BRITISH GQ
GENTLEMEN'S QUARTERLY
APRIL 2020

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World exclusive

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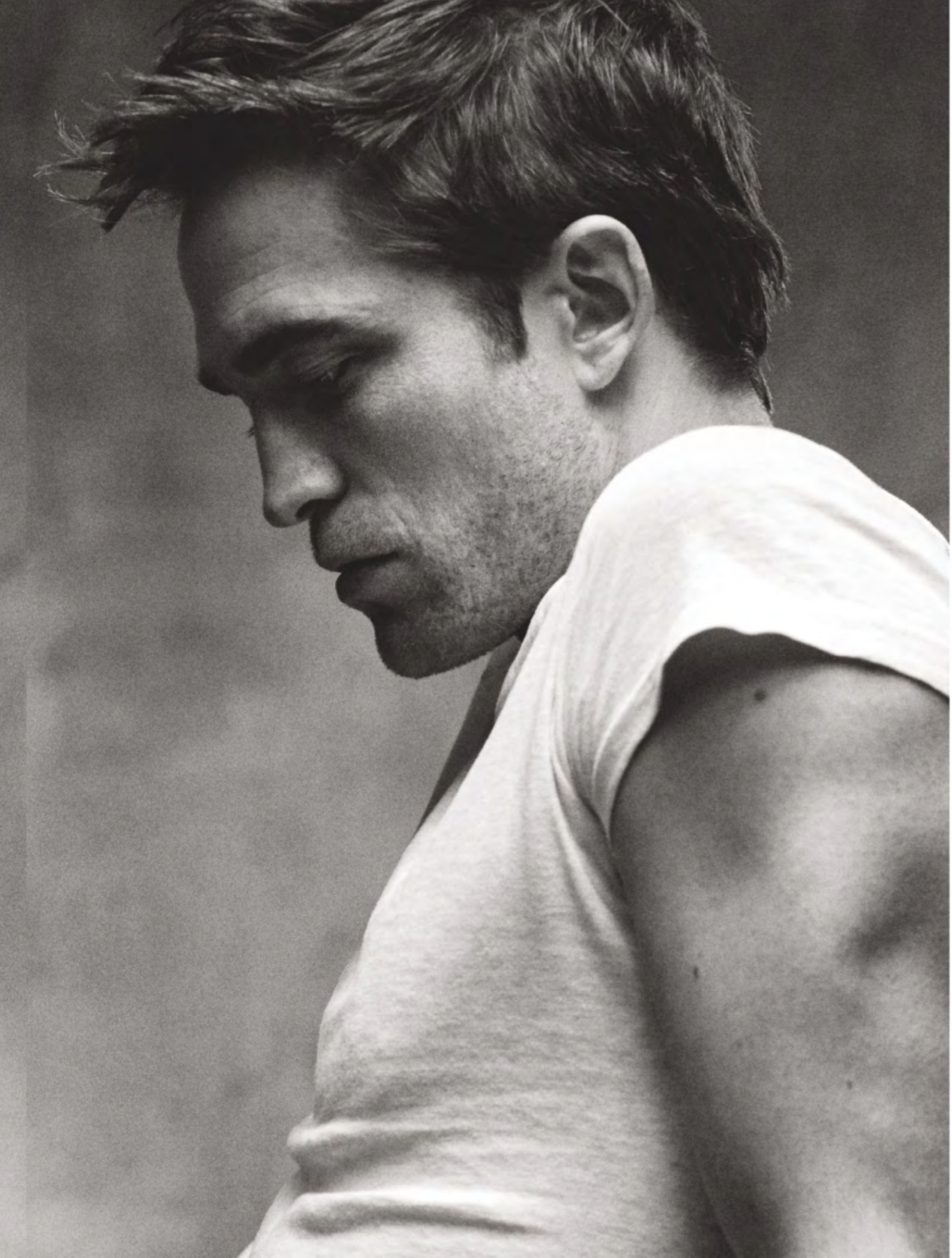

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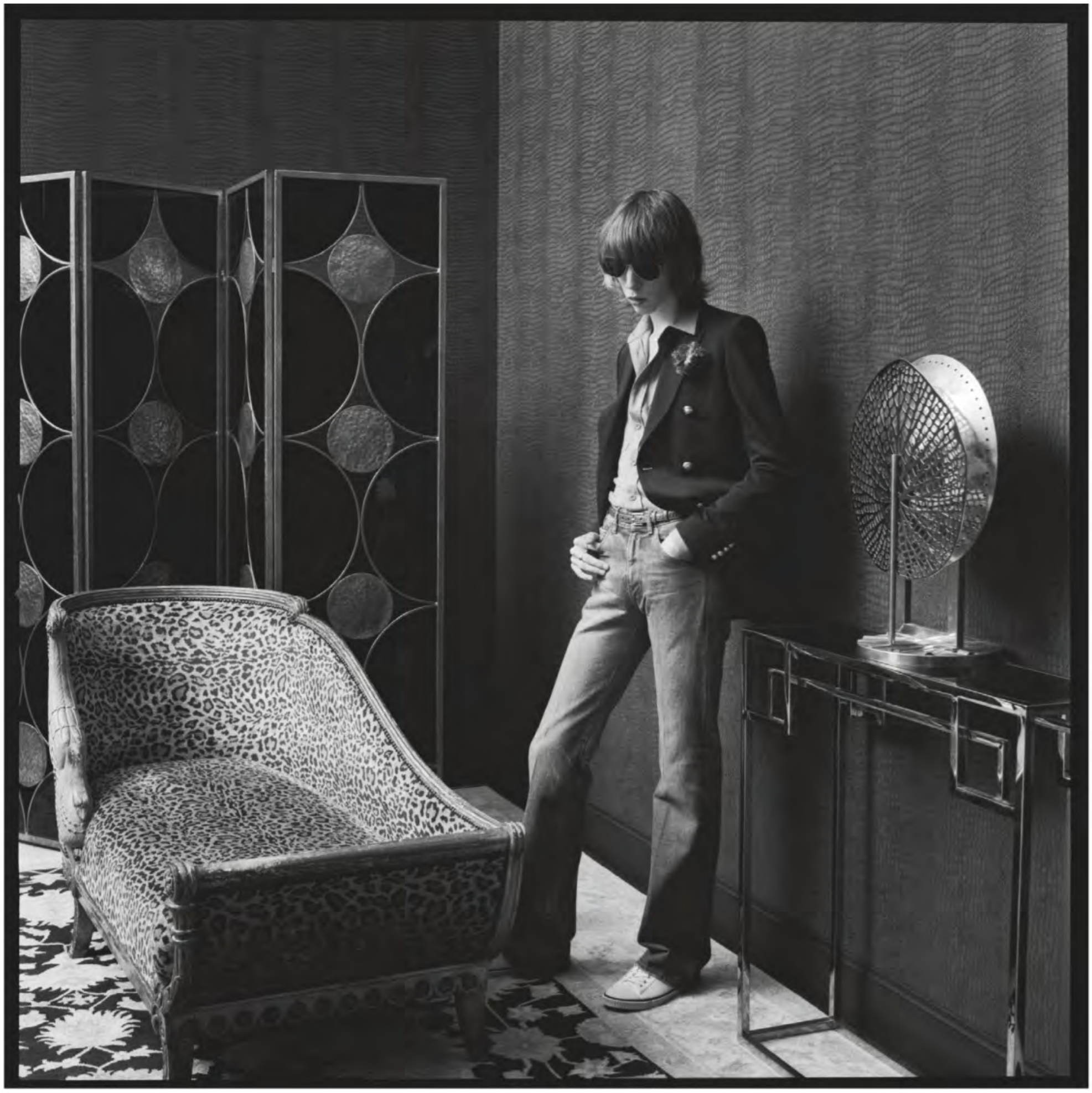

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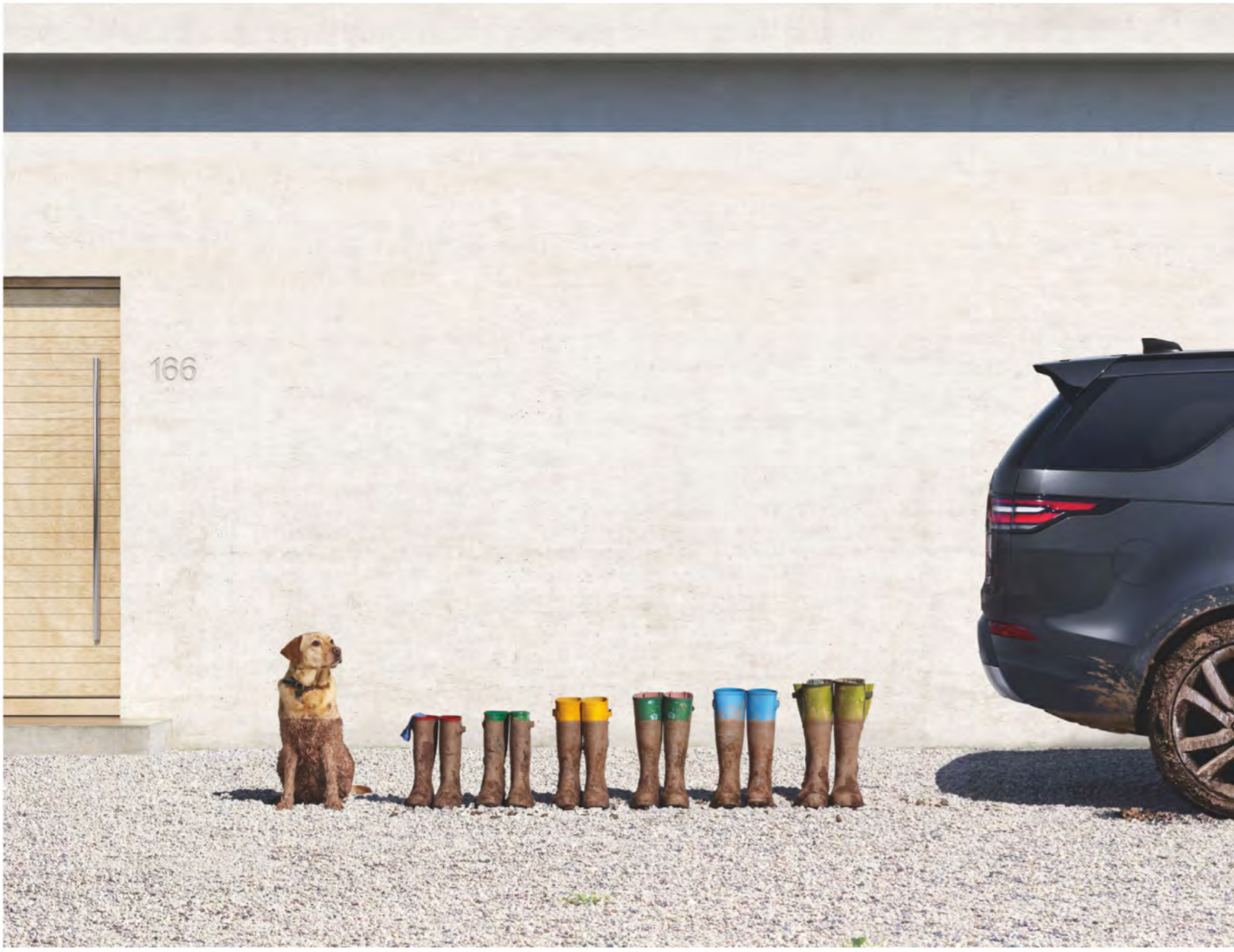

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Nobody's done it better for longer. Here, Daniel Craig reveals why leaving Bond was as hard as taking him on.

Story by **Sam Knight** Photographs by **Lachlan Bailey**

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Editor's Letter

GENTLEMEN'S QUARTERLY

We chose Sam Knight to interview Daniel Craig for this issue because he was simply the best person for the job. Craig isn't just known for his ability to fully inhabit the role of Britain's most famous secret agent, but he also famously performs the full-time role of one of the country's most secretive actors. Many is the profile writer who has come away from time with Craig only to find the actor has a licence to kill… most searching enquiries.

Which is why *GQ* sent for our very own hired gun: Sam Knight. A staff writer at the *New Yorker*, Knight has previously written for *GQ* on everything from poverty and migration to the spending sprees of football club-owning oligarchs (even talking his way onto the player's plane in the strange case of Anzhi FC for the latter, the Russian club that came from nowhere to sign the likes of Samuel Eto'o and Roberto Carlos and disappeared just as quickly).

But Knight's real skill comes in shining a new light on those subjects that already feel like they've been covered from every angle, be it his profile of Labour leader Jeremy Corbyn for the *New Yorker*, his extraordinary piece for the *Guardian* on what will happen when the Queen dies (one of the finest pieces of journalism I've read in the past ten years) or even writing a potted history of the humble sandwich – a *Guardian* long read that went viral worldwide.

Knight's piece examines Craig's relationship with Bond with both granular detail and a macro eye, finally putting the partnership into genuine context. You will not read a better piece about Daniel Craig – or James Bond, come to that – all year.

Craig has always been the most cerebral of Bonds. Not bookish, like Timothy Dalton (remember him?), but certainly willing to play with Bond's innate circumspect nature. There was certainly a mournful tone to Dalton's Bond, but Craig has perhaps been the most reflective version of Ian Fleming's spy, playing him with a strong sense of particularity. Sean Connery's boilerplate has been a difficult one to better, although both critics and public alike soon came to think of Craig as their best ever Bond. Craig added guts and a weird contemporary sense of duty. "Jeez," you could almost hear him thinking, "if I have to play this unreconstructed Lothario then at least I'm going to play him with dignity."

However, as much as Craig has moved the dial with Bond, in essence he has had to adhere to a template, with the way he behaves, the way in which he sees the world >>

Both critics and public alike think of Daniel Craig as the best ever version of Ian Fleming's spy

APRIL 2020

Photographed for British GQ in New York by **Lachlan Bailey**

On the cover: T-shirt by **Raggedy Threads**, £80. raggedythreads.com. Trousers by **Richard Anderson**, £249. richardandersonltd.com

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While the gentleman spy is a thing of the past, 007's style will be with us forever

>> and – how could we ever forget? – the way in which he carries himself.

There has always been something economical about Bond. Sharp, yes. Controlled, obviously. But never ever showy. And unlike his famous Martini, as a fashion plate Bond has never looked shaken or stirred. Never flash or ostentatious, he has always been pared-down, measured, almost spartan. And while the well-dressed gentleman spy is certainly a thing of the past, 007's signature style will be with us forever.

Fleming was always fairly bluff in his descriptions of Bond. His creation is probably best detailed by the author in *Moonraker*: "The rather saturnine young man in his middle thirties... something a bit cold and dangerous in that face. Looks pretty fit... [a] tough-looking customer." His classic outfit (his usual rig), meanwhile, was best sketched in *The Man With The Golden Gun*, the very last Bond novel: "Dark-blue single-breasted suit, white shirt, thin black knitted silk tie, black casuals." A man who drives an Amherst Villiers supercharged 4.5-litre Bentley, no less.

And that is about it. Other than to say that Bond was well dressed without being particularly overdressed, Fleming was always fairly circumspect about his protagonist's wardrobe, which is perhaps why his books took so long to be turned into pictures.

The visual style of the early Bond films was based on the Bond cartoon strip that first appeared in the *Daily Express* in 1958, during that long-forgotten period when the paper >>

NOVEMBER 2008

For Daniel Craig's second outing as James Bond, in Quantum Of Solace, a global GQ cover of the star was specially syndicated by us. Photographed by Simon Emmett

OCTOBER 2005

Alongside Jay-Z, Pierce Brosnan and Frank Lampard, Craig was honoured at GQ's 2005 Men Of The Year Awards, winning Actor Of The Year. At the awards dinner he shared a table with the outgoing Bond, Pierce Brosnan

DECEMBER 2006

Marking the release of Casino Royale and Craig's series debut, the new 007 fronted British GQ's James Bond special issue. Photographed by David Bailey

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THE RIVIERA POLO SHIRT

Designed in the 1950s for the French Riviera. Tailored in 2006 for the ultimate British secret agent.

>> still had some good ideas. Stylistically, *Dr No*, the first film, was certainly better than the first attempt to bring Bond to the screen. A year after *Casino Royale* was published in 1953, "Jimmy" Bond was played on American television by an actor called Barry Nelson. They changed his nationality (he is now a Yankee), his job (CIA agent) and – sin of sins – his clothes, kitting him out in a loose-fitting shawl-collar tuxedo and what looked suspiciously like a clip-on tie.

While he was a hero in print, it took the movie to turn Bond into a star, took Sean Connery's legendary swagger to turn the besuited British secret agent into a fully fledged sex symbol and style icon. With *Dr No*, Connery was suddenly the best-dressed man in the cinema. He wore Turnbull & Asser shirts with French cuffs, specially made by Michael Fish (who went on to open his own hugely influential shop, Mr Fish); he wore a Nehru jacket and razor-sharp suits made for him by Anthony Sinclair on London's Conduit Street. Connery was both smart and casual and the knitted short-sleeved shirt he wore when helping Ursula Andress out of the sea has been a casualwear classic ever since.

He was influential in other ways: because he always favoured two-piece tropical-weight suits (about 4-6lbs) that offered serious mobility, men bought them in their hundreds of thousands; because he wore a white tuxedo, it began filling the pages of countless fashion magazines. Such an icon was Connery that in 1966 *GQ* devoted an issue to his interpretation of Bond style.

True to the books, Connery's style was always understated: in *Goldfinger*, the outfit he wears to drive his Aston Martin DB5 (gunmetal grey with leather oxblood interior) consists of a tweed hacking jacket, plain cotton shirt, plain tie and heavy cavalry-twill trousers with cross pockets and narrow buttons, angled to fit neatly over his suede chukka boots. This reflected his military background and his need to be smartly turned out at all times. Pierce Brosnan, more than >>

NOVEMBER 2015 ▲

Celebrated photographer Rankin was the creative eye charged with delivering all the imagery associated with Spectre, including behind-the-scenes photographs curated for an official companion book, the best of which he shared with British GQ exclusively

NOVEMBER 2015 ▲

Ahead of his fourth turn as Bond, in Spectre, Craig fronted British GQ alongside costar Monica Bellucci. Photographed for us by Rankin

OCTOBER 2002 ▲

Pierce Brosnan, who starred as 007 in four James Bond films, received his first GQ Men Of The Year Award in 2002, winning Actor Of The Year. His final outing as the spy, in Die Another Day, was released the following month. Photographed by Julian Broad

Men's three-button
shirt-jacket, in a patchwork
of overdyed silk scarves.

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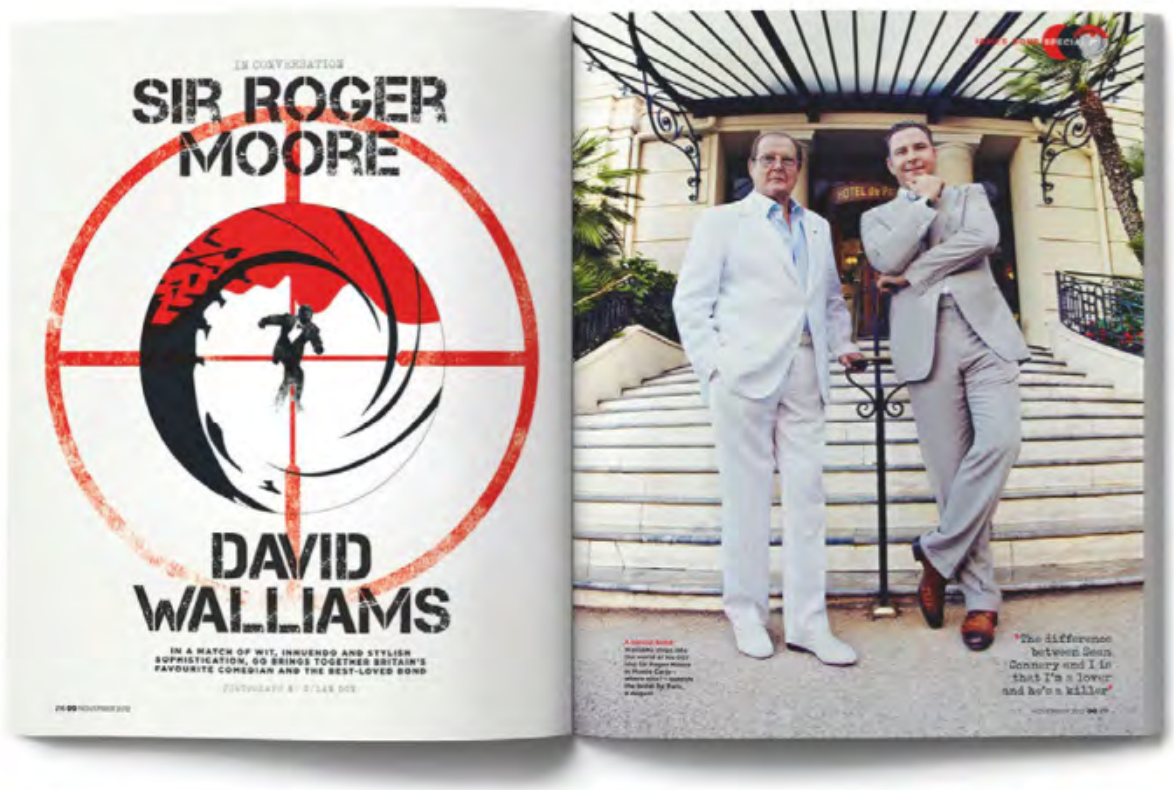

OCTOBER 1995

Marking the season when Pierce Brosnan took over from Timothy Dalton, Neil McCormack joined 'the fifth man' and GQ cover star on the set of GoldenEye. Photograph by Keith Hamshere

NOVEMBER 2012

Ahead of Skyfall's release, GQ compiled a 42-page dossier to celebrate all things 007: (from top) David Walliams took on the suavest man to carry the licence to kill, Sir Roger Moore; Ben Whishaw received a wardrobe as sharp as his character's gadgets; Dame Judi Dench opened the file on M's most enigmatic charge yet

>> three decades later, echoed the off-duty military look in *GoldenEye* in a navy-blue cable-knit sweater, silk foulard cravat, narrow-leg moleskin trousers and Church's brown brogues. And Brosnan, like every other custodian of Commander Bond's uniform, expressed a liking for that most regimental of jacket, the blue blazer.

The early films were not just spy capers, they were also extended travelogues for a generation that had hardly been abroad, let alone attempted to do it in style. Everyone wanted in. So successful was Connery that he soon caused a flurry of imitations: James Coburn's Flint, Robert Vaughn's Napoleon Solo, Frank Sinatra's Tony Rome, Dean Martin's Matt Helm and Peter Wyngarde's Jason King. And so successful was the image that throughout the 1960s dozens of manufacturers sought licences to call their products – shoes, shirts, ties, suits, cologne, cigarette holders, even condoms – "007" or "James Bond". Bond advertised Jim Beam, Smirnoff and inspired the Dormeuil man, for years the most enduring male fashion icon. Boussac, once France's most important textile group, created a line of Bond raincoats, shirts and pyjamas bearing the 007 number.

When Connery tired of being an international clotheshorse he was replaced (briefly) by George Lazenby, whose main contribution to the sartorial legacy was the sky-blue two-piece ski suit, complete with white rollneck top, which he wore in his only Bond outing, *On Her Majesty's Secret Service*. Either that or using his heavy silver Rolex as a knuckle-duster.

For years, Roger Moore was considered by some to be the least successful Bond (even less cool than Lazenby) and not just because of his clothes. Admittedly, he chose some rather fine >>

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>> suits by Doug Hayward of Mount Street, Mayfair, although Moore's own predilection was for the sports jacket, which he wore with impunity throughout his tenure, from *Live And Let Die* in 1973 through to *A View To Kill* in 1985. Particularly arresting was the Donegal tweed jacket with elbow patches he wore in *Moonraker* and the narrow-shouldered, Texan-sized checked jacket he chose for *The Man With The Golden Gun*. But it's his safari suits, blousons and slip-on shoes that we'll remember him for, a ham-fisted combination that is difficult to forgive, though strangely easy to admire. It is testament to the series' art directors and stylists that the 1970s films are so kitsch that Moore's wardrobe often seems tame by comparison.

Moore was replaced in the mid-1980s by the politically correct Shakespearian lounge lizard Timothy Dalton, a man who was never going to convincingly play a clotheshorse. He had a liking for slim, knitted black ties and structureless suits, although he was too intent to play with Bond's image to really be a hit with the public. Dalton became Bond during a time when the boffo box-office heroes – Sylvester Stallone, Bruce Willis and Arnold Schwarzenegger – were far more interested in wearing T-shirts than suits, no matter how unstructured, so even though *The Living Daylights* had a neat melancholy not seen since the 1960s, Dalton only lasted two films.

It's rather a shame that Dalton didn't feel happier in his character's skin, as he was potentially far more intriguing an actor than Brosnan, who for some was little but a more manly Moore in a better suit. In several ways, Brosnan was the most traditional Bond of all, dressing in beautifully cut three-piece Brioni suits, Church's brogues and Jermyn Street shirts. He didn't look timely so much as rich; his style was unmistakably synonymous with expensiveness.

This was one of the many reasons why Daniel Craig has had so much success with the role. By the time he joined the franchise, in >>

DECEMBER 2007 ▶

In an interview with GQ's John Naughton, Craig spoke of how the role of James Bond had changed his life

DECEMBER 2006 ▲

As Casino Royale launched a reboot of the series, GQ got up close and personal with its leads, Eva Green and Daniel Craig

DECEMBER 2007 ▲

On the eve of potentially an even bigger Bond film, Craig graced the cover of British GQ for a third time. Photographed by Greg Williams

JANUARY 2012 ▼

Between 007 activity, Craig returned to talk fame, tattoos and his role in David Fincher's English-language version of The Girl With The Dragon Tattoo

JANUARY 2012 ▶

Craig's fifth British GQ cover. Photographed by Sam Taylor-Wood at the actor's behest

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NOVEMBER 2012 ▲

The 50th anniversary of James Bond and the release of Skyfall was celebrated across six collectors' covers, starring (clockwise from above) Daniel Craig, George Lazenby, Sean Connery, Roger Moore, Timothy Dalton and Pierce Brosnan

>> *Casino Royale* in 2006, the ironic spy/hoodlum/gangster film had become such a popular cliché, abused by everyone from Mike Myers to Quentin Tarantino, that Bond's salvation had to come in the form of realism – which Craig delivered in spades (even when he was playing cards). He convincingly lifted the movies above the morass of tongue-in-cheek self-referential films that had toyed with the genre, injecting some much-needed verisimilitude. Crucially, he also knew how to carry a suit, something he does with aplomb in *No Time To Die*. Because if you're going to bow out, why wouldn't you want to do it in style?

This is also the second time we have organised a global *GQ* syndication deal with a James Bond project. We first did this with *Quantum Of Solace* in 2008 and this year we were asked by the Bond production company, Eon – which looks after the franchise with enormous care – if we could encourage some of our international colleagues to follow suit with our exclusive coverage of Daniel Craig's final Bond outing. So we spoke to our US cousins, as well as those from South Africa, Italy, Australia, Thailand, Spain, Latin America, India, Germany and France, and once again we have delivered a global Bond exclusive. And we sincerely hope you enjoy it. **GQ**

Dylan Jones, Editor

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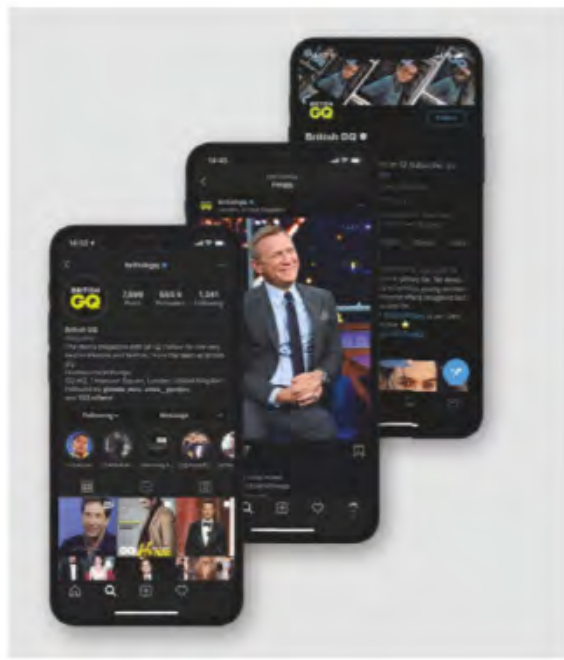
GQ.co.uk this month on

GQ Action Replay
From Daisy Ridley to Richard Madden, watch our post-match analysis video series in which actors review one of their most talked-about scenes.

Mother's Day
Find the perfect present with our gifts-she'll-actually-like guide.

International Women's Day
See how we covered the worldwide event.



Daniel Craig
Find out more about this month's cover star on YouTube and our social feeds @**britishgq**.

Photograph **Getty Images**

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Contributors

Sam KNIGHT

GQ contributor and staff writer for the *New Yorker* Sam Knight profiled Daniel Craig for this issue. "I was warned Craig hated interviews and could be difficult," says Knight. "But spending time with him over the winter, he was disarmingly open as he told the story of his life as 007. 'Pick the bones out of that,' he said. Very good, Commander Bond."

Olive POMETSEY

Junior Digital Editor Olive Pometsey covers all of this month's most important trends and stories on GQ.co.uk. In the wake of International Women's Day, says Pometsey, women are setting the agenda. "From Dua Lipa's second album to Disney's live-action remake of *Mulan*, women are front and centre of cultural life right now."

Elgar JOHNSON

Elgar Johnson, Deputy Editor and Fashion Director of *GQ Style*, styled Liverpool FC defender Trent Alexander-Arnold for a shoot midway through what looks set to be the football club's first ever Premier League title-winning season. "Trent is 21 years of age, a Champions League winner and the best right-back in the world, playing for the best team in the world," says Johnson. "He looks great in everything he wears."

Rosaline SHAHNAVAZ

As spring arrives, photographer Rosaline Shahnavaz shot this month's Trends stories in Details. From light silk bowling shirts to sustainable capsule collections from esteemed houses, Shahnavaz charts everything you need to be aware of as the year begins to (finally) thaw out. "I'm an advocate of classic items," says Shahnavaz, "staple pieces you can keep for years."

Oliver HAZELWOOD

Designer Oliver Hazelwood marks one year at *GQ* this month. "The past 12 months have been the most rewarding of my career to date," says Hazelwood. "Working alongside the industry's biggest hitters has given me invaluable experience and I'm looking forward to continuing to learn, progress and see what the next year brings."

Sean WILLIAMS

Sean Williams ventured to Myanmar to investigate Southeast Asia's £47 billion drug industry. "The country is cleaved by militias, druglords and corrupt cops, so reporting its truth is a painstaking effort," says Williams. "No wonder it took months to get to the heart of a meth trade led by kingpins bigger than El Chapo." GQ

TUDOR

#BORN TODARE

DAVID BECKHAM
BLACK BAY BRONZE

THE KOOPLES

NAME: BARBARA PALVIN
DYLAN SPROUSE
LOCATION: LOS ANGELES
TIME: 11:38 PM

Details

Edited by
Charlie Burton

+ Diarise this
The Tate Modern's biggest Andy Warhol retrospective for 20 years – including this portrait of Mick Jagger – opens on 12 March.

Photograph **The Andy Warhol Foundation for the Visual Arts, Inc/DACS, London**

This month: **Flying cars** get real p.60 **Bowling shirts** with style to spare p.63
The **Labour leadership** annoyance guide p.68 Meet Hollywood's **sex choreographer** p.81

Haifaa al-Mansour's fourth feature film, The Perfect Candidate (inset), is out this month

Meet the first female filmmaker in Saudi

'You cannot move Saudi Arabia forward without art'

Most directors aren't really 'brave'. This one just might be

Story by **Thomas Barrie**

When Haifaa al-Mansour made her last film in Saudi Arabia, in 2012, she received death threats – and the film received awards around the globe. The 45-year-old is the country's first female director and this month she returns with *The Perfect Candidate*. The much-anticipated picture follows a young female doctor, Maryam, who decides to run for local office – something that only became legally permissible in Saudi Arabia in 2015 – and the difficulties she faces in a deeply conservative society.

The very first shot of *The Perfect Candidate* is a woman driving. That seems like a statement of intent. The film captures a society in transformation. Saudi Arabia is moving to become more progressive; they are introducing more liberal ideas. This film is caught in the midst of all that. Women can drive, but the percentage of women who drive in Saudi Arabia is not very high. It is the younger generation, who haven't gone through all the history, who are able to embrace change faster. It's still very conservative, but they have more opportunities than my generation.

Maryam's father is a touring musician and music plays a very central role in the film. Why? Introducing progressive ideas in a society such as Saudi Arabia won't be easy. Last month there were two men who were performing on stage; someone tried to stab and kill them. But it is very important: if we want to create a country that hopefully moves forward, we cannot create it without human beings who have empathy and sympathy. You cannot do it without art.

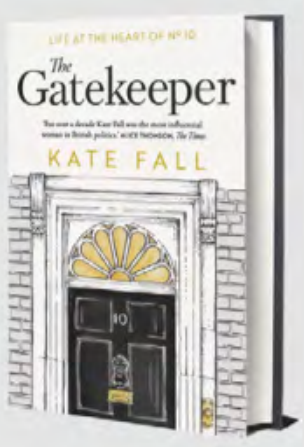
Cinemas first opened in Saudi Arabia two years ago. Has that been a success? I think it's been a success, especially [for] American films. But we don't know how they will react to a local film, as we don't understand the box office in the Middle East very well.

When you made your last Saudi film, you had to direct by walkie-talkie from the back of a van, for safety reasons. Was that the case this time? No. This time was different – we could work in the streets. Though sometimes, in very conservative neighbourhoods, we didn't want to attract attention. There were some people who tried to stop us; they wanted to kick us out. We called the police and the police told them, "You cannot stop them. They're here and you have to respect that." It's something that never happened before.

THE PERFECT CANDIDATE IS OUT ON 27 MARCH.

Photographs **Camera Press; Modern Films**

Political reads, reshuffled



What everyone will be talking about...
The Gatekeeper by Kate Fall

Kate Fall did not have much of a profile when she was David Cameron's Downing Street deputy chief of staff. She's attempting to change that with *The Gatekeeper*, her account of the goings-on behind the closed door of Number Ten. OUT NOW.

VS

What everyone should be talking about...
Three Years In Hell by Fintan O'Toole

***Irish Times* columnist O'Toole's witty chronicle of the slow-burn dumpster fire that is Brexit is required reading if you want to understand what the last three years *mean*. Zingers aplenty.** CB OUT NOW.

Amazónico comes courtesy of Sandro Silva and Marta Seco, famed for their star-studded Spanish hotspots. Dinner is accompanied by a DJ or live jazz

Who on earth eats at AMAZÓNICO?

Story by **Charlie Burton**

It's a pitch that might make even an Ed Hardy-clad oligarch get sniffy: dinner in a £10 million Mayfair dining room blinged out like a fever dream of the Amazonian rainforest, surrounded by Instagrammers posting pictures of their sea bass tiraditos. But it's also packed with celebrities – for good reason. Reserve a table and you'll find that the vibe is glitzy, capital-F "Fun" and the food even better.

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Ashtray by Devambez
A vintage ashtray with a rolling-tray lid. *£605. devambez.com*

The Place Vendôme by Devambez
Set containing eleven pre-rolled cones, two matchbooks and a gold-plated tamper. *£215. devambez.com*

Grinder by Lowell Herb Co
A four-part engraved metal grinder for breaking up big buds. *£20. lowellfarms.com*

Papers by Shine
Rolling papers made of 24-carat gold. *£34.99 for six sheets. shinerollingpapers.com*

Vape by Double Barrel
Includes two "intelligent barrels"; you may have seen the £100,000 bejewelled version. *From £80. doublebarrel.com*

YOU WANNA GET HIGH, MAN?
(Like, really, really expensively?)

The world is going to pot: weed products have become a multibillion-dollar industry – and a number of start-ups are making luxury paraphernalia for conspicuous consumers. Call it canna-bling...

Story by **Charlie Burton** Photograph by **Andy Barter**

+The spy who loved...

James Bond: fussy about Martinis, less fussy about where he has sex. Across 77 screen encounters, here are his preferred places to get busy

38 beds, **8** boats, **4** trains, **3** floors, **2** cars, **2** barns, **2** underwater, **2** tents, **1** sofa, **1** sauna, **1** shower, **1** jacuzzi, **1** Ferris wheel, **1** caravan, **1** pool, **1** life raft, **1** escape pod, **1** space shuttle, **1** mini-sub, **1** embankment, **1** clearing, **1** dressing room, **1** parachute canopy, **1** naval base.

SOURCE: "THE NYMPHOGRAPHIC" BY EMMA PRICE (@TINYMASTER)

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Founding fathers of #Hollywoodhair Brad Pitt, Ansel Elgort and Timothée Chalamet

How to *ROCK* the 'OLD HOLLYWOOD' SWEEP

Brad Pitt's doing it. So is Timothée Chalamet. Even Ansel Elgort is getting in on the action. Here's why you should be wearing your hair long, pulled back and silver-screen ready

Story by **Teo van den Broeke** Illustration by **Sam Gilbey**

What would men's magazines have done for the past year or so, I wonder, without the re-emergence of Brad Pitt as the style icon he was back in his 1990s heyday? From his chisel-jawed turn in Tarantino's *Once Upon A Time In... Hollywood* last year to his more recent Brioni tux-clad series of red carpet appearances, Pitt has proved beyond any doubt that there is style (and sex appeal) to be had after 50. One of the key areas in which Pitt excels is his hair. Though recent years have seen the actor opt for darker hues and shorter cuts, his most recent honeyed slick-back is not only incredibly complementary to both his bone structure and his skin tone, but it's also a look that whispers style – a cut that speaks of a certain glamour only Hollywood can truly muster – and it's a look that goes as well with a tux as it does with a beaten-up band T-shirt and jeans, as Pitt has so deftly proved in *OUATI...H*. Pitt's red carpet train chasers Ansel Elgort (he of Nail Varnishgate) and Timothée Chalamet have also tried out the look recently, both with equal levels of success. *GQ*'s resident barber Joe Mills explains how to get the cut yourself (*left*)...

Like this look? Here's how to do it

Want to nail the Pitt fit? Barber Joe Mills of London's Joe & Co is here to help...

Who does the sweep suit?

This cut suits medium to thick hair. And, ideally, if you have a slight wave in your hair, this will work for you. You need to have a good four to six inches of hair on the top.

How should I have it cut?

Ask your barber or stylist for a longer, classic, layered cut with some texture and no hard lines around the back and sides. The top should be left heavy, with a little texture added to it. The back and sides should be a good three inches in length, which will allow it to be swept back. Texture needs to be added here too so that it has some movement and doesn't look like a Lego head.

How do I style it?

1. Ideally, you need to get the hairdryer out for this as it's not a slicked-back and product-heavy style.

2. Use a texture spray on wet, freshly washed hair and blow-dry it back from your face using a vent brush.

3. When your hair is almost dry, apply a styling cream, which will give it enough hold but also allow you to be able to run your fingers through it.

The products you need

1. Spray by **Kevin Murphy**, £23. kevinmurphystore.com **2.** Brush by **Denman**, £7.50. denmanbrush.com **3.** Pomade by **Baxter's Of California**, £19. At amazon.co.uk **4.** Hairdryer by **Dyson**, £300. dyson.com

GQ Partnership

Crack the ENERGY code

Enjoy a new lease of life – it's time to recharge your batteries with Lumity

There are endless amounts we are told we can do to achieve our optimum selves. Drink two litres of water daily, do the recommended amount of exercise, eat the right amount of vegetables each day – it can be hard to tick all the boxes for healthy living 24/7. That combined with the stresses of the daily routine from looming deadlines to sleepless nights – how do we know we're doing it right? We all want to get the most out of life but sometimes we just need a helping hand for extra support and it is wellness brands such as Lumity that can show you how.

For a long time, supplements have been the key to a hassle-free and surefire way to get the vitamins and minerals you need. Still, looking to supplements to improve your daily living doesn't come without questions: What are the correct vitamins to take? When is best to take them? It can be a wellness minefield with an endless amount of research to boot. But there is an easier way. Lumity Morning & Night Male Supplements provide a simple, two step routine demystifying how we can get maximum results with minimum effort.

These innovative supplements work as extra support to our circadian rhythm (our built-in internal clock to you and I). Also known as the sleep/wake cycle, our circadian rhythm determines our sleep patterns as well as influencing our focus, body temperature and digestion, endurance and overall, day-to-day mood. And it needs a steady rhythm to keep all these in check. A disrupted circadian rhythm means these bodily functions struggle to perform as they should and as a result we become tired, anxious and generally not feeling ourselves.

That said, there are ways we can be more mindful to keep our circadian rhythm balanced. Practising a consistent lifestyle such as going to bed and waking up at the same time everyday, eating meals regularly and at set times will definitely help. But when modern living gets in the way it can be easier said than done, so Lumity Morning & Night Male Supplements can offer extra support.

Scientifically formulated for men's optimum health, these soft gel capsules deliver a mix of vitamins, minerals and amino acids plus three hero ingredients around the body: L-citrulline, pumpkin seed oil and Taurine. Taken regularly, this powerhouse blend works together with your body's internal clock. In return, not only will this optimise your energy levels but also support your immune system, protect against oxidative stress as well as increasing endurance, focus and performance. In even better news, these supplements will fit seamlessly into your routine. Take four of the Morning capsules before midday and then four of the Evening capsules before you go to bed. Looking and feeling your best has never been so easy.

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Man's best FRIEND? Not for Trump

Of all his changes at the White House, Donald's lack of canine companions goes against the grain

Story by **Tony Parsons**

When Abu Bakr al-Baghdadi died following a raid by American special forces in his Syrian bolthole, Donald Trump was delighted to report, in October, that the Islamic State leader had "died like a dog".

You mean enfolded by love and grief, Mr President? You mean surrounded by human beings who feel like they have just had their hearts ripped out?

Not quite. If anyone was in any doubt about how a dog dies, Trump was happy to elaborate: al-Baghdadi had "whimpered, cried and screamed like a coward", he chortled. "[He] spent his last moments in utter fear, in total panic and dread!"

But that is not how a dog dies, Mr President. There are almost 90 million dogs in the United States and all of their owners will have winced to hear their president gloating about how a dog slips this mortal coil. Personally, when my dog leaves this world, I pray he will die in my arms and looking in my eyes, at peace and pain-free, knowing he will be mourned for the rest of my life.

Killing the leader of Islamic State should have been the greatest triumph of the Trump administration, but with his crass, anti-canine sentiments, Trump managed to snatch flesh-crawling revulsion from the jaws of victory. Inevitably, Trump's "died like a dog" drivel was compared to Barack Obama's solemn, restrained announcement when Osama bin Laden was killed in 2011. Trump did not sound like Obama. The exulting violence of his rant made him sound more like some eye-swivelling terrorist nutjob. His sneering "died like a dog" line was particularly ill-judged because the special forces had pursued al-Baghdadi with the help of a K-9 unit. Indeed, one of the dogs – a Belgian Malinois named Conan – had been injured when al-Baghdadi detonated his suicide vest. But Trump has long used man's best friend as a symbol of all sorts of nastiness.

In Trump's tiny mind, dogs are venal and treacherous creatures

Trump observed that Republican senator Marco Rubio was "sweating like a dog" at a 2016 debate. He compared former White House aide Omarosa Manigault Newman to a dog when she published her book *Unhinged: An Insider's Account Of The Trump White House*. Trump noted that Republican nominee Mitt Romney "choked like a dog" against Obama in the 2012 election. At various times, NBC's David Gregory, Fox News' Glenn Beck and Ted Cruz's communications directors were all, Trump leered, "fired like a dog".

In Trump's tiny mind, dogs are venal, treacherous creatures. *Vanity Fair* suggested, "To the president, dogs are capable of many things, none of which are particularly dog-like. Begging for money, for example. Getting dumped. Feeling ungrateful… Trump never compared anything to a dog that draws on how the animal famously *is*. It's never 'He's loyal like a dog'… The creatures have never done much good in the Trumpian universe."

"Donald was not a dog fan," ex-wife Ivana confirmed in her memoir *Raising Trump*, recalling his hostility to her poodle, Chappy, who would "bark at him territorially".

Ivana never understood Trump's hostility to dogs. "How can you not love a dog that acts like he's won the lottery for life just because he sees you walk through the door?" she wondered.

Trump's anti-dog prejudice feels un-American, because the pedigree of the FDOTUS (First Dog Of The United States) is as long as American history. George Washington had Sweet Lips, Scentwell and Vulcan (American foxhounds). Abraham Lincoln had Fido (mongrel), killed by a drunk with a knife a few months after Lincoln's assassination and whose name became a generic handle for dogs everywhere. John F Kennedy had Gaullie (French poodle), Charlie (Welsh terrier), Clipper (German shepherd), Shannon (cocker spaniel), Wolf (Irish wolfhound) and Pushinka (a mongrel presented by former Soviet Union premier Nikita Khrushchev). Ronald Reagan's Christmas gift to his wife, Nancy, in 1985 was the legendary Rex – a cavalier King Charles spaniel who had framed portraits of Ron and Nancy in his elaborate doghouse. Bill Clinton had Buddy (a chocolate Labrador retriever). George W Bush had Spot "Spotty" Fetcher (an English springer spaniel), Barney and Miss Beazley (Scottish terriers). Barack Obama had Sunny and Bo (Portuguese water dogs).

It is nearly 120 years since those rolling White House lawns were dog-free. President William McKinley didn't have a dog – although he did have a parrot that could whistle "Yankee Doodle" – but McKinley left office in 1901 following his death. For generations, there has been a welcome for dogs in the White House. Until now. Yet no president has ever been in greater need of a dog than Donald Trump.

"This is a president who needs a friend," Brooke Janis, coauthor of *First Dogs*, a history of mutts in the White House, told the *Washington Post*. "Having a dog offers unconditional love and that is something this president desires so deeply and can't seem to find."

But it appears Trump has finally realised the error of his dog-hating ways – or, at least, that he finally understands how terribly the optics look to a dog-loving world. After Conan the Belgian Malinois was wounded taking out al-Baghdadi, Trump dialled down the mutt-hating and ramped up his love of dogs.

"Our 'K-9', as they call it," he sighed, misty-eyed. "I call it a dog. A beautiful dog. A talented dog."

Trump 'honours' Conan via an altered image he posted on Twitter

And I recalled when my daughter and I took our dog to the vet for his first vaccinations. The people before us, a man and his teenage daughter, had a desperately ill dog some ten years older than our pup and at the other end of a dog's desperately short life span. They had to carry their sick dog into the surgery. When they came out they were in tears of inconsolable grief and without their dog, clutching the lead he would never need again.

Every dog owner dreads being in that room and we all know it is waiting for us and our dog. The only comfort is knowing that your dog will die surrounded by people who will miss them forever, knowing that at the end of their short lifetime, so full of love and laughter, they died like a dog, Mr President.

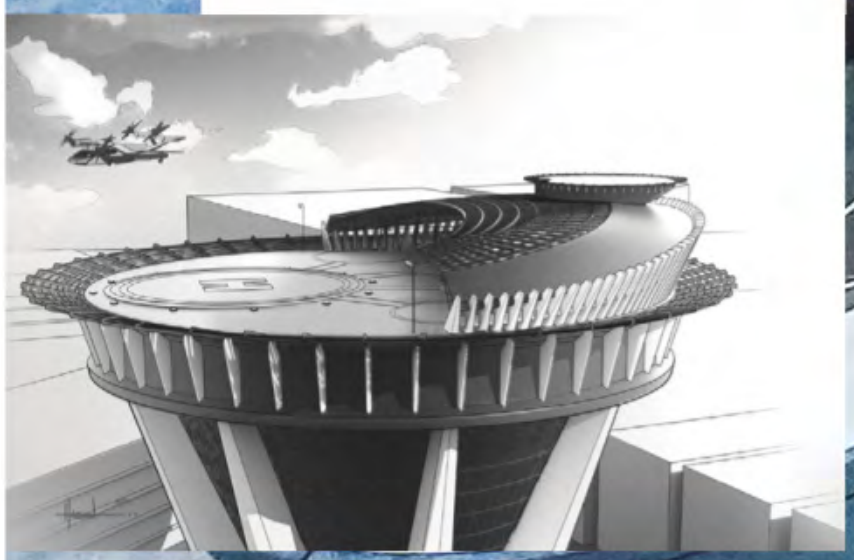
Photographs **Alamy; Getty Images; Twitter/@realdonaldtrump**

CABS ARE FOR SAD SACKS...

At least they will be once everyone starts taking air taxis. Which, yes, are now actually a thing

Story by **Charlie Burton**

We're as cynical as you about talk of flying cars. But right now, a race led by corporate giants such as Toyota and Boeing is underway to dominate the "air taxi" market, which JP Morgan estimates will be worth up to $2.9 trillion by 2040. Exhibit A: Uber's catchily named "S-A1" (*pictured*), which will be produced by its new partner Hyundai. Its goal is to flight-test the electric "air taxi" this year and make Uber Air commercially available in 2023, starting with three cities: Dallas, Los Angeles and Melbourne. So why go with an automaker rather than an aviation outfit? "It unlocks Hyundai's mass-production strengths and manufacturing experience," Eric Allison, head of Uber Elevate, tells *GQ*. The design is set to travel at up to 200mph at a maximum altitude of 2,000 feet – and, presumably, look annoyingly cool to the chumps stuck in traffic below.



Uber and Hyundai unveil their aerial e-taxi concept, which will take off from a hub (left), at CES 2020

By 2040, the 'air taxi' market is estimated to be worth $2.9 trillion

The SECRETS of MY SUCCESS

Who would have predicted that premium reusable water bottles would become a status symbol? S'well has sold 25 million of them, with revenues of more than £75m. Here's how founder and CEO Sarah Kauss built it...

Sarah Kauss, founder of S'well

Story by **Thomas Barrie**

The sell matters

In the early days of S'well, no one bought the product because the first website talked all about the statistics of the plastic in the ocean and the Great Pacific Garbage Patch and how many people on the planet didn't have drinking water. After all that it said, "Oh, and by the way, I'm selling this product." Really, I had to turn that message upside down.

Grow, but don't become too diffuse

Since we launched in 2010, with one bottle, one colour, one size, we [now] have a whole portfolio of products. So we certainly have a wider stance, but it all comes back to our singular mission: to try to eliminate single-use plastic from the planet. We're still the same company with the same focus, but we're broader and more sophisticated in our product offering.

Don't rely on focus groups

We've got a great in-house research team that does focus groups. I think that's one way to think about [reaching customers]: from a research perspective. But we just came out with silicone handles that you can carry your bottle in and a lot of that came from customers saying on our social media, "I would love a better way to carry my bottle so I can go hiking." Similarly, I've taken the subway to work and had a great conversation with someone about my reusable coffee container...

Network less, but better

I don't like the word "networking" because it seems so transactional. I really see it as not necessarily the number of contacts you have in your LinkedIn, or the number of business cards you can pick up at an event, [but] as having more real, deep and meaningful connections that happen to be truly beneficial for each other. I'd rather go to an event or speak at a conference and talk to two people, but really understand who they are and how I can help them and make a connection and file it away.

The boring stuff is important

I was a chartered accountant for four years; I worked for a very good firm. I worked for smart people and I liked them, [but] I really disliked it. I'm a people person – I like the external and not the internal. However, it was good discipline for me to sit at a desk and crunch numbers for four years. To this day, I can find my way around the balance sheet and an income statement and I know, when I see an Excel spreadsheet, when something's wrong.

Get help

If I could go back to the first week of starting the company, I would tell myself to think about bringing in a leadership team earlier on. It's OK not to know everything, to raise your hand and say, "These are the areas that I'm strong, but these are the areas that I'm less experienced in," and really try to supplement that and not feel guilty. I'm incredibly proud of where S'well is today. But could we be further, faster, if I had had a really great team by my side [earlier]?

> 'I don't like the word "networking", as it's so transactional. Real connections are truly beneficial'

In the last year, we brought on a chief marketing officer. I was a little late to understanding the need to have a great marketer because the product boomed. That was probably something that was clearly not in my wheelhouse and I can see the benefit of having it.

It's a good sign if your team hangs out

You can't regulate people being friends at work, but I follow a lot of our team on social media and I see they hang out on the weekends. By allowing people to socialise, it does bring a separate level of engagement that you can hope for in a culture. But you don't want to mandate it.

Keep a 'five-year diary'

For the last 15 years or so, I've been keeping a five-year journal. If today's 31 January, on the same page I can see what happened three years ago or two years ago. It makes me feel like I'm making periodic progress: whatever thing that was vexing me two years ago is certainly cleared up by now. I realise that the challenges aren't so dire and it keeps me humble. It's a really neat system for me to keep myself a little bit balanced in the midst of lots of ups and downs on this journey.

● Shirt, £845. Shorts, £355. Both by **Dolce & Gabbana**. dolcegabbana.com. Necklace, £175. Ring, £315. Both by **Tateossian**. tateossian.com

Story by **Teo van den Broeke**
Photograph by **Rosaline Shahnavaz**
Styling by **Angelo Mitakos**

KING PINS

Floaty-light silk bowling shirts aren't just reserved for Swingers and Sopranos, you know?

Fair warning: camp-collar shirts don't suit everyone. The spread shape of the style – which has become a big hit in the summer wardrobes of men young and old over the past few years – looks great on those with broader shoulders and prominent chests, but can be a little drowning on those without. Should you fall into the former camp then this is your lucky season as floaty, silky bowling shirts – complete with laid-out-as-you-like camp (or Cuban) collars and more colour and pattern than you could throw a maraca at – are big news right now. They're excellent worn over an oiled-up chest and a pair of clashing swimmers – but will also score you style points teamed with a cellular vest and a close-cut dark seersucker suit. You might just not want to wear anything else until Christmas.

+ Three shirt wins

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£590. At matchesfashion.com

Prada
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Lee Cain vs the political press...

WAIT, WHO?

Out of nowhere, he's become Downing Street's provocative new gatekeeper. What's his game plan?

On Monday 3 February at 2.15pm, 17 political journalists filed into the marble-tiled hallway of Number Ten Downing Street. The prime minister's press team had called a briefing on his Brexit plans – but had only invited half of those who had turned up. All were members of the Lobby, an institution dating back to the 1920s, which operates on the long-standing principle that anyone in it has the right to be present at official briefings. The 17 argued that none of them should be excluded. Number Ten stood firm. In a heated standoff Lee Cain, the Downing Street director of communications, faced down a barrage of questions, insisting Number Ten was free to brief who it pleased. "His voice was raised. He looked very agitated," according to one attendee. Cain walked off and the Lobby walked out.

It was the culmination of many months of run-ins between Downing Street and the media, from boycotting Radio 4's *Today* programme to threatening Channel 4's broadcast licence. Cain's largely unprecedented approach has sparked bitterness and personal resentment. "Lee Cain is a total amateur," says one political editor, "being paid £140,000 of your and my money to make political decisions. He has never done the job. He has never been anywhere near the Lobby." So how did he end up being Boris Johnson's gatekeeper and what exactly is his game plan?

Shaven-headed and stockily built, Cain can look forbidding – yet those who know him paint a different picture. In general, he is "quite quiet", says an official from the Theresa May era, and "discreeter" than his predecessors in the role, whether Alastair Campbell under Tony Blair or Craig Oliver under David Cameron. He has a reputation for being amiable. An ex-colleague on the *Gloucestershire Citizen*, where Cain cut his teeth in journalism in 2006, says Cain was "always quite ambitious", but would nevertheless write up, say, Morrisons' opening times obligingly. While employed at the *Daily Mirror*, in 2010, he agreed to dress up as a chicken – per company practice – and tail Cameron during the election. After leaving the paper and doing shifts at the *Sun*, Cain ended up booking guests on *Russell Howard's Good News*. He quit for a job in PR. If he was going to be bored, a former coworker recalls, he decided he would at least be well paid.

He emerged in the political world as head of broadcast on the Vote Leave campaign. Its communications director, Paul Stephenson, had hired him through open application – "a bit of a punt," he recalls – after Cain impressed him with a slide deck and his commitment to the mission. Yet few would have predicted his rapid ascent. "No one had really heard of him," reflects a former Downing Street advisor, "until after the Vote Leave campaign had actually won." Even then, he was a fourth or fifth name on the press team. He was similarly mid-ranking in Theresa May's Downing Street, where he worked briefly after the referendum. Although he had proven competent at the Department For Environment, Food And Rural Affairs, some at Number Ten had concerns. "There was always a suspicion that he was feeding stuff about May's Number Ten into the Vote Leave types," says the former advisor, "so everyone was relatively happy when he moved over to the Foreign Office." There, Cain joined Johnson's side. When Johnson took power in July, Cain, at 37 years old, became one of his chief lieutenants.

St[illegible] Harry [illegible]t

Lee Cain (left) has risen from a journalist on the Gloucestershire Citizen to become Boris Johnson's gatekeeper

In the election, Boris only listened to three people: Dominic Cummings, Isaac Levido and Lee Cain

Insiders say Cain has two qualities that Johnson values above all: diligence and loyalty. Cain displayed the latter after Johnson stood down as foreign secretary and returned to the backbenches. A year ago, many thought his hopes were dashed. But Cain stuck with him and has been rewarded. His old colleagues were stunned. "There was widespread 'WTF' when we all found out Lee was at Number Ten," says one. Yet on the election campaign, sources say Johnson only listened to three people: Dominic Cummings, his chief advisor; Isaac Levido, his campaign director; and Cain.

Cain's fights with the Lobby partly reflect his focus on new forms of media. Number Ten believes it can reach voters more directly and memorably online. Running a UK-wide ad on YouTube during the campaign helped Number Ten to circumvent the press. They have doubled down on video since the election.

To Guto Harri, Johnson's former communications director at City Hall, the antagonism is also partly explained by the team's background. "[Johnson's] operation has proved formidable at political campaigning – from the referendum to the party leadership and recent election – but political campaigns tend to attract a certain type of person: adrenaline junkies with an almost myopic focus on a narrow goal, deeply tribal and often hostile to people not in their clan." Alastair Campbell believes their attitude will ultimately prove counterproductive. "It is very easy to make enemies," he says, "but they are going to find that if they want to make real change they will need friends."

Number Ten is, for now, undeterred by this battle. James Schneider, a press aide to Jeremy Corbyn, says that Cain "understands that conflict and controversy is the best way to get your message out". Cain's election fight with Channel 4 News, Schneider says, "turned something that was embarrassing for the government" – Johnson running away from scrutiny – "into a heroic fight against C4". That alienated their opponents, but enlivened their supporters.

Feuding with the press may work out for Number Ten. For now, observes Craig Oliver, "both sides are trying to mark territory". The key question, Oliver says, is how much pain Johnson is willing to accept. Some observers think Cain is little more than Cummings' acolyte and that Cummings is the de facto Number Ten press chief. In truth, Cain has Johnson's trust independently of Cummings, but he admires the PM's senior advisor and he is content to defer to Cummings' strategy. For now, riding an unassailable majority, the pair are playing by their own set of rules.

