

SHARP

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MARCH/APRIL 2017

THE SPRING
STYLE ISSUE

88 Ways to:
LOOK HIP

IN THE DAY

SUAVE AT NIGHT

AND REALLY FINE

THE ENTIRE TIME

AMERICAN BEAUTY

PATRIOTS DAY'S
MICHELLE
MONAGHAN

NOTED MEMOIRIST

NORM
MACDONALD

EXCLUSIVE

ROBERT DOWNEY JR.

INSIDE THE MIND OF THE MAN IN THE MACHINE

PAGE
100

WATCH
GUIDE 2017

45 TRENDSETTERS
YOU WANT ON
YOUR WRIST

PAGE 134

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SHARP (CANADA)

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SPRING INTO ACTION

Welcome to our Spring Issue where everything gets suddenly livelier and funkier. After those cold dark winters of Europe and North America – where the world's elitist fashion houses reside – you can't really blame the designers who splash bright colours, cut out surreal patterns and experiment with flamboyant styles for their new collections. Although we are blessed with year-round sunny weather in this part of the world, we really can't complain as we look forward to seeing these exciting trends translate from the eccentric catwalks to our urban lives.

We capture this season's latest fashion trends – from hanging out in a Bohemian attire to refining your style the aristocratic way with waistcoats, writing instruments and leather wear.

We've loaded this issue with exclusive interviews of great personalities, starting off with Robert Downey Jr. who shares his alter-ego with us; Chris Hadfield takes us on his adventures in space; Norm MacDonald cracks some jokes along the way; and Michelle Monaghan is just sizzling hot.

Ahead of one of the most respected watch shows coming up this month in Basel, Switzerland, we preview some of the hottest timepieces that will be grabbing the world's attention in our exclusive 2017 Watch Guide.

Adel Habib

EDITOR-IN-CHIEF

LETTERS TO THE EDITOR

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MICHELLE MONAGHAN

We still can't get enough of this redhead bombshell.



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How BMW, Mini and Rolls-Royce are casting



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COOL
LOOKS



BEAUTIFUL
WOMEN



PURE
INDULGENCE



FRESH
GEAR



AND EVERYTHING
ELSE WORTH
TALKING ABOUT



FONDOS AND FONDON'TS

When you're brewing up a big batch of melted cheese (pg. 56), these are some general rules to follow:



FONDOS

Use the right cheese. Something smoky that melts well, like a Gruyere or a Swiss.

Use the right dippers. Bread and vegetables work well.

Keep your skewers straight. They're



FONDON'TS

colour-coded for a reason. Bring kids. Let's be honest: kids just don't appreciate fine cheeses.

Play with the fire – it's warming your cheese.

Double dip.

Fact Check!

Norm Macdonald's new memoir (pg. 50) is a beguiling mix of fact and fiction. In the spirit of Norm, former gaming enthusiast, we present the betting odds on the relative truth of some of the claims he makes in print.



100-1

Norm granted a terminally ill child his dying wish by helping him kill a baby seal.

10-1

Norm earned his spot on Saturday Night Live by offering Lorne Michaels a bag of high-quality morphine.

2-1

Norm lusted after Sarah Silverman so aggressively she got a restraining order



THE WATCH THAT DIDN'T MAKE OUR ISSUE

We have nothing against robots but Azimuth's Mr. Roboto timepiece didn't make our Watch Guide (pg. 124). If don't mind a robot face on your wrist 24/7, you can get this for AED 22,000. It has an hour register in its left eye and a GMT indication in its right; and a nose that joins the mouth for the seconds and retrograde minute placements.

THE ODDEST OBJECTS SENT TO OUTER SPACE

Chris Hadfield took along his acoustic guitar on his space flight mission (pg. 98) and strummed some cool tunes – check out his rendition of David's Bowie Space Oddity on YouTube. But spacemen have carried tons of ridiculous stuff with them, like these:



Sound recording of a shepherd herding sheep



Buzz Lightyear toy



Saxophone



Hand X-ray



Poster from 1984 film *Top Secret!*



ALESSANDRA BATTALIA AND FARAH EL ALFY



ALI ABDULLAH



AYMAN FAKOUSSA



EGOR SHARAY AND RITA BOUSTANY



PAUL ESTORFFE



JON S MALOY

SHARP EYES

The Italian design duo behind the luxury eyewear brand Glassing landed in Dubai to launch the second UAE location of Glassing in the newly opened City Walk 2.

Alessandro Forte and Stefano Ottone introduced the city's urbanites to their unique approach to design, which is rooted in their zest for life and love of out-of-the-box creative thinking. Meanwhile, guests viewed the latest collections and tried on various pairs of shades at the unveiling of the store. The event featured live entertainment from DJ Deeves, whose beats provided the perfect vibe for the night, as Dubai welcomed the iconic pair to Dubai's growing fashion scene. ☀



HEBA ABDULLA



MEHDJI OUDGHIRI AND ANASS BOUMEDIENE



MERJEN KURBANOVA



OLGA RZAYEV



STEFANO OTTONE & ALESSANDRO FORTE



DJ DEEVES



ASHLEY CADZOW



DINA SPAHI AND SORAYA SPAHI



DJ DEEVES



MARCH/APRIL 2017 SHARP MIDDLE EAST 25



ACAENA AMOROS & SAMAR HAMWI



ANDRE AND NADINE MORCOS



ANDRE AND NADINE MORCOS



DR. JOHANNES SKIEPERS AND MICHAEL FAKIH



MAHI ARAMIDEH, GEORGE KARAISKOS, KYRIAKI NEOPHYTOU



A SHOT OF VITAMINS, PLEASE...

Elixir Clinic recently celebrated the opening of its latest wellness facility in Abu Dhabi specialising in intravenous vitamin infusions. Guests were greeted by glamorous hostesses and given personalised tours of the clinic and its various treatment rooms. Patrons indulged in healthy cold-pressed juices served out of a grass-covered bar, fruit-infused water and canapés, and even tried out some of the services - such as the Oxygen and VitaDrips and Laser IV VitaDrips; while a violin performance added a gentle touch to the afternoon. ☺



MONA MISLEH



MAN
ABOUT
TOWN
ELIXIR CLINIC



SIBA AL WANI AND MAYA DUWEIDIRI



MAN
ABOUT
TOWN
CLINTON STREET



MICHAELA WILLIAMS



SLICE OF THE PIE

Since the New York-based Clinton Street Baking Company brought its concept to Dubai in 2014, instantly made an impact attracting guests for its cakes, pies and other scrumptious desserts. The chain opened its second outlet - in the heart of CITY WALK - with an open-plan kitchen and bakery, automatic windows for al fresco dining feel and an extraordinary animation mural. The new location also boasts an outdoor terrace with incredible views of Burj Khalifa and the Boulevard. ☺





FUNKY FRIDAYS

Now you can kick off your Friday evenings to some funky vibes at Indie DIFC's new 'Retro' theme night. Expect your favourite '80s and '90s tunes and the best of 2000's pop, hard rock, disco and indie music at this cosy, antiquated space, which combines a unique blend of restaurant, lounge and three exclusive bars within a relaxed, rustic-chic interior. ☺



MAN
ABOUT
TOWN
INDIE DIFC



SHARP GUIDE



TIANZI MOUNTAINS

THE INSPIRATION OF AVATARS

DEEMED AS CHINA'S one of the most scintillating tourist destinations, the mesmerizing beauty of the sky-tapering pinnacles of Tianzi mountains, which surges from the hellish valley like lethal natural arrows, conjure the souls of the visitors! An exceptionally beautiful 'Tianzi Mountain' region makes out a 'golden triangle' of tourist attractions along with Zhangjiajie Forest Park & Suoxiyu valley & is located in the northern alpine terrain of Wulingyuan Scenic Area.

An astounding landscape of 'Tianzi mountains' is famous for the cluster of natural pillars made up of eroded sedimentary rocks. The rock pillars are, more often than not, get draped with the thick envelope of mist, which makes the entire landscape look like a huge smoke gun firing at all its might, just like the 'Pandora-world' shown in the movie 'Avatar'! The Tianzi Mountains', which dominates the landscape of the stone pillars, rises 1,262 meters above the sea level & provides more than 100 observation decks to explore the nature's exquisite work of art. ■

A WELCOME INTRODUCTION

KATRINA LAW

IS THE BEST REASON TO WATCH THE NEW TRAINING DAY SERIES

BY BIANCA TEIXEIRA

WHEN THE NEWS BROKE that CBS had green-lit a TV series based on *Training Day*, most of us threw our hands up in defeat and warbled out one last “King Kong ain’t got nothin’ on me!” Luckily, Katrina Law is here to make us feel better about the show’s prospects. The Philly-bred actress will be starring alongside Bill Paxton and newcomer Justin Cornwell as an LAPD detective who owes her life to Paxton’s Frank Roue.

“Everybody has reservations when they hear about movies being made into TV shows,” says Law. “Most of the time, remakes are hit or miss. You’re going into dangerous territory when you get into these things. The great thing about our version of *Training Day* is that it’s not a remake, it’s a sequel, and it takes place 15 years after the movie has ended. Denzel’s character Alonzo has died and Bill’s character is a little bit too similar to him. The LAPD doesn’t want another scandal.” Law is used to playing rough-and-tumble characters. With past roles on *Arrow* and *Spartacus*, she’s no stranger to story arcs with fights, blood, and death. She just needs a break every now and then. “I’m not complaining about sometimes being typecast, because it makes for

fun work,” laughs Law. “But at the same time I do enjoy getting to do a Hallmark movie every so often. It’s refreshing and fun, and it keeps things interesting. It’s nice to be in a movie where nobody dies and you get your guy or girl at the end.”

What is your favourite movie to watch repeatedly?

Bull Durham. I love baseball movies. *A League of Their Own* is another good one, love that. *Love Actually* is not baseball, but I could watch romantic comedies over and over again. Something light-hearted and kind of fun.

What is your worst habit?

I say “uh.” [Laughs.] There’s so many – how do I just pick one? I crack my knuckles. And it’s loud. It’s disturbing to people around me.

Who would you want to be in a celebrity feud with?

Nicki Minaj. I think she would have some pretty harsh things to say which may make me cry in a corner. [Laughs.] But I would learn new phrases, and I think it would be an educational process. If I’m going to get burned, I want to get burned by the best.

What is your most treasured possession?

Can I be super cheesy and say my

memories? One of my latest favourites ones was when I was in Nicaragua over the winter break with my husband, my sister-in-law, my parents, and some of my closest friends. We did the countdown on the beach with our own little private DJ and a buffet dinner. We welcomed in the New Year, and I just looked around and saw all the smiles on everybody around me and they were such genuine, happy smiles. I think that’s really rare, when everybody is truly just that happy.

What was the last book you read?

The Magic Strings of Frankie Presto by Mitch Albom. It was interesting. I thought it was a little choppy at first, but then I got used to the rhythm of the book. By the end I was sobbing, so I guess that means it’s good.

What is your favourite thing to do when you’re not working?

Sit on the couch and pray for my dog or one of my two cats to come hangout with me. The dog is half pit bull and half Labrador. He’s a little stunner and he knows it. He is now [40 kilograms], and still thinks he’s a lapdog. One of my cats, Emira, who is [4 kilograms], will find ways to run him off my couch to compete for lap space. It’s really funny. 





CLINT EASTWOOD

INDIVIDUALIST. STYLE ICON. INTIMIDATOR OF PUNKS.

SHARP MAN OF STYLE. Let's break that title down, shall we? What's the most important noun in that designation? It's not Sharp (although we're partial to it), and it's not Style. No, it's Man. Without Man the phrase falls apart.

And that is why Mr Eastwood deserves the title. Because, over nearly six decades, he has consistently defined manhood. You can't be a man of style, without first being a man. Before hair-splitters complain, we're not just talking about Eastwood's badass characters. Sure, Dirty Harry could wear the hell out of a suit, and The Man With No Name rocked the western look well before it hit city streets. Manly characters if ever there were, they set the bar for toughness that every leading man and countless regular guys have tried to reach since.

But we're talking about Clint here. The man whose rugged individuality extended beyond the silver screen. The

guy who, somehow, made a movie about a man and his orangutan not ridiculous. The man who became the mayor of his town, not because he had Reaganesque dreams of the White House, but because he figured he could get some things done in Carmel, the town in California where he resides. The man who started off typecast and became one of American cinema's foremost auteurs, to the point where it's news when he doesn't get nominated for industry awards.

He does what he does. And he does it exceptionally well. He's a man, plain and simple. But what of style, you ask. To which we respond: that is style.

A man like that has his own style, and it overshadows anything fashion dictates. And because of that, we'll still take our cues from him. We'll keep it simple. We'll keep it rugged. But mostly, we'll strive for the same brand of effortless individuality and casual charm that defines Eastwood and, we like to think, manliness itself. **S**





1

TONI ERDMANN

DIRECTOR: MAREN ADE
COUNTRIES: GERMANY, AUSTRIA

A divorced music teacher with a passion for bizarre pranks involving several fake personas pays a surprise visit to his daughter, a management consultant totally consumed by her work. He soon transforms into his alter-ego and shoves himself into every aspect of her professional life, stumbling into even more embarrassing episodes. The more intense the situation becomes, the closer they become while realizing one another's complexities.



4



2

THE SALESMAN

DIRECTOR: ASGHAR FARHADI
COUNTRIES: IRAN, FRANCE

After their flat becomes damaged, a young couple living in Tehran must move into another apartment. Once relocated, a sudden eruption of violence linked to the previous tenant of their new home dramatically changes their lives, creating a simmering tension between husband and wife.

LAND OF MINE

DIRECTOR:
MARTIN ZANDVLIET
COUNTRIES:
DENMARK, GERMANY

The film, inspired by real events, takes place in post-World War II Denmark, where a group of German POWs who are extradited to the Danish authorities to remove more than two million land mines placed along the shore by the Germans. With their bare hands, crawling in the sand, the boys are forced to do the deadly task led by their Danish sergeant, Carl Leopold Rasmussen.



3

TOP**5****FOREIGN FILMS**

THESE FOREIGN LANGUAGE FILMS MADE AN IMPACT ON THE BIG SCREEN – AND EACH WAS NOMINATED FOR AN OSCAR THIS YEAR

BY TOUFIQ SAID

TANNA

DIRECTORS: MARTIN BUTLER, BENTLEY DEAN
COUNTRIES: AUSTRALIA, VANUATU

Set on a remote Pacific island, covered in rain forest and dominated by an active volcano, this film depicts the true story of a couple who decided to marry for love, rather than obey their parents' wishes. The young lovers run away, but are pursued by enemy warriors intent on killing them. They must choose between their hearts and the future of the tribe, while the villagers must wrestle with preserving their traditional culture and adapting it to the increasing outside demands for individual freedom.



5

A MAN CALLED OVE

DIRECTOR: HANNES HOLM
COUNTRY: SWEDEN

Ove is a 59-year-old grumpy man – a neighbour's worst nightmare. Ove gets up early every morning and does his inspection tour around the neighbourhood, moving bicycles and conducting quality check-ups on the neighbours' waste separation in the waste room. When the heavily pregnant Parvaneh and her family move in across the road and parallel park straight into Ove's letterbox it becomes the beginning of a touching history about the value of quality tools, unexpected friendship, love, stray cats and the art of backing with a trailer.



ALTERNATIVE UPLIFT

BEFORE POSING FOR PHOTOS, STOP TO ZAP AWAY ACNE, SMOOTH PESKY WRINKLES AND PLUMP SKINNY LIPS. YOU CAN EVEN DO IT BETWEEN SHOPPING AND DINNER. WITH TODAY'S PRESCRIPTIONS CALLING MORE ON REMEDIAL PAMPERING, TUCKING A MEDICAL SPA INTO YOUR LIFESTYLE MAKES A HEALTHY FUTURE

BY LAUREN SCHWEEPZ

THEY'RE often referred to as 'lunchtime treatments'. There's virtually no down time. You can get something done, go back to work or enjoy the rest of your trip – if you're travelling. It's like running another errand, or exploring a holiday

hotspot. Offering medicine in a spa-like, retail environment, medical spas are multiplying, all the way from Dubai Healthcare City to the rest of the Middle East – and across the world.

According to the Kentucky-based International Spa Association (ISPA),



BEFORE THE MEDICAL SPA, THE ONLY ACCESS TO MEDICAL SERVICES WAS THROUGH A DOCTOR'S OFFICE. BUT NOW, MEDICAL SERVICES ARE COMBINED WITH THE RELAXING ATMOSPHERE AND CONVENIENCE OF A DAY SPA, PROLIFERATING IN SHOPPING CENTRES AS WELL

medical spas are among the fastest growing segments in the industry and in aesthetic medicine.

Before the medical spa, the only access to medical services was through a doctor's office. But now, medical services are combined with the relaxing atmosphere and convenience of a day spa, proliferating in shopping centres as well.

From dentists to dermatologists, the partnership between spas and doctors is due to requests from guests. People are savvier about the spa experience and they are busier than ever before – looking for a one-stop-shop. And the trend has become popular for men, just as it was for women. Now men can have their annual physical or a medical procedure, and at the same time, treat themselves to relaxing spa treatments.

For those looking for quick, relatively affordable results without going under the knife or having to take time off, these spas, also called 'medspas' or 'medi-spas', have taken non-invasive cosmetic procedures into an elegant setting where you don't have to sit next to sick people in a sterile doctor's office.

Menus vary, with some offering relaxation and holistic health services such as massages, facials, nutritional counselling and acupuncture, alongside medical treatments such as laser hair removal and controversial therapies such as Botox (which we never recommend). The most popular medical treatments are chemical peels and natural weight loss measures such as body wraps.

Finally, medical spas are officially en vogue. In fact, they fit the trend coined as 'Experiential Journeys' by the ISPA. This trend sees spa-goers drawn to indigenous treatments and products, especially when travelling. Frequently remedies at medical spas comprise indigenous ingredients native to their host country.

With many medspas offering luxury experiences, convenience and remedy, more and more people are tempted to choose a medspa over a traditional doctor's office.

But it's not always as visitor-friendly. There are potential safety hazards if facilities don't have the proper medical supervision. From treating your sunspots to laser hair removal and weight loss trimming, know what you need to know before you go. And some cheap remedies can end up with ugly consequences – you don't want droopy post-Botox cheeks after all.



BEFORE YOU SPLASH OUT

The quick emergence of the medspa industry and of new technologies has created a grey area and confusion about which medical professionals can perform which procedures. Here are some quick pointers:

- Prices at medspas are competitive with doctor's offices for single treatment services. Cost savings usually occur when medspas offer special discounts for bundled services
- Despite the convenience or special discounts, the biggest thing the consumer needs to be aware of is safety. Some doctors warn that there is no agreement by medical boards on how to regulate this industry. Always ask who is doing the treatment and what is their qualification and training.
- Only licensed physicians' assistants and registered nurses can inject Botox or use laser and light impulse treatments and they must be performed under the supervision of a physician. But supervision doesn't mean a physician must be present when the procedure is done; the doctor just must be on-site in case of emergency. Again, Botox shouldn't be your ultimate choice.
- Check that a medspa's medical director is a practicing physician and that his or her specialty is dermatology or plastic surgery. If a medical director is a retired obstetrician or an anaesthesiologist, what does this person really know about the skin?
- Most of these procedures are safe if done under proper medical design and supervision. But anything that is more than a basic spa facial carries the risk of side effects and complications. Don't assume that all of these places are equal and risk-free.

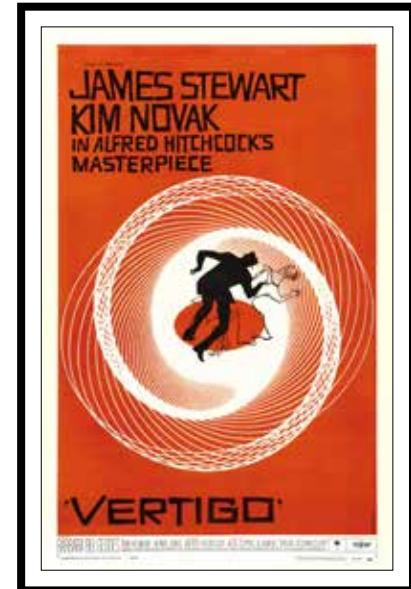
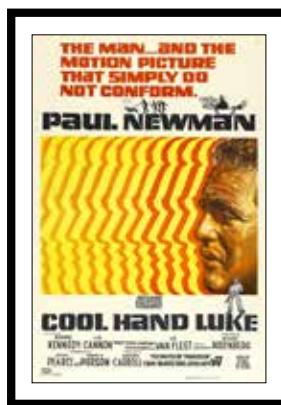
▼ CHINATOWN (1974)

THE ARTIST: Richard Amsel
CONVERSATION FODDER: From The Sting to Indiana Jones, Amsel captured adventure and, somehow, nostalgia, even in the present. Like a Hollywood Norman Rockwell.



► COOL HAND LUKE (1967)

THE ARTIST: Bill Gold
CONVERSATION FODDER: Although he's done posters for some truly iconic films (think A Clockwork Orange), Gold wasn't above making Michael Jackson's weird Moonwalker seem legit.



▲ VERTIGO (1958)

THE ARTIST: Saul Bass
CONVERSATION FODDER: You know all those people making "updated" posters for contemporary movies? They're all ripping off bass.

MOVIE HOUSE

HOW TO DECORATE LIKE A CINEPHILE WITHOUT LOOKING LIKE A SMART ALECK. FIRST STEP: DON'T USE THE WORD CINEPHILE

YES, IT'S POSSIBLE for a man to use movie posters as wall art. But, to pull it off, you'll need to do it right. After all, you're not decorating your childhood room or your first apartment – you're a man who knows how to live in style.

FIRST, SOME RULES:

1. NO NEW RELEASES

Your home is not a blockbuster (see, you know you're an adult because you know what a blockbuster is). Unless you happen to have directed the film, or starred in it,

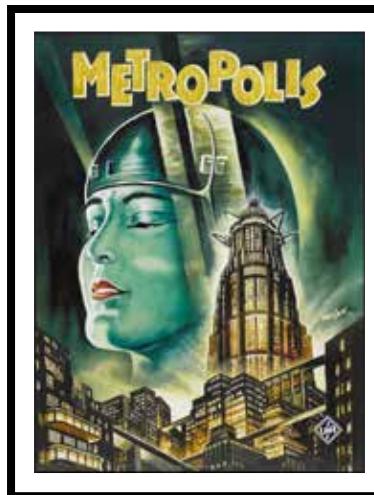
you should never hang a poster from a film that opened fewer than 30 years ago. And even if you did direct the thing, it's still not in great taste.

2. FRAME JOB

Treat it like the work of art it is. No sticky tack, no tape. This is something that requires a proper mat and frame.

3. AVOID PRETENTION

You need to be familiar with the film you're hanging on your wall. The art of the poster will surely hold aesthetic



◀ METROPOLIS (1927)

THE ARTIST: Werner Graul
CONVERSATION FODDER: How many other movie posters have been hung in the Museum of Modern Art?

appeal independent of whatever film it represents. If you hang a movie poster on your wall that you haven't seen, you're a wise guy on par with someone who wears a Jimi Hendrix T-shirt and the only rock music in his collection is Bryan Adams' 1986 Reckless album.

4. CHOOSE ONE FROM THE MASTERS

For reference here are five classic posters that would do well in any man's living room. They're all from pioneers of the genre, who made posters in the days before Photoshop. **S**



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Sandstone 5
nature-inspired
building structure,
re-invented for
durable and flexible
seating
AED 1,580
flexiblelove.com

FLEXIBLE FURNITURE

BECAUSE WE MEN ARE VICTIMS OF INDECISIVENESS

BY MAAN HAMZI



Hjartslag
flexible
storage basket
AED 290
etsy.com



BlackGizmo
handmade wooden
floor lamp
AED 1,165
dawanda.com



Move

shelving unit that can be adjusted to flat or room dividing walls, or corner shelving

AED 2,580

livingitup.co.uk

Kayser Design

birch stool made of stainless steel batons which changes its shape according to weight placed on it

AED 1,550

debou.it



Umbrosa's Paraflex parasol

with flexible arm, and without base nor central pole for space-saving

AED 1,270

ksl-living.fr



LIVING IT UP

WHETHER YOU FAVOUR A POSTMODERN CHIC DESIGN OR A QUAIN OLD-FASHIONED STYLE, HERE ARE A FEW FAVOURITE PIECES TO MAKE YOUR SPACE FEEL DYNAMIC, SOPHISTICATED AND – YES, ABSOLUTELY MASCULINE

BY MAAN HAMZI



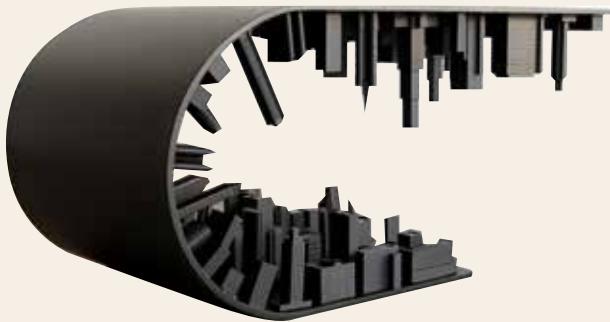




URBAN LEGEND

THIS COFFEE TABLE WILL BENDS
YOUR VIEW UPSIDE-DOWN

BY LAUREN SCHWEEPZ



THIS YEAR'S EXHIBITION at Design Days Dubai, which runs March 14 -17, will draw its inspiration from urban architecture and the metropolis jungle of Dubai. One talented designer from Cyprus is sharing his artistic creations at the exhibition which shares modern interpretations of city constructions, focusing on geometric forms, linear shapes and industrial materials, giving a new perspective to the concrete castles and metallic skylines that we call home.

