

THE GLOBE AND MAIL\*

# style

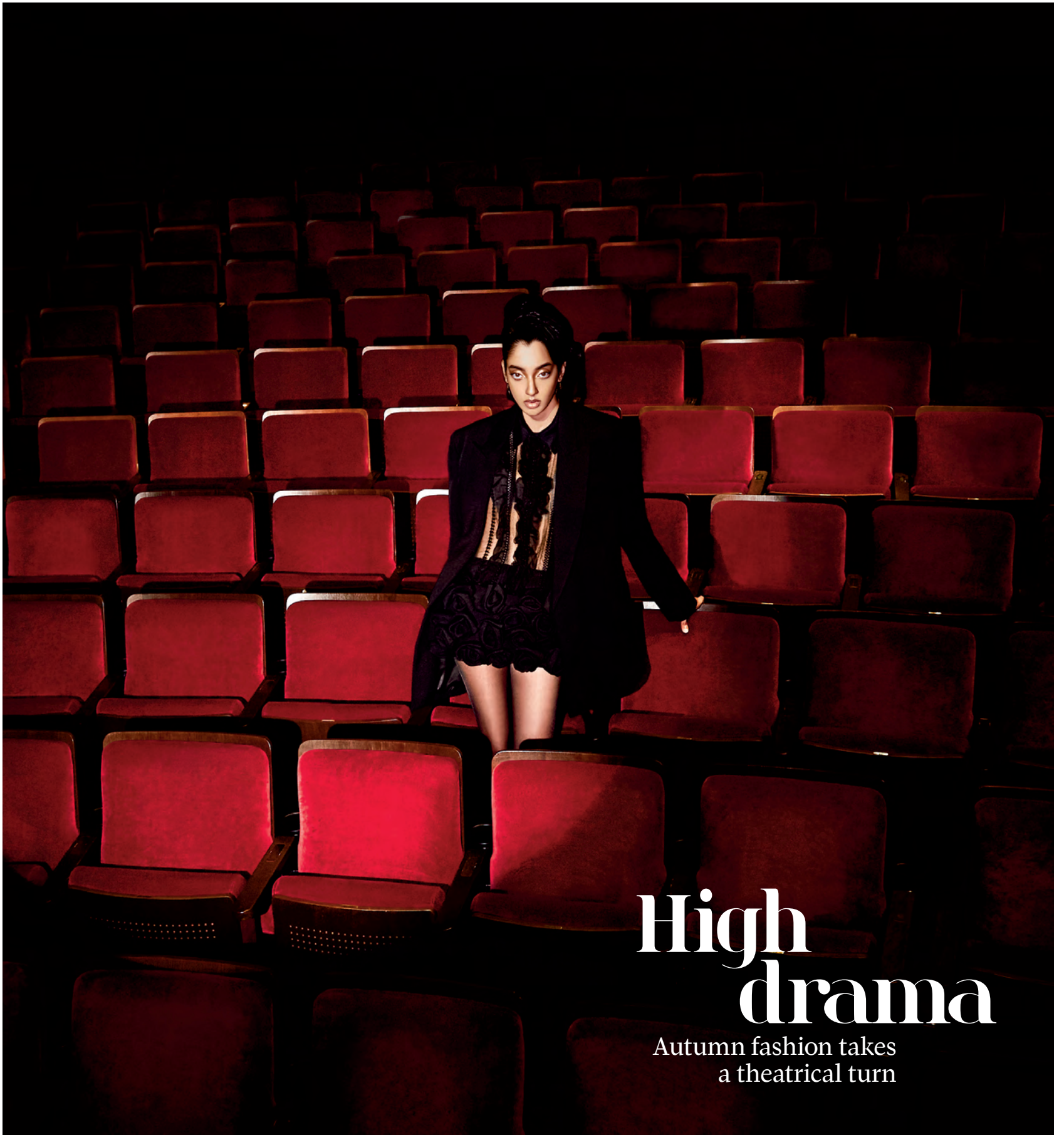
ADVISOR

SEPTEMBER 2023

**TRAVEL**  
Ten years of outpost design  
at the Fogo Island Inn

**BEAUTY**  
Gardens that grow  
sustainability in cosmetics

**ART**  
Sculptor Arnaldo Pomodoro  
makes his mark on Rome



## High drama

Autumn fashion takes  
a theatrical turn

**ACCESSORIES:** This season's surprising finishing touches, from gigantic handbags to ornamental florals



**LOUIS VUITTON**

SEPTEMBER 2023

**EDITORIAL DIRECTOR**  
ANDREW SARDONE

**ART DIRECTOR**  
BENJAMIN MACDONALD

**CONTRIBUTING EDITORS**  
CAITLIN AGNEW (BEAUTY AND COPY)  
ODESSA PALOMA PARKER (ART)  
LARA PINGUE (DIGITAL)  
NADIA PIZZIMENTI (FASHION)

