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Jo Lee at her Canadian home, in the roof-garden.
The Fairmont Royal York – Toronto, Canada.

Cover photography and digital imaging by Alexandra A. Egan alexandraegan.com

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IT DIRECTOR
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exquisite Private Museums to open fabulous
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CONTRIBUTORS



Monte S. Bell

LA GRANDE FINALE

Monte S. Bell was a practicing architect in San Francisco for almost 40 years while affiliated with Sidmore, Owings and Merrill before forming his own firm in 1970. Born in Vancouver, Canada, Monte is now retired and living in Vermont. Always interested in art, he began drawing cartoons for his high school magazine and has continued cartooning to the present.



Susan Berger

16 WHO MATTER

Susan Berger, after a successful career in finance, embraced journalism as JO LEE Magazine's Marketing Editor and writer of 16 Who Matter. Previously, Susan held financial positions with major institutions including TD Financial Group and Alliance Atlantis Communications.



Alan Briskin

SENSING THE UNSEEN

Alan Briskin is an author, artist, and pioneer in the field of organizational learning. His co-authored "The Power of Collective Wisdom" won the Nautilus Book Award in Leadership. His work is distinguished by a grasp of unseen forces underlying our actions.



Stanley J. Dorst

PROS & EX.CONS

Stanley J. Dorst is a retired officer of Chevron Land Development Co. and CEO of Grosvenor Development Co. He's been advisor to European governments and private companies as Vice-President of The International Urban Development Association and advisor for The International Executive Service Corps on behalf of the United States State Department Agency for International Development.



Carla Dragnea

EDITOR AT LARGE

Carla Dragnea is a Biologist whose interest in feature writing has encompassed 'the study of life'. In September, 2008, she was appointed Intellectual Advisor to the YES! E-Help Campus which assists 11+ million young people worldwide with their problems, each month. yesintl.com



Kelechi Eleanya

WHEN ANGELS CRY

Kelechi Eleanya is an economist and a committed development expert with the UNDP. He holds a degree in Renewable Natural Resources Management and a Master's in Forest Economics.



Lois M. Gordon

YES, VIRGINIA! COME – EXPLORE WITH ME

Lois M. Gordon is a world traveler and resides in California's Silicon Valley. She has spent her life as wife and mother, chairing several committees and indulging in her passion for reading and writing poetry.



Saul Levine, MD

DOUBLE ENTENDRE

Saul Levine, MD, is Professor Emeritus in Psychiatry at the University of California, San Diego. Saul is an international author and former host of a long-running television advice show. He is especially interested in the paradox of humanity: our capabilities to be benevolent and inspirational, yet also to be greedy and destructive.



Ray Scotty Morris

L'OCCHIO / THE EYE

Ray Scotty Morris is an internationally renowned photojournalist and successful San Francisco society photographer. He has won 29 photo awards in just ten years – local, state and national, including best news picture of the year. Scotty has received a Certificate of Commendation from the U.S. Senate along with the distinct honor of being written into the 107th U.S. Congressional Record.



Dr. Margaret R. O'Keefe Umanzio

THE POET'S CORNER

Dr. Margaret R. O'Keefe Umanzio, Peggy, has been an advisor to CEOs and corporate executive teams. She was a cofounder of the first fully-integrated alternative public school in the U.S., has lectured at Boston University as well as at Stanford, Berkeley and Tufts. She is currently writing a book titled Delivering on the Promise.



Warren F. Porter

IRON GATE'S WINE WORLD

Warren F. Porter is owner of Iron Gate-Private Wine Management, Canada's largest wine storage and collector services company. Warren works with collectors around the world on the often complex management of the asset that is their fine wine collection. This column will include inside tips geared towards those who are passionate about the world's greatest hobby.



H. Gail Regan

THE MARVELOUS MAVERICK

Gail Regan is vice-chair of Cara Operations, retired. She chairs Energy Probe Research Foundation and is a member of the Canadian Association of Family Enterprise. She has a PhD in Educational Theory and an M.B.A. in Finance. Her background in sociology and personal experience of business has given her an intellectual interest in the problem of evil.



Sally Anne Reisner

THE POET'S CORNER

Sally Anne Reisner grew up in San Francisco's Bay Area and then taught in an urban-suburban high school in New Jersey for eighteen years. At the age of fifty she left her job, re-married and focused on her writing.



Vera Resnik

THE POET'S CORNER

Born in Prague, Czechoslovakia, Vera Resnik lost most of her family in the Holocaust. Her volunteer work in the New Jersey court system – as a conflict resolution resource and advocate for children's rights – led to a court appointment to the child review committee. Today, Vera's writings are widely read.



Craig Ricker

THE DIGITAL DIVIDE

Craig Ricker is a prolific writer and among the world's best photographers. He went to Russia to develop an understanding of its world from the inside and to accurately portray their life predicament within his books.



Mark Raynes Roberts

THE RAYNES REPORT

Mark Raynes Roberts is Principal of Raynes Art + Design Ltd, an internationally recognized crystal art and design firm, providing interior design solutions for luxury environments. Born and trained in England, his sculpture can be found in private and corporate art collections around the world.



Dr. James T. Rutka

SYNAPTIC TRANSMISSION

Dr. James T. Rutka is the R.S. McLaughlin Chair, Department of Surgery, University of Toronto, Director of The Arthur and Sonia Labatt Brain Tumour Research Centre, and pediatric neurosurgeon at The Hospital for Sick Children, Toronto, Canada. He has served as President of AANS, AAcNS and World Academy of Neurological Surgery. He is Editor-in-Chief of the Journal of Neurosurgery.



Kathleen Mailliard Solmssen

PIZZAZZ

Renowned designer, writer, successful photographer, hilarious speaker, chef, mixologist Kathleen Mailliard Solmssen resides in the magnificent outskirts of San Francisco. Her pinterest.com/ fashionandflair and fashionwithflair.blogspot.com is filled with life lessons and laughter, exquisitely mirrored in her column Pizzazz.



Heide Van Doren Betz

THE RICH & THE FAMOUS

Heide Van Doren Betz, an Art Consultant specializing in Ancient Art and Icons, has taught Art History and created world famous collections of Antiquities and Icons. Her accomplished photography was shown in a solo exhibition at the Winckelmann Museum in Germany. JL



Crying Wolf

BY H. GAIL REGAN
TORONTO – CANADA

Luxurious three-generational family lunches were at the core of my childhood culture. One of our rituals was for an elder to recite the fairy tale “Crying Wolf” and then call on a school-age child to explain the meaning. I grew up believing that the worst thing a kid can do, right up there with breaking one of the Ten Commandments, is to call attention when, by objective standards, attention is not warranted.

This experience explains why I react strongly to the October 2014 Harvard Business Review fictionalized case study. It is about a woman named Sarah, a top real estate consultant and mother, who has joined the board of a large, public real estate company controlled by a father and son team, Bill the chairman and J.P. the president. Troubled by the firm’s high-risk strategy and a lack of information flowing to the board, Sarah has been persistent in expecting the CFO to

explain the strategy by providing more information. At this point she has annoyed Bill, J.P., the CFO and at least one other board member. Is she crying wolf?

The case consultants advise our protagonist to communicate individually with other board members to see if they share her concern. They suggest that she respect the board’s division of labor -- a risk management committee may already be doing the work she wants done. Also the advisors warn her that if her investigations find a cover-up, she is responsible for informing the auditor and external shareholders.

While the experts focus on making a better team player or a whistleblower out of Sarah, they ignore the presence of wolves already in the flock. The corporate culture is narcissistic, exclusive and patriarchal. The strategy is growth for growth’s sake,

never mind economic value creation. Consequently, even if it is not doing wrong, the corporation is making itself vulnerable.

The sins of business are normative. Misguided culture not deviant behavior is the more frequent cause of failure. When corporate leaders believe their own success stories and lose interest in evidence, when their little kingdoms pride themselves with myth and dismiss knowledge of market trends, grandiose aspirations create room for error.

Sarah may not have the emotional intelligence to follow the expert advice and become a leader of the board, but she can share her concerns with Bill and J.P. Their corporate baby is at risk and they will care. It seems to me the consultants, in their childhood, had too many lunches like mine. “Crying Wolf” is just a fairy tale story. Sarah can do her duty by howling. **JL**



World Prosperity

BY STANLEY J. DORST
SAN FRANCISCO – CALIFORNIA

Although Immigration patterns differ significantly by coastal areas, western U.S. states attract the greatest proportion of Hispanic immigrants. It has been published that 26 percent of California children 15 years of age and younger are Caucasian, while 60 percent are Hispanic.

Does anybody think that this is not a problem and is our government's failure to control the border: is just really OK?

Since I don't regularly read liberal literature, I cannot understand how people can abide and sympathize with unlimited immigration. I do understand wanting to help those who are less fortunate than we, but is it possible to help all the billions that exist in poverty? I don't think so.

The way to help people is to offer assistance in changing their system of

government. It is only with the rule of law based upon a constitution that is inviolate that an economy can thrive and the people prosper. Sharing our food or possessions is only a temporary palliative. An improved standard of living derives from investment in infrastructure such as agricultural equipment, factories and industry. The investment in this requires a system of constitutional justice – not arbitrary dictatorship or criminal control of governments.

Take for example, Muslims who are united in seeking Sharia law, i.e. religious law, rather than constitutional law. This will never lead to the fulfillment of personal goals because it prevents the full utilization of the human spirit. Any government that is not subservient to a constitution will not administer justice fairly and will not realize prosperity for the citizens. Thus we will face a continuing

avalanche of people seeking a better life.

I acknowledge we all want to help those who are suffering, and it is so easy to make token gifts, instead of funding a program such as George H.W. Bush initiated in the Middle East. MENA. What a great vision he had, to instill democratic constitutional governments in a couple of countries with the hope that their successes would lead others to follow. We have now abandoned that hope and are back to giving aid and control to the United Nations. So we abdicate our foothold of democracy in the Middle East and then send them care parcels instead.

The liberals are not generous, they just believe they are. They don't know any better!

What do you think?

JL



The Poet's Corner

BY DR. MARGARET R. O'KEEFFE UMANZIO, SALLY ANNE REISNER & VERA RESNIK

PHOTOGRAPHY BY ALAN BRISKIN, SAN FRANCISCO – CALIFORNIA

Our 45th Wedding Anniversary

Our unique marker in time,
 Bright red, rising triumphantly
 Out of the deep folds of the earth's
 memories.
 Revealing frame by frame, in vivid
 living color,
 On the big screen in the sky
 Our sacred moment in time: October
 25, 1969 @ 1:00 p.m.
 Holy Cross Armenian Catholic
 Church,
 Harvard Square, Cambridge, MA.
 When we, two sweet and innocent
 kids,
 Hands intertwined, hearts beating as
 one,
 Stepped into the unknown and
 promised before God
 To love and cherish each other for all
 time.
 And so the mystery, our mystery moves
 forward
 One breath at a time.

©margaretumanzio

You Look Good

Doctor says, "You look well. You look
 really good".
 One-hour examination follows.
 Doctor confirms
 first impression and he is wearing
 vision enhancing magnifiers.

