

THE GLOBE AND MAIL*

style

MAY 2023

ADVISOR

DESIGN
Beyond the breeze
block in Palm Springs

CRAFT
Sebastian Herkner
on why makers matter

HOUSEWARES
New Canadian furniture
and accessories



The
big
flip

Grown up
fashion is back
in vogue

SUMMER TRAVEL: Make plans for country house weekends, from Prince Edward County to the British Isles



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MAY 2023

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those stories include "Gothic revival" (page 13), "Three days in Dakar"
(page 36), "Design oasis" (page 40) and "House rules" (page 44).

ON THE COVER

Photo by Garrett Naccarato. (On Dylan) Waist coat, \$3,470,
trousers, \$1,310, boots, \$1,355 at Alexander McQueen
(alexandermcqueen.com). (On Jiayan) Bustier, \$5,750, trousers,
\$1,980, shoes, \$1,230 at Alexander McQueen. Sophie Buhai
necklace, \$1,750, earrings, \$695 through sophiebuhai.com.

Contents



6 EDITOR'S LETTER/ CONTRIBUTORS

8 TO DO LIST

OMNIBUS

10 SPHERES OF INFLUENCE
Bead-by-bead, Sun Drops
Studio's Sharl Smith celebrates
women's influence on craft.

PLUS
Barber shop-inspired
grooming options from Clarins;
Alex Mill's elevated fashion
basics; Picton's Merrill House
gets a dandy revamp; Dyson's
Zone takes the company into
wearable tech; and the buzz
from timepiece trade show
Watches & Wonders.

ESSENTIALS

15 SHOW STOPPERS
New decor must-haves
from IDS and DesignTO.

17 DESIGN
The Togo chair marks 50 years
in some statement textiles.

18 FASHION
Summer's best
neck ties and loafers.

19 BEAUTY
Vyrao shakes up the fragrance
world with its stirring scents.

20 WATCHES
Talking trends with Jaeger-
LeCoultre CEO Catherine Rénier.

21 ART
An app called Peggy aims to
make collecting transparent.

22 TECHNOLOGY
Is a well-connected home
all it's cracked up to be?

23 TRAVEL
Chef Sean MacDonald opens
Bar Monette in Santa Monica.

26 WINE AND SPIRITS
Warm-weather sips, from chilled
gamay to zero-proof rosé.

FEATURES

28 EASE, ELEVATED
After athleisure and post-
pandemic glam comes this
season's softer take on tailoring.
BY NATHALIE ATKINSON
PHOTOGRAPHY BY GARRETT NACCARATO
STYLING BY NADIA PIZZIMENTI

36 THREE DAYS IN DAKAR
For its Métiers d'art collection,
Chanel stages a three day
creative festival in Senegal.
BY ANDREW SARDONE
PHOTOGRAPHY BY GILLIAN MAPP

40 DESIGN OASIS
Palm Springs homeowners open
up their mid-century pads to
sustain the city's design clout.
BY ANDREW SARDONE
PHOTO ESSAY BY DEBORAH WANG

44 HOUSE RULES
From Windsor to Ireland,
a look at the latest country
piles turned handsome hotels.
BY CHRISTINE SISMONDO

46 MAKER'S MARKS
Technology is changing the
design world but the human
touch is still essential.
BY SEBASTIAN HERKNER





CELINE



The pair of Alexander McQueen looks from this issue's cover illustrate how a closet classic like a suit jacket can be rethought in a dynamic way.

Back to basics

There's a lot of buzz about the concept of "quiet luxury" this season. Fashion trends backing away from a few years of runway pizzazz and pop culture flashpoints such as the final episodes of HBO's *Succession* are creating chatter about the return of discretion. We're abandoning copious branding and social media driven hype for an in-the-know appreciation for well-made objects and spaces.

In our fashion feature ("Ease, elevated," **PAGE 28**), one of writer Nathalie Atkinson's industry sources describes this renewed preference for low-key, tailored garments as a return to clothing, not costume. Our photo essay on the vitality of desert modernist architecture in Palm Springs ("Design oasis," **PAGE 40**), captures the elements that give the style its appealing humility. We've seen this mood change before, most often in moments when economic and political forces recentre what we value. But this particular switch also seems tied to how we increasingly prioritize sustainability and cultural exploration as consumers.

Perhaps a more apt term than "quiet luxury" is "values-based luxury." When I visited Senegal for our feature on Chanel's latest Métiers d'art show ("Three days in Dakar," **PAGE 36**), I was surprised by how much attention the house focused on West Africa's creative community versus the collection itself. For clients that like to think of their wardrobe choices as an extension of their interest in the arts, it signalled that the brand is right there with them.

It's tempting to pin this move toward modesty on the inevitable swing of the style pendulum. But while we can often overthink stylistic U-turns, this full reset feels like a shift that we'll be exploring for issues to come.



Andrew Sardone
Editorial Director

Contributors

The faces behind this issue share how they get their creative juices flowing



GILLIAN MAPP says that the highlight of photographing several looks from Chanel's Métiers d'art collection for "Three days in Dakar" (**PAGE 36**) was "working with an incredible team and an art director who prioritized diverse representation with the model, which is always beautiful to witness more and more in fashion photography." Collaboration is creative fuel for the Toronto-based photographer, artist, director and aspiring cinematographer, who says she finds inspiration from the artists surrounding her. For her first solo show, *Journey From...*, which is part of the 2023 Scotiabank Contact Photography Festival in Toronto, Mapp photographed a series of women who immigrated to Canada. "I love environmental shoots and find inspiration from shooting in outdoor spaces and using natural light," she says.



Architect, designer and curator **DEBORAH WANG** brings her creative vision to the streets of Toronto in her role as artistic director and curator of DesignTO and says that she loves walking the city and finding inspiration in the unexpected. "The artist Sophie Calle once said that once you find your obsession, it meets you at every step," Wang says. To continue that creative exploration at home, she recently bought a dedicated reading chair and ottoman. "It's a special place to read and contemplate beside a window and away from my computer and desk." For this issue of *Style Advisor*, Wang travelled to Palm Springs for "Design oasis" (**PAGE 40**), where she photographed eye-catching moments of modernist architecture.



Montreal-based photographer **GARRETT NACCARATO** regularly shoots images for Canadian brands and retailers including Harry Rosen, Simons, Maguire Shoes and Kotn. Here, he focused his lens on tailored spring apparel for "Ease, elevated" (**PAGE 28**), a fashion feature exploring this season's move toward minimalism in men's and women's wear. When looking for creative inspiration, Naccarato says he indulges in some good old-fashioned people-watching. "I'm fascinated by the way people interact with each other and their surroundings," he says. "I could spend hours sitting in a park or walking around the city observing."

PHOTO BY GILLIAN MAPP (ON JAVIAN BUSTIER, \$5,750; TROUSERS, \$1,980; SHOES, \$1,230 AT ALEXANDER MCQUEEN [ALEXANDERMCCUEEN.COM], SOPHIE BUHAI NECKLACE, \$1,750; EARRINGS, \$695 THROUGH SOPHIEBUHAI.COM), ON DYLAN WAIST COAT, \$3,470; TROUSERS, \$1,310 AT ALEXANDER MCQUEEN [ALEXANDERMCCUEEN.COM], CHRISTINE LIM [DEBORAH WANG]

Astonishing orange

HERMÈS
PARIS

Summer moments

Enrich your vacation time with a visit to Calais to see Yves Saint Laurent’s laciest creations, a Toronto stop to take in the the International Ceramic Art Fair’s review of new objets, or a Seattle weekend scheduled around art star Amoako Bofo’s must-see exhibition

JUNE



2

A new offering from **DIOR MAISON** (dior.com) arrives today. The collaboration with French interior designer Pierre Yovanovitch includes workspace essentials such as bookends, paper organizers and desk pads.

7

The **INTERNATIONAL CERAMIC ART FAIR** at Toronto’s Gardiner Museum (gardinermuseum.on.ca) begins with an evening preview gala and continues until June 18. Catch the dazzling output of clay-focused creatives including Jess Riva Cooper (pictured).



24

Yves Saint Laurent’s love of see-through details is on display until Nov. 12 at the Museum for Lace and Fashion (cite-dentelle.fr) in Calais, France. The show, **TRANSPARENCIES**, will be presented in two parts, with the second taking place in 2024 at the late designer’s eponymous museum in Paris.

JULY



1

If you feel your floral arrangements could use a lift, Australian artist Jeffrey Fisher’s vivacious Dune vase design for **HERMÈS** (hermes.com) is available by special order. The handmade and hand-painted porcelain pieces are embellished with gold threads.

13

On until Sept. 10 at the Seattle Art Museum (seattleartmuseum.org), **SOUL OF BLACK FOLKS** marks the first solo museum exhibition for Amoako Bofo. The Ghanaian painter recently opened a space boasting an artist residency, gallery and library in Accra, cementing his reputation as one of the contemporary art world’s most important names. The artist’s 2018 oil on paper, *Black and White*, is pictured here.




18

Do you hear *la dolce vita* calling? Surrender to the sultry pages of D.A.P. (artbook.com) title **ITALIAN TEXTILE DESIGN: FROM ART DECO TO THE CONTEMPORARY**, which explores the contributions of Emilio Pucci, Gianni Versace, Roberta di Camerino and more while celebrating the scope of designer print and pattern exploration. The book includes illustrations, photographs and preparatory drawings covering a variety of items from wallpaper to neckties.



19

RECLAIM + REPAIR: THE MAHOGANY PROJECT opens at Museum of Vancouver (museumofvancouver.ca). Curated by multidisciplinary design studio Propeller, the show features new work from assistive device-focused designer Kaly Ryan of Capella Design and an intriguing pendant light by Angelica Shiwon Jang and Sml Studio (pictured). Each contribution, ranging from jewellery to furniture, has been crafted from vintage wood provided by the MoV.




AUGUST



14

Toronto-based online gallery **NINTH EDITIONS** (nintheditions.com) launches its latest crop of works for sale, from Margaux Smith’s beguiling figurative canvases (pictured) to Misbah Ahmed’s elegant ceramics.




19

Now in its 101st year, the much-celebrated **SANTA FE INDIAN MARKET** (swaia.org) runs over the weekend in New Mexico and includes runway shows by Jason Baerg, Jamie Okuma and Lauren Good Day (pictured), as well as artisan vendors.

29

Investigate the intriguing topic of **GRAPHIC DESIGN IN THE MIDDLE AGES** at the Getty Center in Los Angeles (getty.edu) until Jan. 28 and make time to wander the institution’s gardens while you’re there.



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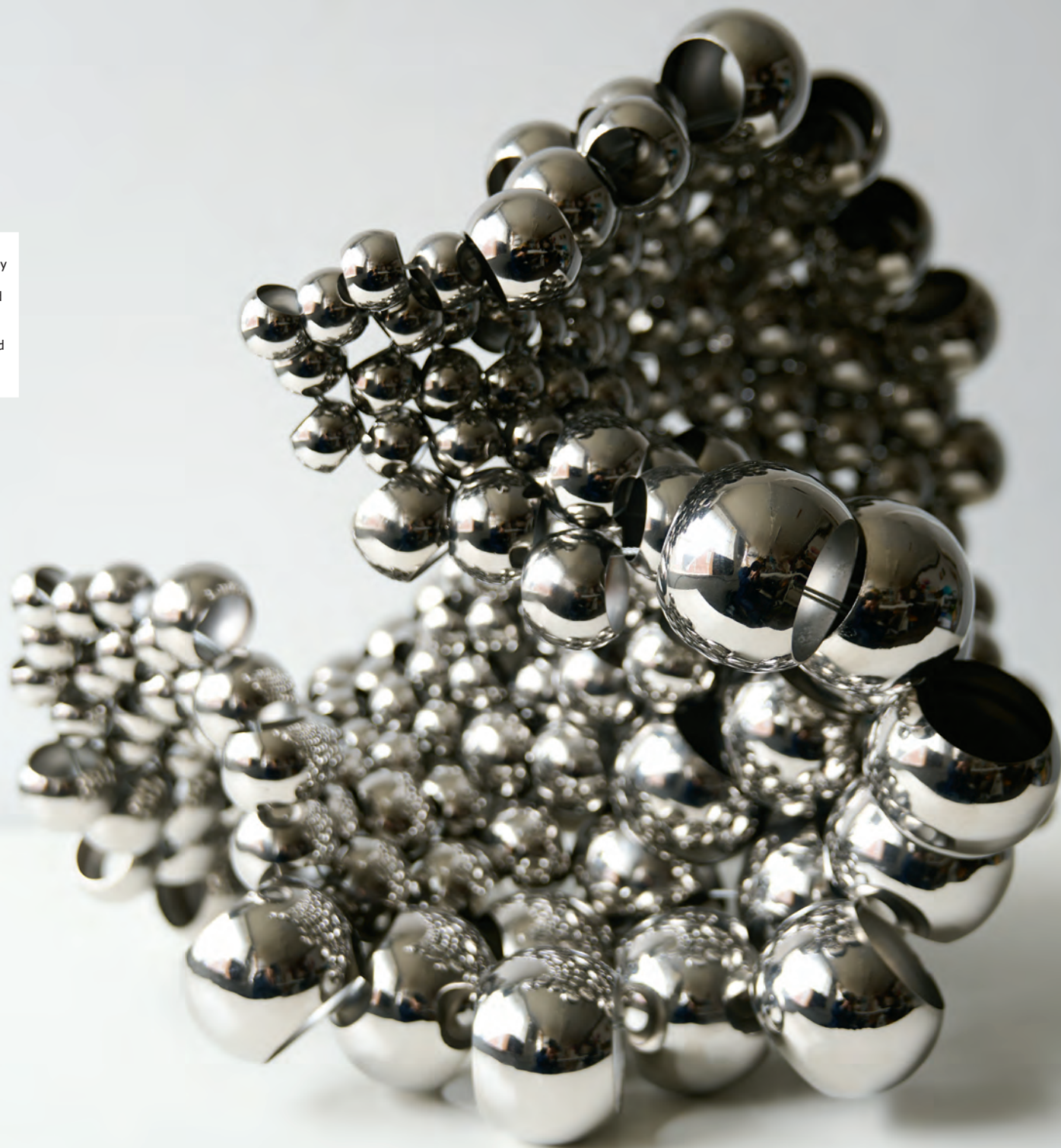