WTF is Hatsune Miku?

Well, a hologram who's headlining Coachella. Obviously

Story by **David Levesley**

'Hatsune Miku does costume changes in a split second. She doesn't take breaks'

Photograph **CFM Crypton**
Illustration **KEI Crypton Future Media, Inc**

Virtual pop star Hatsune Miku 'live' in London, 11 January

This year, the Coachella line-up features the festival's most renegade choice ever: Hatsune Miku. In her native Japan, the turquoise twin-tailed singer is a full-blown phenomenon – yet she is the anti-diva, a star so without ego that she doesn't even have a consciousness. Miku is, in fact, a hologram.

Her legions of fans compose songs for her using voice synthesiser software and Crypton Future Media (her creator) picks the best to polish up for performance. The result? A No1 album and a collaboration with Pharrell. Now, she is touring the world, selling out arenas and headlining festivals. And why not?

Never seen a Miku show before? It's wild. She performs with a coterie of other anime avatars and a live band, veering between speed metal, Eurodance and high-tempo J-pop. This is reportedly so exhausting that, to keep up, the band is swapped out halfway through each tour. "You go from one song to another; she does costume changes in a split second," says Crypton's Guillaume Devigne. "Miku doesn't take breaks."

HATSUNE MIKU IS PLAYING AT COACHELLA ON 10 AND 17 APRIL.

The Labour leadership ANNOYANCE GUIDE

The race to replace Jeremy Corbyn is entering its final furlong. That means you'll get to enjoy the candidates' speechifying across the news cycle! Every. Single. Day. Here are the clichés that will be grinding your gears the most ahead of the result on 4 April...

Compiled by **George Chesterton**

1

Boasting about how working class they are. If they were really working class, they wouldn't be standing for leadership of the Labour Party.

2

Admitting they took drugs when they were students. Nobody cares if they smoked something in Amsterdam. And nobody cares if they didn't, either.

3

Defending Corbyn No1: "Jeremy inspired 300,000 people to join the Labour Party." Perhaps, but does Labour really want to be the sloppy seconds of the Socialist Workers Party and the Stop The War Coalition?

4

"Labour will take action to tackle anti-Semitism in the party..." ...with an exciting new intake of MPs and party officials who have records of anti-Semitism.

5

Saying: "Tony Blair's three victories don't count because he wasn't a proper socialist." This is reason #173 why Labour is unelectable.

6

However, also saying: "We should be proud of Labour's achievements under Tony Blair." Make your mind up.

7

Defending Corbyn No2: "He smashed the post-war consensus." No. Thatcher did that for the other team in 1979. Also, Corbyn lost. Twice.

8

"We will defend our NHS."

You can't, because you lost. That's why you need to win. Jesus.

9

Insisting it would be a shame if the new leader is not a woman. True, but not if they are all unelectable. (OK, Lisa Nandy is pretty good.)

10

"Labour won't win anything by lurching to the right." Labour didn't win anything by lurching to the left.

11

Defending Corbyn No3: "Jeremy was attacked by the media more than any other politician in history." Not unfairly.

12

"Labour will always believe in comprehensive education." Except for the children of Labour MPs.

13

Maintaining that Len McCluskey has an important role to play in the leadership contest. Dominic Cummings may stop laughing by 2021. *May* stop laughing.

14

Defending Corbyn No4: "Labour's share of the vote in the 2017 general election was the largest since 1945." Two words: Theresa May.

15

Hating on Tory voters. Hate really isn't a great look.

16

Claiming that "our policies were popular on the doorstep". Allow us to refer you to the general election. And even if they were, doesn't that make it worse?

17

Rating Jeremy Corbyn out of ten. This is a totally pointless exercise, even if the answer is zero.

18

Saying they would stand up to Donald Trump. They'll never get the chance.

19

Defending Corbyn No5: "Jeremy's legacy will last for generations." Translation: Labour will be out of power for generations.

20

Richard Burgon.

Photographs **Getty Images; Shutterstock**

PARAJUMPERS

www.parajumpers.it

There's a focus on traditional styles and this season's on-trend large check and prints

Oxford 3 tailored in pink, £59.95. Neuston essential chino in stone, £69.95. Both by **Barbour**. barbour.com

The summertime HUES

Whether you'll be spending the new season in the city or the countryside, Barbour's brilliantly fresh shirt collection has you covered

Story by **Kevin Perry**

Highland check 26 tailored shirt, £64.95. Neuston Essential Chino, £69.95. Shoes, £199. All by **Barbour**. barbour.com

How do you picture your perfect summer getaway? A country hike, perhaps, or a weekend at the beach? Maybe just catching up with a few friends over a relaxed drink? Whatever your fancy, one thing that's easy to decide is what you'll be wearing, thanks to the new Spring/Summer collection from The Barbour Shirt Department.

Its fabulous range showcases a host of authentic styles that are perfect for downtime at home or a weekend in the country. These are casual shirts in a choice of seasonal lightweight styles and colours that have been designed specifically to be worn during the approaching warmer months. They weave in bright colours inspired by the British summer to a collection of shirts that brings in both smart and casual styles. There's a focus on checks and traditional plain styles as well as this season's on-trend large check and feature prints, so there really is something for everyone.

Indeed, there's so much to choose from that Barbour has split the collection into three ranges: Summer Pack, Smart Casual and Rugged Casual. The first, Summer Pack, includes a range of Madras shirts alongside feature print shirts, Seersuckers and lightweight linen and cotton blends. Naturally these are perfect for outdoor activities, with a range of nautical prints that are simply a necessity if you're stepping on board.

TO SEE THE FULL BARBOUR SHIRT DEPARTMENT SPRING SUMMER COLLECTION VISIT *BARBOUR.COM*

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CALL DON'T THEM FAT PANTS

From left: Jumper, £499. Trousers, £269. Shoes, £329. All by **Tiger Of Sweden**. tigerofsweden.com. Rings by **Tateossian**, £315 each. tateossian.com

Sweater vest, £965. Trousers, £860. Shoes, £440. All by **Lanvin**. lanvin.com

T-shirt, £385. Trousers, £565. Shoes, £525. All by **Salvatore Ferragamo**. ferragamo.com

Story by **Teo van den Broeke** Photograph by **Rosaline Shahnavaz** Styling by **Angelo Mitakos**

The workaday cargo trouser has been given a style-forward reinvention. There's nothing 1990s about them...

The world's menswear designers have been trying hard to get cargo pants back on the agenda for quite some time now. First, the king of Italian slouch, Brunello Cucinelli, had a crack (his close-cut take on the style, defined by bellows pockets on the leg, are a favourite of fintech billionaires to this day), then Christoffer Lundman at Tiger Of Sweden did his part. Ultimately, though, cargo pants had never really been able to shake their slightly crunchy, "popping pingers in a field at Glasto" look, with which they were, perhaps unfairly, tarnished back in the 1990s. Now, for SS20, things are looking up for this most utilitarian trouser. At the menswear shows back in June, there wasn't a brand that didn't show a pair of cargo trousers – from the souped-up parachute styles at Louis Vuitton to the close-cut butter-leather slacks at Fendi – which means that, if there's one thing we know for SS20, it's that pockets are back (see last month's safari jackets trend page for proof) and that you should be wearing yours like this...

From centre-stage steaks to sumptuous side dishes, Gaucho's new-and-improved menu befits its contemporary redesign

2020 VISION

Argentine steak restaurant group Gaucho unveils a complete overhaul for the next decade

Story by **Jake Pummintr**

When it comes to cooking meat, it's safe to say that Gaucho knows its way around the kitchen. Since 1994, the Argentine steak restaurant group has been at the forefront of London's premium culinary offering with 12 locations across the capital and four others around the country. Having celebrated its 25th anniversary last year, Gaucho has set its sights on a complete redesign for 2020 and further, not only in regards to menu and interior, but also its concerted efforts to address sustainability. Starting with the revamped Charlotte Street restaurant, which was unveiled at the end of 2019, this 2.0 Gaucho will be gradually rolled out across the whole portfolio.

Obviously, meat consumption raises questions about its ecological implications – especially in regards to beef – but there are ways in which Gaucho is counterbalancing its footprint, including having wines on tap to help reduce the CO2 pollution associated with transportation and using suppliers that only use fully-recyclable or low-waste packaging solutions.

Gaucho is also embarking on a new stylistic venture. At the Charlotte Street restaurant, all traces of cowhide are eschewed in favour of slick copper fixtures, marble surfaces, plush velvet and a tasteful sprinkling of leather. You can also enjoy the theatre of the Beef Bar, where guests can sit and witness the artistry of the chefs as they prepare dishes including tartare and carpaccio, alongside a revitalised cocktail menu which is ideal for impromptu drinks with or without accompanying food. Culinary Director Mike Reid has crafted a contemporary menu fitting of the redesign. While steaks are the magnum opus, we were also taken with the menu's non-meat options – the scallop ceviche and Atlantic cod especially.

How do you navigate through the white noise of up-and-coming urban eateries and come to a decision? Well, one way is to opt for something that's confidently stood the test of time and proved it has the chops (pun intended) it claims to have – and that's Gaucho.

FOR MORE INFORMATION VISIT
GAUCHORESTAURANTS.COM

Enjoy the views from the Beef Bar in Gaucho in Charlotte Street

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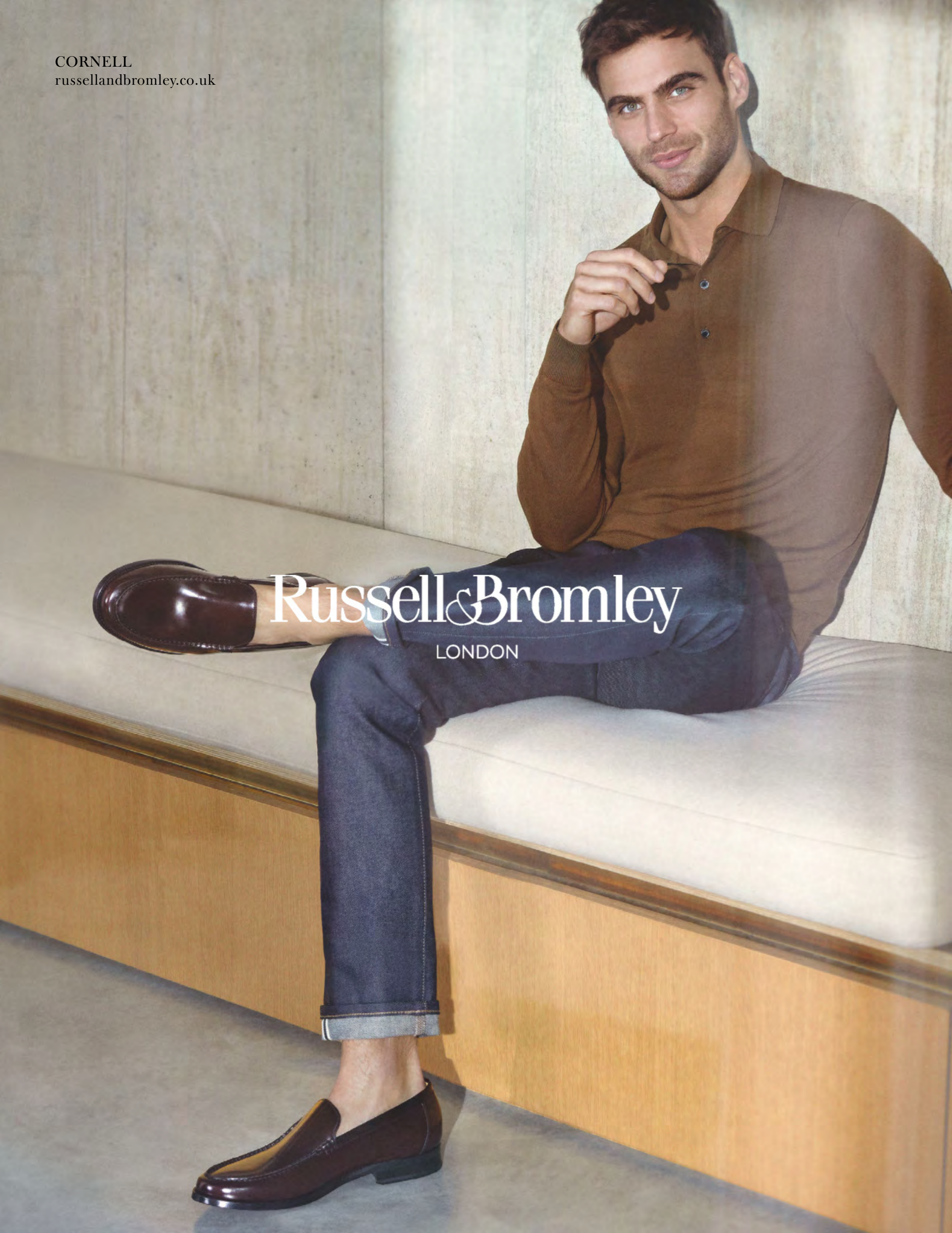

Toast Bond's (NOT SO SECRET) SERVE

The cars, foes and gadgets might come and go, but 007 has one go-to that's outlasted all the others

Story by **Charlie Burton**

Ian Fleming's 007 first encounters Bollinger in a typically Bondian moment. Towards the end of *Diamonds Are Forever* (1956) he is aboard the RMS Queen Elizabeth bound for London, with the diamond smuggler Tiffany Case. There's a knock on his cabin door and the steward enters with a small tray.

"Bond slipped off the bed and went over and examined the contents of the tray. He smiled to himself. There was a quarter bottle of Bollinger, a chafing dish containing four small slivers of steak on toast canapés and a small bowl of sauce. Beside this was a pencilled note that said, 'This sauce Béarnaise has been created by Miss T Case without my assistance,' signed 'The Chef'."

This meeting with the great Champagne house was to prove the start of an uncharacteristically enduring relationship. It came to the fore on screen in *Moonraker* (1979, *pictured*) when Bollinger became an official partner for the franchise – and Bond leaves us in no doubt as to his fondness. When he enters Holly Goodhead's hotel room, he spies a bottle on ice. "Bollinger!" he exclaims. "If it's '69 you were expecting me." Thus, the franchise presented enthusiasts with a more sophisticated alternative to ordering the spy's Martini (is there a more tragic look?).

To celebrate the 40th anniversary of this partnership, which continues in next month's *No Time To Die*, Bollinger has released a limited edition of 407 pieces: a pewter and wood veneer case that references *Moonraker*'s space shuttle, inside of which lies a magnum of Bollinger 2007 plus a Saint-Louis crystal ice bucket. Steak on toast canapés optional.

£4,500. *CHAMPAGNE-BOLLINGER.COM*

Photograph Danjaq, LLC & Metro-Goldwyn-Mayer Studios Inc

Roger Moore's Moonraker, in 1979, stirred Bond's affinity with Bollinger

'Bollinger!' Bond exclaims. 'If it's '69 you were expecting me'

THIS IS WHAT £650 MILLION OF ENERGY WASTE LOOKS LIKE

We can't see the energy we waste as a nation. Which makes it easy to ignore. By getting a smart meter, we can all help upgrade our outdated energy system, enabling it to better anticipate demand and help save an estimated £650 million of energy waste. Now that's hard to ignore.

THE CAMPAIGN FOR A SMARTER BRITAIN

Source: 2019 HM Government smart meter roll-out cost benefit analysis covering 2013 – 2034.

THUNBERG *YOUR* WARDROBE!

Take the PJ, sure. Just wear this polo while you're at it

Roundly dismissed as little more than a buzzword until recently, sustainability has finally hit the top of the agenda in the world of menswear. And it's about time too, given that fashion allegedly emits more carbon per annum than the maritime and aviation industries combined. Enter tailoring powerhouse Corneliani, which is putting sustainability front and centre with its new "Circle" collection. Consisting of a capsule of ultra-chic basics (the snow-hued drawstring suit trousers pictured being particular favourites), each item in the line is crafted from organic fabrics from fully sustainable suppliers. Inspired by the 1970s, the range is not only designed to do good, but to look excellent too – and, as a consequence, it's got our seal of approval. Herewith, an edit of the best pieces...

From left: Polo shirt, £282. Trousers, £285. Shoes, £325. All by **Corneliani**. corneliani.com. Necklace, £175. Ring, £315. Both by **Tateossian**. tateossian.com

Cardigan, £445. Shirt, £175. Trousers, £285. Shoes, £325.

T-shirt, £305. Trousers, £335. Shoes, £325. All by **Corneliani**. corneliani.com

Story by **Teo van den Broeke**
Photograph by **Rosaline Shahnavaz**
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Aussie Rules footballer Adam Goodes in action for the Sydney Swans, 2015

The one doc we can't stop thinking about this month...

The Australian Dream tells Goodes' story

The Australian Dream is a study in sports that's full of hope and dread

If it were fiction, it's a plot line Don DeLillo would not turn down. It's 2013 and garlanded Aussie Rules footballer Adam Goodes, playing for the Sydney Swans, is racially abused from the stands by a 13-year-old girl who calls him an "ape". After Goodes points her out to stewards, she is removed from the ground. But that's not the end of it. An outpouring of hate comes down on Goodes as he is booed relentlessly on the pitch and finds himself at the centre of a media storm.

Of course, it's not fiction, but real life, and it forms the central narrative in Daniel Gordon's powerful, enraging and profoundly affecting documentary *The Australian Dream*.

On one level a superior meditation on the role of sport in contemporary culture, it is also a moving history lesson in Australia's shameful treatment of its indigenous population. At its centre, Goodes cuts a heroic figure – tolerant, humane and with deep reserves of strength – although one cannot help but fear for the toll such a role places upon an individual. It's easy to point the finger at Australian society, but Colin Kaepernick's experiences in the US and the rise of racism in football over here mean that this is a story that comes, sadly, with a universal resonance. **John Naughton**

THE AUSTRALIAN DREAM IS OUT ON 27 MARCH.

Photographs **Getty Images; Madman Entertainment; Shutterstock**

Are you man enough to wear square-toe shoes?

Sure, we may have resolved long ago, as a species, that square-toe shoes must never walk the earth again. We'd seen them on the feet of second-tier NBA players, Ross from *Friends* and the kind of guys who try to chat up women at bus stops. We'd noted their ability to ruin even a decent suit. But those – *those* – were the old styles. Now, fashion brands have found a way to bring back the square toe in a way that, dare we say it, is really quite appealing. Unlike the old gen, which were a by-product of low-rent shoe manufacturers peddling a novel shape, these new ones are aggressive, intentional and laced with irony. Case in point: Bottega Veneta (*below*) and Prada (*right and above right*). Pull on a pair with impunity. **CB**

Shoes by **Bottega Veneta**, from £720. bottegaveneta.com

30 seconds with... an intimacy coordinator

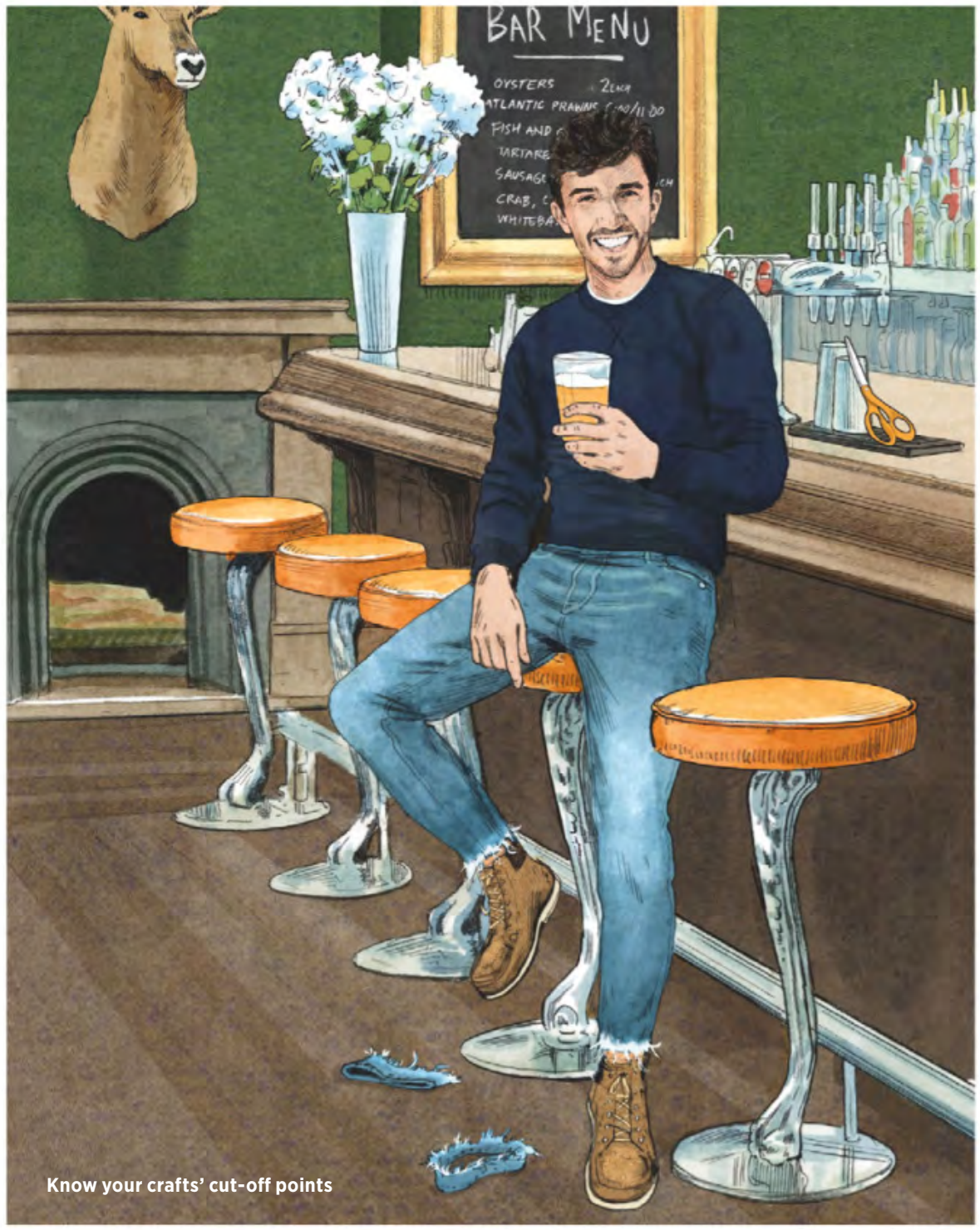
When HBO needs to shoot a sex scene, it calls Alicia Rodis. She is part of a growing industry of intimacy coordinators who negotiate boundaries and choreograph the action. Niche specialism? Sure. Fun? Surprisingly so...

What are the hardest scenes to work on?
"Sometimes we have background performers who are coming in to do group sex scenes. Some of them are cast the night before, so it's a lot of quick assessments. I've done scenes on shows such as *The Deuce* where we have 30 people doing various forms of nudity and simulated sex – and no rehearsal day."

Do you struggle to keep a straight face?
"It's an absurd situation sometimes. Humour is often welcome. When I come on set, people think I'm HR, like, 'Oh, God, don't make any jokes.' No. It's OK."

What makes a good sex scene?
"That it is part of the story. There are so many times you see a sex scene and it seems like it's a separate movie, particularly if people are nervous and are just trying to get it done. That's the wonderful thing about this job: allowing people to have a voice." TB

EDITED FOR BREVITY. READ THE FULL INTERVIEW ON GQ.CO.UK.



Know your crafts' cut-off points

Style Shrink

By **Teo van den Broeke**

I really loved that jumper Harry Styles wore a little while ago – that sleeveless one with the sheep on it. Can I ask, though, is that something real people can wear? I fear I might look silly doing it. Also, are there other, more affordable bright spring jumpers that will look as good and not destroy my bank balance?
Samir, Lowestoft

Dear Samir, I know of which jumper you speak. It's from Lanvin, it's painfully cool and I can see why you'd want to emulate the look yourself. The thing is, Samir, Harry Styles in a sheep-pattenered navy-blue sweater vest is one thing, a real person in the same garment is entirely another. I won't rain on your parade entirely, though, as there are in fact plenty of lively patterned sweaters available for Spring/Summer and they'll ping with as much new-season pep as anything Styles might have popped on his brave little back. Thom Browne, for instance, has done a wonderful line in soft-hued sweaters finished with quaint jacquard intarsia seaside scenes for SS20. Worn with a pair of slim-cut bleached jeans and a white Oxford shirt, they'll look as preppy as they do perky. Prada – a perennial favourite for jazzy, cross-seasonal knits – has produced an excellent range of crocheted, candy-coloured vests for SS20 that will look as bold worn alone as they will chic over a classic white tee. Gucci, of course, has endless candy-coloured sweaters, all of which will give you a hit of Styles' style without overdoing it, while Lanvin, the Parisian brand from which Styles sourced his original sweater vest, is the place to go if you want to copy the look precisely. Whichever way you go, however, remember to keep the rest of your outfit as simple as possible. This is the real world you're dressing for, after all.

Where can I find the best jeans? I want some simple, slim-cut, stonewashed jeans with a taper, not too long (can't bear rolling them up) and not too short (I don't want to look like a wally). Are there any you'd recommend? It would be good to have a few price points to choose from. I'm not made of money (but I'm not poor either).
Bamber, Silford

Hi Bamber, very glad to hear you're not poor. In terms of jeans, I myself have spent many years searching for the perfect pair and though I'm still yet to find "the one", there have been a number of contenders with which I've been impressed. The first, at the lowest end of the budgetary pool, is Levi's classic 511. Cut on the tighter side and available in a wide range of shades (the deep-black ones are my personal favourites), the 511s are excellent worn with hiking boots and wash incredibly well. I've had mine for a decade or so and short of requiring a small patch in the crotch (I wear my jeans hard) they've lasted the test of time. The second pair I'd recommend are from Gap. Part of the American brand's 1969 Premium Collection, the selvedge jeans are perfectly cut (not too loose and not too tight) and look excellent worn with high-top trainers (leopard-print ones from Dior, preferably). The final pair I would unequivocally recommend are from Los Angeles-based denim brand Frame. The L'Homme Slim Jaden shape is slightly more expensive than the others I've mentioned, at just north of £150, but well worth it. One final piece of advice? For an extra-edgy look, cut the hems off your jeans so that they just kiss the tongue of your boots – the resulting straggly strands will lend your ensemble an edge I'm sure you'll appreciate.

What's the one piece of style advice you'd give your younger self and why?
Rod, Arundel
Never ever cut the hems off the bottom of your jeans, because you'll look like a try-hard. (Only joking, Bamber.)

SEND YOUR MENSWEAR-RELATED STYLE QUESTIONS TO STYLESHRINK@CONDENAST.CO.UK

The 1980s called... ...they want their bags back

Retro backpacks are blowing up. Better get used to it

From left: Bag by **Gucci**, £1,750. gucci.com. Bag by **Dunhill**, £3,800. dunhill.com

Trousers by **Gucci**, £800. gucci.com

Illustration by **Joe McKendry** Models **Salim Ibrahim at Wilhelmina; Lewis Jamison at The Squad and Ben O at Supa** Grooming **Paul Donovan at CLM using Bumble And Bumble and Vitruvian Man** Photography assistant **Henry Hewitt**

Story by **Teo van den Broeke**
Photograph by **Rosaline Shahnavaz**
Styling by **Angelo Mitakos**

Alessandro Michele, the visionary, somewhat messianic creative director of Florentine super-brand Gucci, can always be relied upon to produce the must-have item of the season. For SS19 we had the Georgian dress loafer, for AW19 it was the textured tapestry shirt and now, for SS20, it's all about the Eighties-inspired leather backpack. Cut from stiff black calfskin and finished with Gucci's classic horsebit detailing, it's as close to a briefcase as a backpack is likely to get. Alfred Dunhill has produced a similar messenger style for SS20 and the whole vibe is very "Princess Di on her way to the gym post-divorce". Don't pretend you don't know what we mean...

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SMILE LIKE YOU MEAN IT

It's time to level-up your daily dental routine – and with Regenerate Enamel Science™ it is a lot easier than you think

Story by **Sophie Clark**

Photographs by **Matthew Beedle**

rushing your teeth is an everyday (twice-a-day) essential activity. Although you would be forgiven for not finding it the most exciting of tasks there are ways to shake things up a bit. Of course, you expect results of sparkling clean teeth but choose wisely and your dental routine can do so much more. Clinically proven to act on early invisible stages of enamel erosion, advanced teeth tech Regenerate Enamel Science™ will do exactly that.

But what is enamel erosion exactly? Each time we consume foods such as high-in-sugar snacks, wine and carbonated drinks or even some fruit and vegetables, our teeth are exposed to an acid attack. Over time, these acid attacks break down the outermost protective layer of your teeth: the enamel. Not only do we need enamel to keep our teeth strong and healthy but also (and most importantly) once the layer of tooth enamel is lost, our bodies can't grow it back. The good news? Regenerate Enamel Science™ has developed an easy-to-use dental care regime that will not only help both reverse and prevent enamel erosion but will also seamlessly slot into your grooming routine. Minimum effort with maximum results.

Inspired by the scientific findings behind bone repair, the secret behind Regenerate Enamel Science™ is its unique, patented NR-5™ technology. While other toothpastes may help to protect against enamel erosion, the NR-5™ technology helps to form a fresh supply of minerals which wrap around your teeth to regenerate your natural enamel. Pretty impressive.

Wake up your routine (and your mouth) with the minty freshness of Regenerate Enamel Science™ Advanced Toothpaste, brushing teeth twice a day as you normally would. To further your wow-factor smile status, maximise your results with the Regenerate Enamel Science Boosting Serum. This monthly ritual, used over three consecutive days, works hand-in-hand with the toothpaste, for a power duo of targeted protection.

The good news? Regenerate Enamel Science™ has developed an easy-to-use regime to reverse enamel erosion

Need to hit the breath refresh button on the go? Three pumps of the Advanced Foaming Mouthwash will neutralise acid attacks whether you are at home or in between meetings. This formula releases microbubbles that reach out in between your teeth and around your whole mouth for a lasting freshness with the added benefit of stronger, healthier teeth. That's three ways to amp up your dental game, all with one mission – to future proof your smile.

Jeremy Clarkson

Ed Westwick and Stephan Winkelmann

Lando Norris, Billy Monger and George Russell

Luca Borgogno and Dan Connell

Richard Agnew and David Gandy

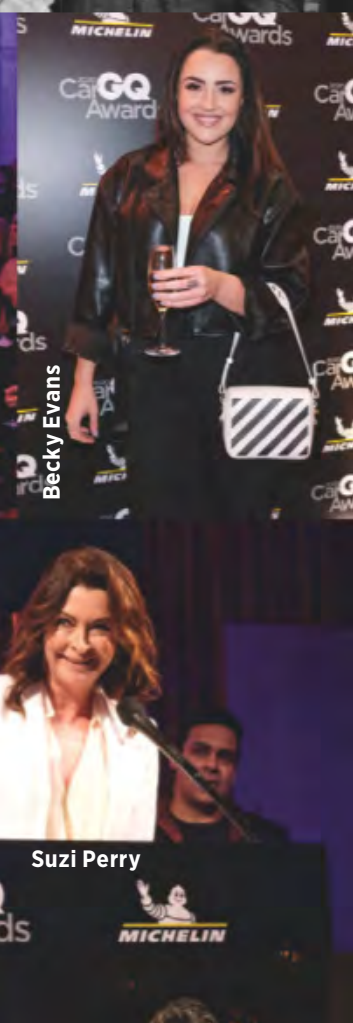
Cars, stars and open bars...

GQ made a fast start to the new decade with our first awards show of the year. Celebrating all things automotive, the *GQ* Car Awards, produced in association with Michelin, is our annual opportunity to indulge our inner petrolhead. From old-school classics and modern icons to EV hypercars, cutting-edge concepts and even Keanu Reeves-designed motorbikes, there was something for everyone on our big night at the Corinthia London hotel. Unfortunately, we couldn't gift every guest a car for coming along (we aren't Oprah), but if these pictures are anything to go by, we are pretty sure they had a good time. **Paul Henderson**

For full coverage of the GQ Car Awards, visit gq.co.uk

Photographs by **James Mason**

Tina Daheley



Becky Evans

Richard Biedul and Chris Burt-Allan

Bentley EXP 100 GT

Andrea Cavedagni and Katherine Ryan

George Russell and Jason Barlow

Adam Barriball, Cameron Duncan and Kim Palmer

Bill Prince and Thomas Kochs

Anne-Sophie Flury and Roman Kemp

Jeremy Clarkson, Lisa Hogan and Dylan Jones

Paul Ainsworth and Zoë Nicholson

Nicki Shields

Aldo Kane

Marino Franchitti and Francesco Balli

Paul Henderson and Paul Ainsworth

Nick Sargent, Sam O'Shaughnessy and Louise Shenton

Gavin Ward and Jack Savoretti

Alfie Allen and Jamal Edwards

David Haye and Thomas Ingenlath

Dynamo and Louise Pearson

Gerry McGovern

Jake and Marcus Wareing

James Martin and Louise Davies

Photograph David M Benett

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Taste

Edited by
Bill Prince & Paul Henderson

+ Under the canopy at the capital's new hospitality high bar, Treehouse Hotel – p.92

This month: Petiscos, piri-piri and port: three flavours of Lisbon in London p.93
Tom Kitchin: new scran from Edinburgh's Southside son p.95

The Hotel

Up, up and away… at Treehouse, London

Big-swinging hotelier Barry Sternlicht brings some rustic charm to the heart of London's West End – with cuckoo clocks, naturally

GQ has hymned master hotelier Barry Sternlicht's innovative takes on hospitality before, starting with W, a prestige brand within Starwood Hotels (which he then helmed) that riffed to great success on the early 2000s trend for designer boutique hotels. Since then, as mastermind of Starwood Capital, he's been responsible for the roll-out of the Standard chain as well as launching disrupter micro brands such as the millennial-friendly 1 Hotels.

Proving that even millennials grow up (and that Sternlicht isn't one for standing still), his latest destination hotel "drop" chimes with the industry's interest in offbeat environments secured by top-notch accommodation and entertainment. Treehouse London, which opened in Marylebone last November, is about as far from traditional London lodging as you could conceive – or at least for a property that overlooks Broadcasting House. Wrought from a soulless 1960s block that might once have passed for an outpost of MI5, but actually served as a hotel, the grim parade of mid-level media types who once trooped up to its empty top-floor bar have been replaced by neon-bright global nomads who today are greeted by a bustling coffee shop-cum-lobby called Backyard – your first inkling that this isn't business as usual.

Treehouse is as far from traditional London lodging as you could conceive

Treehouse London has been imagined as a traveller's playground of sorts, underpinned by a joyous sensibility in which cuckoo clocks and record players populate the 95 rooms and 15 suites, and where walls and surfaces are hewn not from Italian marble or sleek veneers, but upcycled timber and festooned with foliage. In-room amenities include organic cotton sheets and locally sourced bathroom products and there's commitment to the community via a purpose-built app that connects to the neighbourhood.

Resident horticulturalists are on hand to guide you through nearby Regent's Park, but most guests will likely stay harnessed to Treehouse's relaxed, unfussy aura, which comes paired with two developments long overdue in this part of town: a truly panoramic rooftop bar, The Nest (*see opposite*);

Clockwise from left: Treehouse restaurant Madera; Snow Owl, Flamingo and egg in a nest; La Morada; Papasito and calamari frito; a view from The Nest

and the latest addition to London's hotel-based fine-dining scene.

Those who remember Sternlicht's last UK entry into the branded portfolio space, Principal Hotels, will note that he's a stickler for bringing top-flight food into his properties, and Treehouse London is no outlier in this regard. On the 15th floor is Madera, the sibling of LA's Toca Madera, which means a plant-forward slant on Mexican fare that here includes its innovative "rocks": lava stone hot plates serving up everything from seafood to "vegan beef". The cocktails highlight a vast selection of tequilas and mezcals, after which things are likely to go up a gear, thanks to the experiential programming of the all-day dining space.

There are plans afoot (or should that be aroot?) for more Treehouses in the future, but for now the king of the swingers is in London and shouldn't be missed. **BP**

14-15 LANGHAM PLACE, LONDON W1.
0808 169 9481. *TREEHOUSEHOTELS.COM*

The Bar

The Nest at Treehouse, London

Concept is king at Marylebone's Treehouse London and nowhere is this more obvious than at its rooftop bar, The Nest. Perched atop the 16th floor, it's a beautifully designed haven, with 360-degree panoramic views of London – from Regent's Park to Canary Wharf – and a luxurious bird-box vibe.

First, guests must burrow through a timber-lined corridor before emerging into the glass- and wood-panelled den, complete with hanging greenery and wicker light shades. There, you'll find down-home, Soho Farmhouse-style furnishings and an epic wraparound terrace, plus the DJ playing from a raised "fort".

Cocktails are, of course, on-theme, with the rum-based Snow Owl one of the most popular and the Carmine Bee Eater – made from locally sourced ingredients – the most delicious. Our tip? Make sure you arrive well before 8pm, the point at which it becomes reserved for hotel guests and their friends only. **Kathleen Johnston**

14-15 LANGHAM PLACE, LONDON W1.
020 3988 4271. *TREEHOUSEHOTELS.COM*

Treehouse London's Carmine Bee Eater cocktail, tomato and mozzarella salad and rooftop bar The Nest

The Roundup

+ Taken to tascas: three prime Portuguese places

Volta Do Mar

13-15 Tavistock Street
London WC2
020 3034 0028
voltadomar.co.uk

The setup: Simon Mullins (cofounder of the Salt Yard Group) and his wife, Isabel Almeida Da Silva (of Mirabelle and Delaunay), have revamped a Georgian townhouse in London's Covent Garden. Volta Do Mar celebrates Portugal's regional cuisines and dishes from the former Portuguese empire, such as Mozambique, Brazil, Goa and Macau.

Eat this: The menu changes regularly, but expect sharing plates such as chorizo naan with fresh cheese (*£7.50*) and arroz marisco rice (*£20*).

Drink this: The succinct Portuguese wine list is sourced from small producers and includes rare finds from the Azores. Fans of pinot noir should try the Azores Wine Company Tinto (*£54*).

Bar Douro

Flat Iron Square
London SE1
020 7378 0524
bardouro.co.uk

The setup: Max Graham of the Churchill's Port family created Bar Douro as a love song to Portuguese wine and food. Here, under the railway arches, in a room decorated with ornate azulejos tiles, you'll dine from bar stools at curved marble counters. A second branch opened in the City Of London's 1 Finsbury Avenue development in January.

Eat this: Small-plate scene stealers include a curl of charred octopus on sweet potato puree (*£13*).

Drink this: Wines by the glass start at £4.50, or explore the cellar list for imports from indie Portuguese winemakers such as Wine & Soul. The Pintas 2015 is £130.

Casa Do Frango

2 King John Court
London EC2
020 7654 3020
casadofrango.co.uk

The setup: Casa Do Frango's original restaurant, in an airy 19th-century warehouse near London Bridge, serves a grown-up take on piri-piri chicken alongside colourful Algarvian sides. Last December it launched a second site in London's Shoreditch – and this time it's added both a petiscos bar for "tapas" and a pastelaria bakery.

Eat this: The albóndigas – beef meatballs with thyme in a tomato sauce (*£7*) – are new. You'll still have half a piri-piri chicken (*£10*) too, obviously.

Drink this: There's a cockle-warmer of a cocktail: the Port Old Fashioned (*£9*) mixes Bulleit bourbon and Sandeman 10 Year Old Tawny Port with chocolate and orange. **Jennifer Bradly**

The Bottle

Gusbourne Rosé Brut 2015

This is a spectacular wine that's not just for high summer. The blend of pinot noir, chardonnay and pinot meunier all grown in the Garden Of England is reflective of the multifaceted experience it provides, with freshness, red fruits and a creamy finish somehow working together without clashing. Yes, there's a wealth of summer flavours (cherries being the least subtle) from Kent's Appledore vineyard that come to life on long, hot afternoons, but it also has the quality and clean hit you need for any celebration. **George Chesterton**

£49. *GUSBOURNE.COM*

The Restaurant

The Lecture Room & Library at Sketch, London

Seventeen years since opening, Mayfair's cavern of opulence and excess remains a first-rate feast for the eyes (and palate)

From top: The Lecture Room & Library's Millicent Fawcett Room; head chef Johannes Nuding; Live Langoustines

When I first opened Sketch, I wanted to have this place, with the art, the videos, the food of Pierre Gagnaire, something crazy for everyone," Mourad Mazouz told *GQ* years ago. "I put all my heart into it – but it became ridiculous... people were saying it was grand, it was pretentious, it was idiotic. Who did I think I was to try to change everything?"

Having opened in 2003 and to the tune of more than £12 million, Mazouz's vision was the laughing stock of London. Overpriced, overhyped and over-the-top, one review simply described the design concept as "a load of bollocks". Seventeen years and three Michelin stars later and The Lecture Room & Library at Sketch now stands as one of the most incredible dining rooms in the capital.

With a wonderfully extravagant sense of theatre, guests are welcomed through the large double doors on the first floor of the Sketch townhouse into a joyously flamboyant dining room where art meets elegance on a grand scale. There really is nowhere quite like it. And the food lives up to the hype.

If it is your first time, you have to try the tasting menu. Gagnaire is still the executive chef, but day-to-day the man in charge of the kitchen and cuisine is Johannes Nuding, whose dishes are obviously French influenced, but there is a unique European creativity and a playful sense of style at work as the courses arrive, often in separate bowls and plates. Sea urchin with Laphroaig whisky. Cornish pollock with green curry and Jerusalem artichoke ice cream. Welsh roe deer with sauerkraut. It is clever, colourful, surprising and utterly delicious.

This is destination dining at its glorious best. Unmissable and unforgettable. The Elton John of dining rooms. And not only is Mazouz's Sketch still standing, it really is better than it ever was. **PH**

9 CONDUIT STREET, LONDON W1. 020 7659 4500. *SKETCH.LONDON*

Small Bites

Where GQ has been eating this month...

Pacific

Asian-influenced Aussie chef Shaun Presland brings his exciting skills and culinary thrills to this all-day Japanese restaurant.

Standout dish **Miso toothfish with Kyoto Saikyo marinade.**

10 HEDDON STREET, LONDON W1. *PACIFICLONDON.CO.UK*

Seabird

Perched atop the new Hoxton Southwark hotel is London's best seafood restaurant. There, we said it.

Standout dish **New Haven whole John Dory (for two).**

14TH FLOOR, 40 BLACKFRIARS ROAD, LONDON SE1. 020 7903 3050. *SEABIRDLONDON.COM*

14 Hills

Hélène Darroze alumnus Thomas Piat brings high-flying brasserie cooking to this bustling restaurant bar in the City.

Standout dish **Free-range chicken Kiev.**

14TH FLOOR, 120 FENCHURCH STREET, LONDON EC3. 020 3981 5222. *14HILLS.CO.UK*

The Recipe

Mussels, brown shrimp and asparagus

(Serves two, as a starter)

Ingredients

- **200g** fresh mussels, cleaned and soaked in cold water to cover for 20 minutes
- Olive oil
- **1** garlic clove
- **2tsp** shallots, finely chopped
- **100ml** dry white wine
- **12** asparagus spears, trimmed and tips removed from the stalks
- Sea salt and freshly cracked black pepper
- **30g** butter, chopped
- **40g** shelled brown shrimp
- **½** lemon

Method

1. **Drain the mussels then discard any that remain closed when tapped.**
2. Heat a flameproof casserole over a medium-high heat, then add a splash of olive oil. Add the garlic and shallots and sauté for 1 minute. Add the mussels and the wine to the dish. Cover the pan and bring to the boil, then lower the heat and simmer for 3 minutes or until all the shells have opened. Strain the mussels through a colander set over a bowl so you catch all the cooking liquid. Discard any mussels that have not opened.
3. **Return the washed and dried pan to a medium-high heat, then add a splash more oil. When it's hot, add the asparagus tips and roll them around in the oil, then add a ladle of the cooking liquid and season with salt and pepper. Cover the pan and leave the asparagus to cook until tender. As the stock reduces add a little water.**
4. Now add the butter and shake the casserole to emulsify well. Add a splash of oil and return the mussels to the pan. Stir in the brown shrimp and a squeeze of lemon juice and simmer just long enough to heat the shrimp through. Adjust the seasoning if necessary. Remove half of the mussels from the shell and leave half in the shell to serve.

Illustration **David Hopkins**

Clockwise from far left: mussels, brown shrimp, asparagus; chef Tom Kitchin; Southside Scran

Southside Scran, Edinburgh

Indulge in French fare with Scottish flair courtesy of the super-chef's Southside Scran

When he isn't busy judging the 2020 *GQ* Food & Drink Awards, Tom Kitchin spends most of his time flying around his home city of Edinburgh (and East Lothian), cooking in – and keeping a watchful eye over – his growing collection of hospitality hot spots. From the Michelin-starred Kitchin in Leith, through to a city gastropub (The Scran & Scallie) and his village restaurant with rooms (The Bonnie Badger), the talented Scottish chef and his wife, Michaela, are on fire at the moment and the searingly hot streak hasn't stopped there.

Southside Scran is one of their most recent openings and their version of an intimate, classic French bistro with a tasty tartan twist. By combining the classic cooking techniques picked up from working with Alain Ducasse, Pierre Koffmann and Guy Savoy, with the finest seasonal Scottish ingredients, Kitchin delivers a masterclass of a menu. And while Highland Wagyu beef, Loch Fyne oysters and Tarbert crab are all high on the list of recommendations, *GQ* would advise visitors to put their faith in the restaurant's daily specials. That way, you might just end up tucking into a dish such as the one above. **PH**

14-17 BRUNTSFIELD PLACE, EDINBURGH EH10 4HN.
0131 342 3333. *SOUTHSIDESCRAN.COM*

The Book

The Pastry School by Julie Jones

Decorative chef Julie Jones might be a star baker now, but her culinary ambitions were never purely in pies, puddings and cakes. The trained chef turned her attention to baking as a way to connect and collaborate with her mother, who was suffering from early onset dementia. Jones photographed her creations on what would become her award-winning Instagram account and began recruiting an army of followers, including Jamie Oliver. And if Oliver likes her work, you will too. *The Pastry School (Kyle Books, £25)* is her second book, a how-to guide, packed with tips and techniques. It features recipes for sweet and savoury snacks, plaits and various other comforting treats to bake at home. "Pastry is the nemesis of many," says Jones. "I want to change that." Consider us converted. **Kardelen Yuce GQ**

OUT NOW.

Breakfast *of* CHAMPIONS

Lavish spreads, reverent rituals and fantastic flavours: why the chance to experience the glory of Turkey's first meal of the day is reason enough to visit the eastern Mediterranean's most exciting holiday destination

Until recently breakfast in Britain was essentially a closed shop. If it wasn't the full English we weren't interested. But slowly, over a period of 20 years or so, our horizons have expanded and we now happily imagine a future beyond the fry up. This recent adventurousness has resulted in all kinds of imports becoming commonplace – continental croissants, Antipodean avocado on toast – but there is one way of starting the day that remains something of a mystery to most Brits despite it being truly one of the world's best, and that's the Turkish breakfast, a combination of ritual and regal ingredients which come together to create a thrilling whole.

From the Bosphorus (pictured) to Anatolia, a Turkish breakfast delivers on sheer variety and richness

The philosophy behind a Turkish breakfast is to provide as lavish a range of fresh dishes as possible

Strong and refreshing, Turkish tea is the perfect aid to digestion

Menemen eggs come spiked with tomatoes, green peppers and a host of punchy spices

The Turks' approach to the day's most important meal is reverential and traditional, turning it into a daily ceremony, a celebration of the country's diverse cuisine. And why not when you're blessed with such abundant riches? From strong and creamy cheeses to aromatic olive oils, abundant fresh fruits to deeply flavoured charcuterie, the country is one of Europe's great breadbaskets. It's these ingredients which form the backbone of the great Turkish breakfast, which is presented, almost always, as a spread of dishes, even at home. At the country's many fantastic hotels and restaurants this is taken to an almost theatrical level with whole tables heaving with honey-drizzled cheese plates, herb-scattered savoury dips, brightly coloured jams, towers of fresh bread, heaps of sensational pastries, and, of course, menemen scrambled eggs, which come spiked with tomatoes, green bell peppers and a host of punchy spices.

But before you get to all this of course there is the matter of tea. Which is always freshly brewed from leaves, never from a tea bag, and comes served strong and black in little glasses. It's the perfect way to kick-start your digestive system before you start on the food. And cheese is invariably the star of the show. When you're there you'll notice the ubiquity of beyaz peynir, the country's adored white cheese with its dizzying range of regional variations. It features in the classic Turkish pastry, borek, which sees layers of filo stuffed with cheese and vegetables to create a mouthwatering pie-like dish that comes sliced and sprinkled with seeds. Beyond beyaz peynir it pays to seek out the country's other cheeses, such as Old Kasar, a sophisticated cow's milk cheese aged until it's centre becomes dry and flaky, giving it a tangy, rich flavour. And don't pass up tulum, a crumbly white cheese which is particularly good drizzled with olive oil and scooped up with a lavas flatbread.

The basis of any Turkish breakfast is supremely fresh ingredients, from cheese and bread to meat and pastries

In a Turkish bakery you'll also find the decadent su boregi with its layer of soft dough and salty cheese, and the Anatolian speciality, ciborek, a deep-fried turnover stuffed with ground beef. And those with a sweet tooth will undoubtedly find themselves hoovering up laz boregi, a sweet custard-filled borek which comes sprinkled with powdered sugar.

The breads are delicious and varied: flatbreads (look out for the creamy yellow bazlama), corn breads and delicious rustic sourdoughs, the last being particularly good when smeared with muhammara, a blitz of roasted red peppers, oil, nuts and spices. Another spread that goes particularly well with the sourdough is tahin-pekmez, a heady concoction of tahini and grape molasses.

As well as the menemen eggs, the Turks are masters of the omelette – don't pass up the chance to try one with sucuk, the dried spicy beef sausage.

Every Turkish breakfast worth its salt comes with a range of locally grown produce that brings a lightness and freshness to the table: ruby red tomatoes, flavoursome regional cucumbers and a bowl containing at least one (often more) of the country's 40 different kinds of olive. From the banks of the Bosporus to the edge of the Anatolian peninsula, regional variations abound but there is one constant: a Turkish breakfast is always lovingly made, full of flavour and for adventurous foodies worthy of a trip in its own right.

GQ video

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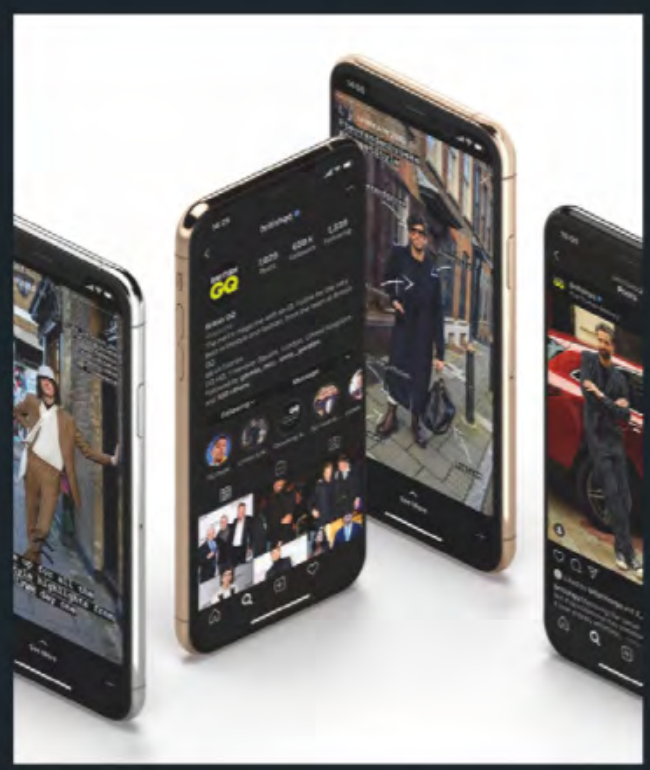

Steve Coogan's GQ Action Replay

From Alan Partridge to *The Trip*, the actor looks back on his past comedy conquests.

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On the road with... Inhaler

Discover seven items the Irish rock band can't live without on tour.

Daisy Ridley revisits The Last Jedi

***Star Wars'* Rey recalls shooting the famous throne room fight scene.**

The one where Ross plays GQ's Liar Liar

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Model shown is a New Puma ST-Line X 1.0 155PS Mild Hybrid Electric Vehicle (MHEV) Petrol 6 speed manual with optional LED Headlights and Driver Assistance Pack. Fuel economy mpg (l/100km) (Combined): 50.4 (5.6). *CO_2 emissions 99g/km.

Vehicle shown may not reflect latest UK specifications.
Figures shown are for comparability purposes only; they only compare fuel consumption and CO_2 figures with other cars tested to the same technical procedures. These figures may not reflect real life driving results, which will depend upon a number of factors including the accessories fitted (post-registration), variations in weather, driving styles and vehicle load.
*There is a new test used for fuel consumption and CO_2 figures. The CO_2 figures shown, however, are based on the outgoing test cycle and will be used to calculate vehicle tax on first registration.

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Cars

Edited by
Paul Henderson

✚ An Aston Martin DB5 on the set of No Time To Die in Matera, Italy

Photograph Max Earey, Aston Martin Lagonda

This month: GQ spies on No Time To Die filming as James Bond's **Aston Martin DB5** reclaims pole position p.102 How **Jaguar's I-Pace** is leading the eSUV race p.106

No time to DRIVE?
When it's a DB5, Bond says otherwise...

From classic Astons to new Defenders, No Time To Die's range of rides could be the 007 franchise's best yet. GQ joins the film set in Italy for a slice of the automotive action. Story by **Jason Barlow**

Matera was a national embarrassment for Italy in the 1950s because its Paleolithic caves were still inhabited. Now, many of them house boutique hotels and the city is a Unesco World Heritage site. But today it has a problem: a wind has whipped up and it's coating the cobbled road that snakes through the Sassi area with a fine dust. There's not a whole lot of grip and that makes life difficult for high-speed driving, of which there has been rather a lot.

The second unit on the new James Bond film, *No Time To Die,* has been here for two weeks already, shooting the pre-credit chase sequence for this intensely anticipated new film. It is the first contemporary action movie to be allowed to film in Matera (costume dramas are less needy), a negotiation that took nine months and saw the production crew cover critical sections of the ancient walls in protective metal plate cloaked in plasterboard.

The Bond operation is part invading army, part family. One of the longest-running, most lucrative film franchises in entertainment history also attracts the best people, with a hard-won knack for problem-solving and improvisation. Lead stunt coordinator Lee Morrison figured out that dousing a tricky surface with fizzy drink would improve traction while he was doubling for Matt Damon during a rooftop bike chase in *The Bourne Ultimatum*. "Rooftop riding is slippery. A foot chase in a hospital is difficult too. And American shopping malls," he tells me.

The sugar is working on Matera's stone, too, as we stand overlooking a piazza the crew have anointed "Doughnut Square". It's obviously not its official name, but it describes what Bond does in his Aston Martin DB5 moments after being cornered by a phalanx of bad guys and T-boned by a Range Rover. We watch them spray 007 with gunfire in a relentless fusillade. His reply is authentically, deeply Bond and will make you smile. The attention to detail in this scene is off the scale; it takes three hours to set up for a POV shot that'll be intercut on-screen with a few other angles for maybe

'You know we fake it, don't you? The only person who didn't was McQueen. But I was allowed to doughnut the DB5'

Photographs **Alamy; Tram Kolluri – MGM; UPI Media**

One of No Time To Die's eight specially constructed DB5s performs doughnuts on a Matera piazza

Need to know

Aston Martin DB5

Engine
282bhp, six-cylinder 3,995cc

Performance
0-62mph, 8.6 secs; top speed, 142mph

Price on release
£4,175

Contact
astonmartin.com

five seconds. But those gunshots echo down the years.

In a series that inspires feverish devotion among men and women who really should know better, the DB5 is the ultimate crowd-pleasing callback. And get this: Daniel Craig himself is behind the wheel, with Léa Seydoux beside him (*above*). The man likes to drive and he knows what he's doing. Not that he freely admits to it. "You know we fake it, don't you?" he tells me a few weeks later. "The only person who didn't fake it was Steve McQueen. But I was allowed to doughnut the DB5 in Matera, which was great. I'm lucky to have access to a brilliant bunch of experts who take me out and we talk about it. We talk about the correct body language behind the wheel, but often when you're with really good drivers they don't actually put a lot of input in. They're also usually three inches away from the steering wheel and that's just not very cinematic. Rally drivers are practically on top of the wheel. [*Pause.*] Look cool: that's all you can try to do..."

You've got to say Craig's nailed that. But then, like the Massimo Alba suits he wears in the film, a DB5 helps. >>

The roof-mounted pod on the DB5 allows stuntman Mark Higgins to drive via an extended steering rack

>> Aston's svelte coupé (also wearing an Italian suit – it was designed by Milanese coachbuilder Touring) first appeared in 1964's *Goldfinger*, then again in the following year's *Thunderball*. It has defied the odds and 56 years of technological development to become not just *the* Bond car, but also the most famous car in the world. Sure, there were cameo appearances in other Bond films, but *No Time To Die's* director, Cary Fukunaga, insisted on having the DB5 back in pole position.

It's not alone: fellow double-O agent Nomi, played by Lashana Lynch, gets a shiny, new DBS Superleggera; Bond dusts off another classic, the Aston Martin V8, last seen in 1987's under-appreciated *The Living Daylights*, and the still-under-development Valhalla supercar has a brief scene.

'If I mess up my stunt, then that's a £20,000 shot gone down the drain. Everyone has to do their bit'

Meanwhile, the all-new Land Rover Defender features in an epic chase set in Norway, which, Morrison tells me, is the toughest ever devised for a Bond film. "These sequences are story-driven," he says. "The Norway chase is pivotal for Bond." Elsewhere is a retinue of Jaguar XFs, an I-Pace and a handful of Range Rover Sport SVRs, several of which get absolutely trashed. In all, Jaguar Land Rover supplied 44 cars.

But it's the DB5 that provides the automotive through line and really raises the heart rate. The one in the film is even more special than it looks. Well, I say "one". Through an archway on Doughnut Square and past a trestle table the film's armourers have covered with a load of semiautomatic rifles, we find six of the *eight* DB5s that have been constructed for the film by Aston Martin, in collaboration with long-standing Bond special effects supervisor Chris Corbould and his car specialist, Neil Layton. They look identical to the original but use a bespoke chassis, are clothed in carbon-fibre body panels and are powered by a contemporary six-cylinder engine good for 360bhp. They were all shaken down by endurance racing driver Darren Turner before being sent into duty.

Engineers often talk about fitness for purpose; rarely has this been more apposite. Each of the octet has been

No Time To Die's licence to thrill

In Daniel Craig's final outing as 007, at the cast's service is an impressive lineup of heritage and state-of-the-art vehicles, six of which include...

Aston Martin DB5

Aston Martin V8

set up specifically for different parts of the film's chase and, on closer inspection, have more in common with a world rally car than a 1960s GT. The DB5 that got smacked by the Range Rover has a metal bar reinforcing its body side, another has a trick suspension configured to tackle steps and jumps and they're all fitted with hydraulic handbrakes, roll cages and camera-mounting points.