But doctor, my eyebrows are turning
 white, my temples too.
 My waist clings to my toes, hampering
 speed walking.
 My ears – well, only one can't hear.
 My eyes can't distinguish a p from g, o
 from c, nor t from f.

Memory excellent: I found my car
 keys in the refrigerator.
 Who placed them there?

Cholesterol too high, no more dairy.
 Blood pressure reaching Venus.
 Hives for seven months – vitamin D
 deficiency: eat more dairy.

Can't lose weight, eat more fat.
 Too much salt, not enough salt.
 Depart doctor's office. Go home. Take
 glasses off.

Look in mirror. Yes, I do look good.

©veraresnik

Mourning Doves Taking Flight

She gazes at tiny diamonds in the
 sunlit grass;
 at geometric shapes spun by summer
 spiders
 between porch rails.

Bees and hummingbirds flit from
 ballerina
 to ballerina, a cozy whirl in the air
 amongst
 her hanging fuchsias.

Turtleheads are finally showing their
 color,
 a bright pink, ready for kitchen
 bouquets.

She waits patiently for the gladiolas,
 planted just a year ago to herald
 the remembrance of her lost love.

A chickadee sits in the dwarf crab apple
 tree,
 honoring his memory.

She sits in her faded wicker chair
 content,
 at peace with her world:
 her garden in the woods.

©sallyann



Alan Briskin is co-author of “The Power of Collective Wisdom”

The Dissolving Marriage Of The Organization Man And Radical Self-Interest

BY ALAN BRISKIN
SAN FRANCISCO – CALIFORNIA

PHOTOGRAPHY BY ALAN BRISKIN

In 1956/57, two very successful books came out that might now be thought of as shadow documents – shadow in the sense that they exposed fears and extreme reactions in the midst of an upbeat and self congratulatory society. The first was “The Organization Man” by William H. Whyte. Decrying the subtle homogenization of thought and behavior in American society, Whyte warned that a new form of false cooperation was being preached in corporate hallways. He came to believe that a collectivist ethic was leading to a pathological love of safety and fear of risk taking.

The shadow of emerging affluence was people without character, without a soul. For those who still remembered Marx, it was confirmation of his warnings about human degradation. For others, it was a clarion call to advance the importance of individual self-interest against the wave of homogenizing influences.

As if on cue, the second book was “Atlas Shrugged” by Ayn Rand. Born

Alisa Rosenbaum in Russia, she came to the U.S. in 1925/26. Initially a Hollywood screenwriter, she also wrote novels and demanded reverence for her ideas. Championing unfettered capitalism, “Atlas Shrugged” was a fictional account of a brilliant and creative man who simply did not feel appreciated enough. We can only begin to imagine how many future capitalists identified with such a hero, but we do know that Alan Greenspan, Newt Gingrich, and Paul Ryan were among them.

In Rand’s social dystopia, society had been hoodwinked, and the best and brightest were being compromised by illegitimate attitudes of altruism, collectivism, and state-controlled interventions. From what she believed was an objective perspective, society owed its future to the few truly extraordinary individuals, and government should get out of their way.

Rand was writing psychological code in a literary guise. She welded her

very real distrust of central authority encountered in Russia with a glorification of individual self-worth. She proclaimed that what benefited societies were people who used their talents to the fullest, uninhibited by pesky regulations or social concerns. The individual had to be constantly at war with the collectivist viewpoint, a battle without end or nuance.

The pristine nature of these libertarian ideas was like a tonic to the ambitious organization man. Here was a remedy for the forces of conformity and homogenizing influences in a mass-producing culture – a perfect marriage could be made between individualism and the sanctity of making lots of money. Now, the marriage is on the rocks and the shadow of the ’50s’ self-congratulatory tone has come into a harsh light. We actually need each other.

JL

EXCLUSIVE





Hector Pieterse Museum & Memorial

SOUTH AFRICA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Among the worst crimes against humanity of the 20th century was the implementation of the social and political system of apartheid, meaning “apartness”, in South Africa. The seemingly endless nightmare of racial segregation lasted from 1948 until 1994, severely restricting the rights of the country’s majority of inhabitants. The large black population of Johannesburg was segregated to the “ghetto” of Soweto where they lived in overcrowded shacks. All but the most menial jobs were allotted to white citizens.

Any form of protest against the regime was severely punished by imprisonment or death. Nevertheless, protests abounded. In 1976, a protest turned violent and police killed at least 20 young students when they refused to disperse. Among the 20 was the innocent 13-year-old Hector Pieterse, whose only crime was to be in the wrong place at the wrong time. Miraculously, in 1990, the government drew up a new constitution effective in 1994 enfranchising all racial groups. Elections that year marked the official end of apartheid.

It is extremely moving and disturbing to visit the Pieterse Memorial and Museum two blocks from where he was shot. The red brick building “honors him and the youth who gave their lives in the struggle for freedom and democracy”. Inside the building is a garden of remembrance with the names of all who died in the uprising. The photographic and audio-visual displays ensure that we will never forget the deadly struggle of these youths against the criminal injustices of apartheid.

JL



Museo de Arte Latinoamericano de Buenos Aires (MALBA)

ARGENTINA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

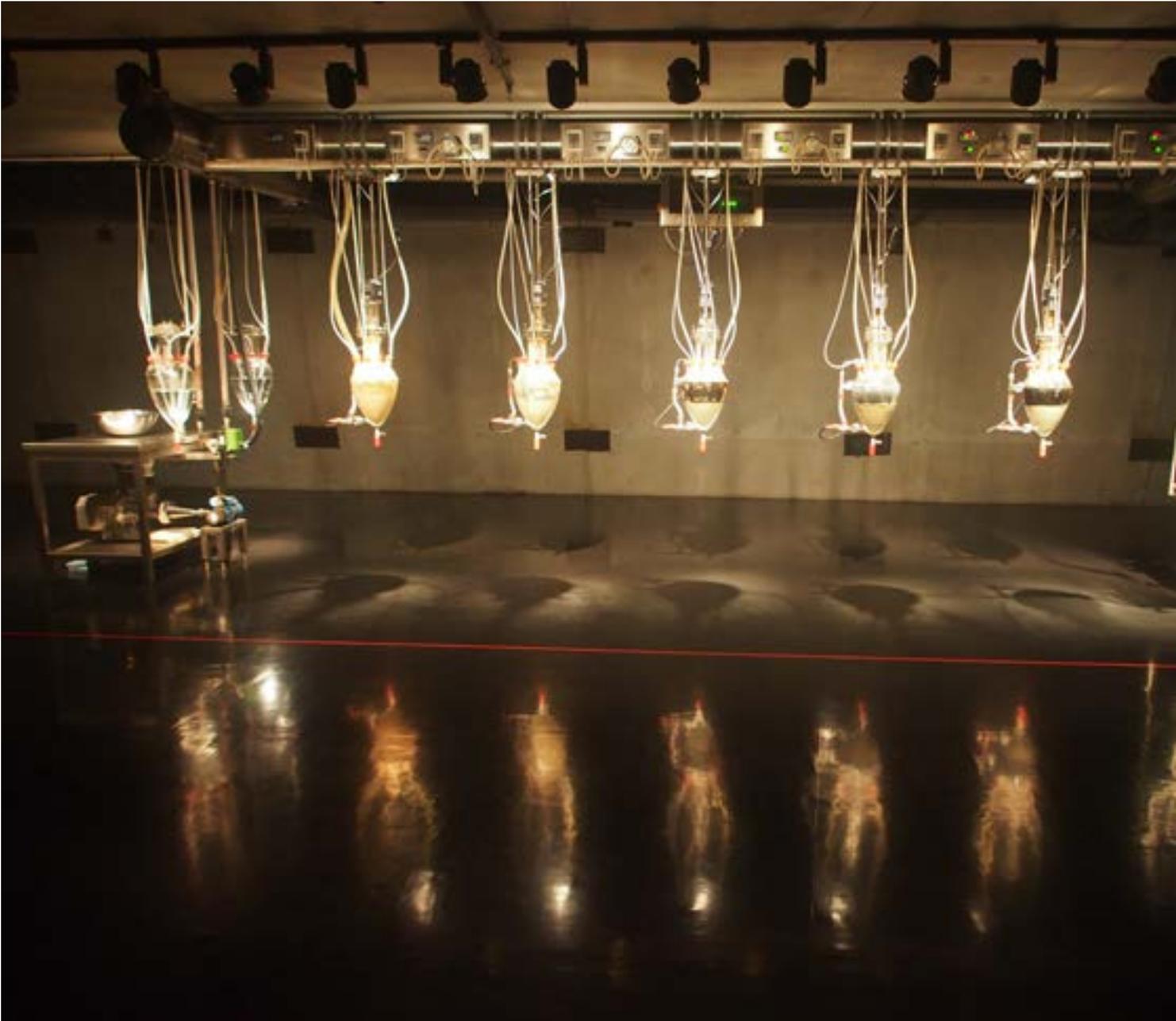
Like most extremely wealthy businessmen and women, Argentinean real estate developer, venture capitalist and philanthropist Eduardo Costantini enthusiastically collected spectacular works of art and unique artifacts. He differed from his fellow multimillionaire collectors in that he collected only what he considered to be the very best of contemporary Latin American art. The Costantini collection of 7,000 pieces encompasses paintings, sculptures, drawings, prints, collages, photographs and installations, all produced by various prominent artists in regions from Mexico and the Caribbean through all the Latin American countries to Argentina.

Once the works became too numerous to keep and display in his private residences, Sr. Costantini commissioned a museum in Buenos Aires, and a modern, glass-fronted building of exposed brick was designed for him. The stunning series of paintings begin with the 1910 Modernist Movement in Latin America. From the period of the 1930's to the 1950's there are works of "Nuevo Realismo", a Latin American extension of social realism. Most of the artists' subject matter illustrates the social and political undercurrents of their time. Examples of the many schools of abstract, figurative, concrete and non-concrete art by the very best Latin American practitioners are represented here.

It is a rare privilege to be introduced to and be able to see under one roof, the works of the best Latin American artists, many of whom are not well-known, if known at all, outside of Latin America, and whose art might not yet have even been seen outside of their native countries.

JL

EXCLUSIVE



Museum of Old And New Art

AUSTRALIA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO



Wildly eccentric Tasmanian mogul David Walsh made his multi-millions in syndicated gambling enterprises worldwide. During his many business trips, he collected antiquities as well as modern and contemporary art. As his collection grew, he decided to build “the world’s most far-out (private) museum; a subversive adult Disneyland in which many of the artworks could be deemed X-rated”.

The single storey, 65,000 square foot building, which became the largest private museum in Australia, was built within his nine-acre property on the Berriedale Peninsula in Hobart, Tasmania. A spiral staircase leads visitors down to three separate levels of enormous gallery spaces. It is intentionally windowless to create an ominous atmosphere. Walsh wanted a building that “could sneak up on visitors rather than broadcast its presence and create a sense of danger that would enliven the experience of viewing art”. The resulting award-winning design is a deliberately disorienting layout with vaulting spaces crisscrossed by Escher-like stairs.

