

THE GLOBE AND MAIL*

style

ADVISOR

MAY 2024

TRAVEL
Historic Bath boosts
new British design

ACCESSORIES
Artful hair tools
and '90s minimalism

WINE + SPIRITS
From farm to bottle, the
push for sustainable fizz



Mint condition

Summer fashion goes
every shade of green

DESIGN: New interior must-haves, from handcrafted Oaxacan pottery to statement room screens



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LOUIS VUITTON

THE GLOBE AND MAIL
style
 ADVISOR

MAY 2024

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ON THE COVER

Photo by Lawrence Cortez.

Sportmax top, skirt, price on request at Max Mara (maxmara.com). Carole Tanenbaum Vintage

Collection flower brooches, \$75 each through caroletanenbaum.com. Shoes, price on request at Acne Studios (acnestudios.com).

Photographed at Floret in Toronto (floretfloret.com).

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CELINE

Editor's Letter



Looks by Valentino (left) and Jason Wu (right) capture the flurry of green options for summer.

It's raining trends

One of my first Globe and Mail shoots was a story on the colour pink. It was the fall of 2013 and the runway collections of Simone Rocha, Moschino, Mulberry and more were full of rosy-hued coats for winter, which we photographed with accessories in a thesaurus entry's worth of variations: blush, coral, fuchsia, salmon, etc., etc. Back then, it was enough to say that "pink coat" was the trend and run with it. Today, when social media algorithms spit out aesthetics like #TweeCoastalGrandpaCore and send you on a wild goose chase for wool polka-dot capri pants, assimilating trends has become a bit more... nuanced.

Interpreting fashion through a colourful lens – in this issue's case, the colour green – is still worthwhile. As Odessa Paloma Parker notes in "Earthly delight" (PAGE 28), our survey of the season's verdant attire, green is a hue that connotes everything from envy to rebirth. Since green isn't one of fashion's default shades – black is eternally back, of course – it is easy to read deeper into why a designer is using so much of it. One of the more notable pieces that stylist Nadia Pizzimenti includes in the green shoot is a jacket in Pharrell Williams's pixelated camouflage for his first Louis Vuitton men's collection. Its digitized mosaic of grassy-to-khaki tones is ripe for years of fashion Substack dissection.

Fashion trends, which were once a tool to help edit and categorize the cacophony of ideas in thousands of collections, have never been more abundant. Josh Greenblatt examines how he navigates the pressure to stay on top of them all while keeping his closet from exploding in "Hanger appeal," (PAGE 46). The column is really about a sartorial tension that's familiar to any fashion lover: do you allow yourself to be dictated to by the zeitgeist, or do you use trends – pink coats, green everything or, yes, even #TweeCoastalGrandpaCore – to feel more at one with your wardrobe?

We've launched a new online hub at tgam.ca/styleadvisor where you'll find exclusive style features, news and shopping guides plus digital back issues and more.

ANDREW SARDONE

Andrew Sardone
Editorial Director

Contributors

The faces behind this issue share what they're looking forward to this summer



Floral designer **ISABEL MENDOZA** created the botanical installations for this issue's cover and fashion feature shoot "Earthly delight" (PAGE 28), photographed at Floret, her floral studio in Toronto's west end. As the weather warms up, Mendoza says her sense of style and creative spirit evolve to reflect the joy of seeing the city emerge from its hibernation. "I feel playful and adventurous, and that shows in my expression and the things I choose to pursue and create," she says.



For "Hanger appeal" (PAGE 46), **JOSH GREENBLATT** turned his style writer's eye inward, shopping his own closet to decide which seasonal trends to embrace and which to ignore. "I took great pleasure in finding novel ways to wear old clothes – and saving a few hundred dollars – instead of buying new versions of things I already own," he says. When it comes to wardrobe explorations in warmer weather, Greenblatt is on a mission to make shorts cool, a continuing quest he says involves playing with proportion.



BETH SQUIRE is a London-based photographer who visited Bath in the UK to capture the city's contemporary design scene for "Georgian revival" (PAGE 42). Specializing in travel imagery, this summer, she's looking forward to a work trip to Newfoundland and Labrador as well as enjoying the great outdoors. "As the weather warms up, it means more time spent in the mountains hiking, camping, swimming – basically all of my favourite things."

Palazzo EtNou




HERMÈS
PARIS

Faubourg calling

Summer plans

For some creative inspiration on vacation, mark your calendar for a celebration of Indigenous fashion and an al fresco film screening. Or head further afield to a French modern art destination, a Texas gallery's exploration of Japan's Meiji era and a celebration of a rising Canadian textile star



JUNE

1 Exquisite work from Jennifer Younger's collection (pictured) – a favourite of actor Lily Gladstone – and other examples of Indigenous excellence will be on the runway at the CF Toronto Eaton Centre as part of the biennial **INDIGENOUS FASHION ARTS FESTIVAL** (indigenous-fashionarts.com). Launching May 30, IFA's programming also includes panel discussions and a marketplace.



2 It's the last day to see the sumptuous "conversational" show **GEORGIA O'KEEFE AND HENRY MOORE: GIANTS OF MODERN ART** at the Montreal Museum of Fine Arts (mbam.qc.ca), featuring painstaking reconstructions of both artists' studio spaces that highlight their individual collections of found objects.



22 Outdoor contemporary art film festival **SUNSET KINO** launches at Oakville Galleries (oakvillegalleries.com). The festival's avant-garde fare will augment other exhibition programming on its calendar, including the show *Rogue Planet* by German artist duo Hedda Roman.



JULY

7 **MEIJI MODERN: FIFTY YEARS OF NEW JAPAN**, a show boasting almost 200 cross-disciplinary works created during the pivotal period between 1868 and 1912, opens at the Museum of Fine Arts, Houston (mfah.org).

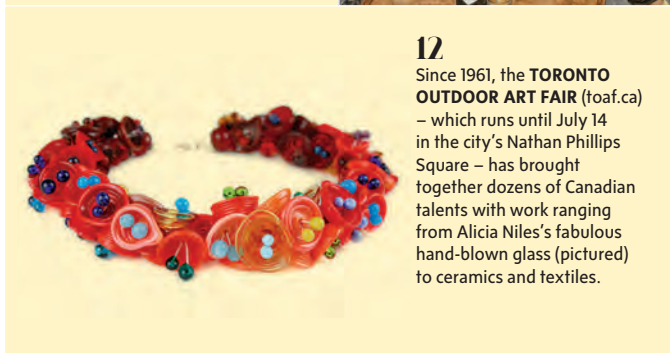
29 **THE FONDATION MAEGHT** (fondation-maeght.com), a destination gallery above the French Riviera in Saint-Paul de Vence, pops the champagne cork for its 60th anniversary with the opening of Bonnard-Matisse, a friendship. The show explores the relationship between the two famed Frenchmen as well as their connections to the Maeght family, founders of France's first space dedicated to modern and contemporary art.



11 London's National Portrait Gallery (npg.org.uk) plays host to the **HERBERT SMITH FREEHILLS PORTRAIT AWARD**. The over 40-year-old annual competition brings together pieces by thrilling artistic talents including painter Jiab Prachakul (pictured).

AUGUST

1 Talk about being a walking work of art: Nova Scotian-born artist **AMBERA WELLMANN**'s sensational Surrealist gestures lend an element of painterly poetry to Mugler's fall 2024 collection (mugler.com).



12 Since 1961, the **TORONTO OUTDOOR ART FAIR** (toaf.ca) – which runs until July 14 in the city's Nathan Phillips Square – has brought together dozens of Canadian talents with work ranging from Alicia Niles's fabulous hand-blown glass (pictured) to ceramics and textiles.



27 Hong Kong's M+ museum (mplus.org.hk) offers a rare opportunity to engage with several artistic mediums at once during **LEE MINGWEI**'s *Sonic Blossom*. The month-long exhibition sees opera singers randomly approach museum visitors to perform an impromptu song for them.

29 **TAU LEWIS**, the phenomenal self-taught textile artist from Toronto, opens her first solo museum exhibition in the United States at Boston's Institute of Contemporary Art (icaboston.org).

PHOTOS BY DENIS FARLEY/MAMA (MOORE/O'KEEFE); MICHAEL GROSSINGER (SUNSET KINO); GEOFFROY VAN DER HASSEL/GETTY IMAGES (MUGLER); ANITA KAN/LEE STUDIO (LEE MINGWEI); PHOTOS COURTESY OF JENNIFER YOUNGER (INDIGENOUS FASHION ARTS FESTIVAL); THE TORONTO OUTDOOR ART FAIR (TOAF); ARTWORK BY PIERRE BONNARD, 'L'ÉTÉ, 1917', COLLECTION FONDATION MAEGHT; JIAB PRACHAKUL, NIGHT TALK, NATIONAL PORTRAIT GALLERY (LONDON); TAU LEWIS, RETURN OF THE MARTIAN WATER GOD (DETAIL), 2022, COURTESY OF THE ARTIST.

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Omnibus

NEW & NOTEWORTHY

A resin wall hanging by artist Stephanie Singh preserves flowers that might be past their prime as a sculptural memento.



| PROFILE |

Capsule collection

Artist Stephanie Singh casts creative keepsakes by suspending botanicals in resin

IN JANUARY, the Umbra store in Toronto hosted Lucid Ideas, a prototype exhibition produced in partnership with the annual DesignTO Festival. Stephanie Singh, an interdisciplinary artist with a studio in Mississauga, Ont., showcased her Island Table, a shapely piece of furniture with a silhouette that reflects the contours of Jamaica's topography. Encased in its resin top are a wealth of spices, fruits and flowers from the Caribbean locale, suspended to create a decorative piece imbued with personal significance and storytelling. It is a showstopper object that, curiously, has its origins in the age-old conundrum of how to stylishly preserve a wedding bouquet.

CONTINUED ON PAGE 12 »

PHOTO BY MAY TRUONG



Photos by Flavien Carrod and Baptiste Le Quiniou. For advertising purposes only. Architect: O5 AM architecture. *Conditions apply, contact store for details. ⁽¹⁾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.



Conversation. Modular sofa, designed by Philippe Bouix.

Waterline. Occasional tables, designed by Cédric Ragot.

Floraïson. Floor lamps, designed by Bernhardt & Vella.

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

rocheboboïs
PARIS

Singh's Island Table is pictured with the artist's Pulp vases, which are crafted from wood and floral leftovers.



CONTINUED FROM PAGE 10 »

“The Island Table uses all of these vibrant materials that you see on the island – things that people may have enjoyed with their family,” Singh says of the sentimental facet of its design. Both sets of Singh’s grandparents immigrated to Canada from Jamaica and she frequently visited there in her youth. The furniture’s form is also a nod to the tradition of having a wood carving in the shape of the island hanging in your house. “I wanted to home in on that and hold onto those memories.”

This was the first year Singh participated in DesignTO. For her dynamic effort – and the work of the show’s curators and designers – Lucid Ideas won the festival’s People’s Choice Award for favourite exhibition. Singh’s work has been earning similar accolades since 2022, when a series of vases made from the pulp of marijuana, sugarcane and other plants were included in the Royal Ontario Museum’s Canadian Modern exhibition of iconic homegrown design. Since then, she’s exhibited at 1000 Vases gallery in Paris and been commissioned to create original pieces for the Waldorf Astoria Orlando.

“My mother and my grandmother taught me the impact of botanicals for health, and the connection between wellness and plants in general,” Singh says of what drew her to incorporate these earthy elements into her designs. “People often overlook plants – like sure, they’re pretty when they’re alive, and then when they die, they’re done with.” Singh says she likes to zero in on the beauty of plant material when it’s alive and when it’s dead. “I’m paying homage to these materials because I know that they’re beneficial to us,” she says.