Stelios Mousarris will display 'The Wave City' table at the exhibition, which depicts a city skyline transformed into functional design, as the piece is both a table and a breathtaking work of art. The intricate details of the cityscape were created using 3D printing technology, and portray a unique perspective of a metropolitan landscape seen from all angles, as the cityscape is flipped upside-down and takes on a life of its own. The precision of each building is both powerful and captivating, and juxtaposes the sleek, smooth shape of the table. Following the immaculate success of his nature inspired table, Mousarris continues to design and publish work under his eponymous brand whilst also being commissioned for made to order one-of-a-kind projects. **S**



BECOMING A CONNOISSEUR OF GREEN ARCHITECTURE

THE FUTURE OF GLOBAL CONSCIOUSNESS IS TRANSFORMING OUR CITIES

THE PHRASE SUSTAINABLE architecture often conjures granola-crunchy images of straw-bale houses and geodesic domes. Fair enough. But the roots of sustainable design are much deeper, and the variety of buildings much cooler, than images associated with the movement's birth in the 1960s.

In fact, for millennia, most of architecture was technically sustainable. Builders had to figure out ingenious ways to heat, cool, plumb and erect spaces without using CO2-emitting technologies to help in the process. The pyramids of Giza? Green!

The ancient Romans used cold water, brought down from the mountains by aqueducts and channelled into pipes running through villa walls as a Freon-free form of air-conditioning. They also had a formula for concrete that

guaranteed a building like the Pantheon could stand for thousands of years (our stuff by comparison crumbles faster and is thus inherently more wasteful).

The proliferation of all-glass buildings in the last century has also been a step backwards for sustainable building. Yes, they let in lots of light and look pretty slick. But there's nothing efficient about a building that, like magic, is a consistent 20 degrees Celsius year round, whether it is located in Siberia or the Sahara, no matter the temperature outside.

These days, cutting-edge architects are using a mix of ancient techniques and futuristic tech in an effort to reverse the negative effects of modernization. Norman Foster, for example, employed both in his so-called Gherkin building in London, England. Completed in 2003, the tapering spire was carefully computer modelled to make use of

pressure differentials in the surrounding air currents that allowed well-placed perforations in the glass facade to draw in fresh air, which is circulated between the floors so the building needs half the air-conditioning of a typical tower.

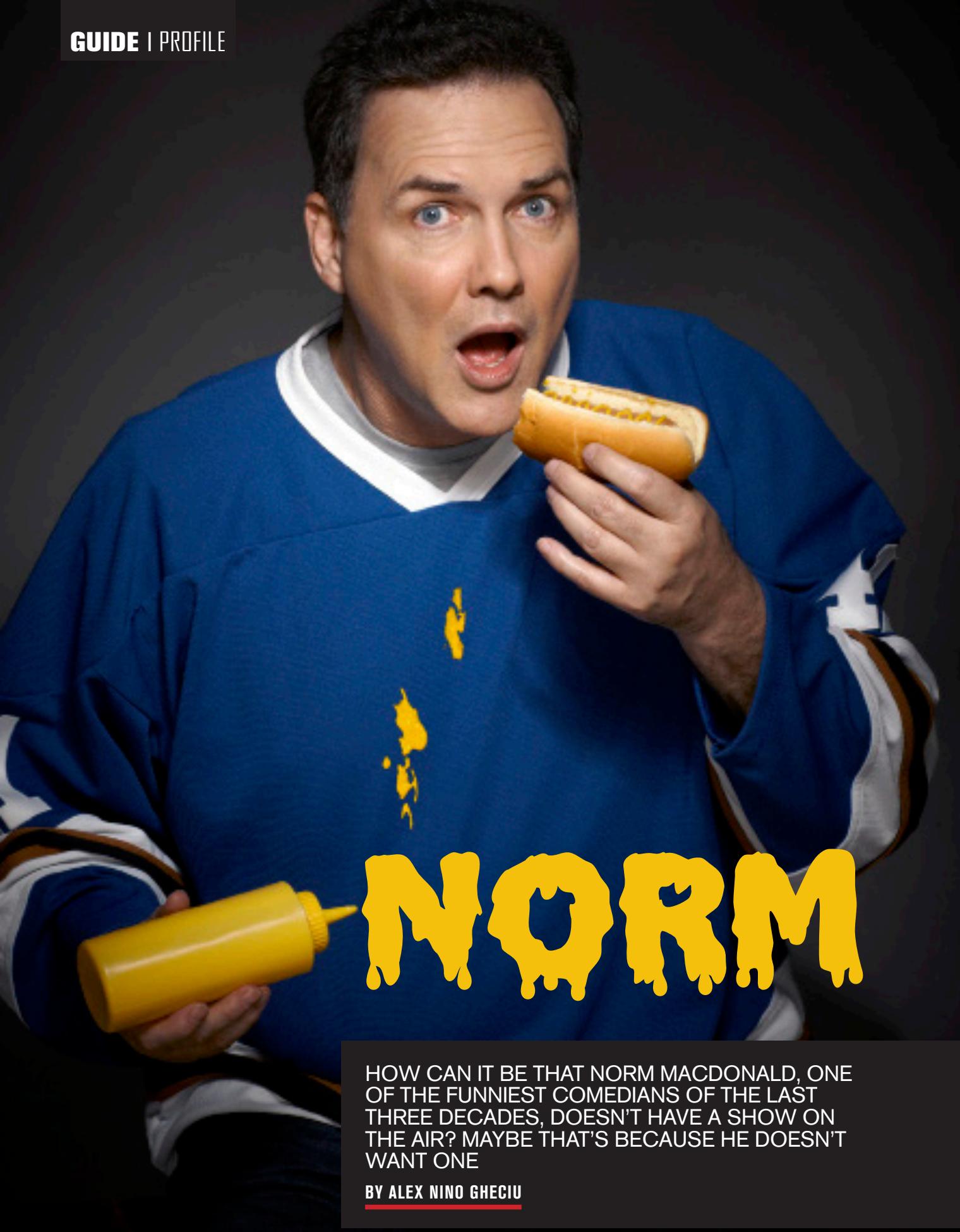
The Canadian architect Michael Green is developing a way to build high-rises out of sustainably harvested wood. The 19,000-square-foot visitors centre at the VanDusen Botanical Garden, designed by Peter Busby and completed in 2012, both looks and acts like an unfurling flower. Solar tubes in the leaf-like roof convert the sun's rays to energy. The roof also collects and treats rainwater to be used throughout the facilities. 

DESERT CITY OF TOMORROW

English architect Norman Foster is currently applying some of the same techniques he used on London's "Gherkin" on a bigger scale in Masdar City. The government of Abu Dhabi plans for this 640-hectare development to be the world's first carbon-neutral, zero-waste city that is complete with driverless electric cars and a subterranean roadway system. It should be completed by the mid-2020s.

LEED WHAT?

LEED (Leadership in Energy and Environmental Design) is the world's most widely used certification system for sustainable architecture and design. Over 10.5-billion square feet of built space has been designated since the program was first launched in 1998. There are four levels – Certified, Silver, Gold and Platinum – which are awarded based on energy efficiency, material use and water resource management.



HOW CAN IT BE THAT NORM MACDONALD, ONE OF THE FUNNIEST COMEDIANS OF THE LAST THREE DECADES, DOESN'T HAVE A SHOW ON THE AIR? MAYBE THAT'S BECAUSE HE DOESN'T WANT ONE

BY ALEX NINO GHECIU



Specifically, his incessant skewering of NBC exec Don Ohlmeyer's golfing buddy, O.J. Simpson.

NORM MACDONALD is the Lil Wayne of comedy. He slurs his words, he's gone a bit off the rails over the years (and was briefly reported dead), he hasn't had a hit in ages – and yet, he's still considered one of the best in the game. Macdonald got his biggest break in the mid-'90s, anchoring "Weekend Update" on *Saturday Night Live*, disarming audiences with his dry sarcasm and aloof, blunt non-jokes. Word is his **LACK OF AN INTERNAL CENSOR** is what eventually got him fired. Whatever the case, it certainly hasn't helped him keep a job since. For the last couple decades, the comedian has struggled to find a proper vehicle for his subversive comedy; there have been failed sitcoms (*The Norm Show*, *A Minute with Stan Hooper*), box-office bombs (*Dirty Work*, *Screwed*), and projects that never aired due to creative differences. Like Weezy, Norm may be his own worst enemy.

Or maybe not. What makes Macdonald such an impossible guy to base a conventional show or movie around might be exactly what makes him so funny – he's in full flow when he's spontaneous and uncompromising. At 56, he's finding alternate routes for that jarring unpredictability, whether it's Twitter (where he spins long, meandering yarns), his YouTube podcast (where he tells long, meandering jokes), or his surprisingly brilliant new memoir, *Based on a True Story* (which, unsurprisingly, is based on a half-true story). Sure, he'd like a day job. But in an industry that decides a comedian isn't thriving unless they're a movie star, sitcom headliner, or talk show host, he's content being something else: a stand-up, a raconteur, a latter-day Charles Bukowski, a ditzbag genius. The man is the king of left turns. Just when you think he's down and out, he picks the world up and drops it **ON YOUR HEAD**.

So, your book begins with you finding out, on Wikipedia, that you're DEAD. What's it like to die on the Internet?

Yeah, that was actually a thing that happened. This guy sent me a screenshot of the Wikipedia page saying I had died. It made me feel very, very strange, because I realised that one day,

THAT'S WHAT MY WIKIPEDIA PAGE WILL SAY, and it will all be in past tense. So I felt kind of like a ghost, reading my own obituary. It was very, very strange. I guess it made me want to explain my



Which, in case you aren't familiar with Mr Wayne's oeuvre is a line from the track "Drop the World." We're nothing if not consistent.

Via a morphine overdose, in an Edmonton hotel room, naturally.

Save for the overdose part, hopefully.

life.

You know, most people's lives are just summed up by whatever that thing is above your date of birth and your date of death on a tombstone. You know, that little curvy thing. And I'm always like, "Oh man. Can't you say anything else about this guy? Like, he must have done something!" But nowadays, there is always Wikipedia. I don't want good old Wikipedia to tell people who I am after I'm dead. So that's where I got the idea to write the book. I want to at least tell my side of the story.

Although, you seem to take quite a bit of artistic license while telling your story.

I did that because I wanted to say things that **WOULD BE LIBELOUS**, you know? But I didn't want to get everyone's permission for it, so I thought if I mix true things that would get me sued with insanely untrue facts, then you can't step forward and say this is libel. Because you just go, "Well, the whole book is ridiculous nonsense!" So that was the plan I hatched.

The book also says you gambled away your net worth three times! That can't be true.
Yeah, yeah, I did. That's true. [Laughs.]

What does that feel like?

Well, oddly enough, it feels kind of good. You know, you just go to the coffee shop, you sit there, and you feel clean of everything. Of course, when you lose it all, it's a tremendous body blow at first. But you see it coming for a while before you realise you're out of control. And afterwards, I don't know, there's something nice about having nothing. I mean, if you have enough to eat, and about ten feet or so to lie in, then in truth that's all you need. Everything else you just buy, and then eventually don't like, and then find in your closet later and go, **"WHY DID I GET THIS?"**

Do you still believe in going all in?

Yeah. I do. I always say, better sorry than safe. Because with safe, we know what's going to happen, but it's not going to be great or horrible. It's just going to be dull. So, yeah, I still do that. Because, first of all, I have faith in myself that I can make money. When I was a kid, I was dead broke on the streets of Vancouver. I always knew I could get money when I needed it. Maybe you've got to dip into criminality a bit, but there are lots of ways of making money.



Norm writes that Lorne Michaels has a raging addiction to "government-grade morphine." Yes, there is a lot of morphine in this book. To be fair, it may be the funniest of tranquilisers.

Clearly, Norm hasn't seen the *Sharp List*, pg. 150.

“I DON’T WANT WIKIPEDIA TO TELL PEOPLE WHO I AM AFTER I’M DEAD. SO THAT’S WHERE I GOT THE IDEA TO WRITE THE BOOK. I WANT TO AT LEAST TELL MY SIDE OF THE STORY.”



That's Dickensian slang for a man who recruits homeless boys and trains them as pickpockets. Or in today's parlance, someone who sells stolen goods.

Unless, of course, you needed your electric typewriter.



A Comedy Central show that saw Norm lampoon the sports business. It lasted all of nine episodes.

What? You've dipped into criminality?

Yes, sir. When I was younger I did. And I would do not terrible things, but stuff like breaking and entering. Just to make a little money. I remember we took electric typewriters – that's how long ago this was. And those typewriters

were heavy. We'd use a cab. The cabbie would stop, we'd break a window, a big stupid alarm would go off, we'd grab as many as we could, and then we'd take them to an Indian reservation, because police are not allowed to

enter Indian reservations. That's native land. Then a **FENCE** would come and pay us 50 bucks each for them. Those were **GOOD DAYS**, man. All my actually

interesting stories are from before show business. Nothing really happens once you get in show business. People always want to know about all this backstage stuff and there isn't any! It's all on stage. The backstage stuff is just people eating sandwiches, trying to figure out what the to do onstage. It's not interesting.

Speaking of showbiz, Comedy Central's president, **KENT ALTERMAN**, recently said that you not being on the airwaves is one of the great injustices in the world.

Yeah. If only he knew someone! He could change that.

He totally could! Well, he did give you that SPORTS SHOW once.

Yeah, he did. But I didn't want it. I knew it wouldn't work. I told him, "The problem with having something called *The Sports Show* is women will not watch it." And he's like, "Well, we tested it on both men and women and the

women liked it." And I said, "Yes! But that's because you forced the women to watch it! But if a woman sees 'Sports' in the title she won't watch it." And there were some women in the room who were like, "No! That's not true. Women love sports!" And I went, "Oh, okay. I forgot about that. **I FORGOT ABOUT HOW MUCH WOMEN LOVE SPORTS.**" [Laughs.] So I knew we were just cutting our audience in half and we were doomed from the start.

Do you still want a show?

If it's a proper show, I would. I don't want to just do anything anymore. I don't really need money. Hollywood is a weird place; the next gig you line up all of a sudden becomes the most important thing in your life. And now **I USUALLY**

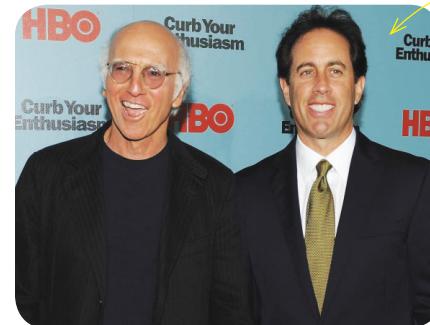
DON'T WANT A ROLE. I read scripts and go, "I don't want to do this. It's not funny at all." And people tell me, "Yeah, but it's going to be a big movie." And I'm like, "Well, it's even worse if it's a big movie and I suck." You know? So it would have to be something quality, and that's very, very hard to find.

Could the problem be that the right outlet for your type of humour doesn't exist?

The problem is they always want me to collaborate. I've pitched them complete shows and written the pilots. And they always ask, "Who's going to write it?" And I'm like, "But I just read you the goddamn pilot and told you everything that's going to happen in the first season! I'm a much better writer than performer. If you don't want me to do both, just get a different performer and I'll write it!" But they don't understand. They think stand-ups are good comic actors, but stand-ups are actually good writers. So, I would just have to have complete control, I think. The collaboration rarely works. Unless, of



Actually, females make up about one-third of fans in each major league.



Seinfeld has generated AED 4 billion in rerun revenues since going off the air in 1998. Awesome, indeed.

course, you're buddies. **SEINFELD AND LARRY DAVID** are buddies, and so their collaboration was **AWESOME**. But in LA, your agent will always say, "You've got to find somebody to write this show

for you. So go have a lunch with this stranger. He's not funny in real life, but he's very funny on paper." Then you go to lunch and the guy's not funny and you're like, "I wish he brought the paper with him." It's like marrying someone you just met. And the problem with writers in LA is they've given them so much money over the years **THAT THEY'RE LAZY**. Even if they're talented, they want to be home by five o'clock. That's not how you create quality things.

You must be referring to that **FX SHOW** of yours that got canned.

Yeah, which is depressing because, like, two weeks after that they let Louis C.K. do **HIS OWN THING** – exactly what I wanted to do! I was like, "Gee, what the...they just let you do that all by yourself?" And he was like, "Yeah! I said I'm just doing it from New York by myself and they let me." And I'm like, "That was my exact plan!"

Such nonsense!

It was a little rough, yeah. Louis was quite hot at the time. He was a very big name. He still is. And it worked. I mean, it was a great show. But it should have proved a comic can do that. It was like *Seinfeld*, you know. I thought *Seinfeld* would change TV, but no, they went straight back to the stupid shows. They should have followed that paradigm of finding a comic and his buddy and letting them be funny, you know? And not get these writers who have written on 25 awful shows to be your partner. Which is what they do, unfortunately. But that's okay, because I only like doing stand-up, anyways. It's the hardest thing to write because it requires laughs. When I first **WROTE FOR**

SITCOMS I'd read them and I'd think, *This whole thing is going to bomb*. These jokes suck! And then they didn't bomb at all, because they lathered up the audience so much. You say a line and then they



One role he didn't turn down: Colonel Sanders in KFC's recent commercials.



Louie has won three Emmys since it began airing in 2010.



One of his first gigs was as a writer on *Roseanne* in the early '90s.

laugh for three whole minutes. You have to let them finish laughing at whatever nonsense you said. That's how sitcoms work.

You know, there's a big Twitter campaign to have you replace Peter Mansbridge as anchor on *The National*.

[Laughs.] No, no. My brother should do it, I think. **HE'S A GREAT JOURNALIST** and very, uh – well, you can believe him. He doesn't talk rubbish. He's very, very straight ahead and very fearless when it comes to asking questions of other people. So yeah, that's why I think he should do it. I don't think he wants to, but.... [Laughs.] Well, he knows everything. Our family dinners, for me, are mostly just listening to Neil. Because he's been everywhere and he knows everything. I've been nowhere. I know nothing.



Norm's brother, Neil Macdonald, is a senior Washington correspondent for the Canadian Broadcasting Corporation.

That's not true. You've been on Saturday Night Live! You say something really sad in your book: "It's difficult to define yourself by something that happened so long ago and is gone forever."

It is really hard, yeah. It is. Because I'm constantly being asked about it, so it never goes away. But the upside of that is as long as SNL exists, **I DO TOO**. My relevance stays as long as SNL is there. So I have ambivalent feelings about it. It's weird answering the exact same questions endlessly. And I do hate taking pictures with people. They'll get you in a headlock and go, "You're doing a shot with me!" Drunk people, they get dangerous. Or they'll get angry and go, "I don't know who the hell you are. All these people seem to think you're somebody." They're somehow jealous because they think that I'm trying to get their girls. Or even girls will come up and be like, "I don't care who you are." Well then, why are you talking to me? It's not like I approached you! But a lot of people are kind. To have strangers smiling at you is much nicer than strangers ignoring you, which is what used to happen. When you don't feel that good about yourself, it makes the day a little brighter. You know, sometimes. ☺



And so does Turd Ferguson.

BRILLIANT HOTELS FOR GREAT GETAWAYS

THESE LUXURY PROPERTIES ARE PERFECT FOR YOUR SHORT RETREATS IN THESE FABULOUS DESTINATIONS

BY TOUFIC SAID



TURKEY CANYON RANCH WELLNESS RESORT

Amid luxury and stunning scenery where the Aegean meets the Mediterranean, the vast array of activities and facilities at Canyon Ranch Wellness Resort at Kaplankaya make it an ideal location for those looking to unwind and rejuvenate their health. It's also the perfect destination for your business retreat with the resort's dedicated corporate wellness programme designed to combine personalised, preventive medical expertise with the wisdom of integrative care for mind, body and spirit. Employees can enjoy the relaxed resort environment while becoming active participants in their own well-being. The goal: enhanced performance at work and play. Teams will collaborate with professionals to learn the optimal next steps for exercise, nutrition and restorative sleep. For employers, this could lead to stronger leadership, less absenteeism, reduced healthcare costs and lower staff turnover.

canyonranch.com/kaplankaya



HONG KONG THE LANGHAM

If you're planning to catch the Hong Kong Arts Festival which runs until March 18, The Langham – surrounded by the world's most famous luxury designer stores in the heart of vibrant Kowloon – is an ideal place to stay. To make your journey more enjoyable, avail from the hotel's 'Club and Suite Retreat' package, which includes a VIP welcome amenity, complimentary access to The Langham Club that offers all-day canapés and refreshments, and HKD800 in hotel credit. The property boasts a three Michelin-starred Cantonese restaurant, 'The Langham Afternoon Tea with Wedgwood' at the Palm Court lobby lounge and the award-winning Artesian bar concept from London. langhamhotels.com





SWITZERLAND
GIARDINO ASCONA

In southern Switzerland, Ticino is a Mediterranean gem with all of the sparkling waters, lush vegetation and exceptional cuisine that a worldly traveller would expect from its well-trodden southern-European neighbours – but with an atmosphere of relaxed luxury that is completely its own. For over 30 years, no hotel in the region has mastered the art of sophisticated nonchalance like Giardino Ascona, sitting snugly on the shores of Lake Maggiore. The hotel opens the season on March 17th with something fresh, in addition to the region's summer events, including a polo cup, jazz festival and activities on Swiss National Day in August. Throughout the region there's plenty to see and do, with picturesque natural sights and exciting events. The neighbouring Piazza Grande in Locarno hosts international musicians to its Moon & Stars festival and a film festival featuring famous celebrities.

giardino-ascona.ch

ITALY

VILLA SOLA CABIATI

Previously available to be rented primarily as a private property, Grand Hotel Tremezzo has taken on Villa Sola Cabiati to allow its guests further access to the unique historic residence, making it an extraordinary and exclusive addition to a Lake Como holiday. An 18th-century villa, and historic residence of the Dukes of Serbelloni, Sola Cabiati features refined Baroque architecture and décor throughout its spacious three-storey layout. Favoured by Duke Gabrio Serbelloni as the summer home for his family in the latter 1700s, frescoed rooms, ornate stucco work, vast arabesque gardens and pretty blue shutters greet guests today just as they did centuries ago. This villa offers unique opportunities for special events, such as a grand wedding spread across the residence's expansive gardens and ornate interiors, a day of dining on a chef-prepared barbecue, enjoying a private picnic or lounging by the pool at the back of the villa.

villasolacabiati.com





TASTE OF ITALY

YOU CAN NEVER GO WRONG WITH ITALIAN CUISINE; AND THESE RESTAURANTS IN PARTICULAR, HIT THE RIGHT SPOTS

ROBERTO'S, A HOME-GROWN concept launched in Dubai in 2012 and expanded into Abu Dhabi last year, embraces the Italian art of true indulgence. Here you'll find a warm blend of traditional Venetian hospitality, colourful Roman gastronomy and chic Milanese glamour – and reflected through the eateries' epicurean food, style and entertainment.

Inspired by the idyllic summers of the Amalfi coast, the relaxed elegance of Portofino and the jovial chic atmosphere of Capri, the restaurant's Andiamo Brunch brings the Italian Riviera to the heart of Dubai's DIFC and the waterfront terraces of Rosewood Hotel in Abu Dhabi. Guests will discover a unique experience, taking Roberto's signature service and award-

winning cuisine to the next level of enjoyment, in a new exciting setting.

The trademark Crudo Bar has expanded into a huge seafood lounge, featuring an abundance of lobster, king crab, oysters, prawns, clams, and mussels. The feast continues at the table, with a mouth-watering selection of hot and cold antipasti and homemade traditional dishes from lobster-zucchini ravioli to mushroom risotto.

The Italian summers settle in with guests choosing from a fine selection of main courses: rock salt baked sea bass with green beans and parsley, slow-cooked wagyu short ribs, veal Milanese with melted mozzarella and tomato or grilled tomahawk with mixed vegetables and roasted potato.

Andiamo Brunch features

distinctive menu items created by the A-team of Roberto's, especially for city weekenders, such as the generous dessert extravaganza of à la minute ice creams, scrumptious cakes, chocolates and other delicious desserts to delight your taste buds.