The multi-media museum of installations, paintings, lightshows, mummies and African art houses 400 of Walsh’s artworks and antiquities. The displays are designed to “shock, offend, challenge, inform, entertain and provoke,” says Walsh. There are no descriptive labels on the walls; a complimentary device that uses GPS technology acts as a guide. It provides a curatorial description of each object throughout the venue, has audio interviews with many of the living artists, Walsh’s comments about the works, and appropriate music to match the particular item. Walsh’s museum is not just unique, it is simply an unforgettable experience to visit.

JL





Gardiner Museum

CANADA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Entrepreneur and businessman George Gardiner began his personal collection of ceramics in 1976 with nothing more in mind than the decoration of his home in Toronto, Canada. He and his wife Helen were attracted to the creations of ancient American vessels and 18th century European and Chinese porcelains. What started out as an occasional purchase soon became a passionate obsession.

Soon every nook, cranny, closet and shelf in the Gardiner house was overflowing with ceramics. Although they regularly shared the viewing of their acquisitions with friends, they realized that it was time to share their magnificent collection with the greater public. So it was that the Gardiners co-founded the George R. Gardiner Museum of Ceramic Arts, unique in its focus solely on ceramics, “in the hope that the museum would contribute in a meaningful way to the understanding and appreciation of ceramic art worldwide”. Now called Gardiner Museum, it was originally designed by Keith Wagland in 1984, expanded by KPMB Architects and reopened in 2006.

The Gardiner’s permanent collection boasts more than 3,000 pieces: ancient American, Asian, European, and British. Highlights include French Sèvres and German Meissen porcelains, Dutch Delft pottery, English Derby, Worcester and 19th century Minton. The Italian Commedia dell’Arte figurines and the scent bottle groupings are special. Unique exhibitions are held several times a year and there are clay classes, taught by professional ceramicists, offered to adults and children alike.

JL



Sifang Art Museum

CHINA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Like their counterparts in the West, Chinese entrepreneurs acquired vast collections of art and artifacts that outgrew the available spaces in their private homes, encouraging them to commission architects to design and build private museums to house and display them. Real estate developer Lu Jun and his son Lu Xun created an entire private cultural complex of structures in the Laoshan forest, one hour by train north of Shanghai.

The Lus hired 22 world-renowned architects to design a hotel, a conference center and 19 residential villas on their 115-acre property. The Sifang Art Museum, a 30,000 square-foot exhibition space, lies in the center. The architecture of the museum is itself a work of art. It honors both contemporary architecture and that of the past, exploring “the shifting viewpoints, layers of space, and expanses of mist and water which characterize the deep, alternating spatial mysteries of the composition of early Chinese painting”. The structure is an L-shaped building, built in black and white colors, that consists of modernist, translucent white “boxes” more than 30 feet above ground level.

There are twice yearly exhibitions of Chinese and international art held in the museum featuring artists from the Lus’ personal collection. A visit to the Sifang Art Museum is a unique, twofold experience that offers a viewing of the magnificent art in the museum itself as well as the privilege of viewing the finest international contemporary architecture that makes up this rare complex.

JL



Museum Berggruen

GERMANY

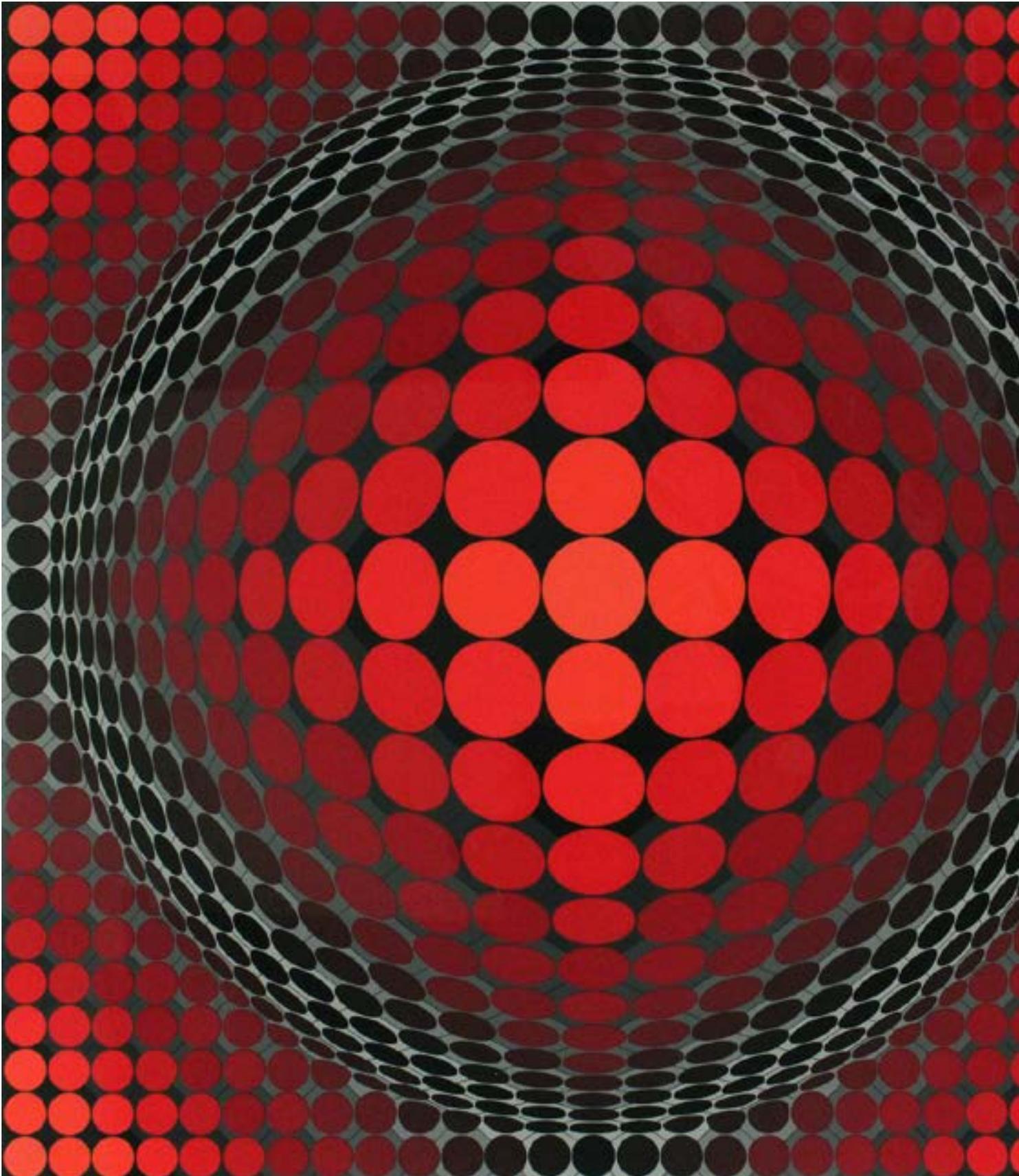
BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Heinz Berggruen, born in Berlin, Germany in 1914, began his working career as a journalist at the newspaper “Frankfurter Zeitung”. At the same time, he indulged his love of the modern art of the period by collecting as many pieces as he could afford. In 1936, when his editor informed him that he could only sign his bylines with his initials because of his Jewish surname, Berggruen emigrated to the United States, taking along what Hitler called “degenerate modern art”.

When the war was over, Berggruen opened a gallery in Paris that became “the leading address in the international art scene. He amassed a superb collection indicative of his expertise in modern art and reflecting his close friendships with the top artists of his time. By 1980 he stopped his gallery work to focus on his own collection of Picassos, Klees, Matisses, Giacomettis, Braques, Seurats, Cezannes, Van Goghs and Miros. He ultimately sold his collection to the Prussian Cultural Heritage Foundation in Berlin, who provided a building opposite the Charlottenburg Palace to display Berggruen’s treasures.

So popular is the Berggruen that extensive renovations and the addition of a new building joined to the old were needed to properly display the works, which include more than 100 Picasso oils, sculptures and works on paper, many dedicated “to my friend, Berggruen”. It is a rare pleasure to bask in the intimacy of a unique, personal and expert collection of the works of some of the greatest artists of the 20th century.

JL





Vasarely Museum

HUNGARY

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

In the 1960s and 1970s, Hungarian-born Victor Vasarely's kinetic optical images became part of popular culture and had a deep impact on architecture, computer science, fashion, 3D filmmaking and the world of art. His works transformed the flat surface into "a world of unending possibilities". He combined geometry with figurative art in a range of spectacular colors and shapes that gave the impression of psychedelic visuals.

In 1987, despite having left his homeland with his family to live in France, Vasarely established a private museum of his works and a few of his wife's and son Yvaral's in the Zichy Mansion in Budapest. Count Michael Zichy had commissioned the building of the pink and white mansion in 1745. The elongated, rectangular two-storey building has massive, fortress-like walls high above the Danube River. It is the perfect repository for over 400 pieces of Vasarely's magnificent optical illusions in the form of paintings and tapestries.

Not only are Vasarely's colors dazzling, but they, as well as his black and white compositions, are provocative and challenging to the viewer. His geometric, abstract art suggests constant movement without any actual movement and thus forces the viewer into active participation with every piece. Each has a magical element that draws the viewer into its web no matter the color or the shape. The Vasarely Museum is magical on many levels. The works themselves are exquisite and they elicit not only pleasure and appreciation but also sheer awe at their originality of style and execution.

JL





Kiran Nadar Museum of Art

INDIA

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Kiran Nadar is a woman of many passions: international competitive bridge, sports, education, and most of all, modern and contemporary Indian and sub-continental art. She began collecting art simply to adorn the walls of her new home following her marriage to billionaire Shiv Nadar, co-founded of HCL Technologies. As often happens to enthusiastic collectors, she ran out of walls to fill in her home and turned her attention to establishing the first private museum in India that highlights decades of the works of generations of post-Independence artists as well as younger, contemporary ones. “Though the idea of opening a private art museum occurred with the intention of sharing my collection with the larger public, I was also acutely aware of the existing dearth of institutional spaces that could bring visibility to modern and contemporary art from India and the subcontinent. I wanted to enhance the museum-going culture in India,” she says.

The 18,000 square-foot museum encompasses a cornucopia of fine paintings, drawings and sculpture from as far back as 1690 to the present. The earlier works focus mainly on Hinduism’s many gods and their never-ending battles with demons. The later pieces are dazzling examples of the wide variety of styles and the great scope of talent inherent in the Indian and subcontinental arts.

This is truly an excellent venue in which to be introduced to and to view a first-class collection of the works of the great modern and contemporary artists of India and the subcontinent.

JL



Peggy Guggenheim Collection

ITALY

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

A precious jewel in the crown of the Guggenheim Foundation is the Peggy Guggenheim Collection, housed in her former residence on the Grand Canal in Venice, the Palazzo Venier dei Leoni. Peggy Guggenheim was born in 1898 in New York City into a wealthy family and felt it was “her duty to protect the art of her own time”. In the process she became one of the most influential arts patrons of the 20th century.

