#24
CAPE TOWN

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Ravi Naidoo

PROMOTER OF SOUTH AFRICAN DESIGN

THE MAGAZINE FOR NESPRESSO CLUB MEMBERS



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THE GARDEN OF DELIGHTS

DEAR CLUB MEMBERS,

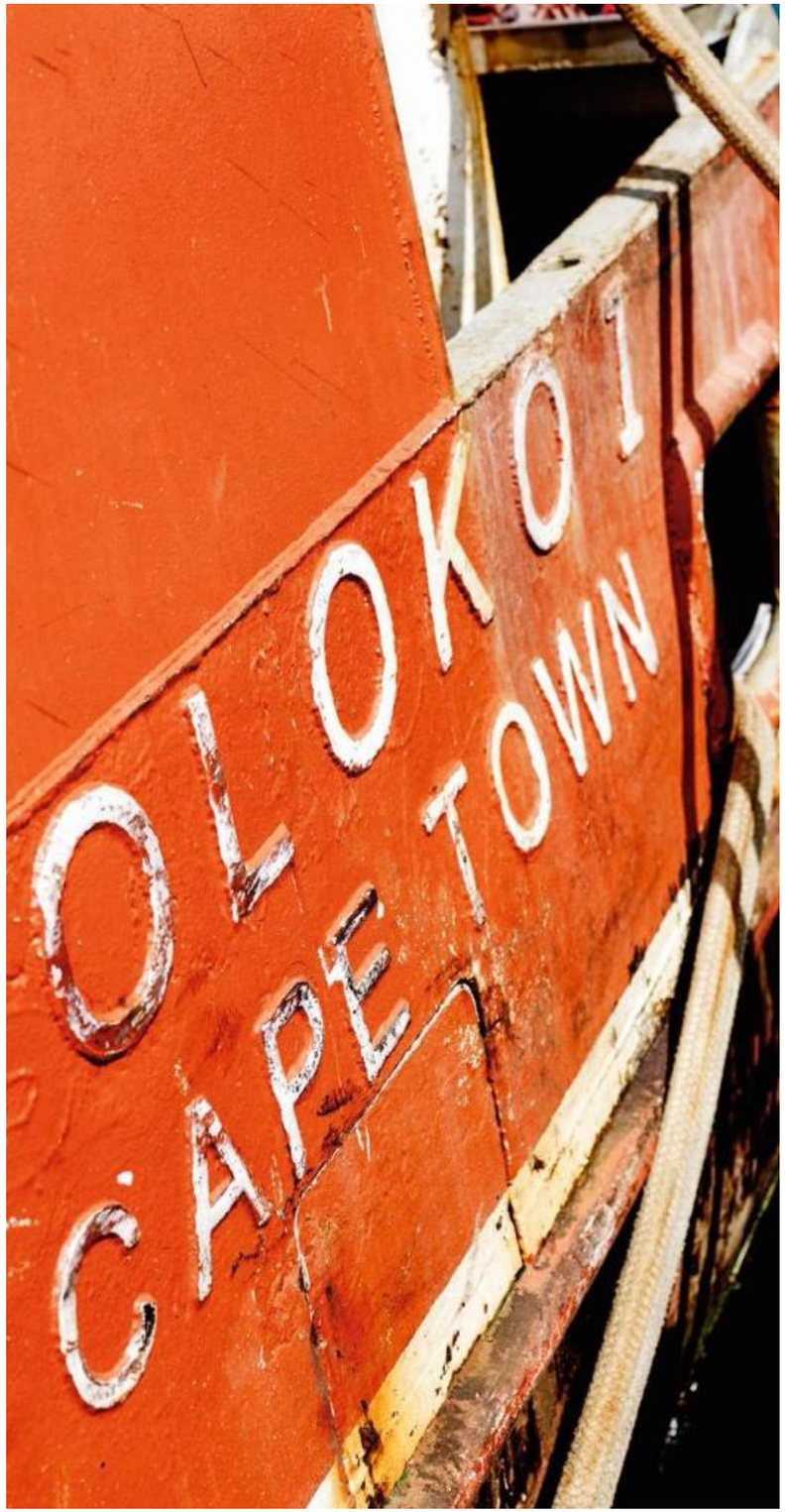
Lying regally between the mountains and the sea, South Africa's second-largest city boasts landscapes of nearly surreal beauty. Sparkling like a diamond under a steadfast sun, the metropolis is the capital of a hospitable lifestyle on its own, one you will sample in these pages. It is a garden of delights, and its vineyards are one of them: there is a hidden gustatory gem, Le Quartier Français, a boutique hotel that is home to one of Africa's finest dining establishments, The Tasting Room, where Chef Margot Janse refines the perfect pairing of her custom-crafted dishes and the region's astonishingly diverse wines.

Festooned with architecture punctuated by old colonial buildings, now given new life and purpose by the younger generation, Cape Town pulses with a creativity expressed in many forms, from gastronomy to animation. It is this profusion of local talents that Ravi Naidoo, our Citizen of Honour, wished to highlight when, twenty years ago, he founded the Design Indaba Expo. The event's international renown, in fact, was a key contributor to Cape Town's being named the World Design Capital in 2014.

Innovation, ergonomics, aesthetics – these are values that Nespresso has long promoted and embodied. They guided the creation of our aluminium capsule, a jewel of fully recyclable technology, one for which our collection capacity surpassed 80% by late 2014, with expectations of reaching 100% by 2020. This passion for design is also expressed in the new Touch Collection: cups with very contemporary lines, presented to us herein by their young Berlin designers. No doubt these vessels will be the perfect hosts for the three new decaffeinated versions of our Grands Crus Volluto, Arpeggio and Vivalto Lungo, now ready to give you enjoyable coffee experiences anytime, day or night.

May your reading and your coffee both offer you memorable moments.

JEAN-MARC DUVOISIN
CEO,
Nestlé Nespresso S.A.



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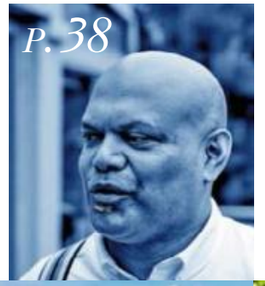
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Jean-Claude Amiel - Jérôme Bilic - Olivier Gachen.

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PALETA | sofa | design Christian Werner
CARUZZO | chair | design Frans Schrofer

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Pieter Hugo, courtesy of Galerie Stevenson, Cape Town/Johannesburg and Yossi Milo, New York.

"Green Point Common", Cape Town, 2013.

PIETER HUGO
NEXT OF KIN

The South African photographer's Kin series can be experienced in a book and numerous exhibitions, exploring ideals and reality. Exquisite and moving.

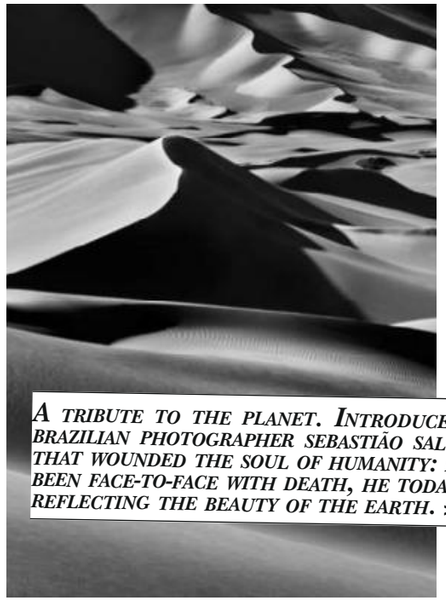
Production **Gabriella Rocopolo**

ARTIST PIETER HUGO, REPRESENTED BY CAPE TOWN'S STEVENSON GALLERY, DEPICTS A SILENCE WITH THE IMPACT OF A SCREAM. His intimate works can be experienced in a book, *Kin,* and numerous exhibitions in Europe, including one at the Cartier-Bresson Foundation in Paris last spring. This strapping, extensively tattooed gentleman exhibits his photographs the way a child would reveal the treasures stored in a secret box. He bears within him tainted memories of South Africa, where he was born (Johannesburg) and raised. The self-taught creative started along his photographic path troubled by a universal question: *How can I become a father?* Just before taking the plunge, the artist wanted to overcome his fears, doubts and qualms by beholding his homeland through a lens that was modest, rather than apologetic. With still-fresh fractures, wounds and scars, he captures the private world of his models, always photographed with their permission. Portraits, still lifes – the rawness goes beyond appearances: the images exude an overwhelming tenderness that soothes our inner turmoil through the grace of a gentling distance. ■

> «Kin», Pieter Hugo, Aperture Foundation
www.aperture.org et www.stevenson.info

Ethnic bib necklace
Every piece of jewellery, whether a relic of old or a contemporary creation, fires the imagination. This ethnic bib necklace of Bakelite beads could be an ornament of tribal identity, an adornment worn for rituals. Laurence Coupelon weaves imaginary stories into spectacular necklaces and new objects of desire for Césarée jewellers. To wear with a deep-cut neckline or to hang on a wall like a precious trophy.
> Césarée. www.cesareebijoux.com





A tribute to the planet. Introduced in Wim Wenders' film "The Salt of the earth", Franco-Brazilian photographer Sebastião Salgado has, over the past four decades, covered every event that wounded the soul of humanity: international conflict, famine, emigration…Having so often been face-to-face with death, he today sets off to explore virgin lands populated only by wildlife reflecting the beauty of the earth. **> "Genesis", C/O Berlin Foundation, through 16 August, www.co-berlin.org**



In the eyes of the beholder
Open your eyes and look further still – that is the motto of photographer Steve McCurry, now celebrated for his Afghan girl portrait on the cover of a 1985 "National Geographic". Spanish eyewear specialist Etnia Barcelona honours him with the Wild Love in Africa collection dedicated to South Africa. For every purchase of a pair of glasses, a portion of the proceeds will be donated to the NGO Africa Rising Foundation.
> Africa 04 ZERD glasses. www.etniabarcelona.com

Deliciously addictive
Ben Gorham, iconoclastic nose and provocateur, has stepped back into the Roaring Twenties: bergamot, lemon, neroli, violet and jasmine petals for an intoxicating sillage.
> Bal d'Afrique. www.byredo.com



Algeria - Sebastião Salgado/Amazonas images. All rights reserved.

1
FIRST RAY OF SUNLIGHT
LUNCH OF SWEETNESS
A MOMENT'S PEACE AND QUIET
DRINKS WITH FRIENDS
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Heady times

Imagine yourself under the blazing sun, stretched out in a lounge chair on Clifton Bay Beach, the hippest stretch of sand in Cape Town, with this Hermès bucket hat on your head and a novel by South African J.M. Coetzee (2003 Nobel Prize for Literature) in hand, swept away by his sumptuous prose. The luxury of literature and leisure.
> Canvas hat.
www.hermes.com



Appropriation

Initially accused of plagiarism when she debuted, American artist Elaine Sturtevant eventually inspired an appropriationist movement, somewhat like Marcel Duchamp's readymades. Sturtevant, as she prefers to be called, imitates – from memory – the techniques of other artists. Her work only came to be recognised in the last decade of her life but, since her death in 2014, is regularly exhibited worldwide. This summer, it can be seen at the Los Angeles MOCA.
> Double Trouble, through 27 July.
www.moca.org



"Johns Target with Four Faces" (study), 1986.

Textile landscape. Wax prints are not an african invention. The Dutch who settled in Indonesia in the 19th century took inspiration from the Javanese batik print method to import the process to Europe. In light of the prints' subsequent success, the africans opened their own factories. The Moonlook website offers collections that blend urban and traditional African styles, all while supporting a local economy. **> "Paon" (peacock) bag. www.moon-look.com**

Raysse in Venice

Never has an exhibition devoted to this French artist united so many works. The Palazzo Grassi houses almost 350 paintings, drawings, sculptures, installations and films demonstrating the radical, almost libertarian, nature of Martial Raysse. His bold colours and pure pigments sweep us along in a contemporary current from Pop to present day.
> Retrospective 1960-2014, through 31 December.
www.palazzograssi.it

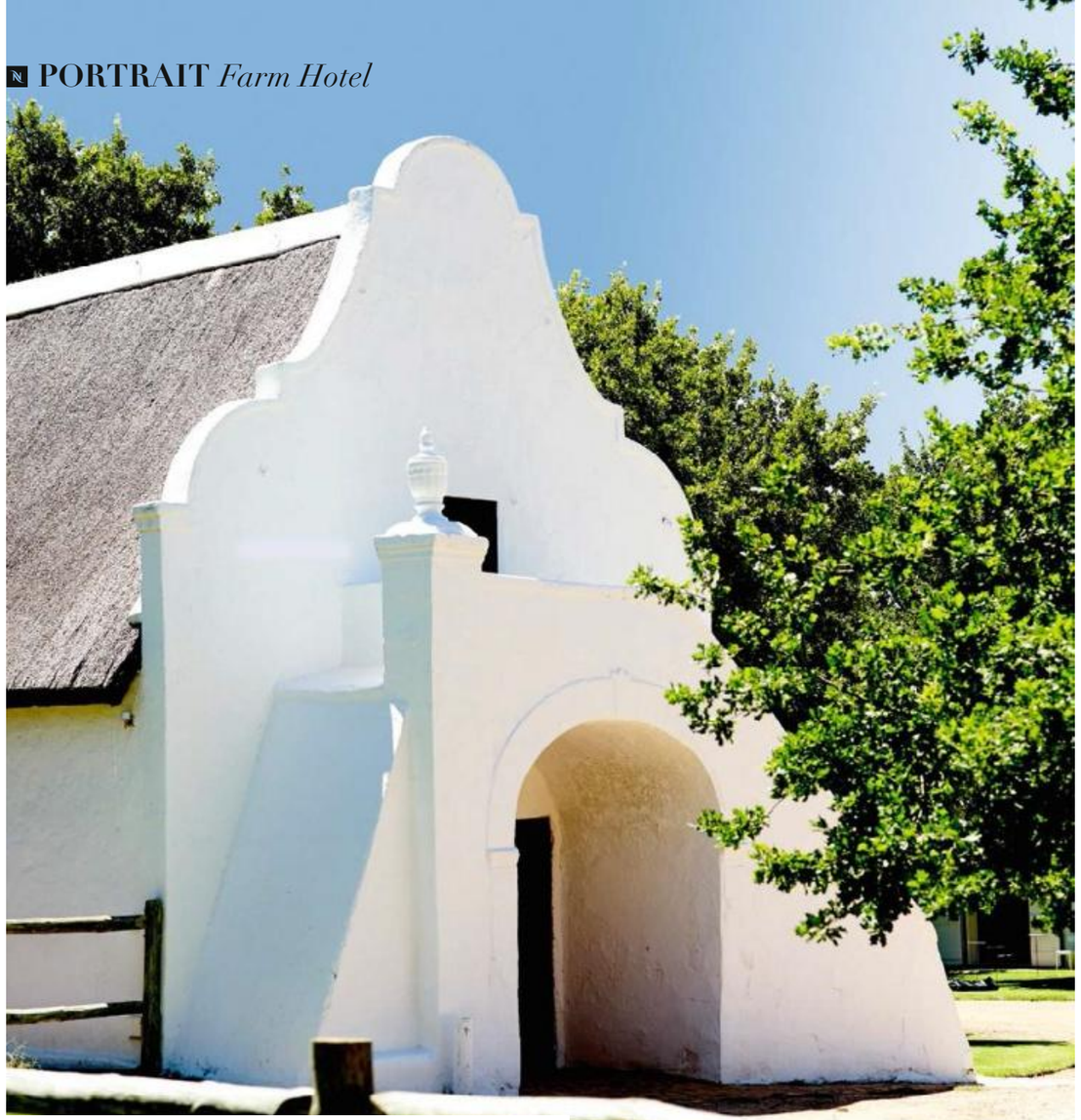


"Suddenly last summer", 1963.

The Museum of Contemporary Art, Los Angeles, gift of Ron and Kelly Meyer
© Centre Pompidou, MNAM-CCI, Dist.RMN-Grand Palais/All rights reserved Paris, Centre Pompidou- Musée National d'Art Moderne-Centre de création industrielle @Martial Raysse by SIAE 2015

MIXTE storage & ODESSA dining table. Design: Mauro Lipparini.
VIK carver chair. Design: Thibault Desombre.
HEX HEX rug. Design: Bertjan Pot.
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THE HANGING GARDENS OF BABYLONSTOREN

Located fifty miles from Cape Town, this exquisitely refined establishment is a destination on its own, one that encapsulates the region's richness.

By **Julien Bouré**
Photos **Jean-Claude Amiel**

HERE, THREE OF CAPE TOWN'S BEST FEATURES CAN BE FOUND IN ONE PLACE: DESIGN, TOURISM AND LIFESTYLE. A bit of paradise in Paradise, Babylonstoren could be considered a rural luxury hotel, a hotel farm, or an upscale hacienda, nestled amidst the marvellous vineyards that stretch to the edge of Cape Town. Twenty-four hectares of well-being is just an hour's drive to the northeast. This tercentenary property creates an agro-relaxation experience that dissolves the stress of the city since it was recently acquired by powerful media mogul Koos Bekker. In every nook and corner of this property, you can sense the guiding touch of his wife, Karen Roos, formerly head of the South African edition of *Elle Decoration* magazine. Enjoy a guided tour. •••

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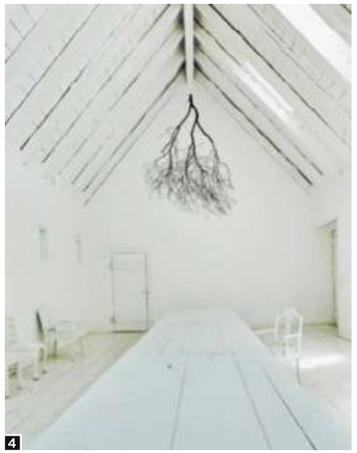
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2



3



4

THE GOURMET GROCERY
When walking out of the car park, comfortably shaded by vine arbours, visitors come face-to-face with the most stunning store of edible delights they have ever had the pleasure to visit. Though each delicacy appears to have stepped straight off a movie set, they all have been lovingly produced on site or nearby: the gigantic wheels of Gouda with cumin, traditional biltong, watermelon candied with ginger, freshly distilled lemon liqueur, olive oil, local honey, loaves of pear and gorgonzola bread, and more.

THE CUISINE
In the greenhouse converted into a dining room *(photo 4)*, diners can gaze leisurely upon the garden of delights whence came the fruits and vegetables forming the veritable cornucopias now on their plates. Guests feast on perfect potatoes – crispy on the outside, tender on the inside. Or orange salads of squash, citrus hearts and carrot. Or the prime rib with Shiraz, an opulent grape variety originally from the French Rhone Valley, which has acclimated effortlessly to the surrounding soil.

THE GARDENS
The estate was named Babylonstoren when first founded in 1690, because it sits on an artificial mound that its creators compared to the Tower of Babel. In fact, it is more evocative of the Hanging Gardens of Babylon, as its lush grounds merit being among the Seven Wonders of the World. An army of green thumbs have toiled for over three centuries to care for the gardens and orchard *(photo 3)* that might well have posed for every Renaissance painting of Eden. Today, this landscaped masterpiece can now be appreciated by night, as well, thanks to lights hidden in pieces of bark.

THE VINEYARDS
Babylonstoren is home to what is undoubtedly the oldest vineyard in South Africa *(photo 2)*. It is superbly situated in the heart of the golden triangle between Paarl, Stellenbosch and Franschhoek, three winegrowing villages that lend their names to some of the land's greatest wines. On this bountiful, hilly terrain is grown an unparalleled diversity of red and white varieties, further nourished by the wondrous climate that combines ocean freshness, high-quality sunshine and cleansing winds.

THE ACCOMMODATIONS
The hotel portion is made up of fourteen adorable, five-star cottages of uncluttered, nearly abstract design, pristine white with thatched roofs *(photos 1 and 2)*. Here, Flemish elegance joins forces with British manners and Californian generosity. Take-away picnic baskets await vineyard jaunts and an outdoor pool is so perfectly positioned you might think the panoramic view was designed for the bathers alone. ■

> Route 45, Simondium, 7670. For more information, visit www.babylonstoren.com

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BLACK AND RED

Today, high-quality coffee is a fixture of the Cape Town lifestyle. Now past meets present as coffee encounters rooibos, the age-old scarlet infusion, in a stylish blend of sweetness and strength.