The lavish experience unfolds in a fun mix of buffet and à la carte options allowing guests to be social, as friends and family mingle and catch-up. The chatter and laughter carry into the late afternoon, to up-tempo DJ music for a decadent and lazy Friday brunch, with iconic Dubai skyline and Burj Khalifa views. Great food and company are at the core of the Roberto's Andiamo brunch. Sit back, relax and experience true Italian hospitality. **S**



ENTERTAIN LIKE A CHEF

HAUTE CUISINE

There's no better way to warm up your guests than with some good old-fashioned, hearty-as-hell Alpine cooking

BY CHRIS JOHNS
PHOTOGRAPHY BY LIAM MOGAN
STYLING BY ANDREW BULLIS

► After a long day hucking 1080s off cliffs and carving sick lines through the glades, there's nothing like sitting down to a nice pressed duck. Okay, I don't really huck that many cliffs anymore, at least not intentionally, and pressed duck, especially the one they serve at the Kronenstübl restaurant in the Grand Hotel Kronenhof, St. Moritz, is not my typical ski meal – but it is my ideal ski meal. In fact, it's the meal I dream about as I careen down mountains, no matter where in the world I happen to be. It just seems the older I get, the more I look forward to the après portion of the day. There are any number of reasons I think food and wine taste better after a day on the slopes: the altitude, the fresh mountain air, the exercise. These all sharpen the appetite. Besides, when you've survived another day of hard skiing (or, fine, snowboarding too) without injury, a bit of a celebration is deserved. A bit more fat and meat than might be normal. Of course, you don't have to spend a day carving through powder to appreciate a traditional après ski meal. The Alpine region – that vast mountain range that runs through Europe, from eastern France and northern Italy through Austria, Germany, Slovenia and Switzerland – has given rise to some of the world's best comfort food, all dark meats and gooey cheese, aromatic soups and rib-sticking stews. It's food that's designed to see you through the winter. What's not to love?



SAUTÉED WILD MUSHROOMS AND SOFT BOILED EGGS

JAMES WALT, ARAXI

When I lived in Whistler, Canada I could never afford to eat at Araxi (as a 19-year-old certified ski bum, I could barely afford to eat anywhere), but in the years since I've had plenty of meals at what is my favourite mountain restaurant in the country. Chef James Walt's been running the kitchen there for nearly half of the restaurant's 35-year history. His recipe here, for sautéed mushrooms with soft-boiled eggs, is a good example of the kind of seasonal, produce-driven cuisine he's pioneered in Whistler. This would be equally good with a cup of coffee early in the morning or a glass of wine at the end of the day.

SAUTÉED WILD MUSHROOMS

INGREDIENTS

- 3 cups assorted wild mushrooms (chanterelles, porcini, black trumpet or morels)
- 4 Tbsp extra-virgin olive oil
- Sea salt to taste
- 2 medium shallots, minced
- 2 cloves garlic, minced
- 2 Tbsp chopped curly-leaf parsley
- 1 cup baby kale leaves
- Using a brush or a moist towel, remove any dirt or sand from the mushrooms.
- Using a sharp knife, quarter and slice the mushrooms. Create a rustic blend of sizes and shapes. Set aside.
- Place a large sauté pan on medium-high heat and, once heated, add 2 Tbsp of the olive oil. - Add all of the mushrooms, season them with salt to draw out the moisture, and

cook until they have softened and the natural juices have almost cooked off, 4 to 5 minutes.

- Turn down the heat to medium and add the shallots and garlic, mixing them thoroughly into the mushrooms. Cook until the mushrooms are golden brown and you can clearly smell the garlic and shallots. Remove the pan from the heat and set aside in a warm place.

• Once the mushrooms have slightly cooled, add the parsley and mix thoroughly.

Soft-Boiled Eggs

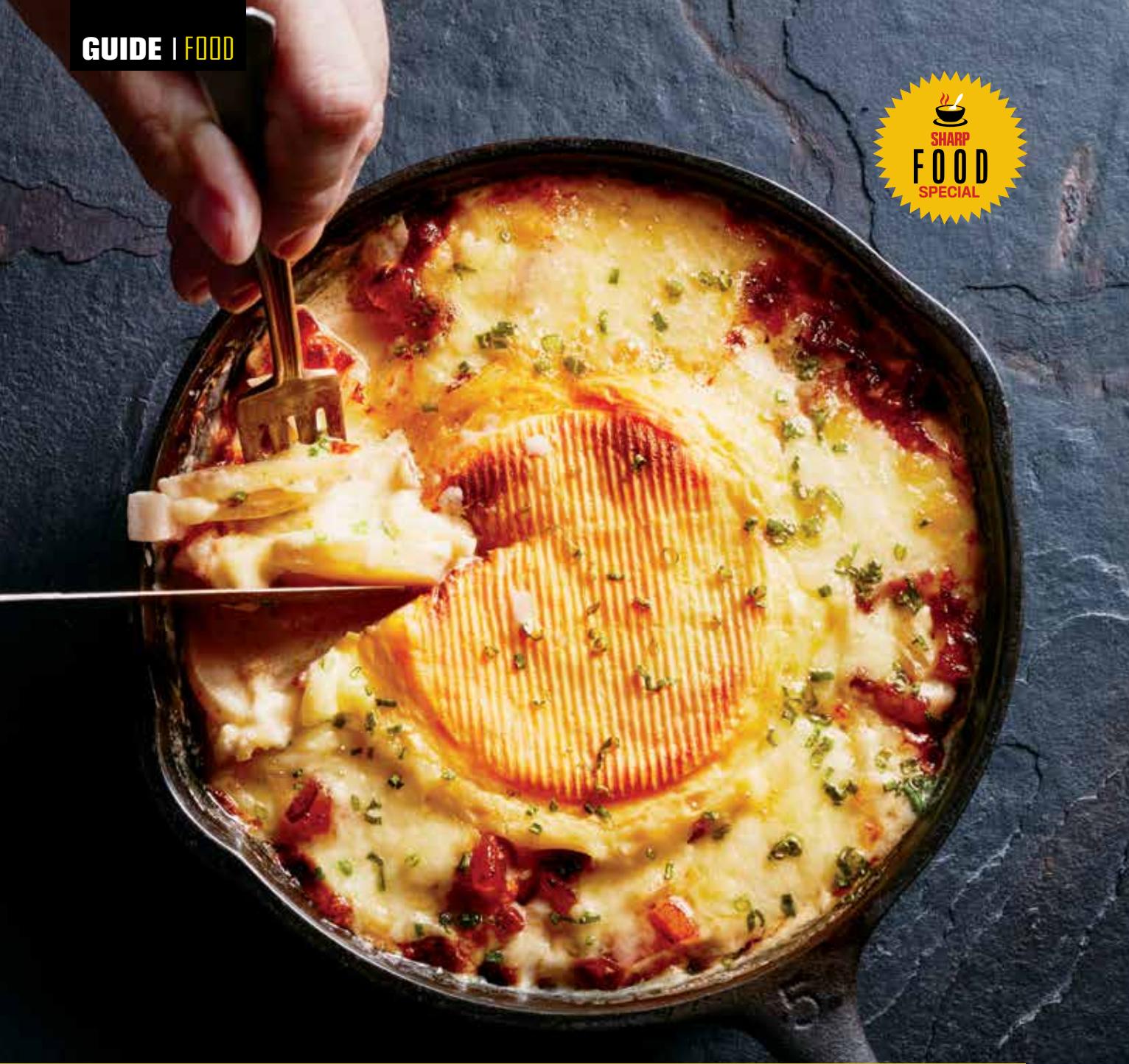
- 6 eggs
- 1 Tbsp chopped fresh chives
- Sea salt and crushed black pepper to taste
- Have ready a large bowl of cold water. Fill a medium saucepan with water and bring it to a boil on high heat. Using a slotted spoon, gently lower the eggs into

the boiling water.

- Turn down the heat to medium and cook the eggs in the simmering water for 7 minutes and 45 seconds. Using the slotted spoon, transfer the eggs to the cold water until they are cool enough to handle, about 2 minutes.

TO SERVE

Arrange the sautéed mushrooms on individual plates or on a serving platter and scatter the kale leaves over top. Gently crack and peel the eggs, discarding the shells and rinsing the eggs in water. Randomly place the eggs on the plates or platter and, using a sharp paring knife, cut into each egg just enough to reveal the soft yolk. Drizzle evenly with the remaining 2 Tbsp olive oil and sprinkle with chopped chives, black pepper and a little sea salt. Enjoy!



TARTIFLETTE

SYLVAIN DERVIEUX, LES LABOURS
AND LE BERCAIL RESTAURANTS AT LE
GERMAIN HOTEL CHARLEVOIX

Le Germain Hotel in Charlevoix, 20 minutes from the base of the Le Massif ski hill, is an ultra-modern hotel, but this recipe from executive chef Sylvain Dervieux (he oversees the hotel's two restaurants, Les Labours and Le Bercail) is anything but. The first recipe for tartiflette was published over 300 years ago, but they were eating the dish in the Savoy region of the French Alps, where the dish comes from, long before that. An utterly shameless combination of potatoes, reblochon cheese, lardons, and onions, you'll need to ski hard to work this one off. But hey, beach season is a long way off.

RECIPE INGREDIENTS

- 1 kg of potatoes
- 1 package of L'Origine de Charlevoix cheese
- 200 g lardons
- 2 onions
- 150 ml cream
- Coarse salt
- Salt
- Pepper
- Wash and scrub the skin of the potatoes.

- Bring a pot of water with coarse salt to boil and add the potatoes, cooking until slightly dente.
- Peel and chop the onions.
- Heat a frying pan (do not add any oil or butter) and sauté the lardons for 2-3 minutes over medium heat with the chopped onions.
- Preheat the oven to 160 C
- Peel and cut the potatoes into slices.
- Mix together the onions, lardons, potatoes, cream, salt and pepper and place in a baking dish
- Add the L'Origine cheese and place in an oven at 150 C until the mixture is hot and the cheese is melted on top.



CHEESE FONDUE

GEORGE SCHWARZ,
POST HOTEL

Skiing and fondue go together like boots and bindings. There is no more iconic mountain food than a bubbling pot of gooey, wine-drenched cheese. Add a few colour-coded sticks and an appropriate number of friends and the good times practically roll themselves. The Post Hotel and Spa in Lake Louise is sometimes overshadowed by its much bigger brother, the legendary Fairmont Lake Louise, but savvy skiers know that the Post is the place to be. The hotel's Swiss owners, André and George Schwarz, keep things running like a Rolex and have recently converted the old cigar lounge into an upscale fondue lounge. George wouldn't divulge every secret of their famous fondue, but he assures me that this classic version is just as delicious.

RECIPE

INGREDIENTS

- 200 g Vacherin, grated
- 200g Gruyère, grated
- 200 g Emmentaler, grated
- 450 ml very dry White Wine
- 60 ml Kirsch
- 1 Garlic Clove
- 10 g Cornstarch
- 1 g Pepper 1g Nutmeg
- Rub garlic around the inside of the fondue dish.
- Place the dish over the heat and pour in the wine.
- Add the cheese gradually, stirring continuously in a figure-eight pattern. Continue stirring after the mixture boils.
- Dissolve the cornstarch in the Kirsch and add to the mixture. Bring to a boil once more, stirring constantly.
- Season to taste.
- The fondue should continue to cook gently on the table. Place a small alcohol burner or hot plate under the fondue dish.

NOTE

If the fondue does not bind properly (the cheese may be too young or the wine too strong), add vinegar and continue stirring until it is smoothly bound.

CREAMY VEGAN SPICED PUMPKIN SOUP WITH POPCORN

NICK CASSETTARI, ALTA BISTRO WHISTLER

Alta Bistro chef Nick Cassetta offers a vegan spiced pumpkin soup that has all the luscious creaminess that Alpinists crave without any of the slowing heaviness of buckets of cheese or fat. Big, bright kernels of popcorn ensure that the dish is far from boring and that there are enough calories to keep you going all day.

RECIPE

This is a two part recipe. You're roasting the pumpkins in the first part to create flavour and complexity, and in the second part you're cooking the pumpkin in a stock pot to tenderize and marry all the flavours together.

PART ONE: INGREDIENTS FOR ROASTING

- 1 average sized butternut squash or 1½ kg of any orange fleshed pumpkin cut into chunks with skin on
- ½ cups pomace olive oil
- 1 tsp whole coriander seeds
- 1 tsp turmeric
- 1 tsp cumin seeds or ground cumin
- ½ head of peeled garlic
- ½ split and roasted fresh jalapeno
- 2 sprigs of thyme
- ¼ cup coconut oil
- ¼ cup coconut flesh or unsweetened desiccated coconut
- ½ tsp chilli flakes
- Salt and pepper
- Preheat your oven to 200 C.
- Place the pumpkin chunks on sturdy oven trays and season with oil, coconut, seeds, salt, and spices.
- Place trays in the oven uncovered for 25 minutes.
- Remove the trays and wrap in foil, then bake for another hour and 20 minutes.

PART TWO

- Once the pumpkin pieces are roasted until tender and golden brown, scrape all of the pumpkin flesh, oil, pan juices, spices, garlic, jalapeno, and coconut from the tray into a large pot and add the following ingredients:

INGREDIENTS FOR STOCK

- 1 L of water
- ¼ cup chick pea or brown rice miso
- ¼ tsp of saffron
- 1 tsp chopped fresh thyme
- ¼ cup grape verjus or lemon juice
- ½ lime juiced and zested
- ½ cup raw cashews
- Bring to a boil, then turn the heat down to a simmer for 40 minutes.
- Carefully blend the hot mixture in batches until extremely smooth. (Like, really smooth. Blend each batch for 3 minutes in a high powered blender.) Once you have blended the soup you can check the seasoning and add salt or more lime juice if needed.
- Transfer the hot soup to serving bowls and top with salted popcorn and extra virgin olive oil.



COCKTAILS

The term "après ski" was practically invented for The Mallard Lounge at the Fairmont Chateau Whistler. Even if you don't have a massive centre fireplace or slopeside views, these cocktails will warm you up in no time.

MALLARD LOUNGE

MILK + HONEY

- 1¼ oz white grape juice
- 1 Tbsp vanilla
- ¾ oz Hazelnut-flavored coffee syrup
- ½ oz honey
- 3 oz almond milk

Steam all ingredients and pour in hot mug with a cinnamon-sugar rim. Garnish with a cinnamon stick.

GLUHWEIN

- 4 oz bold red grape juice
- 1 oz Gluhwein Syrup (mix of cloves, cinnamon, brown sugar, orange, and various spices)
- Cinnamon stick
- Star anise
- Orange wedge

Stir all ingredients together over low heat, pour into a glass mug, then garnish with star anise, cinnamon stick, and orange wedge.



KERALAN FISH CURRY

STEVE RAMEY, CHRISTINE'S WHISTLER

Curry might not be the first thing anyone thinks of when they think of Alpine cuisine, but chef Steve Ramey says that this is one of his most popular dishes. It makes sense: the spicy, coconut milk-soaked recipe is full of complex flavour: just the thing to warm you up from the inside out on the top of a mountain. Ramey should know. His restaurant, Christine's, sits atop the Solar Coaster Express in the Rendezvous Restaurant on Blackcomb Mountain. At an elevation of 1,862 meters, it doesn't get much more Alpine than that.

RECIPE

INGREDIENTS

- 4 g black mustard seed
- 3 g turmeric powder
- 4 g nigella (black cumin, onion) seed
- 4 g cumin seed
- 4 g indian red chili powder (lal mirch)
- 20 pcs curry leaf (fresh or dried)
- 80 g chopped shallot
- 80 g chopped ginger (washed, unpeeled)
- 30 g chopped garlic
- 5 g fresh green chili
- 400 g canned diced tomato (with juice)
- 1 L coconut milk
- 30 ml tamarind paste

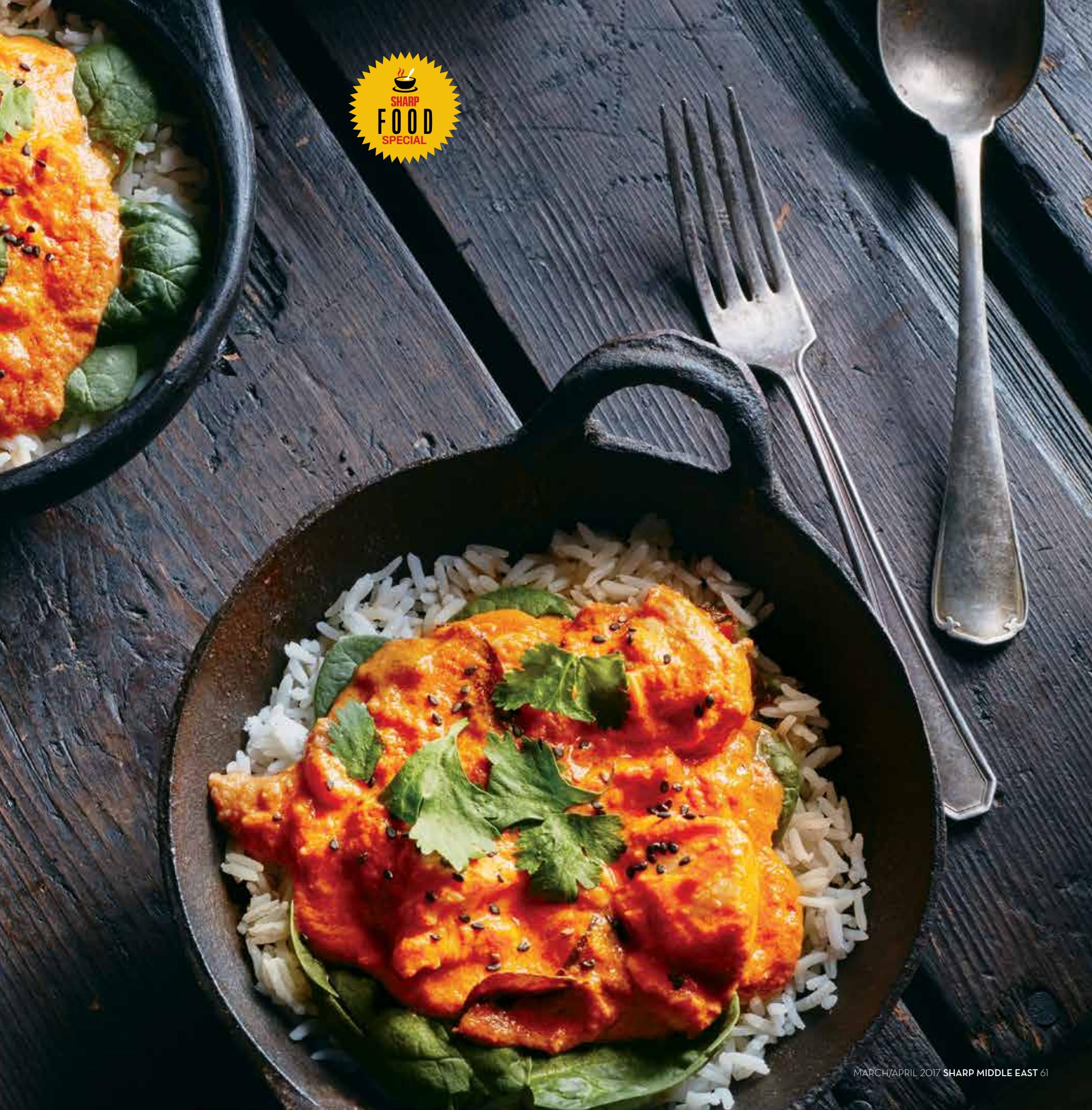
- 1 L water
- 100 ml canola oil

TO SERVE

- 100 g sablefish per person, cut into large chunks (if you can't find sablefish any firm fleshed white fish will work)
- Roasted cauliflower florets
- Roasted yam, diced in 1 cm pieces
- Baby spinach leaves
- Basmati rice
- Shallots
- Cilantro
- Blend ginger, garlic, shallot, fresh chili and tomato into a paste

using a food processor or blender.

- Heat oil on medium heat in heavy pot until shimmering, add the paste and cook, stirring frequently until it starts to dry out and catch on the bottom.
- Add the dry spices and cook out 5 minutes more.
- Add curry leaves and 500 ml of the coconut milk and deglaze the bottom of the pot.





HOW TO HOST THE PERFECT PARTY



IT'S ALWAYS a good idea to throw a bash - anytime of the year. Whether you live in a spacious apartment off Sheikh Zayed Road or a villa on the Palm, it is a brilliant opportunity to show off your hosting skills to friends and of course, gate crashers. The party is a welcome excuse to gather your favourite people together for good food, your intelligent choice of music and absolute merriment – and to create an occasion they'll not soon forget.

A party isn't all that different from a regular dinner party, the chief distinction being that a get-together holds the food and drinks in equal esteem. Where a standard dinner party might see you preparing an elaborate sit-down meal involving complex recipes and hard-to-find ingredients, the party scene is all about cheese plates, toothpick canapés and your take of new-age hummus dips served alongside a variety of Arabic pastries – things that are both easy to prepare and delicious. On the drinks front, your selection needn't be complicated. Just make sure you put out a good variety be extremely generous.

There are an infinite number of ways to throw the perfect party, but all of them have a few basic things in common: good friends, plenty of refreshments, and a hearty dose of cheer. Should you wish to go a few steps beyond the basics, here are a few tips to get you into the spirit.



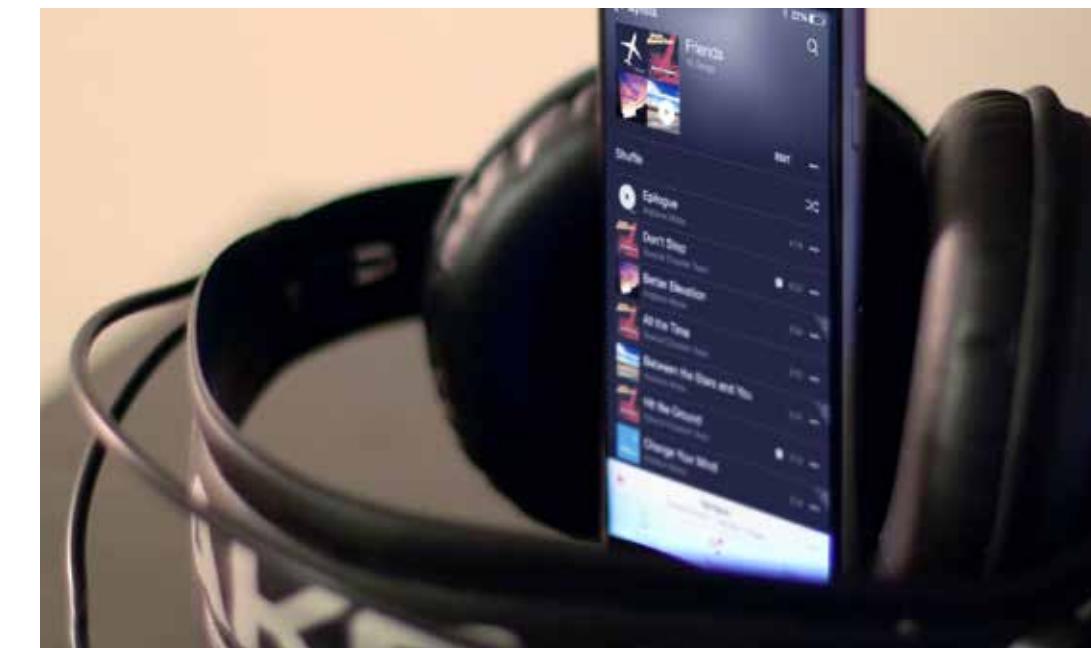
HOW TO KEEP IT LIGHT

The predictable advice to avoid talking politics at light-hearted gatherings is a sound one. Instead, get the conversation moving by bringing up something just as dramatic, but far less contentious. This is your party, after all, and you want to make it the talk of the town. Talk best films, most outstanding television shows, favourite late-night hosts... oh what the hell, Donald Trump politics is a laugh anyway. You get the picture.



BE SURE TO TOAST THE HOST

Bring something nice, even if you're tagging along with a friend and especially if you were not officially invited. Arriving with the right host or hostess gift is extra important. A bottle of your favourite drink is always a safe bet, but going the extra mile and showing a bit of creativity will win your host's admiration (and likely a return invitation for the next shindig). How about a single-origin high quality Italian olive oil? Or an art book, say Van Gogh: The Complete Paintings? Actually, a box of exquisite truffles from a high-end Belgian chocolatier should do – Leonidas, Galler and Jeff de Bruges all have their standalone shops in Dubai.



HOW TO MAKE A DECENT PLAYLIST

Just like the food, the lighting and having an ample supply of chilled cocktails on hand, the right music is a crucial element of any good soirée. Consider the mood: is this a classic Seventies à la Bee Gees disco kind of affair or more of a cool, contemporary Sufjan Stevens type of thing? When in doubt, Vince Guaraldi Trio never fails. It's nostalgic, subtle, and, like the best jazzy music, a little bittersweet.



HOW TO ROAST NUTS

Combine a cup each of raw walnuts, raw pecans and dry roasted almonds and cashews in a bowl. Add a dash or two of nutmeg, cinnamon, black pepper, cayenne and salt, then toss with a tablespoon each of melted butter and maple syrup. Roast the mixture at 175 Celsius for 10 minutes, let cool, and try not to eat them all before your guests arrive. This might be the most difficult part.



SHARP S T Y L E

GET YOUR GROOVE ON

THE 1960S HIPPIE movement left an indelible impression on the world – politically, spiritually, mentally, musically and of course, aesthetically. We are who we are today because of the rebelliousness of a generation that stood up to all the hypocrisies, political manipulation and material greed drowning the planet, and transformed it into a free-spirited, jingle-jangle peace-loving culture which 50 years on, we look back and still admire. Hail the anti-war and civil rights movements, Jimi Hendrix's riffs, Maharishi chants and Allen Ginsburg's radical poetry.

And there was the fashion, which was totally far out – and Roberto Cavalli is reliving it this year through his Spring/Summer menswear collection. The iconic rock star image is screaming loud through the patterned ponchos, fringed leather jackets, silk kimonos, caftan shirts, Moroccan *djellabas* and washed denims. And for that, we say: peace and love, man. ☮



TRENDS THE BOHEMIAN LOOK

BECAUSE YOU LIVE BY YOUR OWN RULES AND YOU SEE BEAUTY IN LIFE

BY MAAN HAMZI



THE ART OF TAILORING

You've always bought your suits by touch. Running your fingers through rows of hanging fabric, inspecting the silkiness of the lining, weighing the wool in your hands – these are all part of the essential tailoring experience.