AGA KHAN MUSEUM

Omnibus

NEW & NOTEWORTHY

A Sharl Smith sculpture is made by stringing together individual mirrored beads. She applies the technique to tabletop pieces and installations that fill gallery rooms.



| PROFILE |

Spheres of influence

Sharl Smith's beadwork strings together millennia of women's impact on craft

Since debuting her life-sized beadwork sculpture exhibition Woven Steel at the 2023 edition of DesignTO in Toronto in January, Waterloo, Ont.-based artist Sharl Smith is thinking bigger. Her goal: to amplify "craftwomanship" in the design world.

Born and raised in a traditional and fundamentally Christian culture in Jamaica, then moving to New York in 1998 to study in the male-dominated field of architecture, Smith spent much of her early life in spaces that devalued femininity. Now, focusing on the meticulous artform of beadwork through her creative enterprise Sun Drops Studio, Smith produces work that gives power and presence to a technique that has evolved over thousands of years, mainly in the hands of women.

CONTINUED ON PAGE 12 »

PHOTO BY MAY TRUONG

French Art de Vivre

rochebobois
PARIS

Photos by Flavien Carlot, Baptiste Le Quirou, for advertising purposes only. ⁽¹⁾Conditions apply, contact store for details. ⁽²⁾Quick Ship Program available on select products in stock, subject to availability. Images are for reference only and models, sizes, colors and finishes may vary. Please contact your local store for more information.



Sense. Modular sofas, armchair and ottomans, designed by Roche Bobois Studio.

Cestello. Cocktail tables, designed by Gabriele Fedele.

Mariposa. Floor lamps, designed by Marcel Wanders.

Botanica. Rugs, designed by Emmanuel Thibault.

In-store interior design & 3D modeling services.⁽¹⁾ Quick Ship program available.⁽²⁾



CONTINUED FROM PAGE 10 »

Smith discovered sculptural beadwork in 2012 when she was diagnosed with low blood platelets and chronic tiredness. Bead-stitching (or hand-stitching one glass bead at a time) was all she was physically able to do. While bedridden for two years, she spent her time creating jewellery, boxes, bowls, lamps and small sculptures. Smith became enamoured with the craft and had a spiritual awakening: “It’s a balance of intense discipline and allowing for flow,” she says. “The more you repeat and refine the technique, it feels as if you’re refining yourself, your spirit, mind and soul.”

While Smith continues to make refined jewellery, these spiritual principles guide her as she progressively scales up. Woven Steel was comprised of pieces made using large steel beads with a mirrored finish. It took her almost three months to make, remake and experiment with various mathematical formulas of scale. Smith, who is in the studio for 50 hours a week, says her dedication comes from her training with a California-based, Zen Buddhist design build firm, Joinery Structures, which specializes in hand-crafted architecture. “From the ritual of sharpening knives to the reverence for the wood and material ... there was a spiritual level approach to creation that was astounding and had a lasting impression on me. I’ve imbued a lot of this energy in my recent work,” Smith says.

While working on Woven Steel, Smith learned that “every single bead matters,” she says. “Whether big or small, visible or hidden, they have to be placed exactly right or the whole thing will not work.” Smith likens this concept to the principles of nature and cells, as well as social, economic or political systems. “They are an aggregate of individual units and relationships,” she says. Over time, trial and error, she learned to let go of her own ideas and plans and allow the beadwork to have its own visual language.

Smith’s largest work to date is a two-metre-by-two-metre sculpture on display in the rotunda of Kitchener City Hall, but she has three even more substantially sized pieces in the works, including one for the Grimsby Art Gallery that will be 15-metres long. “I want people to inhabit these spaces, stand inside and see large, beautiful arches created from the humble technique of bead weaving,” she says.

– ARUNA DUTT

For more information, visit sundropsstudio.com.



| GROOMING |

Barber shop quartet

With its new shaving range, Clarins translates skincare expertise to facial hair

FRENCH SKINCARE COMPANY

Clarins has long touted the benefits of botanical ingredients for skin. Now, it’s combining that expertise with the knowhow of master barbers based in France, Norway and the U.K. to create a line of products geared toward shaving. The four additions to the ClarinsMen grooming range include a foaming shave gel, a shave and beard oil and a soothing after shave gel and toner.

When creating the new offerings, Marie-Hélène Lair, director of responsible communication and Clarins brand spokesperson, says that it was important to consider skincare and shaving simultaneously. To that end, the master barbers guided Clarins toward achieving a more seamless regimen that addresses skin prep, efficacy while shaving and post-shave comfort. “They need products adapted to men’s skin, which is specifically thicker, oilier and weakened by daily shaving,” Lair says.

Clarins focused on creating lightweight textures that melt quickly into the skin. Lair says that formulating products geared toward caring for facial hair posed a unique challenge, as it requires its own specific moisturizers and cleansing agents. “To maximize comfort, we have selected soothing organic black currant bud extract,” she says. “Combined with vitamin B5, it is able to instantly calm down the harsh effects of shaving.”

The growth of grooming options is part of a bigger shift in the expectations of men who are increasingly aware of improving their skincare habits. “That is why they are more demanding about product quality and efficacy,” Lair says. – CAITLIN AGNEW

For more information, visit clarins.com.



| FASHION |

Shirt story

Alex Mill’s elevated staples find an international audience



AFTER LAUNCHING as a men’s shirt label in 2012, New York-based Alex Mill built up a legion of devotees who were drawn to its detail-oriented designs. Helmed by Alex Drexler – the son of Mickey Drexler, founder of Old Navy and Madewell and former CEO of Gap and J. Crew – the company began with a focus on well-considered cuts and craftsmanship, but within a few years, Alex Drexler says, his pursuit of the perfect shirt changed course.

“We thought we could do something bigger,” he says of a conversation in 2018 between himself, his father and former J. Crew creative director Somsack Sikhounmuong. “At that point, we had seen a lot of women buying our shirts for themselves.” So, the trio relaunched Alex Mill to include women’s wear as well as more men’s garments and accessories.

Alex Mill’s offering of polished yet comfortable classics including pleated chinos, jumpsuits and cozy cashmere struck the right chord throughout the pandemic. Sikhounmuong, who grew up in Oshawa, Ont., also touts the brand’s sustainably-minded initiatives. Its ReWork program sees surplus stock given to local creatives to be upcycled through novel design and dyeing techniques.

Throughout the year, the brand also proffers limited edition pieces that are tinted with botanicals including indigo, Madder root and pomegranate at a Pennsylvania dye house. “We feel that we’re doing something that other brands in the market are not doing,” Alex Drexler says, adding that they recently released the first Alex Mill catalogue (yes, there’s a print version), opened a store on Madison Avenue and have started shipping internationally.

This growth has been the result of a seemingly obvious but often overlooked mission: “It’s the idea of being able to capture the pieces that you always dreamed were out there somewhere, but you couldn’t really find,” Sikhounmuong says.

– ODESSA PALOMA PARKER

For more information, visit alexmill.com.

PHOTOS BY MAY TRUONG (SMITH PORTRAIT, ARTWORK), BRYAN DERBALLA (ALEX MILL’S DREXLER AND SIKHOUNMUONG).

| HOTELS |

Gothic revival

In Picton, a historic inn captures its owner's exuberant aesthetic

JORDAN MARTIN DE ROSALES'S foray into inn-keeping began in verdant Cumbria in northwest England where he thought he had discovered the perfect project, revamping a 13-bedroom castle that had been operating as a boutique hotel. But, in the end, Martin de Rosales, who grew up in Southern Ontario's Hastings County, decided to bring the style of British country house hotels back home instead.

What he ended up buying in 2019 was Merrill House, a landmark property on the east side of Picton, Ont. "When I was looking for a place, I knew that I wanted something with a story, something with interesting heritage and then something with great bones," Martin de Rosales says. "My background is luxury brand management. Thinking about that storytelling element is so important to me so I wanted there to be some material to start with so I wasn't building that story from scratch."

Merrill House's tale begins in 1878, when the grand gothic revival house was built by Judge Edwards Merrill. In the 1980s, it was converted into an inn and, for the decades leading up to Prince Edward County's hospitality boom, was a go-to spot for a weekend escape. Martin de Rosales's careful revamp has retained and restored all of its original splendour but it's also



layered in his appreciation for unabashedly eclectic interiors. "Country houses – generational ones – evolve organically and each generation layers onto it and adds their own personality but without removing that which came before," he says. "I do want it to feel like a home."

Today, the inn's 14 rooms each have their own, unique personality (the owner's suite is layered with William Morris wallpaper, House of Hackney accessories and Zanzibari textiles). Dinner guests are seated in Merrill House's cellar, lined with the county's best bottles assembled by wine director Astrid Young. "I want it to be a centre for joy but also art, wine," Martin de Rosales says. "The beautiful things in life coming together." – **ANDREW SARDONE**

Stays from \$295 through merrill-house.com.



| TECHNOLOGY |

In the zone

A Dyson debut illustrates the brand's growing interest in wearable devices

IT'S INDISPUTABLE THAT Sir James Dyson revolutionized small home appliances. You can chalk up his knack for elevating what we expect from our vacuum cleaners and hair dryers to his formative years spent in Swinging Sixties London, where he studied design at the Royal College of Art before becoming an engineer. Dyson makes flair out of function but, until now, he's never attempted to translate that ethos to wearables.

Coming soon to Canada, Dyson's Zone combines noise-cancelling headphones with a contactless visor that provides personal air purification. Those features are all combined in a futuristic, lightweight package that's meant to form a personal bubble around you on a busy morning commute, a walk around a smoggy city or a full flight. "I have been quite interested in what's going on outside for some time with pollution, so I suppose this is the ultimate answer to the diesel exhaust pollution [problem] that has been going around in my brain for many years," Dyson said in February at a talk he hosted at the Palais de Tokyo in Paris. Although Dyson is secretive about the brand's future plans, the launch of Zone hints at where his engineering team might be focused next. "It's given us a huge interest in audio," Dyson says.

Despite this shift, the company isn't abandoning its roots – or its customers' roots for that matter. The brand's other spring debut is a new hair care tool launching this month, a dryer-meets-straightener called the Dyson Strait. Taking hair from wet to dry and smooth in one simple action, it joins the Supersonic, Airwrap and Corrale devices in updating grooming tools to improve hair health as much as styling. – **C.A.**

For more information, visit dysoncanada.ca.

| WATCHES |

Play time

At the 2023 edition of Watches & Wonders, idiosyncratic concepts stole the show

IN LATE MARCH, the watch industry converged on Geneva for Watches & Wonders, the industry's top annual trade show. It was the watch world's largest gathering since 2019 and showcased new timepieces from 48 of the most prestigious names in watchmaking, from A. Lange & Söhne to Zenith.

Perhaps the biggest surprise was Rolex's exuberant take on the classic Day-Date with its colourful champlévé enameled dial in a puzzle motif. Available in yellow, white and Everose gold, the watch features inspirational keywords such as Peace, Love and Hope in place of the day of the week, and a selection of 31 emojis in place of the date.

