

SRNY

FALL & WINTER 2009~2010

UNVEILED: THE PRESIDENTIAL SUITE

CELEBRATING THE BLOODY MARY

MoMA'S FALL EXHIBITS

AT YOUR SERVICE: THE ST. REGIS BUTLER



**ST REGIS**

NEW YORK





**ST REGIS**

NEW YORK

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ARTISTRY

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Tucked in the heart of the iconic St. Regis New York, Adour Alain Ducasse represents a harmonious balance between Alain Ducasse's dedication to the culinary arts, the legendary elegance of The St. Regis New York, and the vision of modern luxury centered on a wine-inspired theme.

For private events of 80 or more please call Angela Almonte at 212.710.2279 or email at [Angela.Almonte@stregis.com](mailto:Angela.Almonte@stregis.com).

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ST REGIS

ST REGIS CAB CALL

ST REGIS

GENERAL MANAGER PAUL NASH  
WITH TENNIS STAR RAFAEL  
NADAL DURING A DINNER  
HOSTED AT THE ST. REGIS  
NEW YORK KICKING OFF  
THIS YEAR'S U.S. OPEN.



## MEET PAUL NASH, THE NEW GENERAL MANAGER OF THE ST. REGIS NEW YORK

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WITH MORE THAN 25 YEARS IN THE LUXURY HOSPITALITY INDUSTRY, PAUL NASH  
BRINGS A WEALTH OF EXPERIENCE AND EXPERTISE TO THE ST. REGIS NEW YORK.

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YOU RECENTLY ARRIVED IN NEW YORK—HOW DO YOU ENJOY THE CITY, AND HOW HAVE YOU BEEN SPENDING YOUR FREE TIME?

My family and I are having a wonderful time taking in the sights and sounds of New York City. My wife, daughter, and I try to get out every weekend to see something new, from Top of the Rock, to discovering hidden nooks in Central Park, to uncovering an off-the-beaten-track restaurant downtown. I spend most of my time in the hotel, which is a New York City landmark and attracts guests from far and wide. There is nothing quite like being in the lobby of The St. Regis, or John Jacob Astor's original library, which today still hosts the greatest events and galas in the city, including, most recently, Jason Wu's fashion show. For some quiet time, I hop on my Harley and take a ride up the Hudson to clear my head. It really does wonders.

YOU HAVE TRAVELED AROUND THE WORLD AS A ST. REGIS GENERAL MANAGER AND HAVE PREVIOUSLY BEEN IN SHANGHAI AND HOUSTON. WHAT IS IT ABOUT THE NEW YORK PROPERTY THAT IS COMPELLING TO YOU?

The St. Regis New York is an icon and considered one of the greatest hotels in the world. It is the

epitome of luxury and the standard for our industry—and a lifelong dream for GMs is to one day work at The St. Regis New York. I am proud to be working with this incredible team and continue the tradition founded by John Jacob Astor over 100 years ago.

HOW DID YOU BECOME PASSIONATE ABOUT HOTELS? HOW DID YOUR CAREER IN THE HOTEL INDUSTRY BEGIN?

I have always been passionate about the hospitality industry, which has taken me all over the world. From London to Sydney to San Francisco, and now New York, the hotel business is in my blood, and I can't imagine it being any other way.

WHAT IS YOUR VISION OF LUXURY?

To me, luxury is about creating unique, unmatched experiences that can be shared with your family while traveling on leisure, and creating extra time while traveling on business. At The St. Regis, we have butlers, which are signature to the experience and who literally become personal assistants for our guests while in residence. Our concierge desk moves mountains and can provide an entrée to events and restaurants that are not easily accessible.

YOU'VE TRAVELED ALL OVER THE WORLD—HOW DO YOU SEE TRAVEL CHANGING FOR THE NEXT GENERATION?

Travel is as essential to me as food. It has shaped who I am, and I know it is already shaping who my daughter is. New destinations are exciting—from emerging cities in China to South America—and I am eager to travel with my daughter to those places, to see the world through her eyes. I think it's important to go back to the classic gateway cities as well—London, Paris, and Rome, for example—and to juxtapose those experiences with more cutting-edge destinations. Authenticity is critical for me. I am really drawn to locations that provide cultural experiences.

# SETTING THE STAGE

AT THE ST. REGIS NEW YORK

FROM CELEBRATIONS TO FASHION SHOWS, THE ST. REGIS NEW YORK TAKES CENTER STAGE FOR SOME OF THE CITY'S MOST TALKED ABOUT EVENTS.

ANNA WINTOUR SITS FRONT ROW AT THE JASON WU SPRING 2010 FASHION SHOW AT THE ST. REGIS NEW YORK.



WHEN IT CAME TO SHOWING HIS SPRING 2010 COLLECTION, FASHION DESIGNER JASON WU CHOSE THE ELEGANT ENTERTAINING SPACES LOCATED ON THE 2ND FLOOR.



DURING THE WEEKEND OF THE VEUVE CLICQUOT MANHATTAN POLO CLASSIC, FAMOUS ARGENTINE POLO STAR NACHO FIGUERAS PLAYED HOST TO DINNERS AT THE ST. REGIS NEW YORK AND A SPECIAL BRUNCH, COMPLETE WITH THE SIGNATURE BLOODY MARY, AT THE KING COLE BAR.

The night before the Veuve Clicquot Manhattan Polo Classic, polo sensation Nacho Figueras and The St. Regis' global brand leader Paul James hosted 14 guests at Adour Alain Ducasse at The St. Regis New York for a midnight supper. The tradition of the midnight supper dates back to the days of Caroline Astor and the "Astor 400," when Manhattan's social elite would join the

Astors in their home following a day of polo. But this year's midnight supper could arguably have been more fun and glamour than the Astor 400's—guests wined and dined into the wee hours, kicking off the weekend of polo festivities.

This year's Veuve Clicquot Manhattan Polo Classic on Governor's Island was a star-studded affair. After guests watched Britain's Prince Harry

win a narrow victory over Nacho Figueras's polo team and prizes were awarded, guests of the Polo Classic were served classic St. Regis New York afternoon tea before they made their way back to Manhattan for another night of festivities.



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THE RED SNAPPER

# 75TH ANNIVERSARY

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THE ST. REGIS NEW YORK IS DELIGHTED TO BE CELEBRATING THE  
75TH ANNIVERSARY OF THE CREATION OF THE RED SNAPPER,  
THE LEGENDARY HOTEL'S SIGNATURE COCKTAIL.

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# AMERICAN COCKTAIL CULTURE AND THE BIRTH OF THE BLOODY MARY

BY  
ROBIN LEWIS

By 1860, ice had worked its way into almost all known cocktails, and the art of shaking was invented—“shaking,” meaning tossing the drink from one tin to another with as much flare as possible. Cocktails used to be heavier concoctions of mixed fruit and sugar, punches, and toddies. As the movement continued, new tools were created, like the ice pick, Boston shaker, and straw.

By the 1880s, Americans had gained an appreciation for the individual cocktail. Over the next 35 years, brandy became scarce due to the phylloxera plague in Europe, and whiskey, rum, and gin moved into the spotlight. Americans saw an explosion in cocktail culture. The use of vermouth and bitters became a huge trend, and the term “cocktail” broadened to also include the use of fresh and canned juices. Dry gin and dry rums took preference over their sweeter styles. The bar spoon and a stirring technique was employed, rather than flamboyantly shaking or throwing cocktails through the air.

The most important shift took place in the early 1900s, when women started being accepted as regular patrons in bars and saloons. The cocktail culture was improving quickly, right up until the National Prohibition Act. Also known as the Volstead Act, from 1919 to 1933 the 18th Amendment to the Constitution banned the sale,

manufacture, and consumption of alcohol in the United States. While the club and bar atmosphere became dangerously enticing, cocktails and mixology were reduced to bathtub gin, moonshine, and watered-down whiskey.

The use of syrup and canned juice was greatly increased to mask the poor quality of spirits available, and the cocktail movement took a great step backward. When Prohibition finally came to an end, it was a new time for the cocktail world, and there was a new player in town: vodka. Previously thought to be an inferior potato-based product, vodka is actually nothing more than unaged whiskey or grain alcohol produced at a lower alcohol proof.

A clear liquid with a neutral taste and odor, vodka is mixable with almost anything, and has the same intoxicating power of most whiskies. Over the next decade, vodka’s popularity in America grew drastically. By 1945, there were 166 vodka distilleries in Los Angeles alone, and America had reached the second-largest vodka consumption in the world, after Russia. This change in the American palate gave us some of our most treasured classics, like the Bloody Mary, vodka martini, and Moscow Mule.

This year—2009—marks the 75th anniversary of the Bloody Mary, and like many other cocktails it

has an unclear history. The most popular version is of Fernand Petiot, who claimed he created the cocktail in the 1920s at Harry’s New York Bar in Paris. He perfected it in 1934 at the King Cole Bar in the St. Regis Hotel in New York. The St. Regis convinced him to call it the Red Snapper, but the name never caught on. In 1939, the *New York Herald Tribune* printed the story of comedian George Jessel, who claimed that he created the cocktail in his Palm Beach home while searching for a morning elixir. Chances are a severe hangover could have inspired both of them with the same idea.

In 1964, Petiot credited Jessel for mixing equal parts tomato juice and vodka, but in the same breath took credit for the evolution of adding black pepper, cayenne pepper, Worcestershire sauce, and lemon to the cocktail. Though, in truth, Petiot added spices at the demand of The St. Regis’ New York clientele, who felt the drink too boring and called for something with more character. This is what makes New York the birthplace of the Bloody Mary.

In his 1946 classic, *The Stork Club Bar Book*, Louis Beebe inextricably linked the Bloody Mary to the vodka martini. While the martini is listed as an evening cocktail, the Bloody Mary is called for the morning after—true partners in crime.



IN 1934, VINCENT ASTOR BROUGHT FERNAND PETIOT, POPULAR BARTENDER OF HARRY'S NEW YORK BAR IN PARIS, TO PRESIDE OVER HIS NEW KING COLE BAR AT THE ST. REGIS NEW YORK.

# RED SNAPPER

MIXING UP THE CLASSICS

THE RED SNAPPER, MORE COMMONLY KNOWN AS THE BLOODY MARY, HAS A HISTORY THAT BEGINS IN THE ST. REGIS' VERY OWN KING COLE BAR.