In 1921 she became an active member of Parisian artistic life, and went on to found a museum of modern art for which she resolved to “buy a picture a day” from, among others, Georges Braque, Salvador Dali, Piet Mondrian and Fernand Leger. In 1941 she left Nazi-occupied France for New York, where she opened “Art of this Century”, a museum/gallery. There she showed her substantial collection of cubist, abstract and surrealist art, and supported such young, upcoming artists as Robert Motherwell, Mark Rothko and Jackson Pollack. She took her collection to the 1948 Venice Biennale, after which she decided to settle in the city and bought a palazzo to house her and her works of art.

In 1969 she decided to donate her collection and the palazzo to the Guggenheim Foundation upon her death, which occurred in 1979. The collection is one of the finest private modern art museums in the world. It remains magical to arrive at the Palazzo dock in a gondola or vaporetto to view the works of every great artist of Peggy Guggenheim’s time.

JL



Seikado Bunko Art Museum

JAPAN

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Baron Yanosuke Iwakasi, a member of the family that founded what became the Mitsubishi Corporation, was determined to help safeguard the cultural heritage of Japan. He felt it was being forgotten by a majority of Japanese as a result of the westernization that followed the Meiji Restoration of the 1860s. He and his son, Baron Koyata Iwasaki, collected 200,000 Japanese and Chinese books and manuscripts, 6,500 works of art and such historical artifacts as swords, tea ceremony utensils, Japanese and Chinese paintings, scrolls, screens, calligraphy, pottery, porcelain, lacquer ware, paper, brushes, and wood carvings, with a view to establishing a library and art museum that would “preserve the artistic and literary heritage of East Asia”. Plans for the museum were interrupted by World War II, but it finally opened in 1992.

Housed in an English country cottage-style building, the museum encompasses treasures dating back to the Han dynasty of 206 BC – 220 AD, the Tang of 618 – 907, the Song of 960 – 1279, the Yuan of 1279 – 1368, the Ming of 1368 – 1644, and the Qing of 1644 – 1912. Its comprehensive and chronological collection of Chinese pottery and porcelain is representative of each of these dynasties.

This spectacular collection is a perfect introduction to the stunning creations of East Asian societies through the ages, the societies who invented typography, the compass, and the application of gunpowder, among countless other scientific and cultural innovations.

JL

EXCLUSIVE



Museo Dolores Olmedo

MEXICO

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Dolores Olmedo Patiño was an exceptional Mexican woman who, in the 1920s and 30s, forged a lucrative career as General Manager of a real estate development and construction company. Her skills as a businesswoman were complemented by her love of music, the arts and artists. When she first met painter and muralist Diego Rivera, he had lived in Paris where he counted Picasso, Braque and Modigliani as friends. He had also abandoned his first wife, the painter Angelina Beloff, and married painter Frida Kahlo. Upon their return to Mexico, Rivera and Kahlo became one of the most prolific and politically charged couples of the 20th century. Rivera turned to painting oversized murals “to reflect the life of Mexico as I saw it and through my vision of the truth to show the masses the outline of the future”.

Dolores Olmedo was, at one time or another, Rivera’s model, patron and mistress. When Rivera died in 1957, Olmedo decided to turn La Noria, her 17th century hacienda located near Mexico City in Xochimilco, into a museum dedicated to the works of Rivera, Kahlo and Beloff as well as a showcase for her vast collection of pre-Hispanic, colonial, folk, modern and contemporary art. Upon Olmedo’s death in 2002, the museum was opened to the public.

The paintings in the museum reflect both the dramatic stories of Rivera and Kahlo’s lives together and “their artistic commitment to the transformative political and cultural values of post-revolutionary Mexico, influenced by both Mexican and Russian revolutions”.

JL



Mauritshuis

NETHERLANDS

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Home to the Royal Picture Gallery, over 800 of the finest works of the Golden Age of Dutch painting, the Mauritshuis museum in The Hague was originally completed in 1641 by the most famous Dutch architects of the time, Jacob van Campen and Pieter Post, for Count Maurits of Nassau-Siegen. Set on Hofvijver Lake, the once private home is of a perfect, intimate size that allows its entire collection to be seen in one visit. Wi-fi allows visitors an opportunity to download and enjoy a free app in seven languages that serves as a guide for visitors throughout the museum.

The soaring ceilings, silk-covered walls, wooden panels and trims show off the masterpieces to perfection. Among them are extraordinary works by Vermeer, Rembrandt, Paulus Potter, Hans Holbein, Jan Breugel, Peter Paul Rubens, Frans Hals and Jan Steen. Yet like the “Mona Lisa” at the Louvre in Paris, it is Vermeer’s “Girl With a Pearl Earring” and Fabritius’s “The Goldfinch” that draw the enormous crowds, both due to novels written about them. To avoid overcrowding, only 1000 visitors are admitted at one time, 30 to see the “Girl”.

After roaming the world for two years and making stops at various museums in Japan, the U.S. and Italy while their “home” was undergoing a \$40.6 million expansion and renovation designed by Dutch architect Hans van Heeswijk, the museum’s collection has finally been allowed to return to its magnificent 17th century Dutch classicist mini-palace, where the works of art have graced the walls since 1822.

JL



Museo Thyssen-Bornemisza

SPAIN

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

August Thyssen left his son Baron Heinrich Thyssen-Bornemisza a vast fortune built on naval construction, oil, steel, and armaments. The Baron continued the family businesses to further grow his wealth as well as fuel his passion for the collection of 13th to 19th century European masters. He made his home in Switzerland, where he also kept his magnificent collection of art. The Baron's son Hans Heinrich Thyssen-Bornemisza continued in his father's footsteps, amassing an extraordinary collection that included the best of German Expressionism, Impressionism and post-Impressionism, from the stars of the 20th century, including Degas, Mondrian, Picasso, Leger, Monet, Manet and Pissaro to Kandinsky, Much, Schiele, Lichtenstein, Hopper, Chagall and Warhol.

As well as art, the Baron collected wives. It was his fifth and last wife, Carmen "Tita" Cervera, who convinced her husband to place his entire collection into a dedicated museum in Madrid, where it now remains in the neo-classical Palacio de Villahermosa. The Museo forms one of the "angles" in Madrid's remarkable "Golden Triangle of Art", the other two angles being the Prado and the Reina Sofia National Museums. What makes the Thyssen-Bornemisza so very special is the chronological placement of the 1600 paintings and the fact that rather than restrict the collection to the well-known and famous masters of the past, both father and son focused on lesser known but equally talented artists.

There are magnificent works at every turn on the Museo's three floors. They are a grand tribute to the exquisite taste of the Barons, both of whom are responsible for leaving a sublime legacy for all to relish.

JL





Beyeler Foundation

SWITZERLAND

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Not only did Hildy and Ernst Beyeler love and collect contemporary art, it was their business. They ran their famous Galerie Beyeler in Basel, Switzerland for over half a century starting in the 1940s. Over those 50 years, the Beyelers also kept aside the works they particularly liked and that were representative of the most talented artists of the times for themselves. The paintings and sculptures numbered 230 and provide a stunning and valuable record of 44 of the 20th century's greatest artists.

In 1982 the Beyelers transferred ownership of their collection to a non-profit foundation that commissioned Pritzker Prize-winning architect Renzo Piano to design a museum in which to display their collection to the public and "to awaken and sustain young people's interest in art". Piano, a favored architect of private museums, designed a spectacular building of long solid walls, glass facades and a seemingly floating glass roof in Riehen, a suburb of Basel and Ernst Beyeler's hometown. Large sculptures by Ellsworth Kelly, Louise Bourgeois and Alexander Calder adorn the outside grounds.

The permanent collection in the Beyeler Foundation includes post-impressionist works by Cézanne, van Gogh and Monet, cubist works by Picasso and Braque, characteristic works by Miro, Mondrian, Kandinsky, Matisse, Klee and later Picasso, Bazelit, Kiefer and Rauch. Rothko and Pollock represent American abstract impressionism. Conceptual art and recent trends are displayed in temporary exhibitions that offer visitors insights into the latest developments in contemporary art.

JL

EXCLUSIVE



The Wallace Collection

UNITED KINGDOM

BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/
TOKYO/ROME/TORONTO

Very often the building in which a private collection is housed is as artistically appealing as the artifacts within it. Such is the case with The Wallace Collection in Hertford House, a palatial, historic, central London townhouse originally built for the 4th Duke of Manchester in the 1700s by the architect Joshua Brown. The Collection is displayed in lushly decorated period rooms, all indicative of how the former inhabitants of the house lived their lives.

The Collection was acquired by the first four Marquesses and Sir Richard Wallace between 1760 and 1880. Upon her death in 1897, Sir Richard's widow bequeathed the entire Wallace Collection to the British nation as a "closed collection", a proviso that stipulates that the Collection be kept intact in perpetuity with nothing ever added or removed from it, not even on loan. Today The Wallace Collection has 25 spectacular galleries in which to display its 5,500 unique objects: superb Old Master and 18th century French paintings, miniatures, ceramics, glass, sculpture, arms, armor, Meissen, Chinese and Sèvres porcelain, gold boxes and 500 pieces of exquisite English, French and German furniture. The paintings represent the very best works of British, German, Spanish Italian, Dutch and Flemish schools.

For ancient warfare enthusiasts, there is a basement full of authentic 13th to 18th century Oriental, Middle Eastern and European armory. Knights in full armor can be seen sitting on their fully armored horses with their various weapons of war. Many of these are richly decorated with inlaid semi-precious stones and precious metals.