By **Francis Dolric** *Illustration* **Mac Nooland**

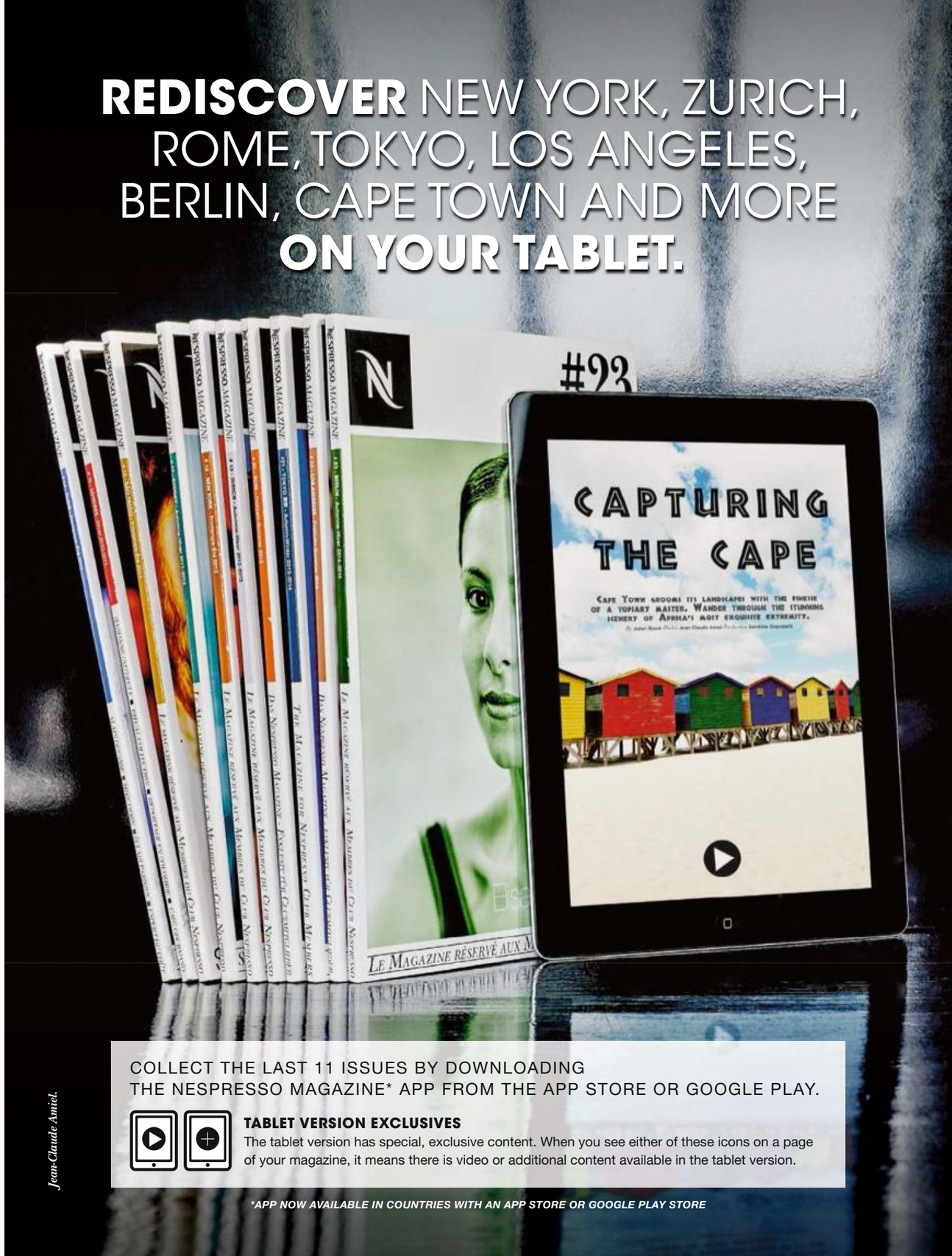
IT'S HARD TO FIND ANYTHING MORE SOUTH AFRICAN THAN *ASPALATHUS LINEARIS*, ROOIBOS, MEANING "RED BUSH" IN AFRIKAANS. This shrub, a member of the acacia family, has deep-rooted loyalties. It refuses to grow anywhere but its native soil of Cederberg, a mountainous area located 200 kilometres north of Cape Town, which, on an African scale, is merely a long stone's-throw away. Attempts to grow the bush elsewhere – the United States, Australia, China – have been in vain. But why would anyone want to acclimatise rooibos? Because its long, slender leaves, tinged reddish-brown by oxidation, produce an infusion with medicinal properties and a delicious flavour. Historically speaking, this "red tea", as it is also called, served two purposes: less expensive than the "black tea" brought from the East on ships, rooibos gave the Dutch settlers at the tip of southern Africa a cheaper form of sipping solace. Prior to 1910 and the creation of the dominion of the Union of South Africa, it provided residents an unofficial "national" beverage that had the chutzpa to compete with London's prized leaf-born liquid.

THE VENERABLE BRITISH CUPPA IS VANQUISHED BY THE NEW IMAGE OF QUALITY COFFEE.

Today, however, in Cape Town, the venerable British cuppa is vanquished by the new image of high-quality coffee. Bewitching, synonymous with elegance and openness to the world, it mirrors the new face of South African society. But, as fashion fusions are part of the lifestyle here, Capetonians – encouraged by their baristas – are discovering a new drink: a generous dose of rooibos, milk and sugar, energised by a double espresso. A stylish blend of sweetness and strength, a potable melting pot. ■

Jean-Claude Amiel.

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Jean-Claude Amiel.

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Cape Town confidential

This jewel of the southern hemisphere boasts such an instinct for well-being that it ranks among the planetary masters of living the good life, alongside California, Australia and the Mediterranean coast. Five Nespresso Club Members, all Cape Town residents, take us inside their paradise lost, tucked between the mountains and the sea, the tip of Africa and the meeting point of two oceans.

By Julien Bouré *Photos* Jean-Claude Amiel *Production* Sandrine Giacobetti





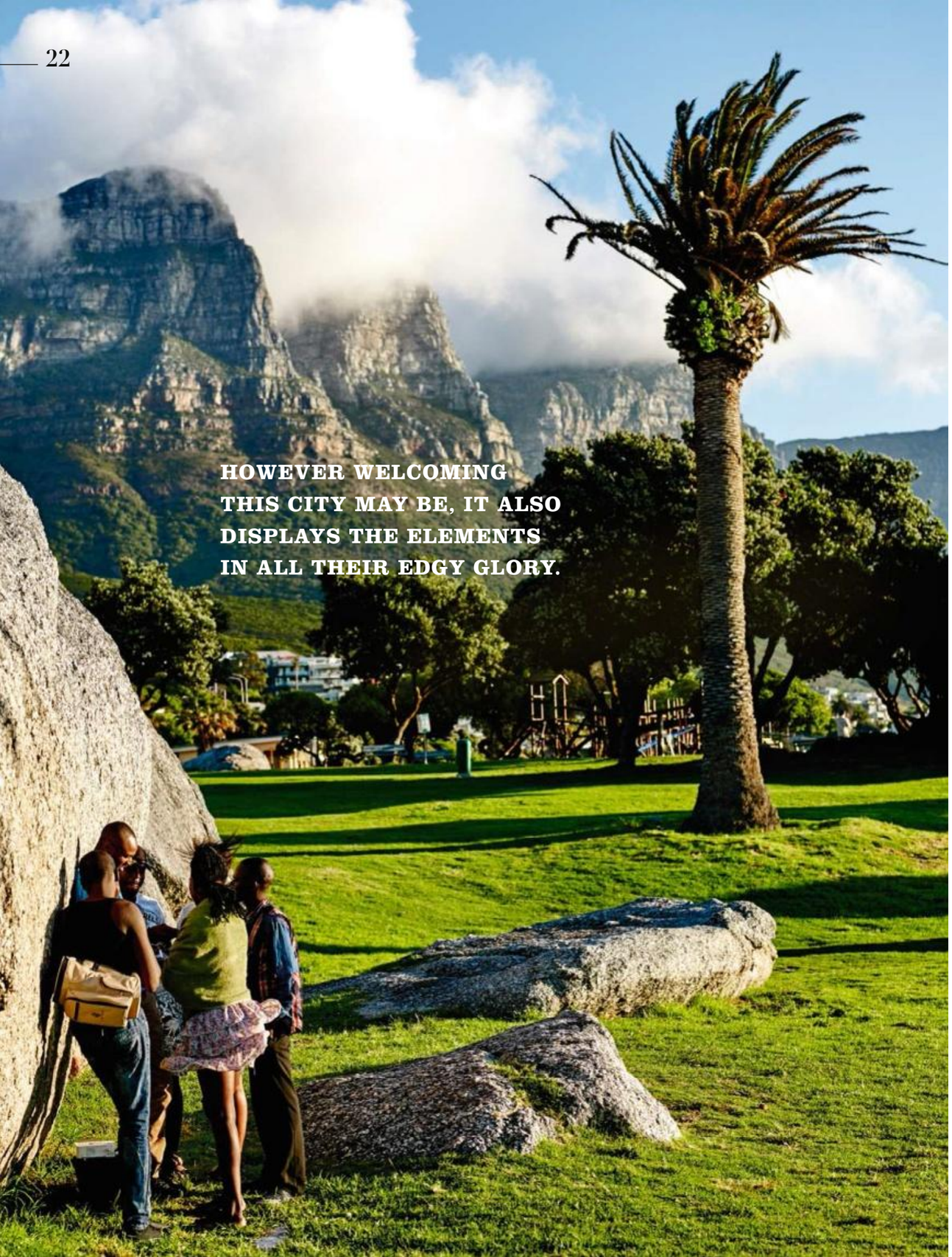
RATHER THAN SHUNNING ITS HISTORY, CAPE TOWN HAS MOULDED ITS PAST INTO A BRIGHT NEW FUTURE.







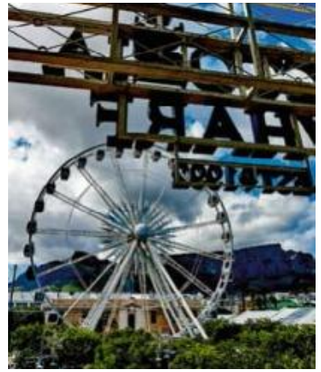
CAPE TOWN COULD WELL BE CONSIDERED AFRICA'S CAPITAL OF HOSPITALITY. In appearance, this thriving metropolis is as spic-and-span as a Dutch garden. It even seems to have managed to tame one of the wildest natural landscapes on earth. A carefully planned city, quietly sensual, balancing pleasures with true needs, adapting its aspirations to the legacies of times gone by. Rather than shunning its history, it has moulded its past into a bright new future. Cape Town is timelessly contemporary, agelessly modern. And what could be more inviting than a place that embraces what it has, rather than bemoaning what it should not have?



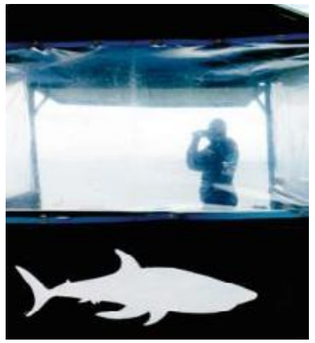
HOWEVER WELCOMING THIS CITY MAY BE, IT ALSO DISPLAYS THE ELEMENTS IN ALL THEIR EDGY GLORY.













HOWEVER WELCOMING THIS CITY MAY BE, IT ALSO DISPLAYS THE ELEMENTS IN ALL THEIR EDGY GLORY. Every day, the wind reminds visitors why the first explorers named this region the “Cape of Storms”. The mountains bordering the plain of the Cape resemble a tidal wave on the verge of breaking, the sun blazes with summertime intensity all year long, and the icy blue sea ends only at the South Pole. But these opposing forces balance one another, creating one of the mildest climates in the world, a Mediterranean miracle born of an astoundingly arid environment. Thus it is that Cape Town finds its friendly ambiance, its wellspring of well-being, in an indomitable natural world.



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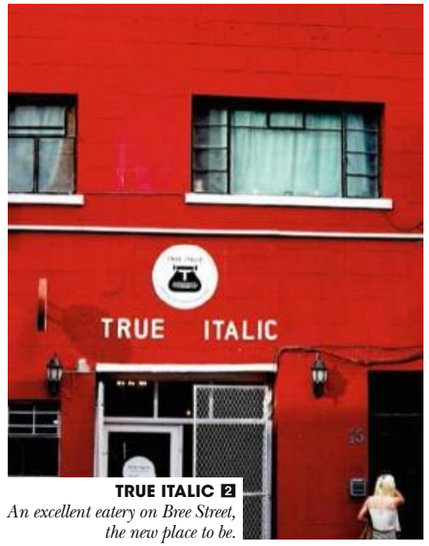
Tracy wouldn't leave the sweet life found in her hometown for anything in the world. Having long lived abroad, she admits having tremendous difficulty finding vacation destinations that can hold a candle to Cape Town. Here, it seems the city is always readying for some celebration or other, there are endless new places to explore, and has everything a mother of a teenager and toddler could need: lots of space, plenty to do, a sense of security. The young woman believes Cape Town naturally embodies a feng shui balance. To her mind, the unusual configuration of mountains and coastline, the exposure to sun and wind, certainly contribute to the happiness people feel here. Tracy prefers pleasures that come easily, like a ready-to-sip cappuccino made with her cream-coloured U machine from Pure Origin Grand Cru DULSÃO DO BRASIL.

WHEN SHE COMES TO THE END OF A HARD WORK-WEEK, TRACY FEELS AN IRREPRESSIBLE URGE TO GET AWAY AND RELAX. She slips off her jacket, slips on high heels and flees the city, heading for the **ALPHEN BOUTIQUE HOTEL**, a luxury establishment in the wine-growing suburb of Constantia, with all the ambiance of a genuine hacienda. First stop: soaking up some jazz inside the wainscoting of the 5 Rooms restaurant. Next: without leaving the grounds, she settles at the Rose Bar for poolside cocktails under the canopy, surrounded by banks of orchids. On weekends, the young woman often takes her family to Hout Bay Harbour to watch the fishing boats and savour a glass of wine with a plate of biltong (dried, seasoned meat) at **BAY HARBOUR MARKET**. Every Saturday morning, she meets with friends in the up-and-coming Woodstock district, in front of the weekly market at the **OLD BISCUIT MILL**. They then mingle with the crowd that literally paralyses the area, to the point that one wonders if these people have come to shop or if a rock concert is about to start. The rest of the week, the site is home to a crafts community of interior design boutiques and food shops through which wafts the persistent scent of toasted cacao. Why not buy some farmstead cheese, vintage crockery or one of these beautiful cutting boards shaped like a railway sleeper? Tracy also recommends a visit to Bree Street, this seemingly endless thoroughfare that juts out from the mountain only to disappear into the sea. New, inspired eateries open there every week, like **TRUE ITALIC**. And should a snack attack come in the middle of the night, she would definitely recommend **THE PIZZA SHACK**, which stays open 'til dawn and hosts feverish Eighties nights. •••

THE YOUNG WOMAN BELIEVES CAPE TOWN NATURALLY EMBODIES A "FENG SHUI" BALANCE.



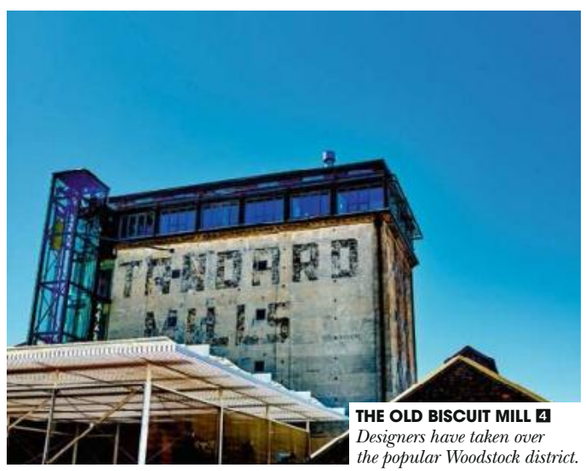
ALPHEN BOUTIQUE HOTEL 1
Its 5 Rooms bistro regularly hosts jazz groups.



TRUE ITALIC 2
An excellent eatery on Bree Street, the new place to be.



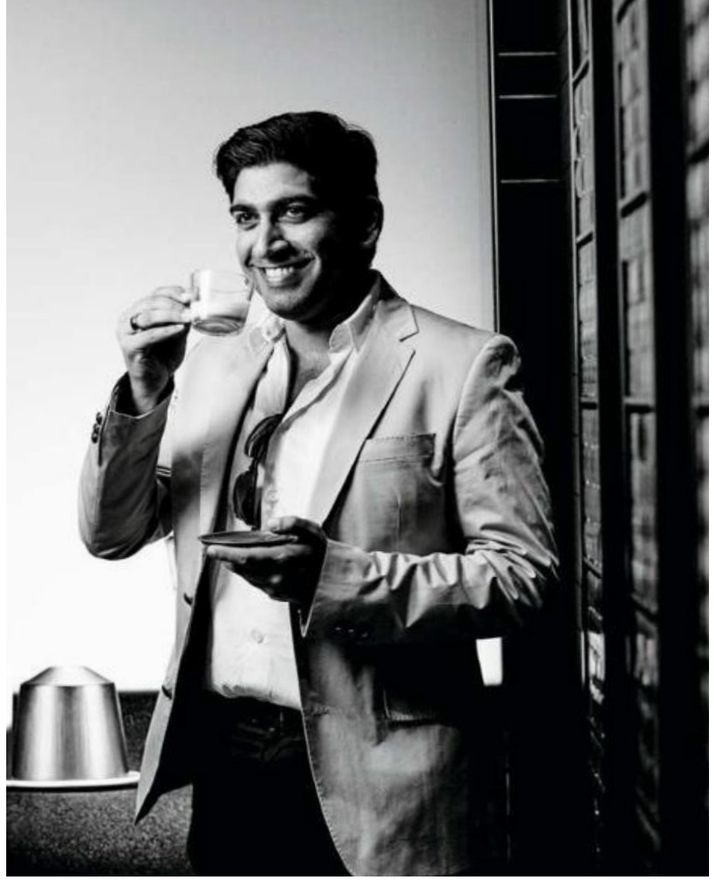
BAY HARBOUR MARKET 3
This covered market gives pride of place to South African crafts.



THE OLD BISCUIT MILL 4
Designers have taken over the popular Woodstock district.



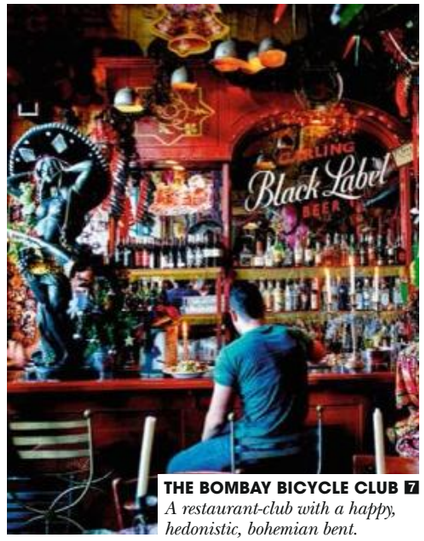
THE PIZZA SHACK 5
Laid-back menus and anything-goes parties 'til dawn.



NASEEGH Architect
Member since 2013
Naseegh, a project manager for several developments at the Victoria & Alfred Waterfront, is well-placed to address this monumental upgrade of the historic port. He believes the country's most-visited site symbolises the recent, broader South African evolution. Its promoters wanted to overthrow the spirit of an architecture once designed to separate, such that it now serves to reconcile. Recently completed flats, offices and shopping centres have already lent a new breathability to this vast, musty theatre. Soon, an old grain silo here will be home to the Zeitz Mocaa, what will be Africa's largest contemporary art museum. A fan of VOLLUTO and FORTISSIO LUNGO, Naseegh installed a metallic PIXIE at the office and, ever since, sees that it has led to more sociable atmosphere among his employees.



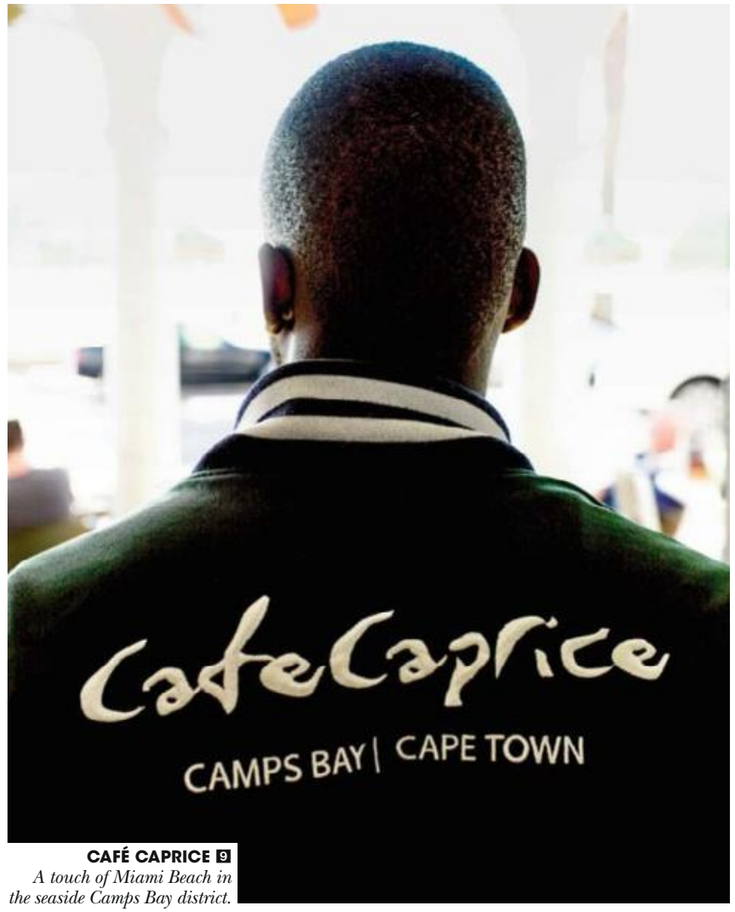
NEIGHBOURHOOD 6
A Victorian establishment with an intoxicating New Orleans ambiance.



THE BOMBAY BICYCLE CLUB 7
A restaurant-club with a happy, hedonistic, bohemian bent.



THE WATERSHED 8
Geniuses of South African design share space on the Waterfront.



CAFÉ CAPRICE 9
A touch of Miami Beach in the seaside Camps Bay district.

STUDENTS AND BUSINESSMEN LOUNGE CHEEK-BY-JOWL IN VENERABLE STUDDED ARMCHAIRS.

