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GIFT GUIDE

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GREATEST THINGS
IN THE WORLD

EXCLUSIVE INTERVIEW

RYAN GOSLING

27

OF THE
YEAR'S
BEST RIDES
LAMBORGHINI,
PORSCHE, FERRARI
AND MORE

WINTER STYLE
ESSENTIALS

TUXES, SUITS,
SWEATERS
AND
HOW TO SMELL
AMAZING

RUSH

REVENGE OF
THE ROCK
NERDS

IS A BETTER MAN THAN WE ARE

(and we're okay with that)

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TO DEAREST
TO THE ONES WHO'VE BEEN THERE
TO THE ONES WHO'LL BE THERE
TO DROPPING EVERYTHING
TO SAYING ANYTHING
TO NO JUDGEMENTS
TO NO DOUBTS
TO LOYALTY
TO FAVOURS
TO LIFELONGS
TO BEEN TOO LONG
TO NOTHING'S CHANGED
TO HAVING HISTORY
TO GOING WAY BACK
TO GROWING UP
TO SETTLING DOWN
TO YOUR SECOND FAMILY
TO FRIENDS

TO CELEBRATING THE HOLIDAYS
WITH THOSE WHO MATTER MOST

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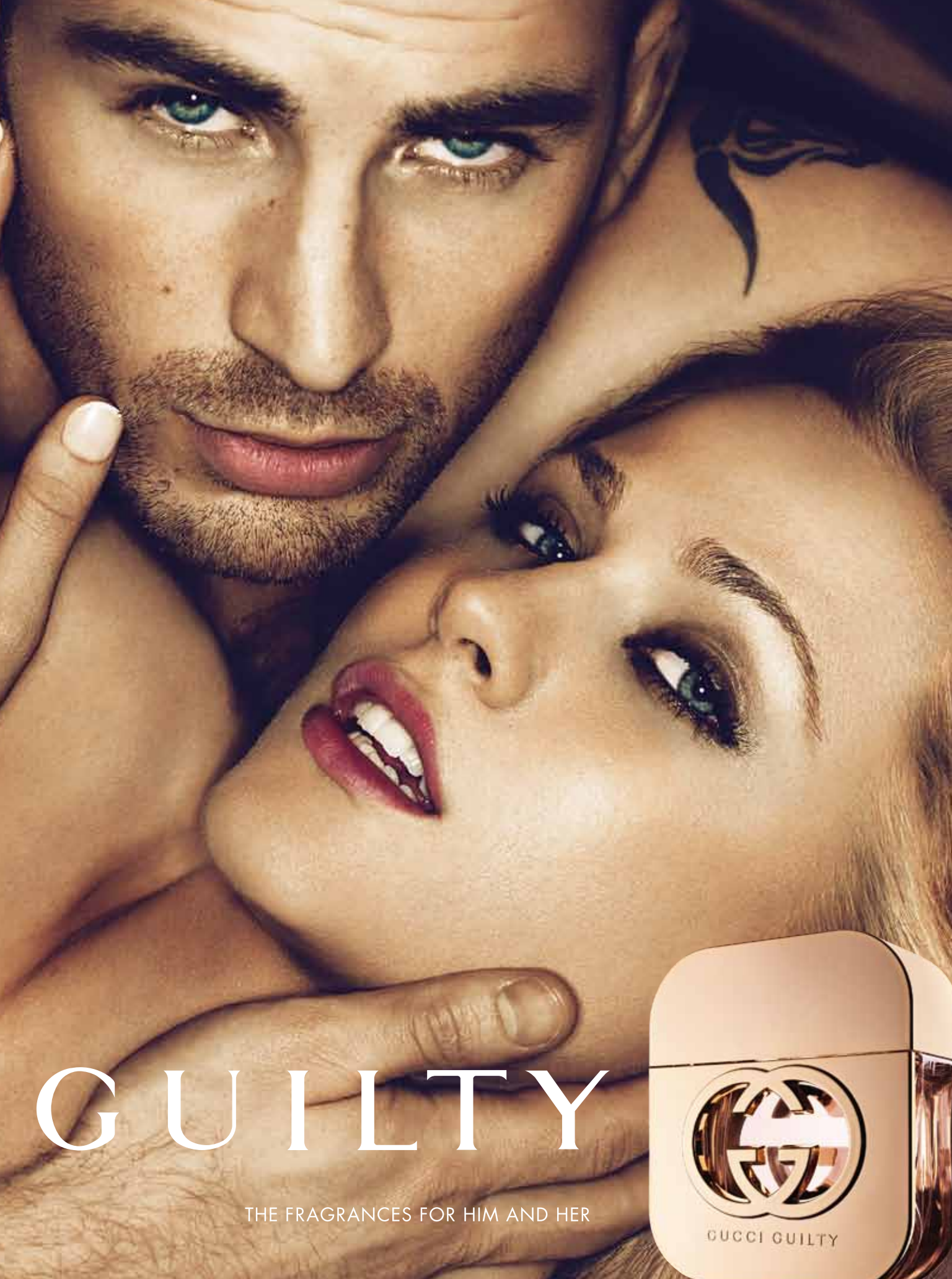
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LOVE IS A DRUG



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GUILTY

THE FRAGRANCES FOR HIM AND HER





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MONTE CARLO, MONACO

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“I’M HERE, I EXIST, CHECK OUT THIS AWESOME LATTE I’M ABOUT TO DRINK.”

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I was at Toronto Fashion Week recently, waiting for a show to begin, when the lights dimmed and went out. The only things punctuating the blackness were pools of bluish light illuminating the faces of the fashionably dressed women and men as they tapped away on their smartphones, uploading, tweeting, status updating, messaging. This continued when the lights came up—as models paraded down the runway and many of the assembled fashion enthusiasts watched the show through the screens of their phones, one grainy, blurry photo at a time. One woman in the front row observed the action entirely through the screen of her iPad, looking very much like someone examining her reflection in an oven tray.

Regardless of the fact that dozens of photographers were stationed at the end of the runway, snapping frantically with their long-lens DSLRs, two questions occurred to me immediately: first, “How can you experience something while simultaneously social networking about it?” followed by, “Whose benefit are these pictures for, anyway?”

After some thought, I concluded that the answers are as follows: firstly, you can’t, not really. And second, while they’re ostensibly for the benefit of those of us who spend increasingly large chunks of our days scrolling through Facebook, Instagram and Pinterest, the pictures are serving the photo-takers as well.

Here’s a fact for you: Facebook contains the largest depository of photography in the history of humankind. It has 10,000 times more photos than the Library of Congress—more than 140 billion in all—with some 300 million more added every day. Instagram, the photo social networking app owned by Facebook, now has over 80 million users worldwide and a comparatively measly archive of 4 billion photos. To put this in perspective, it’s estimated that humans took upwards of 380 billion photos in 2012—about 10 per cent of all photos ever taken.

Now, many of those are bound to be shirtless bathroom-mirror self-shots and photos of latte art, but the numbers are still impressive, if not really surprising. People have always liked documenting their lives through photos, and the easier it becomes to do this, the more we do it. The motivation is the same now as it ever was—from the first guy to outline his hand on a cave wall thousands of years ago—to say: I’m here, I exist, check out this awesome latte I’m about to drink.

It would be easy enough to take a stand against ubiquitous photography—that quality suffers in the name of quantity—but that part doesn’t really bother me. The real issue is the fact that, as we catalogue our daily lives on our social networks, our friends’ (and colleagues’ and distant relatives’ and strangers’) responses to our photos become more important than the moments captured. I’m here, I exist, I’m about to enjoy this delicious latte, and how many people can I get to hit “like”?

It speaks to the most basic existential question of them all: do my experiences—and therefore my life itself—matter? Unfortunately, I don’t have the answer to that question. I just Instagrammed a photo of myself writing this editorial, and am waiting expectantly for the likes and pithy comments to start rolling in.

SPEAKING OF VALIDATION

While this issue of Sharp is our largest ever, our greatest validation of late was for our digital work, as the proud recipients of The Canadian Online Publishing Award for Best Website Design.



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In which we celebrate the best the car world hath wrought this year, including the sexiest damn thing on four wheels right now.

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How two men made millions bending the market to their will, and how they got sunk.

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For an actor who seems to have it all, the Canadian star lacks one thing: an ego. Also: see what he does with that flaming bottle.

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In case you haven't seen the new Bond movie, we're about to spoil the best part.

WALK
THE WALK
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They are the biggest small band in the world. After 40 years, and a wall of gold records, Rush is finally hitting the big time.

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Word on the street is you might be looking to buy some gifts this season. You're in luck. We've gathered every thing a man could ever want in one handy list. We live to serve.

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Time & Style

CANADA'S GUIDE TO FINE TIMEPIECES



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1957

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WOMEN



THE VICTORIA'S SECRET FASHION SHOW

Wives and girlfriends tend not to love it when you ogle other women in their presence. Yet, every year they give us a pass by insisting we watch the Victoria's Secret Fashion show with them. It is perhaps the greatest evidence that men are still in charge of what's on the tube: women walking down a runway, representing various degrees of jiggliness, sure beats *Grey's Anatomy*. In case you missed it, we have the pictures.



SPORTS



AT THE FIGHTS: INSIDE THE WORLD OF PROFESSIONAL BOXING

Renowned photographer Howard Schatz releases his new book featuring the biggest names in the sweet science, from Pacquiao to Bradley. Six years in the making, *At the Fights* captures not only today's boxing champions, but also presents portraits of the industry's most respected trainers, judges, ringside commentators and more in 224 visually stunning pages. We talk to Schatz about his experiences shooting modern-day gladiators.



STYLE



THE BEST BOOTS FOR WINTER

Face the facts: it's time for a new pair of boots. You can't stumble through another winter in the same worn-out clunkers you've had since Mulroney was in office. To help save your frostbitten toes from another season of suffering, we've rounded up a handful of the season's best, from hardy brogues to polished Chelseas.



CULTURE



THE WELL-TRAVELED MAN: VANCOUVER

Known around the world for its natural beauty, Vancouver has become a must-visit destination for Canadians and tourists alike. Most recently, it was named the third most liveable city in the world by the Economist Intelligence Unit, and for good reason. Walk along the harbourfront and enjoy VanCity's finest culinary treats while you take in a little shopping on the streets of historic Gastown. We show you the best places to eat, drink, shop and relax in Western Canada's first city.



VIDEO



RUNNING WITH THE BULLS

In a world of ever-increasing rules and regulations that dilute modern cars, Lamborghini is hell-bent on pushing hard in the opposite direction with style, glorious noise and all-out speed. We recently tested out the brand's latest offerings and spoke with Michael Lock, COO of Automobili Lamborghini America, about what makes the great minds of Italy's famed exotic builder tick. Did we mention the Aventador?



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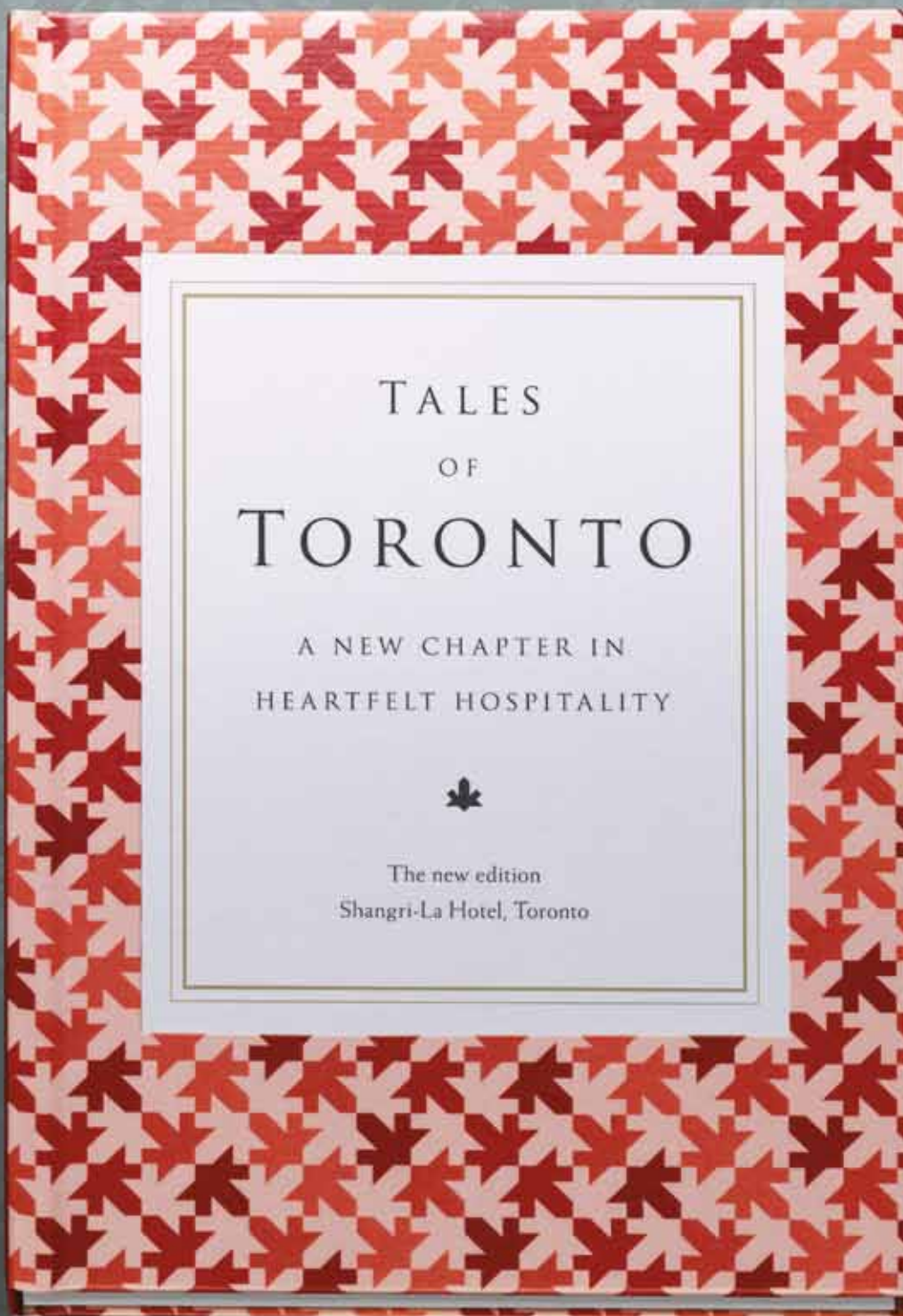
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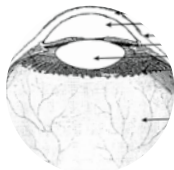
TORONTO

DEPT. OF (VISUAL) CORRECTIONS

A BRIEF HISTORY OF EYEWEAR



540 million years ago
Organisms evolve and develop basic eyes. I spy with my little eye, something that is multicellular.



538 million years ago
Basic eyes evolve into complex eyes over the short period of 2 million years.



200,000 years ago
Homo sapiens arrive, with the help of their evolved brains, start using their eyes for important things like judging the opposite sex based on looks.



1284
The Italians craft the first pair of wearable eyeglasses. Nerds lament.



1978
Contact lenses are made available to the public. Nerds rejoice.



1986
Tom Cruise rocks aviators in *Top Gun* and sets the trend in men's eyewear for the next 30+ years.



2002
Kristen Hager, this issue's Welcome Introduction, turns 18, which means it's okay to look (p.35).



2012
Sharp introduces the best eyewear looks of the year (p.56). It's all been leading up to this.

BONUS FACT:

The average human blinks 10,080 times a day, or 3,679,200 times a year, or 275,940,000 times in a lifetime.

DEPT. OF MIXOLOGY

THE WHITE 'RUSH'IAN

1 oz vodka
1 oz Bolivar Coffee Liqueur
2 oz milk
2 Saskatoon berries

Combine liquid ingredients in glass with ice. Garnish with berries and a dash of national pride. Enjoy while reading our profile of the Canadian rock legends on p.118.



DEPT. OF ATHLETICS

RUSSIANS AND HOCKEY (p.48)

- The NHL is 3 per cent Russian, but they claim 4 per cent of the points.
- The distance between the home ice of the KHL's most eastern team, Amur Khabarovsk, and most western, Lev Praha, is over 10,000km—more than double the distance between New York and Los Angeles.
- Giants of the KHL, CSKA Moscow were founded as the official hockey club of the Red Army. **Alexander Ovechkin's** new team (and bitter rivals) Dynamo Moscow were initially sponsored by the KGB.
- The KHL may be far away from their homes, but 35 Canadians can be counted amongst the league's ranks. Number of Russians in the NHL as of last season? 12.
- While the KHL can't quite pay former NHL defectors what they're used to, it's getting pretty close. This year's limit is 65 per cent of an NHL salary, not bad for guys like Evgeni Malkin who earn \$9 million a year.



DEPT. OF DUBIOUS GIFTING

THREE PRODUCTS THAT WILL NEVER BE ON THE SHARP LIST (p.132), DESPITE THEIR OBVIOUS APPEAL:



THE FLESHLIGHT



THE "POTTY PUTTER"



SWORD CANES

A man with dark, wavy hair and a light beard, wearing a blue polo shirt with a small white polo player logo on the chest. He is leaning forward with his arms crossed, looking directly at the camera against a clear blue sky background.

POLO

BLUE

RALPH LAUREN

THE MEN'S FRAGRANCE





I'VE BEEN EXPECTING YOU, MR. BOND

I was thrilled by the Bond-centric feature in last month's magazine. Ever since I first watched *Goldfinger* as a kid with my dad, I've been a 007 fan. But I feel like you missed a chance to have some fun talking about all the great Bond villains over the years. Christopher Walken! Sean Bean! Mads Mikkelsen! I could watch them chew the scenery any day.

VERONICA LUMEN // QUEBEC CITY, QC

MERCER'S RANTS

Back in its prime, *This Hour Has 22 Minutes* was a welcome relief from the inanity of Canadian politics. And in those days I had no problem with the occasional appearance of Mr. Mercer; I even agreed with him on occasion. But now, it's some 15 years later and it seems like he hasn't changed his shtick at all! He's obviously intelligent and well-spoken, but the ranting thing is wearing really thin.

DOUGLAS THOMSEN // REGINA, SK

DOWN WITH DAD JEANS

Thank you for the comprehensive denim guide. Buying a good pair of jeans seems like such a simple thing, and yet we still have the Dad Jean Phenomenon, wherein otherwise stylish men wear denim that just doesn't do anything for them (I'm looking at you, Obama.) It's nice to have some helpful hints. It's this solid, simple style advice that Sharp does so well. Keep it up.

KENNETH MCGOVERN // OTTAWA, ON

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SHARP IS PUBLISHED SIX TIMES PER YEAR BY CONTEMPO MEDIA INC. NO PART OF THIS PUBLICATION MAY BE COPIED OR REPRINTED WITHOUT THE WRITTEN CONSENT OF THE PUBLISHER. ANNUAL SUBSCRIPTION RATE: \$24.95 CANADIAN.

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VOLUME 5, ISSUE 6, DECEMBER-JANUARY 2013

A full-body portrait of a young man with styled brown hair, wearing a maroon double-breasted suit, a matching shirt, and a patterned tie. He is standing with his hands in his pockets against a blurred city background.

strellson

strellson



MAD MEN & CANADIAN CLUB

Heritage whisky brand Canadian Club teamed up with *Mad Men* at the Toronto Trump International Hotel and Towers to celebrate the release of *Mad Men* Season 5 on DVD and Blu-Ray. Sharp's editor-in-chief, Jeremy Freed, was the evening's host, accompanied by Canadian Club brand ambassador Tish Harcus, who unveiled a new, retro-style label and led whisky tastings throughout the night.



1



2



3



4



5



6



7



8



9



10

1. SARAH JARRELL, JESSICA RENAUD AND KYLA MARSDEN 2. TRUMP INTERNATIONAL HOTEL AND TOWERS 3. MILDGA GECATE AND MONICA CALZARETTO 4. JEREMY FREED 5. PATRICIA JAGGERNAUTH (CP24) 6. ALENA TUCHINA, MILDGA GECATE AND GUEST 7. SARAH JARRELL 8. JEN KIRSCH, (CANADA AM) AND MIKE BRADWELL (TORONTO ARGONAUTS) 9. JOHN MITCHELL (COLORADO AVALANCHE) AND MIA MITCHELL 10. TISH HARCUS



strellson



TIFF'S DESIGNING BOND GALA

To inaugurate the arrival of *Designing 007: Fifty Years of Bond Style* from London, the TIFF Bell Lightbox hosted a gala that could've easily doubled for a scene out of a spy film. Attendees were handed "passports" that led them through the exhibit of props, costumes and concept art used in the past 22 films. Over martinis and games of poker and roulette, special guest Sheena Easton performed her rendition of "For Your Eyes Only" from the 1981 movie of the same name.



1. SHEENA EASTON AND NOAH COWAN, TIFF ARTISTIC DIRECTOR 2. MICHELLE TIRABORELLI, MARK CARANCI, JULIE MCEWEN AND LARRY HOLZENTHALER 3. DANYA KIGUEL, SERENA CHENG AND GUEST 4. ORIGINAL COSTUMES FROM *THE WORLD IS NOT ENOUGH* ON DISPLAY 5. DINA ROUD 6. MAHSA DOLATABADI AND NEDA TABATABAIE 7. DAMON CONRAD AND MARIA RUDNEVA

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GUIDE

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For those who have worldly tastes, but don't have time to make the world their supermarket, there is The Mantry, a monthly service that scours the globe for the best artisanal foods, from gourmet spiced ketchup to jerky that has never seen the inside of a 7-Eleven, and delivers it right to your doorstep in a handsome wooden crate. Started by a pair of Toronto entrepreneurs, and now spreading to the US, it's the perfect gift for the man who's eaten it all. [\\$75 MANTRY.COM](http://$75.MANTRY.COM)



A WELCOME INTRODUCTION

KRISTEN HAGER DOESN'T
COME FROM AROUND HERE

BY GREG HUDSON

WHERE YOU'VE SEEN HER:

All sorts of places: her filmography might as well be a short history of everything that is filmed in Montreal, including something called *Wanted* with someone named Angelina Jolie.

WHERE YOU WILL SEE HER:

Season 3 of the hit occult dramedy *Being Human*, where she plays a werewolf. A sexy werewolf. (Is there any other kind these days?)

SHE'S JUST A SMALL-TOWN GIRL:

Hager comes from a town called Red Lake, Ontario. Like the Neil Young song, it's a town in northern Ontario. But, you know, really north. Twenty-one hours' drive from Toronto north. "Once you leave the Trans-Canada, it's two hours or so north, and you can't drive beyond it, the highway stops. It's so remote, it feels like winter eight months a year and it gets dark around 4:30 p.m. in the winter. I would take a skidoo to school in the middle of winter. I'm a lot more outdoorsy than one would assume."

THE LENGTHS SOME GIRLS GO TO FOR LEO:

Her hometown isn't exactly an incubator for Hollywood talent. "There wasn't even a movie theatre in my town," she says. "We would drive to Winnipeg, which was five hours away, to watch movies. When *Titanic* came out—I was in grade 9—there was a bus trip that was arranged from the high school and we all piled on the bus and drove to the nearest movie theatre. And of course there was a snowstorm, so we almost had our own horrific *Titanic* moment hitting some ice," she recalls. "I know. I'm just making fun of small-town life."

WHAT'S THE DEAL WITH ALL THE HORROR ON HER RESUME?

Like a lot of young actresses, Hager has been in her fair share of sci-fi and horror pictures. It's a living. "I wake up every day, and just hope that I can get into my bra and underwear and have blood doused all over me," she jokes. "I'm not at the point of my career where I can make any sort of decisions about what my next job is going to be. I'll just take what I can get. It's been a happy coincidence."

HAPPY INDEED.

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FOR MORE WELCOME
INTRODUCTIONS

A MAN WORTH LISTENING TO

LEE CHILD DOESN'T OVERTHINK HIS SUCCESS

BY COLEMAN MOLNAR

If Jack Reacher—6'5" ex-military policeman—is a servant of the people, then Lee Child, the author who gave him life in his series of wildly popular paperbacks, is a servant of the audience. As such, he assures us that the millions of loyal Reacher followers, who have come to love the quiet, drifter hero from Lee's novels, are in good hands when the character hits screens later this month—in the miniature, yet colossally capable form of Tom Cruise. *Jack Reacher* finds Cruise poised to regain his blockbuster-badass cred that's been slipping thanks to flops like *Valkyrie* and *Knight and Day*, and if that's the case, he'll have Child to thank. Not a bad achievement for a bookish fellow from Coventry.

ON BEHALF OF TALL MEN EVERYWHERE: WHY TOM CRUISE? HE COULDN'T REACH THE PEANUT BUTTER ON THE MIDDLE SHELF WITH A STOOL.

Well, it's been a fascinating process, that. The problem is that we live in this strange world where book readers are all up in arms about it, and yet book readers, as a courtesy, would never ever judge a book that they haven't read—they just don't do that—yet, they are judging a movie they haven't seen. When they do see it, they'll see that Cruise nails it. He absolutely does a great job. There's a magic about acting, and I don't mean magic in the sense of shrinking other people and growing him. It's not CGI. There are no fancy camera angles. But there is a magic about actors where they can become people they aren't.

That's what these people do, and Cruise inhabits the role. So, if you are a Reacher fan, absolutely, you're going to be freaked out. There's no doubt that for a minute or two at the beginning of the movie you're going to think, "What's this?" But then the power of the story is such that three minutes, four minutes in, it's sucking you in, and five minutes in, you're lost in it.

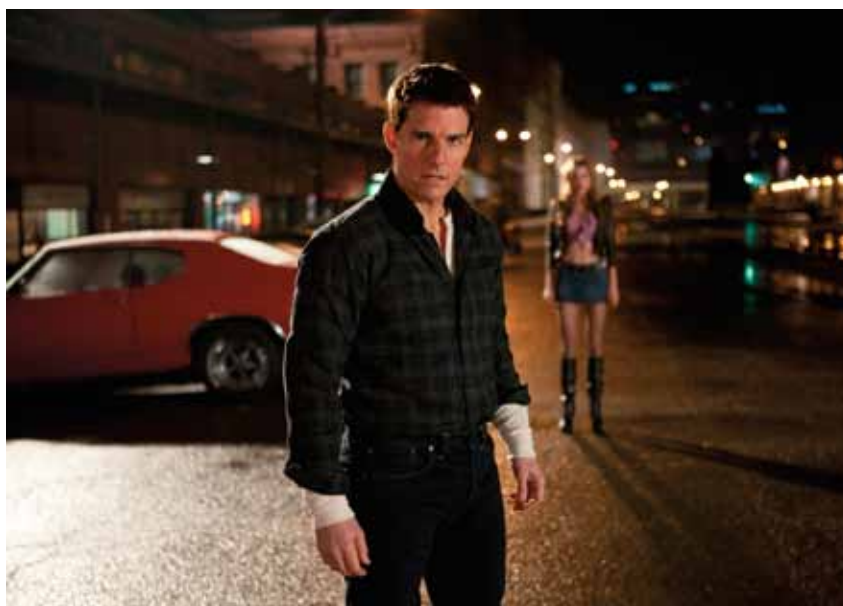
SO WHY DID YOU MAKE JACK REACHER SUCH A PHYSICALLY LARGE MAN?

All of us in the real world are capable of being a little scared, worried or nervous at certain times and places. We're used to living with those feelings, but just suppose you didn't have those feelings. Suppose you were never worried or nervous; suppose that you are always the toughest guy on the street. How would you feel? That's why I made him big.

OFTEN WHEN THESE TYPES OF TOUGH CHARACTERS ARE ADAPTED FOR SCREEN, THEY LOSE SOME OF THEIR MENACE. I'M THINKING OF IAN FLEMING'S ORIGINAL JAMES BOND WHO SHOTS BAD GUYS IN THE FACE THROUGH CAR WINDOWS, WITHOUT HESITATION. THEN THEY CAST A SMILING SEAN CONNERY, WHO WAS GREAT, BUT A LITTLE SOFTER, AND A LITTLE LESS GRITTY.

That's a great comparison because Ian Fleming was really unhappy about Sean Connery. He hated the idea of Sean Connery playing James Bond, and of course, now, most people think Sean Connery was the best James Bond ever. There is a disconnect between the books and the movies with Bond in stylistic ways. He doesn't sadistically shoot people in the face in the movies. That really is not true with the Jack Reacher movie. Cruise plays it very calm, very quiet, very still, but very, very tough. He's completely uncompromising. They haven't softened Reacher at all.

YOU STARTED WRITING OUT OF NECESSITY. DID REACHER SPILL FORTH ONTO THE PAGE WHEN YOU SAID, "COME ON PEN, LET'S MAKE SOME MONEY," OR HAD HE BEEN BREWING IN YOUR IMAGINATION FOR SOME TIME?



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I think inevitably it's kind of both. What happened is I was fired, I was out of work and broke, so I needed to make a living. And I don't apologize for that—people sort of think that's somehow sort of grubby or that it pollutes the purity of the creative process, and so on, but I believe that entertainment is a two-way street, it's a transaction, that it's no good just to create it, it has to be consumed. First, a book is written, then it is read, then it exists. Any kind of entertainment is meaningless without an audience, so I felt the idea of selling some copies and making a living seemed to be actually very simple. It was both artistic and creative, but also professional for me. And as part of that, I'd learned in television that you cannot design anything—you can't do it. If you overthink it, "Oh, he's got to be this because women of that age are a big part of the audience and they'll respond to it, but on the other hand, the men will need that," you end up with this laundry list of virtues, but the character would be very wooden. All you can do is write instinctively from the heart. It has to be utterly organic and must have integrity—it can't be compromised by too much thinking. So that's what I did, I just wrote the character. I didn't want to enquire too deeply about where he came from. But basically what he is is the product of everything I've ever read and everything that I've experienced and all the movies and television. He is a product of all those influences distilled over the years. Then, once you're secure in the character, you can look at him a little more analytically, and clearly Reacher is a version of this ancient hero, the knight errant, the noble loner, the mysterious stranger who shows up. That's a character that has its roots in myth and legend and has existed in nearly every culture.

WHERE DO YOU GET YOUR MILITARY KNOWLEDGE?

I don't have a background particularly. Most of it is researched, or just made up, frankly. I think we all understand instinctively that a police department is, generally speaking, tougher and harder than the population they serve. And that's a good starting point; these guys must be seriously tough and competent.

DO YOU EVER GET MILITARY PERSONNEL WRITING YOU SAYING, "THAT'S NOT HOW WE DO THINGS?"

Actually, it's the reverse. They're extremely generous about it because, clearly, there must be all kinds of mistakes and errors, but the size of the military works to your advantage. They know it's not like that in their unit, but they assume it's probably like that in some other unit. They err on the side of wanting to believe it rather than wanting to criticize it.

YOU COME FROM A TELEVISION AND THEATRE BACKGROUND: HOW DO THOSE PROFESSIONAL SKILLS TRANSFER TO YOUR WRITING STYLE?

Well, I think not at all. There are many technical reasons why screenwriters generally make bad novelists. The fundamental thing is that it's not about you, it's about the audience. A lot of writers write to impress themselves, or their friends, or whatever, and when you've worked in the media before, you very quickly understand that that's not what it's about. It's about the audience.

FAST FORWARD HOWEVER MANY YEARS. JACK REACHER IS DONE. HOW DOES HE FINISH? HE'S NOT THE KIND OF GUY TO SETTLE DOWN IN FLORIDA FOR RETIREMENT.

When that day comes, it's going to be a difficult decision. In one way I feel like he should die. He's a noble old warhorse and at the end of it he should probably die a noble death. That would be definitive. That would be an heroic life terminated. On the other hand, it might be more suggestive and comforting to the readers if he just, one last time, walks off into the distance and we never see him again. At least we can imagine he's still out there somewhere.

AND THEN WHAT? WILL YOU WRITE SOMETHING ELSE?

I'm a one-trick pony as far as writing goes. When Reacher finishes, I'm just going to retire. On this side of the Atlantic, people forget that I'm from Europe and have no work ethic—the whole idea is to enjoy some retirement and do nothing, man. I'll just read. The biggest irony about being a writer is that there is much less time to read than you would like. By now, I must have about 10,000 books piled up. I'll just sit and drink coffee, smoke and read.

WHAT'S IT LIKE BEING A CELEBRATED AUTHOR? DO YOU EVER GET APPROACHED BY FANS?

Yeah, but very, very occasionally. It's no comparison to other celebrities like actors or athletes. With them, it's their physical body that's the merchandise. For a writer, you are always in the shadows behind the book. Thankfully, I've been very successful and it's going very well, but I guarantee you that when I flew out of New York this morning, nobody knew who I was. Maybe once or twice a year I'll get stopped on the street by a stranger.

BUT NOW THAT YOU'VE GOT THIS CAMEO IN THE FILM...

Well, it's quick. I don't think it's going to change my life much.



5 RECOMMENDATIONS FROM A SOON-TO-BE FAMOUS CANADIAN ACTOR DIEGO KLATTENHOFF

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How can a Bluenoser not love a great fish and chips spot? Besides having the best fish and chips in Toronto, it's a cool place—laid-back with friendly people—just like home.

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TUXEDO BY HUGO BOSS

The week of the Emmys was amazing, but incredibly busy. It can be a little stressful, but I felt as cool as Fonzie in my Boss tux. You can't beat them.

HOMELAND



Other than being a shameless plug, it's a show I would be into even if I weren't on it—incredible story and characters.

GUSTO

I'm a sucker for good Italian food. This place has a nice atmosphere and friendly service, great for winter months.