JL



THE UGLY DUCKLING
IT WAS BEAUTIFUL
IN THE COUNTRY
IT WAS SUMMER...
THE WHEAT FIELDS
WERE GOLDEN AND
THE OATS WERE...
GREEN-DOWN AMONG
THE GREEN-DOWN AND
THE HAY WAS STACKED
THERE LONG-RED-LEGS
ON HIS CHATTERING
HE WAS BECAUSE
IN EGYPTIAN-LEARNED THAT

The Frick Collection

UNITED STATES

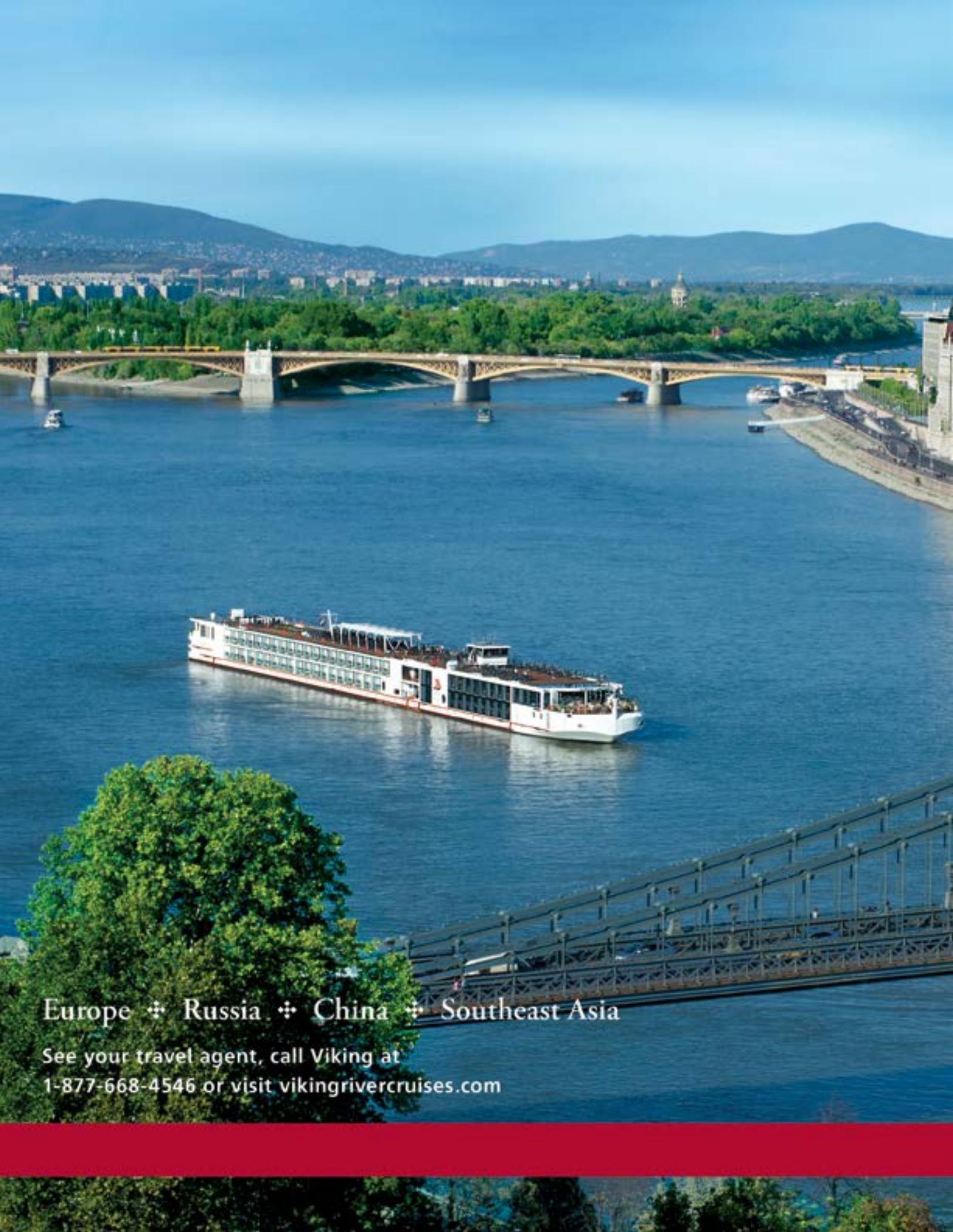
BY JULIE REKAI RICKERD
ABRIDGED BY SUSAN BERGER
SPECIAL ASSIGNMENT
NEW YORK/SAN FRANCISCO/HONG KONG/
LONDON/TOKYO/ROME/TORONTO

Henry Clay Frick began his adult career as a retail salesman and bookkeeper in a small town in Pennsylvania, and became one of the wealthiest and most reviled men in America through his ruthlessness and lack of ethics in business dealings. In 1905, Frick moved to New York City into a magnificent limestone structure located on an entire block of Fifth Avenue between 70th and 71st streets.

The Frick family lived on the second floor of the mansion, which was designed by Thomas Hastings of Carrere and Hastings. The main floor, with its silk wall coverings and inlaid hardwood and marble floors, was the repository of Frick's extraordinary collection of 137 paintings, sculptures, drawings, prints, tapestries, magnificent French, English, and Italian period furniture, clocks, Ming and Qin dynasty porcelains, enamels, rugs and 18th century silver. His intention was to leave his treasures, upon his and his wife's deaths, to "serve as a public gallery to which the entire public shall forever have access". To ensure the survival of his museum, he endowed it with \$15 million.

The Frick Collection was opened to the public in 1935. One of its great attractions is its intimacy and enormous variety of exquisite artifacts. Rarely can a visitor get so close to some of the world's finest works of art and see the very brush strokes used by great masters on their wall panels and individual portraits. The indoor courtyard is stunning. One is made to feel "at home" in a wonderland of unique beauty.

JL



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YES, VIRGINIA! COME - EXPLORE WITH ME

As you venture out into our world, your travel can consist of a day visit to the closest towns or a journey that will place your feet clear on the other side of the world. It is all about discovery and about everywhere you walk. So, COME – EXPLORE WITH ME.

Greece

BY LOIS M. GORDON
SILICON VALLEY – CALIFORNIA

Often called the cradle of civilization, Greece has beautiful islands, white houses, blue sea and magnificent landscapes.

All of the Greek islands are known for their beauty, but Santorini is the most famous. Wonderful wines come from Santorini. Called the Island of Half Moon, it is the non-submerged portion of a volcano that exploded in a kettle eruption. This event took place in 1650 BC.

Greece is known for its wines. Greek vineyards are rich with a multitude of varieties and a limitless spectrum of choices. With the main course, as an aperitif or a dessert, let the Greek wines help create a perfect atmosphere.

Santorini is one of the most visited islands yet all of the Greek islands are one of those destinations that are worth knowing: breathtaking scenery, plenty of history.

Athens is the historical capital of Europe, with a long history. Over the years, a multitude of conquerors

occupied Athens and erected unique monuments. In 1834, it became the capital of the modern Greek state and in the years since, it has become an attractive modern metropolis with much charm.

Around the Acropolis, the tour starts at the Temple of Olympian Zeus, one of the largest in antiquity, and close by is Hadrian's Arch, which forms the symbolic entrance to the city. The sight of the Acropolis lit up at night is an exquisite vision. The Parthenon is a timeless masterpiece and also a must-see.

My favorite island is Cyprus. Rising out of the waters of the European Mediterranean, pointing towards Syria, Turkey and Lebanon, it is a wonderful blend of nations. It is an odd mix, a kaleidoscope of European, Asian, and African. Draped in grapes growing over arbors, sunlight shines through everywhere. There are lovely, lovely cobblestone walkways and magnificent vistas. It calms all your senses and creates fantasies.

JL

EXCLUSIVE PHOTOGRAPHY

From The Private Collection

BY RAY SCOTTY MORRIS
SAN FRANCISCO – CALIFORNIA

The RMS Queen Mary 2 arriving in San Francisco under the Golden Gate Bridge, greeted by Ralph Nunce, holding the Union Jack.





EXCLUSIVE PHOTOGRAPHY

From The Private Collection

BY RAY SCOTTY MORRIS
SAN FRANCISCO – CALIFORNIA

The Blue Angels fly past the Stars and Stripes during Fleet Week in San Francisco.







In The Beginning

BY WARREN PORTER
TORONTO – CANADA

It may be apropos that the début of a column sparks the beginning of a wine collection. Wine collectors emerge at a specific moment in time: a great bottle by a collector friend, a trip to Napa, Burgundy or Tuscany, or the purchase of a home with an empty cellar. A cellar hates a vacuum. I've seen a lot of mistakes and many moments of brilliance in my time with seasoned collectors around the world that I'll begin to share.

When starting a collection, tasting is the most effective way to learn. Reading helps but as with travel, you don't learn about Rome until you've been there. After spending at least a year attending tasting events and buying your favorites you'll soon see where your palate lies. Pick up at least six of each wine, or a case preferably. Spread the consumption out over a number of years to see at what stage of its life you most enjoy a wine. People often ask when the best

time is to drink a certain Bordeaux. The answer depends on whether you like them youthful and fruity, old and nuanced, or somewhere in between.

At the beginning of your education your palate will likely fall in the "fruit forward" wines. Specifically, those from warmer climates that are big, round and juicy. Over time I suspect you'll discover that you're looking for more finesse, balance and complexity. Do "blind" tasting as often as you can. There is no better way to develop your sense of taste than to drink "blind" with friends who have the same interest. It's crucial to guess what you believe the country, region, varietal, vintage to be before anyone else has the chance to weigh in to ensure your guess is not clouded by someone else's opinion. Be bold, be wrong, but don't be vague.

Sample wine from every region you can find and make a few notes. I

find that some collectors get stuck in what they know or like the best having only tasted wine from a very small sampling of the globe. Austrian Grüner Veltliner, Oregon Pinot Noir, Ontario Chardonnay and Alsatian Riesling are a few that come to mind. Try to find wines from the more obscure regions and record your thoughts.

Always try to swing by the wine growing area in whatever region you should travel. Wine is grown in almost every area of the world and I find that my greatest retained knowledge comes from having wine in its region of origin, meeting the people, eating the food, and remembering the experience when I return home and open the wine on my own soil.

JL



And That's Pizzazz

BY KATHLEEN MAILLIARD SOLMSEN
SAN FRANCISCO – CALIFORNIA

PHOTOGRAPHY BY KATHLEEN MAILLIARD SOLMSEN

Willie Nelson never told her, he just thought, “You were always on my mind girl, you were always on my mind”. Every time I’d hear him cowboy croon those words, the hair would stand straight up on my back. That annoying line had me saying to myself, “Tell her dammit, please just tell her!”

Years ago, Willie’s words changed my life. I stopped holding onto all kinds of positive vibes inside. I stopped letting feelings fly through my mind unnoticed. Instead, I started giving them away. Today, it’s natural and normal to give away at least five compliments each day. They aren’t secrets. They deserve to be expressed. Nowadays, if I see it or think it or feel it, I share it.

Yesterday I nearly sang out to a sweet unassuming young girl, “WOW,

that skirt looks fantastic on you!” She thanked me galore as she nearly pranced down the street. Without giving a compliment much thought, it’s so easy to be creative yet honest with positive words towards another person. Expressing compliments towards strangers and friends is right up there with a star on my collar back in the golden rule school days. I’m not actually giving away five compliments a day; I am mirroring the person. People are like magnets, drawing compliments out of me. I love it! It’s fun, it’s easy, it’s human. Eyes light up; people are all smiles, and the best part? ‘Tis I who gets the gift. I have no rules, timing or parameters when it comes to a bit of angel dust-like flattery sprinkled here and there.

Today, with all of these time saving devices – no one has time for a

simple “tip of the hat” or a kind “hello”. While nature and beauty are passing us by, our heads are down and our eyes are on our smart (what?) phones. The written word is all well and good. I am writing words right now. That said, the spoken word – without corrections or additions – is so-o-o delicious. Truth be known, when I see someone who just looks tired or unhappy, like ice cream melting in the sun, a compliment flows his or her way. More often than not, a personality paradigm shift occurs. You may choose to give my “five compliments a day” a trial run. For starters, just look in the mirror and give it a try.

Now that’s Pizzazz!