Chopard is known as much for its advanced mechanical watch movements as for its use of sustainable materials such as ethically sourced gold. The newest Alpine Eagle, the 41 XPS, brings both of those strengths to the fore with an exquisitely refined movement measuring just 3.3-mm thick, a case made from recycled Lucent steel and an eye-catching "Monte Rosa" pink-hued dial.

Mechanical watchmaking is a meticulous business, but aside from the highly accurate Oris Calibre 400 movement that makes it tick, there's nothing serious about the brand's tribute to Kermit the Frog. In addition to its green dial, it features a portrait of the beloved Muppet that appears in the date window on the first of every month.

The Carrera has been a mainstay of TAG Heuer's watch lineup since the 1960s, but thanks to a recent design overhaul (and a little help from celebrity ambassador Ryan Gosling) it has never looked fresher. That's particularly true of a trio of new 36mm models with dials in blue, green, and hot pink. – **JEREMY FREED**



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Essentials

INSIGHT & ACQUISITIONS

SHOW STOPPERS

At this year's Interior Design Show and DesignTO festival, fresh colours and shapes play into a vibrant look at home

BY ODESSA PALOMA PARKER

PHOTOGRAPHY BY
ARASH MOALLEMI

PROP STYLING BY
JESS ANDERSON

CURVES AHEAD

"Main character energy" best describes this made-to-order dining chair by Toronto-based Maha Alavi. Its whimsical silhouette in rich cherry follows the form of Alavi's inaugural furniture design, the Lithic Lounge Chair: charmingly curvaceous yet stoic. "I'm hoping to continue expanding the series, perhaps doing a two-or-three-seater version for the same reason: to see how the curves behave over different scales,"

Alavi says. "It's important to me to create functional but also visually striking furniture."

Maha Alavi dining chair, \$4,950 through mahalavi.com.



FLOOR MODEL

The irregular shape of a dried eucalyptus leaf was the starting point for industrial designer Eric Kirwin's Petal lamp (far left), which has an adjustable shade that swivels, allowing you to customize where light is cast. "The lamp is composed of a paper 'petal' that gently hangs off the main body of the lamp," Kirwin says. "It was inspired by the temporary and delicate moment of the last petal on a flower before it dies."

Eric Kirwin Petal lamp, price on request through erickirwin.ca.

NEW DIMENSION

Montreal's Cyrc is a studio endeavouring to turn sustainable manufacturing into something wonderful. "3-D printing is a near-zero-waste process," co-founder Daniel Martinez says. "This alone is a good reason to be excited about it, but the versatility and speed it gives to product development is the most exciting." Pushing its green credentials to the max, Cyrc's range of products, from coral-like vases to sculptural bowls (bottom left), are made using materials composed of recycled postindustrial food packaging and medical tray waste.

Cyrc vase \$230, bowl, from \$145 through cyrcdesign.com.

OFF THE GRID

Crafting her wares in a workshop in Toronto's Etobicoke suburb, Black Rock Tile Studio's Catherine Carroll has a boundless imagination. "Ceramics are an endless learning curve and I continually experiment, so there's really never a dull moment," Carroll says. "I experiment with textures, and also let the glaze do the talking on simpler shapes." Some of her tile styles (top right) are slicked with a coating that resembles root beer, while others mimic tantalizing cake frosting. Even classic terracotta has mouth-watering appeal when it's formed into Carroll's cache of novel shapes.

Black Rock Tile Studio tiles, prices on request through blackrockstudio.ca.

NOW SCREENING

Sylvia Lee, the creative and executive director of the Goodman Studio, was inspired by aerial images of multihued salt flats when crafting the company's Salt Frames collection, including a pair of tables and a trio of decorative screens (left). "It seems incredible to me that the natural biology and chemistry of these salt fields paint the most delicate colour combinations," Lee says. "The levees that create the geometry around the fields are a human intervention creating an accidental stained-glass appearance."

The Goodman Studio screens, price on request through thegoodmanstudio.com.



CHAIR RAISING

The social media craze for Togo seating is well timed for Ligne Roset's release of its 50th birthday editions

Viral design moments on social media are often reserved for flash-in-the-pan fads. And almost as quickly as these aesthetics and objects come to dominate our feeds, they evaporate into the digital ether to make way for another fashionable find. Every once and a while, however, the mystical algorithm reignites interest in an interiors classic and just can't let it go. Such is the case with Ligne Roset's Togo collection, which rose to its most recent fame online during the height of the pandemic in 2021 and has remained one of the internet's most shared – and knocked off – examples of mid-century design.

Despite its current popularity, the Togo traces its origins to 1973 when French designer Michel Ducaroy and Ligne Roset's Jean Roset debuted the collection in Paris during the Salon des Arts Ménagers. To many, Togo has always resembled a folded-up floor cushion – and been just as comfy – but Ducaroy's now-famous explanation of its look references another of life's mundane necessities: “a tube of toothpaste folded back on itself like a stovepipe and closed at both ends.” For five decades, it has chically slouched in interiors that embrace bohemian nonchalance and even spawned a diminutive version called “Junior.”



To mark its 50th, Ligne Roset is preparing to release a series of special editions including an 878-piece run in fashion designer Raf Simons's Atom textiles for Kvadrat. To really make a bold birthday statement, however, you'll want to search out the Toile du Peintre version, pictured above. The name refers to a Pierre Frey fabric that recreates a work by contemporary painter Heather Chontos as a bold tapestry. The piece will be available to order through Canadian showrooms this fall. – **ANDREW SARDONE**

Ligne Roset Togo chair, starting at \$3,669 through ligne-roset.com/ca.



FROM THE GROUND UP

PurParket thinks local for the future of its engineered flooring

From sustainability to quality control to having more influence over supply chains, the factors encouraging Canadian suppliers to reshore manufacturing are adding up. For PurParket, which has been in the flooring business for more than three decades, those influences also include being able to cost out products in Canadian dollars, investing in technology to limit waste and engaging students to future proof its workforce. “Our latest endeavour includes moving our offices and production facility to a larger space that will accommodate machinery that will make it possible to make the entire engineered product right here in Toronto,” says the company's president of marketing and design, Daniela Zarembo. She says there's also a push to tailor products to raw materials available in Ontario and work more closely with local mills. – **A.S.**

For more information, visit purparket.com.

PATIO PERCH

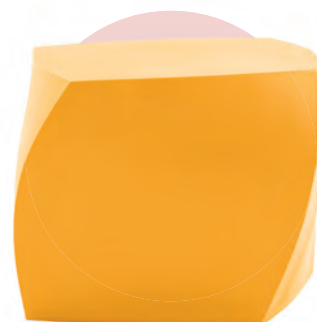
Add flair and function to outdoor spaces in the form of all-weather stools and poufs



IN SHAPE

As cute as a canelé, the Apex ottoman is tweaked for the terrace in a textile that mimics the look of athletic mesh.

Apex ottoman, \$1,955 at Roche Bobois (roche-bobois.com).



OFF KILTER

Architect Frank Gehry's undulating forms are distilled in this sculptural seat available in a range of vibrant hues.

Heller Gehry Left Twist Cube, \$350 at Inform Interiors (informinteriors.com).



METAL WORKS

Fermob's Cocotte collection of metal café and occasional tables now includes this stool that makes a perfect garden seat. – **A.S.**

Cocotte stool, US\$239 through fermobusa.com.



Astral jewel embroidery tie, \$325 at Alexander McQueen (alexander-mcqueen.com).

Comme des Garçons Shirt cotton poplin tie, \$86 through commes-des-garcons.com.

Kenzo cotton tie, \$200 through kenzo.com.

Etro jacquard silk tie, \$290 through etro.com.

Juntae Kim denim tie, \$280 at Ssense (ssense.com).

Giorgio Armani

BACK TO BUSINESS

The men's-wear pendulum is beginning its swing back from casual to classic starting with the return of the necktie. Silk fabrics and wider widths were seen at Giorgio Armani's spring show, channelling a relaxed look reminiscent of the 1990s. Juntae Kim takes a cue from the early aughts by reinterpreting the formal accessory in indigo denim with gold contrast stitching. Comme des Garçons Shirt's cotton poplin necktie playfully mimics the brand's striped shirting, while Alexander McQueen extends beaded embroidery from its suits to its ties. Veer away from traditional hues with Etro's geometric jacquard or, better yet, go full throttle with Kenzo's check motif inspired by the house's archive of 1980s Japanese fashion. — **NADIA PIZZIMENTI**

ON DISPLAY

Ottawa furniture boutique Gallery Elder captures the style of its owner's wardrobe



For Gallery Elder owner Tyler Brand, an appreciation for fashion and furniture design go hand in hand. The exhibition and boutique space in Ottawa houses a treasure trove of 17th- to 19th-century antique furniture, homewares and objects, and is often used as the backdrop for Brand's weekly sartorial guises on his Instagram feed, @tpb_. "I truly value the hand-crafted nature of a lot of the garments I own, as well as the pieces of furniture and decor I bring in for the gallery," Brand says. "The character and hard work that goes into these things simply emanates off of them." Brand lists fashion designers such as John Alexander Skelton and Paul Harnden Shoemakers as inspirations, but his love of all beautifully aged objects is the driving force behind his business. — **N.P.**

For more information, visit galleryelder.com.

LOAFING AROUND

A handsome nonchalance distinguishes the season's slip-ons



FULL GRAIN

At Maison Margiela, there is a Tabi for every occasion. Slip into its most comfortable version, a black, distressed leather slide complete with its signature divide toe. Maison Margiela tabi-toe slipper, \$1,005 through maisonmargiela.com.



GREEN ENVY

There's a lot to love about Magnanni's almond-toe leather slippers: the earthy green colour, their grained texture and a soft suede back for easy access. Magnanni leather slippers, \$742 through farfetch.com.



IN THE FOLD

Who better than minimalist master Lemaire to create the perfect slipper. The folded leather detail fastened by black rivets shows off the brand's reductivist expertise. — **N.P.** Lemaire folded mules, \$790 at Ssense (ssense.com).

BASIC INSTINCTS

Can scent shift the energy you put out into the world? Fashion insider Yasmin Sewell founded Vyrao to do just that

Following her intuition has served Yasmin Sewell well. While working as a fashion buyer and creative director in London, England, for nearly three decades, she had a hand in launching the careers of some of the industry's biggest names, including that of Loewe creative director Jonathan Anderson. She says she did it all by following her instincts. "I'm always leading with my gut and what feeling I get, and then I go with my brain after," Sewell says. "I trust it."

In 2019, Sewell turned her intuitive eye inward to create Vyrao, a niche fragrance brand that uses olfactory expertise to amplify the wearer's energy. Officially launched in 2021, the collection is now available in England at Selfridges, Liberty and Browns, at concept boutiques including Berlin's Voo Store and Violet Grey in Los Angeles and in Canada through Simons and Ssense. At the end of March, Estée Lauder's New Incubation Ventures took a minority stake in the brand.

Taking its name from the Latin verb *vireo*, which roughly translates to "I am green," Vyrao currently offers six scents, each with its own energetic purpose. Named for Sewell's grandmother, Georgette is a heady, Turkish rose-based perfume meant to inspire feelings of self-love. Featuring notes of Moroccan orris, cinnamon and frankincense, the bestselling Witchy Woo empowers wearers to explore their courage. The masculine and woody Magnetic 70 offers a veil of energetic protection. Focused on new beginnings, I Am Verdant transforms and uplifts with mossy citrus and vibrant Italian bergamot,



while Free 00 sparks feelings of liberation through Sicilian lemon and orange absolute that Sewell describes as "a summer holiday in a bottle." The Sixth employs sacred herbs to open up one's intuition. "We worked around certain ingredients that help you feel more mindful," Sewell says.

Launching this month is Sun Rae, a spicy, citrusy, turmeric-based scent that inspires joy and self-confidence. As a means of combining emotional transformation with wellness, Vyrao is both a career culmination and personal pinnacle for Sewell. "It really is everything I care about and believe in packaged in a beautiful fragrance bottle," she says. — **CAITLIN AGNEW**

For more information, visit vyrao.com.

BRONZE AGE

A Guerlain cosmetics classic gets a glow up

When Guerlain launched its Terracotta bronzing powder in 1984, it introduced the world to makeup inspired by the natural effect of spending time in nature, pioneering the beauty concept of achieving a healthy glow no matter the season. Now, it's breaking new ground with Terracotta Le Teint, the collection's first foundation. Offering the light-weight feel and blending benefits of a powder with the dewy coverage of a liquid foundation, it's meant to mimic the fresh look skin gets after a weekend spent outdoors. Made using 95-per-cent naturally derived ingredients, Le Teint is available in 30 shades with neutral, cool or warm undertones. Guerlain makeup creative director Violette Serrat recommends applying the foundation using your fingers, a sponge or the brand's new Kabuki brush, before dusting on a layer of the bronzing powder to achieve a sun-kissed finish. — **C.A.**

Guerlain Terracotta Le Teint Foundation, \$72 at Sephora, Shoppers Drug Mart and through guerlain.com.



