ONE LIFE.
It's been ten years since One&Only Cape Town opened its doors to the panoramic landscape of one of the ‘Seven Wonders Of The World’, Table Mountain. At that time we had no idea how wonderful the journey would be – with our guests and our staff.

Irrespective of what unfolds over ten years, in this country or internationally, one certainty remains – that travellers will always seek out memorable and restful experiences, and that will be largely measured by the hospitality of their hosts – the destination, its attractions, resort, or its people.

We have seen the city change over a decade, so much for the better, including the bustling V&A Waterfront (page 16) and the Zeitz Museum of contemporary African Art. We celebrate the global leaders (Nobu Matsuhisa, page 10) and artists (Mam’ Esther, page 4) we are associated with, and also guide our guests from floral kingdoms (King of Flowers, page 12) to world-class wine and fine dining (page 6 and 9).

And with our five-hundred-strong team we have learned that we truly love what we do, building a culture that delights in rolling out the red carpet to one of the world’s most beautiful cities.

Enjoy Cape Town.

Richard Lyon

Dr. Esther Mahlangu, a South African art icon, adorns our cover of OneLife Volume Four. We have established a permanent gallery within the resort that narrates the stories of Africa through a rotational programme of Continental contemporary art exhibitions. Like Dr. Esther, One&Only Cape Town is global and yet African, and whilst its most celebrated and established, it remains wonderfully recessed and current in our expression. We invite you to see our story about her achievements on page 4.

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Created for One&Only Cape Town by Mediaweb. info@mediaweb.co.za
Editor: Dean McCoubrey. Art Director: Karmen van Rensburg.
Cover photograph: Victor Dlamini.
Mam' Esther

It’s refreshing to be humbled by someone before you’ve spoken to them, simply because their seated demeanour and an unflinching sense of being comfortable in their own skin, speaks louder than any words could.

Mam' Esther was born on 11 November 1935, in Middelburg, Mpumalanga, South Africa. She relives how her early years and how she’d like to remember herself as an artistic visionary, candidly saying, “When my mother and grandmother were painting our house and went for a walk, I used to go to work on the house. But when they came back, they could see the lines weren’t straight and the way they should be. And they asked ‘Esther, what are you doing?’ They thought I was a mad girl. I had to stop.” She breaks into laughter, as I anticipate what happened next: “I tried to do the same thing again.” Scolded, but not deterred, she was redirected to a more permanent location to practice her art. “When you want to do this painting like this, go to the back of the house,” they insisted. Mam’ Esther worked tirelessly until the house became a beautiful work of art. Before long, she was invited back to the front of the house.

In those days, they were using cow dung and mud; no other mixture. The cow dung was black and dark brown. I was painting a house in front of thousands of people, taking between three to four weeks to complete the work. Various commissions and projects in France followed, including decorating a wall inside the Angélique du Moyen et des Arts. By 1990 she received the first of many international invitations to paint murals in public spaces, giving her the ability to accept invitations to participate in exhibitions in more global venues. By 1990 she received the first of many international invitations to paint murals in public spaces, giving her the ability to accept invitations to participate in exhibitions in more global venues.

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However, her global art journey only started in the late 1980s. Some French collectors had visited her village, and fascinated by her work, they took photographs of the distinct Ndebele patterns and brought them home, taking the images back to France. After several months, the Parian’s response was: “We need to work with her, and invite her to the most renowned museums of the Ndebele culture, the Botshabelo Historical Village, where she worked between 1989 and 1994.”

In 1989, Mam’ Esther was invited to attend a European contemporary art exhibition called Magiciens de la Terre, the festival where she gained international attention after painting a house in front of thousands of people. She received numerous commissions and projects in France followed, including decorating a wall inside the Angélique du Moyen et des Arts. By 1990 she received the first of many international invitations to participate in exhibitions in more global venues.

Mam’ Esther’s work in Mpumalanga with her children, grandchildren and great-grandchildren. She used hands from the sale of works and the work of her students. Students are taught how to mix pigments and paint the straight lines that are so important in Ndebele design, using their fingers or chicken feathers, just as she did, seven decades ago.

It is through that all people cherish and build upon their culture — even just the Ndebele people,” she says. “We pass on to all the knowledge we come from, and try to just focus on a Western lifestyle.”

A South African national treasure, her numerous accolades and her contribution to the visual arts and heritage, including the highest award from the President of South Africa, are attributed to her art and in part to her purpose, including an humourous distance from the University of Johannesburg.

“I want the young ones to respect their elders. It is most comfortable and happy when everyone is free to make, to create, to participate in their own cultures, we share a universal understanding, our conversations punctuated with genuine warmth and curiosity.