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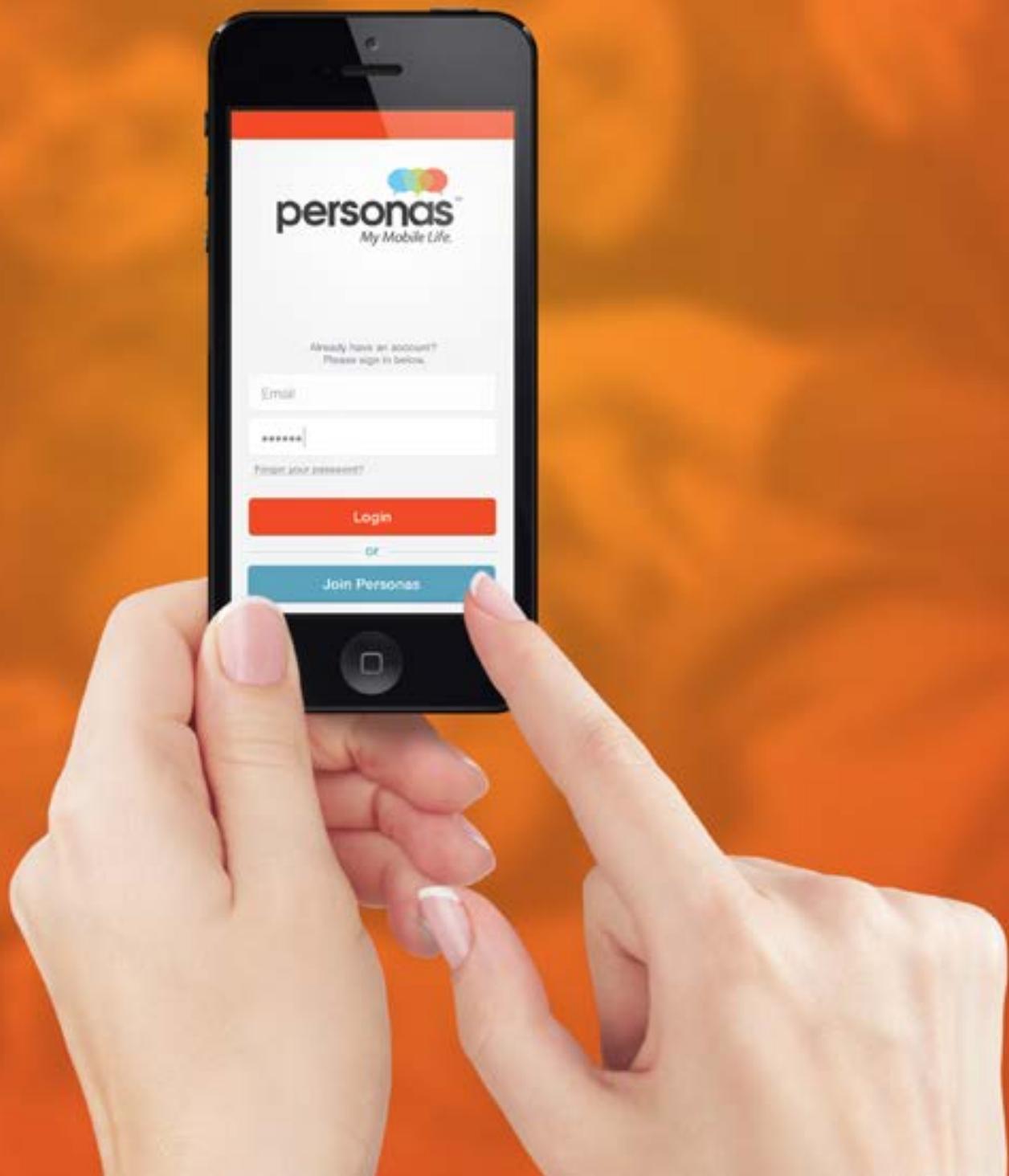
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Big Sur, Pacific Coast Highway – California Dreamin’

BY MARK RAYNES ROBERTS
TORONTO / LONDON

PHOTOGRAPHY BY MARK RAYNES ROBERT.

When you live in Toronto, Canada, and you have been experiencing the coldest February in over 100 years, it’s not surprising the memories of driving along the Pacific Coast Highway in California come flooding back. Especially when it involves driving a white Mustang V6 Convertible along one of the world’s great highways from San Francisco to Los Angeles.

Planning a car trip along the PCH means taking your time, as the roads wind around some of the most beautiful coastal landscapes in California. To experience it properly and to enjoy the stunning vistas properly, I recommend taking your foot off the pedal, as it will be a life experience you will never forget.

I had always dreamt of driving along the PCH in a Mustang convertible

having watched Clint Eastwood in the ’70s movie “Play Misty for Me”. So, it felt like a dream come true heading out of San Francisco to the beautiful coastal town of Half Moon Bay, where the stunning Ritz-Carlton golf resort overlooks the Pacific Ocean.

The scenery is not unlike the rugged Links golf courses found in Scotland, with the exception being the climate, which makes California so appealing. Long sunsets literally bathe the manicured velvet greens.

Carmel is a two-hour drive away and provides some of the most stunning coastal views to date, including the famous Pebble Beach Golf Resort that lies just eight miles from the town of Carmel. Although it has been nearly 30 years since Clint Eastwood was Mayor of Carmel, he still resides in the

area and owns both the Mission Ranch Tennis Resort and the Tehama Golf Club.

The drive to Big Sur takes less than an hour while providing some of the scariest car climbs I have ever experienced around the curved cliff faces. The Bixby Creek Bridge is a spectacular viewing point, where the panoramic coastline seems to go on for miles. As one leaves the winding cliffs behind for the quieter pastoral lands, San Simeon Castle, Randolph Hearst’s “Xanadu” can be seen in the far off-distance, a must visit if you can devote more time. I recommend an overnight stay in Santa Barbara as the four-and-a-half-hour drive from Carmel is quite tiring, requiring your full concentration, and is a welcome respite before reaching the city of angels Los Angeles.

JL



Dreaming

BY SAUL LEVINE, MD
SAN DIEGO – CALIFORNIA

PHOTOGRAPHY BY MARK RAYNES ROBERTS

Most people roll their eyes when someone recounts a “fascinating” dream he or she had. But our own dreams? Well, that’s another story, because we often find our own dreams fascinating.

Sometimes we clearly recall the stories or plots of our dreams, and are entranced. Yet at other times, we remember only scattered bits of the story, or even nothing at all, but we seem to know we’ve been involved in a somnolent drama. We’ve all experienced mystifying dreams that made us wonder about their meanings. Some dreams are one-time occurrences, but others are repetitive and linger in our minds during our waking hours. We dream during specific stages of sleep that

can be detected electronically, called REM or rapid eye-movement sleep.

Dreams have played major roles in literary fantasies: in Shakespeare’s “A Midsummer’s Night Dream”, in the Old Testament (e.g., the story of Joseph), in children’s literature (e.g., Scrooge’s ghostly encounters in “A Christmas Carol”), in opera (eg, Radames’s dreams in “Aida”), and on Broadway (e.g., Tevya in “Fiddler on the Roof”).

Sigmund Freud, the father of psychoanalysis, attributed symbolic meanings to dream content, and his ideas were in vogue for years. For example, cylindrical objects were said to represent the phallus or penis, and round, warm symbols to depict the

womb, but these interpretations have largely been debunked. Another pioneer, Carl Jung, used dreams to explore cultural and spiritual meanings.

Dreams can provoke thoughts and feelings which can be highly significant. Recurrent disturbing themes can be signs of troubling preoccupations, which can be fruitfully explored in psychotherapy. Dreams are still utilized as “windows” into our unconscious (i.e., hidden thoughts and feelings), and can play an important role in learning about our profound inner conflicts, fears and desires.

JL





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opposite: Sandro Botticelli: Detail, “The Virgin Adoring The Sleeping Christ Child” (1485).

Botticelli To Braque: Masterpieces From The National Galleries Of Scotland

PHOTOGRAPHY AND TEXT BY HEIDE VAN DOREN BETZ
SAN FRANCISCO – CALIFORNIA

The landscapes, portraits and still lives allow the viewer into the world of the 18th and 19th century tradition of art. The Scottish National Gallery, established in 1850, collected works by national, European and American artists to “elevate the character of art”. A collection of iconic names in the history of 19th/20th century art, such as Botticelli, El Greco, Gainsborough, Gauguin, Matisse, Léger, Monet, Mondrian and others luminous creators are included.

This excellent exhibition, at the Fine Arts Museum of San Francisco, California, and then at the Kimbell Art Museum of Texas, includes works from three museums of the National Galleries, focusing on masterpieces of different styles and periods. Each period is represented by a unique representation of that era.

It is difficult to focus on just a few of such masterpieces, when almost each makes my heart skip a beat and renews my faith in humanity’s ability to create a visual to elevate the spirit.

The first painting in the exhibition, Botticelli’s “The Virgin Adoring The Sleeping Christ Child”, 1495 – is

a painting of serene beauty, expert craftsmanship and tenderness. The Virgin adores her sleeping, beautiful child. There is a tangible relationship between the two, created by the triangles of the symbolism, including the pink roses – a symbol of the Immaculate Conception. The serenity and power of this masterful Botticelli has been compared to a religious experience.

The ensuing galleries do not disappoint. Scottish painter, Sir Thomas Raeburn, a portrait painter of Scotland’s notable gentry, portrait painter Allan Ramsey, Thomas Gainsborough, the most noted and sought after portraitists of London’s 18th century.

And Rembrandt van Rijn, the most iconic of all 19th century names in art. The painting of “Woman In Bed” was long thought to represent a portrait of Saskia, his wife. Recent studies have suggested that this represents a biblical subject – Sarah looking fearful as her bridegroom exits the bed. Her previous husbands were all murdered in bed.

Several 19 and 20th century paintings

stand out, among them Gauguin’s “Three Tahitians”; Léger’s “Woman And Still Life”; and Mondrian’s “Composition With Double Line And Yellow”.

