

*Time to zip your embroidered tracksuit halfway up, change into a lighter shade of sunglasses, and look upon... the greatest season of the year. It's a jungle out there and here comes everything you'll want to shop for, talk about, lust after, obsess over. Ready?*



# The Front.

Photography Hazel Gaskin

*Yard velvet embroidered  
tracksuit by GUCCI AW16*

What's in your private bag, with all its hidden pockets and compartments? A gentleman never tells. It might be full of secrets: forbidden books, incriminating photographs, strangers' underpants, vibrating toys, some really weird things. But when your private bag looks this elegant – Giorgio Armani, luxurious brown crocodile, centimetre-thick hand-painted piping – then your public self will be absolutely irresistible.

# The BAG

Photography Toby McFarlan Pond  
Styling Sophie Clark

Brown Croc leather 'Private bag', price on application, by GIORGIO ARMANI



Photo assistant Hannah Rose Digital technicians Paul Allister and Andy Mackie Set designer Thomas Petherick at CLM Prop assistants Sylvie Macmillan and Josh Thompson Production KO Productions



# THE GALLERY

*Collage a patchwork cardigan with some paint-splashed jeans, draw over your white trainers – to become a work of art you must let everything go. But with expressive brushwork across your loins, howling open mouth on your shoes and this ghostly seated pose, you'll look like you've been painted by Francis Bacon.*

Photography Filip y Kito Styling Sophie Clark



# A T T E N D A N T

*Nikolai wears multicoloured Shetland wool cardigan and green knit gilet (worn underneath), both by PRADA; white trainers by CONVERSE customised by ALEX MULLINS; painted overall from COSTUME STUDIO*

Groomer Jody Taylor at Premier Hair and Makeup **Model** Nikolai at Next Model Management **Photo assistant** Terry Graham **Stylist's assistant** Lily Watts  
Groomer's assistants Eoin Whelan and Ryan Macgregor **Casting director** Paul Isaac **Prop stylist** Louis Gibson **Production** KO Productions

# Put your back into it

*Bowie is gone but never forgotten. Wear your heart on your sleeve and your modern love all over*



*Black wool knit cardigan with  
patches by GUCCI AW16*

Photography Hazel Gaskin





1



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4



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11



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14



15



# Robert Mapplethorpe

Edited by Holly Roberts

1. Black leather Chelsea boots, £220, by LOAKE 2. Printed shirt, £189, by SPO 3. Red flower-print shirt, £95, by PRETTY GREEN  
4. Zebra-print shirt, £95, by PRETTY GREEN 5. Black tassel loafers, £125, by GH BASS & CO 6. Black leather billfold wallet, £170, by ETtinger  
7. Shearling-collar leather bomber jacket, £1,005, and chain-print shirt, £155, both by SANDRO 8. Bracelets, from £19.95, all by MASSIMO DUTTI  
9. Black leather backpack with patches, £1,965, by MCM 10. Black satin calf-leather belt, £225, by HARRYS OF LONDON  
11. Blue jeans, £260, by JACOB COHEN 12. Black leather bomber jacket, £590, by DIESEL 13. Black rabbit-fur felt fedora hat, £285, by LOCK & CO HATTERS  
14. White granddad-collar T-shirt, £55, by RON DORFF 15. Brown polka-dot-print scarf, £44.95, by MASSIMO DUTTI

# Church's

*Take me to Church's*

Founded in 1873, British footwear brand Church's has long been a byword for the holy trinity of luxury, quality and elegance. And the apparition of this sleek and stylish oxblood leather brogue in the new collection proves that no matter how much you've sinned (or coveted your neighbour's house, or his wife, or his donkey) lately, you can still be saved by great, richly coloured shoes. (Warning: wearing these *will* cause pride and envy.) [church-footwear.com](http://church-footwear.com)

# Clinique

*Wet wet wet*

With nods to Seventies-era Roxy Music and just the right amount of sleaze, this wet-look, brushed-back style is the slickest way to wear collar-length hair right now (or style out an overdue haircut) with a soaking of gel, glycerin, avocado oil, or even just bottles and bottles of Evian. But – and this is the really important part – you'll need a clean shave to accompany your wet-look hair. Use Clinique's vibrating Sonic System Cleansing Brush to prep, and aloe-rich Post-Shave Soother to finish. [clinique.co.uk](http://clinique.co.uk)

# News & shoes

Text Laura Eddy

Black and burgundy leather brogues, £500, CHURCH'S



Red 125mm leather sneakers, £572, by BUSCEMI

# Buscemi

*Sneakers, pimped*

Since 2013, US design house Buscemi has been the go-to brand for discerning sneaker fans. Its elegant, Italian-made pieces combine a street-style aesthetic with high-end, artisan quality and attention to detail. The result? A collection that's cool, covetable and insanely wearable. The limited-edition styles are crafted from the finest leather and boast luxury embellishments such as 18k gold locks and hand-painted edges, so forget sneaking – with a pair of these on your feet, only a swagger will do. They're classic, they're sweet, they're an absolute treat. [buscemi.com](http://buscemi.com)





# Written in the Stars

*It's 2016 and there's a lot going on.  
Let Vic Mensa tell you all about it*

Text **Dean Kissick**

Photography **Luc Coiffait**

Styling **Zoe Costello**



*Vic wears 'Impossible True Love' printed pongee shirt by PRADA; reworked high-rise denim jeans by VETEMENTS from MATCHESFASHION.COM; bracelets from CHROME HEARTS; rings from THE GREAT FROG LONDON*

Photo assistant William Mathieu Styling assistant Gregory Davalos Producer Mike Stacey  
Production assistant Damian Sanchez With thanks to Amanda Mescudi at Milk Studios LA

**V**ic Mensa straddles the confluence of pop stardom, political activism and fashion icon like nobody else in the world. A rapper from the South Side of Chicago (that's why he has 'South Side' tattooed on his neck), Vic was born in 1993 and has nearly died twice (that's why he has '1993' and 'Still Alive' tattooed on his chest), and is managed by Scooter Braun (that's why he's just come off a tour of Europe with Justin Bieber) and Jay-Z's Roc Nation (that's why he has 'Roc Nation' tattooed on his neck also). He's a man who wears his heart on his sleeve. He has a red Trump hat that says 'Make Racists Afraid Again' and a pair of jeans with the slogan 'Burn The Trump' repeated over and over. On his homepage the first thing you'll find is an honest and heartfelt letter about drug abuse, depression and anxiety, racism in America, pollution in the water, environmental collapse, and how we should care about us and not about him. He postponed our shoot because he wanted to fly home and join the Black Lives Matter protests. 'Yesterday doesn't define you,' he writes, 'it doesn't define US. We are God. We hold the power in our hands.' His album's coming soon and we can't wait to hear what he has to say. **GQS**

*Vic Mensa's EP 'There's A Lot Going On' is out now*



**Photo assistant** Hannah Rose **Digital technicians** Paul Allister and Andy Mackie **Set designer** Thomas Petherick at CLM **Prop assistants** Sylvie Macmillan and Josh Thompson **Production** KO Productions

Photography **Toby McFarlan Pond**  
Styling **Sophie Clark**

*Pied de poule felt baseball cap with earflaps, £260, by GUCCI*

# The HAT

Gucci's take on the baseball cap will keep those ears toasty and that nose to the ground. Mixing *pied de poule* (that's French for houndstooth) with heavysset herringbone (that's *arête de hareng*) and poodle pom-poms with deerstalker flaps, it's what Sherlock Holmes would wear out and about on Bond Street: the must-have hat for every Gucci detective and fashion policeman.