**CONTRIBUTORS**  
NATHALIE ATKINSON, PADDY BARRY,  
ANNA BARSEGHIAN, JAMIE BROCKIE, JEREMY FREED,  
JORDAN GIANG, WARREN HRYCUN, KRISTOPHER  
KUBESCH, ELEONORA LYTVYN, LIZZ MILES, TORU  
MIYAKE, SATY NAMVAR, MICHAEL PORTER, CARLYLE  
ROUTH, RUBY RUBAB, PRATHA SAMYRAJAH, MARC  
SANTOS, MEGAN SHANTZ, LAUREN TAMAKI, TANYA  
TAYLOR, CHRISTOPHER WATERS, ROBERT WEIR,  
MICHAEL KAI YOUNG

**ADVERTISING**

Category Manager  
MIEKA MOORE

**PRODUCTION**

Vice President, Print Operations  
SALLY PIRRI

Production Coordinator  
ISABELLE CABRAL

**PRESIDENT AND CEO**

ANDREW SAUNDERS

**EDITOR-IN-CHIEF,**

THE GLOBE AND MAIL

DAVID WALMSLEY

**LIFESTYLE EDITOR**

JULIETTE LIE BAXTER

**HEAD OF VISUAL JOURNALISM**

MATT FREHNER

**GET IN TOUCH**

Follow us on Instagram @globestyle.

The Globe and Mail Style Advisor is published  
four times a year by The Globe and Mail Inc.,  
351 King St. E., Suite 1600, Toronto, M5A 0N1.  
Tel. 416-585-5000.

The next issue will be Nov. 24, 2023.  
Copyright 2023, The Globe and Mail.  
Indexed in the Canadian Periodical Index.

**ADVERTISING OFFICES**

The Globe and Mail,  
351 King St. E., Suite 1600,  
Toronto, M5A 0N1

Tel. 416-585-5111 or 1-866-999-9237.  
BRANCH OFFICES Montreal: 514-982-3050.  
Vancouver: 604-685-0308.

E-mail: [advertising@globeandmail.com](mailto:advertising@globeandmail.com).

United States and countries outside of North America:

AJR Media Group, 212-426-5932,  
[ajrmediagroup@globeandmail.com](mailto:ajrmediagroup@globeandmail.com).

Publications mail registration no. 7418.

The publisher accepts no responsibility for unsolicited  
manuscripts, transparencies or other material.  
Printed in Canada by Transcontinental Printing Inc.



*In instances where a company provides support to  
The Globe and Mail Style Advisor, that company does not  
review or approve a story prior to publication. In this issue,  
those stories include "Dreamlike wonder" (page 15), "Over the top"  
(page 28), "Shape shifter" (page 36), "Cultivating beauty"  
(page 38) and "Coastal cues" (page 42).*

**ON THE COVER**

Photo by Michael Kai Young. Blouse, \$7,500,  
skirt, \$7,000, blazer, \$4,000 at Valentino ([valentino.com](http://valentino.com)).  
Feather headpiece, price on request at  
Nouveau Riche Vintage ([nouveaurichevintage.com](http://nouveaurichevintage.com)).  
Tights, \$85 at Wolford ([wolfordshop.ca](http://wolfordshop.ca)).

Contents



**8 EDITOR'S LETTER/  
CONTRIBUTORS**

**10 TO DO LIST**

**OMNIBUS**

**12 NEW VIEWPOINT**  
Filmmaker Luis De Filippis  
defies expectations and  
explores dynamic families  
on screen.

**PLUS**  
Ferragamo sets up shop  
in Toronto; exploring  
K beauty with Laneige;  
Bonne Choice's collected  
approach to home decor;  
and a dreamy stay at Hôtel  
Madame Rêve in Paris.

