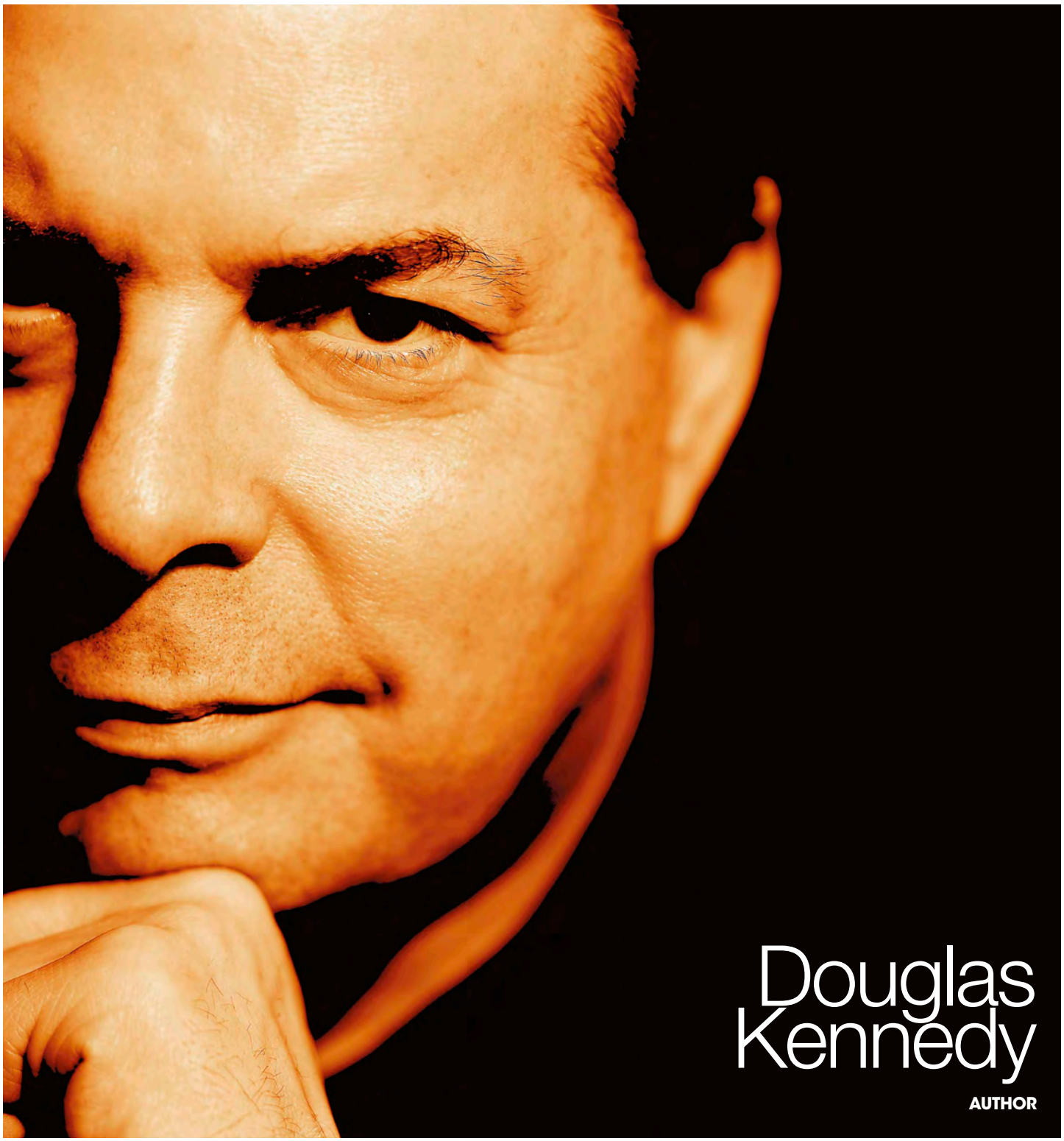
#18 NEW YORK

Spring-Summer 2012 € 4,50 SFR 6,80 £ 3.00 $ 5.40



Douglas Kennedy

AUTHOR

THE ISSUE ABOUT A CITY OF ACTION, STYLE AND TASTE



NEW YORK TIME

DEAR CLUB MEMBERS,

You might have heard the artist Jean Cocteau's famous aphorism – "science only serves to verify instinct's discoveries". Nespresso is twenty-five this year. And if the brand was the fruit of instinct, its success boils down to our constant desire to maintain it. Nespresso has given coffee an alphabet, and studied its grammar in order to codify this language and share it with others. You now speak it – our sensory prose with its perfect vocabulary, promoting encounters at the crossroad of arts and engineering, combining the composite imaginations of the continent that is coffee.

In this edition, we explain the expertise associated with our latest Limited Edition – Naora. The harvests of this Colombian coffee are like late harvest wines. This capsule is the fruit of our teams' instinct and the skill of Luis Genaro Muñoz, President of the Colombian Coffee Growers Federation. We take you back to New York, that megalopolis of possibilities, in the company of Douglas Kennedy, a writer from Manhattan with a vibrant imagination. New York is about energy, constant movement and new angles, so we introduce you to Chef Mario Batali, that maestro of Italian cuisine.

Enjoy the journey, enjoy the magazine and enjoy your coffee!

RICHARD GIRARDOT
CEO,
Nestlé Nespresso S.A



Our team,

Sandrine Giacobetti

Journalist Sandrine is Editor-in-Chief of the French magazine “Elle à Table” and has worked on numerous cooking and lifestyle publications.
Her coffee moment:
“I always take my time.” She waits until she’s completely wound down and then makes herself a foaming latte macchiato, with a stick of cinnamon instead of sugar.





Marie Leteuré

Stylist Marie is a stylist for “Elle à Table” magazine, and author of lifestyle and cookery books published by Editions Marabout and Editions Solar.
Her coffee moment:
a Rosabaya *de Colombia* which she loves for its slightly acidic notes of summer fruit.

Jérôme Bilic

Photographer
Jérôme works with Marie Leteuré at “Elle à Table” magazine, and also photographs culinary creations for the Editions Solar publishing house.
His coffee moment:
a Fortissio Lungo in the morning. “With a sprinkle of sugar because it’s strong.”





Julien Bouré

Journalist Regular reporter for the Travel and Portrait pages of “Elle à Table” magazine, and columnist with the “Fooding” food guide.
His coffee moment:
all day long, in small but regular doses.

Jade Buchanan

Stylist She is a member of the photography collective Brooklyn We Go Hard (BWGH), passionate about fashion and images, and lives between Paris and New York.
Her coffee moment:
every morning she re-enacts with religious fervour the discovery of her first latte macchiato during a memorable holiday on the canals of Venice.





Jean-Claude Amiel

Photographer Jean-Claude’s culinary photographs and reports are featured in “Elle à Table” cookery pages and other French publications.
His coffee moment: a white Decaffeinato in the afternoon.

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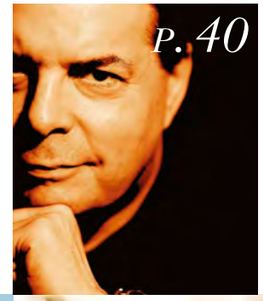


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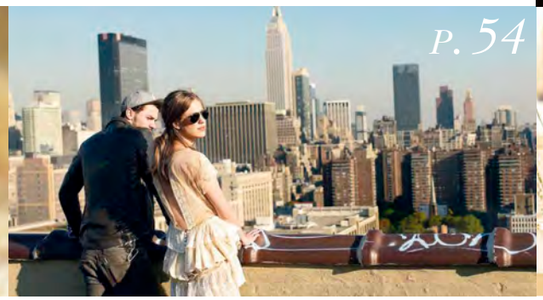
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Jean-Claude Amiel - Bambi - Jérôme Bilic - Julián Lineros.

Wood inspiration

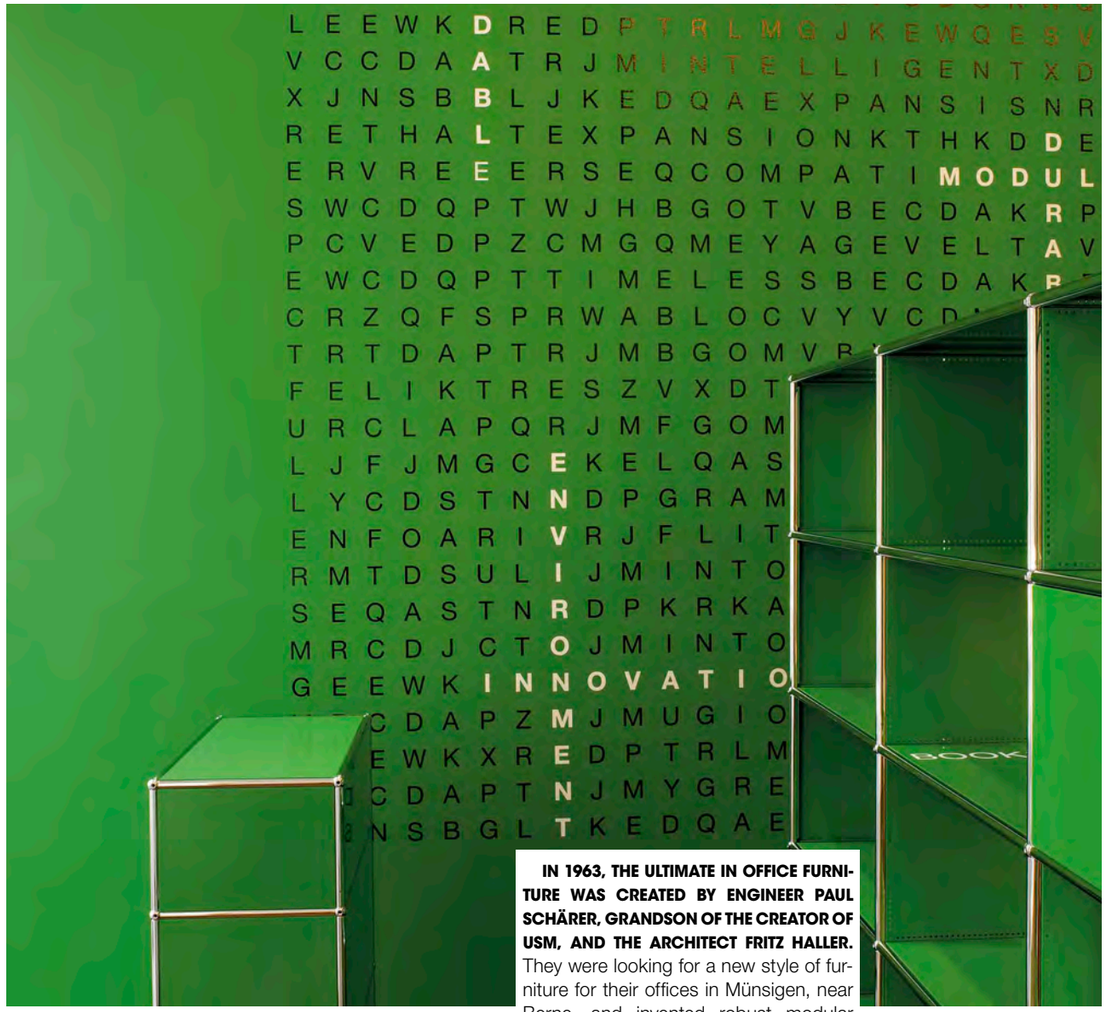


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Jean-Claude Amiel

INFINITELY MODULAR

*USM, **THE SWISS OFFICE FURNITURE BRAND** WHICH HAS HAD A SHOP IN SOHO, NEW YORK, FOR THE LAST TEN YEARS, IS NOW CREATING ITS AVANT-GARDE MODULAR FURNITURE FOR THE HOME.*

Production **Dominique Dupuich**

IN 1963, THE ULTIMATE IN OFFICE FURNITURE WAS CREATED BY ENGINEER PAUL SCHÄRER, GRANDSON OF THE CREATOR OF USM, AND THE ARCHITECT FRITZ HALLER. They were looking for a new style of furniture for their offices in Münsigen, near Berne, and invented robust modular furniture systems, which soon became design classics. The Museum of Modern Art (MoMA) added them into its permanent collection in 2001. This was an opportunity for the brand to set up a Soho showroom, in one of the sublime cast-iron buildings designed by the architect J.F. Duckworth.

For nearly fifty years, these colourful freestanding modules (some of which come with casters) have been seducing designers, architects and artists. USM recently launched its domestic collection with its "living essentials" brochure, adapting its furniture for home interiors. The range of colours and materials follows the classic USM trend using pop colours including eco green, orange and gentian blue with glass frontage and acoustic panels. USM has also just unveiled a range of tables produced in collaboration with the New York designer Ali Tayar. For even more flexibility, the Soho showroom offers a "Quick Ship" service, in order to deliver furniture within a very short timescale. Hurry and don't miss out! ■

> USM Modular Furniture.
www.usm.com



A photographer's dream

The legendary photographic cooperative marks the fiftieth anniversary of the death of an icon with this beautiful book. The actress famed for her particular appreciation of Chanel no. 5 never ceases to amaze in this rare anthology that brings together the most beautiful photos of the iconic star by Henri Cartier-Bresson, Elliott Erwitt and Eve Arnold.

> *Marilyn by Magnum* by Gerry Badger, Prestel Publishing



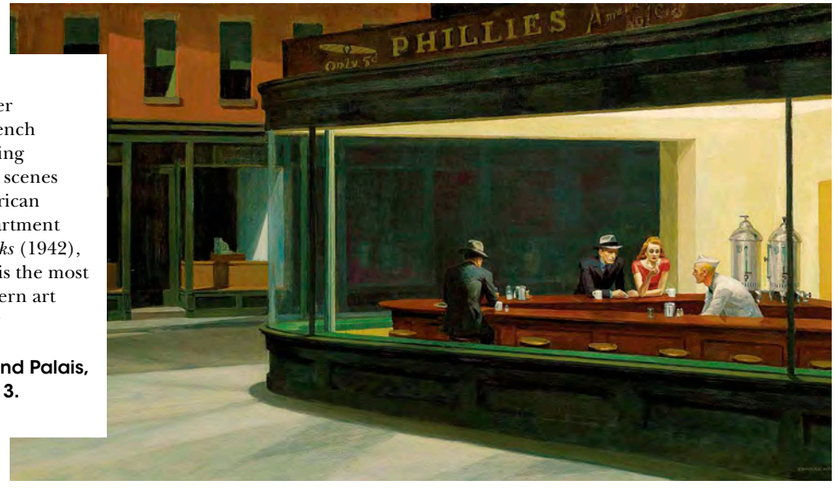
Manhattan by bike

This summer, ten thousand Bixi rental bikes will be hitting the city. The perfect time to show the world your Strida Bike. This mini folding bike is not only elegant and efficient, but it can be carried anywhere and unfolded whenever you need it.

> Strida Bike. www.areaware.com



London may have the Olympic games and the queen's diamond jubilee, but there's also another important event going on there this year: the opening of the first Smiley shop in the world. That yellow smiley, the emblem of the Peace and Love movement and international happiness is celebrating its 40th birthday at the exciting "boxpark" in Shoreditch. Happy birthday, Mr Smiley! **> www.boxpark.co.uk**



An American in Paris.

The New Yorker Edward Hopper had an undying love for the French impressionists, and is finally being celebrated in Paris. He painted scenes from daily life, describing American society as he saw it from his apartment in Greenwich Village. *Nighthawks* (1942), inspired by a diner in his area, is the most frequently copied work of modern art in the world. Did somebody say "American dream"?

> Galeries nationales du Grand Palais, October 2012 to January 2013. www.grand.palais.com

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Jill, object of desire

Sixty years after Arne Jacobsen's Ant chair, the Zurich-based designer from Argentina, Alfredo Häberli, has invented Jill. He has teamed up with manufacturer Vitra, using plywood to produce an ultra-flexible shell, resulting in a high level of comfort and a base that will take anything you can throw at it. It is a whole new way of relaxing. And you really will find it comfortable.

> Jill Chair. www.vitra.com





The workshops of Piet Hein Eek, the amazing artist-designer of Eindhoven, are not to be missed. In the city of the prestigious design academy, some huge industrial warehouses in the middle of nowhere have been converted into a centre for avant-garde furniture. Enjoy exhibitions, concerts, restaurants and shopping.

> Havelmaanstraat 30, Eindhoven, open until 11 pm. www.pietheineek.nl

LVMJ for ever

Vuitton is exhibiting on two floors of the Musée des Arts Décoratifs in Paris. The exhibition compares the role of its founding *malletier* (trunk-maker), and that of Marc Jacobs, artistic director at the company since 1997. The result is a clash of cultures between the industrialisation of the late 19th century, and the globalisation of the contemporary fashion world. A beautiful journey which sees the American stylist's talent exploding in colours and forms.

> Louis Vuitton–Marc Jacobs, until 16th September. www.lesartsdecoratifs.fr



Jill Chair, Alfredo Häberli © Vitra – Louis Vuitton/Chris Moore. All rights reserved.

Piscines Carré Bleu,
like a summer perfume…



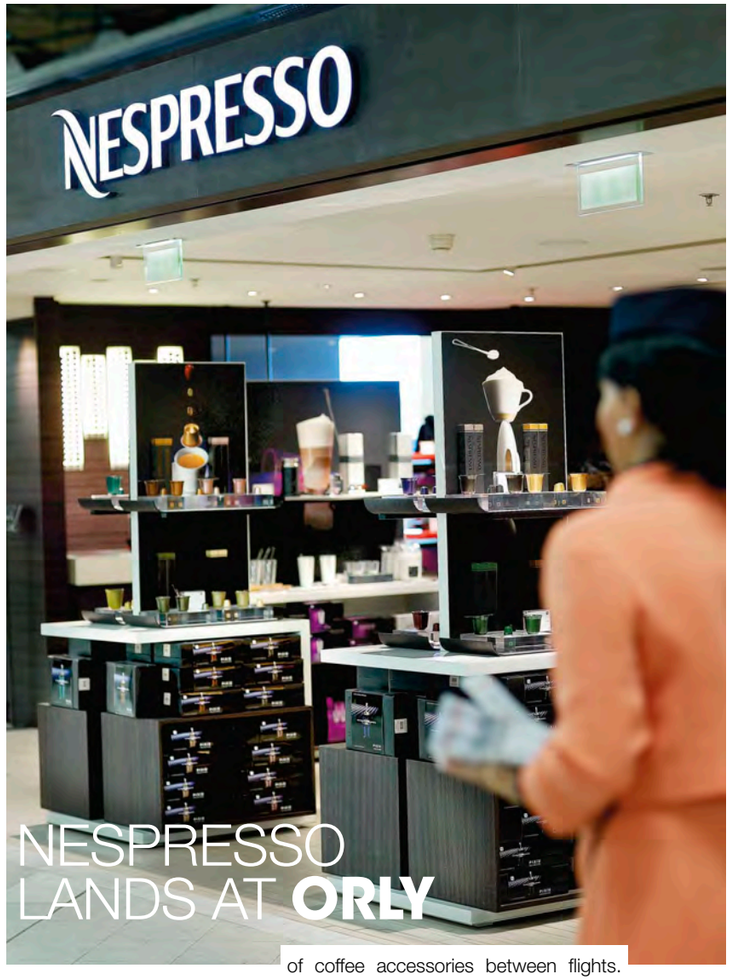
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NESPRESSO LANDS AT **ORLY**





Top up on capsules between flights.

AN AIR HOSTESS IN UNIFORM, A BUSINESSMAN WITH HIS ROLLER CASE... THESE CUSTOMERS OF THE NEW NESPRESSO BOUTIQUE AT PARIS-ORLY AIRPORT ARE TRYING OUT A NESPRESSO FIRST. The brand has decided to set up its twenty-third French shop in an airport, joining other big names in the new gourmet food shopping area of Orly-West terminal. The area is located before customs and open both to passengers and visitors alike, with the idea of recreating the gourmet spirit of the famous Place de la Madeleine in Paris. It is an opportunity for Nespresso to go directly to its Members and adapt to their rhythms of life... and schedules. The Boutique is open every day, 6 am to 9:15 pm.
This is perfect for topping up on capsules or finishing off your gift shopping with a selection of coffee accessories between flights. Another great thing is that you can place an order simply by contacting the Nespresso Club by phone or Internet, and pick it up an hour later at the Boutique's dedicated counter on departure or arrival. Now that is the kind of service that gets you off the ground! ■
> Paris Orly-West Boutique, hall 2.



Jean-Claude Amiel.

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MURRAY **MOSS**

INDUSTRIAL DESIGN HAS TRANSFORMED THE GRIT AND GRIME OF THIS MEGALOPOLIS INTO THE PEARL OF THE NEW WORLD. IT IS THE REASON THAT TOURISTS FLOCK TO NEW YORK, AS THEY DO TO ROME, LONDON OR PARIS. WE SAT DOWN FOR A COSY CHAT WITH ONE OF ITS MOST DISTINGUISHED CONNOISSEURS, FOUNDER OF THE MOSS GALLERY.

Interview **Julien Bouré** *Photography* **Jean-Claude Amiel**

1

HIS FAVOURITE PLACE IN NEW YORK

The Grill Room at the Four Seasons Restaurant. This is the banner of Manhattan nobility. Designed by the two men who invented international style, Philip Johnson and Mies van der Rohe, it is hard to imagine a more convincing argument in favour of the power of New York than this massive dining room that glows like the crater of an active volcano.



2

BARCELONA

HIS PLACE OF PILGRIMAGE

The capital of Catalonia. It eloquently deploys the aesthetic expression of its cultural identity. The originality of forms seen in Dali, Miro or Gaudi, architecture, fashion, decoration and even food are on display everywhere…

3



THE QUINTESSENTIAL DESIGN INVENTION

The electric toothbrush. This invention is incredibly useful and modernises a tool as old as civilisation that has been continually developed since the dawn of time. It is the epitome of applied arts, combining beauty with utility.

4



HIS BEST DISCOVERY

A coffin carrier from the 1920s. The funerary elegance of this Art Nouveau masterpiece from Springfield, Ohio casts Gothic echoes in glass and aluminium. There was nothing like it to rival oriental domes - you could as well imagine it under the canopy of a Vlach prince as inside a hearse pulled by an old 11 HP Citroen.

5



THE PRIDE OF HIS COLLECTION

Weegee's photo distortions. Arthur Fellig "Weegee" (1899-1968) came to fame through his intense and sometimes indiscreet photos of New York nightlife, but he also explored the field of artistic deformation. His work can evoke the feeling of urban chaos in Manhattan or distort the portrait of a celebrity into a surrealist creation.