There is an unabashed energy in her deep, wide eyes. In the last five years alone, she has exhibited at The Guggenheim Museum, Bilbao, Spain, and collaborated with Belvedere Vodka and John Legend, the popular U.S. musician, to design the labels for a limited-edition range of Vodka bottles to raise money for the fight against HIV/AIDS in Africa. In 2016, she collaborated with BMW again by painting on their new 7 Series for the ‘SA – Art of a Nation’ exhibition at the Ballantines Museum, where she worked six times in 1989 and 1994.

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If you’ve fallen in love with some of our superlative South African wines, why not take some home with you?

THE CAPE WINELANDS IS A dream destination for oenophiles and those that might take their pleasures in sampling the stories of the Cape’s changing face, expressing the essence of the most exciting wines in the world. Homes are occupied by the new variety on offer, and the urgency that’s available, while others hold knowledge as their impact each vine’s clime, take a note of its legs, and sends a sip around in their mouths while identifying each learning characteristic.

A trip to One&Only Cape Town is not complete unless you’ve enjoyed an engagement with our world-class, Etik Sommelier, Luvo Nelles. This charming, funny and phenomenally well-versed sommelier holds court in the theatre of time, vines and earth.

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OneLife volume four

OneLife

The Vista bar is one of the best in the Mother City, 22h00 is likely to be the last time you and your companions will be out of doors in Mother City, perusing the sights and sounds of the Mother City. 23h00 is likely to see most guests heading back to their hotel rooms, dressed in their finest and raciest for the finest and most enjoyable evening of the week.

The Vista bar is the roof top bar of the One&Only Cape Town. It is a place where you can sip on a cocktail or two, without having to worry about the weather. The Vista bar is open from 18h00 to 01h00, and it is perfect for those who want to enjoy a drink in the fresh air and watch the world go by.

The Vista bar is home to the best in-house cocktail, the Vista Brandy. It is a blend of two different brands of brandy, creating a unique flavour that is unlike anything else.

One&Only Cape Town is known for its excellent food, and the Vista bar is no exception. The Vista bar offers a variety of cocktails, such as the Vista Brandy and the Vista Martini. The Vista bar also has a selection of wines and beers, as well as a selection of snacks.

The Vista bar is located on the top floor of the One&Only Cape Town, and it is open from 18h00 to 01h00. It is a great place to meet up with friends and family, or to enjoy a drink on your own.

The Vista bar is a great place to relax and unwind, and it is the perfect place to end your night in the Mother City.
GOLDEN SEEDS, RICH HISTORY, VERDANT FOLIAGE AND BARK THAT CAN CURE – THE PROTEA IS ONE OF THE WORLD'S MOST FASCINATING FLOWERS

If a flower could be said to be the epitome of diversity, then that flower would be the protea, honoured by South Africans of all ages as a treasured national symbol, said by Swedish botanist Linnaeus after the Greek god Proteus who could easily change between forms.

More than 600 species of this striking flower exist across South Africa, Australia, New Zealand, Chile, New Caledonia, Burma, India, South East Asia, and Japan. Eighty-nine species are unique to Southern Africa, with most found in the Cape Floristic Region of South Africa – a protected region that shares its southern border with South Africa from May to October.

These flowers are also remarkable for their longevity. Food police has planted the protea firmly on the supercontinent of Gondwana 140 million years ago, before it broke up to form Pangaea and eventually South America, Africa, Australia, and Antarctica. It has even been claimed that prehistoric fossils were found on the frozen Antarctic wastes, proof of the warmer climates that existed there millions of years ago.

Today, the King Protea stands proudly as the South African national flower, with this regal bloom reaching up to 12 inches (30 cm) in width. Each plant typically produces six to ten flower heads, although the truly prolific species can dazzle with up to 40 blooms on one plant.

The King Protea (Protea cynaroides) is named after the Greek god Proteus who could easily change between forms. This iconic flower symbolises change and transformation and captures the variety, resilience, and remarkable versatility of the South African landscape that it is home to.

"They are remarkable flowers with mixed practical uses that complement their striking beauty," says Timothy Lundy, registered tour and mountain guide in the Cape. "In 1965, it was known that the Waboom Tree is actually a species of protea (Protea nattie) that gets its name from the 18th century botanists moving through the Cape. They used the wood to repair their damaged wagons as they moved through the mountains."