**ESSENTIALS**

**17 MACRO EFFECT**  
After seasons of tiny purses  
trending, fall handbags go big.

**19 FASHION**  
Artist Jeanine Brito captures  
fall's painterly effect.

**20 BEAUTY**  
Frizzy hair, colourful mascara  
and a dishy read about Glossier.

**21 WATCHES**  
New classics from  
Rolex and Bulgari.

**22 DESIGN**  
Buzz and trends from  
design week in New York.

**23 ART**  
How Cyanotypes became  
covetable acquisitions.

**26 WINE AND SPIRITS**  
Moët teams up with the NBA  
and the return of Aussie wine.

**FEATURES**

**28 OVER THE TOP**  
Designers create theatrical  
counterpoints to the quiet  
luxury frenzy.  
PHOTOGRAPHY BY MICHAEL KAI YOUNG  
STYLING BY NADIA PIZZIMENTI

**36 SHAPE SHIFTER**  
In Rome, Fendi toasts 97-year-old  
sculptor Arnaldo Pomodoro and  
his monumental body of work.  
BY ANDREW SARDONE

**38 CULTIVATING BEAUTY**  
Creating beautiful gardens  
and protecting wild landscapes  
inspires new cosmetics.  
BY CAITLIN AGNEW  
ILLUSTRATIONS BY LIZZ MILES

**42 COASTAL CUES**  
Examining the state of outpost  
design as Newfoundland's  
Fogo Island Inn marks 10 years.  
BY ANDREW SARDONE  
PHOTOGRAPHY BY PADDY BARRY

**46 RETAIL REDUX**  
On Madison Avenue, a new  
boutique captures a designer's  
roots – and sense of home.  
BY TANYA TAYLOR





# BVLGARI

ROMA

HIGH JEWELRY

YORKDALE SHOPPING CENTRE, HOLT RENFREW AT PACIFIC CENTRE, HOLT RENFREW BLOOR STREET



# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





SEPTEMBER 2023  
Unveiling of the new  
Bloor Street Boutique



Fishing stages on Fogo Island embody its history while inspiring contemporary design.

## Place makers

**H**anging on my living room wall is a circular mat from the shop at the Fogo Island Inn. It's a souvenir of a place I had never been, made by someone I had never met, purchased anonymously on a website in 2015, just a few years after the Newfoundland hotel had opened to international fanfare. Despite any real-life connection to the piece, I had the knitted bullseye framed like the finest piece of art and placed on a wall that's always in my sightline. From what I had read about inn founder Zita Cobb and the work of the Shorefast foundation, the rug represents a reverence for craft that plays heavily into how I look at the world of style. It's a handsomer version of the ubiquitous "Hang in there, Baby" cat poster, reminding me that, while this business can often be perceived as shallow, it can also be as deep as the North Atlantic.

Chasing icebergs in that foggy sea in mid June on my visit (finally!) to the Fogo Island Inn for "Coastal cues" (PAGE 42), I felt more connected to that piece than ever – and also reminded of how a place can be distilled in an object. That's a theme that figures theatrically in our fashion feature on the season's more decadent runway looks, "Over the top" (PAGE 28), inspired by the dramatic revamp of Massey Hall in Toronto. Caitlin Agnew's feature "Cultivating beauty" (PAGE 38) looks at how cosmetics brands use environmental stewardship to capture the essence of Morocco, France or the Yukon in their makeup and fragrances. And in the Essentials feature, "Macro effect" (PAGE 17), artist Sandra Meigs and the McMichael Canadian Art Collection in Kleinburg, Ont., allowed us to photograph autumn accessories among banners that hold the beauty – and fragility – of forests where she painted during the pandemic.

Filmmaker Luis De Filippis, who is profiled in Omnibus ("New viewpoint," PAGE 12), is adept at this sort of creative placemaking. Her film, *Something You Said Last Night*, is a cinematic portrait of the rustic resorts where so many Canadian families spend a week of summer. But that's just one of the many layers De Filippis conjures to explore how spaces, objects and people help guide an ever-evolving sense of self.

ANDREW  
SARDONE

Andrew Sardone  
Editorial Director



**INSTAGRAM**  
For the latest style commentary and inspiration from The Globe and Mail, follow @GlobeStyle.

## Contributors

The faces behind this issue share how their creative careers influence the way they dress



For "New viewpoint" (PAGE 12), culture journalist and long-time Style Advisor contributor **NATHALIE ATKINSON** turned her film critic's eye to Luis De Filippis, the emerging Canadian-Italian filmmaker behind *Something You Said Last Night*. "As I was working on the piece, Julia Fox signed on as executive producer," Atkinson says. "In addition to adding a buzzy facet to the theatrical release, I'm just so happy this wonderful movie will now have a higher profile." Film is a passion that Atkinson has been sharing for eight years with her audience at Designing the Movies, a monthly film series held at Toronto's Revue Cinema where she highlights notable costume design and art direction. Atkinson says that writing about creative subjects has inspired her approach to dress. "More and more, I dress to please myself, and I suspect it's my years covering the creative and design world that have given me that confidence."