Marilyn Monroe by Weegee. All rights reserved.

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ZEN AND THE **ART OF THE LATTE**

Creating art by pouring steamed milk into an Espresso is about as simple as Chinese calligraphy… How to excel in this latest art form.

Text **Francis Dolric** *Illustration* **Mac Nooland**

FROM THE COFFEE BARS OF LITTLE ITALY TO THE COFFEE LOUNGES IN SOHO, IF YOU ORDER A CAPPUCCINO, MACCHIATO OR LATTE, YOU ARE LIKELY TO FIND AN ELEGANT IMAGE SET INTO THE WHITE FOAM ON THE SURFACE OF YOUR DRINK. This is latte art, the latest trend in which the uncontested masters are the baristas, those virtuoso coffee barmen who do incredible things with a milk jug. And New York is the Mecca of this new art form.

The latest trend in which the uncontested masters are the baristas, virtuoso coffee barmen…

If you are in the mood for some coffee creativity, all you need is an Espresso with a perfect crema (the canvas), and smooth steamed milk foaming with bubbles (the paint). Then it's all down to the way you move your wrist when pouring the milk. Of course, you'll have to start by practicing some picture perfect potatoes or cumulonimbus clouds before wowing your friends with beautiful concentric hearts, faultless ferns and fire-breathing dragons. But persevere. Latte art was not invented in a day! Before coming into its Golden Age in New York, it was developed in Seattle, on the Pacific coast. This is where the heart image was first created around 1980. Ten years later came the rosetta, the stunningly even branch which is the peak of the crema creator's skill… If this is getting a bit extreme, then maybe it's time to get back to basics. Remember that the smoothness of the milk foam is first and foremost the key to a perfect taste. The images created by genuine baristas are less works of art than their gourmet signature. Like Zen archery, the real purpose of latte art is about more than just hitting the target. But then, Zen archery is simpler… ■

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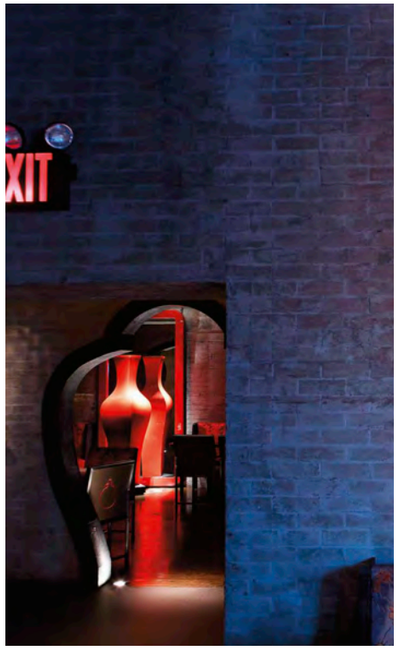
Life is so large here that it sprouts within confines sometimes so small that even their names have had to be cut down to size, like SO(uth of)HO(uston street), TRI(angle)BE(low)CA(nal street), etc. You need an explorer to find your way around this kind of jungle. So we found seven adventurers, all members of the New York Nespresso Club, especially for you.

Production **Sandrine Giacobetti** *Text* **Julien Bouré** *Photography* **Jean-Claude Amiel**

Find all the addresses referred to in this City Guide on our street map at the back of the magazine.

GRAND CANYON

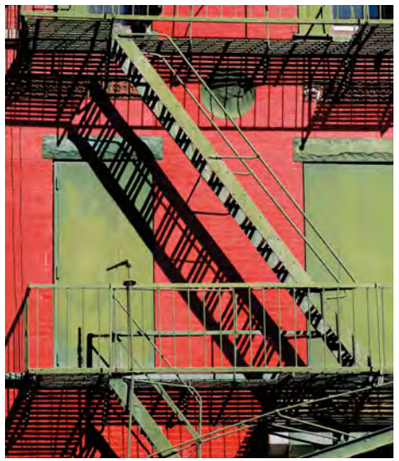
New York is like that great natural monument – it recreates emotions that only wild majesty can inspire.



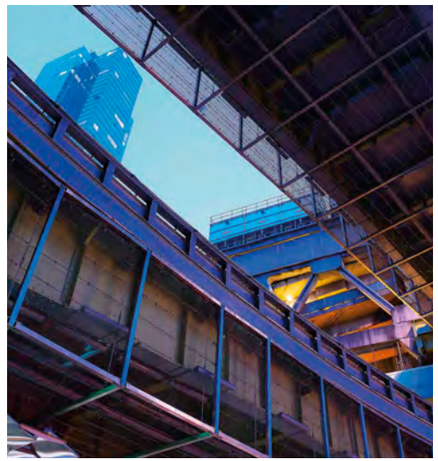




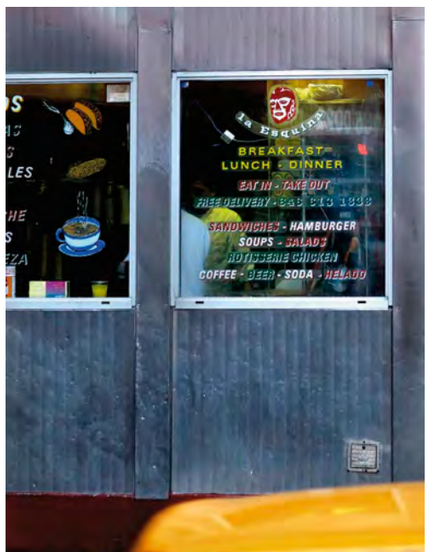


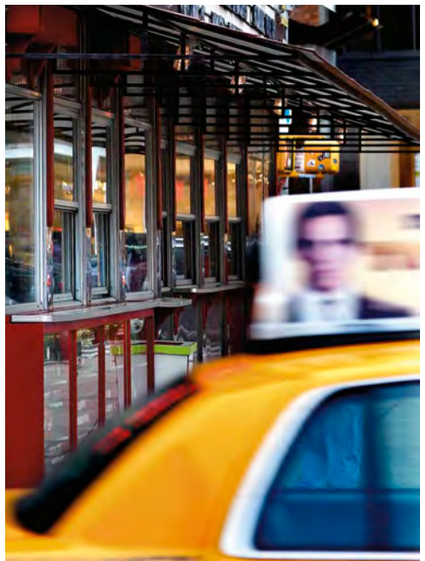


THE CITY IS
A FIREWORK -
A BEACON OF
THE AMERICAN
DREAM.

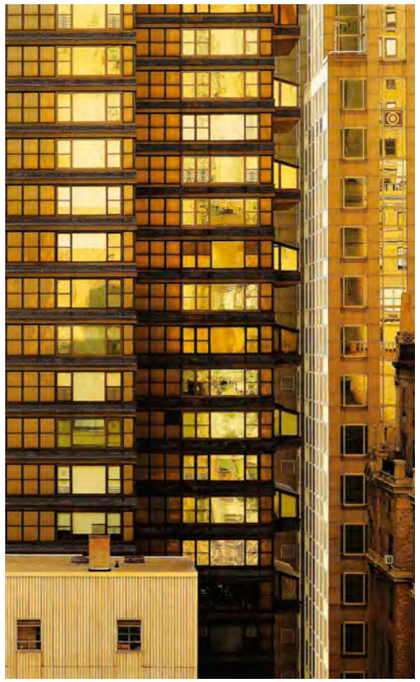


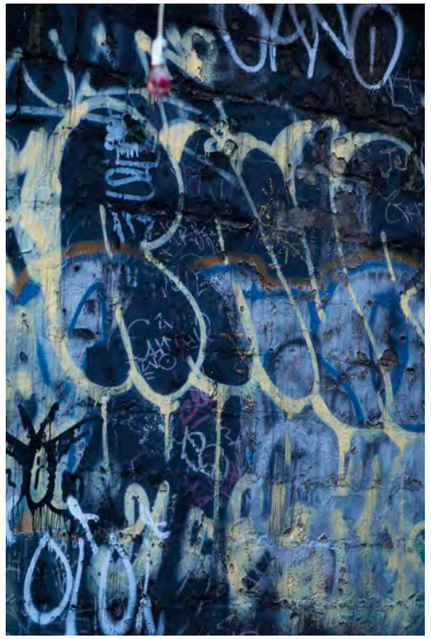








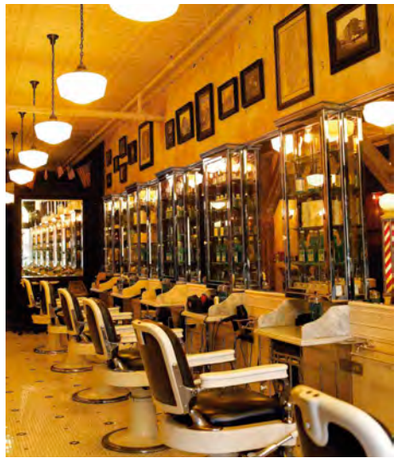






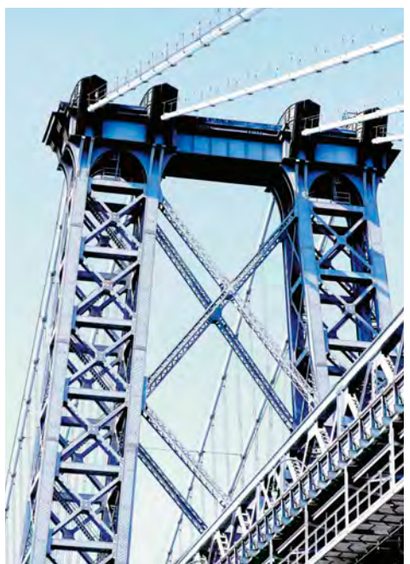


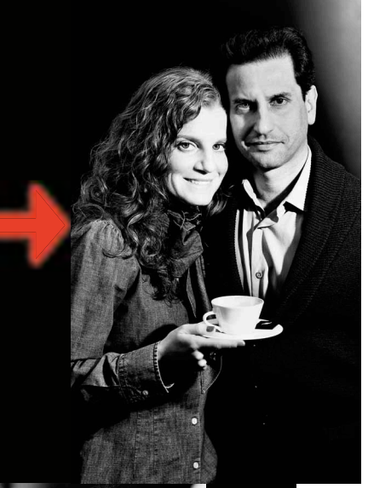
NEW YORK CAN CONTAIN ENTIRE WORLDS IN A SINGLE BLOCK.











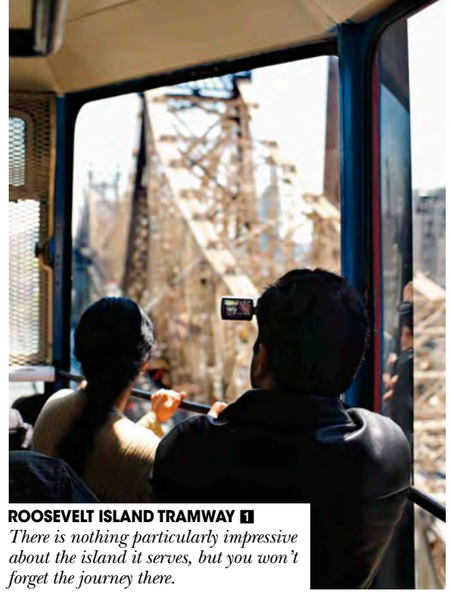








ALBERT & NICOLE NAGGAR,
Members since 2009
She is a psychiatrist, and he works in high finance. She is from Long Island, and he comes from Great Britain. "I've been living in New York for twenty-five years," he says. "If you ask me what I prefer about it to London, I would say the fact that this city never sleeps. The climate is milder, and the food here is better." "No other city in the world has as much energy!" she says. "Apart from Bangkok," he interjects. This couple are united less by similarity than by the fact that they complement one another, but they share a love for cappuccinos made using their LATTISSIMA+ machine from a double FORTISSIO LUNGO simply topped with "dry" foam... Another thing they have in common is a love for their city – they often head off to discover new places here. "I don't like leaving New York much," he says. "Out there is the United States."



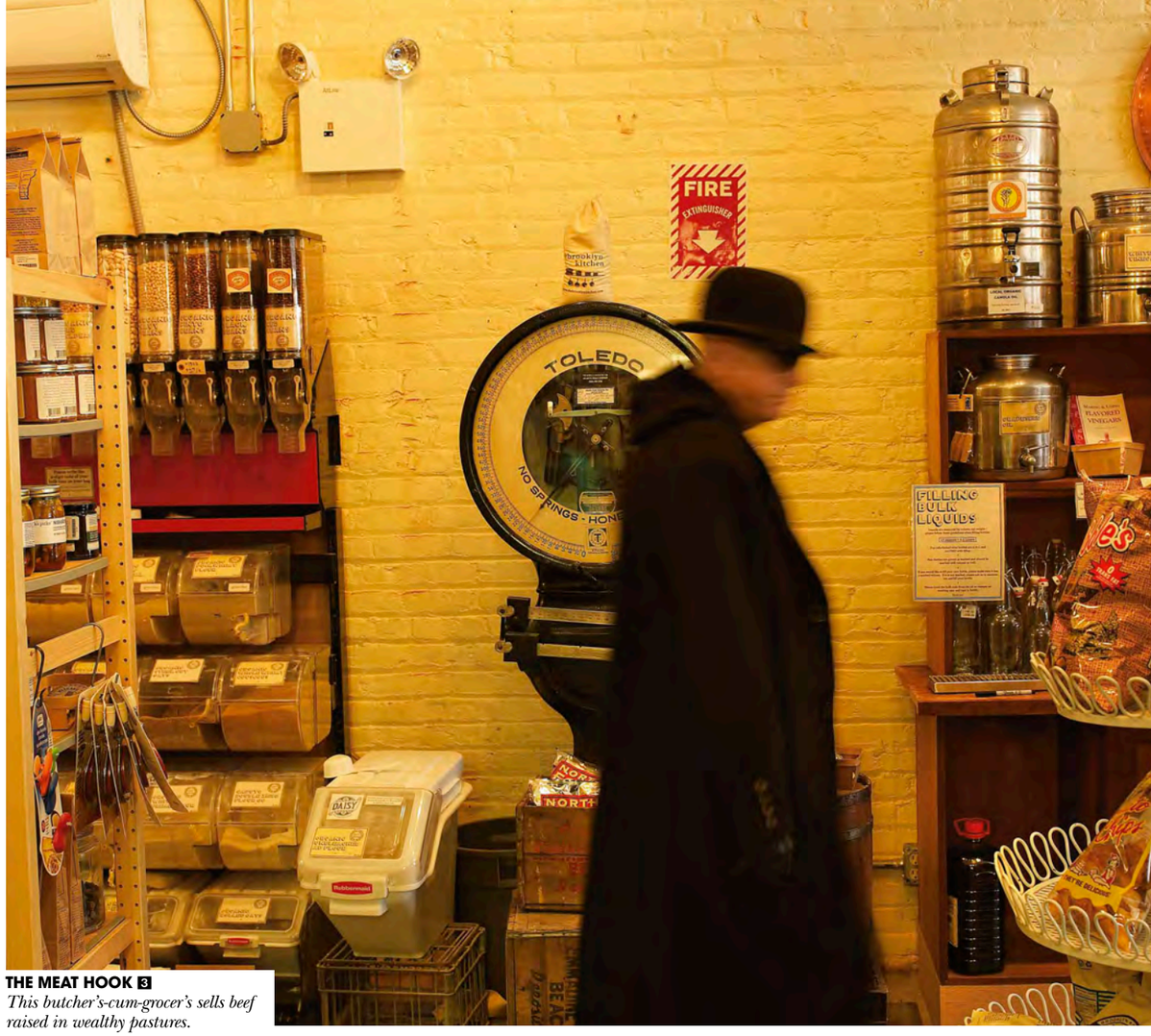
ROOSEVELT ISLAND TRAMWAY 1
There is nothing particularly impressive about the island it serves, but you won't forget the journey there.



MAST BROTHERS CHOCOLATE 2
This chocolate shop is the perfect incarnation of Williamsburg's trendy retro atmosphere.

THE NAGGARS OFTEN EXPLORE NEW NEIGHBOURHOODS IN THE SAME WAY THAT YOU MIGHT CHOOSE A HOLIDAY DESTINATION, by stopping a small spinning globe with your index finger at random. They recently took the **ROOSEVELT ISLAND TRAMWAY** (cable car) which, like the Staten Island ferry, people take more for its spectacular view than as a means of transport. On the other bank is Brooklyn, which has become a must-see for tourists coming through New York. **MAST BROTHERS CHOCOLATE** selects the best cacao and forms it into tablets with second-hand equipment, **EGG** serves deliciously simple food in a wooden shell, and **THE MEAT HOOK** is home to cap-wearing butchers who work Angus beef fattened-up on the estates of Maine's wealthy landowners. Back in Manhattan, **BAROLO** will keep you feeling like you're somewhere else with its garden of trees that glow like torches, where you can enjoy one of the city's best wine cellars. Finally, with its old master paintings presented in a typical old New York interior, **THE FRICK COLLECTION** invites you on a journey too, but this time, it's a journey back in time. •••

BROOKLYN HAS BECOME A MUST-SEE FOR TOURISTS COMING THROUGH NEW YORK.



THE MEAT HOOK 3
This butcher's-cum-grocer's sells beef raised in wealthy pastures.



THE FRICK COLLECTION 4
A steel magnate's art collection in its original setting.

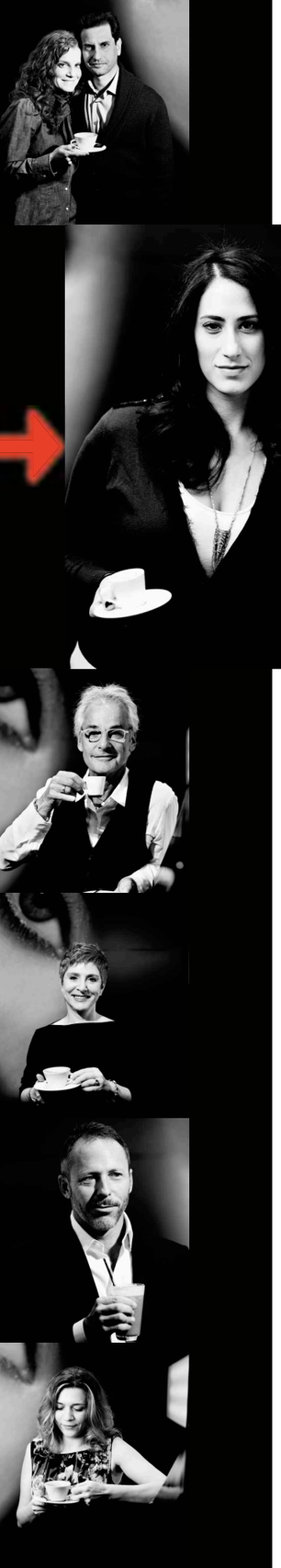


EGG 5
Brooklyn is reinventing "homemade" simplicity.

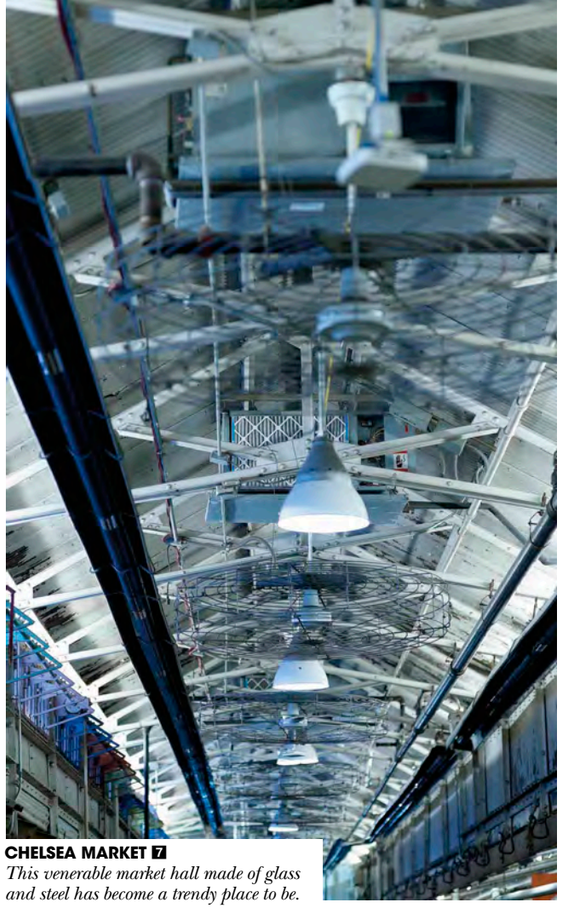


BAROLO 6
The garden of this wine cellar makes you feel like you're on holiday in the countryside.

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



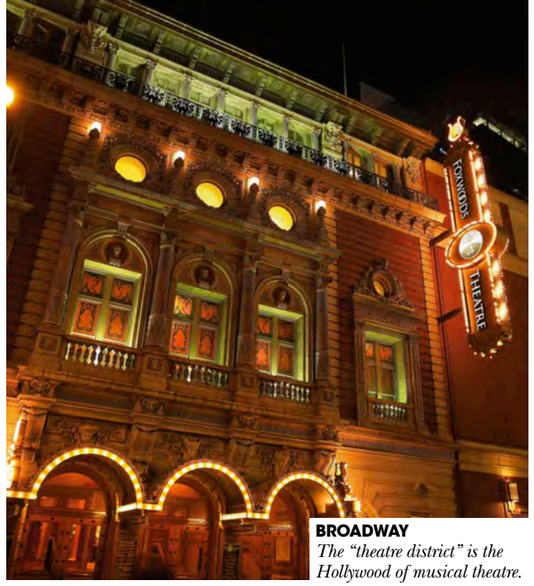
JENNIFER DIAMOND,
Member since 2004
Jennifer is an actress and fitness instructor, and drinks the Espresso INDRIYA FROM INDIA as if it were a health drink – long in the morning, and short in the afternoon. She has been drinking coffee since she was 8. "At first I would have a drop of it in my hot milk. Then the proportions gradually changed." It's this unusual precociousness which led her to leave secondary school in Philadelphia for Manhattan to make a go of it as an actress, almost ten years ago. As a child, Jennifer decided that the quickest route to success in life would be via Broadway, and such resolve has taught her to laugh at the obstacles in her way – she didn't bat an eyelid when her wedding of summer 2011 ended up taking place in the middle of Hurricane Irene, which unexpectedly struck New York.



CHELSEA MARKET 7
This venerable market hall made of glass and steel has become a trendy place to be.