Her artistic practice’s exploration of conservancy through objects took a turn in 2021, when she received her first bridal commission. While the Island Table tells the story of one location’s vital verdancy and how it’s intertwined with the lives of its inhabitants, Singh says that her creative use of resin was sparked while making a piece of art from a wedding client’s bouquet. She continues to turn a bridal party’s moribund blooms and festive table arrangements into any manner of keepsakes from scarves to paper to wall-mounted artworks.

Recollections, and the objects and ingredients that conjure them, are a potent theme in Singh’s sustainability-centric practice, which focuses on salvaging waste materials and the use of natural dyes. Culminating in the creation of decor objects and furniture pieces that are compellingly textural, the use of plants also captures the ability of everyday materials to poetically enmesh the tangible with the ethereal. – **ODESSA PALOMA PARKER**

For more, visit stephanieangela.com.

| ACCESSORIES |

New vision

Swiss watch brand TAG Heuer steps boldly into eyewear

TAG HEUER IS BEST KNOWN for high-end motorsports watches such as the Monaco, Formula 1 and Carrera, but its latest collection expands the Swiss brand’s repertoire into an altogether different category of accessories. Available at TAG Heuer boutiques globally this summer, its new eyewear line lends the brand’s signature sporty character – and its reputation for advanced materials and technologies – to a range of distinctive sun and optical glasses.

TAG Heuer previously made a foray into sports eyewear in the early 2000s, but the new collection takes things to another level thanks to a partnership with Thélios, the recently-launched eyewear division of TAG Heuer’s parent conglomerate LVMH. “This collaboration with Thélios is a testimony to our commitment at pushing boundaries, not just in the world of horology but now in eyewear,” says Julien Tornare, CEO of TAG Heuer.

Ranging from pieces designed for tennis, skiing and other high-intensity sports to casual models intended for daily wear, the collection boasts innovative features including interchangeable lenses coated with 24-karat gold and platinum, high-tech materials such as Dyneema textile rope (perhaps the strongest fibre on the planet) and 3-D printed titanium components.

To envision a line of eyewear that lives up to the brand’s name (TAG stands for “Techniques d’Avant Garde”) TAG Heuer brought on Italian architect Renato Montagner, whose previous clients range from luxury automaker Bugatti to snowboarding brand Burton, as creative director. “Each model upholds the highest standards, with high-performing materials and details designed for optimal performance in all conditions,” Montagner says of the new collection. “This results in an avant-garde aesthetic where the glasses are no longer tied to the function of use, drawing their style [instead] from the beauty of technology.” – **JEREMY FREED**

For more, visit tagheuer.com.



| FRAGRANCE |

Notes on a scandal

Jean Paul Gaultier’s latest scent causes a stir on the Venice Simplon-Orient-Express

JEAN PAUL GAULTIER is no stranger to a scandal. Over the French couturier’s decades-long career, he created some of fashion history’s most notorious designs, from the cone bra synonymous with Madonna to the skirts he introduced for men in the 1980s. It’s a playful and rebellious spirit that’s celebrated in the brand’s Scandal fragrance lineup, which sees its third edition, Scandal Absolu, released this month.

In its leg-topped bottle that calls to mind a French cabaret, Scandal Absolu Parfum Concentré is a juicy women’s scent made up of tuberose, plump black fig and sandalwood. In the men’s version, pictured here, a new chestnut accord takes centre stage, adding a smokiness that’s lightened through the playful citrusy top and grounded in sensuality with a base of tonka and santal oil. “What’s interesting is that Jean Paul Gaultier always combines something popular with something very couture,” says perfumer Natalie Cetto, who has created all three men’s iterations of Scandal alongside Quentin Bisch and Christophe Raynaud. “It’s interesting to bring this aspect to the perfume. We played with some addictive notes because they’re popular and used the most beautiful raw materials for the couture side.”

To fete the launch, the brand invited a cast of industry characters to take over the Venice Simplon-Orient-Express on a private overnight voyage. As the legendary train wound its way from Paris to Venice, the Gaultier-clad guests brought the hedonistic essence of Scandal to life, flirting over coupes of Champagne and dancing in the bar car until the wee hours of the morning. Agatha Christie would have been intrigued.

– **CAITLIN AGNEW**

Jean Paul Gaultier Scandal Pour Homme Absolu, \$168/100 ml at drugstores (jeanpaulgaultier.com).

PHOTOS BY MAY TRUONG (STEPHANIE SINGH)

| AUTOMOTIVE |

Barcelona or bust

In the Catalan capital, Volvo sets its new EX30 loose

IF YOU WANT TO REALLY put your European driving skills to the test, try navigating a brand-new car through the life-size pin-ball machine that is a Barcelona parking garage. If you're lucky, you'll be behind the wheel of Volvo's latest – and smallest – fully electric vehicle, the EX30, which takes every odd angle and impossible corner like a champ – or, at least, a car being driven by a less anxious, life-long Spaniard.

The Catalan cultural centre was where the Swedish car company unleashed a caravan of its latest model for first test drives in November. In design-savvy Volvo style, cruising around the city and countryside was paired with creative activities meant to highlight the vehicle's sustainable credentials (the carmaker's lowest "CO2 footprint" to date) and youthful energy. This included a sewing workshop at the reclaimed textile studio, L'Escola d'Upcycling, and a tour of the old city area's mashup of contemporary graffiti and historic architecture.

The 2025 model's aesthetic, however, is more streamlined. Wrapped in a well-edited, nature-influenced lineup of exterior colour options, from a serene sky blue to lichen-inspired yellow, the Volvo's interior is the height of dematerialized design. The majority of the car's functions are concentrated in a 31-centimetre tablet screen, centrally placed in its tall orientation on the dashboard. It's a hub for all of the EX30's standard technical perks: built-in Google apps, driver alert and blind spot information systems and a very handy in tight urban spaces feature, a door opening alert. – **ANDREW SARDONE**

EX30, starting at \$53,700 at Volvo (volvocars.com).



| SPIRITS |

Pure and simple

Siempre is one tequila distiller pushing for additive-free bottles

THE LABEL CREATED for Supremo, a traditionally made new expression from Siempre Tequila, illustrates its virtues, but leaves out one key detail: it's certified additive-free. This classification sets it apart from many premium tequilas, including the ones labeled "100 per cent blue agave." According to rules laid out by the Tequila Regulatory Council (CRT) in Mexico, you can still call something 100-per-cent agave spirit, even if it's only 99-per-cent true.

Up to 1 per cent of the liquid can be *abocantes*, or additives that include syrups, glycerine, oak extract and caramel colour.

It's a controversial practice, not so much for health reasons, but because the vanilla and caramel notes in some well-known premium brands threaten to influence what drinkers think tequila is supposed to taste like. There's a wide range of flavours in agave spirits, such as earthy, herbal, citrusy, vegetal and even a hint of sweet, cooked agave, all of which are present in Supremo. What it doesn't have is butter-scotch and yellow cake notes, which might hail from a flavour lab in New Jersey.

That's something journalists and tequila specialists Scarlet and Grover Sanschagrin have drawn attention to with their additive-free certification and listings on their website, Taste Tequila. Brands, including fully certified Canadian-owned Elevacion 1250 and Siempre Tequila, qualify after allowing inspectors access to facilities and samples in the spirit of transparency. Since brands need to re-apply every year, it's a dynamic process, which is partly why labels don't have certification checkmarks.

The Sanschagrin's list is a handy resource for picky imbibers but it's also a model for how consumer activists can influence production methods and possibly even change official regulations. Although it hasn't happened yet, Mexico's CRT announced in 2023 that it would initiate its own additive-free certification, so that "100 per cent" might finally refer to an entire shot. – **CHRISTINE SISMONDO**

Siempre Supremo Tequila, \$124.95 at the LCBO (siempretequila.com).

| DESIGN |

Swedish grace

Svenskt Tenn, an originator of Scandi design, turns 100

'A HOME DOES NOT NEED to be planned down to the smallest detail or contrived," architect and designer Josef Frank declared in his 1958 interior design manifesto. "It should be an amalgamation of the things that its owner loves and feels at home with." Originally founded in 1924 on Stockholm's upscale Strandvägen as a pewter workshop, Svenskt Tenn (translation: Swedish pewter) soon evolved into the design purveyor that popularized Swedish modern around the world. Its turning point came in 1934 when founder Estrid Ericson recruited the Jewish-Austrian Frank, who had fled rising fascism in his native Vienna, as her creative collaborator.

Their combined ethos of warm and welcoming artistic modernism married European elegance with Scandi functionality, coining a design language that embraced organic shapes and eclectic living. Boldly patterned furniture, lighting and objects eschewed starkness by mixing natural materials and rejoicing in the colour of Frank's dynamic botanical textiles.

To mark its centenary, the design house is drawing on its archive of more than 2,000 sketches and 250 textile patterns to release limited editions throughout the year. Treasures include etched pewter-topped nesting tables designed in 1927 by sculptor Nils Fougstedt, Est.1924, a map motif of central Stockholm, and the Liljevalchs armchair from Frank's first soft furnishings suite.

The latter is made-to-order at the nearby O.H. Sjögren furniture factory, one of the oldest in the country, reflecting Svenskt Tenn's prescient other founding pillar: long-term sustainability. Much of the company's manufacturing is still in Sweden and to ensure its longevity, Ericson set up a foundation that links its ownership structure to reinvestment and research. Profits go to grants in the fields of ecological economics, environmental conservation and the preservation of Swedish design heritage. It's why, as CEO Maria Veerasamy points out, they refer to Svenskt Tenn not as a company but as a "commercial cultural institution." – **NATHALIE ATKINSON**

For more, visit svensktenn.com.