Then there's the car with the pod mounted on the roof, its steering rack extended so that a stuntman can do the showbiz showboating and the actor gets to play the hero with impunity beneath. Corbould tells me his team have now developed a pod car that works by remote control from a range of 500 metres. But, for now, there's still a human on board and the main man on Bond is former British rally champion Mark Higgins. This is a guy who can make a car dance. But, as Morrison tells me, the skill set a stunt driver needs to possess goes way beyond being able to drift a car.

No Time To Die's DB5s might look like the original, but they use a bespoke chassis and are powered by a modern 360bhp engine

Photographs Alamy; Tram Kolluri – MGM; Shutterstock; UPI Media

"You have to be extremely precise, to understand what the camera is doing and understand what you're trying to get across," he explains. "These guys have got four seconds to tell a story that's happening throughout the whole film. So they've got to attack that certain shot as if it's the last thing they're ever going to do. No one arrives with that ability fully formed. Mark has learnt all that and he's up there now with the best film stunt drivers in the world."

Higgins has worked on Bond since 2008's *Quantum Of Solace*, during which he recalls arriving on set as a newbie to see a crew member wielding a sledgehammer and beating seven shades of shit out of three Aston Martin DBSs. Such is the madness of moviemaking. It was Higgins who delivered the epic nocturnal power slide in front of the Vatican in 2015's *Spectre*. But what looks good on camera doesn't always feel that way behind the wheel. "What they're looking for and what you think is cool can be totally different," Higgins explains. "It's about what the camera wants to see. You have to make it look real; it has to be almost a bit scrappy. Bond is under pressure, so it has to be less fluid.

"It's a very different pressure, because there are 200 people out there," he continues. "Repeatability is very important – and hitting marks. It's totally different to competing, but it's still a buzz, especially when you're doing the big scenes. It's a massive team operation. I might be doing my little handbrake number up here, but somebody else is doing a big pipe ramp stunt behind me and if I make a mess of my handbrake, then that's a £20,000 shot that's potentially gone down the drain. Everyone has to do their bit, especially when you're writing cars off or blowing them up. [*Pause.*] And it's dangerous."

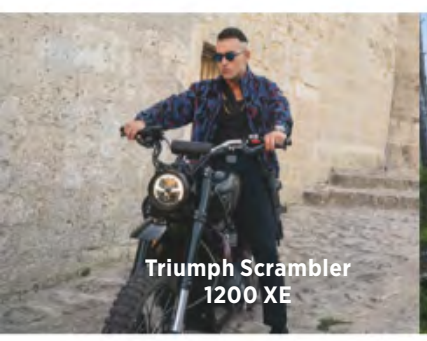
He also gets to wear the dinner jacket and suit, but today his face is covered in fetching black dots, part of the motion capture technology that will see his visage replaced by Daniel Craig's in post-production, a man he holds in high regard as a driving protégé, it turns out. "I can tell him which way the wheel goes and which way to lean – it totally sells it. That's why the pod's great, because the wheel is moving as it should do. There's a clutch on it so it won't get ripped out of the actor's hands and it can't affect what I'm doing up above. And Daniel can drive, anyway. He enjoys all that. And we obviously can't act very well, so he does that job for us."

The Aston Martin DB5 has defied the odds to become not just the Bond car, but also the most famous car in the world

For Bond geeks – and there are millions of them – the background detail is another object of obsession. In excess of 140 vehicles were prepped by Layton's team for *No Time To Die* and in Matera the DB5 is flanked not just by gun-toting henchmen in Jaguar XFs, but there's also a 1996 Maserati Quattroporte and a 2004 Lancia Thesis, a pair of sharky-looking and rather obscure Italian saloons that are expertly cast given the context. These, too, will have been fitted with small-capacity stunt fuel tanks, hydraulic handbrakes and fire-suppression systems. They'll have had their safety and stability systems deactivated and even their brake lights switched off, a job which means rewriting software code on newer cars or grappling with tricky electronics on the older ones.

No stone is left unturned. Even the ones covered in fizzy drink.

NO TIME TO DIE IS OUT ON 2 APRIL.



Triumph Scrambler 1200 XE

Range Rover Sport SVR

Land Rover Defender

Land Rover Series III

The world's car of the year is... electric?

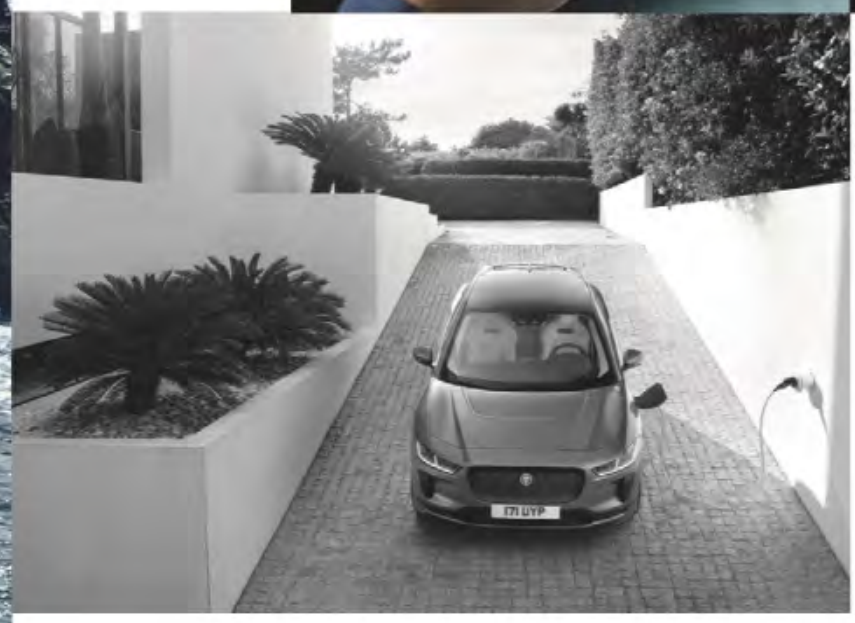
Story by **Dylan Jones**

But of course, right? And the honouree? Jaguar's award-winning I-Pace. And, while electromobility currently has its challenges, this eSUV is leading the charge towards change

There is no foreplay with an I-Pace. You sit down, belt up, press go and then you're off, immediately sensing that the car might have a mind of its own. The I-Pace is a car that doesn't do nuance, doesn't need – or appear to want – sophisticated handling. It is literally point and shoot.

I suppose the first thing you notice is the noise, or lack of it. When you turn on your Jaguar I-Pace you're not immediately sure you've done it properly, as nothing happens. So you fiddle about with the dials for a while, put your foot on the accelerator and then shoot forward as though someone has just shunted you from behind. Because with all-electric cars, it's all about something and nothing, or rather *everything* or nothing. With the I-Pace in particular, the acceleration is extraordinary, with almost video-game dynamics, and it makes you feel as though

The Jaguar Remote app enables drivers to interact with their I-Pace via smart devices



Jaguar has nailed it with the I-Pace and created something that looks sufficiently 'other' without being too polarising

The I-Pace beat other marques to market and has stayed in front since

you are driving a massive Scalextric car.

Unsurprisingly, the I-Pace has already been something of a game changer. Now more than 18 months old, it is the first electric SUV from a premium European automaker and in its first year of production has already won more than 60 international awards, including World Car Of The Year. Designed by the former Jaguar design chief Ian Callum, it is a more than credible rival to Tesla and comparatively worth every penny.

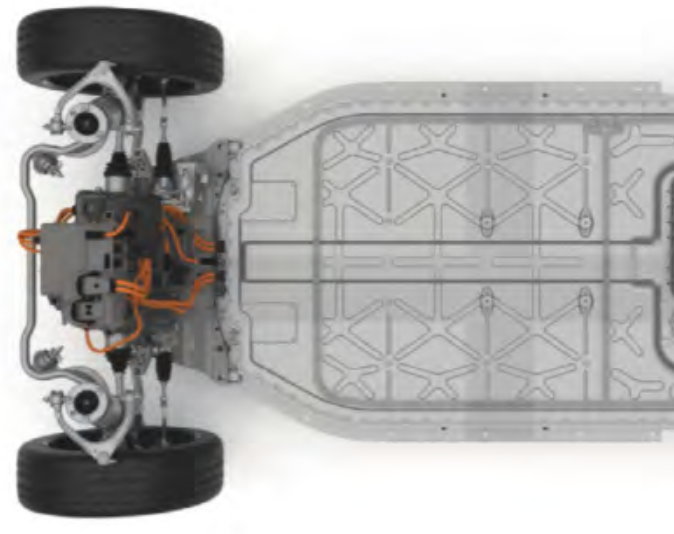
Jaguar beat its key rivals – Audi, BMW, Mercedes and Porsche – to market with the I-Pace, a demonstration in itself that the company's mind-set has changed. There were concerns in the industry that while being first of the established marques (Tesla was an outlier) is a significant statement, it could have put the I-Pace at risk of being eclipsed once the others arrived. That hasn't happened. In fact, the Audi e-tron and Mercedes EQC played it too safe, allowing the Jaguar to consolidate its position as the most compelling premium EV – in terms of its aesthetics, refinement and overall performance. (The Porsche Taycan is brilliant, but much more expensive.)

The I-Pace is certainly beautifully designed. Driven by two concentric electric motors, the I-Pace uses a *de rigueur* lithium-ion battery, which will give you a 300-mile range, although it will take you more than ten hours to fully charge it.

"Find a 100kW DC power supply and it'll recharge from zero to almost full in around 45 minutes, which is fine if you live in California or Norway," says *GQ*'s Jason Barlow. "Unfortunately, the UK's charging infrastructure still lags way behind and the biggest impediment to using and enjoying the I-Pace – and all EVs – is the research you'll need to do in planning your journey. Used normally, the I-Pace's real-world range is likely to be closer to 200 miles, so imagine you're driving from London to Hay-On-Wye [182 miles] and back again… On paper it's eminently possible and the theory is you stop and eat lunch while the car recharges. But you still have to think about it in a way you simply don't in a conventional car. As things stand, I see the EV as the thing you use day-to-day in town; EVs are less able when it comes to spontaneity or long distances.

"The I-Pace comes with an app that oversees the process and aims to make it as easy as possible, yet the last time I drove one, we ran out of power about 30 miles from home, the fast charging point we found was broken and the slower one was so poor we could practically watch the electricity sashay along the connection. Conclusion: the quality of the car currently outpaces the infrastructure and the wider user experience."

And that's the problem. There is a huge appetite for electric vehicles right now, as we are all aware that the auto industry is in a state of flex, aware that we are moving away from a world of fuel-driven vehicles towards a soon-to-come utopia of electrically charged cars, shared transportation and perhaps even automatically driven vehicles. We want to make the change, but we need manufacturers, and government, to make it easy for us. We are all becoming environmentally aware and are prepared to change our consumer habits in order to make a difference. We're also aware that EVs are >>



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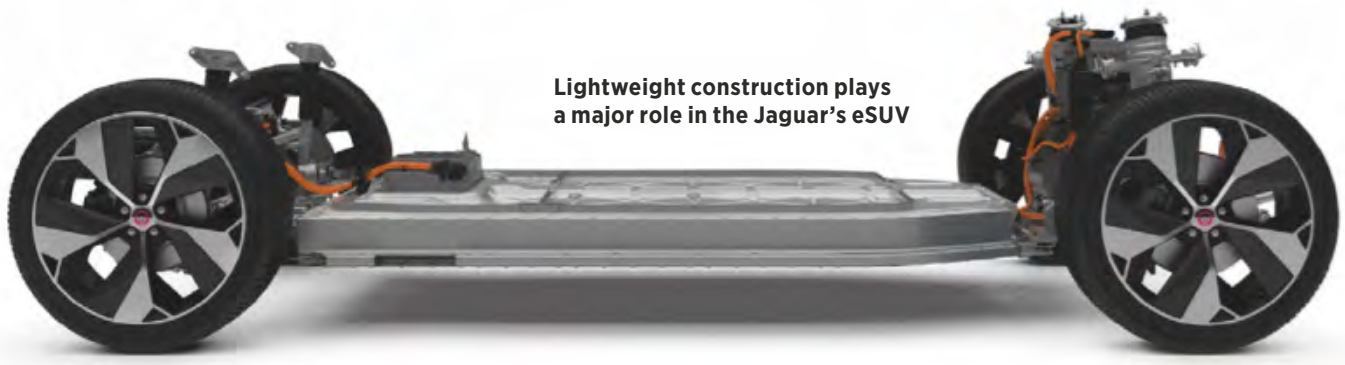

Lightweight construction plays a major role in the Jaguar's eSUV

>> slightly cheaper to run. Many of us are driving hybrids, but we know they're not the answer to our problems… so we'd like to make the change. But we need help. Last month the government brought forward its proposed ban on the sale of new petrol and diesel cars by five years, to 2035 (subject to consultation), although at the same time Grant Shapps, the transport secretary, announced that the £3,500 grant that offset the cost of an electric car might soon be stopped.

With plastic it was easy. Sir David Attenborough made a TV programme and suddenly we were all demanding recyclable water bottles. Straws were immediately outlawed, as were plastic bags and plastic-wrapped fruit in supermarkets. The consumer tipping point seemed to happen in about a month, but then not only were all these entry-level purchasing decisions, but public appetite was mirrored accordingly by the market.

With cars it's different. We don't see as many charging points as we'd like to. Petrol stations and motorway services seem stuck in the 1980s. We're worried our cars won't be able to go from Reading to Birmingham without running out of power. We're not especially excited about having a power cable running under our door into the street. We don't feel the government has much interest in the electric switchover. And aren't Teslas the only EVs worth having? After all, they're the ones with all the chargers you see along the M4, aren't they? And what about the resale value of my electric car when I decide to cash it in for another? We know that EVs don't incur the annual £145 road tax, but that's hardly an inflection point (they still tend to be more expensive than petrol and diesel vehicles). While the AA has lobbied for the government to scrap VAT to encourage sales and the government has set a target to abolish the sale of new petrol and diesel cars within the next 15 years, sales of EVs are still sluggish (making up only 0.2 per cent of the cars on UK roads). There is central investment, and the government is defensive about its transition programme, but what it's doing is not enough.

This year will be a big one for all-electric cars, with new models from Volkswagen, Rivian, Aston Martin, Volvo, Mini, Polestar, Lotus, BMW, Porsche and Audi. A recent audit of the launch plans of British manufacturers showed that this year as many as 22 more fully electric cars will become available. The assortment of riches to be found in all of these new models is staggering and the levels of sophistication with electric cars puts their petrol and diesel cousins to shame, but will anyone buy them? British car sales have been flat for a while, as customers have been worried about the economy after Brexit, as well as environmental and regulatory issues concerning diesel. Even if there was mass adoption of EVs there would be problems with infrastructure. Boris Johnson has promised to ensure that no one is ever more than 30 miles from an charging point, as part of an effort to energise the economy post-Brexit – and pledging £500 million in the process – but then this promise was made pre-election, so who knows what will happen to it? After all, for many people, going electric is a lifestyle choice rather than an economic necessity.

Despite the uncertainty, most of us are, I feel, skewing towards the future, but if we want to make the move then we've got to do it ourselves. Help will inevitably come later, but if we want to invest in the future then we're going to need to be early adopters. And if you decide to move with the times, you could do a lot worse than invest in a Jaguar I-Pace. You certainly won't be alone: in February JLR halted production of the car for a week because it had run out of batteries, thus rubber-stamping the car's popularity.

"One of my key issues with EVs is that, for all their high performance and efficiency, they can still feel sterile, but the I-Pace has genuine character," says Barlow. "Buyers don't want an EV that looks like a renegade from *Blade Runner*, but there's still an opportunity for car makers to define a new paradigm. Jaguar has nailed it with the I-Pace, both inside and out, and created something that looks sufficiently 'other' without being too polarising. No mean feat."

Just be sure to remember it doesn't do foreplay. GQ

Need to know

Jaguar I-Pace

Engine
Twin electric motors (395bhp), powered by 90kWh lithium-ion battery

Performance
0-62mph, 4.5 secs; top speed, 124mph

Price £63,495

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Travel

Edited by
Bill Prince

+ Radhanagar Beach on the Andamans' Havelock Island

This month: In the Andamans, **Taj Exotica Resort & Spa** is bringing sustainable hospitality to India's reassuringly hard-to-get-to island chain

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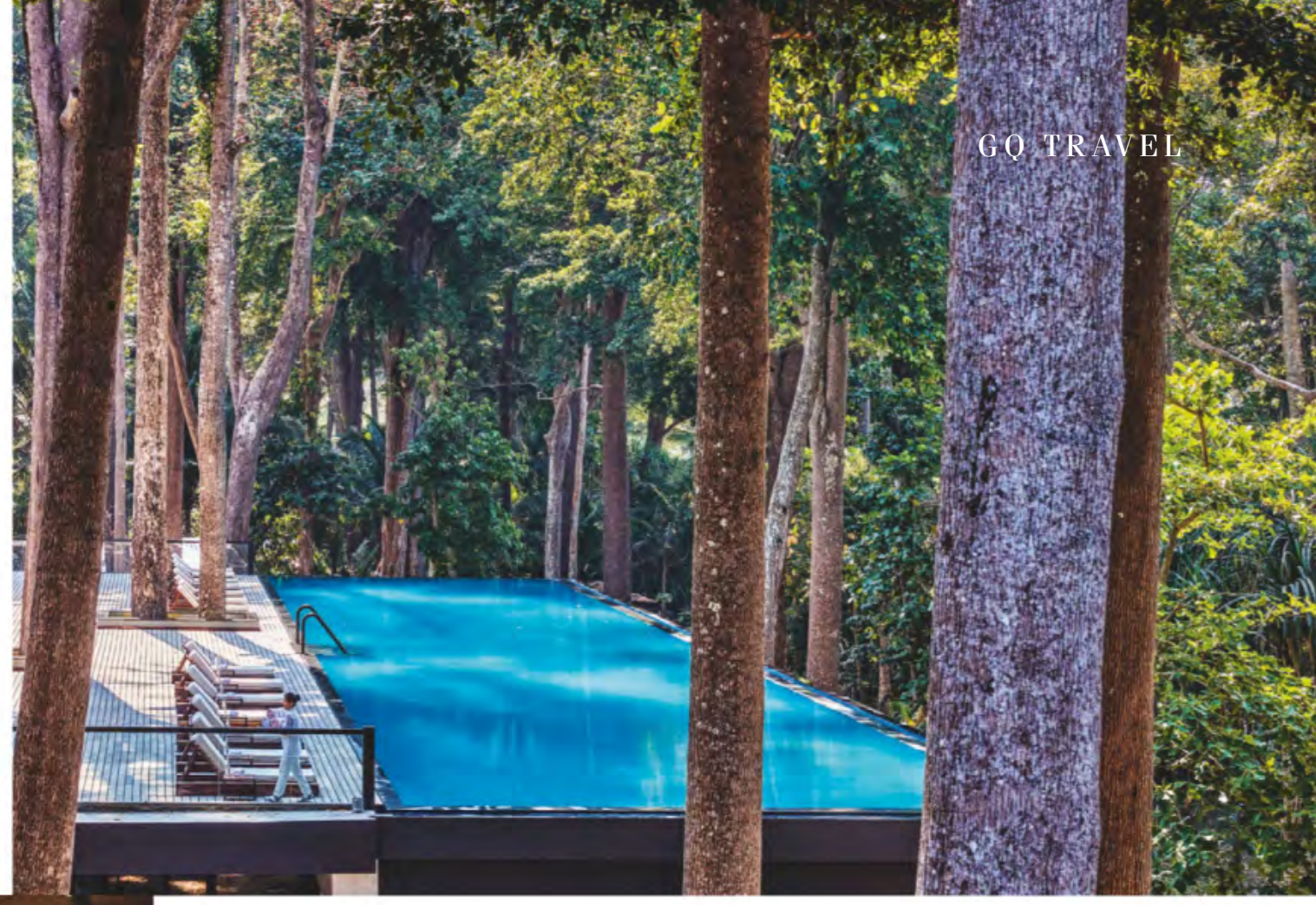
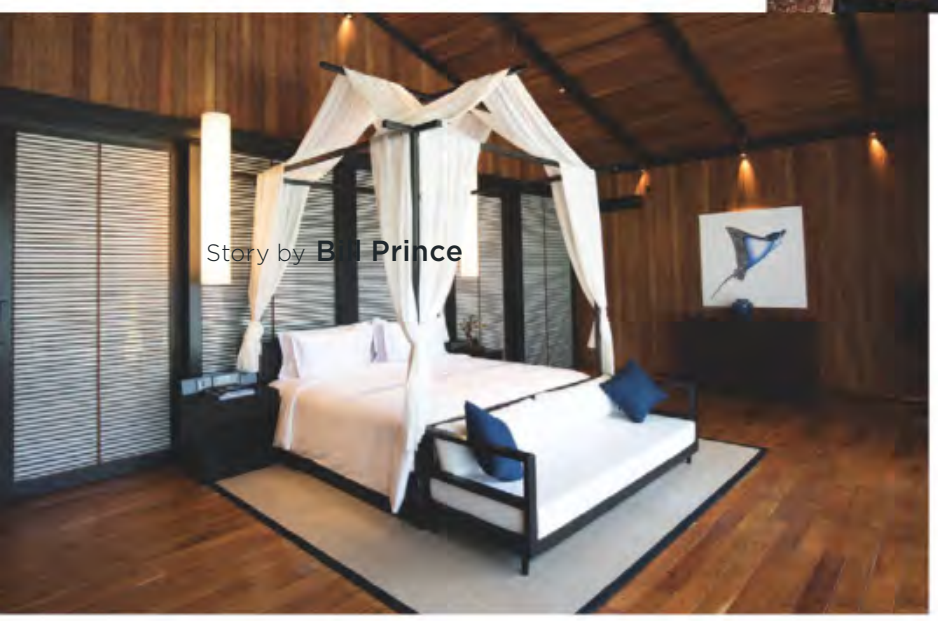


Taj Exotica is the Andamans' first luxury resort; (above) white snapper carpaccio from grill restaurant Turtle House

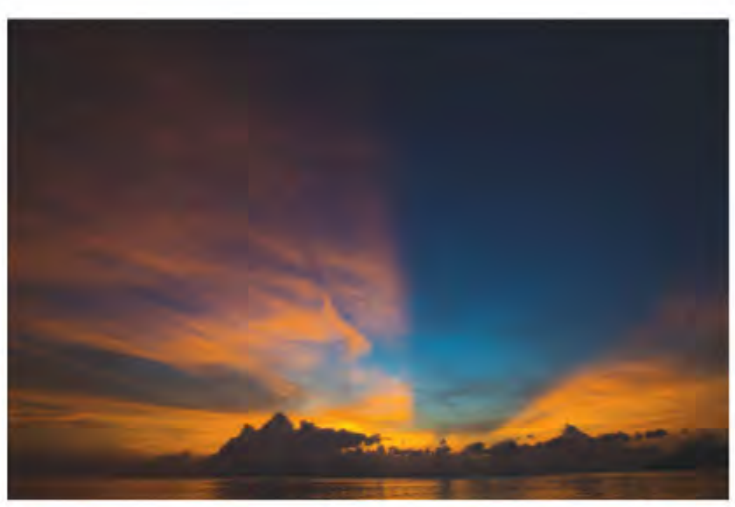


Story by **Bill Prince**

Are the Andaman Islands the NEW Maldives?

Long guarded for their ecological – and ethnological – importance, after the opening of its first five-star eco-resort, India's best-kept secret won't stay that way for long

Story by **Bill Prince**



Let's get one thing straight: you don't go to the Andaman Islands, you get to them.

For the uninitiated, this starts with a 12-hour BA flight to Chennai, requiring an overnight stop. Helpfully, this is greatly improved by the recent refurbishment of the Taj Connemara, a stopover since British colonial times and, in keeping with its central role in the age of empire, gently restored to its former Claridge's-style glory. From here, it's a two-hour internal flight across the Bay Of Bengal to India's farthest-flung territory, followed by a brief layover in its main point of entry, Port Blair. (If desired, this can be spent on a mercifully brief tour of its forbidding former prison, once home to the country's freedom fighters, exiled here before independence in 1947.) Next up: a 90-minute ferry crossing to Havelock Island (and for those in search of comfort there's really only Havelock worth considering) that ends with your luggage being dumped unceremoniously on the quayside ahead of an immigration line overseen by a pair of civil servants charged with taking down visitors' details longhand.

At which point, you may well ask, why bother? Well, for those who haven't guessed, the Andamans are off the beaten track yet uniquely equipped to deliver on the tropical highlights politely tamped down in other destinations at this latitude – thanks largely to the area being cordoned off by the Indian government due to its strategic and scientific importance.

To confer 'drop and flop' status on the Taj Andamans is to do it a disservice

Beyond hosting military exercises, the aim thus far has been to protect its indigenous peoples, whose very remoteness has been serially undermined by overzealous anthropologists and the odd misguided tourist (the body of the last outsider to consider venturing ashore remains on North Sentinel Island, bringing even more unwanted attention to its inhabitants). But things are changing as prime minister Narendra Modi, no doubt eyeing the income that floods into the Maldives, espies a new opportunity for the sprawling archipelago: upscale tourism.

Thus far, only the intrepid few have made it here in significant numbers: more often than not off-grid divers in search of the marine mother lode. Wary of overdeveloping this end of the market, access to the best dive spots is currently under review. At the same time, Havelock now plays host to the region's first luxury property, Taj Exotica Resort & Spa, Andamans: the inaugural "eco-resort" from India's premier hospitality group, which sits on the crescent-shaped Radhanagar Beach.

To confer "drop and flop" status on the property, however, is to do the Taj Andamans a huge disservice. >>

Head chef Anal Uniyal has curated a menu inspired by the coastlines of India and Indonesia

>> Mindful of the arguments against bringing more tourism to what remains an underdeveloped and therefore fragile corner of India, its setting is testament to a new approach to light-touch hotel-keeping. For starters, its 54 Aman-worthy villas are based on local housing and hewn from the same materials used by the Andaman Islands' indigenous Jarawa people. Meanwhile, its main pavilion is impressive but far from palatial when compared to other properties in Taj's portfolio. Granted, there's a 50-metre raised pool running the length of the building, but you never feel you're anywhere but secreted within the coconut and palmyra palms that line the beach. A few steps, however, and the reason generations of scuba divers – and hippies in search of heedless salvation – have headed here becomes apparent. A lack of commercial fishing means the sea life is exceptional and remarkably close to shore; even a walk through the 18 hectares of the property turns up plants and birdlife fit to confound the most jaded naturalist or twitcher.

The 54 villas are hewn from the same materials used by the Jarawa people

Covering 18 hectares, Taj Exotica Resort & Spa, Andamans employs a resident sustainability officer

Here, the property has equipped itself with a heroically enthusiastic guide, a former financier turned biologist called Jocelyn Panjikaran, who, in another fresh move for the brand, serves as its sustainability officer. But it's a measure of the Taj culture that it didn't stop there. So rather than array some quasi-cosmopolitan cuisine around a never-ending buffet (there are precious few alternatives, after all) Taj Andamans' head chef, Anal Uniyal, has created a menu that travels up the Indonesian coastline before tracking back down the length and breadth of India – the islands having been settled by or served as a place of banishment for a plethora of different ethnicities.

Walk the length of Radhanagar Beach, as far as the sign that warns against seaborne crocodiles (known, but thankfully not expected, to swim the narrow channel between Havelock and its nearest uninhabited neighbour) to head back in time to meet the next bus depositing locals to a relatively small spot of sand they consider their "patch" and consider how much would have to change to turn Havelock into just another jumping-off point for the inveterate Insta-loper. The proposed addition of a seaplane transfer from Port Blair, perhaps? Here's hoping not. (But feel free to update the immigration system.) **GQ**

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EASY RIDERS

In *GQ*'s final gastronomic road trip, chef Paul Ainsworth swapped four-wheels for two to assess the last contenders for the 2020 Car Awards

Story by **GQ**

Last year marked the 50th anniversary of the classic counterculture buddy movie *Easy Rider*. Shot in 1969, it was the story of two motorbike-riding rebels who go looking for freedom and the American dream, ushering in a new decade and re-defining filmmaking in Hollywood.

Half-a-century later, two more bikers hit the road, this time looking for MICHELIN-star food and living the *GQ* dream of identifying the winners of the 2020 Car Awards. They too would be ushering in a new decade and re-define motoring coverage in a magazine.

"Hey Paul," said Paul Henderson, *GQ*'s Associate Editor via helmet microphone. "Do you want to be Peter Fonda or Dennis Hopper?"

"I'm really sorry," chef Paul Ainsworth replied, stifling laughter. "I don't know what you are talking about. I think I might be a bit too young for that film!"

So much for significant cultural reference points and iconic moments in celluloid history. That's the Netflix generation for you. Luckily, what Ainsworth lacks in cinematic knowledge he makes up for in chef contacts, which explains why *GQ*'s dynamic duo is exploring the country lanes around Nottinghamshire in search of MICHELIN-star excellence at Restaurant Sat Bains. Located under a flyover off the A52 at the end of a dreary road close to a retail park (turn left at the abandoned sofa), it is the least likely setting for a foodie destination in the UK, but it is without doubt one of the best.

"Sat is an absolutely brilliant chef and a really good friend," Ainsworth explained. "But he and his wife Amanda

The innovative tread on the MICHELIN tyres provides excellent traction on- and off-road

MICHELIN Anakee Wild tyres offer market-leading stability and durability

Sat Bains, making the magic happen behind the pass at his MICHELIN two-star restaurant

definitely do things differently. And I love them for that. I just have to work out how to get us there. Still, a decent ride will help us build up an appetite."

As regular readers of *GQ* will know, the annual Car Awards isn't just about automobiles. In the past, the magazine has celebrated planes, trucks, boats, submarines and even a drone, but we always feature a motorbike. Two serious contenders this year were the BMW R nineT Scrambler and the Indian Scout Bobber, two very different rides but with one thing in common: we fitted them with MICHELIN tyres to help the riding experience.

First, the BMW. Although it started life as a concept, it entered production in 2016 and quickly established itself as a serious rival to the new breed of fashionable, ultra-modern Scramblers alongside versions by Triumph and Ducati. The latest incarnation has only increased its popularity among bikers who want authentic looks alongside innovative technology, especially the ones who might actually take it off-road. Like 99 per cent of SUV drivers, most R nineT riders won't want to get dirty doing anything dangerous, but as Ainsworth discovered riding around Nottingham forest this is a seriously capable bit of kit. Especially when fitted with MICHELIN Anakee Wild tyres from Michelin's Trail range. The innovative tread provides excellent traction on- and off-road, and easily handled the slippery forest trails.

The Indian Scout is a 21st century iteration of the classic American "bobber". The earliest example of a "custom" motorcycle, bob-jobs date back to the late 1920s where bikes were stripped back and the seats lowered in order to save weight and personalise the appearance. And Indian's modern version is a beauty.

Built around a powerful V-twin motor, it is a big single seater with a build quality that puts the likes of Harley-Davidson and Moto Guzzi to shame. It's as heavy as it looks (255kg with a full tank) and you will feel every bump, but it is comfortable and can handle corners far better than it should – like an elegant sumo wrestler on a skateboard – and that is hugely re-assuring. The handling is helped out by the rigid, high-density MICHELIN Commander tyres, which are part of Michelin's Cruiser range and offer long-lasting performance without compromising on grip.

Of course, Michelin's reliability goes beyond rubber. It extends to the strict criteria its judges apply in their assessment of the restaurants that appear in its little red MICHELIN Guide. Every place they visit is under the same scrutiny, regardless of where they are in the world, and assessed on five key criteria: product quality; preparation and flavours, the chef's personality as expressed through their food; value for money; and consistency over time. This creates a universal rating system and goes a long way to explaining why the MICHELIN Guide is so objective and revered.

In the case of MICHELIN two-star Restaurant Sat Bains, they are in no doubt as to its merits: "The location beneath a flyover might be a little incongruous but don't let that put you off, as once at your table, the world outside will be completely forgotten."

A little later than planned and having tested their motorbikes for at least an hour longer than intended, the two Pauls arrive at Sat's restaurant to be warmly welcomed by the man himself as the noisy growl of the engines reverberate around the courtyard.

"What kept you?" the chef asks, as the slightly bedraggled bikers dismount. "We were expecting you for lunch and it's nearly time for dinner service. Can I just check what name is the reservation under – Fonda or Hopper?"

Need to know

BMW R nineT Scrambler

Engine Flat Twin 1170cc, 110bhp

Performance Top speed, over 125mph

Price £11,060

Contact bmw.co.uk

Tyres MICHELIN Anakee Wild

Indian Scout Bobber

Engine V-twin, 1133cc, 94bhp

Performance Top speed, 120mph

Price £11,899

Contact indianmotorcyle.co.uk

Tyres MICHELIN Commander

GQ Car Awards 2020

The results of the British GQ Car Awards 2020, produced in association with MICHELIN, featured in the March issue of the magazine. To see all the winners, visit: *GQ.co.uk*

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Watches

Edited by
Bill Prince

+ TAG HEUER CARRERA 160 YEARS SILVER LIMITED EDITION, £5,295. *TAGHEUER.COM*

This month: TAG Heuer and **Seiko** celebrate landmark years by revisiting, reworking and rereleasing premium pieces from their horological history

Old ticks, new tricks

As part of the manufacturer's 160th anniversary, TAG Heuer brings the first Carrera up to speed

Much has been written about the horological importance of the TAG Heuer Carrera, in many ways the emblematic motorsport-derived chronograph (it is named after the Carrera Panamericana, a Mexican border-to-border road race along the lines of Italy's Mille Miglia and Targa Florio) and certainly one of the earliest examples of "midcentury modern" design as expounded in a complicated wristwatch.

Writing in his 2013 autobiography, its creator, Jack Heuer, the dynamic young heir to the Chaux-de-Fonds brand, recalled, "I wanted a dial that had a clear, clean design and a new technical invention came to my aid. A manufacturer of plastic watch crystals had invented a steel tension ring that fitted inside the crystal and kept it under tension against the surrounding steel case. I decided to use the inside bevel of this tension ring to carry the markings measuring one-fifths of a second… this was the secret behind the fresh, clean and uncluttered appearance of my first 'Carrera'."

Surprisingly, Jack doesn't quite recall when this was, but research by Heuristas dates the first run of Carreras to 1963. Now, to mark the 160th anniversary of the company's founding (by Jack's great-grandfather Edouard in 1860), TAG Heuer has released a stunning re-creation of the renowned monochrome silver-dial series of 1964, featuring its three counters and starburst silver-coloured dial, but with some 21st-century updates, including a slightly larger case size (39mm as opposed to 36mm).

Along with a necessary shift of the seconds counter from nine to six o'clock, to take account of its contemporary Heuer 02 self-winding movement, other changes include the shape of the hour and minute hands, which are now coated with Super-LumiNova, and the addition of a domed sapphire crystal reminiscent of, but not found on, the original Carrera.

1964
The original Carrera housed a 50-hour Valjoux movement…

2020
…whereas TAG Heuer's anniversary model features 80 hours' power reserve.

The most significant difference between the two watches is the modern model's in-house movement, which features an impressive 80 hours' power reserve – a 30-hour improvement on the Valjoux calibre fitted to the original.

Presented on a black alligator strap, it's limited to 1,860 pieces and comes complete with a case-back engraved with "One of 1860" as well as a redesigned oscillating weight visible through the screwed-down sapphire crystal, confirming its status as an anniversary edition. **BP**

AVAILABLE FROM JUNE. *TAGHEUER.COM*

GRAND SEIKO 60TH ANNIVERSARY, £22,000. *GRAND-SEIKO.COM*

What springs to mind when you hear the name 'Seiko'? Reliable quartz models? Timepieces for divers? Well, to celebrate 60 years of Grand Seiko, you can now add high-end horology to the list

Story by **Charlie Burton**

YOUR NEXT LUXURY WATCH IS… A SEIKO?

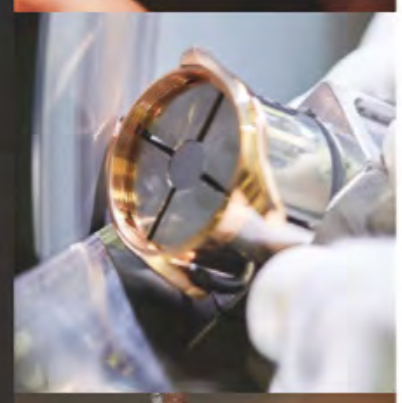
It's 10am at Seiko's Shizukuishi Watch Studio in northern Japan when suddenly a song blares throughout the factory. Encouraging the workers to get up and stretch, it's the sound of traditional Japanese "radio exercise music" – and it serves as a reminder that, for all the familiar watchmaking equipment in this building and the verdant, mountainous scenery visible through the windows, this is unmistakably not Switzerland.

What differentiates Seiko from the European marques, however, is not merely its corporate culture. Since its birth in 1881, the company has developed innovations and techniques that are unique in the industry. These are crystalised in Grand Seiko, its line of premium, technically ambitious timepieces, worlds away from the mass-produced quartz models you wore in childhood and certainly more expensive (today's Grand Seiko prices span £2,350 to £45,000). Although this recherché range was only sold in Japan until 2010, it is now at the forefront of the corporation's new quest: to reposition itself globally as a luxury brand.

Nobuhiro Kosugi, Grand Seiko's chief watch designer

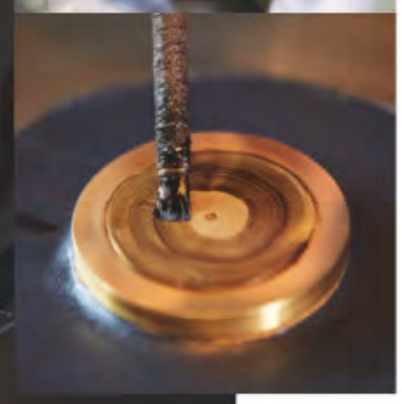
Heritage

At the Micro Artist Studio in Shiojiri, where each part of a Grand Seiko watch is assembled, skilled craftsmen train a new generation in the art of Japanese watchmaking.



Innovation

Here, an 18-carat gold case undergoes "zaratsu" polishing, creating a distortion-free surface that is only achievable with a machine unique to Seiko.



Handcraft

During Japan's Sengoku era, samurai used "urushi" lacquer to coat their armour due to its strength and colour. For its Presage Urushi Collection, Seiko paints urushi onto the dial.

Talking to *GQ* at company headquarters in Tokyo's upmarket Ginza district, Seiko Watch Corporation COO Shuji Takahashi explains the situation: "It is a fact that the quartz watches are being affected by the IT gadgets." Indeed, the smartwatch now dominates the lower end of the market and it's only going to get tougher. Yet the luxury end remains healthy. Last summer, sales of men's watches priced above $3,000 (£2,300) were up 16 per cent on the previous year, according to analyst NPD. Little wonder, then, that the company is throwing its weight behind Grand Seiko, but Takahashi admits he faces a challenge. "In Japan, our home country, Grand Seiko was already established, so we were always ranked among the top three luxury watch brands. But until 2010, outside of Japan, because of the quartz success, people tended to regard us as being in the mid-level of the market." A campaign is underway to fix this. In 2017, Grand Seiko was declared an independent brand and dedicated Grand Seiko boutiques have been springing up everywhere, from London to Los Angeles. The Grand Seiko range is also expanding to more price points and moments such as the brand's 60th birthday this year have presented opportunities to release limited-edition models (such as the upcoming re-creation of the first Grand Seiko from 1960) that allow the wider line-up to bask in their reflected hype.

For 60 years, Grand Seiko has leant in to a distinctly Japanese notion of beauty

Grand Seiko has plenty to boast about, as a tour of its facilities in Morioka and Nagano throws into relief. These are fully integrated manufactures. Take the jewel in Seiko's crown, the spring drive "9R" calibre. This is an automatic movement that's regulated electronically using a charge generated by the mainspring (the upshot: a smooth second hand sweep and precision of +/- one second per day). Or look at the high-precision quartz "9F" calibre, which is finished to the same standard as an automatic and uses hand-selected aged quartz crystals (+/- five seconds per year). Every single component in both calibres – as well as in its mechanical "9S" movement, which achieves higher than chronometer accuracy – is made in-house.

The watches that contain them lean in to a distinctly Japanese notion of beauty. The cases, for instance, undergo "zaratsu" polishing to achieve a distortion-free mirror finish. And there's a gentle lyricism to the dials, which reference the natural scenery nearby – the famous Snowflake watch has a textured dial redolent of newly fallen snow, inspired by the designer's childhood walks with his grandfather in Wakasa.

But, for all their defiantly un-Swiss innovations and aesthetics, a big question remains: if I had up to £10,000 to spend on a watch, why would I buy a Grand Seiko rather than, say, a Rolex? "I think what I would say is: strap on a Grand Seiko and it will talk to you," says Takahashi. "You'll get the idea what we are about." **GQ**

AVAILABLE FROM JUNE. *GRAND-SEIKO.COM*

Spruce up for spring

From dabbling with different textures to sampling a fresh signature scent, mark the new season with thoughtful but effective updates to your weekly wardrobe

Edited by **Sophie Clark and Jake Pummintr**

1. Watch by **Oris**, £1,500. oris.ch **2.** Suede leather jacket by **The Kooples**, £648. thekooples.com **3.** Tropical cotton shirt by **Billionaire**, £550. billionaire.com **4.** Chinos by **Levi's**, £65. levi.com **5.** Jumper by **Stone Island**, £410. stoneisland.com **6.** Leather boat shoes by **Sperry**, £145. At mrporter.com **7.** Leather tote bag by **Dolce and Gabbana**, £1,900. dolcegabbana.com **8.** Eye gels by **Patchology**, £3. At cultbeauty.co.uk **9.** Sparkling Opal Perfume Extract 50ml by **Thameen**, £195. At harrods.com

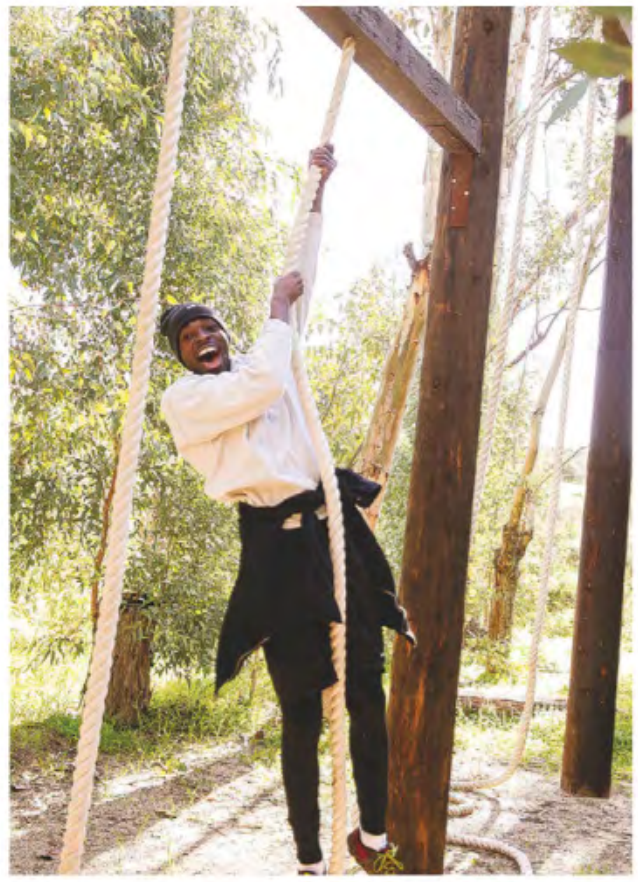
Waterproof coat, £1970.
Sleeveless jacket, £600.
Both by **Canali**. canali.com

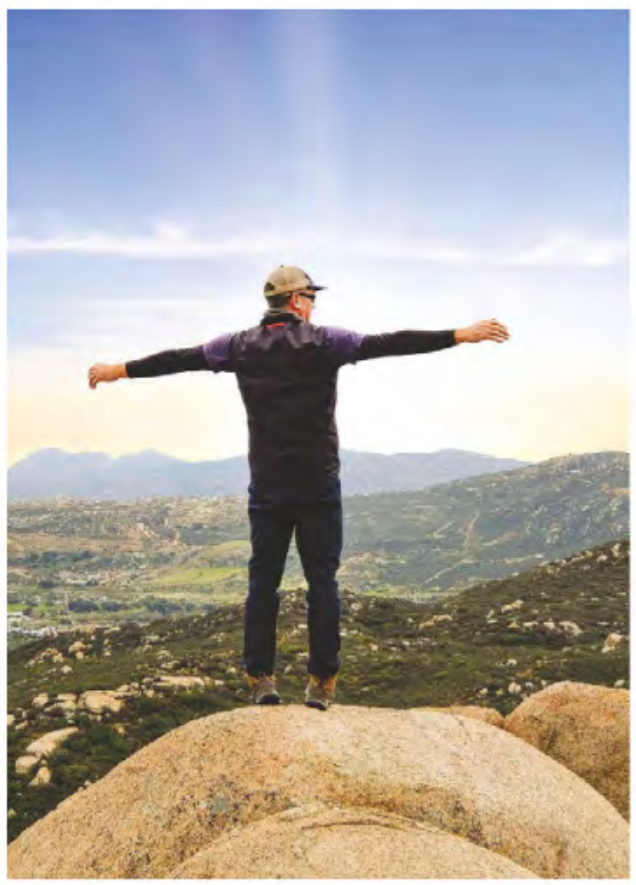
RAIN? CHECK!

Have no fear, Canali is here to upgrade your downpour go-to

Photograph **Matthew Shave**

While we know that raincoats for spring aren't groundbreaking, that doesn't change the fact that you could – and should – be armouring up against the elements. Instead of ignoring the inevitable, Italian brand Canali is on hand to help you embrace the April showers with its new season collection. Inspired by a laid-back Italian summer, it plays in the grey area between formalwear and sportswear to give more of a function-first sensibility to the lineup and creates key pieces such as a translucent tonal raincoat and white logo-printed gilet. While both of these have been created with a timeless elegance characteristic of Canali's quintessentially Italian aesthetic, they are also inherently British in that they're primed for the layering and impromptu outfit changes that come with our weather. What we love most about them is that they have the potential to be styled as effortlessly with weekday suiting as with off-duty staples including your hero jeans or a pair of tailored tracksuit bottoms. One thing is for sure: you'll be wishing for wet weather.





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Wellness

Edited by
Paul Henderson

+ To infinity and beyond. Your wellbeing journey begins here...

Victoria Pendleton is **Kamalaya**'s jungle queen, p.130. The new **Chiva-Som** experience, p.136. Reach the Himalayan high life at **Ananda**, p.142 and 'The Cure', live at **Vivamayr**, p.145

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Wellness

Editor's Letter

Welcome to *GQ* Wellness. It's been a long time coming but, when you consider that the retreats featured in our first healthy travel supplement are life-affirming, life-changing and possibly even life-extending, we think it's been worth waiting for.

And in our quest to find the world's best resorts, we left no hot-stone unturned.

From Austrian "cure" clinics and medi-spas on the Costa Blanca, through to luxury Asian escapes and even a yoga retreat nestled in the foothills of the Himalayas, for our team of "spa-ficionados", no Thai massage was too firm, no mindful meditation too relaxing, and no aromatic body scrub too indulgent.

Of course, it wasn't all pampering and purifying. As serious wellness warriors will know there is no gain without a little pain. We signed up for the diet plans, the digital detox and the colonic irrigation without complaint (and only minimal tears), emerging from our experiences a little older and wiser, but looking younger and healthier.

This is not just travel to broaden the mind, but also to shrink the waistline and make your stress and worries disappear. All of which means *GQ* Wellness is seriously good for your health. Enjoy the journey.

Paul Henderson,
Editor *GQ* Wellness

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Best for detoxing

Fit for a KING

Palace Merano in South Tyrol is where a little hard work can help you rediscover a version of yourself you forgot existed

Story by **George Chesterton**

Palace Merano is the epicentre of the health and lifestyle philosophy of guru Henri Chenot, and although it has all the hallmarks of a grand hotel, it is really more of a hole in the time and space continuum, from which you reappear a week after entering a decade younger. It's a remarkable hub of committed and skilful staff, wonderful facilities and tiny food portions.

Merano is in South Tyrol, a formally Austrian region now part of Italy, nestled within a basin at the entrance to the Passeier Valley. It's flanked on three sides by mountains that are perfect for long, challenging walks to burn off

The indoor/outdoor swimming pool at Palace Merano; (above) a suite with some old-school luxury and the elegant, if insubstantial, detox fare seved amid the opulence of the main reception and restaurant (below)

your lunch, if only you had had any. The hotel itself is a 114-year-old grand Palladian affair, looking down on the town like it had been dropped from the sky via Cannes.

On the first day my physical state was analysed using an electronic energising treatment based on the ancient Chinese principle of meridians, the pathways through which energy flows around the body. The charts revealed that my kidneys, liver, stomach and intestines were under abnormal stress. After that I had the first of three electrical acupuncture treatments designed to rebalance these anomalies.

I was lucky enough to meet Monsieur Chenot for a private consultation and he confirmed the rather predictable analysis of my overworked biology. He did, however, declare that my bone structure was the densest he had ever seen, which, in my mind, made me Wolverine from the X-Men, so not all bad news. Chenot has developed what he calls Biotology, which is the perfectly sensible idea that physical, emotional and mental health are linked and all need to be treated together, though it was a little disconcerting to be told by several practitioners looking worryingly over one chart or another that I was probably depressed or just a bit sad.

The treatments evolve throughout the week to meet the findings of your doctor, who is assigned when you arrive. As well as daily massage, mud hydrotherapy, intravenous vitamin infusions and activity treatments, your initial check-ups (blood and urine tests, full-body composition scan), could then lead to any number of further adventures. Osteopathy was added to adjust a hip problem and colon-hydro therapy was included to, well, you know.

With the spa treatments, gym sessions with a personal trainer and power walks among the pungent orchards that blanket the lower hills of the mountains, is the strict detox diet. The hardcore option (the easy option is for oligarchs' wives and softies) is the only way to get the full benefit of your hard work. The detox diet leaves you with an egg cup of fruit and nuts for breakfast, a soup and miniscule vegetable dish for lunch and a "three-course" meal for dinner, which in truth wouldn't fill a shot glass. The important thing is that you forgo carbs, fat, salt, caffeine and sugar. The reward for almost three days of fasting was to break my abstinence with a piece of grilled fish, which by that point tasted like some kind of alien food from the remote Planet Flavour.

By the end of the week, the charts that once showed a deficiency in some areas (zinc, Vitamin D) and the alarming stresses imposed by my lifestyle (sorry liver), revealed a startling new picture, with the workrate and health of my organs in balance for, I assume, the first time in years. When I walked through my front door – 4.5kg lighter, radiating pure light from my skin and eyes – my wife said "Wow, I barely recognise you". Which means everybody wins.

Healing Holidays can arrange a 7-night Detox programme from £4,999 per person sharing, including British Airways flights, transfers, full board accommodation and inclusions of the Detox programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.

Best for emotional healing

Welcome *to the* JUNGLE

Thailand's Kamalaya offers activities that turn routines into relaxation (even for an Olympic champion)

Story by **Victoria Pendleton**

Only a 40 minute transfer from Thailand's Koh Samui airport is the lush resort of Kamalaya, with winding paths down to a private beach. In addition to the health, fitness and detox programmes that you would expect from a wellness resort, what I was excited to learn about there was the range of programmes tailored to deal with stress and burnout, and regaining (emotional) balance after struggling with mental health challenges.

Holistic might be a word that turns people off. Coming from a background in elite sport, my attitude has always been: if something wasn't underpinned by solid scientific research, then it wasn't worth doing. These days I have become a lot more accepting of alternative treatments and therapies after my own personal journey over recent years.

There was no science behind my own unorthodox approach to recovery from a fairly recent period of severe

Doing something with no outcome other than to find joy in the moment improved my mental state

The natural beauty of Kamalaya complements the benefits visitors enjoy from the wide range of activity-based treatments; (left) Victoria Pendleton

depression. I decided to go solo to Costa Rica to surf. Personally, it helped me more than the concoction of tablets I'd been swiftly prescribed. By doing something health focused (like surfing) without a specific outcome other than finding joy in that moment played a huge part in improving my mental state.

That is why I have let go of the reins regarding therapy and I've embraced everything from the spiritual to the supernatural. I can't prove that it works, but I also can't disprove it. If it makes you feel better, stronger, more resilient, then it's worth doing and that's the general approach at Kamalaya.

There was a wide range of ages and fitness levels here and a large number of people travelling alone. This resort caters well for solo travellers and has a large table at meal times set up for guests who might want to make some new acquaintances.

Nutrition has a massive part to play in both physical and psychological wellbeing, so approaching a nourishing regime is encouraged regardless of the intended outcome of your stay. Eating badly here is near impossible; there are no additives or processed carbohydrates or refined sugars. I've followed a plant-based diet for a few years now and the options on the menu were a revelation. Depending on the programme there are set menus to follow if you choose for "Detox" or "Ideal Weight" programmes, in addition to an extensive a la carte menu. There was no compromise in flavour or diversity across all of the menus.

There was such an array of freshly pressed fruit and vegetable juices, smoothies and teas (all with the specific health benefits listed), that I just didn't feel the requirement to ask for the wine list. Which was unexpected, but it made me feel quite smug.

Treatments span Western and Eastern medicine, and the programmes are curated to attend to all of your needs. In addition, there are free classes throughout the day in meditation, yoga, pranayama and fitness and alternative therapies.

There is everything you could want on an active holiday. If lying on a beach overindulging and overthinking is your idea of a nightmare, it certainly was mine. This is the perfect setting to make a conscious decision to address a health concern, stress or burnout or simply to kickstart to a new health-conscious regime here during some time off. It's also easy to try something for the first time in the relaxed environment of Kamalaya, with beginners welcomed to every activity. The collective approach is one of open mindedness and mindfulness, looking after yourself whatever your reason or level of experience.

The benefits of a resort offering programmes like this to keep you occupied with restful healthy practices, expanding your knowledge and understanding are obvious. As an athlete I understood and accepted the importance of focused recovery – it's now after experiencing some dark times that I appreciate that approach shouldn't have stopped when I hung up my bike.

Healing Holidays can arrange a 7-night Relax & Renew programme from £3,399 per person sharing, including British Airways flights, transfers, full board accommodation and inclusions of the Relax & Renew programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.

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£22.95 (150ml). weleda.co.uk

Face Gym Training Stick
Delivering spirulina, nutrients, amino acids and iron, this will improve your post-workout complexion for up to six hours.
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Best for solo travel

A MASSAGE to India

Detox your life – from digital devices to diet – in the spectacular Himalayan resort of Vana

Story by **Stuart McGurk**

In the burgeoning health-retreat industry, the choice is yours in terms of which type of torture you'd prefer. Would you like to "digital detox" for instance, and thereby spend the entire retreat wondering if you're not answering a crucial work call that, unknown to you, is taking your company down as you unwind? Or would you prefer the kind of meditation and mindfulness experience where sneezing counts as an adrenaline rush? There are "calorie restrictive" retreats where you can call vegetable-flavoured water your dinner. There are silent meditation retreats where you can call no-one anything because *shhhhhhhh! No talking!*

Each have their benefits, of course, yet none exactly scream "relaxing break". And that, it turns out, is where Vana comes in. Situated in northern India, at the foothills of the Himalayas, think of it as the centrist dad of the wellness world.

They have a strict no-electrical-devices rule throughout their expansive grounds – though you're welcome to use your phone/laptop in your room. They have a vast array of wellness activities scheduled each day – from pratah yoga and om chanting to raag therapy – but they're optional, and you can attend as many or as few as you like. The food is aggressively healthy – not only is there no salt and fat, there's even no spice, for reasons we could never figure out – but portion size is normal, only shrinking for the evening meal, so you won't spend your trip dreaming of cheeseburgers. And it's incredibly peaceful – entering the enormous secluded campus is a little like arriving at Jurassic Park, minus the dinosaurs – but there are no restrictions on chat. It might be one of the few wellness retreats that actually feels like a holiday. There's even an infinity pool.

Upon arrival, the first thing you'll notice is you may have mistakenly arrived at a cult. Everyone at Vana is dressed in the same traditional white cotton kurta

Order any type of supremely healthy smoothie while you enjoy relaxing views from Vana's infinity pool

The tranquility of a Vana treatment room; the resort at sunset; (below) the food may lack spice, salt and fat, but it is beautifully presented

pajamas – your normal clothes are not allowed. And while you may initially wonder if you're going to be told the date of the End Time, you'll instead have a meeting with an in-house doctor who'll prescribe your treatments for the week based on your requirements (mine: stress and anxiety relief, with some weight loss as a bonus). And this is how you will spend your time: fitting in the optional group classes between your one-on-one scheduled treatments (mostly various forms of traditional Tibetian massage or the kind of enforced-yoga where an instructor personally bends you like a Stretch Armstrong toy), thinking of meals as an actual activity in themselves, and without even once requiring the mental energy to wonder what you're going to wear, because you're always wearing the same thing.

The most stressful decision I ever had to make was pondering if I had enough time for a swim before my scheduled yoga nidra class (it's commonly known as "sleepy yoga" as it takes place with your eyes closed while lying on your back: several people fall asleep and at least one person will snore).

The outfits also make it perfect for the solo traveller. While some of Vana's guests visit as couples, and others as small groups, many of Vana's visitors arrive alone for some much-needed rest, relaxation and muscle-tenderising. But the very silliness of everyone dressing in all-white somehow breaks down social barriers: you find yourself speaking to everyone you come across, and sitting with perfect strangers at meal-times on the large communal dining tables.

