



AIGLON
Switzerland



School

Do you remember your laundry number?

People

Aiglonian entrepreneurs are at the forefront of new business successes.

Mountain

Eating breakfast at 1,778 metres is a rare pleasure.

Ideas

Life at a walking pace looks different, even when the walk is uphill.

AIGLON

The Magazine of Aiglon College

ISSUE 4 VOLUME 1
SUMMER 2015

AIGLON

THE MAGAZINE

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AIGLON

THE MAGAZINE

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www.aiglon.ch



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Photograph: Marcus Ginns.



Features



Private passion

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All the world's a stage

Five Aiglonians share their memories of treading the boards.
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Dirty washing

Aiglon's laundry staff are responsible for keeping students neat and tidy.
page 44

Editor's letter

Skis are stored, snow has receded to the summit of the mountain and balconies are bedecked with geraniums. The stress of examinations has given way to the excitement of year-end expeditions and the poignancy of bittersweet farewells. Summer has arrived at Aiglon.

We are celebrating another class of Aiglonians as they make their way 'down the mountain'. These capable and poised young women and men are a positive testament to the holistic education our school provides. We are very proud of them.

We are also proud of our magazine – at the latest CASE Circle of Excellence Awards we won not one, but two, silver awards for *Editorial Design* and *Magazine Publishing Improvement*. We were especially encouraged by the judges' comments: they praised our "beautiful Swiss design", the "dramatic" improvement in content and that they really got "a sense of place" from reading the magazine.

That is a lot to live up to for this issue! On page 14 Aiglonian entrepreneurs discuss the thrills and perils of running a start up and on page 32 the College's thespians share their memories of treading the boards at Aiglon. On page 26, we examine the pleasures of walking and on page 22 discuss why more and more of you rely on social media to network, socialise and study. And on page 44 we go undercover in the laundry to discover exactly why your laundry number is so important.

Finally, Joelle Lambiotte du Lac, Director of Advancement, is leaving to work on the strategic development of a school in Hawaii. I am delighted to have the opportunity to provide continuity for the Aiglonian community worldwide. And I look forward to meeting many of you in the year ahead at one of our events (details on page nine or at www.aiglonlife.ch).

I hope you enjoy reading this issue and wish you a wonderful summer (or winter depending on your hemisphere). And if you would like to feature in the next issue of *Aiglon Magazine* we would love to hear from you!

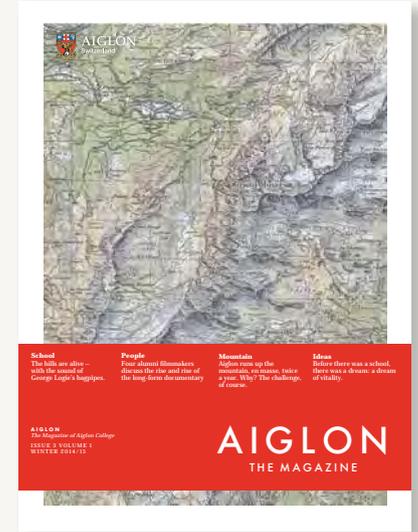
Karen Sandri

Manager of Advancement Operations



-  School
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-  Spirit

Reader's letters



Letters

I'd like to say that I am really impressed with how the new *Aiglon* magazine has turned out!
Petter Moxnes Harfjeld
(Alpina, 2011)

I would like to express my deepest gratitude for the excellent coverage of my film. This is a very proud moment for me as my journey in film began in *Aiglon*.
Gauri Chadha
(Chantecler, 2004)

I just saw the article on long-form documentary (Issue 03) in the magazine and it looks terrific. Well done!
Farzin Farzaneh
(Delaware, 1979)

I particularly enjoyed the piece on documentary, *In 90 Minutes*. It is always so interesting to know what fellow Aiglon alumni are doing and to have four filmmakers talking about their experience in the world of filmmaking was intriguing for me.
Franky Wongkar
(Alpina, 1999)

It's always a pleasure to receive the *Aiglon* magazine. As parents we appreciate the insight into our

News



son's school life. It's a valuable way to stay connected with the school. We love the focus given to individuals, staff and pupils alike, reading about what they find special about Aiglon life. It's a magazine that gets read by friends and family too and they are always impressed with the high production values!

Stephanie Patrick

Parent of Oliver
(Belvedere, Lower Sixth)

What caught my eye more than anything in your latest edition was the Alpina illustration. In fact, we have recently updated our dining room with 12 vintage posters from the Villars-Gryon area. As for the Mickey Mouse wallpaper, three small pieces of plaster wall with parts of the print still intact are on permanent display in our trophy cabinet as you enter Alpina's foyer. Why don't you come over to see it?

Tom Krueger

Alpina Housemaster

My parents, my husband and I would like to thank you very much for the beautiful article covering my wedding story in the *Aiglon* magazine. It was a true delight to receive the magazine and we really appreciate all your efforts in making this happen!

Nishat Ambareen

(Exeter, 2004)

The magazine is fun to read, pleasant to look at and the paper and size are great. But will you continue with the notes from alumni? I didn't see as many as it used to feature.

Maria Kantorowicz

Parent of Nastassia (Exeter, 1999)
and Tatianna (Exeter, 2001)

Editor's note: Good question! All our alumni updates can be seen in our dedicated alumni portal Aiglon Life. Log on to see updates, events and to keep in touch with Aiglon news. www.aiglonlife.ch

We are always delighted to receive your letters.

Please email:
advancement@aiglon.ch
or write to:
Aiglon Magazine,
Aiglon College,
1885 Chesières, Switzerland.

Aiglonology

New girls' boarding house

Work has begun on the construction of a new girls' boarding house. Sited above the heart of the campus, the new building will replace the accommodation currently located in Exeter. Exeter girls are scheduled to move to their spectacular new home in August 2016. The goals of the next phase include providing high-quality facilities for whole-school activities with an Assembly and Arts Building.

Academic distinction

In addition to the impressive list of acceptances from universities and colleges around the world this year, several students received merit scholarships based solely on their academic achievement in the IB Diploma programme and their involvement in co-curricular activities throughout the year. Most notable are the following awards: Babson College Global Scholar (full tuition), two Boston University Presidential Scholarships, University of Miami Presidential Scholarship, Boston College Honors Program, and significant awards from Bentley University, Eckerd College, Florida Institute of Technology, University of Tampa, and Washington and Jefferson College.

Round Square

Aiglon College has been invited by the Board of Round Square to co-host the global Round Square conference in October 2016, marking the 50th anniversary of Round Square. Our co-hosts will be Louisenlund in northern Germany.

Expedition and service

Earlier this year, eight Aiglon students and **Miss Frances Carpenter**, in joint venture with Beau Soleil and Handi Concept, worked to take two clients – both formerly serious mountaineers – to experience raw nature once again. **Marcel Burgunder** (Belvedere, Lower Sixth), **Edo Ricci** (Alpina, Lower Sixth), **Stepan Kolacek** (Alpina, Upper Sixth), **David Walker** (Alpina, Fifth Form) **Harper Peck-Voll** (Alpina, Fifth Form), **Inigo Valenzuela** (Alpina, Fifth Form) and **Kosuke Niizuma** (Alpina, Fifth Form) spent three days and two nights on the mountain, with three students pulling and one instructor pushing uphill to access the unskied powder slopes.



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HEAD MASTER RICHARD MCDONALD

View from the mountain



Felix O'Neill

My world view is going to change dramatically in 2015. Well, the view from my chalet that is. After many years with an idyllic and uninterrupted view of a jewelled chain of mountain summits, near and far, framed with a lush fringe of deciduous foliage and wild flowers, I will need to settle for the sunless north face of a large multistorey residence, soon to emerge in my front garden.

Already in the autumn of 2014 the plangent and cruel chatter of chainsaws marked a change in the vista. Two slightly tortured but vigorous ash trees, a birch disfigured by the weight of unseasonal snowfalls, a lopsided linden, a tottering wild cherry, a lanky larch, a promising copper beech – all these were required to bow before progress. I missed these familiar friends, but was glad that other handsome canopies were spared the cull and would still lend grace to the landscape. In fact, I guiltily conceded to myself that the view is now, if anything, more harmonious than before.

The back and side garden underwent a similar remake. Gone is the triptych of towering spruces, making way for a dusty site access road, curving as elegantly as a building site access road can, a metre or two from my kitchen window.

This month the diggers arrived, clawing at the butterscotch earth, gnawing at the reluctant nougat of clay and moraine, feeding the insatiable lorries and carving out the anchorage for my new neighbours. Deep trenches make my walk to work a hazardous expedition.

If all this might seem grounds for impotent dismay and despair, my emotions may surprise you: I am delighted. I have been energetically campaigning for four years to see this new construction realised. Where, until now, I have watched the local cats chase voles in the long grass, there will now emerge a distinguished addition



Yes, my world view will change dramatically later this year. But I am happy.

to Aiglon's campus: Exeter girls will shortly migrate from their current house to a spectacular new home, perched above the heart of the campus. In keeping with our values, the new building will incorporate a range of eco-friendly features.

Yes, my world view will change dramatically this year. But I am happy

to know that, while I must look in new directions to find inspiration, that vision can now enchant future generations of Aiglon students and staff who will wake up to the glittering, leaf-framed necklace of summits on the horizon.

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HERE'S LOOKING AT YOU

Pieter van Doorne

(Alpina, 1983)

Words:
ANNE WOLLENBERG



Matthew Cianfrani



Pieter van Doorne (Alpina, 1983) says that Aiglon has always been an adventurous place. “We had lots of freedom on expeditions,” Pieter says. “We used to challenge ourselves to sleep somewhere without using the tent. We stayed in barns, sneaked into rural hotels that were closed for the season or stayed in friends’ apartments. Once we sneaked into a railway station and slept in a train. That backfired when the train started moving at seven the next morning – we had to jump out!”

Pieter was always outdoors, on the tennis and basketball court. He remembers ice hockey practice on Sundays and weekly cliff jumping expeditions with (now-retired) Duncan Maxwell. “Back then, Alpina was the house to be in if you wanted to do lots of sports,” he says. “There were ski jumps right behind the house.”

“The atmosphere at Aiglon is still very much as it was in our time.”