# Gladstone London

## Leaders of the pack

Cool pop-up alert: premium British accessory label Gladstone will be opening a pop-up store in the lobby of one of London's most iconic hotels, the COMO Metropolitan on Park Lane, selling all the soft calfskin leather messenger bags, backpacks and unisex clutches a sophisticated traveller could ever need. Now you can pick up a perfect carry-on from Gladstone, some cod cheek tempura from Nobu, and celebrate with a dirty martini from the Met Bar – all without ever having to leave your hotel. 19 Old Park Lane, London W1



Smoke/Shark Grey G9 gym bag, £750, by GLADSTONE LONDON



# Libreria

## No wi-fi, no cry

Calling all bibliophiles: there's a new kind of book shop in town – and it comes with a digital detox. The brainchild of Rohan Silva and Sam Aldenton, the partnership behind Second Home (the buzzing east London co-working space), Libreria has floor-to-ceiling books, a focus on independent publishers – and more style than you can shake a hardback at. And since no reading experience is ever improved by pings, vibrations or quirky ringtones, the store has a no-phone policy – leaving you free to browse unplugged. This is how book stores *should* be.

65 Hanbury Street, London E1



# Top of the Shops

Text Laura Eddy

# Breuer & Dawson

## We do like to buy beside the seaside

If you're in the market for a slice of vintage style, then this gem on the Kent coast is a must-visit. With 20 years' experience at Portobello and Camden, Paul Breuer, Matt Dawson and Catherine Dawson chose the vintage Mecca of Margate for their store – and it's the perfect excuse for a trip to the seaside. Rummage through this treasure trove and you'll come away with a cashmere knit, a Thin Lizzy T-shirt or a rare US army jacket. Beats sunburn and a Kiss Me Quick hat any day.

7 King Street, Margate, Kent





# Want that booty

*Quick! Without counting – how many black military boots can you see on this page?*

Photography **Toby McFarlan Pond** Styling **Sophie Clark**

***Clockwise from top:***

- 1. Black leather zip boots, £250, by BOSS***
- 2. Black and grey wool brogue boots, £670, by GIORGIO ARMANI***
- 3. Black velvet commando boots, £713.50, by GIVENCHY BY RICCARDO TISCI***
- 4. Black leather combat boot, £485, by DSQUARED2***
- 5. Black ponyskin boots, £670, by PAL ZILERI***
- 6. Black leather boots with monogram detail, £800, by LOUIS VUITTON***
- 7. Black leather guard boots, £240, by G-STAR RAW***



# The Eye Of The Tiger

*Humberto Leon, one half of Kenzo's creative directorship, riffs on his Britpop nights with Chloë Sevigny and why he has his shopper head on first and his design shoes on second*

Text **Harriet Verney** Photography **Filip y Kito** Styling **Sophie Clark**

It was when Kenzo Takada came to Paris in 1969, after touring 11 different countries, that he felt he had finally landed. Armed with an international perspective and an idea to paint an imitation of Henri Rousseau's infamous tiger (the big cat that would later be used as the Kenzo logo and become synonymous with the brand), he opened up shop and began his mission to create clothes for 'everyday people'. Those 'everyday people' just so happened to be best friends Grace Jones and Jerry Hall, who began donning his denim jackets and zebra-print all-in-ones, and those said 'everyday people' would walk into fittings at Chanel and Yves Saint Laurent championing the young Japanese designer. Chimes of 'Who is this Kenzo guy?' followed and it wasn't long before that Kenzo guy was being credited for revolutionising ready-to-wear on the catwalk, with bigger fashion houses promptly following suit. Or so the story goes.

Fast-forward to 2016 and in Takada's place at the helm of Kenzo stands Humberto Leon (one half of Kenzo's creative director partnership with Carol Lim). 'You'd have to live in that time to really know the truth of how it happened,' says Humberto of Takada's Parisian legend, 'but many people point to him as being the person who started this idea that we can make clothes you wear in day-to-day life special.'

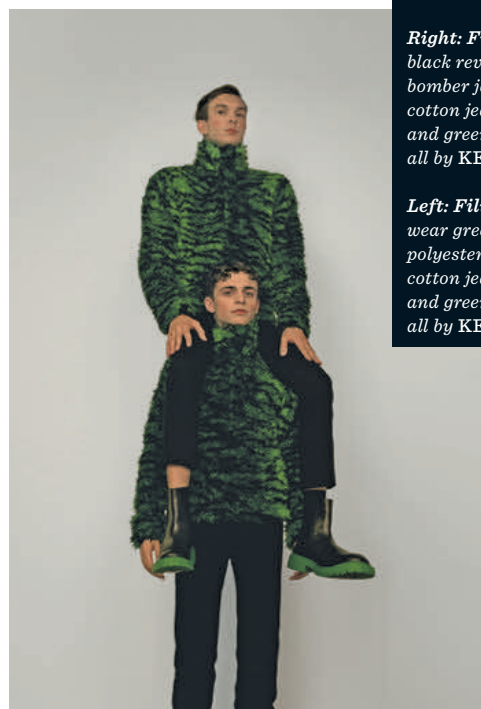
As Humberto talks of his predecessor, with cappuccino-to-go in one hand and the other fondling a worn-down, polo-shaped jade pendant that hangs round his neck for luck, the 5ft 7in Peruvian/Chinese designer-cum-businessman is slowly moving through rails upon rails of his latest collaboration: Kenzo and high-street giant H&M.

'I came and really had the same philosophy,' he says of his relationship with the legacy of Kenzo Takada, 'which was ►



**Right: Filip** wears black reversible polyamide bomber jacket, black cotton jeans and black and green leather boots, all by KENZO X H&M

**Left: Filip y Kito** both wear green tiger-print polyester jacket, black cotton jeans and black and green leather boots, all by KENZO X H&M



► that we can make clothes for everyday occasions. That is what this brand represents. It's not like I'm designing couture. We're designing T-shirts and jeans. We didn't feel the need to say, "Hey, we are a modern luxury brand, so our T-shirts are €300." A T-shirt is a T-shirt, and I think a T-shirt should be the price of a T-shirt.'

**H**is first recollection of Kenzo was while he was at college and thrift-store shopping with friend, fellow Californian and other half of Kenzo, Carol Lim: 'We were at the Salvation Army and I bought this amazing off-the-shoulder ruffle piece for her. It was \$3 and we didn't know what Kenzo was. This was pre-Internet.' A similar piece now appears in the womenswear collaboration with H&M.

He may have the hands and eyes of a designer, but Humberto has a firmly screwed-on head that is closer to that of a shopper. Which makes it more obvious why his first business, the cult store Opening Ceremony (after a stint working in what he described as a 'corporate job' as design director at Gap, then Burberry) that he started with Carol (formerly a management consultant) in 2001 with just \$5,000, did so well. They were the first to bring brands such as Topshop, Havaianas and Proenza Schouler to the US market and put them all under one roof – you could spend \$1,500 on a suit or \$1 on a sticker. Opening Ceremony now has two stores in New York and a flagship in Tokyo, not to mention its various pop-up shops which spring up all around the globe more often than a Kardashian does on social media.

After studying psychology for a year – 'I wanted to be a psychologist because I loved this TV show in America called *Who's The Boss?*, then I realised it was more boring than I thought' – Humberto switched his course to a more art-based curriculum. After growing up in the suburbs of LA with his tight-knit family, Humberto is now a New Yorker all over. Well-versed and well-rehearsed on his brand's speak, he drops the word ah-may-zing at any given moment and, he tells me, throws monthly Britpop club nights, with himself and his Opening Ceremony muse Chloë Sevigny DJ-ing, called 'Pre-tunes'. Get it? Before iTunes.