Photographer **MICHAEL KAI YOUNG** says he pulls creative inspiration from a variety of sources, in particular the team he's working with. "I love to build off creative collaboration." For this issue, that team convened at Toronto's historic Massey Hall to photograph "Over the top" (PAGE 28), a fashion editorial about unexpected flourishes in the fall collections, which offered an opportunity to explore a storied space. When dressing for work, Young says the duties of a photographer means he looks for outfits that combine practicality with style. "I often end up sweaty and lying on the ground at some point of the day, trying to get the perfect shot, so there's definitely a level of comfort that has permeated into my style while also trying to keep things fashionable."



While working at her studio in Dartmouth, N.S., British artist **LIZZ MILES** says keeping a simple, comfortable wardrobe is important for her creative flow. "I really love to wear soft, cozy clothing and nothing that will distract me from my art," she says. "I avoid things that might dangle into my paint or restrict my movement too much." Here, Miles has painted the picturesque landscapes of Morocco, the Yukon and Versailles for "Cultivating beauty" (PAGE 38), an assignment that fell in line with her signature botanical-focused images. Miles' followers will be able to enjoy her work year-round in 2024 when she releases her first calendar. "I've wanted to do a calendar for ages and I'm finally making it happen."

CONTRIBUTORS BY CAITLIN AGNEW. PHOTO BY PADDY BARRY (FISHING STAGE).



Astonishing orange



# Making magic

As fall arrives, it's time to take in a packed agenda of inspiring dates including Vancouver's Interior Design Show and Halifax's Nocturne festival plus limited-time exhibitions in Glasgow, New York and Torino that all promise to conjure up creative sparks

## SEPTEMBER



**18**  
The brainchild of creative consultant, stylist and fashion designer Kaelen Haworth, retail, studio and event concept space **ABSOLUTELY FABRICS** ([absolutelyfabrics.com](http://absolutelyfabrics.com)) opens its doors on Toronto's Queen Street West. Expect an array of buzzy labels including Luar, Batsheva and Beaufile as well as a covetable selection of vintage items.

**22**  
Obakki's Vancouver showroom plays host to an off-site event as part of the Interior Design Show schedule ([interiordesignshow.com](http://interiordesignshow.com)). The occasion celebrates the introduction of a partnership between the two dubbed the **IDS X OBAKKI DESIGN INCUBATOR**. Montreal-based studio Cyrc (known for its focus on circular production in crafting its sculptural homewares) is the first brand selected to participate in the initiative, which provides mentorship and sales support on [obakki.com](http://obakki.com).



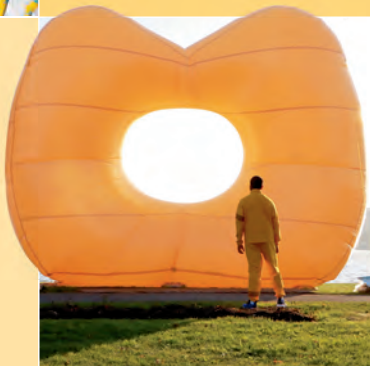
**23**  
Toronto's edition of Nuit Blanche focuses on the theme of nature and change this year. For his installation **FORTICULTURE**, transdisciplinary artist Stephen Severn uses papier-mâché to create a figurative garden of discourse about queer joy and resistance.



**29**  
Contemporary arts venue **GLASGOW TRAMWAY** ([tramway.org](http://tramway.org)) launches an exhibition by Malawian artist Billie Zangewa, who uses raw silk to collage history-challenging tapestries.

## OCTOBER

**12**  
**NOCTURNE** ([nocturnehalifax.ca](http://nocturnehalifax.ca)), Halifax's multi-day art festival begins today. Now in its 15th year, its programming includes 50 projects across the city and nearby Dartmouth from creatives including Jordan Bennett, Roda Medhat and LEGacy Circus co-founder Vanessa Furlong.



**25**  
Through the creation of arrangements inspired by the work of Basquiat, Neel, Renoir and more, garden designer and floral stylist Lindsey Taylor reveals the dynamic relationship between blooms and artistic output in **ART IN FLOWER** ([phaidon.com](http://phaidon.com)).



**26**  
**PETIT MAGASIN** (@petitmagasinwpg\_) is back for another edition running until Nov. 18 at Winnipeg furniture, lighting and home accessories boutique Hut K. For its duration, find fibre art from Calgary-based Freya Perron, fair trade clothing by Toronto's Kate Austin and a selection of ceramics by Meghan Greenlay of Meg Does Pottery (pictured) who organizes the shopping event with Hut K owner Nina Quark.