After a career in banking, Pieter joined travel website Booking.com. “We saw its potential and decided to buy out the other shareholders,” he says. Back then, employees numbered around 25. By the time Pieter left in 2014, the company employed 10,000 people from more than 100 nationalities. “We succeeded partly because we recognised the diversity of the European hotel market,” he says. “We also worked closely with Google, a company our competitors saw as a threat.”

Together with his business partners from Booking.com, Pieter is now investing in more technology companies – some start-ups and some more established – from the Middle East to Silicon Valley to the Netherlands. He also owned a heli-skiing company for ten years.

A keen golfer (with a handicap of one), Pieter caddied for Colin Montgomerie at his first professional tournament. Recently, he tried and failed to qualify for the European Senior Tour. It was, he says, “much more stress than I ever had at Booking.com! I might try it once more. It’s a good excuse to play a lot of golf.”

Today, his three children are following in his footsteps. His daughters are in Le Cerf, in Upper and Lower Sixth, and his son is in Delaware, in the Fourth Form. “The atmosphere at Aiglon is still very much as it was in our time,” he says. “It’s wonderful seeing my children so happy there.”

Live in Vaud?

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STAFF ROOM

A new campus for Aiglon

JOELLE LAMBIOTTE DU LAC
Director of Advancement



Several years ago, Aiglon commissioned a wooden jigsaw puzzle depicting an aerial view of our school. Viewed from above, Aiglon College more closely resembled an alpine village than a conventional school – a characteristic which runs through everything that happens here. From humble beginnings in a converted chalet in 1949, the campus has grown organically, and indeed, the village-feel of living and learning at Aiglon is one of its most endearing and distinctive features.

However, in 2015, Aiglon is in desperate need of more space. Developing a long-range strategic campus masterplan that can do this while retaining the unique character of our landscape and architecture has been a complex undertaking. As we have begun to work on this project over the last two years, the process has often felt like piecing together the aforementioned jigsaw puzzle.

There are a number of challenges: rigorous Swiss planning and approval processes, the need to maintain a fully functional school, the ice and snow which slows or halts construction, the topography, and last but not least, the requirement for each project to be financially viable. The final plan, which can be viewed on our website (www.aiglonlife.ch/masterplan.pdf) identifies the needs for new and upgraded

facilities, situates these on the campus and provides a sequence for the execution of planned developments.

The masterplan highlights our need for a number of new buildings. The first phase of this plan, the construction of the Jashanmal Sports Centre, is complete. The construction of a new girls' boarding house is under way, replacing provision in Exeter, and is scheduled for completion in August 2016. The next phase of work calls for the construction of an important Assembly and Arts building. The building will be a unique, landmark structure and a transformational element unlocking further development of the campus. We aspire to build an internal space as beautiful and inspirational as our unique alpine exterior, while blending harmoniously into our pristine alpine 'village' environment. This dedicated space at the heart of the campus will reinforce a sense of community by creating a focal point for the campus as a whole. The new building will give the school additional space, allowing us to refurbish and empty other buildings with minimal disruption to school life.

But above all, with this building we recognise the importance of the creative and performing arts in the education of young people. To study art and drama is to begin to understand what it is to be human; the arts are an

“Our non-profit status sets Aiglon apart from most boarding schools in continental Europe and we are fortunate to partner with individuals and organisations who share our commitment to excellence”

essential element of school life. And creating opportunities for these creative outlets both builds and balances the skill set necessary for academic and personal success.

Our non-profit status sets Aiglon apart from most boarding schools in continental Europe. Aiglon is led by a volunteer board of governors who ensure all the school's resources are responsibly managed and continually reinvested in improving the campus and educational experience of our students. As a non-profit school, we are fortunate to partner with individuals and organisations who share our commitment to educational excellence. Both the John Corlette Building, completed in 1996, and the Jashanmal Sports Centre, completed in 2012, were funded by philanthropic gifts from alumni, parents and friends. With this support we are able to design the spaces we inhabit and shape our student body to create an exceptional school and a top-quality learning experience for the next generation of global citizens.

If you would like to learn more about Aiglon's Strategic Campus Masterplan please contact Karen Sandri in our Advancement Office, advancement@aiglon.ch, +41244966182.



AROUND THE MOUNTAIN

Col de la Croix farm & dairy

Words:

SANDRA HAURANT

Photographs:

MARCUS GINNS



In the mountains, there are no half measures – hefty dumps of snow prove that winter has come for the duration, and when the warmer months begin you can even hear spring approaching with the drip, drip, drip of the thaw. For dairy farmers, Christiane and Pascal Jourdain, the changing seasons bring a very tangible lifestyle change.

From autumn to May, they live on their farm in Ollon, their herd of dairy cows and other animals safely in the barn. Their mountain chalet at Col de la Croix is only accessible via snowshoe in the winter – a two-hour hike from Villars, or a little less if you take the lift to Diablerets and walk from there. It's not a trip that is often made.

But when the spring weather comes in earnest and the road is clear, Christiane and Pascal herd their dairy cows up to the mountain farm, where they graze all summer on high altitude pastures. The cows produce 1,200 litres of milk each day, and the couple use it to make cheese, including the local speciality L'Etivaz, yoghurts, a gloriously thick double cream (made to a special recipe) and butter for visitors, many of whom get up extra early to enjoy breakfast at 1,778 metres. Pascal makes the cheese over a wooden fire every morning.

“The trip up the mountain with the cows



Far left: Milk churns – 1,200 litres are produced on the farm.

Below: Coat of arms of the commune of Ollon.

Above: Pascal making cheese in the copper cauldron.



takes four hours by foot,” says Christiane. “Friends and family come with us to help, and there is a party atmosphere. The cows know exactly what is happening and you can sense that they can't wait to get there; they are ready to leave the valley. We stop in the middle of the day for a bite to eat, and give the cows some food, because it's a long walk for them.”

There are around 250 animals on the farm in all, with sheep, goats, pigs and chickens as well as the cows – and they all have to make it up the mountain. Some of the smaller animals hitch a ride up by truck.

It takes a few days for the chalet to warm up and for the couple to acclimatise to their summer home. But once the sun is shining and the snow has thawed, all is well. As Christiane says: “It's always a big change, but after a few days we get in the swing of things. That is how life here is – we live with the seasons.”

To join the Jourdains for breakfast, book prior to 6pm the evening before. Telephone +41 24 498 1178.

AUGUST – NOVEMBER 2015

Diary

For further information
or to book an event
visit www.aiglonlife.ch/events



Top left: Cream ladles.
Top right: The finished
product: a 32kg wheel
of Etivaz cheese.

Middle left: Cheese
making tools.
Middle right: Pascal
& Christiane Jourdain.

Above: Work never
stops around the dairy.
Pascal clears out
empty milk churns.

SAVE THE DATE! London calling 19 August 2015

Join fellow Aiglonians
at the annual London
summer party.

28–29 August 2015 New parents

We are delighted to
welcome new parents
to a reception at Aiglon.
The Senior School parent
reception will be on
28 August; the Junior
School parent reception
will be on 29 August.

8, 15 & 29 October 2015 Meeting Aiglon

Join fellow alumni, current
and prospective parents in
Singapore on 8 October,
Hong Kong on 15 October
and New York City on 29
October. To book, please
visit www.aiglonlife.ch.

2–8 October 2015 Round Square in Singapore

Current students will
attend the Round
Square conference in
Singapore this October.
Following Round Square,
Aiglon will be hosting
an alumni event, on
8 October.

SAVE THE DATE! West Coast 23 & 24 October 2015

West Coast Friends of
Aiglon College event in LA
on 23 October and in San
Francisco on 24 October.

20 November 2015 Flexing the network

Whether you are looking
for a new role or new
connections, join us for
an evening of networking
for Aiglonian professionals
in London. And for
those of you looking
for a new intern, we will
be joined by current
Upper Sixth students.

News 2

Music to our ears

Aiglon students achieved stellar success in the recent
Trinity College Music Examinations, with nine students
receiving Distinction awards and **Emily Wood**
(Clairmont, Third Form) and **Dalia Bitar** (Clairmont,
Fourth Form) bursting through the 90 points mark in
the graded singing exams.

Aiglon Beckwith Challenge

Our piece on the Aiglon Challenge last issue did
not acknowledge that this now-iconic event carries
the name of Aiglon supporters **Paul and Therese
Beckwith** and their sons **Meriwether** (Alpina, 2010)
and **Tasman** (Alpina, 2012), who all share a great
enthusiasm for outdoor challenge in the Alps.



PRIVATE PASSIONS

Frances Carpenter

Head of Chemistry

Interview:

ANNE WOLLENBERG

Photographs:

MARCUS GINNS



I've always done lots of sewing," says **Miss Frances Carpenter**, Head of Chemistry. "My mum and grandma taught me to follow patterns and alter them. I tried to make shoes and hats when I was younger. I even considered a career doing something with hats. Then I did my chemistry degree, became a teacher, and put it on the shelf."

Miss Carpenter was still curious about hats, however. "A few years later, I thought: I still want to do this." So she signed up for a four-day course with London-based couture milliner Judy Bentinck. "I made three hats in four days and learnt to block sinamay fabric, block felt and make trimmings."

A hat begins with a wooden block. "You mould fabric over it," she says. "You make the crown and brim separately, sew them together and then set about trimming it." Much fiddly sewing is involved, with no machines allowed – hand-sewing is a must if the finished product is to fit well. "It takes skill and precision. You have to be quite a perfectionist. I don't think I've necessarily mastered that part yet!"

She attended two further courses last summer, including one day with Ian Bennett, who has created millinery for the Queen. "Ian Bennett is the guru when it comes to feathers. I spent a day

learning to curl, cut and dye them to make trimmings for hats."

The thing that takes the longest with feathers, she explains, is drying them. After applying Dylon dye in a fish kettle, "you have to wave them around and spread them out (rather like a bird would) so they reform in the right shape, rather than looking like they've been chewed by a cat. I haven't yet worked out how to do this quickly and easily."

Since then, Miss Carpenter has made several hats to give as gifts or wear to weddings. "They're good fun to create, but they don't always work the first time round," she says. "I made a hat for a friend's wedding last year, but it looked more like I was going to Ascot, so I made another just the day before the wedding."