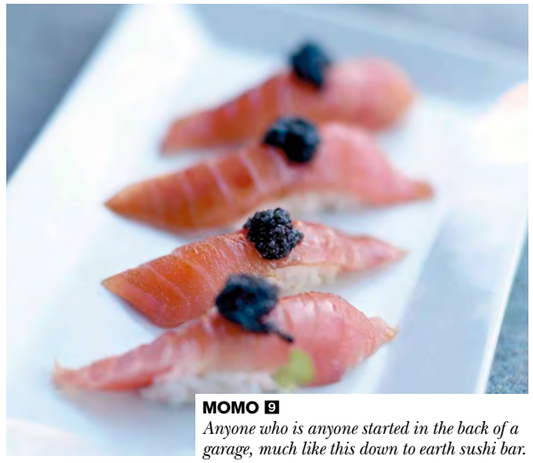
FOOD TRUCKS
These van-driving chefs take gourmet food to the streets.



BROADWAY
The "theatre district" is the Hollywood of musical theatre.



CORNER BISTRO 8
Everyone says they have the best burgers in the city.



MOMO 9
Anyone who is anyone started in the back of a garage, much like this down to earth sushi bar.



ROBERTA'S 10
You'll know you've found this pizzeria when you see the long queue in front.

IF YOU'VE NEVER BEEN TO BROADWAY, YOU HAVEN'T DONE MANHATTAN.

FOOD TRUCKS APPLY THE DIVERSE CHARACTER OF NEW YORK TO THE WORLD OF FOOD. These are vans, most of which are listed on the foodtrucks.zagat.com site, that sell their wares on street corners. They provide such a variety of options (social comfort food, Korean barbecues, Halal taquerias and more) that they will soon have brought an end to the reign of the ubiquitous hot dog. New York is never more New York than at **CHELSEA MARKET**, just next to High Line Park, a wonderful hanging garden on a disused section of the elevated railway, and which is now the second favourite green space of New Yorkers after Central Park. A bit lower down, the **CORNER BISTRO** has the reputation of serving the best hamburgers in the city late into the night. On the other side of the Brooklyn Bridge, **MOMO** makes excellent sushi and vegetable tempura with matcha tea in a "Clockwork Orange" setting, while **ROBERTA'S** creates the best pizzas in New York. Finally, if you've never been to a **BROADWAY** theatre, then you haven't really done Manhattan. Of course, there are some great theatres in Chicago, Seattle or London, but this avenue is to musical theatre what Hollywood is to cinema.



HARVEY SIDERMAN,
Member since 2009
Before he got his ESSENZA, an impressive Italian coffee machine sat enthroned in the middle of Harvey's kitchen. It was a superb looking professional machine, but it was horribly invasive, and every morning after turning it on, you had to wait half an hour to get a cup of coffee. "We only plugged it in at weekends, and the rest of the time, it was for show." Harvey takes his coffee very strong and chooses his Grands Crus on the basis of their intensity. One day he happened upon KAZAAR, a limited edition that was even stronger than usual (12 on a scale that normally goes from 1 to 10). "Once, I had run out, and I found a last batch at Bloomingdale's. I bought all 150 capsules, because auction prices on eBay were going up. I only have 10 of them left, which I'm keeping for a special occasion."



CAFÉ HABANA 11
For its takeaway sandwiches and the light-filled atmosphere in the evening.



BISTRO DE LA GARE 13
Extremely relaxed French cuisine.



TELLO 14
This retro trattoria is perfect for a pre-theatre dinner.



SULLIVAN ST BAKERY
This baker makes his bread with a very old variety of Italian yeast.

THIS RETIRED FINANCIER DECIDED TO STAY IN MANHATTAN, BUT HIS LIFE HAS NEVERTHELESS CHANGED COMPLETELY. Having revelled in everything that a city like this provides for busy people, he now seeks simplicity. Which he finds first thing in the morning at **SULLIVAN ST BAKERY**, whose pastry cream or butter apple jam doughnuts are a unanimous favourite. Before going to the theatre on Broadway, he heads to **TELLO**, an old Italian bistro where he loves the checked tablecloths and which reminds him of the neighbourhood where he was born in the Bronx. "Little Italy is so full of tourists I wouldn't recommend that anyone book a table there." **THE ITALIAN BRONX** has remained one of those sanctuaries where Italian America feels at home – head to Dominick's for its traditional family recipes. In Soho, Harvey goes to the **CAFÉ HABANA** for the Cuban music and the good sangria. The quiet **BISTRO DE LA GARE** in the West Village is run by an excellent chef trained in the kitchens of Mario Batali (see the Chef section). **CORNELIA STREET CAFÉ** is a genuine institution in the area, and is as well-known for its amazing brunches as for its literature events and jazz club. •••

EVERYTHING A CITY LIKE THIS PROVIDES FOR BUSY PEOPLE.



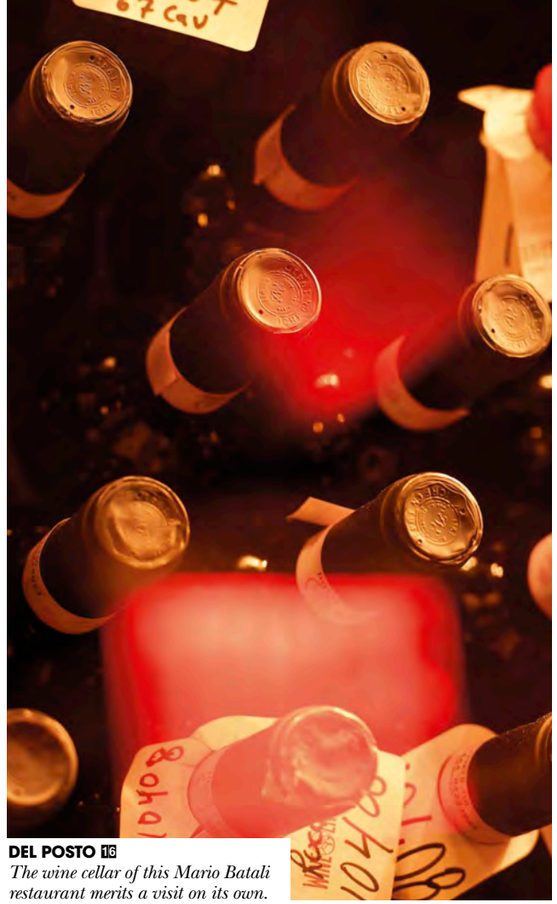
ITALIAN BRONX
An Italian American den with some strange stalactites.



THE CORNELIA STREET CAFÉ 15
This West Village institution does food, jazz, writing workshops and more.



MARIA WAGNER DORMEN,
Member since 2009
Maria works as a television director, so she knows what life is like behind the camera. She sees reality tailored to the dimensions of the small screen before anyone sets foot on the set. "I've worked with actors on their way up, and others on their way down. I've done TV series, the news, children's programmes and even a soap opera, As the World Turns, which was broadcast for fifty-three years and was one of American television's longest running dramas". She loves the unlimited talent in New York, the professionals who are better trained and more accomplished than anywhere else, and its culture which encourages dynamism. She drinks a cappuccino made from an ARPEGGIO, prepared to perfection with a LATTISSIMA+ machine, which has become so indispensable to her that she never travels without it.



DEL POSTO 16
The wine cellar of this Mario Batali restaurant merits a visit on its own.



BUDDAKAN
The black wall of this Japanese restaurant conceals some grandiose decor.



AQUAGRILL
Sample oysters overlooking New York streetlife.



PAULA RUBENSTEIN 19
This antique dealer is shaking the dust off a bygone America



MOMA 20
A breath of fresh air amid the imposing walls of Midtown.



TU-LU'S 21
American cakes, but lighter and gluten-free.

INDUSTRIAL AESTHETICS AND BYGONE MODERNITIES.

NEW YORK IS A THEATRICAL CITY WHICH WAS MADE FOR PERFORMANCE AND OFTEN PUTS A LOT OF ENERGY INTO IT. The black brick wall of the Japanese **BUDDAKAN** next to Chelsea Market hides a fairytale banquet hall reminiscent of the splendour of the enlightenment. A block further up, the Italian American chef, Mario Batali (see the Chef section) has bought himself a magnificent wine cellar at **DEL POSTO**. It is undoubtedly the most expensive in the city, and provides a setting appropriate for his larger-than-life personality. The **AQUAGRILL** brasserie has a raised terrace overlooking 6th Avenue which makes you feel like you're sitting on the edge of a diving board enjoying a dozen oysters while watching passers-by swim past in the big pool. **MOMA's** Sculpture Garden is a small retreat cut into the canyons of the commercial district, perfect after a stressful day. As is a mooch around the treasures of antiques dealer **PAULA RUBENSTEIN**, a guru for the aesthetics of industrial eras and bygone modernities, ironwork, woodwork, glasswork and steelwork, the golden age of sailing and trinkets of all kinds produced by the American spirit. **TU-LU's Bakery** makes the whole range of cupcakes, doughnuts and cookies, but with the gluten taken out.

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



DAVID BAKER,
Member since 2008
David is what would be called a "fixer" in war reporting jargon. Except that instead of working for journalists in a war zone, he helps luxury brands find their way on difficult terrain – the huge commercial battle zone of New York. If a brand wants to open a shop here, his job is to find it a place which corresponds to its vibe, positioning and clientele. The neighbourhoods here are both so small and so specialised that they form a kind of communication through space, which David has to translate perfectly. He drinks his coffee iced with soya milk – "my parents produced cow's milk in North Carolina, so I have drunk enough of the stuff until my next reincarnation" – a double VIVALTO LUNGO which he also drinks as an Espresso, with a little brown sugar.



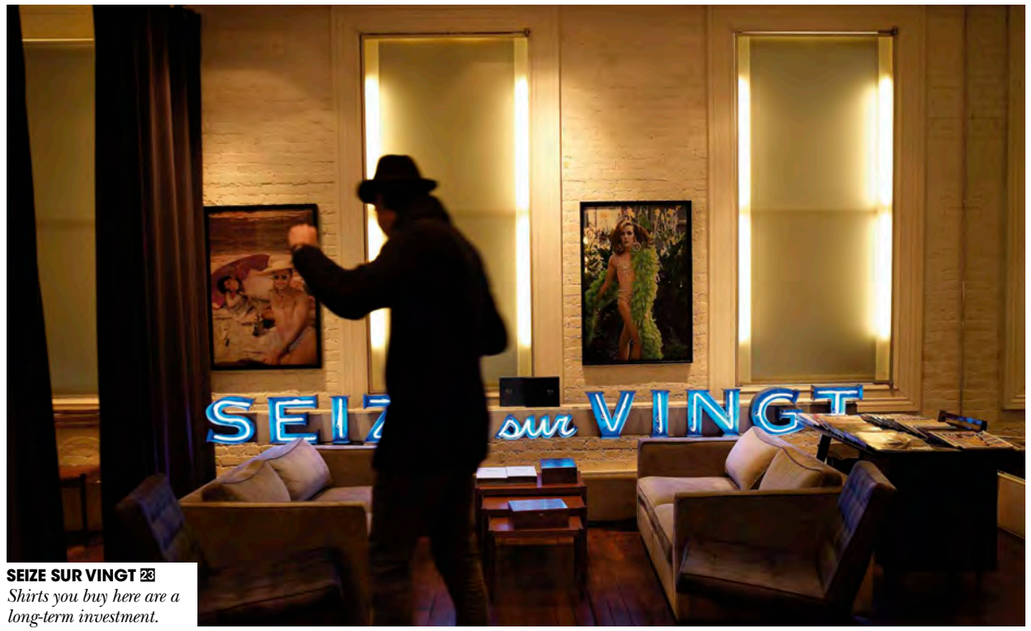
WICKED WILLY'S 22
A bar for those who are still teenagers at heart.



LE LABO 24
Here, fragrance is tailor-made apparel.



PEELS 25
This Bowery icon serves the area's stylish masses.



SEIZE SUR VINGT 23
Shirts you buy here are a long-term investment.

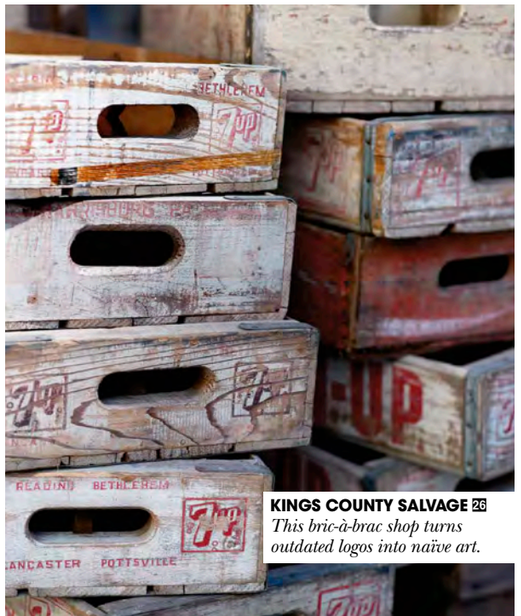


3X1 27
A workshop that turns denim into haute couture.

PLACES LIKE NOLITA, THE EAST VILLAGE OR GREENWICH VILLAGE HAVE THEIR OWN MICRO-CLIMATE, INDIGENOUS POPULATION AND NORTH POLE. Getting your shop on exactly the right street is the difference between making it and breaking it. This "fit" between an establishment and its new environment sometimes produces some surprisingly satisfying results. Nolita, a sophisticated if slightly outdated neighbourhood, is home to **LE LABO**, which manufactures bespoke fragrances. **PEELS** restaurant fits with the aesthetic of a Bowery on its way back up, with its excellent fried chicken, sausage gravy and house biscuits served in a wonderfully decorated interior. The **KINGS COUNTY SALVAGE** bric-à-brac shop provides a key attraction in the retro theme park that is Williamsburg, while

GETTING YOUR SHOP ON THE RIGHT STREET IS THE DIFFERENCE BETWEEN MAKING IT AND BREAKING IT.

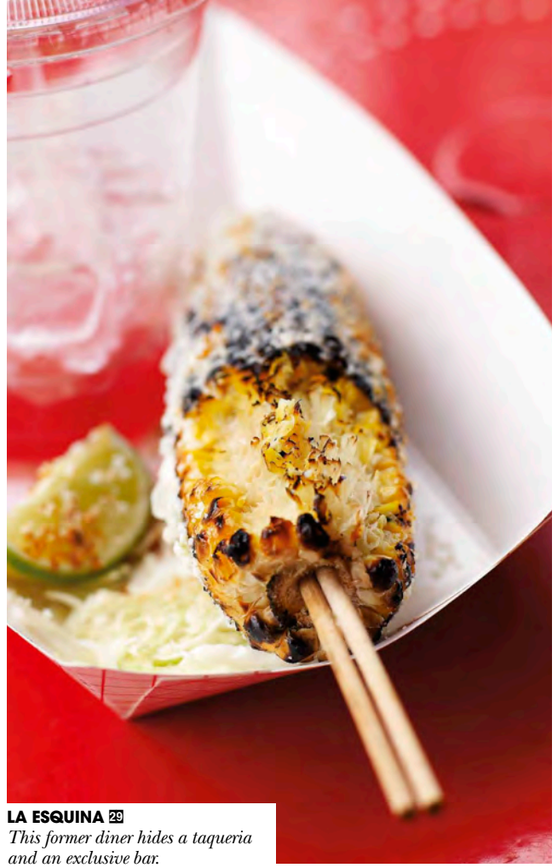
WICKED WILLY'S is a bar which makes a big contribution to the Village's childishness and that David recommends to those who hark back to their days at secondary school. You can't do what he does without loving bespoke products. **3X1**, for example, does more than just customise jeans – they make them to measure, to the extent that you feel like you're sliding into a second skin (see the Design section). **SEIZE SUR VINGT** does the same with shirts that you could wash for years without it showing. ●●●



KINGS COUNTY SALVAGE 26
This bric-à-brac shop turns outdated logos into naïve art.

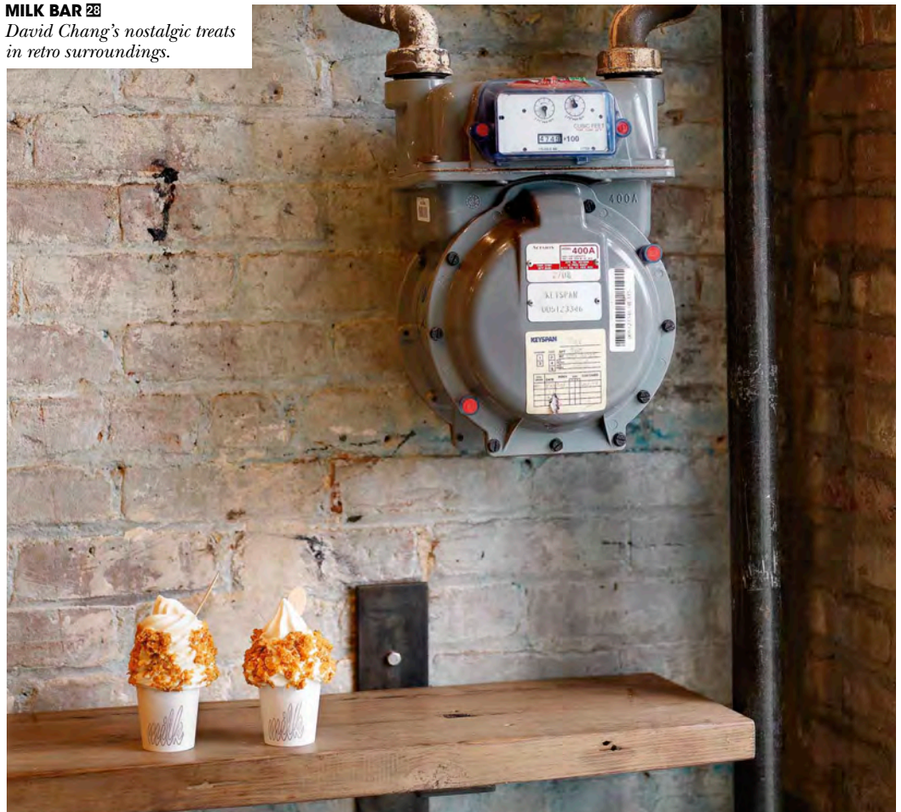


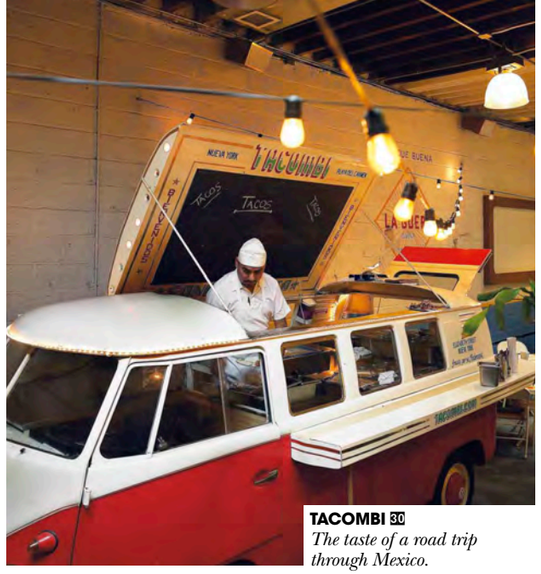
NATALIYA TODOROVA,
MEMBER SINCE 2010
Nataliya creates restaurant and hotel interiors. In her spare time, she produces a cookery magazine called "Maza Cooking Journals" (mazamag.com), devoted to the joys of cooking, also featuring recipes from her native Bulgaria. "I'm very busy, but that doesn't stop me from cooking every evening. I love it, because I let myself skip the fiddly bits and I simplify recipes." A bit like New York, whose industrial identity has been cleaned up, with its loft buildings and docks that have been purged of hazardous materials. Nataliya takes an espresso macchiato in the morning, made with a VOLLUTO she prepares using a black CITIZ & MILK, a colour this decorator chose for its neutrality. She savours it without sugar, so as to enjoy it in all its fullness.



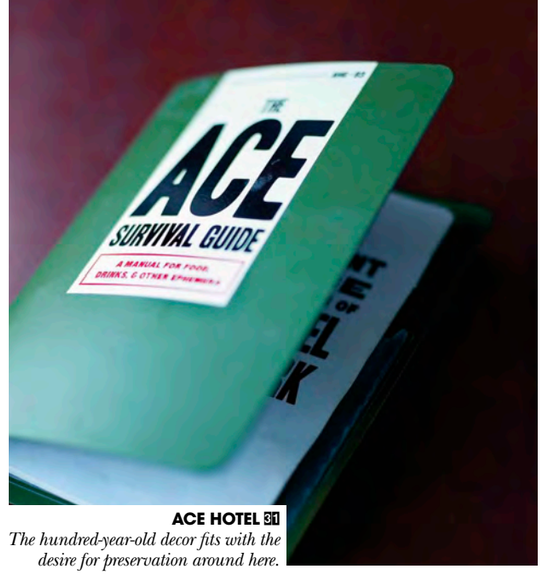
LA ESQUINA 29
This former diner hides a taqueria and an exclusive bar.

MILK BAR 28
David Chang's nostalgic treats in retro surroundings.





TACOMBI 30
The taste of a road trip through Mexico.



ACE HOTEL 31
The hundred-year-old decor fits with the desire for preservation around here.



INDOCHINE 32
A restaurant that harks back to the tropical style of the 1930s.



CUPCAKE CAFÉ 33
Cakes cut like diamonds with big personalities.

THE BURGERS OF A LATINIZED AMERICA: CHORIZO QUESADILLAS...

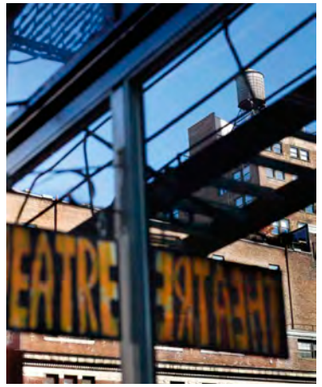
NEW YORK IS THE KIND OF PLACE WHERE YOU MIGHT FIND A DISCO in an old convent, or a nail bar that has taken over the men-only chairs at a barber's shop… The excellent **LA ESQUINA** taqueria has set up in an old diner and is now serving the burgers and omelettes of a «Latinized» America: chorizo quesadilla, tortilla soup, or hibiscus juice. Further towards Nolita, **TACOMBI** produces a flow of tacos and tamales in a VW campervan until midnight. The fantastic retro look of the **ACE HOTEL** has slid into a hundred-year-old decor of royal dimensions, while **INDOCHINE** restaurant revives the tropical setting so dear to 1930s socialites, and **EATALY** transforms a former toy manufacturers' into a consulate general for Italian gastronomy. These reincarnations sometimes bring sweetness to the dark world of the streets: **MILK BAR** produces ice creams from premium milk, chocolate malt truffles and milkshakes in a corner of Brooklyn, while **CUPCAKE CAFÉ** prepares little angel cakes in its Hell's Kitchen paradise, under the apocalyptic access roads of the Port Authority. ■



EATALY 34
A whole range of Italian products – the genuine taste of Italy.