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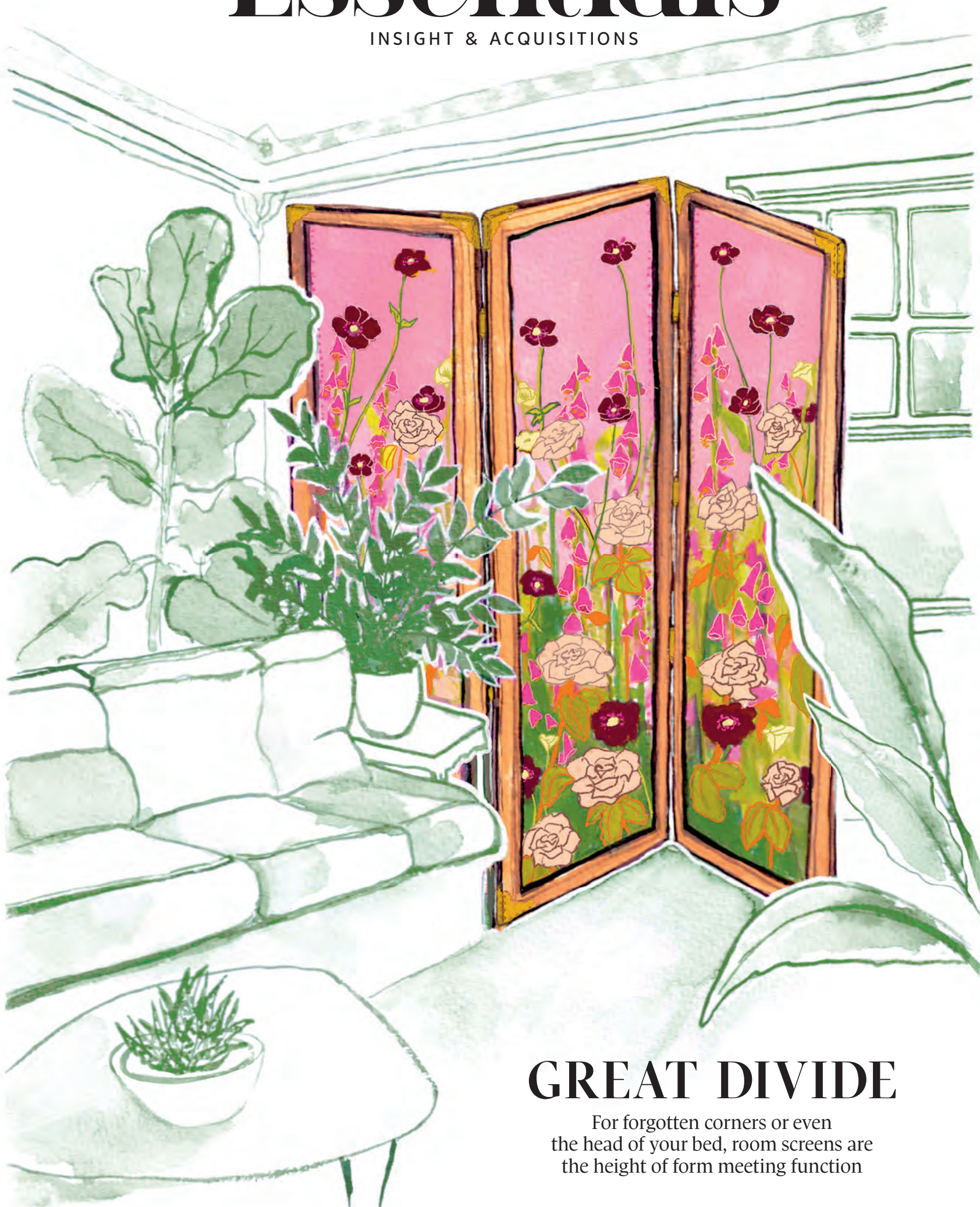
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BEYOND CONVENTIONS

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Essentials

INSIGHT & ACQUISITIONS



GREAT DIVIDE

For forgotten corners or even the head of your bed, room screens are the height of form meeting function



Artemis Velvet De Beauvoir screen in petrol, US\$5,272, through www.houseofhackney.com.



Reflét mirror screen by Sacha Lakic, \$14,795 at Roche Bobois (rochebobois.com).



Robert Kuo lacquer screen, price on request through 1stdibs.com.



Jean-Michel Frank folding screen, price on request at Hermès (hermes.com).



Star screen, \$349.99 through veradek.ca.



Screen by Maria Bruun, Anne Dorthe Vester and Soren Bach, price on request through galleryfumi.com.



Malibu outdoor screen, \$1,064 at Pottery Barn (potterbarn.ca).



Ecart International Reiko screen, price on request at South Hill Home (southhillhome.com).



Rifle Paper Co. Edes screen in garden party blue, US\$495 through riflepaperco.com.

Earlier this year, the Fondazione Prada contemporary art space in Milan hosted the exhibition *Paraventi: Folding Screens from the 17th to 21st Centuries*, which traced a brief slice of the history of one of home decor’s most decadent accessories. The folding screen – or dressing screen or privacy screen or room divider – is often one of the most beguiling pieces you can place in a home. The screens on view at the Fondazione Prada, including works by Man Ray, Cy Twombly and Pablo Picasso, all spoke to how these designs can be as fanciful as they are functional.

They can also be completely contemporary. In its winter group show, the tony Gallery Fumi in London’s Mayfair showcased a sumptuous screen crafted as a collaboration between designers Maria Bruun and Anne Dorthe Vester, and the artist Soren Bach. Made of oak, cowhide and polyester halyard (a type of rope typically used on a ship’s flagpole), it was an elegant punctuation point in the minimalist space.

Crystal Westland, a former interior designer and owner of the decor boutique Avenue Daughter in Toronto’s Roncesvalles neighbourhood, says she scoops up antique privacy screens whenever she has the chance. “I like anything modular that can easily change a space,” she says of why she’s so into screens, highlighting that these pieces do wonders setting boundaries, but also enhance the beauty of both interiors and the great outdoors. In addition to a sense of glamour, Westland says screens contribute much needed dimension. “Any time we can disrupt the square, or the rectangle – the boxes that we essentially live in,” she says, “it’s going to add so much personality to a room.”

Investment pieces on the market today range from a retro-future mirrored style designed by Sacha Lakic for Roche Bobois to House of Hackney’s opulent options. Noting her store’s own found wares, Westland says that a privacy screen is the optimal backdrop for a chic corner vignette or even the top of a bed. As the screens here demonstrate, there is no hiding their versatility.

– ODESSA PALOMA PARKER

PHOTO COURTESY OF THOMAS JOSEPH WRIGHT PENGUINS EGG FOR GALLERY FUMI (MARIA BRUUN, ANNE DORTHE VESTER AND SOREN BACH).

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JEWELLERS

CLEAN SLATE

The lightness of 1990s minimalism is back with sleek silhouettes and casual coolness flowing through the spring runways. The shows in New York, where the trend originally took hold three decades ago, set the tone with the revival of the Helmut Lang label. Creative director Peter Do reinterpreted the brand's archives, sending out unisex staples such as crisp cotton shirts and boxy, tailored, tuxedo-style jackets. Proenza Schouler's low-key sophistication came in the form of blazers and slouchy acid-washed jeans styled with utilitarian accessories. Even the often-maximalist brand Bode jumped on board, offering a steel blue cotton-twill jacket with no embellishment in sight. Keep this refreshed take on the look interesting by playing with textures in accessories such as Marni's patent faux leather messenger bag and Our Legacy's blue buffed leather mules. Bottega Veneta's wide leg trousers feature a fold over front panel that reminds us that this sort of simplicity doesn't have to mean basic. — **NADIA PIZZIMENTI**



Proenza Schouler



Helmut Lang oversized sleeveless shirt, \$430 through helmutlang.com.



Trousers, \$2,030 at [Bottega Veneta](http://bottegaveneta.com) (bottegaveneta.com).



Marni bag, \$2,055 at [Ssense](http://ssense.com) (ssense.com).



Our Legacy mules, \$455 at [Ssense](http://ssense.com) (ssense.com).



Bode jacket, \$1,684 through farfetch.com.

ITALIAN JOB

Libero's men's wear connects sartorial cultures

In 2018, friends Adam Appugliesi and Kadeem Johnson decided to make a jacket, a yellow melton wool style with a white leather stripe. What started as a piece of clothing to celebrate a friendship quickly turned into a full-fledged clothing brand named Libero. After Johnson passed away in 2019, Appugliesi decided to continue the Toronto brand in his honour. The "world of Libero" is one of familial and cultural storytelling, with many of the collection themes pulling inspiration from Appugliesi's Italian-Canadian heritage ("Libero" references his grandfather's name) and a love for classic films. Its cinematic campaigns often feature the designer's own father, impeccably dressed in a modern version of what he might have worn decades before. While Appugliesi senior plays the role well, Libero's silk camp collar shirts, double-breasted pinstripe suits and often sold out Le Mans jacket also give off their own main character energy. — **N.P.**

For more, visit liberoworld.ca.



INTO THE WOODS

Time to get outside (or at least look like you're hitting the trails) in summer's hardy footwear



MINIMAL EFFORT
Salomon's reputation for traction in any weather is complemented by modern materials, mesh patterns and a hint of colour. Salomon XA Pro 3D La Yaute sneakers, \$185 through salomon.com.



ORANGE CRUSH
The Cloudsurfer Trail is the new kick on Swiss brand On Running's block, combining style, comfort and sustainable construction. On Running Cloudsurfer Trail sneaker, \$199.99 through on.com.



BOOT IT
Fashion and function come together in Moncler's latest iteration of its Trailgrip sneaker, with a knit upper and pink high-traction sole. Moncler Trailgrip knit high-top sneaker, \$910 through moncler.com.



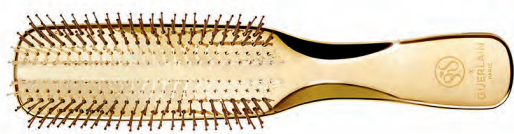
SOLE SURVIVOR
ROA Hiking has teamed up with Montreal mountaineering brand Ostrya on a version of the Katharina shoe inspired by sun-filled landscapes. — **N.P.** Roa Ostrya X Katharina hiking shoe, \$685 through roa-hiking.com.

BRUSH UP

Combs go deluxe in decor-inspired finishes and sculptural forms

At most antique shops, you're likely to encounter a sterling silver hairbrush set from days gone by. These ornate creations, often made by jewellers including Tiffany & Co., Birks and Cartier, are a far cry from the plastic teeth we rake through our manes in the rush to get out the door. Today, there's a new push to revisit the role of combs and hairbrushes as intimate personal accessories and precious design objets. For those with longer locks, luxe brushes from heritage houses such as Guerlain and contemporary brands including La Bonne Brosse make for a special blowout. The Manta Healthy Hair Brush, meanwhile, emphasizes taking a gentle approach to caring for both scalp and tresses through innovative bristles and materials. A decidedly more sculptural take is Los Angeles-based jewellery designer Sophie Buhai's surrealist creation in silver. "It takes a simple moment in the day and makes it a beautiful ritual," Buhai says.

— CAITLIN AGNEW



Guerlain Abeille Royale scalp and hair care brush, \$210 through guerlain.com.



La Bonne Brosse N.01 The Universale Hair Care cherry red brush, from US\$115 through labonnebrosse.com.



Yves Durif The Yves Durif classic brush, US\$98 through yvesdurif.com.



Sophie Buhai Nautilus comb, US\$975 through sophiebuhai.com.



Mason Pearson detangling comb C2 in tortoiseshell, \$45 at [Get the Goods \(getthegoods.ca\)](http://getthegoods.ca).



Manta Original brush, \$48 through living-beauty.com.

DOWN THE GARDEN PATH

The latest men's scent from Hermès encapsulates a lush landscape after a storm

When creating H24 Herbes Vives, a new men's scent from Hermès, Christine Nagel, the house's director of creation and olfactory heritage, explored her fascination with the transformative power of the rain. "How can rain, which has no smell, generate such an intoxicating scent?" she asked herself. Looking to her garden in Normandy, a French region she loves despite its rep for wet weather, Nagel recreated the memory of walking through a vegetable garden filled with herbs such as savory, sorrel, parsley and hemp. "They are all so richly scented after the rain," she says. "They exude a note of extreme freshness, with the surprising impression that they have already been cut." Capturing that moment is also about distilling its mood. "For me, rainy days bring a sense of calm that allows me to let my imagination, and my creativity, flow freely," Nagel says. — C.A.



H24 Herbes Vives eau de parfum, \$179/100 ml at [Hermès \(hermes.com\)](http://hermes.com).



A Perfume Atlas by Lionel Paillès, \$210 for the standard edition at [Louis Vuitton \(louisvuitton.com\)](http://louisvuitton.com).

THE NOSE HAS TO TRAVEL

A new book from Louis Vuitton takes perfume lovers on a voyage

The perfumer's hunt for exotic ingredients and idiosyncratic scents means travel is an essential part of the job. It's a perk that Louis Vuitton is celebrating with *A Perfume Atlas*, the first book assembled by the brand's in-house master, Jacques Cavallier Belletrud. In far-flung places around the globe, Cavallier Belletrud searches for the raw ingredients he uses, from the Rose de Mai of Grasse to the oud Assam of Bangladesh to the bergamot of Calabria. Bringing this journey to life are words by author Lionel Paillès, illustrations by Aurore de la Morinerie and photography by Sébastien Zanella. For an even more sensorial reading experience, a limited-edition box set of the book comes with 45 vials filled with extracts of raw materials selected by the master perfumer himself. — C.A.