She has yet to develop a distinctive style, as she is keen to experiment with different methods, materials and fabrics. "Most things I've made have been small and more like fascinators. They take five to ten hours to make, usually in my kitchen with music on," she says. "I don't design something and work exactly to that. At the moment, it's about trying new things and learning from them. Not knowing exactly how something will look when it's finished is part of the excitement."

**Drying feathers is hard.
"You have to wave
them around and spread
them out so they
reform in the right shape"**





LAID BARE

Long Ex, Ardèche



Photographs:
MARCUS GINNS

- 1 Canadian canoe
- 2 Paddles x 2
- 3 Buoyancy aid
- 4 Buoyancy aid (staff)
- 5 Helmet
- 6 Watertight plastic barrel
- 7 Waterproof jacket
- 8 Throw line
- 9 Rubber ring
- 10 First aid kit
- 11 Suncream/screen
- 12 Mosquito repellent
- 13 Water pistol
- 14 Camping equipment





The flair

From cosmetics to burgers, and from metallic tattoos to creative networks, Aiglonian entrepreneurs are at the forefront of new business success.

It's never been easier to start your own business. Economies are emerging from global recession, consumer confidence is returning, and new technology is putting a plethora of virtual tools at any budding CEO's fingertips. But making a success of a start-up is another matter, as entrepreneurial Aiglonians know only too well. Not that everyone has a choice about starting a business: for some people, it feels like destiny.

Words:

BECKY ALLEN

Photographs:

AARON WOJACK,
MELISSA VALLADARES,
and TINA HILLIER



Sultan al Saud
(Alpina, 2003)

Shashi Batra
(Delaware, 1983)

Lulu deKwiatkowski
(Exeter, 1989)

Guy Armitage
(Alpina, 1999)

Sultan al Saud Sultan Burger



New business opportunities are opening up in the Arabian Gulf, where **Sultan al Saud** (Alpina, 2003) is growing his chain of hamburger restaurants in Saudi Arabia. The first opened in Jeddah in 2012, and Sultan is now opening a second restaurant in the kingdom's largest city, Riyadh.

"Saudi is a very different business environment compared with the United States and UK. We are at a point where there is so much opportunity, so much untapped potential, because things are opening up more here," he explains.

Unlike the food and drink sector in Europe and North America, where competition is fierce, Saudi Arabia still has an insatiable appetite for fresh fare in the restaurant trade. "The new generation of Saudis has been abroad as part of the King Abdullah Scholarship Program, which sent a huge number of Saudi students on full scholarships around the world. They are now coming back with new ideas and new concepts from the places they lived and studied."

With bars and nightclubs absent from Saudi Arabia, its social scene revolves around cafes and restaurants. "That's what people do to socialise, they go to restaurants, so if you open a new restaurant and you have a good concept, it's likely to do well," says Sultan.

And while hamburgers are nothing new, his restaurants' unique selling points are the quality and variety of the ingredients.

"Our business isn't the typical burger place. We are the only burger restaurants shipping hormone-free beef from Ireland. And we offer custom-built burgers," he says. "You don't just come in and order a burger, you get a checklist and select every ingredient. Someone calculated that there are 300,000 possible combinations of burger, so you can have a different experience every time you come in."

"Saudi is a very different business environment compared with the United States and UK. We are at a point where there is so much opportunity"

Sultan al Saud (Alpina, 2003)

Shashi Batra
Credo Beauty



Back across the Atlantic, **Shashi Batra** (Delaware, 1983) is gearing up to grow his new start-up, Credo Beauty. A veteran of the beauty business, Shashi's CV includes setting up Sephora USA, which turned a small French chain bought by LVMH into a global retail powerhouse. After seven years with Sephora USA, during which time he rose to vice president, he worked with beauty giants Estee Lauder, Dr. Perricone and Victoria's Secret Beauty.

Working for global beauty brands was, Shashi says, hugely educational and maturing. Yet he yearned for something different. "If you have a major seat in a large organisation you might have a nice big throne, but you are king of nothing," he says. "If you have the luxury and the opportunity not to get used to it and not to get confined by it, everyone should leave."

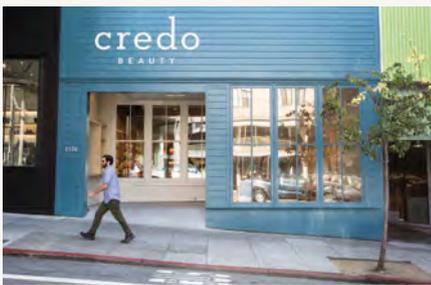


Top left: Product displays.

Above: Day One: Shashi outside his newly-opened store.

Left: The Credo website - Shashi's online business presence.

Bottom left: Facade and signage for the new Credo store in Fillmore Street, San Francisco.



Returning to San Francisco from New York he set up his own beauty business, Credo. Launched online in 2015, Credo opens its first high street store in San Francisco's Fillmore Street in June with a mission to be "totally natural, super good and absolutely beautiful".

It's a concept Shashi describes as Naturals 2.0. "Natural beauty started in the 1970s and 1980s with brands like Aveda and Body Shop, brands that were a response to the 1960s' natural movement," he explains. "What these brands lacked, and the reason they are still a small part of the personal care business, is their focus on ingredients rather than beauty, which is what consumers want. The branding, packaging, texture, scent and efficacy – they are the emotional part and the reason people buy."

Having found his niche, Shashi set up an online platform to curate the 100 or so brands that embody his vision: products that are good for consumers, and good for the environment and the community too.

It's an idea that has come of age, he believes. "The social and cultural climate plays well to our vision," Shashi says. "And there is a tremendous amount of capital available in the United States, everything from private equity to venture capital, but the key is finding smart financial partners who

believe in the vision and, in this case, are interested in investing in a start-up business with a long term purpose that is sustainable and doing good for communities."

Getting Credo's voice heard in a noisy, competitive environment is a big task. "There are brilliant platforms to use, like social media, but it's costly and the competitiveness is challenging," he admits.

But today's technology makes a huge difference. "What's interesting today, compared with 20 years ago when we started Sephora USA, is the number of enablers there are. If I need a customer relationship management programme, I can acquire it. If I need a shopping cart for my website, I have three options to choose from. And if I need the best architect in town to design my physical store, everything is there at my fingertips," he says. "There's a plethora of choices. It's exhilarating to be an entrepreneur in this day and age."

www.credobeaauty.com

START-UPS
LULU DK

Lulu deKwiatkowski
Lulu DK



Growing up the youngest of six children made **Lulu deKwiatkowski** (Exeter, 1989) resilient, keenly aware of her own uniqueness – and determined to be her own boss.

“It was never in my mind to go and work for someone. I grew up with a very singular father. I never saw him work for anyone in his life, he was a purely one-man show and that was a strong influence on me,” Lulu says. “And being the youngest of six, I had to work for five elder siblings my whole childhood.”

The idea for LULU DK, the textile business she launched in 1999, came from Paris. “I was studying trompe l’oeil, but people kept telling me that the freehand, flowing designs I was painting on walls would make wonderful fabric and wallpapers,” she says.

Working from her back bedroom, the first big break came when LULU DK made the cover of *Elle Decor*. “It sparked a lot of interest and intrigue, and the company just took off.”

Like many start-ups, LULU DK has had a roller-coaster ride. The nadir came in 2012 in the swirling shape of Hurricane Sandy, the second-costliest hurricane in American history. “It was an enormous storm,” Lulu recalls. “Our entire inventory was ruined, thousands of dollars worth and no insurance, because in New Jersey you can’t get flood insurance if you’re a corporation.”

And yet her high-water mark came hot on the heels of that superstorm: last year LULU DK launched a range of temporary jewellery tattoos. “Being one of the first companies to bring out metallic tattoos meant last Summer was one of our most exciting. There were so many people round our booth at trade shows that the organisers told us we were a fire hazard. As a small company getting thousands of orders and seeing our products in every department store from Bloomingdale’s to M&S has been fun.”

www.luludk.com

“Getting thousands of orders and seeing our products in department stores from Bloomingdales to M&S has been a lot of fun”

Lulu deKwiatkowski (Exeter, 1989)



Left
Hand-drawn design.



Left:
Details from Lulu's collages.
Bottom:
The studio.
Opposite
Lulu at home.





“People are able to work
wherever they want –
which is good for creativity.”

Guy Armitage (Alpina, 1999)



Guy Armitage
Zealous



Tina Hillier

For **Guy Armitage** (Alpina, 1999), creativity is a defining feature of today's business climate. The creative industries – from advertising and architecture to fashion and film – are one of the UK's fastest-growing sectors, contributing six per cent of GDP and employing more than 2 million people.

Guy founded Zealous – his second business – in 2011 as a form of LinkedIn for creativity. "We want to be somewhere you can source any form of quality creative talent for whatever projects you may have. Film directors, musicians, artists, performers, designers – you name it, we have it," he explains.

Guy says that Zealous and other creative businesses are fuelled by the rise of freelance culture. "People are able to work wherever they want and self-organise, which has been very good for creativity. Before, companies had their own in-house teams. Now they use contractors who work for multiple clients and that diversity makes creativity all the richer."