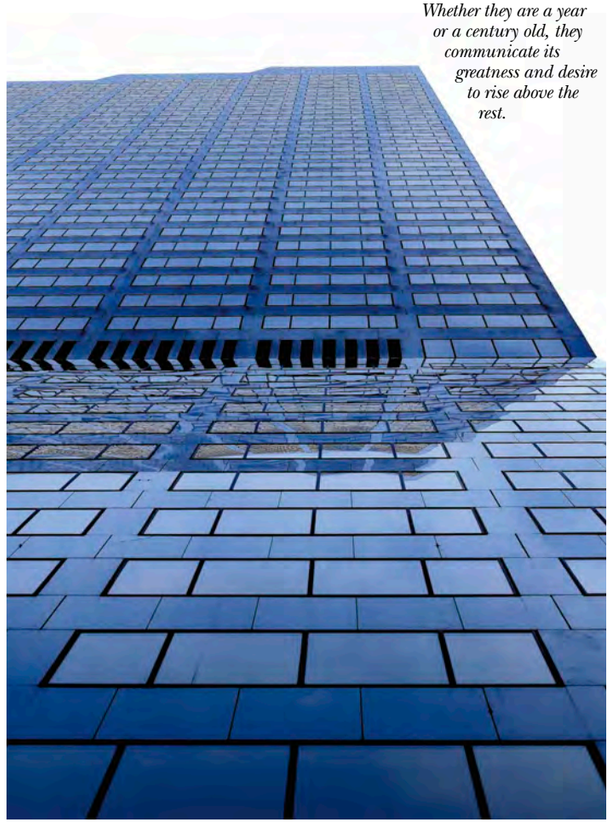






MANHATTAN'S MONUMENTAL BUILDINGS ARE ITS PRIDE AND JOY.

Whether they are a year or a century old, they communicate its greatness and desire to rise above the rest.





Interview with Frank Schoster, manager of the New York Boutique in Soho, and Nikola Mirdita, his bar manager.

RENDEZ-VOUS AT NESPRESSO'S **SOHO** BOUTIQUE-BAR

TELL US ABOUT YOURSELVES.

Frank Schoster: I'm the manager of the Nespresso Boutique in Soho, the flagship of our five New York establishments. I'm originally from Lima and I've always taken my coffee strong, which is generally the Peruvian way.

Nikola Mirdita: I manage the bar on the ground floor. I grew up in Montenegro and left the Mediterranean climate of my little harbour on the Adriatic when I was 17, to go to university right in the heart of Wyoming. It wasn't long before I moved to New York, where I followed my interest for working in the hospitality business. I was mad about coffee and was a Member of the Nespresso Club long before working here.

TELL US ABOUT THE AREA WE ARE IN.

F. S.: It's one of the most emblematic districts in Manhattan. Soho is famous for its art galleries and chic shops, cleverly designed to catch the eyes of passersby. We welcome neighbours and employees from downtown, as well as customers from Long Island and New Jersey, but also a lot of young international business people. Here they find that same sense of familiarity and consistent excellence that you'd find in Amsterdam, Sydney or São Paulo.

HOW DO YOUR CUSTOMERS LIKE THEIR COFFEE?

F. S.: Here in Soho, most of our customers take it short – Ristretto and Arpeggio, our strongest Grands Crus, are a big hit. Similarly, our Ritual Espresso cups are more popular than the Ritual Cappuccino cups.

N.M.: A lot of Americans see themselves as "addicted" to their big mug of morning coffee. In actual fact, I think that it's the copious amounts of added milk and sweeteners that they're addicted to. To get them used to the bitterness and intensity of Espresso, they have to be introduced to the different degrees of roasting, to the aromatic subtleties of our range. Once our customers have ventured into this new territory of flavours, I've never seen a single one look back. ■



A Nespresso in New York

HOT-SPOTS WHERE YOU CAN ENJOY A GRAND CRU IN NEW YORK.

New York dances to rhythms from all around the world. Not far from the banks of the Hudson river, **Corton** 35 *serves up contemporary French cuisine and has two Michelin stars, whilst* **Aldea** 36 *(one Michelin Star), dons the matador's costume in true Iberian style – and New Yorkers have become infatuated.* **Café Centro** 37 *is more laid back, a mock-Parisian brasserie in Grand Central, one of the most beautiful stations in the world, whereas* **Yerba Buena** 38 *reinvents guacamole, ceviche and other Latin-American specialties.*
As for **The Lion** 39*, chef John DeLucie's chic bistro, it sings its patriotic tune with gusto: mashed Yukon potato, chicken pot pie, hamburgers and spicy pumpkin pudding.*

Find all the addresses referred to in this article on our street map at the back of the magazine



THIS NEW YORK NOVELIST, WHOSE WORKS HAVE BEEN TRANSLATED INTO EIGHTEEN LANGUAGES BUT HAS LONG BEEN CONTROVERSIAL IN PURITANICAL AMERICA, IS A ***PURE PRODUCT OF NEW YORK, THE BIG APPLE*** *OF OUR EARTHLY PARADISE.*

Text Julien Bouré *Photography* Jean-Claude Amiel

DOUGLAS KENNEDY AND THE BIG APPLE

DOUGLAS KENNEDY ONCE SAID THAT CITIES ARE AS MUCH CHARACTERS IN HIS NOVELS AS THE HUMAN PROTAGONISTS... HIS CITY – NEW YORK – HAS BOTH THE QUALITIES AND THE QUIRKS OF A WRITER. It is verbose, reflective and complicated, unlike its great rival, Los Angeles, which has a more photographic, less word-based culture and could pile an entire library into an hour and a half of film, from the opening sequence to the end credits. Images are always loaded with meaning – they communicate on both a conscious and sub-conscious level. It is true that writing is the freest of the arts – it does not rely on the ever-restrictive senses, but on the imagination and its infinite resources. And an author's inspiration does not need to grapple with marble, a paint pallet, the keys of a piano or an actor's ego. But this very freedom imposes other constraints. Writers are often reproached for their cynicism, because transcribing what they see involves recreating a complicated reality, that is, forming a counterfeit world in such a way as to make it comprehensible, exaggerating features in order to make them clearer. Literature will always produce caricatures, while other disciplines produce either metaphors or selective reproductions. For a long time, Douglas Kennedy was published in eighteen languages, but not in his own country. The old reticence of American publishers towards a successful author, which is all the more surprising in that he writes in English, can undoubtedly be explained by the lack of understanding produced by his subdued Voltaire-like works, which are always ready to ridicule the prevailing bigotry. They are typical of the New York spirit, this over-thinking head of America. •••





MANHATTAN

Despite the paradoxical fact that Manhattan has become impoverished as it has grown wealthier, Douglas Kennedy still believes that this is a special, important place. "All the middle classes and the underground and bohemian world that lived here until the end of the last century have moved out to Williamsburg or Hoboken, on the other side of the bridges and tunnels." Manhattan is being modernised, and made banal. But it is still bursting with energy, and people still come here to become journalists, writers or directors. "I think I am more of a New Yorker than an American: my tempo is more like this quick-thinking city with a cutting sense of humour and wild ambition." He is not very happy about seeing it watch Europe over its shoulder to reinforce its sense of superiority. But having lived in Dublin, London, Paris, Berlin and in Maine, he is still surprised how much New York alters the temperaments of its visitors, and forces them to keep their distance, in spite of themselves. He used to tease his Californian friends, saying that Los Angeles was just like New Jersey, only with more sun. "I now have to admit that it has become a more serious and less superficial place – it has cinemas everywhere and some wonderful restaurants that stay open late into the night. It is not just the capital of cinema, but also of television, which has just come into its golden

"I can still remember crossing Brooklyn Bridge as a child."

age thanks to the talented screenwriters who live there. Despite Hollywood, though, New York is undoubtedly the more spectacular of these two American cities. It has novelists and poets that it has been celebrating since Melville, it has Broadway music, and it has had a crucial impact on art and especially abstract art... New York doesn't need studios – it is one in its own right."

MEMORIES

Since it was founded, New York has been continually reinventing itself, leaving memories of its previous manifestation on the streets each time it sheds its skin. "I can still remember crossing Brooklyn Bridge as a child every Sunday to visit a great aunt who lived in what was not yet considered the upmarket neighbourhood of New York, but a separate town. The neogothic ribs of this structure which literally pierces the city is a sudden return to the beginning of the industrial era. I love bridges, because they are about crossing over, and so have a lot in common with boats. Even the smallest bridges make you feel like you are hovering off the ground, like those in Paris, which offer the most breathtaking views." Douglas Kennedy grew up on the corner of 19th Street and 2nd Avenue, a middle-class neighbourhood not far from Gramercy Park, where some examples of New York's early architecture remain. "It was a fairly wealthy area. My mother even had the habit of exclaiming 'This is Gramercy Park!' about anything that was out of the ordinary for our way of life. At the weekend, my father would take me for lunch at Pete's Tavern, which must date from the time of the War of Independence." The bar here is like an old dandy fixed in stone, leaning on his mahogany stick under the vaulted ceiling of this venerable tar-fronted inn. "He ordered meatballs and spaghetti for a dollar and watched me eat while he drank a pint of beer. I felt like I had entered the world of adults." •••











42
43





44

DOUGLAS KENNEDY IN SIX DATES

1955 *"I was born in Manhattan, back when it was still inhabited by the middle classes. It was not yet the trendy Monaco that it is becoming."*
1977 *Leaves for Dublin, where he works as a theatre administrator.*
1983 *Resigns to focus on writing plays and initially has little success.*
1994 *Publication of his first novel* The Dead Heart, *which is soon adapted for the screen by Stephan Elliott, the director of the unforgettable* The Adventures of Priscilla, Queen of the Desert.
1997 *International success with his second novel,* The Big Picture.
2011 *Publication of* The Moment, *his eleventh novel.*

STIMULANTS

Small shops are becoming increasingly rare in New York, as if they were a fossil fuel consumed by this huge postmodern machine. "There are hardly any real record shops left in front of New York City Ballet, or rare bookshops around the Lincoln Center. Strand Bookstore may be the one remaining outstanding bookseller in the city – with its 8 miles of book paradise spread over four floors, and an enormous collection of second-hand books, that are often out of print and sometimes impossible to find." Douglas Kennedy reckons that he completes a screenplay every eighteen months. "But my vocation is as a novelist. I don't really want to become a director – what I would like to do is work with good film-makers, as I did with Patrice Leconte or Olivier Assayas. I love cinema. When I was a teenager, New York was bursting with small independent cinemas, with an eclectic selection of films. They have now almost all gone, except for a handful of them, such as Film Forum. Going there is more than just sitting in a dark room, it's about going out to see a film." When Douglas broke off his relationship with cigarettes fifteen years ago, he really got into coffee. "They say that Balzac downed twenty cups of coffee a day. I drink six or seven espressos a day." He's still a way behind the French genius, but he has Nespresso machines in all his pads, which fuel him with Ristretto Grand Cru. He loves its intensity. "I can't start the day without two of those in the morning. That's what it takes for my world to come to life." ■

> "Balzac downed twenty cups of coffee a day. I only drink about six or seven."

HIS FIVE PLACES NOT TO MISS IN NEW YORK

"When I was thirteen, I was quite intellectually conceited (not much has changed). My parents had to buy me a pretty expensive MoMA membership card for my birthday. I used to love the Film Library, it was a magical place to take a girl. But real cinema lovers go to Film Forum 40 *to watch one of the city's remaining independent screens. The Village Vanguard* 41 *is just as theatrical – it remains a legendary jazz club where the shady spirit of its past still hovers. The Strand Bookstore* 42 *is an island of literary treasures, while the antediluvian shell that is the fossil-like decor of Pete's Tavern* 43 *is home to what may be the oldest New York inn still standing. Finally, Brooklyn Bridge* 44 *is New York's most iconic structure (the poet, Hart Crane, dedicated a famous anthology to it, entitled* The Bridge*)."*



BACK TO THE FUTURE

Focusing on the past is not about taking time out – it means game on. In New York two popular styles are tussling it out in a closely-fought contest: vintage and retro. One is simply past – the other is perfectly present. It is hard to say which is most up to date: old stuff made new or new stuff old-style?

Production Sandrine Giacobetti *Text* Julien Bouré *Photography* Jean-Claude Amiel



VINTAGE

ELIZABETH STREET GALLERY: WALK INTO ETERNITY (ELIZABETHSTREETGALLERY.COM)

The items exhibited here on the simple ornamental tiling of a Burgundy-style cathedral are all unique pieces that cannot be found anywhere else and are worthy of a museum. Elizabeth Street Gallery has a collection from every era, origin, and purpose. Only one thing unites them: their aesthetic value, whether intended or not. They are testament to bygone modernities, such as a baroque safe disguised as a barrel so as to go unnoticed in a galleon's hold, or life-size wooden horses used by saddlers to display their saddles and harnesses in the age of the horse and cart. Or this remarkable hand-operated shooting gallery – it lay abandoned and forgotten for 70 years in an amusement park on Coney Island, and now has a post-party look that wouldn't be out of place in the lair of the Joker, Batman's sworn enemy. The owner Allan Reiver is a collector whose shop basically serves to sell on those items that he is tired of having in his apartments, which he accesses via a lift framed within the wooden structure of an 18th-century Italian reredos.



RETRO

KARKULA: NATURAL DESIGN (KARKULA.COM)

John Erik Karkula sells furniture from established designers as well as from unknown up-and-coming talents. He likes raw and natural design, full of untamed sensuality, such as a piece of imposing anthracite which has been faithfully (if not entirely) reconstructed and slightly domesticated in order to form a bedside table. The Karkula catalogue has a penchant for natural materials. If you notice a 1950s Danish design influence, you can be sure it is not intentional: it is just that they both share this fondness for nature in all its splendour. "I love the warm authenticity of wood, leather, stone and the reward of using raw materials. Painted surfaces are of no interest to me, they deteriorate too quickly. But surfaces worked in their original glory never spoil, they just get better with age." Some items are purely decorative, such as a bronze-rimmed brass bowl, shining like a black sun. Decorative designs such as this provide a framework for the more "functional" items of the collection (chairs, tables, mirrors, lights, etc), like the binder in a recipe. "I find minimalism too civilised. I want life to break out, bursting from every seam, visibly alive." In his view a piece of furniture does not need to come with usage instructions, and if it does have a specific purpose, its destiny is not pre-defined. "Designers too often forget that people's homes do not look like showrooms."

RETRO

FITZGERALD JEWELRY: RETRO JEWELLER (FITZGERALDJEWELRY.COM)
Handmade metal creations are the result of the constant interaction between the jeweller's vision and his materials. Just as when rivals square up to one another, the vision and the materials also rarely stay unmoved in the same place. In this cooperative workshop in Williamsburg, each jeweller establishes their own look through the unique relationship they forge between the techniques they apply and the materials they use (silver, gold, platinum, wood, crushed semi-precious stones or raw gemstones, lost-wax casting, printed circuit-board lines, etc). Paul Cox and his knives were recently invited to join in. This man transforms Harley Davidsons into chopper motorcycles, and is a fantastic welder. The house style is simple and refined, and allows the raw materials to express themselves with striking sincerity. Craftsmen of the past would conceal the tell-tale signs of their labour at all costs. But the imperfections of yesteryear have become the artistic signature of our time. The jewellery profession had its heart ripped out by industrial processes but this artisanal renaissance is now restoring it back to life. And in the same way that current fashion trends of the season will suit some figures better than others, the same jewellery does not suit everyone. It can just as easily transform a strength into a weakness, as it can a weakness into a strength. Being custom-made can therefore be important – it is not the amount of precious stones a person is wearing that matters, but that what they are wearing shows them off at their best.

VINTAGE

STEPHEN RUSSELL: VINTAGE JEWELLERY (STEPHENRUSSELL.COM)
A masterpiece is timeless. But the fact that it could come from any era does not mean that it cannot be associated with a specific period from the past: it can be dated but is never outdated. This vintage jeweller's catalogue only includes jewellery in perfect condition, with a certain partiality for Art Deco, whose sophisticated yet simple angles are so synonymous with the New York landscape, where they bring the urban masses to order. So the catalogue includes some examples of Egyptian-revival jewellery from the 1920s, vestiges of the rediscovery of this civilisation when Howard Carter excavated the most beautiful but cursed treasure of archaeological history, Tutankhamen. Also included are some genuinely immortal items, such as a large fiery opal, like electrified amber, or some wonderful 18th century Iberian pendants in stephanite: tropical, striking marvels encrusted with Colombian emeralds. Modern jewellers supply their resellers with as many examples of an "original model" as they can produce. Stephen Russell's jewellery, however, has a certain depth and soul that not everyone can fathom, due to a lack of grounding in history or from failing to sense the dignity of subtle grandeur. "What was once an art form has become an industry. The dedication of yesteryear is now all about business. Even the big jewellery houses no longer have the know-how required to re-release their own early models…"

VINTAGE

ALLAN & SUZI: UPMARKET SECOND-HAND CLOTHES (ALLANANDSUZI.NET)

This has nothing to do with those second-hand clothes shops that smell of old leather. With its ceiling covered in gold leaf, its decked flooring painted in red and its eccentric collection of abandoned apparel, this is a second-hand shop like no other. Allan & Suzi is so original that the shop is regularly called on for television and cinema productions (the press reviews on the website are staggering), and it is not unusual for haute couture fashion designers such as Jean Paul Gaultier to drop by seeking inspiration from this curious clothing outlet. "Every period has its own specific way of being excessive," declares Allan Pollack, the somewhat eccentric figure of this wonderful relic. Like a yellow Art Deco dress with chiffon frills; a full-body tight suit from the fashion designer Giorgio Sant' Angelo, with bracelets woven into the wrists and ankles; a 70s Lanvin jacket inspired by traditional bullfighting costumes; a tutu from a New York City Ballet dancer; and a sort of golden chainmail shirt chosen for the cover of an issue of "Vanity Fair" (provided with the item). You feel as though here it is not the about displaying each decade's clothes, but their costumes.

RETRO

3X1: CUSTOM-MADE BLUE JEANS (HTTP://3X1.US)

These jeans are made in a large glass sewing room located within the shop itself. This low-key yet iconic article of clothing has a hand-made heritage that Scott Morrison has redeveloped to create a truly haute couture product. Three levels of customisation are on offer. Limited edition, where customers can choose from a selection of standard designs, the rivet arrangements, the leg fit (tapered, straight, flared…) and includes slight alterations to the trouser waist. The next level up gives the buyer the choice of one of five different models (men's and women's), the colour of the stitching, the style of the hip pocket and most importantly the jean material from a catalogue of 140 rare raw denims. Half of these are made on a weaving loom and feel like a second skin after a week of use (some enthusiasts prefer to keep them in a freezer to spare them from the washing machine). The final and most distinguished level of customisation is an actual appointment with a master tailor, who takes all the measurements and creates the jeans of your dreams! The prototype is then digitally encoded, meaning multiple copies can be ordered at a discounted rate.

RETRO

THE FUTURE PERFECT: TIMELESS NEW PRODUCTS (HTTP://SHOP.THEFUTUREPERFECT.COM)
"A gallery of American designs, not necessarily all made in the USA, but which all capture its visual feel," says David Alhadeff, the store's young founder. Paradoxically, the New World which looks for innovation in comfort rather than design, seems quite uneasy with the futuristic and conceptual approach of the European lines. This preference for functionality over look no doubt reflects the American attachment to traditional ideals of convenience and well-being: hence the success of Sarah Cihat's rehabilitated dishware, or of Duralex tumbler glasses which achieve perfection in the world of normal tableware. Something designed for daily use does not easily get outdated by fashion, because it is less the expression of a particular time than a universal need. "People no longer accept that they should live their lives like models in a showroom which they feel they have to match. They can't be doing with those ideal bookshelves, or bedside tables on which German architecture magazines are spread out with deliberate carelessness…" Only multipurpose designs allow people to adopt a new mix & match approach, such as a coffee table that can be used for more than simply placing your espresso cup on.

VINTAGE

DE VERA: ANTIQUES EVOLUTION (DEVERAOBJECTS.COM)
At the point where design and antiques converge, Federico de Vera explores and highlights modernity in old objects, which he achieves by diverting them from their initial purpose. So an Italian Madonna, of which just the head and limbs remain, displayed against the black shop wall, seems to belie the Venus de Milo. Japanese laquerware, Venetian crystal, Byzantine crucifixes and German cameo carvings can all be found in De Vera's antiques shop, but where he has really specialised is in the remains of the Spanish colonisation of the Philippines (which the United States ended in 1898). The most beautiful of this collection are the figurines of saints. African ivory was unloaded in Mexico and transferred to Acapulco galleons, then sent to Manila. Here Chinese sculptors transposed their cultural style into their sculptures of the crucified Christ and the Virgin with Child by interpreting the Italian paintings or the Flemish etched engravings they were given as models. Their necks were made very large, the faces bear strange youthful and undecipherable expressions and the bodies have an emaciated, painful and gothic look about them. These works today still preserve all of that crossover of style, the meshing of Buddhist ambiguity with the open expressivity of catholic tradition.

Find the addresses referred to in this section at the back of the magazine.

> THIS NEW YORK LOVE STORY COMES IN SHADES OF BLUE: A COOL FRAPPE COCKTAIL OF STEEL BLUE, PETROL BLUE AND SKY BLUE, TO THE RHYTHM OF THE URBAN BLUES.

AMERICAN DREAM

> IN THESE HIGH REGIONS THE THIN ATMOSPHERE IS PERFECT FOR FALLING DIZZILY IN LOVE.

The streets of New York feed the imagination. *It is the kind of place where you can fall head over heels in love, or fall out forever. Here in the capital of the American dream, the air is as thin as on the surface of the moon.*

Production **Sandrine Giacobetti** *Texts* **Julien Bouré** *Stylist* **Jade Buchanan** *Photography* **Jean-Claude Amiel**

> VINTAGE JACKET (BEACONS CLOSET). TANK TOP AND LINEN TROUSERS (AMERICAN APPAREL)

> BIKER JACKET (R13). SUNGLASSES (MARNI).