It will make buying your next suit remarkably easy. It'll prompt you with some softball questions – what fit are you looking for, your lifestyle, and preferred fabric (the choices, for now, include wool, a wool-silk blend, and cashmere).

Of course, you can always ask the in-store suit expert to find you a shirt, tie, and shoes to finish the look – because at the end of the day, buying a suit should also have, well, a personal touch.

THIS PAGE: WOOL BLAZER (\$850), WOOL TROUSERS (\$375), COTTON SHIRT (\$375), SILK TIE (\$25), COTTON POCKET SQUARE (\$55), LEATHER BAG (\$1095), AND LEATHER SHOES (\$725) BY BOSS. OPPOSITE PAGE: WOOL SUIT (\$1,395), COTTON-BLEND SHIRT (\$295), SILK TIE (\$185), AND SILK POCKET SQUARE (\$65) BY BOSS.

IF THE SUIT FITS

Picking a suit to fit your frame is only the first step. To make sure you look your best, the shoulders of the jacket, hem of the pants, and length of the sleeve all need to be on point.



The shoulder should fall, you guessed it, at your shoulder – not before and not after. The line of the jacket should lie flat following your natural slope.



As a rule, jacket sleeves should sit just above the large bone of your wrist, allowing a half inch of your shirt cuff to peek out.



Tradition may call for a break in the front of the pant where it meets the shoe, but a slimmer silhouette looks best slightly cropped and with no break.

SIZED UP

Some say three's a crowd, but in the case of the new Hugo Boss 'Create Your Look' collection, it's the perfect number: three fits – regular, slim, and extra slim – are on offer. Or, for reference, think of the profiles of star yachtsman Alex Thomson, footballer Mats Hummels, and Formula One racing driver Lewis Hamilton. You can even mix and match between the three to get the perfect fit. Whichever you choose, you're in good company.



TRUE BLUE

From indigo to azure, these classic springtime hues in your wardrobe will make those days feel even sunnier



RALPH LAUREN
CLASSIC FIT SEERSUCKER
GOLF SHORTS
AED 325



LACOSTE
REGULAR FIT STRIPED
POLO WITH '33' DESIGN
AED 470

LONGCHAMP
SUÈDE
MOCCASINS
WITH FRINGE
AND TASSELS
AED 1,500



PORSCHE DESIGN
BLUE-MIRRORED PLASTIC-FRAMED SUNGLASSES
AED 1,249 at Paris Gallery



CARTIER
CUFFLINKS WITH DOUBLE
'C' LOGO IN PALLADIUM-FINISHED STERLING SILVER
AED 2,250

TUMI
ANDREWS SLIMS
BRIEFCASE
AED 1,525



RODERER
BI-FOLD LEATHER WALLET
AED 455 at Paris Gallery

THE WORTHY WAISTCOAT WAY



From its courtly beginnings 400 years ago, the waistcoat has become a timeless menswear classic

BY MAAN HAMZI

The waistcoat is a distinctive garment that every man should pay close attention to. Not to mention, its appeal and versatility is highly undervalued. Perhaps because we associate it with our grandfathers, standoffish butlers, bridegrooms and that annoyingly persistent Mr Monopoly-lookalike insurance broker trying to sell you the stock market.

Long before the suit as we know it existed, the waistcoat – previously known as a “vest” – was worn in the court of the Persian ruler Shah Abbas. The garment, imported by English travellers at the time, impressed King Charles II, who instated them as proper court attire in 1666 during the Restoration period of the British monarchy.

Over the ages, this sleeveless upper-body garment has evolved in shape, size and style – from flamboyant designs worn by 17th century aristocrats to an essential garment of your modern day three-piece business suit. And, it's totally rock 'n roll when you don a slim-cut waistcoat as a casual outfit over shirt and jeans. **S**

2



4



5



THE PERFECT NOTE

Here are five fresh scents to welcome the warmer seasons ahead

BY LAUREN SCHWEEPZ



1

1 PARCO PALLADIANO BY BOTTEGA VENETA

This collection is inspired by the 16th century Palladian gardens of Italy's Veneto region, where some of the world's greatest artisans have resided and passed down their techniques between generations for centuries.

AED 1,280 (100ML)

2 DIOR HOMME SPORT

Masculine style has undergone a transformation, and now lies between timeless chic and hip streetwear influences. Dior's latest scent embodies the avant-garde luxury of its catwalk looks, which convey urban energy and yet marked with casual, sporty touches.

AED 470 (100ML)

3 ORMONDE JAYNE ROSE GOLD

This new scent from the niche-luxury fragrance house Ormonde Jane is more baroque than floral, fusing premium elements such as carnation, sandalwood and oud for intensity and a touch of class.

AED 2,500 (120ML)

4 L'HOMME PRADA

L'Homme exudes a classic eau de cologne feel with a clean neroli opening note that is not your typical old-fashioned scent. It's rather a little more abstract, leaving you with an elegant amber and iris scent that is subtle enough for your office wear.

AED 455 (100ML) AT PARIS GALLERY

3



5 POLO SUPREME LEATHER BY RALPH LAUREN

Crafted by the true connoisseur of fine leather, this eau de parfum spray is a tempting warm blend of golden spices with an addictive leather scent.

AED 460 (125ML)



GRAF VON FABER-CASTELL
'2016 Pen of the Year'
Fountain Pen
AED 13,500

TIBALDI Centennial Edition
blue ballpoint pen
AED 1,440 at Paris
Gallery



SO WRITE ABOUT THIS

The pen you pull out of your jacket's inside breast pocket will truly reflect your character – and you don't even have to utter a word

BY LAUREN SCHWEEPZ

MONTBLANC Heritage Collection Rouge Et Noir ballpoint pen
AED 155 at Paris Gallery



PHILIP WATCH chrome-plated pen
AED 550 at Paris Gallery



MONTEGRAPPA Memory
Pen in sterling silver and
pearlised yellow celluloid
AED 11,200



S.T. DUPONT
mother-of-pearl and
palladium finish
fountain pen
AED 5,750



STYLE ESSENTIALS

BE THE MAN OF THE HOUR AND
LET YOUR SENSE OF FASHION GIVE
MEANING TO EACH OCCASION

BY MAAN HAMZI



LOEWE
BROWN
MESSENGER BAG
PRICE ON REQUEST



TONINO LAMBORGHINI
HAVANA-STYLE
SUNGASSES
AED 2,036 at Paris
Gallery



LACOSTE
REGULAR FIT
PIQUÉ COLOUR
BLOCK POLO
AED 420



THE KOOPLES
ZIPPED BIKER
STYLE HOODIE
WITH FAUX
LEATHER INSERTS
AED 900

DAY FROM YOUR OFFICE
TO THE GREAT
OUTDOORS...



LONGCHAMP
MOCCASINS
WITH FRINGES
AND TASSELS
AED 1,525



EDEN PARK
BLUE DENIM
TROUSERS
AED 400

ERMENEGILDO ZEGNA
BROWN SUEDE BELT
AED 1,145



ETRO
EMBROIDERED
JACKET WITH
MANDARIN
COLLAR
AED 7,000



NIGHT

YOU GOT TO LOOK
IMPRESSIVE WHEN HANGING
AROUND THE IN-CROWD

TIBALDI
CLASSIC
CUFFLINKS
AED 720 at
Paris Gallery

VERSACE
GREEK LINE
ENAMEL RING
AED 1,475



BERLUTI
BLUE LOAFERS
WITH TASSELS
AED 4,950



BILLIONAIRE
SINGLE-BUTTON
WHITE BLAZER
AED 9,900



DIOR HOMME
BLACK SILK TIE
AED 735





DIESEL
LEATHER
BACKPACK WITH
DRAWSTRING TOP
AED 510



VILEBREQUIN
COTTON PIQUE
POLO
AED 500



PHILIPP PLEIN
LEATHER
BOMBER
JACKET
AED 11,500

REPLAY
REGULAR SLIM
MEDIUM-WASH,
FLAT-FINISH
JEANS
AED 990

TWILIGHT

YOUR CHANCE TO GO WILD,
BE CAREFREE AND PONDER
AT THE HORIZON



ULYSSE NARDIN
NORTH SEA
MINUTE
REPEATER WATCH
PRICE ON REQUEST

DSQUARED2
HIKING
SNEAKERS
AED 1,670

COS
LIGHT BLUE
COTTON SHORTS
AED 450

LEGACY IN LEATHER

Ettinger, the London-based manufacturer of luxury leather products, has been a family-owned business for the past 83 years. Robert Ettinger, the company's chairman and chief executive officer, talks about preserving the 'Britishness' of the brand while competing in a global market

BY MAAN HAMZI

Tell us about the origins of the company and of the business today.

My grandfather and my father, Gerry Ettinger, founded the company in 1934. They began by making leather goods in a workshop near Smithfield Market, which was the traditional centre of leatherworking in London. Everything is handmade in our factory in Birmingham, and although we are a very traditional brand, the products have a contemporary look and feel to them. Many of our staff are second, third, even fourth, generation workers, and some remember coming in and looking around when their parents worked here.

How does it feel to be part of the Ettinger heritage?

I am a third generation Ettinger to handle the brand. As a child I used to frequent our factory where I gathered skills and training to take over when my father retired. After nearly 25 years in that field, I decided to enter the family business in 1980, and in 1995

took over the reins from my father by becoming the Managing Director of Ettinger, London.

Everything came very naturally to me, as though it were my prerogative. We are one of the few remaining British luxury leather goods companies still manufacturing in the UK and pride ourselves on designing and hand crafting only the finest leather goods. We only work with leather craftsmen and women in England and continuously improve our quality control to ensure the highest standards throughout the production process. It takes at least five years to fully train a new Ettinger craftsman.

Your father must have had a real passion for the business as he worked late into his 90s. What was the greatest lesson he taught you?

One thing he did teach me is that work is very important, but



it's also important to have a balance in life. You work hard between 8 and 5:30 but then you need a balance as well so you come in the next day better, refreshed and excited about going in to work. I think many old British businesses have done that. I believe companies that care for their staff and their team tend to go on and stay successful for longer. It makes a big difference.

What characteristics make Ettinger products stand out from other leather makers, in particular being a British brand?

What sets us apart is our use of British leathers, commitment to quality and of course the Royal Warrant from HRH The Prince of Wales – a symbol of quality and trust.

We use leathers like bridle hide, which is quintessentially very British leather that is traditionally used in making horse bridles and saddles – made without any chemicals to avoid irritation on the horses' skin when sweating.

The brand does not use loud prints or have the logo embossed all over, yet it makes a statement. Our products do not follow the current market trends; instead the brand has set its own trend by staying loyal to its elegant, classic yet modern approach. Leather wallets generally look very much the same – the blacks, the browns inside and outside. It's amazing how our collections have become, some of which date back to the 1940s and 1950s, and haven't tired at all. Our wallets are handcrafted in very much the same way as they always have been – all of them are produced in England.

What kinds of leather do you specialise in and what is the origin of your raw materials?

It all starts with the raw materials – we source the best leathers, best linings and best threads – without that our products won't look very good, irrespective of the skill that goes into making them. We try to source our raw materials locally from the UK as much as possible. Our leather is made



from the skins of animals using a process called tanning. This process preserves the skin, which would otherwise quickly decay or putrefy. Many attempts have been made to create artificial leather however nothing can compare to the real article for durability, look and feel.

Once the leather comes in from the tanneries, 85% of the process is carried out by hand.

Ettinger uses many different types of leathers but my favourite is still our bridle leather, which we have been using for over 80 years.

Additionally, we use vegetable tanned full grain cowhide, dressed goat, full grain calfskin, fine grain calf, soft dressed calf, dressed calf and mock-croco. Mock-croco is made from Italian cowhide for superb crocodile print leather and is truly the most realistic croco print leather we have ever seen. There is also shadow hide or waxy hide, smooth vegetable tanned calfskin.

The combination of quality and speed in producing Ettinger products is a great skill, and the workforce makes it look easy, but I can assure you it's actually incredibly difficult.

Many established tanners in Europe and North America have relocated to Asia or Latin America for cheaper manufacturing. But you didn't. What do think was the key to remaining competitive and not relocating your production?

Maintaining full production in England gives us total control over raw materials, production and the finish. If the

materials aren't good enough, for instance, we can simply send them back, which we certainly couldn't do if we outsourced production to the Far East. Also, continuing production in England adds to our authenticity. People abroad have much more respect for the British than we do for ourselves. We play on this for our business.

How are you trying to promote your brand internationally?

In the UAE, we are doing more marketing and PR to make

Ettinger's potential customers more aware of the brand. We also advertise in many international publications.

The strongest luxury leather market outside of the UK is the Far East, Japan, Korea, Taiwan and China. Japan is one of our most important overseas markets and our brand awareness is very strong there. The Japanese really love Ettinger; they appreciate quality workmanship and attention to detail in their products, and they really like what we have to offer.

I think we have taken into account differences from both a style and production perspective. Many years ago, when we first started selling to Japan, we dispatched an order to Tokyo but a number came back from the distributor as not being good enough for them, which was a surprise, as it was good enough for the likes of Fortnum & Mason and Harrods. Shortly after that I went over to Japan with some of the rejected samples, and was taken to an inspection room and under a magnifying glass, it was pointed out to me that in some parts of the wallet there were 12 stitches to the inch, whereas in other parts there were





13 stitches to the inch. It wasn't a question of overall quality, and it was easy to change our stitching to ensure there were 12 per inch across the board, but it just reflected a difference in state of mind. Now we work to the Japanese standard for all our items, which has allowed us to improve production to a standard higher than the exceptionally high benchmark that we had set ourselves previously.

We have also made some alterations to our designs to account for different international tastes, particularly for the Japanese and Chinese markets. In Japan it is considered unacceptable and dirty to put coins in a suit pocket, so we developed our wallets to have an extra compartment to hold coins, which is something we wouldn't really think about in Britain. In China, we made some alterations to our purses and zip wallets to account for the fact that they have a tendency to carry more cash than we do in the UK. Within reason, we will certainly make adjustments and product refinements for a specific market.

Having your products marketed through other retail establishments in the UK and worldwide, how challenging has it been in trying to grow your brand among global consumers? Clearly it's not the same as having your own stores and dedicated staff.

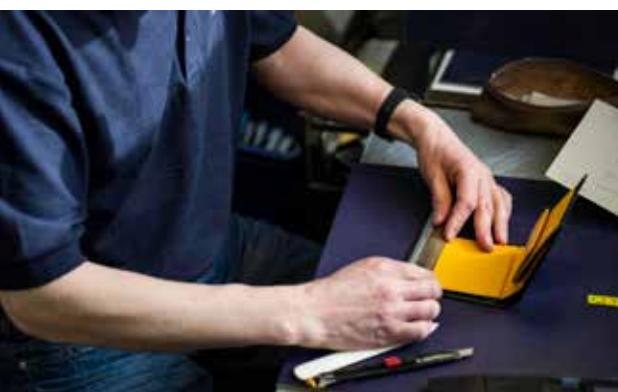
Ettinger has a showroom in London and a stand-alone shop in Tokyo. Apart from these stores Ettinger products are sold through retail establishments in the UK and worldwide. It has been challenging selling our brand alongside other global brands that have their own stores, but we work closely with our distributors in many countries who not only set up the Ettinger area within these stores, but also train the staff to be as knowledgeable about Ettinger products as we are.

In the Middle East, your products are present at retailers across Abu Dhabi, Dubai and Muscat. Do you see potential in expanding to other cities in the region?

Most certainly. We have received great interest from the Middle East, and expanding distribution is part of our future plans.

What particular trends are Middle East consumers interested in as opposed to your global customers?

We find that our UAE consumers are buying into the Ettinger colours, something that other leather goods companies do not



MEN ARE BUYING MORE FLAP-OVER BRIEFCASES THAN EVER BEFORE WITH LOTS OF DIVIDERS AND COMPARTMENTS TO HOLD LAPTOPS AND OTHER ELECTRONICS. THIS IS WHY WE ARE ADAPTING ALL OF OUR PRODUCTS FOR THE ELECTRONIC AGE.

do. Fortunately, OBS Lifestyle, our UAE distributor, understands the brand and has made it accessible in the UAE.

How receptive have customers from this region been to your brand and product lines?

Breaking into new markets can also appear challenging. Luckily, people from the Middle East have an eye for niche-luxury and high quality products. It wasn't long before bringing Ettinger to the region that consumers became fans of the brand. They are able to distinguish premium quality goods, appreciate finesse in aesthetics, and love the bold and unique statement pieces and the royal warrant.

Despite the issue of animal awareness, there is still a great obsession with leather. Why is that?

It is the only material that can really be made into nice accessories. There have been attempts to make plastic look and feel like leather, but plastic does not breathe, it isn't as malleable and it doesn't look or feel as good as leather does.

When you look back at the 83 years since your company was established, how have men's relationships with leather goods changed – say briefcases, for example?

When the company was founded in 1934, the bulk of our products were leather suitcases, which were beautiful looking but heavy. That's fine when you have porters everywhere but sadly that does not exist anymore. This is when Ettinger started making smaller leather goods, such as wallets and purses, and even they have changed over the years. There were no credit cards in the '30s and now only too many.

Are men buying more messenger bags and briefcases?

Men are buying more flap-over briefcases than ever before with lots of dividers and compartments to hold laptops and other electronics. This is why we are adapting all of our products for the electronic age.

Tell us about your men's line and what especially stands out. What is your favourite product in that collection?

Ettinger has one of the largest men's collections of any leather goods designer or manufacturer in the world, giving the choice of many different models, colours and leathers. My favourite product in the collection is the Ettinger mini wallet, of which we sell more

pieces than any other item.

They say you really admire Hermes as a company. How have their designs inspired you?

Hermes, a company that has been prevalent since the 19th century, has always stayed loyal to their commitment to producing handmade leather goods. Even during times when producing authentic leather goods seemed unprofitable, and when handmade goods wouldn't prove to be feasible for such a large international brand, they have maintained the brand's values throughout their history. The family company is very attached to its old-fashioned business model and rejects mass production, assembly lines and mechanisation. Ettinger shares the same values, hence the admiration. Other brands I respect include the Japanese brand Cypris which makes beautiful leather goods.

There is a lot of handwork in your products – how long does each piece take to make?

It normally takes between six and twelve months to launch a new collection, from the initial idea to getting the product on the shelf. Sometimes it takes even longer, as Ettinger tests every product to make sure it works and is practical. There is a lot of handwork that goes into our products and depending on the item, it can take an hour for a relatively simple key fob, or three to four days for one of our handstitched attaché cases.

Do you have any new developments that you can share with our readers?

Ettinger is developing a new leather goods collection for men, which will be launched this summer and will be made of very soft leather that we used back in the 1950s. ☈



The Spring Survey

Runway fashion can be confusing, even to the stylish man. These eleven looks pack just as much substance as swagger

BY MAAN HAMZI



Diesel

Inspired by Latin culture, the collection reflects an air of passion and energy that translates the drama of dance floor looks with established streetwear and utility codes. Indigo denim bridges the gap between day and night dressing, with emphasis on stud embellishments, stripes, smart dopper lace-ups and distressed, vintage look jeans.



Ralph Lauren

Expect the best from the American design house where embroidered military jumpsuits and flights suits in olive colour meet your linen cargo pants with wool Bermuda shorts, skinny jeans, two-button suits, striped sweaters, storm coats and tropical-print espadrilles.



Michael Kors

The hybrid story continues with emphasis on geometric patterns where the modernist takes on architectural herringbone, crisp dots and bold stripes. Expect cardigan jackets, windbreaker blazers, tailored trouser jeans, relaxed city shorts, rugged oxfordslip-ons and chunky slip-ons.



Bottega Veneta

Celebrating its 50th anniversary, the Italian fashion house has stepped up its game over recent years – thanks to its designer Tomas Maier, who has revisited the 1940s in his latest collection maintaining a simple, yet sophisticated style that he calls “private luxury”.



Stella McCartney

Renowned for her women's designs, Stella McCartney's revealed her first-ever menswear line in true British style with references to a myriad of subcultures that is evident through Beatles-Inspired embroidered shirts, mackintosh coats, loose knits, football scarves and t-shirts with phrases like 'Members And Non-Members Only'.



Brunello Cucinelli

'The jacket is paramount. I'm obsessive about the fit. It has to be près du corps, enhancing the shoulders, the waist, and the torso; yet it must be light. Easy. Not constrictive,' Brunello Cucinelli says of his collection, which embodies sleek Italian wear.



Berluti

Pure white, sunshine yellow, turquoise, navy blue, rust red and deep brown are all nods to day-to-evening wear designed to meet all the whims and requirements of a nomadic man. The leather blouson, zipped fleece-lined hoodie, two-tone jersey-knit polo shirt, tailored denim shirt and trousers offer a very casual or more formal attire.



DSquared2

In a glam rock world, your tough guy wants to wear it all: a kilt, razor-slim motorcycle pants and platform boots encrusted with star embroidery. Add your sleek outerwear – aviators, bombers and leather jackets – along with beanies, multi-ringed earcuffs and chained signet rings to amplify the bad boy style.



Ermengildo Zegna

The elegant and debonair style of the Fabulous Fifties is reflected in this collection with a fresh and modern appeal that is well-balanced and finely presented: high-waisted wide-leg pants, suede bombers, linen casual shirts, smart pink suits, deep indigo denims and elongated double-breasted jackets.



J. Crew

The brand pursues its heritage of an "easy American way of dressing, which feels incredibly modern" with a lineup of striped chino trousers, vintage-inspired madras jackets, slouchy shirts, seersuckers, traditional fabrics mixed with fresh silhouettes and the colour pink.

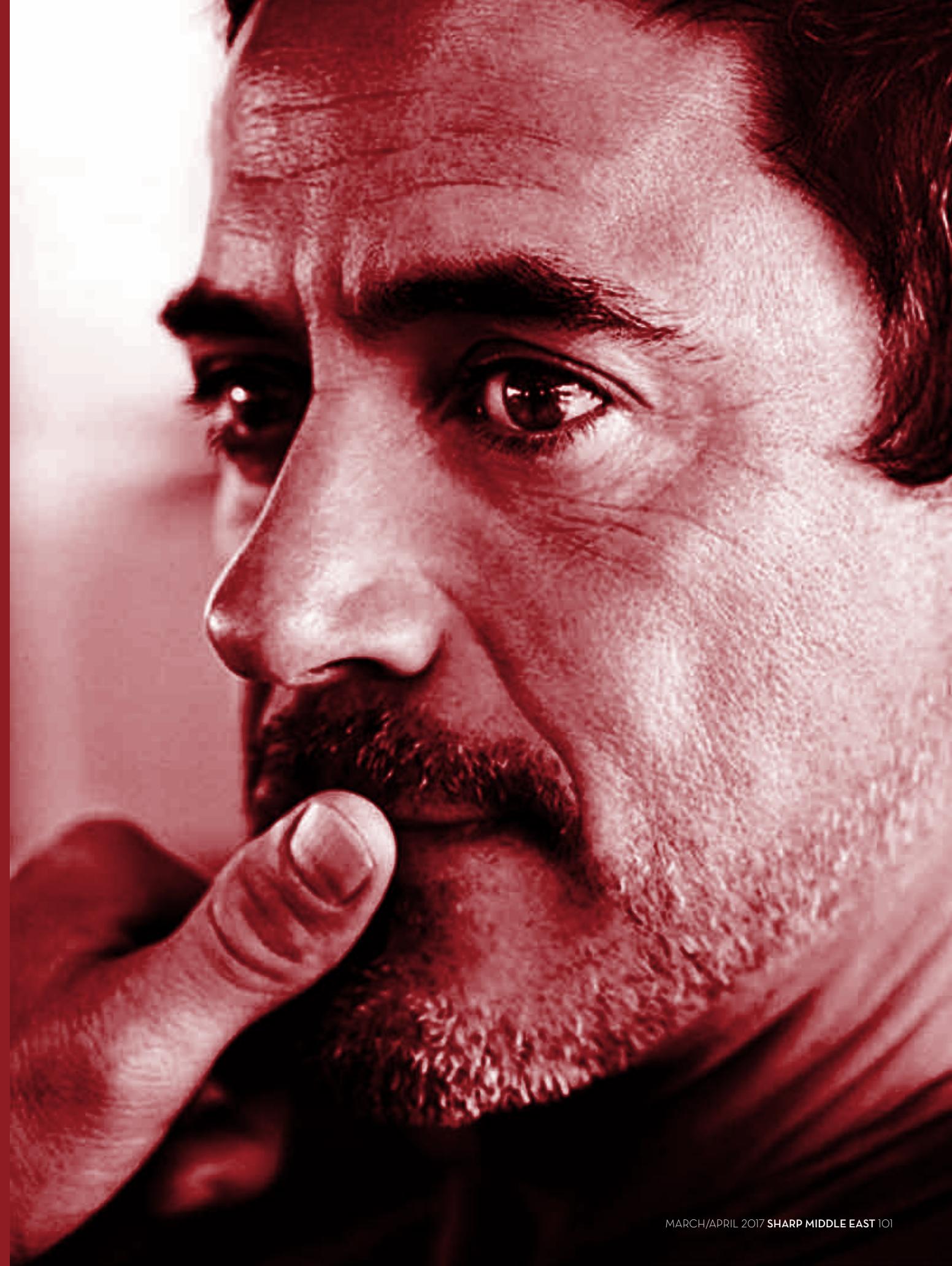


COS

It's all about earthy hues for this Swedish designer with transparent light weight nylon and airy cottons juxtaposed with different textured fabrics providing a technical versus natural composition, such as these mid-ankle cropped trousers, oversized short sleeved woven t-shirt and khaki green sandals.