SOLAR POWER

Four new ways to shield your face this summer



ALL A BLUR
Evening skin with a hint of tint is Dermalogica's Porescreen SPF 40, a broad-spectrum mineral sunscreen that tends to pores. It imparts a blurring, primer-like effect while reducing the appearance of pores with two per cent niacinamide, green microalgae and vitamin E. Dermalogica Porescreen SPF 40, \$77 through dermalogica.ca

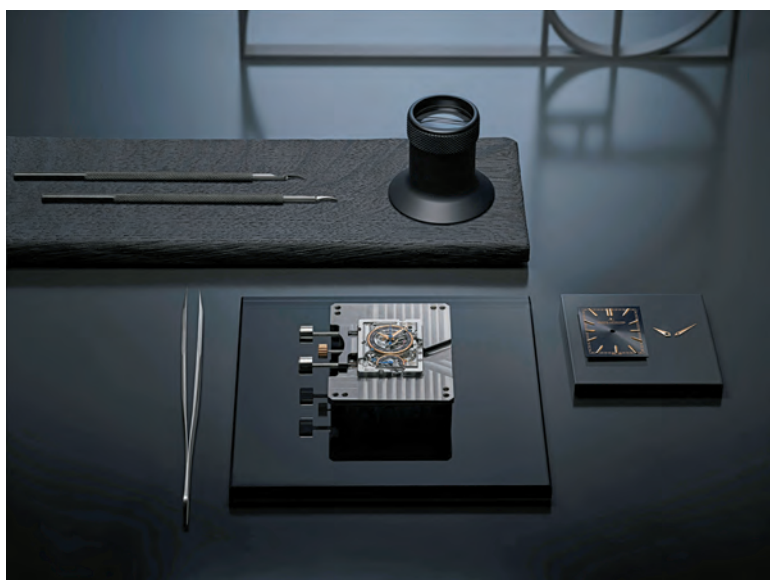
TAKE TWO
This reformulation of Clé de Peau's UV Protective Cream takes a two-pronged approach to sun care, protecting skin superficially while also supporting skin from within. It contains a red-light absorbing powder that helps to allow the benefits of those waves to filter in. Clé de Peau UV Protective Cream, \$170 through cledepeaubeaute.ca.



LIP SERVICE
Protect your pout with Nudestix's lip primer, a reef-safe formula that offers broad-spectrum, mineral-based sun protection. Imparting a subtle tint, it can be worn solo or under any lip colour. Nudestix Nudescreen Lip Primer with SPF 30, \$22 at Sephora and through nudestix.ca.

DEW GOODER
This silky serum from the San Diego surf-inspired sun-care brand Coola aims to block more than just the sun's rays, incorporating vegan ingredients that help to shield skin from blue light and other environmental stressors. — **C.A.**
Coola Dew Good Illuminating Serum
Sunscreen with Probiotic Technology SPF 30, \$70 at Etiket (etiket.ca).





Catherine Rénier, CEO of Jaeger-LeCoultre, oversees new developments such as the Reverso necklace she wears (far right).



A MATTER OF TIME

Jaeger-LeCoultre CEO Catherine Rénier is safeguarding centuries of heritage for a new generation of watch collectors

In the world of luxury watches, the name Jaeger-LeCoultre is synonymous with a particular kind of elegance. The Swiss house traces its heritage back to the 1830s, when it brought a group of diverse watchmaking artisans under one roof, creating the workshop system that is now the industry standard. Best known for its Reverso, a rectangular watch with a unique swivelling case, the brand also stands out with its use of rare handcrafts including enamelling and miniature painting, which make its watches equal parts finely tuned machines and art objects.

Leading Jaeger-LeCoultre into its third century is Catherine Rénier, a two-decade veteran of the watch industry and the sole female CEO of a major watch brand. Through new creations such as a two-sided Reverso Chronograph and the Reverso Secret Necklace – a piece of diamond and onyx statement jewellery with a watch at its centre – Rénier displays a deft touch for catering to her clients' desires while paying homage to centuries of tradition.

How has our experience of watches changed over Jaeger-LeCoultre's history?

Watches in the past were tools. Nowadays, they have functionality, of course, but you do not need a watch to tell the time or the date. It has become, in my opinion, a lot closer to an art object and an expression of emotion.

The Reverso is unusual because it appeals to women as much as men. Why do you think that is?

Today, women represent about half of our business, and that's very unusual in the watch industry. It comes from the attention that Jaeger-LeCoultre has given to women for a long time. Women in the 1920s were becoming freer and wanted to wear watches, so we created a very small mechanical movement that was made for women to wear discreetly. When Reverso was created in the 1930s, right away it was made for men and women. If you fast-forward to today, we continue this creativity and listening to the interests of women and their relationship with watches.

Why is there demand for a piece like the Reverso Secret Necklace?

Making a necklace after doing so many wrist-watches came very naturally as a discussion, and as a contiguous part of our relationship with jewellery and watchmaking. We felt that, following the success of the Reverso high-jewellery pieces that we made to wear on the wrist, there was an interest in watches that have this craftsmanship and the story that they tell, and also functionality. The necklace is

long enough, and the watch is upside down, so you can read the time. It has been a highlight for us this year, with very strong interest from both men and women.

Jaeger-LeCoultre isn't the only watch brand with a long and storied history. What makes you unique?

I think that what we share is very authentic. We continue to share innovation, technical expertise, the story of our manufacture in the Vallée de Joux, and the story of Reverso, and those stories have not changed. I think this authenticity and the fact that we are truly what we say we are is what our customers are looking for.

The company is also known for creating watches decorated with handcrafts such as enamelling and engraving. What do these add to a watch's appeal?

I think it comes back to the emotion that these things bring, and the question of why you like one art object more than another. You don't buy the piece just because it will tell time; you buy the piece because it means something to you. Rare handcrafts are a big part of the personality of a piece, and they bring a sense of exclusivity and history like nothing else. I think it comes back to the idea of artistic objects, and this is what watches are more and more. – JEREMY FREED

This interview has been edited and condensed.

For more information, visit jaeger-lecoultre.com.

CREATIVE PLATFORM

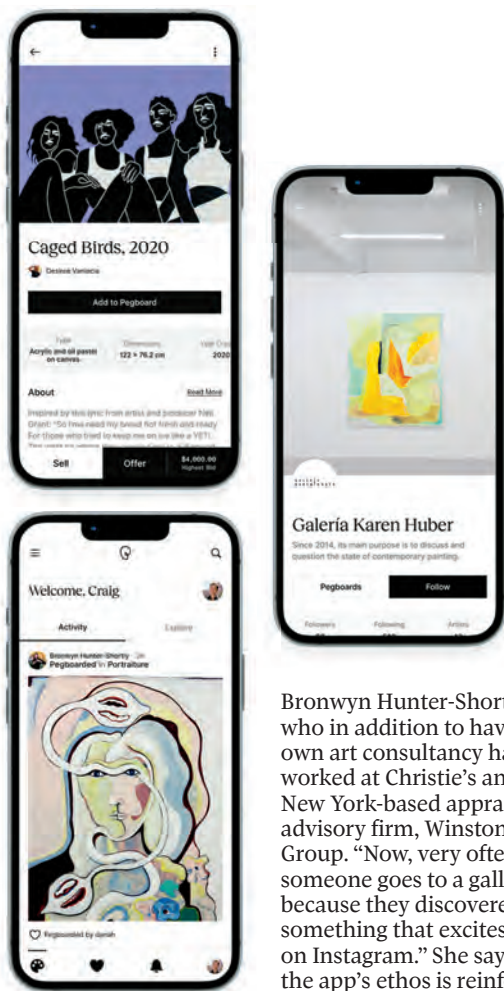
A new online resource helps art novices jump into collecting

Art collecting has historically been an elite endeavour, but a new platform co-founded by Toronto-based tech entrepreneurs Craig Follett and Adam Meghji aims to make it more accessible. Their brainchild, Peggy, gathers top galleries and covetable canvases from artists including Toronto's Nicholas Bierk, Bogota-based Juan Uribe and Parisian painter Zoé de Soumagnat to present works for sale.

The concept was inspired by Follett's first trip to Art Basel in Switzerland, where he enjoyed the experience of chatting with gallerists about work and realized the potential of bringing that communal vibe to a wider audience. While the name Peggy might wink to one of history's more whimsical collectors, Peggy Guggenheim, the app's moniker also points to one of its approachability-minded features. Users can create and share virtual pegboards of artworks that have captured their interest.

All of the pieces featured on the platform are two-dimensional and exist in the physical world (so, no sculptures or NFTs) and are recorded for authenticity with Peggy's patent-pending "digital fingerprint" AI software. To verify a work's identity, its surface is scanned for all its unique characteristics and buyers can vet their investment from their phone. The novel system also means artists can receive royalties from secondary sales. Peggy's price transparency actively combats the often-opaque process of buying and selling art, making it universally beneficial to both creatives and collectors, especially those who aren't connoisseurs.

"Before social media, people would have to 'be in the know' and access galleries that way," says the company's vice-president of art,



Bronwyn Hunter-Shortly, who in addition to having her own art consultancy has worked at Christie's and the New York-based appraisal and advisory firm, Winston Art Group. "Now, very often, someone goes to a gallery because they discovered something that excites them on Instagram." She says that the app's ethos is reinforced by its content, including artist

interview "Pegcasts" and newsletters with tips on how to start a collection.

"Peggy aims to provide a discovery experience as well," Hunter-Shortly says, pointing to how the app will make collecting more accessible for people with mobility considerations, or no prior knowledge of art history. Consumption isn't the only focus, however. "You can join Peggy out of curiosity. You can add a bunch of artworks to your pegboard. You can listen to or read our interviews to build knowledge and confidence."

— ODESSA PALOMA PARKER

For more information, visit peggy.com.



SHOT LIST

Gagosian's Avedon retrospective captures the expansive range of the photographer's subjects

To honour the centenary birthday of photographer Richard Avedon, New York's Gagosian hosts Avedon 100, a captivating review of works chosen by tastemakers including Naomi Campbell, Chloe Sevigny, Elton John and Spike Lee. Avedon continually captured the zeitgeist with his camera, whether it was through portraits of social activists such as Julian Bond and Malcolm X, political figures both revered and reviled, or celebrities from Marilyn Monroe to Tilda Swinton. His fashion imagery is some of the most enduring of its kind. At the Gagosian show, expect to see shots featuring major models including China Machado (pictured above) and Dovima in all their glamorous glory. — O.P.P.

Avedon 100 continues until June 24. For more information, visit gagosian.com.

FAIR PLAY

Across the country, summer festivals highlight a wealth of artistic talent



CREATIVE CHAOS CRAFTS

This annual three-day happening in British Columbia's Okanagan from June 2 to 4 boasts jewellery, glass art, ceramics and carvings as part of its exhibitor highlights. The volunteer-run weekend was launched by the local Creative Chaos Society, a non-profit that strives to "allow the public access to all styles of arts and crafts."

For more information, visit creativechaoscrafts.com.



GREAT NORTHERN ARTS FESTIVAL

As the longest-running festival of Arctic art and music in North America, this 10-day affair starting on July 14 sees performers and artisans mingle on lands of the Gwich'in and Inuvialuit people in Inuvik, Northwest Territories. Look for masterfully made moccasins and paintings that reflect the beauty of vast landscapes.

For more information, visit greatnorthernartsfestival.org.



HALIBURTON ART AND CRAFT FESTIVAL

Celebrating its 60th anniversary this year, the Ontario festival will welcome nearly 90 exhibitors from July 21 to 23. Proceeds from the event, which features goods from woodworking to fibre arts, go toward the Rails End Gallery, a registered charity devoted to uplifting the creative community in Haliburton County. — O.P.P.

For more information, visit railsendgallery.com.



IS YOUR HOME TOO CLEVER FOR YOUR OWN GOOD?

Smart home technology has been infiltrating our living spaces for over two decades. Many early adopters are taking stock of whether the glut of gadgets really improves their lives

In the early 2000s, having a smart home likely meant you had installed a few discrete speakers in your ceiling that blasted Chopin throughout your house.

We then entered the DIY era of home tech, a phase defined by WiFi-connected gadgets from smart light bulbs to robo-vacuums, and voice assistants such as Alexa and Google Home. Many of these novelty products ended up being more like paperweights than problem solvers. “I’ve tested a few fancy kitchen gadgets that are now just heavy pieces of plastic and metal because the company went under and there are no controls on the device itself,” says Jenny McGrath, a tech reviewer at Insider. A particularly sobering survey found U.K. households have accumulated over \$114.5-billion worth of unused devices.