> MODERN ROMANCE IS ALL ABOUT GETTING YOUR HANDS DIRTY.

> BELOW. BLOUSE AND JEANS (AMERICAN APPAREL). TRAINERS (NEW BALANCE)



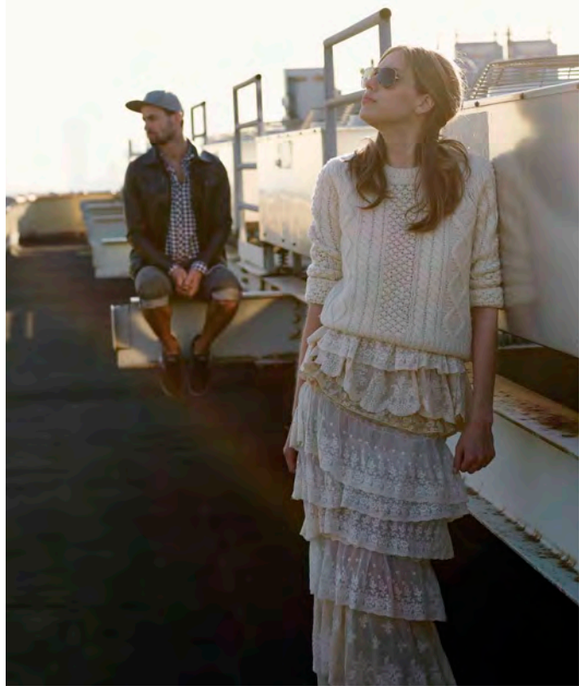
> RIGHT. 1. DRESS (VILLAGE STYLENY). 2. JUMPER (MADEWELL). WEDDING DRESS (LINDSAY ULNESS).

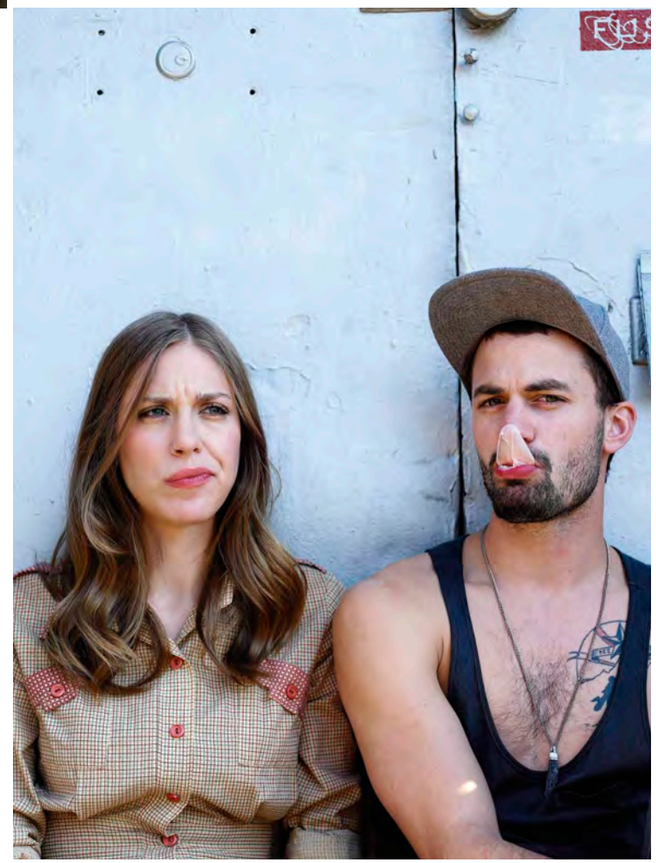




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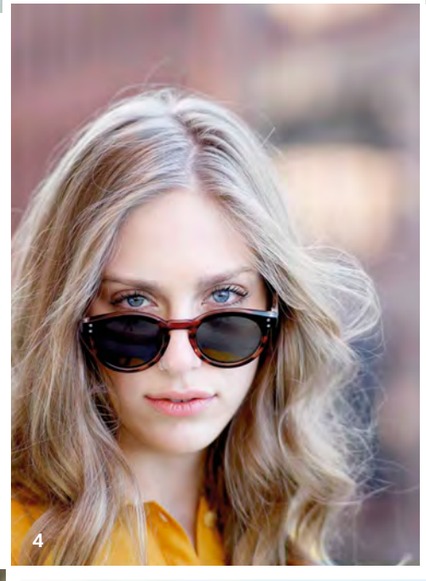




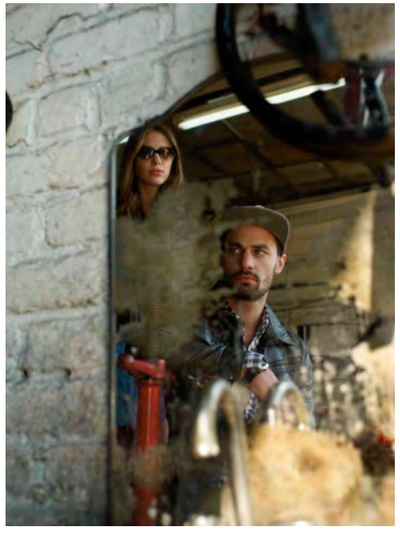

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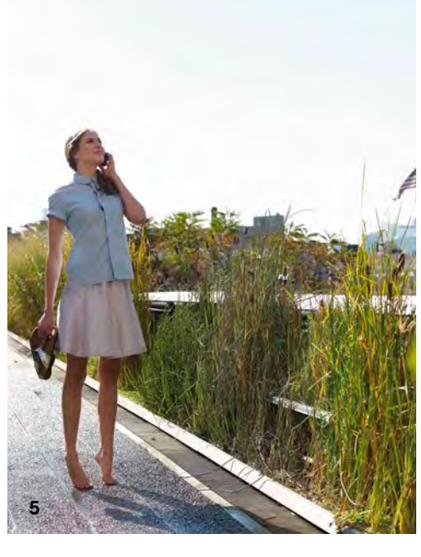

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> 1. VINTAGE BLOUSE (SCREAMING MIMI'S). JEANS (ACNE). 2. CHIFFON DRESS (AMERICAN APPAREL).

> 3. FLORAL DRESS (TOPSHOP). 4. VINTAGE SUNGLASSES (REFORMATION).

> 5. BLOUSE (COMME DES GARÇONS). SKIRT (SCREAMING MIMI'S). 6. SMOCK (ST. JAMES). JEANS (AMERICAN APPAREL).

> JACKET (VILLAGESTYLENY). SANDALS (BIRKENSTOCK).

> ABOVE. LACE WEDDING DRESS (BESPOKE LINDSAY ULNESS CREATION).

The Milky Way

Are you a lover of white coffee? If the foam is wrong, is your morning ritual ruined? There's no need for training with the LATISSIMA+, *get barista-quality velvety foam at the touch of a button!*

Production **Sandrine Giacobetti** *Photography* **Jean-Claude Amiel**





After a bold cappuccino? Opt for a Volluto.

Prefer something intensely nuanced? Try a Roma.





For cappuccinos, Nespresso recommends using the Arpeggio, Roma, Rosabaya de Colombia, *Volluto, Decaffeinato, Grands Crus and the Ritual Collection Cappuccino mug.*

The luxuriousness of a cappuccino, latte macchiato, espresso or a lungo – it's all there at your fingertips.

As you like it.
Light and foamy? Dense and velvety? – Achieve the texture you have been looking for.

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THE ITALIAN-AMERICAN RENAISSANCE



Chef Mario Batali is New York's pope of italian gastronomy. He likes a strong Espresso with a drop of grappa or sambuca when he is in a romantic mood, and is putting the zing back into this cuisine which had gone off the boil, showing off its values of simple gourmet pleasure.

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

BATALI IN 7 DATES

1960 *Born in Seattle, the US city furthest from New York.*

1982 *Works as a pizza chef while studying drama.*

1985 *Becomes a sous-chef in San Francisco, then head chef at the Four Seasons Biltmore luxury hotel in Santa Barbara.*

1989 *Resigns and retreats to an Italian hamlet with a population of two hundred, where he studies traditional Italian cooking for three years.*

1993 *Opens Po in New York, his first restaurant, which he sells five years later to set up Babbo, capital of his future restaurant empire.*

1996 *First broadcast of his programme "Molto Mario" on the Food Network channel.*

2010 *Opening of his twentieth restaurant in Singapore, followed by the Eataly megastore in New York.*

















AMONG THE FADED SANDWICH AND SNACK BARS IN JOHN F. KENNEDY INTERNATIONAL AIRPORT, THERE IS A SMALL STALL SELLING PANINI AND GELATI AT THE END OF TERMINAL 1, WHERE ALITALIA PASSENGERS FROM NEW YORK BOARD. This mockery of Italian cusine is as unimpressive as their internationally bland neighbours, but the absence of a sashimi bar by the usual Japan Airlines gate, or a croque monsieur vending machine for Air France, makes their presence in the international zone of an American airport remarkable all the same. Remember that New York has good reason to feel indebted to its Italian visitors. In addition to the immeasurable contribution they have made over more than a century from a demographic, economic and artistic standpoint, New York owes its gastronomic culture to this European civilisation... From a culinary point of view, "Nuova York" is more than just a hub for Italian culture, like São Paulo, Buenos Aires and Sydney have become. It is a little piece of Italy that has successfully launched a new life in the New World and waves across the pond at its European ancestors with an air of independence.



EMPIRE CAPITAL Batali's company runs no less than twenty restaurants, and he has made his restaurant Babbo its display case, soul and headquarters.

STAR

The American chef Mario Batali, born in Seattle, on the other side of the United States (he admits that he only discovered New York on his way to Brazil, a destination he never reached), is the Michelin-starred figurehead of this New York Italian cuisine. Del Posto is the only Italian restaurant in New York City with a Michelin star (with the notable exception of the seafood restaurant Marea), the French guide being markedly more open to cooks from its country of origin. This is his most ambitious restaurant, cited by the New York Times as one of the six best in the city. As for the man himself, most local critics agree that he has the stature of a living legend. His enormous company includes twenty restaurants that stretch far beyond the borders of New York and Westport, that urbane Manhattan colony in New England: it is drawing in the crowds in Las Vegas, Los Angeles and as far as Singapore. The impression he gives of being everywhere, which is magnified by his insatiable writing, charity and television work (including the extremely combative series "Iron Chef"), makes him a culinary variety of those heroes who started out with nothing, like Ralph Lauren, Walt Disney or the rapper Puff Daddy. Mario Batali is a chef with Italian and French Canadian roots, who began a classic but nonetheless dazzling career with some of the big luxury hotel groups (several of the Four Seasons on the West Coast), before suddenly dropping everything for a sort of pilgrimage to Italy. He stayed there three years to reflect on traditional cooking in a family trattoria eating establishment in the hamlet ●●●

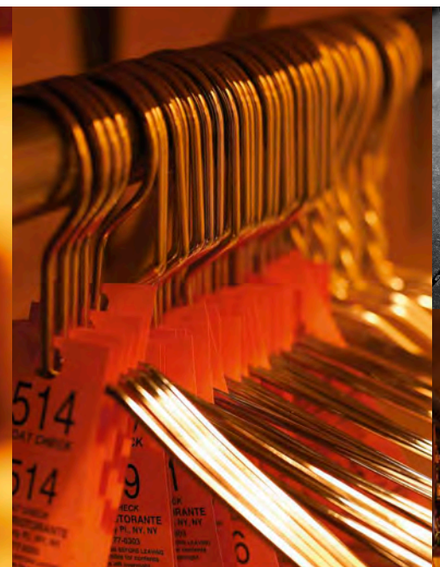
AGNOLOTTI ▲

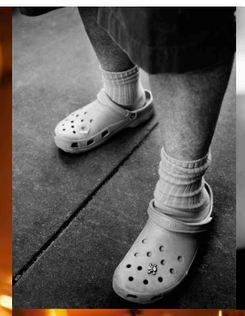
SERVES 6 – PREPARATION TIME: 30 min **– COOKING TIME:** 14 min

Prepare the filling: soften 1 chopped onion in 60 g (2 oz) butter. Once browned, add 170 g (6 oz) of chicken breast diced into 5 cm cubes and 110 g (4 oz) of Italian sausage meat. ■ Cook for 10 min. Leave to cool and finely blend the mixture together. ■ Stir in 55 g (2 oz) ricotta cheese, 30 g (1 oz) fontina cheese, 3 tablespoons of fresh goat's cheese, 2 tablespoons of marjoram, 2 tablespoons of chopped parsley, ¼ tablespoon of grated nutmeg. Season with salt and pepper to taste. The filling is ready. ■ Prepare 625 g (22 oz) of fresh pasta dough, and roll it out in four batches using the finest setting on your pasta machine, then form 5 cm wide strips. ■ Distribute teaspoonfuls of filling every 3 cm along half the strip, then fold the other half over and press down to remove air bubbles. ■ Cut an agnolotti using a round grooved cutter and place each of them on a baking tray dusted with flour. ■ Bring 6 litres of salted water to a boil and drop the agnolotti gently in. Simmer for 3-4 min. ■ Simultaneously melt 60 g (2 oz) unsalted butter. Season with salt and pepper. Drain and pour the agnolotti into a large warm dish. ■ Add the butter, grate a large black truffle on top, give one final twist of the pepper mill and serve.























PRIMITIVE ITALIAN ART. **These restaurants have a quaintly charming atmosphere that they maintain with pride.**

of Borgo Capanne, with a population of two hundred people, halfway between Bologna and Florence. It was only after returning from this distant retreat that he developed into the media personality, Mario Batali, whose orange Crocs have become as famous as Lenny Kravitz's black glasses or Madonna's tiny underwear.

RENAISSANCE

Modern gastronomy could be accused of focusing too much on performance. Some chefs make it into a way of drawing attention to their talent, to demonstrate the sophistication of their work, or they turn it into a sort of acrobatic display. Mario Batali is happy focusing on producing gourmet food. "I stick to tuning in to the huge gourmet repertoire that Italy has invented through its long history." So he explores the various manifestations of this considerably rich theme: he has a pizzeria, Roman-style trattoria, mozzarella bar, steakhouse, seafood establishment, wine bar, gourmet restaurant and another traditional eatery (Babbo, which serves the best macaroni and cheese in New York, according to Didier Elena, Alain Ducasse's Executive Chef at the St. Regis Hotel). Batali has an almost pedagogical approach: he honours American taste for its clear concepts and loyalty to itself, but draws out the numerous sub-genres of Italian classicism. He turns each of them into a noble art and gives them a renaissance after a long and inactive period during which they endured the small-minded, mediocre and eccentric image of Little Italy, while a sincere and profoundly original version of Italian cuisine was budding outside Manhattan, from Staten Island to San Francisco. To get a feel for this great-tasting trend, head to Dominick's in the Italian Bronx







one Sunday lunchtime. Your waiter will recommend you a sumptuous artichoke with chicken broth stuffed with panada, eggs and bacon. Outside, in the warm but wild micro-climate of Arthur Avenue, the Appian Way of this little Italian empire, chocolate cannelloni sit behind a shop window on the opposite pavement.

VILLAGE

When asked about the difference between Italian and New York Italian cuisine, Mario Batali says that, "each of them have the same passion for ingredients and simplicity. Italy has a huge range of regional expressions that no city of any size could contain. But New York is still the best place in the United States for eating Italian. To paraphrase the food columnist Arthur Schwartz: in the same way that cooks in the region of Apulia celebrate their local agriculture, Italian cuisine in New York combines ingredients from the Hudson Valley and the north-eastern United States with as little processing as possible." To him, there is little point in invention when it comes to cooking. Being a chef involves relying on your pallet and arousing it with an unusual piece of meat, or a surprising vegetable. But that is less about new ideas than new resources. It is in this vein that Mario Batali recently opened Eataly on Broadway, a genuine temple to Italian food. With its columns of parmesan in the shape of ancient ruins, a rotisserie with the bodywork of a cabriolet, pizzas so large they would threaten the unflappable Naples, trimmings as fine as cigarette paper, or its mozzarella workshop that has been devotedly set in a niche of Carrara marble, you feel like you are somewhere between a luxury shop, a World's Fair pavilion and a theme park. Mario sees it differently: "This is the American dream, Italian-style." ■



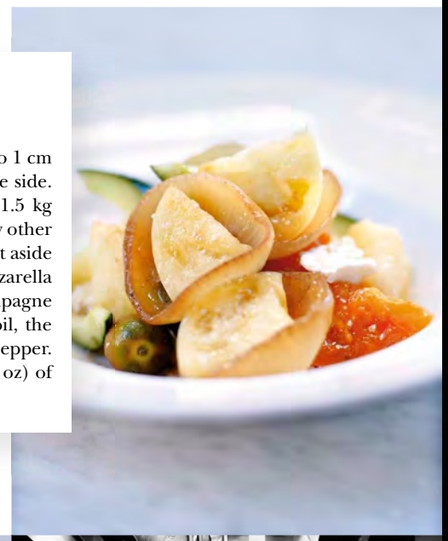
PIZZA

SERVES 6 – PREPARATION TIME: 20 min **RESTING TIME:** 2 hrs 10 **– COOKING TIME:** 4-5 min
Mix 7 g ((¼ oz) of dried yeast, 2 pinches of sugar and 300 ml (10½ fl oz) of warm water. ■ Leave to rest for 10 min then knead this mixture in a food processor with 500 g (17½ oz) flour, 2 pinches of salt, 60 ml (2 fl oz) olive oil until you get a consistent elastic ball. Finish by hand until the dough is sticky. ■ Put it in a mixing bowl under a cloth and leave to rise 2 hours until it has doubled in volume. ■ Preheat the oven to maximum temperature. ■ Divide the dough into two pieces, roll them out on greased oven sheets, brush with tomato sauce and add cubes of mozzarella. ■ Season with salt and sprinkle with oil. ■ Cook 4-5 min, sprinkle basil and serve.

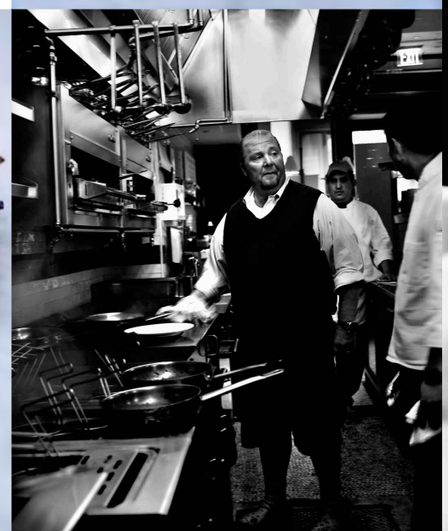
Adapted from Mario Batali recipes

SUMMER CAPRESE SALAD

SERVES 6 – PREPARATION TIME: 15 min
Cut 300 g (10½ oz) of mozzarella into 1 cm thick slices and keep the whey to one side. ■ Put them in a dish. ■ Scoop out 1.5 kg (3 lb 5 oz) of cherry tomatoes (or any other original variety) and cut them up. Put aside the juice, and place them on the mozzarella slices. ■ Mix 2 tablespoons of champagne vinegar and 6 tablespoons of olive oil, the whey, the tomato juice, salt and pepper. ■ Pour into a dish and add 40 g (1½ oz) of chopped basil and serve.









COMBAT COOKING
New York Italian cooking was said to be doing badly. At Eataly, it is winning back ground on all fronts, from pizzas to fresh pasta.

CUP'N'CAKE

Cheesecake, made from a biscuit base and topped with an unbelievable variety of cream cheese toppings, is the signature dessert of New York. A perfect match with coffee, the city's official brain fuel. So begins a day in the life of these old sweethearts…

Production **Marie Leteuré** *Stylist* **Élodie Rambaud** *Photography* **Jérôme Bilic**

Ritual Recipe Spoon (Nespresso – design by Andrée Putman). Ritual Espresso cup (Nespresso – design by Andrée Putman). Moon spoon (Cutipol).

GLUTEN-FREE CHEESECAKE & ROSABAYA DE COLOMBIA **CAPPUCCINO**
recipe page 76

BISCUIT BASE FOR CHEESECAKE

SERVES 6 TO 8, PREPARATION TIME 10 min COOKING TIME 15-20 min

■ Pre-heat the oven to 180 °C (gas mark 6). ■ Place 100 g (3½ oz) sugar, 200 g (7 oz) plain flour, 120 g (4 oz) butter, 1 tablespoon of crème fraîche, 1 tablespoon of cinnamon, 1 teaspoon of ground vanilla and 2 pinches of salt in a food processor. ■ Blend until you obtain a coarse breadcrumb texture. Spread the mixture into a greased springform baking tin (28 cm), lined with grease-proof paper and bake for 15-20 min. ■ Allow to stand then pour on the cream-cheese mixture and follow the recipe instructions. For the gluten-free cheesecake, replace the flour with 200 g (7 oz) of gluten-free flour.

LIME CHEESECAKE & FROZEN ESPRESSO
recipe page 76

COFFEE CHEESECAKE & LATTE MACCHIATO

PREPARATION TIME: 20 min
COOKING TIME: 40 min
CHILLING TIME: overnight
BISCUIT BASE +
400 g (14 oz) cream cheese – 250 g (9 oz) mascarpone – 4 eggs – 180 g (6½ oz) sugar – 1 tablespoon of plain flour – 1 tablespoon of vanilla essence – 2 Arpeggio capsules (2 x 40 ml).
For 1 latte macchiato: 1 Arpeggio capsule (40 ml) – 150 ml (5 fl oz) chilled full-fat milk – 1 tablespoon of Chocolate Cookie syrup – mini-marshmallows.

Pre-heat the oven to 180 °C (gas mark 6). ■ Put all the ingredients in a food processor to make the cream cheese filling. ■ Blend until the cream is smooth. ■ Pour onto the biscuit base and cook for 40 min. ■ Allow to cool, then leave to set overnight in the fridge. Remove from the tin and serve. ■ Pour the Chocolate Cookie syrup into a large glass then make a latte macchiato with the Arpeggio capsule. ■ Sprinkle on the marshmallows.

COFFEE CHEESECAKE & LATTE MACCHIATO

Ritual Recipe Spoon (Nespresso – design by Andrée Putman), Ritual Espresso cup (Nespresso – design by Andrée Putman), Moon spoon (Cutipol).