100 in the IRON MASK

THE SUPERVILLAIN-DEFEATING, JU DO-CHOPPING,
LIFE-WINNING ROBERT DOWNEY JR.





MAN
IN THE
IRON
MASK

Ryan Reynolds must hate Robert Downey Jr.

Ditto, Edward Norton. Ben Affleck, until that whole Oscar thing, would be justified in feeling the same way, too. Basically, any actor who ever tried and failed to make a superhero franchise out of a second-string hero must see the coming onslaught of the Iron Man trilogy – yes all three of them with equal parts jealousy and shame. Robert Downey Jr. has succeeded where others have failed. And he's succeeded in a very big way.

Go back in time for a moment to the summer of 2007. As fun as it is to think about it with the irony afforded by hindsight, Iron Man was a gamble. And not just because he was a semi-unknown superhero in a market bogged down with superhero films, but because its star had never carried a blockbuster before. Not really. Robert Downey Jr. had been an actor – an energetic, anarchic, incredibly talented actor – for more than 30 years.

He has taken on challenging characters in major ground-breaking blockbusters, such as *Chaplin* (1992), the 1993 film *Richard III* based on Shakespeare's play, and the 1994 controversial film *Natural Born Killers*. However, up until Iron Man, he'd never carried a movie that got made into big gulp merchandise. It wasn't clear if he could do it.

There was no doubt about his talent. The gamble was whether he would do it or whether his old demons would take hold of him at the height of his success and sabotage him (as they did once before), and take Tony Stark down with him.

It all seems a little laughable now. Like it's silly to talk about Robert Downey Jr.'s bad old days. He's so completely reborn. He has all the talent everyone always knew he had, without the terror. He's just pure, unfiltered cinematic energy.

And, sure, we could talk about how he still has some hurdles to clear: the second Iron Man wasn't as good as the first, and the third instalment was really a blockbuster, especially since it was helmed by a new director. And, sure, success can breed pride, and pride isn't typically conducive to excellence. But, all those things seem irrelevant when it comes to Robert Downey Jr. The man forged Iron Man out of sheer will and charisma, and appears poised to pick up where he left off.

Did you have any trepidation about coming back to this character for the fourth time?

I was kind of looking forward to it. I don't want to say "kind of." That's tepid. You know that thing of it is spring break or summer or winter and you have these plans? You

want to go to Sedona, right? So, push that peanut down the road a little bit. This is, to me, the kind of grab-bag wish list of things we've always wanted to do, and haven't had the chance. I put so much onus on *Iron Man 3*. *Iron Man 3* was supposed to answer all the questions for an audience. Cure all my uncomfortable moments in the past playing this character, and get in every idea that fell by the wayside the last two movies. Then we shot the movie, and I feel like there's still a number of other things we have to do.

What was it like working with Shane Black again? How much of a force were you in pushing for his involvement?

Well, we all know each other fairly well now. Without coming to me, they said Shane was going to be in the running for this. They said they had narrowed it down to a couple of choices. I liked both their choices. Shane still – and I say this as a testament to the fact that we've shot the movie and have cut scenes together – he still has a place in my heart. He turned out to be a great choice.

You've mentioned in the past that previous *Iron Man* films involved a lot of figuring out the script as the production was going on. Did that happen again?

They really kind of made just exactly the right size sandbox for the whole thing, but there's some new kind of twists in it architecturally. That's just the way Shane writes, you know. Nothing is arbitrary. Everything has some meaning at some point later in the story or speaks to a theme. That's the hardest stuff to try and grab when you're already shooting. That said, I respect him so much that I did not respect his day-to-day writing at all, and I just looked at scenes at the beginning of the day as, well, they had to put a bunch of words on this or they couldn't have a call sheet. Which must be annoying to an excellent writer, but that's just the way I've been conditioned. I get a good script and go, "This is good! I mean, we're not going to shoot it, but..."

You obviously have a strong grasp of Tony Stark and where you'd like to see him go. Does that expand to the entirety of the cinematic Marvel Universe? Do you have insight into projects that you're not acting in?

I think I do. I also live with a producer. Before *Iron Man* came along and she was working with Joel Silver, it was kind of foreplay for us. We'd be like (*whispering*), "What's that project? Look at the trailer!" We find this stuff to be catnip, and I love spit-balling. It never ceases to amaze me how little of my input they actually require.



THE OTHER SIDE

WRITER/DIRECTOR SHANE BLACK ON ROBERT DOWNEY JR.

If Shane Black didn't save RDJ's career when he cast him in his directorial debut *Kiss Kiss Bang Bang*, he certainly gave it a shot of Hollywood adrenaline. Downey had been slowly rebuilding after an infamously dark decade of addiction with critically lauded supporting roles in all kinds of movies (from George Clooney's *Good Night, and Good Luck* to the forgettable Tim Allen vehicle *The Shaggy Dog*). Black proved that RDJ was ready to lead a movie again.

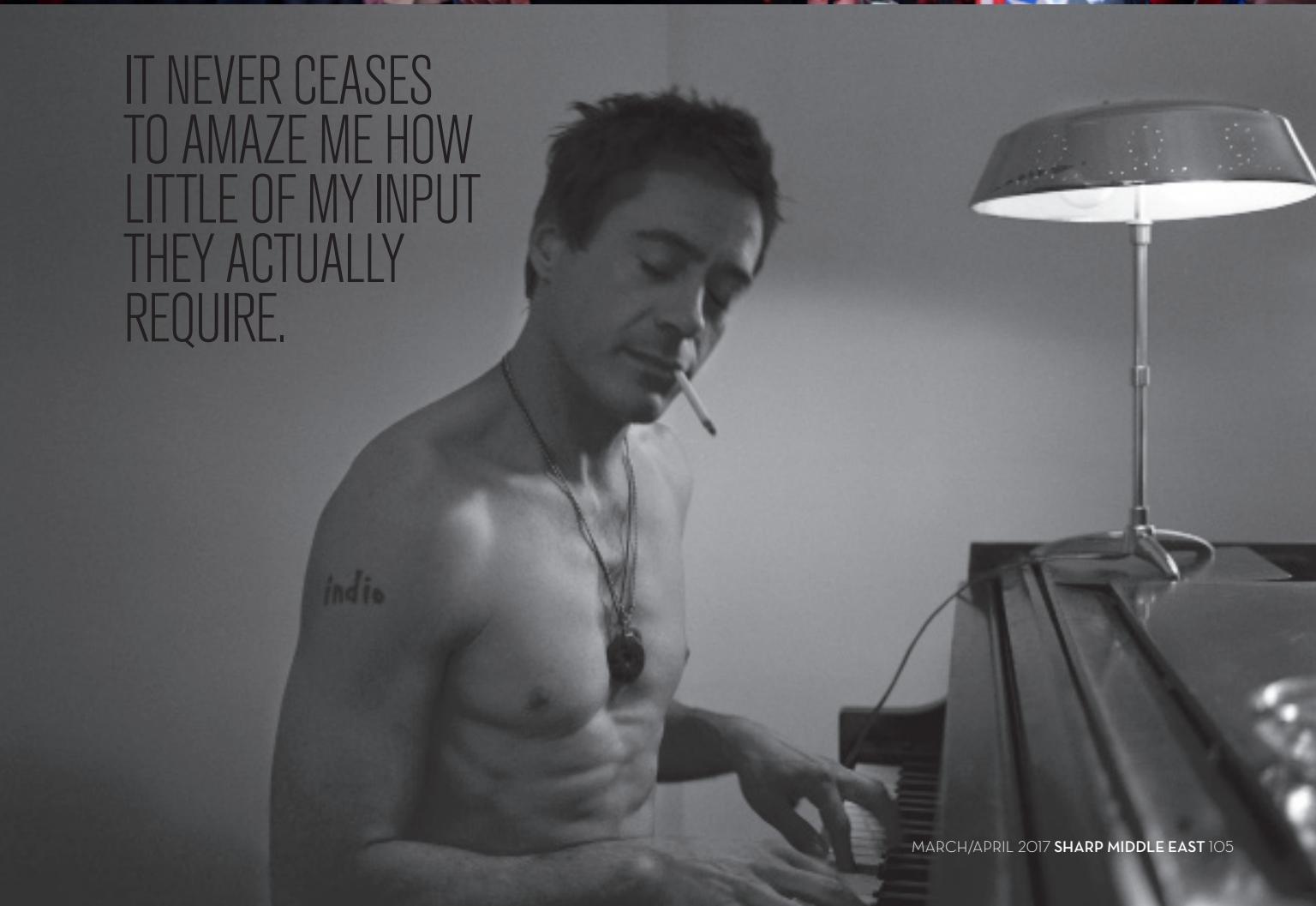
"Downey back then was still Downey. Cynical, playful.

If anything, he's more playful now. More intense, too. He takes this franchise very seriously. He's a fireball; my job as director and writer, was to show up and keep up. Really, the challenge is to make sure that everyone is ready to work as hard as he does. He's so in command that you have to match that level of commitment. He has so much nervous power. But that's his appeal. It's based on his playfulness.

A bit of Peter Pan that never grew. It's the Chaplin thing: the boy in the man and the man in the boy. With a lot of actors, you get what you pay for. Audiences go into a film, and they think, 'I bought this, and it's what I ordered.' But Downey is always unexpected. You will always be surprised."



IT NEVER CEASES
TO AMAZE ME HOW
LITTLE OF MY INPUT
THEY ACTUALLY
REQUIRE.





SECOND STRING THEORY

It's not easy to take a comic book hero that isn't Superman, Batman or Spider-Man and make him into a blockbuster (and even with those marquee names, success isn't assured – Brandon Routh, we're looking at you). Downey did it. Here are the people who tried, and failed. Epically.



DARKMAN (1990)

STAR: Liam Neeson

PREMISE: A hideously disfigured scientist who feels no pain takes revenge on the gangsters who scarred him.

WHAT WENT WRONG: Liam Neeson playing a hero that looks like a mummy in a trench coat might work in a post-Taken world. But back then? Nope.



THE SHADOW (1994)

STAR: Alec Baldwin

PREMISE: A New York playboy becomes a Far East warlord, then returns home to make amends by fighting crime.

WHAT WENT WRONG: Sure, The Shadow is part of a grand pulpy tradition, but it sure looked like a bad Batman ripoff.



THE PHANTOM (1996)

STAR: Billy Zane

PREMISE: A man with a magic ring rides around on a white horse fighting pirates while wearing a purple bodysuit.

WHAT WENT WRONG: Take your pick.

EVERYTHING HAS SOME MEANING AT SOME POINT LATER IN THE STORY OR SPEAKS TO A THEME. THAT'S THE HARDEST STUFF TO TRY AND GRAB WHEN YOU'RE ALREADY SHOOTING.

It seems that you must get towards the end of whatever contract you originally signed. Are you going to sign on for several more or will you take it one at a time?

I don't know. I honestly get uncomfortable with leverage. I was annoyed for a while about having a contract where, in success, not very much changes for you. But then I got to thinking, "What was I really doing before I got *Iron Man*?" Then I think, "Don't lead with that, Robert! You're a big prime mover!" I get that. I can talk about that for two hours. But I'm a big believer in being really straight and saying, "Okay, let's really look at this." I'm not going to pretend I'm over it and whatever. Obviously, it's better to have a contract run out than it is to have one go on indefinitely. But I guess that's why contracts have limits on them. Let's just say that me, the agents and the lawyers are having a bit of a ball right now. I don't like this – and I think it's a particularly Western thing. Well, maybe not anymore, because we're being outpaced by the East business-wise – of "We've got him! Let's screw him to the floor!" Is that what gets you off? Making people feel bad? It shouldn't be, "Man, they really put the screws to us, brother." It's like, "Weren't we excited about the future a couple of years ago. Now we're just laying the boots to each other." I'm an artist!

In the *Iron Man* movies, you are, naturally, the lead. In *The Avengers*, however, you've got those other guys co-starring. Do you miss having them around?

I don't have to be the lead in *Iron Man* if that's going to make everyone comfortable. But hell is other people (*laughs*). Somebody said that and sometimes I think, "What if that guy's right? All I do is hang out with other people! And I'm another person to them?"

Is working with other actors still working with other actors when you're doing a massively scaled project?

Yeah, it's entirely the same thing. They come and say, "Robert, we have this project" – and the next movie I'm doing is as much of a departure from a genre movie as you can imagine – but I think that people underestimate that everything really is just like everything else. We're talking about the story and we're talking about the themes. It's the same things, it's just the red carpet that's shorter.

Is it ever really shorter for the movies you're in?

Thank you. You know, it's so weird. Or not weird. I live for it. It's just part of the job that I think I'm strangely suited for. I like hell. I like other people. I like being out. I like going, "Oh, you're here! I'm in town promoting this." Particularly if I like it. ☺



DAREDEVIL (2003)

STAR: Ben Affleck

PREMISE: Blind New York lawyer uses his sonar ability to fight crime and avenge his father's death.

WHAT WENT WRONG: Despite some desperate scenery chewing from Colin Farrell, audiences weren't captivated by the blind superhero or the dull



HOST RIDER (2007)

STAR: Nicolas Cage

PREMISE: Cage becomes a demonic, motorcycle-riding monster with a flaming skull that conveniently disguises his hastily retreating hairline.

WHAT WENT WRONG: If it's any consolation, this was better than the sequel, which had Ghost Rider pissing fire.



GREEN LANTERN (2011)

STAR: Ryan Reynolds

PREMISE: Fighter pilot Hal Jordan inadvertently joins an ancient group of galactic peacekeepers who battle using magical rings, and, just in time, he saves Earth.

WHAT WENT WRONG: Start with Reynolds's CGI green eyes, and move out in an all-encompassing circle.



GUARDIANS OF THE GALAXY (2014)

STAR: Chris Pratt

PREMISE: A futuristic team of intergalactic criminals who turn into superheroes trying to protect the galaxy from a fanatical war.

WHAT WENT WRONG: One of the team members is a trigger-happy racoon, voiced by Bradley Cooper, and worse still, a walking, talking tree voiced by Vin Diesel.



WHO WAS THAT MASKED MAN?

ON BECOMING A SUPERHERO

BY SHAUGHNESSY BISHOP-STALL
ILLUSTRATION BY PAUL BLOW

TOMORROW IS SUPERHERO DAY!

Really, though, for Zev every day is Superhero Day. He tried to fly before he could walk. And ever since he could talk he's been asking me about the difference between good guys and bad guys.

Now three-and-a-half, Zevvy understands that heroes are courageous and try very hard to help other people, even at great personal risk – and that to be super

requires some sort of power as an advantage in their noble pursuits. He may, in fact, understand this better than I do.

We've discussed how conventional comic book superheroes come in three categories: mutants (Wolverine), Aliens (Superman) and wealthy, tech-savvy martial artists (Batman). We've gone back and forth a bit on this last point, as money and advanced weaponry are crass superpowers.... but at least it

suggests that basic humans can also be super.

Then there's Star Wars. Until Zevvy brought it up, I'd never thought of Luke as a superhero; but what is the Force if not a superpower? When it comes to the villain, however, we don't fully agree. Call it the Darth Vader conundrum.

"He's like the baddest guy ever!" I say.

"But sometimes good, too!"

It's been this way since he discovered that Vader is Luke's father. Because heroes tend to be orphans; apparently even the Dark Lord can't be pure evil if he's a dad. I'm oddly touched by this, but still. "He does really bad things!"

"But not to Luke!"

"Well," I say. "He did cut off Luke's hand...."

Zev grows quiet and looks down at his own hand. I should mention that Zev's never actually seen any of the movies. It's the same with all these superhero stories; he just seems to know them innately – like some Jungian über-consciousness. I can guess what's going through his head: for him to be a superhero, I must die, abandon him or cut off one of his limbs. Or maybe something worse... like destroying Superhero Day.

Tomorrow all the kids will go to Zev's day-care dressed as their favourite superhero – except for Zev, who will be with his dad at a cottage up north.

"He's quite disappointed," reads the message from Zev's mother.

"Of course he is!" replies Zev's father. How did I not know this? This is why superheroes don't have dads.

I could say this column is about learning to make up for the countless disappointments you'll cause, just by being a dad – but that's not setting the bar very high. The truth is, I want to be my son's superhero.... It is time to spring into action.

"Tomorrow is Superhero Day!" I pick Zevvy up in my arms. "You know that, right?"

He stiffens. "At day-care..."

"Everywhere!" I tell him. "We even have a Super Car!" He looks at me warily. "Can I see it?"

I put him down and turn him around. The rental car is a bright blue Mazda, now plastered with Superman stickers. "That's cool," he says. Cool is new. I strap him into the car seat, slide across

the hood and get behind the wheel. "Ready, Super Zev?"

"Ready, Super Dad." And we laugh as we pull away.

The cottage is near Parry Sound, Ontario. My girlfriend Laura's family has rented it for the week. They're unaware of Superhero Day but after we pull up in the Zevmobile they get the gist. We swim, eat, make super plans for the day to come, then fall asleep to the sound of rolling waves.

Today is Superhero Day. Zev, so far, has woken early, breakfasted, watched old Superman cartoons, unwrapped a Wolverine action figure, and then flown across the lake. Well, tubed, actually – but I could hear Zev zooming over the growling engine.

And now we're going to town. We need costumes. Zev is a bit of an iconoclast. He decides on Super Zevvy Zorro Angry Bird: a blue and red angry bird shirt, tight red pants, blue cape and wrist cuffs with lightning bolts and a Zorro mask. I put on my shiniest Superman t-shirt and sunglasses. Laura always looks like a warrior princess. Zev takes his new Wolverine as a sidekick for the day in town. "Is it super there?" asks Zevvy.

"Sure is," says Laura. "That's where Bobby Orr is from!" Zev is almost as big on hockey as Laura is, but Bobby Orr is new to him. I start explaining that he was kind of like a hockey superhero....

"One from Canada?"

We tell him yes.

"Similar of Wolverine!" similar is another new one. He's almost got the hang of it.

"They're both smart and fast and strong," says Laura. "With black and yellow uniforms..." I hazard, unsure. "How also?" says Zevvy. So we try to go deeper: blades on hands vs. blades on feet; medical knee replacements vs. adamantium skeleton fusing, plus moral codes and personal justice. By the time we pull into Parry Sound, even I'm not sure whose arch-enemy Allan Eagleson was.

As it happens, we're right in front of Don Cherry's restaurant. We walk in and Zev's jaw drops. Taking up an entire wall is the most famous hockey photo ever: Orr's body parallel to the

"I COULD SAY THIS COLUMN IS ABOUT LEARNING TO MAKE UP FOR THE COUNTLESS DISAPPOINTMENTS YOU'LL CAUSE, JUST BY BEING A DAD – BUT THAT'S NOT SETTING THE BAR VERY HIGH. THE TRUTH IS, I WANT TO BE MY SON'S SUPERHERO."

Wolverine, who is not. But they are both cool, and both Canadian – which makes them even cooler....

It's a fair walk from Cherry's restaurant to the Bobby Orr Hall of Fame. Super Zev gets hoots and high-fives. We turn to cross the street. Zev is holding my hand. On the corner is a large bus-stop poster for the upcoming Terry Fox run.

"Who is that?" says Zev, quiet and serious, like the first time he saw Jesus, or Bob Marley. He's not supposed to converse in the road, but his eyes are fixed on the straining figure of Terry Fox.

I can see the conversation ahead of us, a test of my barely honed dad skills. Six steps to the curb and I try to visualise it going down: "Yes, fox as in fox. But not like Wolverine; it was his name: Terry fox. He was a great, great man – and also just a boy. He was very sick and very strong. He tried to run across Canada – on just one leg – to save other people. Yes, he was real. The same real as you and me.... cut off. Not by his dad, by doctors. No, not evil ones, like in Wolverine. More like Bobby Orr's knee. You know they met each other – Bobby Orr and Terry Fox? Bobby Orr was Terry's hero, but I'll bet in the end it was the other way around.... Yeah, Bobby's dad met him, too. Right here in Parry Sound. Maybe right where we're standing. He never stopped for long. He had to keep on running – a whole marathon, every day.... as real as you and me! Forget Iron Man. forget those super billionaires. Terry Fox ran because he didn't have the money to help people, he didn't have the technology to save them – and still he changed the world.... he did have a daddy, and a wonderful mummy, who loved him very much...."

And now we're here – on the other side of the street, Zevvy looking up at the bus shelter. He repeats the question.

"Terry Fox," I say. "Fox like a fox, but it was just his name."

"Was he a superhero?"

"No," I say. "He was much better than that." Shaken, Zevvy lets go of my hand. I lift him onto my shoulders and start to tell him the story. His cape flutters behind us. 



THE SPACEMAN

CHRIS HADFIELD'S LIFELONG DREAMS HAVE TAKEN TO THE FINAL FRONTIER AND BACK, HAVING FLOWN TWO SPACE SHUTTLE MISSIONS AND SERVING AS COMMANDER OF THE INTERNATIONAL SPACE STATION

BY GREG HUDSON

IFFHAND, YOUR AVERAGE guy can probably name three or four astronauts. That's not including Han Solo or crew members of the USS Enterprise. But you can bet that Chris Hadfield's name is on that list. After commanding the International Space Station and singing David Bowie's "Space Oddity" from space, there are very few who haven't heard of Hadfield.

For a sparkling moment, the Canadian astronaut made all things space cool again, and he did it

without Han Solo's swagger or Buzz Aldrin's machismo. He did it humbly. Talking to him, you feel that genuine humility. He's not self-deprecating or falsely modest. He has the honest humility of someone who knows their achievements, and the exact amount of work that went into reaching them; who knows the balance of fortune and effort and responsibility.

Hadfield continues his mission of simultaneously uniting humanity and getting us excited about space with his projects here on earth. Check out his book, *You Are Here*, a collection of



JUST BECAUSE YOU'VE EATEN TRUFFLES, DOESN'T MEAN YOU HATE ALL THE REST OF THE FOOD IN YOUR LIFE. IT IS JUST, HEY, I REALLY LIKE WHAT I'M EATING RIGHT NOW, AND I LIKE TRUFFLES. YOU COULD EITHER VIEW IT AS LIMITING OR AS ENRICHING.

his photographs of the planet from the space station.

Maybe this is overly pessimistic, but after reaching a major goal, life can seem a little meaningless. Is that how you're feeling now?

I think it's all about visualising an end game. What is your own particular personal measure of success? What is your definition of having achieved what you're trying to achieve? I think it's really important because my goal in life was not to command the International Space Station. I decided to be an astronaut when I was nine years old. It was a deliberate decision; I was about to turn 10 and that's when they walked on the moon. It was the summer of '69. I decided that night, "I want to do that, that's the coolest thing ever. How do I do that?" I set that goal, recognising that there's no way that's ever going to happen.

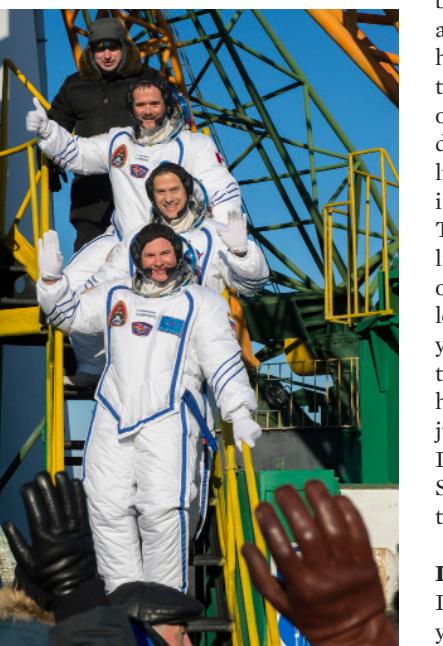
I realised that the only way that it for sure was not going to happen was to not try. The other side of that was that the only thing I could really modify was myself. I can't really modify the world space programme or world politics or events or shuttle explosions. So I gave myself this distant, unachievable goal and said, "Okay, if everything goes perfectly, that's going to happen." Things aren't going to go perfectly, but if every little tumbler in life just clicks into place at just the right moment, then eventually I will walk on the moon. That's my definition of perfection, but life is what's really going to happen.

Now, let's do something that moves everything in that direction. It gave me an idea of what to do next. Your life is nothing but next decisions, right? Do you want water or do you want Diet Pepsi? The real key to that is, I never once said to myself, "If I don't get to walk on the moon, I'm a failure." It was never my definition of personal success, it was just a long-term possible destination. But, no matter what happens, I'm dragging or pushing in

a direction that naturally suits and interests me. Every step I take, every choice I'm making, moves my life in a direction that I like better. And I celebrate the fact that, hey, you know, someday I want to walk on the moon but this week I learned how a wing works.

I learned how an airplane actually leaves the ground. Or I learned orbital mechanics. Every single week I'd go, "I'm not walking on the moon yet, but I did some stuff that's really cool."