I have to stop him at this point. What does a New Yorker, who heads up a Parisian label, DJ-ing at a Britpop club night in Manhattan, wear exactly? 'Streetwear, like anorak parka vibes, with crazy glasses and an almost lesbian-hair-for-guys vibe, with the spit curl. Really into it.' Oh, right, okay.

The idea behind Opening Ceremony was to ultimately make shopping fun. Something which screams at you when you see the Kenzo x H&M collaboration, which has been two years in the making. The collection is a punch of Seventies zebra prints in colours that resemble ice lollies that would turn your tongue strange and additive-enhanced colours. There's faux fur in raspberry blues and prints from the archive, blown up, manipulated and brilliantly warped. Baggy boiler suits and denim emblazoned with the Rousseau-meets-Kenzo tiger. Zips coming at you left, right and centre and a price point that won't stop the fun that Leon so carefully preserves.

Is there a line between making fun clothing and something that is too comedic to be taken out any other night than Halloween?

'I really think about the consumer,' Humberto says. 'I love fun, but you can only wear fun so many times, and if you are going to buy fun, you want it priced at a fun price so you don't have to think about it. There is a ceiling. I don't know if other designers work like this, but I always

ask, "What price is this going to end up as? Is the customer going to be shocked at the price or excited by it?" That's important to me.'

Kenzo's head honchos were initially worried when Carol and Humberto pushed putting sweaters onto the catwalk. 'It's funny because when we introduced – this is so silly and I'm embarrassed to say it – sweatshirts onto the runway, at that time, five years ago, it was not a thing. In fact, we were really told not to. Really told, "Don't do it, it's going to devalue the brand." And now? 'Who doesn't show a sweatshirt on the runway now?' At the end of the day, he says, he is a shopper first, a designer second. 'It's important to see it through the eyes of the customer. In the end, they're the ones that matter. I'm moving with humanity, I'm constantly reinventing. I think that's important.'

They say the customer is always right, and in this case, that's Humberto; and the hordes of fans that will probably camp outside H&M overnight to get their mitts on his new collection. **GQS**

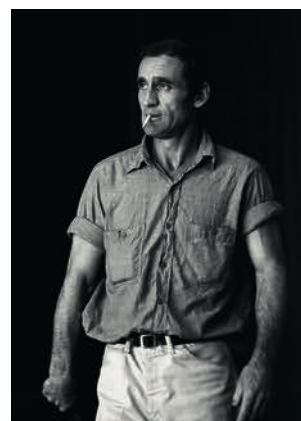
*Kenzo x H&M will launch in shops on 3 November 2016*

**'I love fun, but you can only wear fun so many times, and if you are going to buy fun, you want it priced at a fun price so you don't have to think about it'**



*Kito wears green tiger-print cotton jumpsuit and black and green leather boots, both by KENZO X H&M*





# Jack Kerouac

Edited by Holly Roberts

- 1.** Brown field jacket, £240, by G-STAR RAW **2.** Navy and white grid-print shirt, £60, by ORIGINAL PENGUIN  
**3.** Navy speckled button-down shirt, £40, by NATIVE YOUTH **4.** Green desert boots, £95, by CLARKS **5.** Grey wool cotton blazer, £229, by WOOLRICH;  
blue fine end-on-end big pocket shirt, £295, by MARGARET HOWELL **6.** Grey wool cardigan, £256, by BLUEMINT  
**7.** Brown leather belt, £90, by THE BRITISH BELT COMPANY **8.** Blue jeans, £390, by JACOB COHEN **9.** Grey long-sleeve jumper, £60, by G-STAR RAW  
**10.** Brown leather briefcase, £1,490, by WILLIAM & SON **11.** Grey and white stripe shirt, £60, by ORIGINAL PENGUIN





*Main image: KENZO AW16*  
*Clockwise from top:*  
PAUL SMITH AW16  
MSGM AW16  
NEIL BARRETT AW16  
GUCCI AW16

Photography Hazel Gaskin

# Get red-y

*Get set, go Scarlet Pimpernel, Red Baron, King Crimson, Cherry Blossom Boy, Strawberry Letter 23!*





# The Biggest Splash

*David Hockney's paintings have defined the modern age and now, on the eve of his 80th birthday, Tate Britain is celebrating with his largest retrospective to date*

Text **Hannah Tindle**

**I**n July 2017, David Hockney will join the octogenarian club, so there is no better time to look back at his incredible career. A painter, photographer, conscientious objector, printmaker, videographer, set designer and eccentric fashion icon (Christopher Bailey cited him as inspiration behind Burberry's SS05 and SS14 menswear collections, and he was voted as one of *GQ*'s top 50 most stylish men of the past 50 years), there are few cultural figures who can boast such a consistent yet diverse oeuvre.

And to further solidify Hockney's position as a seminal figure of British contemporary art,



Tate Britain – the site where David first saw the 1960 Picasso exhibition that so enthralled him as a student – has announced the world's most extensive retrospective of his art, presenting a body of work that spans six decades. Andrew Wilson, co-curator of the exhibition, believes that this retrospective is set to 'reveal Hockney as an artist who has never stopped exploring what it means to render the world of three and four dimensions. He continues to change how we see the world.'

Born in Bradford and later studying at the Royal College of Art with such influential

Photo Getty Images. With thanks to Tate Britain



**This retrospective is set to ‘reveal Hockney as an artist who has never stopped exploring what it means to render the world of three and four dimensions. He continues to change how we see the world’**

will also be featured in the Tate’s show, also typifies Hockney’s depiction of normalised and domestic same-sex relationships, at a time when the practice of homosexual love was illegal. Hockney, who is openly gay himself, continually

used his work to speak out as an advocate for gay rights, overriding the more traditionally masculine tropes of his contemporaries with the camp and the homoerotic. It is important to note that this retrospective also coincides with another show at Tate Britain, beginning in April, that focuses exclusively on queer British art and marks 50 years since male homosexuality was decriminalised. Featuring further contributions from Hockney, this feels like a watershed moment.

David Hockney has always been an impressive creator of pictures that stand for a certain mood and time, and to keep up with cultural fluctuations he has consistently challenged the conventions

of image-making. The Tate exhibition will celebrate the diversity of his practice, from his early use of photography in the assemblage work ‘Pearblossom Hwy, 11-18th April 1986’, to his video works and his recent use of the iPad as both a tool and a canvas – which exemplifies his embrace of digital technology and changes in the production of art.

As for exhibition highlights, it’s a difficult one to call. Andrew Wilson notes that his personal highlight is ‘the fact of the retrospective itself. That it offers the chance not only for a new generation, but for everybody to appreciate and explore the scope and wide range of Hockney’s achievement.’ **GQS**

*David Hockney opens at Tate Britain on 9 February 2017*

figures as Peter Blake and RB Kitaj, Hockney soon escaped the grey murkiness of London town for Sixties Los Angeles, where he could fulfil his ambition of living a truly free life. Hockney views the world through the lens of synaesthesia, meaning he can visualise colours through musical stimuli, so it is not difficult to imagine why this change of scenery opened up such possibilities for his art. Azure swimming pools and modernist architecture reflecting the California sun became the subject matter and stylistic influence for some of his most enduring works. Starring in the Tate’s show will be ‘Domestic Scene, Los Angeles’ (1963), a depiction of two men in a shower – a work which exemplifies Hockney’s view of LA as a symbol for freedom of expression.

This painting, alongside works such as ‘Model With Unfinished Self-Portrait’ (1977), which



***Clockwise from opposite page, top:** ‘Portrait Of An Artist (Pool With Two Figures)’ (1972); ‘Model With Unfinished Self-Portrait’ (1977); ‘A Bigger Splash’ (1967); ‘Mr And Mrs Clark And Percy’ (1970-1971); Hockney at work in his studio, circa 1967*



# The SHOE

What really sets this Prada shoe apart is its many interesting, unusual details: the thick golden buckle, tongue-fringing held down by a single black shoelace, those four lanes of parallel stitching that parabola around the tip, the softer hints of tan at its extremities. It's a masterpiece of details. It's many weird shoes combined into one Milanese symphony.