FURNISHING THE FUTURE

As it marks 50 years in Canada, Roche Bobois' international director Martin Gleize talks about its retail revamp

In the fall, Roche Bobois began celebrating five decades in the Canadian market by unveiling the renovation of its Montreal store. Quebec was the site of the first international location of the French brand, which is known for statement making pieces such as the modular Mah Jong sofa and collaborations with fashion and interior heavyweights including Christian Lacroix, Marcel Wanders and, new this spring, Chinese contemporary designer Jiang Qiong Er. Fifty years later, it operates 38 North American stores and, this June, debuts a new Toronto showroom created by Jacqueline Hopper in the Castlefield Design District. To mark the occasion, its international director Martin Gleize reflects on where Roche Bobois is headed next.



Martin Gleize (above) oversees Roche Bobois' North American stores, including its newly renovated location in Montreal (left).

How does the Montreal store reflect steps Roche Bobois is taking toward sustainability?

When a client walks into the showroom, the materials they see, they get to touch, are very different to the ones from one decade ago, which were very minimalist, like glass or ceramic or mirror. That's changed to wood and stone. The third thing that we use is green walls. This marks a turn to something more organic. It doesn't make the company more responsible but it's very easy for clients to understand who we are and where we want to go.

Why is Roche Bobois so comfortable letting outside creative perspectives become a part of what you're about?

Roche Bobois was born as an editor and it means that our DNA is to connect with talented people who create and make their designs come to life. Roche Bobois is

the aggregator that connects those designers with an exceptional network of manufacturers and workshops in Europe. It started in the sixties and the seventies but nowadays, the more modern names would be Jean Paul Gaultier, Kenzo Takada, Joanna Vasconcelos – we still live through that fresh energy.

Looking forward, what are the forces that will change the way we live with furniture?

What we see at the moment is that people are looking for exceptional design, things that stand out. The way we develop our business will probably be the opposite from what it was 10 years ago when our plan was to develop a uniformity within a home. We find that this remains but people want outstanding pieces. The way that we will develop Roche Bobois is to introduce, in the same way we've seen the trend in contemporary art over the past five, maybe 10 years, exceptional pieces that define an interior. – **ANDREW SARDONE**

This interview has been condensed and edited. For more, visit roche-bobois.com.



THE GEHRY EFFECT

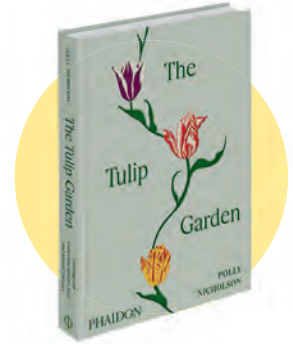
A Canadian architect gets playful with a new handbag collection

This July, architect Frank Gehry's ever-growing catalogue of collaborative work with Louis Vuitton will expand again. At the most recent Art Basel Miami Beach, the brand unveiled the Louis Vuitton x Frank Gehry handbag collection, a capsule that includes limited-edition Capucines bags (pictured). West Coast shoppers can scope out Gehry's oeuvre at the brand's revamped boutique in the Fairmont Hotel Vancouver, alongside pieces by other creative Canadians. The shop is outfitted with the work of Montreal artist Heidi Spector and a 3-D piece by Scott Sueme of the Musqueam, Squamish and Tsleil-Waututh Nations. – **A.S.**

For more, visit louisvuitton.com.

WEEKEND READS

At the cottage, cabin or camp, these design volumes inspire summer downtime



BUDDING INTEREST

Keen gardeners can use *The Tulip Garden* to catalogue their favourite blooms. The rest of us will find lots of arrangement inspiration and floral factoids to absorb on rainy afternoons.

The Tulip Garden by Polly Nicholson, \$49.95 at bookstores and online (phaidon.com).



WESTERN FRONT

Whether you live in B.C. or just want to channel its coastal vibe into a more landlocked holiday home, this book captures how vast expanses of glass and natural materials are used to frame jaw dropping vistas.

Reside: Contemporary West Coast Houses by Michael Prokopow, \$55 at bookstores and online (figure1publishing.com).



HOTEL CONFIDENTIAL

There's no time like a vacation to plan your next vacation. *Secret Stays* pulls back the curtain on 22 discreet escapes that are shamelessly stylish, from a Croatian monastery to a Japanese townhouse. – **A.S.**

Secret Stays by Melinda Stevens, Issy von Simson and Tabitha Joyce, US\$105 through assouline.com.



Models from Piaget, Hublot, Rado and Swatch capture refined and sporty takes on 1980s watch design.

THE NEXT GILDED AGE

Utilitarian timepieces are being complemented by new watches that embrace the decadence of 1980s design. **JEREMY FREED** highlights the relaunches ushering in another golden era

The Piaget Polo is a bracelet first and a watch second, at least that was how Yves Piaget envisioned it in 1979. To mark the brand's 150th anniversary this year, it recently rereleased the Polo, a once-beloved line that had been out of production for decades, as the Polo 79. Featuring an integrated case, bracelet and dial made from 200 grams of polished 18-karat yellow gold and with no second hand, date display or numerals to clutter the dial, it's not so much a watch as a piece of jewellery that also happens to tell time.

After a decade of booming enthusiasm for steel watches such as the Rolex Submariner and Omega Speedmaster, whose rugged looks speak to their roots as tools designed for Navy divers and astronauts in the 1950 and 1960s, the Polo 79 represents a shift from utilitarian design toward a more luxurious and sculptural aesthetic popular during the 1970s and '80s. With its case, dial and bracelet decorated with repeating horizontal lines known as "godroons," the Piaget Polo is one of several newly rereleased watches that celebrates an often-disregarded era of watch design.

"I think we're in a period of adoration and reminiscence for the energy of this time," says Jean-Bernard Forot, Piaget's head of patrimony and de-facto house historian. The Polo was



A vintage ad for the Piaget Polo highlights its jewellery-like attributes.

worn by Piaget clients including Roger Moore, Ursula Andress and Sammy Davis Jr., who jetted between parties in Gstaad, Monte Carlo, Los Angeles and Miami in the 1970s and 1980s. "They created an aura of glamour and trendiness around the watch, so when you wear it, in a way, you join this society and recapture this story."

Christian Zeron, a watch collector and vintage watch dealer at Theo & Harris, has a different, but no less nostalgic connection to the expressive designs of the early '80s. "I grew up in an Italian American family in Brooklyn, and those were the only watches that anyone wore," he says of the thin, delicate yellow gold Concordcs, Piagets and Patek Philippes favoured by his grandfathers and uncles. "I've always collected these watches

and been an advocate for them, and now that I'm seeing them explode in popularity. I think it's terrific. It's like seeing your grandfather happy."

Piaget isn't the only brand looking to recapture the energy of the era. Last year, Hublot released the Classic Fusion Original, a tribute to the piece that launched the brand in 1980. As the first watch to combine a yellow gold case with a rubber strap, its high-low juxtaposition of materials foreshadowed a decade defined by outlandish fashion choices, bright colours and postmodern design.

Another recent relaunch is the Anatom, a piece originally introduced by Swiss watchmaker Rado in 1983. With an integrated rectangular case and bracelet design like the Polo, the Anatom was named for a shape designed to mimic the curve of the wrist. "The innovative merging of timepiece contours and design into more subtle 'anatomical' aspects not only brought greater comfort but beautiful visual flow," says Rado CEO Adrian Bosshard of the watch's unconventional shape. In contrast to the original, with a black and gold colour scheme that was the height of fashion in 1983, the new Anatom pairs the ergonomic design and rectangular silhouette of the original with a case made from black ceramic and stainless steel, and a selection of dials in muted shades of red, green and blue.

Then, of course, there's Swatch, which had a more wide-reaching influence than perhaps any other brand on the style of watches in the 1980s. One of the brand's latest releases, the What If...?, rethinks the first-ever Swatch design from 1983 with a square case instead of its original round one, and a refreshed range of cheerful hues including lemon, rose and mint. Made of bio-ceramic plastic and priced at \$110, it's as far from a solid gold Piaget as you can get, but equally in step with the era's love of flash. ■

BUILDING PERSPECTIVE

Huy Lam uses sculpture and collage to create abstract geometry out of everyday materials

‘S hapely,’ ‘elegant,’ and ‘emotive’ are apt words to describe the multidisciplinary work of Toronto-based Huy Lam. His practice, informed by his career as a professional photographer and translated to sculpture through self-taught wood- and metal-working skills, explores the concept of linearity and how it is often elusive in life. ‘We think our lives are linear,’ Lam says while mulling over the precise slants and smooth edges found in his pieces. ‘But I’ve never met a single person that said ‘yeah, life worked out exactly in the right order or way I thought.’ It’s never linear; it’s more dynamic.’

Dynamic is another way to explain the energy that hums through Lam’s well-executed lines, whether rendered in crisp bleached poplar or, in the case of his vivid collages, thin strips of paper ripped out of the LCBO’s Food & Drink magazine. In these works, Lam manipulates images from the publication’s pages – obscured enough to become elements of colour rather than content – into graphic compositions that feel as tangible as his more three-dimensional sculptures. Lam says that his life behind a camera allows him to focus on the power of light, and this awareness led him to develop the angles that afford his collages their aura of physicality.

Lam’s series *Float* (a set of 12 hand-cut collages that geometrically mimic the forms of butterflies, which were part of the group show, Ready for Hearth, at the United Contemporary gallery in Toronto) attest to his deft application of light and shadow. In this instance, it’s achieved through an interplay of graded colour that crafts dimension.

For his fall exhibition at the Grimsby Public Art Gallery, Lam will experiment with a variety of mediums and isn’t quite sure how things will (pardon the pun) take shape. It’s an ambiguity he savours. ‘I’m very process-oriented,’ he says. ‘The process dictates how a piece turns out.’ – **ODESSA PALOMA PARKER**

For more, visit www.huylam.net.



Huy Lam’s *Pisco Punch* collage illustrates the artist’s ability to create a sense of depth in 2-D works.



ROCK STARS

A Tiffany & Co. exhibition in Tokyo puts the jeweller’s best baubles forward

Until June 23 at the Tokyo Node gallery, in one of the city’s tallest buildings, the Toranomon Hills Station Tower, Tiffany & Co. showcases its breathtaking baubles in the exhibition *Tiffany Wonder*. Highlights include Jean Schlumberger’s Bird on a Rock brooch and an array of one-of-a-kind confections by creatives such as Elsa Peretti and Edward C. Moore, who were inspired by the Japanese metropolis. There are also over 300 items that haven’t been displayed in public before including a rare George Paulding Farnham for Tiffany & Co. orchid brooch with emeralds, diamonds and pink sapphires. The show’s lush scenography was conceived by the architecture firm OMA, which was also responsible for the design of the tower itself, as well as the revamp of the jeweller’s Fifth Avenue flagship in New York. – **O.P.P.**

For more, visit tiffany.ca.

MIXED MEDIA

Having the time to take up an artistic pursuit is one of life’s luxuries. And just as a beautiful glass enriches the experience of drinking great wine, thoughtfully crafted art supplies can sweeten an afternoon of painting or sketching. Heritage techniques and centuries of creative knowledge inform products that meet functional demands while being a delight to use. These five are guaranteed to enhance your next expressive endeavour



Sennelier set of 525 assorted pastels in wooden box, \$2,499 at DeSerres (deserres.ca).