In 1934, St. Regis bartender Fernand Petiot perfected the recipe for this beloved vodka drink, which would become the signature cocktail of the hotel's King Cole Bar in the years to come, and it remains a favorite today. Originally called the Bloody Mary, it was renamed the Red Snapper, a name thought to be much more appropriate for the hotel's elegant guests.

The King Cole Bar at The St. Regis New York still serves the original version of this classic cocktail. Using the best ingredients, the recipe calls neither for horseradish nor a celery stick; bartenders will add them only upon request. In 1934, the bar served Red Snappers garnished only with a lemon wedge, and that is how you will find them today.

## RED SNAPPER

2 OZ VODKA  
 2 OZ TOMATO JUICE  
 4 DASHES SALT  
 2 DASHES BLACK PEPPER  
 2 DASHES CAYENNE PEPPER  
 2 DASHES WORCESTERSHIRE SAUCE  
 2 DASHES FRESH LEMON JUICE

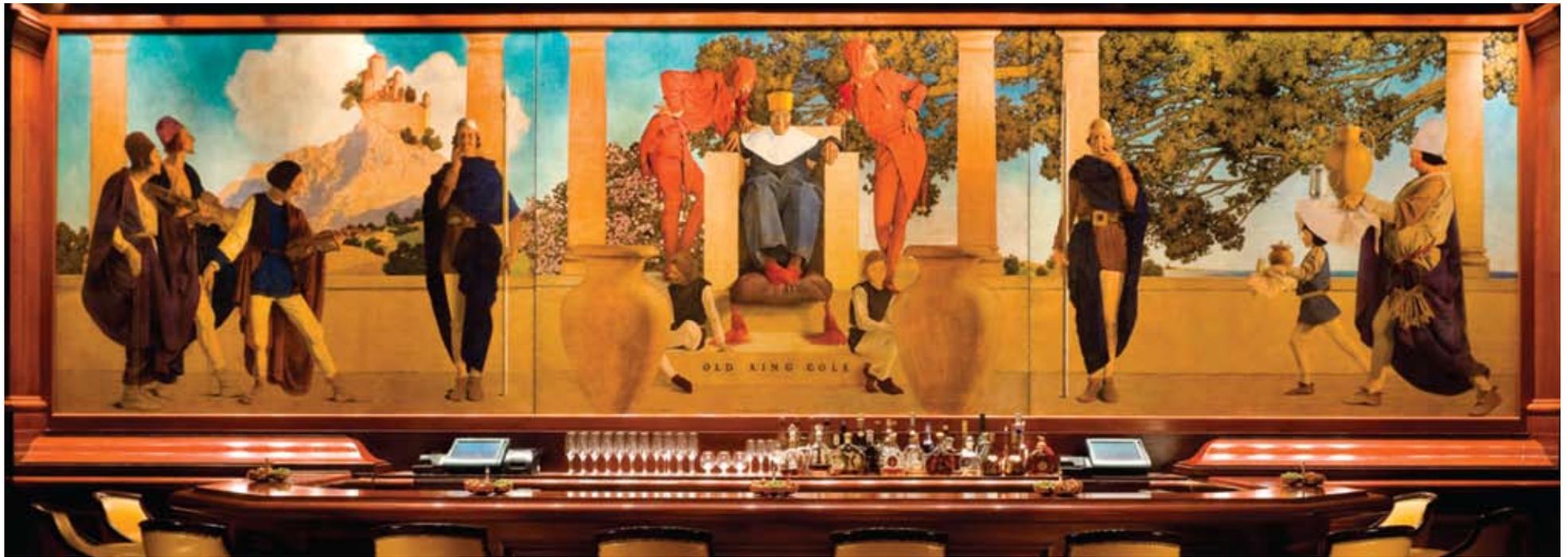
SHAKE VERY LIGHTLY AND STRAIN INTO A CHILLED COCKTAIL GLASS. GARNISH WITH A LEMON AND LIME WEDGE.

## MOSCOW MULE

2 OZ VODKA  
 3 OZ GINGER BEER  
 BUILD OVER ICE IN A HIGHBALL GLASS. GARNISH WITH 2 LIME WEDGES.

## DRY VODKA MARTINI

2 OZ VODKA  
 1 OZ DRY VERMOUTH  
 2 DASHES ORANGE BITTERS  
 STIR OR SHAKE AND STRAIN INTO A CHILLED COCKTAIL GLASS. GARNISH WITH A LEMON TWIST.



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## THE ST. REGIS NEW YORK CELEBRATED THE ANNIVERSARY OF THE CREATION OF THE RED SNAPPER THE ENTIRE MONTH OF OCTOBER.

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As part of the celebration, more than 20 of New York's top chefs and restaurants, including Charlie Palmer, Alain Ducasse, WD-50, 21 Club, Dovetail, Landmarc, The Spotted Pig, and many more, lent their own personal Bloody Mary recipes that were available throughout the month of October on a special menu in the King Cole Bar. These chefs, restaurants, and mixologists were thrilled to be included in the anniversary celebration, and invented their own versions of the cocktail served

with Belvedere vodka. While the King Cole Bar serves the traditional, original Bloody Mary, these restaurants and chefs were extraordinarily inventive with their recipes, some including such ingredients as pickled vegetables, beet-and-horseradish-infused vodka, and "magic dust." The most inventive and complicated recipes, such as that of WD-50's Wylie Dufresne, needed to be special ordered by patrons of the bar 24 hours in advance.

THE KING COLE BAR IS ALSO THE HOME OF MAXFIELD PARRISH'S "OLD KING COLE" MURAL. IN 2007, THE 30-BY-8-FOOT MURAL, PAINTED BY PARRISH IN 1906, RECEIVED A \$100,000 CLEANING, COMPLETELY RESTORING THE BELOVED MASTERPIECE TO ITS ORIGINAL SPLENDOR. THE MURAL WAS COMMISSIONED BY HOTEL OWNER COLONEL JOHN JACOB ASTOR FOR HIS 42ND STREET HOTEL, THE KNICKERBOCKER. FOR A "KINGLY SUM" OF \$5,000, PARRISH EVENTUALLY AGREED. HOWEVER, THE KNICKERBOCKER WAS SHORT LIVED, AND THE MURAL MADE A FEW STOPS THROUGHOUT THE CITY BEFORE COMING TO REST AT ITS HOME IN THE ST. REGIS. FOR DECADES, "OLD KING COLE" HAS BEEN DELIGHTING PATRONS, INCLUDING SALVADOR DALÍ, MARILYN MONROE, JOE DIMAGGIO, BABE PALEY, AND JOHN LENNON, AND HAS BEEN FEATURED IN SEVERAL MOVIES, INCLUDING *THE DEVIL WEARS PRADA*, *HANNAH AND HER SISTERS*, *RADIO DAYS*, AND *THE FIRST WIVES CLUB*. THOSE WHO FREQUENT THE KING COLE BAR PROBABLY KNOW THAT MAXFIELD PARRISH HAD A SENSE OF HUMOR. THOSE WHO DO NOT KNOW THE STORY BEHIND THE MURAL SHOULD VISIT THE BAR AND SPEAK TO ONE OF THE BARTENDERS, WHO MAY DIVULGE THE SECRET.

## ADOUR ALAIN DUCASSE'S BLOODY MARY

1 ROASTED GARLIC CLOVE  
1/8 ROASTED RED BELL PEPPER  
1 LEMON WEDGE  
1/4 BAR SPOON ESPELETTE  
1/4 BAR SPOON FLEUR DE SEL  
1 BAR SPOON FRESH GRATED HORSERADISH  
1/2 BAR SPOON SRIRACHA  
(SAMBAL PASTE)  
1.5 OZ FRESH TOMATO JUICE  
0.5 OZ HOUSE-MADE BOUILLABAISSÉ BROTH  
2 OZ VODKA

MUDDLE GARLIC CLOVES, RED PEPPERS, AND LEMON. ADD ESPELETTE, FLEUR DE SEL, HORSERADISH, AND SRIRACHA. TOP WITH ICE. ADD TOMATO JUICE, BOUILLABAISSÉ BROTH, AND VODKA. ROLL IN BOSTON SHAKER (SHAKE VERY GENTLY), DOUBLE STRAIN INTO MARTINI GLASS, AND GARNISH WITH CELERY STALK SKEWER WITH YELLOW PEPPER AND ROASTED GARLIC.

OPTIONAL CHASER: SIDE OF BEER

## LANDMARC'S BLOODY MARY

1 CUP HORSERADISH  
1 CUP WORCESTERSHIRE SAUCE  
1 CUP STOUT BEER  
1 CUP FRESH LEMON JUICE  
1/4 CUP OLIVE JUICE  
1 CUP FRANK'S RED HOT  
HOT CAYENNE PEPPER SAUCE  
1/2 CUP KETCHUP  
1/4 CUP FINELY GROUND BLACK  
PEPPER  
4 CUPS SACRAMENTO BRAND  
TOMATO JUICE

IN A PITCHER, COMBINE THE HORSERADISH, WORCESTERSHIRE SAUCE, BEER, LEMON JUICE, OLIVE JUICE, HOT SAUCE, KETCHUP, AND GROUND PEPPER. ADD THE TOMATO JUICE AND STIR WELL. COVER AND REFRIGERATE UNTIL CHILLED, AT LEAST 2 HOURS. MIX 2 OUNCES OF VODKA WITH CHILLED MIX PER COCKTAIL.

## SPOTTED PIG BLOODY MARY

3/4 OZ FRESH GRATED HORSERADISH  
1 1/4 OZ WORCESTERSHIRE SAUCE  
1 TABLESPOON CELERY SALT  
KOSHER SALT, TO TASTE  
2 TEASPOONS GROUND PEPPER  
1 32-OZ BOTTLE OF KNUDSEN ORGANIC  
TOMATO JUICE  
2 OZ HOUSE PEPPER-INFUSED VODKA  
ORGANIC PICKLED  
VEGETABLES FOR GARNISH

IN A PITCHER, COMBINE THE HORSERADISH, WORCESTERSHIRE SAUCE, CELERY SALT, KOSHER SALT, AND GROUND PEPPER. ADD THE TOMATO JUICE AND STIR WELL. COVER AND REFRIGERATE UNTIL CHILLED, AT LEAST 2 HOURS.

RIM A HIGHBALL GLASS WITH CELERY SALT. MIX VODKA WITH CHILLED MIX PER COCKTAIL. GRATE FRESH HORSERADISH ON TOP. GARNISH WITH PICKLED VEGETABLES AND FRESHLY CRACKED BLACK PEPPER.