Photo assistant Hannah Rose Digital technicians Paul Allister and Andy Mackie Set designer Thomas Petherick at CLM Prop assistants Sylvie Macmillan and Josh Thompson Production KO Productions

Photography Toby McFarlan Pond  
Styling Sophie Clark

*Black brushed leather shoes with  
gold buckle, £725, by PRADA*

## 'Awake'

*I had a dream in which  
another man and i kissed  
twisted tongues, bit our lips  
hands up shirts  
hips on hips  
and i  
didn't resist  
pull back or quit  
until i was hit  
misjudged  
punched  
kicked  
in the back  
of my head  
stamped on  
till i was dead  
but now  
i'm awake  
and now  
i'm straight  
back to  
reality*

# Hail the New Massiah

*Meet the poet and musician who's preaching to the converted*

Text **Hannah Tindle**

Photography **Jessie Lily Adams**

Styling **Gary Armstrong**

*Brown leather and  
shearling jacket by  
NEIL BARRETT; white  
cotton T-shirt by GUCCI*

**L**ondon-born poet James Massiah had a love of language instilled in him from an early age. As a young Christian attending church in Balham, he was encouraged to memorise Bible verses and write sermons. Meanwhile, older friends were taping UK garage sets from pirate radio, which James would listen to with great intent and then head back to the playground to perform. It's not difficult to see both of these influences in his work today, alongside the likes of Dave Chappelle, Albert Camus, Arthur Russell, Dean Blunt and Wiley, who James cites as inspiration. From Massiah's project The A and The E (a platform for discussing arts and philosophy through performances, words and visuals) to a recent collaboration with Liam Hodges for Selfridges (a collection to commemorate the 400th anniversary of Shakespeare's death, ornamented with lines from Massiah's poetry), the work of this literary lyricist encompasses a great deal. When asked what the future holds, Massiah mentions that he is currently in discussions with music producers and is working on a new body of writing. He also muses, 'Life is filled with an infinite number of possibilities, and despite my own private dreams and personal aspirations, I'd just like to be open to whatever life may bring; both the good and the bad, in the knowledge that nothing truly is.' We certainly believe in him. **GQS**



*A brushed velvet suit, of course, is the very height of decadence. It should sag just a little and drag – on those rare occasions that one puts down one's glass of brandy and strolls languorously into the next room – along the floor in shades of dark emerald and fallen-leaf brown that are the epitome of English loucheness.*

Photography **Filip y Kito** Styling **Sophie Clark**

# THE AESTHETE



**Callum** wears dark canard double-breasted velvet suit and nero cashmere and silk knitted shirt, both by **BOTTEGA VENETA**; black and white frilled shirt (worn underneath) by **XANDER ZHOU**

**Danny** wears dark brown double-breasted crushed velvet suit and burgundy Devoré shirt, both by **TOPMAN DESIGN**

**Groomer** Jody Taylor at Premier Hair and Makeup **Models** Callum Ball at Supa Model Management and Dany K at The Squad Management **Photo assistant** Terry Graham **Stylist's assistant** Lily Watts **Groomer's assistants** Eoin Whelan and Ryan Macgregor **Casting director** Paul Isaac **Prop** **Production** **Production** KO Productions



*Clockwise from top:*  
The original Rough Trade  
store in London's Ladbroke  
Grove; label boss Geoff  
Travis in the early days;  
Rough Trade star Jarvis  
Cocker; Geoff and co-owner  
Jeannette Lee today

# Rough Diamonds

*Iconic record label Rough Trade celebrates 40 years at the heart of independent music*

Text **Milly McMahon**



**M**usic is exciting to us. We never came at this from the point of view of, “How do we construct a business?” It wasn’t about having success, it was more, “What do we want to do today that is interesting?” If we found an artist that we loved and no one else would like, we would still sign them,’ offers former drama teacher Geoff Travis, who opened the first Rough Trade store in Ladbroke Grove in 1976 and founded the label (and independent British music institution) Rough Trade Records in 1978. Today he is accompanied by label co-owner Jeannette Lee at their discreet and minimalistic West London headquarters, and the pair are apologetic about their dislike of interviews, but their roster speaks for itself: Jarvis Cocker, The Libertines, The Smiths, The Strokes, Warpaint and Micachu, to name a few. Born of passion and an ambition to champion mind-expanding soundscapes, Geoff and Jeannette kindle a genuinely deep affection for their artists and seek to connect audience and musician for love, not



money. A bona fide national treasure adored by Vivienne Westwood, Alex Turner, the late, great John Peel and Amy Winehouse, Rough Trade has been essential to the evolution of good music. We caught up with the reassuringly humble label chiefs Geoff and Jeannette to find out why they store little value in reflecting upon their past 40 years of accomplishments, preferring to look instead to fresh, future opportunities. ►





► **Geoff, right from Rough Trade's initial conception, you had your unique tastes and strong ideas. What made you want to bring Jeannette on board?**

**Geoff:** It's not much fun living a life alone, working by yourself, and it's quite rare to find someone who shares your tastes and can recognise great talent and qualities that are important before anyone else picks up on them. It's very easy to follow everybody else, you must have an open mind to recognise something original, and Jeannette

was just a rare person who could. We were both Londoners and that had something to do with it as well. We were introduced by a mutual friend.

**Jeannette:** We were moving in similar musical circles at the same time, we were young, we realised we had the same influences and we liked the same things. Everyone likes music, but there are certain things that make you feel like you are on the same wavelength and talking the same language, and that's really how our relationship works.

**Geoff:** It's strange how rare that is, though. The idea of doing something you're passionate about when living your life is really key to what we do. We would both stop this in a heartbeat if we lost that passion and were doing this to just keep a business going. We would do something else. So we feel lucky.

**What happened in the interim between the first and second incarnations of the business?**

**Geoff:** There have been two bankruptcies – one of which we were part of and one of which we weren't. The first was going broke through distribution. The second was when Jeannette and I had a deal with Sanctuary and they went bankrupt.

**Jeannette:** We did have another small label on the side for a period. We never stopped doing what we loved, but there was a short period when it all went pear-shaped and then we got it back on track. During that time we carried on doing what we loved, but maybe not under the same name.

**'We never stopped doing what we loved, but there was a short period when it all went pear-shaped and then we got it back on track'**

**Geoff:** We nearly left the Rough Trade name behind, we felt it was done. Then we went to a 25-year anniversary party for Rough Trade at the V&A.

**Jeannette:** People were asking about the label a lot that night, and it motivated us to get it back on track.

**Do you maintain tight relationships with your artists on a personal basis?**

**Jeannette:** Yeah, definitely. We talk all the time, we have opinions on what they are doing, we tell them if they are making a mistake, we have strong A&R opinions. Part of the whole thing is to have good relationships. That's really what we want. In a small label like this, it's easier to do. We have a direct impact on the records that we put out and the people we work with.