The petals of the King Protea make a tasty and unique tea, and a cup of tea brewed from these petals can be a treat for treating an upset stomach. It’s not the only protea species to have medicinal properties either. The Protea repens or Common Sugarbush can produce impressive quantities of nectar which was stored and sealed to form a thick red syrup. This "sugarbush" was then used to replace sugar, and also to cure coughs and chest colds. The Protea Allegheny believed to be the origin of the flower’s more commonly known name. It was this protea that was first named South Africa’s national flower, although unofficially so. It held this honorary role for 200 years until it was formally replaced by the King Protea in the 1970s.

Finding the Protea

While you could make it your life’s journey to travel to the many countries that are home to proteas, it’s possible to appreciate an extensive collection of this magnetic species in Cape Town’s world-renowned Kirstenbosch National Botanical Gardens. View the King Protea with Table Mountain in the background, taking in two of the area’s most remarkable natural beauties in one trip.

Go to Noury barley on the southern side of the mountain to see a stunning vista of proteas in February and March. Other well-known spots to find the protea are Agulhas National Park, Bontebok National Park, the Fynbos section of Kirstenbosch National Botanical Gardens, and Elgin Gardens. Of course, while the Cape has the most variety of protea species thanks to its sheltered red soil, there are plenty to be found in other parts of the country too.

Wendy Kilday-Appleton says, quite simply, “it is the height of the protea season. You can find different varieties of proteas including the summer rainfall, snowy-bossies’ Protea caffra, P. roupelliae, P. welwitschii, P. gaguedi. There are also wonderful sightings to be had in the Magoebaskloof, Klipriviersberg, Winterberg-Rietvlei, and Suikerbosrand. If you visit in spring you will notice that the tree has bright red leaves on the tips of branches - insects can’t see red so this is a protection against them, and it’s an effective satanic litter.”

The iconic protea captures the diverse heat and soul of South Africa, and the country has embraced it by including it on the 20c coin, the South African Coat of Arms, and a 22-carat gold coin series commemorating South African historical events launched in 1986 – each coin featuring the flower’s mouth-watering, range of sizes, hardiness, longevity and almost mind-blowing variety of species make it a remarkable and valued as the country and country that celebrates it.

To celebrate our tenth anniversary, Neo Boutique has collaborated with ten of its premium suppliers to design bespoke items for this remarkable occasion – with the only brief to each designer being to create something exquisite and memorable in whites, silvers, and golds.

CAPE COBRA LEATHERCRAFT

With a legacy of Egyptian and Lebanese master craftsmen, and labour built from the family’s attention to detail, appreciation of quality, and family’s attention to detail, appreciation of quality, and appreciation of detail, they create products using only the finest sustainable sourced leather materials. Each piece is handcrafted at the Woodstock factory by trained local artisans. Cape Cobra Leathercraft has created a bespoke ‘Picco’ handbag of Ostrich leather as the celebration of One&Only’s tenth anniversary, with its delicately hand-carved wooden top panel providing an elegant contrast to the bag’s distressed silver elements.
There is nothing like returning to a place that remains unchanged to find the ways in which you yourself have altered

Nelson Mandela
A: I have had many good meals around the world but it’s more about the character of the person than the dish. Simple, picturesque meals with my family and close friends are some of the best I’ve ever had. Having said that, some of the places that I enjoy eating while travelling include Paper Moon in Milan, their Parsimonious Risotto with fresh white truffle is one of my most favourite. It is only available during the white truffle season around September.

Q: While we know Nobu incredibly well, please tell us a little about Matsuhisa restaurants and why they’re different? A: The Matsuhisa Restaurants are co-owned by Robert De Niro, Nobu Matsuhisa, Meir Teper, other partners and myself.

Q: What is it about this merger of Japanese and Peruvian food, flavours and techniques that continues to excite you? In all consistency or adaptation over time? What has changed over the years for you within this cuisine? A: I spent quite a few years perfecting my signature Nobu style. For example, Inca Ceviche inspired by a trip to Peru. It was a big change in Japan, we use wasabi and soy sauce, but in Peru, I’d find one half with chilli, onions, coriander and lemon - it’s very different. Nobu’s signature dishes are a blend of traditional Japanese with a hint of South American ingredients. Apart from these signature dishes though, I love to always keep the rest of the menu moving and evolving so we have two sides to the menu – Nobu-classic and Nobu-new. We also change our menu from city to city, based on what’s in season and can be sourced locally... As I travel, I also change our menus and techniques about learning of new techniques and ingredients which continues to inspire new dishes.

Q: What are the traditions that you can teach us, from the welcome to the conclusion of the meal? A: Within all the Nobu restaurants we value sharing and a traditional family-style of dining. Our guests are taught how to eat sushi correctly – using ginger as a palate cleanser in between courses, and rather experience the flavours of the proteins served without an overwhelming use of soy sauce.