## CHARLIE PALMER'S BLOODY MARY

2 OZ VODKA  
1/4 TEASPOON DIJON MUSTARD  
2 DASHES WORCESTERSHIRE SAUCE  
DOLLOP HORSERADISH (CANNED)  
1/8 TEASPOON SRIRACHA  
1/4 OZ COCKTAIL ONION BRINE  
2 1/2 OZ TOMATO JUICE  
SALT AND FRESH GROUND PEPPER TO TASTE  
SPASH OF LEMON AND LIME JUICE

POUR ALL INGREDIENTS INTO PINT GLASS WITH ICE. SHAKE VIGOROUSLY, AND GARNISH WITH PEPPERONCINI AND 2 COCKTAIL ONIONS.

## CLAIRE SMITH'S BELVEDERE BLOODY MARTINI

6 CHERRY TOMATOES  
DASH LEMON JUICE  
DASH SIMPLE SYRUP  
1.5 OZ BELVEDERE CYTRUS VODKA  
DASH TABASCO

IN A SHAKER GLASS, MUDDLE TOMATOES WITH THE LEMON JUICE AND SIMPLE SYRUP. ADD REST OF INGREDIENTS AND SHAKE WITH CUBED ICE. FINE STRAIN INTO A CHILLED MARTINI GLASS, AND GARNISH WITH A CHERRY TOMATO SPEARED WITH A BASIL LEAF.

THE SPECIAL ANNIVERSARY BLOODY MARY MENU IN THE KING COLE BAR WAS A FUN AND EXCITING INITIATIVE THAT INVITED HOTELS GUESTS AND BAR PATRONS ALIKE TO SAMPLE MANY TAKES ON THE ORIGINAL RECIPE. THE ANNIVERSARY MENU ALSO SERVED A GRANDER CAUSE—25 PERCENT OF ALL PROCEEDS FROM THE SALE OF THESE SPECIAL BLOODY MARYS WENT TO BENEFIT CITYMEALS-ON-WHEELS, A CHARITY DEDICATED TO DELIVERING MEALS TO THE HOMEBOUND ELDERLY IN NEW YORK CITY.



NYSE Euronext



OCTOBER  
**5**  
MONDAY



# COCKTAIL HOUR AT THE CLOSING BELL

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ON OCTOBER 5TH, NEW YORK CITY JOINED THE ST. REGIS NEW YORK IN ITS CELEBRATION OF THE 75TH ANNIVERSARY OF THE BLOODY MARY. MAYOR MICHAEL BLOOMBERG OFFICIALLY PROCLAIMED OCTOBER 5, 2009, “BLOODY MARY DAY.” AND, AT THE END OF THE DAY, FRITS VAN PAASSCHEN, STARWOOD’S VERY OWN CEO, RANG THE CLOSING BELL ON THE NEW YORK STOCK EXCHANGE FLOOR, KICKING OFF COCKTAIL HOUR IN TRUE ST. REGIS FASHION.

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PRESIDENT AND CEO FRITS VAN PAASSCHEN RANG THE CLOSING BELL JOINED BY PAUL JAMES, ST. REGIS GLOBAL BRAND LEADER, THE LUXURY COLLECTION AND ST. REGIS HOTELS & RESORTS; MARIA MURILLO, DIRECTOR OF HUMAN RESOURCES, THE ST. REGIS NEW YORK; ROBERT HERMANY, SENIOR VICE PRESIDENT OF OPERATIONS, STARWOOD HOTELS & RESORTS; PEDRO DIAS, HOTEL MANAGER, THE ST. REGIS NEW YORK; PAUL NASH, GENERAL MANAGER, THE ST. REGIS NEW YORK; LISA POTTS, REGIONAL VICE PRESIDENT OF SALES & MARKETING, STARWOOD HOTELS & RESORTS; BENJAMIN SINCLAIR, DIRECTOR OF SALES & MARKETING, THE ST. REGIS NEW YORK; GARY MERJIAN, DIRECTOR OF CATERING & FOOD AND BEVERAGE; AND TWO ST. REGIS BUTLERS, THE ICON AND SYMBOL OF SUPERLATIVE SERVICE FOR THE ST. REGIS BRAND.





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WHERE THE WORLD  
COMES TO CELEBRATE

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The St. Regis New York is one of the city's quintessential addresses, where excellence, commitment, and flawless precision come together. The St. Regis New York is the first choice of the world's most discerning hosts, and has served as the backdrop for the city's iconic social celebrations for more than a century.

For more information, please contact the Events Office at 212.339.6776 or via email at [StRegisEventsNY@stregis.com](mailto:StRegisEventsNY@stregis.com).

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# AT YOUR SERVICE

## THE SIGNATURE ST. REGIS BUTLER

BARBARA MALY GREW UP IN THE HOSPITALITY SERVICE INDUSTRY, FIRST IN BERLIN AND THEN IN NEW YORK. SHE JOINED THE ST. REGIS NEW YORK AS A BUTLER IN 1995.

### TELL US ABOUT THE HISTORY OF THE BUTLER SERVICE AT THE ST. REGIS.

The St. Regis has prided itself on exceptional personal service for guests for over 100 years. The 24-hour butler service is a signature element of this unparalleled dedication. In 1991, the service was incorporated during hotel renovations. Today, The St. Regis New York has over 30 butlers, who combined speak over thirty-eight languages.

### WHAT DOES THE SERVICE INCLUDE?

Impeccably dressed in tuxedos, we greet arriving guests, brief them with an orientation on their room, unpack their suitcases when required, and make sure all customized room preparations are satisfactory. Every morning, we serve coffee and tea, arrange wake-up calls, and facilitate any and all requests: from arranging room service and running a quick errand, to organizing a cocktail party or acquiring theater tickets. If you are under the weather, we will arrange for our house doctor to call on you. You can get your shoes shined at 1 a.m. in the morning, or call for a fax to be sent at 4 a.m. We are available 24/7.

### HOW IS THE STAFF TRAINED?

One of the criteria to become a butler at The St. Regis New York is having a secondary degree. Training takes place over a certain amount of weeks, during which each butler learns everything about the hotel's history and inner workings. We then spend a period of time in each department seeing how it is run, so that we can field questions from guests as accurately as possible.

### WHAT ARE THE MOST IMPORTANT QUALITIES FOR A BUTLER TO POSSESS?

Probably the ones that cannot be taught. I would say "how to read a guest" tops the list. When you first greet your guests, it is important to immediately recognize and anticipate their needs, whether they want service or need privacy. It is also extremely important to check your own emotions at the door. And of course, discretion is key.

### WHAT ARE THE AREAS OF EXPERTISE OF THE ST. REGIS BUTLER?

Management provides us with training in every department. For example, our sommeliers teach us about the wines so that we are confident in the selections we suggest to our guests. We are also always up to date on the Adour menu items. Our guests expect us to know everything about The St. Regis, and so do we. We are also expected to speak at least two languages, given our international clientele.

### ANTICIPATING A GUEST'S NEEDS IS AN ART FORM. HOW ARE THE ST. REGIS BUTLERS ABLE TO ANTICIPATE THE MANY DIVERSE NEEDS OF GUESTS?

Know your guests. For returning guests, we keep diligent profiles of their needs and likes, which are constantly updated. Before the guest even arrives, the room is set up according to that profile, and then we go over each customized request to make sure it is current—from choice of bottled water to bedding service. For new guests, we focus on everything from body language to what they say or don't say; and as you go over the service items you provide, we keep a mental checklist.

### HOW DO THE ST. REGIS BUTLERS FIND THE BALANCE OF PROVIDING EVER-PRESENT, UNOBTUSIVE SERVICE, WHILE ANTICIPATING THE GUEST'S EVERY NEED?

This is very important: we want our guests to know we are always available to them, without getting in their way. Our aim is to make them feel completely at home. Sometimes the guests make the level of service they expect clear to us when we first meet them—they might engage us in a conversation about some aspect of the hotel, or immediately retreat into their room. Regardless, we make sure that they understand they can page us for any immediate requests. We also liaison with every other department in the hotel, from housekeeping to concierge.

### IS THERE ANY PARTICULAR USE OF TECHNOLOGY THAT HAS ENHANCED THE SERVICE?

Yes, pagers. Every room has a phone with a button that immediately pages the butler. This keeps us constantly available to the guest. The pager also feeds us information on check-ins, check-outs, room-service requests, etc. We also have business cards with email addresses that enable returning guests to reach us about any changes in the services that they might require. In addition, The St. Regis has recently introduced a new E-Butler service, where each butler carries a wireless handheld device so guests can e-mail their wishes straight to their very own personal butler anytime, whether on hotel property or away from the hotel.

### ARE GUESTS ABLE TO REQUEST THE SAME BUTLER UPON RETURN VISITS TO THE ST. REGIS NEW YORK?

Of course. Sometimes guests are just more comfortable with a butler they have had before, and the hotel does its best to accommodate. We want their experience to be completely comfortable.

### WHAT IS THE ULTIMATE COMPLIMENT A GUEST CAN GIVE A ST. REGIS BUTLER?

When a guest thanks you for the service and expresses a desire to come back based on that experience. I thoroughly enjoy my job, and have never had a bad day at work. It's a wonderful feeling to have someone tell you that your service made them feel completely at home.





## INSPIRING TRADITIONS

### THE PRESIDENTIAL SUITE AT THE ST. REGIS NEW YORK

ON AN IDYLIC SPRING EVENING IN MAY, 50 OF MANHATTAN'S TOP SOCIAL FIGURES, DESIGNERS, AND JOURNALISTS GATHERED TO CELEBRATE THE UNVEILING OF THE REDESIGNED PRESIDENTIAL SUITE AT THE ST. REGIS NEW YORK AND THE LAUNCH OF DESIGNER RICHARD MISHAAN'S NEW BOOK, *MODERN LUXURY*.

Guests included fashion designers Nicole Miller and Dennis Basso; art collectors Beth Rudin DeWoody and Suzanne and Bob Cochran; interior designer Nina Griscom; and social figures and philanthropists like Somers Farkas, Steve Tanger, Eleanor and Michael Kennedy, and Helen and Tim Schifter. Media attendees included *Town & Country's* Pamela Fiori, *W's* Jim Reginato, *Forbes Life's* Jim Brosseau, *The New York Times's* Melissa Feldman and Marianne Rohrlach, and *Veranda's* Carolyn Englefield. Guests sipped champagne and enjoyed canapés while admiring the stunning Central Park views and lavishly appointed décor.