I got to live at the bottom of the ocean for a while, and I got to intercept Soviet bombers off the coast of Canada, and I flew with the Snowbirds over Parliament Hill. All of those things were part and parcel of having that long-term goal in mind. You have to celebrate and love what is actually happening and admit to yourself that your endgame might never happen. I still haven't walked on the moon, and I probably won't. So, by definition, I'm a failure. But I've really liked everything I've done. And I really like what I'm doing now. And I still might walk on the moon.



When you do see something as beautiful as the view of planet earth from the station, does that put a damper on a sunset here at home?

Not at all. I mean, just because you've eaten truffles, doesn't mean you hate all the rest of the food in your life. It's just, "Hey, I really like what I'm eating right now, and I like truffles." You could either view it as limiting or as enriching.

If for some reason you hadn't been able to achieve your goal, would you have been discouraged? It doesn't sound like it.

No. I was a downhill ski instructor and I loved that. I'd happily be a downhill ski instructor for the rest of my life. That's a great job. I was also a farmer, working for my dad. I was an engineer, I was a fighter pilot, I flew CF-18s. That was really interesting work. And then I was a test pilot, and I loved being a test pilot because it's engineering...

And badass.

And a complex mental challenge. And managing risk and danger, and having a purpose to it. I tested a hydrogen-burning engine on the wing-tip of an F-18 that would hopefully allow hypersonic flight. It's interesting work that accomplishes something. And the only other job I would have wanted to do was get hired as an astronaut, and luckily I did. But I would have been very interested to continue what I was doing. The real key is to not to measure your life by the few high points. Because otherwise everything else looks like a low point. And the key is not to define yourself as a success or a failure or by things you can't control that might happen in the future. Otherwise, you're just setting yourself up for disaster. Imagine the Olympians that went to Sochi had said, "If I don't win a gold then none of this was worth it."

I think some of them did.

I know, but then you are guaranteeing yourself a horrific psychological





WHEN YOU GO AROUND THE WORLD AS MANY TIMES AS I HAVE, THE SENSE OF IT HEMI DIMINISHES AND DISAPPEARS ñ IT IS ALL JUST iUS.¡

problem. I'm an anti-bucket-list guy. I don't like bucket lists. That means that for almost your entire life you're carrying around visual evidence of your own failure. Why do you do that to yourself? Every morning, you can say, "God, look at this, it's a gorgeous day today. The sun is shining in my bedroom, and I had Cheerios for breakfast, and I love Cheerios." I'm not some sort of idiot. You can deliberately choose to have a full bucket every night before you go to bed.

Is there a difference between what you're describing and dumb optimism like, "Everything will work out no matter what"?

Yeah, visualising success to me is a waste of time.

Really?

I visualise failure all the time. Because things are going to go wrong. I want to walk on the moon, but I'm sure not going to walk on the moon if all I think about is wishing it. I want to walk on the moon, so what's liable to stop me from doing that and let's start working on those things.

There have been astronauts for 50 years and yet the things people are the most curious about seem to be the most benign. Does that surprise you?

No. It's new to the human experience and, up until now, it's been really hard to share, and to separate a science fiction movie from the reality of what we've been doing. Now, it's almost as if we've let everyone in. We have the technology, the ability to communicate in real-time. When they look up and they see the space station go over, it's not just some little beeping sputnik. They're in that thing. And that is going around our planet, and it changes their global image.

There's sort of the understanding that we are all part of the same planet...

Yeah. I flew in space three times and,

of course, the last time was the longest so it gave me more time to think about it. Along that vein, the first part of this is tripe but the second half maybe isn't. When you first get up there, you see what's familiar to you, and you see what you want to see. What you typically see is places you've been. You grab other astronauts and say, "Hey, that's where I'm from" or "Hey, that's Moose Jaw right there, that's where I learned to fly. Look, look!" And that goes on for a couple days and then you stop doing it because you realise it's a little pipsqueak of a place compared to what else you can see. I remember one day I was sitting and looking at Winnipeg. Winnipeg is kind of classic. It has a dense downtown and you can see the water that comes in and the water that diverges and the highways coming across, and the railways coming across, and the airport, and the surrounding suburbs and you can see the surrounding farms. It's a classic human settlement pattern. And then you wait 20 minutes and you're over some place in Africa that is exactly the same. There's the downtown, and the water diversion, and the suburbs, and the transportation methods, and the airport and the surrounding farms. And then you wait another 20 minutes and you're somewhere else and you realise we are in this together. I know Winnipeg. I know the people there, I know what it's like. And then I see some city in eastern Africa that I don't even know the name of, but it's exactly



the same. I know what people in Winnipeg want out of life. They want a little grace and something good for their kids, and they want to have some fun, and they want to be productive, and they want their kid to have the opportunities that they didn't have. They're just people.

When you go around the world as many times as I have, the sense of 'them' diminishes and disappears and it's all just "us." I found that when I was writing tweets everyday, that somewhere along the line I started referring to it all as "us" and not "look where the Pakistanis live here in Karachi." After a while I said, "Look where 1.2 million of us live. Look how 4 million of us are dealing with the problems of life."

Us became all-pervasive in my thinking. And it's not like I became some sort of a different person, it just shifted the distance between us off

and into nothingness. I've been around the world 2,597 times.

So, bringing that down to the everyday, how does that affect you?

I think it makes me more patient. You know when you walk into a day-care with all those kids and all that noise and they're hitting each other with sticks and you kind of go, "What the hell, they're little, they're learning, they'll figure it out." You sort of feel that way about the world. That behaviour doesn't work, but it's human and it's part of just who we are and it's going to happen. You recognise that this is just us. This is how we behave. And so when I say patient, it just gives you this big, overall perspective.

Are there things that you sacrificed while pursuing your goals that you wish you could go back to now?

No. I think the key to answering your question is the word sacrifice. If I had thought it was a sacrifice, that basically, by definition, would have meant I didn't like what I was doing. I didn't agree with what I was doing. I was saying "I would much rather be this, but I'm doing this instead because that thing that I really wanted to do won't take me where I wanted to go." I very seldom did that in life. I liked what I was doing so there have been very few times I felt like I was sacrificing something. Now, if I had life to live over again, I would probably make some different choices. But there's no control group either. And I could say "I wish I had taken ballroom dancing or I wish I spent more time with my kids" or whatever, but it's always a guess and a balance. I coached all my kids' soccer teams and went to all their swim lessons, and I took them all on trips every year and I did homework with them every night and I sang them lullabies. ☺





SHARP

CARS

THE NEXT 100 YEARS OF THE AUTOMOBILE

THE CARS OF TOMORROW ARE HERE TODAY – BUT YOU
CAN'T DRIVE THEM. AT LEAST NOT YET

BY MATT BUBBERS AND TOUFIC SAID



MINI VISION
NEXT 100

Alec Issigonis, the Greek-British engineer who designed the original Mini, imagined it as cheap, utilitarian transport for families keen to get moving in the years after World War II. It turned out to be that, and so much more.

In recent years, the Mini has grown ever larger to attract a wider range of customers, but this new concept car shows that Mini is going back to Issigonis's original idea, albeit in a way he never could have imagined.

"The idea of the creative use of space is in the DNA of every Mini," said Anders

Warming, head of Mini design. Space will be at a premium as cities get more crowded, and making better use of it will only become more important, he added. With no combustion engine to accommodate, the front of Mini's concept is open; you can see right through the translucent bumper.

Instead of buying a Mini outright, you could subscribe to a cheaper mobility plan. There'd be a Mini waiting for you when and where you need it. Autonomous technology would let it deliver itself to you.

"Hello, Maria," the Mini projects onto the ground as a new driver walks up to it, recognising her using the same external cameras that let the car drive by itself. Slightly creepy? Sure. But massively convenient, because it'll put the seat where you like it, remember your recent destinations, and pick up just where you left off in that podcast.

FLASHBACK



The first Mini was launched in 1959 as the Austin Seven and Morris Mini-Minor – the two differing only in their grilles, wheel caps and colour. It was three metres in length and powered by a 34-horsepower 848cc engine with a four-speed manual transmission.

96

**BMW VISION
NEXT 100**

Tony Stark would be jealous. BMW's concept is the most complete, most desirable, coolest vision of what driving – or not driving – in the future could be like.

You've got to see this thing in motion. The entire front windshield is a head-up display like Iron Man's helmet. It overlays navigation instructions on the road. It tracks an unseen cyclist, predicting where he will pop out in front of the car. And it does all of this without the driver having to dive into sub-menus or press buttons.

When it switches to autonomous mode, the minimal interior reconfigures slightly to make conversation more natural. The steering wheel retracts into the dash, opening up more space. If a pedestrian walks in front of the car, an external strobe lets them know it's safe to cross in front.

But this is not some comic book fantasy. By 2025 or 2030, BMW thinks it will be able to offer “brain off” autonomous cars in which the driver can finally relax and focus on something else. (Current semi-autonomous cars – like a Tesla with Autopilot – are like being chauffeured by your 14-year-old son. They are “brain on,” requiring the driver to watch the road and be ready to take over at any time, without warning.)

Driverless technology, electric and hydrogen motors, heads-up displays, stereo cameras, LIDAR, and cloud-linked GPS mapping are already in cars or in development. It's not a big stretch to imagine this tech on the road in Peter Schwarzenauer's 10-year timeframe.

ROLLS-ROYCE VISION NEXT 100

Google and Apple are apparently hard at work on 1950s retro-future self-driving car-pods, made to be shared among customers.

"One thing definitely clear is that our patrons of luxury are not interested in driving around in these bubbles or whatever," said Müller-Ötvös. "They want a sort of private transportation that also sets them apart from what the rest of the world will drive."

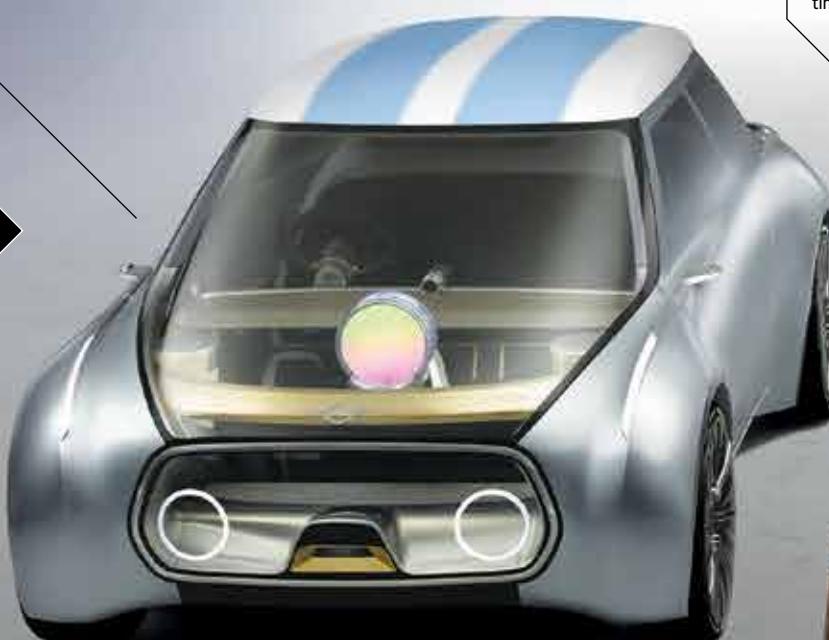
The Rolls-Royce 103EX concept fits the bill and then some. It's as big as the biggest current Rolls-Royce, but it's a two-seat coupe rather than a limo. It's gigantic, imposing, and yet somehow so graceful it appears to float over the road. Inside it has a single silk sofa, complete with a pair of throw pillows, but no driver's seat because it's fully autonomous. At the big reveal in London, the car's roof lifted up, its door opened backwards, a step extended from the undercarriage, and a model in precipitously high heels stood up from the sofa and stepped out. Grand Arrival. The 103EX is designed to produce zero emissions, because in 20 or 30 years, that might be the only type of vehicle allowed in major city centres.

FLASHBACK



The motor car that founded Rolls-Royce's legendary status was the Silver Ghost, which was produced in 1907. The six-cylinder car was hailed as 'the best car in the world' – it ran so smoothly a glass of water could stand on the engine without spilling.

1907



THE ITALIAN STALLION

THE FERRARI GTC4LUSSO IS UNIQUE MIX OF BENCHMARK
SPORTS CAR PERFORMANCE, ALL-WEATHER VERSATILITY
AND SUBLIME ELEGANCE

BY ADEL HABIB

As Ferrari's latest interpretation of the four-seater, a configuration that holds a very special place in Maranello tradition, the GTC4Lusso makes exhilarating Prancing Horse sports car performance and elegance available to four rather than just two occupants.

Thanks to a 6,262cc V12 that punches out a maximum of 690 cv at a 8,000 rpm and peak torque of 697 Nm at 5,750 rpm, the GTC4Lusso delivers an astonishing top speed of 335 km/h and sprints from 0 to

100 km in 3.4 seconds. Seamless integration of its complex vehicle dynamics control systems means the powerful GTC4Lusso performs brilliantly in all driving situations, but really comes into its own on challenging low-grip surfaces, delivering a consistent sense of stability and comfort.

Based on the latest, fourth generation of the Side Slip Control, the new Ferrari-patented 4RM-S system integrates and controls the 4RM Evo four-wheel drive's Power Transfer Unit, the rear-wheel





OFF ROAD, THE BENTAYGA HANDLED THE DUNES WITH EASE. I WOULDN'T WANT TO TRAVERSE THE STONY RUBICON TRAIL IN ONE, BUT IF YOU'RE THE SORT OF DRIVER WHO NEEDS TO ROCK THE SAME RIDE ON TRACK AND SAND, THIS IS AN

steering, E-Diff and SCM-E active damping.

Penned by Ferrari Design, the GTC4Lusso is a further refinement of the shooting brake coupé, reinterpreting the concept with an extremely streamlined, tapered shape that underscores its perfect balance of elegance and sportiness whilst still incorporating large comfortable rear seats and a roomy boot behind them. At the front, the new Dual Cockpit architecture enhances the shared driving experience for both driver and passenger. In fact, four plush wraparound seats and the cabin's meticulously crafted quality materials create the same ambience as a luxurious living space for all occupants. One of the selection criteria for the materials adopted was weight reduction to heighten the sense of sporty luxury typical of a thoroughbred Ferrari. The navigation and infotainment platform, featuring a 10.25" HD screen with capacitive touch technology, is new, too.

When it comes to its interior touches,

the GTC4Lusso boasts true Italian design. The car boasts semi-aniline leather cabin with state-of-the-art technology, such as an 8.8-inch touchscreen passenger display, Apple CarPlay and an upgraded audio system. Also, a low-e panoramic roof keeps the cabin temperature constant even on the sunniest of days. While on the outside, it has several aesthetic features such as the new front grille in matte Grigio Ferro Met and the rear diffuser in the same colour with matte black fences and matte black tailpipes. And, its diamond-finish forged wheels are remarkably spectacular.

The gear-shift logic for the Sport setting translates into faster, sportier gear selection, which improves dynamic behaviour by boosting both the system's response speed and control - and better acceleration, too. The car includes an exhaust which delivers a fuller, richer sound very much in tune with the car's character. S

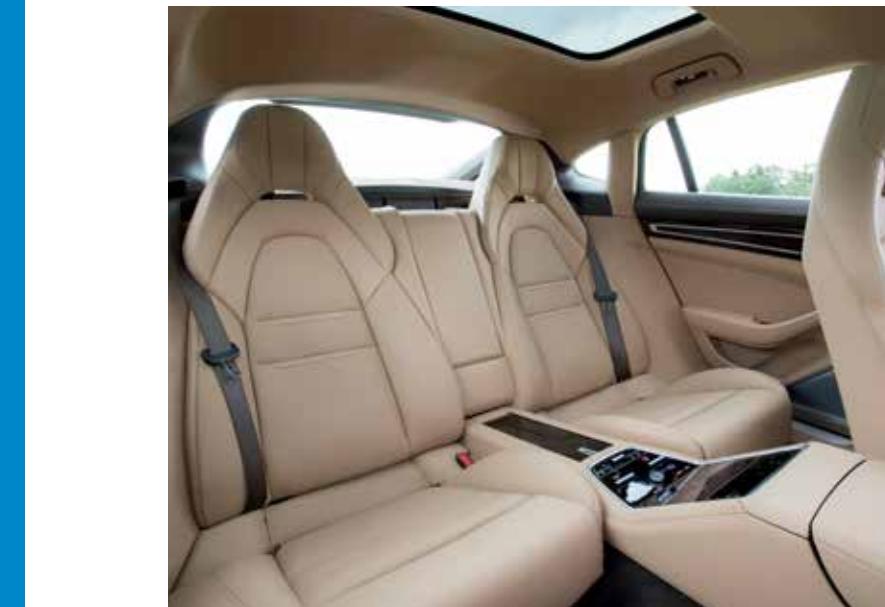


PREMIUM RUSH



THE ALL-NEW PORSCHE PANAMERA PACKS A LOT OF HEAT UNDER THE HOOD. BUT ITS REAL STRENGTH IS THE INTERIOR, WHERE IT'S A LUXURY SEDAN BUILT FOR A SLOW-AND-STEADY COMMUTE

BY MATT BUBBERS



IT'S ACTUALLY STRANGE that so much ink is spilled over horsepower and handling. Not to betray my car critic brethren, but if we're honest, we talk about those things so often because they are tangible, easily quantified with numbers pulled out of a press release. Car guys, like most guys, can struggle when it comes to describing how a car makes them *feel*. Numbers are what we know.

Does horsepower or handling matter much for these 11.4 million drivers? You can't flex your V8 muscle in bumper-to-bumper traffic. In fact, an argument could be made that an interminable commute feels even more frustrating when you know how powerfully your car could be moving, if only the roads were clear. When you're stuck inching home at 35 km/h, all you want is a place to relax and let the dulcet tones of Marc Maron's podcast wash over you – a place to soothe your seething road rage.

A professional chauffeur once told me natural materials like leather and wood reduce stress. He drove a Rolls-Royce and seemed supremely at ease with

SPECS	
(4S) ENGINE	2.9-LITRE TURBO V6
POWER	440 HP
PRICE	AED 320,000
(TURBO) ENGINE	4.0-LITRE TURBO V8
POWER	550 HP
PRICE	AED 470,000

himself and the world. I don't know if the science holds up, but his assertion feels true.

For these reasons, the all-new second-generation Porsche Panamera is truly the best luxury sedan you can buy right now for AED 280,000. (Okay, a tad more than that.) Porsche's designers got to start with a blank sheet of paper, and they designed the first Porsche that's actually built for real-life driving conditions.

The cabin is nicer than most living rooms. Although it adopts some modernist principles – truth in materials, simplicity, and clarity of form – it's not modernist. It hides its inner-workings under clean slabs of leather and LED screens. Layered horizontal lines – à la Frank Lloyd Wright – stretch across the width of the dashboard and wrap around the doors. The plastic buttons of the old Panamera have been replaced by a black glass touch-panel between the front seats. And there are design flourishes, like a knurled metal volume knob and sculptural gear-lever.

Within this clean design, Porsche's designers have managed to integrate heaps of technology so that it's largely invisible. The graphics on the huge central touchscreen – running Porsche's latest PCM operating system – match the colour scheme of the surrounding materials. It's complex, yes, but you'll get used to it quickly. The screen doesn't stick up above the dash like an afterthought. The technology isn't intrusive.

On the road, the cabin is quiet as a college library during finals week, even at 140 km/h (when you get to do that). The optional Bose stereo is nice, but the optional Burmester stereo, with 21-speakers and 1,455-watts, will blow your home hi-fi away. Ira Glass's vocal fry never sounded so deliciously crisp.

The seats disappear beneath you as you float through traffic. The air suspension soaks up the road. An hour feels like half that. Even if we can't let its 440 horsepower loose like we might want, there's nowhere we'd rather be in rush hour than behind the wheel of the new Panamera. 





2017 NISSAN GT-R

A TEST OF MAN AND MACHINE. BUT MOSTLY MAN

SPA-FRANCORCHAMPS IN the rolling hills of Belgium's Ardennes Forest is not an exclusive mind-and-body wellness resort. It is not populated by beautiful people in Egyptian cotton robes. It does not offer a hot stone Moroccan spice massage or a sweet ginger body bake. It'll rejuvenate your senses all right, but for completely different reasons.

Spa-Francorchamps is among the most revered racetracks in the world. It has claimed the lives of over 40 professional racers, including two during the 1960 Belgian Grand Prix. At the bottom of the infamous Eau-Rouge corner is where Stefan Bellof – a man possessed of superhuman talent – died in 1985. His Porsche prototype speared off the course at full speed, going left as Eau-Rouge goes right and sharply uphill.

If this place claimed Bellof, what chance do the rest of us have?

The car is Nissan's 2017 GT-R, a perfect marriage of sledgehammer and smartphone. The rain is just beginning to drizzle. The important

numbers: 565 horsepower (20 more than last year's GT-R) from the 3.8-litre twin-turbo V6. There's a fatter torque curve, too, with more of the 467 pounds per foot being available through more of the rev range. That's the sledgehammer. The smart bit is the all-wheel drive system that can send power to individual wheels to keep the GT-R going where you point it. It grips like gum to the sidewalk.

Eau-Rouge lives up to its reputation. From the bottom, this backwards S-bend looks like a vertical wall. It's not smooth, either, with bumps on the racing line to throw your car into a spin. You're just as likely to crash at the top, where the track drops away and the car goes light, as you are trying to put the power down for the long straight that follows.

At least the cabin of the GT-R is reassuring. It's been upgraded for 2017 with lots more cowhide so now it feels like the powerful car it is.

The first laps are slow. There's precious little warning when the front or rear tires lose grip. The

SPECS
ENGINE 3.8-LITRE TWIN-TURBO V6
POWER 565 HP
PRICE AED 360,000

steering feels numb at first, but the GT-R's all-wheel drive system steps in instantly to avert disaster. It's a comfortable car, too, happy to settle into a steady 140 km/h.

But Spa is relentlessly high speed: 210, 220, 230 km/h. The numbers flash across the dash. The view out the rearview mirror is a wall of spray.

Charging harder, leaning on the grip, the steering wakes up. The GT-R suffers fools kindly, even at Spa, even in the rain. It's a heavy car, so brake early. You feel the front tires settle, and then use the power liberally. The computers turn that into a perfect tiny powerslide, and you feel like a hero rocketing down the next straight. The GT-R is best driven fast, which suits the track just fine.

It's an all-encompassing experience to drive a sports car at Spa; it's a solitary, selfish pursuit. It doesn't clear your head so much as overwhelm it. It's all you can think about. In fact, Spa may be the ultimate mind-and-body wellness retreat after all. ☐



THE GREAT BRITISH RACE OFF

A PRIMER ON TOP GEAR, THE GRAND TOUR, AND THE WILD WORLD OF ENGLISH AUTOMOTIVE TELEVISION

SOME SAY *Top Gear* was the most-watched automotive TV show in the world. Others say it was the most-watched show, period. (Sorry, *Baywatch*). And it all ended, after 39 years and 720 episodes, with a fist fight on the patio of the Simonstone Hall hotel in the Yorkshire Dales. Jeremy Clarkson, the most boorish of the show's three hosts, punched a producer. That was the last straw for the BBC, which promptly fired him and replaced him with Joey from *Friends*.

But, with all due respect to Mr. LeBlanc, there's good news! If you want to watch three old men behaving badly with cars, Amazon Prime has you covered. The company, best known for same-day toilet-paper delivery and the award-winning *Transparent*, has hired Clarkson and his long-time co-hosts James May and Richard Hammond to do a new show called *The Grand Tour*. And it is every bit as delightful as the original. ☐

Here's a beginner's guide if you're just jumping into this fracas now:



	OLD TOP GEAR	THE GRAND TOUR	NEW TOP GEAR
Presenters (or, as we call them here, hosts)	Clarkson, Hammond, May	Clarkson, Hammond, May	Matt LeBlanc and some people you've never heard of
Tame racing driver	The Stig	No. For legal reasons.	The Stig
Channel	BBC Canada, Netflix	Amazon Prime	BBC Canada
Controversy	Culturally insensitive, homophobic, punched a producer	None yet	Joey
Catchphrases	Clarkson: "...in the world" and "POWERRRRR!" May: "Oh cock" and "Good news!"	None. The Catchphrases belong to the BBC. May could be legally barred from saying "Oh cock" on air	Matt LeBlanc's hair
Premise	Men behaving badly with cars	Older men behaving badly with cars	Matt LeBlanc is funny, with cars
Best episode to show a friend	"The Vietnam Special" and "In Search of Driving Heaven"	It airs this fall	None were very good. Let's hope Season 2 is better ☐



Michelle Monaghan

TYPECASTING

WE'VE BEEN
THINKING ABOUT
THE STAR OF
THE PATH FOR A
WHILE NOW

BY GREG HUDSON
PHOTOGRAPHY BY ARI MICHELSON
STYLING BY CAT WENNEKAMP

for Celestine Agency

Shot on location at the Hollywood Roosevelt Hotel

To hear Michelle Monaghan describe it, her morning was idyllic, if comfortingly normal. She walked her two kids to school, one latched on to each hand. They weren't fighting. They weren't being wrestled to get where they needed to go. It

was one of those beautiful, forgettable moments of parenthood, of life, where the only response – if you have the presence of mind to even notice it – is to feel gratitude and a contented sense of pride. Her kids won't remember this one moment, and won't understand why their mom seemed so genuine in her affection on that particular morning, but that's exactly as it should be.