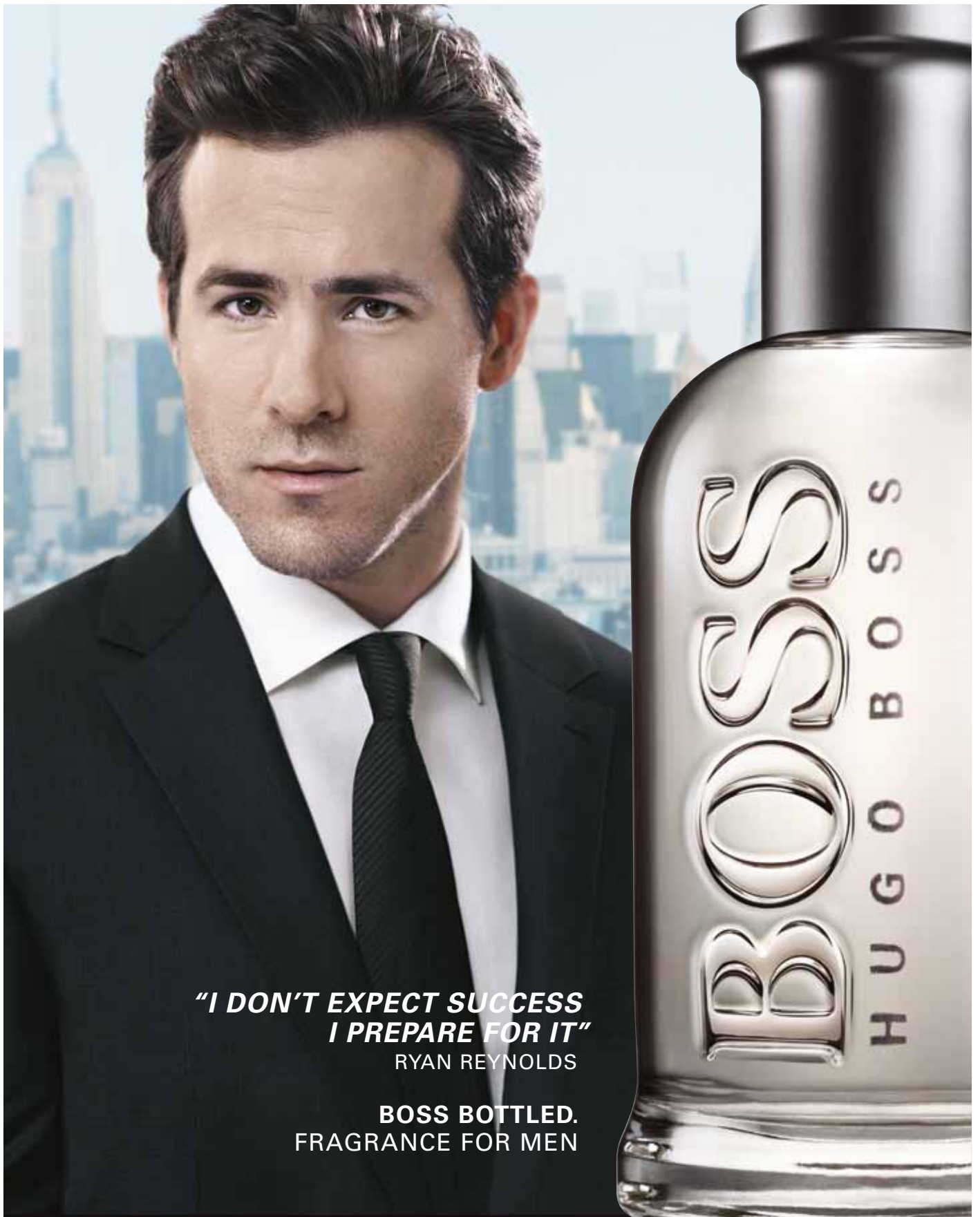
[101 PORTLAND ST. TORONTO](#)

COBRA GOLF CLUBS

I just got a beautiful set of Cobra golf clubs from Puma. They make me dream of golf all winter.



[CATCH DIEGO KLATTENHOFF ON THE NEW SEASON OF HOMELAND.](#)



***"I DON'T EXPECT SUCCESS
I PREPARE FOR IT"***

RYAN REYNOLDS

**BOSS BOTTLED.
FRAGRANCE FOR MEN**



GEORGE SAUNDERS WILL SAVE THE WORLD

IF YOU BUY HIS NEW BOOK, THAT IS

BY GREG HUDSON

You have to ask yourself why people still write books. It's not for the money. Unless you're some disgraced political figure or a fancy-pants TV star, publishers aren't exactly throwing cash at authors. And it's not for fame—this isn't the '60s. You aren't going to go on *Johnny Carson* or *Dick Cavett* and impress the world with your charismatic repartee under swirling snakes of smoke. You might get some attention, sure, an article here, a fan there—maybe a dog named after you, if you're exceptionally good. But, really, books? There has to be some other reason—over and above artistic expression even, as holy as that is.

Therefore: thank whatever Higher Power you subscribe to that people still do find reasons to write books. And, especially, thank that same Higher Power for George Saunders because, in writing his books of short stories, he's doing that nameless, non-partisan, possibly non-existent Higher Power's work.

"When I was deciding what to do with my life, I really had an idea of what a writer did," Saunders says from his office at Syracuse University, where he teaches writing to MFA students. "It's something that I read somewhere: the idea that if someone were on a ledge, about to jump, a novel would not be irrelevant to them. It would be something that might help. That's very high demand, but I love that idea. If it doesn't do that work, then I'm not that interested in it."

Saunders' new book of short stories, *Tenth of December* does that work. Really.

Is that a tad hyperbolic? Maybe, especially since people bent on bringing about their own immediate demise aren't likely that concerned with quality writing—but the real point is Saunders, perhaps more than any other author, is writing from that perspective. His writing is funny—yes, funnier than almost anything else out there, and his voice is unique and brain-changing—but, especially with *Tenth of December*, his writing is working to make the world a nicer place.

Or, wait, nice isn't the right word. The right word is "good." He writes to make the world more good.

A George Saunders story will typically have at least one of the following elements: a surreal theme park (e.g. a pharmaceutically assisted version of medieval times), the evil banality of corporate culture and consumerism (e.g. a company that provides foreign girls to use as lawn ornaments), ghosts/dead people (more than you'd imagine), and/or a character thrown into a moral dilemma wherein the

"wrong" choice is justifiable and the "right" choice is difficult. The combination of these elements in his earlier works (including *CivilWarLand in Bad Decline*, *Pastoralia*, and *In Persuasion Nation*) gave Saunders a reputation as a satirist who isn't super-keen on 21st-century capitalism. And, sure, there are still stories in *Tenth of December* in that vein, but mostly Saunders has broadened his scope: it's not capitalism or politics he's finding the angry/funny in, it's humanity.

"I will come when a satirist is called, but I don't think of myself that way," he explains. "Because to me satire means you and I both think, for example, that that's a stupid box and we're going to heap scorn on it. For me it is more about letting in comic energy. That's the truth to life. Comedy isn't a shawl you put on reality: it's actually very funny this situation we're in. To be sitting here having a nice conversation, fast forward it and our bodies are going to fall apart, and we're going to cease to exist on this earth. It's a riot that we can sit up so nicely and be so well dressed when that's our fate."

And so, in the meantime, one might as well make life better—be more patient, more understanding, more interested in other people. "When I first started writing stories, I was kind of amazed that life could be as hard as it was," he says.

"When I was younger I was single, and I had nothing at stake. But then we had our kids and the light went on, and oh, here I am a reasonably nice, well-spoken white guy in America, with a college degree and I'm still getting my ass kicked...wow. You look around and suddenly I understand history." *Tenth of December* works as a Chekhovian reminder: every happy man has an unhappy man in his closet reminding him with his constant tapping that not everyone is as happy. It is a book of complex, heartfelt—and yes damn funny—Aesop's fables; modern scripture that's intentionally hilarious.



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MORE MIDDLE-BROW
MOVIES TO LOOK FORWARD
TO THIS SEASON



HYDE PARK ON HUDSON

By now your mom, wife and barber have told you about the greatness of *Downton Abbey*. The manor houses, class issues and old-timey Englishness have been colonizing our pop culture. Now we get to see the flip side: Bill Murray and Laura Linney—as FDR and his mistress—host King George VI and feed him hot dogs. Cultured hi-jinks ensue.



ON THE ROAD

Jack Kerouac's novel is many things: the go-to example of Beat culture, a portrait of mid-century American youth and a rite of passage for disaffected teens everywhere. However, it's rambling nature doesn't scream riveting cinema. Here's hoping that Walter Salles—best known for *The Motorcycle Diaries*—can find a comfortable middle ground.



THE IMPOSSIBLE

While most disaster flicks definitely reside in the low-brow, this tale of a Spanish family's ordeal during the 2004 tsunami focuses less on spectacle and more on ground-level emotional trauma. Just don't be distracted by Ewan McGregor and Naomi Watts playing "Spaniards."

THE HAPPY MEDIUM

THIS YEAR, HOLLYWOOD REMEMBERED—AT LEAST FOR A LITTLE WHILE—THAT MOVIEGOERS HAD BRAINS.

BY ALEX HAMLYN

Whether in the cool, dark cavern of a movie theatre or the comfortable confines of the living room, no one wants to feel dumb. Or, for that matter, to be thought of as dumb.

It's something that Hollywood seemingly forgot in its quest to churn out the next budget-balancing blockbuster, inundating us year after year with remakes, rehashes and reheated leftovers of better ideas. Give us something familiar, and we'll come out in droves, is the thinking. And while it's absolutely true we enjoy the comfortable, it's a shameful thing to admit, even to ourselves. Lining up for the next simple-minded action flick or lacklustre comedy feels like we're signing up for 'I'm with Stupid' shirts.

The logical reaction to this is to seek solace in the art-house film, the indie picture. But the off-putting, severe aesthetics and abstraction

designed to provoke thought can trigger a feeling of mental inadequacy that's just as awful. We're stupid if we see mainstream movies, and we feel stupid when we're faced with an alternative.

Facing this dearth of options, our attention has been drawn away by the small screen, leaving mainstream cinema a shell of its former glory. But things seemed to change this year. It's as though, inexplicably, Hollywood remembered how to make a certain kind of movie: films that have brains and brawn in equal measure, are populist but not pandering, and are willing to treat us like adults. So, 2012 saw the resurgence of the middle-brow movie. The happy medium.

Sometimes it's a matter of taking some too-clever ideas and turning them into a more palatable dish, like this summer's *Ruby Sparks*. Starting with the perennial favourite trope of clever screenwriters everywhere, an author (Paul Dano) suffers from writer's block until he creates a new character, the too-perfect Saviour of the Sullen Male, a typical manic pixie

CONTINUED ON P.44 ►



EAU DE LACOSTE L.12.12

THE LACOSTE POLOSHIRT IN A FRAGRANCE COLLECTION



CONTINUED FROM P.42 ►

dream girl (played by Zoe Kazan because Zooey Deschanel was busy, and because Kazan also wrote the movie) who springs to life off the page. But instead of falling into subtly misogynistic cliché, the dream girl comes with a mind of her own. Suddenly, the well-worn romantic movie has a new flavour, and “I think I’ve seen this one already” becomes “What a nice surprise!” Expect the coming Judd Apatow-helmed *This Is 40* and Matt Damon’s environmental drama *Promised Land* to do the same. The former is a semi-sequel to *Knocked Up*, focusing on the couple played by Paul Rudd and Leslie Mann while they fumble into mid-life, and the latter is a politically charged film about natural gas headed up by director and repeat Damon collaborator Gus Van Sant. Both take well-worn themes that could be dim (aging!) or pedagogical (environment!) and infuse them with honesty and intelligence.

On the flip side, middle-brow flicks are also home to the thinking man’s action movie, the smart dumb movie and lots of fun genre exercises. It takes artfulness and skill to take a done-to-death idea like a hitman questioning his work and turn it into *Looper*, a delightful stew of science fiction, time travel and good old existential doubt. Just add explosions and Bruce Willis.

And perhaps nothing better exemplifies this than Joss Whedon’s back-to-back home runs *The Avengers* and *Cabin in the Woods*. *The Avengers* could easily have been completely unnecessary overkill of Marvel’s chain of franchise films, and instead it deftly juggles the roster of superheroes through thrilling set pieces while giving us real character development. The latter took a blender to horror movie clichés and ended up being the funniest and smartest “scary” movie since *Shaun of The Dead*.

The list goes on: *21 Jump Street* and *Magic Mike* managed to make blockheaded premises sharp and exciting—Channing Tatum may be the secret ingredient; *The Hunter* took the best parts of a Euro-thriller but left out the obnoxious pretension; *Argo*—Ben Affleck’s slick docudrama about a CIA operative rescuing American hostages in Iran by having them pose as a Canadian film crew—manages to be thrilling even while taking friendly swipes at the Hollywood hand that feeds it.

The TIFF favourite *Silver Linings Playbook* seems superficially like classic Oscar bait: Bradley Cooper plays a down-on-his-luck ex-family man who just got out of a mental institution and finds another troubled soul (Jennifer Lawrence) to connect with. It all sounds as cheesy as a “serious” Robin Williams movie, but it’s in the hands of David O. Russell, fresh off his soulful sports drama *The Fighter*—which also could have degenerated into similar saccharine territory. There’s nothing inherently wrong with a bit of melodrama, it just seems that most directors have a hard time avoiding shameless heart-string tugging. Pathos is good, but a good drama should shoot you through the heart with an arrow, not a cannon.

That’s the point really: making middle-brow movies takes restraint. And, surprisingly, that seems to be having a moment in Hollywood, thanks to a handful of directors (Affleck, Soderbergh, Russell, Whedon) who seem to be just as sick of stupid movies as we are.



QUICK, LISTEN BEFORE IT'S TOO LATE

CANADIAN CROONER ROYAL WOOD PICKS HIS TOP ALBUMS OF THE YEAR.

You are about to be inundated with “best of” lists. It’s just that season. Before you rush to see every film you should have seen, or catch up on every episode of *Homeland* you should have already watched, we recommend you make a playlist of the best albums that dropped this year, as picked by the dapper singer Royal Wood. The man has impeccable taste. And yes, that’s his real name.

1 RUFUS WAINWRIGHT OUT OF THE GAME

Produced by Mark Ronson, Rufus returned to the roots of what makes him one of the greatest songwriters and performers this country has ever known. This record is about the message. In a time where computer tricks are saving the untalented, Ronson allows Rufus to exist in his purest form without edits and auto-tuning.



1

2 JAMES VINCENT MCMORROW EARLY IN THE MORNING

This Irishman could be relegated to the Bon Iver sound-alike camp because of his falsetto, but on closer inspection stands alone in his sound and haunting melodies. If only the airwaves would embrace him more.



2

3 BAHAMAS BARCHORDS

Canadian Afie Jurvanen (known by his stage name Bahamas) released this brilliant collection of songs built on edgy raw



3



4



5

musicianship and clever lyrics. Originally known for playing guitar for artists in the Arts & Crafts camp like Feist, here Bahamas makes it known that he deserves his own spotlight.

4 DEAN DROUILLARD DOUBLE LIFE

Written, recorded and arranged by one of the most underrated talents in the Canadian music industry today, this mostly instrumental album is one to listen to late at night with a glass of whisky in your hand.

5 ROSE COUSINS WE HAVE MADE A SPARK

A Canadian east coast gem full of gut wrenching vocal performances. Rose is like a reborn Patty Griffin (and if that reference doesn’t mean anything to you, it should). Having already carved a name for herself in the eastern US and Canada, this album is allowing the rest of the world to take notice.

RAYMOND WEIL

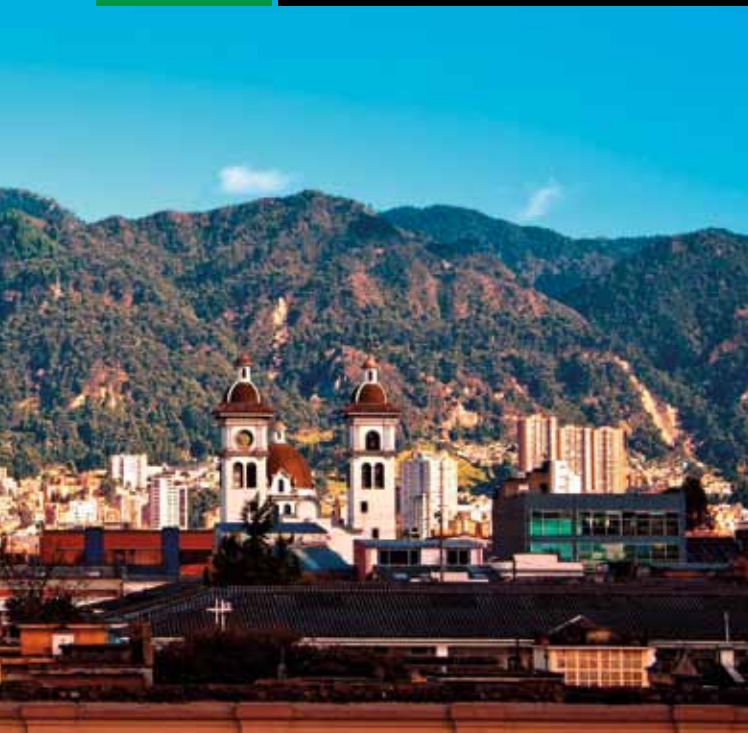
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2

THE TRAVELING MAN: BOGOTÁ

COLOMBIA'S CAPITAL IS ON THE RISE

BY JAEALYN MOLYNEUX

Bogotá's charm is that it still has enough grit and graffiti to remind visitors that it was once a cocaine-fueled combat zone. But its sketchy past has faded, its crime rates have plummeted, and it's now ready to welcome the discerning world traveler.



EAT:

1 ANDRÉS DC

Even in the grand scale of Latin American partying, Andrés DC is legendary. Part steakhouse, part nightclub, its four floors are themed according to Dante's levels of hell, earth, purgatory and heaven. Get there early for dinner (narrow down the 30-page menu by going for anything beef—you won't be disappointed) before tabletops turn into dance floors for full-on rumba.

ANDRESCARNEDERES.COM

CASA VIEJA

Foreign business capitalizing on an emerging market means Mediterranean restaurants neighbour British pubs, but for authentic Colombian cuisine go to Casa Vieja. Order the *ajiaco*, Bogotá's traditional potato soup with chunks of chicken and a cob of corn. The soup comes with a side plate of cream, capers and avocado to stir in.

CASAVIEJA.COM.CO

SHOP:

ARTURO CALLE

Colombians fancy themselves impeccable dressers, a proclivity helped by designer Arturo Calle. He'll outfit you in denim, suits and sportswear with shoes to match. His Bogotá boutique in the Zona Rosa area is in good company, among the likes of Dolce and Gabbana and Brioni.

ARTUROCALLE.COM

SEE:

2 MONSERRATE

Bogotá is high—2,640 metres above sea level high—but to get even higher, ride the cable car to the top of Monserrate. The mountain bordering Bogotá maxes out at an altitude of 3,150 metres. At the top, you'll find thinner air, a 17th-century church and panoramic views of Bogotá.

CERROMONSERRATE.COM



1

3 LA CANDELARIA

This district has five centuries of history housed in restored mansions, gothic churches and the President's palace, all stretching out from Simón Bolívar square. Dozens of museums house treasures including Colombian artist Botero's private collection and a cache of still-functioning military weapons.

LACANDELARIA.INFO



3

STAY:

HOTEL DE LA ÓPERA

This five-star hotel at the highest point of La Candelaria combines one townhome built in colonial times with another from the 1940s. There are two restaurants, a bar, a central courtyard and a spa with gym and indoor pool. Have the hotel driver pick you up at the airport to weave you through frenetic city traffic.

HOTELOPERA.COM.CO

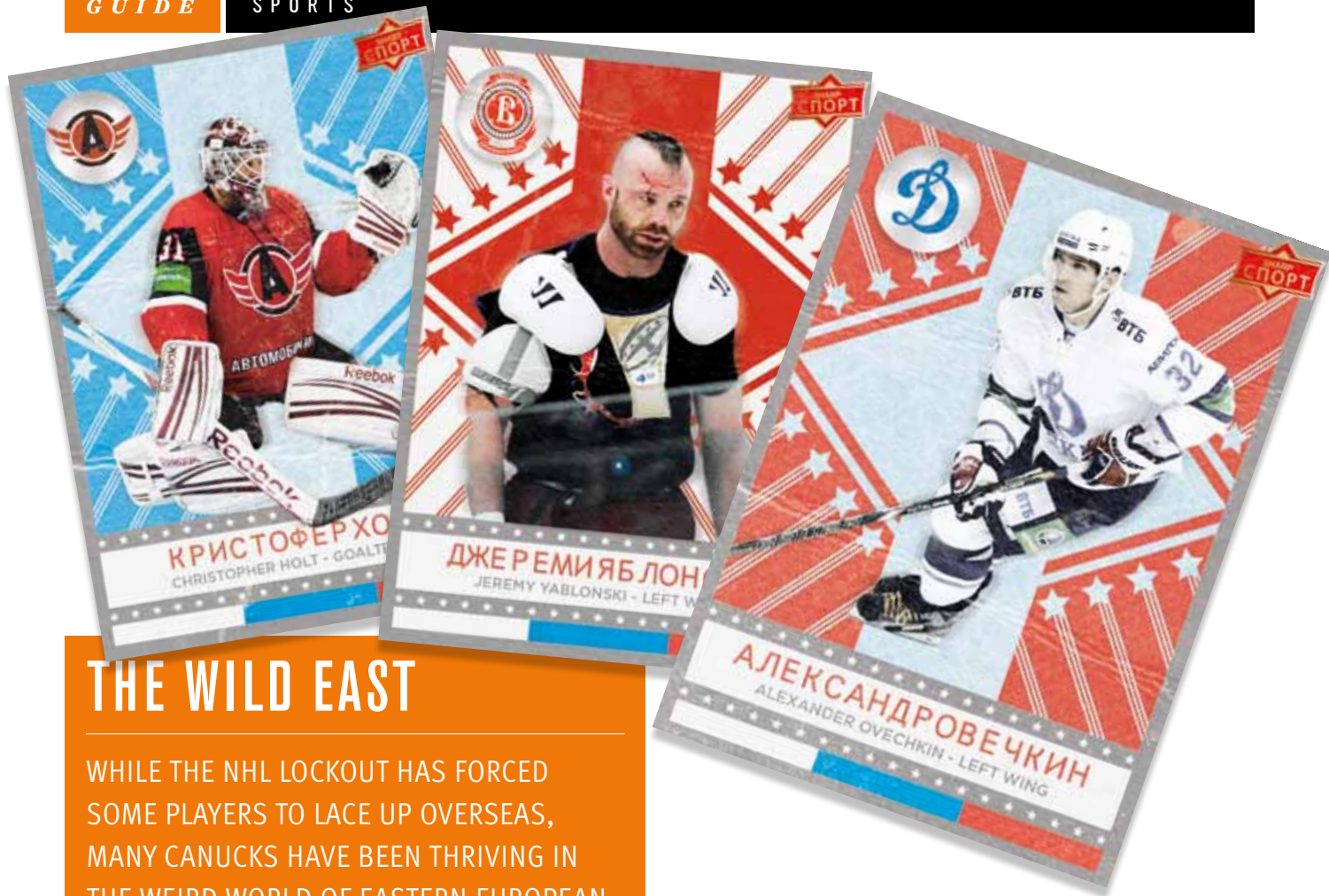


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FEATURING JARED LETO



THE WILD EAST

WHILE THE NHL LOCKOUT HAS FORCED SOME PLAYERS TO LACE UP OVERSEAS, MANY CANUCKS HAVE BEEN THRIVING IN THE WEIRD WORLD OF EASTERN EUROPEAN HOCKEY FOR YEARS

BY IGOR GURYASHKIN

Goaltender Chris Holt was in his apartment in Riga, the capital of Latvia, when a local television show came to interview him. The producer, surely looking for some colour, noticed an idle guitar lying in plain sight. They asked Holt to play something. The goalie, who'd taken up guitar to fill the significant downtime common for all hockey players, meekly obliged. He opted to cover Guns N' Roses' "Sweet Child o' Mine." Unbeknownst to the unassuming goalie from Vancouver, who'd only played a handful of games in the NHL for the New York Rangers and St. Louis Blues before shipping off to Latvia, it was uploaded to YouTube. Soon after, he was saving pucks by day and playing a near sold-out concert in his team's arena by night.

This would never happen in New York. Or St. Louis. It could only happen in the Kontinental Hockey League.


During the NHL lockout, stars such as Alexander Ovechkin may have dominated the headlines by seeking gainful employment back in their homeland, prompting ESPN to commit to airing KHL games in the NHL's absence, but for a number of seasons a bunch of intrepid Canadians have adopted the KHL as their home—lockout or not. The upside in all this mess is that now, whether or not the lockout ends soon, we have the chance to get to know the league that has swallowed these Canadians up.

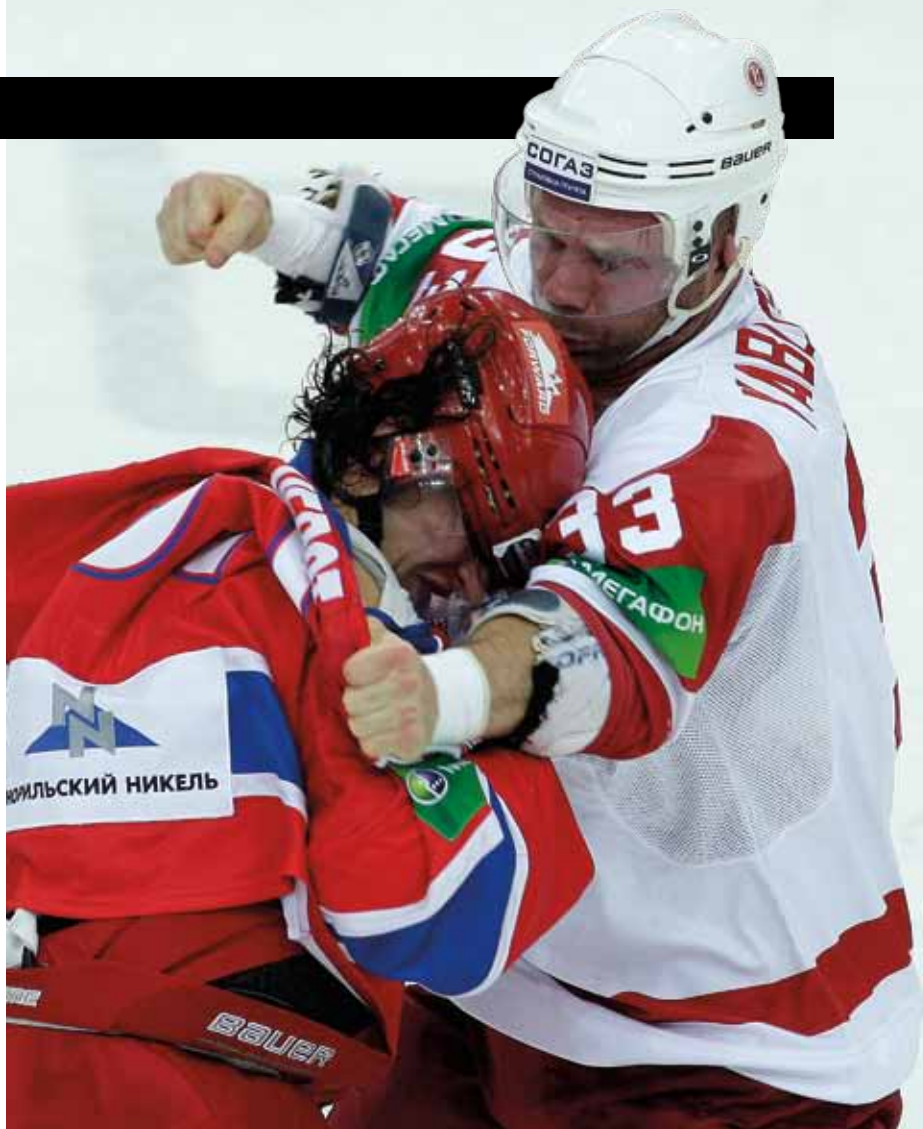
The KHL is nothing like its North American counterpart. Bigger rinks? Check. A distinct lack of fighting? Check. Better still, how about getting paid tax-free and earning cash bonuses for games you win, à la XFL? Fabulous. As a player, you may even find yourself on a team that keeps you locked away for a whole day before the game to make sure you don't get up to mischief. The long flights across up to nine time zones between games make falling asleep on the ice a real possibility. All this makes for a different kind of hockey.

Former Atlanta Thrashers goalie Michael Garnett played opposite Holt in the 2012 KHL All-Star game. Like his fellow Canadian, the biggest challenge was not the pucks accelerating towards him but the lack of English in the KHL—anywhere. Garnett looks back fondly at his first foray into Russian hockey in 2007 as he met his former team, Neftekhimik Nizhnekamsk. One can imagine how long it took him to learn how to pronounce that name, and the weirdness did not end there.

"It was really intense. We took a bus from Finland into Russia and there was only one guy who spoke very little English. It was really hot, and somehow I ended up being the last guy to get on the bus and I got stuck in the little flip seat beside the driver; the AC was terrible, and I didn't know how to ask for a bottle of water." Despite these challenges, Garnett found the lack of communication meant he could immerse himself in nothing but hockey. His Russian may have improved slowly, but his hockey skills improved immeasurably. He found the often-difficult transition to the KHL easier than most.

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"The bigger ice means you need a lot more skill and finesse. The NHL is more physical. The game is about puck retention." Garnett explains. Holt agrees. "Playing here like you did in the US will not work. You'll be a nobody. It's about puck possession and about passing and skating. Every player has time to use his skills more because the rink is bigger. But a lot of guys come here and take unnecessary shots, they underachieve and then they get fired."

Recently signed to Avtomobilist Yekaterinburg, a middling team on the fringes of Siberia, Holt spent two seasons playing for Dinamo Riga, in Latvia's capital, a country as hockey-mad as any of its larger, former-Soviet neighbours. (It should be noted that mad fans are typical for the KHL.) "All the adversity that we experience by being thrust into something unfamiliar, the fans make up for it a thousand times. They're loud, they sing for the whole game, they bang drums. It's like a European soccer match. I've never seen anything like it in my whole life."

But in a league where foreign imports are in the distinct minority, there is one Canadian everyone knows about: Vityaz Chekhov

enforcer Jeremy Yablonski. In the off-season, back in the US, the six-time Canadian Golden Gloves boxing champion from Meadow Lake, SK, has compiled a 5-0 record in MMA fights—all first round knockouts. Why? It's a nice hobby. As a result, Yablonski thanks his bruised knuckles that he plays for the one team in the KHL that reminds him of the more physical Canadian game.

"If I or a teammate get a chance to run somebody through the boards, we're going to do it, and if somebody has a problem then they can come tap me and ask to fight anytime." And fight they do. In 2010, Vityaz Chekhov players were involved in one of the biggest hockey melees of all time. After only three minutes of play against Avangard Omsk, the game had to be abandoned. Why? A mass brawl ensued there were not enough players left on the ice. The game was ruled a loss for both sides.

That would never happen in Saskatchewan.

CLOCKWISE FROM TOP LEFT: DINAMO MINSK FANS CHEERING THEIR TEAM AGAINST ST. PETERSBURG; JEREMY YABLONSKI IN ACTION; CHRISTOPHER BRENNAN OF THE VITYAZ, FOLLOWING A FIGHT WITH A SKA ST. PETERSBURG OPPONENT; ALEXANDER OVECHKIN WARMS UP FOR DINAMO MOSCOW.

CHROME

AZZARO

Live to inspire





FIRE BY FICTION

A FATHER TACKLES THE MOST BASIC OF SURVIVAL SKILLS: ANSWERING THE QUESTIONS OF A TODDLER

BY SHAUGHNESSY BISHOP-STALL
ILLUSTRATION BY PAUL BLOW

We learn a lot when we're kids: how to talk and walk and tie our shoes, to make our bed and pour some juice. And although I still know how to do those things (except perhaps the bed-making), I don't remember learning how.

On the other hand, I have precise memories of countless childhood lessons—karate, piano, fencing, papier-mâché. But to this day I couldn't chop, chopstick or fence my way out of a papier bag.

As far as I can figure, my first memory of learning a skill that I actually retained is building a campfire. This is how Dad taught

me: scrunch up four broadsheets worth of newspaper. Fix the pile of paper in place with a tee-pee of half-inch kindling, each piece an inch-apart. House the tee-pee in a cabin of staggered small-sized firewood. Now strike a match.... But keep in mind, it's the only match you've got.

That last part isn't true; there were always a lot of matches. But telling myself that made the whole thing more exciting. And in retrospect it also made more sense, since any jumble of paper, wood and matches will burst to flame if it's dry enough—but my dad insisted on the precision method.... Only one match between fire and freezing to death with a bag of uncooked marshmallows.

But now imagine this: you are deep in the woods, far from everything, and you have no match at all. How do you make a fire?

Of course, it's not a far-flung fiction. For most of human history that was part of the daily grind. And it's still a reality—even to people who read magazines. I myself have curled up shivering for lack of fire. A day or two more, on certain occasions, and I might

not be here now, tapping away on a backlit keyboard. Sure I have a habit of putting myself into randomly dangerous, arguably stupid, situations. But I'm not the only one.

My life-long friend Saskia is another— though she does balance it out by being smarter than me. She's also more inquisitive, more attractive and taller. And to complement all that, she learns all kinds of skills. She's a sushi chef, doula, writer, martial artist and also a straight-out survivalist: can forage, track and hunt. She trained in the bush with Tom Brown, Jr. He's the guy played by Tommy Lee Jones in *The Hunted*. I figure she knows how to make fire.

"I do," she says, "In fact, it's one of my favourite things to do."

"Oh good," I say, mistaking this for hyperbole.

A week later, my jet-setting, road-weary son and I are across the country in Vancouver. I pull up to Saskia's childhood house, parking so we'll be able to see the car. Zev is asleep in the back seat. Sas is electric on her back deck, beaming.

"Hey Shauny!" she says.

The deck is strewn with various blades and different types of wood, the surrounding yard a jungle—just like always. In a neighbourhood of renovated million dollar properties, this house looks the same as it did 30 years ago—a home to poets, drifters and Saskia.

We only have so much time before Zev wakes up, so we crack a bottle of wine, sharpen knives, decide on cedar, then get right down to fire by friction. The bow drill method requires carving a chunk of tree, very precisely, into three separate pieces: board, spindle and handhold, then making a bow. Step-by-step annotation of the process and the countless thumb-width and hand-length measurements would fill half this magazine and dull its very name. So instead you can just google "the bow-drill method," like the cavemen used to do.

