged sea swim of 73 days. He has also become the first-ever Briton to swim the 900-mile journey from Land's End to John o'Groats, in a record breaking 62 days.

Not that time is top of his list of priorities. Nobody has ever swum around Great Britain so I'll complete it as quick as I can, but I have no idea when I'll finish. When [Sir] Edmund Hillary scaled Everest for the first time, nobody said, "Yeah, but what was the time?"" As *Halcyon* went to press, Edgley was on the final stretch: held up by bad weather at Grimsby, waiting to push on to his final destination of Margate.



few blocks down Puerta del Sol, in the heart of the Barrio the Lobby Bar for tapas paired with vermouth or a signature cocktail. de Las Letras (literary quarters) is one of Madrid's oldest The hotel's highlight is the Salón de las Letras. Here there is a modern luxury hotels, the Gran Hotel Inglés. As a member of the fireplace and an amazing collection of books, including a series on ▶ prestigious Leading Hotels of the World it re-opened its the famous Spaniard Don Quixote of La Mancha who, as the legend doors earlier in March of 2018. The boutique hotel has 48 well-degoes, decided to take up his lance and sword to defend the helpless and destroy the wicked. Guests are encouraged to borrow books and learn signed art-deco styled rooms, an haute cuisine restaurant, event spaces, more about Spain's history and heritage. wellness spa, a gym and exclusive amenities – outstanding tubs in guestrooms, L'Occitane bath products, and a mobile device that can be There have been many distinguished guests who have frequented the five-star hotel, from musicians, singers and painters to politicians and carried outside the hotel and used as a map, guide as well as a phone. The hotel is surrounded by theatres, cinemas, art galleries, shops and writers, including the late British author Virginia Woolfe. Considered of course, restaurants: Gran Hotel Inglés' gastronomy is purely castiza, an important modernist of the 20th century, she wrote pioneering meaning genuine in Madrid. Executive chef Willy Moya creates essays on artistic theory, literary history, women's writing and the politics of power. The melancholic writer eventually committed suicide by memorable cuisine that links an international menu with surprising Spanish twists at the hotel's premier restaurant LOBO 8. For a lighter drowning. Today, the room she usually stayed at the Gran Hotel Inglés, fare, enjoy churros and chocolate offered every afternoon or stop by is the most sought after.



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Shining examples

London auction house Sotheby's made history in the autumn with a sale devoted entirely to gold

Words: George de Grey

ing Midas, as all classical scholars will tell you, had rather a liking for gold. It's a shame he couldn't have stepped across the centuries and journeyed to London in October 2018, because Sotheby's put his name to its first auction dedicated exclusively to the metal that has fuelled conflict, doomed civilizations and dominated the global economy.

Entitled The Midas Touch, the event brought together glittering artworks, craftsmanship and artefacts from across the centuries and continents.

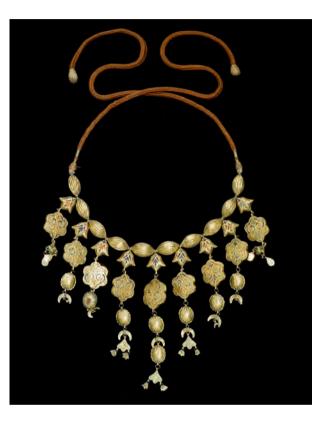
Constantine Frangos, Sotheby's expert in charge of the sale, said: 'In this first-ever sale dedicated entirely to gold, we show its splendour and versatility, as well as man's obsession with it over the centuries. I think this sale really reflects the timelessness of gold.

An 18th-century gold necklace from Morocco (right); the restored Ferrari 512 in all its 1970s glory 'The lots span all the major collecting categories, from decorative arts and paintings to cars, jewellery and photography, and show how the appeal of gold has endured. We have something for everyone, from the 1977 Ferrari 512 Berlinetta Boxer, to a chair that was once in the Tuileries Palace.'

He added that the sale was timely because the precious metal is growing in popularity, with interest coming from buyers from around the world.

Highlights included an early 8th-century figure of the Bodhisattva Avalokiteshvara, depicted as a young man with intensely gazing eyes. There was also a bed, dating to 1805, that once belonged to Charles-Maurice Talleyrand-Périgold, Prince de Bénévent, French statesman and advisor to Napoléon Bonaparte, emperor of France.





Also worthy of attention was a gem-set gold necklace, made in Morocco around the 18th century, which would have been worn by a bride during a wedding ceremony. For wine lovers, there was a gold mathusalem (containing six litres) of Dom Pérignon.

Then there was that Ferrari, which had been resprayed red prior to being restored to its original golden glory. Sotheby's car expert Paul Darvill said: 'The overall effect of the car's unique colour combination of gold over a brown leather interior is both stunning and quintessential of its period.

'The car has had a wonderful restoration and is perhaps one of the most desirable Berlinetta Boxers available to the market anywhere in the world.'

While interest in the sale was intense, Frangos was not being drawn on whether this would be the first of many in terms of this type of event.

'We're going to see how it goes before considering if we do them elsewhere outside London, but we have seen a huge amount of interest, which is very exciting.'

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