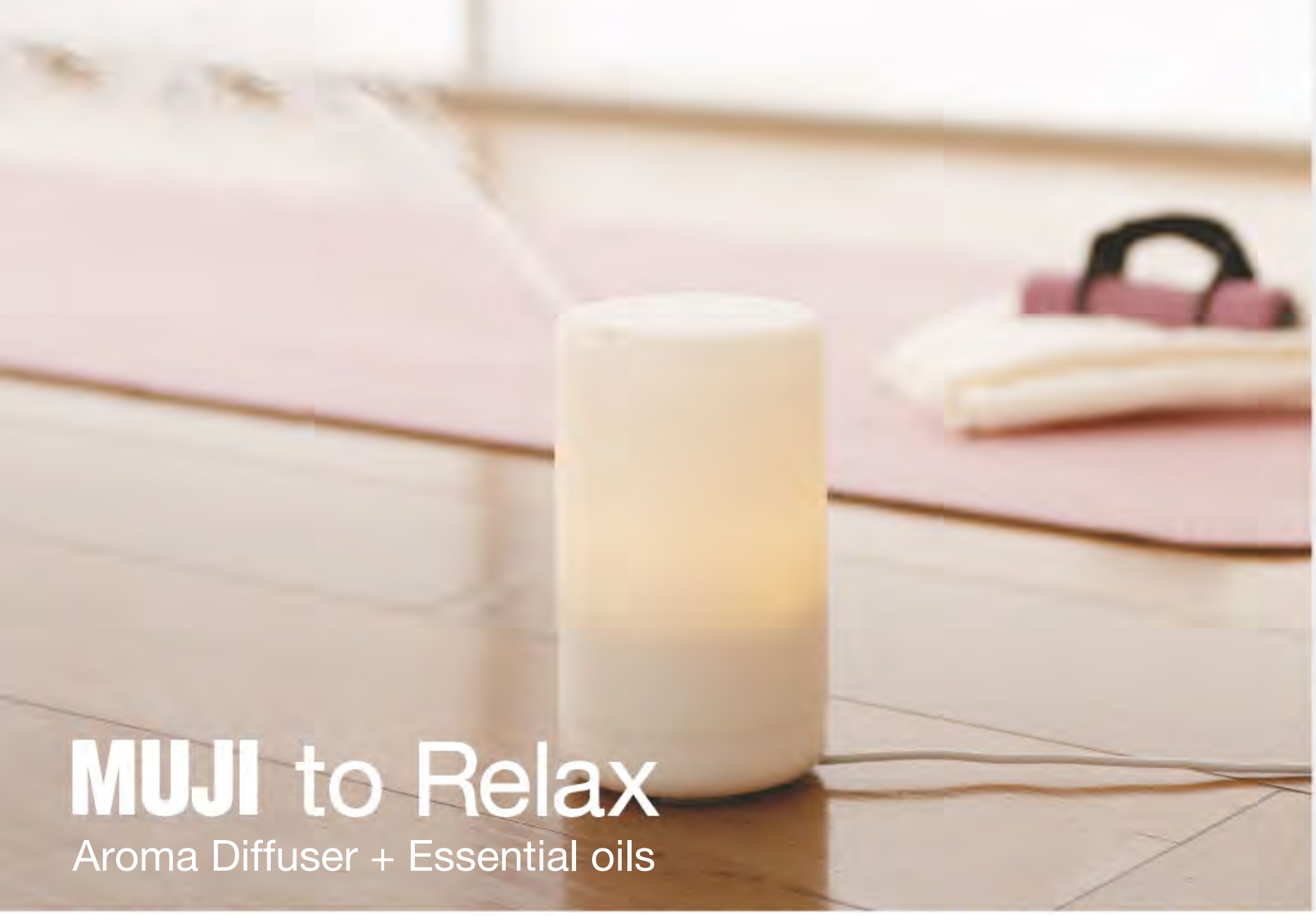
There are outside outings too, which – if you're anything like me – you'll clasp with both hands, as while Vana's grounds are serene they can also prove a little sterile, and without them it's possible to spend your entire trip only seeing India from the backseat of a minivan that takes you from the airport and back. And while you should only embark on some treks if you have a reasonable level of fitness – the morning hike to Barlowganj is stunning but not for the weak-hearted – others are must-do no matter the state of your ticker, like the trip to an Aarti ceremony in Rishikesh on the banks of the Ganges, the holiest place for Hindus, a cacophony of rhythmic chanting which culminates with flaming lamps passed towards the river as a religious offering and the gifting of small ships of flowers to the tide. You will be moved no matter your faith.

You find yourself speaking to everyone you come across, and sitting with perfect strangers at meal-times

But then Vana doesn't rely on you putting your faith too deeply into any one thing; it just asks you to look at the results. I left Vana almost entirely stress-free and 2kg lighter without even trying. Now that's the kind of miracle I can get behind.

VANA – EXCLUSIVE TO HEALING HOLIDAYS

Healing Holidays can arrange a 7-night Ashram programme from £2,480 per person sharing, including British Airways flights, transfers, full-board accommodation and inclusions of the Ashram programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.



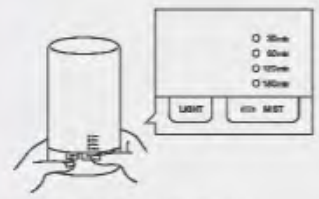
MUJI to Relax

Aroma Diffuser + Essential oils

How to use MUJI Aroma Diffuser

1. Twist anticlockwise to open the cover.

2. Pour the required amount of water into the tank, using the measuring cup provided. 2-3 drops of essential oils should be added for 100ml of water.



3. Plug in the adapter to the power supply and switch on.

Blending essential oils for the scene of life

Blending oils is a great way to create more complex fragrances. Different blends may be more suited to different places and times of day. The below chart can help you decide which blend is most suitable for your needs. Each suggested blend is sold in a 2×10ml set in MUJI stores, allowing you to easily create this blend whilst at home, work or place of study.

START

When do you want to use essential oil?
A. When you are alone
B. When you are with your family

A

In which setting do you want to use essential oil?
A. At work or while studying
B. While at home

For what purpose do you want to use essential oil?
A. When you need to feel refreshed during work
B. When you need a break between work

To feel refreshed
Working time

Rosemary + Lemon

A refreshing blend of Lemon and a clear herb scent of Rosemary to refresh your mind before you start your day at work.

For relaxation
Working time

Bergamot + Lemongrass

A bitter scent created from a blend of crisp aroma of Lemongrass and calm aroma of Bergamot.
An ideal aroma when you want to relax during work.

Where do you want to use essential oil?
A. Kitchen or dining room
B. Living room

For use in the kitchen
Refresh time

Eucalyptus + Blood Orange

A refreshing scent created from a blend of soothing aroma of Eucalyptus and sweet Blood Orange.
Recommended for use in the dining room or kitchen.

For freshening up rooms
Refresh time

Grapefruit + Tea Tree

A sharp aroma created from a blend of slightly bitter Grapefruit and Tea Tree.
Perfect for use after cleaning the room or as an air freshener.

B

What time do you want to use essential oil?
A. During the day
B. During the night

During the night, in which setting do you want to use essential oil?
A. In the living room while chatting with family
B. In your bedroom before you go to bed

While with your family
Relax time

Ylang Ylang + Geranium

Its gorgeous, sweet scent, enhanced by a blend of deep aroma of Ylang Ylang and Geranium. Ideal for use when you spending quality time with your family.

For a good night sleep
Sleeping time

Lavendin + Sweet Orange

A warm, gentle aroma that is nice to be enjoyed before bedtime or during a relaxed time.

※The number of drops indicated in here should be referred to when you use MUJI's Ultrasonic Aroma Diffuser.
When you use MUJI's Large Aroma Diffuser, it is advisable to use oil drops that are 3 times more than those indicated here.

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Best all-round experience

Paradise regained

Thailand's trailblazing Chiva-Som returns to claim its place at the top of the world's luxury spa resorts

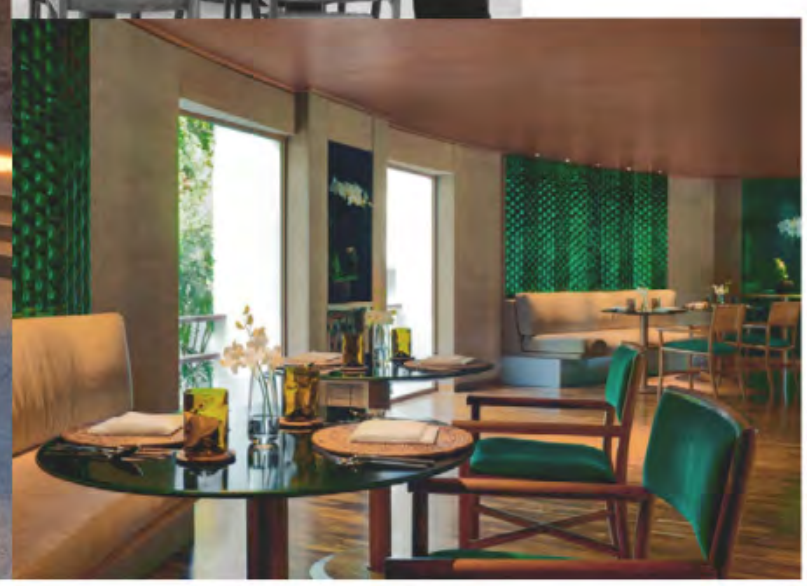
Story by **Paul Henderson**

Were we to pick one resort as the stand-out health retreat in the world, at the start of last year we would have seriously considered Chiva-Som for the accolade. Asia's very first wellness resort opened its doors in 1995 and with a pioneering approach of combining Western health practises with Eastern philosophies, the seven-acre beachfront oasis in the Gulf of Thailand quickly established itself, attracting a regular and fiercely loyal clientele and celebrity health aficionados (the Beckhams, Kate Moss, Serena Williams etc). Then in May 2019 it closed.

The updated Taste Of Siam restaurant features indoor and outdoor seating

Rather than the end of an era, however, Chiva-Som used their six-month sabbatical to complete a major structural refurbishment. The resulting improvements – to the health and wellness area, the bathing pavilion, the Niranlada Medi-Spa and the stunning Taste Of Siam seafront restaurant – have taken the resort to a whole new level. From contender to stand-out choice, it really does live up to its name (the translation of Chiva-Som is "haven of life").

"The transformation has been hugely popular with visitors," General Manager Vaipanya "VP" Kongkwanyuen tells *GQ* when we arrive. "We didn't need to change things or spend as much money as we did, but we are committed to making Chiva-Som the very best."



According to Chiva-Som's Executive Chef Sinchai Srivipa, a great way to cut calories and reduce fat in cooking is to use vegetable stock instead of oil or coconut milk

Although the architecture of the resort remains unchanged – the lush greenery, koi-filled lagoons and traditional Thai villas – it is the main buildings that have been redesigned and refreshed. A new interior design style featuring sustainable teak, bamboo and natural stone has been introduced in the therapy suites to create a warmer, more natural and relaxing environment. The indoor pool now features a glass-roofed relaxation area and a Kneipp therapy zone. And the medi-spa has been transformed, from clinical to luxurious and welcoming.

In many ways, the resort itself is a blank canvas, allowing each guest to shape their experience around the goals they wish to achieve from their stay. Before arrival, guests fill out a thorough health questionnaire. The results are then discussed with your resort liaison who designs a programme based on your consultation and objectives. From a fitness boost and weight loss, to injury or illness recovery, rehab or detoxification, whatever your health needs Chiva-Som can help.

Guests can choose to stay in either a traditional Thai pavilion or an ultra modern beach-side apartment

Guests can choose to stay in either a traditional Thai pavilion or an ultra modern beach-side apartment. The food, it has to be said, is exceptionally good. There isn't as much of it as you will be used to, but the 1,200 daily calorie menu is full flavoured, varied and guilt-free.

The personal training sessions in the state-of-the-art fitness centre can be tough (if that is what you want). If you have hamstrings like piano wire and a spine that is as flexible as a sun-baked floorboard, the "super stretch" treatment is both agonising and orgasmically good, while a traditional Thai massage will remove all your tension and reduce you to tears at the exact same time.

The staff at Chiva-Som care about every facet of your visit, right down to the local environment you are staying in. The multi-award winning resort is so committed to sustainability that they support a social responsibility programme that extends from onsite solar power and water conservation, through to organic farming, community welfare initiatives and their stewardship of the last remaining mangrove forest.

So a visit to Chiva-Som will not only improve your health, well-being, reduce your stress levels and boost your fitness, you'll also leave with a clear eco-conscience.

Healing Holidays can arrange a 7-night stay from £4,595 per person sharing, including British Airways flights, transfers, full board accommodation, a wellness consultation, one daily treatment and £625 wellness credit. For more details,visit: healingholidays.com/gq Tel: 020-7529 8549.

The stretches

How to pull muscles the right way

Stretching helps promote flexibility, decrease muscle soreness, makes you stronger and reduces stress. Here are three to try at home.

Both hips stretch

Hug your knees to your chest for 15 seconds. Relax and repeat

Hamstring stretch

Place your hands behind your knee, keeping your foot flexed back. Hold for 15-20 seconds.

Trunk stretch

Lay on your back and reach over to hold your right knee across the body with your left hand. Hold 15-20 seconds, then twist to the alternate side and repeat

Between the sea and the shadows of Sierra Helada, chic Sha Wellness specialises in tackling sleep and stress-related issues

Best for rejuvination

A *taste* of TRANQUILITY

Sha Wellness on the Costa Blanca puts food at the heart of its healing mission

Story by **Teo van den Broeke**

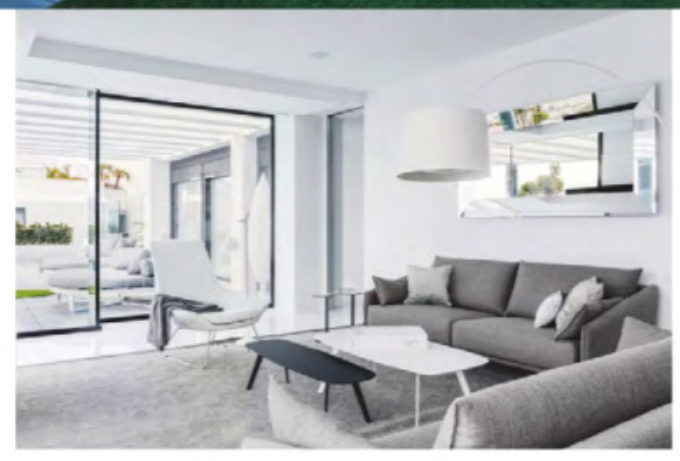
I still can't decide whether it was a good or bad idea to embark on my trip to the Sha Wellness Clinic – a glistening modernist beacon of health and wellbeing on Spain's sun-soaked Costa Blanca – on the back of a Saturday night rager.

I chose to book my trip, you see, for the last week of November, a period when – in the heady world of men's lifestyle journalism, at least – Christmas party season is already in full swing.

Suffice to say, my 7am flight to Alicante – Sha's nearest airport – did nothing for my hangover. Nor did the fact that when I finally arrived at the hotel, I remembered that this wasn't just an average spa weekend I was embarking on, but rather a full-blown medical experience designed, in the words of the clinic, to "improve and notably lengthen [...] health and wellbeing through the fusion of natural therapies, mainly originated from millenarian eastern wisdom with Western techniques."

All fears were quickly mitigated by the gracious white coat-clad staff who greeted me with a chorus of chirpy "holas", the ritzy blanched surrounds and the fact that the clinic – which boasts some 93 sparely decorated guest suites and a state-of-the-art treatment centre – is perched in a picturesque spot overlooking the Mediterranean Sea, in the shadow of the hulking Sierra Helada mountains.

Where other clinics tend to put spa programmes and/or fitness offerings at the core of their treatment regimes,



the focus at Sha, perhaps unsurprisingly, is food – all of which is vegetarian; with no dairy, sugar, caffeine or alcohol served. Short of being miserable and mean, however, the dishes served up at Sha's only restaurant are delicious. Once my body had recovered from the initial shock of being denied merlot

Relaxed, light and edified – by the end I felt as though I could carry my programme through into my day-to-day life

and pizza, I started to feel noticeably better and was more than satisfied by the food on offer. Creations such as pad thai made entirely from vegetables and mushroom soup which tasted as though it was stirred through with cream, but wasn't, fooled my stomach into feeling full; while desserts which tasted dairy-laced and calorie-clogged, but weren't, fooled my brain into thinking I was being naughty when I, well, wasn't.

I was put on the "Rebalance" programme for my stay – as decided by a soft spoken Spanish doctor who examined me at the start and stated that I didn't have any medical issues (short of a little stress) and that I didn't need to lose any weight (phew). My programme, therefore, consisted of acupuncture sessions (to decrease tension), intensive massages (to improve sleep and minimise stress), aqua therapies (to aid detoxification) and cooking lessons (to learn the macrobiotic secrets of the lab-like Sha kitchen). By the end of my four days I not only felt light, regular, relaxed and edified, but I also felt as though the programme would be easy to carry through into my day-to-day life - post-festive season, of course.

The majority of the guests I spoke to at Sha were on far stricter programmes than me. Digging deeper I discovered that there are programmes designed to tackle (real) stress and sleep issues, those designed to prevent dementia and others designed to help tackle serious illness. The specific treatments on offer are, therefore, as wildly inventive and utterly comprehensive as you would imagine.

The reality is that unlike other ultra-intensive wellness clinics there is a flexibility to the experience at Sha which will appeal as much to health nuts as it will to spa lovers with flaccid moral fibre like me. There's a lovely pool and the beach is just down the road. In short, there's something for everyone, whatever the goal - and on reflection I reckon it probably was the right decision to head there straight after a rager.

Healing Holidays can arrange a 7-night Detox programme from £4,999 per person sharing, including British Airways flights, transfers, full board accommodation and inclusions of the Detox programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.

The Recipe

Grilled vegetables with creamy polenta and romesco

(serves four)

Thanks to its energy, corn is especially beneficial for athletes and anyone who works out – people who need a lot of energy and can digest the good stuff quickly. Corn is also the only cereal that contains beta-carotene, and provides fibres, carbohydrates and very high levels of B vitamins such as B1 and B3. Corn helps metabolise fat faster, lower cholesterol, improves digestion, and even relieves constipation.

For the grilled vegetables

- **250g** spring onion
- **300g** leek
- **250g** black turnip
- **200g** broccoli
- **150g** baby carrots
- **400g** artichoke
- **100g** green asparagus
- **250g** celeriac
- **100g** mushrooms

For the creamy polenta/romesco

- **75g** corn flour
- **150g** sun-dried tomato
- **60g** gluten-free bread
- **1.5g** Pimentón de la Vera (Spanish paprika)
- **50g** toasted almonds
- **5g** sherry vinegar
- **50g** roast onion
- **5g** roast garlic (1 head of garlic)
- **2g** dried oregano
- **15g** olive oil

Method

1. **Boil the vegetables until softened but still al dente, and cool in ice water.**
2. Clean the mushrooms and cut into quarters. Sear the vegetables on the grill and set aside.
3. **Mix the romesco ingredients in a blender. Add to a bain-marie, using parchment or baking paper to keep it from drying out.**
4. To build the dish, place two spoonfuls of polenta on a plate, then add the grilled vegetables on top and season with a little oil and pepper.

Thailand

All-round perfection

With its beachside detox retreats and luxurious island idylls, Thailand is the go-to destination for holistic spa holidays

Story by **David Annand**

Thailand, where even the food is rejuvenating, has everything you could need for a break to revive mind, body and soul

From the paradisiacal sun-soaked islands of the south to the deeply spiritual mountain retreats of the north, Thailand is the ultimate tonic for body and soul. Of all the world's cultures few can compete with the Thai's expertise when it comes to holistic wellness and their spas reflect this; be it high-tech medi-spas or zen-like yoga retreats, no country in Asia can rival their glittering offerings .

Of course, coming here to be revived is about so much more than what goes on in the treatment room. The land itself is sustaining: the gentle tides of its warms waters, the flower-filled forests, the gloriously empty hill tops of the interior. The people are incredibly friendly and hospitable, all of them steeped in a culture that cherishes reverence for the natural world, humility and everyday mindfulness. And the food everywhere is pretty much an instant pick-me-up. Locally sourced and super-fresh, light on the stomach and vitamin-packed, it has – you can't but feel as you eat it – a healing quality with all those nourishing broths, intense chillies and soothing lemongrass.

Given the country's incredible roll call of amazing spas, it pays to go to a specialist so they can help you find exactly what it is you want. And when it comes to Thailand, the only people to turn to are Healing Holidays, whose deep knowledge of the country is based on years of extensive on-the-ground experience. They know the location is crucial and are on hand to steer you to exactly the right place, be it a remote jungle hideaway or an unspoilt island beach.

Whatever you want, they've got it from the blissful beaches of the islands (some of them familiar like glorious Phuket, and others off-the-beaten-track like remote Koh Kood) to the thrilling forests around Chang Mai in the north.

Those in search of a revivifying active trip should head to Thanyapura Health and Sports Resort set in the forests of Phuket. The focus here is on life optimisation and disease prevention and their programmes are designed to remodel your fitness regime and diet in a way that's sustainable and energising.

If you're after luxury and total serenity, Healing Holidays have an exclusive deal with the original Aman resort, the legendary Amanpuri, where the infinity pools look out on to views of the sparkling Andaman Sea as a team of experts slowly soothe away your stresses. Their Life Reset Immersion promises a pathway to a new you.

If you want to bend and stretch and breathe, then talk to Healing Holidays about a trip to Absolute Sanctuary on Koh Samui, the stand-out yoga retreat centre on an island full of them. Here, you can expect a full postural analysis, tailored yoga schedule and a superbly crafted weight-loss detox programme, all in a stunning natural setting.

Coming to Thailand to be revived is about so much more than the treatment room

For a sense of sanctuary and stillness head to Kamalaya on Koh Samui, which is built round an ancient cave of worship, long a place of pilgrimage for Buddhist monks. Their programmes include everything from sleep-enhancement to self-discovery, and all of them promise a sense of total rejuvenation. Also on the island is Samahita resort, where you'll find Yogacorecycle programmes that combine the wellbeing of yoga with the cardio work out of fixed bike riding.

And anyone hoping for a whole life overhaul should head to Chiva-Som, one of the world's great spas which sits in lush tropical gardens in Hua Hin just a couple of hours from Bangkok. Chiva Som's stunning architecture and incredible all-round service can't help but add a spring to your step.

Catering to every level of fitness and a wide range of budgets, Healing Holidays are the go-to people for Thailand and its uniquely nurturing environment.

FURTHER INFORMATION:
Visit healingholidays.com/gq
or call Healing Holidays on 020 7529 8549

amazing THAILAND

Best medical spa

The ROYAL treatment

Nothing is left to chance when it comes to healing at Villa Stephanie in Baden Baden

Story by **Rebecca Newman**

Say you're a man in the prime of your life, but occasionally you feel a touch medium. Even, perhaps, overcooked. There's this place you might want to know. From the outside, it's just an ordinary royal residence turned five-star hotel. But Villa Stephanie is also one of the world's leading medical spas. From the front she's all Beaux Arts beauty; a door in the library leads to a state-of-the-art clinic which melds holistic and ayurvedic approaches with DNA and cellular therapies. It's the kind of place that doesn't just want to make you better, it wants to make you the best.

On arrival in the foothills of the Black Forest in Baden Baden, I am ushered through for a full medical history and given a "bioelectric impedance" analysis. This uses electric currents to measure fat, muscle and water composition. To my surprise, and brief excitement, I discover my body fat is too low (which can relate to too much intensity training). Instead of merely pointing to neat definition, this actually means there is insufficient cushioning around my internal organs and is a danger sign. Disappointingly, the solution is not pulled pork or T-bones, but to eat more nut and seed oils.

I'm then invited to Haus Julian, the clinic that adjoins the hotel. It's a bright, white space of cutting-edge diagnostics with a hint of *Barbarella*. The staff gleam with vitality. I follow one for a selection of blood tests, and further interviews with the doctors.

From this data, a bespoke programme is composed. People come with a range of needs. Haus Julian hosts a circle of specialists, and while detox (from stress or from heavy living) is a focus, anything can be addressed, from enhanced athletic performance to operation recovery or weight loss and fertility.

I'm put on IV drips to balance my blood minerals. I stand on an ink pad, and imbalances in my soles are linked to knee issues and even low energy, as the muscles need constantly to work to correct my posture (corrective insoles are created overnight). The days are a glorious blur of training and treatments (lymph drainage, reflexology), meals of gilthead and fillet steak. Wi-Fi and electronic contamination is blocked to encourage deepest sleep.

In the moments between appointments, there is 5,000 sq m of spa to explore. A pool opens out onto the park, endless varieties of sauna, hammam and plunge pools. With only 15 rooms, 12 of which are suites, Villa Stephanie feels private – like home, as it were. You can choose to breakfast in the salon or the garden. They'll notice if you go for a run, and have a drink waiting for you. The whole is impeccable. As is the medical offer. "We are very German," says Dr Konig, the Head of Medical Care. "We are super accurate and won't miss a thing."

The Villa Stephanie sits within the foothills of the Black Forest

VILLA STEPHANIE – EXCLUSIVE TO HEALING HOLIDAYS
Healing Holidays can arrange a 7-night Detox programme from £4,450 per person sharing, including British Airways flights, transfers, full board accommodation and inclusions of the Detox programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.
HEALING HOLIDAYS EXCLUSIVE OFFER: Receive one free night if you book a seven-night Detox or Weight-loss programme. Valid for stays until 31 March 2020.

The tech

Three great new gadgets...

to get you up and running or send you off the sleep.

Beats PowerBeats Pro
Finally, a pair of fitness headphones that won't fall out of your ears mid-HIIT class and actually sound great to boot. *£219, beatsbydre.com*

Apple Watch Series
The fitness tracker is dead. Long live the smartwatch that'll keep tabs on your exercise, manage your notifications and look fine while doing so. *From £399. apple.com*

Muse S Mindful Meditation Device
This latest version of the brain-wave detecting EEG headband monitors your meditation responses, your heart-rate and offers bio-feedback. It can also help you sleep. *£330, choosemuse.com*

Between yoga, treatments and meditation there is still time for the pool in Ananda

Best for yoga

There's no place like OM

A visit to the palatial peace of Ananda in India provides a setting as wonderfully restorative as the treatments themselves

Story by **Naomi Annand**

When it comes to yoga retreats I'm a gnarly old veteran. I've been on them and run them more times than I can count and in all manner of places: English country houses, ashrams in the Moroccan desert, hilltop hideaways in Sri Lanka. I thought I knew all there was to know about yoga retreats.

And then I went to Ananda. Housed in an old viceregal palace perched high above the city of Rishikesh in the foothills of the Himalayas, the spa has taken the yoga retreat and elevated it to new dizzying heights: the classes are one-to-one, the chefs create an ayurvedic menu tailored to your personal energetic profile and the setting is unparalleled when it comes to meditative tranquillity.

Ahead of my stay, I had been told to prepare by waking at 6am each day for a week and downing a cleansing drink made from boiled cinnamon sticks, cumin seeds and ginger. And so I arrived expecting a spartan, monastic place run to a dogmatic timetable, but mercifully Ananda turned out to be the kind of retreat centre where the serenity comes with a smile and the rules aren't too rigidly enforced.

Having arrived in the dark, I woke in my compact but pleasant room to an awe-inspiring view from my balcony: in the foreground, the beautifully manicured gardens of Ananda, brightly coloured birds singing gaily in the trees; and in the background, a great sweep of mountains mistily purple and hazily blue. For anyone seeking enlightenment this surely would be the place to start the search.

Every stay at Ananda starts with a consultation with an ayurvedic doctor. According to the ayurvedic system we

are all born with one of three Doshas – Vata, Pitta, or Kapha – which governs the way we think, feel and look. In order to keep your Dosha in balance – and your mental and physical health in its optimal state – you need to eat, think and move in a way that works in harmony with your energetic profile. I discovered that I am Vata, information that was relayed to the chefs who then put together my menu for the week with an emphasis on Vata-friendly cooked foods. That meant featherlight rice pancakes (masala dosas), delicious dahl and warm turmeric drinks for breakfast. For lunch and dinner, I asked for a menu heavy with Indian food – others were eating east Asian and European dishes – so that meant fresh and flavoursome curries served with parathas, rotis and rice.

Quickly, my days settled into a gloriously simple pattern. I would start the day early with a group yoga class, and then, after breakfast I would head to a one-to-one session at an open-sided shala in the woods where the air was fragrant with lemongrass and the sound of running water soothed the senses. Over the course of each session we worked through every joint, all of it a world away from hot sweaty gym-style yoga so often practised in the West.

After this I would have some free time to use the gym or just laze about the pool reading my book. One day, I took a trip to the Ganges and on another I went on a mountain hike to a temple with views of the Himalayas.

It was a world away from the sweaty gym-style yoga so often practised in the West

Ananda near Rishikesh blends modern facilities and peaceful spaces with the splendour of a viceregal palace

Then I was guided through gayatri mantra chanting and pranayama breathing, before finishing with a long calming meditation.

In the final treat before dinner, it would be time for my daily treatment. On the first day, this meant abhyanga, a blissful, two-therapist, four-hand, full-body massage with medicated essential oils. On the second day, I had a reflexology session during which the therapist correctly diagnosed an ongoing shoulder condition. On subsequent days I had a kundalini back massage steeped in aromatherapy oils; a Shirodhara treatment, which involves stress-busting hot oil being poured over your head, and, finally, a Rose quartz facial to balance my chakras.

Annand is my married name. My husband claims it means "divine bliss". But he has one "n" too many and Annand almost certainly means "someone from the Scottish town of Annan". It is the Hindi Anand which means "divine bliss" and after a week at Ananda I felt worthy of the name.

Yoga: A Manual For Life, by Naomi Annand (£20, Bloomsbury) is out now.

Illustrations **Joe McKendry**

Healing Holidays can arrange a 7-night Comprehensive Yoga programme from £3,099 per person sharing, including British Airways flights, transfers, full board accommodation and inclusions of the Comprehensive Yoga programme. For more details, visit: healingholidays.com/gq Tel: 020-7529 8549.

The poses

Three moves for the morning

Start the day the Ananda way with these beginner body shapes.

Standing side bend

A brilliant pose for those who will spend a lot of their day sitting down as it opens up the space between the vertebrae and awakens the side body.

Low-lunge with a back bend

An invigorating pose that opens up the respiratory muscles and gets your system going.

Cat pose

Helps to power up your abdominal muscles, and stimulate your digestive system.

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Best for weight loss

EVERY *loser* wins

Vivamayr in Austria combines Alpine luxury with a programme so comprehensive it will transform your health

Story by **Jason Barlow**

The simplicity and freshness of the food at Vivamayr is designed to allow your stomach to begin repairing itself

If you've heard of Vivamayr then you probably also know that its clients include supermodels, rock stars and royalty. But don't be fooled: there are no airs and graces in this Austrian clinic, precious few distractions, and an intense focus on one of the most basic precepts of all: you are what you eat.

This is the opposite of faddish. Austrian doctor and physician Franz Mayr determined that gut health influences everything else, and Vivamayr's two clinics – one in Altaussee, the other in Maria Wörth – make a strict dietary regimen the core of a programme that also encompasses de-stressing, detoxification, and physical and mental healing. Friends who'd been advised me that it would be tough, but that I'd feel incredible afterwards. Several other friends were openly asking if I was feeling all right, which was a suggestion that I certainly wasn't looking it.

There's no doubt that if you're going to do Vivamayr, you've got to park your inhibitions and suspicions, because at first it's plain weird. The clinic's architecture is in the traditional wood-beamed Austrian idiom, with a view across Lake Altaussee that's so good it inspired the producers of the Bond film *Spectre* to shoot there. But it's also a registered hospital, the clinical atmosphere only slightly offset by the absence of white coats; the staff wear white jeans and shirts instead. There's also much talk of "the Cure", the catch-all term for Vivamayr's magic rather than Robert Smith's indefatigable doom-lords. Alarm bells start

Between the vast array of treatments you can take views of – or walks in – the Austrian Alps

ringing, and the scepticism I've practically weaponised over the years is locked and loaded.

And so to my first appointment with a doctor for a 30-minute medical assessment that bluntly clears a few things up: I'm stressed, my diet is a disaster and I'm overweight. Bowel movements are discussed, we peruse the options on the blood test menu, after which she prescribes me a variety of pills. Some of these will stay in my room, others sit in a tray in my designated space in the dining area. (I'm taking an antihistamine, antioxidants, magnesium, and vitamins, as well as Epsom salts that clear the toxins from the stomach and liver, and an alkaline powder to reduce stomach acid.) Abdominal treatments follow, and an Applied Kinesiology test (placing food powders on my tongue) reveals that I'm intolerant to caffeine, dairy and egg white which weakens my muscle response. My cholesterol is also high; the cause is likely dietary, but stress is also a factor.

Much to fix, then, and various ways to do it. Traditional massage rubs shoulders with an immune strengthening infusion – an IV drip with a cocktail of vitamins – an electrolysis footbath, and a nasal reflex therapy that involves shoving a cotton bud soaked in essential oils up my nose. There's Hypoxi training – oxygen is depleted and supplied to the body at intervals to bio-energetically

You are instructed to chew so thoroughly it seems comical... until you feel the benefits

train the cells – water shiatsu with a gentleman called Erich who swooshes me around a pool until I feel like crying (in a good way), and a liver compress.

What is initially bizarre quickly becomes second nature, and even the day three crash – when the sugar and caffeine withdrawl causes low mood, fatigue and severe headaches – isn't as wretched as billed. I walk the lake on three separate occasions, and hike in the mountains.

Food and drink? Well, none of the latter. You are instructed to chew so thoroughly it seems comical until the benefits reveal themselves and the bland food allows your traumatised gut a chance to repair itself. The waitresses attend to their guests with a mixture of pity and "you're paying for it, don't blame us" expressions. Dinner for the first four nights will be light broth, which means that when a modest dish of Arctic char is on the menu, it's the greatest thing I've ever tasted.

Hunger, you see, is normal. Constantly sating oneself with sugary snacks is not. This is the revelation, along with the discovery that your appetite can be tamed with a modicum of self-control. After six days, I've lost 5kg, but better even than that my energy levels are through the roof. Which also means that stress is somehow more manageable, too, and the urge to exercise frequently is at a level I've never previously known. This is my kind of weird.

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The kit

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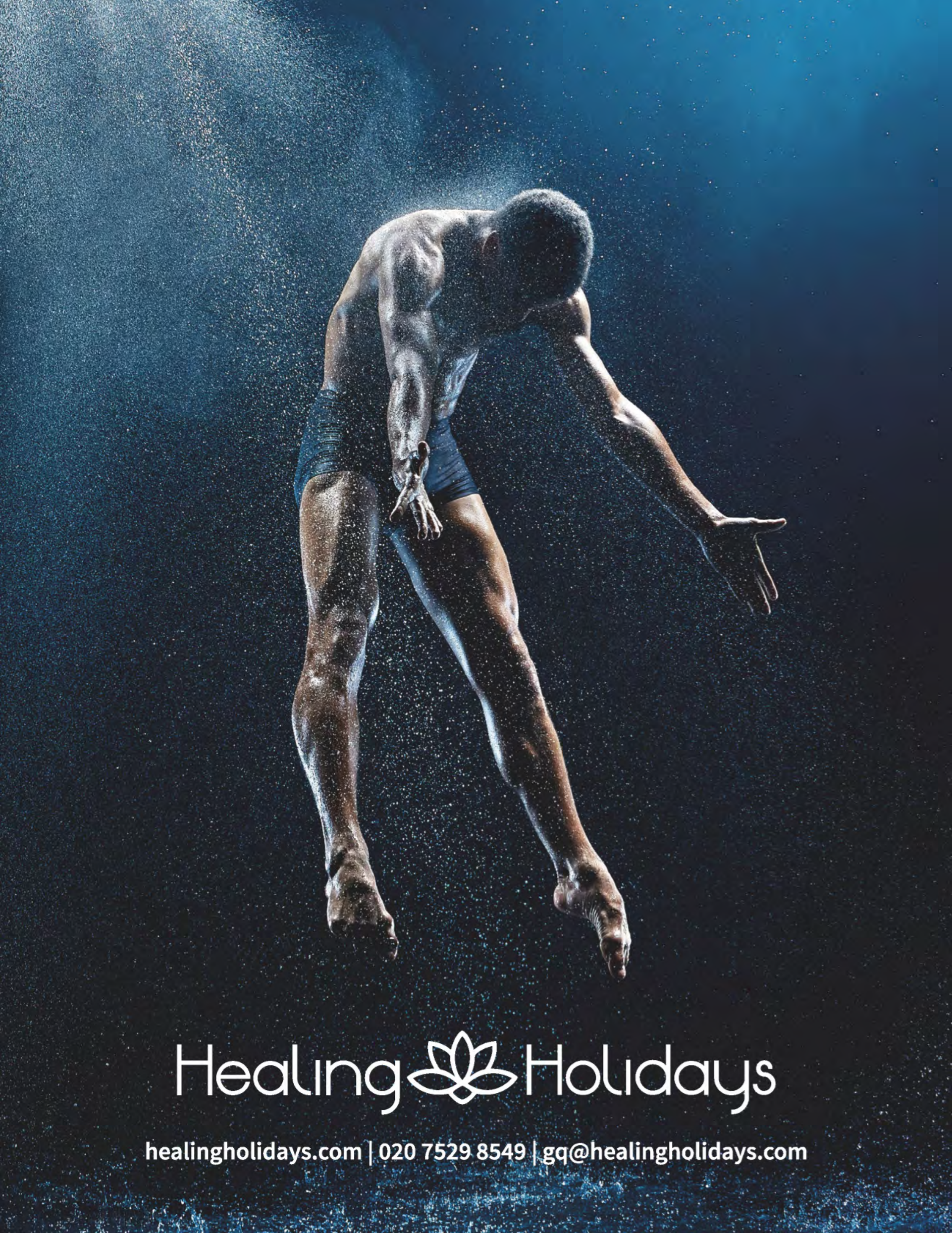
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CHAMPAGNE

BOLLINGER

MAISON FONDÉE EN 1829

NO TIME TO DIE

007

IN CINEMAS APRIL 2

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THE CHAMPAGNE OF JAMES BOND

007

Story by **Sam Knight** Photographs by **Lachlan Bailey**

Quietly, broodingly, intensely, DANIEL CRAIG muscled his way into double-oh history. And having reframed a national avatar while that nation's self-image was shaken more than a Vodka Martini, Craig's fifth and final mission rounds out the longest, most nuanced tenure. Now, ahead of NO TIME TO DIE, he reveals how his infamously abrasive affair with the franchise banked box office billions and rewrote the rules of Bond

Sunglasses by **Jacques Marie Mage**, £425. jacquesmariemage.com. Watch by **Omega**, from £3,910. omegawatches.com

‘This is my last Bond movie. I’ve kept my mouth shut before and regretted it. I’m like, “We’re here! Come on!”’’

Shortly before midnight, on a damp Friday last October, Daniel Craig shot his last scene as James Bond. It was a chase sequence, outside, on the backlot of Pinewood Studios, just west of London. The set was a Havana streetscape – Cadillacs and neon. The scene would have been filmed in the Caribbean in the spring if Craig hadn't ruptured his ankle ligaments and had to undergo surgery. He was 37 and blond when he was cast as the world's most famous spy, in 2005. He is 51 now, his hair is dirty grey and he feels twinges of arthritis. "You get tighter and tighter," Craig told me recently. "And then you just don't bounce."

So there he was, being chased down a fake Cuban alleyway in England on a dank autumnal night. He was being paid £19 million. It was what it was. Every Bond shoot is its own version of chaos and the making of *No Time To Die*, Craig's fifth and final film in the role, was no different. The first director, Danny Boyle, quit. Craig got injured. A set exploded. "It feels like, 'How the fuck are we going to do this?'" Craig said. "And somehow you do." About 300 people were working on the final stretch of filming at Pinewood and everyone was pretty fried. The director, Cary Fukunaga, had shot the movie's ending – the true farewell to Craig's Bond – a few weeks earlier. The last days were about collecting scenes that were lost or flubbed in the previous, exhausting seven months. It was just an accident of the schedule that in his very final frames as Bond – a cinematic archetype that Craig transformed for the first time since the 1960s – he was in a tuxedo, disappearing into the night. The cameras rolled and Craig ran. That bulky, desperate run. "There was smoke," he said, "and it was like, 'Bye. See you. I'm checking out.'"

Craig isn't the type to linger on moments such as these. For the most part, he blocks them out. "You can ignore these things in life or you can sort of… It's like family history, isn't it?" he told me. "The story kind of gets bigger and bigger. I feel a bit like that with movie sets: this legend builds up." Bond is fraught with legends already. More men have walked on the moon than have played the part and Craig has been Bond for the longest of all – 14 years. (Sean Connery did two comeback gigs, but his main spell lasted only five.) The films are also, insanely, a family business, which only intensifies the sense of folklore. Albert "Cubby" Broccoli made *Dr No*, the first film in the franchise, in 1962. Fifty-eight years and 25 movies later, the producers are his daughter, Barbara Broccoli, and stepson, Michael G Wilson, who began his Bond career on the set of *Goldfinger*, in 1964.

The films go toe-to-toe with Marvel: Craig's *Skyfall* did around the same box office, $1.1 billion (£680m), as *Iron Man 3*. At the same time, they are weirdly artisanal, bound by tradition, a certain way of doing things. The offices of Eon Productions, which makes the movies, are a short walk from Buckingham Palace. The opening theme tune hasn't changed for half a century. The stunts are largely real. The scripts are a nightmare. There is a slightly demonic, British conviction that it will all work out in the end. "There has always been an element that Bond has been on the wing and a prayer," Sam Mendes, who directed two of Craig's 007 movies, told me. "It is not a particularly healthy way to work." Reckoning with any of this doesn't actually help if you're the frontman. Craig has spent a lot of his time as James Bond trying not to think at all. While making *No Time To Die*, he taped some interviews with Broccoli and Wilson about his years in the role. There was a lot that he simply couldn't remember. "Stop fucking thinking and just fucking act," Craig said once, like it was an incantation. "It's almost that. Because so many things are going on in your head. I mean, if you start thinking… that's it. You've got to sort of forget. You've got to leave your ego."

'It wasn't just recasting the role. It was a new century and era. We had to redefine'

BARBARA BROCCOLI

All of which means, now that it's coming to an end, Craig sometimes struggles to comprehend what has happened to him and what he has achieved. When I spent time with him last winter, Craig was warm and voluble in the extreme. He talked a mile a minute, losing threads and finding others. He apologised when answering my questions almost as often as he swore. On screen, Craig's face – that beautiful boxer's face, those gas-ring eyes – can have a worrying stillness, while his body moves. In real life, everything about Craig is animated, part-sprung. It's as if he wants to occupy several spots in the room at once. He self-deprecates a lot. During one long conversation, when I told him he had managed to imbue a previously vacant character with an inner life, a sense of mortality and an unquenchable feeling of loss – in short, that he had triumphed as Bond – Craig initially misunderstood what I meant. When he realised, he spluttered apologetically for a while. "What you're saying, it's like, if I say it…" he hesitated. He couldn't bear to brag. But he also knew. "It's raised the bar," Craig finally conceded. "It's fucking raised the bar."

After the last shot at Pinewood, Craig posed with Fukunaga for a picture. His bow tie was wonky. They both looked shattered. "Typically I'm not an emotional person on sets," Fukunaga told me. "But there was sort of a pulsing feeling to that day." The night shoot wrapped ahead of schedule and the production crew – many of the day team had stayed on to see Craig's final bow – gathered next to the set. Fukunaga gave a short speech. >>

‘With Bond, the physicality of it is the preparation’

Jeans by **Front General Store**, £75. frontgeneralstore.com. Bracelet by **Tiffany & Co**, £6,525. tiffany.co.uk

>> Craig struggled through his. Since having a daughter with his wife, Rachel Weisz, in 2018, he has often found himself on the edge of tears. (Craig also has an adult daughter from an earlier marriage.) "I had a whole thing kind of put together in my head that I wanted to say," he recalled. "I couldn't get it out."

Craig's stunt double was in tears. Broccoli and Wilson looked on. "We knew it was a monumental moment," Broccoli said. "There wasn't a dry eye, to be honest." A crowd went back to Craig's trailer. He drank Campari and tonics and made Negronis for everyone else. "I was a mess," Broccoli said. "I was a complete and utter mess." On set, the crew hung around. "It's night shooting – everybody usually runs off," Wilson told me. "And they just were talking with each other and shaking hands. And it was as if they knew it had to end, but they didn't like the idea."

The producers were reminiscing a few weeks later in a hotel in Lower Manhattan. It was early December. That morning, Craig and the other stars of *No Time To Die* – Léa Seydoux, Rami Malek and Lashana Lynch – had appeared on *Good Morning America* to launch the trailer. Crosby Street was a parking lot of celebrities' black SUVs. Watching the trailer on my phone, like the rest of the world, the 25th Bond movie didn't look a whole lot different from the 24th or the 23rd. The trailer showed Bond zooming a motorbike up some picturesque steps and Malek, as the baddie, in a worrying mask. There was some evident double-crossing.

Craig, however, did seem like a new person as he prepared to step away from the franchise. He was keen to celebrate his work as Bond and even keener to look forward to whatever is coming next. "I'm really… I'm OK," he told me. "I don't think I would have been if I'd done the last film and that had been it. But this, I'm like…" He dusted his hands. "Let's go. Let's get on with it. I'm fine."

It was a different story with the rest of the Bond family. Craig's films in the role have grossed more than $3bn (£2.3bn). He also changed the part in dramatic terms. In Craig's hands, Bond aged, fell in love and wept for the first time. He lost the smirk and gained a hinterland. During the same period, Britain – which Bond, in some way, always represents – has experienced extraordinary turmoil and self-doubt, Me Too has happened and it's very unclear who the good guys are any more. It's just possible that Craig smashed Bond in more ways than one. The films can never go back to what they were. When I asked Broccoli how she was going to cope without Craig, it was her turn to flounder. "Honestly, I don't know," she replied. "I can't… I don't want to think about it." >>

‘The world outside Bond sort of ceases to exist. When you’re in it, you’re in it’

Sweater by **Paul Smith**, £400. paulsmith.com. Trousers by **Raggedy Threads**, £150. raggedythreads.com.
Sunglasses by **Jacques Marie Mage**, £680. jacquesmariemage.com

‘We struggled to keep Trump out of this film. But of course it is always there’

Suit by **Paul Smith**, £830. paulsmith.com.
Shirt by **Charvet**, £360. At Saks Fifth Avenue. saksfifthavenue.com

It started with a funeral. On 21 April 2004, Mary Selway, a celebrated London casting director, died of cancer. Selway had helped Craig land some important early roles; she had also told him what to do. Craig isn't exactly a submissive person. He left home as a teenager and never looked back. "My mother would hate me saying this, but I was on my own," Craig said. In his twenties and thirties, he was self-reliant to a fault. "The idea that people supported me… at the time, I couldn't see it. It was 'I'm on my own. I do my own thing.'" Craig was at the airport, on his way to India, when one of Selway's daughters called. She asked him to help carry the coffin. He was taken aback. "It was a wake-up," he said. "It was like, 'Oh, right. People care.'"

Selway's funeral was at St James's Piccadilly, a broad, light-filled church in the West End of London. The British acting world was present. Barbara Broccoli was in charge. If you have an image of Broccoli as some old lady in a Rolls-Royce, discard it now. Broccoli was 43 at the time. She has long brown hair and a mid-Atlantic accent and you do what she says. "There's a very slim chance that the daughter of one of the great commercial producers of the last 100 years should also be a great, great producer, but that is in fact the case," Mendes told me. Broccoli and Craig met for the first time at the wake. She asked him to come and see her.

Broccoli had been tracking Craig as the next Bond for the previous six years. In 1998, Craig played a psychopathic priest in Cate Blanchett's *Elizabeth*. His character was an assassin, dispatched by Rome to kill the Queen. The role suited Craig down to the ground: a damaged, dangerous young man. He has always been interested in portraying violence on the screen. "I always thought it was more violent when you saw within the person," he told me. "The shock. It's like Pacino shooting the cop in *Godfather*. He does it and Pacino's face… he's never shot someone before." In *Elizabeth*, Craig's priest had to kill an informant on the beach. The script said that he should strangle and drown him in the surf. But Craig had another idea. He moved the actor out of shot and pretended to dash the man's brains out with a rock. "I started smashing," Craig recalled. He carried on. He broke into a sweat. "They went, 'Cut!' And the crew went, 'Oh… OK!'" Like he was a crazy person. Broccoli was transfixed. In another shot of Craig, stalking through a church wearing a long cassock, she saw Bond. "I just remember getting chills all over my body," she told me. "I just thought, 'Oh, my God.'"

Based on everything that had gone before, it didn't make sense to cast Craig as 007. At the time, Pierce Brosnan had made four movies and was a direct descendant of the previous >>

>> Bonds: dark, raffish, untouchable. The Brosnan films tended toward the camp and the fantastical, but so had many of the others. And they made good money. In 2002, *Die Another Day*, which featured Madonna as a fencing instructor and Brosnan kite-surfing down a conspicuously CGI wave, cleared more than $400m (£276m). Craig was a different creature altogether: a blond, art-house thug.

But the Bond franchise in the early 2000s was in a moment of uncertainty. In 1997, *Austin Powers: International Man Of Mystery* had satirised the movies from head to foot, making it harder to play them for laughs. On the morning of 9/11, Broccoli and Wilson were in London, in a script meeting for *Die Another Day*. It was too late to rewrite the movie, but they sensed that it would be the last of its kind. "We felt the world has changed and the nature of these films has to change," Broccoli told me. Two years earlier, after a long legal battle, Eon and MGM Studios had obtained the rights to *Casino Royale*, Ian Fleming's first James Bond novel, which was published in 1953. After 9/11, the story offered a chance to refresh the franchise, grounding it more strongly in both the darker original tones of the novels and the new, worrying state of the world. "It wasn't just recasting the role," Broccoli said. "It was a new century and a new era. It felt like we had to redefine."

Craig was sure he was the wrong person. The first time he went to the Eon offices, with all the old posters on the walls, he convinced himself it was just an exploratory thing. "I was like, 'This is what they do. They get people in. They're just feeling around,'" he said. "Plus, Pierce was not leaving Bond, right?"

When it was clear that Broccoli was serious, Craig tried to talk her out of it. "I remember saying to them early on, 'I can't do a Sean Connery impression. I can't be Pierce,'" he said. Broccoli persisted. Craig held out. He was 36. His film career was in great shape. He didn't want to say yes. He was terrified of saying no. He had an image of his washed-up older self in a pub, telling strangers that he could have been Bond. He was also a private person. "I could be anonymous in the world," he said. "It was genuinely like, 'My life is going to get fucked if I do this.'"

In October 2004, Brosnan revealed he had been let go. Craig continued to prevaricate. When he is out of his depth, he can be surly and difficult. "It was literally like, 'Fuck off. I don't fucking want this. How dare you? How dare you offer this to me?'" he said. "It's just ludicrous. But it was all defence."

He demanded to see a script of *Casino Royale*. It was a good script. His objections were falling apart. One day, on his way to another meeting at Eon, Craig put on a dress shirt, but he couldn't find any cufflinks. He put on a jacket and his shirtsleeves stuck out. He left the house. He went to a job interview for James Bond looking like he'd gotten dressed in the dark. "I thought, 'Fuck it, I'll just let them hang down like that,'" Craig told me. As soon as he walked into the office, Broccoli knew he wanted the part.

Craig was a born show-off. Until his parents broke up, when he was four, they ran a pub, the Ring O'Bells, in Frodsham, a market town in Cheshire, in northwest England. As a toddler, Craig would perform for the regulars, mimicking comics he had seen on TV – Groucho Marx, Laurel and Hardy. "I'd get money," he said. "I suppose I've been making a living out of this from a very early age."

When his parents separated, Craig's mother, Olivia, moved him and his sister to a flat in an inner-city neighbourhood in Liverpool, where she went to work as an art teacher. The "L7" postcode of Liverpool, where Craig was a boy in the 1970s, is associated, even now, with poverty, violence and crime. "It's rough. It's what she could afford," he told me. "It was what it was." Olivia managed to get Craig and his elder sister into a school in an affluent suburb, in the north of the city. Each morning, she would drop them there and make her way back to teach. "Walking home from school was, you know, it was dicey," Craig said. "I'm not saying it was Brooklyn in the 1980s. But it was dicey."

'I felt physically low. The prospect of doing another movie was off the cards. That's why it has been five years'

Craig was unhappy at school. He failed his exams. He was bullied. He wasn't a wimp – he played rugby, a passion of his father's – but he didn't fit in. When Craig was 14, a couple of friends put him forward to play Mr Sowerberry, an undertaker, in a school production of *Oliver!* The part has a jolly, macabre song. The audience loved him. "I'm not saying it's like the first time you take really good drugs," Craig said. "But it was a body shock of emotion, of adrenaline, in a way that I'd never felt before."

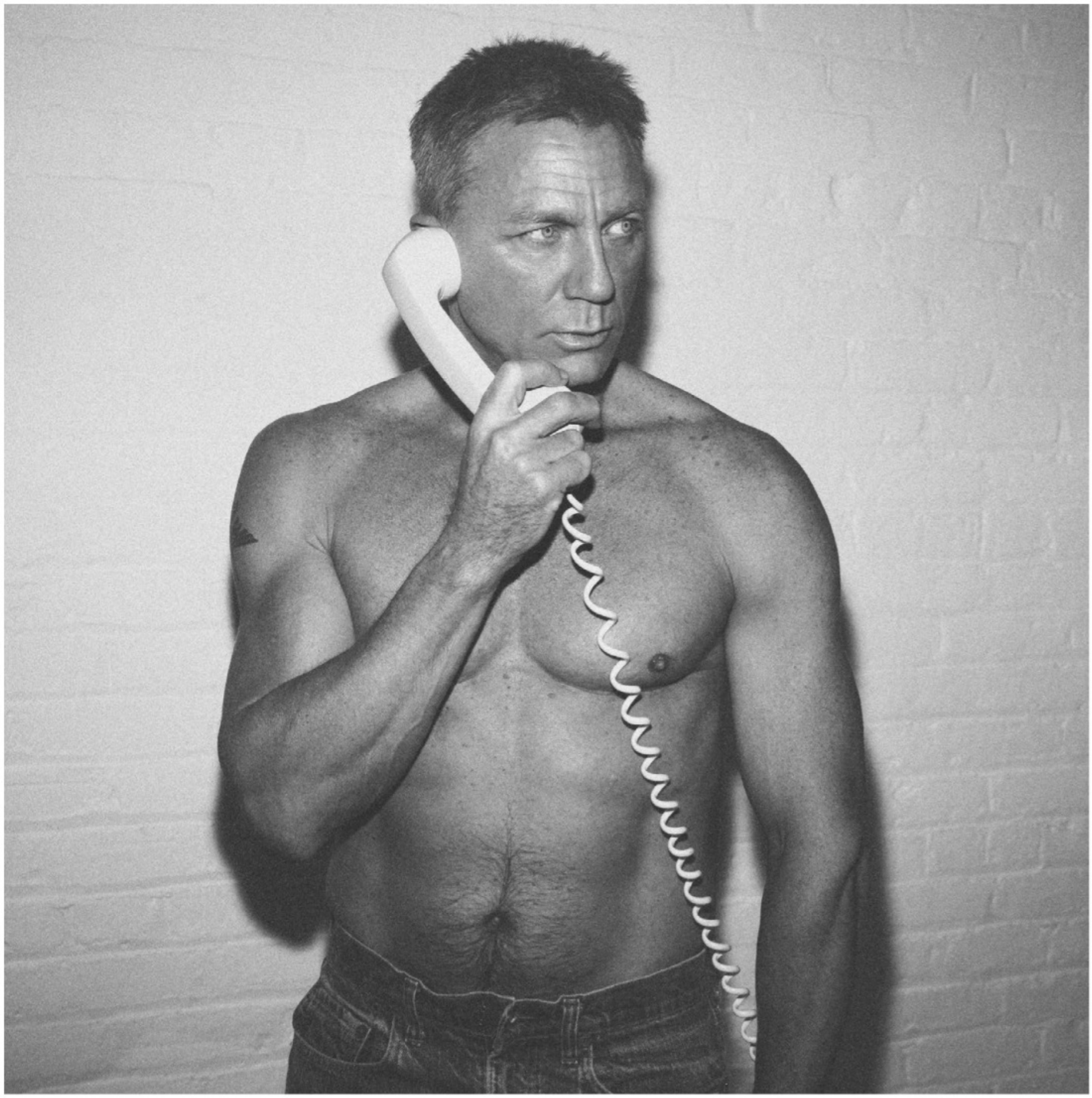
Craig got an O level in art, his mother's subject, and drifted out of school. About ten years ago, he found out that Olivia had been admitted to Rada when she was 18 but didn't attend. "There was no money," he said. "She couldn't go." Olivia would take Craig and his sister to the Liverpool Everyman, the city's main theatre, where he hung out backstage, but he loved acting because it was his. "My experience on stage was mine," he said. "It was the first time in my life I had something that I could claim as my own."

Sometimes Craig stayed with his aunt, who lived on the Wirral Peninsula, to the west of the city. As a teenager, he haunted a cheap cinema, in the seaside town of Hoylake, next to the Irish Sea, where he was often the only customer. "The movies used to arrive late," Craig said. "They were always terrible prints. They were scratchy. But I sat in there and watched movies." One afternoon, in the early 1980s, he went to a science fiction double bill. "I'd never heard of this movie, *Blade Runner*." Craig watched the film, alone, with a carton of Kia-Ora. He leaned forward in his seat, rapt, mind blown, until the end credits rolled. "I don't think I took a sip. I just went, 'That's what I want to do. That's what I want to do. I want to do *that*.' And I didn't know what that was," Craig said. "That was revelatory for me."

In 1984, when he was 16, Craig auditioned for the National Youth Theatre and moved to London for the summer. A friend of his father lent him a house on Ladbroke Road, in Notting Hill. Craig performed, on and off, with the National Youth Theatre for the next six years while he went through drama school. The theatre's director, Edward Wilson, became a mentor. Wilson and his partner, Brian Lee, a set designer, let Craig look after their house. He became the theatre's handyman. He painted the offices. In 1991, Craig was cast to play a racist South African soldier in *The Power Of One*, a commercial and critical flop starring Stephen Dorff. Craig was 23. He was paid £18,000. "Which was a fucking fortune. I mean, a fortune," Craig told me. "I spent every single penny of it." No one had ever told him about taxes, assuming he would never earn enough to owe any. (It took him five years to pay off the bill.)

Going for auditions in London, Craig encountered plenty of young actors who were better educated or more comfortable in their skin. But what he lacked in polish, he made up for in presence. "At the end of the day, we had to put a show on, and I can put a fucking show on," he said. Craig talks about acting the way other people talk about jumping out of an aeroplane. "I love that levelling. When you're standing backstage and you're ready to go on… You're all looking at each other and you're all shitting yourselves. All bets are off." He can't wait to be out there. "That's the drug," he said. "It's a place to be able to be out of control, to be completely out of control. But yet you have to be in control."

In 1996, Craig made a breakthrough performance appearing in *Our Friends In The North*, the seminal BBC television series, playing a



Jeans by **Front General Store**, £75. frontgeneralstore.com

‘I know we can’t have Bond doing amphetamines. But inside, I know [he’s] doing that’

wheeler-dealer who ends up as a vagrant. Two years later, he was in *Love Is The Devil*, an art-house movie about the painter Francis Bacon, playing the role of George Dyer, a burglar and a lover of Bacon. Craig was naked and covered in paint for much of the time. “He was laughing his head off,” John Maybury, the director, told me. “He’s not afraid, and that is unusual because lots of actors are quite terrified of misplacing their image or misplacing their craft.” Maybury directed cult music videos in the 1980s and 1990s. He recognised a punk spirit in Craig, “a kind of underlying panic”. Maybury couldn’t get enough of that face on screen. “Those icy-blue eyes,” he said. “Part of you wants to trust him and wants to believe in all of the nice-guy stuff. But there is something in those eyes that is quite psychotic: the navy-blue circle around the edge of the blue.”