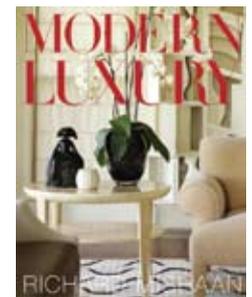
The splendid 3,400-square-foot, three-bedroom Presidential Suite has been fashioned in the style of a "Grand New York" Fifth Avenue apartment. The suite features a large, elegant foyer that leads to the formal dining room, living room, exquisite wood-paneled library, and bedrooms. Guest enjoy spectacular views of Central Park and Fifth Avenue as well as the 24-hour attention of the legendary St. Regis Butlers.

For Richard Mishaan, the colorful history and engaging architecture of The St. Regis New York provided the ideal backdrop to his vision for the Presidential Suite. His goal was to enhance and

update the space while showcasing the original architecture that makes the suite one of a kind.

The redesigned foyer of the Presidential Suite features checkerboard marble floors as well as breathtaking wall coverings by Fromental. The Asian-inspired wallpaper boasts intricate hand painting and gold embroidery while enhancing the stunning architecture of the entryway. Rich, tactile fabrics in warm creams, black, and gold tones enhance the space and highlight Mishaan's attention to detail and expert craftsmanship. A gold and copper canopy adorning the bed offers a sense of regal luxury in contrast to the adjoining bedroom cast in subtle hues of robin's-egg blue. The Presidential Suite at The St. Regis New York remains the home away from home for the world's most discerning travelers.

RICHARD MISHAAN IS THE HEAD OF RICHARD MISHAAN DESIGN, AN INTERIOR DESIGN AND ARCHITECTURE FIRM IN NEW YORK CITY. HE ALSO DESIGNS A COLLECTION OF FURNITURE FOR HIS DESIGN STORE, HOMER.



# A SANCTUARY IN THE CITY

## RECOUP IN THE BIG APPLE WITH SIGNATURE SERVICES

THE REMÈDE SPA AT THE ST. REGIS NEW YORK IS COMMITTED TO CREATING AN EXCEPTIONAL EXPERIENCE FOR EACH GUEST. FROM CHAMPAGNE AND TRUFFLES TO LUXURIOUS THROWS AND CUSTOMIZED TREATMENTS, THEIR GOAL IS TO SURPASS ALL EXPECTATIONS AND HELP GUESTS ESCAPE TO A SANCTUARY OF INDULGENCE AND RELAXATION.

### BIG APPLE RECOUP WRAP

Taking advantage of the vibrancy and prolific cultural offerings of New York can often leave one running on empty by the end of the day. This restorative treatment is designed to provide mental, physical, and emotional energy with an exfoliating massage, a calming body wrap, and a soothing deep-tissue massage. Guests will feel calm, rejuvenated, and ready for the next adventure New York has to offer.



### BIG APPLE RECOUP FACIAL

In the city that never sleeps, constant activity can take its toll on the complexion, leaving it sallow and tired-looking. After this luxurious facial, guests will emerge looking as though they got a full eight hours of sleep, with energized, luminous, and radiant skin.

REMÈDE SPA RECOGNIZES THAT EACH GUEST, EACH FACE, AND EACH BODY IS UNIQUE. AS SUCH, NO TWO FACIALS OR MASSAGES ARE THE SAME. THEY CUSTOMIZE EVERY FACIAL AND MASSAGE TO ENSURE GUESTS RECEIVE THE MOST APPROPRIATE TREATMENT TO MEET THEIR INDIVIDUAL GOALS AND TO DELIVER THE RESULTS THEY SEEK.



# THE ST. REGIS PRINCEVILLE DEBUTS

## KAUA'I, HAWAI'I

FROM DISTANT SHORES, THE LEGACIES OF TWO INFLUENTIAL FAMILIES—ONE OF ROYAL BIRTH AND THE OTHER OF PROMINENCE AND WEALTH—WERE DESTINED TO UNFOLD ON THE ISLAND OF KAUA'I. THE KAMEHAMEHA ROYAL FAMILY ENJOYED THEIR VISITS TO THE NORTH SHORE OF KAUA'I. IN 1860, IT WAS DURING ONE OF THEIR SOJOURNS WITH THEIR CHERISHED SON, ALBERT, THAT THE AREA WAS RENAMED *THE BARONY DE PRINCEVILLE*, THE CITY OF THE PRINCE.

The internationally acclaimed St. Regis New York is the original landmark hotel built by John Jacob Astor in 1904. The Astors defined the height of American aristocracy during the Gilded Age of the late 18th and 19th centuries. The family built a legacy of premier hotels and legendary service.

The St. Regis Princeville Resort resides in Princeville at Hanalei. It is located in the *ahupua'a* (land division) of Halele'a, which means “the house of joy.” Halele'a was noted in ancient times as the most beautiful place in the Hawaiian Islands. This area and its immediate surroundings were *kula* lands—land available to the *maka'ainana*, or common person, for cultivation and fishing.

The site of the hotel was known as Pu'u Poa or Pu'u Pa'oa—*pu'u* meaning mountain and *pa'oa* meaning the staff of the fire goddess, Pele, who when searching for a new home would strike her staff into the earth to create a new crater. Directly below the hotel are remnants of an ancient Hawai'ian fishpond built in prehistoric time. Known as Kamo'omaika'i, it was one of the few *kuapa* (ocean wall)-type fishponds on Kaua'i.

Having emerged from the sea millions of years before its neighboring islands, Kaua'i is home to the softest sands, grandest rivers, and most verdant rain forests in all of Hawai'i. Archaeological evidence suggests that Kaua'i was the first island populated by seafaring Polynesians about 400 A.D. Historically, the name *Kaua'i* has been translated to mean “season of abundance” or “time of plenty.”

The St. Regis Princeville Resort resides on the northern shore of the “Garden Island.” Located in the 9,000-acre resort community of Princeville at Hanalei, this oceanside enclave provides residents and visitors all the amenities you would expect from an island destination, considered by many to be one of the most spectacular in Hawai'i.

The Lihue Airport is approximately 32 miles south of Princeville and served by inter-island and major airline carriers.

Guests of The St. Regis Princeville Resort reside in a bastion of tropical sophistication, surrounded by interiors reflecting Kaua'i's rich abundance, cuisine that celebrates local flavors, and an array of activities as thrillingly diverse as the island itself.

To discover more visit [stregisprinceville.com](http://stregisprinceville.com).



AT ADOUR ALAIN DUCASSE  
AT THE ST. REGIS NEW YORK,  
YOUNG, TALENTED PASTRY CHEF  
**SANDRO MICHELI**  
SHOWCASES HIS EXCEPTIONAL TALENT,  
WHICH BALANCES TRADITIONAL DESSERTS  
WITH INNOVATIVE AND CREATIVE TWISTS.



CROUSTILLANT



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BORN IN BELFORT, FRANCE, SANDRO MICHELI BEGAN WORKING IN A LOCAL PASTRY SHOP IN 1995, WHERE HE LEARNED THE CLASSIC FRENCH PASTRY TECHNIQUE, INCLUDING HOW TO FINESSE CHOCOLATE, THE BEAUTY OF PURE INGREDIENTS, AND THE PRIDE OF ARTISANAL WORK.

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From 1997, Sandro continued to sharpen his dessert and pastry skills in the restaurants of several renowned chefs, including Paul Bocuse, Michel Guérard, Gérard Boyer, and Daniel Boulud. In 2005, he joined Alain Ducasse at the Essex House as Pastry Chef and is now a vital part of Ducasse's team at Adour.

Chef Sandro hosted his first pastry class in February, instructing students on how to create the perfect Valentine's Day treats. Following a second successful pastry class in May, where Chef Sandro instructed eager students on the fundamentals of baking, the young talent led yet another group of ten eager gourmands through the world of pastry on October 24th. During his "Back to Basics" class in May, Sandro instructed his students, including renowned fashion designer Peter Som, on how to create delicious and beautiful classic confections, such as the perfect chocolate-chip cookie and delectable homemade marshmallows.

In October, the chef created irresistible autumn confections, focusing on pies and tarts, just in time for the holidays. Highlighting some of the season's flavors—sun-ripened apple, crisp pear, and festive pumpkin—Chef Sandro

guided students through the pie-making process, including the often-intimidating crust. His class in October built on beloved flavors and recipes that provide the ideal finish to any meal.

Sandro showcases his exceptional talent daily in Adour, where he balances traditional desserts with innovative and creative twists. Highlights of the Adour dessert menu include Sandro's stunning Contemporary Exotic Vacherin and the overindulgent Dark Chocolate Sorbet, which features coffee granite and caramelized brioche croutons. Students of his classes have walked away with technique, style, and tips for success from Sandro, as well as delicious boxes of treats! Those students who choose to dine in Adour that evening can enjoy their morning's creations for dessert following a sumptuous meal in the elegant dining room.

As of November 21st, guests will have the opportunity to enjoy Pastry Chef Sandro Michele's celebrated macarons in and out of Adour which offers its *Macaroons-à-Porter* in a series of seasonal flavors available throughout the year.

To special order macarons, please call Adour at 212.710.2277.

# THE MUSEUM OF MODERN ART

## TIM BURTON AND BAUHAUS EXHIBITIONS

IN ADDITION TO THEIR CLOSE PROXIMITY, THE MUSEUM OF MODERN ART AND THE ST. REGIS NEW YORK SHARE A LONG HISTORY TOGETHER IN THE ART WORLD. SALVADOR DALÍ MADE A SUITE AT THE ST. REGIS NEW YORK HIS WINTER HOME FOR MORE THAN A DECADE. HIS LEGACY LIVES ON ONLY TWO BLOCKS AWAY, WITH NUMEROUS OF HIS WORKS HOUSED AT MoMA.

Many guests of The St. Regis New York visit MoMA during their stay, and this fall they will have the opportunity to view two major exhibitions, among others: one celebrating the 90th anniversary of the influential Bauhaus School; the other exploring the full scale of renowned filmmaker Tim Burton's career.