It's a nice little anecdote. Nicer still is the fact that Michelle Monaghan shared it. While there's a certain amount of pleasure in not knowing anything about the real lives of the celebrity women we fall in love with – and Michelle Monaghan is perhaps the easiest actress working today to fall for, a woman who reminds you of a hometown girl you never quite got over – the intimacy of simple, real conversation is even better. Michelle Monaghan gets excited by agreement, catches your experiences and tosses you some of hers right back. She laughs. She makes you laugh. Talking to her is shockingly, minute-devouringly easy.

*"Likeable is my least
favourite word. Because
I'm not likeable."*

This page: Silk button up shirt by Alexander Wang; nylon-blend embellished bracelet by La Perla; metal earrings by Givenchy. Previous page: Silk jacket by Proenza Schouler; cashmere bodysuit by Alexander Wang.





Silk jacket by Proenza Schouler; cashmere bodysuit by Alexander Wang; suede heels by Christian Louboutin.

Hair by John Ruggio for Stowworks Artists. Makeup by Shane Parish at Crosby Carter MGMT. Manicure by Lisa Pena Wong.

Tweed off the shoulder top by Ruffian.

Or maybe I'm just biased.

See, when men write about women, especially for an audience of other men, we write like we're smitten – shocked and awed that a beautiful woman has deigned to speak with us, the bookish kid at the back of the class. Grown men suddenly become their adolescent selves, only with a better vocabulary. Mostly it's disingenuous. Men write that way about women because wonder is the expected response. But Michelle Monaghan literally does remind me of a hometown girl I never quite got over. Usually the transformative power of celebrity-fuelled nostalgia travels down – we find a 'normal person' more attractive when we realise they share a passing resemblance to a 'famous person'. But with Michelle Monaghan it flows in the other direction, too. I would submit that this is part of her preternatural charm, but again, maybe that's just me.

Look back through your rogues gallery of previous relationships and you'll see your type emerge. We all have one. In the general election for your affection, you'll notice certain key demographics making up your base. A type is more than a "thing" (you know, as in, *I have a thing for blondes*) because it's based on experience and whole character traits – personality, ambitions – not just looks.

Although she'd been in some fine films before it (*Kiss Kiss, Bang Bang* being the finest) I first saw Michelle Monaghan in 2007's *Gone Baby Gone*, playing opposite the ever-sullen Casey Affleck. She seemed instantly familiar.

Skip ahead almost a decade, and Monaghan and I are talking about how we're both adept at cleaning bathrooms, but not great at washing cars. Which moves, somehow, to a discussion of Boston accents (which she uses in her latest film, *Patriots Day*, alongside Mark Wahlberg), teamsters and how the latter make good judges of the former. "They don't know who I am," she says, "so I decided to try out my Boston accent on them." Which I say is a good idea, ignoring the fact that Boston teamsters definitely know who she is. (Whether they recognise her from *Gone Baby Gone*

or the Nicholas Sparks gem *The Best of Me* is anyone's guess.)

To say that any actress is your type disregards the fact that you're thinking about her characters, not her. In fact, they actually have a word for it: typecasting. It's a trap that's especially easy to fall into with Monaghan since she's often cast as supportive wives and girlfriends, at least in big budget movies. When she steps out and makes indies or works in television (*True Detective* or *The Path*), her roles get more complex and rounded. She gets to be less likable.

"That's my least favourite word," she says. "Because I'm not likeable. And if my friends were all likeable, they wouldn't be my friends." She's proudest of those fully rounded roles, and she works hard for them. For *Trucker*, a small film from 2008, she even learned how to drive a big rig. "I told the director that if I couldn't really drive one, I wasn't going to be in the movie." It's admirable. Which, I suppose, isn't the same as likeable.

I ask her a series of questions, all about remembering specific decisions and moments in her life. To push back against this typecasting theory, which is to say, to actually get to know her.

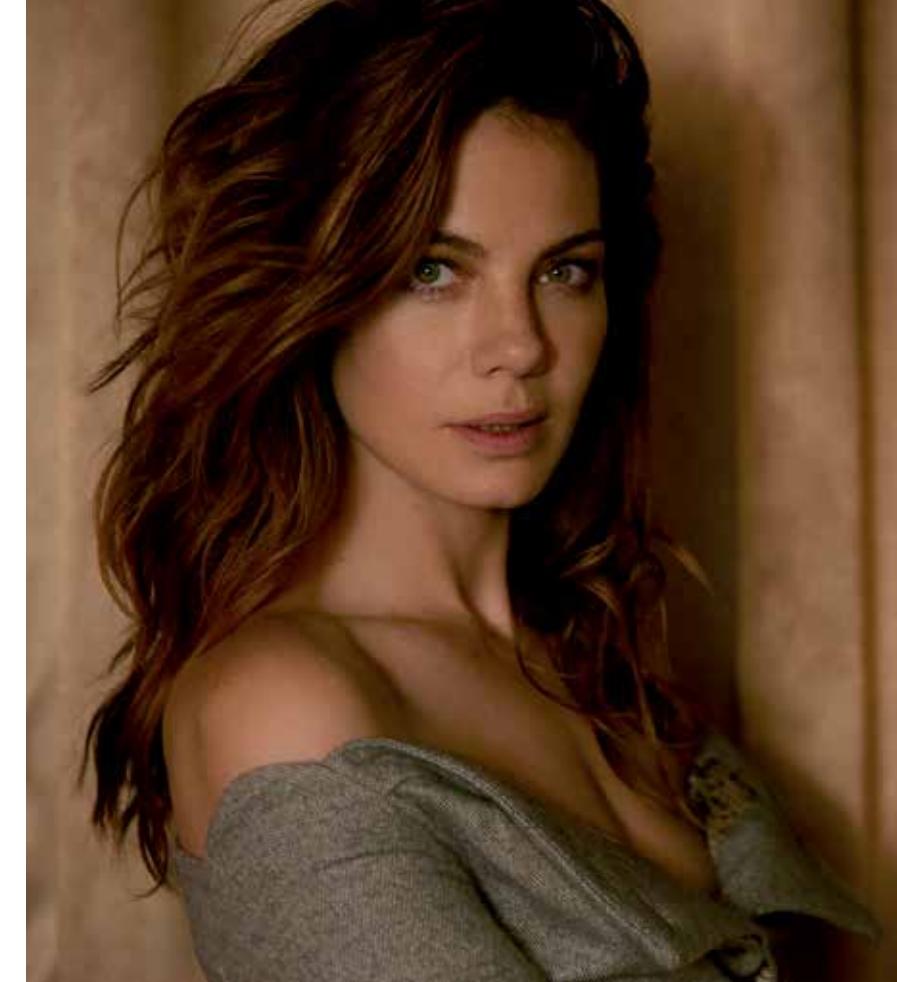
Her first memory: playing in a kiddie

pool with a neighbourhood boy named Michael. "I remember having a crush on him," she says, "I don't know if I was weirdly young for having a crush on a boy, or if I was actually older than I remember. But this must have been when I was about four." Things with Michael didn't work though. He moved away. For her part, she decided that she'd need to move away from her small Iowa town after visiting Chicago in high school. The big city called. She went to journalism school there and supported herself by modelling.

"Looking back there were all these clues that I wanted to be an actor," she says. She recalls how she would talk to herself in her mirror, and the visceral thrill of her first time on stage. "I think I went into journalism because that seemed like the closest thing to performance. We didn't even have a movie theatre in our town, so being an actor seemed impossible." The local news, on the other hand, was attainable.

And the more nostalgic she gets, the more she seems excited to share her memories, the more real she becomes. She's a hard worker, driven, funny, and, frankly, damn good at her job.

Let's be honest, she's probably your type, too. ☈



WATCH GUIDE

YOUR GUIDE TO THE MOST COVETABLE
TIMEPIECES YOU NEED NOW

PHOTOGRAPHY BY KOUROSH KESHIRI • STYLING BY MARK JOHN TRIPP



CHAUMET DANDY

Originally launched 12 years ago, this iconic timepiece is back in two new interpretations - a 42-millimeter steel case and 38-millimetre 18-carat pink gold case with a skeleton sapphire case back, 42-hour power reserve, black galvanic dial and an alligator leather strap in carbon effect finishing.



RAYMOND WEIL TANGO

Featuring a redesigned bezel, guilloche motif and 300-metre water resistance, the collection showcases a new aesthetic from its 1995 original design. This yellow gold-plated 41-millimetre watch is the men's model of the Tango collection, which also comprises a 30-millimetre version for ladies.

WATCH OUT FOR THESE AT BASELWORLD

The upcoming global watch show in Basel, Switzerland is renowned as the elitist exhibition for this multifaceted industry. Here are some models from some favourite brands present at the show

BY MAAN HAMZI



PANERAI LUMINOR DUE 3 DAYS

Inspired by the classic Luminor of the 1950s, this automatic mechanical watch comprises a 45mm case in 18-carat polished red gold and anthracite, sun-brushed dial with seconds at 9 o'clock. It has a 72-hour power reserve capacity and is 30 metres water resistant.



ROGER DUBUIS EXCALIBUR AUTOMATIC SKELETON

Framed by the iconic Excalibur design expressed through a variety of materials, this versatile calibre embodies an elegant and bold design conveyed in the language of architectural and technical mechanics. Its most striking feature is its 42-millimetre compound carbon case housing a black skeleton dial.



TIME TESTED
THE ROLEX OYSTER PERPETUAL TURNS 90

THE NEW AND NOTEWORTHY

WE tend to take for granted things that work the way they are supposed to, let alone work well. It's only on the rare occasion that they don't work perfectly that we become aware of just what miraculous creations they are. Before the humble Rolex Oyster, which as of 2016, is 90 years old, wrist watches were unreliable, delicate and generally inferior to the pocket watch in just about every way. Not only could these early watches

not withstand the knocks of being worn outside of a vest pocket, their delicate movements were also prone to being gummed up by dust, water and humidity.

To say the Oyster transformed the way watches were made and worn is something of an understatement. Not only was the Rolex Oyster the most accurate wristwatch of its day, in being waterproof and dustproof it was also the first timepiece suitable

for everyday wear. Rolex founder Hans Wilsdorf, in a typical stroke of marketing genius, made his retailers display the watch submerged in a fishbowl, keeping perfect time among the sunken castles and minnows. The Oyster was soon adopted by pilots, mountain climbers, sailors and others who needed a watch that performed under any condition. It didn't take long for its exacting specifications to become

industry standards.

The next decades saw the development of a whole line of Rolex Oysters, each one a specialist in its own field. The Explorer, tough and easy to read in a blizzard, was worn by Edmund Hillary on his ascent of Everest. The GMT-Master, made for keeping track of multiple time zones, became the official watch of Pan Am Airways. The Deepsea, a formidable dive watch, went on to explore the deepest parts of the ocean. The exploits of the Oyster are so many, in fact, that it's easy to forget its biggest achievement: it was the first watch good enough to be taken for granted.

Oyster Perpetual Day-Date 40
AED 112,000



Mini East-West
(AED 13,500)
by Tiffany & Co.



G-Frame
(AED 2,600)
By Gucci

SHE'S ALL THAT

There are times a man must buy a woman's watch. Preferably one of these



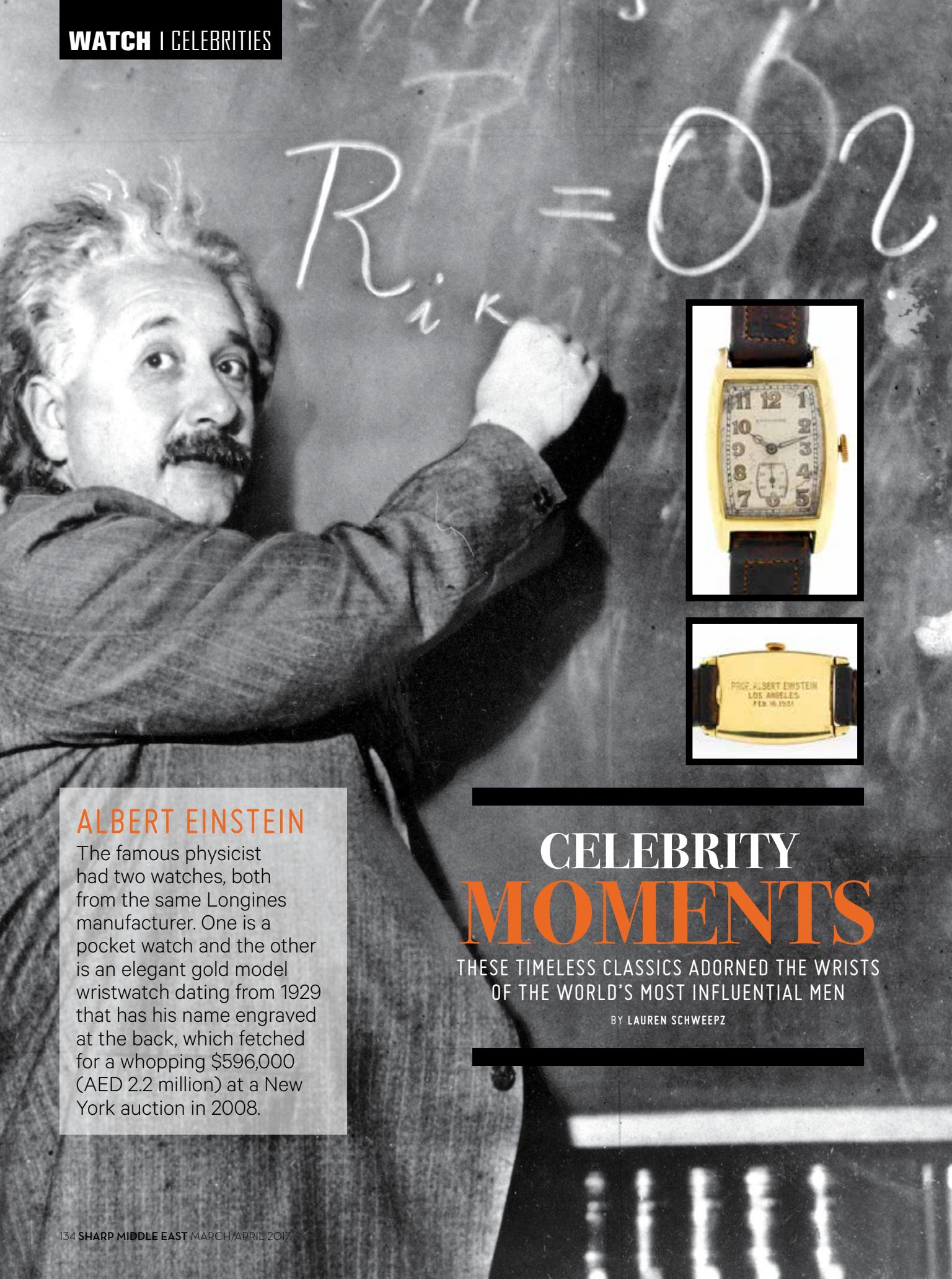
Happy Diamond
(AED 165,000)
by Chopard



Boy.Friend Tweed
(AED 17,500)
by Chanel



18k rose gold
Tank Américaine
(AED 90,750)
by Cartier



ALBERT EINSTEIN
The famous physicist had two watches, both from the same Longines manufacturer. One is a pocket watch and the other is an elegant gold model wristwatch dating from 1929 that has his name engraved at the back, which fetched for a whopping \$596,000 (AED 2.2 million) at a New York auction in 2008.

CELEBRITY MOMENTS
THESE TIMELESS CLASSICS ADORNED THE WRISTS OF THE WORLD'S MOST INFLUENTIAL MEN
BY LAUREN SCHWEPPZ



JOHN LENNON

He was a rebel for a cause, an anti-war activist that voiced and sang for world peace. He had charisma and a distinctive style - in his music and fashion. He wore one of the most world's desired timepieces - a yellow gold Patek Philippe 2499, which allegedly was gifted to him by his wife Yoko Ono for his 40th birthday.



FIDEL CASTRO

Since the 1959 Cuban Revolution, Castro has been an avid fan of Rolex watches, to the point he sometimes famously sported a double combo of the Swiss brand on his left wrist. One of his favourites during the 1960s was the Rolex GMT Master 6542, which Castro admired for its sturdiness and precision. This was before the era of quartz wristwatches, and Rolex watches were not as much of a luxury status symbol as they are today.

NEIL ARMSTRONG

The Omega Speedmaster was made instantly famous by the Apollo 11 astronauts who wore the chronograph during their mission to the moon in 1969. The story goes that although Neil Armstrong was the first person to walk on the moon, he had left his watch in the lunar module as a replacement for a malfunctioned in-cabin timer. Meanwhile, Buzz Aldrin did have his on while exploring the lunar surface, but his Omega got stolen a couple of years later while being transported to the Smithsonian's National Air and Space Museum in Washington, DC.



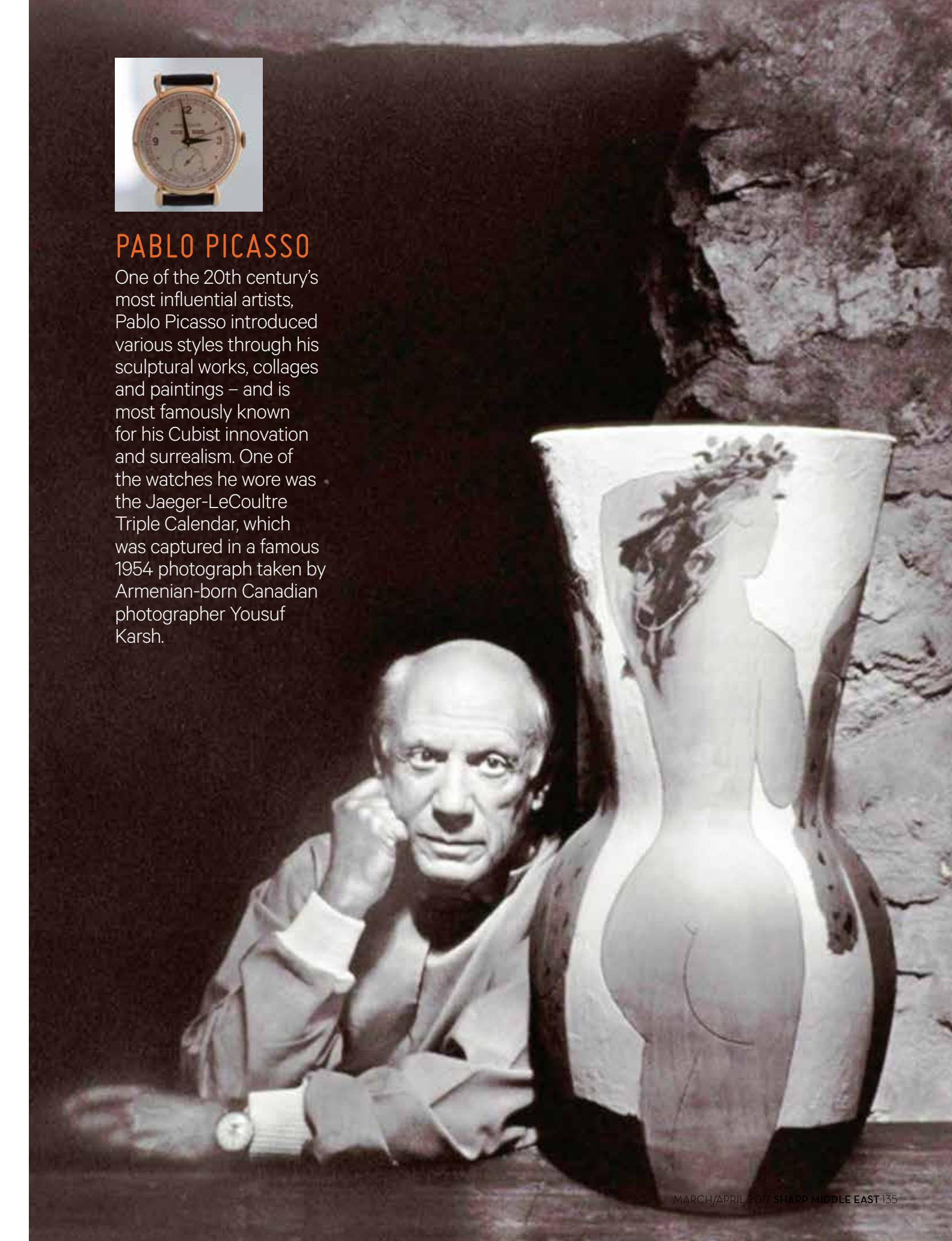
MILES DAVIS

The legendary jazz musician was – as Bob Dylan called him – the very definition of cool. He wore dark Italian suits, Brooks Brothers shirts and ties, and a Breitling Navitimer watch from the late 60s until he passed away in 1991. His creative restlessness ran his life, making him one of the best musical composers of the twentieth century.



PABLO PICASSO

One of the 20th century's most influential artists, Pablo Picasso introduced various styles through his sculptural works, collages and paintings – and is most famously known for his Cubist innovation and surrealism. One of the watches he wore was the Jaeger-LeCoultre Triple Calendar, which was captured in a famous 1954 photograph taken by Armenian-born Canadian photographer Yousuf Karsh.





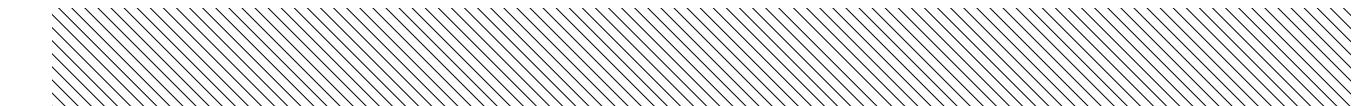
SEAN CONNERY

No matter who you're favourite James Bond character is, you can't argue with the fact that Sean Connery set the stage of sharp, charismatic suaveness for his 007 successors. That sexy scene from 1962 film Dr. No with Ursula Andress sauntering out from the sea in her white bikini will forever be a classic film moment. Connery was wearing a Rolex Submariner reference 6538 – which he continued to wear in a few other Bond movies.



STEVE MCQUEEN

The 'King of Cool' was known for his macho and self-confident character that was clearly reflected in the roles he took on the big screen – films like The Great Escape, Bullitt and Papillon are true classics. In the famous 1970 Le Mans film about the gruelling 24 hour race, McQueen wore a square-dial Tag Heuer Monaco on his wrist that popularised the watch to fans around world.



EDMUND HILLARY

In 1953, Sir Edmund Hillary was among the first to reach the top of Mt. Everest. On his wrist, he wore a Rolex Oyster. The Oyster just celebrated its 90th anniversary. Talk about milestones.



TIMELY ADVICE

YOUR QUESTIONS, EXPERTLY ANSWERED

BY ASH ELWOOD

Should I actually use all the features on my watch? For example: is it a bad idea to keep the chronograph function running?

As we all well know by now, contemporary technologies vastly outperform our mechanical watch's capabilities – it's why police officers use radar instead of a stopwatch and arithmetic. But while the skill and patience involved in timing the speed of a race car with a chrono function is unthinkably burdensome for most, and determining the distance of an enemy's artillery is hopefully a situation in which none of us will find ourselves in (both original uses for the chrono-graph feature), chronograph watches are some of the most celebrated, sought after, and downright beautiful watches available. Even if we

don't use them to their full potential, that full potential is a mechanical marvel that fits neatly on your wrist.

every time I accidentally bang it on a door or drop it the wrong way on a metal gym locker.

As with other functions your watch can do, you should neither neglect nor overuse your chronograph. Once a week or so, take your chrono function out for a spin. The lubrication between certain moving parts functions best and lasts longer when activated, but leaving it running indefinitely steals energy from your watch's main function, and therefore reduces your watches power reserve, thereby throwing off its precision.

How can I protect my watch against day-to-day hazards? Obviously, some degree of wear and tear is inevitable, but it still stings

SHOULD I GO DIVING IN A DIVE WATCH, OR WILL THAT DRIVE DOWN ITS VALUE EXPONENTIALLY?

First things first: if you're buying a watch solely for investment purposes, you follow the Comic Book Rule – keep it in a bag (or in this case, a watch-winding safe) and don't touch it. While watches do hold their value better than, say, cars, they shouldn't be relied upon to diversify your portfolio. Any damage to your timepiece, underwater or above, will affect the watch's value, but take note: some watches that have been found in poor condition on beaches decades after they were lost by a soldier – or whoever – have sold at auction for unimaginably high sums. If you are going to dive, though, make sure you check your watch's depth capabilities first.

watch without hassle, should anything happen to it. The most important thing to remember: your watch was made for you, not the other way around. If you feel like your concern for your timepiece is hampering your day, it's probably best to get an everyday watch that doesn't stress you out.

I care about watches, but my son hasn't yet caught the bug. What is a good gateway watch that I can give him that might inspire a shared interest?

I recently had the great fortune to travel to Japan for the first time and had no idea how Seiko would blow my Swiss-and-German-saturated-watch-mind. I bought my two best friends a Seiko 5, neither of whom were all that interested in timepieces before. Now, they're hooked. If Seiko isn't your brand, the principle is the same: people don't know they like something until they've tasted it. A simple, elegant watch, with an intriguing design and

backstory, should be enough to spread the bug. Avoid any watches that are sold at a store that traffics in baseball caps and chain wallets.