Love Is The Devil was a surprise hit. In 2002, Sam Mendes cast Craig as a crime boss’ unbalanced son in *Road To Perdition*, a big-budget Prohibition-era gangster film. Craig >>

‘The biggest ideas are love, tragedy and loss. That’s what I aim for’

T-shirt by **Canali**, £441. canali.com

>> played scenes with Paul Newman and Tom Hanks. He was on edge the whole time. It came through in the performance. "There was something very, very tightly wound," Mendes told me. "People talk a lot about danger in performances and, truthfully, it's very rare. But Daniel always had that." When he heard a few years later that Craig had been chosen to play Bond, Mendes wasn't sure it would work. "Bond was this sort of constant: this eyebrow-raising, urbane, unflappable, punchline-delivering figure," he said. "I thought, 'Daniel can't do that. He's completely connected to his emotions.' I thought he would struggle with it."

After Craig agreed to play Bond, the studio insisted on a screen test. A ritual of the franchise is that all potential Bonds are asked to play the same scene, from *From Russia With Love*, in which the spy returns to his hotel room to find Tatiana, a Russian agent, waiting for him naked in bed. Craig hated the rigmarole, the sense of following tradition. "I can't believe my own arrogance, really," he said. But he studied for the part. He went back to Fleming's novels and found a character quite distinct from the unruffled screen persona of the previous 30 years. The Bond of the books was someone Craig could relate to: cold, messed up, human. "He is really fucking dark," he said. In the novel *Moonraker* (1955), Bond tips a load of speed into his Champagne. "I think it's more interesting," Craig told me. "I know we can't have him having amphetamine and speed and doing all these things. But inside, I know I'm doing that. And I wanted to inform the part and say that's what he is. He's kind of a fuck-up. Because this job would fuck you up."

The screen test was the whole deal. A stage at Pinewood. Lights, crew, make-up. A half-day shoot. The director, Martin Campbell – who shot *GoldenEye* in 1995 and went on to make *Casino Royale* – asked Craig to walk over to a fruit bowl and toss a grape into his mouth. Craig refused. "I just went, 'No.' I said, 'No, I can't.'" The two men argued. "I'm not going to do it. *You* do that," Craig said. "It was about 'How am I going to be James Bond?'"

From then on, and during the making of *Casino Royale*, a strange dynamic set in. The more that Broccoli and Wilson saw of Craig on camera, the more excited they became. "You just look in those eyes and you know he's capable of doing anything," Broccoli said. The rest of the world, however, was basically in uproar. It's easy to forget, 15 years later, quite how badly Craig's casting went down in Britain – where James Bond is considered, like the royal family or the England football team, to be more or less a publicly owned piece of the national culture. It was very quickly determined that Craig was the wrong guy. No one had heard of him. If they had, it was from arty, challenging films such as *Love Is The Devil* or *The Mother*, in which he plays a carpenter who starts sleeping with a woman in her sixties.

On 14 October 2005, Craig alighted on the banks of the River Thames from a Royal Navy assault craft to be introduced to the world as the sixth James Bond. He was wearing a life jacket. He wasn't particularly tall. One of the few things the British tabloids knew about Craig, who was married for two years in his twenties, was that he liked to party. At the press conference, he was asked whether he would prefer Sienna Miller or Kate Moss, whom he was rumoured to have slept with, as a Bond girl. (Craig declined to answer.) And then there was his hair. It seems absurd now, and the colour has faded somewhat over the years, but at his unveiling Craig was flaxen. His hair was like summer straw. Fleming's Bond might be an enigma, but his dark hair was an immutable fact.

Outraged fans set up websites – blondnotbond.com, danielcraigisnotbond.com – to register their displeasure. "The Name's Bland… James Bland," ran the front page of the *Daily Mirror*. There was talk of a boycott. When shooting for *Casino Royale* began, paparazzi stalked the set. In the Bahamas, photographers buried themselves overnight on the beach, like turtles' eggs. "It was all-over-the-world news," Broccoli recalled. "Everything was saying that he was not right for the role." It got to Craig. He called Olivia. "I remember saying to my mum, 'Can I play James Bond?'" Craig told me. "And she was like, 'Of course you can. But I am your mother.'"

'No other actor would have attempted to play Bond in that way, that sense in which he is incendiary' SAM MENDES

Away from the madness, though, there was lots about *Casino Royale* that felt right. The script, by experienced Bond writers Neal Purvis and Robert Wade, and Paul Haggis, who wrote *Million Dollar Baby*, hewed close to the Fleming original. The story focused on a high-stakes poker game, updated for the 9/11 era, in aid of terrorist financing. For a Bond movie, *Casino Royale* was quietly revolutionary. There was no Q dishing out gadgets, no flirting with Moneypenny and scarcely a one-liner. Early in the film, Craig drives a Ford Mondeo and is mistaken for a parking valet, ignominies unthinkable for Roger Moore. Craig bulked up for the filming and for the first time James Bond's body became an object of fascination. His emergence from the aquamarine sea, all muscle and swimming trunks, evoked Ursula Andress and her white bikini from *Dr No*, 44 years earlier. Craig's physicality spoke in other ways, too. He performed many of his own stunts. His Bond became a trier, rather than insouciant. He had a thick neck. He vomited. He ran through a wall.

More than anything, though, Craig's Bond was capable of emotion. His scenes with M, played by Judi Dench, rang with vulnerability. "She's Mum. It's as simple as that," Craig said. "He loves her as much as he has loved anybody." (Olivia kept a picture of Dench on the fridge in Liverpool when Craig was growing up.) Bond's relationship with Vesper Lynd, meanwhile, has the heft of a genuine love affair. He talks about getting out of the spy game. My memory of watching *Casino Royale* is of the wholly new feeling of wanting James Bond to be happy. Of course, he can't be. As in the book, Vesper betrays Bond and gets killed in the end. "The bitch is dead," Bond says. Phoebe Waller-Bridge, the creator and star of *Fleabag*, who worked on the script of *No Time To Die*, was struck by a new complexity in Craig's performance. "He let us in a bit, which makes the moments he shuts us out even more arresting," she told me. "Overall, he grounded a fantasy character in real emotion, which is what I think we hadn't realised we'd missed among the action and the bravado."

The premiere was at the Odeon Leicester Square, in London's West End, in November 2006. The Queen came. The lights dimmed. The opening sequence is shot in black and white. Craig is sitting in a darkened office in Prague. There is a flashback to his first kill, a drowning in a sink, a moment of vividly performed violence for a Bond movie. The audience laughed. Then Bond shoots a rogue British agent. At the premiere, the audience laughed again. In his seat, Craig started to panic. "I went, 'Oh…' I was like, 'Oh, fuck,'" he said. Then the opening credits rolled, the music played and the crowd cheered. He realised that they liked him.

When Craig described this moment to me, 13 years later, in a hotel room in New York City, he started to cry. There was an unopened bottle of Champagne and two glasses on a table by the door. "I'm sorry," he said. "All the pressure suddenly was… Because the whole thing of 'He's not right'… I intellectualised all of it." He said, "I know why they don't like me. I know why *I* don't like me. So I know why they don't fucking like me."

Casino Royale was a hit around the world. It became the biggest-grossing Bond film to date. But the relief that Craig felt upon being accepted by a sceptical domestic audience was particular. Britain has a complicated attitude toward its heroes, even fictional ones. "I don't really quite understand it," Craig told me. "But >>

‘I remember saying to the producers, “I can’t do a Connery impression. I can’t be Pierce”’

T-shirt by **Brunello Cucinelli**, £870. shop.brunellocucinelli.com. Trousers by **Ovadia**, £170. ovadiany.com. Belt by **Artemas Quibble**, £570. artemas-quibble.com. Watch by **Omega**, from £3,910. omegawatches.com

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>> in Britain, it really fucking matters and we nailed it.” Craig was the first Bond actor to be nominated for a Bafta for his role as 007. He remembered all the Bond movies that came out when he was growing up as a child. “Even when they were bad, it was still an event,” he said. “You still went. For it to be *good* and for people to go – fuck yes.”

Philip Larkin was a James Bond fan. In 1981, the poet wrote about Fleming’s novels for the *Times Literary Supplement*. “What strikes one most about his books today is their unambiguous archaic decency,” Larkin wrote. “England is always right; foreigners are always wrong.” During Craig’s years in the part, the world and Britain’s place in it have changed. When *Casino Royale* was released, Tony Blair was in Number Ten and Donald Trump was the star of *The Apprentice*. The risk of a financial crisis was minimal. Brexit was not a word. In 2012, Craig filmed a skit with the Queen for the opening ceremony of the Olympic Games in London. Bond and Her Majesty strode through Buckingham Palace, corgis all around. They climbed into a helicopter and appeared to parachute down over the Olympic Stadium while the Bond theme tune dang-danged around. Craig compared the experience to swimming off a beautiful beach and staring back at the shore in wonder. “I look around and I go, ‘I can’t believe I’m here,’” he said. If you watch the footage now, everything looks so innocent and long ago.

Craig introduced time to the Bond movies. Before him, the character, and his world, simply regenerated from film to film. The padded-leather door to M’s office swung open. In Craig’s films, which are loosely serialised, Bond ages and Britain has aged. There is such thing as doubt. England isn’t always right; foreigners aren’t always wrong.

When *Casino Royale* wrapped, Craig had a sense of where he thought the overall story should go. “The biggest ideas are the best,” he told me. “And the biggest ideas are love and tragedy and loss. They just are. And that’s what I instinctively want to aim for.” After the death of Vesper Lynd, he wanted Bond to shut down, lose everything and, over the course of several adventures, gradually find himself again. “I think we’ve done it with *No Time To Die*,” Craig said. “I think we’ve got to this place: and it was to discover his love, that he could be in love and that that was OK.”

The challenge has been to reverse-engineer that long, somewhat complex arc through speedboat chases, lethal poisonings, exploding hotels, beautiful women, a touch of skiing and world-destroying maniacs – all under the pressure of movie-release dates set years in advance. It hasn’t always worked. *Quantum* >>

>> *Of Solace*, Craig's second Bond film, begins moments after the action ends in *Casino Royale,* but quickly collapses into a zany plot about Bolivian water resources. "We didn't have a script," Craig conceded. "So we concentrated a lot on the stunts."

He found his great collaborator in Sam Mendes. It was Craig's idea to approach the director. Mendes said yes because of Craig. "He was the reason I did it," Mendes told me. "I got re-interested in the franchise because of *Casino Royale*." Like Craig, he was drawn to the idea of Bond's mortality and an uncertainty about Britain's 21st-century status. In *Skyfall*, their first Bond movie together, Javier Bardem, playing the cyberterrorist villain, says, "England, the empire, MI6 – you're living in a ruin… You just don't know it yet."

The relationship between Bond and Britain – or Britain's male imagination, at least – has never been totally straightforward. The movies are mainly about escape: the world is endangered, then saved by a man in a dinner jacket. But both Mendes and Craig were concerned with making the franchise at least correspond to the world from which it departs. (*Skyfall* and *Spectre* were inspired by Julian Assange and the Edward Snowden NSA disclosures, respectively.) In *Skyfall*, Mendes told me that he was anxious to correct the "kind of nostalgic, jingoistic, pre-Cold War idea of what Britain was", represented by the classic films. "It felt right that it was Daniel," Mendes said, "because he seemed like a contemporary Bond and like a realist, like a person who actually walked on the street."

During our conversations, Craig didn't want to talk much about real-world affairs. Not because he isn't engaged (Craig opposed Brexit and, as a US citizen, gave money to Bernie Sanders), but because once you start, it's hard to talk about anything else. "We struggled to keep Trump out of this film," Craig told me of *No Time To Die*. "But of course it is there. It's always there, whether it's Trump or whether it's Brexit or whether it's Russian influence on elections or whatever." Like many Britons who have left home – Craig and Weisz are based in New York – he is baffled by the country's seemingly inward turn since 2016. "There are British people working in the top industries in the world and at the top of those industries. We do that and we are good at that. And somehow we're kind of breaking all that apart," he told me. "Whether that's breaking from Europe… There is a sort of nihilism, isn't there?"

It is a stretch, but Craig sometimes sees Bond as an avatar for a kind of selfless public service that doesn't seem to hold in our populist, polarised moment. "There's something I feel that Bond represents: someone who's there, trying to do the job, and doesn't want any fucking publicity," he said. "And this is a joke, because he drives a fucking Aston Martin and does all these ridiculous things. But these people exist… It's the ambulance service. I know it's terribly kind of romantic. But they are people who are just getting on with it and saving people's lives." He despairs of the grandstanding of Trump and Boris Johnson and the generalised hysteria of social media – the absence of a certain adult indifference. "But that's not the way the world works now," Craig said. "It's about humiliating others to save one's own skin. And it's cowardly. It's just fucking cowardly."

Making his first two Bond films, Craig experienced, at times, a suffocating sense of responsibility. When he accepted the part, he had insisted on having a say in the creative process, but this sometimes left him feeling like he had to control everything. With Mendes, Craig found he could relax. "He reminded me that my job was to act," he said. "It loosened me. It took the rod out of my arse, whatever." He began to experiment, playing with the script and adding other flourishes.

'Daniel let us in, which makes the moments he shuts us out even more arresting'

PHOEBE WALLER-BRIDGE

On set, Mendes witnessed an actor wrestling with one of the most familiar, and hackneyed, characters in celluloid history. For some reason, he came to think of Craig as one of those slightly frightening guys at a protest, wearing a T-shirt despite the cold, decorated in tattoos, telling everyone they are not extreme enough. "That's Daniel. That's actually who he is," Mendes said. "The truth is, there is something wounded and hurt about him." Shooting *Skyfall*, Craig confided that he was trying to play Bond as if he were burning up. "Really no other actor would have attempted to play Bond in that way," the director told me, "that sense in which he is incendiary." And it is by that arduous road that Craig also discovered his own version of the old Bond swagger. In the film's opening sequence, Bond is chasing an enemy on a Turkish train. He rips off the roof of the train with a mechanical digger and drops into a crowded carriage. His suit is dusty and smeared with blood. He straightens his cuffs.

Craig added the gesture mid-stunt. "It wasn't in the script," he told me. "I realised why that came in, why he did it: because he's scared. He's fucking terrified. He's just jumped off the back of the train. He's just like, 'Everything's fine.'" The moment is pure Bond, yet differently so. Craig's Bond isn't detached from the moment; he is fully immersed, holding himself together. "Otherwise he's just shooting his fucking cuff," Craig said. "Isn't he cool? He's not cool. He's really not cool at that point." When I mentioned the cuffs to Mendes, he remembered the improvisation straightaway. "Because it has come from inside," he said. "Anyone else doing that, it would have been a cliché, and somehow he manages to make it real." And that is Craig's art. "It's very difficult to achieve," Mendes said, "finding a way to reimagine those things so they feel real again. It takes unbelievable willpower to do that."

Skyfall made more than a billion dollars. It also had a solid script. Craig's tough times as Bond were on the movies that never quite came together, where scenes and dialogues and plot twists were being written and rewritten on the fly. Since *Casino Royale*, there has been a lot of attention paid to Craig's body and physical preparation for the films. At times he worked out relentlessly because he had nothing else to go on. "I've got to do *something*," Craig said. When we met this winter, *Knives Out*, in which Craig plays an eccentric gentleman detective, was in the cinemas. For the part, he had practised a Southern accent and played with an ornate screenplay by Rian Johnson, also the director, for several months. "You're learning the script and it gets into you like that," Craig said. "With Bond, you don't get the script, so the physicality of it is a preparation, in a way. It's making my head go, 'This is what it's going to be.'" Trying to inhabit a cipher, in a plotless blockbuster, with the world's eyes upon you, is like living out a very particular anxiety dream. "I have suffered from it in the past," Craig told me. "I have suffered because it's been like, 'I can't cope. I can't deal with this.'"

His body has taken the brunt. On *Quantum Of Solace*, Craig tore the labrum – the connecting cartilage – in his right shoulder during a stunt in a plunging aircraft. Then he bashed it again jumping through a window in Italy and crashing into a wall. "I was just nervous and overcooked it," he said. "At that point, my arm was kind of useless." Early in the filming of *Skyfall*, Craig ruptured both his calf muscles, meaning that he had to undergo rehab in a swimming pool during the shoot. "It's not about recovery, because you know you can recover," he told me. "It's about psychologically thinking that you're going to do it again."

Over the years, Craig has caught himself swaying 60 feet in the air, wondering what the hell he is doing. He burned out on *Spectre*. In March 2015, he blew his anterior cruciate ligament – heard it go boink – while fighting >>

Pyjamas by **Olatz**, £460 (for set). olatz.com. Bracelet by **Tiffany & Co**, £6,525. tiffany.co.uk

>> with Dave Bautista, a former professional wrestler, on the set of a train at Pinewood. "I was like, 'Dave, throw me for Christ's sake,' because he was being light with me," Craig said. "So he threw me and, God bless him, he just left my knee over there." Craig spent the rest of the shoot wearing a bulky knee brace, which was disguised during the edit. "That was a drag," he said.

It was also why, when Craig was asked in an interview two days after filming ended whether he would make a fifth Bond movie, he said that he would prefer to smash the glass he was drinking from and slash his wrists. Craig has never been comfortable selling Bond. "You're front and centre while filming and then they tell you to go and sell the movie. Literally, you're standing in a crowd of people," he said. "And suddenly they've all pushed you forward. And they're like, 'Go on!' It's really disconcerting. And you think you're responsible. And actually, of course, you are." Mendes has long sympathised with Craig, who is not a smooth PR man. "He is by nature a much more anarchic person and he is not allowed to be that within the franchise," Mendes said. "His natural position is to tell the truth." After *Spectre*, Craig told the truth. "I was never going to do one again," he told me. "I was like, 'Is this work really genuinely worth this, to go through this, this whole thing?' And I didn't feel... I felt physically really low. So the prospect of doing another movie was just, like, off the cards. And that's why it has been five years."

The hiatus between *Spectre* and *No Time To Die* has been the second longest in the history of the franchise. And the production of the 25th Bond has been no picnic. In August 2018, Danny Boyle, who shot Craig's double act with the Queen for London 2012 Olympics, walked away from the film, citing creative differences with Broccoli and Wilson. "Danny had ideas and the ideas didn't work out, and that was just the way it was," Craig said. At least four versions of the script came and went. "I would love to have gone into this and had a script that we could shoot," he said. "And it just didn't happen. There were so many things that went against it." Fukunaga, who is best known for making HBO's stylish *True Detective*, came on board three months before production was due to begin. Then Craig injured his ankle. The release date was pushed back. In June, an explosion at Pinewood injured a member of the crew. The British tabloids called it a cursed film. "It pisses me off," Craig said. "Because I'm just like, 'Don't curse our movie.' And also, we're doing our best here."

"The James Bond of it all," as Craig sometimes says, was clearly a monster. Craig was more involved in the writing than in any of his other Bond films. "This is my last movie," he told me. "I've kept my mouth shut before and I've stayed out of it and I've respected it and I've regretted that I did." Craig was instrumental in hiring Waller-Bridge to work on the script partway through the shoot. When things were rough, he didn't hold back. "I've been very forceful in meetings and often way too blunt and probably completely rude," Craig said. "But I'm like, 'We're here! Come on!' And I always say sorry."

Waller-Bridge was more diplomatic. "He is incredibly passionate about the work," she told me. "Bond is very close to his heart and he fights for the integrity of the character every step of the way."

Fukunaga said that Craig suggested dialogue for entire scenes of *No Time To Die*, trying to give a voice to a character who many writers find frankly intimidating. "Daniel's very adamant that Bond is the driving force in everything," Fukunaga said. "He's the jackhammer." Craig worked himself into the ground. "He is tireless," Fukunaga told me. "He will work until he's basically crawling home."

'Daniel's very adamant that Bond is the driving force in everything. He's the jackhammer'
CARY FUKUNAGA

The first time we met, a few weeks after the end of the shoot, Craig seemed almost too close to it all. The production was too large and too recent to make sense of it. "How much of Phoebe is in there, who knows?" Craig said. "We're all in it somewhere. Phoebe's in it, Cary's in it, the writers are in it, but it's a... We battled it and battled it and battled it. Who knows?" he said. "I'm talking to you now. I've seen bits of it. I haven't seen it. Who the fuck knows?"

But the truth is that, after 14 years, busted shoulders, busted knees, the best part of £40m, a place in the pantheon, a happy home, Craig didn't feel it so much on *No Time To Die*. "This one I was like, 'Nah, it's not going happen. It's just not going to happen.' It doesn't mean I wasn't as wound up and just as fucking, like, mad," he said. "Because the world outside sort of slightly ceases to exist. When you're in it, you're in it and that's the thing," he said. And now Craig is no longer completely in it. He can see a world outside. "I don't know what it is, maybe having another kid, maybe just being older," he told me. "But all of these things, I was just like, you know, fuck it. There are other things that are more important."

I saw him again in London a few weeks later. Craig was wearing a large brown leather cap and carrying an empty suitcase. No one in the hotel lobby seemed to recognise him. He was in a sprightly mood. He was looking forward to the Golden Globes, where he was nominated for a best actor award for *Knives Out*. (The movie has already made $300m [£230m] and Craig is committed to being part of a planned sequel.) "The success of it, going into Bond, could not have come at a better time for me," he said. Craig was delighted by the contrasting performances: a prolix, Sondheim-humming private eye next to his taciturn, tormented killer. "It's not like, 'OK, this is going to be my career after Bond.' There's no plan to it. It's just kind of worked out." Craig wasn't about to shoot anything straightaway. The next few months were all about signing off as 007. But unlike with some of the other actors who have played Bond, it doesn't make much sense to worry about what Craig will do next – especially when he sounds so unafraid. "I'm pretty sure I can play just about anything," Craig told me. "Yeah. I'm pretty sure I can, or at least I can make a fucking good fist of it."

It was early evening. We ordered some beers from room service. Craig had spent the day in a post-production studio in Soho, recording dialogue for *No Time To Die*. That morning, he had watched the film for the first time. It was the reason he had crossed the Atlantic. For security, the cut existed on only one or two hard drives. "I couldn't see it in New York. I had to fly over," Craig said. "Everything is on such lockdown."

No Time To Die was projected onto the wall of an editing suite. There was no score, the special effects weren't finished, but Craig's final Bond movie was done. He had been allowed to invite a few people to the screening. But he chose to watch it alone. "I need to just be on my own, kind of experiencing it," he said. The first few minutes are always unbearable: "Why am I standing like that? What am I doing?" Craig said. But it passes, and then he was the boy in the empty cinema by the sea again, transported by a big, wild movie – only now it was him who was up on the screen, doing whatever *that* is. "I think it works," Craig said, pausing on every word. "So hallelujah." **GQ**

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‘I don’t think I would have been OK if I’d done the last film and that had been it’

Shorts by **Paul Stuart**, £35. paulstuart.com. Sunglasses by **Jacques Marie Mage**, £425. jacquesmariemage.com. Watch by **Omega**, from £3,910. omegawatches.com

The Matinée Idol

Renée **Zellweger**

Winner Best Actress
Film Judy

Renée wears *Prada*

The movie industry loves a musical biopic almost as much as it loves a triumphant comeback. Renée Zellweger's stunning return to form is both. Zellweger reappeared on the big screen after a six-year hiatus, which ended in 2016, and has snowballed into the bombastic, tragic, pills-booze-and-tears-infused *Judy*. Her tight-lipped blend of glamorous loneliness as an addicted Judy Garland during her bittersweet London residency in 1969, weeks before her death, was enough to earn her an Oscar and a Golden Globe – Garland herself won the latter in 1955 for Best Actress – as well as a Bafta. Garland's daughter, Liza Minnelli, has disavowed the film, saying only, "I hope [Zellweger] had a good time making it." Everywhere else, however, the response has been gushing. *Judy* itself is based on the West End musical *End Of The Rainbow*. Make your own joke about pots of gold (statuettes).

TALK OF THE TOWN

From Judy to Joker, GQ assembled this year's all-star cast for an exclusive BTS portfolio from the 73rd EE British Academy Film Awards

Story by **Thomas Barrie**
Photographs by **Matt Holyoak**

The Gong Artist

Bong **Joon-ho**

Winner Best Original Screenplay;
Best Film Not In The English Language
Film Parasite

Joon-ho wears *Prada*

Bong Joon-ho has established himself as the master of jet-black social satires. First there was *Snowpiercer*, in which environmental catastrophe has forced remaining human society to relocate onto a train, where ticket classes literally correspond to social classes. Then there was *Okja*, which saw a giant, super-intelligent pig flee the slaughterhouse. Now there's the double Bafta-winning *Parasite*, in which a clan of scam artists trick their way into the lives of a richer family and try to make from them as much money as possible. In a way, he's a bit like Ken Loach, if Loach made dystopian, sci-fi-inflected thrillers. In good news, *Parasite* is multiplying. The film has been so successful – cleaning up at the Oscars and becoming the first non-English-language film to win Best Picture – it's spawned an HBO miniseries, in which Bong plans to explore the material he didn't manage to fit into the original.

The Variety Stars

Naomi **Ackie** & Jodie **Turner-Smith**

Presenters Best Documentary

Naomi wears *Valentino and Jimmy Choo*
Jodie wears *Gucci*

Jodie Turner-Smith and Naomi Ackie had vastly different breakout roles in 2019. For Turner-Smith, it was starring alongside Daniel Kaluuya in *Queen & Slim*, a modern-day, heroic take on Bonnie and Clyde set in Ohio. Meanwhile, Ackie spent months training to ride and shoot a bow and arrow for *Star Wars: The Rise Of Skywalker*'s last-ditch horseback charge along a Star Destroyer to fight the forces of Sith Emperor Palpatine. It was only fate that Ackie was on horseback, not riding a dragon, as she was originally cast in the now-cancelled *Game Of Thrones* prequel – not a bad pair of franchises to be attached to. Meanwhile, Turner-Smith will appear this year in the Tom Clancy adaptation *Without Remorse*, as well as A24's *After Yang* (no, it's not about Andrew Yang's doomed bid to secure the Democratic presidential nomination; it's about the moral implications of AI). Spice of life and all that.

The Method Man

Joaquin **Phoenix**

Winner Best Actor
Film Joker

Joaquin wears *Stella McCartney*

Perhaps unexpectedly for the star of *Joker*, a film that focuses on white male rage, Joaquin Phoenix's (many, many) acceptance speeches all had the most noticeably woke through-line of any actor this season. He's spoken about climate change, about on-screen representation, about veganism and Heath Ledger and other topics weightier than his own emaciated *Joker* character, Arthur Fleck, to the point that, ahead of the Academy Awards, one industry publication asked, "How nervous should the Oscars be about a Joaquin Phoenix acceptance speech?" (They needn't have worried: it was largely about animal welfare.) Between upcoming A24 project *C'mon C'mon* and a rumoured second *Joker* film (just how much method acting can the poor man's body take?), it won't be long before Phoenix is back on that stage – doubtless with even more to say.

The Wisest Wiseguy

Robert **De Niro**

Nominated for Best Film
Film The Irishman

Robert wears *Giorgio Armani*

The Irishman had all the hallmarks of an awards shoo-in: it's a sweeping three-and-a-half-hour epic that spans five decades of American history and stars iconic actors (De Niro, Al Pacino, Joe Pesci). Astoundingly, from 25 combined Bafta, Golden Globe and Oscar nominations, nothing materialised, but De Niro and director Martin Scorsese clearly don't mind: they're teaming up again for *Killers Of The Flower Moon*, a film set in a mini oil rush in 1920s Oklahoma, when oil was struck on land owned by the native Osage people... who then mysteriously began to turn up murdered. Again, all the ingredients are there: a period drama thick with criminal investigations and cover-ups. Scorsese has even drafted in Leonardo DiCaprio, marking the first time the director has worked on the same feature film with his two most famous leading men. Come 2021, De Niro will fancy another tilt.

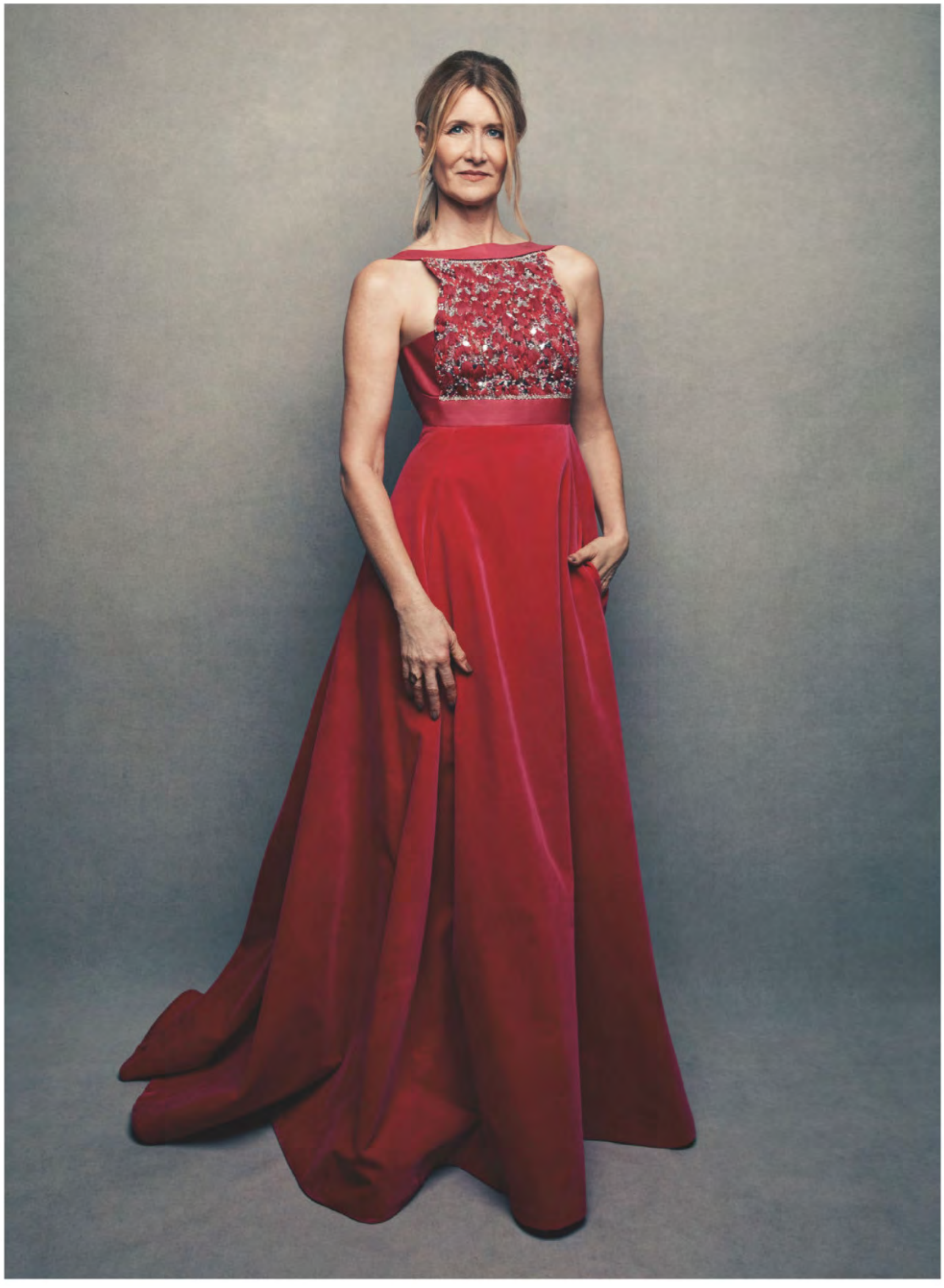
The Bomb

Charlize **Theron**

Nominated for Best Actress
Film Bombshell

Charlize wears *Dior Haute Couture and Tiffany & Co*

"Ask yourself, 'What would scare my grandmother and piss off my grandfather?' That's a Fox story," says Kate McKinnon's character in *Bombshell*. The sordid, real-life Fox News/Roger Ailes/Donald Trump love-in ticks both these boxes, but it also gave rise to something brilliant: Charlize Theron as Fox anchor Megyn Kelly. Ailes, the late chairman of the network and a major figure in Trump's 2016 campaign, was fired after it emerged he had harassed women, including Kelly, over a 40-year career. *Bombshell* followed the fallout and Theron, as Kelly, carries the whole thing, steely and unfazed as she sues when she's fired on a pretext after reporting Ailes' assaults, earning her Bafta, SAG, Oscar and Golden Globe nods; to follow up, she's slated to shoot Cold War comic book sequel *Atomic Blonde 2* this year. The political manoeuvres and backstabbing of late-Soviet Berlin will seem weirdly familiar...



The Serial Winner

Laura **Dern**

Winner Best Supporting Actress
Film Marriage Story

Laura wears *Valentino Couture*

Laura Dern is on such a roll that she's become her own competition for every Best Supporting Actress nomination going. In the blue corner: Dern as caring, resolute Marmee March in *Little Women*, a mother raising four daughters alone during wartime while her husband's away fighting against the slave states. In the red corner: Dern as cut-throat family lawyer Nora in *Marriage Story*, an iron fist in a silk glove angling to take a philandering husband to the cleaners on behalf of her wronged client. In the end, it was *Marriage Story* Dern who came out on top, winning both a Bafta and an Oscar, but really it could have been either. Next year, Dern will reprise her role from the original 1990s *Jurassic Park* films. The Dernaissance continues (yes, it's a thing; look it up).

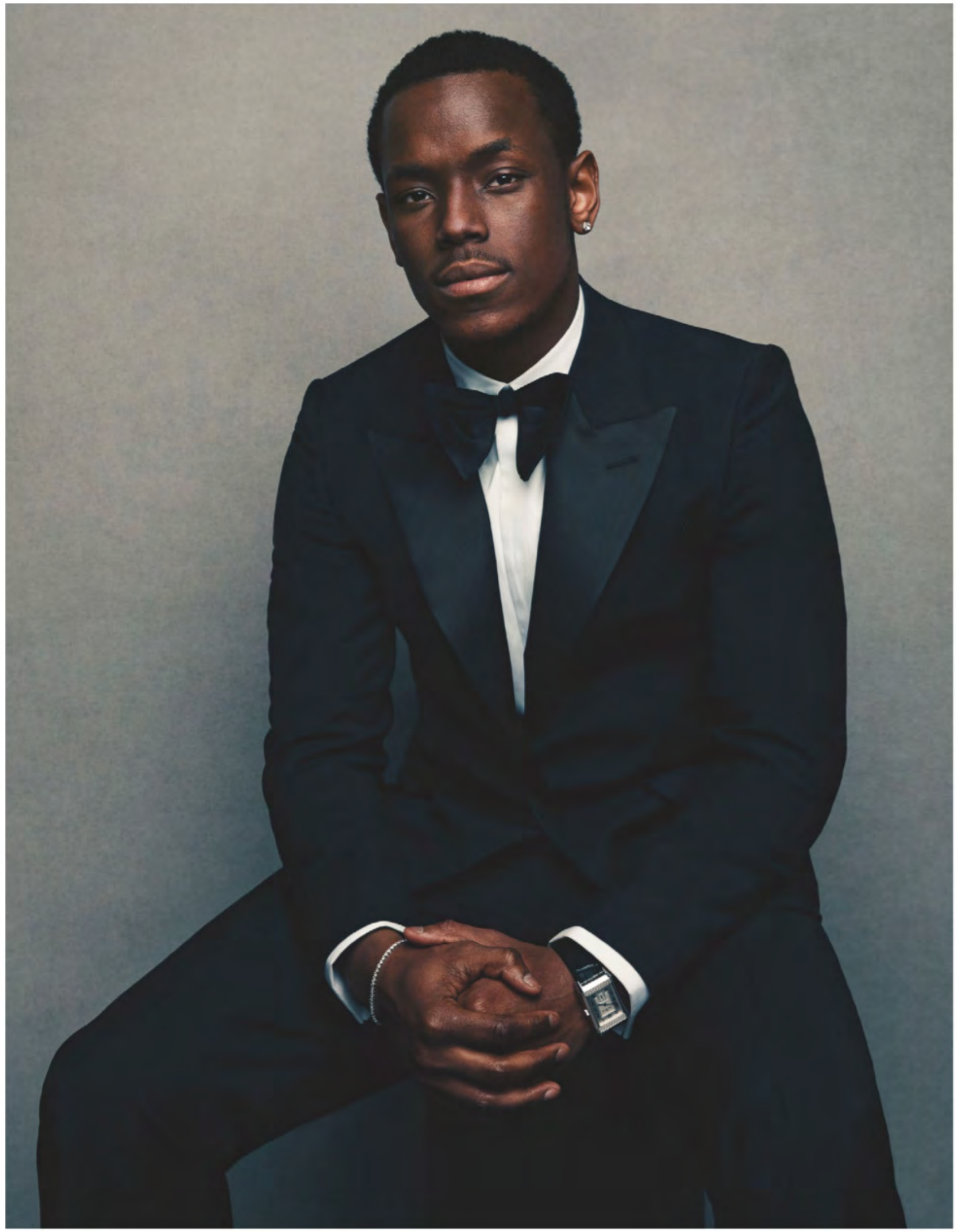
The Rising Star

Micheal **Ward**

Winner EE Rising Star
Film Blue Story

Micheal wears *Gucci and Jaeger-LeCoultre*

Two years to the day before Micheal Ward won the EE Rising Star Award at the 2020 Baftas, he would have been locking up his local William Hill branch. One year on, he would have just wrapped filming on *Top Boy* and be about to start shooting crime drama *Blue Story*. The night after the awards, according to his Twitter account, he woke up in a shirt and bow tie with the award at his side. This clearly bodes well for a raucous acting career and is proof of what a starring role in a major series can change for a young actor. He is now set to star in Steve McQueen's miniseries *Small Axe* alongside Letitia Wright, coincidentally last year's EE Rising Star Award winner and a *Top Boy* alumna. But one tweet's still online that serves as an almost perfect reminder to stay rooted: "Can't wait for *Top Boy*," a pre-cast Ward wrote in 2013 of the series' imminent second series on Channel 4. "Gna be sick :D." Too right.



The New Hopes

John **Boyega** & Daisy **Ridley**

Presenters Bafta Fellowship

John wears *Dolce & Gabbana*
Daisy wears *Oscar De La Renta*

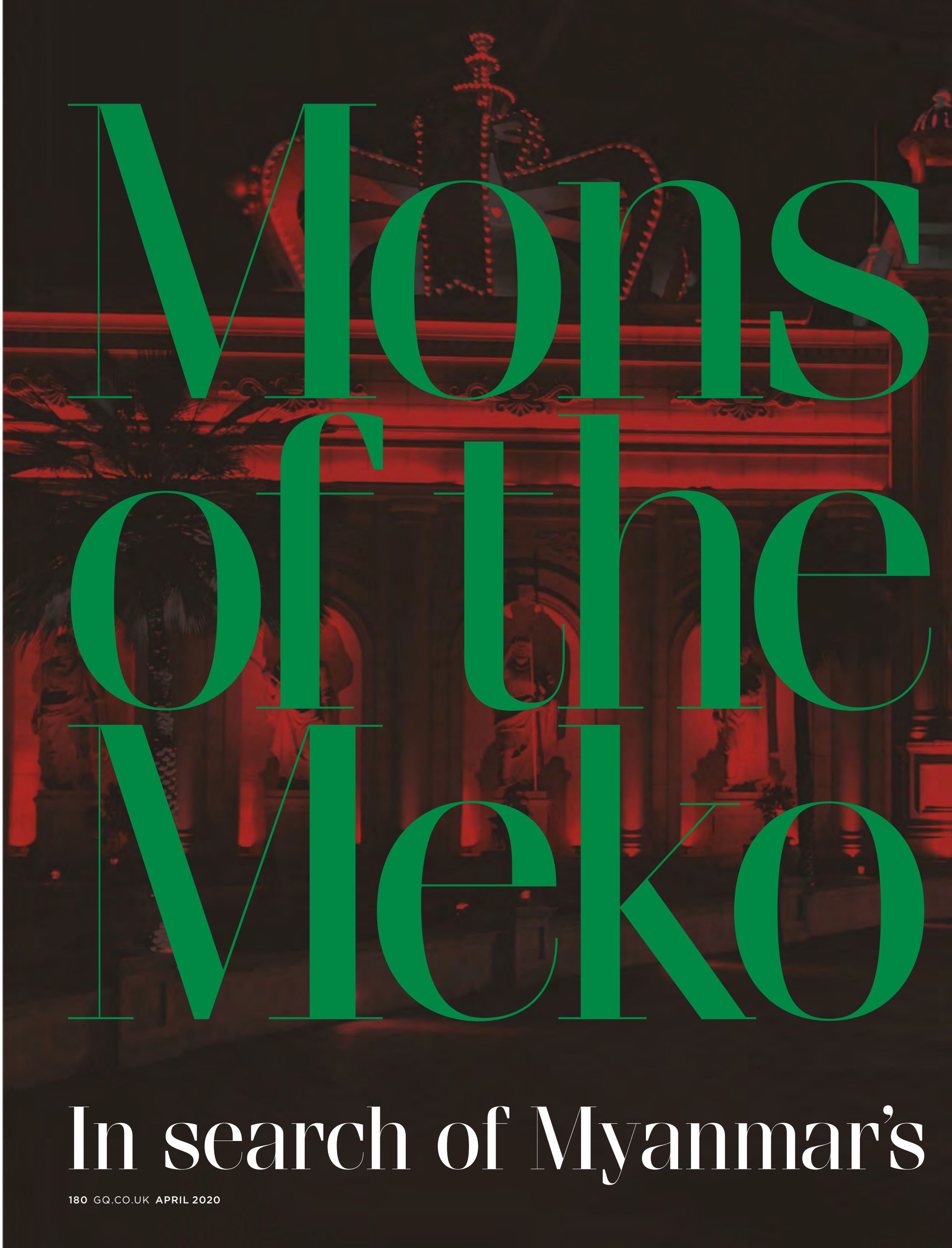
If 2019 was tinged with sadness as the year the Skywalker *Star Wars* trilogy came to a close, for John Boyega and Daisy Ridley 2020 is full of promise. Launched into icon status by the mega-franchise, the question is this: what do you do after you've headed up the biggest films of the decade? Well, if you're Boyega, you star in *Naked Singularity*, a film that sounds like a Channel 4 dating show but is actually based on a wide-ranging, maximalist novel described by the *Guardian* on its release as "ambitious, affecting, intelligent, plangent, comic, kooky and impassioned" (the plot, insofar as there is one, is far too complicated to explain – no pressure, then). For Ridley, it's a *Peter Rabbit* sequel alongside James Corden and the lead role in *Chaos Walking*, which is a sci-fi about an orphaned young woman with psychic powers, so you can see why they might have asked for her.

The Multi-Hyphenate

Zoë **Kravitz**

Zoë wears *Saint Laurent*

Last year was an unusual one for Zoë Kravitz, in that it was the first since 2012 that she didn't appear in a feature film and the first since 2013 that she didn't appear in at least three. She made up for this shocking laziness, however, by wrapping filming on the upcoming Nick Hornby *High Fidelity* remake for television; in a knowing twist on the original, she plays Rob, the character played by John Cusack in the 2000 film and whose love interest was played by her mother, Lisa Bonet. She's also playing Selina Kyle, AKA Catwoman, in *The Batman*. Previous outings for Catwoman haven't seen huge success (remember Halle Berry dressed as a dominatrix, knocking back a glass of milk in a nightclub?), so this could be Kravitz's chance to make the role hers – or, at least, to earn a place on Rob's list of Top Five Batman Villains in *High Fidelity*'s second series. Now that would be a knowing twist. GQ



Mons of the Meko

In search of Myanmar's

ters ng billion-dollar meth lab

Deep in the Southeast Asian jungle, drug cartels run an operation so huge it makes El Chapo look like a street corner pill pusher. But journey into this netherworld and you find something else too: a lawless narco Vegas where the worst human excesses are making some people very, very rich...

Story by **Sean Williams**
Photographs by **Chien-Chi Chang**

Users smoke meth in an overgrown Chinese cemetery in the Myanmar border town of Tachileik

Nightfall, somewhere on the Thai-Burmese border.

An unmarked car, its windows tinted, lurches along barely paved jungle roads. In it are four soldiers of an army with no state – backed by China, tolerated by Myanmar and recognised by nobody. I'm sitting in the back, dressed in a green military uniform made for me the previous day.

Around us is dense, green jungle, Burmese military and little else. Ahead is part of the biggest illegal drug industry on earth. If our guides get cold feet, or if the Burmese guards see that the men on the back seat aren't locals, we could be killed. We don't care. Our destination is to see something no reporter has before: inside a Burmese meth lab.

This was supposed to be a simple story about a jungle "Las Vegas" that had sprouted allegedly to service the booming drug manufacturing trade in the lawless borderlands between Laos, Thailand and Burma, about drug cartels so huge that their bosses make El Chapo look like a street-level pill pusher. These jungle mafias have created a £47 billion cash cow that destroys lives from Europe to New Zealand and has brought entire Southeast Asian cities to a halt.

At the heart of all this is the thing we've spent weeks hurtling through perilous hinterlands to find: The Machine. It's a saga that's taken us to corners of Myanmar in perpetual conflict, cleaved by dozens of armed groups and riddled with mines. Foreigners are forbidden entry to these "black zones", in which hundreds die and from which, by some estimates, 250 tonnes of methamphetamine – not to mention heroin, crystal meth and other perilous narcotics – are pumped into a world that is now home to 24.7 million addicts.

It's a journey that began four months before we climbed inside that blacked-out car, at a casino on the muddy banks of the Mekong River.

Our rustbucket longboat spluttered gamely across the river from Thailand to Laos and into another world. Brownshirted guards at the Laos border took £27 for visas into their country. But the place beyond the exit signs – the place I and three others had travelled halfway across the world to see – was somewhere else altogether. The Kings Romans resort is a jungle Vegas, carved out of a special economic zone (SEZ) the size of 20 Hyde Parks in the heart of the Golden Triangle, where the borders of Laos, Thailand and Myanmar meet. Its vibe is low-rent hedonism, a Roman orgy with nibbles from Greggs. The resort's owner, Zhao Wei, is Chinese. So is everything else. People spend yuan, speak Mandarin and may travel there visa-free from China. A statue of Confucius greets visitors to a faux-historic Chinese village. Lao cops rarely patrol. Even its clocks are set an hour forward to Beijing time.

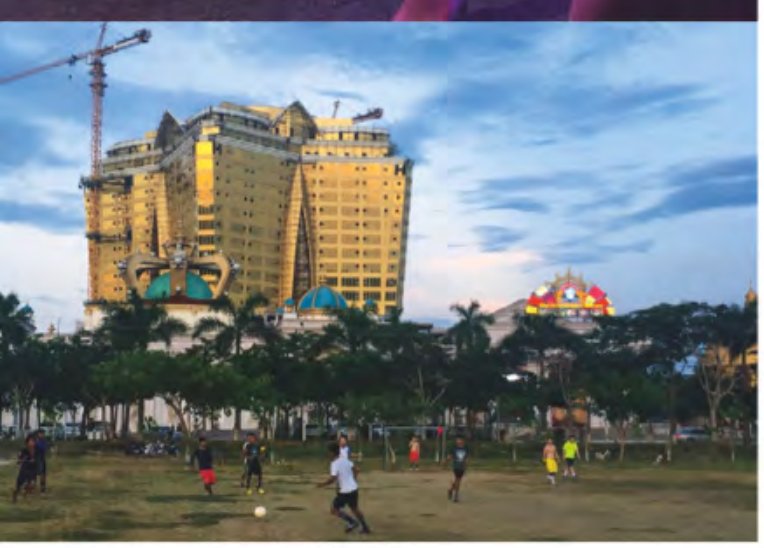
The first suggestion you're stepping into a modern-day Gomorrah is the gold dome of a half-built hotel that pokes from a rolling, low-slung landscape of trees and hills. The second is a Routemaster-sized gold-and-green crown that sits atop the Blue Shield Casino, the Kings Romans' premier gaming venue. Loaded Chinese come to gamble away millions – something that, until recently, they could do within China's borders only on the island of Macau.

Our hotel, the Kapok Garden – named for a sprawling Central American tree – was less glamorous. Its sky-blue walls were peeling in the heat and a lot of rattletrap cars and pedal rickshaws hardly screamed wealth. Inside, a sign on the wall advertised a "Zero Clock" room to rent by the hour. Alcohol, as inside the casino, was banned. Just down the street is a Chinese "Ayia Napa", where neon signs beckon punters into restaurants, bars and dozens of pink-lit venues with names such as "Leisure Club". Cranes cast long shadows on crumbling streets, along which convoys of trucks transport construction material throughout the day. Despite its shady reputation – or more likely because of it – the Kings Romans is a boomtown.

Zhao's own journey began 66 years ago in Heilongjiang Province, a vast, poor region on China's northeast border with Russia, where he became a successful timber merchant. He poured his earnings into gambling – first in Macau, then the Burmese-Chinese border town of Mong La, where in 2000 he built the Nan Dun Casino. Zhao imported Chinese workers and exotic fauna, some of which is said to have wound up on the casino's food menus.

The region became a ground zero for the region's illicit drug trade. Mong La sits in Shan State, an empty, lush corner of Myanmar the

Inside the Leisure Club on the grounds of Laos' Kings Romans resort (bottom)



size of England and Wales. Until Afghanistan overtook it in the 1990s, Shan was the world's biggest source of opium and heroin. Later, as heroin production waned and ethnic militias wrestled semi-autonomous fiefdoms from Myanmar's feeble ruling junta, Shan became the home of "yama" ("horse pills"), meth-and-caffeine tablets first produced to stimulate pack horses across the area's dense, hilly terrain. Humans soon acquired a taste; they either crushed and snorted them or burned them on tinfoil and chased the dragon of their fumes (AKA freebasing). The high could last days: perfect for an all-night party or a long shift at work. But it rotted teeth and skin. Meth addicts often looked like wild-eyed zombies. Thai authorities found another name for the drug: "yaba". Crazy pills.

It was a new pandemic for a drug that existed long before Walter White and *Breaking Bad*. A German scientist first synthesised meth in 1887. Its use became widespread by soldiers fighting the Second World War, when even Adolf Hitler reportedly received a regular shot. When the war ended, meth fell into the hands of mobs across Asia and doctors prescribed amphetamine – AKA speed – as diet pills.

Zhao found himself at the crossroads of a new meth boom. Mong La helped traffic drugs while providing safe access for constituent chemicals from the neighbouring Chinese province of Yunnan. His casino welcomed Chinese citizens and officials to squander their savings. When Beijing caught wind in 2005 it banned travel to Mong La. Two years later, the Laos government signed a 99-year lease with Zhao on a 38 square-mile stretch of land on the banks of the Mekong. A third of it became the SEZ on which the Kings Romans, which broke ground in 2009, now stands.

Zhao denied the Kings Romans was a criminal haven, while keeping close relations with Lao officials: resort brochures boasted of a visit from the country's once-leader Choummaly Sayasone. Though meth shipments seized in Thailand have been traced back to the SEZ, Lao police complain they aren't able to gain access.

"We have done a lot to stop drug trafficking here," Zhao said in a rare 2011 interview. "We have our own special economic zone police and an office of the Lao police here. We take a very strong position against drug trafficking: this is our responsibility."

The US government disagrees. In January 2018 its Treasury sanctioned what it called the "Zhao Wei Transnational Criminal Organisation", which it claimed was exploiting the region "by engaging in drug trafficking, human trafficking, money laundering, bribery and wildlife trafficking, much of which is facilitated through the Kings Romans casino". Reporters who tried locating Zhao's Hong Kong holding company found only denials and dead ends (I could not reach the business either, nor would the Kings Romans comment for this story). Zhao himself described the sanctions as "malicious rumour-mongering".

Mong La still exists. But it is one of many "black zones" in Myanmar that are entirely shut off to foreigners. According to the United Nations Office On Drugs And Crime (UNODC), it and the Kings Romans are part of a network of dozens of casinos that help fuel a drug industry worth up to £47bn, between two and three times that made by Mexican cartels. "We're talking about guys in Myanmar bigger than El Chapo," Jeremy Douglas, the UNODC's regional representative, told me. A suspected Canadian-Chinese crime boss named Tse Chi Lop is accused of building an empire worth £14bn alone.

Yaba and crystal meth travels mostly through Thailand, Malaysia and Indonesia into the Philippines, Japan, Korea, Australia and New Zealand. Each country faces its own meth epidemic. A small amount of Southeast Asian drugs make their way to Europe. Local producers showed me pictures of ecstasy pills taken in clubs in Berlin and London. The region's meth has even washed up in Los Angeles and other coastal US cities.

The number of casinos has exploded alongside the drug trade. Cambodia has almost three times the number of licensed venues it had in 2014. Laos, similar in size and shape to Italy but with a ninth the population, confines its five to a handful of SEZs. Many are suspected of playing a role for regional druglords that experts believe ramped up when a 2014 Chinese corruption crackdown smashed its drug and money laundering industries, scattering criminals among its neighbours.

Myanmar ditched a law banning foreign-owned casinos in 2018, paving the way for even more drug money. Ruled by a barely fathomable patchwork of ethnic militias, rebels and corrupt Burmese army (Tatmadaw) generals, crime bosses could land in an isolated spot, pay off the relevant strongmen and get to work. Myanmar's new meth lords have upended the country's economy. Entire towns rely on drugs to survive, in a country where almost half the population lives in poverty. Myanmar's hinterlands rely on drugs in the same way as Medellín during the years of Pablo Escobar. Myanmar is a narco-state.

The Kings Romans was crazy. Tourists hunted drugs and women in packs

In recent years crystal meth, or "ice", has become the country's export-of-choice, cooked in factory-sized labs that look like breweries. Meth doesn't rely on good poppy harvests and it employs far fewer people. Its users cut across all levels of society, from poor addicts craving a quick high to truck drivers on long shifts and high-end bankers working across time zones.

Many Burmese labs switch from ice to yaba production, knocking out the cheaper and lower-grade pills to poorer, local markets. The rest goes to rich nations such as Australia. There, hounded by cops and priced out, biker gangs have given up on domestic production. Instead, they go to Thailand, party and bring home Burmese ice.

Some sources suggested to me that the bigger facilities are able to switch production from drug to drug, using chemists largely brought from Taiwan. Many in the trade know these sites by a simple name: "The Machine".

Military checkpoints litter the landscape and each demands different paperwork to pass. Entire towns are encircled by them. Fighting breaks out sporadically and nine of the country's 14 states are riddled with minefields. Maps are unreliable and out of date. The government is one of the most corrupt on earth. Experts – even those who've lived in Myanmar for decades – rarely agree on who is producing ice and where. The Tatmadaw denies it plays a role. But with its omniscient presence in the country and its web of ceasefire and peace deals with militia groups, that must surely be questionable.

"Are they actually providing physical security for them? Probably not," John Whalen, a Myanmar-based former DEA agent, told me of the Tatmadaw. "They are providing security by allowing it to exist."

At the top of this, like the heads of a hydra, sit places such as the Kings Romans. It is alleged that Zhao's creation acted as a kind of Charon, ferrying rich Chinese from their regulated land to a Hades of sordid lawlessness.

"Once you're in there, you don't even know who you are any more," said the Chinese-speaking taxi driver who took us into town on day one. "You spend all your money. Any kind of drugs you can think of, they will provide," he claimed. That afternoon we visited the casino. >>

>> Aside from its garish Greco-Roman marble pillars and statues, there was little to report. Roughly the dimensions of a football pitch, it comprises a ground floor of low-stakes baccarat tables, a pool room and an upstairs lounge of high-rolling, chain-smoking Chinese youth, tossing $1,000 chips like peanut shells.

Outside the Blue Shield, things get weird. At night the resort comes alive with street-food alleys and thumping techno that hops across streets filled with groups of drunk young men. Many of them sport bloodshot, thousand-yard stares – a sign of meth abuse. Women sit on plastic chairs looking bored – or nervous. It's as easy to buy drugs as noodles. Finding underage girls (the legal age of consent in Laos is 15) is tougher. Twice we visited brothels, telling madams their employees were "too fat", a gnomic for wanting kids that we said through gritted teeth. Twice we were turned away. Annoyed we were wasting her clients' time, our driver – the same from that morning – took us to another hulking club, 15 minutes away on the edge of the SEZ border.

Swarms of skinny-jeaned Scheherazades swayed to ear-piercing electronic music, backdropped by a big screen relaying sexts punters left via WeChat. Beers were bought by the dozen and sex workers took clients to six small rooms behind the main stage. A group of pimps sat beside us, slapping our backs and laughing every time a girl danced in front of us. Most of the girls were aged somewhere between 15 and 20. At one table in the farthest corner of the club, however, sat six girls who looked much younger.

We left before midnight and wound up in a bar in the resort, whose owner – lanky with side-swept hair and a plaid shirt – told us he could buy drugs. After a couple of drinks, he loosened up. Life in the Kings Romans was crazy, he conceded. The tourists hunted women and drugs in packs. Local law didn't exist. "The land belongs to Laos," he said. "But the sky belongs to China."

The next morning we rose determined to find exotic animals. A widely covered 2015 report by the Environmental Investigation Agency, which described the Kings Romans as a "lawless playground", claimed a nearby enclosure held 26 tigers and 38 Asiatic black bears. Its head keeper had allegedly boasted about his tiger breeding and butchery skills (Laos lost its last wild tiger in 2013).

Other exotic animals, including pangolins, and furs and ivory were on sale in shops. One had needed only to ask a restaurant owner for *"yewei"* ("wild flavour") and they'd be handed an alternative, illegal menu. The 2015 report caused four restaurants that offered trinkets made from illegally poached animals to shutter. The tiger and bear enclosure had since been torn down and the secret menus were gone. But some claimed tigers were still held on the property. And a speakeasy-style nod, they said, might still win some *yewei*.

After a day's enquiries, however, we were empty handed. Most people shook their heads nervously and refused to talk. Others said it was gone; a couple simply pointed at the casino. Dozens of security guards and cameras ensured we'd never find out. Our photographer left us to go into town to investigate further, and as the sun set we strolled across an overgrown field opposite the casino's entrance, where children played football.

Buried between temporary buildings and piles of rebar was a collection of cages the width of a bus. A tarp on its side announced "Protect the Blue Planet" in English and Mandarin. Inside were 20 tigers, their fur faded and bodies gaunt. Chicken carcasses were scattered on the concrete floor. Faeces lay everywhere and the place stank.

Some tigers paced back and forth; others lay deathly still, staring at us. There was no way this was a zoo. After around 15 minutes, having spotted some concerning gaps in the metalwork, we beat a retreat back into town to wash away our experiences with cheap beer. I sent our photographer a message and dropped a pin.

The next morning we woke to a photo on our WhatsApp group: a tiger had mauled the photographer's arm, gouging it with three deep claw marks. It was a good time to leave the Kings Romans. We hopped back over the Laos border, across the Mekong and back to Thailand.

I was left with more questions than answers. If the Kings Romans was a conduit – albeit a grotesque one – for a gigantic drug trade, where was the industry that lay behind it? How could such a massive issue be understood by so few? And why had nobody been inside The Machine? We headed to the Thai-Myanmar border to find out.

Myanmar was a druglord's heaven long before Zhao Wei arrived.