A COMFORTING MORNING COFFEE OR CHOCOLATE CHEESECAKE BEFORE WORK

CHOCOLATE CHEESECAKE & ESPRESSO MACCHIATO

PREPARATION TIME: 20 min - **COOKING TIME:** 40 min
CHILLING TIME: overnight
BISCUIT BASE + 600 g (21 oz) cream cheese – 180 g (6½ oz) sugar – 1 teaspoon ground vanilla – 1 tablespoon cocoa powder – 4 eggs – 125 g (4½ oz) chocolate (dark and milk) – 50 g (1¾ oz) single cream.
For 1 latte macchiato: 1 Ristretto capsule (40 ml) + 1 tablespoon of milk frothed.

Pre-heat the oven to 180 °C (gas mark 6). ■ For the cream cheese filling, melt the chocolate and whipping cream in a bain-marie. ■ Blend the remaining ingredients and add to the melted chocolate. ■ The mixture should now be very smooth – pour onto the biscuit base and cook for 40 min. ■ Leave to set in the fridge overnight. ■ Remove from the tin and enjoy. ■ For the Espresso macchiato, make the Ristretto. ■ Top with the frothed milk, drawing the coffee in from the edges using a wooden skewer (as shown in the photo above).

AFTER THE REFINED CUP OF GOURMET COFFEE, ENJOY TWO CLASSIC RECIPES AT AFTERNOON TEA-TIME

... RASPBERRIES & DECAFFEINATO

PREPARATION TIME: 20 min
COOKING TIME: 40 min
CHILLING TIME: Overnight
BISCUIT BASE + 600 g (21 oz) cream cheese – 180 g (6 ½ oz) sugar – 25 g (1 oz) plain flour – 200 ml (7 fl oz) whipping cream – 4 eggs – 1 teaspoon of vanilla essence – 250 g (9 oz) raspberries **For 1 Decaffeinato:** 1 Decaffeinato capsule (40 ml).

Pre-heat the oven to 180 °C (gas mark 6). ■ To make the cream cheese filling, put all the ingredients in a food processor with 200 g (7 oz) raspberries (put the remaining raspberries to one side). ■ Blend until the cream is smooth. ■ Pour onto the biscuit base and cook for 40 min. Allow to cool, then leave to set overnight in the fridge. ■ Remove from the tin and serve with the extra raspberries. ■ Serve with a Decaffeinato.

... NYC-STYLE, VANILLA MILKSHAKE & VOLLUTO

PREPARATION TIME: 20 min
COOKING TIME: 40 min
CHILLING TIME: Overnight
BISCUIT BASE + 600 g (21 oz) cream cheese – 180 g (6½ oz) sugar – 25 g (1 oz) plain flour – 200 ml (7 fl oz) whipping cream – 4 eggs – 1 teaspoon of vanilla essence. **For 1 milkshake:** 1 Volluto capsule (40 ml) – 1 scoop of vanilla ice cream – half a banana – 150 ml (5 fl oz) milk.

Pre-heat the oven to 180 °C (gas mark 6). ■ For the cream cheese filling, put all the ingredients in a food processor and mix until the cream is smooth. ■ Pour onto the biscuit base and cook for 40 min. ■ Allow to cool, then leave to set overnight in the fridge. ■ Remove from the tin and enjoy. ■ For the milkshake, first make the Volluto. ■ Mix in the other ingredients using a blender. ■ Serve in a large glass.

... GLUTEN FREE & CAPPUCCINO ROSABAYA DE COLOMBIA *recipe page 72*

PREPARATION TIME: 10 min - **COOKING TIME:** 5 min
CHILLING TIME: overnight
BISCUIT BASE + 400 g (14 oz) cream cheese – 200 g (7 oz) fromage blanc -150 g (5 oz) Demerara sugar – 200 ml (7 fl oz) whipping cream – 5 sheets of gelatine – juice of 1 large orange – 125 g (4½ oz) redcurrants – 30 g (1 oz) sugar – 100 ml (3½ fl oz) water. **For 1 cappuccino:** 1 capsule of Rosabaya *de Colombia* (40 ml).

For the cream cheese filling, soak the gelatine in cold water to soften it. ■ Heat the orange juice, remove from the heat and add the gelatine (drained). ■ Mix the cream cheese, fromage blanc and sugar, and add the gelatine mixture. ■ Add the whipped cream. ■ Pour onto the biscuit base. Leave to set in the fridge overnight. For the cheesecake topping, boil the redcurrants and sugar for 5 min, then drain. Remove the cheesecake from the tin and spread the topping onto it. ■ Serve with a Rosabaya *de Colombia*.

... LIME CHEESECAKE & FROZEN ESPRESSO *recipe page 73*

PREPARATION TIME: 10 min - **COOKING TIME:** 40 min
CHILLING TIME: overnight
BISCUIT BASE + 500 g (14 oz) ricotta – 200 g (7 oz) cream cheese – 160 g (5½ oz) sugar – juice of 1 lime – 1 teaspoon of vanilla essence – 4 eggs – 200 ml (7 fl oz) whipping cream – 1 tablespoon of plain flour. **For 1 frozen Espresso:** 1 Cosi capsule (40 ml) – 3 tablespoons of crushed ice – 1 tablespoon of caramel syrup.

Pre-heat the oven to 180 °C (gas mark 6). ■ Put all the ingredients in a food processor to make the cream cheese mixture. Blend until the cream is smooth. ■ Pour onto the biscuit base and bake for 40 min. Leave to set in the fridge overnight. ■ Remove the cheesecake from the tin. ■ Serve with a Frozen Espresso: pour the caramel syrup into a glass, then add the crushed ice. ■ Add the Cosi and stir.

Tasse Ritual Espresso (Nespresso - design par Andrée Putman). Cuillère Moon (Cutipol).

CHEESECAKE NYC STYLE, VANILLA MILKSHAKE & VOLLUTO

INFLUENTIAL TRAFFIC

*IT TAKES MORE THAN BELONGING TO A **LEGENDARY CITY** TO MAKE A TAXI LEGENDARY. JUST THINK OF ROME OR PARIS. APART FROM THE ILLUSTRIOUS LONDON CAB, NOTHING IS QUITE AS STYLISH AS A NEW YORK TAXI.*

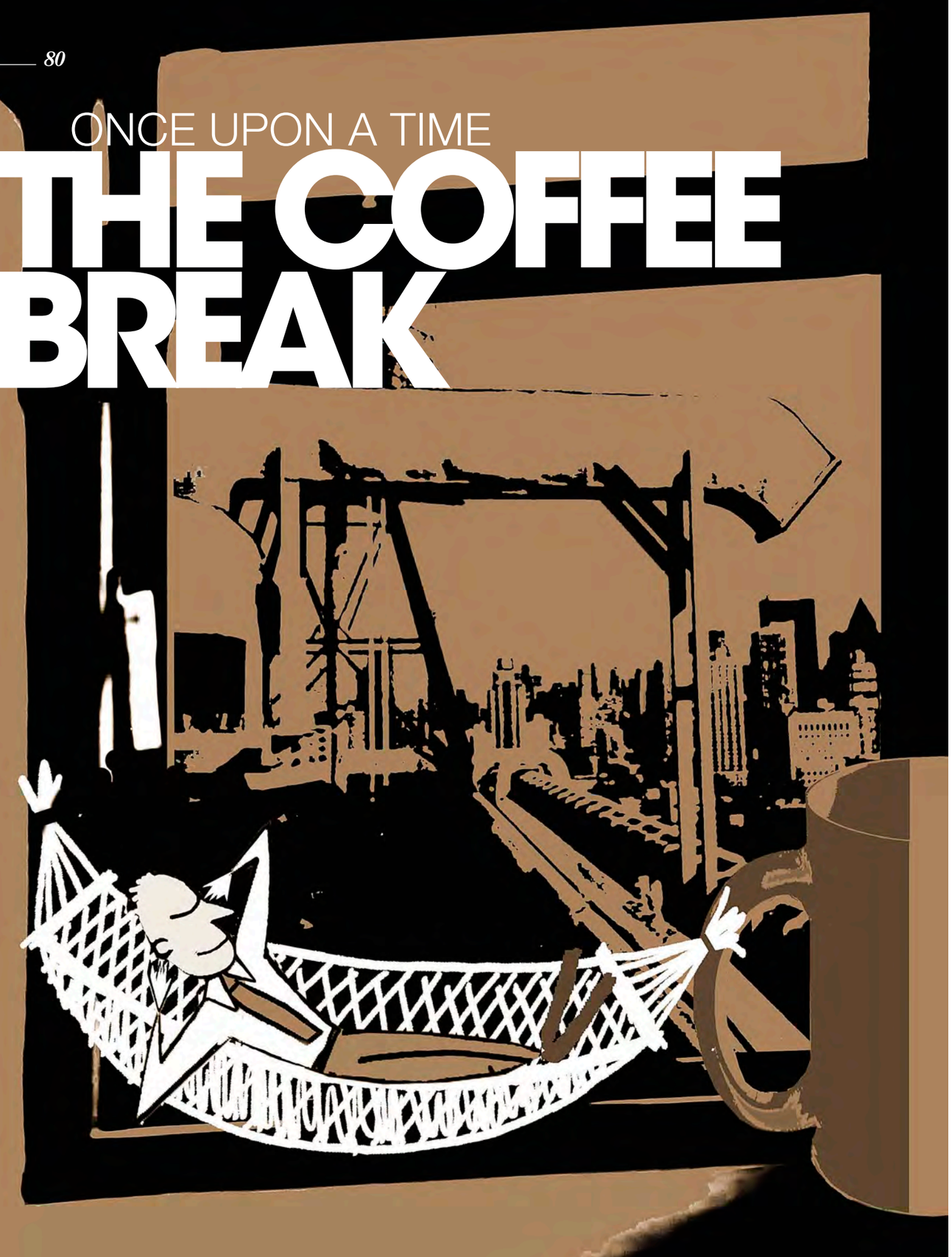
Text **Julien Bouré** *Photography* **Jean-Claude Amiel**

YOU CAN SHOUT "TAXI" IN ANY LANGUAGE. LIKE "HOTEL", "HELLO" OR "STOP", IT COMMUNICATES A NEED THAT IS JUST AS UNIVERSAL AS RESTING, COMMUNICATING OR BRINGING SOMEONE TO A STANDSTILL. You can hail a taxi in Vladivostok, Pondicherry or the Chaco Boreal without being able to speak Russian, Tamil or Guaraní. But there is nothing universal about a taxi's appearance. Although it has to be said that for most people taking a taxi, the prestige of a uniform is significantly more attractive than an unmarked car. People do not really cherish the memory of a cab journey in Paris or Rome. They will, however, always remember riding round Mexico City in a crazy Beetle, or taking one of those propane-driven Toyota Crown Comforts that gives the futuristic avenues of Tokyo a false twentieth-century appearance. That still does not entirely explain the worldwide cult following of London and New York cabs. It must come down to the fact that these two prowling wild cats, a black panther and a tiger, are king in their respective jungles. They reflect the very nature of their city, like the Paris metro which goes underground to avoid marring the beauty of its sculptures, the Vespa that is perfect for zipping round the ruins of Rome, the San Francisco cable car system that irons out its hilly terrain, the flat centre of Amsterdam which makes a bicycle indispensable, and the infernal disorder of São Paulo that obliges you to take to the skies in a helicopter.

> No city has ever looked so good from a car window.

The *yellow cab*, a recently built Ford "Crown Vic" that is only beautiful with a few dents, sums up the scruffiness of Manhattan every bit as much as the Hackney Carriage, a traditional model that is only beautiful when new, symbolises London's impeccable classicism. The British model is painted as black as a Venetian gondola, while the yellow of the American version is not just visible, it is loud. It is all about power to the people, while the London version carries an air of aristocracy. It offers attractive fares, while prices for a ride in its black counterpart are somewhat off-putting. In New York, you have to virtually throw yourself in front of a taxi to hail one, while in London, lifting your little finger as you sip your cup of tea is enough to get a driver's attention. Drivers in New York have accents from everywhere under the sun, while the cabbies that pick up foreigners at Heathrow or St. Pancras listen with composure as their passengers attempt to pronounce their destination in their best British accent, correcting them in a cheeky cockney tone that sounds like it comes from somewhere deep under the Thames. London breeds the elite of the taxi-driver profession, and it is as difficult to enter as any Gentleman's Club. You have to audition for the role, with an exam that requires knowing the precise names and locations of the most hidden mews in Greater London, the quickest route to get there, and a range of possible alternatives. The Manhattan urban landscape looks like it was designed by a taxi drivers' union – its grid design makes life easy for drivers. Combine that with the fact that all the verticals are avenues, all the horizontals are streets, and that most of them are marked, and it is easy to understand why this profession has become the very incarnation of the New York cultural melting pot. Your driver might be fresh out of an accelerated English language class, and never before have lived in a sprawling metropolis – all he needs is a driving licence and to know how to count. The structure of New York gives its taxis another advantage – no city has ever looked so good from a car window. Manhattan has resolved the banality of its symmetrical blocks by lining its boulevards with skyscrapers, like buttresses. From the car, this impressive succession of monoliths seems to move, proceeding slowly by like an immense parade. ■

RODEO DRIVE
A Manhattan taxi-driver sweet-talks his car before the arduous rush hour begins.



ONCE UPON A TIME

THE COFFEE BREAK

IN AMERICA, COFFEE WENT FROM STIRRING UP A REVOLUTION AGAINST GREAT BRITAIN TO GIVING WORKERS A BREAK IN THE INDUSTRIAL REVOLUTION. ***A STORY WITH A HAPPY ENDING, BUT DARK BEGINNINGS,*** *FROM THE BOSTON TEA PARTY TO THE COFFEE BREAK.*

Text **Julien Bouré** *Illustration* **Mac Nooland**

NEW YORK IS A NEW WORLD ALL ON ITS OWN. ITS HOT DOGS AND HAMBURGERS COME FROM GERMANY, ITS PIZZAS FROM NAPLES, ITS PRETZELS FROM THE ALSACE REGION OF FRANCE, ITS CHEESECAKES FROM POLAND, ITS BAGELS FROM AUSTRIA... It owes its pastrami to Jewish immigrants from Bessarabia and its epically proportioned waffles to the chivalrous generosity of the Belgians. But despite this creative cocktail of diversity, virtually every one of these new world pilgrims, whatever their colour or creed, start their daily pursuit of happiness with a cup of coffee. It must be an unconscious and easy part of the rite of passage into becoming American. Coffee however, unlike cocoa and tobacco, is far from indigenous to the Americas. Its origins are more like those depicted on the ceiling of the Sistine Chapel – coffee beans first appeared in the region between Ethiopia and Yemen, at the crossroads between Africa and Arabia, the Red Sea and the Indian Ocean. So how did coffee become so deeply connected to the American soul?

As Johann Sebastian Bach was composing his famous "Coffee Cantata" (1734) in Leipzig, a symphonic sign of the European interest in this beverage discovered fifty years earlier among the effects of the Ottoman army routed near Vienna, distant America was already well into coffee. It was starting to be cultivated on the Caribbean sugar islands, and was already being traded for wood, flour and dried fish in the growing cities of New York and Massachusetts. Coffee was being served increasingly in the taverns of Manhattan and Boston, while tea, which was overtaxed by the English colonisers, was primarily distributed via smuggling. Then one day in 1773, the "Tea Act" was enacted in Westminster. This granted the British East India Company, based in London, the privilege of marketing its tea tax-free. This was blatant unfair competition, and Great Britain angered the community of American importers and, beyond them, the nervous elite of shopkeepers that ruled this embryonic superpower. Three of the company's ships anchored at Boston had their cargo of Chinese tea thrown overboard, while sailors who tried to unload these goods on the quays of New York were treated to tar and feathers. It was a disagreement that ended up costing Britain the future United States of America, where coffee became a patriotic pleasure, and tea came to be served on ice.

> How did coffee become so deeply connected to the American soul?

The constitutional revolution gave way to the industrial revolution. The country spent most of the 19th century re-gathering its forces and becoming wealthy. A former patternmaker and machinist from Philadelphia called Taylor invented the scientific organisation of work, dividing it into basic standardised tasks. But the well-oiled mechanics of American factories soon had to accept the biological nature of the workers they employed. Which is when work breaks, one of the most debated questions of modern times, first came to the fore. It was a question that did not long remain unanswered. In 1901, the Milanese industrialist Luigi Bezzera came up with a steam machine designed to save him precious minutes wasted by his workers preparing coffee. That was the first espresso machine. At roughly the same time, in New York State, a Buffalo furniture manufacturer (the Barcolo Manufacturing Company, which invented the first reclining armchair, called the "barcalounger") agreed to take into account staff welfare by according two breaks a day for a stimulating coffee, which workers took turns to prepare for their colleagues. This event, reported in the local press, went down in history as the first written proof of a company instituting a coffee break, which soon came to be associated everywhere with working life. This little ritual to which America owes so much is now as commonplace as salt and sugar on tables around the world. ■

NAORA

A MASTERPIECE IS BORN

High in the Colombian Andes, Nespresso has developed a ***late harvest coffee*** *with a startling new flavour and production method. This is the story of how coffee growers have been working with nature and honing their practices to produce wondrous results.*

Text **Francis Dolric** *Photography* **Julián Lineros**

WELCOME TO THE DEEP FORESTS OF THE WESTERN ANDES, THE MOUNTAINOUS BACKBONE OF COLOMBIA'S SANTANDER DEPARTMENT. THE CITRUS TREES AND SUGAR CANE ON THE LOWER SLOPES SHOW THE FINGERPRINTS OF HUMANITY ON THE LANDSCAPE. Up here at an altitude of 4,000 ft however, it takes a bit of time among the twisting bushes and dazzling orchids to realise that this seemingly wild plant life is actually planted, cultivated and pruned. Why is this forest so carefully maintained? It is a treasure trove, where precious coffee plants are protected from the heat of the sun by the tall plants and their foliage. People are hard at work in the dark green depths of the undergrowth, picking the berries and filling their yellow baskets. We're here on a morning shift in November 2011, and the *recolectors*, experienced pickers who have been carefully selected by grower Santiago Salazar, are working slowly, on an unusual type of job. They are used to picking the cherries when they boast a deep red glow, to ensure a perfect coffee. Berries that have been hanging on the branches a bit longer, and are turning brownish-red or even deep purple, are best avoided. Today however, their boss has asked them to pick these darker cherries. Santiago has even delayed the harvest a fortnight to give the fruit extra time to ripen! A late harvest? *Claro*. That's right. But this is unheard-of for the *recolectors* in all the time coffee has been grown here in Santander.

"JUST THE RIGHT TIME!"

Night is falling at Santiago Salazar's farm, *El Calapo*, named after one of the trees that gives shade to the coffee plants. The latinesque tiles and whitewashed walls date back to the time of the Spanish conquistadors. But Santiago is not thinking about tradition, as he oversees the weighing of bags stuffed full of these unusually brown cherries. Five months earlier, when the experts from the Colombian Coffee Growers Federation (FNC) [see Nespresso Partnership] offered him the opportunity to join Nespresso's late harvest project, he jumped at the chance – he's a man who enjoys taking a calculated risk. In this new project, the FNC and Nespresso offer assurance; they are trusted partners. Santiago wipes his brow. There's little time to lose: the cherries are heading for de-pulping, followed by a 15-hour fermentation process, which will strip them down to the essential. They are then dried before the green coffee is shipped to the cooperative. Santiago Salazar's work is finished at this stage. But the adventure continues with two men, the instigators of the whole project. They are here in person at *El Calapo* farm to watch the harvest, and it is easy to sense their excitement. Edgar Moreno, with his shaved head and short grey beard is the FNC Expert Adviser, and former head of the Quality Bureau in Bogotá. The other figure, his eyes sparkling behind little glasses, is the Nespresso Coffee Expert. Alexis Rodriguez is like a philharmonic conductor whose skills draw the notes and harmonies out of Nespresso Grands Crus and Limited Editions. "We've got them at just the right time!" says Edgar, holding out a palmful of plump berries, glowing like amethysts, agates and garnets. They are not the pure ruby-red of a traditional harvest, but the promise is there to be seen. Alexis pulls out a refractometer to measure once more the sugar content of a berry. Excellent. Precision is everything. It is a guarantee of a perfect, consistent aroma, which is essential for Nespresso. Alexis's face breaks into a smile. He's a man of precision, but a dreamer too, and this has taken him back to the start of this crazy yet pinpointed journey.

PERFECT FIRST CUP

Rewind to Switzerland several years earlier. The laboratory where Alexis Rodriguez works has vast windows looking out over Chasselas vines, the last vineyard in Paudex, an old winery village on the banks of Lake Geneva. Nespresso's coffee-blending maestro has been watching on, season after season, fascinated by the work of the wine-growers. There are very few vineyards in Colombia, but vines and coffee trees have this in common: they require a perfect blend of nature and human creativity. With a late grape harvest, unusual flavours can be created in the wine. Might the same be true of coffee? It seemed like a worthwhile adventure, but it couldn't be done without a skilled partner. •••



Olivier Gachen

An aromatic blend of blackcurrant and blueberry notes. Pure pleasure in a cup.

Alexis started out by contacting Edgar Moreno at the FNC Quality Bureau. The two men had known each other and enjoyed working together for several years. In Santander, Edgar chose a farm to use as a testing ground and then sent samples of the green coffee, according to Alexis's instructions. Each sample featured one aspect that had been slightly altered: dry or wet de-pulping, fermentation time or over-ripening. The most promising results came from the over-ripened sample, associated with a late harvest. The problem was that the coffee berries tended to drop to the floor once the normal harvest time had passed. The experiment was put on hold. But everything changed when a farmer from Tolima department told Edgar that there was a variety of coffee plant, the Castillo, whose cherries stayed firmly on the branches. Alexis Rodriguez remembers his first cup of Late Harvest – a perfect first cup. It was a breath of fresh air, an incredible aromatic blend of blackcurrant and blueberry notes. Pure pleasure in a cup. A meditation aid. Back in the lab, Alexis and his team celebrated – they had a masterpiece on their hands! All that remained was to define the quality protocol and the exact time of harvest, a consistent process for perfect production. The aim was to produce sixty 20-tonne containers of over-ripened green coffee, in order to create a Nespresso Limited Edition that reflected this perfect first example in every way. Its name is Naora, a blend of "Now" and "*Ahora*" in Spanish. Just the right time.



BETWEEN JUNGLES AND PLAINS
Colombian coffee is as varied as the landscapes where it is grown.