How many watches does one man really need? I know you can collect for collecting's sake, but if I want to have the right kind of watches (i.e. different styles for different occasions), what is the ideal number?

Firstly, careful with accusations. I'm certain anyone with a sizeable collection can justify every piece. The answer to how many one needs is simple: none. Had we continued to wear watches solely for specialised tasks (tool watches) then we'd wear them only as long as the task required and revert back to clocks on walls, and desks, and on our cell phones. Fortunately, that's not the case, and we can go on wearing or collecting as we choose. At moments I envy the individual with a single watch, worn for absolutely everything; at others, I lust for the drawers full of thoughtfully discovered relics of the past. Here's a closing thought: find for yourself, slowly and thoughtfully, four watches: your everyday timepiece, one for sports, your complicated chronometer and your wedding watch.

What is the best way to go about buying vintage watches? Is there a particular person or resource that I should look to for advice?

The world of vintage watches is full of legendary tales of one-offs, misspells, and limited run pieces – and equally fraught with knock-offs, copies and straight up fakes. Educating yourself is the first step to finding the right piece and protecting

WHAT'S THE DEAL WITH WATCHES BEING PHOTOGRAPHED AT 10:10?

Although there have been conspiracy theories (the time of the assassination of Abraham Lincoln!?) the decision is made simply for aesthetic reasons. When the hands are at 10 past 10, the main logo of the manufacturer is most often framed, any complications are usually fully visible, and not for nothing, the arms make the watch smile.



WHAT ARE THE BEST WAYS TO PERSONALISE MY TIMEPIECE? IF I BUY A TOP-END WATCH, IS IT EVEN OKAY TO CUSTOMISE IT, OR AM I SPOILING GREATNESS?

There will always be those that change bezels and black out their stainless steel watches (no matter how much it cost). The purist will scoff, but to each his own. The one simple way to customise a watch that will express individuality, match with an outfit, or change your own mood (trust me) is with the strap.

3 GOOD STRAPS TO LOOK OUT FOR



Alligator Watch Strap (AED 350)
by Jean Rousseau



Suede Watch Strap (AED 615)
by Hodinkee



Nylon Watch Strap (AED 45)
by J.Crew

yourself from getting ripped off, but it is not enough. Fortunately for us all there are a good number of dealers online and off that are universally trusted in the watch community.

The likes of Derek Dier of watchestobuy.com and Darryl Lesser of darlorthwatch.com, as well as the go-to sites yorktime.com and watchfinder.ca, are all great references to bear in mind. While there will always be enviable stories of great watch finds on Ebay and second-hand stores, you can lose a lot of money on excitable speculation, so it's best to do your research before you get too stoked.

Is there anything you can do to fix small scratches?

There are products you can purchase to rub away minor scratches from old acrylic crystals, but toothpaste works just fine. Other than that, it's best to have a professional address any serious injuries.

Is it OK to wear a non-functioning watch (one that's broken or vintage) solely as jewelry, since I mostly use my phone to check the time anyway?

Entirely unacceptable. The magic in every watch stems from man's uncontrollable need to measure the most intangible governing force. If you want to wear jewelry, buy a bracelet. **S**

I'M INTERESTED IN INVESTING IN A WATCH FROM A NEWER BRAND, SOMETHING THAT NOT EVERYONE HAS. ANY SUGGESTIONS?

Simple: NOMOS. Although an educated few have caught on, every dirham spent is going toward a product and company that is doing things right. From an in-house developed movement to a recognisable, tasteful design, to marketing that is unpretentious and modern, NOMOS has the collector world impassioned.



THE YEAR'S BEST WATCHES

A DISCERNING ROUNDUP OF THE 24 MOST ESSENTIAL TIMEPIECES

PHOTOGRAPHY BY KOUROSH KESHIRI • STYLING BY MARK JOHN TRIPP



CARTIER DRIVE DE CARTIER

If your ideal weekend plans include driving gloves and a wooden steering wheel – whether or not you actually have either – this should be your weekend watch. With dial details reminiscent of a radiator grille and a crown shaped like an octagonal bolt, Cartier's newest men's timepiece calls to mind the golden age of motoring. Leather goggles are optional, but strongly encouraged.

[AED 31,000](#)

WHAT TO WEAR

While the Drive de Cartier is an ode to the open roads, the leather strap and classic face, including Roman numerals, make it just as suitable for a black tie event. It complements a traditional tuxedo, or, better, a red velvet jacket.

VELVET JACKET (AED 2,250) AND VELVET BOWTIE (AED 265) BY HUGO; COTTON DRESS SHIRT (AED 500) BY STRELLSON.



A. LANGE & SÖHNE SAXONIA ANNUAL CALENDAR

The highest echelons of watchmaking are inhabited by brands like this one, whose mechanical movements are capable of incredible things. This one, for instance, displays the date, day of the week, and phase of the moon, only needing to be set once a year. Pretty impressive for a bunch of tiny gears.

[AED 200,000](#)



GUCCI GREEN-RED-GREEN PLEXIGLAS

While this watch, sported by male and female models on Gucci's fall runway, isn't exactly the sort of thing you'd wear every day, there's no denying the appeal of its deconstructed simplicity. Like a lot of the brand's recent work it's whimsical, elegant, and totally unexpected.

[AED 1,950](#)



ROLEX DAYTONA COSMOGRAPH

Despite the fact that this is generally considered one of the coolest chronographs ever made, Rolex still finds a way to continually upgrade it without compromising its winning looks. This year it received a black ceramic “Cerachrom” bezel, a nod to the black Plexiglass ring that debuted on the 1965 edition.

[AED 40,000](#)

WHAT TO WEAR

Bundle up against the elements with a chunky knit and trim overcoat. Up the style ante by picking pieces in the same colour – camel is a warm winter tone that's also neutral enough that your Rolex Daytona Cosmograph will really stand out.

WOOL COAT (AED 990) BY BEN SHERMAN; WOOL-MOHAI SWEATER (PRICE UPON REQUEST) BY MICHAEL KORS; ACETATE SUNGLASSES (AED 480) BY MICHAEL KORS.



BVLGARI ROMA FINISSIMO

This Italian brand is known primarily for its ultra high-end jewelry, but it's no slouch in the watch department, either. With a super-thin case, transparent sapphire crystal case back, and a bezel sporting an engraved logo inspired by Roman-era coins, this is a watch fit for an Emperor Caesar. Go forth and conquer.

[AED 94,000](#)



JEFFREY SAWYER

It's easy to root for the Raptors or buy the new Drizzy album, but when it comes to homegrown watches there's not much to get behind. With the looks of a classic chronograph, a Swiss movement, and a range of luxe finishes, the debut from this Toronto-based startup provides a new way to wear your patriotism on your wrist.

[AED 3,650](#)



MICHAEL KORS RYKER

Now that every woman in the developed world owns a Michael Kors watch, the designer has turned his attention to men's timepieces as if to prove they understand us as well as they understand the fairer sex. The results are impressive. The Ryker Black Tone Chronograph is as sleek and rugged as you are. Tall, dark, and handsome: and that's just your watch.

[AED 1,100](#)



MONDAINE GIANT

If you're looking for a timepiece that says, “I know the difference between Helvetica and Futura and would be happy to explain it to you,” this is it. Modelled after vintage Swiss railway clocks, this sleek, lugless watch is a statement in contemporary sophistication.

[AED 3,700](#)



MB&F HOROLOGICAL MACHINE NO. 8

→ Max Busser, the MB in MB&F (the F is for “friends”) is a maverick watchmaker whose outlandish, outrageously expensive inventions are coveted by the world’s most zealous collectors. His latest creation, which includes a frame milled from solid blocks of titanium, is inspired by Can-Am race cars of the 1970s.

from appreciation of artisanship and creativity to pure need of status, more buyers are totally clueless about quality and workmanship. And when that happens, brands can sell them any piece of industrial junk packaged in a cool marketing story at any price.

Real artisan watchmaking, like ours, necessitates two to three years of R&D and engineering, then 12 to 18 months to craft and hand finish the 3 to 600 tiny components making up the movement. Then it takes a highly-skilled master watchmaker three to four weeks to assemble. These are real works of art, which need over 40 different skills to craft.

Why do you call your pieces “horological machines”?

Because their purpose is not to give time. We believe high-end watchmaking is art and therefore deconstruct traditional watchmaking to reconstruct it into mechanical sculptures.

Say Max Busser is going to the beach. What does he wear on his wrist?

A 10-year-old Rolex Sea-Dweller or a Swatch.

[AED 308,500](#)

You've said you used to dream of becoming a car designer as a child. What were your favourite designs?

I was glued to all the concept cars that brands would present at car shows. For the little boy growing up in the seventies, I imagined cars would be insanely cool in 2016 – not the boring boxes we live with today. Shareholder value and marketers killed all my dreams. I am so happy today I don’t work in the car industry!

What do you say to someone who asks, “Why is this watch worth so much?”

In the last 10 years we have witnessed a scary de-correlation between price and value. Because the primary reason for owning a beautiful mechanical timepiece has shifted

TIFFANY & CO. CT60 CHRONOGRAPH 42 MM

This watch from the famed New York City jeweller will banish all thoughts of blue boxes and Audrey Hepburn from your mind. With time and date functions, a high-end mechanical Swiss movement, and a handsome, vintage-inspired dial, it’s got the same mix of straight-up frankness and old-school luxury as the Big Apple itself.

[AED 28,300](#)

WHAT TO WEAR

Travelling requires versatility. Think layers and multi-functional pieces, like a good button up shirt and a cashmere sweater for the plane. Tiffany & Co’s silver bracelet chronograph is just as versatile – if, for whatever reason, you don’t want to take more than one watch.

SUEDE JACKET (AED 22,500) BY BRUNELLO CUCINELLI; SWEATER (AED 3,950) BY BURBERRY; SHIRT (AED 200) BY PERRY ELLIS; LEATHER BAG (AED 1,450) BY COACH.





RAYMOND WEIL FREELANCER SKELETON

While the contrasting rose gold and black colour scheme would be fetching enough on its own, the real star of this Swiss-made piece is its skeletonized dial, which is cut away to reveal the complex mechanics of the automatic movement within. You knew that your timepiece was a mechanical marvel, now you can display the proof.

[AED 7,800](#)

WHAT TO WEAR

Sometimes you have to make a real impression, which makes Raymond Weil's skeleton watch a no brainer. But what to wear with it? Try a patterned tuxedo in textured wool, paired with a thin-knit turtleneck instead of a dress shirt.

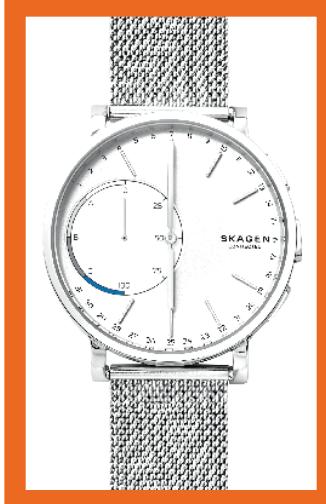
CASHMERE JACKET (PRICE UPON REQUEST)
BY GIORGIO ARMANI; WOOL TURTLENECK
(AED 550) BY STRELLSON.



PATEK PHILIPPE WORLD TIME CHRONOGRAPH MODEL NO. 5930

The release of a new Patek Philippe chronograph is something like the announcement of a new Radiohead album. Most people don't get it, but the people who do are really into it. Twenty-four time zones, a 30-minute chronometer and, most importantly, a name that will inspire envy. In certain circles, anyway.

[AED 255,000](#)



SKAGEN CONNECTED HYBRID SMARTWATCH

If your problem with smart watches is that they don't look smart enough (in the British sense), you may have met your match. The Skagen features activity tracking, message alerts, playback control, and multiple time zones all without the aid of a screen. What remains is Scandinavian design and high-tech functionality. A very smart combination.

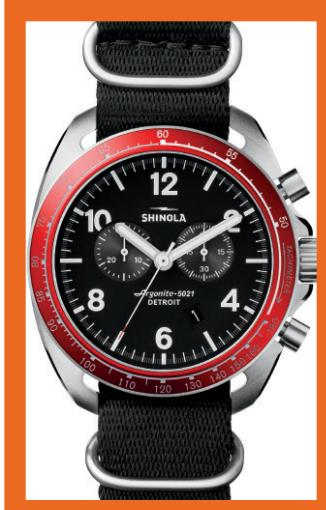
[AED 760](#)



RADO TRUE OPEN HEART

This limited edition watch's automatic movement is partly obscured by a translucent layer of mother-of-pearl, giving it an air of cosmic otherworldliness. The lightness doesn't end there, either: a featherweight hardened ceramic case makes it feel like it could float off your wrist and into the ether.

[AED 7,300](#)



SHINOLA RAMBLER TACHYMETR

The latest release from Detroit's hottest watch brand is dedicated to American daredevil Craig Breedlove, the first person to break the 600-mph land speed record. A large stainless steel case, nylon NATO-style strap and 1960s aesthetics make it the perfect watch for the man on the move, even if he isn't going quite that fast.

[AED 2,900](#)



LOUIS VUITTON VOYAGER CHRONOGRAPH

→ In the world of superheroes, branding is important. It's not surprising, given his secret identity as a billionaire tycoon, that Batman would understand branding better than most of his caped colleagues. He came up with a powerful logo, and he's not afraid to etch it onto pretty much everything, from Batarangs to a cave full of Bat-vehicles. Batman knows the meaning of brand identity.

Now, granted, Batman is a fictional character from an especially visual medium, but there's something about him that seems analogous to Louis Vuitton's Voyager Chronograph. After all, in the real world there is perhaps no fashion house more skilled at branding than Louis Vuitton. Their iconic LV is instantly recognizable (and all too often faked). And like a superhero's symbol, it stands for something: quality, craftsmanship, and above all, luxury.

The new Voyager Chronograph takes the brand's signature logo in a slightly different direction. There's something adventurous, almost heroic about the bold V (which stands for both Voyager and Vuitton) taking up the face of the Swiss made complication.

Following on the heels of the Voyager GMT, the Voyager Chronograph occupies a precarious space in the watch world, nodding at the rigorous demands of collectors, while appealing to the fashion elite. The Swiss made watch has a 43.7 mm stainless steel case with polished and brushed finishes, anthracite skeleton luminescent hour and minute hands, and the choice between a taurillon calf strap or stainless steel bracelet (among other features) that will look powerful – super powerful even – on any man's wrist.

PRICE UPON REQUEST

CHOPARD MILLE MIGLIA ZAGATO

The Mille Miglia is one of the world's most prestigious classic car events, a 1,000-mile road rally with origins stretching back to 1926. Chopard commemorates the annual event with this namesake watch, whose tire tread strap and speedometer-inspired dial put you as close to the checkered flag as you're ever likely to get.

AED 28,000

WHAT TO WEAR

Chopard Mille Miglia is inspired by a road rally, and when you're wearing this watch, your wardrobe should be too. A black shearling bomber is equally street worthy, while a striped Henley is a utilitarian underpinning that lets the jacket take centre stage.

MERINO SHEARLING COAT (AED 10,000) BY OFFICINE GÉNÉRALE; COTTON-POLYESTER SHIRT (AED 420) BY 18 WAITS.





TAG HEUER SENNA

There are few drivers as storied as the late Brazilian F1 champion Ayrton Senna and TAG Heuer, the racer's former official timepiece sponsor, honours his legacy with this new watch. With its combination of sporty looks and precision Swiss craftsmanship, it's as formidable a competitor as Senna himself.

[AED 4,600](#)

WHAT TO WEAR
Athleisure isn't going anywhere anytime soon, so pair TAG Heuer's sporty Senna with equally athletic duds. A classic cotton sweatshirt and printed windbreaker are perfect casual clothes for a lazy weekend. (And no, we don't recommend wearing this watch at the gym.)

POLYESTER JACKET (AED 85) BY JOE FRESH;
COTTON SWEATSHIRT (AED 400) BY TIGER OF
SWEDEN; WOOL SCARF (AED 310) BY COACH.



VACHERON CONSTANTIN PLATINUM 1921

Vacheron Constantin traces its heritage back to 1755, and as such, they have plenty of gems in their archives, including the art deco masterpiece on which this model was based. The quirky sideways-oriented dial, the corner-mounted crown, and a prestigious hand-wound movement makes this one a collectors' special.

[AED 163,000](#)



PIAGET POLO S AUTOMATIC

The late 1970s saw the introduction of some of the world's greatest modern timepiece designs, including Piaget's recently re-introduced Polo. Its unique rounded case is steel, with a dial engraved to recall a boat's teak deck. Indeed, it's just the thing you might wear to the yacht club, or the polo grounds for that matter.

[AED 35,000](#)



THOMAS SABO REBEL SPIRIT

There are plenty of nice quartz watches out there, but few are as versatile as this one. With a blue and metallic colour scheme and a Milanese bracelet patterned after the stripes of a NATO strap, it's equal parts refined and relaxed.

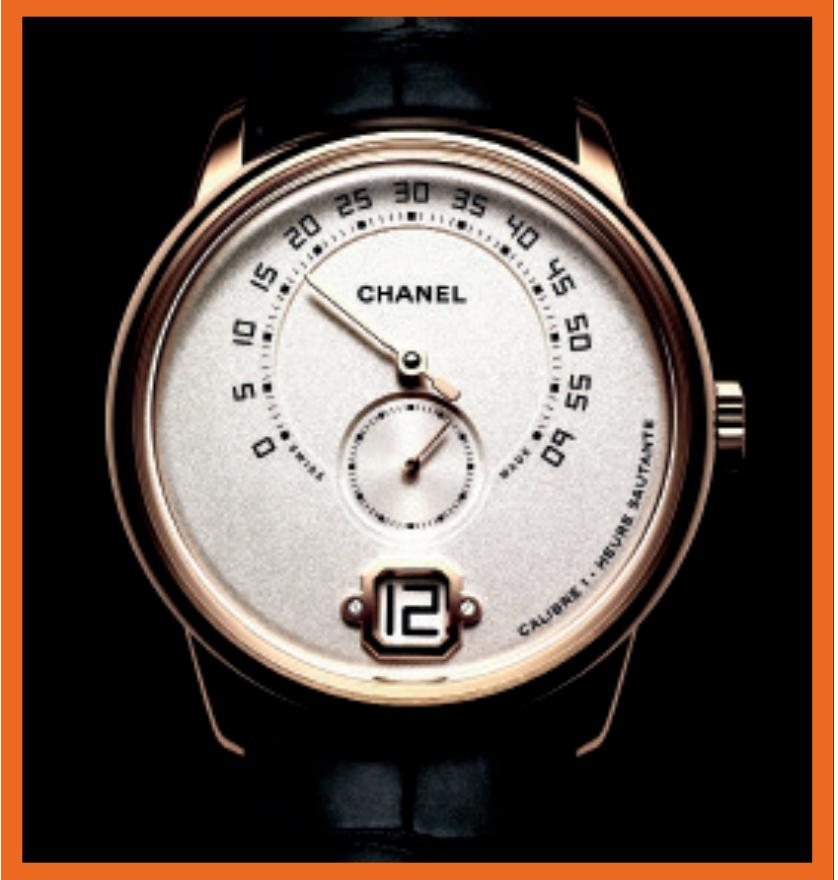
[AED 750](#)



RESSENCE TYPE

Not only does this revolutionary watch not have a crown (you set the time by twisting the back of the case) it also doesn't have hands. Instead, discs on the face rotate, shifting constantly, changing places with each other and revealing the time in a totally unique (and totally mesmerising) way.

[AED 76,000](#)



CHANEL MONSIEUR DE CHANEL

Until pretty much right now, Chanel hasn't had a lot to say to men. While its longtime designer-in-chief Karl Lagerfeld continues to roll out clothes that many women would die for, the brand's men's offerings have languished in the shadows.

In the watch department things were much the same. Of the brand's five watch lines, four of them were classic women's pieces and the fifth, the sporty steel and ceramic J12, wasn't particularly masculine, either. However, Chanel's new watch division proved capable of becoming a serious player in the male-centric watch world. Behold the Monsieur de Chanel.

In an industry dominated by brands who can trace their heritage to before the advent of electric lights and germ theory, if you want to be taken seriously you'd better come correct. To make the Monsieur, Chanel put together a crack team of craftsmen including Romain Gauthier,

an independent Swiss watchmaker with an Elon Musk-like penchant for innovation. Over the next five years, Chanel tweaked the Monsieur de Chanel to perfection, the first watch designed and built by the brand from the ground up. The results are, as you can see, quite impressive.

The Monsieur de Chanel distinguishes itself by being beautiful in very unusual ways. The hour is displayed numerically through a window at six o'clock, the minutes by a single "retrograde" hand above. At the end of every hour the minute hand snaps back, satisfyingly, to zero. The gears, visible through the crystal case back, are matte black, but perhaps most striking is the digital-style font, which was designed by Chanel specifically for this watch. Available in a limited edition of just 300 pieces, it's a glimpse of what's to come from the watch world's latest contender.

PRICE UPON REQUEST

IWC
PORTUGIESER
TOURBILLON
HAND-WOUND

The Portugieser, a dress watch from one of the great Swiss brands, is the kind of timepiece you'd be forgiven for wanting to show off. Add a unique slate-coloured dial and a tourbillon (the highly complicated mechanism designed to counteract the effect of gravity) and you'll be tempted to wear it over your shirt cuff. Resist this temptation.

PRICE UPON REQUEST

WHAT TO WEAR

To be taken seriously at the office, you need to dress the part. This windowpane check three-piece suit shows you mean business, and IWC's Portugieser Tourbillon does, too. And to prove you're not just a drone, add something fun to the mix, like this bee-printed tie.

WOOL THREE-PIECE SUIT (AED 6,200)
BY THOMAS HENRY MADE; COTTON
POPLIN SHIRT (AED 1,200) AND
SILK TIE (\$240) BY GUCCI.
GROOMING: RICHARD J USING MAC
COSMETICS AND KEVIN MURPHY HAIR CARE



A

ALEXANDER WANG

alexanderwang.com

ARMANI COLLEZIONI

armani.com

B

BEN SHERMAN

bensherman.com

BURBERRY

burberry.com

C

CALVIN KLEIN

calvinklein.com

CANALI

canali.com

CARTIER

cartier.com

CHANEL

chanel.com

CHOPARD

chopard.com

CHRISTIAN LOUBOUTIN

christianlouboutin.com

COACH

coach.com

CORNELIANI

corneliani.com

D

DELACOUR

delacour.ch

DOLCE & GABBANA

dolcegabbana.com

DUNHILL

dunhill.com

E

ECCO

ecco.com

F

FRENCH CONNECTION

frenchconnection.com

G

GIVENCHY

givenchy.com

GUCCI

gucci.com

H

HAMILTON

hamiltonwatch.com

HERMÈS

hermes.com

H&M

hm.com

HUGO BOSS

hugoboss.com



ROBERT DOWNEY JR. p. 100

J

JIL SANDER

jilsander.com

L

LACOSTE

lacoste.com

LANVIN

lanvin.com

LOUIS VUITTON

louisvuitton.com

M

MISSONI

missoni.com

MONTBLANC

montblanc.com

N

NAUTICA

nautica.com

O

OAKLEY

oakley.com

P

PATEK

patek.com

PHILIPPE

patek.com

PAUL & SHARK

paulshark.it

PAUL SMITH

paulsmith.co.uk

PIAGET

piaget.com

PRADA

prada.com

R

RALPH LAUREN

ralphlauren.com

RAYMOND WEIL

raymond-weil.com

RICHARD MILLE

richardmille.com

ROLEX

rolex.com

S

SAINT LAURENT

ysl.com

SAND

sand.dk

STRELLSON

strellson.com

T

TAG HEUER

tagheuer.com

TIFFANY & CO.

tiffany.com

TIGER OF SWEDEN

tigerofsweden.com

TISSOT

tissot.ch

THOMAS PINK

thomaspink.com

THOMAS SABO

thomassabo.com

TOMMY HILFIGER

tommy.com

U

UNIQLO

uniqlo.com

V

VACHERON**CONSTANTIN**

vacheron-constantin.com

VERSACE

versace.com

Y

YSL

ysl.com

Z

ZEGNA

zegna.com



Our highly scientific ranking of things that do and do not deserve your attention



MIGRATION SEASON

Raging refugees, borders and bans, tall walls, camps of chaos, identity crisis... what is this schizophrenic world coming to? John Lennon must be rolling in his grave.

LOUVRE ABU DHABI

All the hype is on this Jean Nouvel-designed museum that will open on Saadiyat Island this year. It's been a long 10 years - finally!

CHRISTIE BRINKLEY

This bombshell rocked the world in 1979 as Sports Illustrated's swimsuit issue. She's back on the cover at 63 - this time posing with her two daughters.

POWERLESS

Samsung's exploding phones didn't go well for the Korean giant last year. Now Apple is having its issues with faulty batteries - 88,700 iPhone 6S devices have been recalled in the UAE.

SUPER BOWL STUNT

So what if Lady Gaga pre-recorded that 100-metre dive into Houston stadium? She still rocked that half-time with her powerful voice and high-wire stunts.

BIG CHILLS

The region is a big fan of breaking world records, and Qatar deserves a Guinness listing for recording the lowest temperature in the country's history last month at 1.5°C.

BOEING VS. LAMBORGHINI

Emirates' passengers to Bologna get to see their plane ushered to the terminal by a Lamborghini Huracan. What we really want is to have the supercar race against that Boeing 777 taking off down the runway.