Making fire, even if you've got Saskia or the Internet, requires the utmost precision, patience and determination—and at any moment Zev could awake. Under Sas's smiling supervision, I carve and measure and carve some more. She finds us a green branch for the bow and takes off a shoelace to string it. We whittle together, sand the cedar down with a porous rock and talk about our complicated lives. She says, "People are more open when their hands are busy. I'll bet some of the best conversations in history happened during whittling."

And then, just as we finish our fire-making kit, my little boy arises.

Zev, you should know, is two and-a-half and has recently shifted from "Do it again!" to the "Why?" phase of life. It helps that he's cute.

"Daddy. What you doing?" he says, wrinkling his brow dramatically.

"I'm twisting this spindle into the bow-string," I say.

"Why?"

"So I can turn it really fast."

"Why?"

I've finally got the spindle in place, and start drawing the bow back and forth.

"So the ends burrow in to our handhold and board."

"Why?"

"So the spindle can spin in place, for a long time."

"Why?"

"To create friction...?" I look to Sas, who nods encouragingly.

"Why?"

The base is starting to smoke. You can see it, and smell it. It's wonderfully satisfying. Then I slip, and the spindle goes flying off the deck. Zevvy laughs and goes to locate some stickers. I get back in position and keep trying to work the bow. This is still at an early phase, after "burning in" comes "making coal," then "readying powder," then "blah blah blah..." "The process is exhausting and Zev is trying to put Dora and Diego stickers on my neck, but every time the smoke wisps up it is also elating.

"Lubricate," says Saskia. I rub the end of the spindle along my hairline and behind my ears. This is a weird but apparently essential part of the process. "What you doing, Daddy?" says Zev.

"Rubbing the spindle on my head."

"Why?"

I look to Saskia.

"To transfer natural oils from his skin to the..."

"Do it to me!" says Zevvy, and I rub the stick behind his ears as he giggles. For the next

hour I work the bow, sweating, readjusting, Saskia spelling me off. And the whys just keep on coming. Every so often the answers loop back around to, "So we can make fire."

"Why?"

"To learn how.... To teach it to you.... Because it's a cool thing to know.... In case we get lost in the woods—or have an apocalypse.... Because I have to write a column."

It's surely an added hindrance—involving a toddler in this process. But it's also somehow fitting; It's not like the cavemen would have got a babysitter every time they made fire. For a thousand years we rubbed sticks together while our offspring giggled, distracted us and wouldn't stop asking why. Back then we just had better answers for them.

Then finally it happens. After hours of effort, and several embers, we get one burning long enough, and light our nest of straw to flame. If we were out in the woods we'd have a campfire constructed just like my dad's—but with a door in the cabin and a flap in the tee-pee—that's where the burning straw goes. But this is Sas's deck and so we play it safe—plunging the nest into a bucket of water, our single match extinguished.

Zev looks perplexed, his gaze shifting from the smoking water to our blistered hands, to the tools we made and that, some day, I'll give to him. I can see the questions swirling around inside his head, each one followed by a dozen whys. But then he just smiles. He picks up some wood and hands it to me.

"Do it again," he says.

IT'S SURELY AN ADDED HINDRANCE—
INVOLVING A TODDLER IN THIS
PROCESS. BUT IT'S ALSO SOMEHOW
FITTING: IT'S NOT LIKE THE CAVEMEN
WOULD HAVE GOT A BABYSITTER
EVERY TIME THEY MADE FIRE.

LOOK BETTER • FEEL BETTER • KNOW MORE

STYLE

DANNER MOUNTAIN
TRAIL HOLLADAY
BOOTS, \$310

HEIGHTENED HIKERS

THE RUGGED YET REFINED BOOTS THAT'LL
GET YOU THROUGH THE SNOWY SEASON

The relatively low standing of the hiking boot among stylish men is partly due to their clunky, uninspired designs, and partly because of their association with thigh-high snow banks and slush-soaked socks.

Consider these boots from Danner something of an anomaly. They've got the voluptuous curves of a classic '50s motorcycle, and are sculpted from resilient waterproof leather in a sleek jet-black hue. Toss in the comfort and stability of a hard-wearing Vibram sole and the handcrafted quality of an Oregon bootmaker with 80 years of heritage, and you've got yourself a pair of boots to make you long for flurries. — [YANG-YI GOH](#)



WEAR 'EM WITH THESE

Heavy-duty boots require heavy-duty socks. This seasonally appropriate Fair Isle pair is knit from a warm-as-hell cashmere-wool blend.

[INSTANCE, \\$25](#)

1888 BRSTYLE



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WITH A RENAISSANCE IN EYEWEAR DESIGN UNDERWAY, THERE'S NEVER BEEN A BETTER TIME TO GIVE YOUR CONTACTS A BREAK

SIX STYLES TO TRY NOW

1. WOOD

If you're drawn to the eco-friendly qualities of a Prius but wish it looked a little more like a Maserati, these are your frames. With a striking, seamless design handcrafted from sustainable bog oak and maple wood, Rolf's glasses offer a rare luxury: a stylish, unconventional look that you can feel good about.

[ROLF, \\$980](#)

2. TWO-TONE

Two-toned glasses have been around since before Malcolm X's heyday, and they've enjoyed a trendy revival over the last few years. This pair, from Californian designer Garrett Leight—the son of Oliver Peoples founder Larry Leight—eschews the typical black-and-crystal palette for a sunburst gradation reminiscent of a classic Fender Stratocaster.

[GARRETT LEIGHT, \\$240](#)

3. METAL

Only the Germans could engineer glasses that are this streamlined and utterly efficient in their design and functionality. IC! Berlin's ultramodern, indestructible frames are made from light, flexible stainless spring steel and use a patented hinge system that won the prestigious Red Dot award for product design. They're a strong choice whether you're conquering the boardroom or scaling the Alps.

[IC! BERLIN, \\$460](#)

4. BOLD COLOURS

Think of these as the eyewear equivalent of the tartan sportcoat you keep tucked in your closet: not an everyday thing, but a potent secret weapon for those days when you want to stand out from the crowd. Just be sure you have the verve to pull them off—you want to be wearing the glasses, not the other way around.

[CUTLER AND GROSS, \\$470](#)

6. CLASSIC

You can never go wrong with black and horn-rimmed. Just ask guys like Woody Allen or Henry Kissinger, who have both been wearing the style steadfastly for more than half a century. Perhaps the most definitive version of this timeless design comes from the legendary New York eyewear company MOSCOT, whose flagship has been a Lower East Side staple since 1915.

[MOSCOT, \\$225](#)

5. RIMLESS

Rimless frames can be a tad dull—after all they are meant to disappear on your face. But this pair from Silhouette manages to accentuate your features while still delivering a dose of visual flourish, with its sculptural, muscular arms.

[SILHOUETTE, \\$360](#)

LIGHT READING

Leave it to the architects of cool at Porsche Design to make a pair of reading glasses that are not only well designed, but downright desirable. Rendered in sleek titanium, the virtually unbreakable frames consist of eight sub-segments that collapse and fold up into a pyramid that's just nine centimeters long.

[PORSCHE DESIGN, \\$390](#)

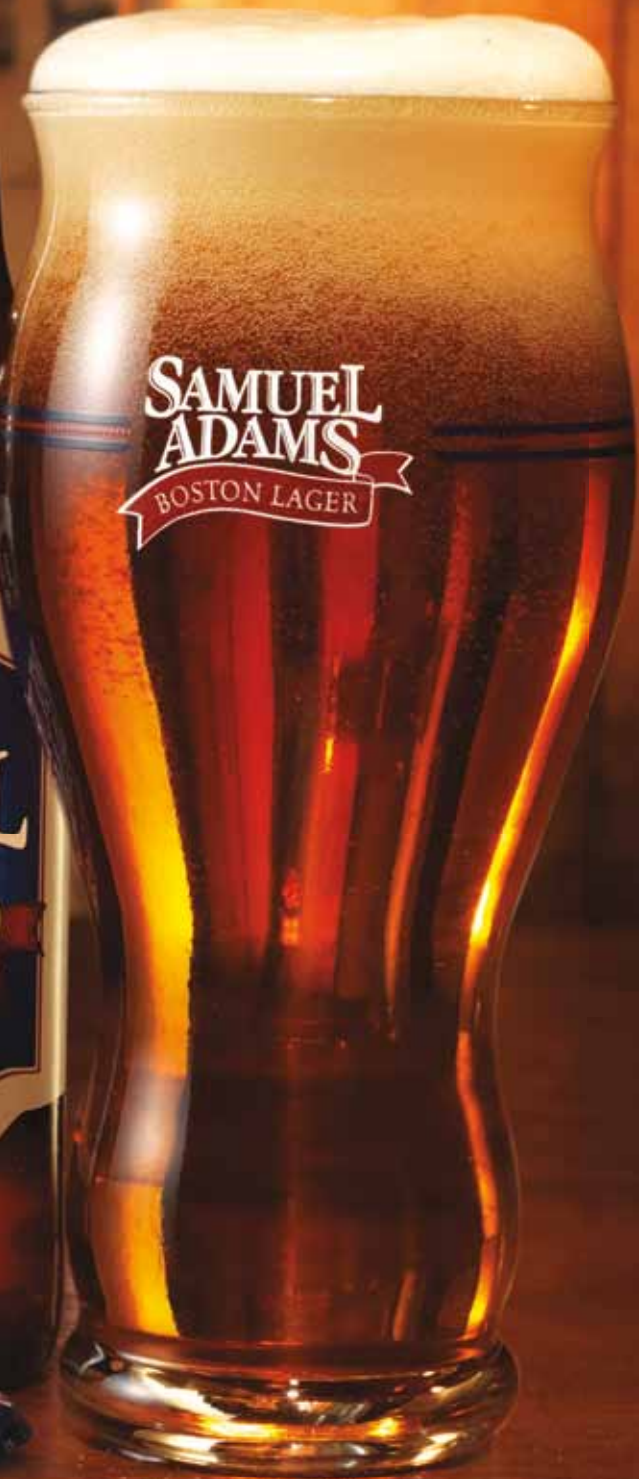


STANDBY SHADES

If you're thinking of wearing an accessory that clips to your person, we should advise you to reconsider. Ties, cellphone holsters and sunglasses are all included. At least, until recently. Sometime in the last few years, eyewear designers have found a way to transform clip-on shades from an earmark of geekiness to a daring statement of style. Paired with the right frames, clip-ons offer a vibe that somehow feels both like *Mad Max* and *The Great Gatsby*—the perfect complement to a leather motorcycle jacket or a tailored tweed sportcoat.

[GLASSES BY OLIVER PEOPLES, \\$310; SUNGLASSES BY SPECTACLE, \\$175](#)

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A ROUGH GUIDE TO FIT AND SHAPE

Getting the right frames for your face can be a grueling exercise in trial and error. However, if you follow a few basic guidelines you can significantly cut down your browsing time. Emma Craigon, inventory manager of Toronto's Spectacle boutique, divulges her rules for finding the perfect fit.

OPPOSITES ATTRACT

Generally speaking, the shape of your frames should directly contrast the shape of your face: heavier, angular frames look best with rounder faces; those with more angular faces should opt for softer, uplifting shapes.

RIGHT ANGLE, RIGHT FIT

A properly fitting pair of glasses will sit squarely across and parallel to your face, with the front of the frames forming a perfect 90-degree angle with the temples. Any wider means they're too small; too narrow and they're too big.

BROW LINE BREAKDOWN

To achieve a more natural look, the top of the frames should roughly follow the shape of your brow line. For men, that means choosing glasses that are relatively straight or have a very slight curve.

COMMAND THE BRIDGE

Vintage-inspired keyhole bridges—which are shaped, as you might have guessed, like an old-timey keyhole—are great, but are best suited for thinner noses. Otherwise the sharp points of the keyhole will rest rather painfully on the nose. The rounded edges of a saddle bridge, meanwhile, should hug the sides and bridge of your nose firmly with no gaps. Finally, bridges equipped with nose pads can be custom-adjusted for any type of nose.

THICK OR THIN

The strength of your prescription will often dictate the frames you pick. Those with strong prescriptions should stay clear of larger frames—lenses will be too thick, and this will cause distortions. Metal frames, too, are often not a great choice for stronger prescriptions, as the lens may protrude from the sides of the frame.

HINDSIGHT: HOW TO GET A FEEL FOR VINTAGE EYEWEAR

The idea of getting an older pair of glasses seems like a novelty proposition. However, as optician Jordan Paul argues, vintage frames not only offer a variety of unique styles, they can be a worthwhile investment as well. At Opticianado, Paul's shop in Toronto's west end, modern boutique brands sit comfortably alongside a carefully selected range of classic specs.

Vintage frames often feature sturdier details like hinges that are riveted (as opposed to glued) to the frame, but the real draw is aesthetic. Some style elements, like the thick-browed safety glass look or coloured plastic frames found in modern high-end brands, were inspired by vintage pairs. Why not go to the source?

Well, one issue with vintage is fit—most modern frames will fit around 70 to 80 per cent of faces, while frames from the '50s and '60s fit more like 15 to 20 per cent of people. The other issue can be a matter of incompatibility. The oversized lenses popular in the '70s and '80s rarely work with strong prescriptions—imagine holding a magnifying glass up to your eye; meanwhile, the precise, narrow frames of the '50s—think early *Mad Men*—are functional, but can make a wide face look even wider.

Look for versatile plastic frames, from the likes of Oliver Goldsmith or Anglo American Eyewear. These glasses, which recall the sleek, chic look of timeless '60s movie stars like Michael Caine and current stars like Johnny Depp and Gary Oldman, are adaptable to any look. —ALEX HAMLYN

HOLLYWOOD
SQUARES
THE BOOKISH
LOOK DONE RIGHT



JACKSON, S.L.



TIMBERLAKE, J.



DAMON, M.



CAINE, M.

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OFF-THE-CLOCK KNOTS

TIGHTEN UP YOUR CASUAL WARDROBE

Three years ago, Brooklyn-dwelling brothers Emil and Sandy Corsillo created The Hill-Side, a much-heralded line of neckwear and pocket squares made from hardy workwear fabrics like selvedge chambray, waxed cotton and hickory-stripe twill. These weren't ties you'd wear in the boardroom. No, these ties were for the weekend, for rollicking late nights and groggy morning-after brunches—a simple, elegant antidote for off-duty sloppiness that struck a note with style-savvy guys everywhere.

The Hill-Side's latest collection is the Corsillos' strongest effort yet, reaffirming the duo's reign as the kings of casual ties. It's an eccentric, disparate mix of camouflages, multi-coloured herringbones, striped flannels and hefty blanket wools, all engineered to ensure you look tastefully informal. Cinch one up with your favorite well-worn oxford shirt and kick back. Who said ties and relaxation were mutually exclusive? —[JL](#)

THE HILL-SIDE,
\$90

THE ONLY
SCARF YOU
NEED THIS
WINTER

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It goes with
everything.
What more
do you need?

[RAG & BONE, \\$255](#)

FIVE TOQUES
THAT WON'T
MAKE YOU LOOK
LIKE AN IDIOT



STEVEN ALAN, \$90



NAUTICA, \$30



OLIVER SPENCER, \$65



NORSE PROJECTS, \$55



FJÄLLRÄVEN, \$40



1



2



3

LET YOUR FINGERS
DO THE TALKING

UPGRADE YOUR MITTS WITH A
FRESH MIX OF TEXTURES

For most guys, gloves are an afterthought, something you wish you'd remembered to bring along when it's -30°C outside. It's time to start giving your gloves the respect they deserve—not only because they'll help you stave off frostbite, but also because the right pair can be the lynchpin of a dapper cold-weather ensemble. Take these fabric-inset gloves, for example: classic leather on one side with a shot of contrasting pattern on the other. It's the confident punch you need to liven up that all-business overcoat.

1.LANDS' END, \$80 2.PAUL SMITH, \$300 3.GANT RUGGER, \$125



**NOTHING
COMPARES
TO HAVANA**





HEROES OF MENSWEAR

BILLY REID'S SOUTHERN MANNERS

BY YANG-YI GOH

A conversation with Billy Reid is a lot like the clothes he makes: genuine and straightforward. While the 48-year-old Louisiana native was recently dubbed “Menswear Designer of the Year” by the Council of Fashion Designers of America, he still possesses an unaffected “Yes, sir” “Thank you, ma’am” Southern charm. On his way to Austin to celebrate the opening of his eponymous line’s eighth retail store, Reid shared his philosophy for life, design and developing personal style.

- **My mother had a clothing store when I was growing up, in my grandmother’s old home.** She was really my first exposure to fashion, and she nudged me that way eventually—as mothers do. But her store was a place where people gathered, a local meeting place. I always admired that about it.

- **A man shouldn’t have a uniform.** I think a man should have five things that he believes in, that fit him well, that are made well, that last. He’s got to feel confident with what he’s wearing. Trying to be something you’re not is not the way to go.

- **We just try to make clothes that we want to wear.** We want to make things that will become your favourite piece. If you buy a coat, we want that coat to be your favourite coat—something that you never relinquish. Like a great piece of furniture, it sticks with you and ages with you. That’s our approach.

- **You have to really dig into style.** If you want to play tennis, you have to learn how to play tennis. Style has a bit of that—sometimes you need a little help from a friend to pull you along if you don’t have it.

- **My own style is very simple.** I like classic things, broken-in things that are made really well.

- **We have a local library in town. It’s a neat library.** When I’m in need of a little inspiration, I hang out there and go through books: woodworking, early American literature, civil rights photography books by Charles Moore. It’s a place I go back to every year to chill out, think, see what happens. Sometimes it happens, sometimes it doesn’t. You never know when it’s going to hit you.

- **Every man should own a good piece of luggage.** It’s unexpected. And when you show up, it looks like you’re supposed to be there.

WELCOME TO CANADA

WE’RE A PROUD NATION OF IMMIGRANTS—AND THAT GOES FOR OUR STYLE LANDSCAPE, TOO. HERE ARE THREE RECENT ARRIVALS TO OUR FAIR LAND THAT’LL GIVE YOUR WARDROBE A BOOST. —YG



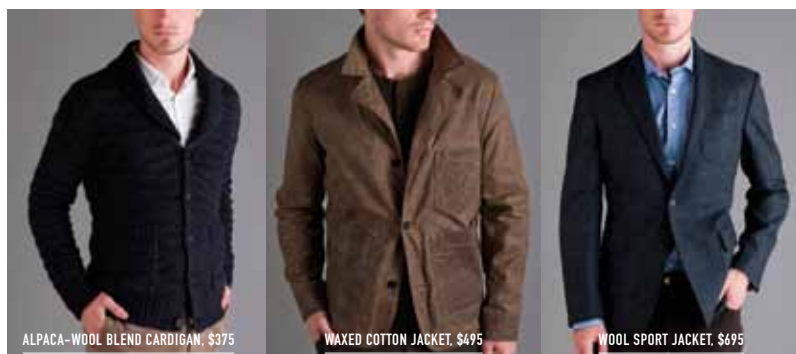
THE BRAND: Massimo Dutti
FROM: Spain
FOUNDED: 1985
THE LOOK: Globetrotting Milanese cognoscenti
WHY YOU SHOULD CARE: An upscale sister brand to Zara, Massimo Dutti takes all the graceful lines and intrinsic bluster of Italian menswear and simplifies it. Refine your office look with a trim, natural-shouldered suit, a patterned cutaway collar shirt, and an elegant pair of suede tassel-loafers.



THE BRAND: Ted Baker
FROM: UK
FOUNDED: 1988
THE LOOK: Carnaby Street dandy meets fox-hunting aristocracy
WHY YOU SHOULD CARE: Two things the British always do well: traditionalism and wit. Ted Baker’s clothes have both in spades. The label facelifts timeless garments with a smidgeon of Python-esque whimsy—windowpane sportcoats with a map of England printed in the lining; herringbone neckties with lime-green hares leaping across them. Jolly good, we say.



THE BRAND: J.Crew
FROM: USA
FOUNDED: 1983
THE LOOK: Preppy Americana with a touch of Euro flair
WHY YOU SHOULD CARE: It opened its Canadian doors for women well over a year ago, but J.Crew finally began to roll out its excellent men’s line in stores across Canada earlier this fall. The once-unremarkable mall brand has become a go-to destination for well-made essentials: plaid oxford button-downs, fitted cords and ruggedly handsome field jackets.



ALPACA-WOOL BLEND CARDIGAN, \$375

WAXED COTTON JACKET, \$495

WOOL SPORT JACKET, \$695

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INTO THE WOODS

FIVE WARM AND WOODSY SCENTS TO WEAR IN WINTER

BY COLEMAN MOLNAR

In the summer, you're warmer, which means you want scents that counter this: light, fresh and a bit sporty.

Winter, on the other hand, is dark and cold. Citrus and floral can work, but they need to be accompanied by something stronger and warmer. 'Tis the season for cedar notes. Warm your winter nights with these manly, woody fragrances.

1 AQUA DI GIÒ BY GIORGIO ARMANI

Aqua Di Giò is confidence. Initially an intoxicating mélange of citrus, fresh fruit and musky wood, this cologne evolves into warmer and heftier aromas of rosemary, persimmon and jasmine petal, creating the paradoxical—but not at all unpleasant—impression of a floral winter forest. \$75

2 ENCOUNTER BY CALVIN KLEIN

Encounter is a musky cologne done well. Top notes of mandarin and rum blend with cognac, pepper and jasmine to reveal an enticingly musky, cedar wood finish, which is sophisticated while remaining masculine. \$70

3 CÈDRE BY SERGE LUTENS

As the name suggests, cedar is the main focus of this elegant, full-bodied scent. Rounding out the woody fragrance are hints of musk, cinnamon and amber. There are few colognes better suited to a crackling fire. \$130

4 INFUSION DE VETIVER BY PRADA

As the name suggests, Infusion de Vetiver opens with top notes of vetiver grass, lively wood and green leaves. Patriotic Canucks may detect a slight maple aroma in its core, along with pepper and ginger. A solid, spicy citrus finish punctuates this scent, but doesn't overwhelm its woody fundamentals. \$105

5 POLO BLACK BY RALPH LAUREN

Polo Black is soft and approachable, but still demands attention. It's the type of scent that's fair game for the office or a date on a cool winter's eve. Notes of Spanish sage, sandalwood and mango are light on the palate and immediately noticeable; its back-woody qualities come out later. \$60



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*"Filet de Cheval
à Cheval"*

P. 70

SHARP'S ENTERTAIN LIKE A CHEF



There was a time when eating together was a matter of survival. It's cold outside, after all, and the more bodies you get around the fire, the better your chances of not freezing to death or being eaten by a cave bear. That's obviously not the case anymore—at least the bear part. But there is still something edifying about gathering with friends and family, huddling together to ward off the dark of winter. Entertaining doesn't keep you alive, but it helps liven our days and nights. What follows is everything you need to make the most of your winter gathering: the food, the drinks, the atmosphere. You just need to supply the people. ~~~~~➤



WINTER COGNAC COCKTAILS

For too long, cognac has been seen as a stuffy, after-dinner drink, reserved for high-backed chairs, drawing rooms and men with white hair. It's time that reputation changed for good. Already a favourite of rappers, athletes and others with status-conscious drinking habits, Hennessy—the definitive cognac brand—can form the basis for some incredible winter cocktails. Here are three from Jordan Bushnell, Hennessy's head mixologist.

END GAME

1.5 oz Hennessy VS
0.5 oz Zubrowka Bison Grass Vodka
1 oz "apple cider gastrique"^{*}
2 dashes of Angostura bitters
Method: Add all liquids to a mixing glass with ice. Stir until well chilled and strain into a glass with fresh ice, preferably large cubes. Top with grated cinnamon and an apple fan.

^{*}APPLE CIDER GASTRIQUE

1.3 cups of water
1.3 cups of brown sugar
2 cups of diced royal gala apples
1 cup of organic apple cider vinegar
Method: Bring the sugar and water to a boil and add the diced apples. Simmer for 30 minutes and then add the vinegar. Bring to a boil, then reduce heat and simmer for 30 more minutes. Remove from heat, allow to cool and then strain through a cheesecloth to remove any apple chunks.

SPICED ORANGE SMASH

1.5 oz Hennessy VS
0.75 oz Velvet Falernum
2 dashes of Angostura bitters
1 heaping tablespoon of orange marmalade
0.5 oz fresh lemon juice
Method: Add all liquids to a shaker tin with ice. Shake until well chilled. Fine strain over fresh ice in a rocks glass. Garnish with an orange twist.

HENNESSY COQUI PUNCH

1 cup Hennessy
½ cup 10 Cane Rum
2 oz Grand Marnier
2 oz Frangelico
¾ cup evaporated milk
1 ¼ cup coconut cream
2 egg yolks
1 tsp vanilla extract
Method: Place all ingredients in a blender and blend on low, so as not to create foam. Leave in the fridge for 3-4 hours until chilled. Serve in punch glasses or rocks glasses. You can serve it neat or over ice by preference, garnished with fresh grated nutmeg.

COCKTAIL PARTY TROUBLESHOOTING

DON'T BLOW IT

While hosting a holiday cocktail party sounds like a swell idea, it's easy for your ambitions to rapidly swirl out of control. Before you know it, you've got seven guests asking for eight different drinks and you're down to three melting ice cubes. How to avoid such a disaster? By avoiding these common pitfalls, that's how:

POOR ICE PLANNING

Clean ice makes tasty cocktails—or at least doesn't taint the flavour of a tasty cocktail. Clear your freezer and prepare several trays' worth of fresh ice to put in the finished drinks. Also, buy a bag or two of ice for shaking and chilling.

STALE VERMOUTH

Those opened bottles in the liquor cabinet died many moons ago. Vermouth brings complexity and depth to your cocktails, but it's wine, so its flavour fades fast. Keep it in the refrigerator after opening and drink it within a few weeks.

CUTTING CORNERS

Mixology is not forgiving of ingredient substitutions made on the fly. If you can't find an ingredient, try another recipe (and do follow it to the letter).

TAKING REQUESTS

Offer a menu of two or three cocktails and keep serving them all night. More options multiply your difficulties in the kitchen. Try to make drinks in rounds. For instance, say: "I'm making Sazeracs now. Who would like one?"

TOO MANY GUESTS

Your favourite bartender may be able to keep up an interesting conversation while mixing dozens of cocktails in a row, but you're likely considerably less experienced. You'll quickly discover that even four to six drinkers can be a handful for a host.

A CROWD IN THE KITCHEN

People will want to watch—which is fine—and get in your way, which isn't. Put snacks and other distractions away from where your arms are moving around. You'll especially want to have a diversion for that jerk who always blocks the fridge door at parties. Doesn't he know that you keep the vermouth in there? —ADAM McDOWELL



FOUR TIMELESS ALBUMS FOR YOUR NEXT DINNER PARTY: FIRST COURSE

KIND OF BLUE - MILES DAVIS

Often regarded as the quintessential jazz record, with its touches of rock, R&B and classical music, it's both accessible and entrancing. The record allows listeners to ride along on the waves of Davis and his peerless band's inspired improvisations. It provides just enough rhythm to get you and your guests into the party frame of mind, without overpowering conversation.



10 TIPS FOR WINTER ENTERTAINING FROM A NOTABLE CHEF

Michael Wilson, chef de cuisine at Oliver & Bonacini's Luma in Toronto

1

For a smooth evening, party pre-prep is most important. The last thing you want is to be stuck in the kitchen. Finalize the décor—even the table settings—the night before.

2

Serve a soup as a first course. Soup will only improve in flavour as it sits, allowing the ingredients to meld. Make it the day before then simply reheat, pour and serve.

3

Set up a family-style meal: instead of individually preparing each plate, have large platters on the table. Passing platters encourages conversation, creating a genuine holiday atmosphere.

4

Make a list (and check it twice, naturally).

5

Stock essential items for impromptu gatherings. Always have cured meats, spreads and a good Italian red on hand that you can easily offer your guests.

6

Stick to tried, tested and true recipes. Make dishes that you know work, as opposed to running the risk of an experimental recipe.

7

To create a themed beverage remember that the warm juniper notes in gin are ideal for a winter cocktail.

8

Don't be afraid to pre-order food. Throwing a party doesn't require cooking everything yourself. Grab some unusual finger foods, or custom pastries from your favourite neighbourhood shop.

9

Go to your butcher and select a nice cut of meat for the special occasion. For this season, try a pork loin roast with potato gratin and roasted root vegetables.

10

For a seasonal dessert, anything with baked apples is fair game. Pair your holiday dessert with a brut champagne.

— EMILY HAMID

BUT WAIT, THERE'S MORE

Because pulling off the best dinner party takes the best tools, chef **Michael Smith** lists some indispensable stuff for the home chef.



SANTOKU KNIFE
(for precise chopping)
Henckels, \$1,470 at Williams-Sonoma

MICROPLANE GRATER
(for transforming frozen ginger into aromatic ginger powder)
\$14 at Lee Valley



PEPPER GRINDER
(because fresh ground pepper tastes better) \$45 at Williams-Sonoma

BONUS: SOME CREATIVITY

Anything that makes the evening interactive will make it memorable. Try setting up a cocktail station with a variety of ingredients, and challenging everyone to create and name a signature drink.



FOUR TIMELESS ALBUMS FOR YOUR NEXT DINNER PARTY: SECOND COURSE

DEBUSSY'S GREATEST HITS - CLAUDE DEBUSSY (SONY CLASSICS)

Debussy's compositions are simultaneously playful and relaxing; grounded in both imagery and symbolism. It's the perfect backdrop to good conversation, with more than enough complexity to maintain the right mood in the pauses demanded by an excellent meal.



Never send
— *A BEER* —
to do a whisky's job.



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Canadian Club® Canadian Whisky, 40% Alc./Vol. © 2012
Canadian Club Whisky Company, Walkerville, Ontario, Canada





THE OTHER RED MEAT

Horse is having a moment right now.

A very tasty moment. BY AMIE WATSON

Historically, horse has been one of mankind's go-to meats. Obviously, that has changed over the centuries, as the noble steed went from all-purpose work animal to aristocratic pet. Outside of North America and the UK, however, horsemeat still appears on menus regularly, so it was just a matter of time until adventurous chefs brought the controversial fare to Canadian restaurants. Here's where to find it at its best.

BATIFOLE – TORONTO

Horse steaks and sausages are standard fare in France. And although it first appeared in Montreal at places such as “Le Chien Fumant” (The Smoking Dog), the Euro-chic meat is now available on the traditional French menu at Toronto's Batifole. Their *tartare de cheval bien relevé* is a hand-chopped, mustard-seasoned horse sirloin. A single bite with toast, sliced carrots, caramelized onions and a French cornichon pickle is enough to not only take away your inhibitions, but make you fall in love. BATIFOLE.CA

LE CHIEN FUMANT – MONTREAL

Marinated onions, cornichons and French mustard season the horse tartare at this über-French, über-cool Montreal restaurant. For dinner and a show, order a French 75 made with brandy, sparkling wine, sugar and lemon and watch the bartender muddle your cocktail with a baseball bat suspended from the bar. LECHIENFUMANT.COM

LA PALETTE – TORONTO

The horse *escabèche nicoise* appetizer at this hip, Provence-inspired restaurant is not for the faint of heart. Executive chef

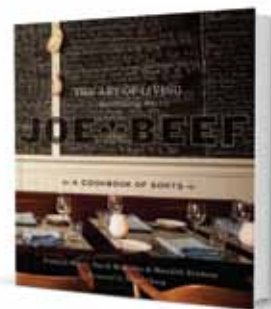
Brook Kavanagh tosses marinated horse heart and tongue with oven-dried cherry tomatoes, olives, green beans, potatoes, quail egg and a red wine vinaigrette. Kavanagh isn't horsing around with his “Quack ‘n’ Track” combo of a confit duck leg and 4 oz horse tenderloin. Horse purists, however, can skip the duck in favour of the solo seared horse tenderloin with foraged mushroom oat risotto, seasonal vegetables and textbook sage and port demi glace. Order the tender meat rare—horse is easily overcooked. LAPALETTE.CA

THE BLACK HOOF – TORONTO

Like La Palette, The Black Hoof believes horse is best served raw. Their spicy horse tartare blasts the ubiquitous salmon version of the dish out of the water, combining crunchy matchstick potatoes and creamy, sea-brined caper aioli to cut through the richness of the meat. THEBLACKHOOF.COM

JOE BEEF – MONTREAL

In true nose-to-tail eating style, chef David McMillan uses horse tenderloin, rump, sirloin and rib for stews, tartars, and steaks. “It's not a big deal here [in Montreal] but I can see how anglophones are shocked. I believe it's a francophone thing and part of Montreal culture. It should just be left to us and Europe.” JOEBEEF.CA



THE ART OF HORSE ACCORDING TO THE ART OF LIVING ACCORDING TO JOE BEEF

FILET DE CHEVAL À CHEVAL (FROM P.66)

Serves 4

- 2 tablespoons canola oil
- 4 slices bacon
- 2 tablespoons unsalted butter, plus more for frying
- 1 bay leaf or 1 sprig thyme (optional)
- 4 horse steaks, 8 to 10 ounces (225 to 280 g) each
- 1 cup (250 ml) Sauce Vin Rouge
- 2 tablespoons Dijon mustard
- 4 eggs
- 4 slices brioche (optional)

1 Place a large sauté pan over high heat and add the oil. When the oil is hot, add the bacon and fry for about 5 minutes, or until nicely browned but not crisp. (You are going to wrap it around the steak.) Set aside.

2 Pour out the fat and wipe the pan clean. Add the two tablespoons of butter to the same pan over medium heat. When the butter is bubbly, add the bay leaf or thyme. Now add the horse steaks to the pan and cook for five minutes on the first side. Turn and cook for four minutes on the second side. Transfer the steaks to a plate and let rest for four minutes, keeping them warm. Wipe the pan clean and set aside.

3 Meanwhile, in a small pot, warm the wine sauce over medium heat and whisk in the mustard. Remove from the heat and keep warm.

4 Add a little butter to the sauté pan and fry the eggs, then toast the brioche, if using. Wrap a slice of bacon around each steak, if you can, and then top the steak with an egg. Or, just place a bacon slice and an egg on top of each steak. If you have toasted brioche, slip a slice of toast under each steak. Pour a couple of spoonfuls of wine sauce over each portion, and you have the classic filet de cheval à cheval—“filet of horse on horseback.”