Today, it’s not this clutter of gizmos that is pushing the smart home tech industry forward, nor are they what Canadians are most keen to buy. We’re seeing a rise in the production of big-ticket smart home appliances and fixtures, such as app-controlled ovens that can turn themselves off, or bathtubs you can fill from your phone on your drive home from work.

According to Steve Koenig, a vice-president of research at the Consumer Technology Association, data show that Canadians are taking a particular interest in “healthy home technologies” such as air and water purifiers, as well as monitors that promise to pay for themselves by reducing energy costs. Smart home devices are also enjoying increased appreciation as tools that can help seniors live in place by making their homes safer, and that can allow people with different speech, mobility and motor needs to live more comfortably.

Anyone who’s bought a smart home operating system such as a Google Home or an Apple HomeKit knows that these setups are often only compatible with certain products, and if you’re buying a patchwork of tech from a broad range of companies, it can result in needing more and more apps on your phone to wrangle robots that don’t play well together. New products, such as Matter, a buzzy system that debuted at the 2023 Consumer Electronics Show in Las Vegas, promise to streamline doodads from different makers and allow users to operate everything from one master control system. Finally, the smart home industry’s aspiration for interoperability may finally be coming to fruition.

What interoperable tech is nudging us toward is the ideal of “ambient technology,” a hallowed vision of seamless integration that could make our lives finally look like an episode of *The Jetsons*. Canadian development company Brookfield Residential has been working on integrated, ambient tech homes for over five years, partnering with Amazon to develop a branded Smart Home development tricked out with amenities including a drone helipad and a drop zone for package deliveries.

The project caught the eye of Dr. Heather Suzanne Woods, a researcher at Kansas State University, whose upcoming book is about the cultural effects of mass-produced smart homes. At this pivotal point in their history, does she believe we all should aspire to live in one? “Right now, the smart home is powerful because it has this allure of technology; the idea of optimizing one’s life, of increasing leisure time, of maintaining safety and security. These are all luxury items,” Woods says. Yet, should companies fail to fully mitigate the harms of smart homes, such as the potential for invasive data collection and security threats, “there might be a reverse where people are less convinced that a particular device can provide all of these big lofty luxuries,” she says. “And in fact, it’s human contact, care and support that’s a luxury item.”

The promise of a seamless, fully connected domestic life can be exciting, but it is functionality – how tech solves problems in your life – that’s more salient than buzz. The most important question about these new products is one we can only answer individually: How smart do I want my home to be? – **ADRIENNE MATEI**

CALIFORNIA DREAM

A Canadian chef opens a chic pizza spot by L.A.'s Santa Monica Pier

When the pandemic hit, it gave chef Sean MacDonald the opportunity to learn a few things. One was the art of pizza making. Another was a life lesson: "Covid taught me that life is short and you should do what you love and be the happiest you can every day," he says.

The Calgarian had spent much of his recent career in the Toronto area, including at his restaurant *est* on Queen Street East, but he had always been fond of Los Angeles, and given the gift of time and his new skill in the kitchen, he sold *est* and moved with his wife to California. This spring, he opened Bar Monette, named after his wife, an oceanside tapas and wine bar in Santa Monica, two blocks from its famous pier.

"Bar Monette is a perfect mix of my passions for food. Making my sourdough Neapolitan-style pizza and doing small minimalist finer dining dishes that can be shared or eaten on their own," MacDonald says. Joining him as executive chef is Nicholas Iaboni, who worked at Buca in Toronto.

The space is bright and fresh, a casual yet refined aesthetic with plush upholstery and sleek wood. "I designed every aspect of the restaurant myself," he says. "I wanted it to look



Moody, mid-century-inspired decor is the backdrop for Bar Monette's menu of sourdough pizzas and farmer's market-to-table tapas.

like a mid-century library with forest green walls, wood, chandeliers and old picture frames." The menu is a similar blend. He visits the Santa Monica farmer's market twice a week to stock up on the freshest produce and imports key ingredients from Spain and Italy, including truffles and anchovies.

MacDonald's concept is that the space and the menu are designed for guests to feel comfortable dropping by for a midafternoon snack while out at the beach or dressing up to enjoy a leisurely late dinner. "I wanted to be able to bring people together over food in a fun, vibey environment," he says. — **MARYAM SIDDIQI**

For more information, visit barmonette.com.

ESCAPE THE HEAT

Keep cool with a summer getaway to a more temperate destination



ICELAND

The folks that brought you the Blue Lagoon hotels are heading inland, to Iceland's central highlands, for their newest hotel, Highland Base - Kerlingarfjöll. Opening in July, there will be a 48-room hotel, six private lodges, huts for glamping and a summer-only campsite. Adventure seekers will find no shortage of activities, from hiking to mountain biking and even summer backcountry skiing.

Stays from ISK 43,200 through highlandbase.is.



OREGON

In Oregon's Willamette Valley, home to the state's wine country, Tributary is an eight-suite boutique hotel in a restored 100-year-old hardware store. Food is the focus at this property, with *ôkta*, the hotel's restaurant, led by Matthew Lightner, who previously worked at the two-Michelin-starred Atera in New York. The hotel has its own farm and fermentation lab, as well as a cellar bar, lounge and wine library for guests to explore.

Stays from US\$975 through tributaryhotel.com.



NEPAL

A remote retreat, the 29-suite Shinta Mani Mustang in the Nepalese Himalayas opens Aug. 1. In a valley between the Annapurna and Dhaulagiri Mountain ranges, it's an ideal base for trekking and cultural exploration. Excursions include horse riding, archery and cycling, while spa facilities include hot plunge pools and steam rooms, as well as a Tibetan wellness program that is built on traditional teachings. — **M.S.**

Stays from US\$2,000 through shintamanimustang.com.



DESERT DESTINATION

A resort boom is coming to Saudi Arabia's Red Sea coast

Saudi Arabia is in the middle of a mega development project on its west coast along the Red Sea, part of its goal to make the country a major destination for luxury travellers. There are 50 hotels planned for the region, among them a recently announced Four Seasons resort on Shura Island, and Desert Rock, a retreat in a mountainous valley, which is expected to open by the end of the year. Interiors are being designed by Toronto firm Studio Paolo Ferrari. Another new addition, Six Senses Southern Dunes, is expected to open this summer with 76 villas, ranging from one to four bedrooms, and facilities including a pool and cooking school. It will also incorporate an artisan village, with facilities where guests can learn about the region's history (it lies along the route of the silk trade) through art, dance and music. Spa facilities will include an "anti-aging centre" with retreats that target nutrition, fitness and sleep. — **M.S.**

For more information, visit sixsenses.com.

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Lucky Spring collection
Between the Finger™ ring
and pendant, rose gold, carnelian,
onyx and white mother-of-pearl.

BEYOND ROSÉ

Have you met gamay, your new favourite warm weather red?

Driven by the success of pale pink wines from Provence, rosé has become the default setting for summer wine selections, but #roséallday isn't the only fashionable option. From his vantage point as general manager of Malivoire Wine Company, Shiraz Mottiar sees increasing thirst for lighter styles of red, notably ones made from the gamay grape.

"People are seeing that gamay is a wonderful grape from right here in our backyard, in Niagara especially," says Mottiar, who has overseen winemaking at Malivoire in Beamsville, Ont., since 2005. "Rosé had that moment, where it was cool to drink rosé; lighter bodied reds are certainly having that moment, too."

Malivoire produces a range of gamays each year, which total 24,000 cases or one-quarter of its annual production. His largest release, the Farmstead Gamay, has doubled its production over the past decade to meet consumer demand as a year-round listing at LCBO outlets in Ontario. Others are small batch wines, some as small as 88-case releases, which are sold exclusively at the winery or online. "I'll try to keep to six or seven every year," Mottiar says, adding that he is continuously inspired by how the gamay grape allows him to display flavours that are developed by winemaking techniques as well as the different expressions that come from various vineyard sites.

The principal grape of the Beaujolais region of France, gamay is known for its appealing mix of red berry and cherry fruit, with some peppery and herbal accents. The lighter-body and easy-going nature of these wines becomes even more satisfying when served with a slight chill.



Malivoire general manager Shiraz Mottiar has watched demand for his Niagara gamays explode, especially during the summer.



Mottiar says he learned how to coax out more juiciness, freshness and brightness in the finished wines. "All the things that make it fun," he says.

Malivoire isn't the only Canadian producer making gamays to savour. In Ontario, 13th Street, Bachelder, Cave Spring, Stratus and Tawse have earned accolades for their versions of this charming grape variety, as have British Columbia's Bella, Blue Mountain, Chaberton and Orofino. Just remember to pop that bottle into the cooler or fridge before serving. — **CHRISTOPHER WATERS**

For more information, visit malivoire.com.



LOCAL ZERO

Okanagan grapes are the star of this burgeoning non-alcoholic brand

As demand for non-alcoholic wine soared during the pandemic, two wine-industry friends from British Columbia saw an opportunity. "Nobody was making a non-alcoholic wine from Okanagan grapes, and nothing in the market was sugar-free," says Christopher Pagliocchini, co-founder of Ones+ with winemaker Tyler Harlton. "It was a problem that needed solving." Ones+ launched with a non-alcoholic sparkling red and a rosé, which are set for release this month in 250-ml cans for summer sipping. Earlier this year, they added a pinot noir and cabernet franc to the roster, which, like the critically acclaimed wines Harlton made at his Summerland-based winery, TH Wines, strive to deliver the taste of the grape variety and the place where the wine is made without any additives. The styles have caught on with non-drinkers, sober curious consumers and even wine lovers looking to cut back. — **C.W.**

For more information, visit drinkones.com.



NEW VISION

British Columbia's Haywire makes over the Okanagan Crush Pad

Haywire was one of the first wine brands produced at Okanagan Crush Pad, a facility in Summerland, B.C., that would help launch dozens of start-up wine businesses over the years. But the growth of those labels left little room for other people's wine and, today, Haywire's own production is its focus. "We're really coming full circle," says co-owner Christine Coletta, who is excited to welcome guests to the Summerland facility now known as Haywire Winery. The new venture's aesthetic is inspired by a colourful 150-foot-long, 20-foot-high mural by Vancouver artist Scott Sueme. "Comfortable, modern, fresh" is how Coletta describes the artwork, which is referenced on the bold graphic design for Haywire's label. She might as well be describing what visitors to Haywire can expect from the new 1,500-square-foot tasting lounge. "We want people to relax and enjoy what we have here," she says. — **C.W.**

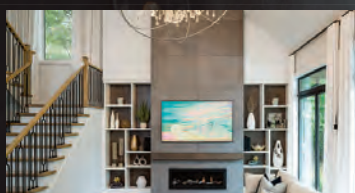
For more information, visit haywirewinery.com.



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**SOBER
THOUGHT**

Subtle tweaks to details and proportions, such as the pleats and cropped hem of Loewe's tailored pants, help an otherwise classic look feel current. Maison Margiela blazer, price on request, Loewe trousers, \$1,200 at Holt Renfrew (holtrenfrew.com). Sacai shoes, \$1,480 through sacai.jp. Scarf, stylist's own.

Ease, ele vat ed

It's no optical illusion.
Fashion is taking a step in a
decidedly more grown-up direction

PHOTOGRAPHY BY
GARRETT NACCARATO
STYLING BY
NADIA PIZZIMENTI



IN FLUX

The pleating of Acne Studios's pieces and the drape of a Junya Watanabe trench create a dramatic sense of movement.

Junya Watanabe trench coat, \$2,995 at Ssense ([ssense.com](https://www.ssense.com)). Top, \$860, skirt, \$820, boots, \$390 at Acne Studios ([acnestudios.com](https://www.acnestudios.com)).

BALACING ACT

Even in more casual pieces such as a windbreaker, slouchy proportions and patch pockets add an air of refinement.

Jacket, \$3,200, top, \$810, trousers, \$1,100, sandals, \$1,075 at Hermès (hermes.com).



FASHION IS GROWING UP this spring in a season that's defined by relaxed takes on fine tailoring. The comfort-first aesthetic cemented during the pandemic has been sublimated by more refined garments, but this isn't the buttoned-up and sharply cut suiting of yore. There's a sense of freedom in this new normal. The keyword is "ease."

Generous proportions created with oversized lapels and bold shoulders are a recurring theme. Suiting is in an expansive mood, deconstructed and draped. Think of the emphatically sized shoulders at Proenza Schouler, Alexander McQueen and Wardrobe NYC. The soft green tones of Lanvin's slouchy men's suiting and JW Anderson's generously pleated wide-legged trousers recall the sensual, loosely structured silhouette of Giorgio Armani in his *American Gigolo* era. At Loewe and the buzzy Beirut brand Renaissance Renaissance, jackets are sculpted similar to Cristóbal Balenciaga's 1960s creations. Crisp, oversized shirt dresses and dressing gowns (see Prada) stand away from the body.