WITHIN THE WATERFRONT COMPLEX, NASEEGH SAYS THAT THE WATERSHED IS A MUST-SEE. This colossal hall gathers together an impressive variety of local crafts and designs, bush leathers with ethnic-inspired patterns, guitars made of recycled tin cans, and much more. A collection of objects at once ingenious and ingenuous, embodying both ethics and aesthetics, often more logical than technological. The young architect notes that Cape Town is not only a flattering showcase for the rainbow nation: this metropolis is also home to a globalised society, a cosmopolitan pocket nestled at the base of the South African plateau. The seaside Camps Bay district pulses with the personality of Miami Beach from the patio of the **CAFÉ CAPRICE**, with customers that might have stepped straight out of an audition and, across the street, exquisite daily sunsets that unfurl their flamboyant colours above the ocean. Back in downtown, on the very Victorian Long Street, **NEIGHBOURHOOD** oozes the sensual nonchalance of New Orleans. The first floor of this mansion – one that serves as bar, café or restaurant, depending on one's desires – students and businessmen lounge cheek by jowl in venerable studded armchairs or along the balustrade of the endless porch. The next door down belongs to **YOURSTRULY**, a coffee shop like one might find in San Francisco or Brooklyn, with its ever-on-target snacks, verdant facade, raw wood interior and baristas with biblical beards. Lastly, the completely unclassified bar and restaurant **THE BOMBAY BICYCLE CLUB** blithely swathes itself in international kitsch in a headlong decorative plunge into a pool of Latino trinkets and Bollywoodian trophies. •••



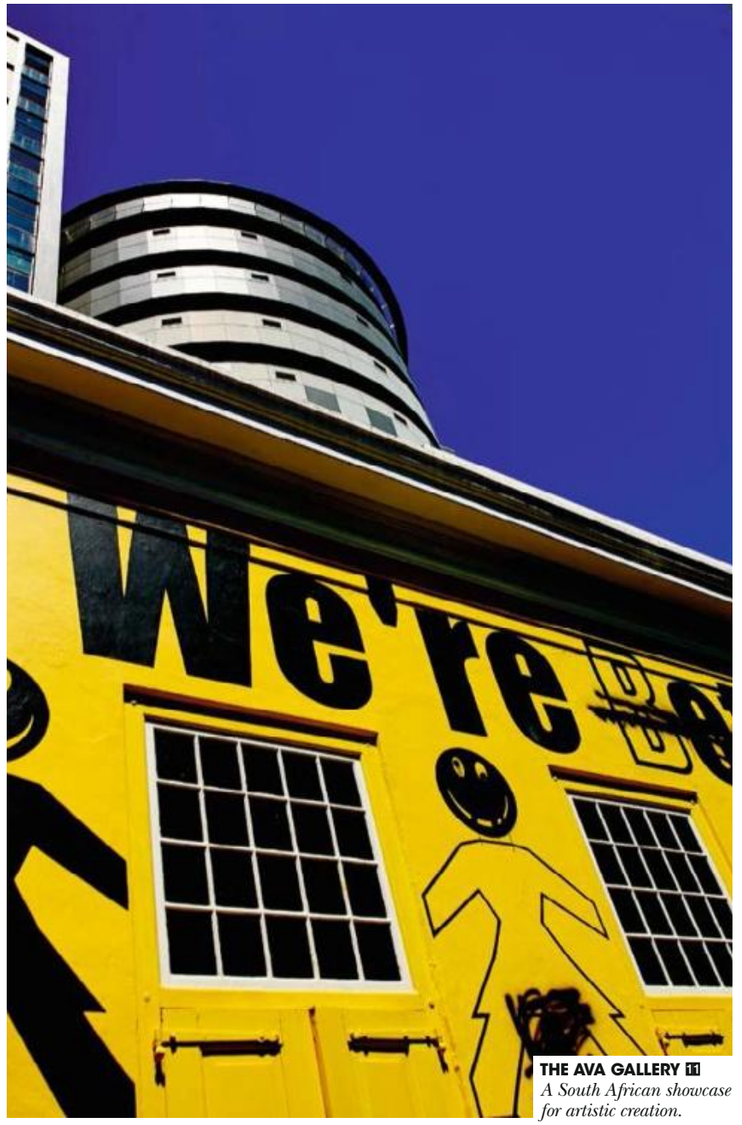
YOURSTRULY 10
Taste the tantalising trend of organic American bistros.

OLGA Jeweller
Member since 2008
Olga owns a jewellery workshop at the Waterfront, specialising in cutting diamonds and tanzanite. Not only does she love her hometown for being a place where people still work wonders with their hands, but, to her, Cape Town is simply one of the most beautiful places on earth, a garden of delights that must be visited on foot to fully savour the white sandy coves, sunny climate refreshed by invigorating headwinds, landscapes of indecent perfection, eternally crisp and fresh. Olga has a cream-coloured UMILK, though milk is not given much stead when she is enjoying her favourite Variations: CARAMELITO, VANILIO and CIOCATTINO. She loves these flavoured Grands Crus straight, but also makes them into a latte macchiato or an americano, or with a dollop of froth on top.

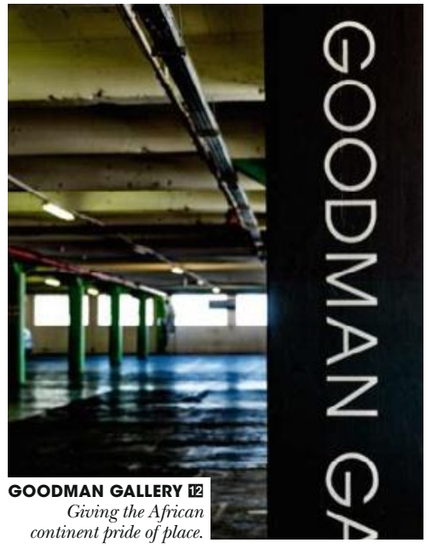


OLGA BELIEVES THAT BREATHING IN THE SEA AIR IS THE BEST WAY TO STIMULATE THE APPETITE. On the terrace of the **PARANGA**, the fine sand is stirred up in an electric atmosphere, sifting into shoes, tempting their removal. The Camps Bay Beach begins just across the street and the sea is captured in a delectable crayfish platter. A few acrobats come to impress the guests – this could be any water's-edge setting in any number of small seaside republics so numerous on the west coasts of America, Australia or along the Mediterranean. On the other side of Lion's Head, the "Sugarloaf Mountain" of Cape Town, the **GRAND CAFÉ & BEACH** is set directly on the sand in front of a giant hangar where one finds, not a pizza oven, but a pizza forge. Platoons of servers strut briskly by in a ceaseless stream, as though on a catwalk, a dizzying weave of cocktails and champagne breakfasts whisking around enormous chandeliers. Olga regularly visits the art galleries, like **GOODMAN** and **AVA**, which help "launch" many local talents onto the world market. South Africa, in fact, cultivates a vast spectrum of savoir-faire, nurturing its aesthetic identity. Gem-cutting, obviously, is not the least of these. In Olga's workshop (**OLGA JEWELLERY DESIGN STUDIO**), a lapidary studies each rough diamond with infinite patience, sometimes contemplating several days before deciding which end he will subdue, and ultimately tame, with minimal bearing on the stone's integrity, by removing just enough from just the right spot. After all, as Michelangelo once said, "every block of stone has a statue inside it and it is the task of the sculptor to discover it." •••

SOUTH AFRICA CULTIVATES A VAST SPECTRUM OF SAVOIR-FAIRE, NURTURING ITS AESTHETIC IDENTITY.



THE AVA GALLERY 11
A South African showcase for artistic creation.



GOODMAN GALLERY 12
Giving the African continent pride of place.



GRAND CAFÉ & BEACH 13
Likely one of the Cape's most exquisite eateries.



PARANGA RESTAURANT 14
In Camps Bay, Cape Town is transformed into a seaside resort.



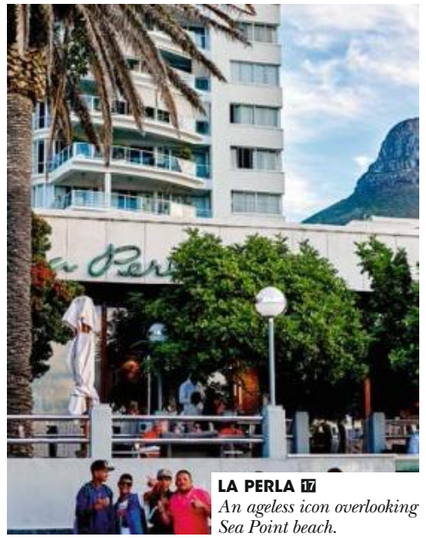
OLGA JEWELLERY 15
Jewellery as an expression of local craftsmanship.



HOWARD Entrepreneur
Member since 2010
The founder of @Home, the country's biggest furniture and homeware chain, can boast of having brought the world of design into South African households. This down-to-earth enthusiast also owns a collection of Nespresso Machines: two PIXIEs, two LATTISSIMAs, and even the first model unveiled in 1986, which Howard bought while traveling abroad. Still in perfect working order, this model looks like a traditional espresso machine, with its unique capsule holder bearing a handle evoking barista technique. The now-retired businessman swears by RISTRETTO, which he drinks black, as strong as can be had.



BUKHARA 16
A gastronomic Indian adventure at the edge of the African continent.



LA PERLA 17
An ageless icon overlooking Sea Point beach.



SEELAN 18
Mediterranean cuisine tinged with southern hemisphere style.



95 KEEROM 19
Italian cooking updated by an uninhibited chef.

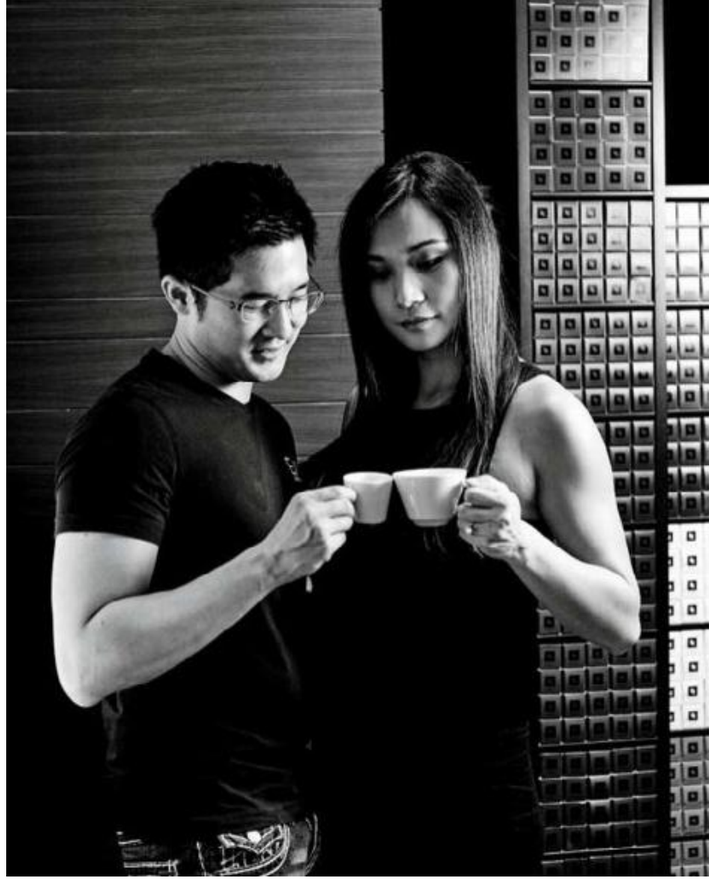
TO ASTONISH WITHOUT DISTRACTING, LIKE IN A GOOD THRILLER, WHEN ONE HUNGERS FOR SUSPENSE, BUT NOT SURPRISE.

HOWARD PREFERS TO INVEST IN "SURE THINGS". TAKE LA PERLA, THE AGELESS ITALIAN BRASSERIE EMBRACING AN AMBIANCE OF *DOLCE VITA* that probably predates Federico Fellini's masterpiece. One steps up onto the deck of this ship to succumb to its cruising speed, swaying with the roll of unassailable service and stunning views of Sea Point beach. The same reliability is at **NELSON'S EYE**, the legendary steakhouse with exposed beams that give it the look of a flagship. This is where to reserve a table to explore the superior quality of South African meats. They are wood-fired or cooked with vine shoots and served with unshakeably classic sauces, like the invincible majesty of their fillet topped with a wig of fried onions. The chef at **95 KEEROM**, Giorgio Nava, shows somewhat less reluctance in shaking off the shackles of tradition (Milanese, in this case), but he does so with technical rigor that guides his creative impulses. This multiple-award-winning establishment manages to astonish its guests without distracting them, like in a good thriller, when one hungers for suspense, but not surprise. On the Waterfront port, **SEELAN** skilfully adds a tinge of the southern hemisphere to its Mediterranean cuisines, all in a setting where the busy colonial port and mountainous backdrop lend the feel of a Victorian Saint-Tropez. For more exotic eating experiences, **BUKHARA** has placed one of the glittering gems of Indian cuisine in South Africa into the gleaming setting of the historic downtown, a modern reflection of the spice trade route upon which Cape Town was once a crucial stop. •••



NELSON'S EYE 20
South African meat in truly traditional recipes.

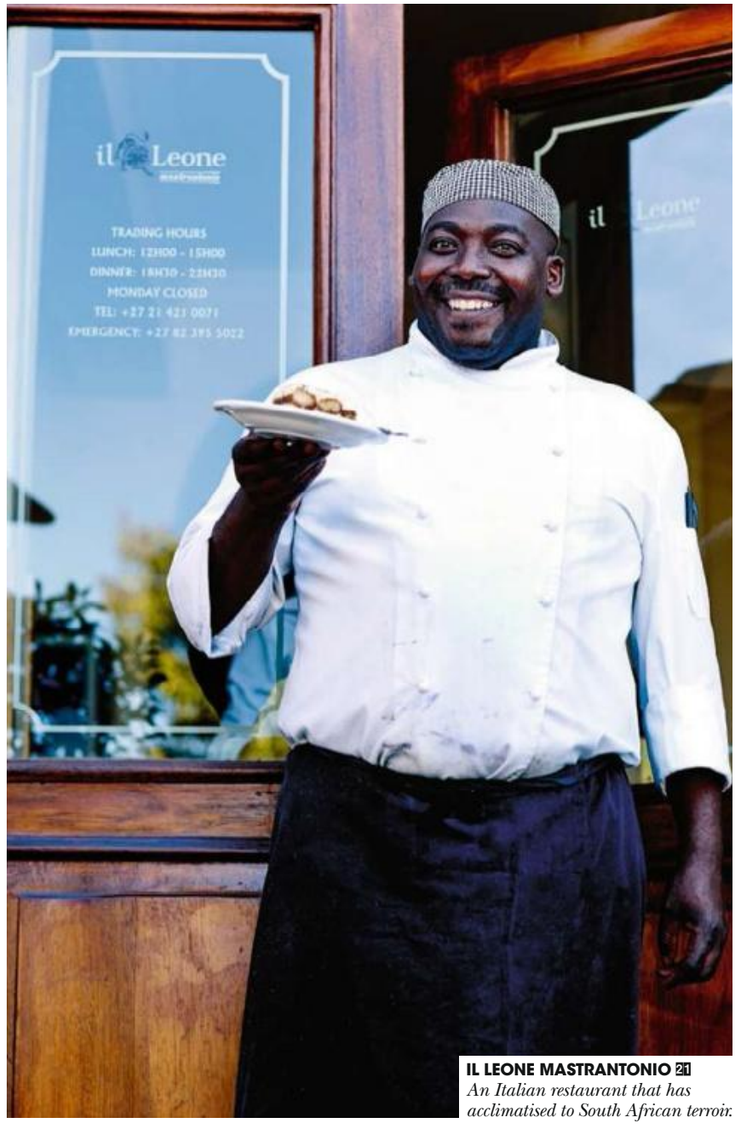
LEO Investor
Member since 2010
Born in Taiwan, but raised in Port Elizabeth, this young and talented investment fund director could have made a life in any of the world's monetary meccas. But it is in Cape Town, rather than Los Angeles, Singapore or London, that Leo and his wife, Jenny, chose to take up residence and even found a family with their first child, who was born in March. The professional opportunities available here for an investment expert are enhanced by an extraordinary assemblage of amenities: the ocean and the mountains, an enviable lifestyle, a challenging culture and an appearance orientation that makes for pleasant contemplation. The couple has a brand-new red MAESTRIA machine. Leo likes his coffee nice and strong: every morning, he downs a double FORTISSIO LUNGO or RISTRETTO, tempered with a little bit of milk.



WHEN HE FINISHES HIS GYM WORKOUT, LEO CLIMBS THE FEW STEPS OF THE NEW THE POINT SHOPPING CENTRE to regain his strength at **NV-80**. This handsome brasserie, glass-enclosed like a winter garden, stands out from the dining crowd with seafood platters paying homage to the diversity to be fished out of South African waters, cleverly crafted cocktails and a waiting staff of Olympic calibre. Waiters whirl and leap as though keeping spinning plates aloft, providing the *coup de grace* with an imposing twist of a pepper mill. Leo and Jenny prefer restaurants offering *cuisine d'auteur*. They praise the pizzas at the excellent Italian eatery **IL LEONE MASTRANTONIO**, but particularly recommend the establishment's magnificent prime rib. At least once a month, the two treat themselves to a Latino-Japanese experience at **NOBU** for sashimi tacos or yellowtail tartar with jalapeño pepper,

NOTHING SEEMS TO HAVE CHANGED SINCE THE 18TH CENTURY: THE TROMPE-L'ŒIL FRIEZES, THE MIRROR-FINISH PARQUET…

seductively staged in James Bond-esque decor. A fantastic pan-Asian brunch is offered every Saturday at the **KITIMA** Thai restaurant in a Hout Bay colonial farm some say is haunted. Truly, nothing seems to have changed since the 18th century: the trompe-l'œil friezes, the mirror-finish parquet, hand-carved mouldings, blown-glass windows with tiny air bubbles in the panes. Every now and again, on a Sunday, Leo and Jenny head for the vineyards of Paarl to taste the famous lamb on the spit at the **BACKSBERG** Estate Cellars. There, every guest is urged to sample the boerewors sausage and excellent wines that this vineyard fashions from the surrounding landscape. ■



IL LEONE MASTRANTONIO 21
An Italian restaurant that has acclimatised to South African terroir.



BACKSBERG ESTATE CELLARS 22
A prestigious winery where diners are welcome.



NV-80 23
A sunny brasserie with a winning wine menu.

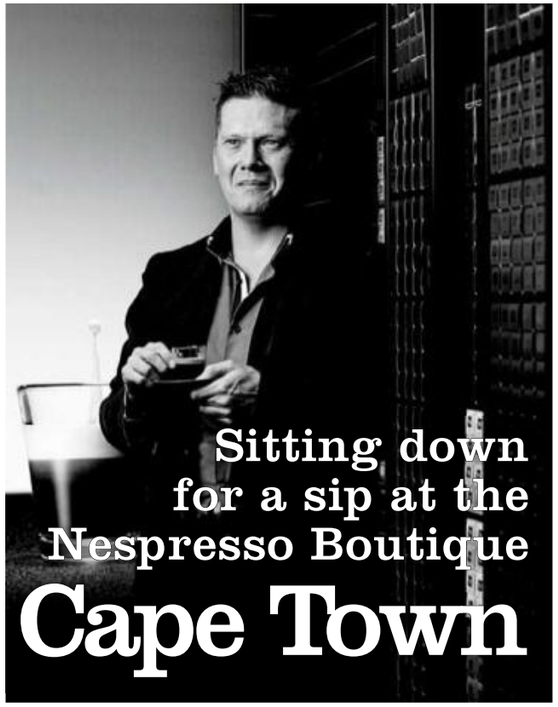


NOBU 24
Latino-Japanese fusion cuisine in a setting worthy of James Bond.



KITIMA 25
A Thai brunch in a haunted house in Hout Bay.

Explore the Boutique by video
by downloading the Nespresso Magazine
application from the App Store or Google play.



Sitting down for a sip at the Nespresso Boutique Cape Town

Warren Goldsmith, Club Manager at the Canal Walk Nespresso Boutique.

WHERE CAN ONE FIND NESPRESSO BOUTIQUES IN SOUTH AFRICA?
Warren Goldsmith: There are four in this country: two in Johannesburg and two in downtown Cape Town. And Cape Town is home to our oldest Boutique, which opened in November 2010 in the famous Victoria & Alfred Waterfront. Nespresso's other outlet in this city is a fifteen-minute drive away, in the colossal Canal Walk mall, renowned for its "Afro-Venetian" decor.

SO NESPRESSO IS NOW IN CAPE TOWN AND JOHANNESBURG. WHAT DIFFERENCES DO YOU SEE BETWEEN THESE TWO CITIES?
W. G.: Briefly, Cape Town is a thriving tourist destination that cultivates a certain quality of life, a lifestyle. Johannesburg, on the other hand, is the fast-paced economic capital. In fact, people there rarely even take the time to utter the city's full name – they prefer to contract it to "Jo-burg." They're impulsive, insatiable consumers who'll immediately buy a UMilk or Lattissima Pro with all the bells and whistles. To me, Capetonians seem less spontaneous, more thoughtful when purchasing something. They're more likely to buy a PIXIE or UMilk, and only once they are convinced will they add on an Aeroccino.

CAN I DRAW FROM THIS THAT SOUTH AFRICANS TYPICALLY TAKE THEIR COFFEE WITH MILK?
W. G.: The dairy industry has deep roots in the cultural landscape here, and you'll often see South Africans "wet" their coffee with a significant quantity of hot milk. Here at Nespresso, one of our goals is to guide them in discovering the taste of a perfectly prepared espresso. When they first try it, many of our customers struggle to find pleasure in the challenging flavours of a pure espresso, with the powerful experience of bitterness and acidity. But they gradually learn to distinguish its aromatic depths and, soon enough, can't live without the quality of our Grands Crus.

WHAT ARE YOUR BESTSELLERS?
W. G.: Arpeggio and Roma, fraternal twins by virtue of their sheer strength and woody, toasted notes. This intensity maintains great presence in a latte macchiato or cappuccino. The Pure Origin Rosabaya *de Colombia* develops a fruity, almost winey character that's very enjoyable. In my view, our customers are as diverse as our product range. Coffee is as much a universal beverage here as it is anywhere else.

WHERE CAN YOU ENJOY NESPRESSO COFFEE IN CAPE TOWN?

26 ELLERMAN HOUSE
With gourmet cuisine, Cape wines and the ocean as far as they eye can see, this seaside luxury property, a member of the Relais & Châteaux network, offers impeccable hospitality in which Nespresso is a natural component. 180 Kloof Road, Bantry Bay, Cape Town, 8005

27 CLOUDS ESTATE
Settled deep in the wine country of Stellenbosch, this elegant wine and guest estate celebrates the close and complex affinities between Grand Cru coffees and wine. Helshoogte Road, Stellenbosch, 7599

28 RADISSON BLU HOTEL WATERFRONT
Luxury accommodations just steps from the Green Point Stadium and the Victoria & Alfred Waterfront, offering stunning views of Robben Island and, naturally, excellent coffees. Beach Road, Granger Bay, Cape Town, 8002

29 HILTON CAPE TOWN
A well-known downtown hotel where Nespresso Grands Crus can be enjoyed from restaurant to the guest rooms. 126 Buitengracht Street, Cape Town, 8001.