### TIM BURTON

NOVEMBER 22, 2009, THROUGH APRIL 26, 2010

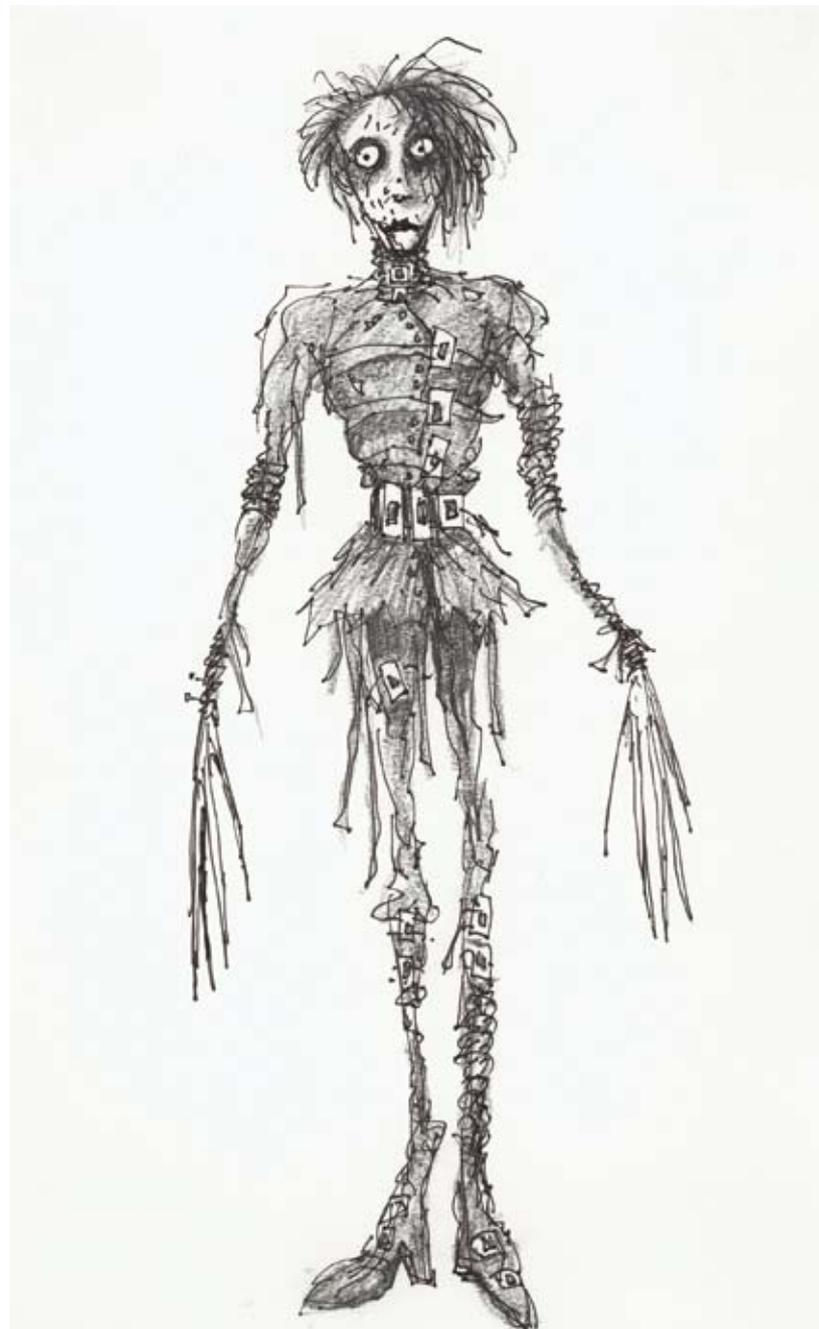
The Museum of Modern Art presents a major exhibition exploring the full scale of renowned filmmaker Tim Burton's career, both as a director and concept artist for live-action and animated films and as an artist, illustrator, photographer, and writer. Tracing the current of Burton's visual imagination—from his earliest childhood drawings through his mature work in film—the exhibition *Tim Burton* will bring together more than 700 examples of rarely or never-before-seen drawings, paintings, photographs, storyboards, moving-image works, puppets, maquettes, costumes, and cinematic ephemera, and includes an extensive film series spanning Burton's 27-year career. Included are little-known drawings, paintings, and sculptures created in the spirit of contemporary pop surrealism, as well as work generated during the conception and production of his films, such as original *The Nightmare Before Christmas* and *Corpse Bride* puppets; *Edward Scissorhands*, *Batman Returns*, and *Sleepy Hollow* costumes; and even severed-head props from *Mars Attacks!*

### BAUHAUS 1919–1933: WORKSHOPS FOR MODERNITY

NOVEMBER 8, 2009, THROUGH JANUARY 25, 2010

The Museum of Modern Art presents a major exhibition celebrating the 90th anniversary of the influential Bauhaus School. The Bauhaus School in Germany—the most famous and influential school of avant-garde art in the 20th century—brought together artists, architects, and designers in an extraordinary conversation about the nature of art in the modern age, profoundly shaping our contemporary visual world. The exhibition brings together more than 400 works that reflect the extraordinarily broad range of the school's productions, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theater and costume design, painting, and sculpture. It includes works by famous faculty members and well-known students including Anni Albers, Josef Albers, Herbert Bayer, Marianne Brandt, Marcel Breuer, Lyonel Feininger, Walter Gropius, Vasily Kandinsky, Paul Klee, László Moholy-Nagy, Lucia Moholy, Lilly Reich, Oskar Schlemmer, and Gunta Stölzl, as well as less well-known, but equally innovative, artists.

MoMA's Bauhaus exhibition offers an extraordinary opportunity for a new generational perspective on this influential school. A full range of historical work is presented in the exhibition, including such Bauhaus icons as László Moholy-Nagy's oblique angle photographs and Paul Klee's *Fire in the Evening*.



UNTITLED (EDWARD SCISSORHANDS). 1990  
PEN AND INK, AND PENCIL ON PAPER  
PRIVATE COLLECTION © 2009 TIM BURTON



LUCIA MOHOLY  
FRANZ ROH. 1926  
GELATIN SILVER PRINT, POSSIBLY PRINTED AFTER 1928  
14 11/16 x 10 15/16" (37.3 x 27.8 cm)  
THE METROPOLITAN MUSEUM OF ART, NEW YORK.  
WARNER COMMUNICATIONS, INC., PURCHASE FUND  
COPY PHOTOGRAPH © THE METROPOLITAN MUSEUM OF ART  
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PAUL KLEE  
FIRE IN THE EVENING. 1929  
13 3/8 x 13 1/4" (33.8 x 33.3 cm)  
THE MUSEUM OF MODERN ART, NEW YORK.  
MR. AND MRS. JOACHIM JEAN ABERBACH FUND  
© 2009 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / VG BILD-KUNST, BONN



# ANDRÉ LURTON

CULTURE D'EXCEPTION

André Lurton has been a well-recognized and respected producer in Bordeaux with a history dating back to 1956 when the company was founded. After the initial inheritance of Château Bonnet from his grandfather in 1953, M. Lurton went on to acquire additional vineyards and châteaux.

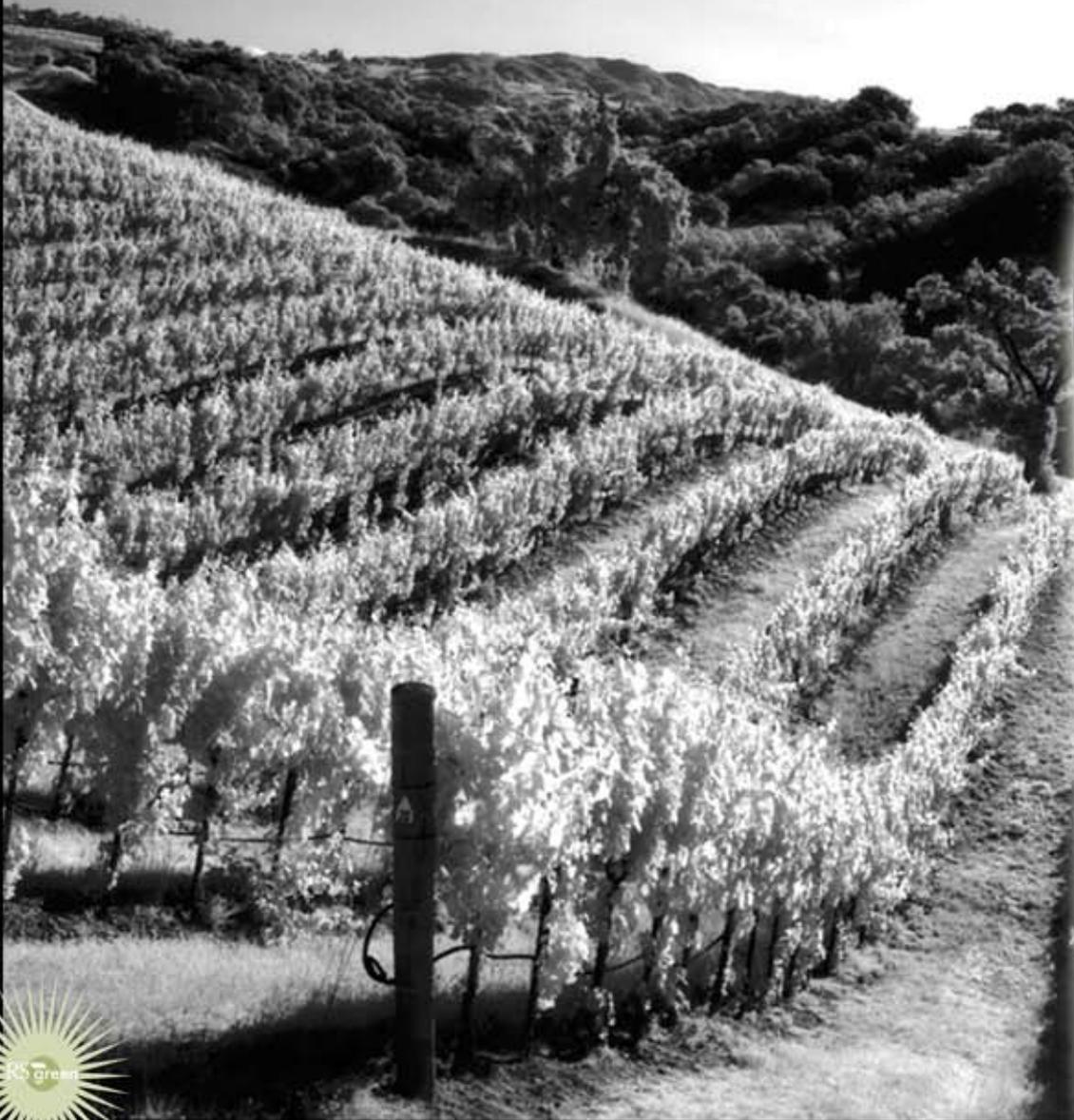
Today, André Lurton is the largest land owner and producer of white wine in the Pessac-Léognan appellation (Graves) and one of the top three landholders in Bordeaux, with more than 1,556 acres under vine. In addition to Pessac-Léognan, André Lurton has properties located in the Entre-Deux-Mers, Lussac-Saint-Emilion and Margaux appellations and 8 different Bordeaux estates that produce 14 different Château bottlings of red, white and rosé wines.