Complete set of handmade paintstones with enamel tray, \$670 through beampaints.com.



Reserva oil brush set in wooden box, \$571 through escoda.com.

Makers Cabinet solid brass hovel sharpener, \$97 at [articulations](http://articulations.ca).



Hand-carved standard paint palette, \$94 through sugarhouseceramicco.com. – **O.P.P.**



PHOTO BY RYAN FLICK (PISCO PUNCH)

ALL ABOARD

On a nature-filled cruise through the Galapagos, a sense of community rivals the impact of the islands' inspiring vistas

On board the 50-metre Aqua Mare, the first superyacht charter permanently stationed in cruising distance of the Galapagos Islands, was a family, a few couples and some solo travellers like me. We had all met just two days earlier when we got off the plane on Batra Island. But 48 hours into our Aqua Expeditions journey through the protected archipelago, our naturalist guides, Isabela and Federico, started referring to the entire group of 12 as “*familia*.” In the place that inspired the notion “survival of the fittest,” we had all quickly concluded that, as visitors on ecologically sensitive terrain, sticking together was as good for our spirits as it was for the land and sea.

We hopped among the islands, including the iguana-filled Seymour Norte, Bartolomé, known for its elevated view of the seascape, and Santiago's lava field. Days were made busy with gentle hikes and kayaking or snorkelling sessions to spot wildlife – the primary draw of this spectacular part of the world. We learned that sea lions are not shy (more than once someone in the group almost tripped over one), that bright orange Sally Lightfoot crabs are extremely photogenic against dark rock, and that the camouflage of iguanas is a sight to behold – if you can spot them shimmying through the brush.

We were lucky during a day on land exploring Santa Cruz Island. After a tour of the Charles Darwin Research Station in Puerto Ayora, which includes a breeding habitat for tortoises, we drove into the highlands for lunch at Rancho El Manzanillo, one of its conservation partners. The meal exploded with fresh, local ingredients, but it was our company that stole the show – hundreds of giant tortoises very slowly snacking their way around the grounds. Federico told us that on his last visit he saw only a fraction of the reptiles that were keeping us company.



The Aqua Expeditions yacht, Aqua Mare (top right) cruises through the rich wildlife and lush seascapes of the Galapagos.

The sparkling cobalt water interrupted by rocky islands lined with sandy beaches and crawling with wildlife were magical but the time spent on the boat was special in its own way. It was here that the *familia* really took form. The vessel, one of five that the small ship cruise company operates around the world, has seven guest cabins, each with a different layout. We know this because our group organized an “open house” during the week, inviting other guests to visit and compare the rooms and their amenities. Though there were three dining areas on the boat, including one laid out with separate tables for smaller groups, we asked the crew to serve our meals at the large, shared table on the upper deck where we

could dine together.

That crew outnumbered us, with 16 team members shepherding us through the week. My favourite moment came on day six when we spotted dolphins in the distance and most of us hopped into a pair of Zodiacs to get a closer look. When we caught up to the pod (a hundred of them, at least) we zigzagged and spun around in circles as the creatures played in our wake. We were collectively in awe, pointing out jumps and helping each other get the right camera angles, capturing lifelong memories with our extended clan. – **MARYAM SIDDIQI**

Aqua Expeditions Galapagos Island tours from US\$10,500/ seven-day itinerary through aquaxpeditions.com.



WEEKEND ESCAPE

Somewhere Inn debuts its second location in the Blue Mountains

When Somewhere Inn first opened its doors in September 2021, it was the perfect concept for that isolating time. The 11-room restored and refreshed 1980s motel in the Ottawa Valley offers a nature-based getaway with boutique touches such as a biodynamic wine list and movie nights. Three years on, the appeal of such mini-break destinations has only grown and, this spring, the couple behind the property, Joel Greaves and Devon Vallaincourt, opened their second location, a restored 100-year-old heritage home surrounded by walnut trees and gardens in Collingwood, Ont. Delivering a warm, minimalist aesthetic, the inn's 10 rooms feature original flooring and vintage furniture. Also on site is a lobby bar open morning through late night, fire pits and a very of-the-moment thermo-therapy water circuit. – **M.S.**

Stays from \$225/night through somerwhereinn.ca.

PHOTOS BY STEVIE MANN (AQUA MARE); ELEVATED PHOTOS CANADA (SOMEWHERE INN).

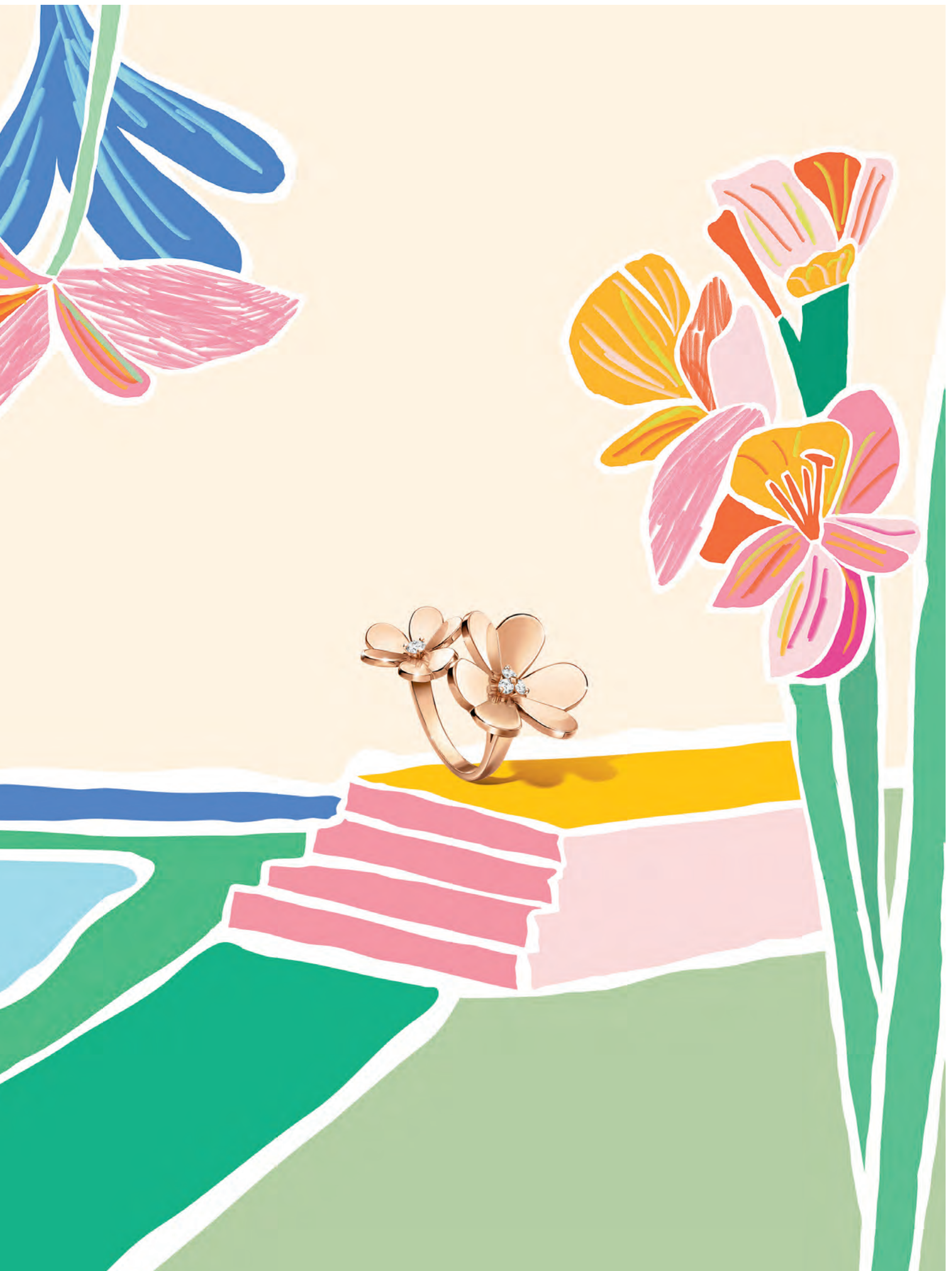
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THE SIDWAYS EFFECT

In 2004, the California road-trip film turned many moviegoers into wine tourists. Twenty years later, **CHRISTOPHER WATERS** looks at its long-term impact

It's the gift that keeps on giving," says Frank Ostini, proprietor of The Hitching Post II, the restaurant made famous in Alexander Payne's 2004 film *Sideways*. Twenty years after the release of the Academy Award-winner (for Best Adapted Screenplay), the story of two friends touring Santa Barbara wine country continues to draw attention to the region and one of its staple grapes, pinot noir. "There's no amount of money, no ad campaign that could have created this kind of publicity," Ostini says. "All these new people have come in and challenged us to get better."

Filmed on location in California's Buellton, Solvang and the Santa Ynez Valley, the road-trip movie featuring actors Paul Giamatti, Thomas Haden Church, Virginia Madsen and Sandra Oh captured the sunshiny beauty of the region, beaming bucolic vineyards and quaint villages into cineplexes and TV screens around the world. A so-called "Sideways effect" followed, as sales of pinot noir skyrocketed by 300 per cent in the decade after the film's release. Some winemakers accused the film of souring the reputation of Californian merlot, but that grape's commercial success was already falling off a cliff before the film's pinot-loving protagonist Miles insists: "If anyone orders merlot, I'm leaving."

In hindsight, the real *Sideways* effect was creating awareness of California winemaking regions beyond Napa and Sonoma and spearheading a growth in wine tourism throughout the Golden State – and around the world. It made wine touring a focus of weekend escapes and full vacations, which helped to increase wine consumption in North America and paved the way for smaller estate winemakers.

Richard Sanford was one of the first to see the vinous potential of Santa Barbara's windswept hills, which are cooled by fog blowing in almost daily off the Pacific. He established the 120-acre Sanford & Benedict Vineyard in 1971 and set his sights on producing top quality pinot noir in the region. By the mid-1980s, the area was home to acclaimed wineries, such as Au Bon Climat, Babcock Winery & Vineyards and Sanford Winery, which is where Miles shares winetasting tips with his friend Jack ("Stick your nose in it. Don't be shy; really get your nose in there.") in the film. "It was brilliant because after the movie premiered, these places existed," Sanford says. "People were able to come and visit."



Actors Paul Giamatti and Thomas Haden Church taste the spoils of Santa Barbara wine country in *Sideways* (middle left). The Hitching Post II restaurateur Frank Ostini (left) is one of many local business owners still benefiting from the resulting wine tourism boom including visitors that tour local wineries Fess Parker (top), Brick Barn (above) and Star Lane (far left).

Santa Barbara's Visitors Center offers a free, self-guided *Sideways* trail map, listing 18 wineries, restaurants and attractions featured in the film. The Days Inn in Buellton, which was called The Windmill in the movie, rebranded itself as The Sideways Inn. Dining options, The Hitching Post II and Los Olivos Wine Merchant and Café, continue to welcome fans of the film.

Visitors attracted to the region located two hours northwest of Los Angeles are also able to find many more new discoveries. Home to roughly 50 wine producers in 2000, the Santa Ynez Valley viticultural area now features more than 200 wineries and tasting rooms that produce 360 million litres of wine. Pinot noir continues to be its strong suit, but vineyards are planted with 60 different grape varieties.

It's worth noting that the growth of the wine

industry hasn't spoiled the area's relaxed beauty. Unlike Napa where the value of the grape crop saw local farmers transition exclusively to wine growing, Santa Barbara's vineyards continue to share space with walnut trees, strawberry fields and other agricultural ventures.