**Geoff:** If we do have a bad relationship with people that we work with, we are pretty devastated. That's usually because a third party, like the manager, can sometimes intervene and cause problems and be paranoid that we are talking too much to their artist; we find that ridiculous, because we are not trying to top their interest. But that's what makes it worthwhile, that we have respect for the people we are working with, that we can provide a safe haven for them. We like to think the fact that our roster is so good is what makes people up their game. You have to do your best and be good. You can't do anything less, otherwise it doesn't work. The public is very unforgiving. **GQS**



*From top: The cover photograph from 'Time For Heroes: The Best Of The Libertines' (2007); Rough Trade duo Josienne Clarke and Ben Walker*



# Fair isles for miles

*Jump in some wool, go on the pull: you're fit but my God don't you know knit?*

Photography **Toby McFarlan Pond** Styling **Sophie Clark**

**Top to bottom:**

**1.** Grey Carville crew neck, £90, by **PRETTY GREEN** **2.** Navy and beige V-neck, £99, by **BROOKS BROTHERS** **3.** Blue and tan braid jumper, £450, by **MONCLER** **4.** Cream and brown zig zag jumper, £35, by **RIVER ISLAND** **5.** Multicoloured Steeple Chase jumper, £870, by **HERMÈS** **6.** White, red and black 'Dior Fair Isle' turtleneck, £620, by **DIOR HOMME**

Photo assistant **Hannah Rose** Digital technicians **Paul Allister** and **Andy Mackie** Set designer **Thomas Petherick** at **CLM** Prop assistants **Sylvie Macmillan** and **Josh Thompson** Production **KO Productions**





1



2



3



4



5



6



7



8



9



10



11



12



# Joseph Beuys

Edited by Holly Roberts

1. Brown suede Chelsea boots, £129.99, by SEBAGO 2. Blue herringbone button-down shirt, £105, by SUNSPEL  
3. Grey marl shirt, £50, by NATIVE YOUTH 4. Green corduroy shirt, £80, by PRETTY GREEN 5. Brown rabbit-fur felt trilby hat, £185, by LOCK & CO HATTERS  
6. Burgundy leather backpack, £1,190, by BUSCEMI 7. Navy shearling-collar wool peacoat, £795, and white brushed cotton shirt, £175, both by PRIVATE WHITE VC  
8. Grey jeans, £54.95, by MASSIMO DUTTI 9. Nylon faux-fur collar down vest, £255, by PARAJUMPERS 10. Grey jumper, £12, by BOOHOO MAN  
11. Urban Light glasses, £200, by SILHOUETTE 12. Burgundy knitted sweater, £70, by ORIGINAL PENGUIN

# Take It On The Chin

*A strong, masculine jawline isn't just for Hollywood actors. Make yours Oscar-worthy with these face-sculpting tips*

Artwork James Davison

Text Dr Michael Prager

**E**xtraordinarily, the male patient is still rather rare and most of us practitioners are still learning what makes a man look more manly and attractive.

The science of beauty has evolved to a point where we now measure and divide up the face into proportions. For instance, a man's chin width should be similar to the width of the lips. We use a 3D camera to show deficits and excess – one would add or subtract where necessary to achieve the perfect proportions.

Just as you can work out your body, you can also work out your face. Below I have worked on explaining how to treat the male face with the best possible non-invasive options for enhancing and sculpting the chin and jaw line for a more masculine and attractive look. This takes place on a daily basis in my surgery in Wimpole Street, London.

## HOW TO CHISEL THE JAWLINE

### **Chew gum**

*This widens and contours the jaw by increasing the size of the chewing muscles (masseters).*

### **Try Botox**

*To relax the muscles to the front of the masseters, preventing sagging.*

### **Dermal filler**

*To chisel the jaw and chin area.*

### **Exercise your face**

*Do sit-ups while looking at the ceiling – this lengthens and tightens the muscles underneath the chin.*

### **Avoid 'phone chin'**

*Constantly looking down at your phone impairs the look of the area by shortening the angle. To combat this, do one sit-up for every five minutes spent looking down at your screen.*



# A New Dawn

*As London Collections Men becomes London Fashion Week Men's, we go backstage for a special preview of the SS17 collections from three of our favourites: Liam Hodges, Alex Mullins and Craig Green*

Photography Hazel Gaskin Text Elgar Johnson



## Liam Hodges

**What's good, Liam?**

YO!

**Who is the Liam Hodges man, where does he hang out? What does he drink?**

The lads we used in the show are him, and I think anyone who can see a bit of themselves or relate to something in the casting is our guy. He's a bit off-key – I don't see it being about one type of guy or a perfect image, but a range of characters, and you see it come to life backstage. All these lads we got together through Troy and Mischa (TM Casting). Some know each other, some don't, some of 'em have never walked a catwalk show before, but they all hyped backstage, having fun, dancing around. Once it's over, straight to the pub for a couple of pints and then on to The Alibi for karaoke and tequila. Ha! Not too fancy, like.

**Is Liam Hodges OK? I saw the T-shirt with 'IM OK' on it, along with an X-ray of what some have said are your teeth...**

Yeah, we're OK! Pushing ourselves out of the comfort zone we've known for the last few seasons was challenging and we wanted to celebrate the fact that we were OK with it. Haha, and yeah, that X-ray was my teeth, first visit to the dentist since I lost my tooth. Luckily he was an old school friend, but I don't think his assistant knew what to do when I hopped into the chair!



*This page: Various looks from backstage at the Liam Hodges SS17 show at LFWM*

# Alex Mullins

## Who is the Alex Mullins man, where does he hang out? What does he drink?

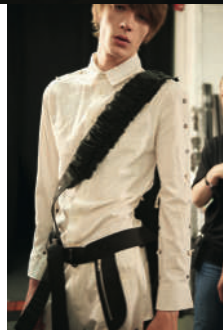
The Alex Mullins man drinks almost anything, apart from Malibu, Archers, white rum, but preferably beer, wine and shots (any). He is ambitious and a creative thinker. He likes his clothes to feel easy and translatable: from important meeting, to work event, to eating chips in the pub. Ranging from chic to scruffy, style defined by context. In one outfit he would most commonly wear only one Alex Mullins piece with an old pair of jeans and a white T-shirt or simple cashmere jumper.

## Who would you most like to see wearing your clothes?

There are only a few well-known people I love stylistically, but usually it's real artists doing amazing work – success and creativity are very attractive. I love the more old-school guys, a bit how famous people used to be: like a young Keanu Reeves, Johnny Depp or Leo, a bit scruffy but well put together. Not sure if that exists now in celebrity culture, but I'm more interested in some guy who is doing something interesting with his life, who needs cool stuff to wear. That's who I want to see in my clothes.



*Above: Models gearing up to hit the runway at the Alex Mullins SS17 show at LFWM*



# Craig Green



## Hello Craig, what was the inspiration behind the collection?

The SS17 collection all started from the idea of flags and signals. We also focused heavily on developing different fabric processes, through the reworking and hand-bleaching of textiles, shown in both their desaturated and saturated versions. Workwear and uniform is always at the core of the collections and is a continued source of inspiration. For SS17, the reassembling and deconstructing of traditional menswear garments and military uniforms were the starting point for a lot of the looks.

## How do you feel the music behind the show complemented the collection?

Fortunately I had the incredible opportunity of working with Frédéric Sanchez for the first time this season – he completely understood the collection and created an amazing soundtrack for the show. Music in general has always played a massive role in my collections and is so important in conveying the right emotion and energy.

## Many celebrities have worn your clothes in the past, but who would you most like to see wearing them?

It's always flattering when someone you admire, such as Rihanna or Drake, chooses to wear something from the collection. However, what motivates me the most is seeing each person's individual style and how different people interpret the clothes, regardless of them being in the public eye or not. **GQS**

*Above and right: It was all about hoods, studs and zips backstage at the Craig Green SS17 show*



# The BACKPACK

This Obsédia backpack for men takes its exotic name and jumping-off point from a classic Givenchy handbag – the compact, black-and-metal Obsédia – which it twists into a gender-fluid design with a gorgeous, futuristic kinkiness over everything. Its leather is black and smooth, its studding and aglets are bronze and industrial, its plastic fastenings are modernist-architectural fetishes. This is a bag of great beauty.