## NOVEMBER



**3**  
For its 30th anniversary, **ARTISSIMA** ([artissima.art/en](http://artissima.art/en)) – the three-day public art fair in Turin – will present 68 monographic and curated projects from 181 Italian and international galleries.



**18**  
London-based fashion designer Grace Wales Bonner has selected dozens of artworks for a new show at New York's Museum of Modern Art ([moma.org](http://moma.org)). The exhibition, **ARTIST'S CHOICE: GRACE WALES BONNER – SPIRIT MOVERS**, showcases the perspectives of an impressive roster of names from surrealist Man Ray to interdisciplinary creative Terry Adkins.

**29**  
A retrospective about one of the design world's most inventive figures, Iris van Herpen, opens today at Paris' Musée des Arts Décoratifs ([madparis.fr](http://madparis.fr)). **SCULPTING THE SENSES** delves into van Herpen's technology-informed practice and impressive collaborations with names such as Canadian architect Philip Beesley.



BY ODESSA PALOMA PARKER. PHOTOS BY FLUKE SAGE STUDIO (OBAKKI), JURIE POTGIETER (GLASGOW TRAMWAY), LIZ JOHNSON ARTUR (GRACE WALES BONNER), GEOFFROY VAN DER HASSELT/AFP VIA GETTY IMAGES (IRIS VAN HERPEN).



MaxMara

# Ommibus

NEW & NOTEWORTHY

Luis De Filippis is part of the Chanel Women Writers' Network, which supports women and non-binary filmmakers develop a feature-length script.

| PROFILE |

## New viewpoint

Filmmaker Luis De Filippis creates a dynamic definition of family on screen

**'F**ILM JUST ENCAPSULATES all the things I love – a little bit of production design, costume design, camera work and editing,” Luis De Filippis says. “It’s one big puzzle and I love puzzles.” The emerging screenwriter and director in the trans filmmaking space, and one of the Chanel Women Writers’ Network participants in the Toronto International Film Festival Writers’ Studio class of 2023, makes movies about trans people where gender identity is a detail, not the whole story.

Eschewing the typical trans film arc of before and after transition, the Canadian-Italian filmmaker’s quietly revelatory feature debut, *Something You Said Last Night*, follows a week in the life of Ren, a twentysomething aspiring writer on a beach holiday with her younger sister and their parents. Played by Carmen Madonia, Ren is a young trans woman trying to find her place in the world and her tight-knit family. “I don’t set out to make political films or teach lessons in my films,” De Filippis says. “I really strive to tell stories about people I’m interested in telling stories about. Right now that happens to be trans women.”

CONTINUED ON PAGE 14 »

PHOTO BY CARLYLE ROUTH, STYLING BY NADIA PIZZIMENTI, MAKEUP AND HAIR BY JORDAN GIANG, PHOTO ASSISTANT, MARC SANTOS, JUMPSUIT, BLOUSE, EARRINGS, PRICE ON REQUEST AT CHANEL (CHANEL.COM).

# Is to electric cars what cashmere is to cotton.

## THE ALL-ELECTRIC TAYCAN

It's the emotion you've been missing. It's the performance you wished for.  
It's the everyday usability you wouldn't expect. It's the Porsche among electric cars.  
Scan the QR code to discover more.



# PORSCHE



CONTINUED FROM PAGE 12 »

Following its world premiere at TIFF last September (where it won the Shawn Mendes Foundation Changemaker Award), the comedy-drama garnered acclaim as it toured film festivals before arriving on indie cinema screens in July. It was one of the biggest openings of the summer at TIFF's Bell Lightbox theatre, a testament to the community that De Filippis built around the movie. Actor Julia Fox, who joined *Something You Said Last Night* as an executive producer shortly before its wider debut, praised the "deep sense of connection" she felt after screening it.

Exploring the bittersweet workings of intergenerational relationships is De Filippis's terrain. Her intimate 2017 short, *For Nonna Anna*, earned a Special Jury Prize at the Sundance Film Festival for its affecting look at the tender bonds of acceptance and vulnerability between a young transgender woman and her ailing Italian grandmother. "The through-line of my movies is family and I'll probably make stories about them for the rest of my life," De Filippis says. "The one you nurture into being is just as valid as blood families but they're almost more fragile because of the choice. There's something interesting about that I want to explore."