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FOUR TIMELESS ALBUMS FOR YOUR NEXT DINNER PARTY: THIRD COURSE

GREEN ONIONS - BOOKER T. & THE M.G.s

Stax Records' house band defined the sound of R&B and soul in the 1960s. Their inaugural album has an unwavering groove, both upbeat and mellow. Every note, bar and phrase is perfectly in place, delivering a smooth punch of rhythm and blues that puts the soul at ease, and cranks up the energy through the height of the evening.

WITH A
MARCHESI DE' FRESCOBALDI
WINE, YOU ALWAYS HAVE
A STORY TO SHARE.

**The story of a vine whose thirst
can never be quenched.**

According to popular belief, Nipozzano means "senza pozzo", or "without a well" and refers to the areas east of Florence that were, and still are, lacking in available water. In fact, the only well to ever grace the land was born of great effort, specifically to service the area's only castle. Though this absence of water prevented the cultivation of many crops, it attracted the interest of savvy vintners who knew just how favourable those conditions were for this particular vine. The wine of Nipozzano became famous, known to fill the glasses of 15th century Renaissance masters like Donatello and Brunelleschi. To this day, owing to the care of the Frescobaldi family, this land continues to have splendid vineyards, one solitary well, and, of course, great wines.

Nipozzano Riserva, Chianti Rufina DOCG



Marchesi de'
FRESCOBALDI

700 YEARS OF GREAT TUSCAN WINES



THE ONE-POT MEAL

GRASS-FED BEEF CHUCK ROAST WITH WINTER ROOT VEGETABLES

There are few things manlier than an entire meal cooked in one pot. Whether this is an evolutionary holdover from when we roasted entire meals on one fire, or whether it's because we prefer to make as little mess as possible is still up for debate. What's not up for debate is that this pot roast is simple, delicious and perfect for everyone. Except vegetarians.

1 4-pound boneless grass-fed beef chuck roast, tied
6-ounces slab bacon, cut into 1 1/2-inch-thick strips (lardons)
2 cups dry red wine
1/2 cup homemade beef stock, canned low-sodium chicken broth, or water, plus more if needed
3 bay leaves
4 cups thinly sliced onions (about 2 large)
12 garlic cloves, peeled
12 small shallots, peeled
4 large carrots, peeled and cut into 1-inch chunks
3 medium parsnips, peeled and cut into 1-inch chunks
1 small celery root, peeled and cut into 1-inch chunks
Salt and freshly ground black pepper

MUSTARD AND PAPRIKA RUB

2 tsp chopped fresh thyme
2 tsp sweet Hungarian paprika
1 tsp dry mustard powder
1 tsp light brown sugar
2 tsp salt
2 tsp freshly ground black pepper

1 Combine all the rub ingredients in a small bowl. Rub thoroughly over all sides of the meat. Wrap the roast in plastic and refrigerate overnight.

2 Preheat the oven to 325°F.

3 Heat a large Dutch oven over medium heat. Add the bacon and cook, stirring from time to time, until browned and lightly crisped. Remove with a slotted spoon and leave about 2 tablespoons of fat in the pot. Increase the heat to medium-high, add the roast, and sear on all sides until nicely browned, for about seven minutes total. Remove the meat.

4 Pour the red wine into the pot, bring to a boil, scraping any browned bits from the bottom of the pot, and reduce to 1/2 cup, about 10 minutes. Add the stock, reserved bacon and bay leaves, and lay in the roast. Scatter the onions and garlic over and around the meat, cover and bake for one hour.

5 Remove the lid, turn over the meat so that it is on top of the onions, and bake for one hour more, checking after 30 minutes to make sure there is still liquid in the pot and to stir the onions so that they brown evenly. Add more stock or water if necessary.

6 Remove the roast and add the shallots, carrots, parsnips, and celery root to the pot with the onions. Return the meat to the pot, cover, and bake for one hour more, or until the roast is fork-tender and the vegetables are soft. If the roast is not done, continue to bake, checking every 20 minutes.

7 Remove the meat and vegetables, discarding the bay leaves. Cover loosely with aluminum foil and set aside while you complete the sauce. Degrease the cooking liquid by skimming oil from the top, and boil briefly to reduce. Season to taste with salt and pepper. (You can refrigerate the roast and sauce separately overnight and reheat to serve the next day, discarding any congealed fat on the top of the sauce.)

8 To serve, remove the twine, slice the meat into thick slices, and ladle the sauce over the meat and vegetables.

RECIPE COURTESY OF *THE GREAT MEAT COOKBOOK*, BY BRUCE AIDELLS.
AVAILABLE AT INDIGO.

LEFTOVERS?

- Dice the meat, chop the vegetables, and cover with a biscuit crust for a great beef pot pie.
- Use the diced meat and chopped vegetables as a pasta sauce.

FOUR TIMELESS ALBUMS FOR YOUR NEXT DINNER PARTY: DESSERT

IN THE WEE SMALL HOURS - FRANK SINATRA

The Chairman of the Board's 1955 concept album lent his silky voice to a decidedly melancholy set of songs about lost love, loneliness and regret—the things we sometimes talk about in the wee hours. It's the right soundtrack to savour with a glass of cognac or single-malt and the lights turned low, without bringing down the mood too much.

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THE
SHARP

AUTOMOTIVE ACHIEVEMENT AWARDS

2012

BY BRADLEY HORN AND MATT BUBBERS

The diverse group of cars assembled on the following pages share a single trait: they all punch above their weight, greatly exceeding not only our expectations, but the expectations of anyone lucky enough to take them out on the road. They are more stylish, more fun and more thrilling than anyone imagined they would be—even, admittedly, the jaded, hard-to-impress automotive editors who compiled this list. They all go the extra kilometre to stand above their peers. Achievement is earned.



SPECS:

6.3-litre V12

730 hp

509 lb-ft torque

3.1s 0-100 km/h.

\$380,000 (est.)

BEST USE OF HOME EQUITY **FERRARI F12**

A new V12 Ferrari is like a new Radiohead album, a newly discovered Pollock canvas or the next Jonathan Franzen novel: it's a goddamn work of art, powerful enough to break free from the gravity of its genre and enter a larger cultural orbit.

The F12 Berlinetta is Ferrari's new flagship. What you're looking at is the product of a legendary automaker at the zenith of its capacity, flexing all of its muscle. This is the fastest Ferrari. Ever.

Underneath the Rosso Corsa paint is a body forged from aluminum and a chassis honed by the same people who run the world's greatest Formula One team. In a break with tradition, the F12 is smaller and lighter than the car it replaces. The race-bred V12 screams to a window-rattling 8,700 rpm crescendo, as the rear tires try—and fail—to contain its monumental 730 horsepower. Molten rubber is left smoking on the road as the F12 accelerates from a standstill to 100 km/h in 3.1 seconds. It pulls off the ultimate automotive oxymoron, being totally accessible yet utterly wild.

Try as we might to consider other sports cars, here's the one that sets the benchmark for the rest.



FOR UPPING AN ALREADY EXTREMELY HIGH BAR—AGAIN **RANGE ROVER**

"A Land Rover is for the groundlings. A Range Rover is for the gentry." That is how a Scotsman once summed up perfectly what is one of the world's most refined, luxurious and capable vehicles. This is no banal SUV, but a machine with 43 years of pedigree in driving over mountains without fuss, while cossetting passengers like few other vehicles can. This new, fourth-generation Range Rover is about refining that recipe, not rewriting it. An all-aluminum body helps make it 350 kg lighter, the transmission gains two gears for a total of eight speeds and the computerized Terrain Response system now automatically optimizes the ride for maximum comfort whether you're off on a wanderlust adventure or in the Whole Foods parking lot. New "Executive Class" rear seating means passengers get individual chairs that massage and recline. The driver's seat, meanwhile, is purposely perched just slightly higher than in other premium vehicles, a not-so-subtle hint as to the alpha male status this Range Rover has delivered over four decades. \$114,000



BEST FAMILY-FRIENDLY HOT-ROD **PORSCHE CAYENNE TURBO S**

It feels as if Porsche's Cayenne SUV exists purely so their engineers can prove that the laws of physics are mere suggestions. No family luxu-truck should be able to do the things this one does on bent asphalt. The twin-turbo, 550-horsepower Turbo S is the ultimate example of that Teutonic black magic. Bewitching. \$166,600



YOU HAD US AT HELLO
AUDI RS5

First impressions: they're critical. Make a good one and you're saying, "I've got what it takes," whether it's to a potential employer or to the leggy number sipping a Cosmo across the bar. Cars can do this, too, and Audi's RS5 has that ability in spades. Offered in coupe and convertible form, even sitting stationary it should have you whipping out your chequebook. It's *Kill Bill*'s Uma Thurman on wheels: just the right combination of sex and danger. This is no superficial beauty, either—a 450 hp V8 sourced from the R8 supercar lurks under that come-hither exterior, along with fine Nappa leather sport seats. In this case, first impressions aren't just skin deep. \$77,000



BEST SUBSTITUTE FOR A PRIVATE JET
2013 BMW M6 COUPE

Fast, luxurious and gorgeous. With the new iteration of the M6 there is no compromise between comfort and speed: it's exactly the sort of machine you'd want for a quick intercontinental jaunt. With its new twin-turbo V8 that's good for 560 horsepower, it now accelerates as if walloped on the rear bumper by some almighty sledgehammer. Who cares if you're just driving it to the office? \$124,900



BEST USE OF AN ORGAN DONOR CARD
DUCATI 1199 PANIGALE

Superbikes are all about simple math: 195 hp attached to something that weighs just 414 lbs (with a full tank of gas) equals a power-to-weight ratio roughly double that of the Bugatti Veyron—currently the fastest car in the world. Add to that the fact that the Ducati has half the number of wheels with which to grip the road, and you've got one of the most incredible—and incredibly dangerous—machines to ever touch tarmac. Make sure your life insurance is up to date. \$19,995



MOST LIKELY TO TOP THIS LIST NEXT YEAR
MCLAREN P1

If there's one automaker that can challenge Ferrari—the current heavyweight champion of balls-out performance—it's McLaren. The British firm has more than held its own in Formula One over the years, and its new flagship, the P1, is going to be nothing short of a revolution in the supercar world. \$850,000

MOST SINCERE FORM OF FLATTERY

2013 FORD FUSION

2.0-litre EcoBoost four-cylinder
240 hp/270 lb-ft of torque
6.6s 0–100 km/h (est.)
Built in Flat Rock, Michigan
\$22,500



2013 ASTON MARTIN RAPIDE

5.9-litre V12
470 hp/443 lb-ft of torque
5.2s 0–100 km/h
Built in Graz, Austria
\$225,000 (est.)





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BEST CONTRIBUTION BY
HALLE BERRY TO AUTOMOTIVE DESIGN
SRT VIPER

The new SRT Viper (formerly known as the Dodge Viper) is automotive hyperbole unchained. Impossibly low, insanely powerful and six-figure sexy, it's hard to believe a car like this actually exists—much like its sexpot inspiration. When the car's Canadian-raised designer Ralph Gilles was asked what inspired the luscious, curvaceous design, his answer was simple: "Halle Berry." We see it. \$97,395



A ROLLS-ROYCE FOR MINI MONEY
MINI INSPIRED BY GOODWOOD

When the master craftspeople at Rolls-Royce got hold of 1,000 Mini Coopers, the result is our new favourite car for the city. Why? Deep-pile lambswool carpets, walnut-burr veneers, a cashmere headliner, and cornsilk beige leather so soft you'll want to lounge on it in the nude. And unlike a proper Rolls, you can park this just about anywhere. \$54,900

FORBIDDEN FRUIT



**MERCEDES-BENZ CLS
SHOOTING BRAKE**

Europeans love wagons. North Americans, not so much. That's why we won't be offered this stretched and sexed-up version of Merc's famous four-door coupe. Pity. Who wouldn't want to load their luggage into a cargo compartment lined with handcrafted American cherry wood, oak inlays and aluminum cargo rails?



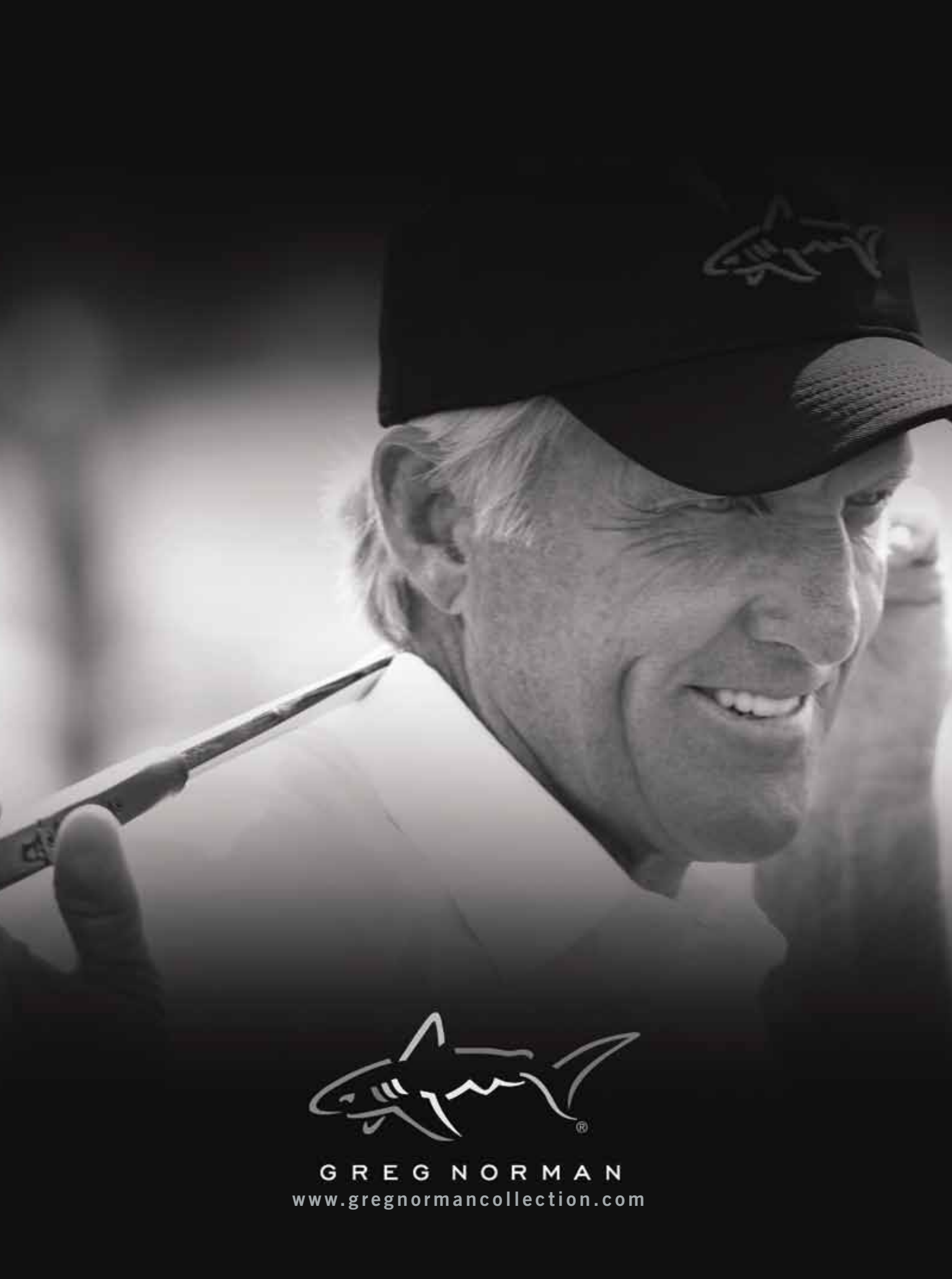
MORGAN 3-WHEELER:

Brigitte Bardot had one. Ralph Lauren had one. Mick Jagger drove Marianne Faithfull around in one. The weirdest British motoring icon of all time is going back into production, but good luck getting one road-registered in Canada.



PAGANI HUAYRA

If Leonardo Da Vinci had built supercars, this is what he would have made. In the Venn diagram of art, science and sexiness, the Huayra occupies the bullseye. From the flying-buttress-style gear lever to the active aerodynamic flaps, to a 0 to 100 km time of 3.3 seconds, this is one for the head and the heart.



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FOR BLINDING US WITH SCIENCE

AUDI'S E-FUEL PROGRAM

No matter how squeaky-clean automobiles get, extracting dino juice from the earth to fuel them is dirty business. Holistically, it makes for a large part of the red in your car's eco-ledger. Audi has found a way around this: genetically modified e-fuels. Working with US biotech firm Joule Unlimited, the automaker is genetically altering cyanobacteria, some of the earth's oldest life forms. Billions are mixed with wastewater in transparent plastic tubes, along with CO₂ from a biomass plant. A little photosynthesis and the bacteria excretes either synthetic ethanol or diesel. Audi is currently building a two-hectare "demonstration plant" in New Mexico to produce the stuff. We're not talking tankers of synthetic fuel yet, but the facility should produce small amounts of e-ethanol this year and e-diesel in late 2013.



LIFETIME
ACHIEVEMENT AWARD:

CARROLL SHELBY

Carroll Shelby, the legend who lent his name and knack for speed to some of the quickest, rawest cars in recent decades, died this year at age 89. He was a crack racing driver before a heart condition stopped him from competing. That's when he found his passion for building machines of speed. In a bitter-sweet twist, 2012 marks 50 years since Shelby shoehorned a Ford V8 into the British AC Ace and created the legendary Cobra. Over the decades, he also helped Ford beat Ferrari on track with the GT40, made countless Mustangs that much quicker and gave Dodge the moxie it took to execute something as raw as the first Dodge Viper. Not bad for a Texas-born chicken farmer. We'll miss you, Shelby—the car world is worse off without you.



BEST REASON TO BUY AMERICAN CADILLAC ATS

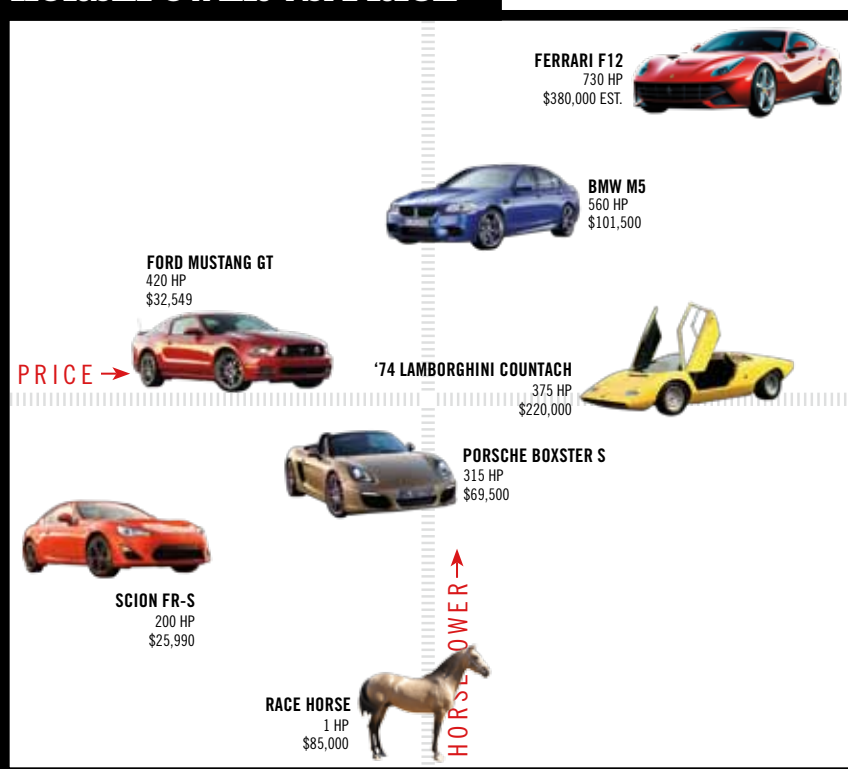
A long time ago, Cadillac was the standard of the world's automakers, but the brand's been trailing the Germans and Japanese for about as long as we can remember. This ATS, however, is on a whole other level.

Tight, sexy and with less performance-sapping weight than most competitors, the ATS is ready to take on all comers. Even its class-leading, voice-activated CUE infotainment system embarrasses Audi's MMI and BMW's iDrive with its modern simplicity.

If racetrack precision is your thing, Cadillac will sell you a turbocharged, rear-wheel-drive ATS with a slick-shifting six-speed manual transmission and Magnetic Ride Control suspension (the same tech Ferrari uses in the F12—see p.75). Prefer quiet performance and four-season driving confidence? The 321-horsepower V6 with all-wheel drive is your ticket.

Not since the height of tailfins have you had a better reason to put a Caddy in the driveway. \$35,195 — **BRIAN MAKSE**

HORSEPOWER VS. PRICE



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WE DROVE THE HELL OUT OF
THE NEW LAMBORGHINI GALLARDO.
WATCH THE VIDEO ON
SHARPPFORMEN.COM



MOST IMPRESSIVE ACCOMPLISHMENT IN VEHICLE NAMING
**LAMBORGHINI GALLARDO LP 570-4
SUPERLEGGERA EDIZIONE TECNICA**



FOR NOT REQUIRING GAS TO PANTS A BMW M5
TESLA MODEL S

California-based automaker Tesla only makes electric cars—and very good ones if the success of its freshman, two-seat Roadster is any indication. Phase Two is this Model S sedan, a premium-minded, zero-emissions way to move the family. You're right to be impressed by its looks, massive 17-inch touchscreen control panel and 480 km driving range on a single charge. But how about the fact that it recently beat the vaunted BMW M5 super-sedan in a drag race? For a car with no exhaust pipe, it's certainly making a lot of noise. \$64,500

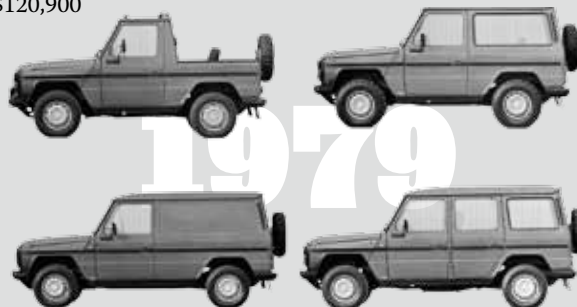


FOR OFFERING AUSTERITY FOR THE ONE PER CENT
BENTLEY CONTINENTAL GT V8

Imagine getting by with only 500 horsepower in your extra-posh, British-built Bentley.... That's the output of the new, twin-turbocharged V8 the automaker added to its Continental coupe and convertible this year in an effort to deliver a 40 per cent improvement in fuel efficiency and CO₂ emissions. Sure it's a far cry from the 631-horsepower 12-cylinder the big poppa models still offer, but it's a sacrifice for the betterment of Mother Earth. Or so you can tell yourself, anyway. \$191,400

BEST ACHIEVEMENT IN EMBODYING
"IF IT AIN'T BROKE, DON'T FIX IT"
MERCEDES-BENZ G-CLASS

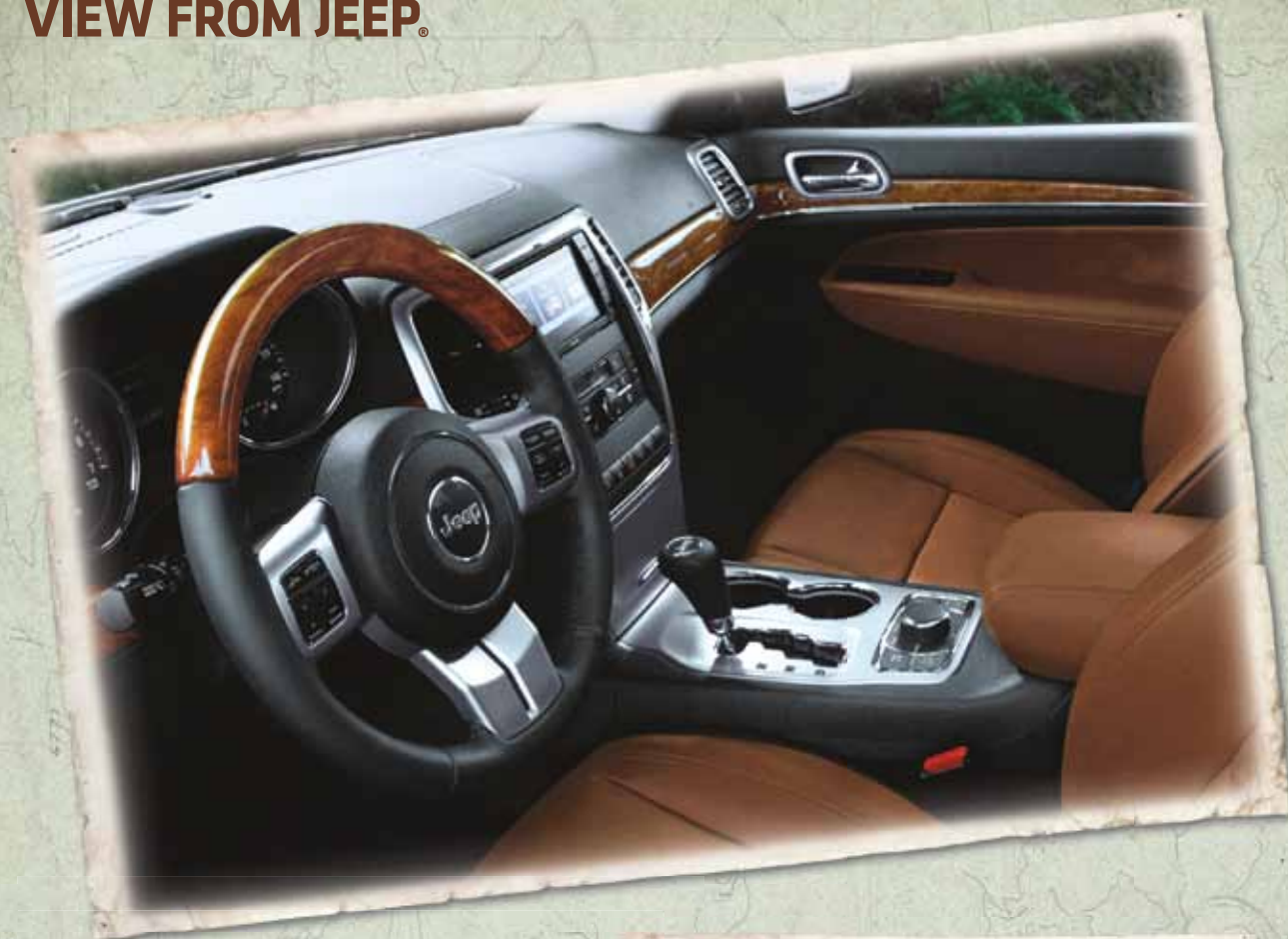
Automakers will tell you their car is the greatest thing on four wheels—until the next version comes out. Then, look at how much bigger, sexier and more technologically advanced this new model is versus that old jalopy! The G-Class is the antithesis of this. Over three decades it has evolved only enough to remain safe for public consumption. Its quirky, ultra-utilitarian looks remain beautifully untouched. \$120,900



1979



YET ANOTHER AWE-INSPIRING VIEW FROM JEEP®



JEEP GRAND CHEROKEE. The Jeep Grand Cherokee's handcrafted interior comes standard with premium materials and refinements. Amenities like available heated and ventilated front seats and a heated steering wheel offer unexpected comfort. Not surprisingly, it was the most awarded SUV ever.² So get in and take a look at the 2013 Jeep Grand Cherokee for yourself. The breathtaking views start long before the engine does.

¹13.0 L/100 KM (22 MPG) City, 8.8 L/100 KM (32 MPG) Highway with the 3.6 L Pentastar VVT V6 engine. Based on 2012 EnerGuide Fuel Consumption Ratings. Transport Canada test methods used. Your actual fuel consumption may vary. ²2012 Jeep Grand Cherokee Overland model shown in bright silver with new saddle interior. Most luxurious vehicle in its class (Overland model), unsurpassed 4x4 highway fuel economy and best-in-class V8 horsepower claims based on Ward's 2012 middle sport utility vehicle segmentation. Most awarded SUV ever based on automotive awards for SUVs 1974 - 2011.

Jeep®



MANIPULATION MEN

In 2008, amid the nightmare that was the September stock market crash, one of Canada's most notorious fraudsters was making millions. This is the story of how he did it, and how his greed eventually caught up with him.

BY MARK COAKLEY

66 **P**aranoia is good in this business.” The undercover fed delivered the line with textbook precision to the con man beside him, who then asked, “Are there any concerns that I need to have whatsoever with you?”

At this point, George Georgiou, a 38 year-old ex-stockbroker turned serial fraudster, had bled four major companies for tens of millions. Like most manipulators of his kind, he knew his trail of lies might catch up to him. Georgiou was concerned, and for good reason.

“Uh, good question. None whatsoever... Never had a problem,” replied the agent.

“So I don’t have to worry that... Every time we meet, we need to be in a hot-tub, to make sure that nobody’s listening?”

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"George, you're scaring me with this paranoia."

"Be happy that I'm so paranoid, because I'm careful...."

The agent flipped the question. "You're not a cop, are you?"

Georgiou sputtered, "Are you crazy? You come to Toronto for one day, you'll convince yourself on that.... No!"

During the 2008 stock market crash, George Georgiou flew from his hometown of Toronto to Philadelphia to set up a \$10 million dollar stock market scam. He'd pulled off crimes of this sort before, and was calm and calculative about every one of them. This time, though, Georgiou was desperate. He was to meet a man by the name of "Charles Reed," an allegedly successful financial consultant who was supposed to help with Georgiou's latest scheme. But something about this deal didn't sit well with him. The night before, he had cancelled his flight for fear of arrest, but in the morning his greed trumped his caution and he re-booked. Georgiou had no other option. He was in piles of debt, by-products of a downward spiral that had started months before. After landing in Philadelphia, Georgiou met Reed in the breakfast area of the Ritz-Carlton. After a few minutes of awkward chat, they went up to Reed's suite, where Georgiou's worst fear awaited him in the form of a team of FBI agents.



Born in Cyprus in 1970, George Georgiou had come to Canada as a baby. Dark-haired, with a slight physique and a high, nasally voice, he grew to be smart, charming and good with people. He dabbled in stock trading as a teen and studied economics at Wilfred Laurier University for a year before becoming a full-time broker at 19, when he was hired by a Kitchener, Ontario brokerage called Walwyn Stodgell Cochran Murray (a firm that was eventually absorbed by Bank of America).

But for all of his charm, intelligence and financial savvy, Georgiou had a hard time playing by the rules, especially when there was money to be made by breaking them. After just three years at Walwyn Stodgell, he was fired after client complaints revealed he'd been buying risky stocks with their money without permission. He'd also churned their accounts, meaning he made trades for no reason other than commissions. With his client list and history of \$1,000,000-per-year commissions, Georgiou was quickly hired by another Ontario brokerage firm, Levesque Securities. At first, Levesque's managers ignored Georgiou's rule breaking, until the client complaints started rolling in. Finally overwhelmed, Levesque fired Georgiou in 1995, after which the Investment Dealers Association of Canada stripped him of his broker's license for 10 years and fined him \$50,000. It didn't stop there. Georgiou had to face lawsuits from a number of his ex-clients, all of which he lost.

None of this fazed him. The way Georgiou saw it, his exile from the brokerage industry gave him the freedom to take his frauds to the next level. No longer content with ripping off local investors, Georgiou headed south to hunt the richest prey he could find.



In 2004, George Georgiou met with a group of businessmen at a hibachi restaurant in Houston, Texas. Their host, a con man from Houston named Brett Salter, asked everybody to introduce themselves. When it was Georgiou's turn, he called himself "a venture capitalist from Toronto."

Another con man at the table was Kevin Waltzer, a key player who was at the meeting because, at Salter's urging, he had invested \$500,000 in an obscure and unsuccessful high-tech

corporation called Neutron. When its share price fell, Salter invited Waltzer to Houston to meet Georgiou, who was supposed to calm Waltzer's fear of losing his investment. In a deep, smooth voice, Waltzer told everyone that he lived in Pennsylvania and owned a company dealing with class-action lawsuits. What he didn't mention was that this company—which only existed on paper—made fraudulent claims to the US civil courts, leeching away settlement money from class-action lawsuits against Bank of America, Cendant and NASDAQ. Waltzer had sucked out \$40,000,000 so far, squandering most on luxuries like a mansion in Pennsylvania, lavish parties that he hosted, frequent travel in high style and sour investments.

After the meal, Georgiou pulled Waltzer aside. The six-foot tall Waltzer towered over five-foot six-inch Georgiou, who said, "Do you know who Brett is? I don't think you know what you're dealing with. I think you need to come and meet with me up in Canada."

A few days later in Toronto, Georgiou and Waltzer met at a dim sum place. Here Georgiou revealed the reason for their meeting in Texas. He explained that Neutron was a pump-and-dump, a type of stock market scam in which shareholders of a corporation trick others to buy, "pumping" up the share price until the scammers sell or "dump" their shares for huge profit. (After the dump, the stock's price plummets, often to zero, and honest investors lose their shirts.) Georgiou said his group—which included Salter and an allegedly Mafia-linked Toronto businessman—was buying heavily in Neutron. Once they controlled its stock, they would manipulate the price for huge profits. Waltzer was sold and agreed to join.

He later explained how it worked: "George would call me up in the morning and he would say, 'Can you buy 20,000 shares at XYZ price?' and I'd say sure.... I would buy one day, he would buy it right back from me, I would buy [it back from him]...because he needed volume.... I was helping him create an artificial market for the stock."

The price of a stock is affected by its liquidity. If investors buy and sell a stock every day in volume, it's liquid. For this reason, investors avoid non-liquid stocks with little trading activity. Waltzer would often trade Neutron stocks with others in Georgiou's conspiracy. These "cross trades" were reported on the stock market, giving a false impression to honest investors. Waltzer also executed his share of "wash trades," selling shares from one of his accounts and buying with another to make fake liquidity.

These trades were also part of a different method of stock manipulation known as "stair stepping." In this case, each trade would be set at a higher price than the ones before, making the market price rise. Georgiou excelled at this. On December 17, 2004, he emailed Waltzer a detailed stair stepping strategy: "Action plan should be to sell 125,000 [Neutron shares] between 2.25 and 2.75 [dollars a share] and another 125,000 between 2.75 and 3.50, and the balance between 3.50 and 4.50."