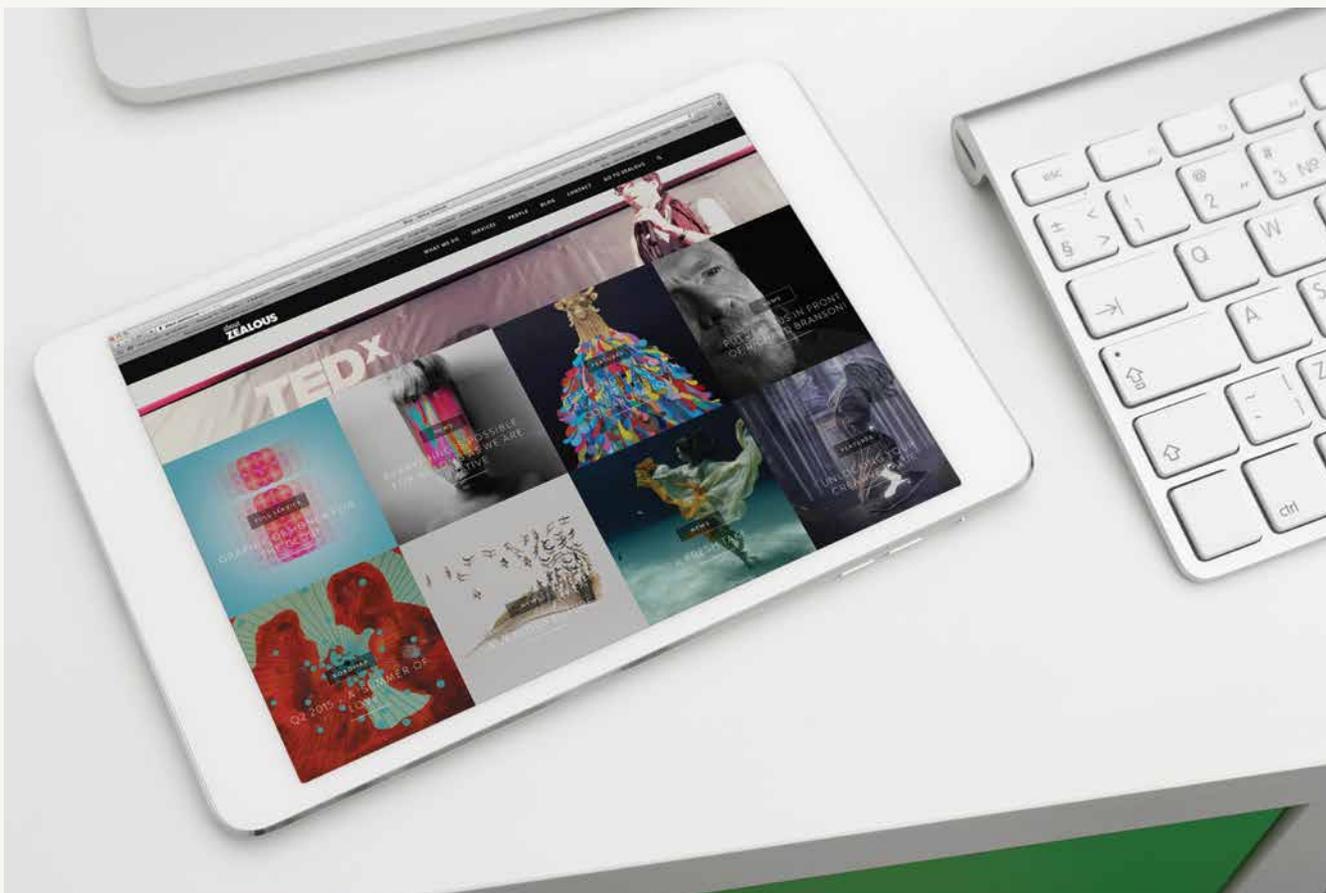
Nonetheless, for Guy the hardest part is a traditional challenge: the perennial problem of recruiting the right staff – and securing the first sale. "At the beginning, the biggest challenge is finding people who buy into what you're doing and are passionate about where you are going. Then as you build your team further, it's about finding people with the skill sets you need to capitalise growth," he explains. "The other big challenge, as a digital company, is finding the first client willing to pay for your services."

With a team of four employees in the UK and five in Egypt, where the technical side of Zealous is based, Guy says the UK today provides better support to fledgling firms. "There's a lot more funding, and a lot of business development support available. The government is putting money into that ecosystem because it understands that the businesses of tomorrow are what's going to help the economy develop, and that's a fundamental change," he says.

Below:
With the team
in the London office.

Bottom:
The Zealous website.

www.zealous.co



Social animals

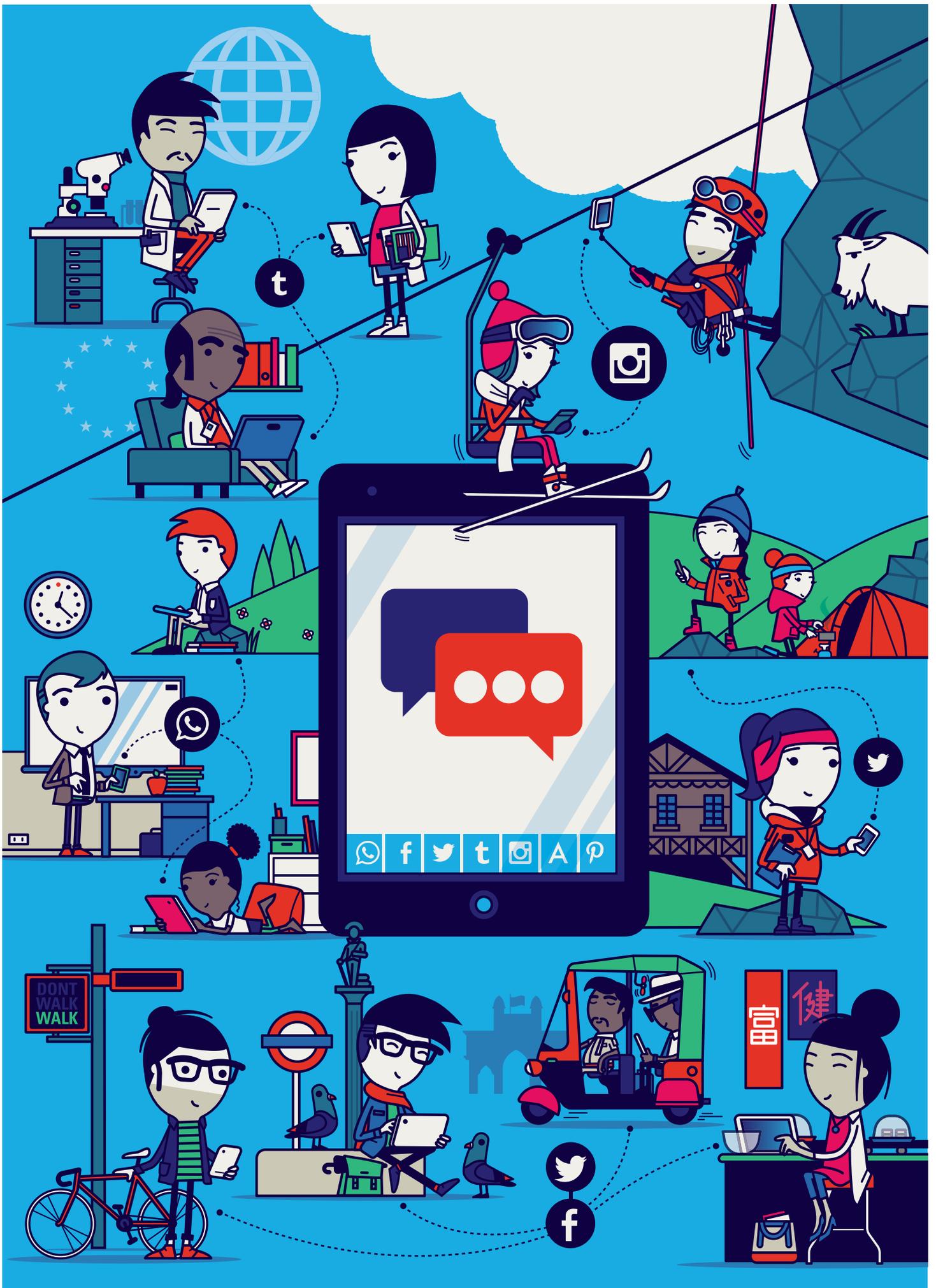
*Aiglonians are increasingly using social media to network, to socialise and to study, as **William Ham Bevan** discovers.*

Illustration:
SPENCER WILSON



At some time during this year, Facebook's number of active users is scheduled to reach 1.5 billion. Many of us will use it to swap gossip, co-ordinate our social lives, send out event invitations and (inevitably) share amusing pictures of cats. But others will be carefully considering its potential as a networking tool – and among their number will be many Aiglonians.

Emma Lovett (Exeter, 2006) works for the communications agency Scott Ideas and runs her own luxury gift service, The Gift Kitchen (thegiftkitchenlondon.com). Both enterprises require her to make frequent use of online tools including Instagram, Facebook, Twitter and Pinterest.





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In recent years, Emma has noticed that people's professional and personal lives have a tendency to coalesce in the online world. She says: "I've always felt rather strongly about using personal social media accounts purely for personal use, and keeping work activity to brand accounts or pages. However, as the nature of the social media world and the PR world shift, there's no doubt that there is a necessity for these to merge."

It's a view shared by **Cristiana Pearson** (Exeter, 1997), a director at marketing consultancy SCB Partners. "The lines between business and social have blurred. "People not only want to know what your company does, they want to know about you and your work, and your work reflects your personality," she points out.

"A lot of people use this to their advantage and get a lot of followers on their business sites based on their personality. Personally, I don't mix work and pleasure on my social media websites, though it's becoming a lot more acceptable, and people are using it in a very intelligent way. But people can get into trouble until they are trained to curate what they share."

The protocol and unwritten rules of online networking already differ from those in the real world. To take one example, many older people would be horrified at the idea of directly approaching a contact of an acquaintance without being offered a personal introduction. But while some online platforms such as the business-oriented LinkedIn are still built around introductions, others such as Facebook can be set up to permit "friends of friends" to engage with each other – and many users avail themselves of this option.

Cristiana says: "The younger generation is much more comfortable contacting people without an introduction – introducing themselves on social media by saying, 'I'm friends with so-and-so, I notice you are friends with him, so let's connect.'"

In many cases, though, social media is simply used to facilitate contact among pre-existing friends and acquaintances. For anyone whose work has a global reach, this advantage is not to be underestimated, as Cristiana found on a recent research trip. "I got in touch with a classmate from South Korea on Facebook," she says. "She put me in contact with a younger generation of Koreans I needed for my research: eight Aiglonians whom I never met at school, but who were incredibly insightful for my work, and became great personal connections."

The younger generation, too, see advantages and disadvantages. **Celeste von der Schulenburg** (Le Cerf, Fourth Form) uses social media more widely – not only to share messages and pictures within the school, but to keep in touch with her family and overseas friends. Nevertheless, she believes there's still a place for more traditional modes of communication. "With social media it's so easy. I'll say I'm having a party and invite people with a single click – it's a lot less formal. But my dad and my teachers would still say that if you have something important to tell someone, you should write a letter. I think that's much more polite."