Its culinary scene continues to flourish as well. Wine savvy visitors created demand for higher-end restaurants, as well as a greater appreciation and use of local ingredients. One of the most hotly anticipated culinary developments is the launch of a partnership between Thomas Keller and Ty Warner Hotels and Resorts. The renowned French Laundry and Per Se chef will oversee food operations at Coral Casino Beach and Cabana Club, including the Four Seasons Resort the Biltmore Santa Barbara, which will reopen after four years of renovations later this year. ■

PHOTOS BY HEATHER DAENITZ (FESS PARKER WINERY & VINEYARD); JEREMY BALL (FRANK OSTINI); GEORGE ROSE (STAR LANE VINEYARDS); FOX SEARCHLIGHT (SIDWAYS).

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GAGGENAU

Earthy delight

A garden variety of greens gives this season's collections a lush look

PHOTOGRAPHY BY **LAWRENCE CORTEZ** • STYLING BY **NADIA PIZZIMENTI** • FLORALS BY **ISABEL MENDOZA**



Black always comes back and red's rebelliousness may be perennially revered, but from khaki to Kelly, fashion's freshest hue is forever green. This season, a verdant vibe pervaded the collections. Marni's mod mini in a cheerful check feels undeniably crisp while designer Maximilian Davis's emerald leathers at Ferragamo exude a sense of serenity.

Representing a spectrum of sentiments from greed and evil to prosperity and peacefulness, green's favouritism in the contemporary fashion world can be traced back to the 1800s. The House of Worth – helmed by the man dubbed the father of couture, Charles Frederick Worth – produced a wealth of gorgeous grassy looks in a variety of shades during the latter half of the century. A sumptuous sea green silk afternoon dress by the *maison* is part of the Metropolitan Museum of Art Costume Institute's permanent collection, as is an evening ensemble amped up

with jolts of chartreuse paneling.

Fast-forward to 1997, when Nicole Kidman ruled the Oscars red carpet in a chartreuse Chinoiserie gown by John Galliano for Christian Dior. The sour shade may be one of green's trickier incarnations, yet Kidman's pared-back poise (and red hair) balanced out its acidic undertones. To prove that her success with wearing green was more than mere luck, Kidman wore another light chartreuse frock in 2022 – this time by Prada and accented with peach plumes on its shoulders – to the premiere of her film, *The Northman*.

For spring 2024, notes of pear, pistachio and pickle popped up in pieces at Loewe, Stella McCartney, Louis Vuitton men's wear by Pharrell Williams and Bottega Veneta. The latter offers an often-coveted shoulder bag that's most envy-inducing in its electric jade iteration, highlighting the rich depths of green's gamut and ever-growing appeal. – **ODESSA PALOMA PARKER**



TONE ON TONE

Colour drenching – a term coined to describe room decor in a single, saturated hue – is making its way into our wardrobes thanks to Ferragamo designer Maximilian Davis.

On Yang Shi, centre: Jacket, \$4,140 at Ferragamo ([ferragamo.com](https://www.ferragamo.com)).

Carole Tanenbaum Vintage Collection earrings, \$350, ring, \$200 through [caroletanenbaum.com](https://www.caroletanenbaum.com).

On Jialin, right: Sweater, \$1,330 at Ferragamo.

UNCOMMON THREAD

What looks like a tweed jacket is, in fact, a tightly woven leather piece that captures the height of Bottega Veneta's craftsmanship. Blazer, shirt, price on request at Bottega Veneta (bottegabeneta.com).





WRAP DRESS

A Loewe style's unique geometry is created by gathering and separating swags of green tartan. Loewe dress, \$4,990 through loewe.com. Carole Tanenbaum Vintage Collection earrings, \$250, bracelets, \$300 to \$350 through caroletanenbaum.com.

STRONG BOUQUET

An array of vintage brooches adds a whimsical accent to Sportmax's ice-green look.

Sportmax top, price on request at Max Mara (maxmara.com).

Carole Tanenbaum Vintage Collection brooches, price on request at caroletanenbaum.com.





NEW HUE

Whether more tailored like Issey Miyake's pleated pieces or flowing like a Stella McCartney gown, anything silky and celery feels seasonally crisp. On Jialin, left: Issey Miyake shirt, US\$765, vest, US\$530, skirt, US\$595, trousers, US\$465, shoes, US\$595 through [isseymiyake.com](https://www.isseymiyake.com). On Yang Shi, right: Stella McCartney dress, \$4,000 through [stellamccartney.com](https://www.stellamccartney.com). White Mountaineering shoes, price on request through [whitemountaineering.com](https://www.whitemountaineering.com). ORA-C rings, \$160 each through [oracjewelry.com](https://www.oracjewelry.com).



GARDEN VARIETY

One of the Marni collection's many mini moments is this tank dress in a vibrant plaid.

Marni dress, US\$2,600, boots, US\$1,795 through [marni.com](https://www.marni.com). Tights, price on request at [Acne Studios \(acnestudios.com\)](https://www.acnestudios.com). Carole Tanenbaum Vintage Collection necklace, \$360 through [caroletanenbaum.com](https://www.caroletanenbaum.com).

LIGHT TOUCH

Using the dress shirt as its jumping off point, the Prada collection translated its collar and silhouette into a collection of raincoats in pastel hues.

Coat, shorts, socks, shoes, price on request at Prada (prada.com). ORA-C earring, \$316 through orajewelry.com.





HIDE AND SEEK

In Pharrell Williams's first collection as men's creative director, Louis Vuitton's traditional Damier check is reinvented as a pixelated camo print. Jacket, \$6,800, shirt, \$1,500 at Louis Vuitton (louisvuitton.com). Carole Tanenbaum Vintage Collection brooch, \$300 through caroletanenbaum.com.

GROWTH OPPORTUNITY

Grasses explode out of one of the season's many oversized takes on the cargo jacket.

Open YY jacket, \$605, skirt, \$420, Burberry shirt, \$2,290 at Ssense (ssense.com). Earring, \$95 at Swarovski (swarovski.com).



Makeup, hair and grooming by Sheri Stroh for Plutino Group using Laura Mercier, Nars and M.A.C Cosmetics. Models: Yang Shi at System Agency, Jialin at Want Management. Photo assistant: Nathan Cook. Styling assistant: Alexandria Petropoulakis. Makeup, hair and grooming assistant: Olive Grey. Photographed at Floret in Toronto (floretfloret.com).



The artisans of Oaxaca



‘**W**hen I first started travelling to Oaxaca, I was instantly struck by its rich craft culture,’ says Obakki founder Treana Peake. ‘I knew that I wanted Obakki to put down roots in the area.’ The Canadian e-commerce platform, which also operates a showroom in Vancouver, stocks housewares, textiles and other handmade pieces by artisans living in places such as Turkey and Kenya, and carries the work of more than 15 potters, carpet weavers and candlemakers based in Oaxaca. ‘The creative spirit is palpable, and I’ve been so fortunate to have been able to experience this vibrant area in a personal and meaningful way,’ Peake says.

During her 30-plus years of international development work, where she orchestrated the drilling of some 4,000 water wells, Peake regularly encountered creative people who were being taken advantage of by middlemen that profited from their talent and hard work. As a result, Obakki’s focus has always been on supporting its artisans with fair payment, training, business support and direct access to local and international markets.

Earlier this year, Peake was once again in southern Mexico on a buying trip. In the centre of Oaxaca City, with its narrow, cobblestone streets lined in colourful buildings and blossoming Guayacan trees, it was instantly clear why she fell under Oaxaca’s spell. The area is home to a diverse Indigenous population that includes the Zapotecs and the Mixtecs, who have held onto a more traditional way of life that includes designing and making beautiful objects and housewares.

Her first studio visit was to the workspace of Rufina Ruiz López in nearby Santa María Atzompa. When she’s not spinning her pottery wheel, López is busy opening a new community-led retail space that is supported by Obakki. The Oaxaca City store is meant to give local artisans direct access to shoppers. A leadership role comes naturally to López. Over the years, she’s opened up her workshop, giving many local women refuge from abusive relationships, a place to live and a way to earn a living while teaching them how to elevate their craft and operate profitably.

Rufina Ruiz López sits at her pottery wheel in Santa María Atzompa (middle). Her sculptural work marries traditional pottery techniques with contemporary details.

Obakki founder Treana Peake scouts local craftspeople that capture the Mexican region’s creative know-how in their housewares

BY **CAITLIN AGNEW**

‘Women were used to just making the things that [tourists] were buying, like the traditional stuff,’ she explains through a translator, referencing a small pot that sold for 20 pesos, the equivalent of about \$1.50. Rufina has focused her work on evolving these traditional designs to meet the needs of a broader pool of buyers, including interior designers working on new restaurants and hotels.

That commitment to empowering women is also present at the Mujeres Del Barro Rojo (or ‘women of the red clay’) in San Marcos Tlapazola. To source the material needed for their signature earthy pieces, these women have been climbing a nearby mountain for generations, each returning with 35 kilograms of raw clay on their backs.

It’s a laborious endeavour but one that opens career opportunities and a path to an independent livelihood. Macrina Mateo Martinez, who describes herself as the biggest rebel at the co-operative, learned how to work with clay by hand from her mother, and refers to her abilities as a gift from her ancestors. She says she’s proud to show visitors her creative process, which has resulted in innovative designs such as rust-coloured vases and pig-shaped salsa dishes that have been sold through the Museum of Modern Art in New York.

Like Martinez, Doña Viviana Aláñez defied tradition to follow her creative calling. After learning traditional candle making from her grandmother at age 8, Aláñez was inspired to experiment with floral designs instead of more common fruit motifs, pulling apart real blooms to count their petals and replicate them in colourful wax. When her husband found out about her work, he forbade her from wasting her time and materials, so she pursued her new designs in secret while he was out of the house, donating the petalled creations to her local church. Her persistence paid off. Aláñez’s candles



were an instant hit with parishioners and have been featured in Vogue.

Today, tourists arrive in droves to visit Aláñez's studio, Casa Viviana, snapping photos of the artist at work by her wax-filled cauldrons. "People from all over the world come here to watch her work, to do her craft," Peake says. A newer addition to Aláñez's catalogue is the Vancouver candle, a design she modelled after the lush dahlias she encountered while visiting the Obakki team in B.C. in the fall.

Aláñez's creative drive is mirrored in the work of Jose Garcia Antonio. A self-taught sculptor in his late 70s, Garcia Antonio first encountered clay as a child when he would play with earth after a rainfall. He lost his eyesight in his youth but continued sculpting with his wife, Teresita, as his guide. "Losing my vision was the reason why I stuck to this because I have been feeling the texture of clay for a long time and I decided to keep feeling it," he says. Garcia's studio shop is filled with eccentric figures such as mermaids, a nod to the childhood bedtime stories Garcia's mother would tell him, and life-sized Oaxacans in traditional dress.

The visit's last stop is Amando Pedro's studio in San Bartolo Coyotepec where the focus is barro negro, a highly sought-after black clay that is unique to the area. His designs have unusual, dramatic silhouettes that he says are inspired by his dreams. The work has attracted the attention of food and beverage brands, including Mexican coffee company Café Blasón, which included the studio's black mugs in gift sets last year.

"You can walk into a store in the middle of Oaxaca and find a plate and say, 'Oh I know who made this one,'" Peake says about her growing awareness of each artisan's subtle design quirks and how they infuse the pieces she'll buy for Obakki with a charming uniqueness. "When that's paired with something that's made for you, it makes it really special." ▀

Macrina Mateo Martinez (above left) is part of a women's co-operative that works with locally sourced red clay. Doña Viviana Aláñez (right) uses wax to create intricate floral candles, while Amando Pedro's studio (top right) favours a black clay for its pieces.