To help lure honest investors, the management of Neutron issued hyped-up news releases, and Georgiou (who had no official role in the company) hired a company to inundate North American investors with millions of emails about Neutron. The releases claimed that Neutron had a great new LED lighting technology and was close to signing major contracts with big corporations like Coca-Cola, McDonald's and Kellogg's. All of it was untrue.

Waltzer was happy with the way things were going. He was making quick, easy money and had developed an admiration for Georgiou. He once emailed Georgiou: "I have always been grateful that some mysterious force enabled us to come together.... [A] relationship is built over time and trust is earned. I know our relationship will come to fruition quicker than most."



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Waltzer did dozens of cross and wash trades in Neutron. He also helped Georgiou manipulate shares of Hydrogen Hybrid (energy), Avicena (pharma) and Northern Ethanol (energy).

In the summer of 2006, an IRS agent contacted Waltzer about a \$3,500,000 bank deposit he had made in Nevis, a Caribbean island. The money was made fraudulently and Waltzer hadn't paid tax on it. He thought, "It's over." Waltzer provided the financial documents, but heard nothing from the IRS. Waltzer thought he'd dodged a bullet.

That fall, Waltzer had fallen short on cash and grew desperate. He knew Georgiou wouldn't let him sell any pump-and-dump stock, since it would weaken Georgiou's price control, but he really needed the money, so he tried to secretly sell some Avicena shares anyway.

When Georgiou noticed these shares offered for sale in the market, he phoned Waltzer, who denied being the Avicena seller. Furious, Georgiou snarled, "You're lying to me, I know what's going on," and ordered Waltzer to come to Toronto. They met in the palatial offices of Georgiou's partner, a Toronto businessman who, Georgiou later said, looked "like Tony Soprano but a foot shorter...he's my height, probably about 50 pounds heavier, smokes cigars all day long."

Like the fictional Soprano, the Toronto businessman was known for using threats of violence to get his way in business deals. He roared at Waltzer, "You just made a huge mistake!"

Although Waltzer was out of Avicena, Georgiou still used him for manipulating other stocks. He had taken a cue from the Toronto businessman's book and relied on threats to keep Waltzer from dumping stock behind his back again. In early 2007, he emailed Waltzer: "This stock better not collapse or there will be two holes dug, one for each of us."

On July 7, Georgiou met with Waltzer (who was wearing a wire) at a fancy restaurant in Manhattan. Avicena's price had been slipping lately, and Georgiou—who'd earlier described himself as a "one-man army" of stock manipulation—whined, "I can't do it anymore. I need some help. I need a couple guys [to buy more stock]...just to take the pressure off."

Waltzer replied, "I've got a guy in New York that I've dealt with before...from my trading days...a very wealthy consultant who has a Rolodex of brokerage firms that he deals with every day...and what he is known to do is park stock for a fee." (Parking is when a broker buys stocks for a client without authorization and holds it for a set time.)

Curious, Georgiou asked, "How good is he at it?"

"He's phenomenal at it," lied Waltzer coolly. "And I've seen him in action."

"What size deals?"

"I mean, he could take down a couple hundred thousand shares

"PARANOIA IS GOOD IN THIS BUSINESS."

Waltzer admitted to his rogue sales. Georgiou and the Toronto businessman declared they didn't trust him anymore, and kicked him out of their scam, but not before buying his remaining Avicena shares. Waltzer suggested a price, to which the Toronto businessman replied with an intimidating laugh. "This is not a negotiation. We are going to buy your stock. We are going to pay \$1.40." The market price was \$6.50 a share, but terrified Waltzer agreed. The Toronto businessman said, "You made a wise decision here today. Just so you know, there are people in your neck of the woods that would just as soon put you in the ground as let you live."

Eventually, the IRS sniffed Waltzer out and slapped him with subpoenas. "The government was hot on my tail," he later recalled. "After conferring with counsel, I decided that I was done, and I wanted to go to the government and tell them everything that I had done, even though they didn't know the vast majority..." Waltzer did just that, confessing to a long list of crimes, all the way down to his cocaine habit. In a last-ditch effort to cut his prison time, Waltzer became an FBI informant, and an excellent one at that. He would go on to secretly record over 1,000 conversations.

Meanwhile, Georgiou and his group, ever creative in finding new ways to cheat honest investors, experimented with the pump-and-borrow; they deposited inflated Neutron and Avicena shares at three Bahamian investment firms—Caledonia, Alliance and Accuvest—as collateral for loans they would never repay. Georgiou, who never signed paperwork in his scams, had his trusting wife (a stay-at-home mom who had no clue about her husband's dealings) sign a promise to compensate the firms if they lost any money.

in a heartbeat, as long as he's compensated properly, and park it however long.... That's why I want to introduce you."

"Have any of his deals ever gotten into trouble?"

"Nope. Never.... When do you want me to set up a meeting with him, and where?"

"In person?" Georgiou was cagy and cautious; his radar was always alert to potential law enforcement traps.

"I think that's the only way you should meet him, George."

"You're sure on this, Kevin?"

"I'm 100 per cent on this."

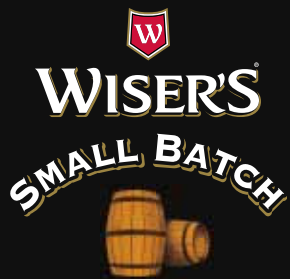
"He's not a cop, is he?"

"No!" said Waltzer. "No, no. A cop?" Pause. "No..." Waltzer said his friend was a "pay to play" guy, meaning that he cared only about getting commissions and never worked for free. Suspicious, Georgiou asked again if the guy was a cop. Waltzer replied, "He's a savior." Impressed, Georgiou agreed to meet "Charlie Reed."

They met Reed on Long Island, in a nondescript office at a strip mall; Georgiou was surprised Reed's workplace wasn't as opulent as he'd expected. After all, Reed was supposed to be a rich man. A female FBI agent, playing Reed's secretary, interrupted the meeting to tell Reed about a fictitious call from a famous hedge fund. This impressed Georgiou. As hidden cameras and microphones recorded the hour-long meeting, Georgiou spilled everything about Avicena, explaining how he controlled \$40,000,000 of its stock and how he needed Reed's help pumping the price. Georgiou said, "Presumably, there would be a fee."

"Absolutely, there is a fee for that," Reed said. "I'll give you a Kevin line: 'You have to pay to play.'"

Reed wanted 5 per cent commission for himself and 20 per cent to bribe his brokers. Georgiou was interested, but needed



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time to think about it before committing.

Afterward, while being driven around by the FBI chauffeur, Waltzer said, "I have to tell you, [the Toronto businessman] is like your prototypical frickin' mobster lookalike."

Georgiou said, "You haven't done your homework. What do you mean, 'lookalike'?"

"Are you serious?..."

"The most powerful people in New York and Montreal...are in [the Toronto businessman's] office all the time.... George Sciascia from New York, you ever known the name?"

"No, who's that?"

"One of his best friends before he was killed a few years ago."

Waltzer asked, "Wiseguy?"

"Who, George Sciascia? Absolutely. Books are written about this guy," Georgiou added, "[The Toronto businessman] is a big mobster in Toronto.... [He] and Vito Rizzuto were best friends. Vito Rizzuto is the mob boss.... He's considered one of the most powerful people in the world—in the world—and he was operating out of Montreal." Georgiou explained that Rizzuto was in a US prison until 2012 for murder and that "the rumour is that now there is a global network of lieutenants that are kind of keeping the ship together and, you tell me, is [the Toronto businessman] one of them?"

Waltzer said, "Well, obviously, what you're telling me is that [the Toronto businessman] is one of the lieutenants." He remind-

one because I'm worried that someone is going to come to the house and cause problems or hurt one of my children? Do you think people are just going to walk away from 22 million dollars of losses, George?"

Georgiou said, "It's going to be resolved; it's going to be dealt with."

"How?"

"In a worst-case scenario, they're going to have to eat it."

She screamed, "Do you think people just eat a 22-million-dollar hole that you caused and there's no repercussions to that in life?" She mockingly listed his failed business ventures, sneering, "Ah, let me see if I have this right. You are going to do another deal to fix this problem; is that what you're saying? George, it's not about the money, right? Your ego is too big. You have to have everybody think that you have all this money so that you can have them be confident to do more deals.... There's a credit card company cancelling our cards, the mortgage defaulted twice, [home renovation contractors] are all screaming at us, and you think that this is about the money itself. You're the one who doesn't get it, you're the one who needs therapy.... You're in some kind of dreamland, some illusion!"

Georgiou was getting anxious and started taking reckless risks, which was uncharacteristic of him. Neutron and Avicena had not worked out as well as he'd intended, but he had high hopes for Northern Ethanol. After having avoided dealing with Reed for almost a year, Georgiou finally took Waltzer's bait and agreed to

"YOU MADE A WISE DECISION HERE TODAY. JUST SO YOU KNOW, THERE ARE PEOPLE IN YOUR NECK OF THE WOODS THAT WOULD JUST AS SOON PUT YOU IN THE GROUND AS LET YOU LIVE."

ed Georgiou of the Toronto businessman's earlier threat: "There are people in your neck of the woods that would just as soon put you in the ground as not."

Georgiou said, "It's true." Waltzer was getting everything the FBI needed.

Although Georgiou's scams made him a fortune, there were no shortage of expenses and profits that had to be divided among his many co-conspirators. He later claimed he had been screwed out of most of the pump-and-dump profits by the allegedly mob-connected Toronto businessman. The money that Georgiou did get was spent wastefully; like Waltzer, Georgiou traveled frequently. He also bought a mansion in the Caribbean and had a high-spending wife, as well as "friends" he entrusted to manage his life savings, and their investment decisions supposedly cost Georgiou millions in losses. All of this led to a cash shortage for Georgiou that winter.

The following January, Georgiou's wife opened a letter from a Bahamian investment firm, learning that its loans to Georgiou were in default and that the collateral of stock was worthless. The firm had lost \$22,000,000 and faced bankruptcy. The Bahamians reminded Georgiou's wife that she had signed a guarantee and demanded she pay the debt.

Mrs. Georgiou was terrified, yelling at her husband, "How could you do this to your own wife?" and "Can you explain to me exactly how 22 million dollars of losses could have occurred? What, you guys put up a bunch of stock that was inflated and you borrowed against it and you sunk a firm?"

Georgiou was amazed at her correct guess. He tried to talk, but she cut him off, "Whose fault is it this time, George? Is it the brokerage's fault? It is my fault?... And you think that I'm the crazy

a small "test run" with the undercover agent, who bought 16,000 shares. Georgiou wired \$5,000 to Reed through a company controlled by the Toronto businessman.

Shortly after, in the fall of 2008, Georgiou flew to Philadelphia to talk to Reed about parking \$10,000,000 of Northern Ethanol stock. They met in the breakfast area of the Ritz-Carlton hotel. Waltzer was supposed to be there, but didn't show up. Georgiou felt something wasn't right. Reed wore a wire and in the ensuing conversation, Georgiou expressed his paranoia to Reed and revealed his hunch about Waltzer possibly working for the feds. After the agent calmed his nerves and convinced him he was legit, the two men made their way up to Reed's hotel suite. When they entered, two uniformed FBI agents stepped out of the bathroom and cuffed Georgiou. He was promptly escorted to a Philadelphia jail cell. At his trial, the prosecutor called Georgiou a "financial sociopath." On the witness stand, Georgiou claimed that he had been investigating stock-market manipulation, not actually doing it himself. The judge bought none of it and cited him for perjury.

Waltzer was sentenced to 10 years.

The Toronto businessman will be arrested if he visits the United States, but faces no charges in Canada.

As for Georgiou, he got hit the hardest. His judge blasted him with a 25-year sentence and an order to pay \$55,832,398 in compensation to his victims. Today, Georgiou is at Victorville medium-security institution in California until 2035. He has so far appealed his conviction four times—unsuccessfully. **S**

Mark Coakley is the author of *Tip and Trade: How Two Lawyers Made Millions from Insider Trading* (ECW press).



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Left

MOHAIR BLAZER (PRICE UPON REQUEST) BY ERMENEGILDO ZEGNA; COTTON SHIRT (\$250) BY ETON; COTTON TWILL PANTS (\$610) BY BRIONI; VELVET LOAFERS (\$560) BY CANALI.

Right

WOOL BLAZER (\$980) BY BOSS SELECTION; BRUSHED-COTTON PANTS (\$240) BY BOSS BLACK; COTTON SHIRT (\$250) BY ETON; WOVEN LEATHER BELT (\$200) BY PAUL SMITH; SUEDE LOAFERS (PRICE UPON REQUEST) BY ERMENEGILDO ZEGNA.

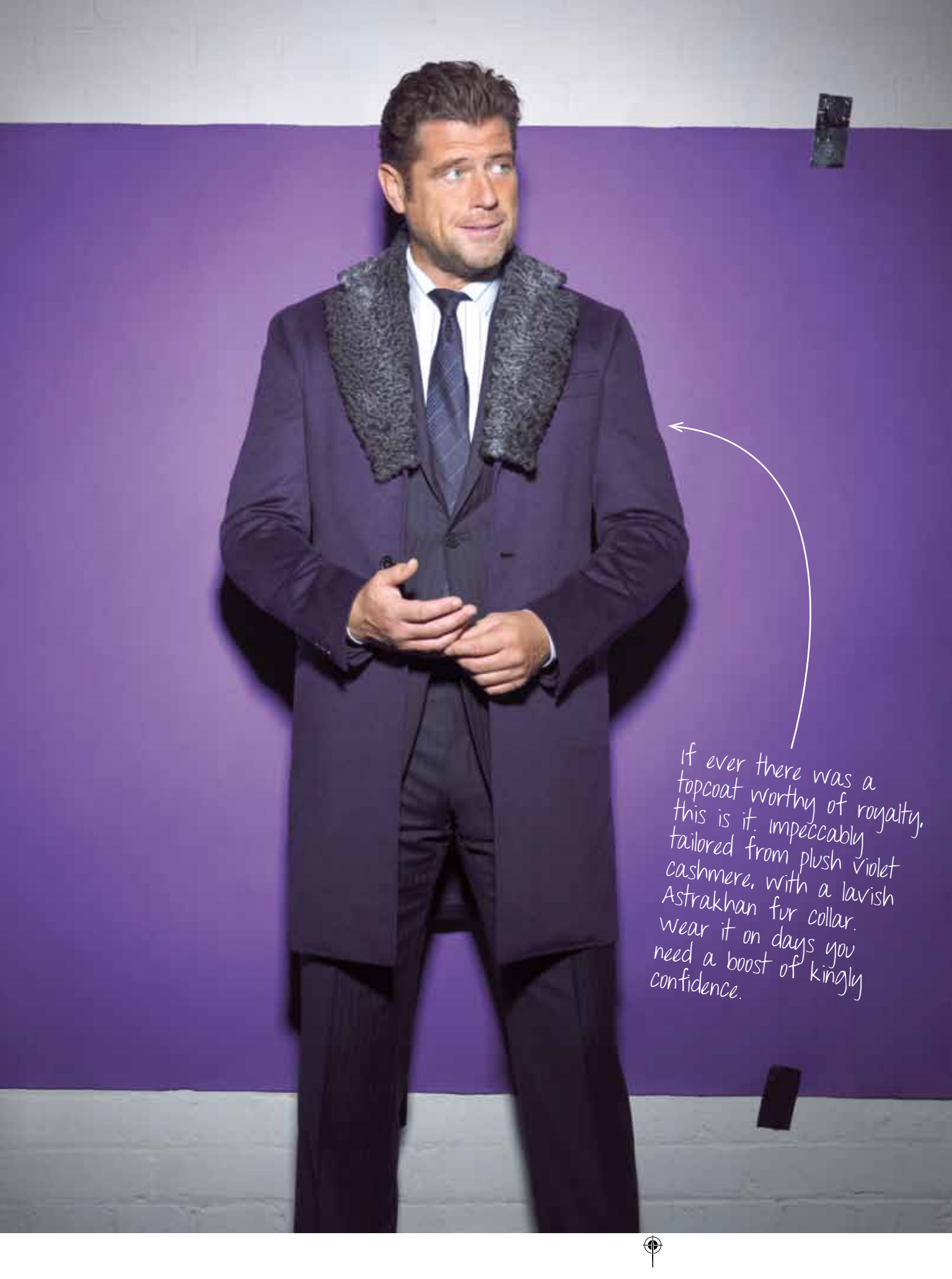
Left

WOOL SWEATER (\$260) BY PAUL SMITH JEANS; COTTON SHIRT (\$180) BY DUNHILL; COTTON CORDUROY PANTS (\$310) BY PAUL SMITH & BARBOUR; LEATHER BOOTS (\$1,330) BY LOUIS VUITTON.

Right

CASHMERE COAT WITH ASTRAKHAN COLLAR (\$8,635) BY BRIONI; WOOL SUIT (\$2,700), COTTON SHIRT (\$545) AND SILK TIE (\$205) BY LOUIS VUITTON.





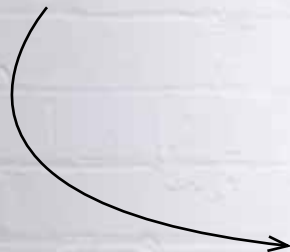
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WOOL COAT (\$3,850), CASHMERE TURTLENECK (\$1,195) AND COTTON PANTS (\$885) BY HERMÈS; POCKET SQUARE (\$40) BY RALPH LAUREN; PATENT LEATHER BROGUES (\$435) BY PAUL SMITH.

Right

WOOL CARDIGAN (\$725) BY BURBERRY BRIT; COTTON SHIRT (\$260) BY ACNE; COTTON TROUSERS (\$225) BY FOLK.

MODELS: STEVE POUND AT NEVS, KONRAD LINDHOLM AT FM
STYLIST ASSISTANT: ALEXANDRA BICKERDIKE

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A SHARP EXCLUSIVE—12/1.13

STAY GOLD,

RYAN GOSLING

A FEW WORDS WITH
THAT RARE KIND OF
SUPERSTAR: ONE WHO
ISN'T AN ASSHOLE

By Greg Hudson

Photos by Art Streiber/AUGUST





MEN HAVE A PRECARIOUS, complicated relationship with male celebrities. Think of it like this: if there were a fellow at your workplace, or in your circle of friends, who, say, was better than you in nearly every way—more handsome, more charming, more accomplished, more popular, wealthier—you wouldn't like the guy. You may envy him a bit, sure, but mostly you'd consider him an asshole. Here's a guy who was somehow granted better opportunities than you, a living example that life isn't fair. Why would you like a guy like that?

And yet, that's not how it is with Ryan Gosling.

He's a male star that's actually likeable, in spite of his obvious superiority in almost every way. This isn't the case with every celebrity. Sean Penn, for instance, is kind of an asshole. It's part of his persona, and—we'll admit—his overall appeal as well. Ryan Reynolds is an asshole, but mostly because he's ridiculously good-looking and has bedded both Scarlett Johansson and Blake Lively. You get the picture.

Then there are the stars men simply envy so acutely that it feels like respect. Those of whom it's said that women want to be with and men want to be. Men want to be Brad Pitt, George Clooney, every actor who has ever played James Bond. But that doesn't mean they really like them.

Search your heart; you know it's true.

But Ryan Gosling? He's different. You want to think he's an asshole: the way he floats effortlessly between solid studio pictures (*Crazy, Stupid, Love*—of which he was the best part by far—and his next, *Gangster Squad*, a period crime piece that would look like a prestige picture, if everyone didn't seem to be having so much fun playing with guns) and badass indie flicks (*Half Nelson*, *Drive*, *The Place Beyond the Pines*) or the way he seems to sweep every starlet off her feet. Or maybe it's the way he recorded a critically acclaimed indie-rock album in his spare time, and that he's about to venture behind the camera—that kind of overachieving is usually a hallmark of a type-A douchebag. But Gosling moves beyond that. And, while, sure, he's handsome and all; still, it's not that men wish they were him. We wish we were friends with him.

If you're not convinced, check out every interview the guy has ever given. He's humble, he's funny, he's authentic. So damn authentic, you can't help but want to hang out with the guy. Which we did recently. No big deal.

EXCLUSIVE

STAY GOLD,

RYAN GOSLING

SHARP: Looking at your career, we can't help but see a kind of ongoing conflict between mainstream success and recognition and more independent, challenging work. Is this because you like both kinds of films or is it a trade-off: you get to do smaller-budget projects so long as you do a mainstream hit every now and then?

RYAN GOSLING: Both studio movies and independent films can teach you hard but important lessons about where you're coming up short. It's much worse on studio pictures, though, because you have to learn those hard lessons so publicly.

I also find that most studio movies are about characters that are confident and self-assured. I don't always have the confidence to portray those characters. It comes and it goes. When it goes you have to muster up the guts to go looking for it, and more often than not, you find it in independent film because most independent films are about characters who are searching for the same thing.

SHARP: Maybe more so than other actors/personalities, it seems that certain groups claim you; we're thinking of online feminists especially, but obviously Canadians like to claim you as their own. And hipsters, too, maybe? What is it about you that speaks to these groups? You don't see memes made out of Chris Pine...

RG: Just in the wrong place at the wrong time, I suppose.

Kind of like that bird that flew into Fabio's face and broke his nose when he was riding that roller coaster. Been feeling a lot like that bird lately. But if you think there aren't any Chris Pine memes, then you obviously haven't taken a look at my hard drive.

SHARP: What's your attitude toward fame? You seem not to care, really,

"I've just been in the wrong place at the wrong time, I suppose. Kind of like that bird that flew into Fabio's face and broke his nose when he was riding that roller coaster. Been feeling a lot like that bird lately."

but at the same time it must have its benefits: you get to do music, for example.

RG: I don't know what to say about fame. I've been doing this since I was eight, so I can't really say that it came out of nowhere. But, I can't say that I saw it coming either.

My friend's grandmother would soak a lobster in vodka, get it good and drunk before she put it in the pot to cook it. Then she'd turn the heat up real slow. That lobster never knew what hit him. That's how it's kind of gone down for me. Except in my story, I guess I'm the old lady and the lobster.

SHARP: In *The Place Beyond the Pines*, you're returning to work with Derek Cianfrance, who you worked with in *Blue Valentine*. Some have said this makes you his muse—like Scorsese and DiCaprio. How did that relationship develop? How does it change things on set?

RG: I wouldn't say it's a DiCaprio/Scorsese situation as much as a Joyce Kilmer/*Tree* situation. Or do you mean *Muse* the band? I can't remem-

RG: Well, I always wanted to be in *The Outsiders*. I've always been a big fan. I've been a big fan of gangs in general, especially ones that don't use spray paint. Not that there's anything wrong with that, but anything you have to show your ID to buy at a hardware store, I don't want to get mixed up in.

SHARP: We can't help but notice that you seem to have a more adventurous fashion sense than many actors. Do you enjoy clothes and fashion?

RG: Well, let me just put it this way. When I'm down in the dumps, nothing gets my toes a-tappin' like putting on my old MC Hammer pants. And they still fit, even though my aunt

ber Derek ever mentioning them. Although, now that I think of it, he may have them on his workout mix. Either way, I work with Derek because I'm lucky to do so. I'll be real surly when he finds a new muse. You hear me, Derek? That's right, I'm talking to you, and I'm rapidly getting more and more surly just thinking about it.

SHARP: You seem focused on outsiders, people either outside the law, or societal norms—*Gangster Squad* and *The Place Beyond the Pines* included. What's the appeal there? Do you relate to that somehow?

made them for me when I was eight. But that's the genius of MC Hammer. They still fit even though I've grown significantly. I'll never understand how MC Hammer got into money problems. Genius.

You see that? Did he mess with us a bit, avoid answering questions? Of course. But he did it without pretension. And he's funny, without being rehearsed, like talking to him shouldn't matter. Like he's not famous.

He's just a guy, but one that's, you know, clearly better than you (and us) in nearly every way. Better than all of us. **S**








Hidden Talents

*BEFORE SHE EXPLODED ONTO THE SCENE AS SÉVERINE
OPPOSITE DANIEL CRAIG IN SKYFALL, NO ONE
KNEW HER NAME. NOW, PARIS-BORN BÉRÉNICE
MARLOHE IS READY FOR HER CLOSE-UP*

PHOTOS: MATT IRWIN / TRUNK ARCHIVE





ultry Bérénice Marlohe was largely an unknown entity before she made her English-language debut as Séverine in the latest Bond flick *Skyfall*. Born in Paris to a French mother and a Cambodian father, the 33-year-old only began her quest to reach the silver screen in 2007. Marlohe, however, is a force to be reckoned with. When she heard producers were looking for a Bond girl, she approached *Skyfall* director Sam Mendes directly and set out to win him over. (Not that it's likely to have taken much convincing.)

An accomplished pianist and artist (she studied for a decade at the prestigious French arts school Conservatoire de Paris), Marlohe is more than a dress and a pair of heels. – *Brendan Christie*

It sounds like you went above and beyond to become the latest Bond Girl.

As soon as I was given a fixed date for my audition, I studied for the role day and night. I watched every Bond film—although I had seen most of them growing up, anyway. I paid attention to all the previous Bond Girls, trying to learn from them, but I made sure my character would have her own particular identity.

Did you have a particular strategy when you went in for your audition?

I tried to hide my feminine side. I was inspired by Marlon Brando, who has always been my idol in terms of his acting style and presence. I wore a black dress—very simple—and I tried to be like Brando, with his sullen expressions and the feline way he carries himself. I knew the other actresses would focus more on their seductive sides, so I wanted to surprise the director by showing a more masculine side.

Speaking of handsome men.... There's been a lot of speculation about your love life since *Skyfall*.

I'm free as the air. I'm single, which is, of course, the usual status for a good Bond Girl. I've been

so busy trying to pursue my career lately that I haven't had much time to pay attention to my private life. But it's OK. I don't mind being alone, and I find it's better to be by myself than to be in a bad or unsatisfying relationship simply to avoid being alone.

Are there qualities you look for in a man?

Of course! But I'm not going to give you a list. I would love to be with a man who can cook and knows something about the arts and has a philosophical side. But I'm giving away too much information.

Can you cook?

Unfortunately, no. I love to eat, but I'm too lazy to cook.

French women are often cast as femmes fatales in Hollywood movies. Is there something mysterious and dangerous about them?

I have no idea! (Laughs.) I'm half Asian, actually. I was born in Paris, but I feel more international than French, so I can't talk about French women. I'm not sure why they cast French women in those roles. It

might be the accent? Maybe the exotic factor that people associate with being French. I don't know.

Do you think your new-found celebrity will change things?

I hope it's going to lead to good roles because that's what I've been working so hard towards. Every actress dreams of the chance to show what she can do, and now I feel I have to work even harder to build on the recognition that *Skyfall* gave me, and not let this opportunity go to waste. I hope a lot of doors are going to open for me.

You're also a trained pianist and artist. How does that play into your acting?

I still draw and paint, and I think it's very connected. I use a lot of music in my acting because it's so inspiring. For *Skyfall* I was listening to classical music, like the *Requiem* from Mozart. Or Rage Against the Machine or blues. For me, it's a direct way to jump into the imagination. It inspires me a lot.

Interesting mix. Why Rage Against the Machine?

Because it gives me the sensation of power. And I like that. I really like that. 5



Wool suit jacket (\$780) and pants (\$310) by Favourbrook;
cotton shirt (\$390) by Ermenegildo Zegna; silk bow tie
(\$245) by Brioni; patent leather oxfords (\$360) by
J. Lindeberg.

SHARP 12/1.13

ELEVATED RISKS

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HOLIDAY SEASON'S PARTIES,
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PHOTOGRAPHER: ROSS WOODHALL

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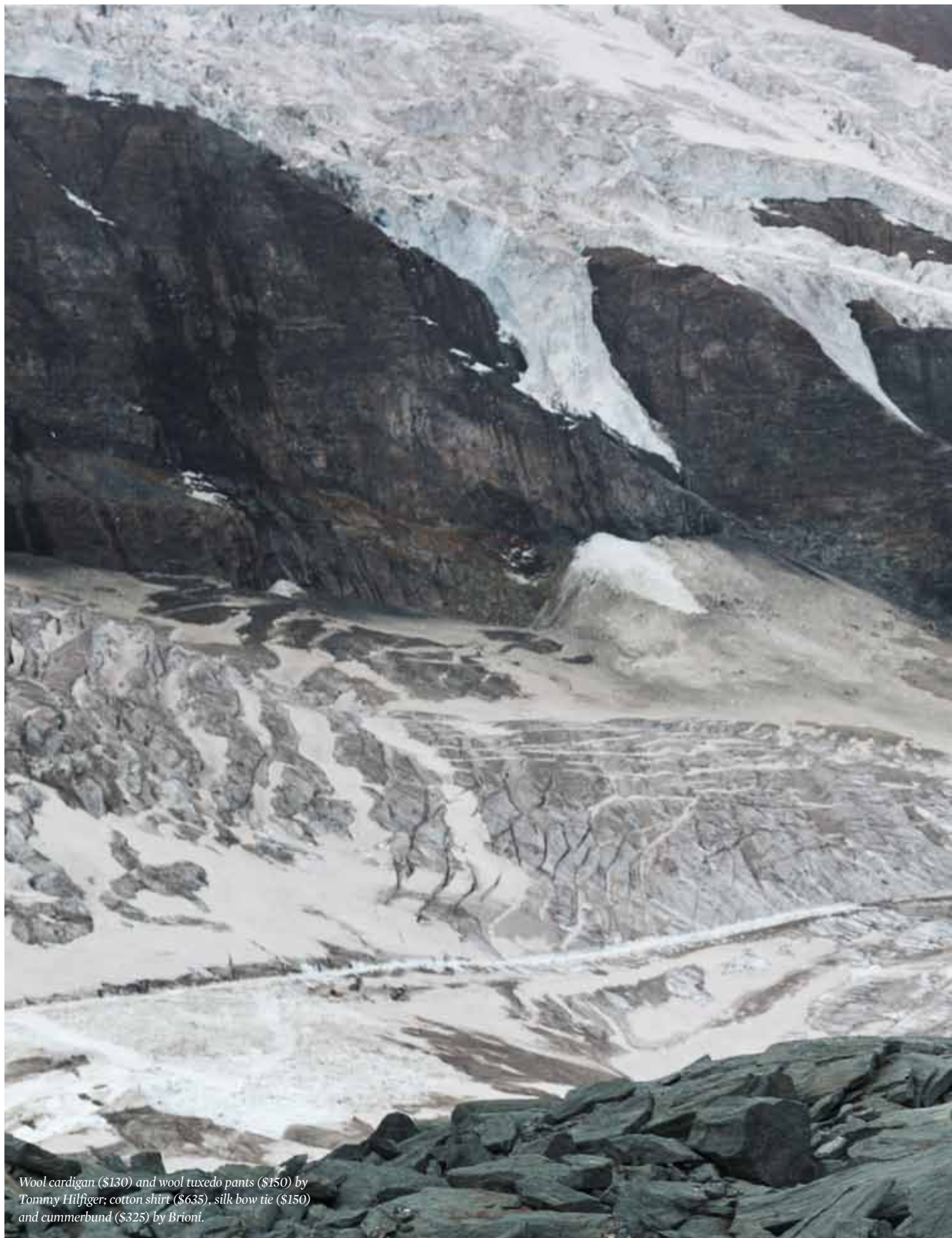


Velvet suit jacket (\$1,695) and pants (\$1,050) by Burberry Prorsum; cashmere turtleneck (\$905) by Ermenegildo Zegna; patent leather shoes (\$385) by BOSS Black.





Mohair coat (\$2,990) and suit (\$2,600) by Ermenegildo Zegna; herringbone twill shirt (\$880) by Ermenegildo Zegna; silk-and-cotton tie (\$105) by Paul Smith; leather monkstraps (\$420) and pocket square (\$35) by BOSS Black.



Wool cardigan (\$130) and wool tuxedo pants (\$150) by Tommy Hilfiger; cotton shirt (\$635), silk bow tie (\$150) and cummerbund (\$325) by Brioni.



Stylist Assistant: Alexandra Bickerdike Model: Jack Guinness at Models 1



...AND THE



SHALL INHERIT THE EARTH

*Forty-four years in, **Rush** is the most successful band in history to not have their names etched in the Rock and Roll Hall of Fame. How three nerds from Ontario created a musical empire, and why 2012 was their greatest year yet.*

BY ALEX NINO GHECIU



arly on a Tuesday morning in Toronto, a black Mercedes with tinted windows pulls into Anthem Records' secluded back parking lot. The man who steps out has an unmistakable appearance—at least to legions of cult Rush devotees: the wavy dark hair, oval sunglasses, greying soul patch. The long nose.

"Geddy Lee!" screams a young man sprinting towards him. "You're my hero!"

Lee smiles calmly and poses for a cellphone picture, unfazed by the wild-eyed twentysomething's appearance from thin air, or the fact that someone his age would normally reserve that kind of enthusiasm for Kanye West, or Skrillex or the New Hot Thing being hawked at them by music marketers. What's more, the fan looks nothing like what one might expect a Rush acolyte to look like: no pasty skin, no frizzy mullet, no *Dungeons & Dragons* t-shirt. Just a tan, muscular dude with palatable fashion sense, who probably talks to girls and, in all likelihood, doesn't live in his parents' basement.

It doesn't shock Lee because he's aware that, for the first time in their 44-year career, Rush is a cool band. Since 2007's *Snakes and Arrows*, there has been a Rush renaissance in pop culture, with the Canadian power trio edging increasingly into the mainstream after years of existing outside of it. An appearance on *The Colbert Report*—their first TV spot in 33 years—was cut comically short when Stephen Colbert "accidentally" walked on stage in the middle of "Tom Sawyer." Then came the flattering *Rolling Stone* revival piece, a cameo in Judd Apatow's *I Love You, Man*, and Sam Dunn's acclaimed Rush documentary *Beyond the Lighted Stage*, all of which have amassed to a giant PR push for the holy triumvirate.

"We're more successful than we've ever been," says the 59-year-

old Lee, sitting in the Anthem headquarters boardroom. That's saying a lot, considering a slew of the band's accolades—24 gold and 14 platinum records—hang from every wall here. A clarification seems in order: while Rush's cult following has long provided the trio with SoundScan success, they have never exactly enjoyed worldwide household-name status.