Find all the addresses referred to above on our map at the back of the magazine.



Nespresso Boutique Canal Walk Shopping Centre *Shop 558, Upper Level, Cape Town, 7441.*











< MILK TART COFFEE

Crush 2 Marie biscuits (set aside a portion of the crumbs as garnish) and place the crumbs in a saucer. Pour some caramel syrup in a second saucer. ■ Dip the latte glass rim in the syrup, then in the biscuit crumbs. ■ Pour 2 teaspoons of condensed milk in the glass. ■ Pour 100 ml of milk and 20 ml vanilla syrup in the Aeroccino. ■ Whip into a froth, then immediately pour the milk froth into the Recipe glass. ■ Once the froth and condensed milk separate, prepare the Grand Cru Vanilio (40 ml) in the same latte glass, then dollop 2 or 3 spoonfuls of milk froth on top. ■ Top with reserved biscuit crumbs and sprinkle with cinnamon.



When the Earth revolved around Cape Town

Two years, 1488 and 1988, five centuries apart, marked the dawn of two eras: the first, modern times; the second, our postmodern era. But many have no idea that both saw the light of day in Cape Town.

By **Julien Bouré** ***Photos*** **Jean-Claude Amiel**

CAPE TOWN, THE LAST AFRICAN PORT BEFORE THE ENDS OF THE EARTH, HAS CHANGED THE COURSE OF WORLD EVENTS ON AT LEAST TWO OCCASIONS. The first dates back to 1488. That year, Portuguese explorers discovered that Africa could be circumvented by sea, as the Indian Ocean began after the Cape of Good Hope. By ushering in the Age of Discovery, this event catapulted humanity into the modern age. Exactly five hundred years later, our postmodern era sprung from the same soil during Nelson Mandela's seventieth birthday celebration.

1488: THE FIRST GREAT DISCOVERIES BEGIN AT THE CAPE

Since very ancient times, Europe had accessed the riches of Asia solely by way of the Silk Road. In 1453, however, when Turkish forces captured Constantinople, Westerners found their window, their only gateway to the legendary world lauded by Marco Polo, closed to them. The kings of Portugal thus encouraged seafarers to find a route that would let them trade directly with the Indies. After many unsuccessful expeditions, a mariner named Bartolomeu Dias managed to skirt the African coast until he reached the edge of the Indian Ocean, proving that this vast, still-unexplored continent would not prevent European vessels from reaching the Far East. This major discovery came after a squall pushed the small fleet off the future Cape Peninsula. The tip of this headland was thus dubbed Cabo das Tormentas, the "Cape of Storms", by the crews. Yet, once back in Lisbon, when Dias recounted his adventures to King John II, the sovereign superstitiously chose to rechristen it the "Cape of Good Hope", borne by the hope that the humble captain had just found the new passage to Asia. A few years later, his optimism would turn to certainty after the celebrated voyage of Vasco da Gama to the Malabar Coast of south-western India. Jealous of the success of their competitors and neighbours, the Spaniards sought their own route to the commercial prospects in the East by setting sail... in the opposite direction. Columbus, in an attempt to convince his backers to fund the trip he planned to the West, claimed he would reach Japan in a few short weeks of navigation. Two and a half months after weighing anchor, he accidentally set foot on the shores of the New World. Let us, therefore, make this clear: it was in Cape Town, that lonely promontory at the tip of southern Africa, that the fires of destiny forged the discovery of America, the globalisation of the world, and the beginning of the modern age.

1988: NELSON MANDELA HERALDS THE CONTEMPORARY AGE

Half a millennium after Bartolomeu Dias' voyage, Cape Town would once again shape world history. Twenty-five years had passed since a famous opponent of racial segregation had been imprisoned there. It might just as well have been an eternity, but one that had not yet eroded the fortitude of Nelson Mandela, as evidenced by his 1985 refusal of the offer to be released from captivity in exchange for giving up his fight. The activist who, eight years later, would be awarded the Nobel Peace Prize was already a hero in South Africa and his convictions were having increasing impact on international opinion. But "Madiba", as his people had nicknamed him, had not yet acquired the renown, the nearly iconic stature he would soon come to know following the colossal tribute concert held in London to celebrate his 70th birthday. The event took place on 11th June 1988 at Wembley Stadium: an 11-hour pop-rock marathon boasting a cavalcade of some of the era's biggest stars, including Eric Clapton, the Dire Straits, Sting, Bryan Adams, Stevie Wonder, Peter Gabriel, Joe Cocker, Tracy Chapman and Whitney Houston. According to one conservative estimate, the live televised coverage in 67 countries drew the eyes of one-tenth of the world's population, all witnessing what remains one of the most extraordinary musical events of all time. This exceptional line-up did indeed serve a cause that was at once humanitarian and apolitical, one embodying values shared on both sides of the Iron Curtain. A year before the Fall of the Berlin Wall, the reconciliatory spirit of Wembley introduced a new global utopia that had already relegated the Cold War to the world's historic archives. The spotlights of the London stage were indeed trained on Cape Town, where a local activist was suddenly elevated to the rank of universal symbol. The worldwide pressure forced the South African regime to release the now politically awkward prisoner and swiftly led to the collapse of the government's policy of apartheid. More broadly, however, it was the moment when the whole world, in the space of a few months, changed its vision from mere black and white to a rainbow of colour. ■

DESIGN INDABA: THE FOUR DAYS OF CREATION

On the edge of Africa is where Ravi Naidoo managed to establish one of the biggest international events in the world of design. Each year for the past two decades, in the space of four divine days, Design Indaba Expo merges the creative streams of Cape Town and South Africa with the rivers of globalisation.

By **Julien Bouré**
Photos **Jean-Claude Amiel**
Production **Sandrine Giacobetti**

Watch the Citizen of Honour video by downloading the Nespresso Magazine application from the App Store or Google play.

IN THE HISTORY OF DESIGN, SOMETIMES ALL THAT HAS BEEN NEEDED FOR A SEEMINGLY UNFATHOMABLE PROBLEM TO BE SOLVED IS FOR AN INVENTOR TO LOOK AT IT DIFFERENTLY. This is also what convinced Ravi Naidoo to instigate one of modern-day South Africa's most decisive cultural revolutions. Instead of subjecting the future of his country to the extraction of natural resources, the activist offered to showcase the limitless wealth drawn up through the deep roots of its manufacturing culture. As the organiser of Design Indaba since 1995, he has made this creativity fair – an annual event in Cape Town – one of the biggest gatherings of international design, a kind of "South Pole" of functional aesthetics. The event's influence was even instrumental in the city's election as the "World Design Capital" for the year 2014. This visionary, even prophetic, personality has faith in the destiny of a society so gifted in transfiguring banality and poetising the smallest moments of everyday life. He seems to see therein the seeds of the future Africa, expressive and at ease with its identity, with itself.



The Chalk & Cork wine bar has "redesigned" traditional pizza.

WHAT WAS YOUR INITIAL INSPIRATION FOR DESIGN INDABA?

Ravi Naidoo: It all started with the introduction of universal suffrage in South Africa about twenty years ago. It was clear that, economically speaking, the rest of the world viewed our continent as a fantastic source of raw materials. To me, the old days of raw natural resources needed to give way to a new era of human intellectual resources. It's sometimes said that overly yielding lands lead to overly yielding inhabitants. But, in 1994, I had the feeling that we were not doomed to till the land so that others could reap the harvests. Celebrating our inspirations, our capacity for invention, was a way to liberate infinite wealth that those stronger than we could not exploit. A renaissance of Africa, like that of Europe in the past, would no less involve politicians or bankers than creators. But my project still was not aligned with the priorities of a ruling elite focused on the balance of trade. Few of its members were prepared to hear that their main asset was not to be found in the gold mines on the outskirts of Johannesburg, but in the gold mine of innovative ideas in the streets. Thus was born Design Indaba *(an ambiguous term from the Zulu language that means both a conference or parley and a matter to be discussed at such a gathering – Ed.)*, which was originally a four-day annual event to promote South Africa's innovative dimension. With time, the most prominent names in international design came to tell their stories, to help give each person greater confidence in his or her own ideas.

WHAT HAS CHANGED SINCE YOUR INAUGURAL EVENT?

R.N.: Design Indaba's first edition in 1995 was a small-scale happening. We had a hard time bringing together forty Cape Town exhibitors, and 200 visitors made the trip out. Last year, despite a stringent selection policy, my team chose more than five hundred participants from around the world and admission sales totalled close to 41,000. Between then and now, I believe Cape Town has proven itself to be a rising power in the world of design, and could even hope to become the design equivalent of Silicon Valley in the decades to come. After all, don't our landscapes and lifestyle feel rather Californian to you?

DESIGN INDABA IS AN IMPORTANT CATALYST IN THE RAPID RISE OF SOUTH AFRICAN DESIGN...

R.N.: Design Indaba helps to nurture new native concepts or publicise them to potential investors around the world. Our Do Tank programme finances several that we see as having the potential to improve quality of life. One example that comes to mind is an affordable housing model made with corn cobs and adapted to traditional housing styles, serving as a realistic alternative to the shanty towns by making rapid construction of low-cost housing possible. The University of Cape Town recently calculated that our activism has generated 1.7 billion South African rand for the regional economy over the past five years, or nearly $150 million. This platform was originally designed to provide guidance to young talents, like a switching station, but, in the space of twenty years, it has emerged as an intersection for creative pathways from around the world. Design Indaba was a local event rendered global by force of circumstance. What's more, we do more than just hold an annual event: we work every day of the year, probing the worlds of creativity through our website. •••















CAPE TOWN NOT ONLY BOASTS THE BREATHTAKING SCENERY AND HISTORICAL HERITAGE THAT MAKE IT A SUPERIOR TOURISM DESTINATION; ITS URBAN DEVELOPMENT EXUDES ARTISTIC SENSITIVITY, WITH EXQUISITELY RENDERED VANISHING POINTS, MAKING IT AN INCONTROVERTIBLE, NATURAL DESIGN SANCTUARY.

DESIGN IS OFTEN PIGEONHOLED TO MEAN ACCESSORIES AND AESTHETICALLY ENHANCED STRUCTURES. WHAT IS YOUR BROADER DEFINITION OF THIS DISCIPLINE?

R.N.: We ignore the limits that have been traditionally placed on the field of design. It's a constantly expanding world that endlessly explores new fields of application. Design goes beyond the object itself: the utilitarian geometry, the efficacy of its organisation. It can be found in a piece of furniture, a tool, architecture, or in the substance of a system, an experience, a service, a fabric, a space. It can be an ergonomically improved arrangement for passport inspection points at Cape Town International Airport; the design of a house and the shooting of film coming together in the same quest for the shortest path between the available means and the goal we want to achieve with those means. Design Indaba is neither a graphic arts conference nor a furniture show. It is a broad-spectrum collection that sometimes draws in unexpected realms, like the molecular gastronomy of Catalan Ferran Adrià, the alchemist of food chemistry. Our guest line-up remains eclectic, with personalities like Japanese architect Shigeru Ban, a specialist in temporary structures, or American logo and corporate identity designer Michael Bierut.



WHAT ROLE DOES DESIGN HAVE IN SOUTH AFRICA'S IDENTITY?

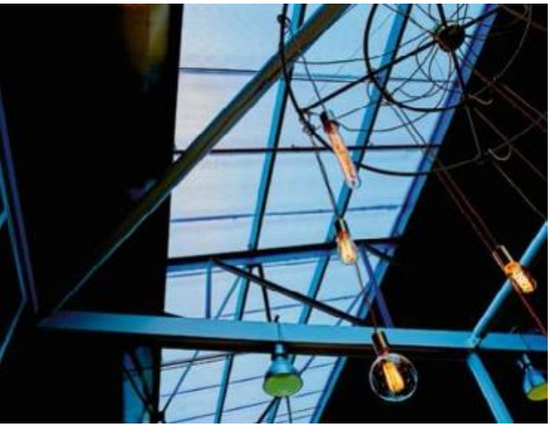
R.N.: The world still seems barely cognisant of the virtues of recycling, even though people here have been raising it to an art form for ages. Their ingenuity puts them on a par with those NASA engineers who manage to improvise a missing module in an emergency using a few components found in a space station. South Africans are clever people who sometimes live in makeshift habitats. They learn to be content with little and lead a merciless fight against waste. This savvy, paired with manual dexterity and a unique open-mindedness, increases the value of used materials. I think the real luxury lies neither in the price nor in the prestige of the label: it lies in the fact that this article is like no other, and we therefore cannot automate its production on an assembly line. Since apartheid ended, our once pallid country is regaining its colour and confidence, as unity becomes a *raison d'être* on its own. We are letting a new voice be heard in the concert of nations. Each day that goes by sees an increased strength and length of reach in our visual language. I am always surprised by the universal resonance of cultural expressions.

WHAT FORMS DOES DESIGN TAKE IN CAPE TOWN?

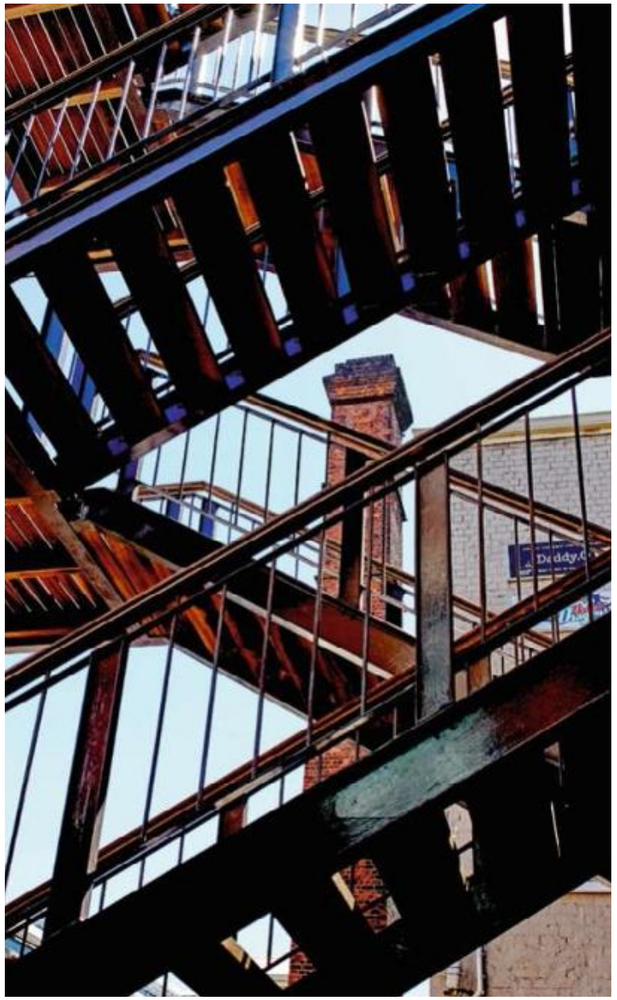
R.N.: It's particularly evident in an impressive variety of culinary sites, the most-publicised of which would be Le Quartier Français in Franschhoek *(also see the Chef section)* and The Test Kitchen in the up-and-coming Woodstock district. Again in Woodstock, some inspired property developers are making the most of abandoned industrial buildings to transform this once disreputable borough into a renovated model of architectural craftsmanship. You can see this, for example, at the Old Biscuit Mill complex, a former factory converted into a cluster of dining outlets and lifestyle boutiques, with a Saturday market that has become the weekly "place to be" for Cape Town's entire hip-and-trendy community. On the vineyard route, the legendary Babylonstoren estate was recently renovated by press magnate Koos Bekker, who turned it into a splendid rural luxury property, with a restaurant and high-end grocery that are expected to achieve alimentary self-sufficiency. More modestly, the Chalk & Cork wine bar improved the traditional pizza by inventing a cauliflower dough, which increases the nutritional content and makes it more digestible. But our craftspeople also flourish in other spheres, like leatherwork: the master tanners at Freestyle handcraft boots dripping with urban elegance, including the famous Hunter Suede model that modernises the Afrikaner veldskoene shoemaking tradition.

WHY CHOOSE CAPE TOWN AS THE SETTING FOR THE ANNUAL DESIGN INDABA EXPO?

R.N.: Because I've lived here since the Eighties. This is where I and my PR firm, Interactive Africa, represented the first Afronaut in space history (millionaire Mark Shuttleworth) and South Africa's contention to host the FIFA World Cup in 2010. But it's clear that this city is particularly well-suited to an event like Design Indaba Expo: it has an efficient infrastructure, a stunning setting, the worldly wise ease inherent to a major commercial port and, of course, a fabulous pool of young designers.



Bright ideas are raining down on Cape Town.



Old Biscuit Mill, a lifestyle and design mecca in Woodstock.

HOW WOULD YOU DESCRIBE CAPE TOWN? IS IT MORE OF A METROPOLIS AT THE TIP OF THE AFRICAN CONTINENT, OR A MAJOR WORLD PORT?

R.N.: Cape Town is sometimes criticised for not being "African" enough, people complaining that it is too prim and proper, too sleek, too splendid. I don't understand that attitude. You know, my family has been in this country for three generations, and I consider myself first and foremost South African. Yes, it's true that Cape Town society bears little resemblance to that of the continent's other big cities, but its maritime background, European heritage and cultural variety unlike any other in Africa don't render it an illegitimate continental child. Would you say that Hong Kong isn't Chinese or Buenos Aires isn't Argentinian?

DOES COFFEE HAVE A PLACE IN YOUR VISION OF DESIGN?

R.N.: Absolutely. Designers are the reformers of daily experience. Their inventions have the power, in the blink of an eye, to eradicate the little hassles of life that are so familiar that they seem experientially engrained. The vegetable peeler defeated the chore of peeling, the light bulb eliminated the inconvenience of the torch, the zipper made buttoning one's clothing unfashionable… that's called progress. And this is why I appreciate the Nespresso system. Its capsules protect the ready-to-use, high-quality coffees from the elements, and the Machines manage to "miniaturise" the skills of an experienced barista. This is probably the first great espresso revolution since it was invented in 1884. ■

SEVEN TURNING POINTS FOR RAVI NAIDOO

1964 *Born in South Africa.*
1994 *Earns his MBA from the University of Cape Town.*
1995 *Design Indaba is born.*
2001 *First African in space.*
2010 *South Africa hosts the FIFA World Cup, a candidature he promoted.*
2014 *Cape Town becomes the World Design Capital.*
2015 *20th anniversary of Design Indaba.*

www.designindaba.com



CAPTURING THE CAPE

Cape Town grooms its landscapes with the finesse of a topiary master. Wander through the stunning scenery of Africa's most exquisite extremity.

By **Julien Bouré** *Photos* **Jean-Claude Amiel** *Production* **Sandrine Giacobetti**



MUIZENBERG BEACH

This seaside resort sits where the Cape Peninsula meets False Bay, a soft, sandy beach that stretches more than fifty miles to the Hottentots Holland Mountains. Its charming beach huts on stilts serve as testament to the era when this coastline was the favourite destination of well-to-do families seeking respite from the bustle of the Cape Town harbour. Victorian decorum fettered good folk with a cumbersome dress code, and even a seaside holiday was not deemed reason enough to disregard it. So, in public, people went in the water dressed head to toe, after donning the appropriate outfit in a changing cabin provided for this purpose. Now overtaken by the rampant urbanisation of the country's largest metropolitan area, the former holiday site has lost its lustre. Muizenberg is now better-known as the birthplace of South African surfing. Before the sport became a professional practice to the east, in the warm waters of Durban and Port Elizabeth, it was already an amateur activity in the quaint landscape of False Bay. When seen from the mountain adjacent to this magnet for the Cape Town surfing community, the breakers look like long wrinkles along the forehead of the ocean. It is from this post that lifeguards gaze through their binoculars at the crystal-clear South Atlantic surface, watching for any tell-tale signs of great white sharks.

BO-KAAP

This is a charming Muslim neighbourhood that sprung up on the edge of old Cape Town in the 17th century. The name means "above the Cape" in Afrikaans, a nod to the quarter's location on the slopes of Signal Hill. While the simplicity of its little low-profiled houses is not nearly as demonstrative as the colonial architecture around Long Street or the East India Company garden, the bright and pastel shades of their exteriors make Bo-Kaap one of South Africa's most visited sites. This chromatic buffet is not its only resemblance to two other popular suburbs that found their way into the tourism spotlight: Notting Hill in London and La Boca in Buenos Aires. Does not the picturesque charm of such neighbourhoods bring a unique, colourful reputation to the cities to which they belong? The Middle Eastern aura emanating from Bo-Kaap serves as a spectacular example of the cultural diversity of South African society. Its original inhabitants are known as "Cape Malays", a very generic term that disguises the mix of race and background that created this population, made up of descendants of Javanese slaves, but also Sri Lankan, Madagascan, Bantu and Hottentot, deported during the Dutch era.

CAPTURING THE CAPE



AFRICAN PENGUINS

Like that of fur seals and cormorants, the presence of this seabird serves as a reminder that only the ocean separates the tip of southern Africa from Antarctica. The bird's natural habitat extends from the cold waters of the Cape to the arid coasts of Namibia, where it typically finds refuge on small islands far from shore. The only two penguin populations settled on Africa's mainland call False Bay their home. The group living at Boulders Beach is less than fifty minutes by car from central Cape Town, making it one of region's star tourist attractions. Visitors are nevertheless kept at a respectful distance from the small settlement by the security fencing of an observation post. But some penguins leave the protected zone of their own accord to waddle on the rocks facing the site's parking lot, where their relatively tame nature makes them approachable. At close quarters, one can see that the area above their eyes is devoid of feathers, a spot that flushes red when the climate warms. This is caused by increased blood flow created by the refreshing air currents, contact with which helps the animal regulate its body temperature. Every year, each bird divests itself entirely of its plumage in a moulting process that gives it a dishevelled appearance. During this time, the penguins avoid the water, waiting until their feather protection is again fully waterproof.