Social media use at Aiglon itself has been pioneered by La Baita Houseparent **Mrs Laura Hamilton**, who maintains a Facebook group to provide a single digest of environmental stories for her IB Environmental Systems and Societies students, allowing them to engage with issues and become familiar with using primary sources in their study. She says: "I thought, there must be a way of using this constructively to enthuse the students and encourage them with an interest in wider global issues. These reports are coming in all the time: social media offers an easily accessible and convenient way of updating the students on issues related to the curriculum they are studying."

She encourages students to share their own finds – particularly topics pertinent to their home countries – and believes that Facebook also grants the students an insight into

how campaigning works. "A lot of organisations themselves use social media, such as Greenpeace, the WWF, the UN Environmental Programme and so on. You can see how they do it – and part of the curriculum is to learn how NGOs further their cause."

Likewise, **Mr Brian Martineau**, Head of Music, has found WhatsApp – the instant messaging platform for smartphones that's owned by Facebook – to be the most effective way of contacting his sixth formers. Crucially, WhatsApp works on a public basis, with each message visible to all members of the group. This allows Mr Martineau to send out weekly music quizzes or even let the class know if a piece they're studying is being broadcast on the radio. "There can never be any question of favouritism, as everything is out in the open," he says. "It's also a useful stick: if someone's missing an instrumental lesson, everyone who's doing IB music will know this, and there's more chance of someone telling the absentee that they should be there."

One barrier to the adoption of social media in education is the fear that students' and teachers' privacy could be compromised; but with safeguards in place, it's possible to keep academic and social uses of technology apart. "This can be an issue when using social media, so we've set up a closed group," says Mrs Hamilton. "The students can't access any personal information, and I can't see their personal information. We can only see what's posted on the site. If there is anything inappropriate, I can immediately remove it."

It all chimes with Aiglon's policy toward internet use, which aims to ensure that students' online presence is appropriate to their age. **Mr Darren Wise**, Director of ICT Integration for Learning says: "In the junior school we block all social media, but the senior school can use whatever they wish. We're not the type of school that bans access to many things."

Today, Aiglonians can connect with fellow alumni through a number of virtual networks, ranging from Facebook groups for school life, specific graduation years, houses and geographical associations (such as Indonesian and Korean groups) to the Alumni Eagle Association group, which has more than 1,500 members, to Aiglon Life, the College's own alumni hub. Other popular groups include Aiglon College Angels, which publishes obituaries of alumni and staff, and a group dedicated to "the truth about all those old stories, memories and rumours from our times at Aiglon".

There is also a LinkedIn group that was set up by **Iain Barraclough** (Clairmont, 1967). He says: "I saw that one's CV could be attached to an alumni school group in LinkedIn, as verification of the school one had gone to, but there was no such group for Aiglon alumni; so I set one up.

"Because these are professional groups, this carries with it the responsibility of ensuring that members are vetted as bona fide alumni. I enrolled the help of Aiglon administration to assist in the verification of applicants – but I was surprised at how many [non-alumni] wanted to be members, even though they were informed it was only for genuine alumni of the school."

It's a measure, perhaps, of the value that may clearly be seen in the worldwide network of Aiglonians. And according to Mr Wise, technology can only strengthen the bonds between the school, its staff and its students, past and present. "The more we use social media wisely, the more we're tied in together for the longer term," he says. "It helps foster a learning community, so that even when Aiglonians leave the College, they're still contributing to the learning process."



Andante grazioso



Words:
LUCY JOLIN
Photographs:
MARCUS GINNS

Arseni Loika
(Delaware, Fourth Form)
with his well-travelled
SIGG waterbottle.



Walking for purposes other than getting to your destination is as old as the mountains. Aristotle walked while lecturing and thinking – giving rise to a whole school of philosophy, the Peripatetics. In his *Autobiography*, Charles Darwin recalls his father and elder sister saying that, as a young boy, he had a strong taste for long, solitary walks, “but what I thought about I knew not”. In later life, he created the Sand Walk, a gravel path at his home of Down House in Kent, and walked around it every day.

Charles Dickens famously attempted to cure his insomnia by wandering around Victorian London at night: a very different walk from Darwin’s tranquil, rural perambulations. “The wild moon and clouds were as restless as an evil conscience in a tumbled bed,” wrote Dickens in his anthology, *The Uncommercial Traveller*, “and the very shadow of the immensity of London seemed to lie oppressively upon the river.” As Barty Crouch Junior observes in *Harry Potter and the Goblet of Fire*: “Nothing like a night-time stroll to give you ideas.”

Yet for all its physical and mental benefits, walking doesn’t seem to have the hold on the popular imagination that other sporting activities enjoy. Watch an advert for Nike or Adidas and you’d be forgiven for thinking that physical activity is all about the fast and furious: pounding music, superhuman effort, billionaire sports stars. Walking, contemplating and pondering have no place in this adrenalin-soaked, ruthlessly goal-driven world. Perhaps that’s because walking is, strictly speaking, a mundane activity. It doesn’t have that sense of event. We don’t power down the river on speedboats or run marathons every day, whereas walking is something we do indeed do daily – whether we like it or not. Indeed, as **Megan Chalcraft** (Clairmont, Lower Sixth) points out, Aiglonians climb hills that would tire a seasoned hiker just to get to different classrooms.

But walking can be so much more than dreary necessity, despite the lack of a Usain Bolt-style figurehead to inspire the masses. “It’s so easy to be taken in by unrealistic goals,” says **Mr David Rhodes**, a seasoned walker and former Aiglon teacher. “The media focuses on what celebrities do and the kind of stuff they wear. There’s not much emphasis on just being well and fit, and on what you actually get out of doing something regularly. That’s unspectacular, and private, and it doesn’t relate to what you see on TV.”

There are certainly no lack of challenges for the keen walker, as the students who took part in last December’s expedition to Mount Kilimanjaro found out. Altitude sickness has meant the end of many a mountaineer’s dream and its unpleasant effects meant that **Rutger Heijermans** (Belvedere, Lower Sixth) was the only student not to reach the 5,895m summit. But not getting there taught him just as much as getting there.

“Mount Kilimanjaro was the hardest I ever pushed myself,” he says. “Altitude sickness can happen to anyone and unfortunately it happened to me. I really, really wanted to go to the top. But for health reasons I had to turn back, otherwise I would have been risking my own life. I was annoyed about it for the first two days or so. But then I realised: it’s altitude sickness. It happens to the best of us. I got over it. I pulled myself together – and hopefully I’ll have this opportunity again in my life. I learned a lot from this trek because of its difficulty. I learnt how to push myself beyond what I thought was possible for me.” **Arseni Loika** (Delaware, Fourth Form), who did reach the summit, agrees. “It was really challenging. Five hours of walking every day in high altitudes. It was really tough. I’d never done anything like that before. I feel like I learned a lot about how to work in a team, and that some people can really be relied on.”

It was also an adventure, says fellow expedition member Megan. “And I like adventures. It was very tough. It was probably the toughest thing I’ve ever done in my life. But it was less of a physical thing for me. It was more of a mental mountain

that you had to climb. If you had the mental drive, saying “I can get up”, then you got up. We adopted the Swahili saying *nguvu kama simba* which means ‘strong as a lion’.

For Mr Rhodes, whose past sporting passions include rugby, kayaking and paragliding, walking is about keeping the mind, as well as the body, fit. In the Vipassana yoga tradition they use the term ‘walking meditation’, he points out. It’s something Mr Rhodes recognises. “I often get my best thoughts when I’m walking,” he says. “I go into a funny trance-like state. I am more focused on my breathing and what’s going on in my body. There’s no formula. It’s not an intellectual thing. It’s not so much about having bright, creative thoughts, but the background state of my mind is very useful for generating new thoughts. It’s not that ideas I have while walking haven’t been there before. It’s that they come out in a sharper form.”

It’s a state common to many regular walkers: what writer Rebecca Solnit, in her book *Wanderlust: A History of Walking*, calls “a kind of meadowlands of the imagination, a part of the imagination that has not yet been ploughed, developed, or put to any immediately practical use”. Meadowlands are vital, as any farmer knows: if you want earth to stay fertile, it must be allowed to rest.

Everyone has their favourite walks, and they’re not always the ones you might expect: **Alessandro Corsini** (Delaware, 1975), President of the Aiglon College Alumni Eagle Association, loves city walking – especially in Italy – for what it tells the traveller about that society. “It’s often a walk through history. Or I can be walking in the dullest areas in Italy, in some cities, but invariably I will come up to a bar or a cafe or a restaurant – Italian life is really all about how you restore yourself with food,” he says. Last year, in July, he led 46 hikers on Aiglon’s 65th Anniversary walk from Col de la Croix to Bretaye. It’s his favourite walk, he says, despite having done it many times. It is not just about the spectacular scenery or the challenge of making it over the ridge. It is also the memory of sharing the experience with friends and family.

“I have these images of sitting on a green mountain top with this incredible view, eating a piece of bread and chocolate and just watching my children,” he says. “And yes, the views are quite extraordinary. But knowing that they will seek this experience again, that they’re not complaining that they’re tired, that they ‘get’ it, that they will do it when they are grown up, with their children – that is the high point, for me.

“As a child, I used to walk with my father when we lived in Tuscany. I still walk in Tuscany, by the sea now, as opposed to deep in the country, as in those days. We do that every single weekend. And we go swimming every time the sun comes out, no matter what time of year it is. The first swim this year was at the end of January.”

Yet being alone is also important – hard to achieve in the internet age. And peace and tranquillity have always been associated with walking. For Mr Rhodes, the best walks in company are with those with whom you can ‘share silence’ – “You have a quiet, common appreciation of what you’re doing and what surrounds you”. But his highlights have always been by himself with mountains, alone with his thoughts. He’s walked in the Himalayas but it is not the size of the summit that counts, he says. “It’s the feeling of being alone in an environment that in some ways is quite indifferent to human beings and human happiness. It gets me closer to a state of just being.”

Why do we walk? There are as many reasons as there are walkers. To think, to dream, to invent, to learn or to simply be. In the company or friends and by yourself; among the night-walkers in Dickens’ restless, tumbling city and watching the sun shoot into the dawn sky over Tanzania; to see some of the greatest natural wonders on earth – and to find inspiration within your own mind.