They've been the musical equivalent to *Star Trek*: wildly popular to a small, devoted and maybe even a bit disconcerting group of fans. Until now. "Good things have happened to us that have just put us in a very optimistic frame of mind."

Marvellous things, in fact: their 20th studio album *Clockwork Angels* racked them their highest chart numbers (debuting at number one in Canada and number two in the US) in a decade, while tickets to their fall/winter tour have been selling faster than iPhone 5s.

But the band could soon receive the most decisive mainstream validation of all: after being snubbed by the Rock and Roll Hall of Fame for seemingly an eternity, the trio finally received a nomination this year. The results will be announced in mid-December. Rush die-hards have long cried foul at the Cleveland-based institution for its omission of the band, arguing this stems from co-founder (and *Rolling Stone* publisher) Jann Wenner's well-documented distaste for Canada's prog-rock overlords. Some fans, in fact, are still fuming.

"Fuck the Hall of Fame," says Jillian Maryonovich, creative director of RushCon, an annual Trekkie-style convention for Rush

PREVIOUS:
GEDDY LEE, SURROUNDED BY BASSES, DURING THE
RECORDING OF 2112.

ABOVE:
GEDDY LEE TAKES FLIGHT IN FRONT OF NEIL
PEART'S DRUM KIT ON THE OPENING SHOW OF
THEIR *CLOCKWORK ANGELS* TOUR.

RIGHT:
ALEX LIFESON, NEIL PEART AND GEDDY LEE
PERFORMING DURING THE *ALL THE WORLD'S A*
STAGE TOUR.

enthusiasts. Like many hardcore fans, she feels the band doesn't need the notch in their belt, nor the status quo approval that comes with it. "Their music speaks to a certain set of fans that are outside of the mainstream.... It's not a Britney Spears type of concert. Rush fans are serious and smart and into computers. We embrace nerdiness." Within Rush's new-found cool status there remains one glaring inconsistency: "It seems like the older we get, the goofier we get," Lee proudly declares. "I'd say we still share nerdy qualities with lots of our fans, for sure."

If there's one thing that has kept Rush out of the hype circle for decades, it's been their unabashed geekiness. Critics have yawned at their sprawling prog operas, while hipsters have mocked their Tolkien-esque lyrics. Lee's helium-pitched voice has been likened to everything from "a hamster in overdrive" to "a cat with a blowtorch up its ass." So why now, in their twilight years, is rock's most tragically unhip band suddenly in the limelight?

There is, after all, a high quotient of dorkdom in *Clockwork Angels*. Touted as the band's "first concept album," its ornate songs tell the story of a young man's quest to follow his dreams in a future world of steampunk and alchemy, along the way encountering an authoritarian Watchmaker who imposes precision on all aspects of life. Drummer-lyricist Neil Peart penned the plot with sci-fi author Kevin J. Anderson, and an accompanying novel was published in September. It's dense, weird, geeky stuff—in other words, the stuff that Rush has built their name on.

"He goes out in the world with this naive belief and he's kind of made to look like a fool, yet he still keeps this sunny disposition," Lee says of *Clockwork's* main character, based on the protagonist in Voltaire's 1758 novel *Candide*. "He doesn't let his fear prevent him from putting himself in harm's way. But does he or does he not grow from that experience?"

It's hard not to draw parallels between Peart's freewill-obsessed character and a young Rush. That same quality of unswerving resolve drew fans to the trio back in 1976, when they released *2112*, their breakthrough prog masterwork and fourth album. After the commercial failure of its predecessor, *Caress of Steel*, their label at the time, Mercury Records, pressured the band to ditch the concept songs and write something accessible. ("We were pretty high making that record," laughs Lee. "We lost a little reality about it.") Instead, they recorded a seven-part dystopian epic replete with interplanetary war, robotic vocal effects, labyrinthine instrumentals and an Ayn Rand-inspired narrative about galaxy-wide revolution.

"We were young and didn't have a whole lot of options, so we either had to give up or go down in flames while trying to do this thing we thought was right," says Lee of recording *2112*. The album tells the story of a young, guitar-wielding (obviously) hero who rebels

against the Priests of the Temples of Syrinx, a repressive regime that dictates all cultural life in the galaxy. "We didn't agree with what the record company wanted us to be, but we just didn't really know what we wanted us to be. We knew what we didn't want to be, and that was what they wanted us to be."

The album horrified not only record execs, but fellow musicians as well. "I did not like Rush or their music at all because I didn't understand it," said Randy Bachman of then-labelmates Bachman-Turner Overdrive. "We were all trying to get Top 40 airplay, and Rush clearly was not. Their music was cerebral, progressive, full of different time signatures and out-of-this-world lyrics. They seemed to be playing for themselves and a few select fans."

But then the unfathomable happened: *2112* went multi-platinum. As the album gained word-of-mouth notoriety, a new brand of listener emerged from the woodwork: one with an affinity for convoluted rhythms, complex literary themes, 20-minute opuses and intrepid ludicrousness. Not only did *2112* earn Rush their independence; it became the bible for the most eccentric, detail-obsessed rock fan base in the world.

"There were some fans we had out there that got us," says Lee. "Warts and all, they were attracted to what we were about. They liked where we were going with this thing and that we were over-reaching and complex. *2112* wasn't about love and it had weird moments and this whole space thing. We appealed to the fan base that was looking for something different."

Since then, Rush have written music solely on their own terms—not the record label's, nor the Watchmaker's, nor those of the Priests of the Temples of Syrinx. To retain control over their work, the band formed Anthem with their manager Ray Danniels, relying on other record companies solely for distribution outside of Canada. Label execs are now forbidden from sitting in on their recording sessions—a rarity in today's music business. "Nobody heard this record until it was done," says *Clockwork Angels* producer Nick Raskulinecz. "No record company people, no managers. They didn't hear it until it was finished, mixed and mastered."



You tell me another artist that can go that far down the process and have no interference from anybody.”

Well, maybe Kanye can. But the difference between Yeezy’s beautiful, dark, twisted fantasy and Rush’s is the latter act’s dreams aren’t auto-tuned. “Eventually people are going to get sick of listening to computers play music,” says Raskulinecz. “That’s what’s happening right now. You have producers taking what somebody’s doing and turning it into something it never was. That doesn’t happen with Rush. They just play their instruments really fucking well.”

While Rush’s desire to march to the beat of their own 33-piece drum kit has won them followers, it’s also caused them to serve as a frequent punching bag for music critics. The band started finding its groove just as the punk movement began shaping the core standards of American rock in the late ’70s: three chords, short songs, simple lyrics. To tastemakers at the time, Rush’s nerdy excesses represented everything you weren’t supposed to like (“The most obnoxious band currently making a killing on the zonked teen circuit,” opined Robert Christgau in a ’77 *Village Voice* review).

“We’re not a Top 40 band,” says Lee. “So it’s not easy for someone on the street, who’s never been exposed to us, to listen to a Rush song and say, ‘Hey! Love that, man. How catchy!’ It takes a little effort to get into our music. We’ve marginalized ourselves in a way. We’re a strange little band.”

But the members of Rush were once also strange little kids. The sons of immigrant families in the sleepy Toronto suburb of Willowdale, Lee and Lifeson first met as awkward adolescents. “We were just kind of goofy suburban kids,” says Lee with an embarrassed chuckle. “We liked musicians that played fast. That was our bond. We were young musos, like so many young kids are today. Suburban kids that love to play and, somehow or another, that ability to play takes them away from their boring existence.”

Years later, alienated suburb-dwellers everywhere would come to identify with Rush. “Any teenage guy who was a drummer in Thornhill wanted to be Neil Peart, myself included,” says Jian Ghomeshi, host of CBC radio show *Q*. “It was all about learning to play every fill in ‘Tom Sawyer’ perfectly.”

In the academic tome *Rush, Rock Music and the Middle Class*, ethnomusicologist Chris McDonald argues the trio owes much of their success to the anxieties and aspirations of middle-class youth. “Rock and roll is supposed to be an escape from the suburbs into a more vital world,” he says. Traditionally, artists have done that by looking to the underclass or the hip avant-garde. “But Rush did it in a bookish, middle-class way, opening up worlds into Greek mythology on *Hemispheres* or black holes on ‘Cygnus X-1.’ It wasn’t an escape into the energizing working-class culture that critics valued, like what the Rolling Stones did. It was an escape for people who wanted to think about big ideas, but didn’t necessarily want to read Tolstoy.”

By being their socially awkward selves, Rush spoke to masses of air-drumming, Heinlein-loving misfits just like them. Radio airplay be damned, dweebs worldwide would unite in their fanatical love for Canada’s purveyors of escapist dreamscapes. (“We never went to South America because we didn’t know whether or not we had any fans there,” says Lee. “And then we finally went



ABOVE: LIVING LEGENDS: 2112 MEETS 2012.

down there and it was like, ‘Holy shit. Where are all these fans coming from?’”) The trio would amass enough of an underground following to sell 40 million records internationally—ranking third behind the Beatles and Rolling Stones for most consecutive gold or platinum records by a band. Rush-heads would shamelessly unite at fan expos and get flogged in high school hallways for wearing *Fly By Night* t-shirts.

According to Lee, it’s this same swarm of loyal weirdos who’ve kept Rush on top through four decades and allowed them to continue to thrive in the 21st century.

“I think part of it is payback from fans,” he says, smiling contently. “Rush was their secret; their personal love. It meant a lot to them. Then they get in powerful positions where they’re directors or radio programmers or reviewers, etc. And they feel their allegiance and the need to wave their Rush flags suddenly. I guess that’s led to this revisionist view of us.”

Ghomeshi admits to being in on the Rush coup. “There are a bunch of us who grew up idolizing Rush, who are now in more influential places,” he says. “As Gen X and even Gen Y have grown up, we’re able to assert ourselves.”

Adds Lee, “It’s the classic revenge of the nerds.”

To fulfill their mythic destiny, Rush has one door left to unlock: that of the Hall of Fame. Though the Hall’s body of critics has appeared anti-Rush in the past, the media’s recent change of heart indicates the band won’t have to wait until 2112 to get canonized in the rock and roll firmament.

“People now understand the importance of what they’ve done, the longevity and the fact that they’re still really good at what they do,” says Ghomeshi. “Even the most ardent critics have begrudgingly accepted this and have to give them props. From here on in, I think they will be considered the rightful rock icons that they should be.”

Otherwise, a guitar-wielding army of geeks is waiting to overthrow the oppressive old guard. This year, as it happens, marks the first time fans are allowed to vote for who gets in.

Not that Lee’s losing sleep over it.

“We don’t need validation,” he says. “We became what we are because we didn’t pay attention to that. It would be a little hypocritical to pay attention to it now.” **S**

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Winter is upon us once again, which means enduring months of sleet and slush, wet socks and biting wind. But the chilly season also presents an opportunity for style-minded men to truly make their mark—to stand out among the legions of dreary black coats that populate the salt-covered sidewalks—with bold patterns, inventive layering and, of course, the right facial hair.

Over the next few pages, we'll introduce you to four great winter looks, show you how to style the perfect facial hair to complement each of them, and give you the lowdown on the accessories you need to complete your wardrobe.

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Adrien Brody Style: Anchor Mustache Tool: ProGlide Styler

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SHORT BOXED BEARD

A full beard with thin, neatly trimmed sides. This beard looks great on guys with a triangular or heart-shaped face as it adds bulk to their slimmer jawline.

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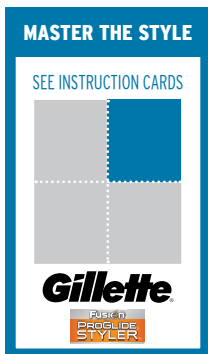
THE STYLE

APRÈS-SKI

After a long day on the slopes, your lodge gear needs to be comfortable enough to lounge around in, but still sharp enough to catch the eye of all the ski bunnies strolling by. A cozy, fur-collared parka, Fair Isle patterned sweater and tailored wool trousers will fulfill both of those purposes with flying colours.

Jacket (\$598) by
Napapijri
Sweater (\$195) by
J.Lindeberg
Pants (\$250)
by Hiltl





FACIAL HAIR

VAN DYKE

A moustache with a full goatee that elongates the chin.

THE STYLE

HOLIDAY PARTY

You've rotated through the same few grey and navy suits at work all year long. Isn't it time to let loose a little and show your co-workers your daring, adventurous side? A velvet sportcoat in deep maroon should do the trick. Just be sure to tone down the rest of your outfit: a simple black turtleneck and charcoal flannels will let the jacket do all the talking.

Blazer (\$695) by Robert Graham
Turtleneck (\$225) by Sand
Pants (\$250) by J.Lindeberg
Pocket square (\$125) by Ermenegildo Zegna

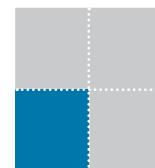
FACIAL HAIR

ORIGINAL 'STACHE

A neat, full-bodied moustache that sits just above the top lip, the Original 'Stache is perfect for guys with larger facial features.

MASTER THE STYLE

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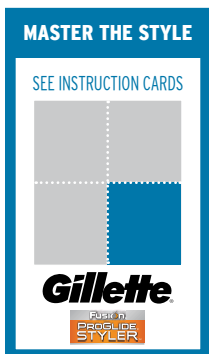
Fusion
POWER
STYLER

THE STYLE

NEW YEAR'S FORMAL

It's the biggest night of the year, but the trick to looking your best on New Year's Eve is scaling things back—keeping your ensemble simple yet striking. Opt for a classic black tux with slim peak lapels, and pair it with a velvet bow tie for a drop of understated swagger. You'll make the strongest statement in the room without resorting to full-blown peacocking.

Tuxedo jacket (\$1,695), shirt (\$525) and pants (\$795) by Burberry Prorsum
Bow tie (\$125) by BOSS Black

**FACIAL HAIR****CIRCLE BEARD**

As its name implies, the circle beard is a chin patch with a connecting moustache that forms a ring around the mouth. It looks great on guys with rounder faces.

THE STYLE**CITY STREETS**

We've all faced the conundrum: It's 20°C below and flurrying like crazy outside, but you've got to run out and buy those last-minute presents before the stores close. Bundle up snugly in a dapper double-breasted topcoat, layered over a chunky shawl-collar pullover. Top it all off with a patterned driving cap to keep your head nice and toasty.

Coat (\$3,995) and sweater (\$825) by Ermenegildo Zegna
 Shirt (\$225) by Sand
 Jeans (\$295) by Burberry London
 Hat (\$68) by Goorin Bros.
 Scarf (\$75) by HUGO

Photography by Matt Barnes
 Styling by Donovan Whyte for Judy Inc.
 Make-up by Laura Szucs for Plutino Group
 Grooming by Alex Berry for Garrison's Barbershop

ACCESSORIZE YOUR **HOLIDAY STYLE**

THE GLASSES

When it comes to eyewear, choose your frames the way you would a sweater: thicker-rimmed glasses will keep you looking fresh all winter long.

MOSCOT, \$225



THE BAG

A heavy-duty bag like this one is crucial for toting your sweaters and long johns to the ski lodge and back again.

RAG & BONE, \$690



THE HAT

Every Canadian man needs a good toque, and this one—crafted from luxuriously soft cashmere—is a head above the rest.

BRUNELLO CUCINELLI, \$310

THE BOOTS

Few shoes are as versatile and dependable as these classic Chelsea boots, which will look as good with a wool suit as they do with jeans and a sweater.

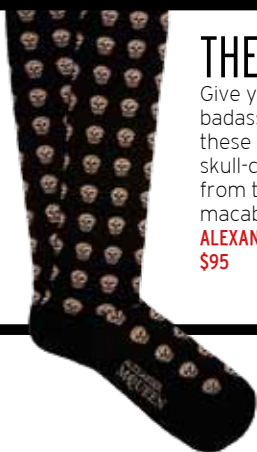
CHURCH'S, \$410



THE SOCKS

Give your suit a badass boost with these iconoclastic skull-covered socks from the famously macabre designer.

ALEXANDER MCQUEEN, \$95



THE FLASK

Filled with the right kind of refreshment, this sleek leather-and-steel flask will help fight the nip in the air.

DUNHILL, \$155



THE GLOVES

With the bitterly cold winds whipping through the city, your hands need protection. Keep them toasty in a pair of cashmere-lined gloves like these.

MEROLA, \$140

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André 3000 Benjamin Style: Van Dyke Tool: ProGlide Styler

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The

SHARP

You've heard it your whole life—especially this time of year: it's better to give than to receive. And while this has a certain altruistic charm, we're not entirely convinced. For instance, if you're giving to yourself—a time-honoured tradition among men who can only bear to receive so many ties and socks—who's the real hero? Our advice: don't get bogged down with the distinction, just give better, no matter who is doing the receiving. Chances are you and your loved ones already own some of the best stuff around. But we think you can do better.

12/1.13

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132

LIST

A better cup of joe:

BLOSSOM ONE LIMITED COFFEE MAKER

U† This is what happens when you put Apple and NASA engineers in the same room—a smart, first-of-its-kind coffee maker. Brew a barista-worthy cup while downloading coffee recipes to the machine via built-in Wi-Fi. To be released early 2013. **\$11,000**





FUJIFILM X-E1

05

Fuji's X series keeps getting better. A high-end electronic viewfinder makes this interchangeable-lens snapper compact without sacrificing performance; an advanced

X-Trans sensor means the X-E1's 16 megapixels go further than they would on other devices, and while the new XF 18-55mm F2.8-4 R OIS LM lens effectively offers what amounts to a fairly standard 28-80mm zoom range, it comes with an unusually fast maximum aperture, which allows for sharp low-light photography. Plus, the gorgeous retro body takes care of the aesthetics. A compact alternative to a DSLR for the budding Ansel Adams. \$1,500

A better camera than the one on your phone

03



Leica M-Monochrom

If you can't justify owning a digital camera that shoots solely black and white, this isn't your camera. The Leica M-Monochrom's specially designed 18 megapixel sensor allows for a wider range—boosted to an ISO of 10,000, in fact—of detail and dynamics since colour processing is out of the equation. And any lens from the legendary glass-maker's vaunted Summicron series offers sterling results in any light. Embrace the past with the best of the present. \$8,000

04



Canon Powershot G15

Whether you're a family man looking for a new camera to keep some memories of the next vacation or a serious hobbyist who wants to add a solid point-and-shoot to your arsenal, the latest iteration of Canon's Powershot G15, with its intuitive interface, rare (for a point-and-shoot) optical viewfinder, quick 28-140mm zoom lens with 5x zoom and 1080p video capability is a rugged, easy-to-use performer that fits in your coat pocket. \$530

05



Sigma DP2 Merrill

The signature lens on this high-end compact squeezes astounding detail out of its DSLR-level Foveon X3 sensor, offering a human-eye matching angle of view from a 30mm piece of glass. Though no zoom means it's only suited to slow-moving subjects (though it does offer stunning detail for candid street photography, and stationary subjects) the DP2 nonetheless puts an end to the days of portability and image fidelity being mutually exclusive. \$1,000

06



Billy Reid Alligator Duffle Bag

This very limited edition bag is hand-made in the USA from the hides of wild-caught alligators straight out of the Louisiana Bayou. It's masculine, exclusive, and one of the most beautiful weekenders ever made. The only downside? It's the kind of bag that will make the stuff you carry in it look drab by comparison. \$9,800

BENTLEY MOTORS POWER ON ICE DRIVING PROGRAM



Supreme luxury and sun-soaked blasts along the Côte d'Azur are the things we usually associate with Bentley automobiles. Powersliding a Continental GT across the frozen lakes of northern Finland? Not so much. But that's exactly what the British brand's offering owners and enthusiasts: its exclusive ice-driving program. In February, fly to the town of Kuusamo via private charter and shack up just 60km from the Arctic Circle at a luxury boutique hotel. For two days you'll blast around in Continental GTs on ice tracks specially prepared by Bentley's winter driving team. When not being taught how to flog a V12 all-wheel drive superno coupe by a team of expert instructors, you could be snowmobiling, taking a nighttime dogsled ride, or enjoying a traditional Finnish smoke sauna. Feb 7-28, \$13,000 (est.) per driver.



A better dream girl

THE PIRELLI CALENDAR



You can find pictures of beautiful women, in varying stages of undress, all sorts of places—or so we're told. But the women featured in the Pirelli calendar go beyond beauty. Maybe it's the exclusivity of the actual product—only a few thousand are given out to important friends of the Italian tire maker—or maybe it's the world class talent involved with the iconic calendar because of that exclusivity, but there are pictures of beautiful women, and then there are images of pure beauty. Every year, the Pirelli Calendar is the latter.

For a gallery of photos from the latest Pirelli Calendar visit Sharpformen.com



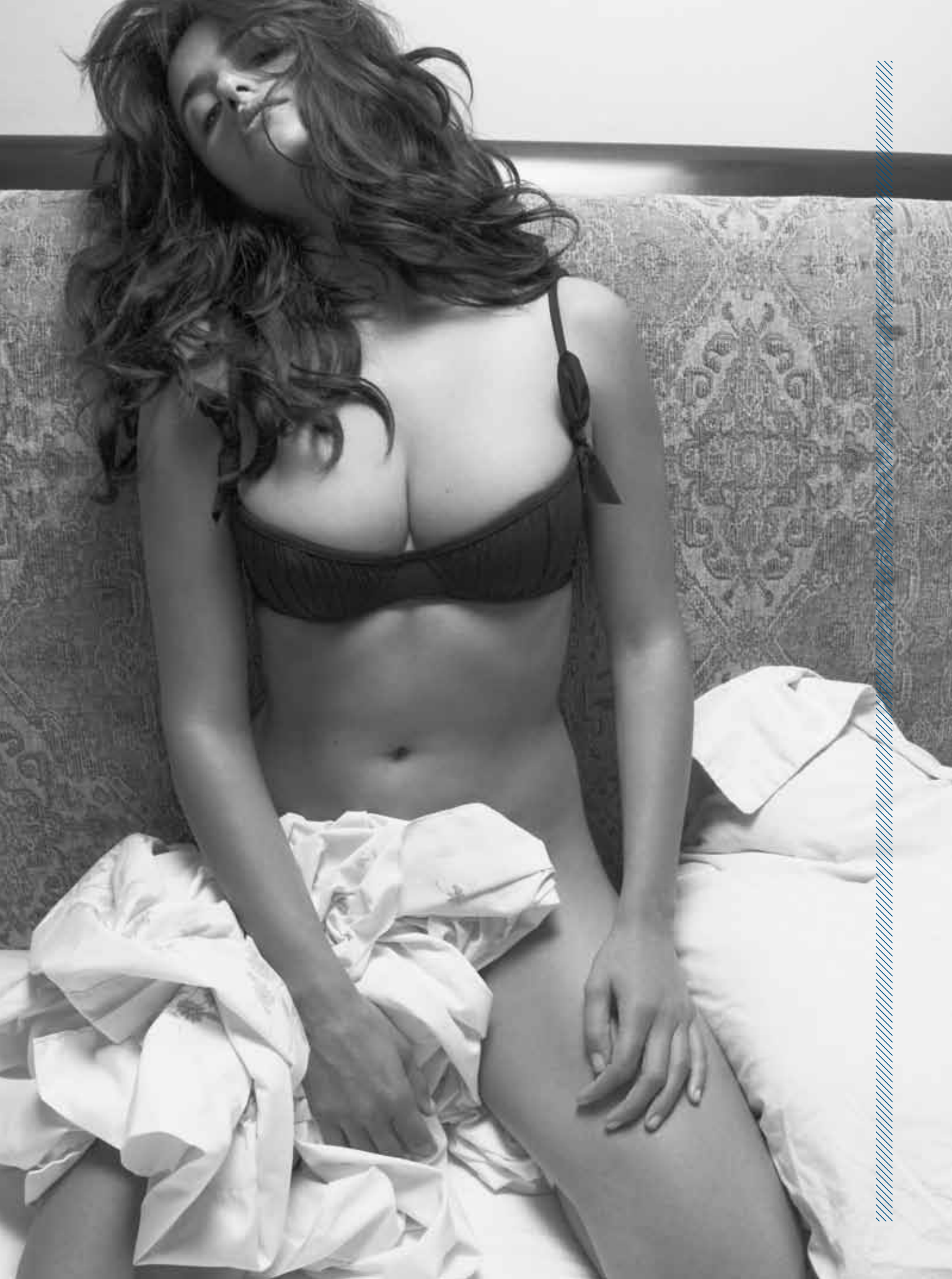
Snolo Sleds Stealth-X

If Batman had a sled (as if he doesn't) this would be it: sleek and black, made of carbon fibre, capable of reaching speeds of 65 km/h and able to quickly break down into a backpack to make hill ascension that much easier. Just keep telling yourself that it's for your kid. \$3,000



Sharp: The Book For Men

Want more after browsing the pages of our Sharp List? Of course you do, because like all discerning men, you have an insatiable hunger for the finest life has to offer. The Fall/Winter edition offers 268 pages of the very best things in life. \$16.95 at sharpformen.com



THE BOOK OF DEUS



Makers of custom motorcycles and more, the folks at Deus Ex Machina are keen on immortalizing their fine work for the ages. Combining oral history, photo essays and technical information, this is the second in an ongoing series of books designed not only to showcase Deus products but also document the lifestyle and aesthetic that they are born from. And that aesthetic is cool as hell. \$90



Better books for your coffee table

12



Edible Selby

by Todd Selby

Not content with simply instilling design envy in his readers as he did in *The Selby is in Your Place*, Todd Selby has returned to document another fascination: food. Taking his camera into the gardens, kitchens and dining rooms of the world's greatest chefs and gastronomes, *Edible Selby* is as much about the human element of the culinary world as the food itself. \$40

13

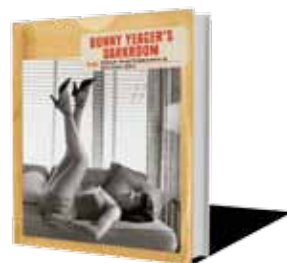


Building Stories

by Chris Ware

The culmination of a decade of work, the author of *Jimmy Corrigan, the Smartest Kid on Earth* returns with what is inarguably the most important "comic" of the year. It's a collection of 14 individual items—pamphlets, booklets, magazines and more—that can be read in any order, yet intertwine to tell a complex and visually stunning tale of modern life. \$55

14



Bunny Yeager's Darkroom

by Petra Mason

Though she started out in front of the camera, Bunny Yeager is best known for her stunning photography during the classic pin-up era. This collection pulls from her archives, mixing famous (and infamous) shots alongside unreleased material. Isn't art wonderful? \$65



*Marsotto Edizioni
Connoisseur 32 by
James Irvine*

Looking a bit like the work of a legendary artisan unearthed from a Greek ruin, this wine rack is perfectly angled, symmetrical, and crafted from Carrara marble. It will ground and center any room, and provide both conversation and libation to any dinner party. \$8,400 at Avenue Road



*Sony 4K Bravia
XBR-84X900
3D TV*

Where do you draw the line between a television set and a from-the-future 3D-capable wall? At the moment, right in front of this 84-inch behemoth—a breathtaking edge-lit LED, roughly the thickness of a picture frame. Need something to watch on it? See number 41. \$25,000

WWII CELESTIAL BINOCULARS



A replica of the model that sailors used during the Second World War, the body is finished in polished nickel with brass accents. The fully adjustable tripod and 21X zoom optics ensure that this is not just an aesthetic addition to your home—although it's definitely that, too. \$3,995 at Restoration Hardware





A better dash of style

STUBBS & WOOTTON SLIPPERS

18 Velvet slippers occupy a curious corner of the sartorial spectrum. Sumptuous and comfortable, they are the only footwear designed for two seemingly contradictory situations: lounging at home in a robe and pajamas, and when dressed to the nines in your sharpest black tie ensemble. In either instance, they will set you apart as a man of taste and means—with just a hint of Bruce Wayne eccentric billionaire thrown into the mix. \$450

19



Gant by Michael Bastian Sportcoat

This is about as close as a jacket can get to Beethoven's 5th—arresting, timeless, never out of style. Its of-the-moment double-breasted silhouette is precisely tailored from heavy, smoky gray wool with a vibrant windowpane check. It's lined with a handsome Bengal stripe shirting fabric, and has dapper contrasting corduroy elbow patches. Add it all up, and you have yourself the perfect winter sport coat. \$950

20



AMI Topcoat

Let everyone else wear black and grey this season. The artfully irregular texture of this brown-and-cream herringbone topcoat will mark you as a man with bravado. Yes, bravado. \$920 at Mr. Porter



21

Dunhill Black Mother of Pearl Collar Stiffeners

It's true, there's a good chance no one else will ever see these beautifully crafted collar stays, but that doesn't mean they are superfluous. Some things a gentleman does just for himself. \$80

22

Louis Vuitton Mon Monogram Service

The only thing that could make the famed luggage-maker's leather goods better? Your initials on them, of course. Pick the product you want, whether it's a travel bag, wallet or just a notebook, then select two colours out of a palette of over a dozen and choose a stripe pattern. *Preview and order online.*



23



Designing 007: 50 Years of Bond Style

To celebrate Mr. Bond's 50th year on screen, the exhibition at Toronto's TIFF Bell Lightbox brings together the gadgets, props, clothes and concepts that made 007 the icon he is today. Until January 20th. \$15

ROLAND ITEN CHARLESTON MECHANICAL CUFFLINKS



Luxury and versatility don't always go hand in hand, but these clever wonders are a happy meeting of the two. They are simple and elegant, and with a quick touch of a discreet mechanism on the face, sixteen moving parts work in sync to expose 20 diamonds on each cuff in the blink of an eye. Still elegant, but not so simple. \$16,550



LAND ROVER DEFENDER 90/110, RED EDITION FROM TWISTED PERFORMANCE

22

Twisted Performance has made its name "tailoring" Land Rovers. And they've stitched together one damn fine suit for the 2012 Defender. A black-as-night body that marries class with brute strength and agility, lit up like a roaring furnace by a Hot Spur leather interior. The torqued-up engine is almost superfluous. It is scientifically impossible to drive something sexier. Approximately \$120,525



26



Castel St. Germain Helmet from Ruby

Whenever you climb aboard something as hazardous as a motorcycle, it's crucial to have the best protection. This carbon-fibre, chrome-trimmed helmet affords you that. An added perk: it's so damn gorgeous, you'll do all you can to keep it scratch-free. \$1,250

27



Cafe Racer Dream

There is no shortage of new, beautiful motorcycles on the market; but why get one of many when you can get one of a kind. In the hands of Spaniards Pedro Garcia and Efraon Triana, any Honda, Triumph or BMW—old or new—can be remodeled into a piece of art. The end result is a gorgeous mix of timeless minimalism with modern reliability. It's warm enough to ride somewhere in the world.

PARTAGAS SERIE P NO.2 CIGAR

28

Crafted in the heart of Havana, the Partagas Serie P No.2 is a cigar aficionado's cigar.

Richly flavoured, with notes of coffee, spice and leather, this is a must for any humidor. \$710 for a box of 25



Better accessories with which to enjoy your vices

29



Alfred Dunhill Turbo Wood Lighter

Consider the importance of fire in the grand scheme of human history. Now look at a convenience store lighter. It's important to have a lighter that is not only reliable and well-crafted, but pays a little bit of respect to the force of nature it contains. \$695

30



Porsche Design Carbon Fibre Ashtray

Porsche Design is world renowned for reinventing classic beauty. This carbon fibre ashtray, with its cedar interior, transparent glass bottom and adjustable inner tray fashioned to fit any sized cigar is a perfect example. \$700



31

Playing Cards by Pedale Design

This unique, custom designed deck of playing cards is the result of a Kickstarter project by graphic designer Tyler Deeb, who hand drew every card. Add a little class to your poker night with their striking, original look. \$15

32-37

Canadian Club Black 20 Year Old

A complex, aged whisky with oak and spice notes matched beautifully by fruit undertones. Essential for any bar. \$50

Michel Jodoin Calijo

Quebecois aged sparkling cider manufactured using the french champagne method. This unique apple brandy carries wood aromas and tinges of vanilla, burnt caramel and copper. \$40

Grey Goose

This ubiquitous vodka needs no embellishment or fanfare. It's simply a clean-tasting, infinitely mixable bar essential. \$45

Plymouth Navy Strength Gin

At a steep 57 per cent alcohol, this smooth, botanical gin is considered the official drink of the royal navy. \$55

The Glenlivet XXV

This deep flavoured, single-malt scotch whisky—aged a minimum of 25 years in oak barrels—subtly blends orange notes with spicy nutmeg flavours. It makes for a near perfect dram, to be sure, but like all truly great things, it is exclusive. Stock this limited edition while you can. \$350

Samuel Adams Utopias

This is no ordinary beer. The limited supply 10th anniversary Utopias is aged up to 16 years, resulting in an American ale with 30% alcohol. It's comparable to a fine cognac or sherry, and unlike anything you've ever tasted. \$115



A bar, raised

THE NEW TRADITIONALISTS BAR CART NO. ONE

Personalize your cocktail arsenal with this bar cart, hand made from black walnut wood to your specifications. With its natural oil-rubbed finish and handy wheels, this is perfect for the kind of home office you've always imagined having: the kind with a bar. From \$2,500



39



Rolling Stones GRRR! Super Deluxe Box Set

We've heard it plenty of times: The Beatles are the most important band in history. Fine. Good for them. Mick, Keith, et al. are still at it, and they've gone all the places the Fab Four never dreamed, through the depths of blues, country, soul and rock. On the occasion of their 50th anniversary, they've been kind enough to pick a healthy 80-track cross-section of their best work. And that's only scratching the surface. \$150

Better sounds

BANG & OLUFSEN BEOPLAY A9 SPEAKER

40

Looking like a piece of the 2001: A Space Odyssey set, this speaker doubles as a conversation piece. Whether mounted on your wall, ceiling or propped up in a corner on its whimsical tripod legs, its quirky looks hide some futuristic luxuries: wireless audio streaming, controlled by a custom app for your smartphone or tablet. \$3,000



41



EPIC 3D Camera from Red

Red, Hollywood's go-to camera-maker for 3D shooting, has condensed one of its bulky rigs into a 1.8-kg lens-swapping handheld, offering theatre-grade 5K images and video in virtually any light. Even on an aesthetic level, its quirky industrial body puts any DSLR to shame. Need something to watch your 4k videos on? See number 16. From \$39,500

42



Griffin Helo TC

If you didn't pine for a remote controlled something as a boy that means you already owned one. Re-awaken feelings of jealousy in your office mates (or your son) with this lightweight, easy-to-fly helicopter. To get airborne, all you need is an iOS or Android device that can run the chopper's control app. \$50

And finally...