OSTRICHES

Alongside the penguins of colder climes thrives most curious land bird ever produced by the African savannah. Despite appearances, these two species have at least one thing in common: their wings are not used to fly. While the African penguin's wings evolved to flippers that let it slice through the water, the ostrich lost most of its wing use while honing its two-legged speed. Though abundant in the wild in the Cape region, the ostrich was raised in tremendous numbers starting in the mid-19th century by feather industrialists *(also see the Cult Object section)*. Despite that market's collapse, which started in the 1920s, there are still specialised farms where ostriches are selected for the quality of their plumage, their meat (particularly popular in the form of biltong, a classic South African dried meat) and even their skin! In the past, the local factories of a prestigious car manufacturer created a special, luxurious car upholstery using this exotic leather. For those who want to approach the world's biggest bird, why not ride it? There are also educational farms on the outskirts of Cape Town. The West Coast Ostrich Ranch, for example, is open to the public all year long and is only a 30-minute drive from downtown.

CAPTURING THE CAPE

TABLE MOUNTAIN

This geological monument is to Cape Town what Sugarloaf is to Rio de Janeiro: a massive natural feature visible from anywhere in the city. Table Mountain is easily identifiable by virtue of its vast, seemingly laser-cut plateau. Whatever the weather, the perfectly flat summit is often covered with a cloudy veil that dissipates as it reaches the urban plain. The somewhat menacing appearance exudes the promise of adventure: it creates a disquieting, sluggish atmosphere that surely bewitched the great explorers stopping in Cape Town, like Charles Darwin and David Livingstone. Despite its seeming proximity, the top of "the Table" is quite difficult to reach. It takes a good half-day to climb it on foot, provided one is properly equipped (there is sometimes zero visibility at higher altitudes, and apical temperatures can abruptly plunge below freezing). Most of its visitors choose to reach the top by cable car, which does not preclude a long wait at the base of the mountain. Which is why locals usually just admire it from wherever they may be in town. Two other prominences are available for breathtaking views of the Cape landscapes: Lion's Head can be climbed, day or night, in an hour's walk, and Signal Hill has a car park.

GREEN POINT STADIUM

This is probably the most emblematic structure built for the FIFA World Cup, which South Africa hosted in the summer of 2010. Not so much for its 64,100 seats (a capacity that does not even place it among the world's hundred largest stadiums), but for its extraordinary shape. The German and South Africa architects behind the project were indeed faced with thorny challenge: give the new Cape Town stadium futuristic contours without unattractively distorting the breathtaking site on which it stands. It was to rise up in the midst of a happy marriage between the Atlantic Ocean and the colonial architecture of the Victoria & Alfred Waterfront, which would not have tolerated a *ménage à trois* created by some excessively intrusive edifice. Its design evokes a feeling of weightlessness, further expressed in the woven fibreglass façade. This sieve-like mesh means the monument can be exposed to tempestuous sea gales without going through a damaging frontal assault. The winds' formidable power is literally fragmented into smithereens by the perforated screen, which stands firm in unperturbed weightlessness. Green Point seems inspired by Table Mountain, which rises behind it. One need only be positioned properly to see that the clouds brushing the highlands appear to be caressing the roof of the stadium, as well.

CAPTURING THE CAPE

THE CONCEPT STORE MERCHANTS ON LONG

Long Street is one of the most impressive legacies of Cape Town's European era. This ceremonial avenue now hosts an enchanting bourgeois-bohemian neighbourhood that dabbles with its colonial interior with disarming irreverence. This can be seen at the concept store dubbed Merchants on Long, which has taken up residence in an historic house to showcase the latest discoveries in African design. Here, Hanneli Rupert's selection provides an overview of the local contribution to global well-being. It is spread across an airy space perched on antique herringbone parquet that creaks and cracks with every step. A coffee corner even beckons visitors to sit for a sip on stools upholstered in gazelle leather. Nearly every form of continental creativity is represented. Fashion, with neo-tribal prints from MaXhosa by Laduma, Wildflower batik, those psychedelic patterns from Indonesia, but adopted by many African clothing traditions. Exotic leather goods bearing the Okapi label, exploring leathers of ostrich and blesbok (an antelope of the Cape region). Cosmetics made by Africology, which formulates massage butters, balms and scrubs from indigenous ingredients like Marula, the African Wild Potato, and the Honeybush. Or Congolese rosewood eyeglass frames branded Hout Couture, an eyewear artisan in Hout Bay.

PAN AFRICAN MARKET

This very colonial home of the equally Victorian Long Street hides – against all odds – a kind of salesroom of Sub-Saharan aesthetics. The elegant white marble staircase serves no fewer than thirty-two shops on three floors, brought to life by craftspeople from across the continent. This microcosm echoes with countless foreign languages, like a tower of Babel dominated by English, French, Portuguese, Swahili and Wolof. Naturally, to this fascinating linguistic bric-a-brac are added the objects on display: statues, jewellery, paintings, pottery, tapestries, ceremonial headdresses, musical instruments, what have you. For example, Stands No. 110 and 112, occupied by Salihau and Yende Issah, respectively, specialise in the trade of tribal masks: *Fang* masks of endless lengths, representing law and order, imported from equatorial Africa; *Baoulé* zoomorphic masks from Côte d'Ivoire; *Dogon* masks of extraordinarily expressive simplicity from Mali; Liberian *Dan* masks inlaid with shells; *Toma* masks from Guinea Conakry, flirting with abstract art. Salihau is a wood and bone carver, a native of Cameroon. This recognised specialist in African sculpture takes inspiration from the *Bamoun* style, his own ethnic extraction, and regularly authenticates rare articles for collectors.



Château Margot

Le Quartier Français, a Relais & Châteaux boutique establishment in the Cape Winelands, serves a surprise menu centred on food and wine pairing. We met the property's chef, Margot Janse, and sommelier, Miguel Chan, a specialist in African wines.

By Julien Bouré *Photos* Jean-Claude Amiel
Production Sandrine Giacobetti

Her dishes are gregarious in their detail, assembled like a story being told.



"MY JOB? TO DREAM IN A DREAMY SETTING," SHE REPLIES SUCCINCTLY TO THIS THORNY QUERY. "ARE YOU INSPIRED BY YOUR ENVIRONMENT?" Margot Janse oversees the kitchens of Le Quartier Français, a boutique hotel and affiliate of the prestigious Relais & Châteaux network, and the reputed home of one of the best restaurants in Africa: The Tasting Room. This property is located just an hour's drive from Cape Town in a fabulous natural setting that looks like a marriage of the Mediterranean and the Netherlands. Imagine a scrubland reminiscent of the French Riviera back-country in which elegant mansions topped with the Dutch gables typical of Northern Europe take the place of Provençal fortified farms. The region is truly a geographic miracle, with its Mediterranean microclimate sandwiched between the arid lands of the Atlantic coast and the tropical shores of the Indian Ocean. Coming to Le Quartier Français means finding Franschhoek, a picture-postcard village that may well be the birthplace of South Africa's vineyards. This small settlement, the name of which means "the French corner" in Afrikaans, was founded in the late 17th century by some of Louis XIV's Protestant subjects. Having taken refuge in Holland to escape persecution, some were encouraged by their Dutch protectors to settle in the distant Cape Colony, where they planted the grape varieties that give the South African vineyards their distinctive character to this day.



CARTE BLANCHE

The gourmet dining experience to be had at The Tasting Room is based on the principle of the "surprise menu". Each dish comes with a specific beverage, usually a regional wine, in a celebration of the different terroirs of southern Africa. When served, these culinary compositions are spectacular edible decorations. Margot Janse is native to the Netherlands, but has lived in South Africa for twenty-five years, initially having followed a boyfriend who, as a journalist, came to monitor the events following the release of Nelson Mandela. Having landed penniless, the young drama student soon accepted a job in the kitchens of a Johannesburg restaurant. She took a liking to this "food" job, so much so that she moved to Cape Town to get ahead in the field. Next, she was offered a sous-chef job in an establishment along the wine route called "Le Quartier Français". "When the chef finally left, the owners convinced me to stay. I was given carte blanche in creating my menus." It has now been twenty years that Queen Margot has ruled over her kitchen kingdom in this establishment, the first in Africa to rank as one of the World's 50 Best Restaurants. Nevertheless, she abhors the staid rituals of haute gastronomie, waiters in their Sunday best reciting their chiaroscuro texts as though they were incantations at a black mass. Her dishes are gregarious in their detail, assembled like a story being told. In the dining room, as in her cuisine, the chef made a clean sweep, removing anything that did not serve her intentions (flowers, tablecloths, candles...), just as a sculptor might remove any unnecessary material from a block of marble before putting chisel to stone and carving a statue. •••











If any Cape Town product could be considered iconic, it's the wine.

REGIONAL EXCLUSIVES

In this part of Africa, Margot Janse celebrates the home provided flora unlike any other in the world, one naturalists have classified as the smallest of the six botanical zones to be found across the planet's surface. The *Noem-Noem,* for example, the Afrikaans name for the Natal Plum, a tart-yet-milky bush fruit with a latex content that gets stretchier the longer one works it. Buchu, found exclusively in this region, is an aromatic plant popular among perfumers with a scent somewhere between lavender and eucalyptus. The chef also uses local bitter figs, which look rather like dried physalis, native rosemary called "kapok bossie" and baobab fruit, also called "monkey bread", enclosing a pulp packed with small seeds containing a delicately tart powder. The rich waters of the Cape are home to cusk eel, octopus and oysters, rendered intensely flavourful by the cold currents. Specialised farms supply her with gazelle and warthog meat, or even wildebeest, for the saddle, which she serves duly hung.

SERIOUS MATTERS

For Miguel Chan, however, Head Sommelier for the Tsogo Sun hotel group, if any Cape Town product could be considered iconic, it's the wine. The regional wine is essentially derived from French grape varieties: there are the Rhone Syrah, Chardonnay and Pinot Noir from Burgundy, Cabernet Sauvignon, Cabernet Franc and Merlot from Bordeaux, a Chenin Blanc superior to that of the Loire Valley (its original terroir), as well as one of the oldest Semillon populations in the world (a native variety of Sauternes, very well-suited to producing sweet wines). Nevertheless, there is indeed an indigenous wine grape: Pinotage, created nearly a century ago by crossing Pinot Noir with Hermitage. Overall, these varieties perform fairly typically here in South Africa. Once fermented, they develop exuberant – yet fleeting – aromas more related to the variety of the fruit than the soil in which it grew. Their natural round body is heightened by a distinctive freshness. These are also wines for which one need not wait several years, as their acidity is lower than in the northern hemisphere. The parade of climatic nuances in a 100-kilometre radius of Cape Town results in an extraordinarily diverse winegrowing region capable of producing red wines, dry or sweet whites, and even bubbles generated by the "Cap Classique" vinification method. As for the future, a new generation of winemakers is insisting on a return to down-to-earth precision that predates industrial techniques. In the past, serious matters only began with the harvest. But the vineyard itself, in the eyes of young winegrowers, is no longer that patch of greenery relegated to the backyard where the vine spontaneously bears fruit. All year long, they labour to pave the way for the coming of a perfect fruit. In the cellar, they turn their backs on the reassuring processes of standardisation, added sugars or sulphites, the use of laboratory yeast or wood infusions, to again embrace the world of craftsmanship, the winegrower identity rooted in a terroir.

Margot Janse explores culinary techniques both old and new with the same interest she has in the foodstuffs of her adopted country. But she admits having had to "spin her wheels" for a time before embracing liquid nitrogen, a Thermomix or sous-vide cooking. Her recipes coordinate classicism and futurism with the same finesse the chef employs in weaving gourmet metaphors, telling edible tales, painting comestible landscapes. •••



Telling edible tales, painting comestible landscapes.

Each of her dishes is paired with a wine, cocktail or craft beer. Margot even plays matchmaker between a frozen mignardise and the Pure Origin Lungo Bukeela *ka Ethiopia* as a final, coffee-tinged touch to one of her menus. Using liquid nitrogen, she freezes the still-uncooked batter of a chocolate cake, based on one of her mother's recipes, to capture the delicious thrill she knew as a little girl when licking the mixture off the spatula. This frosted pastry goes beautifully with the citrusy freshness of the Nespresso Grand Cru, to the great delight of Miguel Chan. In fact, he is elated that the wine world is becoming more open to new beverages, alcoholic or not. He believes a restaurant's cellar manager is no longer expected to just have mastered the wine list. Now customers want this professional to carefully select digestives, beers, mineral waters, teas, espressos and more. Miguel admits that coffee and wine have a great deal in common, such as the influence of the terroir or the ripeness of the fruit have on the quality of the finished product. Not to mention the fermentative process that reveals even the best-hidden aromatic nuances. Of course, the coffee roasting process also parallels the act of aging wine in barrels made with new wood: both result in a smoother texture and spicy notes. The sommelier congratulates Margot Janse for having adopted the Reveal tasting glasses, as well. Their carefully calculated shape reveals the rich aroma of Nespresso Grands Crus, from the delightfully delicate to the irrefutably intense. When held at the perfect angle, these harmoniously proportioned glasses guide the liquid to the palate, so that all the flavours are expressed with elegance. An innovative object that will inspire deliberation and discussion amongst all coffee, gastronomy, and oenology enthusiasts. ■

30 THE TASTING ROOM RESTAURANT
You'll find the address at the back of the magazine.





Two tableaux by Margot Janse >

OCTOPUS ON A ROCK

This diptych is cooked sous-vide and then arranged, garnished with squid ink, on an egg custard. Other garnishes include quinoa resembling octopus eggs, sepia-tinted shimeji mushrooms and a black radish salad. It is served tableside *(photo 1)* and, once in place, the server pours a cucumber consommé with horseradish on a stiff leaf of sea lettuce with sorrel. The leaf "melts" and hugs the surface of the octopus creation *(photo 2)*, like seaweed on a reef surrounded by sea foam.

BEACH BARBECUE

This trompe l'oeil *(photo 3)* reconstructs a seaside scene with cod and mussels on the barbecue. Faux shells of blackened cocoa butter, false aioli flesh seasoned with charcoal-infused "barbecue" oil. The "sand" is a mix of crushed mussel shells and almond meal. A small cod fillet is cooked sous-vide to retain the translucence of the flesh. The dish is paired with a local microbrewery beer to further weave the seaside metaphoric spell.





1
2 3





THE OSTRICH FEATHER

There once was a time when Cape Town was a boom town, one created by an ostrich-feather rush. Though isolated on the edge of the southern hemisphere, the region held an unshakeable monopoly on 19th-century elegance.

By **Julien Bouré** *Photo* **Jean-Claude Amiel**

DURING THE SECOND HALF OF THE 19TH CENTURY, CAPE TOWN SUDDENLY CEASED BEING THE END OF THE WORLD AND BECAME THE CENTRE OF ATTENTION. The region was the site of the first "economic miracle" of modern times due to a scarce resource coveted by the entire universe: the ostrich feather. All on its own, this item supported many a princely lifestyle in its "capital" of Oudtshoorn, a well-to-do metropolis that sprung up in a matter of months from the semi-arid steppes stretching more than 400 kilometres to the northeast of Cape Town.

Before Oudtshoorn was officially founded, there was only a church built in 1838 for a smattering of lonely farmers in the desert east of Cape Town. Houses slowly rose around the steeple and the hamlet soon took the name of an obscure governor of the Dutch East India Company. Nothing hinted at the destiny that lay in store for Oudtshoorn starting in the 1860s. In those days, an endless drought had ravaged the region, forcing its farmers to find alternative sources of income. Some noticed that the quantities of wild ostrich feathers exported from the port of Cape Town remained low, despite the increase in their trading prices on world markets. Since the wader flourished in the wide, open spaces surrounding Oudtshoorn, these men looked more closely at how they might best take advantage of such a windfall.

THE OSTRICH FEATHER BECAME A PRINCIPLE SOURCE OF REVENUE IN SOUTH AFRICA, ALONGSIDE GOLD, DIAMONDS AND WOOL.

AN ENTIRE INDUSTRY

The feather was still a by-product of ostrich hunting, which provided its practitioners with leather and meat. But as soon as this game no longer only supported a small subsistence economy, ways had to be found to maximise the harvest of its plumage. Certain their production would reach its limits if they relied on the vagaries of an uncertain hunt, the pioneers of Oudtshoorn had the inspired notion of "guaranteeing" the stock by domesticating this wild bird. A solution making it possible to "shave" the birds over consecutive years, instead of unnecessarily decimating the remaining population in the wild. Bold breeders therefore planted alfalfa, erected enclosures and captured a few breeding pairs, hence inexpensively forming flocks. They realised that the animal could tolerate five series of "harvests" before the quality of its feathers began deteriorating. This breeding caused such a commercial rush that the ostrich became a principle source of revenue in South Africa, alongside gold, diamonds and wool. The males' large white feathers, particularly sought by milliners to the European and American bourgeoisie, were traded at the price of precious stones. They were so expensive for the plumassiers that these artisans viewed anything that was not white African ostrich feather a mere novelty. This feather fuelled an entire industry in the Cape Colony. Specialised brokers populated the "ostrich capital," sometimes reserving their merchandise many months before it was harvested. Soon, accommodations of breathtaking luxury garrisoned the left bank of the Grobbelaars River, which splits Oudtshoorn in two.

SWAN SONG

But competition from new producing regions, such as California, prompted the South African farmers to produce a higher-quality product. They began the first crossbreeding between different ostrich species and the results exceeded all expectations: 1913 was the year of a bumper crop of "double down" feathers that were denser, more flexible and shinier than the typical crop. That year, the price of ostrich feathers broke every record on the books. Alas, this would prove to be the swan song of the Cape Town specialty. The outbreak of World War I marked the end of the Belle Époque, a time symbolised by the plumassier's art that had truly become an aesthetic totem. Estimated at more than 300,000 heads in 1918, Oudtshoorn's ostriches numbered no more than 32,000 in 1930 and a mere 2,000 in 1940.

But the splendour of this fallen industry still survives by virtue of the feather duster. The implement's invention dates back to the early years of the last century, when the head of a South African broom manufacturer, an American missionary named Harry Beckner, noticed that the texture of ostrich feathers gave them electrostatic power. The object he would create from the raw material resulted in a minor domestic revolution: unlike brooms, which just moved dust from one place to the next, this household tool captured it effortlessly, like a magnet. The duster was first marketed in 1913 by its inventor who had, in the meantime, founded a family business in the United States for exclusive production of this domestic sceptre that would long remain a status symbol. More than a century after its founding, the Beckner Feather Duster Company exists to this day. ■

SALT OF THE EARTH

The Cape's culinary diversity mirrors its cosmopolitan origins. A concoction of the three continents bridging the maritime spice route: Asia, Africa and Europe.

By **Julien Bouré** *Photos* **Jean-Claude Amiel** *Production* **Sandrine Giacobetti**

BOBOTIE

This emblematic Malayan recipe was actually born in Cape Town. It reflects the close ties this port once had with Asia. It must be remembered that today's Indonesia was, in the past, administered by the Dutch East India Company. In the mid-17th century, this leading-edge multinational sought to consolidate the small stopover point it had founded on the fringes of Africa to supply its fleet travelling the spice route. As indigenous labour was not enough to support the colony, the company deported slaves from the Indonesian islands of the Malay Archipelago. The magnitude of the human transfer was such that, to this day, Cape Town is home to a major Southeast-Asian community. While its members long ago lost the use of the Malay tongue as Afrikaans took its place, their ancestral culture is still fully expressed through culinary specialities like bobotie, a recipe that apparently took its name from the Javanese "bobotok". It is a mixture of chopped almonds, white bread, milk and curry, blended with minced beef or lamb. Once poured atop basmati rice, a raw egg is broken onto the mixture before baking. That, in any case, is how it is interpreted by the Biesmiellah Restaurant, serving the dish for over forty years in the Bo-Kaap district, Cape Town's famous Malaysian quarter.



SHOWCASING THE DIVERSE LOCAL OPTIONS ON THE HOOF

BEEF

ROOIBOS



BEER

The misuse of alcohol is dangerous for your health. Please drink responsibly.



BILTONG

BEEF *(photo p. 66)*

Domestic cattle have been present around Cape Town since before the colonial era. The pastoralists that once inhabited the area raised Nguni cows, a breed of African descent. Starting in the 17th century, Boer pioneers hitched them to their carts, christening the breed vaderland or afrikaner. It was not until the arrival of the British in 1797 that South Africa saw the introduction of British beef breeds capable of producing marbled muscle (that tasted good and aged well), pasture-raised with no need for grain-fattening. Today, young butcher Frankie Fenner dreams of showcasing the diverse local options available on the hoof by unveiling his various animal profiles, capturing concepts like flesh tenderness, fibre consistency or fat distribution in the muscle. He promotes the deindustrialisation of the sector by sourcing from small producers, like this farm set near Cape Town, nestled in the Elgin Valley vineyards, where the grass-fed cattle produce flesh that is darker, with a more pronounced, nutty flavour. His meats are hung for two to seven weeks to reveal the bouquet that remains undetectable in fresh meat. Nevertheless, the butcher acknowledges that his customers prefer the European races, tenderer than the Nguni.

BEER *(photo p. 68)*

Let's first set the record straight: Africa is where the recipe for beer was born. It was already being brewed in Pharaonic Egypt from a mixture of barley, wheat and dates. But the continent's history also boasts countless traditions involving alcoholic fermentation of an indigenous grain: sorghum. In South Africa, this customary beer was produced several centuries before the arrival of the first European settlers. The Dutch would add their own favourite beverage to the story, one they manufactured masterfully. Then the English developed this craft imported by their predecessors to the point of its becoming a veritable industry. Thus it was that South African beer trickled into increasingly standardised production, despite its long and varied traditions. Several master brewers, concerned about this cultural impoverishment, are exploring options disregarded by mass consumption, turning their country into a thriving realm of microbreweries. Consider, for example, Fraser's Folly, which brews new sensory experiences rather than mere amber liquids for social occasions. These formulae modulate degrees of fermentation and filtration based on the different combinations of grains, germinated or not, to create breadth and subtlety comparable to the world of wine.