Q: What is your favourite dish on your menu? A: I treat the dishes like a family – you can’t choose a favourite. Each dish I create is unique in its own way... it’s a culinary challenge.

Q: When you come to Cape Town, what do you see in the local scene? And how does it impact or influence Nobu Cape Town? A: Cape Town’s food scene is diverse and offers an endless variety of fresh produce, food, people and our city.

Q: Traveling 10 months of the year - where is your favorite place to eat? City and restaurant? And why? A: I have had many good meals around the world but it’s more about the character of the person than the dish. Simple, picturesque meals with my family and close friends are some of the best I’ve ever had.

Q: What legacy would you like to leave as new chefs come in to work for you? A: As I travel, I meet chefs who cook with passion, you can taste it in their dishes.

Q: What do you think makes you a great chef? A: The most important thing I teach new chefs is to be themselves, which is to absorb cook from the heart.
It’s hard to believe that the V&A Waterfront in Cape Town was once a windswept and abandoned landscape, left to battle the harsh elements as rain and salt stood at the cornices of time and neglect. Today, the area attracts in excess of 900,000 people daily in peak season and continues to grow in both innovative development and popularity. In history as remarkable an transformation from the tiny jetty first built in 1860 to the largest and most visited waterfronts of its kind in the world, the Waterfront has moved from being a treasured part of the Cape Town’s history to the most visited tourist attraction in the Southern Hemisphere.

The industrial port in South Africa’s oldest working harbour and was once labelled the “Tavern of the Seamen” by the sailors that passed through. The Robinson Dry Dock in the Alfred Basin is the oldest functioning system in the world; once a windswept and abandoned eyesore in the corner. This all changed in 1988 when Transnet Waterfront Ltd – an initiative that established the Victoria and Alfred Waterfront – was wholly owned by Transnet.

The Victoria Wharf with its more than 80 eateries. The contrast of this glittering waterfront is vibrantly with potential and a special kind of magic.

The iconic Cape Town V&A Waterfront is drenched in history, steeped in memory and vibrant with potential and a special kind of magic.

The Waterfront is a clever blend of paying homage to the past and inspiring hope for the future.

The Grain Silo Complex that today hosts the Zeitz Museum of Contemporary African Art (MOCAA) and the Silo Hotel was a grey disused concrete that had remained unused for nearly 40 years. It was a landmark that had always caught the eye on the Cape Town skyline for the wrong reasons, but now it’s a globally recognised architectural masterpiece.

The Grain Silo was built in 1910 and is now home to thousands of tonnes of wheat, maize, rice and soy beans. Today it processes people, art and culture as the Zeitz Museum of Contemporary African Art. The grain silo building, the working port, the crane and the converted 19th-century dry dock.
Resort Manager, Roberto Garrone, shares some of the newest experiences to enjoy at OneOnly Cape Town

TO TASTE

Brunch and Lunch

On the first Sunday of every month, Reuben’s will serve a lunchtime spread of delectable dishes with a South African twist. On the last Saturday of every month, Nobu will serve an out-of-this-world brunch from 11h30 to 14h30. Diners will enjoy wave after wave of Nobu dishes, both hot and cold, accompanied by a glass of Cristal Champagne.

TO SEE

Melrose Art Gallery

The Resort has a long history of supporting and promoting art and culture, and has recently partnered with the esteemed Melrose Gallery. This new Gallery was opened by Dr. Esther Mahlangu, who created 6 bespoke artworks for the occasion – currently hanging in the entrance foyer. In the Gallery, you will find artworks by other internationally acclaimed South African artists. These will be rotated four times a year. The exciting space is just another step towards providing guests an authentic, exclusive and memorable experience. The gallery is situated on the 1st floor, and guests are invited to explore the space at leisure.

TO FEEL

Special Days

Easter, Mother’s Day, Father’s Day and Christmas in July are all occasions that our resort enjoys celebrating. We love hosting families and friends of all ages and creating experiences for them to last a lifetime.

TO HEAR

Live Entertainment

Vista Bar and Lounge is the ideal spot to unwind after a busy day or week. Every week day between 6 and 8pm we have a pianist playing in Vista Lounge, as well as from 3 – 5pm on weekends. From May 2019, every first Friday of the month will see a pianist, vocalist and saxophonist perform. These Jazz-style beats will surely create “that weekend feeling”.

ONE’S DESTINATION IS NEVER A PLACE, BUT A NEW WAY OF SEEING THINGS

Henry Miller
WHERE DO THE DUTCH GO TO CYCLE?
Where else can you enjoy switchbacks, jeep tracks, country roads against mountainous backdrops, charming restaurants, unspoilt beaches and all in one place?