**CHATEAU DE CRUZEAU RED 2005**  
**- 90 POINTS BY ROBERT PARKER**

[WWW.ANDRRELURTON.COM](http://WWW.ANDRRELURTON.COM)

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# EXCEPTIONAL WINES AND SPIRITS

AT ADOUR ALAIN DUCASSE





BY  
SASHI MOORMAN AND MARK TARLOV

## THE LAST PIECE OF TERROIR

TERROIR DOESN'T END AT THE VINEYARD GATE. IT DOESN'T END AT THE DOORS OF THE WINERY. THE FINAL ESSENTIAL ELEMENTS THAT DEFINE ANY WINE ARE ADDED AT THE TABLE—THE LAST PIECE OF TERROIR.

Recently, we were fortunate enough to take some of the best elements from our 2008 harvest of Bordeaux varietals grown in the Napa Valley directly to the ultimate piece of terroir: The St. Regis Hotel in New York. There, at Adour Alain Ducasse, we began with the four principle components of a classic Bordeaux blend: cabernet sauvignon, merlot, cabernet franc, and petit verdot. With Thomas Combescot, wine director and general manager of Adour Alain Ducasse, we extensively discussed the tastes and personalities of the unique guests of The St. Regis and Adour. Out of this discussion we set out to create an exclusive cuvée that seamlessly integrates the vineyard, the winery, and the profiles of the guests and cuisines of The St. Regis New York.

The St. Regis New York Napa Valley Cabernet Sauvignon comprises several top vineyard sources

in the Napa Valley—chosen carefully to express the best qualities of each of the varietals used in the final blend. After many variations and lively debate, we successfully created the final blend: cabernet sauvignon from the floor of the Napa Valley near St. Helena, as the foundation with a touch (10 percent) of cabernet sauvignon grown on the Eastern Mountains of the valley to give structure and power; next, a small amount of merlot was added for suppleness; cabernet franc from Napa Valley's famed Crocker Vineyard was also brought to the mix to bring a subtle spice to the aromas and an elegance to the palate; lastly, a drop of intense, powerful, rich petit verdot to fill in the corners. The finished wine is one of distinction and finesse, while still exhibiting the classic Napa Valley Cabernet hallmarks of power and lush fruit.

## WINE VAULT

WHETHER YOU'RE HOSTING A CORPORATE OR SOCIAL GATHERING, ADOUR'S WINE VAULT IS SURE TO IMPRESS YOUR GUESTS.



The vault features a wine-inspired décor, furnished with plush chairs and a large boardroom-style table as well as handblown glass globes that descend from the ceiling, resembling floating champagne bubbles. The large glass wine cabinets store our vast collection of wines from Burgundy and Bordeaux, as well as private wine vaults.

The vault is a semiprivate space that gives you a sense of privacy while allowing you to feel the energy from the restaurant's main dining room. The wine vault can seat up to 12 guests for dinner. The space may also be reserved for private wine tastings as well as a cocktail reception followed by dinner in one of our additional private rooms.

Adour's wine vault offers interactive technology that allows guests to explore the wide variety of wines available. Guests can choose a wine by browsing Adour's complete wine list by country and varietal. The wine list is projected from the ceiling onto the boardroom-style table, and guests make their choices by tapping on the table's surface. When a guest selects a particular wine, a rosette-shaped image is projected with information about the wine on each of its five petals, including details about the producer, origin, and grapes. The sommelier can also tailor the projections to display your personal wine selections.

The wine vault is a unique and memorable space where your guests will be wowed. Please contact us for more information regarding hosting an event in our exclusive space.

For private events, please contact Angela Almonte at 212.710.2279 or via email at [Angela.Almonte@stregis.com](mailto:Angela.Almonte@stregis.com).

# AN INTERVIEW WITH A LEGENDARY WINEMAKER

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A TRUE VISIONARY, ANTHONY J. TERLATO HAS LED THE EVOLUTION OF THE FINE WINE INDUSTRY FOR MORE THAN HALF A CENTURY.

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YOU HAVE BEEN AN EXTREMELY SUCCESSFUL RETAILER, DISTRIBUTOR, IMPORTER, AND MARKETER. WHAT DROVE YOU TO BECOME A WINE PRODUCER?

A winery came to us, and their sales had declined substantially over a three-year period. We turned around their sales and then they made the decision not to go through another growing cycle. They told us they had put the business up for sale. We had a contract that would be honored by the new owners, but we said, “How can you sell now that we have turned the sales around?” They said they already had an offer on the winery, but if we gave them the same price they would sell it to us. And so my sons and I became wine producers.

YOU RECENTLY WROTE YOUR LIFE STORY IN *TASTE: A LIFE IN WINE*. IN TELLING THE STORY, AND REVISITING YOUR OWN LIFE’S HISTORY THIS WAY, WHAT THEMES OR PATTERNS REALLY STOOD OUT MOST FOR YOU?

Everything price sensitive passes, only quality endures, so our maxim is, “Consider quality a way of life—we do.”

THE TERLATO WINE GROUP IS INVOLVED IN EVERY ASPECT OF THE WINE TRADE AROUND THE GLOBE. WHAT DO THE YEARS AHEAD HOLD FOR YOUR COMPANY, AND FOR THE WINE INDUSTRY IN GENERAL?

Though I have been doing this work for over 50 years, I am convinced that the culture of wine appreciation is just beginning. Together with my sons, and hopefully my grandchildren, I would like to create a legacy for all

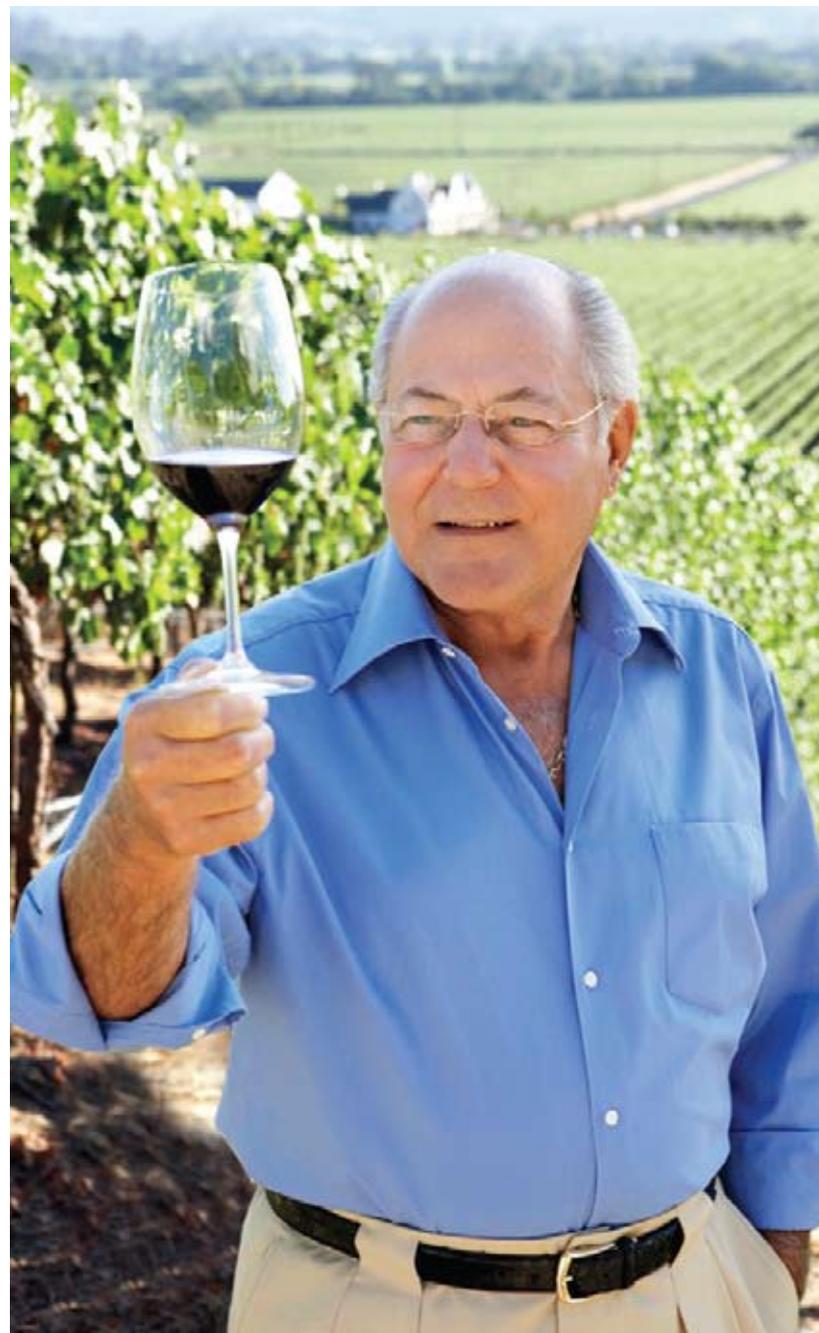
the generations that follow. The Antinori, Ricasoli, and Frescobaldi families have been producing wine for more than 30 continuous generations since the 13th century. I suppose it’s just a dream, but it can happen in our family as well. Why not? We are in the third—approaching the fourth—generation, and we own or manage some 700 acres of vineyards.

FAMILY IS AT THE HEART OF YOUR STORY—AND OF YOUR COMPANY, WHICH WAS STARTED BY YOUR FATHER-IN-LAW AND WHICH YOU NOW RUN WITH YOUR OWN TWO SONS. WHAT DOES FAMILY MEAN TO YOU?

It is the most important aspect of my life. I have been blessed by having been surrounded by family my entire career—first working with my father, then my father-in-law; and now my two sons are at my side, so I can make decisions always looking ahead to the future. This year my eldest granddaughter, who graduated from Duke, will be joining us.

HOW DO YOUR BRANDS REFLECT YOUR PASSION FOR QUALITY?

I believe the brands we market are a reflection of our philosophy. Arguably, they represent some of the finest wines in the world.