PEOPLE AND THEIR LAND

The Naora project required land with outstanding qualities – land that had never been used by Nespresso before – in order to subtly enhance its original flavour. Tolima and Santander, with their well-drained volcanic soils that force coffee trees to thrust their roots down deep, like the vine, drawing up nutrition, were the perfect match. The other part was the human element. Farmers, agronomists, and *recolectors* all needed to be won over to the idea of delaying the harvest by a fortnight. Picking anything other than ripe red cherries is heretical to coffee traditionalists! It took hard work by Nespresso's teams, up on the slopes of the Colombian Andes, to make contact with the farmers. A number of specific meetings were held with the *Extensionistas*, the 1500 FNC field advisers. These professionals, with skills in production, environment and farmers' welfare, are respected and listened to by the growers. They were won over by the plan, and spread the word to the farmers. The Nespresso protocol had been carefully developed. Refractometers were to be used to determine the sugar content and the exact degree of berry ripeness. The plan was to fully cover the risks and liabilities of the farmers for this unusual project. Once all this had been clarified, the *Extensionistas* looked for charismatic figures in each community, people like Santiago Salazar, who others would follow. Come November, more than 350 famers had signed up. In the end, 750 joined the adventure, to offer the volume and quality required for the new Naora Limited Edition.

FLAVOURS AND AROMAS!

It is November 2011, at El Calapo *farm.* The late harvest green coffee is drying in the sun, reminiscent of the raked sand in a zen garden. Santiago Salazar is studying it with Alexis Rodriguez. As the beans flow through his fingers, the farmer thinks back to his childhood days, playing with a rake twice his height as his father worked. Back then, no one would have dreamt of picking cherries that weren't deep red. The coffee grower climbs into his pick-up, loaded with white sacks, striped with purple: the mark of Nespresso's late harvest coffee. Santiago drives down the track from the farm to the main road, and heads to the cooperative. Further quality control is planned – a few hundred grams of green coffee will be taken from the sacks for testing. Once their "parchment" has been removed, the coffee beans will be sorted and counted, with the care and attention a jeweller pays his precious gems. Then the verdict will come. Santiago is not worried. He knows what is in the sacks and the care that has been put into this special harvest.

The sun is now at its zenith above the Andes. Yesterday had been a special day at *El Calapo* farm, with Nespresso holding an informal ceremony to congratulate the growers who had been part of the Naora project. The atmosphere buzzed with the satisfaction of a job well done between trusted partners. With an "N" print cup in hand, the farmers enjoyed the moment, chatted and raised toasts. To progress! To quality! To development! To flavours and aromas! And on their faces, the glow of excitement for other projects and new traditions. ■













A DEEPER SHADE OF RED
Traditional coffee requires bright red cherries. But Naora late harvest coffee is made with brownish-red or deep purple over-ripened berries.









The precision of Nespresso for professionals has a name – Aguila. A Cyber-Barista that filters, heats and foams milk at a startling rate. Find out what the team at the Lausanne Palace think about the new machine. Perfection was already a way of life in this luxury hotel. Now it's automated…

Production **Sandrine Giacobetti**
Text **Julien Bouré**
Photography **Jean-Claude Amiel**

AGUILA BARISTA: AN EXACT SCIENCE

WHY DID YOU SWITCH TO A NEW COFFEE MACHINE? JEAN-LOUIS FOUCQUETEAU, CATERING MANAGER, LAUSANNE PALACE.
One day, a guest at our gastronomic restaurant La Table d'Edgar, came to thank us for the quality of the meal. However, his one disappointment was the finishing touch. The coffee at the end of a dinner is the longest-lasting memory, the freshest imprint left by a meal. It is such a shame if the experience is unsatisfactory, merely because of such an easily perfectible ingredient. It's a bit like a nice love story that ends with a marital dispute.

WHAT IS SO GOOD ABOUT AGUILA?
J.-L. F. We were looking for a high-performance system to produce the volumes of quality coffee needed in a hotel with 147 rooms, 4 restaurants and 3 bars. Our previous purchase, a fairly standard percolator, kept causing us problems, mainly due to the irregular quality of the coffee. We've never had that kind of issue with Aguila – an outstanding machine. The first impression is of an attractive item, whose gleaming bodywork fits perfectly into a prestigious setting. The coffee is consistently of excellent quality, and the machine can keep supplying a restaurant with a diverse range of cappuccinos, espressos, latte macchiatos and even iced coffee specialities. All it takes is a capsule and one push of the button – the machine takes care of the rest. There is a selection of eight caffeinated or decaffeinated Grands Crus, which is good, because our clients have ever more discerning tastes. The variety of coffee available is impressive these days – and the barista is becoming a genuine career in itself. •••







"ALL I DO IS PRESS THE BUTTON FOR AN ESPRESSO OR ANOTHER RECIPE, AND I GET PERFECT RESULTS EVERY TIME."

DEBORAH GAGLIARDI, LEAD BARMAID AT BAR 1915, LAUSANNE PALACE.
We were always having problems with the old machine. Either the foam was as thin as cigarette paper, or the water was too hot and the coffee too bitter. If ten cappuccinos were ordered, we could never be sure of getting two the same. Nowadays, they come out impeccably, without a single splash on the machine. The latte foam is perfect, with the milk and coffee layers well distinguished and identical in size. They are genuine masterpieces, available at the push of a button.

AND HOW DOES IT COPE AT THE HEIGHT OF THE RUSH
D.G. It's very well-equipped with its four spouts, two water taps and two milk taps. And the coffees come out ready-made, meaning that we have more workspace for our cocktails With the old percolator, we had to keep the milk jug moving under the steam nozzle, keep an eye on the foam, pat it down to squeeze out the air bubbles. If you turned away for a moment, it all overflowed. Nowadays, results are perfect. All I have to do is press the button for the required espresso format or another recipe. It all comes out at the right temperature, so no one burns their fingers on a latte macchiato glass. It can also be used for hot or iced chocolate. You simply place a glass with a bit of cocoa powder, and it pours out the milk and a perfect foam at the correct temperature. I hope that no such machine is invented for cocktails, otherwise I'd be out of a job in no time.

IS IT EASY TO USE?
D.G. At first it takes a bit of time to find the right button for each order. But it soon becomes very intuitive. It's like going from a harpsichord to a piano; the bum notes are no longer part of the repertoire. And Aguila even adapts to the size of our cups, glasses and mugs – it really is a universal system. ■

AN ASSISTANT BEHIND THE BAR
At the touch of a button, Aguila can prepare a dozen different beverages, from cappuccinos to macchiatos, lattes to espressos and lattinos. With four hot or cold milk and foam nozzles, you can even invent your own customised recipe or tailor-made chocolate drink. Its large milk cooler compartment, cup warmer and big spent capsule bin are also positive features. On the technology front, it boasts an energy-saving mode and a SIM card, which can be activated in order to track maintenance requirements online.





















LUIS GENARO MUÑOZ
THE MAN ON THE GROUND

Colombia's powerful FNC, the Colombian coffee-growers federation, is owned by half a million small independent producers. It will not compromise on quality, sustainable development or the environment, and ***is a special partner for Nespresso.*** *We met its president, Luis Genaro Muñoz, in Bogotá.*

Text **Francis Dolric** *Photography* **Julián Lineros**

THE FNC IS A UNIQUE KIND OF ORGANISATION – WHAT IS ITS MISSION?

LUIS GENARO MUÑOZ. Since its foundation in 1927, the National Federation of Colombian Coffee-growers (FNC) has been serving its owners – the 500,000 coffee producers, 98% of whom farm less than twelve acres. Alone, they would be unable to meet the challenges of cultivating and selling coffee and the associated research. The same goes for managing rural development or preserving the environment. These are missions that the FNC can perform because it is democratic by its very nature. Everyone is involved in its management. The turnout in our last elections was as high as 65%. We create a social fabric, which is essential for developing countries. I would go further – the FNC belongs to Colombians and to everyone who loves Colombian coffee. So a range of intelligent partnerships, like the one we have entered into with Nespresso, allows us to close the loop between a cup of delicious Rosabaya de Colombia and the bush that produced it. This connection between consumers and producers contributes to sustainable development. We are very proud of it.

SUSTAINABLE DEVELOPMENT IS AT THE HEART OF THE NESPRESSO AAA SUSTAINABLE QUALITY™ PROGRAM. HOW DO THE COFFEE-GROWERS RESPOND TO THIS COMMITMENT?

L. G. M. For them it means improving their standard of living. When our partnership with Nespresso began in 2004, 470 farmers were involved. By the end of 2010, there were 33,500 farmers involved in the AAA Program for the Rosabaya de Colombia. This has pushed up their income: first of all by spreading the profits along the producer-consumer chain. And secondly, because the technical assistance, which is a central aspect of the agreement with Nespresso, ensures progress and profits. Coffee-growers have to keep learning and adapting their strategies, and the AAA Program encourages technology transfer. With Nespresso, we are creating better living conditions in relation to productivity and the environment, and this has knock-on effects in terms of quality and protection for the family.

> "With Nespresso and its Programme, we are creating better living conditions."

WHAT MEANS DOES THE FNC HAVE TO MAKE ITS GOALS A REALITY?

L. G. M. If you ask the coffee growers that question, they will say "the *Extensionistas*". These 1500 local agronomists support them and communicate the latest innovations that might help them with their work. But beyond agricultural work, they have two other jobs. First, they help producers improve daily life, providing support with accounting, daily hygiene, accommodation and more. Secondly, they work on raising awareness of good environmental practice. We have been mistreating our planet for years – it is time to give something back. These *Extensionistas* are a key means of rolling out the AAA Program.

THE PARTNERSHIP BETWEEN THE FNC AND NESPRESSO HAS BEEN VERY SUCCESSFUL. TELL US ABOUT HOW IT HAS WORKED.

L. G. M. It has been a fruitful partnership based on trust. For example, the Rosabaya de Colombia came about because the FNC and Nespresso wanted to offer the best in Colombian coffee. To this end, our experts went to examine the coffee-growing regions and the country's coffee bush varieties. We analysed winds, altitudes and cultivation methods. We then worked with Nespresso to identify the best aromatic profiles for creating this Grand Cru which was an immediate hit with consumers. A real sustainable-development project then came about, fully connected to the AAA Program and now involving 33,500 families from Cauca and Nariño, set to be 40,000 in 2013. Another approach was the late-harvested Naora Limited Edition. This is a delicious espresso involving an extraordinary project initiated by Nespresso. Naora's over-ripening opens the door for the strategy of the FNC, which wants to create specific niche markets at the top of the range. Naora provides consumers with a unique coffee, and its effects are felt by the producers. Once again, sustainable development is the backdrop for the FNC and Nespresso, and the whole chain gets added value. Of course, there are some big challenges that need to be met at the same time…

WHAT CHALLENGES DOES THE FNC NEED TO DEAL WITH?

L. G. M. One of many would be understanding what consumers want. Nespresso has achieved this exceptionally well. We, the producers, need to adopt an identical approach – what region should we grow in and how should we do so in order to respond to the market? How can we protect the unique character of Colombian coffee, which is, and will remain, the best coffee in the world? The way forward involves sustainability served by a technological approach to cultivation which is environmentally responsible and able to ensure economic improvement for the families and communities who devote their lives to it. ■



EYE-CATCHING
The mark of the movement's co-founder was very much present.



TEAM SPIRIT
A key ingredient to Cook It Raw.



SATOYAMA
The Japanese word for the invisible border between the world of man and the mountains.

SHOKU-DO

THE WAY OF FOOD

SOME OF THE WORLD'S MOST INNOVATIVE CHEFS *HAVE SET THEMSELVES THE GOAL OF EXPLORING THE INTIMATE RELATIONSHIP BETWEEN FOOD AND NATURE. AFTER STOPS IN DENMARK, FRIULI AND LAPLAND, THE COOK IT RAW MOVEMENT HEADS TO LUXURIANT ISHIKAWA PREFECTURE ON THE WEST COAST OF JAPAN.*

Text **Anna Penotti**

Photography **Erik Olsson**
Erik Refner and Bob Noto



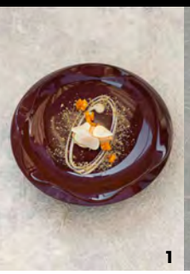


DISCOVERY TIME
As soon as they arrived in Ishikawa, the chefs were introduced to the local produce.

IN JAPAN, TRADITION AND INNOVATION ARE INTERLINKED LIKE NOWHERE ELSE. IN SPLENDID ISOLATION FOR CENTURIES, THE ISLANDS HAVE DEVELOPED THEIR OWN "WAY OF FOOD" (SHOKU-DO), IN PERFECT HARMONY WITH THEIR ENVIRONMENT. How natural, therefore, for the Cook It Raw movement to head to the Land of the Rising Sun. Last autumn, fifteen international chefs came together in Japan for the latest event. Once again, the focus was on discovering local flavours and local knowledge, and then to express the essence of Ishikawa as a dinner cooked only with locally-sourced produce. The chefs wanted this event to demonstrate their support for the Japanese people, after the tragic events of March 2011, and to highlight the nation's wonderful culinary culture. Naturally, Nespresso – the Official Partner of Cook It Raw since its inception – went along for the ride.

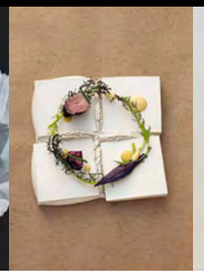
Ishikawa Prefecture is a natural haven, reputed for its home-grown produce.

THE ROOTS OF ISHIKAWA. After Denmark, Friuli and more recently Lapland, the choice of Ishikawa Prefecture, on Honshu Island, came easily. The area still boasts 60% natural environments, and has a nationwide reputation for traditional cuisine, based on ultra-fresh local ingredients. The chefs came face to face with the local produce as soon as they arrived: fish, seafood, herbs, root vegetables, speciality salt and Noto beef, named after a peninsula in the north of the region. This delightfully tender meat was very soon tested on the barbecue! The team also explored the mountains for wild berries and mushrooms, pulled up fresh wasabi roots from a stream, and picked broad crimson hoba leaves from the peaks. When they encountered these ingredients, in some cases for the first time, some chefs had •••

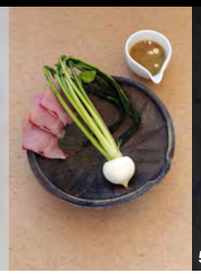

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to radically change the ideas with which they initially started out. Alexandre Gauthier, the young chef from La Grenouillère in Montreuil-sur-Mer (France), had thought of a surf-turf combination of whelks and broccoli hearts. However, he was won over by the flavour of the black radish, softening it with a local sake marinade and finely slicing it to form a tube to stuff with a whelk cream. His creation brought together black and white, power and gentleness, positive and negative on a ceramic dish (photo 4) designed for him by a young artist from the School of Art and Design in Kanazawa, capital of Ishikawa. Fifteen artists drew inspiration from the culinary approach of each of the chefs to design an original vessel in which to present their food, and this provided an additional source of creativity in the kitchen. Nahoko Yamazaki created a fabric decorated with a minimalist root motif for Swedish chef Magnus Nilsson, to highlight the origins of our food in the earth and in plant life (photo 6). The design was well suited to the young cook's cuisine, but it meant he couldn't use any liquid. Mauro Colagreco, Italian-Argentinean chef who works in Menton, France, was also prevented from using sauces or stock. The curved porcelain dish created for him by Tomoni Ishinaga, hints at the form of an island, with its bluish edges (photo 11). An interesting coincidence for those who know Colagreco's restaurant, Le Mirazur (two Michelin stars), which seems to float above the Mediterranean! •••

The fourth Cook It Raw event drew men and nature closer together.

15 CHEFS, ONE MOVEMENT

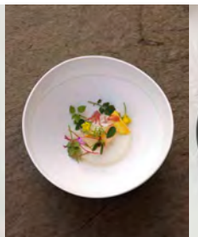
Albert Adria: Tickets, Barcelona (Spain); Alex Atala: DOM, São Paulo (Brazil); Mark Best: Marque, Sydney (Australia); Claude Bosi: Hibiscus, London (Great Britain); Sean Brock: HUSK, South Carolina (USA); David Chang: Momofuku, New York (USA); Mauro Colagreco: Le Mirazur, Menton (France); Alexandre Gauthier: La Grenouillère, Montreuil-sur-Mer (France); Takahiko Kondo and Tokuyoshi Yogi: Osteria Francescana, Modena (Italy); Yoshihiro Narisawa: Les Créations de Narisawa, Tokyo (Japan); Magnus Nilsson: Faviken, Järpen (Sweden); Daniel Patterson: COI, San Francisco (USA); René Redzepi: Noma, Copenhagen (Denmark); Ben Shewry: Attica, Melbourne (Australia).

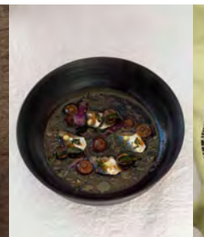
STYLE AND SUBSTANCE

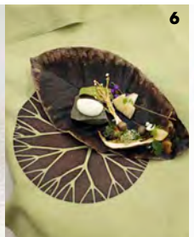
For this fourth edition of Cook It Raw, the students of the School of Art and Design of Ishikawa created 15 original vessels, all inspired by the participating chefs. In this way, a mirror-plate held Alex Atala's composition (photo 2), a wooden oragami boat welcomed Takahiko Kondo's dish (photo 7) and a snow-flake crystal sculpture lightened up René Redzepi's creation (photo 5).

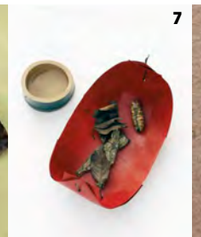


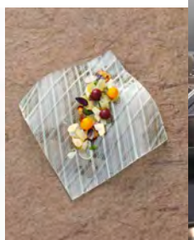







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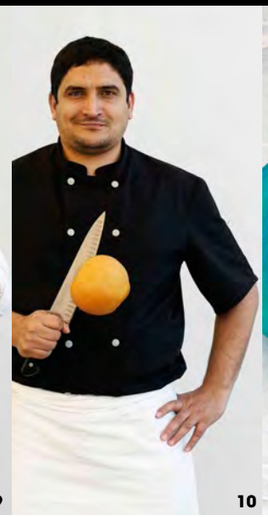







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The fourth Cook It Raw event drew men and nature closer together.

CLOSING DINNER. The gala dinner began with a composition by Claude Bosi, of the Hibiscus restaurant, London. In a scarlet-glazed dish (photo 1), guests discovered a salad of Sharon fruit and fennel cubes, finely sliced raw chestnut and iced monkfish liver, which he describes as Japan's foie gras. Fourteen other dishes followed, all with a meaning, such as Mauro Colagreco's creation, based around oysters, jellified *jus* of Japanese pear and wild cress, which he named after the chemical formula for nuclear iodine. Yoshihiro Narisawa's dish was lit up with a candle-lantern made from a hollowed-out root vegetable (photo 3), and served with the lights out. The fourth Cook It Raw was about solidarity and human connections, not merely focusing on the flavours of Ishikawa or the refinement of Japanese culinary culture. It also drew men and nature closer together. ■

A HUMAN ADVENTURE

The chance to travel isn't the only reason our group of famous chefs enjoy Cook It Raw, as Claude Bosi, Alexandre Gauthier and Mauro Colagreco can attest. The trio are well known to Nespresso, entrusting our products with a spot at the heart of their restaurants. Claude Bosi (photo 8) emphasised the fact that "the human factor, discovering other traditions and cooking new products together is a rare pleasure." Taking the motivation one step further, Alexandre Gauthier (photo 9) felt it was natural to support the population of Japan by participating. The young chef, whose cuisine is based on contrasts, was delighted to discover the variety of landscapes in Ishikawa: farmland, mountains and coastlines. He also loved meeting Japanese artists, tying in his own experience of working with designers back home to offer a reasonably-priced menu that proves eating well doesn't mean breaking the bank. Cook It Raw suits him to a tee, and the same can be said for Mauro Colagreco (photo 10), the Italian-Argentinean chef who is known for his cuisine that draws on local landscapes and know-how. Mauro stayed on in Japan after the event to spend time with local craftspeople and producers. It's this kind of attention to people and nature that makes Nespresso sure such collaboration is destined to grow.

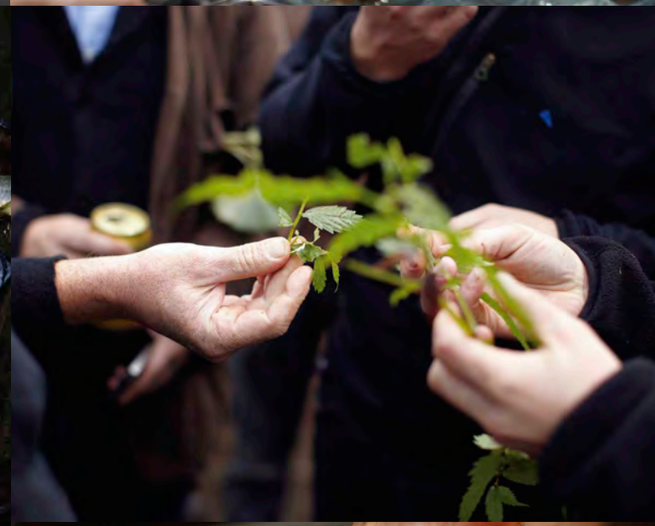
BETWEEN LAND AND SEA

Around an informal meal at the final dinner, the participants of the Japanese edition satisfied their hunger for ultra-fresh products: fish caught from the protected bay of Toyama, herbs, roots and mountain-harvested berries. At the same time, all were keenly aware of a culinary tradition that grants infinite care to food presentation.













PIXIE EDITION 2012
LITTLE TRAILBLAZER

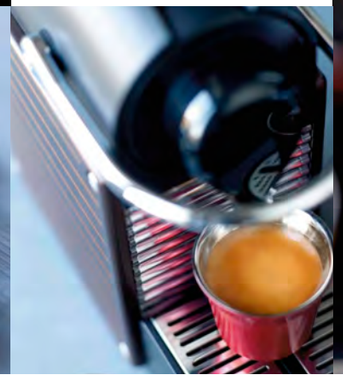
PIXIE 2012 IS FAST, INTUITIVE AND ECONOMIC - BURSTING WITH ECO-INTELLIGENCE. THE LATEST: ITS TWO NEW COLOURS, BROWN AND CARMINE. THE ALUMINIUM CLADDING PANELS OF THESE NEW VERSIONS ARE MADE FROM RECYCLED CAPSULES. IT'S TIME TO MEET THIS ICON AND ITS COLLECTION (ONCE AGAIN).

Text **Nadia Hamam** *Photography* **Bambi**



NEW COLOURS
PIXIE Edition 2012, is first and foremost about new colours. But it's also packed with innovation.