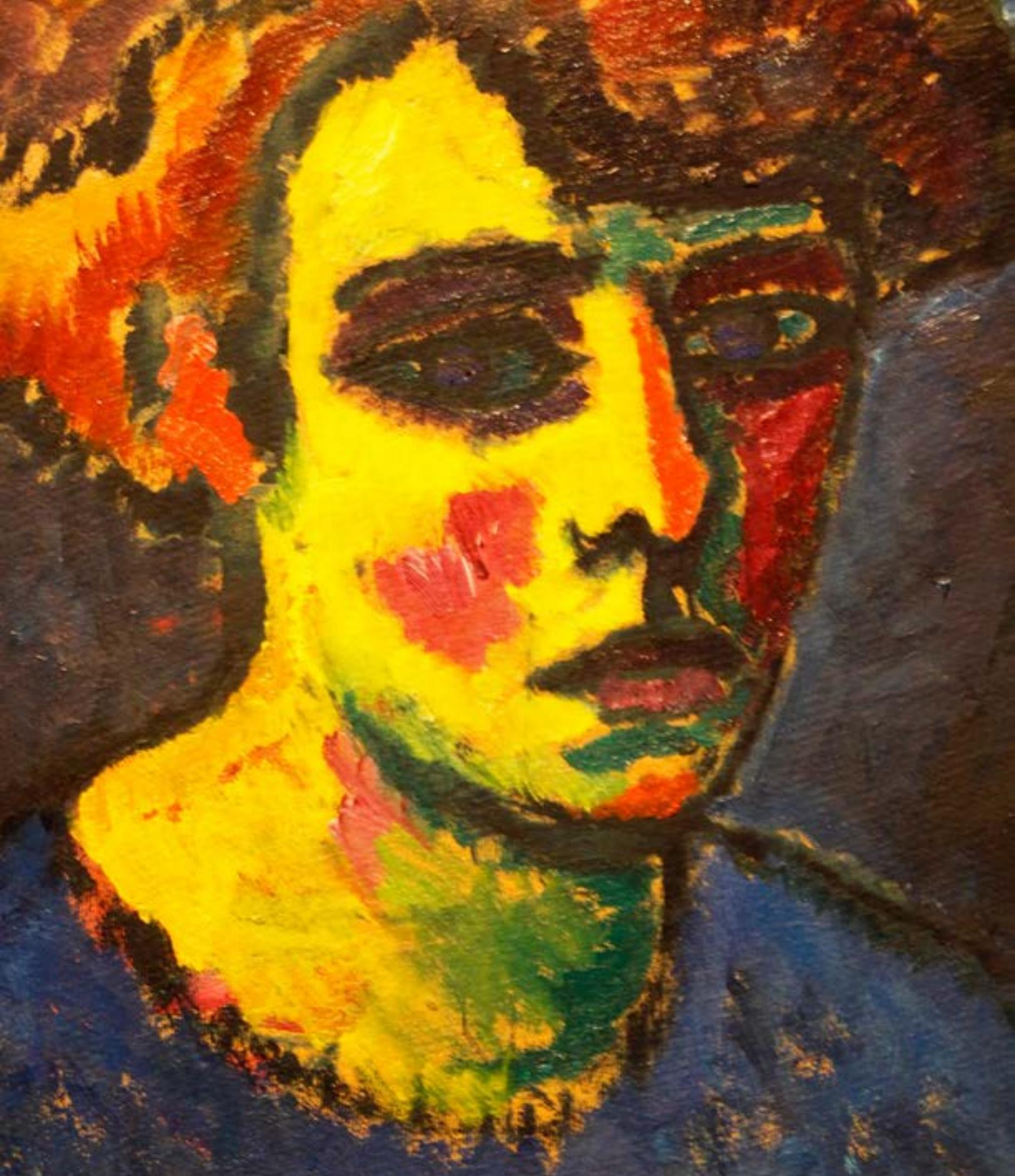
Each of these paintings offers a glimpse into the world they represent and a glimpse into the relationship of the artist to the world around them. All are a treasure to behold.





opposite: Sandro Botticelli: "The Virgin Adoring The Sleeping Christ Child" (1485).

Sir Henry Raeburn: Sir John Sinclair, 1st Bard of Ulster (1795).

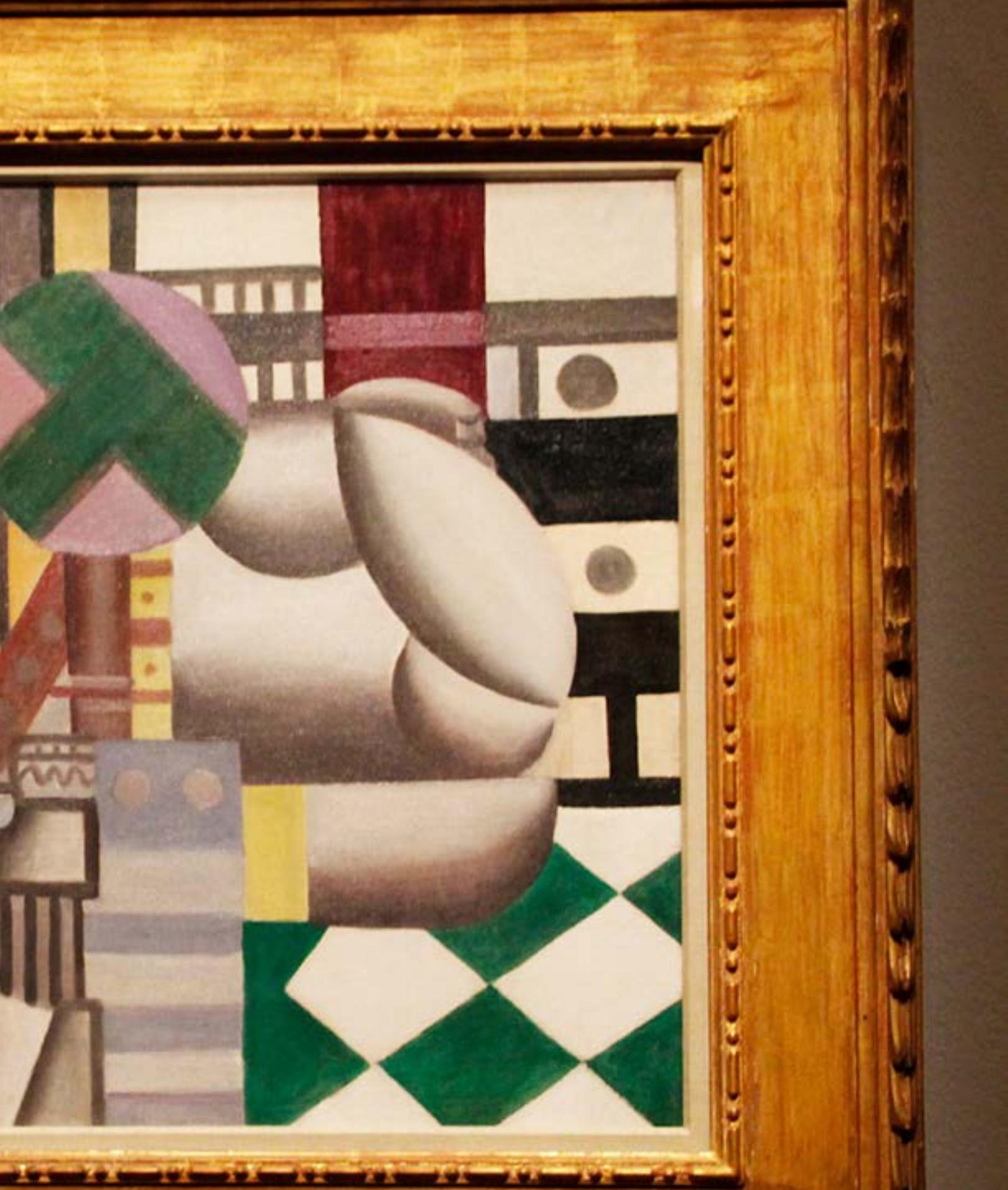


Alexej von Jawlensky: Detail "Head Of A Woman" (1911). The artist, influenced by Russian icon painting, here used a style promoted by the Fauve painters. He captured the essence of the sitter rather than the physical likeness.

opposite: Rembrandt van Rijn: Detail "A Woman In Bed" (1846).







Fernand Léger: "Woman And Still Life" (1921).
Léger depicts the human form as a machine; a brilliant composition and masterpiece of Cubist art.



opposite: Susan examining one of her treasures.

A Trinket From Spain

PHOTOGRAPHY AND TEXT FROM THE PRIVATE COLLECTION OF RAY SCOTTY MORRIS
SAN FRANCISCO – CALIFORNIA

I have been a photojournalist for a very long time, covering stories all over the world. Countless countries, countless stories! They fade with time, but now and again you come across a story that remains so vivid in your memory. “A Trinket from Spain” is one.

I was in Madrid with friends having idle conversation, watching the world go by in a sidewalk café, and reading the Herald Tribune, when I came across an article on the abandoned villages of Spain. There are hundreds of these villages in Spain where the young leave for a better life, and slowly the villages are abandoned.

Torronteras was the village mentioned but because it was high in the mountains with no roads it would be very hard to find. Seated next to me was a young “American Rose” from California whose great uncle was the famous Swedish explorer, Sven Hedin. Susan must have had some of his blood in her veins. “Let’s find it and pick up a trinket as a souvenir of the trip,” she said.

On no maps could we find the village of Torronteras but the article mentioned the

town of Sacedon and a secondary road. So off we went with only an inexpensive compass. We parked the car and headed north, hiking up a mountain with no paths, across fields and orchards in an almost vertical mountainside. After three hours and not a single person in sight, we spotted a village in the distance. As we entered the cobblestone path, a deathly silence greeted us. There was just the vivid blue sky, the red roofs and early afternoon heat, with still not a person in sight. Inscribed on the stonework on one of the first houses we saw was a coat of arms dated 1643 and the word Torronteras. We had found Torronteras!

The village was a sleeping beauty, history untouched. The church roof had caved in and Susan saw a piece of wood sticking out of the rubble. It was a very old chair with wooden nails, made by someone in the village for the priest. Some of the houses were opened with no locked doors. Susan entered others by a window and even went down a chimney by rope.

What she found were trinkets by the dozens; old leather water bottles, old keys, bed warmers and wooden tools and

oil lamps – trinket after trinket. Susan loaded her treasures onto the seat of the priest’s chair and, after two hours in that lovely village: back down the mountain we went. It took five hours of agony to get back to the car because of all the trinkets on that chair. Darkness was upon us.

Torronteras is still there; fast asleep, nestled in the mountains of Spain like life slowly fading away.

Susan and I married. She passed away a good few years back and one of our two sons has the chair. I like to think of her like that lovely village shimmering in the warmth of the sun, blue sky and red roofs sleeping softly. We were married for twenty years. The pictures are from my private files and have never been published before.

The village rooftops.







opposite: Entering an abandoned house.
this page: Susan climbing in through a window.







Susan at the abandoned olive presses.
next page: Susan dragging the chair from the church.







Claude J. Taylor, OC, LL.D., F.C.M.A

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The Airline Industry and the Country Have Lost a Giant.

“As the wind wants to make everything dance,
May the music of laughter break through your soul.
As silence smiles on the other side of what’s said,
May a sense of irony give you perspective.”
John O’Donohue

Claude Taylor had mastered the art of the rare ability to implement his seemingly insurmountable vision. Unstoppable in his quest to fulfill what he set out to achieve, he was an inspiration to the thousands of lives he touched. To many, Claude Taylor *was* Air Canada, coined by his worldwide employees as “The White Knight”. “If it is possible consider it done, if it is impossible, it shall be done.”

The French statesman, Comte de Mirabeau (1749-1791)

One of Claude’s greatest legacies – was his belief in the young!

In his own words:

“I want to tell you a story. As you know, young people, whether at a corporation, the Boy Scouts, a university, or within the amalgamation of our community, have been an on-going concern of mine, particularly in these times of unrest.

Their goals, their dreams are far greater than what we could have ever begun to comprehend in our day! For this reason – we all must help.

Lest we forget, it’s all about destiny, legacy, believing in our philosophy as we grow and bridge the growth until we touch the stars.”

JL





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THE NEXT 100 YEARS: ONE CHILD'S JOURNEY. HOW SHE/HE WILL LIVE, LOVE AND NEVER REALLY DIE.