Rutger Heijerman
(Belvedere, Lower Sixth)
and his indispensable
walking companion:
a compass.



As Megan points out, “Aiglonians
climb hills that would tire
a seasoned hiker just to get to different
classrooms”





Megan Chalcraft
(Clairmont, Lower Sixth)
and her walking companion
- a bar of Swiss Army
chocolate. Mmmm.



Photographs:
KAY YOUNG
Words:
PETER TAYLOR WHIFFEN

All the world's a stage

And all the Aiglon men and women players. Or at least that is how it feels when you're getting ready for one of the College's legendary annual productions. From the extraordinary sets and costumes, through the hours of intensive rehearsal time to the thrill of stepping into the spotlight, five Aiglonians share their memories of the school play.



Charlie Goldfarb
(Alpina, Lower Sixth)
playing Oberon in
A Misummer Night's Dream





Ernie's Incredible Illucinations 2008

Max Vanderspuy
(Alpina, Upper Sixth)

This was my first Aiglon production, when I was 11. Seven years later I'm about to study film-making at university in New York and it all started with this production – it ignited my passion for drama.

Ernie is an Alan Ayckbourn children's comedy play about a boy who imagines things that then become real. I must have been very enthusiastic from the word go as I initially auditioned for the role of Ernie's father – but was told I was too 'energetic' for that part!

In the end I was cast as the library attendant, which was good fun, but thanks to one of the things I had to do, very scary too!

In one fantasy sequence I had to become a mountaineer and step off a library ladder a good few metres off the ground. I was only small and suffered from vertigo, so it was extremely nerve-racking. I remember I always gave a much calmer performance every night after this scene than before it – I was relieved it was over!

The director was **Mrs Gay Boutroux**, who directed all the plays in my early years at the school. She was so very kind and patient. She helped us to learn our lines but was very understanding when we couldn't, understanding that some of these roles have a lot of lines and can be a little overwhelming.

But my most memorable moment actually came in a production a couple of years later, after Mrs Boutroux had left and the drama teacher was **Mrs Sarah Barker-Doherty** – we were doing *Cabaret*.

I was 14 and was originally cast as one of the sailors, but the guy playing Herr Schulz had to pull out so I got the part, which was unusual then (though less so now) because the main parts all went to the oldest, most senior students.

On the second night I was waiting to go on. Before my entrance there was a fight between the character Cliff Bradshaw, played by a boy called Grant, and the sailors. But one of the punches was mistimed and as I remember it Grant got a punch on the nose!

There was blood everywhere. The lights went out and he was dragged off and people were slapping his face and throwing water over him. He came to, cracked his nose back into place, and – heroically – went on to do the very next scene. To this day I think a lot of the audience believed that it was all supposed to happen and hadn't realised Grant had been knocked out.

The funniest thing was, though, that Grant's next scene was with me and my first line was: "What happened to your face?" I've never delivered a line more truthfully!

It's sort of a cliché but when you are involved in one of the productions – and some of them can have a cast of 40 – we really do feel like one family. There are no barriers and everyone are friends – teachers, students, producers, directors – all working together to put on the best show they can.

The productions are all completely different – I've also done *Animal Farm*, *It's A Wonderful Life* and *A Midsummer Night's Dream*, and just made my directorial debut on *Twelve Angry Men*.

And perhaps what really makes it special is the international blend of personalities and talent – I really don't think you'd get that anywhere else.

Macbeth 1978

Michel Gill
(Belvedere, 1978)

Macbeth was a sensational production. Our great English teacher, **Mr Teddy Senn**, got me into it. He had seen me in a previous production and said he wanted to explore doing a show with me. He told me: "You must do *Macbeth*, you know." I wasn't sure about that at all, but he had a great talent for gentle persuasion. His piercing eyes and his shy manner were so disarming. He had a way of looking at you that gave you time to take in what he was saying – and then made you agree with him!

I trusted his knowledge of the material. I played *Macbeth* and we had a super cast – **Kim Langford** (Exeter, 1978) played Lady *Macbeth* and her talent was ferocious.

I have a clear memory of us all working together in the gym/hall. The sets for *Macbeth* were minimalistic, teachers helped with make up. And there is even one stand-out moment on stage during that production that, looking back, was a pivotal point in my entire acting career.

I was doing the "Is this a dagger...?" speech and I wasn't focused, my mind was drifting. Suddenly I realised I wasn't playing *Macbeth* at all – I was playing Anthony Quayle playing the role. I couldn't hear my voice, only his. It surprised and frustrated me and made me realise I had to find my own voice. And I did. To this day I still think of that moment, standing on the Aiglon stage all those years ago – that was a bit of an epiphany for me.

Two other teachers were similarly inspiring. Teddy asked me to do *Macbeth* after seeing me in a French play, *Les Deux Timides*, by Eugène Labiche, that our French teacher **Madame Lisianne Lefèvre** had put on for the parents' evening in the spring. Everyone she chose for that play was gregarious, outgoing – and could speak French. I did wonder at the time if she just chose French speakers so she would look good!

To be honest, she forced me to do it – I really didn't want to and I felt trapped into it. But it ended up being wonderful because of her. When you are lucky enough to have a great teacher it has, for me, little to do with what they're saying and everything about how they say it. Her spontaneity, her unpredictability, her energy – you just got caught up in her character and her personality.

Also in the play were **Nicholas Mavrolean** (Delaware, 1978), **Tom Meadowcroft** (Alpina, 1978) and **José Jaques** (Exeter, 1978). The parents enjoyed it but there was one person who loved it – history teacher, **Mr Timothy Stunt**. It really tickled him. I didn't have much of a connection with him, wasn't taught by him, but he cornered me afterwards and he could not stop laughing, saying how surprised and impressed at how funny I was. I couldn't get a word in between his chuckles but it was a formative moment. All you really need in this business is one person to say you can do it and you're on your way. I was lucky, I had a few.

Aiglon brought acting to life for me. It was a lot of fun, which is certainly one of the little secrets of theatre. You're so fragile when you're on stage in a room, it doesn't matter if it's 50 people or 500. But those three teachers were instrumental in planting the seeds for theatre – my French teacher forcing me to do that play, a history teacher chuckling at my performance and my English

Opposite page:

Top row left to right: Titania's fairies; **Dmytro Kovtoniuk** (Delaware, Upper Sixth) as Snug/Lion.

Middle row left to right: **Talal Attieh** (Alpina, Upper Sixth) as Bottom and **Eugenia Bullock** (Le Cerf, Upper Sixth) as Titania; **Alexander Demishin** (Alpina, Lower Sixth) as Flute/Thisbe; **Vera Fenkova**, (Exeter, Lower Sixth) as Hippolyta and **Max Vanderspuy** (Alpina, Upper Sixth) as Theseus.

Bottom row left to right: **Celeste von der Schulenburg** (Le Cerf, Fourth Form) as Puck; **Talal Attieh**, **Chloe Teal** (Clairmont, Upper Sixth), **Sultan Aldabal** (Alpina, Lower Sixth) **Dmytro Kovtoniuk** and **Alexander Demishin** as the Mechanicals.



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teacher offering to explore Shakespeare with me – I would never have got this far without them.

So many actors I've met say the transformational experience that made them go into the profession happened at high school. It was the same for me. In hindsight it's no surprise that my experience at Aiglon led me to become an actor. It's the reason I'm where I am today.

Michel Gill plays President Garrett Walker in Netflix's *House of Cards* and will appear in *Mr Robot* (USA Network)

Lord Arthur Savile's Crime, 1997 **Leyla Erdogan (Clairmont, 2004)**

In my day, theatre productions were part of the curriculum and anyone who took drama had to be in the play. *Lord Arthur Savile's Crime*, adapted by Constance Cox from Oscar Wilde's short story, was the first 'real' play I acted in.

We had beautiful costumes and a great, detailed set. It was quite nerve-racking stepping onto the stage but once I was on, it was exhilarating.

But it was during my GCSEs that I realised acting was what I wanted to do. **Miss Emily Thomas** was our teacher and we studied *Who's Afraid of Virginia Woolf?*, by Edward Albee, a play which impacted me immensely. Through Miss Thomas I started understanding the intellectual pleasures of theatre and an appreciation for the craft of acting. It was working on the plays, the process, that made me want to become an actress. We performed scenes from the play, it took me to a different world and I fell in love with it.

Theatre gave me the freedom to explore different lives and helped me to relate to people in ways I had not before. So although I had loved performing on a stage since I was in pre-school, Aiglon was where it all really happened."

Leyla is best known for playing Sophie Zehra in Turkish TV drama series *Adini Feriha Koydum*.

The Musicians, 2011 **Sarah Barker-Doherty** **(Head of Drama)**

This was my first production at Aiglon after joining the school in January 2011. It's a funny, one-act play by Patrick Marber about a school orchestra travelling to play a concert in Moscow. We set it at Aiglon but decided to make it a bit different by including, at the start, a one-minute film of the students' adventure before they reached the plane. So we filmed them packing, travelling and arriving at Geneva airport.

For comedic effect we decided to include a person in a gorilla costume. This gorilla would do things in the background at the airport, such as coming down escalators as the cast were going up. We had received written advance permission to film at the airport, but I'm sure we went into a few areas where we probably weren't allowed. There we were, students, cameras, and not once did anyone stop us. No-one asked who we were, what we were doing – or, indeed, why we had a gorilla with us!

Aiglon drama is very special and the school's holistic approach to mind, body and spirit is unique. So much of the learning goes on outside the classroom. Education happens everywhere, which gives us an opportunity to take drama to the next level.

Many of our shows now have professional sets, costumes and choreographers. One of the first things we did was bring in top set, lighting and costume designers from the West End. Our current lighting designer is also working at the Gielgud Theatre in *The Curious Incident Of The Dog In The Night Time*, another is also working on *Matilda* at the Cambridge Theatre in London. Guest artists also enrich the curriculum, particularly for GCSE and IB Theatre Arts, where students have to understand the process of theatre-making from interpretation, to concept, design and directing.

I used to say that in 20 years in the business I'd never broken anyone, but after *Cabaret* [see Max Vanderspuy's account above] we brought in the professionals. In *A Midsummer Night's Dream*, I added a sword fight with rapiers, so we asked a superb fight director to teach our students to use rapiers and to choreograph a dynamic sword fight.