These looks are a stark contrast to the

more-is-more exuberance of 2022 when, freshly emerged from pandemic restrictions, fashion erupted in a festive mood, festooned in puffs, tulle and sequins, including on the men's-wear catwalks. "We'd come out of Covid, people had been hibernating in their homes and offices for the past two years and needed a sense of release so went to vibrant and very colourful pieces," Richard Simons, vice-president of buying at Simons, says. "It's all been about celebration and updating the wardrobe to go back to work. But now the keywords are tailoring and refinement. It's more sophisticated, low-key."

Fashion's shift in direction was perhaps no more clearly articulated than at the Boss spring runway show in Miami in March. Actor Pamela Anderson opened the presentation, her hair casually pulled back, wearing the new statement suit with its light, flyaway layers. "It's power-suiting, but it's comfortable," Simons says of the softer approach to structured pieces.

The move to polished yet unrestrictive clothing reflects a new sense of purpose. "What we are seeing is a return, in many ways, to

clothing, not costume," says Nicholas Mellamphy, founder of by-appointment luxury women's-wear boutique Cabine in Toronto. "We are living in serious times where people's rights and freedoms are being threatened all over the world – you need adult pants on to deal with that." His clients, "as much as they enjoy the fun and extravagance that fashion can bring into our lives," now firmly gravitate toward quality of fit and longevity through high-end fabrics, reserving those more novelty looks for special occasions.

As the columnists and influencers who dissected Gwyneth Paltrow's courtroom wardrobe during her recent ski crash trial in Utah noted about her slouchy cashmere suits and louche topcoats, sartorial discretion is the word. Channel the stealth wealth spirit in the Row's soft-shouldered, double-breasted jacket in double-faced cashmere or, from Parisian brand Lemaire, an officer collar shirt with matching trousers in unexpected silk crepe. A relaxed garment in an elevated material – see Saint Laurent's leather trench coats – is now the ultimate fashion flex.

In the men's collections, usually playful Paul Smith washed out his colour palette and tied sportcoats around his models' hips with the nonchalance of a hoodie. Dries Van Noten used pleats and cargo pockets to add more volume to his already flowing trousers. Fendi's leather jackets took on the boxy, scaled-up silhouette of workwear.

There's discipline reflected in the relative sobriety of these cuts and colours. Simons also attributes some of the cautiousness to current preoccupations. "For me, there's a connection where we are living a bit in a darker moment," he says. "There's a war, a recession, people are worried. So we've come from enthusiasm and wanting to be joyful and we still want to celebrate fashion and beauty. But it's definitely quieter."

Toronto lawyer-turned-personal stylist Irene Kim points out that it's only natural for fashion to hit a saturation point before shifting gears. She couldn't be happier that tailoring is drifting away from slim, short and fitted while also offering a counterpoint to the pandemic-fuelled athleisure boom. "Shlepping around, we just had nowhere to go," she says. "Now, there's a freshness."

Kim has been moving away from fitted tailoring for several years, drawn to wider and tapered trousers and longer, men's-wear-inspired blazers (although finding them for herself or clients was challenging until recently). The updated silhouette, with its dropped shoulders and oversized sleeves suits her take on suits. "I like having a blazer. It feels like it's just that extra interest piece to add more complexity to an outfit," Kim says. She's a proponent of adding tension by loosely belting a jacket over a pleated skirt.

This trend may have emerged for spring but it coalesced in the fall 2023 collections. The deliberately oversized blazers at Miu Miu, the lustrous wrap coats at Hermès and Louis Vuitton's voluminous trousers all signal that this moment is more than a blip. Come autumn, the casual feeling of pandemic dressing may well be receding in our rearview mirror, but, thankfully, the sense of comfort will remain.

– NATHALIE ATKINSON



FORM AND FUNCTION

A mix of utilitarian elements and gargantuan volumes is the most fashion-forward way to adopt tailoring's exaggerated ease.

(On Jiayan) Sacai jacket, \$2,490, shorts, \$1,030 through sacai.jp. Shona Joy shirt, \$325 at Holt Renfrew (holtrenfrew.com).

Adidas by Stella McCartney shoes, \$230 through adidas.ca. Beatriz Palacios Noir Link XL earring, \$207, Noir Link medium earring, \$163, Red Link medium earring, \$163 through beatrixpalacios.com.

(On Dylan) Sacai shoes, \$1,480, jacket, pullover, trousers, apron, all price on request through sacai.jp.



LONG VIEW
Loewe channels the simplicity of a polo shirt into a chic cashmere column.
Loewe dress, \$2,200 through loewe.com. Boots, \$2,250 at Hermès (hermes.com). Sophie Buhai necklace, \$895 through sophiebuhai.com.



STONE ON STONE

Prada's spring palette cleanse is distilled in staples such as a cardigan or overcoat layered on white foundation garments including a dressing gown. (On Dylan) Cardigan, \$3,000, dressing shirt, \$1,390, loafers, \$1,450 at Prada (prada.com). (On Jiayan) Jacket, \$5,200, dress, \$1,590 at Prada. Hat, \$69 at Cos (cos.com).



SOFT POWER

A jacket with rounded shoulders and a cropped full skirt combine in an unexpected take on the statement suit.

Renaissance
Renaissance skirt,
\$625, jacket, price
on request at
Ssense (ssense.com).
Aeyde shoes, \$490
through aeyde.com.

SURFACE TENSION

Texture, whether in the weave of an Hermès crop top or the quilted elements of a Craig Green suit, creates unexpected flair.

(On Jiayan) Top, \$5,500, belt bag, \$2,550, sandals, \$860 at Hermès (hermes.com). Golshaah skirt, \$420 through golshaah.com. (On Dylan). Craig Green blazer, \$1,805, shirt, \$1,370, trousers, price on request at Ssense (ssense.com).

Makeup and hair by Caroline Levin for Chanel Beauty/PIM. ca. Set by James Reiger for Plutino Group. Models: Jiayan Yao at Sutherland Models, Dylan Alessandro Cabezas at Want Management. Photo assistant: Zackery Hobler. Makeup and hair assistant: Paola Manigat. Styling assistant: Shae Holt.



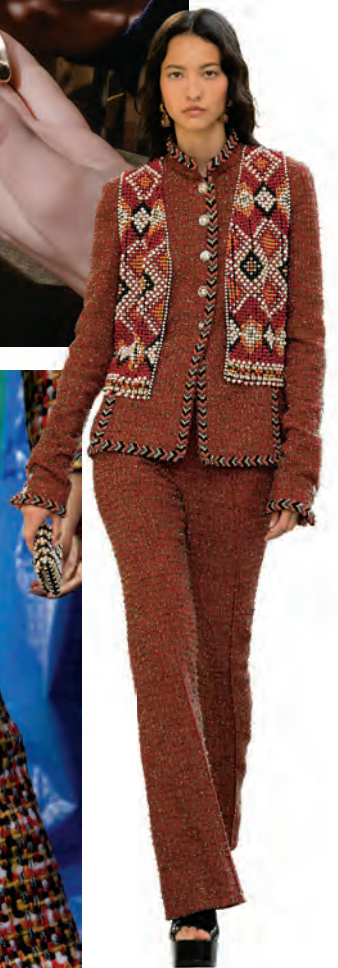
Three days in Dakar

The artistic aura of Senegal's capital created a dynamic context for Chanel's latest Métiers d'art collection

BY **ANDREW SARDONE**



PHOTOS (THIS PAGE, PAGE 37, BOTTOM RIGHT) BY GILLIAN MAPP. STYLING BY NADIA PIZZIMENTI. MAKEUP AND HAIR BY LATESHA GRANT FOR PLUTINO GROUP. MODEL: MALVIA H. CORRIDON AT SPOT 6 MANAGEMENT. INSTAX PHOTOS BY ANDREW SARDONE. ALL OTHER IMAGES COURTESY OF CHANEL.



Dakar's Ancien Palais de Justice (above and top right) was the hub for three days of art and culture programming around Chanel's Métiers d'art show. Beaded elements recurred in the collection while memorable accessories included colourful flap bags (right) and pendants shaped like the African continent (middle right).

What I remember about Dakar is the birds. Hundreds of crows that circled its coast, keeping watch over its grand presidential palace and the hand-painted fishing boats that crowd Soumbédioune beach. In December, while watching them dance through the sky outside the Ancien Palais de Justice, a mid-century building that's home to Dakar's art biennial, twins from the Gambia, in town to model during Dakar Fashion Week on nearby Gorée island, explained that the birds were scoping out spots to dive into the Atlantic and scoop up a mouthful of fish.

What I remember about Dakar is what the locals wore. The colours and the prints on the audience that ascended the steps outside the Ancien Palais – through a slow-motion performance by choreographers Dimitri Chamblas, Germain Acogny and the École des Sables dance school – to take their seats for Chanel's Métiers d'art show. Even the international celebrities in the crowd – model Naomi Campbell in cool, white tweed; singer Pharrell Williams in a hot pink bucket hat – seemed awed by the exuberant display of West African fashion.



The fashion show opened with a performance by Senegalese singer Obree Daman (top left). Beyond the Ancien Palais de Justice's mosaic catwalk, guests visited the home of the late sculptor Ousmane Sow with its views over Dakar's hidden courtyards toward the Atlantic (far left).



What I remember about Dakar is the dancing, hours of it, to the deep amapiano base that made the venue hum joyously following the presentation.

It was a remarkable 72 hours, especially considering the space that Chanel created to experience Senegal's natural beauty, creative community and art. The space to hear French-Senegalese author Marie Ndiaye talk about her 2016 book, *The Cheffe: A Cook's Novel*, during a satellite edition of Chanel's Literary Rendezvous at Rue Cambon salon. The space to visit the home of sculptor Ousmane Sow, known for his monumental figures of Nuba wrestlers. And the space to join hundreds of local university students as they quizzed Chanel president Bruno Pavlovsky about the brand's presence in their country and its long-term implications for its own fashion industry.

In the context of the debate about the sustainability of destination fashion shows, Chanel's deep dive into Dakar made the case that escaping the fashion bubbles of Paris or New York or Milan is essential for expanding the industry's creative conversation.

"The second you get here, just the love of life and hunger for creativity and art and happiness and joy is so thrilling and overwhelming," said B.C.-raised actor Whitney Peak, who appeared most recently in the *Gossip Girl* reboot and now stars in Chanel's campaign for its Coco Mademoiselle fragrance. "The fact that we're here right now, in Senegal of all places, the first fashion show for Chanel to take place in Africa, is incredible. And the fact that they've done so much research to do this the right way, where they're appreciating the dancers, the music and arts and crafts and painters...it's been really fruitful."

Chanel's journey to Dakar to present its Métiers d'art began three years ago. The annual collection, which highlights the know-how of the embroiderers, shoemakers and goldsmiths in its 44 artisan workshops often explores how their techniques capture a sense of place. It has been shown at Scotland's Linlithgow Palace, Hamburg's Elbphilharmonie concert hall and New York's Metropolitan Museum of Art. What set the Dakar show apart is how it articulated the house's expanding artistic universe.

"You belong to your world and you feel all these connections that you need to have with all the different activities," Pavlovsky said. "When you read the biography of Mademoiselle Chanel or what Karl [Lagerfeld] has done, it's an exchange with all these other disciplines. So what we are doing now, what [creative director] Virginie [Viard] is doing now, is just a continuation of what has been done in the past but with her own touch. For her, it's even more important. She's passionate about cinema, about dance and she needs to feel that."

Set against the venue's graphic tile work, rough concrete and lushly planted courtyard, the collection stood out for its rich palette, delicate beadwork and intricate lace. Viard looked to the 1970s for its maxi coats and flared trousers and layered on charm necklaces and handbags with wooden chain-link straps to create a maximal moment. Footwear included glossy platform sandals and patent pumps.

What the collection didn't incorporate were any explicit aesthetic references to Dakar, Senegal or West African fashion. Pavlovsky called the few subtle nods, such as a gold pendant shaped like the African continent, Easter eggs. "This collection is a Chanel collection," Pavlovsky said. Like any of the house's shows, the Dakar event's purpose was to unveil a new line designed and created in its own studios. "The first step is about us, the launch of our collection here in Dakar. And after, it's about Dakar and our knowhow – embroidery, weaving – with local creative input."

What Pavlovsky was hinting at was the months of craft-focused programming that followed the presentation. In January, Chanel began a three-month residency at Dakar's Musée Théodore Monod. Partnering with the Institut Fondamental d'Afrique Noire, its *Sur le Fil* (On the Thread) exhibition focused on West African embroidery and weaving through workshops and installations that also incorporated photography and painting. On May 17, the exhibition will travel to Le19M, Chanel's craft hub and gallery space in Paris, where it will be on display until the end of July.