Message in a bottle

The wine world has struggled to balance production expectations with sustainable agriculture. But in Champagne, a better approach is bubbling up

BY **CHRISTINE SISMONDO**

PHOTOGRAPHY BY **RACHELLE SIMONEAU**

It may be too soon to know what film will land the Palme d'Or prize at this month's 77th edition of the Cannes Film Festival, but we do have advance knowledge of what will be in the winner's glass. For the fourth year in a row, Telmont Réserve Brut is the official fizz of the annual cinema extravaganza in the south of France, which takes place from May 14 to 25. Telmont is a name that is still relatively unknown in less star-studded circles but that's changing, and not just because it counts actor Leonardo DiCaprio as one of its investors.

Telmont's profile is growing, in large part, thanks to its commitment to sustainability and transparency, an approach that's starting to ripple through the broader sparkling wine industry. Through a QR code on every bottle, consumers can learn everything they ever wanted to know about Telmont's blend of grapes, the conditions in which they were grown and the fermentation and dosage that goes into the vintage. That, along with work reducing its environmental impact and embracing organic agriculture, are a big part of what attracted the film festival and DiCaprio. "He spent two days with us in the vineyards and winery and he said, 'You know, I want to be a part of it. I want to help build a sustainable wine company and I want to help you change agricultural practices,'" says Justin Meade, global marketing and business development director at Champagne Telmont.

Meade stresses that while DiCaprio isn't the "face of the brand," his involvement helps get the word out and recruit a younger generation of farmers to join the "organic path," which can be quite the uphill battle. Only 4 per cent of vineyards in the Champagne region are certified organic. By contrast, Burgundy boasts 10 per cent, albeit in a much warmer climate. "Champagne has some challenges that are endemic to such a marginal climate, where mildew and other diseases are a perennial threat," says Treve Ring, a Vancouver wine judge and writer with a specialization in bubbles. "A lot of vineyards were decimated by mildew and rot this most recent vintage."

Growers' reluctance to give up pesticides is also rooted in Champagne's history. After the Second World War, a shattered economy and a labour shortage meant there weren't enough men left to farm. Pesticides, fungicides and herbicides made it possible to resurrect the industry and stage a spectacular postwar comeback. "It was called *les Trente Glorieuses*, or the 30 years of glory, because the chemicals meant that yields were growing over 250 per cent year over year, so they were able to save their industry," Ring says. "Unfortunately, that meant that, by the 1970s, everything was an organized grid of vines and there wasn't a single blade of grass anywhere."

By then, there were a few houses adopting eco-friendly alternatives, including pioneering Leclerc Briant and, soon after, Champagne Fleury

and Louis Roederer, the latter of which has 109 hectares of biodynamic vineyards. Ring says that, when relatively big houses model more sustainable methods, it can inspire smaller producers, all of whom understand the soil and biodiversity need help but can't afford to risk an entire harvest.

Beyond the vineyard, half of the wine industry's carbon impact is in shipping and packaging, which is why Telmont ships its box-free, lightweight bottles by wind-powered boats. "We banned the box," Meade says. "No tin box, no paper box, no gift box and no exceptions anywhere in the world. The SAQ wanted boxes and we said no, they can't have them."

Since luxury wine and spirits rely heavily on duty-free and gifting, ditching the box can be a tough sell. So is lowering the weight of the bottle, which is believed to convey quality. Despite this, the Comité Champagne recently adopted a new standard bottle that weighs 835 grams, down from 900. Since there's twice as much pressure in a champagne bottle than in a car tire, there's only so lightweight a bottle can safely go but, in partnership with French glass manufacturer Verallia, Telmont managed to shave off another 35 grams – and made the design specs open source.

The Champagne region has a sustainability certification that goes beyond France's national standard but there's a perception that it has been slow to change. Striking a balance has been challenging, as demonstrated by last year's news of undocumented labourers living and working in inhumane conditions during the 2023 harvest, which led to human trafficking investigations. Some 300,000 migrant workers arrive in Champagne every fall, a number that, in and of itself, is unsustainable. "With Champagne, because of its reputation, any errors are going to mean the entire brand is going to be put on the firing line," says Tom Owtram, general manager of the UK-based Sustainable Wine Roundtable, which aims to educate everyone that contributes to a bottle's journey from farm to gala table.

Earlier this year, Owtram met with the Comité Champagne and other stakeholders in the region. "I think there's certainly more work that can be done in that space in Champagne," he says. "But from what I took away from the visit, I would say that Champagne has actually got quite a good grip on sustainability as an agenda." If more winemakers embrace the spirit of transparency, it's possible that Champagne can become a model for an agricultural shift beyond the wine world. The region itself is a luxury brand and it is in every house's interest to keep that reputation untarnished.

"Because it's in the spotlight and there's so much lore, I think there is a unique story that wine can leverage and also a unique experience which we can leverage," Owtram says, highlighting how Champagne's mystique differentiates it from other forms of farming. "[It's] generally about people coming together to share a bottle and have a good time," he says. "And you really can't do that with cabbage." ■

Georgian revival

Bath is known for its luminous cityscape. Today, it's the backdrop for a growing list of design-obsessed entrepreneurs

BY **NATHALIE ATKINSON**

PHOTOGRAPHY BY **BETH SQUIRE**

Bath's Pulteney Bridge crosses over the River Avon.

Bath, the UNESCO World Heritage Site in southwest England's Somerset countryside, is named for its top tourist attraction. The city was founded in the first century by the Romans, who used its natural hot springs as a thermal spa. But a dip in those steaming waters, in an elaborately engineered underground temple dedicated to Minerva, goddess of healing, is off limits to visitors who wander through the historic site today.

At the Cleveland Pools, however, you can once again take the plunge. This equally impressive water complex was built in 1815 and continuously used for bathing until 1984. Following a nearly £10-million restoration, the complex, believed to be the oldest surviving outdoor public swimming pool in the United Kingdom, reopened to the public in the fall. Its main attraction is a large curvilinear pool, originally reserved for male bathers who had been banned from swimming nude in the adjacent river.

Cleveland Pools can only be reached on foot through the scenic trails of a quiet residential cul-de-sac, which contributes to its somewhat secret status. Travelling there takes you through layers of Saxon, medieval and Tudor architecture, and most notably, neoclassical Palladian buildings constructed during the 18th century under the reign of George III. Accented with honey-coloured limestone pediments and Corinthian pilasters, these landmarks give the city its distinctive glow, even in the pouring rain.

The direct 90-minute train from London Paddington means that Bath, population 100,000, sees a significant influx of visitors, particularly for weekend getaways. Many of those tourists come to town to experience the waters and the historic cityscape, to follow in the literary footsteps of Mary Shelley (who wrote much of her landmark gothic *Frankenstein* while attending lectures in town) and Jane Austen (who lived here, briefly), and to hop between filming locations of Netflix's blockbuster Regency-era series *Bridgerton*. Lately, the city is also becoming a destination for fans of a branch of contemporary British design that's anchored in history.

Bath's influx of weekenders also includes more than a few hen and stag parties, which is why, during my visit in October, I opted to stay in Bathwick. It's a quiet area on the opposite bank of the River Avon and only a 10-minute stroll across neoclassical Pulteney Bridge from the bustling city centre. I enjoyed coming and going along Great Pulteney Street, a wide formal avenue flanked by the unspoiled Georgian architecture of luxurious terraced townhouses.

At its east end is the Holburne Museum. Doubling as the stately residence of *Bridgerton*'s formidable Lady Danbury, in real life it's the onetime home of Sir Thomas Holburne, a lifelong collector of quirky miniatures, old masters and *objets d'art* he later bequeathed to the city. A recent exhibition was devoted to painter Gwen John, whose reputation only emerged out of the imposing shadow of her artist brother Augustus and lover Auguste Rodin after her death in 1939.

Berdoulat's apothecary fixtures are bursting with history-inflected housewares (right). The Beckford Bottle Shop (middle right) offers a menu of small plates to fuel you up after a dip at Cleveland Pools (bottom).



PHOTO COURTESY ANTHONY BROWN/CLEVELAND POOLS (CLEVELAND POOLS).



Design inspiration can be found at Beckford Canteen (top), The Bird hotel (above) or bursting out of the storefront of music and flower shop Chapter 22 Roots & Records (right).

Great Pulteney Street is only one of the city's architectural set pieces. The Circus, a round residential street of townhouses from 1754, is another masterpiece of graceful urban planning. Its streetscape overflows ornamentation in the forms of friezes, decorative emblems and triglyphs. The curving Palladian façades of nearby Royal Crescent overlook the vast Royal Victoria Park lawn. Among them, No. 1 is the city's most prestigious address, housing a museum styled entirely in the Georgian manner (and doubling as another *Bridgerton* backdrop, the Featherington family's abode).

The Assembly Rooms, referenced by Austen, was one of the legendary dance halls at the heart of aristocratic socializing in her day, and it still drips with crystal chandeliers and ornate mouldings. During a visit, you can practically hear the gossiping ghosts of socialites past. At the nearby Jane Austen Centre, those ghosts are, in fact, real-life guides costumed in Regency garb, who lead tours in character.

All this history – and occasional kitsch – forms the groundwork for the contemporary designers, galleries and quirky shops that draw on the city's heritage values. Nowhere is this more in evidence than at the influential design boutique Berdoulat. Based in Margaret's Buildings, a historic pedestrian street lined with independent design shops, Berdoulat is Patrick Williams's architectural practice, which specializes in period building restoration. It's also the three-storey Georgian shopfront he co-founded with his wife, Turkish and Bulgarian photographer Neri Williams.

The wood countertops, brass scales and antique apothecary jars are heirlooms, just as Berdoulat's many tableware and interior

accessory collaborations with local artisans will eventually become. From cutlery baskets by Bath's Willow pottery to *canelé*-shaped ceiling fixtures by Devon ceramicist Feldspar, all its pieces are designed in collaboration with regional makers. The simple refectory tables, lipped bowls and oak egg racks highlight craft and epitomize beauty, the latest buzzword for functional home essentials in modest materials.

As someone who thrills at the archaic terminology of estate interiors – think “boot rooms,” “butler's pantries” and anything featuring the word “scullery” – the new deVOL Kitchens showroom tucked in the corner of a historic building block nearby is a twofold pleasure. The firm specializes in (and popularized) handmade kitchen furniture inspired by historic home aesthetics that fuse classic unfitted Georgian and farmhouse styles with modern conveniences. The copper worktops, Shaker wainscoting, aged brass taps, slatted plate racks and fluted marble bib sinks of the three atmospheric showroom kitchens are swoon-worthy – and could easily have been plucked out of any of the high-ceilinged townhouses on the street.