ROOIBOS *(photo p. 67)*

This iconic tea *(also see the Column section)* is to South Africa what mate is to Argentina. It comes from the leaves of a typical, low-growing shrub from the "fynbos", that landscape so particular to the Cape resembling a mixture of Australian bush and Mediterranean scrubland. Among the many varieties of rooibos shrubs proliferating across this region, only one is cultivated. It grows around Clanwilliam, a village at the foot of the semi-desert Cederberg mountains. It was on this same range in the late 18th century that Swedish botanist Carl Peter Thunberg discovered indigenous peoples who brewed rooibos, after aging and chopping it in a technique still used to this day. In the 1930s, several Afrikaner owners in Clanwilliam managed to domesticate this native plant; the leaves were processed by Cape Coloured workers, some of whom were allowed to own a small farm in the hills. This hitherto marginal commodity in South Africa soon saw worldwide success, having gained a reputation as a caffeine-free "tea". Today, due to overwhelming demand, the production area for this crop has gradually extended to the plains below. But it seems that the best batches invariably come from the highlands tended by farmers on small plots of land.

BILTONG *(photo p. 69)*

Many South Africans would say that this is the taste of their country, the first sensation their taste buds clamour for after a long stay abroad. It seems that biltong is coveted at every occasion, from breakfast to the cocktail hour, and is virtually unobtainable anywhere else in the world. This bewitching food is slender strips of bushmeat or beef that has been salted, sometimes marinated, and dried to increase shelf life. Any cut of any meat lends itself to this creation: saddle of wildebeest, warthog loin, ostrich steak, beef sirloin, you name it. This recipe made it possible for Cape Town's first inhabitants to stock foodstuffs several centuries before refrigeration came along. Biltong was even one of the founding ingredients of South African history. Between 1835 and 1840, a few thousand Afrikaner settlers on the coast decided to flee, at all costs, the heavy hand of British rule. Dried meat gave them the wherewithal to withstand the months of climbing that separated the coastal plain from the interior highlands. This came to be known as the "Great Trek", after which the Cape Colony gave laborious birth to South Africa. Though there are now industrially produced biltongs, connoisseurs prefer those dried naturally, at the leisurely pace of yesteryear.

BUNNY CHOW

This is the "fast food" recipe perfected by the large Indian population in Durban, the major tropical harbour on the coast of the state of Natal. Now a staple in the public domain, this specialty is made from a large loaf of bread hollowed out and stuffed with lamb, chicken or vegetarian curry. Once "ensconced" in its edible container, the dish is served sliced and enjoyed in all the standard postures of urban day-to-day life: sitting, standing, walking, running. The bread shell both contains the curry sauce and serves as a wiping surface for the fingers, before being consumed itself in the final bites. It embodies the quintessence of a meal on the go, in which nothing is lost, nothing wasted, not even the "plate" and "napkin". The ultimate, authentic finger food. It is said that bunny chow was originally the clever snack of astute Tamil labourers working on the sugarcane plantations along the Indian Ocean. Not finding the traditional unleavened wheat flatbreads, like chapatti and roti, that formed the basis of their diet, they replaced them with local bread options. Better still, they assigned the substance double duty by converting the loaf into a receptacle to store their lunch. Since then, this invention has ventured out of the Indian community to be adopted by all of South Africa. Bunny chow could, in a way, be called the national hamburger.

THE PINNACLE OF TASTE

Cape Town's cultural diversity and ideal climate generate an insatiable appetite for well-being. As evidenced by the extraordinary pastries to be found there, which pair perfectly with Nespresso Grands Crus.

Production **Marie Leteuré** *Styling* **Élodie Rambaud** *Photo* **Jérôme Bilic**

KOEKSISTERS & INDRIYA FROM INDIA
(recipe page 76)

Ritual Ristretto Cup (Nespresso - Andrée Putman design). Bowl and teaspoons (Merci). Opposite page: cups and spoons (Fleux).

BROOKIES & ARPEGGIO DECAFFEINATO

SERVES 6
PREPARATION TIME: 10 minutes **COOKING TIME:** 20 minutes
INGREDIENTS: 6 capsules of Arpeggio Decaffeinato (6 x 40 ml) - sweetened cocoa powder.
For the cookie dough: 180 g flour - 1 tsp. baking powder - 140 g brown sugar - 120 g butter - salt - 1 egg - 100 g dark chocolate chips. **For the brownie batter:** 80 g flour - salt - 125 g sugar - 90 g butter - 125 g dark chocolate - 2 eggs - 50 g chopped walnuts.

Preheat oven to 180° C (gas mark 4). ■ Prepare the cookie dough: mix the butter and sugar, add the egg, then the flour, baking powder, 1 pinch of salt and the chocolate chips. ■ Place the dough in a 20 cm square pan lined with parchment paper. ■ For the brownie batter: melt the chocolate and butter, blend until smooth; continue stirring while adding the sugar, eggs and flour, 1 pinch of salt and the nuts. ■ Pour the batter on top of the cookie batter and bake about 20 minutes. ■ Let cool slightly and cut out the "brookies" in squares. **Serve with a Moccacino made with Arpeggio Decaffeinato.** Prepare the Espresso (40 ml), add 2 tsp. powdered cocoa and stir.

A PERFECT MATCH:
Chocolate lovers will adore the cocoa notes of a moccacino made with Arpeggio Decaffeinato, a perfect match for these sweet treats.

SOUTH AFRICA'S ROBUST DESSERTS CALL FOR COFFEE

CUSTARD MELKKOS & BUKEELA KA ETHIOPIA

SERVES 6
PREPARATION TIME: 10 minutes **COOKING TIME:** 10 minutes
INGREDIENTS: 6 capsules of Bukeela *ka Ethiopia* (6 x 110 ml) - 6 x 3 tbsp. crushed ice.
500 g tapioca - 140 g coconut cream - 25 cl water - 80 g sugar - 1 mango.

In a saucepan over medium heat, heat the coconut cream, water and sugar. ■ Add the tapioca and cook 10 minutes over very low heat, stirring often (the mixture must not boil). ■ Add a little water if the mixture becomes too thick. ■ Mixture is cooked when the tapioca becomes translucent. ■ Cut the mango along each side of the pit and slice the flesh into strips. ■ Recover as much flesh as possible from the pit and mash with a fork. ■ Mix the sliced mango with the tapioca, divide the mixture into bowls and top with the mashed mango. ■ Serve hot, warm or cold. **Serve with a Caffè Freddo made with Bukeela ka Ethiopia.** Prepare the Lungo (110 ml) and add 3 tbsp. of crushed ice.

A PERFECT MATCH:
The delicate floral notes of Grand Cru Bukeela ka Ethiopia, *prepared caffè freddo style, are even more distinctive when served with this cool, fruity dessert.*

Glasses and spoons (Merci).

The misuse of alcohol is dangerous for your health. Please drink responsibly.

SOET KOEKIES BISCUITS & RISTRETTO

SERVES 6
PREPARATION TIME: 20 minutes **COOKING TIME :** 15 minutes
INGREDIENTS: 6 capsules of Ristretto (6 x 40 ml) - 130 or 140 ml of frothed milk.
500 g flour - 2 tbsp. mixed spices (mixture of cinnamon, nutmeg, cloves, ginger) - salt - grated peel of 1 orange - 200 g sugar - 120 g butter - 1 egg - 1 tbsp. baking soda - 6 tbsp. white port - 1 egg white - 60 g whole almonds.

Preheat oven to 180° C (gas mark 4). Line a baking sheet with parchment paper. Pour the baking soda into the port. Mix the flour, spices, 1 pinch of salt, orange peel, sugar and butter (cut into pieces) until grainy, then add the egg and port. Mix again until the dough forms a ball. If sticky, add a little flour. Roll out the dough on a floured surface, cut into rounds using an upside-down glass, put them on the baking sheet, brush with the beaten egg white and add place 1 almond in the centre. Bake for 10 to 15 minutes. **Serve with a Cappuccino made with Ristretto (40 ml)**.

A PERFECT MATCH:
The roundness of the Ristretto prepared cappuccino style brings out the citrus notes of these delicately spiced biscuits.

Cappuccino Ritual Cup (Nespresso - Andrée Putman design). Dessert plates and spoons (Merci).



MILK TART & VOLLUTO DECAFFEINATO

SERVES 6
PREPARATION TIME: 20 minutes
COOKING TIME: 20 minutes
SETTING TIME: 30 minutes
INGREDIENTS: 6 capsules of Volluto Decaffeinato (6 x 40 ml).
200 g flour - 125 g softened butter - 80 g sugar - 1 packet baking powder - 1 pinch of salt - 1 egg. **For the cream:** 50 cl milk - 2 cinnamon sticks - 3 eggs - 50 g corn flour - 50 g flour - 100 g sugar - salt - 1 tsp. vanilla extract - 50 g butter - 50 g crème fraîche. **For the decoration:** cinnamon powder.

For the tartlets, mix the butter and sugar. ■ Add the egg, flour, salt, baking powder and mix until it forms a ball. ■ Roll out the dough on the countertop, then divide it into 6 tartlet pans. ■ Prick with a fork and refrigerate for 30 minutes. ■ Preheat oven to 180° C (gas mark 4). ■ For the cream, heat the milk with the cinnamon. ■ Beat the eggs with the sugar, add the flour and salt. ■ Remove the cinnamon from the boiling milk and pour milk over the egg mixture, then pour this new mixture into a pan and cook, stirring until the cream thickens. ■ Remove from heat, add the butter, crème fraîche and vanilla and transfer the mixture into a large bowl, cover with cling film and let cool. ■ Bake tartlet shells for 10 to 12 minutes and let cool. ■ Pour the cream into the tartlet shells, smooth and sprinkle with cinnamon. **Serve with an Espresso Volluto Decaffeinato (40 ml).**

A PERFECT MATCH:
The biscuit-like notes of an Espresso Volluto Decaffeinato exquisitely accompany this tartlet, while sweetening the cinnamon flavour.

KOEKSISTERS & INDRIYA FROM INDIA

(photo page 72)

SERVES 6
PREPARATION TIME: 20 minutes
COOKING TIME: 15 minutes **SETTING TIME :** 1 hour
INGREDIENTS: 6 capsules of Indriya *from India* (6 x 25 ml).
500 g self-rising flour - salt - 50 g butter - 1 packet baking powder - 50 g sugar - 10 cl milk - 2 tbsp. crème fraîche - 2 eggs. **For the syrup:** 50 cl water - 400 g sugar - 1 tsp. white vinegar - 1 4 cm chunk of ginger - 1 lemon - 2 cinnamon sticks. **To cook:** 1.5 l vegetable oil.

Prepare the syrup: Place the water, sugar, ginger, peel and juice of the lemon, vinegar and cinnamon in a saucepan. ■ Bring to a boil and simmer 8 minutes. Cover and set aside. ■ Put the flour, baking powder, butter (cut into pieces), 1 pinch of salt and sugar in a food processor bowl, blend until the mixture is grainy and add the eggs, milk and cream. ■ Mix in spurts until the dough forms a ball. ■ If sticky, add more flour. ■ Refrigerate 30 minutes wrapped in cling film. ■ Roll out the dough on a floured surface, cut into strips 2 cm wide and 8 cm long and then re-cut each strip into 3 strips and braid the 3 strips. ■ Fry the braids a few minutes in hot oil. ■ Once golden brown, drain on paper towels and steep in the syrup for 30 minutes (2 hours max.). **Serve with a Ristretto Indriya** from India **(25 ml).**

A PERFECT MATCH:
The spicy notes of Indriya from India *transcend the light ginger flavour of this dessert. A guaranteed flavour-fest for the mouth.*

Touch Espresso Cup (Nespresso). Plates (Caravane Emporium). Teaspoon (Merci). Opposite page: cups (Fleux).



BUTTERMILK RUSK BISCUIT & LINIZIO LUNGO

SERVES 6
PREPARATION TIME: 15 minutes
COOKING TIME: 30 minutes
INGREDIENTS: 6 capsules of Linizio Lungo (6 x 110 ml) - 6 x 110 ml warm milk.
300 g whole wheat flour - 1 tsp. baking powder - 200 g brown sugar - 100 g whole wheat cereal - 100 g mixed seeds (sunflower, pumpkin, flax, poppy) - 40 g raisins - 40 g grated coconut - salt - 1 egg - 100 g butter - 100 g buttermilk.

Preheat oven to 180° C (gas mark 4). Put the flour, baking powder, sugar, cereal, seeds, raisins, coconut and 1 pinch of salt in a bowl. Make a hollow in the centre, add the beaten egg, butter and milk, and mix well with fingertips until the dough forms a ball. Spread out on floured parchment paper and bake for 25 to 30 minutes. Remove from oven and cut immediately into rectangular biscuits. **Serve with a Latte made with Linizio Lungo.** Prepare the Lungo (110 ml) in a Recipe glass and pour in 110 ml of warm milk without froth.

A PERFECT MATCH:
Prepared latte-style, Linizio Lungo releases sweet cereal and malt notes, perfect for enjoying with these crisp little biscuits.

The Jewel of the Secret Valleys

PERUVIAN **CAFETEROS** *INHERITED AN INTENSE LOVE FOR THE LAND FROM THEIR INCAN ANCESTORS. BEYOND THE FROZEN SUMMITS OF THE ANDES, TO THE EDGES OF THE TROPICAL AMAZON, THEY PRODUCE AN EXCEPTIONAL COFFEE IN ISOLATED VALLEYS, A SIREN SONG TO TRAVEL. WITH THE LIMITED EDITION PERÚ SECRETO, NESPRESSO GIVES THIS LITTLE-KNOWN TREASURE THE RECOGNITION IT DESERVES.*

By Francis Dolric *Photos* Olivier Gachen

The Cordillera's volcanic soil and lush vegetation provide perfect coffee-growing conditions.



G. Pardo

AT 4,818 METRES (15,807 FEET) IN ALTITUDE, THE ROAD CROSSING TICLIO PASS IS ONE OF THE HIGHEST IN THE WORLD. LOOMING OVERHEAD, THE SNOWY PEAKS OF THE ANDES ARE A MAJESTIC SIGHT. But when drivers stop here, it is only to catch their breath before starting the descent back down into Lima, the capital city, to the west or the Peruvian Amazon to the east. At this altitude, your blood throbs at the temples. Vehicles' carburation also struggles and wheezes: an engine that stalls may well refuse to restart so, up here, you leave the motor running.

In the first days of autumn 2013, coming up from Lima, a 4x4 crosses the pass heading east. It does not stop. The road-weary occupants are eager to reach their destination, Villa Rica, where they will exercise their skills, tracking a coffee with exceptional potential. These men are scouts. For their professional team, the name Villa Rica drips with as much magic as El Dorado. Agronomist, Environmentalist, Green Coffee Expert, Shipping Logistics Manager… one of them is Alexis Rodriguez, head of Green Coffee Quality and Product Development at Nespresso. Their mission: create an original Limited Edition, an exceptional Grand Cru, one made from coffee beans from a single country and that merits the title Pure Origin.

BORN FARMERS

The 4x4 heads down toward the valleys preceding the Amazon and the rocky terrain gives way to vegetation. The air is warmer. Within the verdant forest flashes an occasional burst of colour in the form of an orchid or bird. Then come the sinuous terraces where vegetables are grown – an agricultural tradition as old as the Incas. At long last, the 4x4 rolls alongside a lagoon; the water, like a metal mirror, reflects the mountains and deep-blue sky and is surrounded by coffee trees. A stone's throw away is the burg of Villa Rica. The team is ready to get to work.

Nespresso is here on a treasure hunt. The Cordillera's volcanic soil and lush vegetation provide the coffee trees with ideal nutrients and superb shade. The plantations' altitude, between 1,200 and 1,800 metres (approximately 4,000 to 6,000 feet), together with the rain from the Amazon basin, guarantee a favourable climate. Above all, compared to the *cafeteros* in the neighbouring countries that are also major producers, the Peruvians are a cottage industry: the vast majority of coffee produced comes from small farms. And these are born farmers. Their ancestors, the Inca and Moche, of whom only remain impressive ruins, passed on to them a profound love and understanding of the land. Above 1,400 meters, the Arabica cherries ripen beneath the protective shade of the selva, the Peruvian jungle. Better said, the Arabicas, plural, because, as tradition would have it, the *cafeteros* grow four varieties in •••

























The four Arabica varieties grown on each plot combine to create an exceptional coffee.



ENCASED IN DEEP BLUE LIES A TREASURE FOR CONNOISSEURS

The clear air and water of the high Andean valleys have left a touch of blue on the Perú Secreto capsule. The unique gustatory style of this Pure Origin is born of the combination of four Arabica varieties, traditionally grown together, protected from the elements by the lush forests of central Peru. This alliance is the source of Perú Secreto's balance, superb intensity and length. A union so harmonious, in fact, that this Intensity-8 Grand Cru manages to have the soul of an Espresso in the body of a Ristretto. It is no coincidence that its casing evokes the rocks of the Andes: a landscape of character not unlike that of the Peruvian people, passionate about nature and its fruits, the perfection of which is revealed by Perú Secreto at the very first sip.

a jumbled cheek-by-jowl plantation that nevertheless respects carefully defined proportions. Their quest: perfection. In this assemblage, the Typica and Caturra lend acidity, the Bourbon brings finesse, and the Catimor provides structure. Since the dawn of time, nature has been generous to the Peruvians. It has rewarded the love they demonstrate without fail. Grown, harvested and processed together, the fruits of the four varieties blend together, composing a unique coffee with inimitable charm and flavor. Nespresso's objective was to plumb the depths of this fabulous potential, to capture and express it in the cup.

IN TUNE WITH THE ENVIRONMENT

From northern to southern Peru, coffee is grown with equal fervour in four major areas. But if these coffee experts chose to explore, in addition to the north, the country's central realms, such as Villa Rica, Chanchamayo, Satipo and Tingo Maria, it is because this is where the distinctive character of Peruvian coffee is most developed. The less-extreme variations in moisture levels mean the harvest period can be shortened. Production is more evenly paced. And the region's *cafeteros*, without betraying those traditions that serve them so well, are very open to the rest of the world. Being responsive and motivated, they grasped the significance of collaborating with Nespresso and 176 small producers embraced the opportunity. "They will naturally honour the values and techniques of sustainable farming," says Alexis Rodriguez. "We simply asked them to carefully eliminate any green cherries and to respect the bean fermentation times and selection so that they grow larger and with greater density. We refrained from intervening in their mostly manual process and strictly respected their mix of Arabica varieties that is behind all the qualities of this marvellous coffee. Because this blend is the reflection of a rare relationship between people and the land. It's about the soul or the secret of that relationship. And respecting that secret is a point of honour for us."

A JOURNEY TINGED WITH MYSTERY

It is thus no accident that this Limited Edition Pure Origin has been given the name Perú Secreto. Several months after the Nespresso experts' expedition to Villa Rica, the adventure finds its way into the cup, a unique journey tinged with mystery, yet mild and well-balanced. The smooth, amber crema paves the way for the escapade. Perú Secreto then captivates you with its gentle, rounded character, tempering – but not diminishing – a solid intensity of 8, which rightly ranks it in the Intense Espressos class. Follow the tasting trail it blazes for you: experience the toasted notes and cocoa aromas, buoyed by unimpeachable smoothness. The long finish brings you home after this leisurely journey to the heart of the secret valleys of the Peruvian Andes. ■

















A TOUCH OF GENIUS
Cold milk. A Grand Cru. And a new button for extra milk froth! Lattissima Touch lets you add an extra measure of gourmandise to your beverage, simply by pressing a button.

Touch Cappuccino cup (Nespresso).

YOU'LL FIND OUR GOURMET MILK-BASED AND MANY OTHER RECIPES AT: www.nespresso.com/ULTIMATE-COFFEE-CREATIONS

CHILD'S PLAY

LATTISSIMA TOUCH, THE LATEST ADDITION TO THE LATTISSIMA RANGE, ADDS DELICIOUS, FROTHY FUN TO YOUR MILK RECIPES WITH ITS INTUITIVE, DISARMINGLY SIMPLE TECHNOLOGY THAT WORKS LIKE MAGIC. READY? TOUCH & PLAY!

By **Nadia Hamam** *Photos* **Jean-Claude Amiel**
Styling **Élodie Rambaud**

Try out the recipe for the Diamond Cookies seen on these pages by downloading the Nespresso Magazine app from the App Store or Google play.





BACK TO THE DAYS OF COOKIES & MILK.





I MADE IT MYSELF!
Impeccable Grand Cru extraction, milk froth of superb quality, an easy-to-handle milk system – Lattissima Touch combines Nespresso's leading-edge technology with intuitive operation. Now crafting your coffee creations is child's play!

UNLEASH YOUR INNER CREATIVITY...



Ritual Recipe glass (Nespresso - Andrée Putman design).

THE MAGIC TOUCH
Six “One Touch” options for six preparations: Ristretto, Espresso, Lungo, Cappuccino, Latte Macchiato, warm milk froth – Lattissima Touch makes your milk recipes with the greatest of ease. Unleash your inner creativity by adding your personal touch!

MADE-TO-MEASURE RECIPES
A drop, a dollop, a dose? Lattissima Touch has a dedicated button that tailors the amount of milk froth to your personal preference. You can also adjust the froth texture to your liking. An easy caress of the machine and the expert does the rest. Welcome to the wonderful world of White Coffee!

EASE, PLEASE!
Serve gourmet, sophisticated drinks at home, with no mess, no stress! A special alert feature for rinsing the milk system, a dishwasher-safe milk container shaped just right for refrigerator storage – Lattissima Touch was designed to make maintenance a joy.

YOU'LL FIND THE COMPLETE LATTISSIMA TOUCH RANGE ON PAGE 104.