De Filippis is among a group of Canadians chosen for the Chanel Women Writers' Network. Launched in 2021, the partnership with TIFF's Writers' Studio provides additional funding to advance the careers of women and non-binary talents and supports development of a feature-length script. In her case, the work-in-progress is a second feature called *L'estate* (Italian for "summer"). She's cagey about



In *Something You Said Last Night*, De Filippis captures a family's shifting dynamics while on summer vacation.

the exact nature of the project but hints that, lately, she's been intrigued by fairy tales as a mirror to society. "I loved that the Writers' Studio was about the creative process [and] gives you time and space...removed from the production and business of it all," she says of an intensive five-day workshop in March. The hands-on schedule included improv exercises and artist talks. One of De Filippis's highlights was a table read that brought the humour laced through her first draft to life. Under the initiative's one-on-one mentorship, filmmaker Andrew Ahn of *Fire Island* will continue to provide feedback on *L'estate*'s successive drafts.

For her part, De Filippis is focused on creating more space for her community on screen. In addition to organizing the first Trans Filmmakers Summit at TIFF last year, De Filippis is also a founder of Trans Film Mentorship, a training program that facilitates paid work placements in film and television. She knows opportunities for creative breakthroughs such as her own career depend on championing trans representation on both sides of the lens. — NATHALIE ATKINSON

| BEAUTY |

## Liquid asset

Korean skincare brand Laneige has perfected keeping skin hydrated

WHEN THE K-BEAUTY CRAZE swept North America a few years ago, many focused on its multistep regimen, a sensational proposition for those raised on the one-two-three doctrine of cleanse, tone and moisturize. But a key differentiator that was often overlooked was its emphasis on hydration.

Founded in 1994 by Amorepacific, one of the largest beauty and cosmetics companies in South Korea, Laneige has made moisture its *raison d'être*. "We believe the secret to happy, glowing skin is effective, lasting hydration," says Michelle Shieh, scientific communications manager at Laneige's New York research and innovation centre. She points out that much of the brand's success results from research into ingredients such as the blue hyaluronic acid used in its bestselling Water Bank collection. "It's a micro-sized hyaluronic acid [molecule] that is double fermented with deep sea algae that absorbs deeper and locks in hydration better," Shieh says.

Laneige's research also focuses on how sleep can boost skincare's benefits. Shieh notes that, without sufficient sleep, skin is more likely to have a lower moisture level, a duller tone and an uneven and rougher texture. To counteract this, Laneige developed its sleeping masks, which create a thin, breathable layer that aims to hydrate, nourish and balance skin without feeling heavy on your face. "Our Water Sleeping Mask is meant for all over the face and is applied not instead of a moisturizer but after, as the last step of your routine before you go to bed," Shieh says. It has also expanded the sleep-focused range into Lip Sleeping Masks, a range of colourful pots of lip balms in flavours including mango, vanilla and gummy bear that moisturize overnight.

— CAITLIN AGNEW

For more information, visit [laneige.com](http://laneige.com).



| FASHION |

## Shop talk

In Toronto, Ferragamo unveils a new retail concept for its refreshed direction

BOASTING LUSH DETAILS such as travertine, bronze and hand-tufted silk rugs, Ferragamo's new boutique on Bloor Street in Toronto is the Italian brand's fourth decadent retail destination in Canada. Its luxe footprint, according to the CEO of Ferragamo Americas, Daniella Vitale, is prime space to "build out our network under a completely new direction."

Since appointing British designer Maximilian Davis as creative director in 2022, the house has ushered in a fresh perspective while retaining its design signatures. Davis deftly intertwines Ferragamo's history with what's of-the-moment, and Vitale says that "a lot of the modernity that Maximilian is creating comes from the more recent archives, and he juxtaposes that with some of his own ideas. There are so many incredible periods that the brand has gone through that we want to be able to explore, as well as Ferragamo's Florentine heritage. But it's about how that history is explored while on a path to the future."

The new boutique's product assortment (featuring items from Ferragamo's ready-to-wear men's and women's collections, accessories and fragrance) nods to this mingling of timelines. Exclusive pieces include takes on bags that highlight retro-futuristic resin elements or a top-handle style crafted with a glamorous gold chain. One standout find is a pair of gold shoes with an ornate heel that hints at the unusual silhouettes Ferragamo's founder, Salvatore, made famous.

Such show-stopping pieces are crucial to the kind of entertainment-meets-retail atmosphere Vitale says the Bloor Street store is trying to encapsulate. "You have to give people a reason to cross a boutique's threshold these days," she says. "They have to feel special, and they have to want to be there."