*“I put my name on it knowing full well,  
my entire life’s reputation is in it”*

*Tony*

— Anthony Terlato





# TO DECANT OR NOT TO DECANT: THAT IS THE QUESTION

BY  
PHILIPPE SAURIAT

WHEN IT COMES TO BURGUNDIES, IT'S NO SHORT ANSWER

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BEFORE ADDRESSING THE SUBJECT, A FEW THINGS SHOULD BE CLEAR. DECANTATION IS THE PROCESS THAT CONSISTS OF SEPARATING WINE SEDIMENT (THE SOLID PART) FROM THE WINE ITSELF; AERATION IS A COMPLETELY DIFFERENT PROCESS THAT ENTAILS THE ACT OF GIVING WINES (FOR THE MOST PART YOUNG ONES) A BURST OF AIR AND A VIOLENT MOVEMENT IN ORDER TO ALLOW THE ELEMENTS OF WINE TO COME TOGETHER. IN BOTH CASES, IT'S ABOUT GIVING WINE THE BEST CONDITION TO EXPRESS ITSELF IN THE GLASS.

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With wines from Burgundy, aeration or decantation is discouraged by most “professionals,” who believe the wines aren’t built for it—they are too sensitive and often too delicate to be submitted to a huge amount of air that could oxidize the wine and cause the beverage to lose its nose and its fruit.

But there is always an exception here and there that proves everyone wrong. As a matter of fact, I remember having a conversation with Peter Wasserman, a notorious wine importer who lives in Burgundy, about this very subject, and he is a strong believer in decanting everything.

The Academie du Vin offers us a study that shows that out of 100 votes, 51 experts preferred aerated wines. While not demonstrating a clear majority, it will suffice to prove my point.

On his most recent visit to New York, at a pairing dinner at Adour Alain Ducasse, winemaker Etienne De Montille, who crafts some of the most sought after pinot noirs in all of Burgundy, shared with me that decanting was often one of his preferred techniques with wines that were a little “closed.” He believes that some oxidation is more than welcome for tight wines.

My personal take on this is not that simple; it depends on the vintage, and on the style of the producer. For instance, a 1990 vintage Pommard from Dominique Laurent, in my mind, does not need to be decanted. Its expression is quite eloquent from the get-go; but would I decant a Chambolle 1er *cru* 2002 from Roumier? At this moment, I think it would help, and from my personal experience, it did.

For whites, it’s the same idea. Anne-Claude Leflaive, from Domaine Leflaive, believes strongly in the aeration of white burgundy, and particularly hers, even with age. But do we want to follow her advice for the Meursault from Domaine Roulot? I doubt it. Maybe for the 2005s that are still very tight; maybe for the 2006s that are strong and powerful, and need a little bit of air to calm and settle; but I would not decant a 2004 from Roulot. But this is my opinion, and that is why Burgundy wines are so fascinating. Each producer has a style that makes it impossible to generalize a question such as this one.

At the beginning of this article, I was about to write that the reds from the Côte de Beaune had better

results from decantation than the Côte de Nuits. I was thinking of a beautiful 1998 1er *cru* from Lafarge, and then I realized that I had a lot of other examples proving me wrong as well.

Decantation with burgundies is certainly as complex as the wines themselves. My best advice is taste from the bottle—follow your instinct—and ask yourself some questions:

*In your mouth, is the fruit very clear and precise with the flavors, or is it confused and tight?*

If you are satisfied with the first taste, leave it in the bottle; if, on the other hand, you are a little frustrated by the lack of expression, go ahead and aerate, or *carafe* it, as we say in French. If you have several bottles of the same wine, it will be easier for you to form an opinion according to your previous experiences.

Hugo, my 9-year-old son, believes that decantation is better because it’s prettier! If this does not help you to make your decision, then keep experimenting!

Louis XIII is created without compromise, a work of true genius. It is an exceptional blend of twelve hundred of the most delicate and refined eaux-de-vie. This ultimate cognac is the result of the passion and obsession of three generations of cellar masters since 1874.



- ONLY FOR GENIUS -

# LOUIS XIII COGNAC: CEREMONIAL ENJOYMENT

BY INTERNATIONALLY ACCLAIMED DESIGNER CHRISTOPHE PILLET

---

THE CONTEMPORARY FRENCH DESIGNER CHRISTOPHE PILLET, ON THE VANGUARD OF MANY SUCCESSFUL VENTURES IN THE WORLD OF LUXURY, APPROACHED THE HOUSE OF RÉMY MARTIN WITH A PROPOSAL TO CREATE A NEW EXPERIENCE FOR THE MOST ARDENT OF LOUIS XIII DEVOTEES.

---



His vision and design ethos have resulted in a series of objects that will transform the service ritual and tasting ceremony surrounding this unrivalled cognac.

To engage his creativity, fully entrenched within the legendary values and hallmarks of Louis XIII genius, Christophe Pillet immersed himself in the history of this exceptional spirit. He experienced for himself the origins of the cognac, and the richness of the Grande Champagne soil, characteristically high in limestone content to produce the finest grapes—and he discovered through legendary craftsmanship the savvy “know-how” shared and revered between successive cellar masters. The relationship is a symphony, he concluded, and a harmonious collaboration over a century in producing Louis XIII—each Louis XIII decanter created is overseen by four generations of cellar masters.

“As I walked around the cognac vineyards, the distilleries, the spirit cellars, and stores at the historic estate of Domaine du Grollet, where Louis XIII was born, I became aware of the distinct cultural similarities between this world and the practice of design: the mastery of know-how harnessed in the service of excellence, which is the key to my own definition of luxury,” says Pillet. “The moment of tasting is a magnificent form of revelation. It enabled me to animate and give form to the myriad nuances that create Louis XIII. I witnessed the aromatic powerfulness, inevitable in eaux-de-vie of 70”, growing further sublime after a century of maturing. All this natural phenomena nourished and made possible by man.”

Among the objects of the Louis XIII ritual, the glass is designed in the shape of a drop of water

whose form is expressed in essential form—and reflected by the vertical grooves carved along it. As with a cut diamond, the light filters in and bounces off the carved facets, thus giving life to the mahogany robe hue of Louis XIII. “This object is highly masculine in its rather angular morphology, yet it possesses all the feminine features of a piece of jewelry,” says Pillet. As part of the ritual, Louis XIII is served in this glass at the King Cole Bar.

Genius is indeed at work. Between an exceptional vision of design and legendary cognac savoir faire, an alchemy is ignited. A quest to depict timeless elegance takes full and proper advantage of Christophe Pillet’s contemporary interpretations.

# MARQUÉS DE MURRIETA RESERVA RIOJA

PROUDLY POURED BY THE GLASS AT ADOUR ■ THE ST. REGIS NEW YORK



MARQUÉS DE MURRIETA  
1852

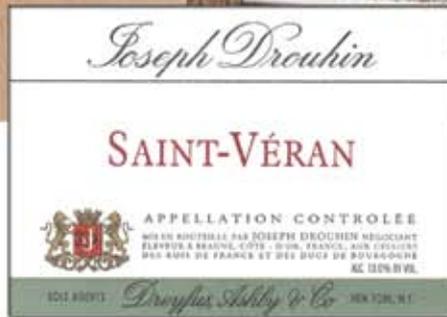
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DRINK RESPONSIBLY



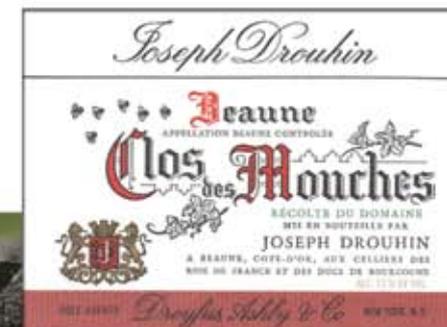
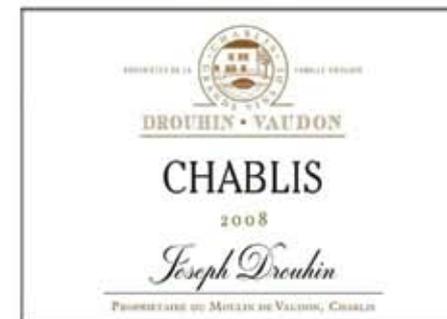
# Agricola Querciabella

Proudly poured by the glass at **Adour** - The St. Regis New York



*Joseph Drouhin*

L'ÉLÉGANCE NATURELLE  
DES GRANDS BOURGOGNES



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# BEAUNE CLOS DES MOUCHES

## THE PRIDE OF THE DROUHIN ESTATE

NO VINEYARD IS DEARER TO MAISON JOSEPH DROUHIN, THE FAMILY-OWNED WINE PRODUCER OF BURGUNDY, THAN THEIR PREMIER *Cru* BEAUNE CLOS DES MOUCHES. DROUHIN OWNS 12.9 HECTARES OF CLOS DES MOUCHES, OUT OF A TOTAL 25.13 HECTARES, AND MAKES TWO WINES—ONE RED AND ONE WHITE—THAT HAVE BECOME SYNONYMOUS WITH THE JOSEPH DROUHIN NAME, DEFINING ITS STYLE.



In 1880, Joseph Drouhin founded the firm in Beaune. His son Maurice made the firm's first vineyard acquisition in 1918, Clos des Mouches, a Premier *Cru* vineyard located in the commune of Beaune, just outside and on the southern flank of the small city. With great determination, he set about purchasing 41 parcels from eight different proprietors.

Situated on a hill, the vineyard has a south-southeastern exposure and soil composed of clay and limestone throughout the Clos. It is this favorable combination of soil, exposure, and microclimate that so suits the finicky pinot noir and more amenable chardonnay grapes, and that led to its being considered a climate worthy of the Burgundy's second-highest classification.

Philippe Drouhin, a great-grandson of the founder, oversees all the vineyard holdings of Drouhin and employs organic methods in this vineyard. Weeds are eliminated through plowing; no chemical pesticides or fertilizers are used, but only tried-and-true natural products such as sulfur or organic compost.

The vines are planted with less than a meter between them and with just a meter between the rows. "We opted for densely planted vines—up to 12,500 vines per hectare or 5,000 per acre," says Philippe, "and let them take root as deep as possible."\* The vines' average age is 38 years, which contributes to the finesse and elegance of the resulting wines, because, as he explains, "The vines enter a 'quieter phase' when they reach 25."

Both the challenging but rewarding pinot noir and the elegant chardonnay grow in Drouhin's vineyard, in equal proportions. When Maurice bought Clos des Mouches, however, it was planted only with pinot noir. He came across some documents that indicated the Clos had produced an excellent white wine prior to the phylloxera epidemic of 1875–1880, and in the 1920s he began replanting the Clos with chardonnay. Some of the stocks he planted are still alive today and form part of the estate's precious genetic pool.