We have a wealth of talent, and lots of our students are going on to drama programmes at university. But we also have to make sure this is an inclusive learning process, and we give an opportunity to everyone who is keen. We often get more than 60 auditionees now, so many that we can't get them all on stage at the same time. Our job is to make sure they're ready.

We have done so many productions since I arrived – as well as the main school productions we do around 25 smaller GCSE and IB productions each year, and have even performed ghost stories in little groups out on the mountain. Each has its own stand-out moments. But I especially loved *A Midsummer Night's Dream* because it had been a while since Aiglon had produced any Shakespeare. We had a fantastic cast, and the comedy really came through both on stage and in rehearsals. From the actors playing the mechanicals, to Bottom playing with a mask loaned from the RSC, to Helena clinging to Demetrius's leg as he dragged her across the stage, we had the best time and laughed a lot during rehearsals.

Of course there are challenges. Some of our casts are very big, and when you do *Animal Farm* and you've got 36 students on stage it can be less a case of directing than crowd control. I found myself continually saying: "Chickens, you're standing in front of the pigs again!"

And on opening night, the butterflies for me at Aiglon are the same as they ever were as a professional director on the first night at the Lawrence Batley Theatre in Huddersfield. I'm usually at the back of the hall in the audience, not backstage. It doesn't mean I'm not sitting making notes, or talking on headphones to the lighting or the sound, or getting a message from backstage – but it's the students who run the show. We train them in technical theatre so one will keep the book and call the whole show as deputy stage manager, then we have a stage manager, assistant stage manager, running crew, sound operator and light operator, and they work alongside professional lighting and sound designers. This gives students a great experience and insight into the profession and allows opportunities for those students less interested in the acting side of things. The other students have to know that they are in charge backstage, and respect the process.

We are lucky to have so many talented young people here and we have high standards – it always upsets me when people underestimate children. I always say, don't compromise at the outset, aim

“To this day I think a lot of the audience believed that it was all supposed to happen and didn't realise that he had been really knocked out!”



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high. Then, if you have to, compromise later.

As a director, I do use the word 'discipline' a lot – I spell out that, in this process, you need to be on time and you need to be ready – and if you're not, you're disrespecting the rest of the cast. But this isn't just about teaching drama or teaching students how to act – it hones skills they'll use for life: communication skills, social skills. Even that discipline of being on time and prepared – it makes them better leaders, better lawyers, better managers, whatever they want to do.

Cabaret, 2012 **Piera Van Der Wiel (Exeter 2012)**

Aiglon's Music department was the main reason I came to the College. I started singing at a very early age and as soon as I met the Head of Music, at Aiglon, **Mr Nigel Gaston**, it was clear the department worked to develop everyone's individual talents. I immediately felt this was the place for me. My first introduction to the Drama department came in my first year, when I was 14, in a production of *Woyczek* by Georg Buchner. It immediately showed the breadth and depth of the school's drama department. The play was macabre and during the performance I sang *All The Way* by Frank Sinatra.

That was a great moment, but my favourite production came in my final year – *Cabaret*. I played Sally Bowles and everything about the show was amazing – the cast, the sets, the costumes and the band. Professional West End choreographers and designers came over from the UK. It was such a wonderful, professional production and the directors, Mrs Barker-Doherty and **Mr Alex Boyd Williams**, were powerhouses, on the ball with everyone, fuelling everyone's excitement with incredible direction.

And for me, there was one extra special moment. I remember standing on the stage playing this vivacious young woman Sally Bowles, in this beautiful Liza Minelli-style costume, in front of an audience, and singing *Maybe This Time*, and as I looked out from the stage I just couldn't help but smile. I had never felt so comfortable and I knew once and for all that this was where I belonged. I just wanted this feeling to last forever.

There were other highlights too – the whole cast went on our own snowshoeing expedition, playing games and laughing so much. It was just wonderful to be part of that group, with such camaraderie, trust and friendship between us all.

It was a busy time for me, because while I was rehearsing and playing Sally, I was also immersed in the final year of my International Baccalaureate and taking on the role of Head of Exeter House. It never felt like too much. It just felt right, almost certainly because I had so many wonderful people around me.

I am now studying Drama with a minor in Music at New York University's Tisch School of Arts. I have just completed my sophomore year and I've had the chance to play many diverse roles, including the lead in *Antigone* and a punk teenager in *Neighbourhood 3: Requisition of Doom*, by Jennifer Haley, all performed at the Atlantic Theatre in New York.

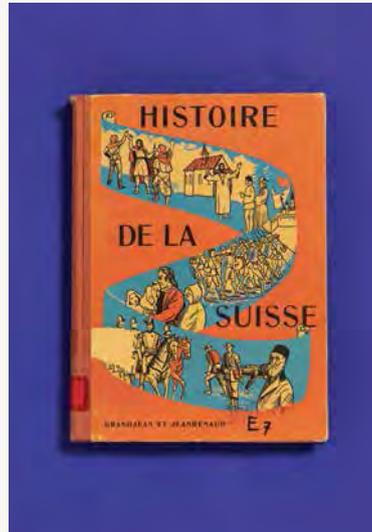
Theatre and music are truly my passions. I'm currently a member of the Classical Theatre of Harlem and developing a concept for my first album. All of this is down to Aiglon, and my fantastic teachers who supported me and gave me the opportunities to perform.

FROM THE ARCHIVE

The Library



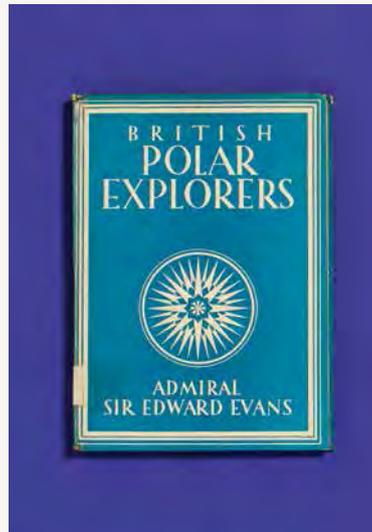
Aiglon's library holds many treasures – including a rather special collection of books about mountains and the natural world, as this selection, picked out by Aiglon's librarian, Mrs Eileen Ray, shows.



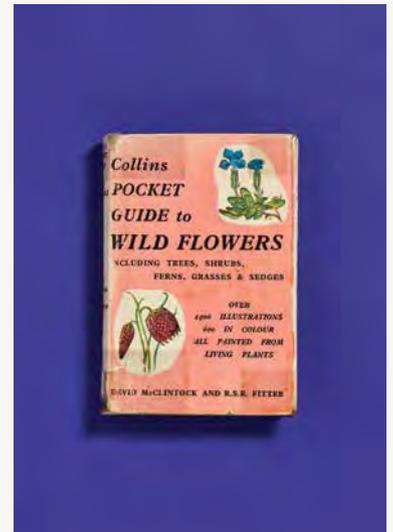
Histoire de la Suisse
Grandjean et Jeanrenaud
Pub: Librairie Payot (1958)



Our Everest Adventure
John Hunt
Pub: Brockhampton Press (1954)



British Polar Explorers
Admiral Sir Edward Evans
Pub: W. Collins (1947)



Collins Pocket Guide to Wild Flowers
David McClintock & R.S.K. Fitter
Pub: Collins (1956)



Which book was your favourite at Aiglon?
Share your memories of the library
by writing to us at advancement@aiglon.ch.



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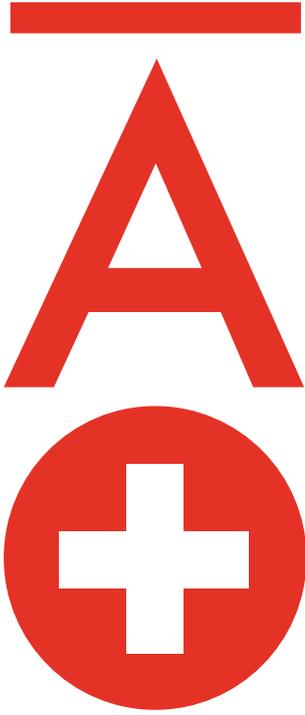
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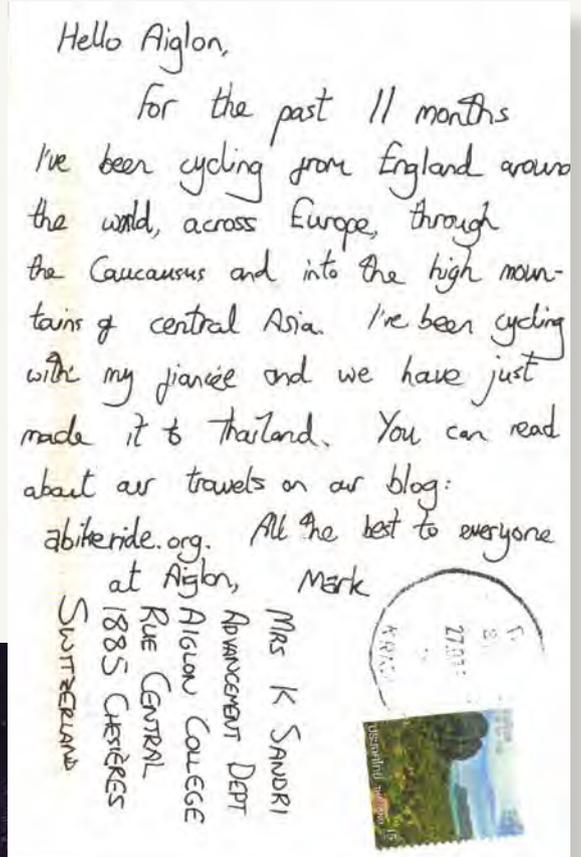


Hello Aiglon! Thailand

Mark Logie (Alpina, 2004)



You can follow Mark's adventure's at julesandmark.wordpress.com. And say 'Hello Aiglon!' yourself by sending a postcard to Aiglon Magazine, Aiglon College, 1885 Chesières, Switzerland.