**Photo assistant** Hannah Rose **Digital technicians** Paul Allister and Andy Mackie **Set designer** Thomas Petherick at CLM **Prop assistants** Sylvie Macmillan and Josh Thompson **Production** KO Productions

Photography **Toby McFarlan Pond**  
Styling **Sophie Clark**

*Black leather Obsédia studded bag, £2310,  
by GIVENCHY BY RICCARDO TISCI*

# THE

# RETRO

*In deep synthetic brown and midnight-blue satin, this slick piece of Neil Barrett is the love child of a tracksuit and a tuxedo. Like a vision of the future from the past, its glowing racing stripes come from a bright tomorrow where driverless cars ferry us from the ballroom to the Italian menswear emporium and then seamlessly back again.*

Photography Filip y Kito Styling Sophie Clark



# MODERNIST

Jaydon wears brown and blue neoprene tracktop, tuxedo gabardine trousers and brown suede trainers, all by NEIL BARRETT; socks by FALKE

Groomer Jody Taylor at Premier Hair and Makeup **Model** Jaydon at Established **Photo assistant** Terry Graham **Stylist's assistant** Lily Watts  
Groomer's assistants Eoin Whelan and Ryan Macgregor **Casting director** Paul Isaac **Prop stylist** Louis Gibson **Production** KO Productions



# Swashbuckling belts

*Don't be a waist-man: the bigger the buckle, the faster you can drop those trousers*

Photography **Toby McFarlan Pond** Styling **Sophie Clark**

***Clockwise from top:***

- 1.** *Rose gold and tan rock buckle studded belt, £2175, by GIVENCHY BY RICCARDO TISCI*
- 2.** *Navy and malt palladium buckle belt, £420, by DIOR HOMME*
- 3.** *Dark brown peace buckle belt, £120, by PAUL SMITH*
- 4.** *Brown leather Leo clamp belt, £275, by TOD'S*
- 5.** *Gold and cognac Claus reversible belt, £225, by MCM*
- 6.** *Blue alligator and nappa belt, £1400, with python 'EB' buckle, £110, both by BUGATTI*



**J**imi Hendrix has long been one of Liam Gallagher's idols, so it's very fitting that Pretty Green should release a line dedicated to him. But then Liam's not the only British rock star to have been wowed by one of the greatest guitarists ever. On 23 September 1966 – exactly 50 years ago – a more-or-less unknown Jimi Hendrix jumped on a plane to London with an electric guitar, \$40 (borrowed on the way to the airport), some clothes, some acne medication and his hair curlers. He landed the morning after, he jammed blues with the house band at rock'n'roll hangout Scotch of St James that night, word of his extraordinary talent, not to mention sex appeal, got around and within a few weeks he had formed a band: The Jimi Hendrix Experience. On 13 October they played their first gig at the Novelty cinema in Evreux, Normandy, invited by French rock'n'roll superstar Johnny Hallyday. Hendrix received his first ever review in the local paper: 'He was a singer and guitar player with bushy hair, a bad cocktail of James Brown and Chuck Berry who writhed onstage for a good quarter of an hour and sometimes played the guitar with his teeth. After he ended, there was a long pause.'

But the Experience's first show in London, back at the Scotch on 25 October, was better received, and Hendrix would take the money from early shows and go shopping for his favourite paisleys and flowery shirts on Swinging Sixties Carnaby Street – right where Pretty Green opened its first store six years ago. As for this suitably psychedelic T-shirt showing Hendrix and his bandmates (and elephants, tigers, cobras) as the many-headed god Vishnu in a searing palette of saffron and pinks, it was taken from the cover art of their second album, *Axis: Bold As Love*, which Jimi actually hated, complaining that its use of Hindu imagery had nothing to do with him or his band. Also – warning – don't wear this on your holidays to Malaysia, because the Home Ministry there banned this artwork two years ago in case it caused offence. We think it looks pretty great, though! **GQS**

*Liam Gallagher's Pretty Green label pays homage to his idol Hendrix for AW16*

Photography **Jessie Lily Adams**

Styling **Gary Armstrong**

Text **Dean Kissick**

*Bradley wears multicoloured jersey T-shirt by PRETTY GREEN X JIMI HENDRIX*



Groomer Jody Taylor at Premier Hair and Makeup **Model** Bradley Phillips at Milk Management  
Photo assistant Roy J Baron **Stylist's assistant** Angelo Mitakos **Grooming assistant**  
Eon Whelan **Production** KO Productions **Lighting** 123 Lighting **Location** KO Studio NI

# Guitar hero





## Copy That

*A witty retake on iconic brands? Logo on, then*

Taking inspiration from Oscar Wilde's maxim that 'talent borrows, genius steals', south London-based brand OiBoy is bringing the sharpest satirical edge to fashion's bootlegging trend. The brainchild of George Langham and Dylan Hartigan, the label's arch re-workings of household names on tees, such as its geezer-chic 'Darling' play on the Carling lager logo and its 'Brokelads' anagram of Ladbroke's, are beautifully clever yet simple and stark. 'Without trying to sound too cliché, growing up in south London around opportunists in all senses of the word, with sadly not much opportunity or sense, but with humour and a healthy competitiveness, looking back it's the logical and natural path that we've found ourselves bootlegging with, hopefully, a humorous twist,' says Langham of OiBoy's gift for iconographic riffing. It's fitting, then, that these postmodern pastiche pieces are thriving thanks to fashion's magpie-like regram culture on Instagram, having been championed by sports luxe fan Christopher Shannon, style editors and bloggers alike. Imitation that deserves the highest form of flattery. [oiboy.club](http://oiboy.club)



## Insta Brands

Text Mark Russell

## Sex Appeal

*The skate brand on everyone's lips*

The relationship between skateboarding and fashion shows no sign of cooling off – think Philipp Plein's quilted decks, Jimmy Choo's Sporting Club skatepark show, Ashish's catwalk models on four wheels – but new brand Sex Skateboards takes the love affair to a new level. What started as a small batch of hand-made T-shirt designs has, thanks to a combination of bold, original art direction and rapidly booming social-media exposure, grown into a skate label that's about to drop its first major collection. 'I had some old T-shirts lying around and I spray-painted the "Sex" logo on them, not even thinking about

a brand or anything,' says founder Louis Slater of its humble origins. 'Then I posted it on Instagram and it turned into a company somehow!'

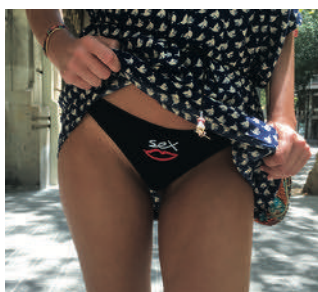
The new range is brilliantly ambitious, going way beyond skatewear staples such as hoodies and tees, with everything from denim jackets and track pants to underwear and condoms. 'There's a yellow velour tracksuit that is incredible,' adds Slater. 'I don't think I've ever even touched velour, it's great. Very Sex.'

Then there is the skate hardware itself, with beautifully worked boards (including a burly 9in model), some of which are hand-painted by Slater himself – a man who knows his stuff, having left school at 16 to live the skater dream hitting the spots of Huntington Beach, California, before moving back to Sheffield.

The real genius, though, might just be in the name and the instantly identifiable lips logo, which bring standout subversion to streetwear. 'The very word



"sex" does something to people; it gets a reaction, like a good piece of art,' says Slater. 'Whether they love or hate it, it's a reaction, it makes people think. I want Sex to be unlike any other skateboard company that's ever existed.' [sexskateboards.bigcartel.com](http://sexskateboards.bigcartel.com)







Main image: DIESEL  
BLACK GOLD AW16  
Clockwise from top right:  
PHILIPP PLEIN AW16  
VIVIENNE WESTWOOD AW16  
LANVIN AW16  
GIORGIO ARMANI AW16  
NEIL BARRETT AW16

Photography Hazel Gaskin

# Get leathered

Set free your inner easy rider/crocodile Goth/football manager/rock star/whatever you want to be...