— ODESSA PALOMA PARKER

Ferragamo's new Toronto store is located 131 Bloor Street West. For more information, visit [ferragamo.com](http://ferragamo.com).





| JEWELLERY |

## Verdant landscape

Malachite takes on a starring role in Birks's Dare to Dream collection

**GREEN EMERALDS EXPLODED** in popularity in the 1920s, defining the art-deco decadence of the flapper era. Today, that indulgent spirit is being revisited in jewellery collections that incorporate green stones of all sorts. At Mejuri, green aventurine and malachite add colour to the brand's dainty designs, while David Yurman uses green onyx and jade in its pieces. In a nod to the popular Bottega Green hue introduced by former creative director Daniel Lee, Bottega Veneta has introduced several pieces of jewellery in the verdant hue.

Birks's new malachite-focused pieces for its Dare to Dream collection take their design cues from the intricate ceiling of the jeweller's original store on St. James Street in Old Montreal. Jean-Christophe Bédos, president and CEO of Birks Group, explains that the feeling of the collection was also inspired by the country where Birks has been based since its founding in 1879. "The name comes from the fact that Canada is a positive country with a lot of new beginnings," he says. "And the fact that we believe in the promise of a brighter tomorrow."

Dare to Dream mixes yellow, white and rose gold with complementary elements including diamonds, mother of pearl and enamel to a layered, kaleidoscopic effect. The new pieces include a disc pendant in two sizes, a barrel pendant, a pair of earrings and a ring. The decision to incorporate malachite was not only made because of its striking deep green tone, but also because of the stone's meaning. "Malachite is a stone of transformation and evokes positive change," Bédos says. "That's part of the Dare to Dream story." — C.A.

For more information, visit [maisonbirks.com](http://maisonbirks.com).

PHOTO BY JEROME GALLAND (HOTEL MADAME REVE ROOM).



| DESIGN |

## In the mix

Bonne Choice's eclectic housewares reflect its owner's cultivated eye

**IN THE SHOWROOM** of Bonne Choice, a design dealer launched in Toronto's Etobicoke suburb in June, everything your eye lands on is intriguing. While a particular piece's pedigree may pique your interest, even more anonymous work stops you in your tracks. The business's creator, Carlo Colacci, has made a career of championing such eclecticism — most notably through his role as co-founder and president of Drake General Store, the offbeat retail offshoot of the Ontario hipster hotels.

"I'm happy to trust my gut," Colacci says of his intuitive approach, which results in vignettes such as a mix of Ettore Sottsass for Alessi tableware, a wacky Memphis era tabletop mirror and Adélie Ducasse's playful lighting designs. Bonne Choice also features furniture and objets by Michel Ducaroy, Mario Bellini, Gio Ponti, Gaetano Pesce and Charlotte Perriand. What really stands out is Colacci's ability to truffle out decor that makes you say "wow." Sure, Togo sofas have been trending, but Bonne Choice's option is covered in a whimsical leaf pattern. "We have so much fun in here," he says.

A sense of joy radiates through the space, with work from artists including Hamilton-based Jasmine Cardenas hanging adjacent to canvases painted by Germany's Peter Robert Keil. Toronto-based painter Maxine McCrann has daubed her signature flourishes across the building's skylights. "There's a feeling of transition with these items," he says as we examine the Togo in the showroom's windows. Bonne Choice's wares include pieces from Colacci's personal collections such as a selection of splashy Ozark Roadside Pottery. "Certain things I do grow attached to; but I'm trying to treat this as an extension of my home." — O.P.P.

For more information, visit [bonne-choice.com](http://bonne-choice.com).

| TRAVEL |

## Dreamlike wonder

In central Paris, Hôtel Madame Réve is a sleeper hit

**PARIS'S LUXURY HOTEL** landscape has something for everyone, from the old-school opulence of the Bristol to the boutique charm of Château Voltaire. A stay at Hôtel Madame Réve is particularly unique. Located just up the street from the Bourse de Commerce Pinault Collection gallery in the 1st arrondissement, it offers a surprisingly intimate experience considering its grand position atop the Louvre post office.

After arriving in the lobby (and peering into the Madame Réve Café, the hotel's bar and Mediterranean restaurant), an elevator drops you on the third floor, home to 63 rooms and 19 suites. While you're up among Paris's rooftops with views toward the city or the lush inner courtyard, the feeling is akin to being at sea. Wood-paneled walls, some that angle up toward expansive skylights, create the sense of a stateroom on a grand ocean liner while decor and artwork pay homage to the building's post office past and present. Down the hallway, you'll find La Plume Rive Droite, the penthouse Japanese restaurant that overlooks Église Saint-Eustache. Up one more floor is the Roof, an open-air spot that buzzes on warm evenings.