Niche bookshop and publisher Persephone Books sits next door in the Edgar Buildings. It was established 25 years ago to excavate a more recent history: neglected works (mostly by women) from the mid-20th century. As much as I adore Austen, Persephone is the reason I've come to Bath: a pilgrimage to the bookshop that has unearthed so many of my favourite reads. The publisher's attention to design detail rivals that of its neighbours. The vestibule and fixtures are done up in the same signature dove grey as its books, each with individual endpapers

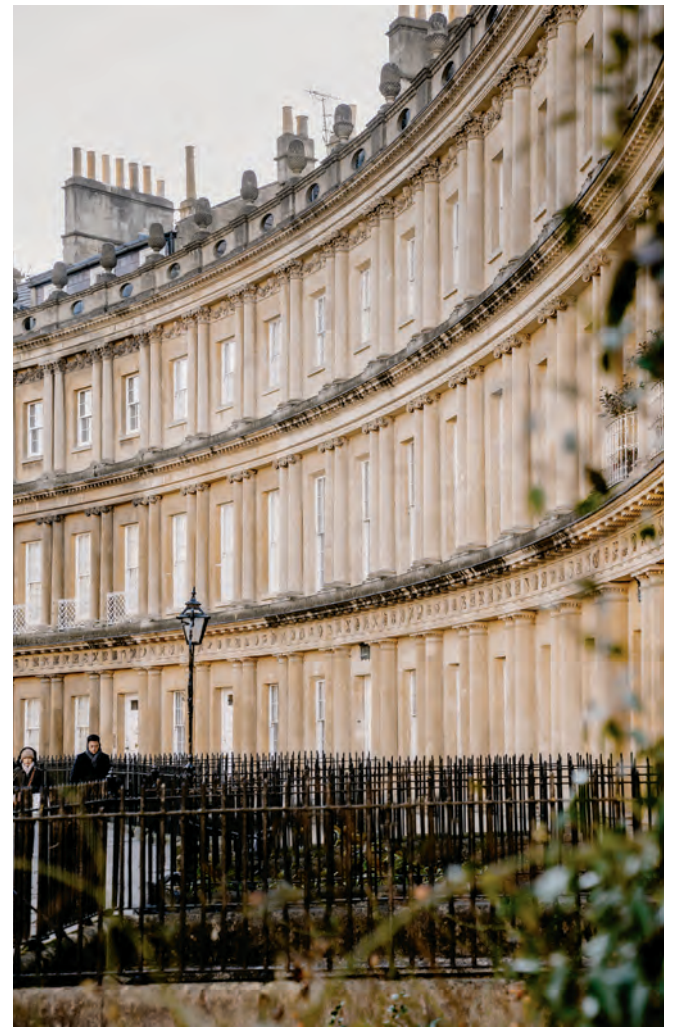
reproducing period textiles and wallpapers chosen to complement the material. A period upholstery fabric, for example, lines an edition of the once-forgotten 1938 charmer *Miss Pettigrew Lives for a Day* by Winifred Watson that is Persephone's perennial bestseller.

Among the cluster of well-curated art and antique shops up the hill, Francis Gallery is set inside another of these heritage-listed Georgian townhouses, with wood furnishings and plinths in tonal shades of ecru arranged like a living space. Korean-Canadian founder and director Rosa Park grew up in Vancouver. Prior to opening the gallery (which also has an outpost in Los Angeles) to present the work of emerging international artists, she created *Cereal*, an acclaimed indie magazine about travel and lifestyle. The space is as warm and understated as her magazine pages, with diffused lighting like something out of a Hammershøi painting adding to the moodiness of the ghostly Krista Mezzadri monotype prints on show when I visited.

Retracing my steps to explore an area around the railway station, I took the invigorating waters of a different kind at Bath Botanical Gin Distillery & Herbal Apothecary, the passion project of medical herbalist Sue Mullett. As a one-woman operation, its hours are limited, but I stopped by at just the right time to sample the micro-distillery's offerings of boozy, small-batch tonics inspired by traditional apothecary tinctures. Mullett's crisply refreshing No.1 Gin is the only authentically Bath-produced gin, and every wax-sealed bottle comes out of the copper still that is the petite room's centrepiece. It is yet another example of how Bath's modern sense of craft and culture flourishes because of the reverence for the city's history. ▀



Gallery-hopping options include the Holburne Museum (above) and Francis Gallery (right). The Royal Crescent (far right) is one of the city's architectural landmarks while Persephone Books (bottom right) is a destination for fans of beautifully crafted books.



ON LOCATION

BATH BOTANICAL GIN DISTILLERY & HERBAL APOTHECARY

This gem of a distillery tucked behind Bath Spa railway station produces the only true Bath-made gin; sample echinacea and other herbal elixirs when it's open on weekends and bring a bottle of No.1 Gin home as a souvenir. bathbotanics.co.uk

BECKFORD CANTEEN

An elegant room in a former greenhouse and a menu of modern British comfort food classics (Welsh rarebit and beef tongue) are the draw here, alongside an extensive regional wine list. Small plates at nearby sister haunt the Beckford Bottle Shop are also highly recommended. beckfordcanteen.com

BERDOULAT

The understated homewares at this 18th-century shop are often utilitarian delights. Covet made-to-order furniture such as the solid oak Bath Dresser (a bibbed style inspired by the typical built-ins of Bath townhouse kitchens) and pick up an elegant mortar and pestle by ceramicist John Julian. berdoulat.co.uk

THE BIRD

This boutique hotel in a refurbished Victorian villa overlooks the town's recreation grounds in the Bathwick neighbourhood. In the hallway, a candy pantry is stocked with treats, while below stairs, restaurant Plate serves the included breakfast, cocktails and other meals. Rooms from £120 through thebirdbath.co.uk

CHAPTER 22 ROOTS & RECORDS

Inspired by 1980s alternative music culture, this leafy café is both a plant shop and vinyl record haven where florist Nicola Taylor's eye-catching greenery spills out onto the sidewalk. Inside, Dean Brown, who has run the record destination since the 1980s, curates across all genres. chapter22rootsandrecords.com

CLEVELAND POOLS

Grab a towel and enjoy this recently-refurbished 1815 riverside lido for a taste of Georgian period architecture and an invigorating swim. It's unheated from September to April and time slots can be booked online in advance for £6 per person. clevelandpools.org.uk

DEVOL KITCHENS

This new Bath showroom features the English firm's classic Georgian-style luxury kitchens, propped in lifestyle vignettes with dishes and dried flowers. devolkitchens.com

EIGHT HOLLAND

Bath native Tobias Vernon curates a past and present who's who in contemporary textiles, furniture and art at his design gallery, studio and, for a truly immersive aesthetic experience, short-stay townhouse. 8hollandstreet.com

FRANCIS GALLERY

Rosa Park founded the gallery in 2018 after running influential arts and culture magazine Cereal, and highlights work by emerging international artists in a serene series of rooms arranged like a minimalist living space. francisgallery.co

THE HIDEOUT

More than 500 whiskies line the stone walls of this quiet subterranean whisky bar, found down a tiny lane, but there's no menu. Patrons arrive at a selection through a chat with the expert server. hideoutbath.co.uk

PERSEPHONE BOOKS

Besides the publisher's own reissued 20th-century titles (nearly 150 now), the light-filled bookshop has charming ephemera and its own fold-out Literary Map of Bath to follow in the footsteps of 45 writers, from Austen to Zweig. persephonebooks.co.uk



Hanger appeal

While organizing his closet for the season, **JOSH GREENBLATT** unearths a self-assured sense of style he didn't know he had

ILLUSTRATION BY **LAUREN TAMAKI**

As the spring sun rises in the morning, a sharp parallelogram of light settles on my closet. It ensures that my eyes fall directly on its contents, an ever-growing collection of clothes, as if to ask: Do you really need all this stuff? The answer always seems to be: It's complicated.

I love clothes. They are an enduring obsession that I demote to regular interest when I'm around the "buy what you need" crowd, feebly justifying why I've acquired loose-fit jeans in every conceivable wash or an incalculable number of button-ups of such mammoth proportions that they obscure any semblance of a torso. One recent morning, as the light landed on my stuffed-to-the-gills wardrobe of same-same-but-different garments, my complicated relationship with all things sartorial started to feel more overwhelming than usual. I felt an overpowering urge for a spring clean. Not to eliminate, but to edit. But as any clotheshorse knows, this process can often prove futile. The perfect closet only exists in the movies.

In an iconic scene from the 1995 film *Clueless*, Beverly Hills highschooler Cher Horowitz uses a computer program that selects her outfits for her, pairing this skirt with that blazer. Countless wardrobe apps have since tried to emulate the film's fictional technology to recreate the "Clueless closet" by digitally cataloging your clothing and accessories while offering styling tips. In a 2023 episode of her podcast, *Articles of Interest*, host and producer Avery Trufelman probes the psychology behind the desire for the *Clueless* closet and explains why it's never really come to exist in real life. "The fantasy of Cher's closet is not the fantasy of a computer with style. It was not the fantasy of a pool house-sized closet," says Trufelman. "It was the fantasy of a person totally happy with herself." The scene, says Trufelman, represents the apogee of getting dressed: to feel totally you.

Without taking stock of what we already have, that elusive outcome drives us to shop, to chase an aspirational version of ourselves. But if you look inward, that person may already be wedged in between decades of purchases behind your closet's wonky sliding door. As I rummaged through an unkempt pile of oversized V-neck sweaters

and flicked through a rack of shirts in imperceptibly different shades of white and blue (a process that turned out to be reassuring, even therapeutic), I found him. My closet revealed itself to be a museum of my personal history, where I could track my evolution from insecure fashion victim to self-assured adult, all through my clothes.

Contrary to what any professional organizer would expect of a closet deep dive, I didn't amass a donation bin's worth of "what was I thinking" rejects and I wasn't awash in buyer's remorse. Instead, a seemingly disjointed tangle of threads coalesced into a coherent, distinct sense of style, that elusive, seductive idea that keeps my online wish lists populated and my credit card bills high. This realization produced a new sensation: for once, I felt satisfied with what I had. The wardrobe holes that seemed to always need filling had suddenly closed. Maybe they never really existed.

I obviously won't stop shopping entirely, but I have a more solid foundation on which to build and experiment than I thought. Take shorts for example. This spring, the hems in more fashion-forward men's-wear collections have been yanked up for maximum thigh exposure or let loose to Bermuda length. Buried beneath basketball shorts that I wore on canoe trips 15 years ago, I discovered pairs of both: micro running shorts that I'll try pairing with generous polos, and oversized, baggy shorts that may work with any number of enormous, breathable tops. And while I won't be acquiring a pair of ballet flats – the shoe of the moment for fearless, fashion-forward fellows according to labels such as Lemaire and Magliano – I do think my wardrobe has room for some new Mary Jane-style derbies (Hereu, Maison Margiela and Our Legacy all make handsome options).

Here's what I won't be wearing this season: crop tops, neckties or anything crochet. Pre closet clarity, I might have felt a tug of desire for these trendier finds, or one of spring's slinky, loose-gauge camp-collar shirts. My closet edit revealed that I have already expected too much of the latter in the past and always end up looking like a stock photo of a suburban dad.

I used to shop to find myself. Now, thanks to a few hours of analyzing my fashion sense, the search is over. At least, until fall. ■

GHOSTS OF CANOE LAKE

New Work by Marcel Dzama



McMichael

On through June 9 — Bewitching and surprising, this Dzama homecoming is an homage to the artist's Canadian roots, Tom Thomson and the Group of Seven.

Organized in
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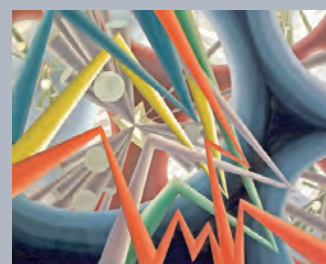


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Marcel Dzama (b. 1974), *To Live on the Moon (for Lorca)*, 2023, pearlescent acrylic, ink, watercolor, and graphite on paper, 24.1 x 38.1 cm, Courtesy the artist and David Zwirner © Marcel Dzama; Bertram Brooker (1888–1955), *Sounds Assembling (detail)*, 1928, oil on canvas, 112.3 x 91.7 cm, collection of the Winnipeg Art Gallery, L-80. Photo: Ernest Mayer, courtesy of WAG-Qaumajuq

Bertram Brooker
WHEN WE AWAKE!
On through June 2





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