# David Attenborough

Edited by Holly Roberts

- 1.** Blue textured tie, £12, by RIVER ISLAND **2.** Grey wool-silk mix houndstooth-print tie, £35, by REMUS UOMO **3.** Mustard and navy cashmere silk double-face tie, £95, by MARGARET HOWELL **4.** Grey slim-fit wool suit (sold as three-piece suit), £279, by REMUS UOMO; grey waistcoat, £173, by SAND; white cotton shirt, £25, by RIVER ISLAND; olive green and navy merino wool matelot striped tie, £70, by MARGARET HOWELL; Urban Fusion glasses, £210, by SILHOUETTE **5.** Brown leather messenger bag, £625, by GLADSTONE LONDON **6.** Black and burgundy leather brogues, £500, by CHURCH'S **7.** Grey check Railroad vest, £165, by WOOLRICH **8.** Green leather belt, £15, by RIVER ISLAND **9.** Brown Langdale flask, £35, by THE BRITISH BELT COMPANY **10.** White Oxford shirt, £80, by BLUEMINT **11.** Green Hunter's flask, £185, by ETTINGER



# THE WOLF IN

*This is a grandiose look – a luxurious, sensuous look and one with many sides too: you'll feel half like Anita Pallenberg in big fur coat and no knickers, and half like Tudor king Henry VIII, back from the hunt and berating Cromwell in his ermine stole.*

Photography Filip y Kito Styling Sophie Clark

# SHEEP'S CLOTHING



*Danny wears (left) tan shearling Teddy bear reefer coat and (right) natural rabbit Chesterfield coat, both by MICHAEL KORS; black leather lace-up shoe with metal toe cap by ALEXANDER MCQUEEN; black leather lace-up shoe by DRIES VAN NOTEN; cotton socks both by FALKE*

Groomer Jody Taylor at Premier Hair and Makeup Model Danny K at The Squad Management Photo assistant Terry Graham Stylist's assistant Lily Watts Groomer's assistants Eoin Whelan and Ryan Macgregor Casting director Paul Isaac Prop stylist Louis Gibson Production KO Productions



# The SNEAKER

You'll have noticed Tod's pebbled Gommino motif on the loafer heels of dark and mysterious continental strangers at all the most glamorous places: yachts and nightclubs, café terraces the mornings after. It's a pattern that screams money, speed and success like nothing else you'll find on the bottom of a shoe and now – finally – it's available on this perfect pair of sneakers.

Photography **Toby McFarlan Pond**  
Styling **Sophie Clark**

*Brown leather Gommino trainers,  
£430, by TOD'S*

**Photo assistant** Hannah Rose **Digital technicians** Paul Allister and Andy Mackie **Set designer** Thomas Petherick at CLM **Prop assistants** Sylvie Macmillan and Josh Thompson **Production** KO Productions



# Eyes on the prize

Text Dean Kissick

*Our inside track on the six artists shortlisted for the HUGO BOSS Prize*

It's the 20th anniversary and 11th edition of the HUGO BOSS Prize – judged on excellence and nothing else – and one of these six artists will receive \$100,000 cash and a victory-lap exhibition around the spiral atrium of the Guggenheim, New York. So in case you fancy a flutter before the winner is announced in October, here's our guide to the contenders and our odds on them winning.



## Anicka Yi ▲

A New Yorker originally from Seoul, Anicka Yi makes worlds within worlds out of strange materials you'll want to sniff, or lick or even try on: black tea, kombucha scoby leather, dried shrimp, beeswax, hydrogel beads, socks. With her turquoise hair, she looks like a mad scientist making pop-biological experiments inside bubbles, glass boxes and giant cooking pots.

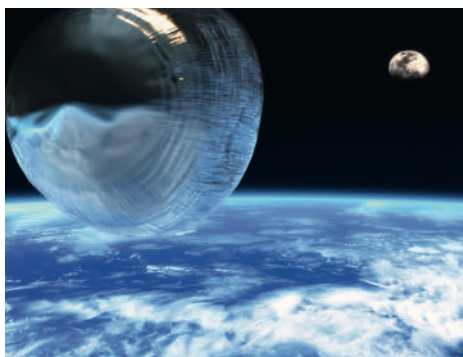
**Odds of winning: 5/2 favourite. The show's in her hometown and she's having a moment.**



## Wael Shawky ▲

Full disclosure: Wael Shawky from Egypt is one of my favourite artists ever (my mum's, too) and last time I was in New York I trekked out to Queens, twice, in the snow, to work through the five-or-so hours of his *Cabaret Crusades* trilogy; feature-length films with a cast of hundreds (of beautiful handmade puppets) that tell the history of the Medieval Crusades in the Middle East.

**Odds of winning: 9/1. Surely it's too early for Shawky to have another massive show in New York.**



## Mark Leckey ▲

Mark Leckey from Birkenhead is a great British romantic, a man with a pearl in his ear and a burning passion for everyday culture in his heart. We love him. He first found acclaim for a film about raving, *Fiorucci Made Me Hardcore*, and his latest, *Dream English Kid 1964-1999AD* – a video love letter to growing up – is on show at the Liverpool Biennial until 16 October and can also be watched on Mark's Vimeo. Watch it now, it's brilliant!

**Odds of winning: 11/2. Leckey won the Turner Prize in 2008, maybe this is his year for Hugo Boss.**



## Ralph Lemon ▲

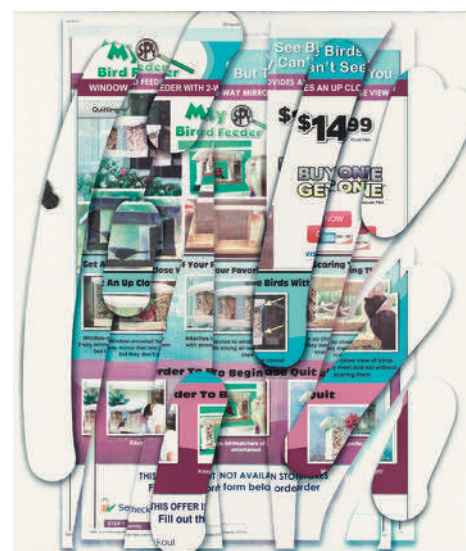
Originally from Cincinnati, now living in New York, Ralph Lemon is a master of expression through movement, known for his use of performance and choreography to tell stories about our bodies and identities, about collisions of cultures, about political histories. All that Ralph needs to make a powerful artwork is himself, some space, and some time to begin.

**Odds of winning: 28/1 outsider. He's marvellous, but maybe a little too obscure.**

## Laura Owens ▼

She lives in LA and runs the 356 Mission exhibition and project space close to downtown, but Laura Owens is best known for her colourful silkscreen prints and canvases, which are huge and full of huge gestures, and often daubed with childlike scribbles and swirls as though they were made by a gigantic robotic painting baby. Modern paintings for a modern world.

**Odds of winning: 10/3. These works are bright and beautiful.**



## Tania Bruguera ▼

While always known for her intensely political performance art – holding a gun to her head; hanging a lamb carcass from her neck; eating dirt mixed with water – Tania Bruguera came to wider attention when she was arrested and detained three times over 2014-15 for organising an illicit public performance of her work *Tatlin's Whisper #6* (a previous incarnation of which was shown at Tate Modern) at the Plaza de la Revolución in Havana, the city where she was born.