SOME MACHINES AND ACCESSORIES MAY NOT BE AVAILABLE IN YOUR COUNTRY.

NESPRESSO & YOU

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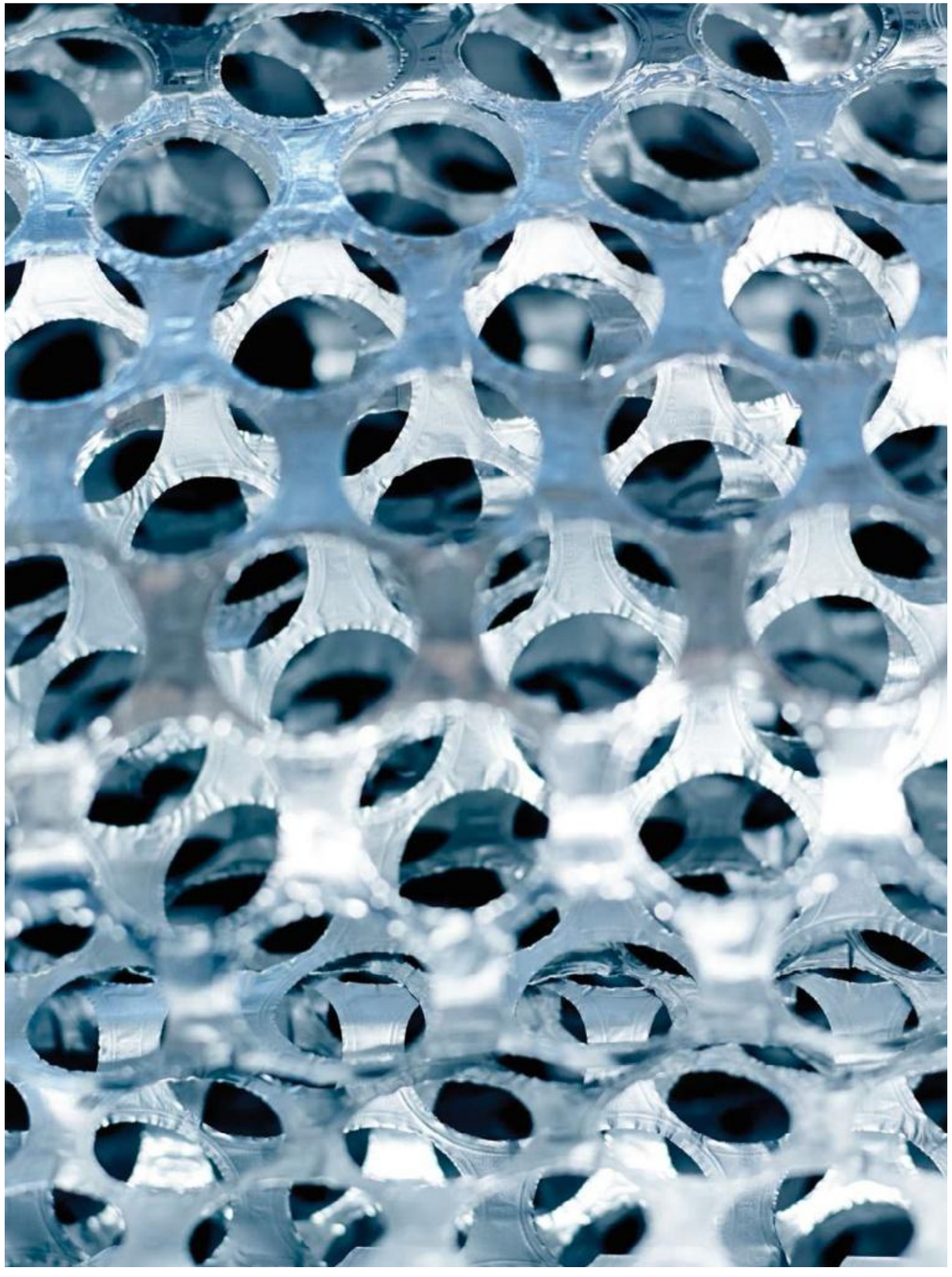
106 **MUST-HAVE** Shopping Time



2014-2020 THE AGE OF THE POSITIVE CUP

POSITIVE CUP: THE TWO KEYWORDS OF A FULLY MATURE BUSINESS PHILOSOPHY. An intensified commitment, that of aligning exceptional taste with a responsible quest for excellence. With this new sustainable development strategy, Nespresso reaffirms the "immaterial" value of its sustainability approach. Each cup of Grand Cru coffee distils an extraordinary experience: to offer the consumer ever more pleasure while contributing to social welfare and environmental protection. Nespresso did not wait for sustainable to become fashionable before deliberately investing in protection of the environment. The brand went green back in 1991 in Switzerland by introducing the first pilot project exploring recycling solutions for used capsules. Thus armed with the experience gleaned from such efforts, Nespresso then set, in 2009, targets for 2013, including through its trailblazing Nespresso AAA Sustainable Quality™ Program. Among the challenges met by Nespresso: a 20% carbon-footprint reduction on all its production lines, but also the capacity to recycle more than 75% of capsules sold worldwide. The Positive Cup is therefore not just another project, but the new chapter of a story that has already made history. To give full measure to this new phase of its initiative, Nespresso is investing 500 million Swiss francs in sustainable development and gives this commitment wise counsel, as well: the Nespresso Sustainability Advisory Board (NSAB). Since 2013, this new-generation think-tank has annually brought together major actors in the world of sustainable development. Their ideas and recommendations enhance a long-term vision, help build new partnerships and develop innovative, previously unimaginable initiatives. All people of goodwill are invited to this urgent, collective, ambitious, leading-edge adventure. Public and private partners, universities, NGOs and, of course, citizens, starting with you, our Club Members. To ultimately become the highest-quality, most sustainable portioned coffee brand in the world, Nespresso intends, by 2020, to use only sustainably sourced supplies, responsibly managed aluminium *(also see Nespresso Commitment section)* and a 100% carbon-neutral footprint. It is the dawning of the age of the Positive Cup. ■

Jean-Claude Amiel



The beauty of ALUMINIUM

IT DOES MUCH MORE THAN JUST PROTECT YOUR GRANDS CRUS. ALUMINIUM, BEING INFINITELY RECYCLABLE, CAN ALSO HELP PRESERVE THE ENVIRONMENT. WHICH IS WHY NESPRESSO MAKES SUSTAINABLE SOURCING A CENTRAL ELEMENT OF ITS COMMITMENT KNOWN AS THE POSITIVE CUP.

By **Nadia Hamam** *Photos* **Jean-Claude Amiel**

A SIMPLE TOUCH OF THE FINGER AND YOUR GRAND CRU RELEASES ITS INIMITABLE AROMAS, WHILE THE NOW-EMPTY CAPSULE DROPS INTO THE DEDICATED CONTAINER. Lost forever? No indeed! More likely setting off on a new adventure! A bike, a car, an airplane – who knows what form this gram of aluminium will take in its next life? Nespresso makes this message crystal-clear in its upcoming advertising campaign: this capsule is not mere trash by any means, as it is designed from a raw material of inestimable value, one that is infinitely recyclable. Aluminium, one of the most used materials in the industrial world, has the advantage of being very lightweight. Using it therefore helps to reduce the environmental footprint related to goods transport. Now more than ever, recycling aluminium is a key factor in avoiding overexploitation of the planet's resources.

THE STEWARD OF AROMATIC RICHNESS

At Nespresso, aluminium is like a gleaming thread woven throughout our history. That of the Grands Crus it encases, because it is remarkably airtight. As both armour and container, the capsule protects the ground coffee from oxygen, moisture, heat and light. Standing firm against both the ravages of passing time and those of the natural elements, this casing is the steward of a Grand Cru's aromatic richness, for optimal pleasure once in the cup. Aluminium is also the material best suited to the sophisticated technology of Nespresso Machines. But, since its initial extraction is costly in both energy and resources, Nespresso recognised the need to make the most of its fabulous recyclability potential: once this material is recovered and melted, it regains its original characteristics. Furthermore, recycling aluminium saves 95% of the energy required for the initial production phase. This is why, in the late 1990s, the company decided to focus on two strategic areas related to aluminium. Downstream, the brand educates its customers about the ecological benefits of returning used capsules. Simultaneously, Nespresso is increasing its collection capacities to accept capsules sold worldwide for recycling; by late 2014, this capacity had surpassed 80% *(see inset on next page).* Upstream – and this is a dimension little-known to the general public – Nespresso is committed to ensuring the aluminium it uses is totally sustainably sourced. The brand must be able "to trace" the origin of the aluminium it purchases, how it is produced, used and recycled.

PIONEERING PERSPECTIVES

For the past few years, to hold the industry more accountable, making it more transparent, the brand has been working with the International Union for Conservation of Nature (IUCN), the leading global consortium dedicated to nature conservation, a union of several states, more than 1,000 NGOs and some 11,000 scientists and experts working in 160 countries. Alongside Nespresso, this organisation has paved the way for wholly pioneering perspectives, to ultimately create the first sustainable aluminium standards. For Jean-Marc Duvoisin, the CEO of Nestlé Nespresso, the significance is clear: "As our company relies extensively on aluminium's qualities to protect the freshness and aroma of our high-quality coffees, we believe that these new standards will ensure greater transparency in the dedicated supply chain. This will have positive consequences for consumers, businesses and the environment." The proposal quickly began earning the support of industry leaders who, in 2012, joined forces to create a multi-partisan platform called the Aluminium Stewardship Initiative (ASI). By late 2014, •••

THE BRAND INTENDS TO HAVE 100% SUSTAINABLY SOURCED ALUMINIUM BY 2020.

their efforts had paid off: the world's first sustainable aluminium standard was born under the auspices of the IUCN. This ASI standard will now determine the ethical and environmental performance criteria applicable to every link in the supply chain. Since then, an ever-increasing number of companies are adopting these norms: major automakers, packaging producers, members of the aeronautics industry – all are eager to take part in improving the sector's performance. This positive enthusiasm is aligned with Nespresso's objectives: the brand intends to have 100% sustainably sourced aluminium by 2020 (one of the three key commitments of The Positive Cup). Today, this intention guides its assessment of every sourcing partnership to ensure that it collaborates only with companies applying this stringent standard. A tangible way of promoting both the new ASI standard and the value of sustainable aluminium. ■

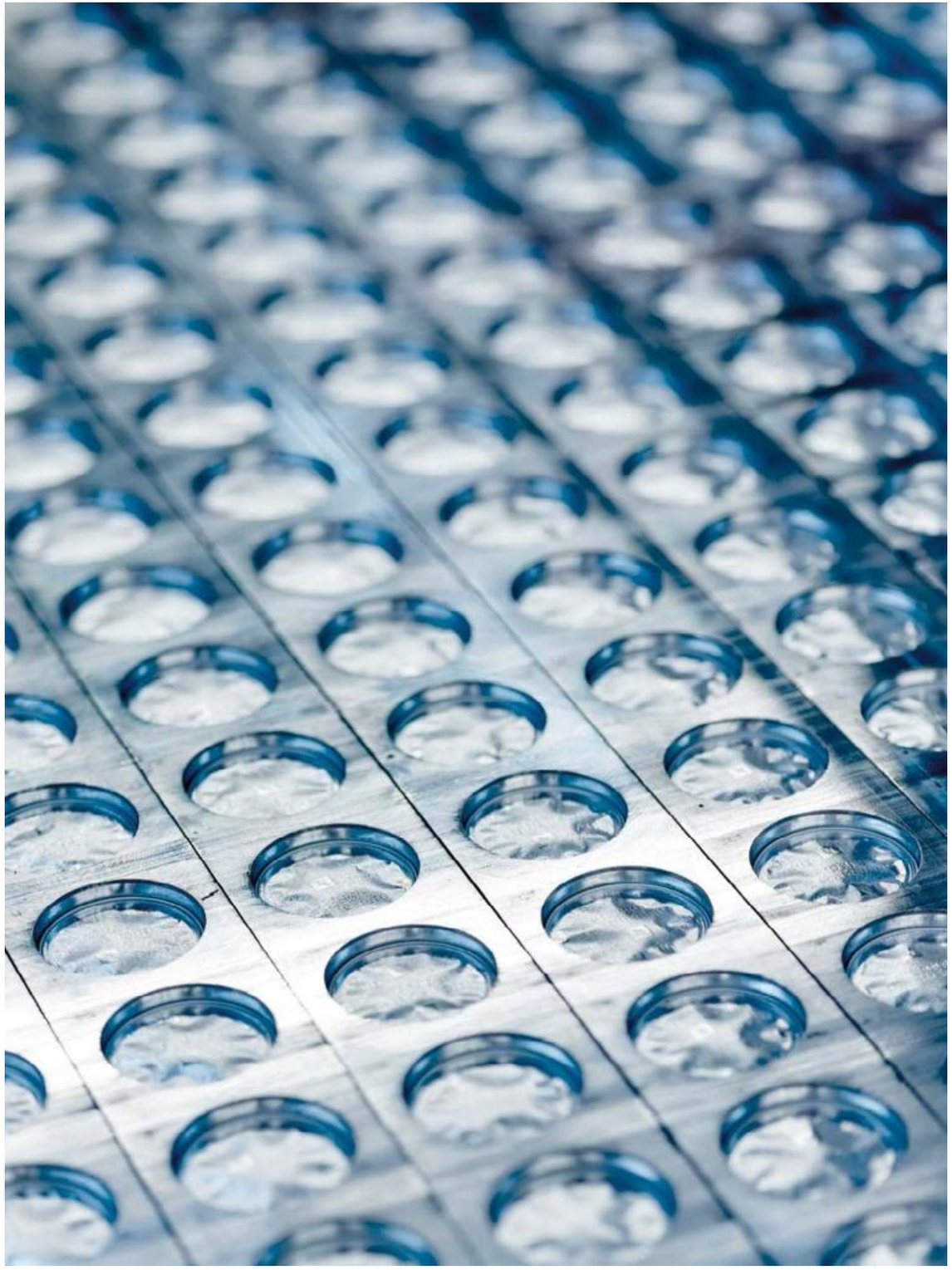


CAPSULE COLLECTION IN THE AGE OF THE POSITIVE CUP

Nespresso has been committed to facilitating capsule recycling since the early 1990s. Through lengthy, persistent efforts, initially at the European level, then worldwide, the brand managed to put in place and expand enough viable collection channels to exceed the goal set for 2013: by the close of 2014, Nespresso's collection capacity had surpassed 80%. In practice, this network comprises more than 14,000 dedicated collection points in 31 countries. Each of these countries requires a specific recycling system. The Positive Cup sustainability programme now sets a new corporate target: by 2020, Nespresso will have a collection capacity of 100%. Meanwhile, over the course of 2015, Nespresso intends to launch trials for the current Capsule to Capsule programme. The end result should be the ability to recycle used capsules to produce new ones, an important achievement from an environmental perspective.

GREY MATTER

Once remelted, aluminium regains its exact original properties. And recycling this material uses only 5% of the energy needed for its original extraction. Ultimately, when paired with responsible sourcing, the use of recycled aluminium can substantially reduce its overall environmental impact.



DECAF OR NOT?

THREE NEW GRANDS CRUS, EACH BEARING A RED DOT, ARE NOW PART OF THE PERMANENT RANGE, THE DECAFFEINATED VERSIONS OF THE BESTSELLERS ARPEGGIO, VOLLUTO AND VIVALTO LUNGO. THOUGH BORN OF UNPRECEDENTED EXPERTISE, THEY PRESENT THE SAME FLAVOUR PROFILES AS THEIR CAFFEINATED SIBLINGS, FOR A HIGH-FIDELITY COFFEE EXPERIENCE AT ANY TIME OF DAY.

By **Nadia Hamam**

IN THE NESPRESSO RANGE, ASK FOR THE RED DOT. STYLISH, MINIMALIST, UNMISTAKABLE, IT MARKS THE BRAND'S THREE LATEST DECAFFEINATED CREATIONS AND LENDS NEW FREEDOM TO YOUR COFFEE CRAVINGS. To let you enjoy as many Grands Crus as you wish, any time of the day or night, and savour their exquisite diversity, the Nespresso Experts selected three sensory profiles from among the bestsellers of each family of Grands Crus: Intenso, Espresso and Lungo. Applying new and unique techniques to these taste icons, they developed sensory profiles in decaf versions that truly mirror the originals.

Arpeggio Decaffeinato, Volluto Decaffeinato and Vivalto Lungo Decaffeinato are the result of a highly sophisticated process. In addition to the arts of blending and roasting, the Nespresso team has applied two cutting-edge decaffeination techniques: using non-chemical products (water and carbon dioxide, a component of the air we breathe), they were able to reduce the caffeine content while respecting the nature of the coffee bean and preserving the aromas' richness and intensity.

There is therefore no taste difference between a cup of Grand Cru Arpeggio and a cup of Grand Cru Arpeggio Decaffeinato (intensity 9). Produced from a blend of the best Brazilian and Costa Rican Arabicas, both have the same intense body and the same profile, whether extracted from a purple capsule with or without a red dot: the blend's characteristic cocoa notes, heightened with a subtle, woody note, all in a smooth and creamy texture.

Similarly, whether prepared in its original version or decaffeinated (intensity 4), the Grand Cru Volluto, in the golden capsule, will delight those who appreciate its round body, sweet accords, rich, biscuity nuances tinged with a delicately fruity note. This aromatic fidelity is achieved through a delicate blend of South American Arabicas.

The Grand Cru Vivalto Lungo, the most aromatic of the Lungos, exudes its slightly woody roasted characteristics and subtle floral notes from the first drop to the last. A potent yet balanced personality created by a blend of Arabicas of various origins, including Ethiopia and Colombia. The only detectable difference between the original blue capsule and the one with the litte red circle (intensity 4): the caffeine content.

These three new creations are sure to sweep away any preconceived notions about decaf still held by aesthetes of taste: the aromatic palette developed by these alter egos will appeal to the most discerning palate of any aficionado. The crema, the aromas, the intensity – for gourmets who have never dared to take the plunge, there are now a full 24 hours in which to enjoy your coffee ritual and blaze new taste trails for your creative desires. Milk in froth, dollops and clouds, sugar and spice and other things nice… a myriad of epicurean possibilities await you. So get out your latte glasses and let the dreams begin. ■

NO TASTE DIFFERENCE BETWEEN THE ORIGINAL AND DECAF VERSIONS OF THESE GRANDS CRUS.

ARPEGGIO DECAFFEINATO
Dark roasted and rich in flavour, Arpeggio Decaffeinato boasts the strong character, intense body and delicious cocoa notes of a Grand Cru Arpeggio.



VOLLUTO DECAFFEINATO
Delightfully sweet and smooth, Volluto Decaffeinato has the same rich flavours and round body as the Grand Cru Volluto: sweet biscuity notes heightened with a fresh, fruity note.



VIVALTO LUNGO DECAFFEINATO
A complex yet balanced blend, Vivalto Decaffeinato Lungo has the same rich character as the original Vivalto Lungo Grand Cru: a distinctive roasted note tinged with a subtle floral note.



THE DISTINCTIVE DOT
The characteristic symbol on three new decaffeinated Grands Crus: a distinctive red dot on the top of the capsule.



DR.

SUNSHINE NECTAR

PREPARATION TIME: 5 minutes
INGREDIENTS: 1 tsp. wildflower honey - 50-70 ml cold, fresh whole milk - 1 capsule of Volluto Decaffeinato (40 ml).

Place the honey in a cappuccino cup. ■ Prepare a Grand Cru Volluto Decaffeinato espresso-style (40 ml) and pour it into the cup. ■ Froth the milk with the Aeroccino and pour onto the Grand Cru. ■ Just before serving, garnish with a drizzle of honey on top.

EMMANUEL RENAUT
A Chef in Coffee Country

CHEF ACADEMY. BOCUSE D'OR. ATELIER NESPRESSO. THE THREE-STAR CHEF FROM MEGÈVE, IN THE FRENCH ALPS, A MEILLEUR OUVRIER DE FRANCE, RELIVES HIS ADVENTURES TRAVELLING THE SENSORY LANDSCAPES OF THE GRANDS CRUS.

By **Nadia Hamam**
Photos **Emmanuel N'Guyen-Ngoc**

AVENCHES, SWITZERLAND, OCTOBER 2014: A NESPRESSO CHEF ACADEMY SESSION

I was initially surprised when I saw the centre in Avenches, near Lausanne, where Nespresso experts oversee every production phase of the Grands Crus with extreme exactitude. They will unhesitatingly reject an entire batch of green coffee if its aromas are not up to their stringent quality standards. The objective is to ensure product consistency and quality. I also never imagined there was such mechanical excellence involved in handling a capsule. However, I did very much appreciate the tasting approach for the Grands Crus. Study the crema, focus on the flavours, the body, length, bitterness. It is "freeze-frame" in some respects, but for the tasting experience. This is how the Nespresso experts help us grasp how each Grand Cru has a unique character. Tasting one coffee, then another, you can compare intensities, the nuances to be found in pairing Robusta and Arabica, different profiles from different countries. It's an exceptional experience. Personally, I don't like overly roasted coffees, but, with this kind of guidance, I learned to detect and appreciate the surprising flavour profiles that I otherwise would never have discovered. So this gives me a new flavour palette that I can draw from for my culinary creations. Now, more than ever, coffee is proving to be a gastronomic ingredient, like a spice.