Sustainable Development Goals: Promoting The Gains For The Child

BY KELECHI ELEANYA
UNITED NATIONS DEVELOPMENT PROGRAM
THE NIGER DELTA – NIGERIA

Since the year 2000, global development efforts were channeled through eight goals: the Millennium Development Goals (MDGs). Governments all over the world moved to reach these goals that were identified and agreed upon as central to bring about positive changes in the lives and living standards of people all over the world – especially the poorer countries in Asia and sub-Saharan Africa. The eight MDGs emphasize eliminating extreme poverty and hunger, reducing child mortality, promoting gender equality, halting the spread of HIV, malaria and other diseases, and providing universal primary education by 2015.

It is now 2015, and there still remains a lot to be achieved to make sustainable impact on the life of the child. The world is now looking forward to a new set of goals – Sustainable Development Goals (SDGs) to drive the next 15 years.

While this is a step in the right direction, it is also important

to discover the challenges to implementation of the earlier set of MDGs and to build necessary steps in overcoming these barriers in the new SDGs.

A closer look at the first drafts of the SDGs, reflects an expansion of the eight MDGs into 17 SDGs. The focus of these goals is: end poverty in all forms everywhere, end hunger and achieving food security and improved nutrition by promote sustainable agriculture; ensure healthy lives and promote well-being for all at all ages; ensure inclusive and equitable quality education and promote life-long learning opportunities for all; achieve gender equality and empower all women and girls; ensure availability and sustainable management of water and sanitation for all; ensure access to affordable, reliable, sustainable and modern energy for all; promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all; build resilient infrastructure; reduce inequality among countries; make cities

and human settlements inclusive and safe; ensure sustainable consumption and production patterns; take urgent actions to address climate change and its impacts; conserve and sustainably use oceans and marine resources for sustainable development; protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, halt and reverse land degradation and biodiversity loss; promote peaceful and inclusive societies; and strengthen the means of implementation and revitalize global partnerships for development.

These goals, if well implemented, will improve the lives of children in many ways, and it is therefore imperative to ensure that the voice of the child is heard in this process that will run for another 15 years!

Let's together promote the gains for the child in the SDGs.

JL



Russia's "To Be Or Not To Be" Moment

BY CRAIG RICKER
MOSCOW – RUSSIA

The year is 2015. I have finished my 23rd and final year in Russia. From 1992 to the present I have seen Russians, and Slavic people in general, be pounded upon in every way imaginable; with no cruelty spared.

Just as the sun began to shine through the storm clouds of misery, a brick called Ukraine fell on the head of Russia. Suddenly a growing and smiling Russia found itself in the hospital with a diagnosis of terminal decline if nothing changed soon.

Why was a brick dropped on Russia's head? Although Russia is a democracy, its crime is that it is not a liberal democracy. In today's world of totalitarian liberalism, any country that democratically elects an illiberal government is slated for regime change, even if that regime change results in

the total destruction of that society: totalitarian liberalism. Russian people and the Russian leadership understand this. It is in the catch-22 of regime change chaos or isolation that Russia faces its "To be or not to be" moment.

It is important to understand that this catch-22 was imposed on Russia, just as the Russian Revolution was imposed on Russia. Regardless of who is at fault, an entire nation of intelligent, educated people face a grim future. If regime change occurs, Russia will most likely fall back into the chaos of the '90s.

In isolation, things could be very good or very bad. Isolationism and collapsed oil prices can be a blessing for Russia in the same sense as an underachieving nephew can benefit from being cut off from his rich uncle.

America's incredible growth was fueled by internal consumption and so can Russia's.

Russia enjoys unlimited resources and the whole country needs to be rebuilt. All that is needed is for the government to allow small enterprise and small agriculture to flourish. Since Mr. Vladimir Putin took office, much progress has been achieved, but what always puzzled me is the seeming refusal to allow desperately needed small enterprise to emerge.

However, even if Russia removed all bureaucratic and tax barriers to small enterprise and provided low cost capital, in a state of isolation it could be strangled into stagnation as Ukraine has been. This, again, is Russia's "to be or not to be" moment.

JL



My Garden Party For Six

BY JO LEE FOR JO LEE MAGAZINE
NEW YORK/SAN FRANCISCO/HONG KONG/LONDON/TOKYO/ROME/TORONTO

Hello dear friends! So many of you have asked that I share some of the incredible beauty in my life in San Francisco, New York, London and my suite at “La Grande Dame”, the Fairmont Royal York in Toronto. I revel within the beauty of the old and the new. This is a dream that I, many days of my life, make come true.

So, do come with me as I entice you to dine in sumptuous elegance and delicious simplicity with marvelous colleagues, friends and family.

I begin with one of my “Evening Garden Parties for Six”; a most wonderful setting for a conversation filled with convivial chatter. What better way to grow in mind and in the richness of beauty of your guests than to be surrounded in such coziness that you never want to get up?

If it can rightly be said that when we set the table we set the stage for a social performance, it could be said that few hostesses were better equipped than

Gloria Vanderbilt to bring to the art of table setting all the talent to make the performance a smash hit.

Artist, actress, author, designer of textiles, clothing, interiors, greeting cards and stationery, and successful in all these diversely creative ventures, Ms Vanderbilt brought a happy combination of great style, quiet drama, invention, and professionalism to everything she undertook.

In the setting I portray, a graceful white inner-patio defines the boubary of a privileged and intimate dining spot. Ornate 19th century shell back wicker chairs from the Wicker Garden, placed as supporting actors, in the evening’s drama, give a fresh foundation to “night”. The Private Stock plates, Swag goblets, Audubon-Vermeil flatware, and fanciful napkin rings filled with the most demure fresh berries set the scene.

The title of this evening drama is unmistakably “Evening Wonder”, but

how it will turn out is anyone’s guess until the end of the third course.

Creating an atmosphere that captures and titillates all our senses is like the art of painting. I take the beauty of those around my table and see it reflected in the shimmering crystal and soft flowers.

And so, from my Italian home to yours, Saluti e buon appetito! You too, can capture this, in your very own incomparable way.

“A thing of beauty is a joy forever.”
John Keats. 1795 –1821

JL



opposite: At the summit of Mauna Kea at nearly 14,000 feet above sea level, several observatories are seen above the clouds

Snow In Hawaii: A Tropical Non Sequitur

BY JAMES T. RUTKA, MD
TORONTO – CANADA

PHOTOGRAPHY BY JAMES T. RUTKA, MD

My wife and I had the great privilege of traveling recently to Hawaii (the Big Island), and taking a tour to the top of its highest mountain, Mauna Kea (white mountain), that sits at nearly 14,000 feet above sea level. Travel to the summit for tour groups such as ours is regulated by the state. Only about seven tour groups are allowed to course their way to the top each day.

We began the climb to the top by mini-bus following a short stop at the Ranger Station where we enjoyed a light dinner. Then, we climbed steadily, following numerous switchbacks on the unpaved road. It was not long before we were above the layer of clouds that now lay below us. Our goal was to reach the summit in good time to observe the sunset on Mauna Kea.

As we ascended, our tour guide informed us of the history of the formation of the mountain.

Basically, it is a volcano, now somewhat dormant, which, if measured from the ocean floor to the summit, would measure over 33,000 feet high, greater than the overall height of Mount Everest. The last eruption of Mauna Kea occurred 4,600 years ago. Interestingly, the Hawaiians discovered deposits of dense basalt rock near the summit, which they used to make tools that were fashioned into blades and fishing tackle. These deposits were known as “adze quarries” and were an extremely important resource.

Today, the summit at Mauna Kea is among the best in the world for astronomical observation. It is above the “inversion layer” that separates the maritime air from the upper atmospheric air. The summit is also spectacular for viewing sunsets, which is what we prepared to do. It is extremely important to know that the temperature drops dramatically as one approaches the summit of

Mauna Kea. In fact, it is so cold that warm winter parkas are highly recommended for protection and comfort, especially as the sun is setting. Thankfully, the tour group we were traveling with to the summit provided these for us as part of the trip. Not surprisingly, at the summit there are numerous observatories that continuously monitor the skies for activity in the solar system and beyond.

Following the glorious sunset on Mauna Kea, we descended to the Ranger Station once again where we stopped to look at the heavens through global position, sensor-driven telescopes that enabled us to see Jupiter, Mars and the moon in tremendous detail. It is incredible to think that we went from swimming in the ocean earlier in the day to summiting at Mauna Kea where snow was all around us. Such is the incredible wonder of Hawaii.



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Tips To Develop A Daily Yoga Practice

BY CARLA DRAGNEA
BUCHAREST – ROMANIA

“Our way to practice is one step at a time, one breath at a time.” —
Shunryu Suzuki

Many of you may remember that I am a certified yoga teacher. Even though I wear other professional hats, being a yoga teacher is by far the most rewarding. However, one thing I learned from my students is their struggle to build a yoga practice outside of the weekly practice with me.

Here are some steps that will hopefully help you develop your own daily yoga practice:

SET YOUR GOAL

Ask yourself: “What value can come to my life by devoting a few minutes a day to myself?” The more specific you can be, the better. If you don’t know,

just be honest. Part of developing a daily practice is learning to be in touch with why you want things. Be patient. It will come.

2. DEVELOP A VISION

Once the goal is clear, develop a vision of what it would look like to attain your goal. A simple way to develop your vision is to create a Vision Board, or a collage of images, phrases, and words that serve as a visual representation of what you want out of life. By writing a few words about the images you’ve placed on the board, you set a clear intention for your vision.

3. CREATE A SAFE SPACE

Identify a time and space where you won’t be interrupted. While it would be nice if we could all have a room to call our own, that isn’t always possible.

As an alternative, to establish your safe space it can be helpful to have a specific object that you place in your environment when your practice commences, like a yoga mat or a candle.

4. JOURNAL

Start a journal and every day list five things you are grateful for in your life. Based on the things that come up during your yoga practice, create a positive affirmation to carry forward throughout your day. This is one small way to bring the energy you create in your safe space into other areas of your life.

That’s all it takes to be on your way toward developing a daily practice of your own.

Namaste!

JL

EXCLUSIVE PHOTOGRAPHY

From The Private Collection

BY RAY SCOTTY MORRIS
SAN FRANCISCO - CALIFORNIA

JO LEE's Rich & Famous
Contributor, Heide, with
Mali and granddaughter
Hillary.



GED Answers From 16-Year-Olds

BY JO LEE MAGAZINE

NEW YORK / SAN FRANCISCO / HONG KONG / LONDON / TOKYO / ROME / TORONTO

The following questions were set in a recent GED examination with genuine answers from 16-year-olds.

Q. Name the four seasons

A. Salt, pepper, mustard and vinegar

Q. What are steroids?

A. Things for keeping carpets still on the stairs

Q. How can you delay milk turning sour?

A. Keep it in the cow

Q. What is the fibula?

A. A small lie

Q. What does “varicose” mean?

A. Nearby

Q. What is a seizure?

A. A Roman Emperor

Q. What is a terminal illness?

A. When you are sick at the airport

Q. What does the word “benign” mean?

A. Benign is what you will be after you are eight

JL



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Friends have
all things in common.

Family is the link to our past
and a bridge to our future.





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