**Odds of winning: 6/1. Her work is very timely, but also very controversial.**



Photos: Anicka Yi, 7,070.430K of Digital Spit at Kunsthalle Basel, 2015. Wael Shawky, *Cabaret Crusades: The Path To Cairo*, 2012. Mark Leckey, *Dream English Kid*, 1964-1999 AD, 2015. Ralph Lemon, *Come Home Charley Patton* at Krannert Center for the Performing Arts, 2004. Laura Owens, *Untitled*, 2014. Tania Bruguera, *Tatlin's Whisper #5* at Tate Modern, 2008.



*Main image:* BOTTEGA  
VENETA AW16  
*Centre:* MSGM AW16  
*Bottom:* PAUL SMITH AW16



# Sol wears coats

*Ugh. You wait ages for Sol Goss in a long colourful coat, then three turn up at once*



Black leather backpack  
with patches from  
MCM's AW16 collection



# A

Although MCM's inroads into cool, youthful clothing are relatively new, you'll have seen its bags all over the world for decades: black initials (MCM now stands for Modern Creation München, the city where it was founded) over a simple half-wreath of laurel leaves, stamped on tan leather, and cut into sharp-cornered suitcases and trunks capped with brass brackets, or studded drawstring purses and backpacks. The label's original golden age came during the Eighties' flamboyant stretch: Cindy Crawford posed nude for Herb Ritts in the company's ad campaigns and Joan Collins travelled with a tower of MCM suitcases in *Dynasty* – a touchstone for lavish lifestyle and excess at the time.

Munich has more recently positioned itself as a financial centre, and before that as a hub for tech and engineering companies, but in the disco decade that gave birth to MCM it was a jetsetter's stopover and maintained a pulsing nightlife. The city was a hub for Krautrock and, at the same time, Italian music producer Giorgio Moroder established his legendary Musicland Studios in the basement of the Arabella-Hochhaus skyscraper. Queen, Deep Purple, The Rolling Stones, Electric Light Orchestra and Amanda Lear all passed through, recording at Musicland and settling in to let loose at clubs such as P1, a decadent lair hidden underneath the Haus der Kunst. Donna Summer came to play Sheila in the city's production of the musical *Hair* and stayed a while, finding work as a model and back-up singer and even singing in German. It was while she was recording a session at the studio that her and Moroder's paths finally crossed, and together they collaborated on hits such as the 17-minute-long *Love to Love You Baby*, in 1975, and *I Feel Love* released in 1976. ►

**The label's original golden age came during the Eighties: Cindy Crawford posed nude for Herb Ritts in the company's ad campaigns**



# Future Perfect

*Celebrating its 40th anniversary this year, MCM has come a long way since launching in the glamour-days of Seventies Munich. Now one of Asia's biggest brands, it has just shown a brilliant capsule collection in London, has another shop opening here in the autumn, and wide-reaching future plans*

Text Jennifer Piejko



**S**o the glittering night-time celebrities and cellar stages made Munich a new capital of pleasure, lending a smoky charisma to the city – and this small window of time cleared the room for other areas of creativity and fashionable society to bloom. In 1976, while Summer and Moroder were inventing the sort of electronic 4/4 disco that would lead to house, MCM founder Michael Cromer was introducing a small collection of smart matching suitcases and bags for Munich's glamorous visitors to travel with, and thus the MCM phenomenon began (initially, the initials represented Michael Cromer München). The brand's message of travelling in style proved to be infectious and it eventually opened more than 200 boutiques worldwide. But over the years, as it passed through a variety of owners, it seemed to lose its way – until, in 2005, it was bought and revived by the Seoul-based Sungjoo Group. However, Sung-Joo Kim – Mrs Kim as she

is universally known – the head of the dynamic fashion retail group, was always more interested in the future, in exploring uncharted territories than just recycling the brand's glory days. First she began to look east in search of the new and exciting, expanding MCM into Asian centres in quick succession, especially to South Korea, where MCM is second only to Louis Vuitton in annual travel retail sales. Over half of MCM's sales are in Asia, with most of the rest in Europe, and now it is actively expanding in the US. The company is on track to bring in \$2 billion in annual worldwide sales before the end of the decade. In order to achieve that, it has turned its attention to London, which has long championed modern fashion for everyone, regardless of gender, age or size.

Democratising design has kept London's fashion world future-facing, which is just how Mrs Kim (one of Korea's most high-profile business leaders, as well as the head of the nation's Red Cross) likes it. This autumn she's opening a new concept boutique on Conduit

## Mrs Kim was always more interested in the future, exploring uncharted territories



Street in Mayfair, the brand's second outpost in London. This summer she threw a spectacular fashion show here to announce MCM's arrival with a futuristic and thrilling capsule collection. To make that, the company needed a creative partner, one who would understand the needs and tastes of the international globetrotter, and who could collaborate on a collection of resilient, malleable and modern essentials. It found an ideal partner in designer Christopher Raeburn – a Londoner who is best known for repurposing used materials such as parachutes and military uniforms, for designing adaptively and imaginatively, and for his mastery of both men's and womenswear – and together they presented a SS17 capsule collection that also doubled as the label's 40-anniversary collection, at London Fashion Week Men's.

**T**he show, at the Grand Connaught Rooms in Covent Garden, wowed the guests. Experiential design studio Universal Everything – whose past projects include covering the surface of the Sydney Opera House with projections of hand-drawn animations, and building PolyFauna, an interactive app and musical release with Radiohead – created a 360-degree screen for the circular runway and covered it in digital projections: shooting luminous blue electrocardiogram wave-like lightning bolts, purple vapour, and acid-coloured rainstorms bouncing around the raven-hued room, and over and through the screen, all set to an atmospheric soundtrack of minimal techno beats and ambient thunder by London duo Raime. It was a fashion superstorm. A diverse cast of models took their place in formation, ►



## It's all about being adaptable and sustainable, and oriented towards a brighter future for all

► surrounding the circle stage where a starry cast of Chaelin 'CL' Lee, Lucky Blue Smith, will.i.am and Winnie Harlow sat front row.

These days MCM designs its collections for exactly these kinds of 'global nomads' – a minimalist, design-oriented individual frequently on the move, who has high expectations of sustainability and flexibility in their approach to luxury goods. Somebody that's tech-savvy, eco-conscious, and always ready to go. That was particularly visible with this new collection as it unfolded on the runway, and was simultaneously delivered live on MCM's social media, the Korean app V-Live and its Chinese counterpart, Xiandanjia. It was a show of all-weather unisex sportswear in a futuristic camouflage inspired by the brand's classic Visetos monogram, here rendered in sunny yellow, cement grey and sapphire-hued fragments. These gender-neutral garments were rendered in sophisticated high-performance materials including Schoeller four-way stretch, offering UV protection, and Ecoalf nylon composed of recycled plastic bottles and decorated with abstract wireframe drawings suggesting a sonic notation or perhaps monsters in space. Then there were the accessories: graphic, oversized travel bags and backpacks stacked with detachable exterior pouches that make for a free-flowing, modular approach to fashion and enable an easy transition between trips and destinations.

It's all about being adaptable and sustainable, and oriented towards a brighter future for all. Forty years have passed and, to paraphrase Donna Summer, we still feel love. MCM anticipates its entire production line being fully sustainable by as early as 2020, and has also entered a ten-year-long, \$10 million commitment to support the work of (RED) and the Global Fund, two organisations dedicated to eradicating AIDS worldwide within the next several years. If that's what Ms Kim and her fashion house has planned for the next decade, just think where they'll be in another four. **GQS**



*Clockwise from top: Backstage at the SS17 show; the black Weekender and cognac luggage bags from the Nomad Collection SS16; Siegfried and Roy and tiger cubs with a suite of MCM bags*