MEGÈVE, FRANCE, NOVEMBER 2014. CREATING DISHES FOR THE ATELIER NESPRESSO

At my restaurant, Flocons de Sel, there have always been dishes on the menu that incorporate coffee as an ingredient. I'm a big espresso drinker and I love including the bitter notes of the Grand Cru Ristretto in my cuisine, the same way one would use Campari, orange peel or gentian. The Atelier Nespresso challenge: designing a menu that incorporates coffee flavour, from the appetiser to the dessert. To achieve this, I explored very distinct flavour palettes, reinterpreting some of my classics in light of what I've learned at the Nespresso Chef Academy: I now know which Grand Cru I want to use, and have a full grasp of each one's qualities, nuances, and degrees of bitterness. For savoury dishes, I've found I prefer the Grand Cru Indriya *from India* – I love its power, intensity and spicy notes. It creates superb gustatory harmonies in the salsify appetiser, combined with spaghetti and heightened with black truffle. Next, the monkfish and pike biscuit with a moist quenelle and creamy bisque, to which I introduced a bitter touch with the Grand Cru Indriya *from India* in a ristretto extraction to add a new dimension to the taste experience. Yet another approach for the veal: head and fillet, truffle, a Grand Cru Indriya *from India* cream, where the Espresso blends into a sabayon for a very sensual coffee cream effect. And, for dessert, as part of a team effort with Chef David Toutain, the Tableau Carré Bois, one of my menu's classics, has been reinterpreted around the Grand Cru Vivalto Lungo, with a juxtaposition of floral and roasted notes.

LYON, FRANCE, 26-27 JANUARY 2015. THE ATELIER NESPRESSO

During the Bocuse d'Or, the Atelier Nespresso is a friendly event where we chefs can share our creations with a few hundred Club Members and Nespresso Professional customers. Journalists, bloggers from around the world and other chefs are also invited to discover new dimensions of the marriage of coffee and cuisine. The pop-up site where the event is held reflects this concept: a downtown loft, entirely open-plan to encourage as much interaction as possible. And, in fact, we do create meals in "four-handed" collaboration with colleagues: in my case, I worked with pastry chefs Yann Couvreur and Christelle Brua, as well as with chef David Toutain, all in an open kitchen, where guests can watch the techniques in action, savour the fragrances, ask questions. It's a moment of sheer pleasure! The Nespresso teams who supervised this event clearly knew what they were doing in pairing the professionals: our four culinary signatures were in perfect harmony, with not a single false note between one another's dishes and desserts. It's inspiring to step out of the strict framework of our proprietary cooking to reconnect with the public in a space that fosters spontaneity. The gastronomic world means you need to enjoy people and enjoy pleasing them. Cuisine, in fact, is in step with the times. A successful dish is not an ostentatious one. ■





Emmanuel Renaut and Pastry Chef Yann Couvreur (centre) joined culinary forces at the Atelier Nespresso.

A SHORT-LIVED WORKSHOP FOR AN UNFORGETTABLE MEAL
Every two years, the SIRHA in Lyon, the World Hospitality and Food Service trade show, hosts the final of the Bocuse d'Or. And this is when Nespresso, the official coffee at the prestigious competition since 2008, orchestrates its short-lived Atelier: a collection of chefs, most with Michelin stars, design special recipes using Grands Crus (opposite: one of Emmanuel Renaut's creations). Brunch, lunch, gourmet coffees or dinner – for one week, more than 800 guests (Club Members, Nespresso Professional customers, journalists, bloggers and corporate representatives) took part in one of the 22 delectable sessions held in a uniquely staged event space.

> Tableware: Maison Options. www.options.net



The monkfish and pike biscuit with Grand Cru Indriya **from India** *sauce.*

> You'll find all the recipes from chefs attending the Atelier Nespresso at: **www.nespresso.com/ultimate-coffee-creation**



TOUCH *COLLECTION*



David Geckeler and Frank Michels.

THE NEWEST NESPRESSO CUPS ARE URBAN AND INTUITIVE, THE CREATIONS OF DAVID GECKELER AND FRANK MICHELS, TWO YOUNG BERLIN DESIGNERS ON THE CUTTING EDGE OF THEIR ERA. MEET THEM IN THE WORKSHOP WHERE THIS COLLECTION SET OFF ON ITS PATH TO STARDOM.

Interview by **Nadia Hamam**
Photographs **Jean-Claude Amiel**

YOU FOUNDED THE GECKELER MICHELS STUDIO IN BERLIN IN 2013. CAN YOU TELL US ABOUT YOUR BACKGROUND?

David Geckeler: I grew up in southern Germany near Lake Constance before moving to Berlin in 2006 to study industrial design, and that was where I met Frank. I then worked for several design studios.

Frank Michels: I was born in Luxembourg. My father was a painter and that's where my artistic side comes from. Ten years ago, I decided to study in Berlin, as it has such a supremely creative and cosmopolitan spirit. David and I share a true passion for this city. I studied architecture, followed by industrial design.

HOW WOULD YOU DESCRIBE YOUR SIGNATURE STYLE?

D.G.: We appreciate harmony and consistency. What stimulates our creativity is pushing the limits of a genre falling between DIY and industrial design. Basic geometric forms, juxtaposed volumes, contrasting solid and lightweight, a quest for balance. Our vision combines German precision and high tech with the soothing, streamlined essence of Scandinavian design.

WHY DO YOU BELIEVE NESPRESSO CHOSE YOUR PROPOSAL?

F.M.: For Nespresso, this new Collection is the opportunity to reinvent the identity of its cups. The brand has always cared a great deal about the value to be found in design, the impact of innovation, which is consistent with its DNA. We responded to this call for a fresh, avant-garde approach. We're a relatively new studio, our furniture and object collections are not yet widespread on the market, but their presence was enough to convince Nespresso, because they capture what the younger generations are looking for.

HOW DID YOU VIEW NESPRESSO PRIOR TO THIS INITIAL COLLABORATION?

F.M.: We knew about its premium positioning without being very familiar with its world. So we had a fresh perspective when we submitted our ideas for the project bid. We were impressed by the sophistication of the approach, which is really Nespresso's whole philosophy. •••





WHAT WAS YOUR CREATIVE PROCESS ON THIS PROJECT?

D.G.: The initial brief was to design a cup without a handle. We worked with the object's proportions: it's easily grasped in an easy, natural movement. This minimalist act is made more enjoyable still by the silicone ring around the ceramic. This remains at an ideal temperature to the touch, while still offering very appealing tactile sensations. And it contributes to the cup's shape, directly inspired by the Nespresso capsule, the ultimate, iconic visual component.

DID YOU EXPERIENCE ANY PARTICULAR DESIGN OR MANUFACTURING CHALLENGES?

F.M.: The cup's colour isn't created by a coating or external colouring, but a black pigment that permeates the porcelain. Craftspersons use this technique on small production series. But we had to adapt that to a commercial production scale. We tested many shades of black to find the one that best coordinates with that of the crema. The Nespresso teams worked with us on that, just as they guided us to make sure that the texture and volume – in short, the cups' sensory dimensions – were strictly aligned with consumption of Grands Crus. The espresso cup, the lungo and cappuccino cups, the mug – each model has its own proportions between the three key elements: the rim, with a special glaze that's smooth against the lips, the super-contemporary silicone, and the base, which has an innovative matte porcelain finish.

"WE WORKED WITH THE OBJECT'S PROPORTIONS: IT'S EASILY GRASPED IN AN EASY, NATURAL MOVEMENT."

WHY A COLLECTION WITHOUT A SPOON?

D.G.: This collection is unflinchingly urban, intuitive; it doesn't follow the conventional tableware protocols. It stands alone, as is, without accessories, without a saucer, without a handle, without a spoon, and naturally blends into your already equipped kitchen. A very leading–edge "plug & play" spirit.

DO YOU HAVE HOPES FOR FUTURE PROJECTS WITH NESPRESSO

F.M.: The Touch Collection is an introduction, our "hello". We would love to work on a new project, like a machine. We like this vision of design as a sensory enhancer in an era that has undergone a coffee revolution, the revolution for which Nespresso blazed the trail. ■

> www.geckelermichels.com and www.nespresso.com









MADE-TO-MEASURE PLEASURE
The Touch Collection comes in four models to meet all your coffee needs: an espresso cup, lungo and cappuccino cups and, of course, a mug.

YOU'LL FIND ALL THE CUPS FROM THE TOUCH COLLECTION ON PAGE 105.

Machines & Collections

COFFEE AND MILK AFICIONADOS WILL ADORE EVERYTHING
THE NEW LATTISSIMA TOUCH HAS TO OFFER, AND DESIGN BUFFS WILL APPRECIATE
THE CLEVERLY CRAFTED CUPS OF THE TOUCH COLLECTION. INSPIRINGLY INNOVATIVE!



GLAM BLACK



GLAM WHITE



GLAM RED

Actual products may differ from images. Nespresso reserves the right to modify its products without notice.

FIND AND ORDER ALL MACHINES & COLLECTIONS ON OUR WEBSITE: www.nespresso.com

Collection Touch. This new Collection, designed by the Geckeler Michels studio in Berlin, embodies innovation in every curve. The pairing of black porcelain with a silicone ring reflects Nespresso's characteristically bold approach to design. These elegant cups – truly a pleasure to use – are also specially shaped to bring out the aromas of the coffee they hold.



Touch Espresso
Set of 2 Espresso cups (80 ml) in black porcelain and silicone. *Ref. 3636/2*



Touch Lungo
Set of 2 Lungo cups (170 ml) in black porcelain and silicone. *Ref. 3637/2*



Touch Cappuccino
Set of 2 Cappuccino cups (180 ml) in black porcelain and silicone. *Ref. 3638/2*



Touch Mug
Set of 2 Mugs (300 ml) in black porcelain and silicone. *Ref. 3639/2*



CitiZ Swing
This four-compartment capsule dispenser (9.1 x 20.3 x 21.5 cm) can hold as many as 50 capsules (capsules not included).
Ref. 3364



Recycling Bin
Chrome-plated ABS recycling container (32.4 cm high; 13.4 cm diameter; weight empty: 630 g; capacity: 100 used capsules).
Ref. 3404



CitiZ Wall
This wall-mount capsule dispenser can hold up to five sleeves of coffee (17.4 x 22.5 x 5.7 cm). Also comes with a removable tabletop stand (capsules not included). *Ref. 3365*

SOME OF THE ABOVE PRODUCTS MAY NOT BE AVAILABLE IN YOUR COUNTRY.







Cascade of colour
Inissia introduces its two new, Limited-Edition shades for spring-summer 2015: Fuchsia Velvet and Pacific Blue.

SHOPPING TIME

Gourmet, expert, portable or pop… the world of Nespresso has the style and spirit that brightens any day.



Sipping with style
Whether it's the Mild or Intense version, the two styles of REVEAL glasses bring out the best in your Grand Cru aromas, from the most delicate to the most powerful.



Sweet treats
These moist, melt-in-your-mouth Financiers are a must from the Food & Bites Collection. Chocolate, Hazelnut, Pistachio – a flavour symphony for perfect coffee-and-sweets duets.



Nomadic flair
The exquisitely shaped CitiZ Travel Mug keeps coffee at the ideal sipping temperature for two hours.

Photos: Jean-Claude Amiel. Stylisng: Élodie Rambaud.

SOME MACHINES AND ACCESSORIES MAY NOT BE AVAILABLE IN YOUR COUNTRY.



Watch the Coffee Mark video
by downloading the Nespresso Magazine
application from the App Store or Google play.

BANANA BREAD & CARAMELITO MILKSHAKE

SERVES 6
PREPARATION TIME: 10 minutes **COOKING TIME:** 50 minutes
INGREDIENTS: 6 capsules of Caramelito (6 x 40 ml) - 3 bananas - 6 small scoops vanilla ice cream - 40 cl whole milk - 12 ice cubes.
For the banana bread: 125 g butter - 125 g brown sugar - 2 eggs - 60 ml milk - 200 g flour - 1 tsp. baking powder - 1 pinch of salt - 3 bananas - 1 tbsp. lemon juice - 1 tsp. powdered vanilla.

Preheat oven to 180° C (gas mark 4). ■ Mix the butter and sugar. Continue mixing and add the eggs, milk, mashed bananas with lemon juice, flour, baking powder, salt and vanilla, then mix in spurts for several seconds. ■ Pour the batter into a cake mould lined with parchment paper and bake 50 minutes. ■ Check for doneness by sticking a knife in the centre: it should come out clean. Otherwise, continue baking for a few more minutes. ■ Remove from oven, let sit 10 minutes then turn out the Banana Bread and let cool. ■ Slice and serve with a Caramelito Milkshake: blend coffee, bananas, vanilla ice cream, milk and ice cubes in a blender.

A PERFECT MATCH:
This cool, fruity Milkshake offers a delicious, delicate accord between bananas and the caramel aroma of the Grand Cru Caramelito.

Plate and glass (Merci). Production **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

BRAAI BROODJIE & KAZAAR

SERVES 6
PREPARATION TIME: 20 minutes **SETTING TIME:** 30 minutes
COOKING TIME: 20 minutes
INGREDIENTS: 6 capsules of Kazaar (6 x 25 ml).
12 slices white bread - butter - 3 tomatoes -150 g cheddar - 4 red onions - 4 tbsp. brown sugar - 10 tbsp. water - 2 tbsp. balsamic vinegar - salt – fresh-ground pepper - 1 pinch cayenne pepper.

Peel the onions, slice one into thin rounds and set aside; thinly sliver the remaining onions. ■ Place the slivered onions in a saucepan with the sugar, water, vinegar, salt, pepper, a bit of Cayenne pepper. ■ Cook over medium heat for 10-15 minutes and let cool. ■ Wash the tomatoes, wipe dry and slice into thin rounds. ■ Butter the bread on both sides. ■ Over 6 of the bread slices, distribute the candied onions, tomatoes, onion rounds and sliced cheddar. ■ Cover with the remaining 6 bread slices and grill on a barbecue until the bread is golden brown on both sides. ■ If you do not have a barbecue, you can brown your sandwiches in the oven on the grill setting for 3-4 minutes on each side. ■ Serve with a Ristretto Kazaar (25 ml).

A PERFECT MATCH:
The rich flavours of the sandwich call for the power and intensity of a strong, full-bodied coffee like Kazaar.

Ritual Ristretto cup (Nespresso - Andrée Putman design) - Napkin (Merci).
Production **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

BRAAI BROODJIE & KAZAAR



BANANA BREAD & CARAMELITO MILKSHAKE



MOCHA CHOCOLATE MUFFINS & LIVANTO

SERVES 6
PREPARATION TIME: 10 minutes **COOKING TIME:** 20 minutes
INGREDIENTS: 6 capsules of Livanto (6 x 40 ml) - 15 cl whipping cream - 30 g icing sugar – seeds from ½ a vanilla bean.
For the mocha muffins: 150 g flour - 1 tsp. baking powder - 20 g unsweetened cocoa powder - 20 g ground almonds - 100 g sugar - 1 large egg - 12 cl milk - 1 Espresso Livanto (40 ml) - 3 tbsp. oil - 50 g dark chocolate.

Preheat oven to 180° C (gas mark 4). ■ Place the flour, baking powder, cocoa, almonds, sugar in a large mixing bowl. ■ Add the beaten egg, oil, milk and coffee in the centre, mix well and then add the grated dark chocolate. ■ Pour the batter into muffin tins and bake about 20 minutes. ■ Let cool to room temperature. Serve with an Espresso Livanto (40 ml) with whipped cream. ■ Prepare the Espresso and add 2 heaping tsp. whipped cream (made by whipping the cream with the icing sugar and vanilla seeds.)

A PERFECT MATCH:
The Espresso Livanto adds rich, roasted notes to the muffin while revealing its caramel notes when paired with the vanilla-tinged whipped cream.

Ritual Espresso cup (Nespresso - Andrée Putman design) - Plate and spoons (Merci).
Production **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

CRISPED HAM MINI-CROISSANTS & DHARKAN

SERVES 6
PREPARATION TIME: 5 minutes **COOKING TIME:** 5 minutes
INGREDIENTS: 6 capsules of Dharkan (6 x 25 ml).
12 mini croissants - 4 very thin ham slices - 100 g apricot jam.

Preheat oven to 200° C (gas mark 6). ■ Heat jam 1 minute to slightly liquefy. ■ Brush the croissants with jam and then wrap them in ham by cutting each slice into thirds. ■ Place the wrapped croissants on a baking sheet lined with parchment paper and brown for about 5 minutes. ■ You can also substitute very thin slices of bacon for the ham, but choose bacon without cartilage. ■ Serve with a Dharkan Ristretto (25 ml).

A PERFECT MATCH:
Dharkan's intensity and cocoa notes combined with the sweet-and-sour flavours of this recipe creates amazingly sweet and subtle sensations.

Ritual Ristretto mugs (Nespresso - Andrée Putman design) - Plate and spoon (Merci).
Production **Marie Leteuré** Styling **Élodie Rambaud** Photography **Jérôme Bilic**

CRISPED HAM MINI-CROISSANTS & DHARKAN



MOCHA CHOCOLATE MUFFINS & LIVANTO





MAP from www.mapsca.com ILLUSTRATIONS Mathieu Carré

City Guide

All the addresses mentioned by Club Members in p. 18 to 35.

1 ALPHEN BOUTIQUE HOTEL
Alphen Drive, Constantia, 7806
☏ +27 (0) 21 795 6300
www.alphen.co.za

2 TRUE ITALIC
15 Bree Street, Cape Town, 8000
☏ +27 (0) 21 418 7655
www.trueitalic.co.za

3 BAY HARBOUR MARKET
31 Harbour Road,
Hout Bay, Cape Town, 7806
☏ +27 (0) 82 570 5997
www.bayharbour.co.za

4 THE OLD BISCUIT MILL
373-375 Albert Road,
Woodstock, Cape Town, 7915
☏ +27 (0) 21 447 8194
www.theoldbiscuitmill.co.za

5 THE PIZZA SHACK
10 Enslin Road,
Ottery, Cape Town, 7780
☏ +27 (0) 21 704 4901
www.thepizza-shack.co.za

6 NEIGHBOURHOOD
163 Long Street,
Cape Town, 8000
☏ +27 (0) 21 424 7260
www.goodinthehood.co.za

7 THE BOMBAY BICYCLE CLUB
158 Kloof Street, Gardens,
Cape Town, 8001
☏ +27 (0) 21 423 6805
www.thebombay.co.za

8 THE WATERSHED
Victoria & Alfred Waterfront,
Cape Town, 8001
☏ +27 (0) 21 408 7500
www.waterfront.co.za

9 CAFÉ CAPRICE
37 Victoria Road,
Camps Bay, Cape Town, 8040
☏ +27 (0) 21 438 8315
www.cafecaprice.co.za

10 YOURSTRULY
175 Long Street, Cape Town, 8000
☏ +27 (0) 21 422 3788
www.yourstrulycafe.co.za

11 THE AVA GALLERY
35 Church Street,
Cape Town, 8001
☏ +27 (0) 21 424 7436
www.ava.co.za

12 GOODMAN GALLERY
3rd Floor, Fairweather House,
176 Sir Lowry Road,
Woodstock, Cape Town, 7925
☏ +27 (0) 21 462 7573
www.goodman-gallery.com

13 GRAND CAFÉ AND BEACH
Granger Bay Road,
Granger Bay, Cape Town, 8005
☏ +27 (0) 21 425 0551
www.grandafrica.com

14 PARANGA RESTAURANT
Shop n° 1, The Promenade,
Victoria Road, Camps Bay,
Cape Town, 8005
☏ +27 (0) 21 438 0404
www.paranga.co.za

15 OLGA JEWELLERY STUDIO DESIGN
Shop n° 6274, 1st Floor,
Victoria Wharf Shopping Centre,
Victoria & Alfred Waterfront,
Cape Town, 8001
☏ +27 (0) 21 419 8016/7
www.olgajewellers.co.za

16 BUKHARA
33 Church Street,
Cape Town, 8001
☏ +27 (0) 21 424 0000
www.bukhara.com

17 LA PERLA
Beach Road, Cape Town, 8001
☏ +27 (0) 21 439 9538

18 SEELAN
Shop n° 8, Quay 5,
Victoria & Alfred Waterfront,
Cape Town, 8002
☏ +27 (0) 21 421 4906
www.seelan.co.za

19 95 KEEROM
95 Keerom Street,
Cape Town, 8000
☏ +27 (0) 21 422 0765
www.95keerom.com

20 NELSON'S EYE
9 Hof Street,
Gardens, Cape Town, 8001
☏ +27 (0) 21 423 2601
www.nelsons-eye.co.za

21 IL LEONE MASTRANTONIO
22 Cobern Street,
Green Point, Cape Town, 8001
☏ +27 (0) 21 421 0071
www.mastrantonio.com

22 BACKSBERG ESTATE CELLARS
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Klapmuts, Paarl, 7625
☏ +27 (0) 21 875 5141
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23 NV-80
The Point, 76 Regent Road,
Shop n° 8, 1st Floor,
Sea Point, Cape Town, 8005
☏ +27 (0) 21 439 7112/4
www.nv-80.co.za

24 NOBU
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Victoria & Alfred Waterfront,
Cape Town, 8002
☏ +27 (0) 21 431 4511
www.noburestaurants.com

25 KITIMA
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Hout Bay, Cape Town, 7806
☏ +27 (0) 21 790 8004
www.kitima.co.za

26 ELLERMAN HOUSE
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☏ +27 (0) 21 430 3200
www.ellerman.co.za

27 CLOUDS ESTATE
Helshoogte Road,
Stellenbosch, 7599
☏ +27 (0) 21 885 1819
www.cloudsestate.com

28 RADISSON BLU HOTEL WATERFRONT
Beach Road, Granger Bay,
Cape Town, 8002
☏ +27 (0) 21 441 3000
www.radissonblu.com/
hotel-capetown

29 HILTON CAPE TOWN
126 Buitengracht Street
Cape Town, 8001
☏ +27 (0) 21 481 3700
www.placeshilton.com

Chef

Address mentioned
in this section, pp. 54-61.

30 THE TASTING ROOM (HÔTEL LE QUARTIER FRANÇAIS)
9 Wilhelmina Street,
Franschhoek,
Cape Town, 7690
☏ +27 (0) 21 876 2151
www.lqf.co.za

Club & Boutiques Nespresso

Find the two Boutiques in Cape Town on the map. Nespresso Club South Africa: toll-free number: 0800 6 377 377 6

N 1 Nespresso Boutique
Victoria & Alfred Waterfront,
Shop n° 145 (Lower Level),
Victoria & Alfred Waterfront,
Cape Town, 8002

N 2 Nespresso Boutique
Canal Walk Shopping Centre,
Shop n° 558,
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