REPLICATOR 2 3D PRINTER FROM MAKERBOT

43

No doubt your current ink-spitter prints a handsome picture. But can it churn out full-blown, honest-to-Rodenberry 3D objects made of renewable bioplastic? Model cars, desk lamps or inventions of your own imagining—the Replicator 2's got it all covered. Still printing on paper? Why don't you just ride a horse to work? \$2,200



BRICK BY BRICK

The essential pieces you need to build an urbane, versatile winter wardrobe.

*Photography: Kourosh Keshiri
Stylist: Lee Sullivan for Plutino Group*

A modern suit deserves a modern overcoat: slimmer lapels; warm, luxurious wool; and a trim, tailored cut that falls a few inches above the knee.

Wool overcoat (\$1,950) by Dolce & Gabbana, at Harry Rosen; wool suit (\$1,295) and silk tie (\$135) by Z Zegna, at Harry Rosen; cotton shirt (\$325) by BOSS Selection; leather weekender (\$315) by Ecco; leather shoes (\$185) by Kenneth Cole New York, at Town Shoes; glasses (\$385) by Taru & Koli, at Spectacle.



Want the warmth of a down parka, but not the bulky schoolyard silhouette? A quilted sports jacket is your answer. Dress it up or down as you would your favourite tweed blazer.



Quilted jacket (\$650) and wool sweater (\$300) by Bugatti; wool-blend cargo pants (\$135) by Banana Republic; wool scarf (\$150) by Alleo, at Harry Rosen; lambswool-lined boots (\$290) by Ecco.

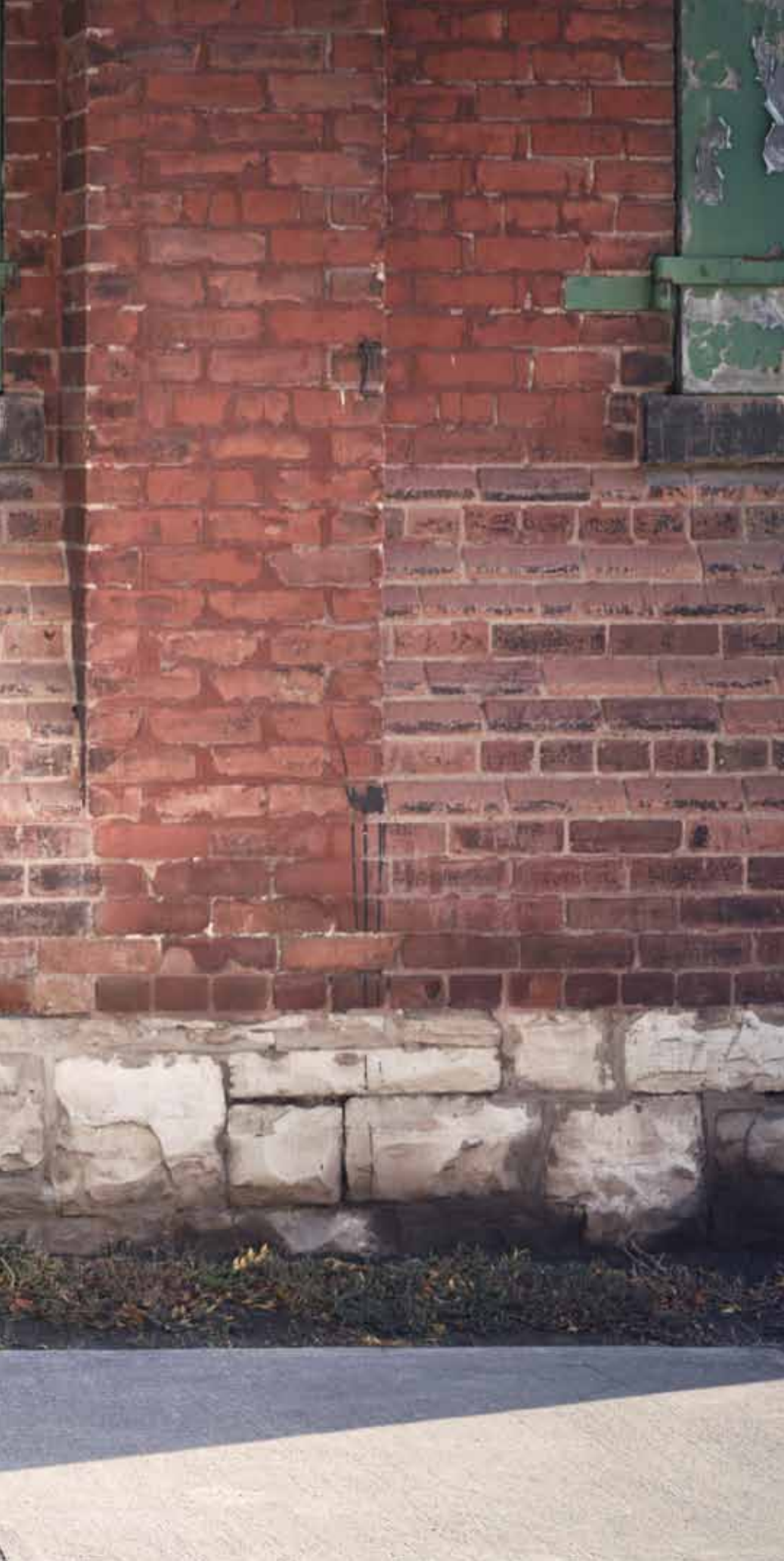




This, in our humble opinion, is just about the perfect kind of casual outerwear: a cropped, contemporary take on a classic duffle coat, cut from a weighty, throwback-striped blanket wool.

Wool flannel duffle coat (\$600) by Napapijri; brushed-cotton shirt (\$80) by Banana Republic; wool-blend cardigan (\$220) by Van Gils, at Korry's; cotton jeans (\$250) by Paige Premium Denim, at Korry's.

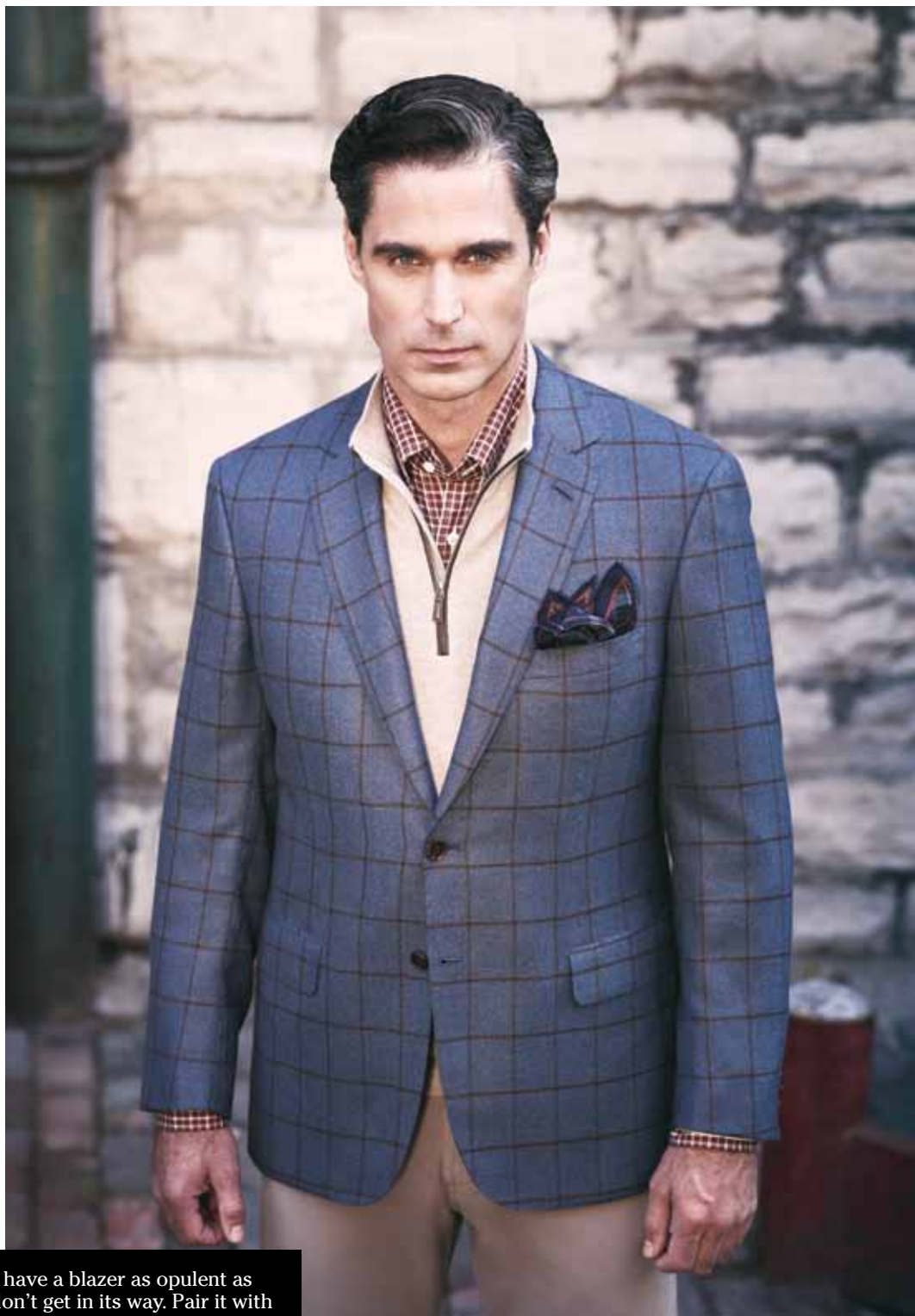




Double-breasted suits and turtlenecks were both left for dead after the garish sartorial mess of the '80s. But designers have resurrected both garments in recent years and paired together here they couldn't look more 2012.



Double-breasted wool suit (\$1,595) and cashmere turtleneck (\$745) by BOSS Selection; wool-and-leather gloves (\$90) by Club Monaco; leather shoes (\$185) by Kenneth Cole New York, at Town Shoes; glasses (\$385) by Taru & Koli, at Spectacle.



When you have a blazer as opulent as this one, don't get in its way. Pair it with simple, well-tailored basics, then sit back and allow it to shine.




Cashmere blazer (\$4,695) by Brioni, at Harry Rosen; cashmere sweater (\$950), cotton shirt (\$335) and cotton chinos (\$300) by Ermenegildo Zegna, at Harry Rosen; pocket square (\$65) by Robert Talbott, at Harry Rosen.

You've got 'em in blue, you've got 'em in black. But what about grey pants? A steelier shade of denim or corduroy adds an unexpected element to an otherwise routine mix of traditional basics.

♦
Wool coat (\$475) by Fred Perry; wool-blend sweater (\$95) by Nautica; cotton shirt (\$100) by Original Penguin; cotton corduroy pants (\$90) by J.Crew; knit scarf (\$140) by Stones, at Gotstyle; leather boots (\$265) by Ecco.



A full-page photograph of a man with dark, curly hair and a light beard, looking down. He is wearing a dark, chunky shawl-collared cardigan over a grey Henley shirt, a dark patterned scarf, and dark blue jeans. He has his hands in his pockets and is wearing a bracelet on his right wrist. The background is a red brick wall with a green door frame visible on the left.

We've said this time and time again: you need a chunky shawl-collared cardigan in your closet this winter, because you can—and will—wear it with everything from a Henley to a waistcoat, dress shirt and tie. Pick one up before we blow a gasket.

♦

Wool cardigan (\$350), cotton Henley (\$135) and scarf (\$85) by John Varvatos Star USA, at Harry Rosen; cotton jeans (\$230) by 7 For All Mankind, at Harry Rosen; suede desert boots (\$170) by J.Crew; bracelet (\$10) by American Eagle Outfitters.



The right down vest can anchor just about any casual outfit. Opt for a snug fit, and layer it over a thick sweater or raw-denim jacket.



Down vest (\$230) by Tommy Hilfiger, at The Bay; wool cardigan (\$325) and cotton shirt (\$175) by Oliver Spencer; cotton chinos (\$175) by Fred Perry.

Whether you're still on the path to success or have already arrived, this is the suit you want. Lavishly tailored for an impeccable drape on the body, a navy, chalk-striped three-piece is one suiting style that will always be relevant.



Three-piece wool suit (\$1,795) and cotton shirt (\$275) by BOSS Selection; wool tie (\$175) by Drake's London, at Harry Rosen; pocket square (\$65) by Robert Talbott, at Harry Rosen.

*Stylist Assistant: Jeffrey Gray
Grooming: Kelly Meredith/
judyinc.com, for TRESemmé
Hair Care
Model: Brent at Ford Models
Special thanks to Gotstyle Menswear. Visit their new location in the Distillery District.*



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2 MILA KUNIS

Sure, you're very attractive, can talk like a Russian spy, are beautiful and have the kind of easy-going attitude that we find irresistible, but...actually that's all we wanted to say. Please call us.

3 PRISMATIC CHOCOLATE

Toblerone: you will always be a festive special to us, no matter what Swiss Chalet says.

4 RAPTORS!

Word on the street is we have a good team this year. Commence holding of breath now!

5 NEW YEAR'S RESOLUTIONS

Aside from maybe—maybe—losing whatever excess weight we might have gained over the holidays, we're not going to go about changing things just because it's a new year. If we were good enough for 2012, we're good enough for 2013.

6 THE BIRTH OF JESUS CHRIST

Let's all remember the true meaning of Christmas: the tenuous separation of Church and State.

7 KETTLE BELLS

The fitness trend that's soon to be taking up a kettle-bell-shaped space in your closet.

8 MOVIE WARS: ALFRED HITCHCOCK!

Every so often two movies come out that are essentially about the same thing, starting what's known as a movie battle. This year, Hitchcock is in the middle. See also *Antz v. Bug's Life*, *Deep Impact v. Armageddon*, *Dante's Peak v. Volcano* and *Capote v. Infamous*.

9 OF THE MONTH CLUBS

Perhaps the best gift for the person you don't really care about, but should.

10 DRY SKIN

It's dry out there, gentlemen. It's time to moisturize.

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Volume 5, Issue 1, Dec-Jan 2013



Iwish I'd known what I know now when I was buying my first nice watch. Naturally, I had many watches before the one I'm wearing today, but the PAM 104K (a Panerai automatic to non-watch geeks) on my wrist is finally one I consider a keeper. I've always liked watches (as a child I obsessed over the recently-cool-again Casio G-Shock) and, as with most I'd assume, the interest in a nice piece of wrist candy hit long before the means to buy one. The result, of course, was wasting a lot of time and money learning about watches and working my way up to a piece that was right for me, a piece I'll likely keep forever and pass on to my son.

It's not unusual to go through the process of buying several pieces before settling on something just right, and we've created Time&Style to save you these missteps. This guide contains all the latest styles, as well as information on timeless classics. It includes direction on what watches suit what kind of attire and circumstance, what size is right for you, as well as information on movements, features and price. Basically, Time&Style arms you with the information you need to make an informed choice about which exciting new timepiece is best for your needs, wants and budget.

Any watch on the following pages is not only a quality piece that will last a lifetime, but an informed choice. This guide draws on our editors' combined knowledge and experience in coveting, buying and enjoying timepieces, as well as producing leading watch content in every issue of Sharp, *The Book for Men* and for TimeandStyle.ca. We are committed to being Canada's leading destination for watch information.

Watch aficionados will respect these selections for their technical achievements and provenance, while your peers will see them as a reflection of good taste and a bit of insider knowledge. The real benefit of owning a great watch, however, is getting to enjoy it every day—a marvelous, wearable achievement in art, science and engineering. Go forth and start, or add to, your watch collection with the confidence that we have you covered.

Michael La Fave,
Editorial and Creative Director
@Michael_LaFave

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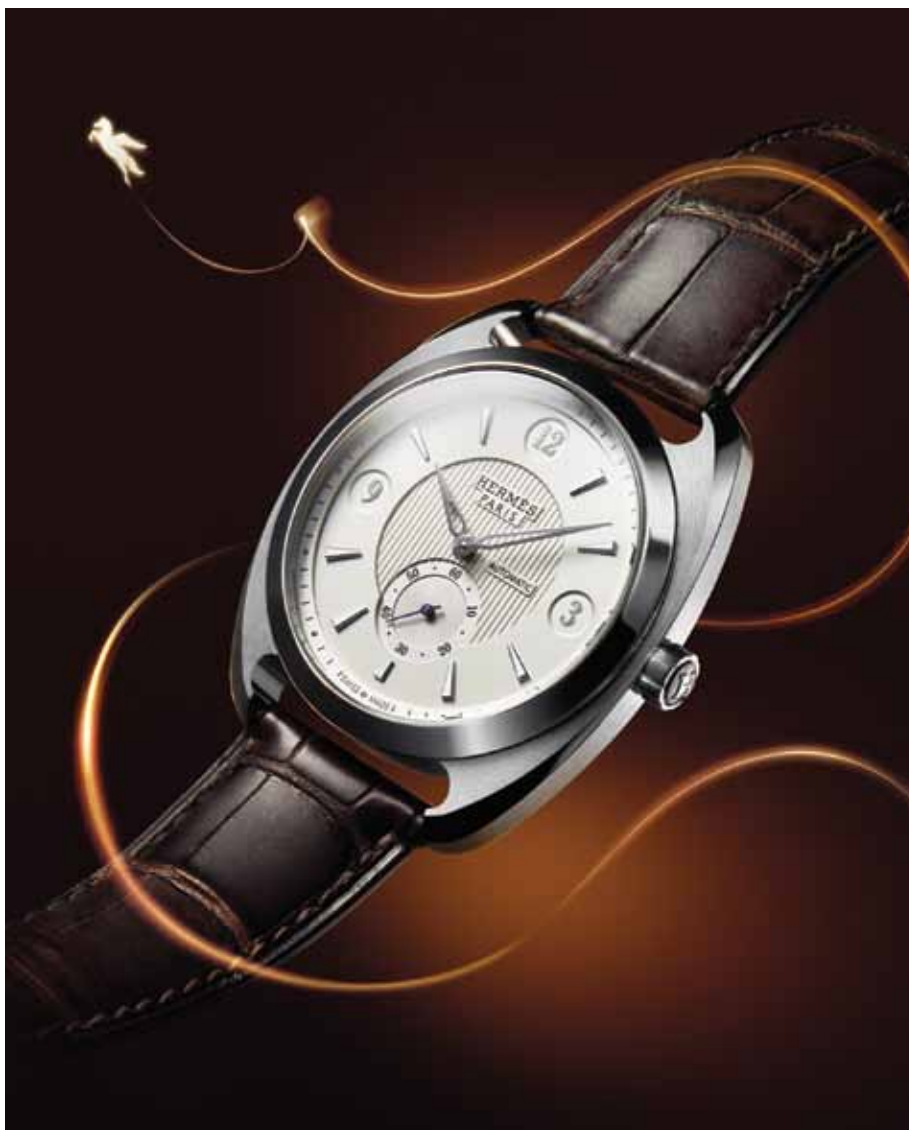
Five winders to keep your automatic watches in pristine condition.

Steve McQueen's
Tag Heuer Monaco, P.26





HERMÈS. TIME IN MOVEMENT



DRESSAGE

LA MONTRE HERMÈS TAMES TIME SO AS TO MASTER ITS MEASUREMENT. AT THE HEART OF THE DRESSAGE MODEL TICKS THE STEADY BEAT OF THE MANUFACTURE H1837 MECHANICAL MOVEMENT.

FROM DEVELOPMENT THROUGH TO THE FINAL ADJUSTMENTS, AND FROM THE MAKING OF EACH PART TO THEIR FINISHING BY HAND, LA MONTRE HERMÈS DEDICATES ELEGANCE AND FINE CRAFTSMANSHIP TO THE SERVICE OF PRECISION.

Hermès boutiques in
Toronto, Vancouver, Montréal, Calgary



PHOTO: JOHN RIBEIRO

Left to right: Nelson Lucero, vice-president of Ulysse Nardin, North America, Frank D'Angelo, owner of Forget About It Supper Club, and Marco Bandiera of Bandiera Jewellers.

BANDIERA JEWELLERS AND ULYSSE NARDIN CELEBRATE THE DEEP “BLUE SEA”

Swiss luxury watch brand Ulysse Nardin and Bandiera Jewellers held a dinner party for 80 watch collectors and other guests at the Forget About It Supper Club in Toronto recently. Dubbed “Blue Sea Night,” the event was also a fundraiser for the Multi-Organ Transplant (MOT) Program at Toronto General Hospital. For many of the watch collectors in attendance, it was their first glimpse of several of the brand’s ultra-complicated timepieces, and the official unveiling in Canada of the Ulysse Nardin Limited Edition Blue Sea timepiece, of which 999 numbered watches will be released worldwide. A limited edition 001 Ulysse Nardin Blue Sea Jet Ski, created in partnership with Kahuna Powersports and Kawasaki, was auctioned at the event, raising \$18,000 for the MOT Program.

AUDEMARS PIGUET AND MELO

Audemars Piguet recently hosted a dinner at Catch restaurant in New York City honouring New York Knicks star Carmelo (“Melo”) Anthony. Francois-Henry Bennahmias, Audemars Piguet General Manager, co-hosted the private event with Melo’s wife, La La Anthony, and producer Swizz Beatz. Joining in the celebration were Kim Kardashian and Kanye West, as well as Anthony’s Knicks teammates Amar’e Stoudemire, Baron Davis, J.R. Smith and Landry Fields. After cutting into a custom Audemars Piguet cake prepared by Carlos’ Bake Shop, aka Cake Boss, Anthony was presented with an Audemars Piguet Royal Oak Offshore Volcano.



Left to right: Francois-Henry Bennahmias, Carmelo Anthony and Swizz Beatz.

CLASSIC CREATIONS UNVEILS CHANEL AND CHRISTOPHE CLARET

Classic Creations had a party to unveil the new Chanel Mademoiselle Privé collection at its store in North Toronto recently. This marked the North American debut of the collection, as well as the Canadian debut of the \$250,000 Christophe Claret Blackjack—a watch with blackjack, roulette and craps games integrated into the movement. Also firsts for Canada were the Onde and X-1 by EBEL, a Devon Tread and pieces from Villeret by Montblanc.



Aliya-Jasmine Sovani at Classic Creations

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MIGHTY WRITERS

Stop whatever you're doing and find the pen nearest to you. Now think about how you got that pen and why you use it. Chances are it falls into the criteria of: "It was free" or "I borrowed it and never gave it back" and you use it because it's there. There's nothing inherently wrong with that, but any man who takes pride in what he wears, what he drives and what he eats should also care about what he's going to write with. Whether you're filling out post office paperwork or signing a six-digit cheque, there's a writing instrument that's right for the job, and right for you. And it's not attached to a plastic cord. – **Alex Hamlyn**



THE TOP SHELF

1. Montblanc Meisterstück Solitaire Gold & Black Fountain Pen

Though its body recalls the best of art deco style, the focal point of the pen might be its nib: 18k gold with a platinum inlay. \$1,620

2. Tibaldi Continental Slimline Ballpoint Pen

Quite literally the Bentley of ballpoint pens, this model takes its design appointments from the luxury car designer. This includes everything from the lacquered black paint to the engine block typeface on the clip. \$1,095

3. Faber Castell Pen of the Year 2012

As much a work of art as a writing instrument, the aptly named Pen of the Year is actually constructed out of centuries-old wetland oak wood and then gilded with 24k gold leaf. Limited to 1,500 pieces. \$4,695

DAILY WRITERS

4. Porsche Design Shake Pen Twist 40Y

Sleekly engineered, this pen's greatest feature is under the hood: instead of a normal turn or click mechanism to begin writing, all it takes is a flick of the wrist. The same motion will make it retract again. \$185

5. Dunhill Sidecar Revolette Multi Pen

Calling on the expertise of a former automotive engineer, the handsome palladium-plated, diamond-patterned exterior hides not only two colours of ballpoint pen but also a mechanical pencil. All of which are accessible by a smooth rotating cylinder system. \$650

6. Minimalux Ballpoint

This pen is made of a small, simple and uncoated sleeve of solid brass, something like the raw denim of writing instrument material. What that means is, as it wears and ages, it will develop a patina all its own. \$120

IN THE FIELD

7. The SureFire Pen EWP-01

Made out of aerospace-grade aluminum, this pen could take a beating in a garage, office or combat zone. As a bonus, its end-cap is a specially designed glass breaker. In case of emergency, carry this pen. \$130

8. Kaweco AL Sport Touch Ballpoint Pen

A thicker but still compact writing tool, its most important feature is the rubber stylus on its end—compatible with any capacitive touch screen. \$70

9. Zebra Sharbo X CB8 Multi Pen

This is a workhorse of a writing instrument. Built to last and adaptable to a variety of cartridges for both pens and pencils, if you only have room for one pen in your pocket, this might be it. \$135

MONT BLANC

A TRIBUTE TO THE MAN WHO CHANGED WATCHMAKING FOREVER



MONTBLANC NICOLAS RIEUSSEC CHRONOGRAPH

As beautiful for what it reveals as for what it hides, this timepiece pays homage to the man who invented the chronograph. The characteristic Rieussec chronograph measures the time with its two turning discs complemented by a third turning disc indicating the home time. The new MB R210 self-winding manufacture movement makes the three discs interplay possible. *Monopusher chronograph, 60 sec and 30 min rotating disc counters, home time disc with day and night display. Crafted in the Montblanc Manufacture in Le Locle, Switzerland.* **MONTBLANC. A STORY TO TELL.**

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DRIVING COMPANION

The Bugatti Super Sport is a tribute to the world's fastest car—the 431 km/h Veyron Super Sport.

Of all the watches inspired by exotic sports cars, the Parmigiani Fleurier Bugatti Super Sport is the one piece that looks almost as cool as the car (almost). The Bugatti Veyron 16.4 Super Sport is the fastest production car in the world, with a top speed of 431.072 km/h. The car will run you about two million dollars, but for a mere (relatively speaking) \$285,000, you can have its namesake watch, which is much less likely to get you into trouble with the highway patrol.

The watch's most distinctive feature is that through a series of complicated gears and pinions, the mechanical components are flipped and the time is displayed at the precise angle where drivers can see it while gripping the steering wheel.

The case shape not only recalls the contours of the car but of the signature curved teardrop lugs of most Parmigiani watches. The original Super Sport watch, introduced in 2010, is white gold. Just released are a new version in rose gold and one in titanium, the Bugatti Vitesse watch, named for the new Bugatti Veyron Grand Sport Vitesse—essentially a topless Super Sport. The titanium case is lighter than gold and reflects the unique colours of the car.

The Original Bugatti Super Sport in white gold and the rose gold versions are both priced at \$285,000. The titanium Vitesse costs \$325,000. — Carol Besler





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THE COMPLETE LOOK

BY CAROL BESLER AND YANG-YI GOH



QUARTZ



AUTOMATIC



WATER-RESISTANT DEPTH




CASE SIZE

1. POWER SUITS

If you're going to wear a power suit, you need a power watch. This does not mean it should be big or bold or busy. It means sleek on the outside, yet complicated on the inside and capable of inspiring envy, if not respect.

1.



1. Montblanc Rieussec Chronograph Open Hometime, \$33,100  43MM

2. IWC Spitfire Perpetual Calendar in 18k pink gold, \$33,900  46MM

3. Hermès Cape Cod Moon Phase in 18k pink gold, \$45,155  36.5MM

4. Louis Vuitton Tambour Automatic Chronograph in 18k pink gold, \$40,000  41.5MM

5. Oris Artelier Complication, \$3,375  40MM

THE LOOK

The gaudy excess of the Gordon Gekko look is, thankfully, all but dead, but conveying confidence and power through one's business attire is still as important as ever. In 2012, that means wearing fitted three-piece suits and nailing the details: a trim, understated tie, polished brogues and a smartly folded pocket square.

2.



3.



4.



5.



2. WEEKEND

Even if you are not scuba diving, sky diving, mountain climbing or sea kayaking the Georgia Straight on the weekend, you need a watch that can stand up to a few knocks, and looks great with a down vest.

1.



1. Rolex Oyster Perpetual Submariner 1000, \$7,550
 ⌚ ≈ 300M ⌚ 40MM

2. Panerai Luminor Submersible 1950 Amagnetic, \$12,400
 ⌚ ≈ 300M ⌚ 47MM

3. TW Steel CEO Automatic Diver, \$1,495
 ⌚ ≈ 100M ⌚ 48MM

4. Citizen Proximity, \$550
 ⌚ ≈ 100M ⌚ 46MM

5. Guess Chronograph, \$235
 ⌚ ≈ 100M ⌚ 46MM

THE LOOK

The weekend is your time to kick back and relax, but that doesn't mean you should settle for looking sloppy. Swap out your khakis for dark indigo denim and layer a sporty down parka over a tweed vest and tie for a look that's equal parts laid-back and stylish.

2.



3.



4.



5.



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3. OUT ON THE TOWN

When putting on your smart-casual finest for a night out, your watch should span the gap between fashion forward and classic sophistication. These pieces—all poised between dress watch and fashion watch—will make just the right amount of statement. And, of course, where all matters of fashion are concerned, you can't go wrong with black.

THE LOOK

Despite what reality TV may suggest, dressing for a night out should not involve bejeweled tees, embroidered jeans, or coating your hair with a fistful of hair gel. Instead, it should be an exercise in tasteful sophistication: pair a sharp, slim suit with a bold spread-collared shirt. Leave a couple of buttons open, go easy on the cologne, and walk into the room with a strong but subtle air of confidence.



1. Bell & Ross BR 01-92

Ceramic, \$5,600

⌚ ≈ 100M ⌚ 46MM

2. Concord C2 Graffiti Grey,

\$7,600 ⌚ ≈ 100M ⌚ 43MM

3. Gc Sport Class XL Ceramic,

\$695 ⌚ ≈ 100M ⌚ 42MM

4. Thomas Sabo Rebel at

Heart collection, \$500

⌚ ⌚ 44MM

5. Ulysse Nardin

Executive Dual Time,

\$9,200 ⌚ ≈ 100M ⌚ 44MM



2.



3.



4.



5.

IWC. Engineered for men.



Pilot's Watch Chronograph TOP GUN. Ref. 3880: Contrary to what you might think, a pilot's life is full of hardship. Whether he's cruising at 30,000 feet or stuck on an aircraft carrier far from home, there's plenty he has to leave behind. One thing he'll never part with, however, is his IWC, and who could blame him? It comes in a 46-mm case made of rugged high-tech ceramic and titanium together with displays that could easily come straight from the cockpit. And that's not something he'll give up in a hurry. *Mechanical chronograph movement | Self-winding | 68-hour power reserve when fully wound | Date display | Stopwatch function with minutes and seconds | Flyback function | Small hacking seconds | Soft-iron inner case for protection against magnetic fields | Screw-in crown | Sapphire glass, convex, antireflective coating on both sides | Water-resistant 6 bar | Ceramic | IWC. Engineered for men.*

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4. BLACK TIE

Just as you wouldn't wear rubber-soled shoes with a tux (you're not planning on a game of pickup basketball before dinner, right?), you should likewise refrain from wearing a flashy sports watch with black tie. Your tux-compatible timepiece should be slim, elegant and minimalist, especially since you may be checking it frequently.

THE LOOK

For all the fretting men do over black-tie, the key to looking good in a tuxedo couldn't possibly be simpler: keep things classic and elegant and do not mess with the formula. Wear a well-tailored black tux (shawl or peak lapels) with a crisp white dress shirt, black satin bow-tie and cummerbund, and black patent leather shoes. That's it. That's all. Nothing else matters.



1. *Raymond Weil Maestro Automatic Date*, \$1,350

🕒 39.5MM

2. *Bulova Dress Collection*, \$215

🕒 41MM

3. *Girard-Perregaux 1966*, \$17,600

🕒 38MM

4. *Tudor Glamour Double Date*, \$2,950

🕒 42MM

5. *Zenith Heritage Ultra Thin Small Seconds*, \$4,900

🕒 40MM



2.



3.



4.



5.

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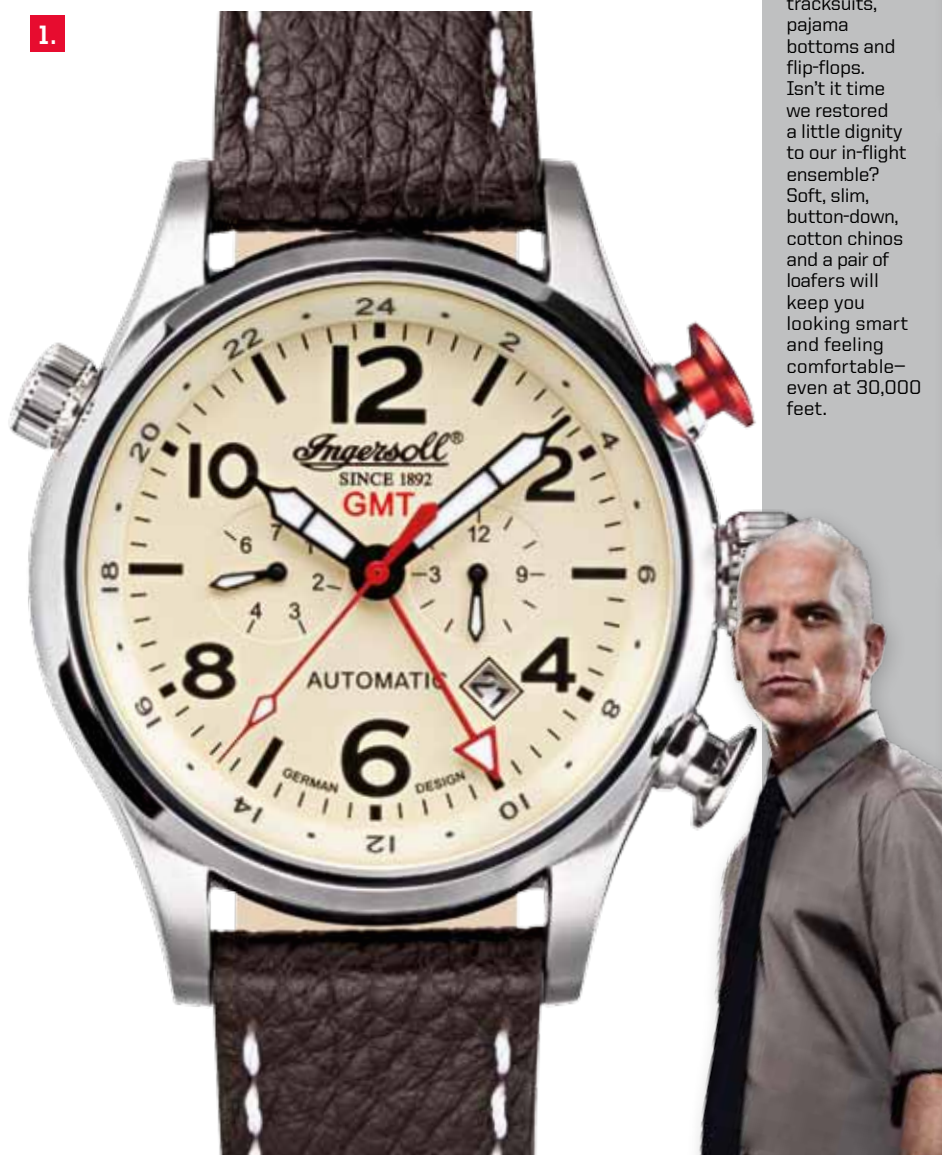
Gcwatches.com

5. TRAVEL

A GMT—a dual timer with a 24-hour scale and a date indicator that accounts for the International Date Line is a must for any jetlagged adventurer. Even when you're not traveling, a glance at your GMT ensures you won't call European friends in the middle of the night.