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We are delighted to carry adverts from three of our alumni in this issue of Aiglon Magazine. If you would like to reach the Aiglon audience and support the success of the magazine, please get in touch with Mark Silverstein at marketing@aiglon.ch

Virginia Lundin '78, P.04, '07
Simon Murphy '71 / Eric Anyol '77



Mariana de Souza

(Clairmont, Upper Sixth)

Photograph:
MARCUS GINNS



“You need to do something you love,” my mother said. “Why not start baking again?” I was 15. My mom was recovering from cancer and I was taking a year off from school to be with my family. I started baking, she posted pictures on Facebook and her friends said: “Wow! Would you sell those?”

That’s how I came to open my own company, Maribela, a combination of my name and my sister Bela’s. Word spread through Facebook. Soon, I had five orders a day. The biggest? 400 brownies for the opening of a new store. I’d wake up, spend all day baking cakes, cupcakes, cheesecakes and tarts, then deliver everything. The house always smelled wonderful.

I grew up around cooking and baking, so it comes naturally. I think it was already part of me. While I was born in

Brazil, my mother’s family are Italian and my grandparents enjoyed making pasta and cooking desserts. I use family recipes and adjust them as I know what happens when you add different ingredients. Although sometimes it’s trial and error – the first time I made macarons, it took five tries to get it right. Separating ingredients at the start isn’t much fun, but I love the decorating part best of all. And I love making anything with chocolate, especially Brazilian brigadeiro truffles made from condensed milk chocolate and a little butter.

My mom studied business, so she taught me about that side of things. It was a wonderful way to bond with her. I also attended some business classes in Rio de Janeiro. Everyone else was much older and they said: “Aww, she’s so cute.”

I thought: no, I’m here to learn. I worked out costs, created a spreadsheet, made the Facebook page and designed the logo. Baking taught me patience, too. You have to be precise – and wait until it’s time to open the oven.

I’m hoping to study business at university in London. I’ve filled out all the application forms and got my offers in so I have my fingers crossed! I opened my personal statement by talking about Maribela.

When I feel sad, I love to go to the kitchen and make something. I don’t bake much now as I’m so busy with the IB Diploma, but my friends love brigadeiros and they often ask me to make brownies for their birthdays. It’s amazing to be able to create something out of nothing.



BEHIND THE SCENES

The Laundry



Above: Paula Coelho feeds and operates the tumble dryers.

Right: One of the laundry's steam irons.
Far right: The ladies' aprons and shoes.



Words:
SANDRA HAURANT
Photographs:
MARCUS GINNS



Do you remember your laundry number? You are not alone. A series of seemingly innocuous digits, the Aiglonian laundry number has the power to unlock memories.

Jessie Hovind (Clairmont, 1974), number 134, still owns the box containing her nametags and laundry number from 1974. “[The nametags are] beautiful red letters on white Swiss cotton,” she says. “[And] after all these years the cotton is still soft and pure white.”

Every Aiglonian retains their laundry number, and two laundry bags (one for clothes and one for sheets and towels), as they move through the school. Clothes are collected on Mondays, sheets and towels on Wednesday and, as Aiglon’s launderers point out, the unique laundry number is the only way to ensure that clean clothes and linen make their way back to their rightful owners.

Of course, things don’t always run to plan – or to taste. **Charlotte Jenson** (Exeter, 1981), proud owner of number 163, says: “I always forgot to pick my laundry up. And I hated the pleats in my cords!” While **Milita Ghassemzadeh Borguet** (Exeter, 1988) says she sometimes opted to wash her own clothes because they shrank in the laundry.

For **Sarah Wiesener** (Chantecler, 1988), however, the laundry number brings back particularly sweet memories: she was assigned to laundry duty following what she describes as an “indiscretion.” The punishment was “thoroughly deserved,” she says – but unexpectedly fun. “The laundry team were lovely and I got to chat to my friends when they collected their bags. Probably not the punishment the teachers had envisaged!”





Top: The laundry in action.
Above right: Theresa Pinto folds ironed clothes placing them in numbered piles.
Left: Ironers Fatima Botelho (left) and Regina Pegado (right).

Right: Student laundry boxes.
Far right: Socks, socks and more socks!



Photographs:
MARCUS GINNS



Space to succeed

After yet another record-breaking ski season, thoughts have turned to athletics, tennis, cycling, golf, climbing and swimming; Aiglon has notched up another season to remember.

At the SGIS Invitational Athletics in Geneva, Aiglon came top out of the nine schools participating, picking up a remarkable haul of 61 medals. This follows the three gold medals, as well as a silver and a bronze, across the age groups at the ADISR cross country competition in Lausanne. Aiglon has also had success on the tennis courts, winning gold in both boys and girls doubles categories at the SGIS senior tournament in Leysin, to add to the gold medals in the ADISR senior girls competition, the third time in a row Aiglon students have won that particular honour.

“I am delighted that we have the facilities and space for all students to train regularly and develop their talents,” says **Mr Mike Thompson** (Head of Sport). “A love of the outdoors and sports isn’t a prerequisite of being admitted to Aiglon, but it certainly helps when students show commitment!”

It’s a record

When **Husna Bello** (Exeter, Third Form) set her record of 13.15 seconds in the junior girls’ 100m competition last year, she joined an elite group of Aiglon students to have their name etched onto the school’s honours board.

Some records date back to the year Neil Armstrong first stepped on the moon (1969). That year, **G Garge** set two records in the junior boys section (60m and 200m) that have yet to be beaten. Other long-standing records include three set in 1978 in junior boys’ athletics – **G Galobert** in the 80m, **G Galtarossa** in 100m and **G Wolf** in the high jump – and two set by the **Mansfields** in the early 1980s, **David** (Belvedere, 1982) in the senior boys 1,000m in 1982 and **Lindsey** (Exeter, 1982) in the junior girls 1,500m in 1982. Special mention should also go to **Egon Vorfeld** (Delaware, 1985) whose mammoth high jump of 1.92m in 1984 remains unbeaten.

One or two names stand out from the honours board as the holders of multiple records. When it comes to throwing objects (such as the javelin, discus and shot), for example, **Mohammed Babangida** (Belvedere, 1990) has proved unbeatable, and is the current holder of no less than 10 records across the age ranges. In the girls section, **Carlotta Newbury** (Calleri-Zavanelli, Exeter, 1990) is only two behind with eight records, set mostly on the running track in distances ranging from 200m to 1,500m.

They say records are there to be broken, and that’s the challenge laid before the latest – and future – crop of Aiglon students.

Can you help us identify unknown record holders? Email Karen Sandri kls12@aiglon.ch if you know any of the record setters!

A victorious winter

Trophies, medals, crashes and helicopter evacuations – it’s been just another standard ski season at Aiglon. Actually “standard” is a relative phrase these days, as we seem to keep raising the bar in terms of our students’ achievements, so it’s tempting to say that this season has been Aiglon’s best ever – again!

Notable successes this year have been victory in the British Schoolboys race and coming out as Champion School at the Interschools competition, as well as once again winning the Aiglon College Cup. For many of these competitions this is now the fourth or fifth year in a row the team have tasted success, and that level of consistency is immensely satisfying. Aiglon won numerous categories at the ADISR and the SGIS races, and currently has five FIS level racers, a Great Britain Team skier and a Europa Cup Ski Cross racer.

But it’s not just on the slopes where students have been working hard; in volleyball and badminton, middle and senior school girls have trained and competed heroically, and massive credit is due to them. The highlight was possibly the senior girls volleyball team’s podium finish at the SGIS volleyball tournament in Lausanne. However, each member of every squad deserves praise.

Aiglon sports in numbers

70+

students representing the school in ski racing

56

schools beaten at the British Schoolboys race to claim the title of Champion School

5

Federation Internationale de Ski (FIS) level racers – **Mizuki Ohara** (Japan), **Oliver Patrick** (GBR), **Otto Setterberg** (Sweden), **Emma Peters** (GBR), **Hugo Ng** (GBR) – as well as one Great Britain team skier (**Jake Doyle**) and a Europa Cup Ski Cross racer (**Emma Peters**)

300

points scored by the winners of this year’s ski competition: **Emma Peters** in the girls competition and jointly **Hugo Ng** and **Jake Doyle** in the boys.



Above:
Husna Bello
(Exeter, Third Form).

Bottom right:
Max Bailes
(Delaware, Fifth
Form).

Top right:
(clockwise from
far left):
Shoshana Doherty
(Le Cerf,
Lower Sixth),
Oliver Patrick
(Belvedere,
Lower Sixth),
Joshua Nda-Isaiah
(Alpina,
Third Form),
**Celeste von der
Schulenberg**
(Le Cerf,
Fourth Form).



For the latest Aiglon sports fixtures visit:
www.aiglonlife.ch/sports

Philip and **Lizzie** met at a friend's party in London. "We had very similar interests so it was easy to hit it off," says Philip.



Philip Gerhardt (Alpina, 2005) & Lizzie Macadam

Interview:
ANNE WOLLENBERG



Philip Gerhardt says that the conventions of modern travel almost sprung his surprise proposal.

"I was stopped at customs on the way," remembers Philip. "I'd forgotten to take my iPad out. The first thing I said was: there's a ring in my bag!" Happily, the ring stayed secret until they reached San Francisco, where Philip, an operations manager, proposed to Lizzie, a history teacher, on Pier 14.

The autumn wedding celebrated Lizzie's Scottish heritage in a riot of kilts, thistles and after-dinner

cèilidh dancing. Tables took their names from stops on the couple's California road trip – the top table was, of course, San Francisco. Around 100 guests attended and a further 115 joined for the evening. Philip's brother **John Gerhardt** (Alpina, 2003) senior computer services technician at Aiglon, and friend **Salim Al-Sabah** (Alpina, 2005) were among the ushers. Lizzie's stepmother made the cake.

A magician dazzled guests before and after dinner, while a friend who works for Lindt surprised the couple with the arrival of a branded smart car

loaded with chocolates: "There were so many we couldn't eat them all!" Philip says. Also surprising was an accidental musical interlude during the ceremony. "Lizzie's aunt was doing a reading, then some loud bugle music suddenly came on," laughs Philip.

The newlyweds honeymooned in New York and are planning a trip along America's east coast for their next adventure.

We are always delighted to hear your news. Update classmates and friends at www.aiglonlife.ch/classnotes or, to feature in Hitched, please email advancement@aiglon.ch



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