For centuries it was a collection of kingdoms home to a bewildering number of ethnic groups, before British invaders landed in the 19th century and steamrolled them all into one giant colonial possession, gluing it to the British Raj on the Indian subcontinent. Poppies, grown in the country's lush highlands, were the primary crop in many regions. In the 1920s George Orwell, stationed in Burma as an imperial policeman, described the "cool sweetish smell of opium" that wafted through the country's towns and cities. Colonial overlords granted "indirect rule" to tribal leaders, who paid patronage back to Yangon, the country's biggest city (then called Rangoon).

Orwell's five-year stint in the country would inform his later dystopian works, including *Animal Farm* and *1984*. They may have been written about the decades of military rule that

While taking shots of caged exotic animals in Myanmar, GQ photographer Chien-Chi Chang was attacked by tigers

followed Burma's 1948 independence. Ne Win, who won control of his country in a 1962 bloodless coup, threw a socialist "bamboo" curtain around Burma, isolating it from the world.

Win, who believed his lucky number was nine, issued banknotes in denominations of 45 and 90. When in 1970 a soothsayer told him he'd be killed from the right, Win ordered cars to switch from the left side of the road to the right. He ruled Burma just as bizarrely, decreeing a "Burmese way to socialism" that crippled the economy, making Burma one of the planet's poorest countries. Opium producers switched to heroin, which is far stronger, in the 1970s, led by warlords who bivouacked in the jungles of Shan and other semi-lawless states, while the junta hermitised itself with Rangoon.

Win's luck ran out on 8 August 1988 (the eighth day of the eighth month of the eighty-eighth year) when a pro-democracy revolution (whose lucky number was eight) won Rangoon. But the Tatmadaw denied the victory of Aung San Suu Kyi, the country's democratic icon, two years later and Burma was plunged back into darkness. Information was controlled by the state, the internet didn't exist and mobile phones cost thousands of pounds. Burma's generals renamed their country Myanmar – a more florid version of the same word – and Rangoon returned to its pre-colonial name of Yangon. In 2006 the junta decamped to a new capital built from scratch in the jungle, called Naypyidaw, from which it could safely steal as much of the country's paltry wealth as possible, building a surveillance state that imprisoned dissidents at will. Naypyidaw had a 20-lane highway with no cars and neighbourhoods with no residents. Orwell's paranoid fiction had manifested in his former home.

A 2008 constitutional referendum finally ended Myanmar's North Korea-like isolation. Today, locals are less likely to look over their shoulder for spooks than at the screens of cheap Chinese smartphones. Outside the major cities, however, Myanmar is a failed state.

Warlords and militias had long controlled vast tracts of Myanmar. Some of the more infamous, such as former soldier Khun Sa, amassed billions of dollars flooding the world with opium and heroin. In recent years, if anything, the country's control has been sliced and diced even more. Splinter groups have split from splinter groups, most of which fund their fight with drug money. Some militias barely govern land outside their own towns, with states carved up by People's Front Of Judea-reminiscent acronyms.

The Tatmadaw, weak and corrupt, has brokered dozens of Faustian pacts with these groups, allowing them a scrap of self-administered land as long as they quit violence. The result is a quilt of quasi-kingdoms – some small enough to drive a golf ball through – all of which are producing heroin, ice or yaba.

Drinkers keep the party going with the red-eyed high of yaba bought for under £1 a pill

It has turned Myanmar into a semi-lawless, bureaucratic nightmare, cleaved into crumbs and barely functioning.

To us, once we crossed the Thai border into the small Burmese border town of Tachileik a day after leaving the Kings Romans, it meant our journey to The Machine would likely involve a multitude of rebels, drugs syndicates and government roadblocks.

Nonetheless, we chugged back across the Mekong confident we'd see it. We had no idea just how difficult seeing The Machine would be.

Two types of tourists come to Tachileik. Some cross the bridge from Thailand, walk through its parasol-covered market, grab a coffee and leave again, happy to have another stamp in their passport, avoiding hawkers who aggressively sell Viagra, cheap cigarettes and counterfeit football shirts. But others come for the vice. In Tachileik, everything is for sale. Fixers at the border offer tours of the town's surrounding green hills, studded with stupas and monasteries. They can also direct you to casinos and "VIP clubs", buy shipments of meth or heroin or matchmake any sexual predilection (one told us he travelled from Tachileik to Mandalay to find a virgin for a Japanese visitor). If somehow one has failed to satisfy illegal urges in Thailand, Tachileik will oblige.

At night the saccharine smell of opium wafts across bars and restaurants all over Tachileik. Drinkers keep the party going with the heart-pounding, red-eyed high of yaba bought for under £1 a pill. An overgrown Chinese cemetery on the town's edge bustles with addicts and the homeless. They gather to share needles or suck up the wispy entrails of freebased yaba. So widespread is Tachileik's yaba use, you become acutely aware of its visible effects after just a couple of days. If the Kings Romans is the Golden Triangle's Vegas, Tachileik is its faded, beer-bellied Reno.

But it was production of drugs, not consumption, that we arrived in Tachileik to see, just three hours after we left the SEZ. Beyond the town's limits is an area so heavily sliced up between ethnic armed groups that accurate maps are nonexistent and those that try look like a Jackson Pollock painting.

Find your way through or around the myriad Tatmadaw checkpoints that sit outside every major town and you might wander into a region governed by the Restoration Council Of Shan State, Ta'ang National Liberation Army, the Kachin Defense Army, the Lahu Democratic Union or any one of dozens of smaller "border guard forces" – former rebels co-opted against ethnic militias by Naypyitaw. And that's not to mention Wa State, whose 30,000 or so communist troops patrol a region the size of Wales and as secretive as North Korea. Getting into Wa, once believed to be Southeast Asia's leading drug producer, is an Iliad all of its own.

Suffice to say, where there is division and misrule, there are drugs. Producers, users and smugglers routinely told me many cartels are stationed outside Tachileik – from mom-and-pop pill mills in bamboo huts to meth labs the size of tennis courts. Tachileik's proximity to the Thai border and Mekong gives land and river trafficking options. Cops, who may earn as little as £90 per month, are easy to buy. Casinos and brothels wash money overnight. Tachileik is a two-bit town and a gangster's paradise. I didn't know it the day I arrived, but over the next four months it would become my Rome.

Still, after a couple of days the Tachileik grapevine brought us to Mark, best described as a Burmese Derek Trotter. (Mark is not his real name.) He is short with wide shoulders and bow legs. The edge of his mouth is forever stained red from chewing betel, a nut whose high is equivalent to six cups of coffee.

Mark's side hustle is running Chinese gambling machines across Tachileik – psychedelic shoot-em-ups the size of pool tables on which punters destroy digital fish for cash prizes. His other earner is meth. Mark shareholds a cartel shifting ice and yaba from the Shan jungle. A dual-US national, he spent over a decade searching for Burmese footholds in the American meth market. But he returned to Myanmar having failed to find a state that wasn't already controlled by South American or Vietnamese gangs. Now, he focuses on logistics between Tachileik and Thailand.

It was Mark who first mentioned The Machine. Speaking as if it were a mythical creature, he described a new kind of drug lab, one that could switch from ice to yaba to >>

>> heroin – even to party drugs such as ecstasy – and make orders on spec, rather than pumping whatever it made straight to market. He showed us pictures of pills his own machine had pressed. Some of them were on sale at clubs in Berlin and London. This was Uber for druglords. We wanted to see it.

The first night we met, Mark took us to a small club in the city centre, where men played one of his fishing games and clouds of cigarette and opium smoke filled the air. Upstairs we discussed The Machine. Mark and two other shareholders briefed each other on who we were and how we'd get to their lab.

Yet profits, they said, were down due to a border crackdown by the Thai DEA, whose operatives preferred to shoot suspects first and ask questions later. Routes into Thailand, from where drugs often found their way to ships in Bangkok and other ports, were being squeezed. Perhaps chaperoning to their lab would add some notoriety? We weren't sure. But Mark and his associates seemed keen, particularly a youngish man with an elaborate side-parting and heavily tattooed arms who grinned and sank can upon can of weak-tasting Myanmar beer as we spoke.

As days wore on we became more aware of our plan's pitfalls. For one, it would involve travelling to a spitball town called Mong Hsat. That required a government-issued travel permit, as it would pass from Tachileik through Wa territory. Having failed at the first attempt with Tachileik's immigration officers, we secured a permit to get to Keng Tung, a city around three hours away that once housed a royal palace, latterly Khun Sa's largest yaba factory.

A second problem simmered. Each new night we spent in Tachileik, we picked up a new tail. Each night a member of the Myanmar police's intelligence division, dressed in a shirt and traditional *longyi* kilt, would sidle up to our restaurant or bar and pace back and forth intently, sometimes for hours. Should we call him out, another would appear in his place. The more they appeared, the more spooked our hosts became. "Myanmar has the best CIA in the world," one pointed out. Given they're patrolling the world's most successful drug industry, that may not be true.

Nonetheless, paranoia set in. There is a saying in Burmese: "You cannot trust your knee." Everything is questionable. Centuries of colonialism and remote, despotic rule mean that nothing is to be trusted. Wait staff refuse to clear plates or bottles from tables so customers can't claim they've had less to eat or drink and try to underpay. Trust is often afforded only to those within one's own ethnic group. All minorities hate the Burmese – the nation's dominant group – and Muslims. Engage the average Shan resident on the Rohingya genocide in the country's northwest and you risk denting your faith in humanity.

All these peculiarities come partnered with a bureaucracy that would make Kafka shudder and corruption that ranks among the world's worst.

Waiting around in a drug town to be led to a jungle lab by young men who are almost constantly high, all the while being watched by cops and God knows who else: the stress finds an outlet in true Tachileik style, ending nights by purchasing packets of plantain leaves soaked in purple opium and either chasing its fumes from tinfoil or smoking it out of a bong. There's a reason people have taken it for centuries. The high is a helter-skelter, topsy-turvy mix of high and low: cannabis and cocaine rolled into one.

The next morning we were finally headed to Keng Tung. The ride wends along empty roads through thick, serried flora. Before I arrived in Myanmar I wondered how a £47bn drug industry could thrive in a country the size of France. Staring out at Shan's endless, rolling hills, which tail off towards the Yunnan border, I understood. We arrived in Keng Tung mid-afternoon and ate a barbecue in the shadow of Khun Sa's old stronghold, the shell of which sits among pagodas on a dirty, man-made lake. Myanmar beer, drunk by the 600ml bottle, struggled to oil conversation. If the Tatmadaw saw us, we might have to cancel the entire trip. Worse, they might arrest us. We spent the night in a nondescript hotel outside town. We were drunk. The Machine felt a little closer.

Among Myanmar's hermetic almost-kingdoms, Wa State is the strangest. Prised into two enclaves – one bordering China, the other Thailand – its 600,000 citizens live in a sealed quasi-state where every man is conscripted to an army decked in decades-old fatigues and China-made AK-47s. Wa's military, the United Wa State Army, was once the world's biggest producer of yaba. Since 2005, officials claim, it has weaned off drugs for coffee, rubber and other minerals. It is hard to believe.

Getting to Mark's Machine through Wa required cover, so we posed as Christian missionaries, hoping to preach the gospel to godless communists. It worked. After just one night in Keng Tung, we hobbled back across mountain roads to Tachileik.

We crawled along the region's dirt roads for six hours before arriving at Mong Hsat – a flat, dusty crossroads built around a tarpaulin-covered market of food and used Chinese goods – a little after sunset.

Police operatives on mopeds followed our battered Toyota Hiace. As in Tachileik, it was our presence, rather than that of a clique of drug producers, that stirred their interest.

Mark outlined our plan for The Machine. At dawn we'd head out, blindfolded, along a little-known jungle route, avoiding Tatmadaw and Wa checkpoints. Of the group, only Tattoo Guy knew it. He looked calm. Mark seemed cocksure, too. But, he added, his jaw dripping with blood-red betel juice, "If anything goes wrong, jungle justice will be enforced."

We woke around 5am. Then, we waited. And waited. At first, Mark said he was waiting for the cops to leave the lobby. A day passed slowly, in stifling heat, broken only by a midday trip to the market. At night, the police – and walls of mosquitoes – ensured we didn't leave the hotel. For the first time, our hosts appeared worried.

The next morning followed much the same pattern, except for one detail: Tattoo Guy had gone. Later that day, Mark told us why. The previous night, his accomplice had driven to the lab, stolen guns, money and drugs and sped off across the Lao border. Not even Mark knew the route. Just like that, our hope of seeing The Machine died. We spent an afternoon agonising as to whether it was worth staying in Mong Hsat, then gave up and rolled slowly back to Tachileik.

A day later I was sat in a Yangon bar with Mark. He seemed genuinely upset and told me he'd lost face. He and his associates were hunting Tattoo Guy. "He cannot live," Mark added, offering to show me a picture of the body. I implored him not to do anything of the sort. To double down, I offered to return to Myanmar just after Christmas. I shuddered as the words left my mouth. I'd spent a fortnight chasing The Machine and was leaving with little more than notes, barely enough interviews to count on a single hand and memories of the strangest reporting trip of my career. Who knew meth dealers would be so unreliable? Myanmar had chewed me up and spat me out, as it has done to millions before me. I was unsure if I was chasing The Machine for the story or some personal wager with myself. Either way, I had to see it. The next morning, I began planning another trip.

Upon our return to Myanmar in January, we visit Lwalkhan, a village in a pro-government militia territory 250 miles north of Tachileik. In 2018, the Burmese authorities had announced raids on two labs – a rarity – that held more than £5m worth of equipment. It's night and almost all the village's lights are off. Somebody has scrawled "Fuck you" on the wall of what looks like a youth centre. A middle-aged woman selling food and drink claims she knows nothing about the lab. One teenage boy who walks past stops to answer questions, before a friend cuts in. "Don't talk," the second boy says. "Be careful."

Rumour has it the lab is back up and running. A pastor in a nearby town tells us it's an open secret that the Tatmadaw raided the labs when they got too big to control. He sees trucks coming out of Lwalkhan regularly. "If you want

to stay here," he warns, taking short sips of Chinese almond tea, "you watch your mouth."

The next day we return to Tachileik. Mark is back in touch. A friend had been caught by the Thai authorities with more than £200,000 of meth destined for New Zealand. Mark had been in on the deal too. Business is down and his friend could be sentenced to death. He seems worried and asks in a less guarded moment whether we'd consider smuggling a Chinese-made pill press into Myanmar for him. When we ask him about seeing inside his Machine, he's jumpy. He says, "No one will be watching you. You'll be fine. You're not going to have any problem." He seems high.

The next morning a Lahu militia member invites us to his home, near a monastery on the edge of Tachileik. He tells us his men are guarding an ice lab run by a Wa cartel in a village hundreds of miles west. This would prove the Tatmadaw, as many have told us, are in cahoots with the Wa to produce tonnes of meth. The Lahu man's plan is familiar: we'll wear Wa uniforms and travel in a tinted-window vehicle to slip past the many Tatmadaw checkpoints along the way. We fly from Tachileik to a distant city to continue negotiations. But two days later the plan changes. The checkpoints are too much and the Lahu won't "take responsibility" for us – ie, they're too scared to lose face.

Checkpoints are literal and figurative roadblocks in modern Myanmar. They carve up its land, divide its people and provide a safe haven for crime. They burn days of our trip and cut us off physically from those who might provide us valuable information. If anybody doesn't want us to see something, go somewhere or speak to someone, there's a simple one-word excuse. The checkpoints render Myanmar into a maze of impenetrable kingdoms, keeping the law away. More than that, though, they are a surrogate for poverty that's not just financial but bureaucratic. Phone signal shifts from town to town. Most people have three or more numbers. Secret police litter the landscape. Families and friends are cleaved from each other. Simple journeys are made near-impossible, or worse. Outsiders are kept fully outside and locals are conscripted into pointless, unending battles against the state, stoked by China, mostly just to keep a small clique of generals and gangsters rolling in cash.

'The land belongs to Laos. But the sky belongs to China'

A user injects crystal meth in Tachileik, Myanmar – the Golden Triangle's 'Reno'

Once it's clear we won't get anywhere with Mark or the Lahu and his peers, we have one more chance to find The Machine. A contact in Laos tells us he knows a band of smugglers who operate between the two nations, in a concealed part of the Golden Triangle. We travel over two days through Myanmar, Thailand and finally Laos, before driving up the shore of the Mekong to a village that sits right next to a "friendship bridge" into Myanmar.

There, in a bamboo-hut restaurant, posing as Australian meth dealers, we meet the smugglers: a middle-aged couple from the village across the river, who claim that the easiest way to ship is via the Kings Romans, where they could deliver a tonne of product to the door of one of its restaurants. It's the perfect stopover: no cops, no rules. They'll skim ten per cent of the value of the drugs. Even that would leave us with millions of pounds of profit. But seeing one of their producer's Machines? Out of the question. We thank them for their time, watch them walk back across the bridge with no intervention from border guards on either side and plan our final route back to Myanmar. Our chances of seeing The Machine dashed, we decide it'll be more pleasant to take a longboat back down the Mekong to the Kings Romans, rather than spend another two days behind the blacked-out windows of our car. We haggle successfully with a local pilot, grab a couple of Beerlaos and get on our way.

It's a wild ride, past vestigial rock formations, thick forest and grassy ranges that lollop on the horizon. Two hours in, far short of the casino, the sun dips behind the earth a final time and we moor on a sandy beach surrounded by mangroves. It's too far to walk to the nearest town so we start a fire and stare at the star-filled sky. Some villagers are enjoying Chinese New Year celebrations nearby and fireworks soundtrack a night that gets increasingly cold and uninhabitable, forcing us into the forest on repeated firewood missions. On one, my travel companion slips in the darkness and breaks a rib.

We sleep in hour bursts before the fire dims and we replenish it, hoping snakes or other creatures aren't alerted to the flames. Somewhere along the way I catch a rest, during which the sun splits day from night. Once a heavy mist rises above the river, our pilot chucks us some dried noodles and we continue the journey. Around 90 minutes later we spot the familiar gold hotel of the Kings Romans. Except this time its façade is almost finished and even more cranes dot its lurching skyline. Chinese lanterns hang from every building. Even the outbreak of the coronavirus doesn't seem to have kept punters away from the casino floor. If the US Treasury hoped its sanctions would slow Zhao Wei's hedonistic juggernaut, they hoped in vain. As we drive through towards the Laos border with Thailand, we spot the patch of land on which we discovered the tigers almost four months previously. All that remains is some dried grass. There has been more press about them since we came. Accusations of drug trafficking might do nothing to harm the Kings Romans, but perhaps the ire of the animal rights lobby is something it could do without. A colleague claims the *yewei* is still on the menu, though. The tigers, like The Machine itself, are somewhere. **GQ**

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EXCLUSIVE!

THE
ALASTAIR CAMPBELL
INTERVIEW

Trent Alexander-Arnold

To be a playmaker from defence is rare. And yet, for Liverpool FC's all-pressing, all-attacking right-back, racking up as many assists as his summit-climbing team do wins is proving the name of the game. GQ meets the Reds' creator-in-chief redefining his role, one perfectly weighted pass at a time

Photographs by **Neil Bedford**
Styling by **Elgar Johnson**

There have been some wonderful Liverpool FC sides down the years. But even the great Kenny Dalglish, who has played in and managed some of them, thinks the current one could top the lot. Following a victory over Sheffield United at the start of 2020, Liverpool had not lost a single league game in a calendar year, becoming only the third Premier League side to do so, and they have showed no signs of slowing down since. At the time of writing they are so far ahead of second-placed Manchester City that some bookmakers are offering odds of them winning the title at 500/1 *on* – meaning a £500 punt would return just £1 in profit.

And at the heart of it all is a local-born player by the name of Trent Alexander-Arnold, one following in the footsteps of club greats Steven Gerrard and Robbie Fowler and one who could just be the greatest Scouser to play at Anfield yet. That is remarkable for two reasons above all. One: he is just 21, having made his debut three seasons ago. Two: he plays at right-back.

But with the help of manager Jürgen Klopp, Alexander-Arnold, who has been attached to the club since the age of six, is reinventing this one-time unglamorous position. He's a defender, but also a playmaker, second only to Manchester City's midfield genius Kevin De Bruyne in the second-most important stat in football: assists – ie, goals directly created by passes and crosses made. As Jamie Carragher tells me, "In two years he has taken the position of full-back to one where every kid wants to be one. He runs the game from there – that's something I've never seen before."

Most players go through their entire careers without their own terrace chant. But at 21, Trent Alexander-Arnold's ("He's Alexander-Arnold… the Scouser in our team") is not just a reflection of his local roots, but also recognition, with his Champions League and Fifa Club World Club championship medals earned in the last year, his nine England caps and many more to come, that he is a very special talent – "probably the best in the world in his position today", says Carragher – who just happens to be playing in probably the best team.

There is precious little sign of it all going to his head, however. The club tell me he does more community events than any other player. And he refuses to accept that he is, as yet, a top footballer. What comes over throughout an afternoon in his company, though, is the absolute determination that he will become one, an obsession with winning born of a hatred of losing, a love of the city, the club and the charismatic German manager writing both of their names into Liverpool legend. But first, we discussed the song… >>

‘I hate losing. The feeling of someone else getting the better of you... It feels weak’

Hoodie by **Burberry**, £650. At Flannels. flannels.com. Trousers by **Stone Island**, £295. stoneisland.co.uk. Shoes by **Under Armour**, £75. underarmour.co.uk. Socks by **Uniqlo**, £3. uniqlo.com

Trent Alexander-Arnold photographed for British GQ at Vessel: Liverpool Studios, 20 January

AC: **What did you think when you first heard the crowd chant your song?**
TAA: It was one of the proudest moments of my life, definitely.
The thing about you is that you are the only Scouser in the team.
It's something I'm massively proud of, something I think comes with responsibility. I don't take it for granted, because I know it's so hard to do it. It's probably everyone in the stadium's dream to be that person who's in the team who's from the actual city that they're from and to be able to do that having been a fan growing up.
The guys from Egypt and Brazil and Holland – can they "get it" in the same way as you?
I think they understand what the club is about, the history, this tradition, the values of the club. I grew up with it. I understood it from an early age. I was taught it throughout my childhood, whereas they weren't.
Do you think the modern footballer can have that same connection with the fans?
Yeah. I think it's well known here that the fans are special and they love the players more than anything, but it's not just about the fans. It's whether you fit the city and the environment that you're living in, whether the people accept you, if you feel at home, if the family feel at home. I think Liverpool is probably one of the easiest in that regard, because as soon as you come in you are accepted – you know that.
When did you know that you were going to be a really good footballer?
I don't think I ever knew that I'd be a really good footballer. I wouldn't think now that I'm a really good footballer.
Are you trying to tell me you don't know you're a really good footballer?
I'd say I haven't reached full potential at all. I'm not where I need to be and where I can be. So there's no point putting a label on it, in my mind. I still have a lot of improvement to do. Growing up, there were always indications of it, but, for me, it was just about playing every game. I wanted to win every game. It was never me thinking, "I'm put on the planet and I have to be a footballer," it was more just every day going to train and wanting to win and wanting to be as competitive as possible.
Few right-backs get talked about as a footballer in the way that you do...
Yeah, obviously that's their opinions. I try to play as well as I can to help the team win stuff. Any individual accolade will never come close to a team trophy, because they're the ones that you grow up dreaming of winning. They're the ones that mean the most. They're the hardest ones to win.

When you were growing up, some of the coaches who looked after you said you had a real problem with temperament. Your temper.
I wasn't angry all the time, just maybe overly competitive at times, because I wanted to win so much that if I didn't, then obviously I'd be upset. I'd be angry – angry at myself that I hadn't won something. That comes from a young age. Doing anything with my brothers, we'd be competitive all the time in anything that we ever did. So, for me, it was normal to be angry if you didn't win.
Were there moments when your temper got the better of you, affected you for the worse, and did you have to get rid of that?
Yeah, because it would make you lose concentration in the game. You'd be focused on your mistakes and, say, if you gave a foul away or gave a penalty away, you made a mistake to cost your team a goal. You're kicking yourself, and then for the next five minutes you're out of the game, or your team is down to ten men. The control of your temperament will be the same as practising your passing, your receiving, your skill sets, your shooting, your crossing. The mentality side of it is just as important as the technical side of the game.

'Jürgen Klopp is unbelievable. He makes sure his message is instilled in us so we're our best'

Do you love winning or do you hate losing?
I hate losing. The feeling of someone else getting the better of you... it's weakening. It feels weak. You feel as though you've let yourself down.
Jürgen Klopp, in a word?
Unbelievable. Just everything about him in every way. His man management... as a person, as a manager. Just unbelievable.
The Klopp that we see on the television, how close is that to the Klopp that you see on the training ground?
He's the same person, because I feel as though in those interviews, when you see him on the camera, you can see that he's a loving person. You can see that he's someone who cares about the people around him. He cares about his family, he cares about his players, he cares about his staff. He treats everyone as equals. He treats the captain the same as he would a young player. People probably have a conception of him as maybe being very emotional, heart on the sleeve. Which he is to an extent, but he knows how to control it in ways that are beneficial to everyone around him. He knows what needs to be said and what tone it needs to be said in, at the right time.

What about when he's taking you aside, one on one? What has he done with you, specifically, to say, "Here you are, Trent, here's how we can improve things"? How does he manage that side of the job?
Literally like what you said. He'd talk to you about what you need to improve, what things you need to be doing to get on to the team and why you're not on the team.
He'd explain to you why you're not on the team?
Sometimes. Sometimes he won't – maybe that's the message itself: you're not on the team so you need to do something to change. More times than not, you know what you need to do. But if it needs to be explained to you, then the manager will explain to you.
Would you literally sit down with clips of videos and go over "That was good, that could be better"?
No, he won't sit you down with clips. I think at this level the players and the athletes should be doing that by themselves. If the manager has told you to do something and you don't really understand it, then you should go to the analysts and get the clips and understand what he meant. He keeps our mentality 100 per cent. He makes sure that the message is instilled in us every single day to make sure that we're our best.
Do you think it's possible, at your level, to develop real friendships with teammates? Or do you think you're just all professionals and you're part of that team?
You will create proper friendships in the team environments because you spend so much time with people that you know so much about them. I truly believe that connection will last a lot longer than people think. Because you spend so much time with them, you understand them, you're having fun with them. You're going through good times, bad times. You're sharing a section of your life with those people for so long. They become your family.
Would you check out how Kieran Trippier, your rival at right-back in the England side, is getting on in Madrid?
I check up on all the leagues.
Yeah, but would you check up on him from the perspective of him being in your mind as somebody you've got to be better than the whole time, from Gareth Southgate's perspective?
I wouldn't say that was in my mind too much, because I'm focused on playing as well as I can. You know that when you're playing for Liverpool, by playing well you put yourself into Gareth's mind as much as possible and you understand that he picks his teams kind of off club form. >>

‘Team trophies are the ones that mean the most. They’re the hardest ones to win’

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‘Racism comes from a lack of education... Everyone deserves an equal opportunity to do what they want’

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You play chess.
Sometimes. Probably not as much as people think I do.
You played Magnus Carlsen. He's probably the greatest chess player of all time.
Yeah, so if you get that opportunity you're not going to turn it down, are you?
But you lost.
Yeah. I lost.
Did that defeat hurt you? Presumably not?
No, no. It's not like I play on a daily basis. It was more of a hobby growing up when the weather was bad.
What was the last film you saw?
Bad Boys.
The last book you read?
James Milner's.
Who's your funniest teammate?
Robbo [left-back Andy Robertson].
Who has the most trouble with your accent?
I'd probably say Takumi [Minamino]. He didn't speak a lot of English when he first came, but he is probably the fastest learner I've ever seen for someone learning a language.
Who's the cleverest squad member?
I'd back James Milner. Very intelligent guy.
Who's the worst dressed?
I wouldn't say anyone dresses badly, there are just people... There are styles I know I wouldn't be able to pull off like Divock [Origi]. I know if I put it on I wouldn't look good at all. But that doesn't make him a bad dresser. It just makes me not suited to his style.
You're still living at home with your mother. How long is that going to last?
As long as it needs to. I've always enjoyed having people around me that I like and I love, so to have family around me all the time is important. I've always enjoyed it.
What does being a Scouser mean to you?
I think it's an honour, really. It's probably one of the best things you can be. Everyone's got the same beliefs, the same drive to succeed, the same hard-work ethic, the tenacity. The passion in what they believe in is a massive thing in this city.
Would you read the *Sun*? [An article printed in the newspaper after the 1989 Hillsborough disaster, under the headline "The Truth", prompted a boycott of the tabloid throughout Merseyside.]
No.
Do you think Liverpool's thing with the *Sun* will go on forever?
It's hard for me to comment on that. The events that took place [the Hillsborough tragedy] were probably about a decade before I was born. So, I'm still trying to learn about what happened. So, I feel as though I know I've got obligations to stand for things. Obviously, I've got beliefs, but I wouldn't say I'm educated enough in that sense to be giving outright comments. I still want to know more. It's not taking a political stance on it, it's about me trying to learn as much as I can about what happened.
The last footballer I interviewed was Raheem Sterling and we talked a lot about the whole race issue. Have you directly experienced racism in either in your life or in your football?
Not directly to me, no. The only time was the Bulgarians [Bulgaria vs England last October].
But you've never had that, either in a football ground or outside one?
No. But I feel as though the racism comes from a lack of education, educating people to understand that every person is the same, no matter what colour of skin, what gender. Discrimination is not acceptable in any form, because everyone's equal and everyone deserves an equal opportunity to do what they want. In terms of football, why shouldn't someone be able to go on a football pitch and express themselves because they're a different colour to someone else and people feel as though that's a problem? It's beyond crazy for me.
Messi or Ronaldo?
Messi for me.
Shankly or Paisley?
Shankly.
The other thing Raheem said is that he hated playing at Burnley. Do they have the worst changing rooms for an away team in the Premier League?
Yeah. Crystal Palace were tight but they've had them redone, so it's not too bad any more. But, yeah, Turf Moor is the worst for the changing rooms.
Excellent, long may it stay that way. Favourite other team? Have you got a Scottish team?
Growing up I was Celtic, but now, because of the connection [Steven Gerrard managing Rangers], I'm probably neutral up there now. But I'd say my favourite other team would be Barça. I feel as though they've got kind of the same values and beliefs as Liverpool.
Can you imagine yourself playing your whole career at Liverpool?
Yeah, I can imagine that.
But would you fancy playing in Spain or Germany?
It's not something I've ever really thought about. I've always loved Liverpool. I've always supported them. I've always played for them. So, I've never had that reason to think about it. Yeah, still now, I wouldn't sit there in my room and daydream about playing somewhere else. Right now, I'm a Liverpool player. I love the club more than anything. I love everything about it. I love the fans, the people. I love the city. So, no, why would I think about that?

TO WATCH THIS INTERVIEW AND OTHERS BY ALASTAIR CAMPBELL, VISIT YOUTUBE.COM/BRITISHGQ

'To be a Scouser is an honour. It's probably one of the best things you can be'

T-shirt by **Louis Vuitton**, £1,100. louisvuitton.com

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‘The fans here are special and they love the players more than anything... As soon as you come in you are accepted’

Hoodie, £850. T-shirt, £435. Both by **Gucci**. At matchesfashion.com

Grooming **Terri Capon using Shiseido and Charlotte Mensah**
Styling assistant **Angelo Mitakos GQ**

GAJIN FUJITA'S

From ukiyo-e to graffiti, few artists juxtapose influences quite like Gajin Fujita, whose defiant works not only illustrate

'Demon Slayer' (2015)

LA CULTURE CLASH

Los Angeles' rich diversity, but bolster the city's booming creative scene and recent emergence as an art world capital

Story by **Dylan Jones**

If you were in any doubt as to the location of the centre of gravity in Los Angeles' ever-changing cultural landscape, it can be found at the corner of South Santa Fe Avenue and Bay Street, deep down in the Arts District, that vast warehouse graveyard between Downtown and the LA River. This is the site of Nick Jones' recently opened 48-room Soho Warehouse, his third private members' club in the city, following West Hollywood's Soho House in 2010 and Little Beach House Malibu in 2016. From the daybeds in the ever-so-chi-chi seventh-floor pool bar – which sits above six industrial storeys of exposed brick, specially commissioned graffiti (including a massive mural from street artist Shepard Fairey) and 1970s-inspired furnishings – you can see all the way up to the Hollywood Hills, via the sprawling financial district, hovering on the crest of Downtown's freeway circuit board. Turn 90 degrees and you'll see the fringes of Boyle Heights, while in between you have the greatest concentration of young creatives this side of Silicon Valley.

Down here you will find the new headquarters of Warner Music, the first West Coast outpost of Dover Street Market (complete with young suburban shop assistants attempting to channel the studied nonchalance of their London counterparts), Zinc Café Market, a downtown Urth Café, as well as an ever-unfurling ribbon of independent art galleries and "alternative" spaces. Paul Smith even opens here soon. The zipcode still has the air of entry-level gentrification, as there are dozens of vacant lots and abandoned cars – until recently, Downtown was a lot like New York in the 1970s, full of empty buildings and uncollected garbage – but you just know that in 18 months' time this place is going to be humming like early-2000s Shoreditch. It really feels as though LA is the future again, as a sense of destiny seems to be infecting even the smallest, most uncelebrated artists and – to compare it to Brooklyn – if today the area feels a little like sleepy Red Hook, tomorrow it's going to look like peak Williamsburg.

"LA was the desert, and, like all deserts, there is space to breathe and expand," says legendary British artist Marc Quinn. "I don't just mean a geographical desert, I mean in the city of cinema, no one much was focused on art. This gave a lot of mental as well as physical space to the artists who worked there, unlike New York or London. London had the same luxury in the early 1990s, a literary culture in which no one was much thinking about art as a mainstream cultural phenomenon. That and the ever-expanding horizons of East London gave artists the space to feel, explore and have studios. Now LA is changing and there is an art gold rush going on."

Gajin Fujita pictured in his Los Angeles studio, 2018

There appear to be more artists in Downtown LA than there are bristles in your average hipster's beard, and every one of them seems to be clamouring for attention. Well, maybe not all of them: some of the older ones, the ones who have been here for a while, look at the attention the area is now generating with wry, wrinkly smiles, wondering just how much this activity is going to benefit their own livelihoods. One such artist as Gajin Fujita, a 48-year-old Anglo-Japanese street-art painter whose low-key ambition dovetails nicely somehow with the Arts District's own sense of destiny.

If you think of the contemporary art market, you'll probably imagine a world where taste, style and money all cleverly commingle, orchestrated by megadealers who control the leading players as though they were sportsmen rather than professional bohemians. We might assume everything is decided by a series of conclaves whose precise syntheses are never clear, but whose motivation is always financial. Squint, though, and you'll see that all artists have to be entrepreneurs at heart, even if they're coy about admitting it and even if the Panglossian view of artistic success centres around an understanding that the "right" artists eventually become successful. Essentially, artists need to be committed, which is something Fujita has been since he was 12.

In this he is not entirely alone. As Los Angeles has become glossier and more homogenised in everything from architecture and retail to city planning and the cultural equity of the city, many local artists – or at least those >>

'Xing The River Styx' (2018)

Photographs LA Louver, Venice, CA; Jim McHugh

‘People call me a GRAFFITI artist – I want to be known as a PAINTER’

‘Southland Standoff’ (2013), the centrepiece of Gajin Fujita: Warriors, Ghosts And Ancient Gods Of The Pacific at LA Louver, California, in 2015

>> who have decided to make LA their home, many of whom have upped brushes from New York and Brooklyn – have taken it upon themselves to delve deeper into the city's subcultures, often focusing on the historical anomalies of cross-generational immigrants. As the *New York Times* said recently, "As much as anything, activity and leisure, artistic creatives and artistic consumption bleed into one another here." Nowadays, the city is as rich in Latino, Asian and Afro-American culture as it is in the White American bedrock, worlds that still feel a lot less familiar to those who still look at LA through a prism derived from David Hockney, Mike Davis and Ed Ruscha.

These days, Los Angeles is becoming as well known for its artistic cultural diversity as it once was for its plastic palm trees, its brazen neon and its neologisms. It's a city that has finally "caught up" with New York, a dream factory where artists are beginning to develop as much creative capital as people in the movies. "Beginning to", of course, because the art scene here is still fragmented and marginal, almost as if it is predetermined to build a parallel artistic ecosystem. And while the collector base remains small relative to the city's wealth – which has been pointed out by just about every art critic in California – there is an increasing understanding that LA is no longer the art world's underperforming cousin. As well as a clutch of new public and private museums, there are now also significant art events, the kind designed to break the internet, namely Frieze Los Angeles and Desert X, the biennial "scavenger hunt" that distributes artworks across Coachella Valley (a pop-up that is probably most famous for showing Doug Aitken's "Mirage", a mirrored suburban house). The art world here is not about to rival the Hollywood industrial complex any time soon, but it's on its way. And even the naysayers admit that LA is hitting its stride.

"Fine arts activities in LA have experienced an explosion of activity in the last ten to 15 years, recently fuelled by wildly successful inaugural fairs, Frieze and Felix, and a burgeoning gallery scene coupled with artists flocking to bigger and cheaper spaces than on the East Coast," says the journalist and collector Kenny Schachter. "This seems only the beginning, but when it comes to bulk buying, the New York art world, the daddy of them all, has little in its rear-view mirror to fear."

The kicker here is edge. As the writer Janelle Zara says, "LA's art scene, like any good ecosystem, thrives on diversity. Art operates on a range of scales, from small, artist-run spaces to global stalwarts such as Hauser & Wirth and Sprueth Magers. Artists in search of solitude don't have to look far to find it, but for those seeking a sense of community, there's conviviality rather than competition. Forget the more formal affairs with white wine and polite conversation, over on the West Coast it's casual and warm – think tacos and beer and, of course, those palm trees and skateboards."

Los Angeles is now the city where the interface of race and culture is most heightened; having traditionally been the most siloed of all US conurbations – where the citizens of Bel Air and South Central are unlikely ever to meet – LA is now being celebrated for genuine cultural and racial interaction. Unsurprisingly, there has recently been even more focus on black artists, both established and emerging. The LA figurative painter Henry Taylor has seen his prices multiply, while leading US figures such as Glenn Ligon and Kehinde Wiley have seen their cultural and political engagement become more pronounced. In Art Basel Miami Beach a few months ago, the heat was centred on artists such as Elias Sime, Gerald Lovell and Kara Walker, whose profiles have never been higher.

Fujita's work has evolved into manic tableaux of new and ancient iconography, crazy juxtapositions of street art and traditional Japanese symbolism. In the process of juxtaposition, his paintings become transmogrified, creating new virtual realities – full of "words with minds of their own", as one critic put it. His studio, and home, sits on a hill in suburban Elysian Heights in Echo Park, not far from the perennially fashionable Silver Lake, an area which itself seems to oscillate on the fringes of the Arts District. Previously the home of progressives and radicals, over the years Elysian Heights has become steadily more gentrified and is now the kind of place where you'll see vintage VW camper vans parked bumper to bumper with brand-new G-Wagons. Fujita's house – which he shares with his supremely glamorous wife, Angela, who acts as his bulwark against the art establishment – is a charming, ramshackle affair and looks as though it wouldn't have been out of place nestling in the streets behind San Francisco's Haight-Ashbury in the 1960s. The views of Downtown LA are stunning and his picture window looks like a drive-in movie screen – with a panorama that stretches from Koreatown to the Griffith Park Observatory – but his studio is a proper working studio, looking more like a garage than a gallery, a riotous jumble of canvasses, spray cans and found objects. Walk around for a while and you'll see there is no flat surface that hasn't been the victim of a spray can. It's like an explosion in a graffiti factory.

Previously a graffiti artist by trade, for the past ten years Fujita has been at the forefront of LA's ever-burgeoning Downtown art scene and in the past five years has become something of a major local star. His paintings are really a collection of symbols, both contemporary and ancient, as he holds a funfair mirror up to the outside world, juxtaposing the old and the new, the traditional and the modern, the West and the East. "People still call me a graffiti artist, but I'm not any more," he says, with a slight edge to his tone. "I'm not doing stuff on the streets, I'm painting in my studio, and that cannot be graffiti. I just want to be known as a painter, an artist." He likens this mix-and-match approach to hip-hop, sampling the past in order to build the future, forcing the traditional to bend to the unconventional.

Fujita was born in Boyle Heights, the blue-collar, mainly Latino district in East Los Angeles, in 1972, to Japanese immigrants who moved to LA in 1970. His father wanted to go to art school, but after he'd been studying for a year, Gajin was born, forcing his father into full-time employment.

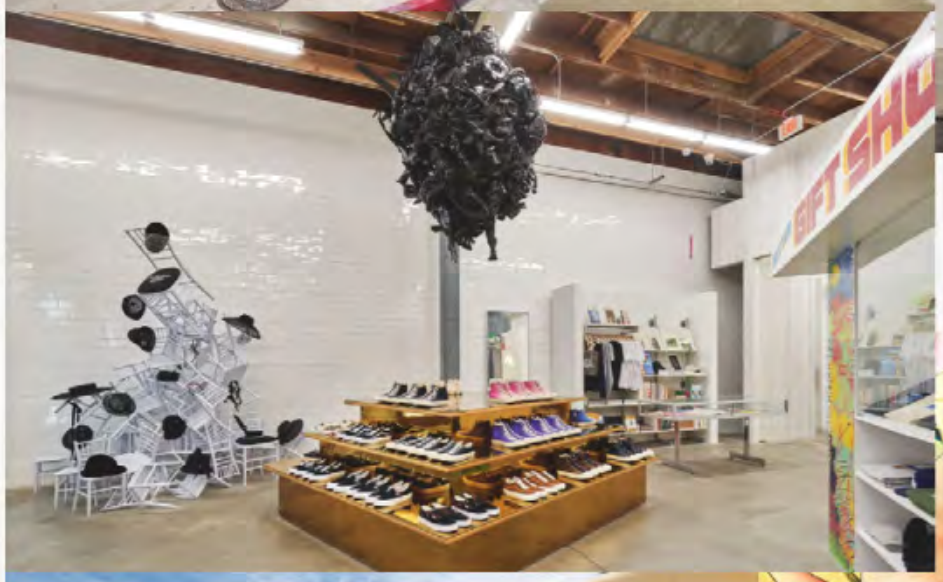
"We were the minorities among the minorities," says Gajin, in his soft but firm Angelino accent. "My parents were sort of oblivious to it, but Boyle Heights is a funny city in that there were waves of different ethnic Americans that occupied the area. Russian Jews followed by Latinos and Mexicans, then Japanese. When I was growing up, it was all Mexican and the local elementary school was, like, 96, 97 per cent Latino. My brother and I were the only Japanese-American kids there. We got hazed a lot. Gradually it got easier for us to sort of acclimatise. The Mexican people are very loving and caring and once they accepted us, the kids among the friends that were on the block, during Christmas, they would always invite us over to go eat tamales at their house."

Fujita holds a FUNFAIR MIRROR up to the outside world, juxtaposing the OLD AND NEW

At school, he initially had no interest in art. Instead, he played a lot of basketball with the "troubled" kids. He played baseball, too, and American football. Then, as he progressed through the school system and started being bussed out to specialist schools, he discovered painting, at the same time as he was experimenting with graffiti in his local neighbourhood. When he went out at night with his spray can, his father even came with him, eager to help. After all, he was still only 12 years old.

"It was the crude aesthetics I liked, because it was mostly gang graffiti I was looking at, and as I went from neighbourhood to neighbourhood, I'd see all these different styles, from all >>

Photographs **Ella Andersson; Eric Staudenmaier**



Additions to Downtown Los Angeles' booming creative scene have included concept store Dover Street Market (left and above), vegetarian restaurant Zinc Café Market (top left and bottom right) and the new Warner Bros offices (above centre); (below) Boyle Heights-born artist Gajin Fujita in his Los Angeles studio in 2017

Soho Warehouse (above), a private members' club recently opened by Nick Jones in the Arts District of Los Angeles, features specially commissioned graffiti, including artwork by street artist Shepard Fairey (right)

‘My ART was going to be DIFFERENT…

'Shore Line Duel' (2004)

I wanted to be PROVOCATIVE'

>> these different gangs. It was just a fascinating view into our city. It wasn't just hip-hop related, it was mainly done by the gangs, so it was slightly cruder, but still basically tagging. Big block lettering with colour and shadowing.

"There was a gang, the Playboys, whom I would see crossing into the West Side. There would be a neighbourhood off of Pico Boulevard and St Andrews, near Vermont, and there'd be whole sides of buildings tagged with this block-letter style that signified 'you are coming into our territory'. I would see similar stuff everywhere. And it really opened up my eyes, not only to see the streets in the city, but, to me, all kinds of other kids besides Latinos. There were African-Americans, there were Jewish kids, kids from the Palisades, kids from West Hollywood, kids from South Central, Mid City. Everywhere. And the graffiti was insane."

The other thing that influenced Fujita hugely at the time was a picture book published by Thames & Hudson called *Subway Art*. "We all loved that book. I still have my copy, and it's so tattered, because we went through looking at every page all the time. We copied everything." This was the early 1980s and he embraced hip-hop culture in general, even learning to break dance and adopting the fashion for Kangol hats and gazelle glasses.

Fujita's graffiti developed from bubble-letter initials of his tag name, HD (short for Hyde), which he sprayed onto walls, buses, fences, bridges, brickwork, roads, tunnels, trains, anything he could reach. Then he fell in with a bunch of Hollywood kids called the KGB – the "Kingz of Graffiti Bombing", or "Kids Gone Bad" – before joining another gang, an older Latino graffiti crew called K2S ("Kill 2 Succeed").

It was the competitiveness more than anything that he enjoyed, because it was like a sport, a young man's sport. "It was about being noticed, being recognised, being ubiquitous throughout the inner city. If you could tag on anything you could get your hands on, you were winning." He soon started breaking away by himself, though, spraying more complex images, coming back to the same image, day after day, gradually improving it until he had something he was proud of. "You would leave something in the morning and then come back at night and make it even better. People didn't know what was happening."

By now the gnomic Fujita was at Fairfax High, but as soon as he graduated in 1990 he realised he didn't want to either mooch off his parents or end up in a dead-end job. He started working the weekend shift at a newsstand off Melrose Avenue, but didn't fancy spending the rest of his days selling magazines and newspapers, so he started taking part-time art classes as East Los Angeles College. After two semesters, the professors there were encouraging him to start taking it seriously and so he enrolled at Otis College Of Art And Design.

"I graduated in 1997, but as my father had passed away a year earlier, I knew I had to get a job, as I needed to provide for my mother." Luckily one of his professors managed to get him a place on a graduate scheme in Las Vegas and – bingo-bango – this is where he learned to discipline himself, to develop styles and, saliently, transgression. One of his lecturers told him art "should violate people's expectations".

> 'It was about being NOTICED, being RECOGNISED, being UBIQUITOUS throughout the inner city'

"That was a slap in my face. That night, I went back to my studio – my little hole! – and I started thinking and making the wheels turn in my head. And that was ultimately what made me come up with these paintings, I think. So, I started going through my work. I knew I had one violating element, which was the graffiti. But it's not so violating when you're painting in the studio. It's not 'graffiti' graffiti, like genuine graffiti. It's more like a practice. Because I believe graffiti should be done out in the streets and it should be legal. So I started replicating graffiti, as it was out of context, decontextualising it until it became something else, until it became something I could own."

His mother had become a conservator of Japanese antiques, and she would bring home Edo-period woodblock prints, which fascinated Gajin, both as a boy and as a student. He couldn't believe someone had actually cut out blocks of wood, or carved and sculpted blocks of wood to make these extraordinary multi-coloured prints. It was baffling to him, and it became more baffling, but no less exotic, the older he became. He was also becoming something of an aficionado of samurai culture, samurai drama and, increasingly, old Japan. His father had regaled him with legends of warriors and demons and they were as appealing to him as the fantastical characters in *Star Wars* or *Star Trek*. He believed they had a spiritual energy that echoed the amplification of contemporary street culture.

"Those stories always intrigued me, but it wasn't until I was in my studio in Vegas that I reconnected with these ideas and tried to incorporate these art forms into my work. I had an old family photo album of a trip my family had taken to Japan in 1987. We went to Kyoto and I had a photo of the Golden Pavilion. And I thought, 'Dang. What if someone had the audacity to tag on the pavilion? Now that would be super fucking violating!' That was the epiphany, of using the gold leaf. Some Japanese artist in the 1970s had actually beaten me to it, a super-right-wing imperialist who was banned by the government. But my art was going to be different – the old and the new, the traditional with the modern, the sacrosanct with the transgressive. *Ukiyo-e* woodblock prints with spray-can art.

"Then I started looking at Japanese aesthetics again, at furniture, partitions and folding screens, at traditional art, woodwork, woodblock prints, noh, kabuki, and the way in which it was so formalised, even the *shunga*, the erotic prints," he explains. "There's a strong sexual element to lots of my work because I wanted to be provocative."

'Play Mate' (2007)

The strategy worked and acclaim came. "Fujita's art has everything to do with hip-hop, butoh dance and the Dodgers," wrote *LA Weekly* in 2007. "It is the embodiment of the LA experience if it were processed by an Old World *shunga* painter who doubled as a member of the [graffiti gang] K2S graf crew. His style is a dizzyingly beautiful visual collision of East and West, old and new, legal and illegal. Serpents, goldfish, chrysanthemums, geishas, warriors and sports logos – painstakingly applied by hand – all come together on backgrounds of gold leaf and foil, tangled with layers of graffiti, supplied by Fujita's crew." The *Los Angeles Times* was equally euphoric, describing his paintings as, "The mean streets of an anonymous metropolis, where silhouetted palm trees, tropical foliage and shimmering moonlight provide the theatrical backdrop for dazzling explosions of spray-painted tags and single words dolled up like customised low-riders."

Corny juxtaposition isn't just a trope in contemporary art, it's almost a genre. In a way, it's even been encouraged as a legitimate way to tamper with history by the way in which exhibitions are now often curated; if the Museum Of Modern Art says it's OK to appreciate Matisse's "The Piano Lesson" on a wall that also contains a black-and-white photograph of Charlie Parker in his pomp, then so be it. Who are we to dispute authoritarian contextualisation? Yet, at a more base level, the use of juxtaposition in modern art has become so widespread it's almost a cliché. Give Mr Brainwash a dollar sign and a paparazzi snap of Kim Kardashian West, say, and he'd probably knock off a flip lament about commercial bankruptcy; walk into one of the fashionable upmarket knick-knack stores in and around LA's Melrose Avenue and you'll see dozens of artworks appropriating seemingly random pop-cultural figures in among the rows of mid-century modern sideboards and brass floor lamps. So what makes Fujita's work so powerful? The answer is twofold: its simplicity and its rendering.

British art advisor Fru Tholstrup worked with Fujita on his first UK solo show, *Pacific Tsunami*, in 2008 at London's Haunch Of Venison, which presented a series of panel paintings and works on paper. "What's interesting about Fujita's work is that it stems from his own cultural heritage," she says, "thus engaging the past, present and future and making his work timeless and brazenly present."

Tom Wolfe would have had a field day with Fujita, with the smash of cultures, the collision of class, race and pop, where creation and destruction seem to exist in a single space. Initially, Fujita built his paintings by layering, spraying boards and canvasses with anarchic colour, but, as the process became more sophisticated, so did his imagery, until he was building enormous triptychs and multiscreen boards, juxtaposing labour-intensive artworks with a spray-can sense of juvenalia. It was this playfulness that encouraged him to explore the sexual boundaries of Japanese art, occupying the middle ground between Nobuyoshi Araki and ancient Japanese erotica. In fact, maybe not even Tom Wolfe would have been able to conjure up the DNA of Fujita's work.

There could be a sense that all this playfulness looks a little too try-hard and that all the zeitgeist wants is more unpredictability. This might be so, as the artists who look like they're about to conquer their world will always outnumber those who actually do. Does Fujita really have what it takes to fulfil everyone's expectations? If any city can break a heart, it's Los Angeles.

As for the city that is making him famous, Fujita remains ambivalent. "There's a lot more hustle and bustle going on here now, and the art world is becoming a bit more established here, and there are a lot of new galleries, but obviously not everyone gets picked up. One of the good things about Frieze coming to LA is that it brought out the collectors. The big players came out, and the Hollywood celebs came out too. When something like that happens, it's going to cause a shift or some kind of momentum swing. It's growing, and I can see why some artists would want to move from Brooklyn to LA, because we've got nice weather here. People don't have to work in dreary, cold conditions during the winter. Struggling artists, they can't afford big spaces, and spaces in New York are very limited. This is an ideal place.

'The Saints' (2008)

"I'm different, though, because I was a stranger before the strangers moved in. I'm not Japanese, I'm American, and even though I don't really know what's going on back in Japan, I have an affinity for the Japanese culture, for the history. How could I not?"

Up on the seventh floor of Nick Jones' Soho Warehouse, LA's creative community sips its Moon Juice and nods. **GQ**

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A RETURN *to* SPLENDOUR

From Annabel's in London to The Beekman in New York, when it comes to signifiers of contemporary luxury, the

Photograph **James McDonald**

MARTIN BRUDNIZKI

hospitality industry has Swedish interior designer Martin Brudnizki's number on speed dial

Story by **Thomas Barrie**

'I'm interested in creating worlds. We create a fantasy'

London members' club Annabel's opened its Martin Brudnizki-designed restaurant Matteo's in October

The week before I meet him, Martin Brudnizki found himself on a crawl of Paris' five most exclusive clubs. It was not his scene. He'd been at dinner with the Costes family, a clan of influential French restaurateurs and hoteliers who own 40 luxury establishments throughout Paris. They wanted to enlist Brudnizki to redesign one of their properties, L'Aventure, a club and restaurant close to the Arc De Triomphe. They were eating at a restaurant – Les Jardins Du Presbourg, one of their own – that Brudnizki had designed and that had opened a month earlier. And given he was in the city, what better opportunity to check out the Parisian nightlife? Brudnizki, his partner, Jonathan, Thierry Costes and Thierry's wife, Constanza, piled into a car and began a tour of the competition. They got back to their hotel at 3.30am. "I never go out," says Brudnizki. "I had to get up really early the next day." He pauses. "But it was fascinating to see how the French programme their nightclubs. They're all the same."

It's no surprise that the Costeses came calling. Restaurants, hotels and clubs are Brudnizki's beat: Annabel's on London's Berkeley Square is the big one, the neo-rococo magnum opus that he completed in 2018 after a whirlwind 18 months. To call it opulent is like calling the Burj Khalifa "tall": 500 kilogram onyx crocodiles with basins scooped out of their backs double as the sink in the men's and women's bathrooms; a gilt-hoofed unicorn hangs from a floating bouquet of roses in the stairwell. In one room, thousands of diamanté ceramic flowers bedeck the powder-puff pink walls. Not every Brudnizki design is as fanciful as Annabel's, but even beyond the club's carefully calculated madness, there's barely a corner of London's most exclusive enclaves (Mayfair, Fitzrovia, St James's) that Brudnizki hasn't helped shape over the past decade.

There's Sexy Fish, across Berkeley Square from Annabel's, which feels like being in a dark fish tank even before you encounter the *actual* fish tanks that have been built into the walls of the subterranean private dining room or the huge glass crocodile centrepiece designed by Frank Gehry. Lamps shaped like huge cream-coloured koi carp swim above a bar – statement bars are a Brudnizki hallmark – and topless mermaids designed by Damien Hirst stretch lithely at either end. Then there's the art deco-inspired Brasserie Of Light, in Selfridges, whose massive mirrors seemingly take their cues from the famous fan-like pinnacle atop New York's Chrysler Building and where a giant mirrored Pegasus bursts out of the wall; The Ivy, more traditional but just as iconic, big central bar, art on every wall, masses of cut glass; and Scott's, sleek and timber-panelled, with its own mirrored centrepiece by Gary Webb. There's Harry's Bar, Daphne's, Smith & Wollensky, Aquavit, 45 Jermyn, Holborn Dining Room. Even for those with an aversion to Michelin stars, his work is there on the high street, at Strada and Côte and Jamie's Italian and Las Iguanas and Gourmet Burger Kitchen. Brudnizki's design influence has spread across London from a handful of Mayfair establishments and is increasingly visible in New York, Paris and farther afield. His has become the dominant aesthetic of the last decade in high-end hospitality, imitated among lesser design studios everywhere from five-star hotels to walk-in eateries across the UK.

Café Novikov in Baku and (opposite) Annabel's in London, both of which were designed by Brudnizki (pictured)

Even if you think you've never been in a space actively designed by Brudnizki, you've been in a place influenced by his ideas. Typically, you will sit in a captain's chair upholstered in plush red or green leather, sipping an Old Fashioned from a cut-glass tumbler under an elaborate crystal chandelier. Hand-painted wallpaper straight from a William Morris sketchbook adorns the walls. A large, central bar dominates the room. Every surface is decorated in a different finish. In 2020, minimalism is very much out of favour and you have Brudnizki to thank for it. Since founding his studio in Chelsea 20 years ago, Brudnizki has repopularised materials such as marble and bronze that once were seen as ostentatious or vulgar and has reintroduced prints and patterns to surfaces, occasionally applying a different finish to every possible facet of a room.

Even if you've not been in a Brudnizki space, you've been in one influenced by his ideas

"I'm interested in creating worlds," is how Brudnizki summarises his design philosophy when we meet at Annabel's. Easily over six feet tall, his style is slightly "Wes Anderson": burgundy corduroy suits, rollnecks and patterned socks. His colleagues describe him as fastidious. "I'm sure Martin and Jonathan would rather be at home watching *Downton*," one tells me when I mention their night out with the Costes.

"We create a fantasy," Brudnizki says. Looking around, I don't doubt him. Annabel's is "high Brudnizki": the culmination of a personal design style that values playfulness, warm lighting, art-historical references and big statements (bars carved from pink onyx or chandeliers shaped like wilting flowers). Over two decades, Brudnizki has honed a style that, when he founded his studio, would have been dismissed as, at best, outlandish and, at worst, the height of bad taste.

To understand the impact of Martin Brudnizki, it's important to understand what tastes were like before he was designing interiors under his own name. In 2000, design was dominated by a stark, white minimalism. Most restaurateurs' dream flagship would have looked like an unadorned white cube. The walls, floors and ceilings were cool, clean planes delineated with simple shadow gaps – those deliberate breaks between surfaces that divide a room into squares and rectangles – and simple finishes. For the furniture, fixtures and equipment, there would be nothing that wasn't chrome, cream or white. The most cutting-edge design innovation of the era was Jony Ive's iPod. If the restaurant concepts of the time could be expressed in musical form, they'd sound something like Dido or maybe Moby. Brudnizki's, meanwhile, would be "Ride Of The Valkyries".

John Pawson was the most prestigious name you could ask to design your home, while for your firm's new office or the museum you were endowing, you'd try to secure Frank Gehry, Daniel Libeskind or Zaha Hadid. >>

Photographs **James McDonald; Andrew Woffinden**

Though they might seem randomly thrown together, Brudnizki's interiors are carefully considered

The Brasserie Of Light in Selfridges, London, complete with a giant Pegasus installation designed by Damien Hirst

>> Deconstructivism, broadly characterised by playfully breaking up the façades of buildings into shining agglomerations of glass and steel, was in vogue. But Brudnizki, despite being a student of the era, wasn't quite content. "My idea was about detailing the cube: 'How can we add details back into the spaces?' That has been the journey over the last 20 years."