Beyond these creative moments, Pavlovsky also suggested that Chanel is using the initiative to explore the potential of Senegalese materials including cotton and how they could become a resource for future collections. "We are not here for 20 minutes," Pavlovsky said. "It was important that when we do something here, we can create an impact. The show is already something big because it's a way to talk about Dakar and Senegal worldwide." ▀

All clothing and accessories, price on request at Chanel (chanel.com) this June.



The École des Sables dance school performed *Slow Show* on the steps leading up to the venue (above). Guests including actor Whitney Peak (centre) and author Marie Ndiaye (right) joined Chanel president Bruno Pavlovsky (middle right) and creative director Virginie Viard (top right) in Dakar for the event.



DESIGN OASIS



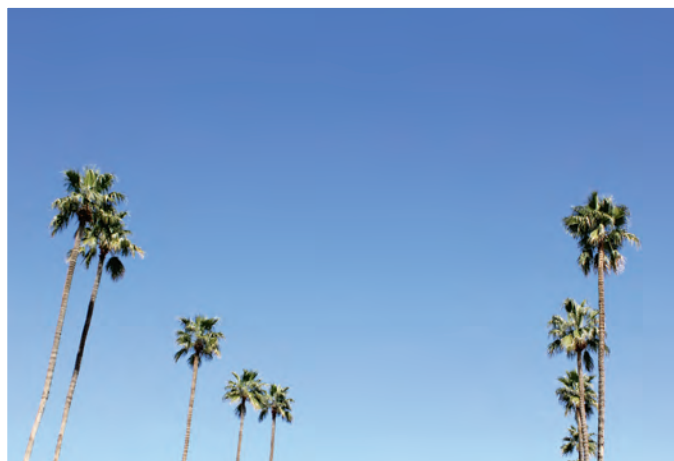
PLANT LIFE

Palm Springs is heaven for plant lovers. The presence of cacti and succulents is inescapable and their practicality – absorbing and storing large amounts of water – captures the resourcefulness of living in the California desert. The more recognizable varieties – saguaro and pencil cacti – dot roadways and sidewalks, while more extraordinary, lush and sometimes dangerous specimens can be found in nearby Joshua Tree National Park, where two desert ecosystems – the Mojave and the Colorado – come together. At Sunnylands, the mid-century modern estate, there are dizzying rows of the golden ball cactus. At Moorten Botanical Garden and Cactarium, the diversity of agave plants becomes immediately apparent. Endless potted specimens can be found accenting hidden courtyards downtown. At Frey House II, the second home that architect Albert Frey built for himself and donated to the Palm Spring Art Museum upon his death, a row of aloe defines a threshold between the rocky mountain terrain and the corrugated siding of the house.

Pictured: Joshua Tree National Park (top left); ball cacti at Sunnylands (top right); a poolside patio at Hermann Bungalows (centre); the exterior of Frey House II (bottom left); a greenhouse at Moorten Botanical Garden (bottom right).

Palm Springs is lush with visual cues that explain modernism's enduring mystique

PHOTO ESSAY BY **DEBORAH WANG**



EXTREME LANDSCAPES

Palm Springs is a land of extremes. There's the flatness of the desert, where the city lies, and the mountain ranges that frame it. It's naturally dry and artificially lush – raw and manicured. The vast blue sky is interrupted by skinny palms that feel, inconceivably, like they're floating. These dissimilar elements create jarring juxtapositions. That's one of the remarkable qualities of the Desert X art biennial in the Coachella Valley. The program of newly commissioned work brings large-scale pieces into the desert from March through early May. Its installations draw out the desert's barren qualities, expanding the vastness of the ground below and the sky above. At the Parker Palm Springs hotel, layers of contrast – grassy lawns bordered by a tangle of hedges, pocked with palm trees and a snowy mountain beyond – are part of the richness of its vast grounds. Outside architect Richard Neutra's Kaufmann house, the land is built-up with oversized cacti and boulders, forming a topography that camouflages its stature.

Pictured: A bedroom with a view of desert vegetation at the Kirk Douglas House (top left); the Kaufmann house (centre); Desert X installations by Rana Begum (bottom left) and Matt Johnson (bottom right).



GREAT WHITE

Palm Springs embraces white surfaces that reflect sun, keep buildings cool and add to the brilliance of the natural environment. Daylight bouncing off patterned breeze blocks, smooth walls, exposed beams, cantilevered roof slabs and shade structures results in long, hard shadows. At the Kirk Douglas house, ivory terrazzo floors and a painted-out ceiling sandwich its casual furniture groupings and views of the verdant yard. The effect distills the city's sense of modernism and how the mid-century style was adapted to homes built for desert life. Warm temperatures year-round allow for a constant connection to the outdoors through floor-to-ceiling windows but also ample overhangs and concrete screens that protect inhabitants from strong rays and prying eyes. White buildings create a backdrop for an explosion of prickly cacti, manicured lawns and palms of every species and size. At the Annenberg residence on the Sunnylands estate, a stoic white block wall backs a Harry Bertoia sculpture with the formal qualities and organic energy of these plants.

Pictured: Seating in the Kirk Douglas House (top left and bottom left); facades in Canyon View Estates (top right, middle left and bottom); a waffle ceiling (centre) and Bertoia sculpture (middle right) at Sunnylands; the Parker Palm Springs (bottom right).

PALM SPRINGS ETERNAL

Desert modernism's influence extends well beyond the Coachella Valley, in part because local homeowners are so eager to share their properties with the world

Frey House II is perched on the rocky base of the San Jacinto mountains above downtown Palm Springs. Completed in 1964 for its architect and owner, Albert Frey, it distills the tenets of desert modernism in only 800-square feet.

There's the embrace of indoor-outdoor living or, in the case of the Frey structure, the bear hug. Its expansive glass welcomes in views of the sprawling city below, as well as glimpses of its uphill neighbours, a herd of bighorn sheep. And the home is constructed around a massive chunk of granite that thrusts into the sleeping area. There are deep roof overhangs of corrugated metal to shield its open plan from midday sun and humble natural materials set against mid-century pops of yellow drapery and turquoise wall panels.

What the home also captures is an openness among the people of Palm Springs to invite architecture fans into the largest concentration of modernist properties in the United States. While the Frey house is now owned by the Palm Springs Art Museum, the city is filled with private and equally pedigreed residences that often welcome small group tours or, in the case of the city's annual Modernism Week, hundreds of design looky-loos. Considering that many of the city's homes were built to insulate their owners from the harsh desert environment and curious neighbours, such transparency illustrates the shift in how they're shared with the world beyond their breeze block walls.

"Most of the owners of these homes feel like they're custodians," says architect Diane Bald, who sits on the advisory board of USModernist and recently restored a 1954 house once owned by actor Kirk Douglas in Palm Springs's Old Las Palmas neighbourhood. Bald and her husband, Roots co-founder Michael Budman, began visiting the area in the late 1980s. When their interest in the Douglas house was piqued by news of the real estate listing in the New York Post, their first call was to family friend, actor Michael Douglas, Kirk's son. They wanted to make sure he wasn't interested in buying back his Donald Wexler-designed childhood home. He gave them his blessing. "I wouldn't say it was the purest modernist house," Bald says, citing walls that broke up sightlines and Italian mosaic tiles that had been painted over. "But it was the start of it."

Before taking on the Palm Springs project, Bald had restored a 1957 Malibu beach house designed by Los Angeles architect Craig Ellwood. Her meticulous work won an award from modern architecture non-profit Docomomo in 2020. "There, we were really pure in our restoration," she says, but in the Douglas house, Bald tweaked its floorplan, updated the kitchen, installed a terrazzo floor and achieved a heightened sense of light and flow. "You really feel the vibes when you walk in here. Everyone comments on it. It's just a very happy and bright living space," she says. During Modernism Week, Bald and Budman share it with up to 700 visitors. "As an owner of a home like this, I feel it's important for the public to see it because these are great pieces of architecture."

Since 2006, Modernism Week has been the main platform for snooping around the city's catalogue of

celebrity estates and mid-century neighbourhoods.

"It was a bunch of non-profits getting together – the Preservation Foundation, the Modern Committee, the art museum and a few others – and saying, 'what can we do? How do you raise money to do things?'" says Richard "Kip" Serafin, who was one of the early advocates for sustaining the city's unique style. "We would have cocktail parties at homes that people couldn't see. And then we decided from cocktail parties, you could go into tours."

Today, Serafin and his company, Locations 760, act as a gatekeeper to some of the city's more iconic properties, helping Louis Vuitton host its 2016 cruise collection at the John Lautner-designed Bob Hope estate or launching a BMW in the backyard of the Dinah Shore House, another Wexler property. "Today, it's grown tremendously," he says of Modernism Week.

The 2023 event in February hosted more than 100,000 design professionals, architecture buffs and tourists taking advantage of Palm Springs's open-door ethos. "What's happened over the years is some of the neighbourhoods have gotten all excited about it and see it as a good way to make money," Serafin says. These neighbourhood associations, such as Canyon View Estates, where director Olivia Wilde filmed her 2022 thriller *Don't Worry Darling*, use Modernism Week's proceeds to keep their cul-de-sacs looking picture perfect.

Desert modernism's influence on design owes a lot to the city's spirit of preservation but its future clout depends on whether its homeowners continue to open up these spaces. "When I first started coming here in the late 1990s, there was a small group of very passionate, dedicated fans of modernism – preservationists, people who were eager to get their hands on these houses, which were suffering, to make sure they were preserved and restored," says Trevor O'Donnell, who worked in entertainment marketing on Broadway before founding PS Architecture Tours. "Ten years ago, there were a lot of regular folks who very proudly bought and restored their homes and were very eager to open them and share their work. But these same houses are now selling for multiple millions of dollars to people who may not be as inclined to let a bunch of strangers tramp through their living room."

O'Donnell says the design future of Palm Springs also depends on it continuing to be a laboratory for new ideas and not a Disneyland of decades-old homes. He names Sean Lockyer, Lance O'Donnell, Susan Secoy Jensen and Ana Escalante as a few of the local contemporary architects helping to sensitively move its streetscapes forward. "The central ideals of modernism – the honesty, the purity, the lack of superfluous ornament, the form emerging out of function – they're all there [in their work]," he says.

The desert modernism style these homes amplify was never meant to be static. "The sign that we had done the right thing [in our restoration], is that I'm friends with Gary Wexler, who is Donald's son," Bald says. "He walked into the house and broke down in tears and said, 'oh my God, if my father could have seen this, he would have been so happy.' So this is how the house was meant to be."

– ANDREW SARDONE



In its open layout, the Frey House II incorporates built-in seating and an elevated dining bar set around a dramatic rock.

ON LOCATION

CHEEKY'S

This daytime spot is known for its bacon flight of apple-wood, celery salt and jalapeno flavoured slices. cheekysps.com.

HERMANN BUNGALOWS

A resort within the L'Horizon Resort and Spa, Hermann Bungalows offers handsome poolside suites with mid-century-inspired decor. **Stays from \$599 through** hermannbungalows.com.

MODERNISM WEEK

The winter event's organizers host another abbreviated program of tours, talks and parties from Oct. 19 to 22. modernismweek.com.

MR. LYONS STEAKHOUSE

Following a classic steakhouse feast, slip into Mr. Lyons' discrete bar, Seymour's, for an after-dinner craft cocktail. mryonsps.com.

PALM SPRINGS ART MUSEUM ARCHITECTURE AND DESIGN CENTER

Until July 2, this offshoot of the Palm Springs Art Museum exhibits American Framing, a remounting of the U.S. entry to the 2021 Venice Biennale of Architecture. psmuseum.org.

PARKER PALM SPRINGS

While the Insta-famous hotel's recently reopened restaurant, Mister Parker's, is this season's hottest reservation, overnight guests can also grab a drink at the Mini Bar and snag a spot around its roaring lobby fire. **Stays from \$599 through** parkerpalmsprings.com.

PS ARCHITECTURE TOURS

Trevor O'Donnell introduces groups to Palm Springs' design history and standout properties. **Two-and-a-half-hour tour, \$120 through** psarchitecturetours.com.

SUNNYLANDS

Visits to this Rancho Mirage estate highlight its historic visitors, from Queen Elizabeth to President Obama, as well as the collection of art and furniture of its late owners, publisher and philanthropist Walter Annenberg and wife Leonore. **Tours from \$26 through** sunnylands.org.

THE COLONY PALMS

The historic hotel's Colony Club restaurant is a chic spot for a midday meal on its poolside patio. colonypalmsotel.com.