The Clos des Mouches vineyard serves as the "clonal repository" for most of the vine clones of the Drouhin estate. It is here that Drouhin

preserves the genetic heritage of the oldest and best vines, and vines of different characteristics. Philippe insists on clones that come from the original vine, not clones of clones of clones.

The name "Clos des Mouches" is thought to go back to the Middle Ages. The vineyard's southern exposure made it a favorable place for keeping bees. As beekeepers set up their beehives on this hillside, the area became known as the Clos des Mouches (Enclosure of the Honeybees)—the word *clos* means enclosure, and *mouches* (which today means flies) was actually the local name for honeybees.

Classified as a Premier *Cru*, Drouhin's Beaune Clos des Mouches makes no mention of that fact on its label. The label, designed by Maurice Drouhin, depicts flowers and bees and has the name of the vineyard written in a calligraphic script.

Both the red and white wines epitomize the Drouhin style. From the handpicking and pressing of the grapes, to the complete fermentation until there is absolutely no sugar, to the *élevage* (maturing) in French oak barrels, the wines are treated with utmost care and tasted frequently. The red Clos des Mouches may be characterized as round, velvety, and beautifully balanced, with complexity and depth in an understated but intense manner. The white manages to combine generously the body of a Corton Charlemagne with the elegance of a Montrachet; it has power, good structure, and yet is elegant with a long finish.

\*THE AVERAGE DENSITY IN BURGUNDY IS AROUND 9,000 TO 10,000 VINES PER HECTARE. AT THE PREMIERE *Cru* LEVEL IN BEAUNE, THE MAXIMUM PRODUCTION PER HECTARE IS 40 HECTOLITERS PER HECTARE FOR THE REDS AND 45 HECTOLITERS PER HECTARE FOR THE WHITES. DROUHIN IS BELOW THAT, AS THEY BELIEVE 35 HECTOLITERS PER HECTARES GIVES THE WINE A BALANCE BETWEEN STRUCTURE, FINESSE, AND TERROIR.



Unknown  
except for those who know



# DECANTING CHAMPAGNE: BLASPHEMY OR PURITY?

DECANTING IS ONE OF THE MOST ROMANTIC PRESENTATIONS WE ENJOY IN THE WINE WORLD. BEYOND ITS IMPRESSIVE AND CEREMONIAL APPEAL, DECANTING IS PRACTICAL. FOR MORE-AGED OR UNFILTERED RED WINES, DECANTING KEEPS SEDIMENT—OR HARMLESS POLYMERIZED PHENOLS THAT LOOK LIKE DIRT—OUT OF YOUR GLASS. THE PROCEDURE ALSO GENTLY FOLDS IN OXYGEN TO THE WINE, THIS SOFTENING ASTRINGENCY FROM COURSE TANNIN AND REVEALING HIDDEN LAYERS OF FLAVOR.

BY  
JENNIFER SIMONETTI-BRYAN, MW

BUT DECANTING CHAMPAGNE?  
SOUNDS BLASPHEMOUS!

Actually, in Marie Antoinette's day, all champagnes were decanted because of lees. Lees is yeast sediment as a result of the second fermentation that gives Champagne its bubbles. However, after the second fermentation, the lees sit at the bottom of the bottle as yeast sludge, making the Champagne cloudy. Unlike methods today, technique then did not allow for freezing the lees to disgorge it from the neck of the bottle, thus decanting was necessary to achieve a clean glass of Champagne.

WHAT MAKES DECANTING RELEVANT TODAY?

Régis Camus, internationally acclaimed winemaker at Champagne Charles Heidsieck, believes the true nature of Champagne is revealed through the art of decanting. Camus recently collaborated with Riedel, the famous Austrian glassmaking house, to select a crystal decanter parallel to the character of Charles Heidsieck Blanc des Millénaires 1995. Its balance, complexity, structure, and longevity make it perfect for decanting. The Champagne comprises 100 percent chardonnay grapes from the renowned Côte des Blancs region, and is

aged for over a decade in the 2,000-year-old Gallo-Roman cellars of the House of Charles Heidsieck.

Camus and the winemaking team at Charles Heidsieck have won Sparkling Winemaker of the Year awards nine times at the International Wine Competition held in London. His Champagnes are quite possibly the most awarded in the world. Riedel is famous in the industry for its fine crystal serving accoutrements, and was the first to design stemware customized in form and function to best accentuate the character of various wines. Given these accolades, I was willing to go on a little faith before passing judgment.

For the taste test, I used the un-decanted Blanc des Millénaires 1995 as the control. To reduce bottle variation, I used the same control bottle and poured half into the decanter. I then tasted the decanted Champagne after 5 minutes, 10 minutes, and 15 minutes, up to one hour.

The results were fascinating. The aromas of the Blanc des Millénaires intensified at each time interval. The Champagne increased in richness, depth, and autolytic complexities of toast, brioche, and hints of brown sugar. I anticipated the bubbles to be completely diminished after a

half hour's time, but their presence prevailed even after one full hour. In fact, the softer effervescent bead created a rounder, more generous palate, and a perceived longer finish. My personal favorite was after the one-hour mark—as it was at that point that the Champagne had the most intense flavor, richness, and length.

I shouldn't have been surprised. The shape of Riedel's crystal decanter has several advantages over other more-common still-wine decanters in that it is specifically designed for Champagne, with the overall intent to minimize the surface area of the Champagne contained inside. The correct aperture of exposure protects the bubbles from dissipating too quickly while enabling sufficient oxygen to release more aromas and complexity. The pouring neck is quite thin, which again protects the bubbles and creates more surface tension so the Champagne's mousse lasts for a longer period of time.

So perhaps Paul Rudnick, American playwright, screenwriter, and novelist, was right when he said, "There is only one blasphemy, and that is the refusal to experience joy."

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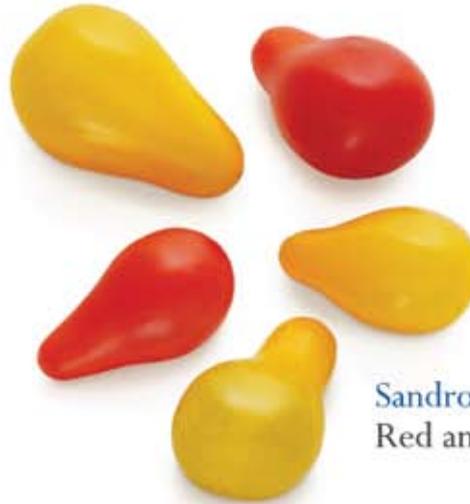
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Joel Dennis picks the Jersey Beefsteak.



For Laurent Kalkotour it's the Green Zebra.



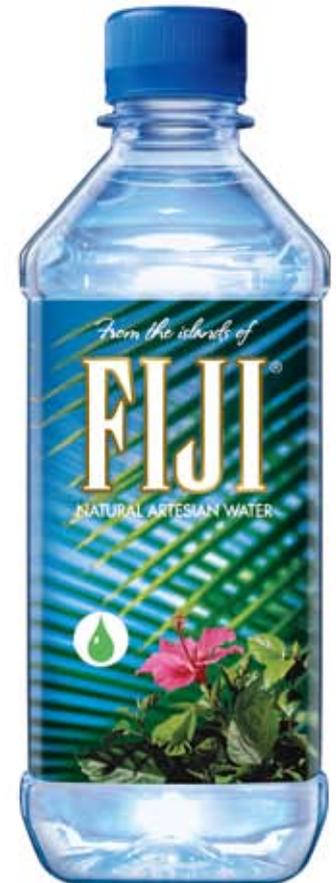
Sandro Micheli prefers Red and Yellow Teardrops.



Richard Brown swears by the Hau'ula Red.

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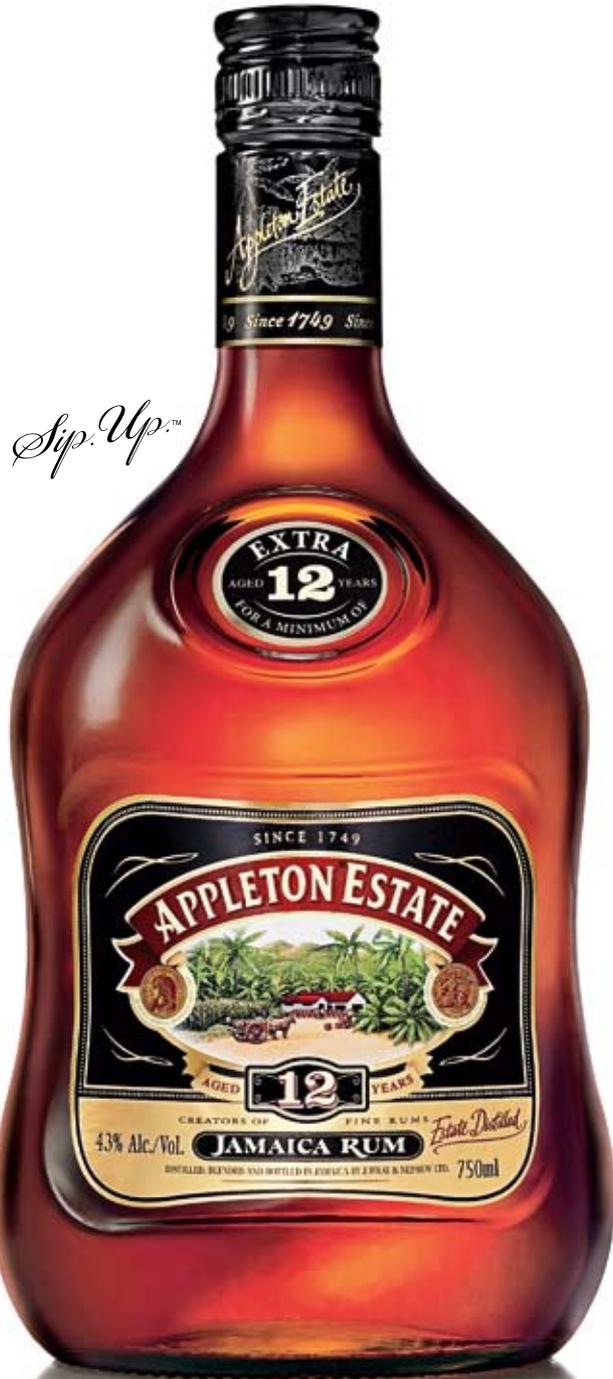
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