Brudnizki's principal influences include the French art deco designer Paul Dupré-Lafon, whom he credits for his lasting fascination with the finishes applied to interior design objects. Usually, Dupré-Lafon would apply three different finishes to an object to create an idea of luxury. "You would have bronze," says Brudnizki, "you would have a leather and you would have a lacquer." But Brudnizki doesn't restrict himself to three finishes in a room, or even on an object. "Three is a good number. Four might be a bit too much. But five could be *great*." A space such as the nightclub in Annabel's illustrates this philosophy perfectly: every cushion, banquette, curtain, wall, floor, ceiling, lampshade, chair, bar, door and table has a different pattern or finish to it. But, incredibly, nothing clashes amid the melange of jungle prints, palm-leaf motifs and leopard print.

Over time, other Brudnizki hallmarks developed: the location and size of the bar became very important to each of his projects. "It is the point of reference when you arrive," he explains. "It will guide you." Artworks and art-historical nods became common too. After Brudnizki and his team settled on a concept loosely inspired by *Paradise Lost* and the Garden Of Eden for the Annabel's nightclub, they went out to gather material on "anything animal, anything floral". In the end, they had 20 boxfuls of material to sift through for a space roughly 375 square metres. The concept presentation, 50 pages long, opened with a 19th-century oil painting from the Vatican's collection, Johann Wenzel Peter's "Adam And Eve In The Garden Of Eden".

Though they might seem randomly thrown together, Brudnizki's interiors are carefully considered. He uses Annabel's reception as an example. There's a simplicity to the pleated silk fabric, a dark pea-green that adorns the walls, and the sleek limestone floor, both deliberately chosen to contrast the riot of plaster flowers encrusted around the top half of the room. And the front desk is a converted Mattia Bonetti side table – basically a bulbous chrome desk – that gives the room a modern touch, in contrast to the classical plasterwork. Brudnizki hasn't just seen things he likes and chucked them into the building wherever he can find space.

"I've done minimalism," says Brudnizki. "I've done maximalism. I've done modernism. I've done classicism. I've done all of these four major stylistic approaches and what I do now is I take something from everything and I put it together."

A typical Brudnizki project begins life in a barn in Wimborne St Giles in Dorset. "Barn" is an understatement; it's more like a small factory. Surrounded by industrial machinery, it's about as far from the flower-burst rooms of Annabel's as one can get.

This is where Francis Russell, an industrial designer who has been working with Brudnizki for a decade, produces fittings, furniture and equipment to order. FF&E, as it's known, is an essential part of designing a hotel, restaurant or club. Think of it as everything that would fall out of the building if you turned it upside down and shook it. The wrong chair or lamp can ruin the effect of a room, so everything has to be made bespoke.

When I visit, Russell's company is working on a bespoke chandelier for the new Four Seasons hotel in Madrid, one of about 100 ongoing projects the workshop will have at any one point. It made the chairs for Harry's Bar and is also working on a number of prototypes for Brudnizki's product design studio, And Objects. Among Russell's other clients are a plethora of big names – property developer Nick Candy and Claridge's have, respectively, ordered light fittings and door handles – but many are subject to NDAs. And though Russell specialises in metals, his workshop can make pretty much anything – and, just as importantly, can make it look almost any age.

There can be a slight moment of cognitive dissonance on realising that despite all the historical nods found in Brudnizki's idiosyncratic aesthetic, very little that finds its way into his projects is actually, well, old. To some, this smacks of inauthenticity. Tim Hayward, a restaurateur and food columnist, calls the style "a kind of Edwardian bling. But none of it's original. Everything has to be new and box fresh." For the moneyed international clientele that people Brudnizki's high-end interiors, the idea of British history and tradition appeals greatly, and, Hayward says, Martin Brudnizki Design Studio (MBDS) offers enough of this that "wealthy Americans, wealthy Arabs, wealthy Chinese" feel like they're somewhere special. If you're a self-made oligarch, you might not notice the difference between somewhere genuinely old and somewhere that simply resembles an old place – or, more accurately, you might not care. "[They] would want to go into a place such as Rules [the Covent Garden restaurant founded in 1798], but they wouldn't want to see things being dusty. They like them clean. They want it to be new – that's the point."

There is undeniably a meticulousness and a cleanliness that has always been part of Brudnizki's practice. When I put the idea to him, he agrees that his is a deliberately "clean" aesthetic, but argues that's a strength. "I would hate to create something that looks Edwardian. It would be so dark. The colours would be so brown! It would have nothing interesting to it."

As a teenager, growing up in Stockholm, Brudnizki was allowed to design his own bedroom. "I was very meticulous about it," he recalls. "If I woke up in the morning and saw a crack between the wall and the ceiling, I would have to get filler out and fill it." The teenage Brudnizki's tastes were relatively modern and minimalist; his room had a black-and-white colour scheme and featured a white lacquer-and-chrome desk. The cold tube lighting from his desk lamp gave him a lifelong aversion to blue light. "I hated that light and I couldn't understand why. Now I know. It made it like being in a toilet or some sort of hospital." He laughs. "I did my minimalist phase very early. I got it out of my system."

Brudnizki was born in Stockholm in 1966 to a German mother, Karin, and a Polish father, Andre, who met near Hamburg in the late >>

The Johann Wenzel Peter painting that inspired Annabel's

'I did my minimalist phase very early. I got it out of my system'

Photograph **James McDonald**

>> 1950s. His father was a civil engineer who had settled in Sweden. His mother worked in retail interior design – hence the opportunity for Brudnizki to create his own bedroom. "I grew up in a very beautiful environment where everything was thought through, down to the cutlery, the glasses and the plates." Despite his early interest in design, Brudnizki studied business for two years at Stockholm University, before working as a model. Eventually, he ran into a friend who was studying interior design at the American University in London and who showed him some of his work. "I remember looking at it," says Brudnizki, "and thinking, 'Oh, I can do better than that!' So I enrolled."

He began his studies in 1990 and worked for the architect Philip Michael Wolfson after graduating, then the gallerist David Gill. Since 1988, Gill had represented French designers Elizabeth Garouste and Mattia Bonetti. Brudnizki was captivated by their ability to modernise historic forms. A typical Garouste and Bonetti piece might be a pair of toned-down bronze candlesticks, plated in silver, whose shapes resemble the fluted columns of the Parthenon or a table in scagliola (a type of imitation marble), whose three legs mimic the curvature of classical nudes. It's not hard to see how his own penchant for updating historical designs – looking at the baroque, the rococo, art deco, surrealism and making them more "luxe" – might have its origins in this period.

In the mid-1990s, Brudnizki worked for David Collins, then London's most influential designer. He travelled to America, witnessing a more developed fine-dining scene and learning by osmosis from New York restaurants. He mastered how to run a major interior design project. Then, ten years after enrolling on the interior design course, he founded his own studio.

It was unusual, at the time, for "serious" interior designers to work on restaurants. David Collins had been one of the first, designing Harveys and Mirabelle for Marco Pierre White and the Blue Bar at The Berkeley. And when Collins died unexpectedly in 2013, Brudnizki became the natural next port of call for those looking to open a new luxury eaterie. But the bread and butter of MBDS in the early days included a number of restaurant chain rollouts, which required easy-to-replicate, yet distinctive interior designs. Through Mogens Tholstrup, the one-time owner of Daphne's, Brudnizki met Andy Bassadone, a director of Caprice Holdings, which owns a number of chains, and the two worked together to create what would eventually become Strada, the pizza chain characterised by – you guessed it – banquettes, mirrors, prominent bars and a multiplicity of finishes. The rollout went well and over the next few years MBDS would continue to work on high-street walk-ins such as Jamie's Italian, Côte, Las Iguanas and Gourmet Burger Kitchen. It was 2005, though, when Le Caprice and Caprice Holdings were taken over by the businessman Richard Caring, that Brudnizki first met the man who gave him his biggest breaks.

Very expensive," says Richard Caring. We are standing in front of a Marc Chagall canvas, in a room with a floor made from cut-green agate, in which almost every surface is reflective, but I'm not paying attention. I'm looking at the Modigliani instead. The Legacy Bar in Annabel's is usually kept locked, for obvious reasons – it is decked out with a dozen or so paintings that would make a MoMA curator swoon. On top of the Chagall and Modigliani, there's art by Joan Miró, Raoul Dufy, Fernand Léger… a whole raft of inter-War painters who carry six- to eight-figure price tags. The room is usually reserved for members of the original Annabel's, so it's a treat to be in here and I don't want to overstay my welcome. As we leave the room, Caring pats the large monkey-shaped door handle approvingly. "Real gold."

Inside the bejewelled women's bathroom at Annabel's, where pink and patterns rule supreme

'Where else do you know in the world that looks like Annabel's?'

A North Londoner who had made his fortune importing clothes from Hong Kong in the 1970s and 1980s, Caring is now worth north of £600 million. At 71, he also has all the sorts of anecdote that tend to attach themselves to men as rich as he is: he survived the Indian Ocean tsunami in 2004 through sheer luck, having been scuba diving on the sheltered side of an atoll as the shock wave passed. Nowadays, to stay in shape, he reportedly skips breakfast and lunch whenever possible.

Caring and Brudnizki's relationship dates to 2004, when Caring bought Wentworth Golf Club. Brudnizki redesigned the club's restaurant, bar and lounge and a year later, when Caring bought Scott's, the famous fish restaurant on London's Mount Street, he was on hand again as the natural (re-)designer.

Critically acclaimed, the restaurant cemented his relationship with Caring, and further work followed: The Ivy, Harry's Bar, Sexy Fish, Aquavit. Caprice Holdings expanded at an astronomical pace; in a May 2008 interview with *Mail Online*, just four months before Lehman Brothers went bust, Caring estimated that he had spent "half a billion" on property in or around London.

Today, Caring and Brudnizki's is an increasingly close relationship; when Ewan Venters, CEO of Fortnum & Mason, managed to pry MBDS away to redesign the in-store restaurant, 45 Jermyn St, it was widely seen as a coup, with Venters telling me Brudnizki "is widely regarded as the industry bar". He's right – but Brudnizki stopped doing high-street rollouts in 2012 and, as of this year, only undertakes London projects that are Caprice related.

After such a long and fruitful collaboration, Caring is now closely involved in Brudnizki's London projects and his own taste is on show, even if that taste is sometimes hard to pin down. When asked, Caring pauses to think, then names the post-impressionists Matisse and Gauguin as among his favourite artists – explosive colour (and massive price tags) abound. Famously, Picasso's "Girl With A Red Beret And Pompom" greets you as you enter Annabel's.

Often, hostility towards Brudnizki's work appears to stem from Caring's dominance of the Mayfair restaurant scene and the perception that he only caters for the jet set. Which, to be fair, he does. Back in 2015, when Sexy Fish opened, the *Guardian* called it "a restaurant designed to knock your silk socks into next week". The *Spectator*, half admiringly, called Sexy Fish's look "Scrooge McDuck" before declaring, "It is like being punched in the face by Abu Dhabi." Tim Hayward agrees,

Photographs **James McDonald**

with the added caveat that he doesn't believe Caring cares at all what critics write about him. "Places like Sexy Fish? They don't care whether we like them or not. They're not interested in the English market. They're not aimed at us."

If it is a problem that Caring's property empire and, by implication, Brudnizki's design, is the bar by which everything else is set – that there is a danger that consumers get tired of it and Brudnizki and Caring oversaturate the market – Caring doesn't see it. In fact, he doesn't believe his projects have anything in common. "I'd say they were all completely diverse. Everything we do, I think, is completely different." He gestures around himself, at Annabel's ground-floor bar. "Where else do you know in the world that looks like this?" I answer honestly, the first place that comes to mind: the Palace Of Versailles. He laughs. "It's nothing like Versailles. Versailles doesn't have the art and the warmth that this does. It doesn't have the art or design. With all due respect to Marie Antoinette and Louis, they just spent trazillions on luxurious work."

He has half a point. It's certainly unfair to characterise all Brudnizki-Caring collaborations as totally over the top. The *Guardian*'s "silk socks" line couldn't apply to Aquavit, say, which is far sleeker and lighter than Sexy Fish, or Harry's Bar or Daphne's, which are both a lot more traditional, if still lush with detailing. Nonetheless, Brudnizki is aware of the risks of success. He has a brand to protect. "It is a concern," he says. "That's why we try to limit our work in the city to Richard."

In 2016, design journalist Kyle Chayka wrote an article for the *Verge*, in which he described a pervasive style of design found in Airbnb properties, hipster cafés and start-up offices that he termed "AirSpace". These spaces could be found in Shoreditch as easily as Brooklyn, Kreuzberg or Daikanyama and were characterised by "white or bright accent walls, raw wood, Nespresso machines, Eames chairs, patterned rugs on bare floors, open shelving, the neutered Scandinavianism of HGTV". All across the world, Chayka wrote, these spaces were selling "the same faux-artisanal aesthetic".

There are those who would suggest that Brudnizki's design, thanks to its blend of recognisability and comfort, is in danger of becoming the higher-end version of AirSpace. It's not hard to envisage a story for which Chayka travelled the world, staying exclusively at five-star hotels that mimicked Brudnizki's design and eating at Michelin-starred restaurants that did the same.

In a million years, when scientists dig down into the strata of archaeological history, there's a case to be made that the Brudnizki era will have its own layer. At the moment, that layer is about five to ten years thick; every year that passes, hoteliers and interior designers are adding to it. "I've seen projects by other designers and I look at them, at the diagrams. If you take all the finishes out, it's like exactly what we do." And yet, he points out, the imitators are always a few steps behind. "It's great. However, it's what we did five years ago." Even Caprice Holdings is copying him in-house: one dining room at Scott's features a fish tank built into the bar – an idea straight out of Sexy Fish – and another has the same cut-agate floor as Annabel's Legacy Bar. Brudnizki designed neither room himself.

Fortnum & Mason in Hong Kong, which blends the store's Georgian design influences with Eastern inflections

Hayward accuses Brudnizki of "running one great, long focus group". Assuming interior design is essentially Darwinian and the weakest, least popular styles don't proliferate in a competitive market environment, he sees Brudnizki's as the best blend of luxury, comfort and cleanliness with the idea of individuality and idiosyncrasy. It boasts "enough of the semiotics of wealth and luxury to appeal, but it doesn't culturally offend". Hayward makes a valid point; there is a through-line of design that links all of Brudnizki's work, naturally, which acts as an indicator of extreme luxury.

As for Brudnizki, he recalls a meeting the day after the Brexit referendum when he and his team discussed taking the business international to insulate it from the turbulence in the UK. "High Brudnizki" was going global. Recent projects include the Beekman hotel in New York, Four Seasons restaurant in Athens and Pas D'Art restaurant in Stockholm. Then there's the ongoing Costes collaboration in Paris. In America, "Annabel's is the project they look at and say, 'We want that,'" says Brudnizki. Hayward contends that the easy translation of the design across borders is a boon to marketing: "If I went to a Michelin-starred restaurant, I would expect to have pretty much the same food, pretty much anywhere in the world. And in design terms, the same thing is happening, because [the aesthetic] is actually servicing super-rich international people." The food is "good", he emphasises, as is the design, but it's the same everywhere that serves that particular clientele. "The product itself is good. It's just not distinctive, creative, challenging or interesting."

Brudnizki now spends between a week and ten days each month in New York, overseeing the US office he founded in 2012 and now employs 25 people. "I have clients in America," Brudnizki continues, "who say to me, 'You have to be careful who you work for.' Which is very true." So no more rollouts? "No more rollouts." Brudnizki is planning to launch his first standalone collection under the And Objects banner in October and has a raft of projects lined up around the world, including a number that he and Caring hint at but won't discuss. The New York office is expanding. Last October, he returned to Annabel's to design Matteo's, an Italian restaurant that cleaves closer to the old Annabel's club (though it is named for Caring's son) and which was well received.

Brudnizki is currently beginning work designing Caring's planned new home in London, which Caring describes as "Mediterranean and fresh", with "mixed modern and impressionist and old master art – if I can afford it". For Brudnizki, there's only one thing that matters. "The details are everywhere. There are no white boxes. It's going to be very nice. It's going to be beautiful." **GQ**

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Regular readers will know already that whip and wardrobe are indelibly linked. And here's the proof. Cars, garms and male models: is this peak GQ? Only till next month...

Ferrari 360 Spider (2003)

Jacket, £60. Trousers, £50. Both by **Adidas Originals**. adidas.co.uk. Trainers by **Geox**, £115. geox.com. Socks by **Uniqlo**, £3. uniqlo.com. Bracelets, model's own.

Alfa Romeo 1600 Junior Z (1973)

Jacket, £2,000. Shirt, £1,330. Trousers, £1,615. All by **Paul Smith**. paulsmith.com. Tie by **Gieves & Hawkes**, £115. gievesandhawkes.com. Braces by **Massimo Dutti**, £50. massimodutti.com

FASHION*

Photographs by
Morelli Brothers

Styling by
Luke Day

***Plus ten petrol-powered time machines** (and not a DeLorean in sight...)

Porsche 356 (1959)

Boiler suit by **Dsquared2**, £1,515. dsquared2.com. Rollneck by **Boss**, £139. boss.com

Maserati Ghibli (1995)

Jacket, £1,900. Hoodie, £1,425. Jeans, £1,190. Trainers, £1,190. All by **Philipp Plein**. plein.com. Sunglasses by **Burberry**, £180. burberry.com. Custom necklace by **No Wear Designs**. noweardesigns.com. Key chain by **Average Citizen**, £45. noturaveragecitizen.com. Bandana, stylist's own. Bracelet and rings, model's own.

MG TD Midget (1952)

Suit by **Boss**, £995. boss.com. Waistcoat by **Favourbrook**, £350. favourbrook.com. Shirt by **Hawes & Curtis**, £49. hawesandcurtis.co.uk. Tie by **Gieves & Hawkes**, £115. gievesandhawkes.com. Shoes by **Manolo Blahnik**, £675. manoloblahnik.com

Jeep CJ-7 (1979)

Jacket, £3,075. Hat, £615. Belt, £260. All by **Saint Laurent By Anthony Vaccarello**. ysl.com. Shirt by **Rokit**, £35. rokit.co.uk. Jeans by **Celine**, £550. celine.com. Boots by **Frye**, £289. thefryecompany.com. Bolo tie by **Prada**, £165. prada.com. Necklaces by **Dear Letterman**, from £165 each. At matchesfashion.com

Daihatsu Fellow (1978)

Jacket by **Celine**, £5,300. celine.com. Shirt, £690. Jeans, £610. Boots, £1,230. Belt, £750. All by **Gucci**. gucci.com

Chevrolet Corvette (1977)

Shirt, £1,225. Trousers, £1,755. Both by **Saint Laurent By Anthony Vaccarello**. ysl.com

Mercedes-Benz SL320 (1998)

Jacket, £905. Dungarees, £845. Both by **Bottega Veneta**. bottegaveneta.com. Hoodie, £1,650. Shoes, £790. Both by **Louis Vuitton**. louisvuitton.com. Socks by **Uniqlo**, £3. uniqlo.com. Hat by **Fila**, £25. fila.co.uk. Necklace, stylist's own.

Porsche 911 (2015)

Suit, £2,500. Shirt, £745.
Both by **Dolce & Gabbana**.
dolcegabbana.com

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Producer **Rita Rainis at Dario Callegher**
Set designer **Niccolò Giordano**
Hair **Daniela Magginetti at Close Up Milano**
Grooming **Jessica Nezsa**
Photography assistant **Andrea Cederle**
Style assistant **Angelo Mitakos**
Hair assistant **Erisson Musella**
Grooming assistant **Carolina Antonini**
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GQ's Lookbook

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Goneclub London is a men and women's label, a lifestyle brand based around fashion and music. Providing a unique sense of fashion in street style premium wear that achieves high quality clothing and innovative styles balanced by affordable prices. The Men's zip up tracksuit is part of their new collection featuring a neon pink piping line detail as well as a reflective print. This tracksuit is made to wear all year round no matter the season. Visit goneclublondon.co.uk to view the collection.

KENTING CLOTHING

Kenting is a snow, surf and skate brand that aims to provide understated and sustainable clothing. It's perfect on the piste or in the pub with features such as a ski pass pocket on their hoodies and shirts. They also plant a tree for every product bought. Visit kentingclothing.com and follow on IG @kentingclothing

THE COSTUME ROOM

The Costume Room is a sustainable luxury clothing brand for women and men who want contemporary, bold, considered design. A minimalist tone with clean, strong silhouettes run through The Costume Room collections, set against sculptural, architectural, structured tailoring that combine beautiful form with functionality. Designed and created in Ireland, shop the full collection at thecostumeroom.com and follow @thecostumeroom on IG.

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Fitting seamlessly into the everyday, menswear brand YELIR WORLD collections embody a modern luxury lifestyle where comfort and ease meet style and quality. Cut with a relaxed fit and crafted from the finest materials with branding on the chest, the World Tour hoody is the ultimate addition to your casual collection. Available exclusively at yelirworld.com for a limited time only | IG: @yelirworld

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Zululine is a locally produced African Streetwear brand. The name Zululine is a conjoin of the word bloodline and "Zulu" which refers to the location where the brand and bloodline was born, which is KwaZulu-Natal. The Shield is based off an American Bully, it represents strength , loyalty and the bloodline. Zululine is a Premium Streetwear brand which embodies the founders love for the American Bully breed, fashion and lifestyle. The brand showcases a clean and minimal line of apparel that relies on it's attention to detail and small touches to portray a message of simplicity and class. Visit zululine.com or IG @zululine

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TRUTHFUL LIES

Truthful Lies is an up and coming UK based street-wear brand whose collection is both bold and minimalist in design. Their pieces are unique, without compromising on quality. Be sure to check them our at truthful-lies.com or follow IG: @_truthfullies_

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Whether business or casual – they are an essential accessory for the modern man. Use code GQX10 for 10% off (expires 08/04/20). **7. Hallam Watches** are built for every situation, designed for every occasion. The MC Collection is a statement piece with it's minimalist chronograph movement housed in a 48mm case, built to last with scratch resistant sapphire crystal and 50m water resistant. Designed in Australia, built for the world. **8. Elements Watch Company** create premium watches that offer 100% style and 10% donated so you can wear your watch with pride, knowing your style is helping others. Their simplistic style makes each piece particularly versatile to match with any outfit, smart or casual. Free Worldwide Shipping. **9.** Founded by two best friends with a passion for watches, **LESCAUT** was born. The rich history of Antwerp design is translated into a timeless men's watch. With an engraving of the Antwerp Central Station on the back of their LESCAUT watches, a promise of a quality timepiece is a given. **10. Omologato** is a unique motorsport brand, involved with IndyCar. They're delighted to partner with Schmidt Peterson Motorsport IndyCar who have just changed their name to Arrow McLaren SP and offer the new Première Edition AMSP automatic watch. They're making just 500 of these watches, all numbered, using automatic movements, a bespoke brushed steel case and sapphire glass to complement the dial. **11. Pandeia** compass sundial watches are inspired by the ancient methods of Horology. Use the natural forces around you to tell time with this unique watch, handcrafted to perfection in Hawaii. Every timepiece is carefully created from antiqued brass and leather. Individually stamped with a serial No. for authenticity. Instructions for use are engraved on the back. This statement watch is a wearable reminder to follow your inner compass. **12. Pagorra**'s vision is to create a watch that has more importance than telling time, the goal is to combine excellent quality, a design that breathes style and offers a daily dose of true motivation. With Pagorra watches you will get inspired and be reminded daily of the importance of time. To achieve the feeling of true luxury they have focused on a handmade surface finish and Swiss quality to create a genuine feeling. A contrast of brushed and polished surfaces communicates a conscious sense of style, the straps are made interchangeable with regards to their customers wishes to make the same watch suitable for all occasions. With Swiss made watch movement, sapphire crystal glass, gold plating and 10ATM they bring their values to life through this watch. **13. March LA.B** is a France-made luxury timepiece brand striking a balance between modern L.A. style and French heritage detailing. Rooted in vintage inspiration, these timepieces are refined in their simplicity and assert the philosophy that less is more. **14.** The Aquamarine 45 from Australian watchmaker **PANZERA**, is an automatic watch built for style and adventure. Featuring 200m water resistance choose a rubber strap for water sports or navy-blue leather strap for the office. Visit panzera.shop on promotion from €195. **15. Rico Lavender.** The Diplomat is a radical composition of raw and noble all at once custom made for the modern entrepreneur. Whether you're making boss moves at a networking event or pitching ideas in your power suit, this sleek yet minimalist timepiece will have you oozing with confidence, ready to solve whatever challenges come your way. Wear it and own the night. **16.** Engineered for pure strength, **S-Force™** watches are built like tanks. Their innovative designs feature materials such as authentic carbon fiber, titanium and solid marine-grade stainless steel. With collections designed for land, sea or air, S-Force is ready for everything.

TO ADVERTISE CALL 020 7499 9080 X3705

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The Style File...

1

THE TERRENCE $149
A FEW WOOD MEN
AFEWWOODMEN.COM

2

NARCO NAVY TRACKSUIT £84.99
NARCO CLOTHING
NARCOCLOTHING.COM
IG: @NARCOCLOTHINGOFFICIAL

3

DENIM 'KOZI' JACKET
SVOSVA
SVOSVA.COM
IG: @SVOSVA

4

URBAN BEIGE SUEDE SNEAKERS £248
VIVVANT LONDON
VIVVANT.CO.UK
IG: @VIVVANT_LDN

5

LIMITED EDITION STERLING SILVER AND COPPER BRACELET €69
AZALAÏ COLLECTION
AZALAI-COLLECTION.COM
IG: @AZALAI_COLLECTION

6

POLAIRE RECYCLÉE FORREST NIGHT BY KNOWLEDGE COTTON APPAREL
LA FINE FLEUR
LAFINEFLEUR.CO
IG: @LFF_LAFINEFLEUR

7

TRACKSUIT/SWEATSUITS
WAB CLOTHING
WABCLOTHING.COM
IG: @WABCLOTHING11

8

MAGIC WALLET £45
VON ALBÉ
VONALBE.SE
IG: @VONALBE

9

BLAZERS FROM £750
JACK-DAVISON.CO.UK
IG: @JACK_DAVISON_BESPOKE

10

TRUCKER HAT
PARLOR EXPRESS
PRLRXPRESS.COM
IG: @PARLOREXPRESS

11

OCEANUS NECKLACE $170
BALENTRIA.COM
IG: @BALENTRIA

12

ORVIETO POCKET SQUARE IN NATURALE $95
ANTONIELLAAPPAREL.COM
IG: @ANTONIELLA_APPAREL

13

HAYWOOD LO $298
OPIE WAY
OPIEWAY.COM
IG: @OPIEWAY

14

FREENOTE CLOTH RIDERS JACKET
MARSHALL GOODS
MARSHALLGOODSCO.COM
IG: @MARSHALLGOODS

15

OVERSIZED PADDED CANVAS TOTE BAG
ZLATA ALEKHNO
ZLATA-ALEKHNO.COM
IG: @ZLATA.ALEKHNO

1. A Few Wood Men is a wooden watch collection created as a sounding board for black men who break down barriers, discover strength, come into self-love, and maintain peace while becoming fathers, husbands, leaders, commanders, and pillars within their community. **2. Narco Clothing** is the clothing brand creating luxury caps and clothing with fresh designs. Their goal is to bring new designs you can look forward to, from limited edition runs to the highest quality range of colours and styles to match any outfit. **3. SVOSVA** wanted to create ready-to-wear that is timeless and stands the test of time. SVOSVA is your stop between contemporary and luxury. SVOSVA ready-to-wear is engineered to last with all materials meticulously scrutinised for optimal longevity. **4. Vivvant London**: Designed in London | Handcrafted in Florence. This sneaker constitutes a beautiful edition to the metrosexual modern men. The urban design of the shoe allows a very versatile association with smart casual outfits as well as a basic combination of a t-shirt and a pair of jeans. **5. AZALAÏ Collection** is a sustainable, ethical jewellery brand offering limited series sterling silver and ebony wood jewellery, handcrafted in Niger by the best Tuareg artisans and inspired by their aesthetics and lifestyle. They also offer a selection of carefully curated, high quality Tuareg jewellery from the Sahara region. Exceptional craftsmanship, noble materials and timeless design are at the core of the brand's values. **6. La Fine Fleur** is an online store dedicated to responsible fashion, for men and children, created by 2 childhood friends. Passionate and resolutely optimistic, they are convinced that a new way of consuming can now move the lines. The Fine Fleur is proof that we can make new choices while staying well dressed. They promise to combine style and ethics without compromise. **7. WAB CLOTHING** is a Philadelphia based clothing company owned by Philadelphia native Keionna Glover known as WAB. Their thought process is to bring a little Philly in to where-ever their apparel is brought in the world. They take great care in making each piece as unique as possible. Be sure to check this brand out! **8. Von Albé** is a new Swedish lifestyle brand creating luxurious, functional, innovative and sustainable leather wallets. The Magic Wallets store your money magically and nicely. Check them out on vonalbe.se, impress your friends, it's probably the coolest wallet they've seen. **9. Jack Davison** offer the finest bespoke and made to measure tailoring. Bringing the flair of Mayfair to the City, whilst challenging the traditions of Savile row with contemporary cuts and keen eye for fabrics. Visit their website to make an appointment at their central London atelier. **10. Parlor Express'** pieces are all hand made and designed by Julien Urquieta. There are no motives or hidden message behind the brand but rather it's become an outlet to express themselves and the people who feel related to it. They are a tight knit family and continue to bring new, vibrant ideas of fashion and design into the industry. **11. Balentria** is an eco-conscious jewellery brand based in New York. They focus on creating timeless, handcrafted jewellery with 100% recycled metals. 10% of your purchase from the Oceanus collection will be donated to an organisation for ocean cleanup. Visit balentria.com for more details. **12. ANTONIELLA** presents handmade, sartorial pocket squares featuring illustrated designs inspired by the art, architecture, and landscape of Italy. Originally drawn by hand in pen and ink, printed on silk, with hand rolled hems, these will elevate any outfit or arrangement. **13. Opie Way** is a premium sneaker brand from the USA. Elevated classics, constructed in small batches. Always the very best leathers, tanned the old way. Old school shoe construction means incredible quality. These shoes will wear in just like your favourite pair of raw denim. **14. Marshall Goods.** A waxed canvas jacket is an essential for every wardrobe. With water resistance, durability, and a warm, Southwestern inspired wool lining from Japan, this jacket covers all the bases for any winter condition. Uniquely soft to the touch, the Riders Jacket has an approachable break-in period and will only get better with age. The attention to detail, durable materials, and hand-sewn stitching make this a piece worth the investment. **15. Zlata Alekhno** is a luxury fashion movement for men and women seeking an ethical and timeless approach to clothing. Alekhno's mission is to challenge the way we see our world in an era of fast-fashion. It's a sustainable movement which cares for people, nature and the planet.

16

925 SILVER ANCHOR BRACELET £80
THECHAINHUT.CO.UK
IG: @THECHAINHUT

17

ROCKWOOD SUNGLASSES
IN WOODGRAIN
SALT.
SALTOPTICS.COM
IG: @SALTOPTICS

18

SEAPLANE AUTOMATIC –
"THE DAY TRIP" $629
FARR + SWIT
FARRANDSWIT.COM
IG: @FARRANDSWIT

19

THE FLORAL MADDER SILK TIE –
CUSTOMISATION AVAILABLE:
3 FOLDS: €99, 5 FOLDS: €109, 7 FOLDS: €129
GENTLEMENCLOVER.COM
IG: @GENTLEMENCLOVER

20

DRIP JUMPER - BLACK £60
TAX3
TAX3.CO.UK
IG: @TAX3OFFICIAL

21

ALPHA RING €290
"ORDER AND CHAOS" COLLECTION
KOSHMAN RINGS
KOSHMANRINGS.COM
IG: @A.KOSHMAN

22

MULTI COLOURS STYLE $19.99
JMELOELLISCLOTHING.COM
IG: @JMELOELLIS

23

LEGACY ZION MESH $179
ADANELEGACY
ADANELEGACY.COM
IG: @@ADANELEGACY

24

3 PACK HIPSTER TRUNKS £54
AUBERON AND JAMES
AUBERONANDJAMES.COM
IG: @AUBERONANDJAMES

25

HENRY HERBERT TAILORS
HENRYHERBERT.COM
020 7837 1452

26

CARBON GOLD RING IN
18 KARAT ROSE GOLD
$1900
CARBON6
CARBON6RINGS.COM
IG: @CARBON_6_RINGS

27

MEN'S UNDERWEAR BRIEFS
(WHITE)
MW-BODYWEAR.COM
IG: @MWBODYWEAR

28

AMALFI, SPRING SUMMER €190
CLAUDIO MARIANI
CLAUDIOMARIANI.IT
IG: @CLAUDIOMARIANI_TROUSERS

29

GENUINE PANAMA HAT 'THE ASH GOLD'
GREY, CLASSIC BRIM £155
LA MARQUEZA HATS
GENUINEPANAMAHATS.CO.UK
IG: GENUINE_PANAMA_HATS

16. The Chain Hut®. An exciting British jewellery brand making big splashes in the world of fashion accessories. Recognised as one of UK's largest online chain and bracelet specialists with an amazing collection of eclectic design styles with personalised sizes tailored for every gentleman. Discover, share and be inspired. **17. Salt.** is a premium eyewear brand from coastal California that is committed to quality construction and timeless design inspired by effortless beauty. Their products emulate a classic model while remaining relevant through its simple form. All their designs are unique in styling and weight to ensure the product is tailored to you. To see more of their fabulous collection, check out their website! **18.** The Limited Edition Seaplane Automatic from **Farr + Swit** fuses the performance of a utility diver and pilot watch. Made with the highest quality materials and a meticulous eye for design, the Seaplane Automatic features a Swiss Automatic movement, 100M water resistance and is assembled by hand in the US. **19.** Romain Pizzanelli, founder of the **Gentlemenclover** creates ties that are a blend of Italian fashion and "French flair"! The choices of fabrics are an alliance of seasonality and inspiration depending on styles and periods. The brand is versatile and adaptable to the wishes of their customers, they offer personalisation services or pieces within their house style. The ties are modern and entirely handmade in Italy, without lining with a hand-rolled hem giving them a very "sartorial" spirit. Stay chic in a tie! **20. Tax3** – A premium streetwear brand situated in East London, known for its distinctive designs and high demand within the urban world. The Drip jumper, crafted from French terry with colour block embroidery is the latest must have from this unconventional brand. **21. Koshman Rings** is a men's rings brand from Paris. Every ring is carefully designed to represent a value or a symbol men can identify with. The pieces are not only fashionable accessories but personal statements. Made to order with global delivery in under 4 weeks. **22.** Having experienced sweaty and itchy feet in the past, Jonathan from **Jmeloellls** decided to provide the perfect solution. Creating fashionable and high quality socks for men made with 100% organic cotton, you can spice up your style with different creative designs. With every pair you buy, another is donated to children in need in the Dominican Republic. **23. ADANELEGACY** is a company built on confidence, resilience, and distinction. Through the creation of simple, minimalist watches that can be worn for any occasion, the brand represents elegance and versatility, preaching self belief as well as emphasising the importance of helping others. 10% of all profits are donated to educational projects in Ethiopia. Through fashion and accessories, Adanelegacy is able to hone in on the idea that you are exactly who you believe you are. **24. Auberon and James** is a premium, sustainable British underwear brand. Tencel® MicroModal blended fabric is super soft, sweat wicking, antimicrobial, has perfect stretch and support and is hard-wearing. MicroPoly waistband elastic is exceptionally soft and equally strong, woven into a heavy gauge – it is non-roll, anti-fold and built to last. **25. Henry Herbert Tailors** offer full handmade bespoke suits. All handmade in Bloomsbury, London, they will ensure you get your perfect fit. Visit their website for more information. **26.** A beautifully crafted modern upgrade to the traditional men's band, **Carbon6** rings offer sleek designs in a new generation of luxury materials. Each one is handcrafted in their Brooklyn workshop, offering a unique luxury product at an excellent price. Find them at carbon6.com **27.** The new **MW Bodywear** collection is one of the most attractive designer underwear on the market today. It is made of the highest quality and most breathable material to make you feel liberated. It is 50% more water-absorbent than cotton and it will never shrink. Visit their website to see more. **28. Claudio Mariani** trousers embody the perfect blend of sartorial tradition and modern evolution, creating a unique garment perfect for every wardrobe. Their extensive research on style and fit allow their handcrafted pieces to have meticulous attention to detail and guarantee the true excellence of made in Italy products. Their high quality, elegant pieces are fashionable with a strong and decisive character. The fusion of trends and tradition make every product timeless yet relevant. **29.** Packable hats, entirely handwoven in Ecuador using heritage techniques,100% Toquilla Straw and elegantly finished in United Kingdom. **La Marqueza Hats** are the UK's leading specialist of the world's finest Montecristi and Panama Hats. Visit genuinepanamahats.co.uk and follow on IG: @genuine_panama_hats Use code GQHAT for 15% OFF (expires 08/04/20).

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The Style File... Continued

30

1925 TEE £35
KENNY FRANKS
KENNYFRANKS.CO
IG: @KENNYFRANKS.CO

31

BEIGE FISHERMAN HAT BEANIE £24.90
RAISED BY SOCIETY
RAISEDBYSOCIETY.COM
IG: @RAISED.BY.SOCIETY

32

CHOCOLATE RAKISH BELTED SUEDE SAFARI $845
CRAFTSMAN CLOTHING
CRAFTSMANCLOTHING.COM
IG: @CRAFTSMANCLOTHING

33

DEEP DIVE FROM £2250
BLANCHET
BLANCHETWATCHES.COM
IG: @BLANCHETWATCHES

34

MALINDI OXFORD KIKOY SHIRT $119
VICTOR HERBERT
VICTORHERBERT1972.COM
IG: @VICTORHERBERT1972

35

RHINO BACKPRINT T-SHIRT
SEVVARD
SEVVARD.DE
IG: @SEVVARD.DE

36

CHASERS PATCHWORK T-SHIRT $49
MIDDLE CLASS
MIDCLA.COM
IG: @MIDDLECLVSS

37

CRESCENT BY M SOCKS £9
MSOCKS.COM.AU
IG: @MSOCKS.AU

38

NAUTICAL N2 BLUE £22
FORTUNABEADS.COM
IG: @FORTUNA_BEADS

39

"PAKISTAN FACTORY FIRE"
REDESIGNED VINTAGE LEVIS
SUSTAIN THE LABEL
SUSTAINTHELABEL.COM
IG: @SUSTAINTHELABEL

40

IL DITO €78
FIORELLO €114
925 STERLING SILVER
GIRATI
GIRATI.COM
IG: @GIRATIOFFICIAL

41

THE JOHNNY £192
SIGNATURE INNOVATION GROUP
SIGNATUREINNOVATIONGROUP.COM
IG: @SIGNATURECO_

42

C9X SUNGLASSES £54
CAB9 EYEWEAR
CAB9EYEWEAR.COM
IG: @CAB9EYEWEA

43

MAPLETON £45
THE ARCHIVES LABEL
THEARCHIVESLABEL.COM.AU

30. Kenny Franks is for those who dare to care. A sustainable streetwear label based in Australia. They take an anti fast fashion stance with their ethically produced limited runs. Only 50 prints per style. **31. RAISED BY SOCIETY** is brand that stands for individualism. Their ethos is rooted in the idea that we are all free to wear what we want, whenever we feel like it. As such, they have created a collection that embodies a modern men lifestyle through tailored, unique and effortless pieces. **32. Craftsman Clothing.** Designed to be infinitely rakish, this jacket embodies a commanding yet simple silhouette thanks to its symmetrical cut. Featuring a Bemberg lining with an inverted back pleat, barrel cuffs, and flap pockets, this jacket is fastened with genuine horn buttons and a louche belt. **33. Blanchet** Deep Dive Swiss Made Diver Watch Collection. Inspired by a submarine, the Stainless Steel Case of 44mm resists at the pressure of 1000mt. It is Mono Block, meaning that the Swiss Automatic Movement COSC Certified, is accessible only from the top. The dial comes in black with three different versions of indexes in Swiss Super-Luminova for a clear reading, scratch resistant sapphire crystal 6 layers and a matching rubber band with unique design buckle recalling a stingray. **34. Victor Herbert 1972** is New York's latest sustainable men's brand. It launched in December 2019 with its Timeless. Attire. For Men. This brand is a staple for conscious leaders. On display: the Malindi oxford shirt made from organic Kikoy cotton. **35. Sevvard**, currently one of the hottest brands in the German club scene, has the mission of bringing a new unique style to the people by providing a balance between art pieces and clothing infused with paintings and design. **36. Middle Class** clothing defines uniqueness and style embodied in their subtle yet stand out apparel range. The international brand represents individuality amongst commons, synonymous to the forever changing and evolving world. **37. M Socks** is a dashing men's socks brand that focuses on quality and exclusive design, made from combed cotton and hand-linked toe seam that delivers superior comfort to suit any occasion. Their designs will epitomise your style and enhance your elegant flair and confidence. **38.** Get ready for a new season. **FortunaBeads** provides you with a distinctive way to express your personality this summer, through unique handcrafted wrist-wear. Shop online now, use code GQ20 to get 20% off your order (expires 10/04/2020). Based in the Netherlands. Worldwide shipping available. **39. Sustain The Label** re-designs high quality, second hand pieces into protest pieces aiming to spread awareness of the humanitarian and environmental atrocities in the fashion industry. Their brand is designed to inspire and shift the consumer mindset to an overall sustainable lifestyle. **40.** Finally men's rings with character! More and more men are realising that rings are the perfect accessory. **Girati**, an Antwerp based brand, finds the perfect mixture between elegance, class and a raw and vintage touch. **41.** The Johnny by **Signature Innovation Group**: Re-imagined Americana, cut and sewn with high-quality execution in Los Angeles' Fashion District. Vibrant brushed and plush corduroy. Solids with a pop to sharpen up a serious/casual look. **42. Cab9 Eyewear**'s C9X model features their unique Infrashield™ lens technology with infrared filter for increased sun protection and reduced eye fatigue. Designed and tested in the Alps, Cab9 have made a name for themselves with their range of super-light, comfortable, durable sunglasses. **43. The Archives Label**, an Australian born men's swim and resort wear brand with a strong affection for sun, sand and adventure. Quality and style combined with versatility, are always at the essence of these classic bespoke pieces. Pictured is the 'Mapleton' style, and is a guaranteed beach side head turner. Go from the beach to the bar with comfort and style.

44

MAKAB BRACELET
MAKAB.CO
IG: @M.A.K.A.B

45

ARMOR BRIEF
MODUS VIVENDI
E-MODUSVIVENDI.COM
IG: @_MODUS_VIVENDI_

46

HOLD FAST ANCHOR $95
TREE OF LIFE $125
ARROW OF COURAGE $90 (ALL STERLING SILVER)
DEATHBEFOREDISHONORCOUSA.COM
IG: @DEATHBEFOREDISHONORCOUSA

47

925 SILVER, PEARL/DIAMOND CONCH NECKLACE
QUO
QUOJOIAS.COM
IG: @QUOJOIAS

48

DYLAN SHIRT
SHIRAN SHAPIRA
SHIRANSHAPIRA.COM
IG: @_SHIRAN_SHAPIRA_

49

BEADED BRACELET STACK WITH STERLING SILVER $44.99
GREGORIO NEW YORK JEWELRY
GREGORIONY.COM
IG: @GREGORIONEWYORKJEWELRY

50

PARAMO REVERSIBLE JACKET – STONE
REMU APPAREL
REMUAPPAREL.COM
IG: @REMU.APPAREL

51

WALKERS APPEAL
WALKERSAPPEAL.COM
IG: @WALKERSAPPEAL

52

ULTRA LIGHTWEIGHT, HANDMADE SHADES IN NATURAL HORN
UNNON
UNNON-STUDIO.COM
IG: @UNNONSTUDIO

53

SIGNATURE MAROON WHITE HOODIE
YUTHANASIA
YUTHANASIA.COM
IG: @YUTHANASIA.TM

54

RIPE BRAND CLOTHING
RIPEBRANDCLOTHING.COM
IG: @RIPEBRANDCLOTHING

55

777 CUSTOM SET AUDEMARS PIGUET ROYAL OAK IN ROSE GOLD £49,000.
777 JEWELLERS
777JEWELLERS.CO.UK
IG: @777JEWELLERS

56

SMALL HORSESHOE B-ROGO SHORT ENGRAVING PENDANT £96.50
BIRTHRE BIRTHRE.THEBASE.IN
IG: @BIRTHRE_ACCESSORY

57

DOUBLE SPIRAL CHAIN £59.99
MARCE.LONDON
IG: @MARCE.LONDON

44. MAKAB embodies eternity through the use of sacred geometry and the essence of fractals. The founder enhanced the emotions through a synergetic interaction of materials and their duality purposes; he used rare coffee crystals to reflect the darkness and pure silver to embrace the light. **45.** The **Modus Vivendi** Armor Brief, available in gold and silver, features a luxury semitransparent brief with a shiny double layered pouch and matching waistband. The fabric used is unusual and made of knitted metallic yarns. The source of inspiration for the Armor line is the medieval knight armour to be used as a visual symbol of protection armour from all the atrocities of live. Celebrate yourself in a modern armour. **46. Death Before Dishonor Co. USA** makes timeless jewellery for men and women. Each pendant represents a quality of life made to honor each and every person who wears their handcrafted emblems. You only get one life to live. Live it with honour. **47. QUO** are a young and bold company made up of motivated, committed people who see the world in a unique way. This is reflected in their unique and intricately designed pieces of jewellery. **48. Shiran Shapira**'s mission is to make gentlemen look and feel their very best with high quality tailoring and soft, luxurious fabric. Hand crafted Japanese cotton and attention to detail will make any man be the best dressed in the room. **49. Gregorio New York Jewelry**, launching their newest collection sterling silver and beautiful grade AAA natural gemstone. Inspired by fashion but with a unique twist, the brand focuses on creating versatile jewellery for the modern man that can be seen on anyone, anytime, anywhere. **50. Remu** has set out to create a unique line of sustainable and ethically made outerwear that transforms stories (of the seamstresses, suppliers, and the re-purposed fabrics) into timeless pieces built to last. They ensure that all of their products are good for the planet and the people in it. **51. Walkers Appeal** offers a range of high-quality and unique pieces. Their products represent the heart of Europe with each item made from the finest of materials. Timeless patterns adapted with an avant-garde halo, without sacrificing the essence and attitude of the walkers men. The straight silhouettes and versatility of the garments make you can use the new Appeal Walkers collection anywhere, anytime. **52.** Australian label **UNNON**, focuses on handmade jewellery and artisanal eyewear. From classic styles to the experimental, always fresh and crafted with the finest materials in small batch production. UNNON has just launched their new collection at Paris Men's Fashion Week. **53. Yuthanasia** signature embroidered logo hoodie in alpine white, with striped maroon ribbing and cuffs. Featuring a 3 color way candy cane drawstring with metal aglets tips to complement. Made with heavy pure cotton, keeping the wearer warm while being breathable. 90's style design and colour way. **54. RIPE BRAND CLOTHING.** Once you realise how unique you are you begin to change the world around you. Created, Branded, Cultivated by Terrance Ramses, Donta Joe Dominique Marshall. RBC's purpose; RESTORE, BUILD, CREATE! **55. 777 Jewellers** started a decade ago, on the historic Diamond Quarter known as Hatton Garden, where they began selling bespoke and beautiful diamonds watches and custom jewellery. They believe that every piece of jewellery tells a story. **56. bIRTHRE** is a unique jewellery brand created by Japanese designer Reyo Takahara. Turning art into accessories that can be worn for every occasion, it is characterised by a pattern that is created by hand with only one stamp. Visit birthre.thebase.in and follow @birthre_accessory on IG. **57. MARCE** introduces their first line of handmade chains for the modern gentleman. The Double Spiral Chain featured in Champagne, is made from sterling silver and anodised aluminium. Vibrant in colour but very light. Visit their website for the entire collection of chains.

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The Style File... Continued

58

MIDNIGHT BRACELET $12
DORSAL BRACELETS
DORSALBRACELETS.COM
IG: @DORSALBRACELETS

59

FOUND SHORTS NZD $65
DMRP
DMRP.CO.NZ
IG: @DMRPLTD

60

LEATHER TOILETRY BAG
LIFETIMELEATHER.COM
IG: @LIFETIMELEATHERCO

61

ALAIN €297
METIO EYEWEAR
METIOEYEWEAR.COM
IG: @METIO_ITALIA

62

C1 CARGO PANTS $60
BLACKTAILOR
WWW.BLACKTAILOR.STORE
IG: @BLACKTAILOR.STORE

63

THIRTEEN THREE
THIRTEEN-THREE.MYSHOPIFY.COM
IG: @THITREENTHREEE

64

WAXED CANVAS WOOD OR
UTILITY BAG €220
UPDN-LEATHERGOODS
UPDN-LEATHERGOODS.COM
IG: @UPDNLEATHERGOODS

65

ROSA 18K GOLD $2,859
BOYD COURT
BOYDCOURT.COM
IG: @BOYDCOURTOFFICIAL

66

ANNIVERSARY EDITION
VARSITY JACKET $100
AVOIR COUTURE
AVOIR-COUTURE.COM
IG: @AVOIR_COUTURE

67

LIONE SNEAKERS
GRAPHITE €265
ASCOT X CHARLIE
ASCOTANDCHARLIE.COM
IG: @ASCOTXCHARLIE

68

PALM SPRINGS TOP HAT $71 AUD
OSO MILLINERY
OSO-MILLINERY.MYSHOPIFY.COM
IG: @OSO_MILLINERY

69

LAUNDRY DAY @ THE HAUS BY
FRENCH LAUNDRY DESIGN GALLERY
HEAVY WEIGHT HOODIE $125
IG: @FRENCHLAUNDRY.DG
IG: @HAUSOFCITESOLEIL

70

CONCEPT BOTTOM (SOFT TEAL) $55
SHISTY
SHISTYCLOTHING.COM
IG: @SHISTYCLOTHING

71

LOGO TWIN TEE £35
KOUTES
KOUTES.CO.UK
IG: @KOUTES_OFFICIAL

72

"NOT EQUAL" KNIT BEANIE £14
RUNNING-KRUGER
RUNNINGKRUGER.COM
IG: @RUNNINGKRUGER

73

CRYSUS PENDANT 18KT GOLD
CRYSUS JEWELRY
CRYSUSJEWELRY.COM
IG: @CRYSUSJEWELRY

58. Dorsal Bracelets. A lifestyle accessory brand built on their love for the ocean and a never-ending pursuit to preserve our planet. Every purchase removes one pound of trash, as they strive to spread awareness and pledge to Respect The Way. **59. DMRP** is a streetwear label from New Zealand instilling the DMRP concept through not only clothing but also through community work, coaching and mentoring and sponsorship for up and coming artists and athletes. Visit dmrp.co.nz to shop and follow @dmrpltd on IG. **60. Lifetime Leather.** A minimalist and heavy duty toiletry bag that is built to last, timeless in style, and easy to personalise. Every bag is meticulously handcrafted in Arizona with authentic full grain leather, heavy duty hardware, and lined with a black, water-resistant liner to make clean-ups a breeze! **61. Metio Eyewear.** The ALAIN belongs to the THE ARTIST collection, it is cleverly built and handmade in Italy with Havana Mazzucchelli structure and Carl Zeiss CR39 lenses. Using micro-production of premier quality, the collectible eyewear is in limited production with a batch of 250 pieces. **62. BLACKTAILOR** was created to disrupt the overpriced fashion industry without compromising on quality or style. Their premium products are shipped worldwide and are a staple for every wardrobe. Choose from a wide variety of cargo pants and shorts on their website and follow their IG for inspiration on how to style and wear them. **63. Thirteen Three** are an Australian lifestyle clothing company who promise to create simplicity within their clothing whilst delivering the good vibes that everyone craves. Established in twenty eighteen, they are young at heart although make a full commitment to providing you guys with apparel that you won't want to live without. Sit back, enjoy and stay refreshed in their clothing whilst soaking up those vibes and endless energies that they help you create. **64. UPDN** make sustainable custom made travel bags and briefcases in Munich, Germany. This oversized utility bag can be used for all your everyday goods transporting wood, tools or vegetables from the market and even the kids toys. It is made of water repellent Scottish durable canvas and has vegetable tanned heavy bridle leather handles and a cotton look shoulder strap. Each product is custom made for you and can be personalised. **65. Boyd Court.** Rosa Band - 18k Gold band with Rose detail. $2,859. Made in Canada. Handmade classic design cultivated for the modern age. Follow on IG: @boydcourtofficial **66. Avoir Couture** are a luxury fashion brand that produces high quality streetwear and urban styles for men and women. Their exclusive collections are unique yet classic and each piece is a perfect addition to any wardrobe. Stand out from the crowd in Avoir Couture. **67. ASCOT X CHARLIE** is an independent menswear label conceived by a young Franco-British designer duo. Born out of the desire to marry contemporary aesthetics with artisanal excellence, these low-top sneakers are handmade in Italy using the finest Italian nappa leather and are built to last. Available at ascotandcharlie.com **68. Oso Millinery** is the new Australian brand on the scene, set up by old childhood friends. Their brand promotes a laid back yet stylish lifestyle. Their hats are made from 100% Australian Merino wool, available in navy, chocolate and tan colours. All available with or without embroidery. For custom embroidery visit their website or IG to get in touch. **.69. Haus of Cité Soleil** is an American fashion house that produces high-end contemporary wear for both men and women. The name of this brand derives from the city, Cité Soleil, which is an extremely impoverished and densely populated commune located in the Port-au-Prince metropolitan area in Haiti. Their logo is of a phoenix bird that was featured on the Kingdom of Haiti flag from the years 1811-1820. **70. SHISTY** is a brand that loves colour. Their vibrant collection is both eloquent in style and quality. Visit shistyclothing.com to enjoy more of the youthful collaboration of ideas made by the colour "SHISTY". **71. Koutes** is a forward thinking fashion brand designed for the modern man and woman to step out in style. Mark Your Mark with Koutes streetwear, next day UK delivery is free as standard, worldwide delivery available at the checkout. Use coupon code GQ20 for a special 20% discount for GQ readers (expires 08/04/20). **72.** New line of Beanies from **Running-Kruger**. Established in 2019 and based in Sydney, Australia they are the new kids on the scene and have big plans for 2020. Check out the entire collection at runningkruger.com **73. Crysus Jewelry** offers timeless, high-end fashion & hip hop jewellery infused with Miami's seductive and exotic lifestyle. They proudly specialise in creating unique custom jewellery designs; guaranteeing the industry's highest quality standards in all of their products.

The Gentleman's Quarters...

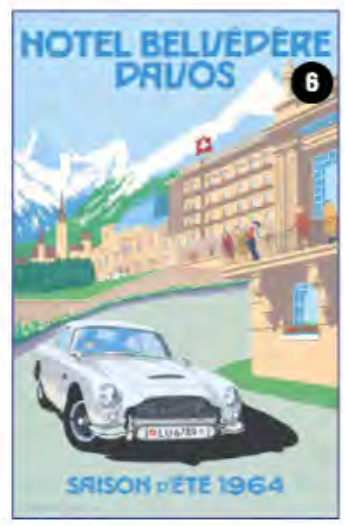
1. Jessica Ivy is a wildlife artist from West Cork, Ireland. Using charcoal and soft pastels, she paints scenes of wildlife in a prismatic dream world. Jessica's artworks are designed to tell an animal's story and to become part of your heart and home. Visit **Jessicaivy.ie** or follow **@jessica.ivy.art** on IG to find out more.

2. Denny Stoekenbroek is a Dutch self-taught portrait artist, specialising in charcoal drawings. In each composition he uses light and contrast to show the uniqueness of each subject, focusing on expression and creating a wonderful sense of movement. The emphatic contrasts underline the importance of light in the artist's practice, a unique and true indicator of time passing. Visit **dennystoekenbroek.com** and **artfinder.com/stoekenbroek** or email **dennystoekenbroek@live.nl** to find out more.

3. Rob Sirigano is an abstract artist working with paint in a creative way to produce clean, yet disastrous works of art. Rob worked closely with clients on commissioned artwork for carefully curated spaces – creating a colour palate that suits both the space and the individual. Visit **robsirignanoart.com** or IG: **@robsirignanoart**

4. Exquisite artwork "Inner Tropics" by featured artist **Eriko Kaniwa** of SENSEGRAPHIA. She creates beautiful digital artworks of animals inspired by her profound philosophy. Visit **sensegraphia.jp** to find out more.

5. Award winning U.S. artist **Melissa Milton** took up art when physical disability sidelined her law career. Painting while lying down, she uses colourful multiple layering for unique effects. Her Limited Edition canvases are gallery wrapped by hand. View her artwork, including "Star Skipper" featured here, at **MelissaMiltonArt.com** or on IG **@melissamiltonart**



6. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at **pullmaneditions.com**

7. Patrick Earle is a bold colourist who explores the joy and beauty of the visual experience. This painting 'Steps and Shaded Pool' is inspired by the walk around a beautiful lake on the Island of Guernsey. Follow IG: **@patrickearle.art** or Facebook, or find out more at **patrickearle.com**

8. Nightshift Wax Co – Is a 100% vegan and cruelty-free fragrance house. Each scent inspired by memories, nature and icons throughout history. With their luxurious perfumes, organic slow burning soy candles and other home fragrance products; you can capture the mood and bring life into any space. Visit **nightshiftwaxcompany.com** and follow on IG **@nightshiftwaxco** for more information.

9. The professional skills of **Anna Kostritskaya** makes her work stand out as a bright phenomenon in the contemporary art field. The artist plays with colour and the balance of proportions and texture to invoke unique responses for each individual viewing her pieces. Visit IG **@kostritskaya.a** and **kostritskaya.com** to see more.

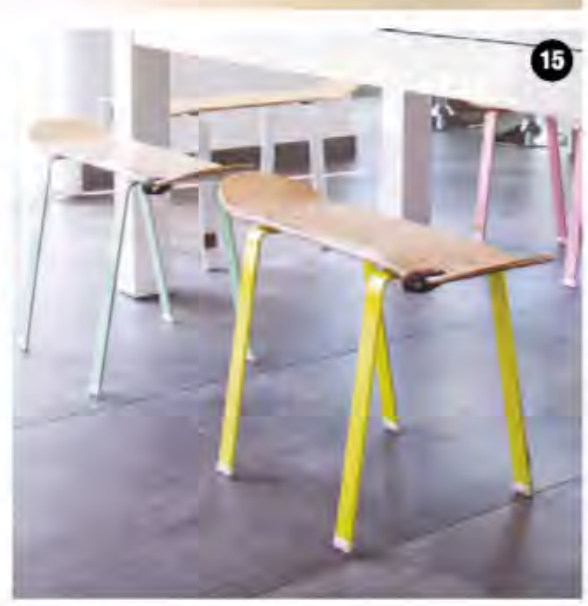
10. Marcel Travel Posters design beautiful vintage prints for your home. Their original illustrations such as "Bains de Mer" are a perfect finishing touch to any room of the house. Visit **marcel-travelposters.com** and follow **@marcel_travelposters** on IG to find out more.