THE LOOK

Not so long ago, traveling by air was an occasion worth dressing up for. Nowadays, the aisles on your typical airliner are littered with a dizzying mess of velour tracksuits, pajama bottoms and flip-flops. Isn't it time we restored a little dignity to our in-flight ensemble? Soft, slim, button-down, cotton chinos and a pair of loafers will keep you looking smart and feeling comfortable—even at 30,000 feet.



1. Ingersoll Lawrence GMT,
\$500 50M 46MM

2. Chanel J12 Chromatic GMT, \$6,650 38MM

3. Carl F Bucherer Patravi TravelTec GMT, \$10,900
 50M 46.6MM

4. Longines Conquest GMT,
\$1,600 50M 41MM

5. Seiko World Timer, \$395
 100M 42MM



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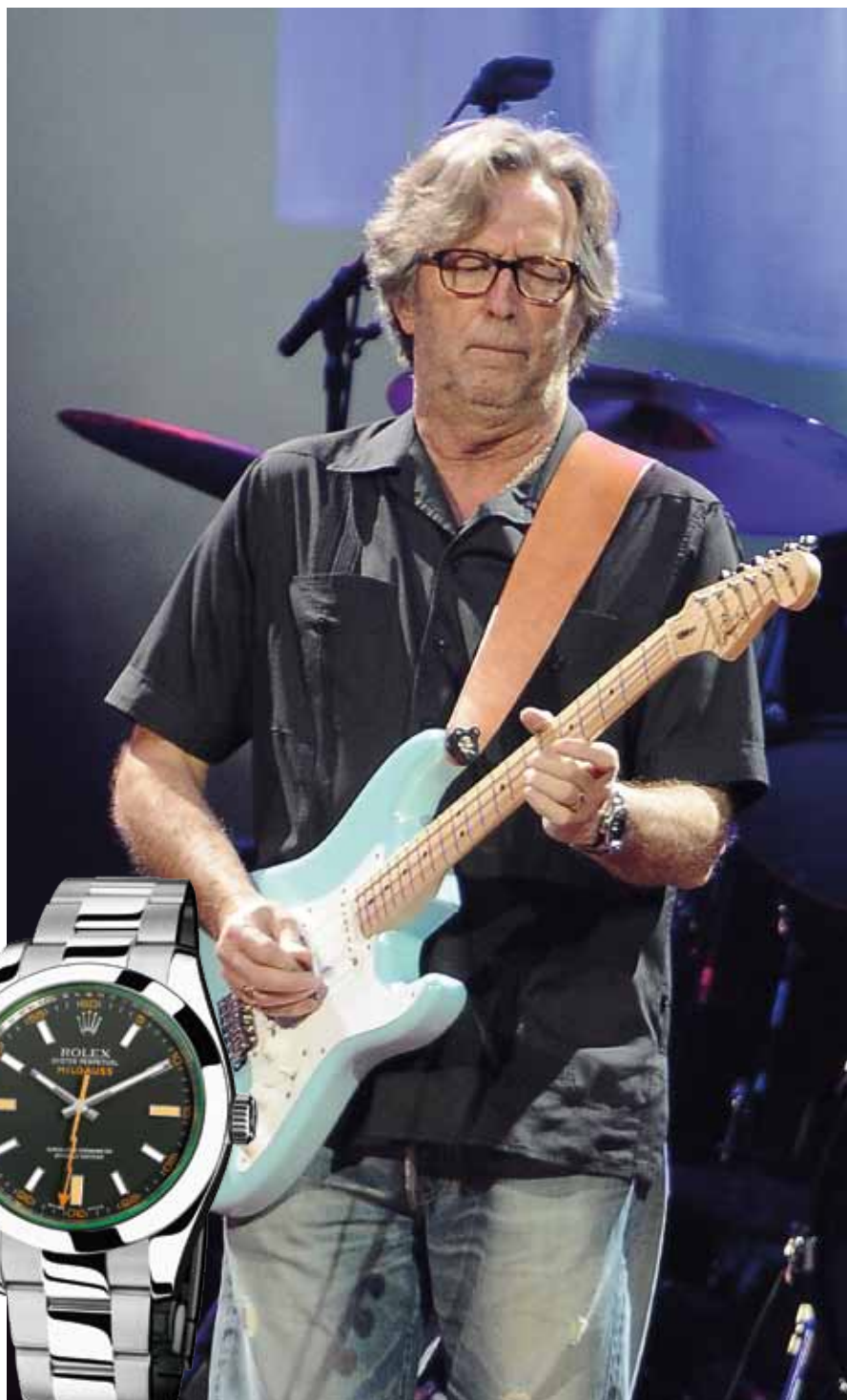
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BOLD FACES, BIG NAMES

Celebrities, they're just like us. Except with the means to buy everything their hearts desire—watches included. Here's what's ticking on some of the world's most famous and powerful men.



ERIC CLAPTON

Considering his hands are the focus of most people's attention, it should be no surprise Clapton is a serious watch collector. In any case, while all that "Layla" money has built a collection of world renown, lately at live performances a relatively simple Rolex Milgauss has graced Slowhand's wrist.

LEONARDO DICAPRIO

This pairing of face and brand seems natural. TAG Heuer watches are renowned for their accuracy, reliability and versatility—the same terms that could easily be applied to Leo "Don't Mention *Titanic*" DiCaprio. Just because he's a brand ambassador doesn't make this Carrera Automatic Chronograph look any less natural on him.

JAVIER BARDEM

Handsome, suave and supremely tasteful—three qualities that would describe this award-winning actor and apply comfortably



to his Chopard L.U.C. Quattro Régulateur. By no means an everyday watch, unless your everyday involves walking the red carpet, it's appeared on Bardem's wrist at a number of award ceremonies.

JAY-Z

The biggest name in the rap game also has a serious love for some of the biggest names in the watch game. With seemingly something in his collection for every occasion, from Audemars Piguet to Hublot (which he name-dropped in "Otis"), at the US Open Hova was spotted wearing something very special: a Richard Mille RM 027—the limited-edition timepiece that bears Rafael Nadal's name.

BILL CLINTON

Renowned for his love of watches, the former Rhodes Scholar famously wore a custom Timex Ironman while in office, but now has a stable of super-high-end timepieces. A few years back Clinton struck

up a deal with Audemars Piguet to make the limited edition Clinton Equation of Time model, profits from the sale of which go to support the Clinton Foundation's environmental initiatives.

LOUIS CK

No one would call CK a fashion icon, but his timepiece is an undeniably stylish addition to his everyday wardrobe of jeans and t-shirts. A quick peek at any episode of *Louie* will show an artist who takes inspiration from across the history of cinema and comedy, and regularly wears one of the most timeless watches ever made, a Rolex Submariner. A gift from Chris Rock, a gesture of support on CK's entry into the realm of comedy royalty, CK's Sub elevates the rest of his look significantly.

ALEXANDER SKARSGÅRD

A walking definition of Nordic good looks, Skarsgård is probably most familiar as the imposing, leather-clad vampire Eric on *True*

Blood. As a normal human, he can usually be spotted in a well-tailored suit, and sporting his trusty IWC Big Pilot's watch.

LEBRON JAMES

Arguably the most recognizable player in the NBA, Audemars Piguet snatched up LeBron as a brand ambassador last year. Since then, he and the Miami Heat went on to win the NBA Championship this past spring, and this AP Royal Oak Offshore has gone on to appear at countless press conferences.

VLADIMIR PUTIN


The Russian leader is mostly known for his iron will and love of shirtless horseback riding, but he's also a serious watch collector. His collection includes the likes of Patek Philippe and A. Lange & Söhne, but the sturdy, simple Blancpain Léman Aqua Lung is the former KGB agent's go-to timepiece.

—AH



AN **EXPLOSIVE** COMBINATION

An unpronounceable timepiece made by the
founding fathers of the superwatch



The name Experiment ZR012 by C3H5N3O9 sounds like something from a bad science fiction movie. And while it's not the product of a distant planet, it is a watch that is certainly otherworldly.

C3H5N3O9 is the molecular formula for nitroglycerine, the explosive result of combining two innocuous ingredients, and a metaphor for the collaboration between Urwerk founders Felix Baumgartner and Martin Frei, with Maximilian Büsser, of Geneva watch brand MB&F (Max Büsser and Friends). Urwerk is known for making ridiculously complicated, ridiculously expensive and wholly unorthodox watches like their UR-CC1 Black Cobra, which tracked time on a pair of rotating cylinders and sold for \$288,000. MB&F's sole purpose is to assemble collectives of such talented horological artisans to design and craft a radical and original masterpiece watch each year.

ZR012 began as a concept in 2008 when Baumgartner and Büsser met over lunch to discuss how they might apply the principles of the Wankel engine to a watch movement. Felix Wankel was a German engineer who, at the age of 17, set out to design an engine in which intake, compression, combustion and exhaust took place all in one rotation rather than four separate reciprocations of a piston, as in a normal engine. Though Wankel succeeded, his engine was never widely adopted, mostly limited to racing and experimental vehicle designs. It was, however, a perfect springboard for Baumgartner and Büsser to do something the watch world had never seen.

The hand-wound ZR012 sets itself apart by relying on two triangle-shaped plates that rotate eccentrically to indicate hours and minutes. They do not move around the dial in a perfect circle as on a conventional watch, but according to a complex system of curves using 180 different plotted points. The hour and minute hands move on Wankel-engine inspired polygon-shaped rotors that trace epitrochoid curves (rotations that move in imperfect circles—if you had a Spirograph as a kid they might look familiar).

The huge 55mm case of the ZR012 comprises 60 components made of zirconium (ZR is the symbol for Zirconium, an aluminum-zirconium alloy, and 012 refers to the date). The lugs are made of titanium, and it is limited to 12 pieces at \$122,000 each. Twelve more in red gold are planned for 2013. — **Carol Besler**



FOR A VIDEO OF THE EXPERIMENT ZR012 IN ACTION VISIT
TIMEANDSTYLE.CA

ICON STATUS

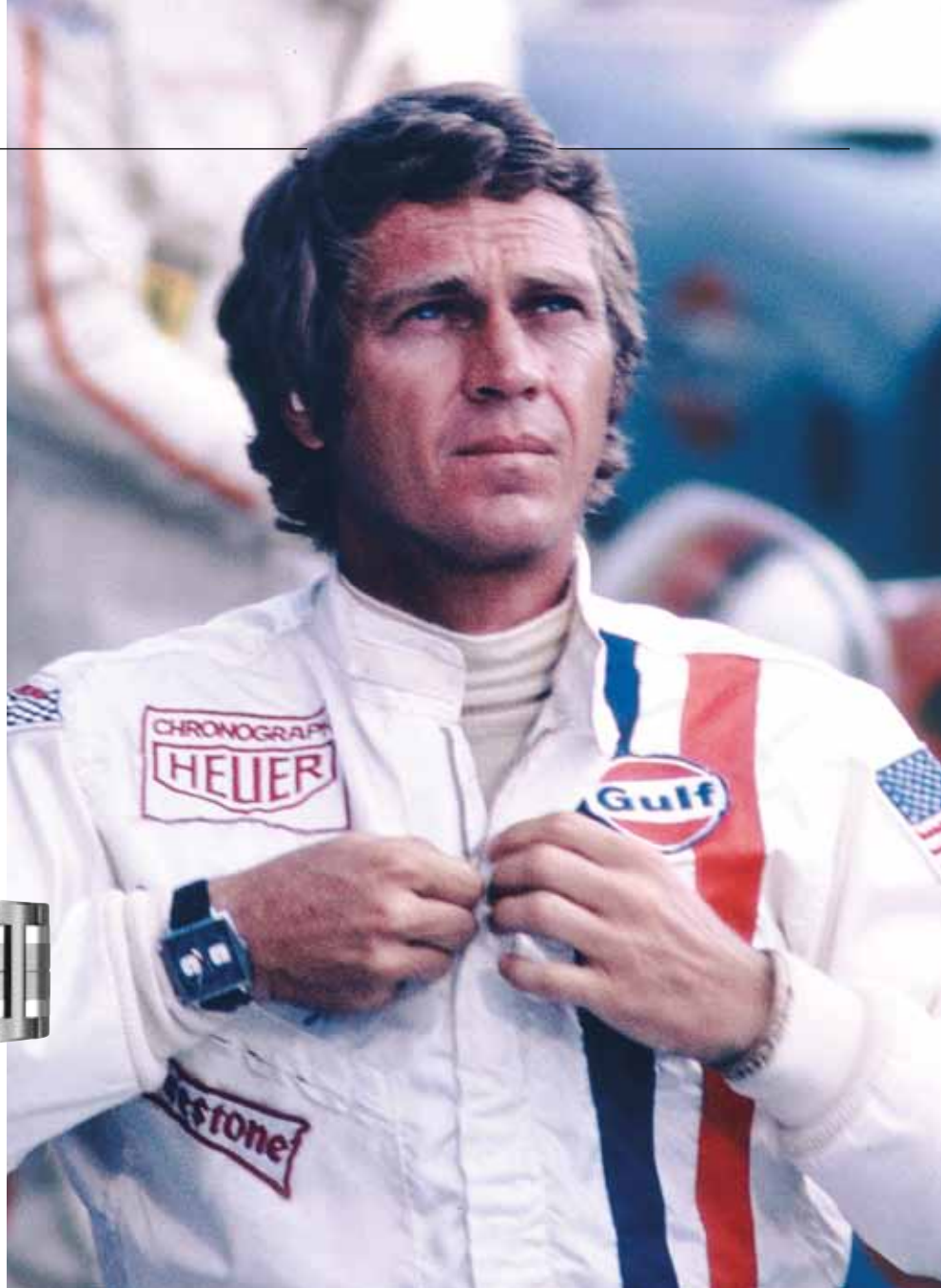
Ten game-changing timepieces that haven't lost their looks.

In the watch world, trends come and go. Watches get larger, smaller, more adorned and more austere, and while each trend brings with it remarkable achievements in design and watchmaking technology, the appeal of some watches transcends the whims of fashion. The following are all icons—timepieces that introduced groundbreaking movements, materials and designs—that have endured as objects of desire. Strap one to your wrist and you'll understand why. —CB



TAG HEUER MONACO

Before the days of big-bucks product placements and brand ambassador contracts, Steve McQueen picked out a TAG Monaco to go with the white racing suit he wore in the 1971 film *Le Mans*. TAG didn't pay him a dime. Since then, the chunky square-cased Monaco has been a symbol of speed and savvy, with the unshakeable association to McQueen's era-defining cool. The watch, introduced in 1969 in honour of the Monaco Grand Prix, was the first automatic chronograph and the first chrono to feature a square case. The latest modern version, Monaco Chronograph LS, is steel with a linear, 30-second-increment small seconds at 3 o'clock (LS stands for Linear System). Other cool features include an angled date window at 12 o'clock and arced 30-minute counter at 9 o'clock. \$8,700



Audemars Piguet Royal Oak

At a time when watches, especially Swiss watches, were invariably round, gold and no more than 34mm wide, the Royal Oak shocked the watchmaking establishment when it launched in 1972. Named in honour of a fleet of ships kept by the British Royal Navy, the unconventional Royal Oak was the world's first luxury sports watch to be made in steel. It was also large (relative to other watches of the day), with a 38.7mm case, and uniquely shaped, with eight sides. Today's models retain the same trademark octagonal case, eight hexagon-shaped screws on the bezel, patterned dial and deeply beveled edges. *Classic Royal Oak with automatic movement*, \$22,500.



Zenith El Primero

The El Primero is actually a movement rather than a particular model. In the 1969 race to create the first automatic chronograph, only Zenith succeeded in designing a fully integrated movement (that is one built from the ground up as a chrono, rather than modifying an existing movement). Noted for its high-frequency oscillations (and therefore, greater accuracy), the El Primero was uniquely tested in 1970 by being strapped to the landing gear of a Boeing 707 on a flight from Paris to New York. Subjected to drastic changes in temperature, pressure and weather, it kept perfect time. *Zenith El Primero Chronomaster 1969, a tribute to the original, \$9,000.*



PANERAI LUMINOR

Panerai made watches exclusively for the Italian Navy until 1993, when it first introduced a Luminor to the civilian market. With its oversized case and minimalist dial, the Luminor stood out immediately. Sylvester Stallone—then in the midst of his *Demolition Man*-era career relaunch—soon became the brand's most outspoken fan, and, in 1995, Panerai created a special edition in his honour called the "Slytech." Arnold Schwarzenegger also touted the brand, clinching its enduring reputation as the ultimate tough-guy watch. *Luminor Marina 1950 3-Days, with signature crown protector and a hand-wound movement, \$11,200.*



IWC BIG PILOTS

IWC has been making pilot's watches since 1936. In the pioneering days of aviation, the main priority was to protect watches against dust, extreme temperature fluctuations and the strong magnetic fields created by cockpit instrumentation. Also crucial was a "hacking seconds," a second hand that stops when you pull the crown out to set the watch, enabling pilots and navigators to synchronize with precision. Above all, the dial had to offer optimum legibility—hence the large width: the model shown here is 46mm, but IWC makes them up to 55mm wide. IWC set the standard in pilot's watch design: black dial, triangular index and luminescent hands and index markers. *\$15,400*

Patek Philippe Calatrava

Patek Philippe's signature model, created in 1932, kicked off the original trend in extra-thin watches. The Calatrava's most distinguishing feature is its signature hobnail-patterned bezel. The rest is pure minimalism: Roman numerals or simple markers and clean dials. The Calatrava is the prototypical heirloom watch, but should you not care to hand it down to the next generation, there is always room for a Patek Philippe at any Sotheby's, Christie's or Antiquorum auction. Widely regarded as the greatest watch brand in the world, the craftsmanship in a Patek is second to none. *White gold Calatrava, \$97,200.*



Jaeger-LeCoultre Reverso

The Reverso has a whiff of the jet set about it; the flip-over case was originally created for polo players to protect their watch dials from the rigours of the polo mallet (in the days before tough, sapphire crystals). Today, the reversible case is handy for showing dual time zones or different dial options. The design is also considered a pure, authentic expression of the art deco aesthetic. Since 1931, the Reverso has housed over 50 different mechanical calibres, from the world's smallest to largest complications, ranging from ultra-thin movements to tourbillons and minute repeaters. *Grande Reverso Duo, \$10,200.*

ROLEX OYSTER PERPETUAL SUBMARINER

The Rolex Sub is easily the world's most recognizable watch. Introduced in 1953, it was the first timepiece capable of submerging to 100 metres, thereby achieving cult status among divers even before James Bond made it cool in *Dr. No* in 1962. By 1959, the watch was water-resistant to 200 meters, and in the 1960s, the trademark Cyclops date window was added to the model. Today, the Submariner can withstand water pressure to 300 metres, and has been updated with a ceramic bezel and subtle case and crown refinements, as well as a state-of-the-art, proprietary movement. *\$13,600*





CARTIER TANK

The Tank, launched in 1917, was inspired by the design of the Renault tanks used by the Allies in World War I. Not only was it the world's first square wristwatch, it was designed by the makers of the world's first wristwatch, Cartier's equally iconic Santos. Despite a number of variations over the years—including the Tank Americain, Tank Française and, this year, the Tank Anglaise, shown here in white gold—the Tank's distinctive shape, railroad-track chapter ring and Roman numerals make it highly recognizable. \$41,600

Corum Admirals Cup

Corum outdid Audemars Piguet in the angles game by upping the eight-sided case to 12. The Admirals Cup—which was at the forefront of the trend toward supersized watches—launched in 1960 in a square case, one of the first water-resistant watches in that shape. Having gained favour with the yachting crowd, it was relaunched in 1983 in a 12-sided case, with hour markers depicting nautical pennants that correspond to the international maritime code. *Admiral's Cup Legend 42*, with automatic chronograph movement. \$6,350



SIZE MATTERS

Big and flashy or slim and understated? With a huge range of cases to choose from, size matters now more than ever.

While average case sizes have been growing steadily over the last couple of decades, big watches aren't always that way out of necessity. Watch components are getting more sophisticated, sure, but not necessarily bigger. Giant, chunky watches often pack compact quartz movements, while high complications like minute-repeaters and moon-phase calendars can be found in incredibly small, slim cases. What you decide to buy and wear is going to be dictated by what you like, what suits your frame and, of course, the occasions on which you'll be showing it off. Use these pages to figure out what works for you. — CB

WHAT'S AVERAGE?

While a width of 38mm used to be standard, sizes now commonly range from about 40mm wide to about 48mm wide, making 44mm the new average.

HOW TO MEASURE

Width measurement is from case side to side, not including the crown (the piece protruding from the side, used to set time and date), which can add considerable width. The Graham Chronofighter, for example, is already a whopping 47mm wide, and stretches out to 60mm if you include the massive signature crown and chrono lever.



Longines Master
Collection Chrono
44MM

SIZE CHART (ACTUAL SIZE)



38MM
GIRARD-PERREGAUX 1966



42MM
KENNETH COLE



46MM
CORUM ADMIRALS CUP LEGEND
46 MINUTE REPEATER ACOUSTICA

THE MIGHTY DIVER

A diver's watch, in order to be defined as such, must conform to ISO Standard 6425. This states among other things that it should be water resistant to at least 100 metres, requiring a reinforced case with thick gaskets. It should also be shock and magnet resistant, which calls for extra components and inner linings. It also has to be highly readable, which usually means big.

The 64.4MM U-Boat U-1942, made in a now-sold-out limited edition of 29 pieces, holds the record for the world's biggest watch at 64.4mm. A "mini" series, ranging from 47mm to 53mm, is currently in production.

THICK AND THIN?

Anything larger than 18mm, such as the gargantuan 28.5mm thick CX Swiss Military 20,000 (rated water-proof to a ridiculous 6,000m), is statement-size. Piaget is famous for making some of the world's thinnest watches—the calibre 1200S skeleton watch is just 5.34mm thick. Piaget also makes the thinnest automatic movement, the 1208P, in a watch measuring 5.25mm.

THIN: 5MM - 8MM

AVERAGE: 8MM - 14MM

FULL SIZE: 14MM - 18MM

Piaget Altiplano

5.34MM

WATCH YOUR WEIGHT

If you're going big, look for a piece in titanium, which weighs half as much as steel. For dressier watches, platinum weighs twice as much as gold, which in turn is heavier than stainless steel.

HOW TO WEAR IT

If French cuffs and cufflinks are your style, it may be difficult to wear a big watch—which is supposed to sit under your cuff, not in front of it. Bespoke shirts are a good solution; just make sure to bring your watch with you to the fitting.

Linde Werdelin Oktopus
Titanium Blue

15.25MM



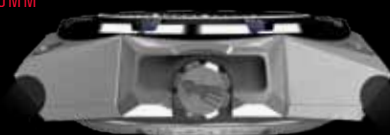
47MM
PANERAI LUMINOR
SUBMERSIBLE AMAGNETIC



48MM
HUBLOT KING POWER
UNICO GMT



51MM
U-BOAT CHIMERA



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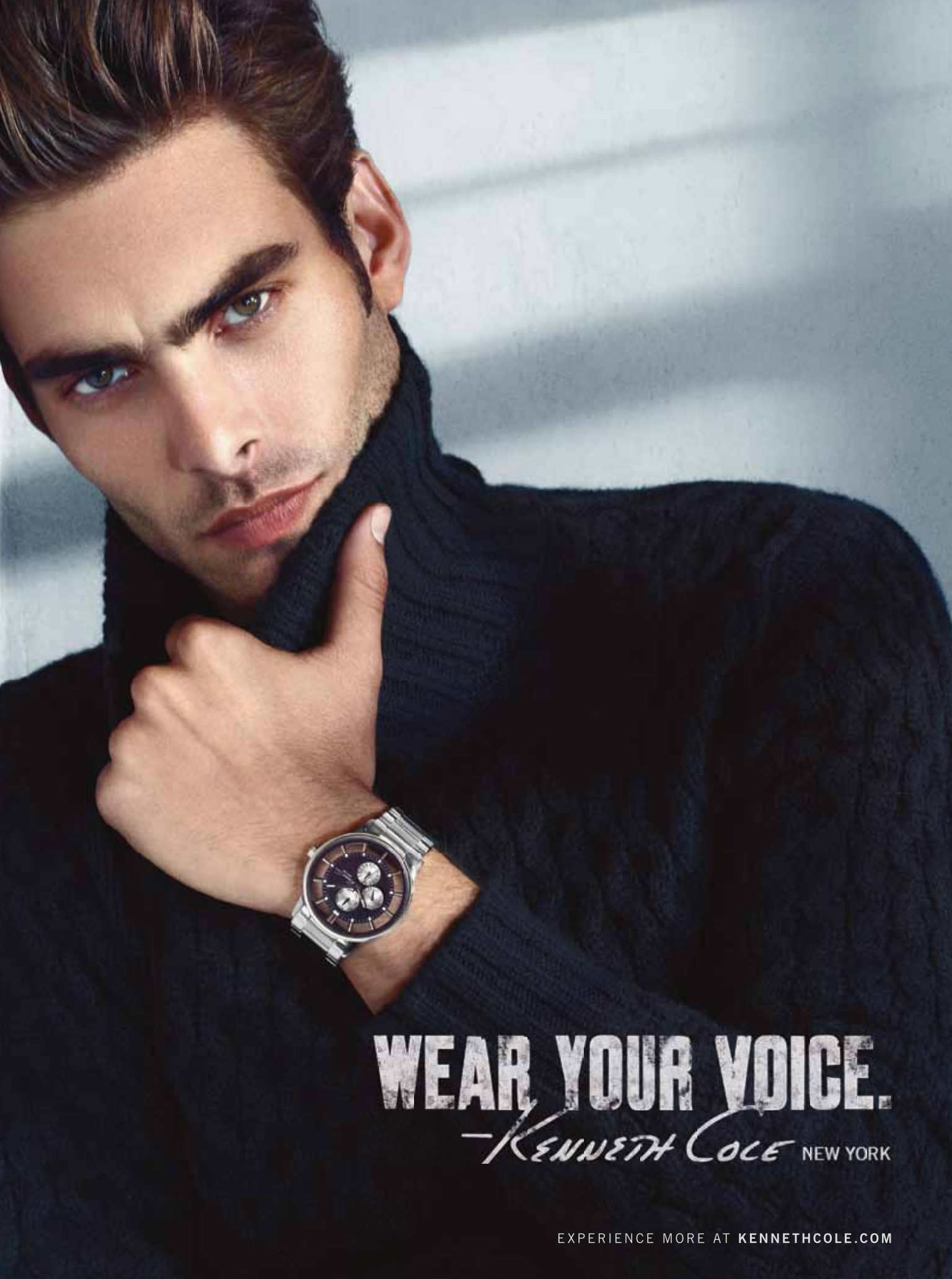
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WATCH AEROBICS

Like athletes, automatic watches need regular workouts to keep them in good working order.

1.



2.



3.



4.



5.



1. ORIGIN TIMES

Oil Baron

This whimsical take recreates the iconic “horsehead” pump—emblematic of oil-driven commerce. Handcrafted in polished nickel (also available gold-plated) the Oil Baron rotates two watches, while two mini-drawers offer storage for additional treasures. \$4,200

2. SCATOLA DEL TEMPO

IRT SL Modular

Thanks to an easy-to-use system of winding modules connected by studs, up to 10 units can be joined together, using a single power adapter, allowing your winder to grow along with your watch collection. \$600

3. KADLOO

Smartoli Due

In this modest-sized display case, a pair of watches are wound by two individually adjustable rotors, controlled and programmed with an LCD control panel, while four more timepieces can be stored and displayed in the adjacent storage slots. \$900

4. ORIGIN TIMES

Bugatti Big Block

A striking piece made out of an engine block from the legendary Bugatti Veyron supercar. With proprietary winding stations for 16 watches (one for each of the Veyron’s 16 cylinders), cushioned by ultra-soft goat hide, its programmable touchscreen allows you to select how and when each piece is wound, and keep track of them via glowing LED lights. \$105,000

5. BUBEN & ZORWEG

The Treasury

Not only will it keep no less than 142 watches wound and ready for action, it’s also a safe, liquor cabinet and humidior all in one. Made of inlaid Macassar ebony, napa leather and shatterproof glass, it also sports a tourbillon clock incorporated into the unit—in case, you know, you need to check the time. \$180,000

As counterintuitive as it sounds, keeping automatic watches constantly moving avoids unnecessary wear on the movement. Every time a watch is unscrewed to be wound and reset, it erodes the screw threads and wears down the gaskets that make it water resistant. A winder prevents you from having to constantly rewind and reset the watch because it keeps it in constant motion, ensuring the rotor keeps the mainspring coiled. Not only that, a winder also helps prevent oil from pooling when the watch winds down; as long as a watch is running, the oil is being evenly distributed throughout the movement. A good winder has a variable rotation setting (not all automatic watch rotors wind in the same direction) and should also periodically cycle into a rest mode, as if the watch were actually being worn. A good winder should also be relatively noise-free—you don’t want to hear it whirring away while you’re sleeping or catching up on *Breaking Bad*. —CB



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conformity
with a
design as
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as it is
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GROOMING CARD INSTRUCTIONS

GET THE LOOK THAT'S RIGHT FOR YOU: Simply tear out these instruction cards and keep them in your gym bag or medicine cabinet.



SHORT BOXED BEARD

Gillette

Fusion
PROGLIDE
STYLER



VAN DYKE

Gillette

Fusion
PROGLIDE
STYLER



ORIGINAL 'STACHE

Gillette

Fusion
PROGLIDE
STYLER



CIRCLE BEARD

Gillette

Fusion
PROGLIDE
STYLER

VAN DYKE

- 1 Grow out your facial hair to the desired length—usually one or two weeks will do.
- 2 Attach the shortest fixed-length comb (#1) to the Styler and shape the Van Dyke by trimming down the beard hair growing on the cheeks, sideburns, jawline and sides of the lower neck.
- 3 Define the shape by removing the fixed-length comb and continue to shape it to the desired style by using the Styler to trim off any excess beard hair. You won't have to worry about your hand slipping and taking off too much hair thanks to the Styler's ergonomically designed grips.
- 4 Prepare the skin with Gillette Fusion ProGlide Clear Shave Gel for shaving accuracy, then attach the Gillette Fusion ProGlide blade to the Styler.
- 5 Polish off the style by giving the trimmed areas of your face a close shave with the Gillette Fusion ProGlide blade. Remember, a fresh blade gives the best shave.



SHORT BOXED BEARD

- 1 Grow out your facial hair to the desired length—usually one or two weeks will do.
- 2 Attach the longest fixed-length comb (#3) to the Styler and shape the short boxed beard by trimming down the beard hair to one even length.
- 3 Remove the fixed-length comb and define the shape by trimming the hair on the cheeks and lower neck.
- 4 Prepare skin with Gillette Fusion ProGlide Clear Shave Gel for shaving accuracy, then attach the Gillette Fusion ProGlide blade to the Styler.
- 5 Polish off the style and accentuate the beard by giving the trimmed areas of your face a close shave with the Gillette Fusion ProGlide blade. Finally, flip the ProGlide cartridge head over and define the edges of your beard with the precision edging blade.



CIRCLE BEARD

- 1 Grow out your facial hair to the desired length—usually one or two weeks will do.
- 2 Attach the shortest fixed-length comb (#1) to the Styler and shape the beard by trimming down the hair on your cheeks, sideburns and neck.
- 3 Remove the fixed-length comb and continue to shape the circle beard by using the Styler to remove any excess beard hair.
- 4 Prepare the skin by applying Gillette Fusion ProGlide Clear Shave Gel, then attach the Gillette Fusion ProGlide blade to the Styler.
- 5 Polish off the style and accentuate the beard by giving the trimmed areas of your face a close shave with the Gillette Fusion ProGlide blade. Finally, flip the ProGlide cartridge head over and define the edges of your circle beard with the precision edging blade.



ORIGINAL 'STACHE

- 1 Grow out your facial hair to the desired length—usually one or two weeks will do.
- 2 Attach the shortest fixed-length comb (#1) to the Styler and shape the moustache by trimming down the beard hair growing on the cheeks, sideburns, jawline and neck.
- 3 Remove the fixed-length comb and continue to shape the moustache to the desired shape by using the Styler to remove any excess beard hair. Be sure to trim the ends of the moustache hair so no hairs are growing over your top lip.
- 4 Prepare the skin with Gillette Fusion ProGlide Clear Shave Gel for shaving accuracy, then attach the Gillette Fusion ProGlide blade to the Styler and shave.
- 5 Polish off the style and accentuate the moustache by giving the trimmed areas of your face a clean shave with the Gillette Fusion ProGlide blade. Remember, a fresh blade gives the best shave.