THE PALOMA RESORT

The Paloma's tapas restaurant, Sol y Sombra, serves a menu of paellas including seafood and vegetarian options. **Stays from \$299 through** thepalomaresort.com.

House rules

From their noble origins to their popularity among travellers throughout the British Isles, country estates continue to adapt to contemporary life

BY **CHRISTINE SISMONDO**



Carton House, outside of Dublin, sits in the middle of a 450-hectare park. Accommodations range from grand staterooms in the main house to a garden wing with more contemporary spaces.

PHOTO BY JACK HARDY.

Irish skies are full of clouds for over half the year and great sunrises are rare. But if you happen to catch one outside the Carton House hotel on a foggy morning, it's a stunner. Beneath a dim, deep blue sky, layers of glowing orange and verdant green stretch across the horizon. From a hotel room window, the striking scene inspires you to throw on a thick sweater and set out on a morning walk, perhaps through the woods to that little waterfall next to the cottage where Marianne Faithfull once lived. Other than the lively birdsong and an occasional keen jogger on the trails, it is a profoundly peaceful place to experience the start of your day.

That sense of calm is a big part of the appeal of country house resorts like this one, which is situated about a half-hour west of Dublin in an 18th-century pile that was once the ancestral seat of the Earls of Kildare. Country house hotels are consistently popular with travellers and to meet the demand, ever more estates are being converted from private sanctuaries to vacation destinations.

Aside from Carton House, which recently reopened after an extensive renovation, new ownership and management by Fairmont Hotels and Resorts, there have also been conversions of Derbyshire's Wildhive Callow Hall and The Retreat at Elcot Park, an estate in Berkshire once owned by Lady Shelley, mother to poet Percy Bysshe. Some estimates put the number of country house hotels in the United Kingdom at 5,000, although Adrian Tinniswood, British historian and author of *Noble Ambitions: The Fall and Rise of the English Country House After World War II* says that number might be a bit high. "There's probably only about 5,000 country houses in England," he says. "So that number might include rectories and vicarages or even big farmhouses that have been converted. But if you're talking about real 'country houses,' then you're talking about the big boys."

The big boys typically have upward of 20 guest rooms, their own extensive grounds and, at one time, served as the centre of a working agricultural estate. Even by this tighter definition, there are still several hundred four- and five-star luxury country house hotels to choose from in the United Kingdom and Ireland. If you include pretenders, like converted hunting and fishing lodges, remote railway hotels and modern homages to stately homes, such as the Jacobean-inspired Fairmont Windsor Park outside of London, the options are endless.

Windsor Park, a five-star hotel with over-the-top fitness amenities, first-rate dining and ample space for big celebrations, is almost entirely new, constructed on the site of Heath Lodge,



Off a leafy lane lined with the stone gates of Englefield Green's grandest estates is the winding drive up to Fairmont's Windsor Park hotel. Opened in early 2022, it's Jacobean-inspired architecture juxtaposes with a slick interior that houses a sprawling spa (above left) and restaurants such as the Orchid Tea Room (above right).

a private home near Windsor Castle. Its construction would have been quite jarring for anyone living through the "crisis of the country house," circa 1890 to 1950, when so many of the originals had fallen into disrepair and were slated for demolition. In 1944, when Evelyn Waugh wrote *Brideshead Revisited*, a nostalgic love letter to "buildings that grew silently with the centuries, catching and keeping the best of each generation," he was convinced such estates would soon be extinct.

"In the year 1955, country houses in England were being demolished one per week," Tinniswood says. Around that time, though, some house-poor owners did the previously unthinkable and threw their doors open to day-trippers who paid a half-crown for an afternoon escape and country house tourism was born.

That style of vacation is alive, well and stronger than ever. Some of the draw to these grand spaces is learning how the estates operated (the servants' bell room at Carton has been lovingly preserved and is a fan favourite on its tour). Another draw, especially for DNA tourists looking to reconnect with their British and Irish ancestry, is the aura of these buildings. And then there's the fact that country house hotels tend to have great bedrooms.

"There's been a spike in residential-inspired hotels because it's a more calming and intimate experience than some other styles of hotel," says Alia Akkam, a Budapest-based author and travel writer who focuses on design and hotels. "For a while, the trend was hotels with big, buzzy

public spaces where you could hang out and have a cocktail." Akkam says that the pandemic has prompted a new appreciation for the hotel room, itself, and so in-room square footage and amenities started to expand.

Today, hotels that emphasize public space are back and thriving, but our newfound appreciation for a really great suite hasn't gone away. "People are spending more time in their rooms, whether it's to read, take a bath or just gaze out the window at the gardens as the rain streams down a stained-glass window," Akkam says.

Although spas and multiple water features might seem off-brand for haute yet humble country manor living, Tinniswood says the way we use these hotels now isn't all that different from the way they were used two centuries ago. "These homes were basically designed as private hotels for their owners to entertain in," he says. "In the 1920s, the Astors would regularly have 40 visitors to Cliveden [in Buckinghamshire] for the weekend and a big dinner for all the guests in the evening. But, during the day, they would all do different things. Some of them might go shooting, some might go riding and some might write letters in their room."

Or, perhaps, take a bath, lounge around and fully luxuriate in the appreciation of your manor for the weekend. ■

Carton House stays from £265 through cartonhouse.com. Fairmont Windsor Park stays from £525 through fairmont.com.



Maker's marks

Designer **SEBASTIAN HERKNER**'s sculptural furniture builds on the link between creating things by hand and sustaining good design

ILLUSTRATION BY **LAUREN TAMAKI**

The desire to design and build is something I probably got from my father. I grew up in the industrious German state of Baden-Württemberg in a small village of 750 residents who lived by the mantra *Schaffe, schaffe, Hausle bauen*, or “hard work and diligence pays off.”

That was our mantra too. When my father was in his workshop building or repairing something, my older brother Stefan and I were always there, taking it in. It's where, as children, we first encountered tools for woodworking and construction. I got my own toolbox quite early, complete with my very first hammer, saw and drill. At the time, I would certainly have been happier with a Game Boy, but looking back, those tools were the first objects that nudged me toward becoming a designer.

About 150 kilometres away from my birthplace, a sign reads, “*Deutsche Lederstadt*,” signifying that Offenbach am Main is a town where German leather is made. I've lived here for half my life, ever since I started studying product design at the Offenbach University of Art and Design. When I arrived in 2001, it seemed like every local family was linked to the leather industry, be it through manufacturing, sales or design. Leather craft was the common thread between individuals, generations and entire neighbourhoods.

Today, however, the leather industry has moved on. World-renowned manufacturers, some who had been producing here for centuries, closed their factories in the 2000s. Around the same time, my university closed its leather workshops and shifted toward digital production. A large, computerized milling machine and 3-D printers took their place.

As the years went on, the city lost its identity. As a result, I made the decision to resist such change and focus my work on keeping craft alive. Unlike many of my peers, who leapt at each innovation, I travelled around Germany, visiting workshops still focused on traditional techniques and producing products in a way that balances the machine and the handmade.

This is how one of my first – and probably most famous – designs was born. The Bell Table is a brass top sitting on a mouth-blown glass

base. Both elements come from small manufacturers that have worked the same way for centuries. The base alone contains more than four-and-a-half centuries of knowledge found in a workshop in the Bavarian Forest.

Its craftspeople are my heroes. I show them my sketches and they breathe life into my ideas. At five in the morning they're already at work, standing at the ovens processing molten glass. They blow the honey-like mass into wooden moulds and create fragile, transparent treasures. I love to watch them at work, in small groups and without speaking. Everyone knows exactly when to pick up the glassmaker's pipe, blow off the glass or open the wooden mould. It is a ballet of art and expertise.

We've lost respect for this type of know-how and for the material and time invested in it. We consume far too carelessly in our digital age, devouring products like bags of chips. Design should be an investment, especially in time. When we invest in design, we learn to appreciate it as something to keep for the rest of our lives. When we buy trendy objects, they are often waste waiting to happen.

Years ago, when I made the decision to think longer term in my own practice, I extended the philosophy to selecting which clients and manufacturers I work with. Technology and new materials are still part of the equation, but the decisive factor is the human element.

Another example of this, the Savigny Platz table I designed for Man of Parts, is more than a big table. It's a sculpture made of wood and a testament to quality, conveying the fine balance between tradition and innovation. The sturdy legs are shaped by CNC routers but then finished by hand. Technology can play a role in craftsmanship, as long as it doesn't steal the spotlight.

This approach to design and making takes patience. A custom-made carpet takes months to weave and a hand-decorated plate requires many hours under a skilled, steady hand. Unlike in mass production, these objects are created with passion and precision. You can commission the same thing 10 times, but they will all differ in small ways, as individual and thoughtful as the people behind them. ■

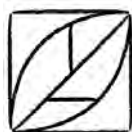
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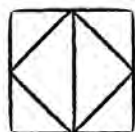
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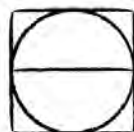
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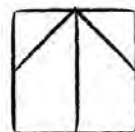
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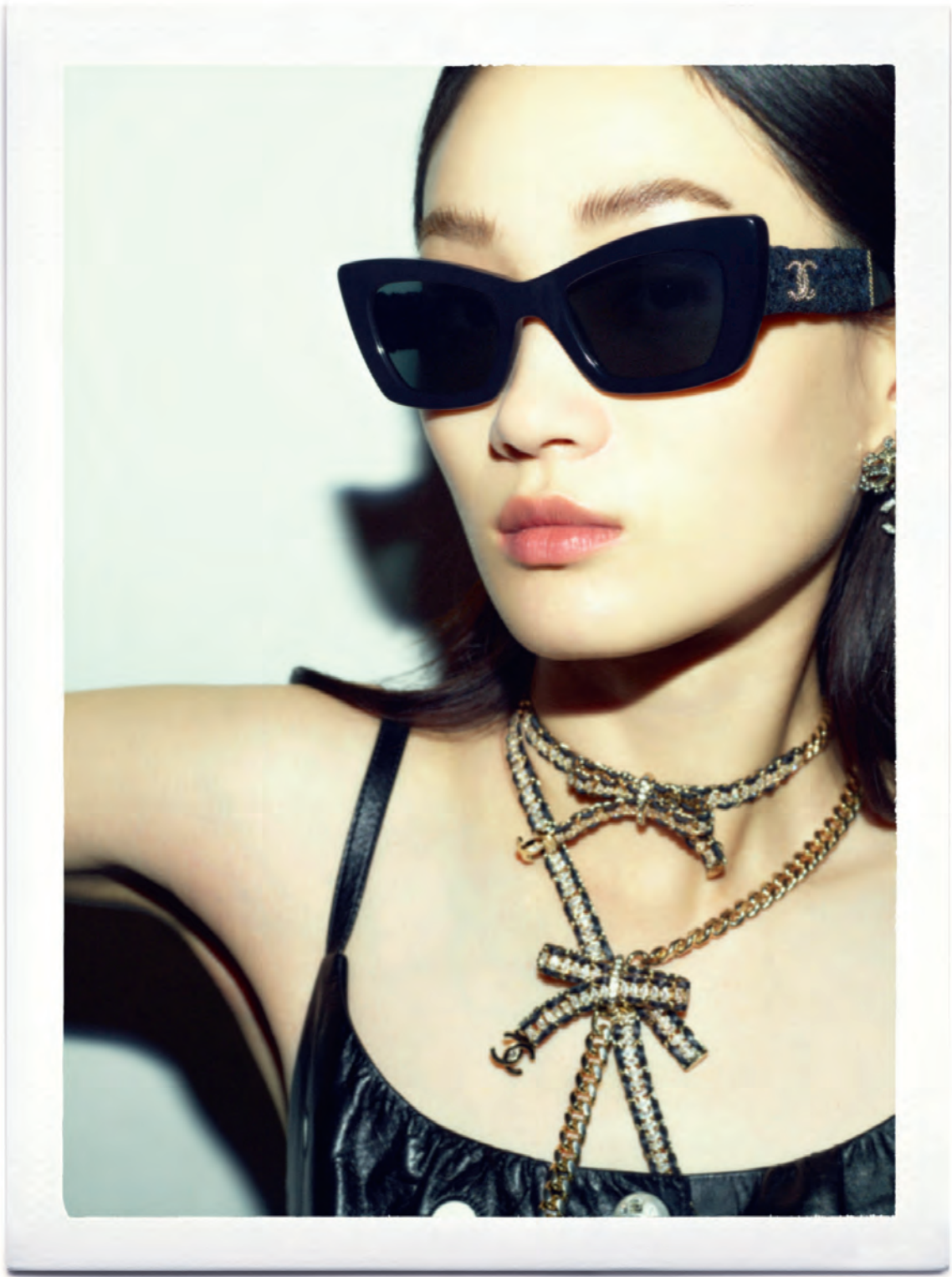


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