11. Green Factory offers innovative plants to bring beautiful nature into your home. Their wonderful glass gardens require very little maintenance. No green thumb? No problem! Each plant object is handmade, an ecosystem capable of blossoming almost independently (a few waterings per year). Each creation is unique. Visit **greenfactory.fr** and follow **@green_factory** on IG.

12. Through her company **Carolin Rechberg LLC** offers fine art commissions, exhibitions, sales and services. She holds a BFA and MFA in Fine Art as well as a M. Ed in Art and Art Education. Pictured is " Contemplation Stone", a carved ceramic sculpture, 46 x 41 x 16cms. Visit **carolinrechberg.com** or follow **@carolinrechberg** on IG to find out more.

13. Roya Ansari, the creative mind behind **Roya So Artsy**, combines splashy colours and smudge lines with collages or wording to create intricate and powerful pieces. Inspired by fashion and the latest trends, Ansari creates pieces that can be found on paper and textiles. Visit **royasoartsy.com** and IG **@royasoartsy**

14. Silvia Ilona Klatt is a fine artist, classically trained in Florence, Italy. Her crisp palette was gained through many en plein air works and paintings from life. Her work ranges from impressionistic landscape realism with a bold brushstroke to delicate renderings of the human form and conceptual compositions. Visit **silviailona.com** or follow IG **@silviailona** to find out more.



15. More than a stool, this small bench will add a quirky touch to your interior. Each product is developed in the **Papa Josette** workshop, meaning they are all handcrafted and unique. The skate stool merges a non-conformist, free spirit of riders along with elegance and a sober design. Each design has the Papa Josette logo and is decorated with the French flag. Equally these products can be customised with your own text, name and logo upon request. To find more of their collection visit **papajosette.com** or follow on IG: **@papajosette**

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On The Rocks...

1. The Pembrokeshire Gin Co. Award winning Welsh gin craft distilled in Wales. Four citrus peels mingle with Welsh-grown rosemary 'the dew of the sea' and piney juniper to make a gin as inspiring as Tenby's hill top views. To find out more, visit **pembsginco.co.uk**

2. Xachoh (Za-Ko) is a flavoursome super-premium alcohol-free spirit, artfully distilled using purposeful Silk Road botanicals for a pure sensory 'lift' and a truly enlightening moment. Vegan and free from alcohol, sugar, sweeteners, calories, carbohydrates, gluten, extracts and flavourings. Visit **xachoh.co.uk** and follow on IG **@xachohdrinks**

3. S43 Brewery. Craft brewery in the North East of England. For the love of beer. Visit **sonnet43.com** IG: **@s43brewery**

4. This multi-layered and uniquely smooth **Glen Moray** celebrates the Distillery's long history of innovation and experimentation. The influence of Glen Moray spirit finished in heavily-charred virgin American oak adds a rich intensity and balance. Visit **glenmoray.com**

5. This Spring there is a breath of fresh Arran in the air, as the **Isle of Arran Distillers** have re-launched their Arran Single Malts in brand new packaging. Produced at the independent, Scottish-owned Lochranza Distillery, this delicious 10 year-old Single Malt has fresh citrus flavours and a touch of sweet vanilla and cinnamon. This beautiful Scottish island is your next whisky destination with two stunning distilleries to visit – Lochranza in the north and Lagg in the south. If you're looking for the gift of a quality whisky, the full range of Arran Single Malts are available from specialist whisky shops, from **arranwhisky.com** or call **01770 830264**.

6. From Iceland comes **Himbrimi**, a unique Old Tom Gin based on early 18th-century gin recipes. Handcrafted from Icelandic water and handpicked wildflowers, this is the perfect sipping gin that also works great in cocktails. Awarded "World's Best Compound Gin" at the World Gin Awards 2019. Available at The Whisky Exchange and Masters of Malt. Follow them at **@ginhimbrimi** and visit **himbrimi.com**

7. BBC Spirits Kurayoshi 12 ans, Kurayoshi Pure Malt Whisky was aged for over 12 years in ex-bourbon white oak barrels. Multiple medal winning in the biggest international competitions. Its recipe creates a rich and fragrant character. A well-balanced whisky with hints of vanilla, raisin and faint smokey notes. Available at Amathus Shop, £115.20. Visit **bbcspirits.com**

8. Originating from the Swartland, **The Chocolate Block** is a South African cult wine with an international following. Fruit-driven, spice and aromatics are the hallmarks of this red blend. While some may detect hints of chocolate on the nose or palate, this isn't the intention and "The quality lies in the second half of the bottle". Seek out its complexity and taste why it's as enticing as the name suggests at **waitrosecellar.com** and follow on IG **@thechocolateblock**

9. Created by two lifelong friends who wanted an all-natural, low sugar and refreshing alternative, **Mélange Drinks** offers a range of premium alcoholic sodas that emphasise subtle yet interesting flavours. Perfect for any occasion and best enjoyed with friends. Visit them online at **melangedrinks.com** and IG **@melange_drinks**

10. Poetic License Distillery – An independent small batch distillery making big, bold gin in the North East of England, chin chin! Visit **poeticlicensedistillery.co.uk**

11. Pure Icelandic water is the essence of **Glacier Gin.** Iceland is known for its nature and pure water which makes it the ideal location to create high quality gin. Glacier Gin successfully captures the beauty of the Icelandic glaciers with pure Icelandic water and five delicious botanicals, the resulting gin is clean and makes a perfect G&T. Handcrafted in small batches in Iceland. £30 from **glaciergin.is**

12. Crafted close to Neuchâtel in Switzerland, the historic birth place of absinthe, **Larusée** is distilled with the unique knowhow of a dedicated family, using wholly traditional methods. You'll discover a subtle world in which absinthium, green anise and fennel mingle, enhanced by a perfectly balanced bouquet of herbs and spices. Visit **larusee.com**

13. Renaissance English Rose Vodka is single distilled from East Anglian sugar beet and infused with English roses, hand-picked from a 14th Century Hall to create a delicate, rich, perfumed and luxurious tasting classic English original. Visit **renaissancevodka.com**

14. AMARA is the first PGI red Sicilian orange liqueur. AMARA is the fusion between red orange peel, aromatic herbs and Etna spring water. As AMARA is citrus based it can be enjoyed as a digestive and in cocktails. A liqueur that represents the quintessence of Sicily. Visit **amaroamara.com** to find out more.

15. CleanGin has been making big waves in the no and low alcohol sector since it launched last year. This 1.2% ABV spirit brings all the taste and style of a classic London Dry but you'd have to drink over 30 of them before you hit the same alcohol level of a single, standard gin... and its only 2 calories per serve! Available in Sainsburys and at **cleanliquor.com**. Follow on IG: **@cleanliquor**

16. Multi-award winning **Hofmeister** is a genuine Bavarian Helles lager, meticulously slow-brewed for a fresher, more balanced flavour. Crowned "Best Lager" by The IWSC at the last Beer Awards, it's vegan and made using only hops, barley and natural mineral water. Available online at **ocado.com** and in selected UK outlets. Follow on IG **@hofmeister_beer**

17. Lyre's Spiced Cane is a remarkable product from premium non-alcoholic spirit brand Lyre's. This faithful reinterpretation of spiced rum mimics the taste, smell and tell-tale burn of the original. Available to buy in Sainsbury's for £22.50 Visit **lyres.co.uk** for more information.

The Modern Man...

1. New True Timber Strata Camo Pattern **FISHER SPACE PENS.** Innovation is in their DNA at Fisher Space Pen so have tied up with True Timber to bring the outdoors into everyday life. Writes anywhere, goes everywhere. Guaranteed for Life. Visit **fisherspacepen.co.uk**

2. Caudabe was founded on the idea of Minimalist Perfection – a concept which is reflected in their sleek and subtle phone cases. Manufactured from ShockLite™, the cases have outstanding shock absorption. They are also matte in texture to enhance grip and have a raised edge which extends above the screen and camera for added protection. Visit them online at **caudabe.com** and follow them on IG: **@caudabe** to browse the best phone cases in the game.

3. Lagom Cellus Mild Moisture Cream is a treat for every modern man with an active lifestyle. This travel-friendly moisturiser is great for the gym and fits perfectly into your hand luggage. Great for sensitive skin and keeping the appearance of skin clear and decongested. Ingredients include Omega-3 rich macademia nut oil and plant stem cell extracts. Available at **skinsider.co.uk**

4. The latest **Sennheiser** MOMENTUM Wireless deliver style and substance with studio-quality sound. These wireless headphones feature premium leather ear cups, active noise cancellation and 17 hours of battery life. £349. Visit **en-uk.sennhelser.com/momentumwireless**

5. Bloc's Z18 is a minimalist smartphone designed to eliminate distractions. The unique OS boasts features that streamline your interactions to reduce screen time. With zero over-stimulating software, zero bloatware and zero excess, Bloc gives you the opportunity to lead a more mindful life. Visit **bloc.com** and follow **@blocphone** on IG.

6. People often compare the sensation of foiling on water with a surfboard with flying. Who doesn't dream of flying? **TAAROA** brings together the latest technologies to offer the most progressive foils on the market. The brand is launching this spring a new generation of foils, one of them being controlled by an onboard computer for maximal safety and accessibility. To learn more about foiling and TAAROA: **taaroa-hydrofoil.com** and IG **@taaroa.hydrofoil**

7. Fleet London is a new Soho-based brand comprising slimmer fit boxer shorts and premium poplin shirts with the neatness of a button collar and the practicality of a breast pocket. Their packaging is entirely plastic-free, their raw cotton is BCI-compliant. Visit **fleetlondon.co.uk** for more and follow **@fleetlondoncoltd**

8. undabottle: is a versatile 3-in-1 lifestyle bottle that can be converted into a big cup with no parts leftover. It is light, multi-functional and durable so it is the perfect bottle for on-the-go, in your office, or on the pitch! If you want an everyday bottle that's sustainable as well as stylish be sure to check them out at **undabottle.com**

9. Youm Yoga Mats are helping you improve your physical mobility and strengthen your emotional fitness. Being sustainable and eco-friendly, Youm Mats aim to bring you a more flexible body AND mind. These stylish mats are also unisex, making them ideal for both male and female yogis! Don't miss out on this powerful practice to step up your game – visit **youmyoga.de** now and follow on IG **@youm.yoga**

10. Narcissips was founded in Dublin, Ireland in early 2018 to 'make the healthy and sustainable option affordable'. Cathal, the founder and also a recent CA with a big four firm wanted to motivate change by enabling people to understand the benefits of reusables for your health, pocket and the environment. Narcissips caters for individuals whilst also providing a bespoke experience for businesses who require personalised options. For more, see **narcissips.com** and follow them on IG: **@narcissips** Narcissips: a business with admiration for the environment.

11. Store up to twelve cards and a large number of banknotes securely with the **I-CLIP** wallet. Thanks to its compact design, I-CLIP is hardly larger than its contents and can therefore be conveniently slipped into any jacket or trouser front pocket. Manufactured 100% in Germany, the high-quality, chrome-free tanned leather is combined with a high-performance plastic frame. Visit **I-clip.co.uk** for more information and to purchase with free shipping.

12. Nought has a range of beautiful reusable products inspired by Scandinavian design and a passion for sustainable living. Featured is the Nought bottle – made from high-quality stainless steel and bamboo, finished with a textured powder coating. A double wall keeps your hot drinks hot and your cold drinks cold. Shop all products at **nought.co** or on IG: **@nought_official**

13. Willy Chavarria and hummel* boldly take on Spring/Summer 2020 with their third collaborative sports/fashion apparel collection emphasizing respect for humanity. This time with a focus on brotherhood – still heavily inspired by the game of football, we see a uniform which can be considered a part of our new world order in which we all share. A sustained happiness through the good of others. Follow **@hummel_hive** on IG, and view the whole collection at **hummel.co.uk**

14. The demand for fitness innovation is growing. The **Escape Fitness** STRONGBOX helps anyone create a stand-out gym experience in a small footprint, with storage, functionality, aesthetics, comfort and durability to achieve any goal. Visit **escapefitness.com** and follow on IG **@escapefitness** to Escape Your Limits.

15. Training programmes from **SHRED App** aim to get you stronger and working out harder with dynamic, personalised training programmes, step-by-step coaching and tracking, and fun motivation from a hardworking community around the world. Download on the App Store and visit **shred.app** for more information.

16. CoffeeJack™ by **Hrlbarcaln.** This is the smallest portable espresso maker to achieve the same quality coffee as a full-sized espresso machine. After raising over £1M through online crowdfunding, this exciting new invention has become a must-have for coffee lovers. The micro-hydraulic technology within means it can achieve the high pressure required to produce a barista standard espresso, anywhere you go. Visit **hrlbarcaln.com**

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Trim & Proper...

1. Organic Savanna, the all-natural skincare brand that believes products should not only be made well but also do good. Using the richest botanicals sourced locally across East Africa, products are made by hand and created in small batches in Kenya. Each product sold creates jobs and funds education for children. Visit **organicsavanna.com** and follow on IG: **@organicsavanna**

2. Dash For Him presents a premium, water soluble Matte Clay, designed for quick or professional styling. Infused with essentials oils and a unique fragrance, it washes out cleanly, ready for the next style. Dash For Him is quickly becoming a leading men's lifestyle brand, a brand with a mission. Visit their website **dashforhim.com** to experience the mission.

3. Hair Pill are experts in hair thickening and hair growth products for men. Hair Pill can help to deliver your strongest, fullest, and healthiest looking head of hair. Available at **hairpill.co.uk** and Amazon UK.

4. Fine tune your exquisite look with **baszlcare**'s Ortus and Artius. Used as an overnight eye mask, Ortus diminishes fine lines and hydrates, while Artius firms skin near the eye for an undeniably suave look. Visit **baszlcare.com** and follow on IG: **@baszlcare**

5. The Goodwash Company. An award-winning Welsh, vegan lifestyle brand created by two female ex international athletes on a mission to change the world one wash at a time. They source cruelty free ingredients and fund projects that use the power of sport to transform lives. The Sebon Sydyn Sports Wash includes notes of Guaiac Wood and Bay Leaf for a peppery blend, whilst refreshing citrus leaves your hair and body feeling cleansed, and your soul feeling replenished. Visit **goodwash.co.uk**

6. White Glo's Accelerator Whitening system uses dentist blue light technology which can help whiten the appearance of your teeth by up to 8 shades. The blue light activates oxidation in the peroxide whitening gel to remove years of stains and discolouration. Try the first 10-minute treatment in the comfort of your own home. White Glo does not test on animals for any products. To find out more visit **whiteglo.com** or Boots RRP £30.

7. MESOA's Deep Cleansing Exfoliant face scrub features Ecuadorian ivory palm seeds. This product can help to clean deep into the skin's pores, helping to remove the build-up of oil and dirt that can result in blackheads. It also contains premium quality essential oils and vitamins such as neroli, sandalwood and aloe vera. Visit **mesoa.men** and follow on IG: **@mesoamen**

8. Plainly Uplifting Hand Cream, with exclusive Cacay Oil and fermented Argan Oil absorbs ultra fast and leaves a long-lasting smooth feel to your hands. This non-greasy formula leaves nothing but good vibes and an uplifting rosemary mint scent behind. 100% Made in Germany, vegan certified and organic, in a premium matte glass bottle and sustainable packaging. Use GQ10 to get 10% off your first purchase at **weareplainly.com** (expires 08/04/20).

9. NO GUNK makes award winning all-natural haircare for Funky Fellas! Their Matte Lava Clay is the first ever 100% natural styling clay to leave no residue on your hands or hair. It's enriched with Lava Clay, Hemp Oil and Argan Oil. It will leave your hair feeling fully nourished with a textured natural look and a strong hold. Shop online at **nogunk.com** and get 10% off with the code GQMCAP10 (expires 09/04/2020).

10. Lab to Beauty is the 360 Luxury CBD Beauty Experience, complete with all-natural spa-grade products for the face, body and hair. Bottled fresh in the lab and brought right to your beauty routine, Lab to Beauty combines the pure potency of plants with the healing effects of CBD. Discover more at **labtobeauty.com**

11. Wlk & Co. Eau De Parfum. In dark depths, between the stoic pillars of normalcy, a rogue prowls. Minotaurian madness in a three-piece suit. Silent, with a sharpness of steel. A toothy grin beneath a crafty eye behind an obsidian mask. He paces through these refurbished red rooms of ruin. Woody. Wondrous. Wickedly comfortable. Caged no more, devilish promises are to be made. Withheld. And broken. Disobedience is the dialect. Tonight, we ride! Use GQ04 for a 10% discount on any full size bottles. Find out more at **wlkandco.com** or IG: **@wlkandco**

12. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at **tayloroldbondst.co.uk**

13. Vitabiotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include Vitamin C and Zinc which contribute to normal immune system function. Visit **vitabiotics.com**

14. Aaron Wallace are a top UK brand in research and development for hair care products created specifically for black men. Their simple 3-step hair and beard care system is designed to hydrate and nourish Afro hair with moisture and is trusted by barbers globally. Visit **byaaronwallace.com** and follow **@byaaronwallace** on IG.

15. The **Meridian** Complete Package is every man's essential guide to grooming below-the-belt. The Meridian Shaver features extra sensitive and precise trimming technology and the Ball Spray contains calming tea tree and refreshing aloe and lavender. Look clean, smell great and be impressively prepared for any surprise visits downtown! Visit **meridiangrooming.com** and use discount code GQMERIDIAN15 at checkout for 15% off, expires (15/04/20).

16. You deserve a simple and clean grooming product that is dependable, all-natural and isn't fussy. **BRADLEY** NO.1 Hydrating Balm is meant to be used daily as a moisturising and refreshing balm for your skin, hair and beard. An easy, light application with a smooth finish for all your parts. Visit **bradleyforlife.com**

17. MR. Jamie Stevens Thickening System-PPX range targets thinning hair. Created by multi award winning men's hairdresser, MR. Jamie Stevens haircare system can help thicken and disguise the appearance of thinning hair. Combining targeted treatments with the best ingredients, this high performance range means you no longer need to compromise on style. Visit **mrjamiestevens.com** for videos and more info.

18. Beard of Aaron BOA, a new men's grooming brand. They develop and hand craft high performing and targeted oils for beard and haircare in London, UK. Specialising in targeted solutions, with three in the first range catering for all ethnicities. Their team include award winning formulators powered by research and science. Visit **beardofaaron.ecwid.com** for more.

19. From weekends away to trips to the gym, invigorate your senses with **ARRAN**'s Lochranza Wash Bag (£45). Inspired by the rugged elements of the Isle of Arran, discover the earthy and enigmatic notes of patchouli and anise with a full-sized Shower Gel, Shave Gel, After Shave Balm and Soap. Visit **arran.com**

20. British brand **Morgan's Pomade** was established in London in 1873 and produces high quality men's hair, beard and spa products. The extensive product range includes pomade, hair styling, shaving, beard, cologne, spa products and gift sets. Only the finest ingredients are sourced to produce luxury professional grooming products. See **morganspomade.co.uk** for the full range.

21. Barbedeaux is a luxury grooming and shaving brand. Their soothing After Shave Moisturizing Therapy includes Jojoba and Aloe Barbadensis (Aloe Vera) as well as Vitamin E. Barbedeaux Moisturizing Razor Bump Therapy helps to make the skin appear fresh and smooth. Try Barbedeaux and let your confidence shine through from the board room to a night out on the town. Visit **barbedeaux.com** and follow **@barbedeaux** on IG.

22. BeardGang Members highly anticipated new blend Caribbean Dream is now available to order. This unique blend of Hemp, Jojoba, and Palm Fruit Oil will leave you with a beard feeling full, soft and hydrated. With a light consistency and fruity fragrance, it is the perfect match for those of you with trimmed beards. Visit **beardgangmembers.com** and follow **@beardgangmembers** on IG.

23. CRIABrow Strengthener and Conditioner powerfully combines only 4 organic ingredients: sesame seed oil, lavender oil, jaborandi herb, and naturally harvested grain alcohol for stronger and healthier feeling eyebrows. Blended specifically for the sensitive browline, CRIABrow is vegan, gluten free, cruelty free. The CRIABrow 10ml roller bottle makes application super easy and hassle-free. This versatile product can be used for both men and women. Learn more at **criahair.com** and international buyers email **info@criahair.com** to place your orders.

24. Earthly Bandit's Revitalising Face Serum is a fast absorbing serum which can help to hydrate and brighten the skin's appearance. Made in New Zealand this non greasy, light formulation utilises eight extraordinary natural botanicals and extracts such as Kakadu Plum, Aloe Vera and Jojoba. This serum can help to keep your skin feeling fresh and firm. Vegan friendly and never tested on animals, Earthly Bandits sets the standard for natural skincare. Visit **earthlybandits.co.nz** and use discount code 'EBGQ15' for 15% off (expires 20/04/2020). Follow **@earthlybanditsnz** on IG.

With Love...

1. Fox In Gown was created by designer Bret Malish in 2016. Based in Austin, TX, the brand epitomises a romantic, natural aesthetic with airy cotton voiles, detailed embroideries and delicate trims sourced from all over the world. By staying true to it's bohemian roots, Fox in Gown has continued to thrive. Photographed by Erich Woodrum in Brooklyn, NY. Visit **foxingown.com** and follow **@foxngown** on IG.

2. aŠady is an affordable luxury fashion brand inspired by Middle Eastern and Eastern European art. The brand focuses on classic cuts with bold colours and designs, creating a feminine, unique and empowering look. Their latest collection combines hard leathers and soft fabrics, representing the working woman who embodies the boss at work and nurturer at home. Visit **danaasady.com** and IG: **@dana.asady**

3. Crystsiva is a highly curated online boutique with a stunning range of crystal jewellery in unique collections. The Flora collection features jewellery celebrating the colours of Spring, like the Luxe Crystal Butterfly Tassel Earrings shown here. To see more, visit **crystsivacharms.com**

4. 22 billion plastic bottles are thrown away every single year. Do you feel like there's nothing you can do about it with your busy schedule? Why not treat the women in your life and save the planet all at once? **GNGR Bees** is a London based activewear brand for women, which is committed to ethically produce garments from materials that have been disposed of in their last life. Their activewear is unique, comfortable and empowering. GNGR Bees reflects this in all they do: working exclusively with social enterprises and certified suppliers to bring the brand to life. Visit **gngrbees.com** and follow **@gngrbees** on IG.

5. BANDITS: a home-grown brand known for its Style + Functionality. Each accessory has a hidden, secure pocket for the little things (wedding ring, house key, etc.) you can't afford to lose. From work to the gym, #beYOU and do what you do. Visit **ringbandits.com** and follow **@ringbandits** on IG.

6. TREEM stands for a True and Elegant Movement to empower their wearers through a Nordic, clean, yet strong design language, into becoming a better version of themselves. The sustainable and ethical jewellery is handcrafted locally in Sweden with full traceability. TREEM supports UN's sustainable development goals and aim to change the fast-fashion industry through their movement of creating True and Elegant Ambassadors of Change. Visit **treem.com** for more information or IG: **@treem_sthlm**

7. Elaine Field is a luxury fashion brand, specialising in hand crafted jewellery and clothing created by Barbadian artist and designer Lara Rogers. Visit **elainefield.com** and follow **@elainefieldofficial** on IG. For further enquiries email **info@elainefield.com**

8. Chocolate and Book are a monthly subscription to an acclaimed book from your chosen genre with carefully selected chocolates to go hand-in-hand. The new premium box offers poetry with chocolate! Buy for yourself or send as a thoughtful gift complete with handwritten notes at **chocolateandbook.com** or follow on IG **@chocolateandbook**

9. MINE is flipping the script on diamond jewelry. Made with gold and lab grown diamonds, these pieces are as sustainable as they are timeless. Shop the full line at **minejewelry.co** and check out MINE on IG and Facebook **@minejewelryco**

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With Love...

10. Bogavia is the irresistibly fresh all-natural beauty brand created in Los Angeles by former Florentine Chef and Holistic Health Expert Alison Ragusa. The Nourishing Facial Cleansing Oil + Makeup Remover is Bogavia's instantly gratifying cleanser leaving you fresh-faced, makeup-free, and glowing. Discover more at **bogavia.com**

11. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £265. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit **lathamandneve.co.uk** or call **01580 753399**.

12. Being highly passionate about South Asian artisan-ship and Scandinavian design, Danish jewellery designer Farhan Ghulam founded **Soph Jewels** in 2017. By paying attention to details, all of his fine pieces are designed in Copenhagen and handmade by goldsmiths in Jaipur with generations of expertise as jewellers. Visit **sophjewels.com** to see more of their exquisite collection.

13. Unique and Elegant, US-based **Eraya Diamonds** is always inspired by the astounding beauty of nature and gemstones. The jewellery is dazzling one of a kind and is designed for every special occasion of your life by paying attention to every last detail to ensure perfection, and will never let you down. Visit their top of line collections at **erayadiamonds.com**

14. Whisper Silk is an original design pure silk brand and ship worldwide. They supply high grade mulberry silk pillowcases, eye masks and hair scrunchies. They believe that a quality silk can elevate your beauty in any situation. Our 100% organic mulberry silk can protect your delicate skin and hair as well, due to its unbelievable softness and its well-known super power of anti-aging and anti-crease. Visit **whispersilk.co** for more information.

15. Katherine James Jewellery have been quietly serving those in the know for over a decade, with their red carpet ready, heirloom quality jewels. Take a few deep breaths, don a #swooninghat then find them **@katherinejamesjewellery** on IG and visit **kjj.rocks** to view the full collection!

16. JEENAA – a new, independent British brand dedicated to handbags. Their new, permanent collection exudes effortless elegance with fine structure and subtle curves. Versatile designs helping women to find more ways to wear their Jeenaa bag repeatedly. Designed in England. Visit **jeenaa.co.uk** IG: **@jeenaaofficial.**

17. Janice Marie Jewelry. Inspired by the beauty of nature, Janice creates her uniquely special jewellery in the tropical Hawaiian paradise of Kauai. She uses rare shells(never live ones) and beautiful non conflict Gemstones in her original luxe pieces. See what magic she is making on IG: **@janicemariejewelry** or visit **janicemariejewelry.com**

18. Wendy Jewelry. Brazil based designer, Wendy Sabey, was inspired after a trip to Firenze to quit her job and make a career out of her passion for making jewellery. Inheriting both her grandmothers' love of bright colours and bold designs, she crafts pieces in 950 Sterling Silver and enamel, and sometimes natural topaz. Visit **wendy-jewelry.com** and follow on IG **@wendyjewelrybrazil**

19. LADIÔNE SKINCARE has launched their 100% organic and all-natural Ageless Immortelle and Rose Face Oil, carefully formulated with 37 of earth's potent botanicals. Helping to reduce the appearance of fine lines and wrinkles, skin is left looking brighter and nourished with moisture. Free of chemicals, the way nature intended, shop the product at **ladione.com** and follow on IG: **@ladione.skincare**

20. Introducing Merlin, a 20 year old photographer, designer, and music enthusiast from New Orleans. **Meritoinette** is a brand based on appreciation and love combining the names Merlin and Antoinette, with the slogan "Cherish Everything Keep it Soulful". Visit **meritoinette.com** follow on IG: **@toinettejr** and **@meritoinenette** If purchasing any items on the site use code MTN for 25% off (ends 08/04/20).

21. Irene Kol London handmade jewellery design is the embodiment of elegance, luxury and head turning style with ethically sourced materials from all over the world. The latest collection includes the Hula Hoop Pearl Necklace that adds an elegant finish to any outfit. This breathtaking lustrous white pearl necklace is created with beautiful hand picked high grade fresh water pearls and intricately linked with captivating oval gold plated rings. Visit **irenekollondon.co.uk** and follow on IG: **@irenekollondon**

22. With exotic ingredients meticulously sourced from all over the world, **Bean Álainn Naturals**' ultra-chic, natural skincare elixirs get your skin jet set ready with unparalleled results. Discover the exclusive luxury at **banaturals.com** or follow **@beanalainnnaturals** on IG.

23. CHIRP NATION is a unique insect based eco-alternative protein. Better, safer and sustainable. It's for people who are next Gen! Packed with Vitamin B12, Omegas, Calcium, Iron and Fibre. Beef, Poultry and Pork are old news. Visit **chirpnation.co.uk** and follow **@chirp_nation_uk** on IG to find out why.

24. Mona Jewelry was founded by designer Jing Liu. All her jewellery is handmade locally from her New York studio, primarily in sterling silver or 24K gold-plate over the silver. Mona's sophisticated designs are inspired by old-world oriental culture. She elevates simple shapes like circles and squares and turns them into delicate, intricate, and timeless pieces that are made to last. The simple shapes encapsulate the attitude of life. Follow on IG: **@monajewelry.newyork** Photographer: Sihan Wang.

25. Inspired by Earth's most treasured ingredients **Isa Lazo** offers a collection of timeless, ageless and gender diverse products. All natural, plant based and cruelty free Isa Lazo produce carefully curated products that focus on universal wellbeing. The Body Scrub and Body Oil are two must have products that polish winter skin and leave it feeling hydrated, soft and radiant. Visit **isalazo.com** and on IG **@isalazoskincare_**

26. Break-Out Lotion from **Chuckling Goat**. A one-stop solution for dry skin and dealing with those irritating post-shaving bumps. Chuckling Goat's award-winning lotion is made by hand in small batches on the family farm, combining tea tree and thyme essential oils with probiotic kefir. This lotion can help to reduce the appearance of redness and inflammation. Visit **chucklinggoat.co.uk**

27. Coming highly recommended is the NAZARENE WOMAN @oliviarae by **NAZARENE AMICTUS**. Unveiling what is referred to as Romans 31, Prince Iheanyi Njemanze creates another timeless and glamorous Stola designed to bring to fullness the meaning behind the scriptural verse. Romans 31 is rich in fabric and revered in design. Inspired by the praise given to a virtuous woman, this elegant garment of prestigious appearance is a perfect addition to every woman's wardrobe. Photoshoot @jcosta. photography. Visit **nazarenefashion.com** or IG **@nazarene.amictus**

28. Silk Theory's Travel Set. Achieve the ultimate Beauty Sleep on board this winter with the Silk Theory Travel Set. Designed with you in mind, they've kept it classic and chic. Silk helps to stimulate amino acids and proteins helping you achieve dewy, hydrated skin whilst also blocking out the light – helping your brain enter perfect sleep mode! Silk Theory Silk Travel Kit, £120. Available at **silk-theory.com**

29. Wearing a piece of **Tashi Jewellery** is about feeling empowered and having fun. Drawing from ancient and traditional cultures, colour, mythology and intuitions. Each piece is handmade with it's own unique character, reminding us the beauty of being perfectly imperfect and still feeling fantastic. Pictured is the Tremendously Tall Toucans with Black Star and Onyx. Find more of her collection at **tashijewellery.com** or IG: **@tashi.jewellery**

30. Simon Wright offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. For more information visit **sw-jewellery.com** and follow on IG: **@sw_jewellery**

31. Heritage is at the heart of Kenya-based fashion brand **Wild Rose** which creates vibrant stylish pieces featuring designs inspired by the exotic flora of East Africa, with all its cotton hand-printed in Jaipur, India, using the ancient technique of block printing. Visit **wildrose.co.ke** to see their fantastic range or follow **@wildrosekenya** on IG.

32. Tiro Tribe is an Australian lifestyle brand, inspired by the colours and beauty of East Africa. Their purses and bags are individually and ethically handcrafted with traditional fabrics from the coastal region of Kenya, pure cotton with colours to brighten up your lifestyle. Find the perfect gift for her with Tiro Tribe. Find out more at **tirotribe.com** or contact **info@tirotribe.com** or IG: **@tirotribe**

33. Anne Taylor Duease's jewellery is inspired by the world and coastal findings. Offering luxurious, handcrafted, shell-based rings that combine semi-precious stones as well as Freshwater, South Sea and Tahitian Pearls. This timeless and unique pair of cascading Australian Orchid Drops are perfect for any occasion and will compliment both casual and dressed up outfits. Visit **annetaylorduease.com** and follow **@jewelrybyatd** on IG.

34. MAQÉ was born from a passion to create something luxurious yet understated and guilt-free. These stellar pieces are designed to be worn at all times. MAQÉ only uses gemstones which are ethically mined and recycled 18k gold or platinum. Visit **maqethecollection.com** or email **info@maqethecollection.com** for further information.

35. Adora London is a trend focused yet timeless and classic collection of premium accessories. Their statement watches are a luxury necessity for every wardrobe, combining minimalist styles with a unique edge. By donating 10% of sales to charity, their fabulous accessories look good and do good. Visit **adoralondon.com** and follow **@adora_london** on IG.

36. Soaplife 360 – Cleansing Ritual Beauty Set. The complete green beauty system to perform your Soaplife's Face Cleansing Ritual. This cleansing ritual was developed with the idea of creating a balanced environment that would allow for beautiful skin to emerge. Visit **soaplife360.com**

37. Poured Love candles are made of high-quality coconut wax and wooden wick, making them last long after their first burn. Each scent is designed to create a full sensory experience, feeling like a love letter to the soul. Their crackling soothing sound and variety of scents, from sweet and spicy, to citrus and woody is what makes them so unique. To learn more, visit **pouredlove.com** and follow IG: **@pouredlovecandles**

38. A by Anubha's hand-crafted coats made of sustainable Indian 'khadi' fabric, combine tailored fits with a range of colours for statement looks. Designer Anubha Srivastav has developed a unique aesthetic through working with talented artisans and designers in India, the US, and Milan. Her distinct approach ensures each creation is one-of-a-kind. Visit **abyanubha.com**

39. TABITHA + CO™ offers a unique, handcrafted, multi-functional, timeless, leather collection, that is 'Mindfully Made™' with passion and that complements everyday real-world needs. Taking you from a morning on the go, to a night on the town and everything in between. Travel with Tab to **tabithaco.ca** and on IG **@tabithacompany** to browse these one-of-a-kind leather accessories and learn more about the designer, Tabitha's journey to making these bespoke, treasured pieces in Nova Scotia, Canada. Photo credit: Valérie Leduc Photography.

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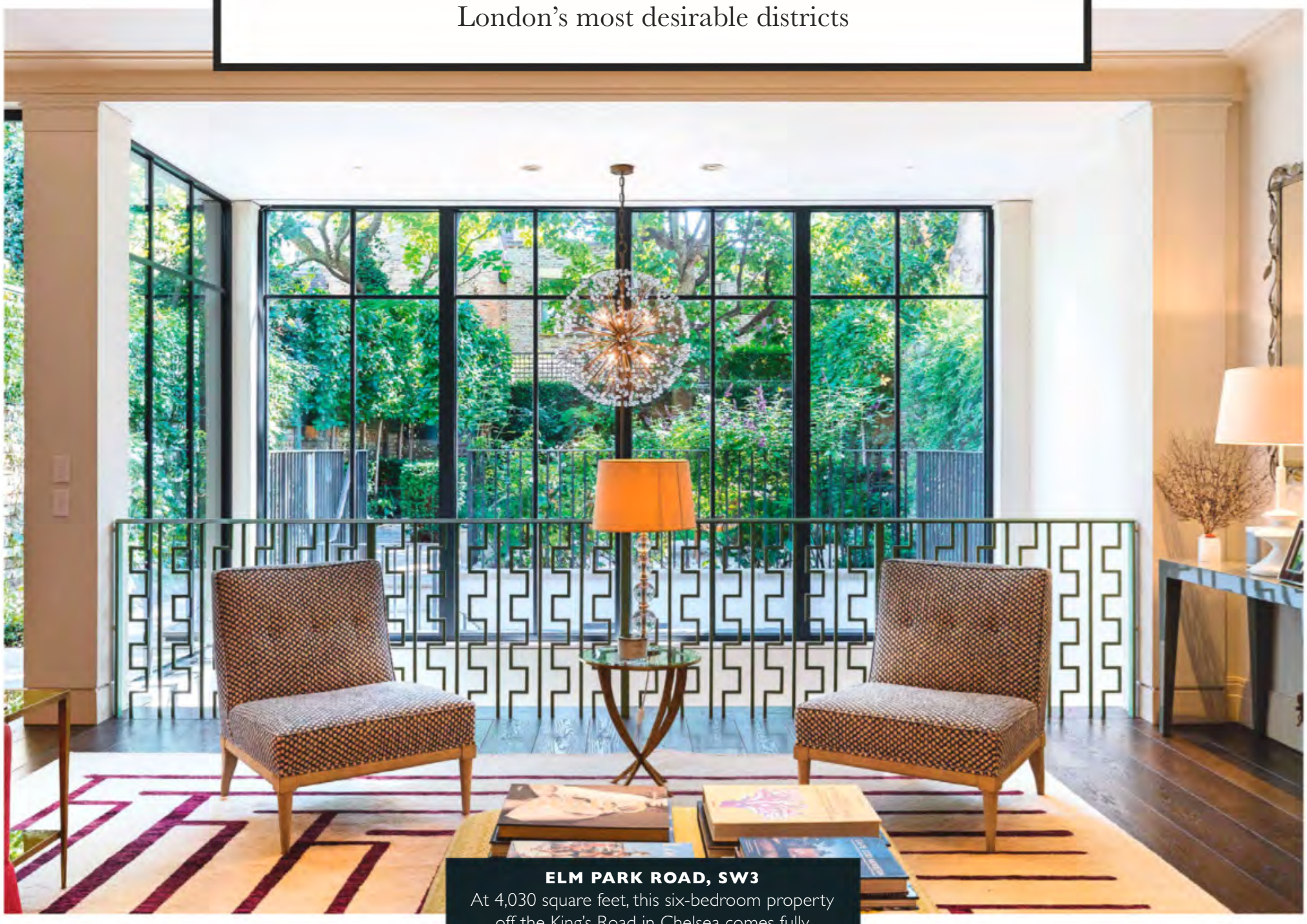
PRIME POSITION

Rent a property that's a cut above the rest: *Rosemary Brooke* explores London's most desirable districts



ELM PARK ROAD, SW3
At 4,030 square feet, this six-bedroom property off the King's Road in Chelsea comes fully furnished to a high standard. There's a 45-foot garden accessed from the large reception room, with a spacious kitchen and dining room on the lower ground floor. £10,000 a week.
Mark Tunstall Property: 020 3011 1775

Unless you're an estate agent or in the property industry, you might be unfamiliar with the term 'prime central London', but you would instantly know the areas that it refers to. Covering parts of Westminster, the majority of Kensington and Chelsea, as well as a few other affluent enclaves, it's a catch-all term for the capital's smartest postcodes. Here, you can find homes that are close to the Royal Parks, townhouses on leafy garden squares and apartments with stunning views across the city skyline. These areas are popular with individuals and families alike, and many people relocating to the UK for work choose to settle here.

'London offers huge diversity in properties available to rent,' says Lucy Morton, head of residential agency at JLL. 'We're seeing increasingly strong interest in the one-to-two-bedroom market across the city, owing in part to the success of London's well-recognised universities in attracting students from around the world. But three-to-four-bedroom properties are doing particularly well with directors and senior staff relocating with their families.'

The property pictured above, on Elm Park Road in Chelsea, is ideally suited to a growing brood. With six bedrooms and a generous and secluded south-facing garden – rare for somewhere so central – there's plenty of space for children to run about. 'It's perfectly designed for informal family living,' says Mark Tunstall, who is letting the property. 'A turnkey Chelsea house of this calibre to rent is a real find.'

There's also the rare opportunity to rent a six-bedroom townhouse in Egerton Crescent, one of Knightsbridge's most desirable streets. Set on a quiet road between Walton Street and Brompton Road, it's one of the leafiest spots in the district, as houses here have access to the communal garden as well as generous plots of their own.

If you're seeking a flat rather than a house, there's a collection of one and two-bedroom apartments available to rent close to Sloane Square. Part of the historic Cadogan estate,

57 Sloane Gardens is located just off the King's Road, a short walk from the underground station. 'These contemporary apartments are in a beautiful red-brick Victorian building a moment from Sloane Square,' says Karen Carpmael, head of residential lettings at Cadogan. 'They've been newly renovated and finished to the highest specification using luxurious, sustainably sourced materials.' With galleries, restaurants, shops and theatres practically on your doorstep, they're ideal city pads.

Whether you're new to the capital, or have decided that renting is the best option for now, it's hard to resist the range of unique properties in London's chicest spots.

EGERTON CRESCENT
With views across communal gardens to the front and a south-facing garden at the back, this six-bedroom Regency townhouse is on one of Knightsbridge's most prestigious streets. Completely refurbished to a spectacular standard, with professionally decorated interiors, it's available furnished if required. £12,950 a week.
JLL: 020 3873 0333

57 SLOANE GARDENS, SW1W
Located in an elegant red-brick Victorian building close to Sloane Square are five apartments to rent, ranging from one to two bedrooms. Newly renovated, they benefit from a concierge service, and tenants have the option to gain sought-after access to nearby private gardens and tennis courts. From £700 a week.
Cadogan: 020 7730 4567

LYGON HOUSE
The exterior belies the true size of this remarkable 'hidden house', which is located in an exclusive Belgravia mews and spans 11,000 square feet. There's a large reception space set around an internal courtyard, six bedrooms, parking and even a pool. £18,000 a week.
Mark Tunstall Property: 020 3011 1775

KENSINGTON PARK GARDENS, LONDON, W11
With its garden squares and stuccoed terraces, Notting Hill became globally famous after the release of the Richard Curtis film of the same name. This seven-bedroom townhouse comes with access to the communal gardens, so future tenants have no need to climb the railings. £15,950 a week.
Knight Frank: 020 7985 9990

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PRIZE POSSESSION

Find your trophy country house: *Rosemary Brooke* rounds up the best in the field

BARRINGTON HALL, HERTFORDSHIRE
Accessed via a long, tree-lined driveway, this Georgian country house makes a spectacular first impression. Set on 41.25 acres, it has an indoor pool, an ornamental lake and several ancillary properties. The house has been refurbished yet retains its exquisite period details. £15 million.
Savills: 020 7075 2806

The *Downton Abbey* writer Julian Fellowes described the English country house as 'an icon of British culture', and for centuries it has been a proud part of this nation's landscape. A symbol of history, status and leisure, the country house represents for many a bucolic escape, far from the hustle and noise of the city.

The perfect rural retreat is certainly a prize asset, and notoriously difficult to find. Unlike in London, where the sheer volume of property gives you greater choice, countryside homes are in shorter supply and no two are exactly the same. When you add in the fact that the best houses hardly ever come up for sale, instead being passed down through family members, it can turn the process of finding a 'dream home' into something of a quest.

Fortunately, there are some excellent properties currently on the market. Barrington Hall in Hertfordshire is the quintessential trophy house – an imposing Georgian manor surrounded by parkland. A grand, double-height entrance hall is sure to impress visitors, while the intricate plasterwork ceilings reflect the property's rich past. 'I love how a house might have developed over centuries,' says Lindsay Cuthill, the head of Savills' country department. 'Owning a house that played a part in history would be a major attraction for me.'

For Luke Morgan, director of Strutt & Parker's national country house department, a key part of a trophy house is the first impression it makes – even before you go in. 'Every big stately home has a beautiful long approach – that's why we have so much Capability Brown parkland,' he says. 'If you drive past a country house and see big walls, imposing gates and a long driveway, you think "wow, this has presence."'

This is certainly true of Stedcombe House in Devon. The attractive 17th-century property is hidden from the road but reveals itself as you go down the winding drive, allowing visitors to admire its magnificent position with views across the Axe Valley and the surrounding farmland.

In Bedfordshire, the Grade I-listed Hinwick House is another estate that is guaranteed to charm all who set eyes on it – it has a classical Queen Anne façade, an 18th-century clock tower, and extensive grounds. Its rare beauty makes it the ultimate trophy property – whoever purchases it can be rightly proud of its heritage and enjoy the good life for many years to come.

COMFORTS PLACE, SURREY

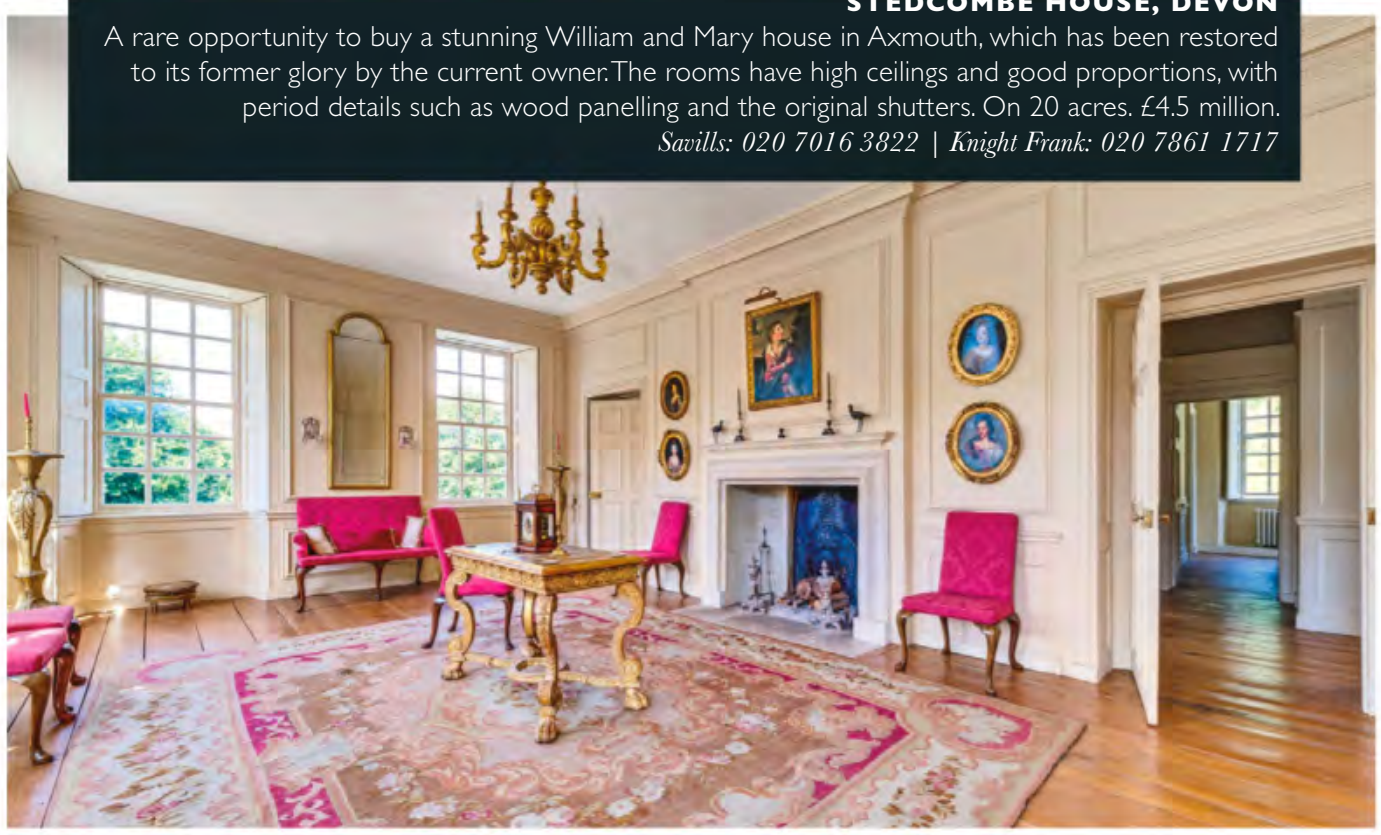
This Grade II-listed property has nine bedrooms and occupies a private rural setting, two miles from Lingfield. There are 16.5 acres of grounds, with a collection of outbuildings including stables, as well as a swimming pool, tennis court and secondary accommodation. £3.15 million.

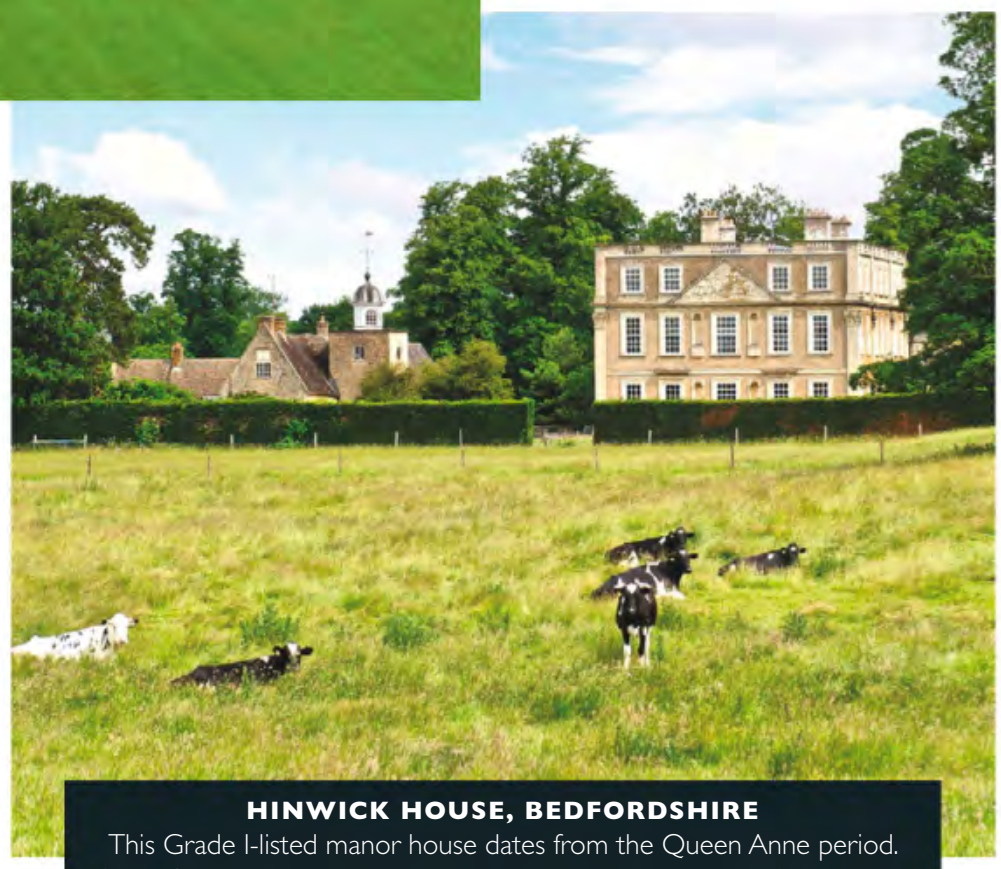
Knight Frank: 020 7861 5115

STEDCOMBE HOUSE, DEVON

A rare opportunity to buy a stunning William and Mary house in Axmouth, which has been restored to its former glory by the current owner. The rooms have high ceilings and good proportions, with period details such as wood panelling and the original shutters. On 20 acres. £4.5 million.

Savills: 020 7016 3822 | Knight Frank: 020 7861 1717





HINWICK HOUSE, BEDFORDSHIRE

This Grade I-listed manor house dates from the Queen Anne period. Set in 37 acres, the estate includes stables, a dovecote, an 18th-century clock tower and three cottages. The house has been recently renovated and restored to create a grand family home. £8.5 million.

Savills: 020 7409 8881

DENHAM MOUNT, GREATER LONDON

An elegant Grade II-listed Georgian villa with four cottages, Denham Mount is set in the middle of parkland, overlooking a lake and a distant folly. The main house has seven bedrooms and airy interiors with large windows that make the most of the charming views.

£6.5 million.

Strutt & Parker: 020 7318 5025

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Drawing of St Dunstan-in-the-West by SPAB Scholar Ptolomy Dean

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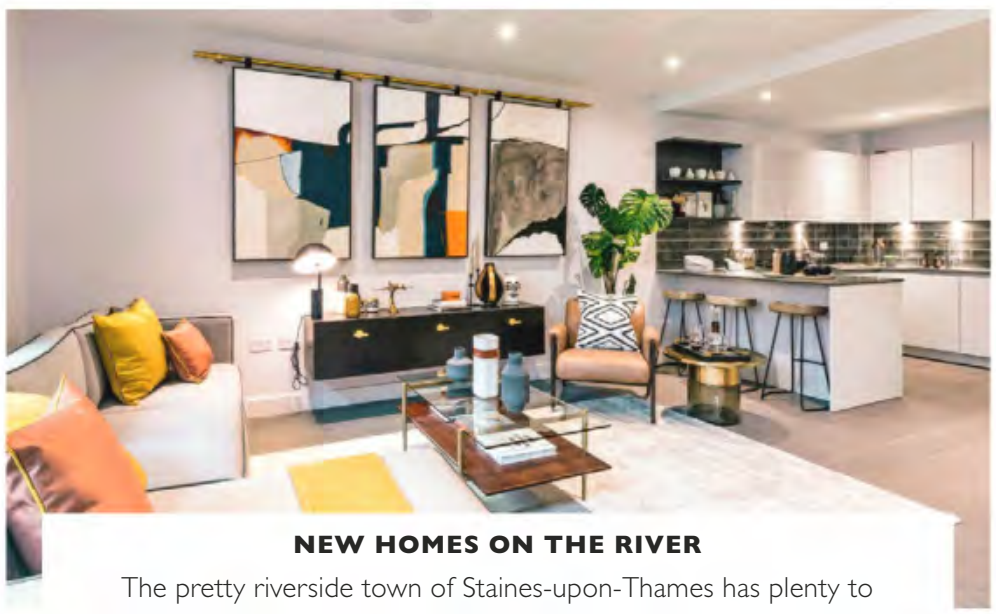
NOTEBOOK

A round-up of the latest property news, from the city to the countryside

BY ROSEMARY BROOKE



NEW HOMES ON THE RIVER

The pretty riverside town of Staines-upon-Thames has plenty to recommend it, not least its excellent transport links – it's a 35-minute commute to London Waterloo and a 15-minute drive to Heathrow Airport. The award-winning developer London Square has transformed the town centre with a major new building project that includes a piazza with shops, offices and private apartments. Each of the apartments has its own outside space, and residents can make use of a 24-hour concierge and on-site gym. From £399,950.

For more information, visit www.londonsquare.co.uk

AN ICON REBORN

Designed by the leading Georgian architect John Nash, Regent's Crescent is a Grade I-listed terrace at the edge of Regent's Park, which has been completely rebuilt in an extraordinary renovation project. With the first residents moving in this month, the 67 apartments and nine townhouses will be maintained by Rhodium Residence Management, which will also oversee the extensive entertainment, spa and business facilities of this unique space.

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Jonathan Heaf Is...

Out to lunch!

This month with **Dynamo**

Talking tricks over treats, the magician lays his cards on the table

Most famous people don't care where you take them for lunch. Noel Gallagher did. As far as fine dining was concerned, the High Flying Bird was after low-hanging fruit, preferably well fermented. He insisted we go to stalwart fish'n'fashion spot J Sheekey in London's Covent Garden, mainly because "the post-matinee theatre crowd don't give a fuck who you are or how much Champagne you drink before 3pm". When you're a rock star, nothing tastes as good as inconspicuous drunken behaviour feels, I guess.

Agent Provocateur model and cookbook author Daisy Lowe (true story) was mildly fussed about our meal, showing an unbridled, yet somewhat surprising, epicurean enthusiasm. Lowe ordered such a variety of food and booze that, some hours later, I went home and threw up Sexy Fish's prettiest, priciest offerings all over the bathroom floor. My five-year-old daughter thought I'd murdered a mermaid.

For magician Dynamo (real name Steven Frayne), however, what he eats is a question of life and death. My first suggestion was Norma, a shiny new Italian spot in London's Fitzrovia; the sort of place you might take Gigi Hadid on a (second) date and feed her gold forkfuls of aubergine parmigiana while nodding along to her theory about empowering women through a subscription-based sudoku league for flexitarians. (The dishes on Norma's menu look delicious, but sound about as rich as Jeff Bezos slow-cooked in liquid bullion.)

"Can we try somewhere where the food is a little... *simpler*?" came the response from Frayne's press team when Norma was muted. Of course, being the hungry, sieve-brained narcissist I am, I'd entirely forgotten about the magician's serious medical condition: he's had Crohn's – a disease affecting the gut that can lead to excruciating bowel problems and crippling joint pain – since the age of 14.

Two years ago, a bout of food poisoning nearly made Frayne perform his very last vanishing act. "I can't really eat anything," he tells me from behind a plate of food the colour of most Midwestern Donald Trump supporters. We've come to Mother Mash, a pie'n'mash restaurant off Carnaby Street where bland is guaranteed. One of his team arrives early – much like advance security for a member of the royal family – to chat to the kitchen staff and ensure the restaurant is aware of the risks.

"No butter, no fried foods, no vegetables, no spices, no nuts – nothing high in fibre," he adds, smiling nervously, lifting a spoonful of pureed potato before lowering it again. "I have to be incredibly careful. My last Crohn's flare-up meant I was hit with terrible arthritis – it wracked my entire body... my spine and hands completely seized up. The doctor told me I would never be able to do magic again; I couldn't even pick up a deck of cards..."

'I was told I would never be able to do magic again; I couldn't even pick up a deck of cards'

"Alexa, what was it Nietzsche said?" Alexa: "Without music, life would be a mistake." "No, the other thing Nietzsche said." Alexa: "That which does not kill us makes us stronger." That's it. The saying might as well be tattooed across Frayne's chest, so resilient and driven is he. "When I was in hospital, I knew I had to dig deep or the illness would kill me," he explains, nervously eyeing the potato puree that will remain untouched. "The reason I became a magician was because I was being bullied at school. I had no friends, my dad was in prison for most of my adult life... The bullies at school used to dump me in wheelie bins, upside down, and then push the bin down these two hills in Bradford called 'The Tits'. One day, my grandfather saw them do it and, once I'd straightened myself out, he showed me something that he thought would help: a magic trick. Well, more like a piece of contortion. Watch..."

Frayne then turns his left hand towards me and twists and bends his little finger until it resembles a piece of fusilli pasta. Ugh! "Cool, huh? Once I'd mastered it, I showed the kids at school and they thought I was a freak." Understandable. "But the bullying stopped. That was my first connection with feeling the transformative power of magic."

This month, Frayne returns to our screens after a five-year hiatus with a three-part series called *Beyond Belief*. "It's part-magic show, part-documentary about my struggle with my illness – something I'd never planned on being so open about," he says. Does he ever get bored of being stopped in the street and asked the lottery numbers? "Never. A magician who's bored of magic is in the wrong game – go and become a lawyer."

And with that, Frayne pulls out a deck of cards, performs a little light "cardistry" – the art of dancing the pack between all ten fingers, making the viewer feel as though they're caught in a Christopher Nolan film – and says, "Pick a card."

Don't ask me to explain what happens next. Slight of hand? Teleportation? Mentalism? No. Idea. Suffice to say, part of me suddenly realises why Debbie McGee hung around Paul Daniels for quite so long.

Magic – the power of apparently influencing events using mysterious or supernatural forces – is... well, magic, isn't it? One doesn't need to be Carlos Ghosn to appreciate that. GQ

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Illustrations **Anton Emdin; Zohar Lazar**

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