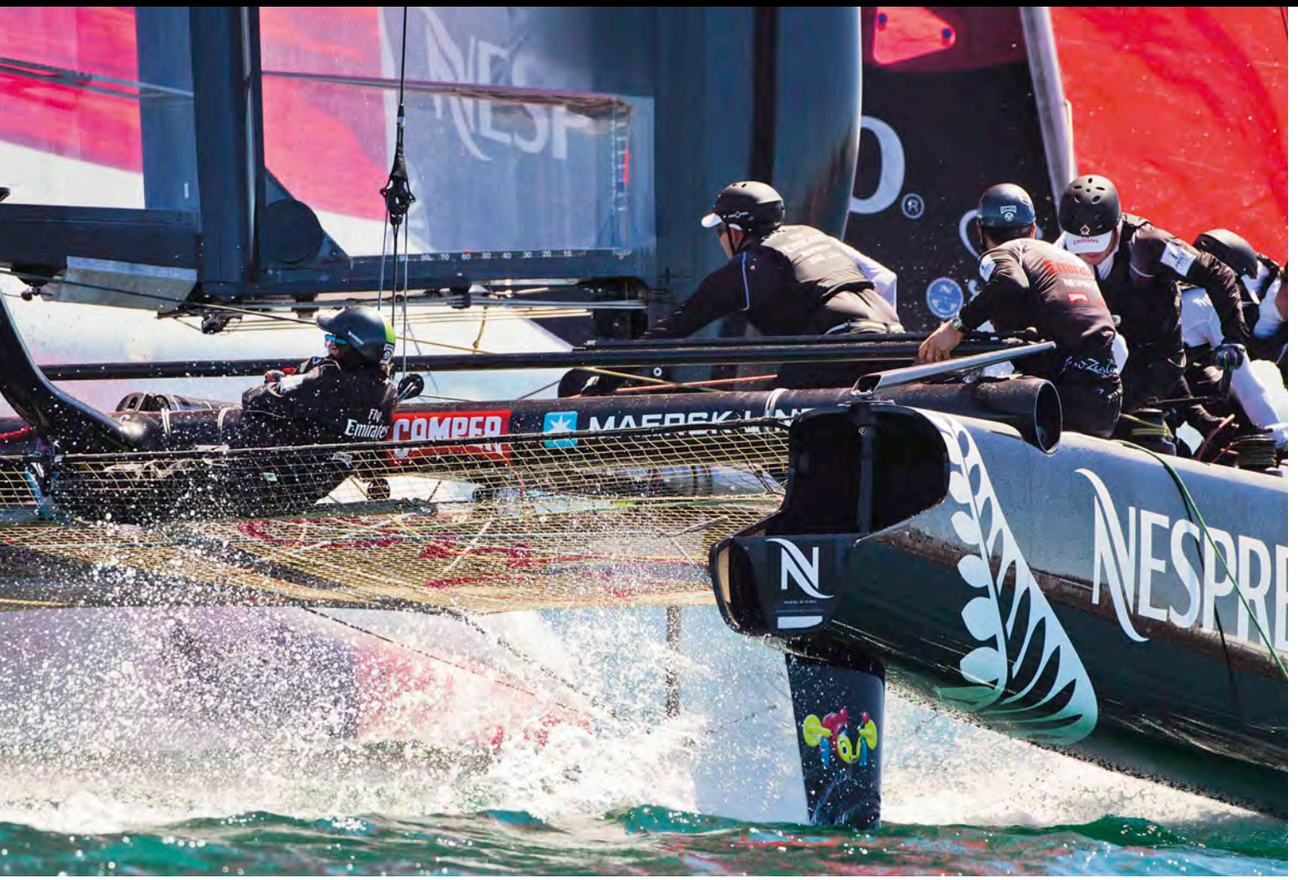


PIXIE EDITION 2012 BOASTS NOT ONLY TWO NEW COLOURS, BUT A MINI-REVOLUTION IN ECO-DESIGN. Two shades, Brown and Carmine, are coming onto the scene, replacing the Indigo and Electric Blue models. Most of all however, Nespresso has improved the performance of PIXIE in terms of materials reuse, making these two little newcomers to the range big-hitters in terms of sustainable development. The aluminium used for its side panels is 98% sourced from recycled capsules. It's a perfect illustration of Nespresso's Ecolaboration™ policy. In line with the three pillars of this environmental commitment, the capsule material is designed for infinite recycling without any deterioration in quality – and for optimum preservation of the aroma of Grands Crus. The end result is a significant reduction in the carbon footprint of the PIXIE machine and each new cup of coffee. This would seem to be the way forward for a new generation of machines.

The end result is a significant reduction in the carbon footprint of PIXIE and each new cup of coffee.

GUEST STARS

The success of Pixie and its line of accessories by 5.5 Designers is also down to the contemporary and chic industrial styling. This Paris-based design agency, established in 2003, made an immediate impact with its first creative project, "Réanim". The four-person team continues to design outstanding everyday objects with humour and simplicity. Publishers were won over, and the studio was awarded the 2006 City of Paris Grand Prix for Creation. 5.5 Designers are behind the PIXIE collection of accessories for Nespresso. With more than a hint at the visuals of our capsules, the guest stars of the Nespresso range, PIXIE Espresso and PIXIE Lungo, bring their refined and irreverent spirit to the coffee table. Their double wall provides insulation and their rounded shape makes for a perfect *crema*, to bring out the individual character of each variety. This collection is available in the sixteen colours of the Nespresso Grands Crus - useful when each of your guests has their own unique preferences. The collection also features capsule cases that are recreated as wall-mounted distributors, stirrers inspired by sugar sticks and oakwood trays. They are pleasant to the eye and pleasant to the touch – a sensory treat with every coffee. ■



THE KIWI SPIRIT

THE EMIRATES TEAM NEW ZEALAND SAILORS ARE OUT TO WIN BACK THE AMERICA'S CUP. ***GRANT DALTON, THEIR CHARISMATIC LEADER,*** *LETS US IN ON THE SECRET OF THIS WINNING MACHINE, WHICH IS NOW BEING SPONSORED BY NESPRESSO.*

Text **Camille El Beze** *Photography* **Carlo Borlenghi**

SINCE THE TEAM CAME INTO EXISTENCE TWENTY-FIVE YEARS AGO, EMIRATES TEAM NEW ZEALAND HAS BECOME THE EPITOME OF THE IDEAL SPORTS TEAM. IN 2010 IT BEGAN WORKING ON TWO SIMULTANEOUS CHALLENGES: THE VOLVO OCEAN RACE AND THE AMERICA'S CUP, WHICH IT WON IN 1995, HELD IN 2000 AND LOST THREE YEARS LATER, OFF THE AUCKLAND COAST. Grant Dalton took on the team after this defeat, and brought it back to life. So what are the strengths and qualities that make this a winning team?

Unfortunately for its opponents, the Emirates Team New Zealand model is as efficient as it is impossible to imitate. It is fashioned from Kiwi culture, a material as raw as the *kauri* tree. "Our values are intimately connected with our New Zealand roots," says Grant Dalton. It is this Kiwi spirit that has always inspired the All Blacks' aggression. The Emirates Team New Zealand sailors have a number of things in common with their rugby-playing compatriots – their build, the symbols that identify them with the land of the long white cloud (black shirts, silver fern), and also some universal values. "Honesty, hard work, camaraderie, adaptability, trust, concentration and respect are our guiding principles," explains Dalton…values which he says he has encountered in Switzerland, from the very first times he visited Nespresso. Team spirit and the ability to work hard are what hold this clan together – there is no room for ego and privilege. These are the qualities that define this human machine from New Zealand, and make it a fearsome opponent in competition. But when skipper Dean Barker and his men win on the water, which is no rare event, you won't see them in wild celebration. ETNZ does not go in for brash partying. Modesty is another aspect of the Kiwi spirit. These qualities are what make Emirates Team New Zealand so effective, and they also attract the commercial partners it needs to survive. "Our sponsors are like us," says Dalton. "We create speed out of limited resources. And one of our strengths is the way that we use our resources, and achieve our goals without wasting money." The goal this year is to spend as much time on the water as possible. At sailing regattas, with the restart of the AC World Series in Italy, but also in training, together with the Luna Rossa team, with whom Emirates Team New Zealand has signed a partnership agreement. The next few months are going to be intense! Grant Dalton will be rejoining the team captained by Dean Barker. The highlight of the season will be the launch of their first AC72, a 22-metre (72-foot) wingsail catamaran. Over the next eighteen months they will be working on the water in Auckland and all around the world to prepare their attempt to take back the old silver ewer. Eighteen months during which Dalton says they need to "work as hard as possible, keep their minds open, consolidate their skills and design the fastest boat in existence." ■



GRANT DALTON

Born 1 July 1957 in Auckland.
Lives in Auckland.
1.78 m, 89 kg (5 foot 10, 14 stone).
3 children.
Began sailing in Auckland at the age of 8.
Has completed seven round-the-world races, with two wins in the Whitbread Round the World Race/ Volvo Ocean Race.
Won The Race and the Louis Vuitton Trophy 2007.
Has won the Audi MedCup twice.
FAVOURITE COFFEE *Ristretto.*
GREATEST STRENGTH *"I am strong."*
GREATEST WEAKNESS *"I am not strong enough!"*
DREAM *Winning the America's Cup.*



Emirates Team New Zealand is powered by team-work. Regardless of age or hierarchical position, every member is required to give the team their all.

EMIRATES TEAM NEW ZEALAND

1987 *Team is formed under the name New Zealand Challenge*
1995 AND 2000 *Wins the America's Cup*
2007 *Wins the Louis Vuitton Trophy*
2009-2010 *Wins the Audi MedCup twice and Louis Vuitton World Series*
2011 *Leads America's Cup World Series after three regattas*
OBJECTIVES *Win the 34th America's Cup and the Volvo Ocean Race*
BOATS *One VOR 70, one AC45, two SL33s, and an AC72 under construction*
HOME PORT *Auckland*
TEAM SIZE *100 people including: the America's Cup crew: 12 (skipper Dean Barker); Volvo Ocean Race crew: 11 (skipper Chris Nicholson). Design team: 30*
NATIONALITIES *GBR, FRA, SWI, ITA, NZL, USA, CAN, AUS, SPA (nine nationalities)*
NEXT REGATTAS *May and June 2012, AC World Series in Venice and Newport*

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SILKY WHITE



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Ritual Collection. When the aesthetic sensitivity of the Andrée Putman Agency meets Nespresso's expertise, a complete collection of accessories is born, bringing out the unique character of each Grand Cru.



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Set of 2 porcelain Ristretto cups and saucers (maximum capacity: 60 ml).
Ref. 3367/2

Ritual Espresso
Set of 2 porcelain Espresso cups and saucers (maximum capacity: 80 ml).
Ref. 3368/2

Ritual Lungo
Set of 2 porcelain Lungo cups and saucers (maximum capacity: 170 ml).
Ref. 3369/2

Ritual Cappuccino
Set of 2 porcelain Cappuccino cups and saucers (maximum capacity: 170 ml).
Ref. 3370/2

Ritual Mug
Set of 2 porcelain mugs (maximum capacity: 250 ml).
Ref. 3371/2



Ritual Sugar
Porcelain sugar stick holder (15 cm x 7.5 cm).
Ref. 3373

Ritual Recipe Spoon
Set of 6 stainless steel (18/10) spoons (10.5 cm) for Ritual Ristretto, Espresso, Lungo and Cappuccino cups.
Ref. 3375/6

Ritual Espresso Spoon
Set of 6 stainless steel (18/10) spoons (10.5 cm) for Ritual Ristretto, Espresso, Lungo and Cappuccino cups.
Ref. 3374/6



Ritual Water
Set of 4 water glasses made of tempered glass (maximum capacity: 110 ml).
Ref. 3376/4





Ritual Recipe
Set of 4 Recipe glasses made of tempered glass (maximum capacity: 350 ml) and 4 stainless steel (18/10) Recipe spoons.
Ref. 3377/4

Ritual Swirl
Glass and stainless steel capsule dispenser for up to 100 capsules (14.5 cm x 27 cm).
Ref. 3380



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Milk jug
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City Guide

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1 ROOSEVELT ISLAND TRAMWAY
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59th Street & 2nd Avenue, New York.

2 MAST BROTHERS CHOCOLATE
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☏ +1 718-388-2625

3 THE MEAT HOOK 100 Frost Street,
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4 THE FRICK COLLECTION 1 E 70th Street,
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5 EGG 135 N 5th Street, Brooklyn, NY 11211.
☏ +1 718-302-5151

6 BAROLO 398 West Broadway,
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7 CHELSEA MARKET 75 W 9th Avenue,
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8 CORNER BISTRO 331 W 4th Street,
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9 MOMO 43 Bogart Street,
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10 ROBERTA'S 261 Moore Street,
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11 CAFÉ HABANA 17 Prince Street,
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12 SULLIVAN STREET BAKERY
533 W 47th Street, New York, NY 10036.
☏ +1 212-265-5580

13 BISTRO DE LA GARE 626 Hudson Street,
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14 TELLO 198 W 8th Avenue,
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15 THE CORNELIA STREET CAFÉ
29 W Cornelia Street, New York, NY 10014.
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16 DEL POSTO 85 W 10th Avenue,
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18 AQUAGRILL 210 Spring Street,
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19 PAULA RUBENSTEIN 65 Prince Street,
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20 MOMA 11 W 53rd Street,
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21 TU-LU'S 338 E 11th Street,
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22 WICKED WILLY'S 149 Bleecker Street,
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23 SEIZE SUR VINGT 78 Greene Street,
New York, NY 10012. ☏ +1 212-625-1620

24 LE LABO 233 Elizabeth Street,
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25 PEELS 325 Bowery, New York, NY 10003.
☏ +1 646-602-7015

26 KINGS COUNTY SALVAGE 103 Broadway,
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27 3X1 15 Mercer Street, New York, NY 10013.
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28 MILK BAR 382 Metropolitan Avenue,
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29 LA ESQUINA 106 Kenmare Street,
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30 TACOMBI 267 Elizabeth Street,
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31 ACE HOTEL 20 W 29th Street,
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32 INDOCHINE 430 Lafayette Street,
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33 CUPCAKE CAFÉ 545 9th Avenue,
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34 EATALY 200 5th Avenue,
New York, NY 10010. ☏ +1 212-229-2560

35 CORTON 239 West Broadway,
New York, NY 10013. ☏ +1 212-219-2777

36 ALDEA 31 W 17th Street,
New York, NY 10011. ☏ +1 212-675-7223

37 CAFÉ CENTRO MetLife Building, 200 Park
Ave. E 45th Street, New York, NY 10166.
☏ +1 212-818-1222

38 YERBA BUENA 23 Avenue A,
New York, NY 10009. ☏ +1 212-529-2919

39 THE LION 62 W 9th Street,
New York, NY 10011. ☏ +1 212-353-8400

Citizen of Honour

All the addresses mentioned by Douglas Kennedy on pages 40 - 45.

40 FILM FORUM 209 Houston Street,
New York, NY 10014. ☏ +1 212-727-8110

41 VILLAGE VANGUARD 178 7th Ave South,
New York, NY 10014. ☏ +1 212-255-4037

42 STRAND BOOKSTORE 828 Broadway,
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43 PETE'S TAVERN 129 E 18th Street,
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Style & Fashion

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Style, pp. 46 - 53

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& Broome Street, New York, NY 10013.
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allanandsuzi.net

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☏ +1 212-625-0838
deveraobjects.com

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☏ +1 212-941-4800
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karkula.com

THE FUTURE PERFECT
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Fashion, pp. 54 - 59

ACNE acnestudios.com

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APC usonline.apc.fr

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BIRKENSTOCK birkenstock.com

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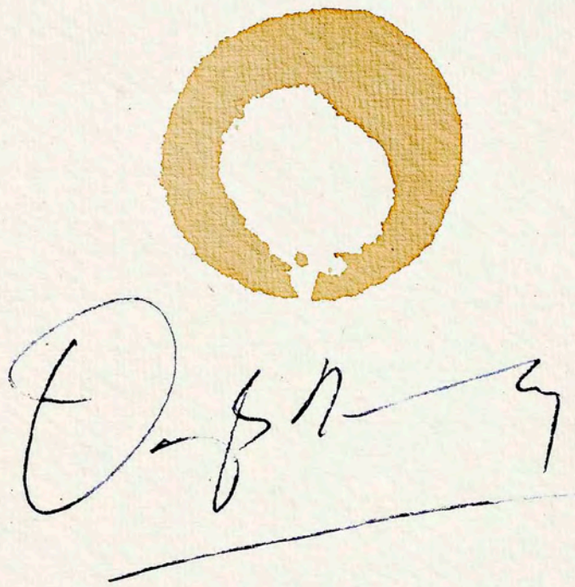
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N 3 Bloomingdale's, 504 Broadway, NY 10012.
N 4 Bloomingdale's, 59th Street 1000 3rd Avenue, NY 10022.
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STRAWBERRY SMOOTHIE & FROZEN YOGHURT WHOOPIE PIES



CAFÉ VIENNOIS & CHOCOLATE CUPCAKE



CAFÉ VIENNOIS & CHOCOLATE CUPCAKE

SERVES 6
PREPARATION TIME: 15 min **COOKING TIME:** 25 min
For 1 café Viennois: 2 Roma capsules (2 x 40 ml) – 4 tablespoons of hot milk – 2 tablespoons of vanilla syrup – 2 tablespoons of whipped cream – 1 teaspoon of grated chocolate. **For the cupcakes:** 50 g (4 oz) dark chocolate – 80 g (1 oz) butter – 5 eggs – 125 g (4½ oz) sugar – 75 g (2½ oz) runny honey – 80 g (3 oz) ground almonds – 120 g (4 oz) plain flour – 20 g (¾ oz) cocoa powder – 1 sachet baking powder – 120 g (4 oz) crème fraîche. **For the cream:** 100 g (3½ oz) soft butter – 200 g (7 oz) icing sugar – 2 tablespoons of bubble gum syrup.

Pre-heat the oven to 180 °C (gas mark 6). ■ Break up and melt the chocolate and butter in a bain-marie. ■ Beat the eggs, sugar and honey together until the mixture doubles in size and starts to turn white. Add the almonds, flour, cocoa powder, baking powder and the cream and melted chocolate/butter mixtures. ■ Mix together well, pour into cupcake moulds and bake for 20-25 min. ■ Remove from the oven and leave to cool. ■ For the cream, place the butter, icing sugar and bubble gum syrup in a food processor and mix until the cream is smooth. ■ Decorate each cupcake with the cream using an icing bag. ■ For each café viennois: pour the vanilla syrup into a glass, add the two cups of Roma, then the frothed milk and the whipped cream, and sprinkle with chocolate shavings.

Production **Marie Leteuré** Stylist **Élodie Rambaud** Photography **Jérôme Bilic**

STRAWBERRY SMOOTHIE & FROZEN YOGHURT WHOOPIE PIES

SERVES 6
PREPARATION TIME: 20 min **COOKING TIME:** 10 min
STANDING TIME: 20 min
For 1 smoothie: 6 strawberries – 1 scoop of strawberry sorbet – 1 tablespoon of sugar cane syrup – 1 Vivalto Lungo capsule (110 ml) – 2 ice cubes. **For the whoopie pies:** 120 g (4 oz) soft butter – 150 g (5 oz) muscovado sugar – 1 egg – 250 g (9 oz) plain flour – 1 teaspoon of baking powder (7 g) – 1 teaspoon of bicarbonate of soda (7 g) – 2 pinches of salt – 125 ml (4 fl oz) fermented milk (or 100 ml (3½ fl oz) milk and 50 g (1¾ oz) natural yoghurt) – 1 teaspoon of ground vanilla. **For the filling:** 500 ml (17 fl oz) frozen yoghurt.

Pre-heat the oven to 180 °C (gas mark 6) and cover the oven tray with grease-proof paper. ■ Beat the whole egg with the butter and the muscovado sugar until the mixture rises, then add the flour, baking powder, bicarbonate of soda, salt, vanilla and fermented milk. ■ Mix well, then separate into small portions on the tray (approx. 1 tablespoon each). ■ Cook for approximately 10 min then remove to cool. ■ Add the frozen yoghurt filling and place in freezer. Remove from freezer 20 min before serving. ■ For each smoothie, wash the strawberries, drain and place them in a blender with the sorbet, the syrup, the ice cubes and the Vivalto Lungo. Then blend at maximum power until the smoothie is frothy.

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ARPEGGIO AMERICANO & PASTRAMI SANDWICH



DULSÃO DO BRASIL FRAPPÉ & ENERGY BARS



DULSÃO DO BRASIL FRAPPÉ & ENERGY BARS

SERVES 6
PREPARATION TIME: 10 min **COOKING TIME:** 20 min
For 1 frappé coffee: 1 Dulsão *do Brasil* capsule (40 ml) – 150 g (5 oz) of crushed ice – 2 tablespoons of hazelnut syrup. **For the energy bars:** 125 g (4½ oz) of raw almonds (with the skin) – 150 g (5 oz) stoned dates – 100 g (3½ oz) dried cranberries – 1 teaspoon of cinnamon – 2 capsules of Dulsão *do Brasil* (2 x 40 ml) – 25 g (1 oz) icing sugar.

Pre-heat the oven to 180 °C (gas mark 6). ■ Blend the almonds in the food processor until a powder texture is obtained. ■ Add the dates, cranberries and cinnamon and blend to a doughy texture. Pour in the 2 cups of Dulsão *do Brasil* and blend for a few more seconds. ■ Spread the mixture in a rectangular baking or cake tin lined with grease-proof paper, pack it down well and dust with icing sugar. ■ Cook for 20 min and allow to cool in the oven. ■ Cut out into bars or small squares. ■ Pour the hazelnut syrup into each large glass, mixing the crushed ice evenly. ■ Pour the cup of Dulsão *do Brasil* on top. ■ Stir well and serve.

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ARPEGGIO AMERICANO & PASTRAMI SANDWICH

SERVES 6
PREPARATION TIME: 10 min
For 1 Americano: 2 Arpeggio capsules (2 x 40 ml) – 200 ml (7 oz) hot water.
For the sandwiches: 6 bagels or granary rolls – 250 g (9 oz) coleslaw – 1 bunch salad shoots – 6 thin slices of pastrami (cured beef).

Cut open the bagels in two, spread on the coleslaw, the salad shoots and the pastrami, then close the sandwich and push down firmly. ■ Serve with an Americano, by pouring 2 cups of Arpeggio into a large glass and adding the hot water.

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