This season, the hotel has partnered with the Louvre Museum on a one-night stay and tour that's available exclusively to hotel guests and plays up the property's dreamy moniker. Via a map left in your



hotel room or a private tour organized by the hotel's concierge, immerse yourself in works from the likes of Giotto and Fragonard, as well as Greco Roman statues, that highlight how sleep and its illusions influence art. — ANDREW SARDONE

Stays from €500/night, or €820/night for the Madame Réve x the Louvre Museum bed and breakfast package with a private guided tour, through [madamereve.com](http://madamereve.com).



fabrics by  
**MISSONI**



**Mah Jong.** Modular sofa, designed by Hans Hopfer. Upholstered in **Missoni** fabrics.

**Twin.** Floor lamps and table lamps, designed by Clarisse Dutraive.

**Rockford.** Rug, **Missoni**.

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

**rochebobois**  
PARIS



# Essentials

INSIGHT & ACQUISITIONS

## MACRO EFFECT

Against artist Sandra Meigs' vibrant banners, fall's outsized bags make a big impression

PHOTOGRAPHY BY  
SATY + PRATHA

### SHARP TURN

The angular silhouette of Loewe's Puzzle bag is blown up to grand proportions guaranteed to make it a street-style hit. Loewe sweater, \$4,500, bag, \$3,500 through [loewe.com](https://loewe.com). Trousers, \$225 at [Nouveau Riche Vintage](https://nouveau riche vintage.ca) ([nouveau riche vintage.ca](https://nouveau riche vintage.ca)). Boots, \$260 at [Maguire](https://maguireshoes.com) ([maguireshoes.com](https://maguireshoes.com)). Biko earrings, \$215, ring, \$140 through [ilovebiko.com](https://ilovebiko.com).



**IN THE ROUND**

Sumptuous suede and statement hardware lend a refined touch to Max Mara's update on the duffel. Top, pants, both price on request, bag, \$1,990, shoes, \$1,060 at Max Mara (ca.maxmara.com). Earrings, \$128, rings, \$128 and \$750 at Mejuri (mejuri.com).

**BLANK CANVAS**

A minimalist take on a classic beach bag, Lauren Manoogian's massive tote is supple enough to be carried in all manner of ways. Lauren Manoogian bag, US\$350 through laurenmanoogian.com. Devlyn van Loon dress, \$349 through devlynvanloon.com. Earrings, \$88, ring, \$78 at Mejuri (mejuri.com).

**GO DEEP**

Top-handled and upscaled, Coach's Leo tote comes with a smaller interior clutch – an ideal feature for such a capacious carryall. Bag, \$2,200 at Coach (ca.coach.com). Sweater, \$65, trousers, \$85 at Nouveau Riche Vintage (nouveaurichevintage.ca). Biko earrings, \$215 through ilovebiko.com.

**PERSONAL SHOPPER**

Hermès' Haut à Courroie was the original style designed by the house in 1892. This size 40's scale is considered to be the ideal midpoint between a handbag and a travel bag. Shrug, \$1,400, top, \$1,750, skirt, \$6,950, boots, \$3,300, bag, price on request at Hermès (hermes.com). Biko earrings, \$215, ring, \$135 through ilovebiko.com.

**ON LOCATION**

**SANDRA MEIGS: SUBLIME RAGE AT THE McMICHAEL CANADIAN ART COLLECTION**

In her show, Sublime Rage, on now through Nov. 19 at the McMichael Canadian Art Collection in Kleinburg, Ont., painter Sandra Meigs navigates the climate emergency through a vivid visual exploration of Algonquin Park and Lake Calabogie, places where she spent pandemic lockdowns. "I hope these paintings bring on an abundant love for our natural world, a love for observation, a love for staying and spending time, and a love for the living species that we hope will survive," says Meigs of thought-provoking pieces that have been enlarged and printed on canvas banners that create a forest scene in the gallery. "While making this work, I felt that I was expressing the same joy and grief that our planet is feeling and knowing." For more information, visit mcmichael.com. — ODESSA PALOMA PARKER

Styling by Odessa Paloma Parker. Makeup and hair by Anna Barseghian for Oribe/Charlotte Tilbury/Plutino Group. Model: Eleonora Lytvyn at Want Management. Photo assistants: Warren Hrycun, Jamie Brockie. Styling assistant: Kristopher Kubesch.

PHOTOS BY SATY + PRATHA. ARTWORKS BY SANDRA MEIGS (CLOCKWISE FROM TOP LEFT) UNTITLED, 2021, 243.8 X 182.9 CM; UNTITLED (BUCK WILLOW, SUN MELT), 7/21, 2021, 243.8 X 182.9 CM; UNTITLED (RED CROSSBILLS, BAL SAM FIR, BLACK SUN, PURPLE AND OCHRE FIRE, 2/21), 2021, 243.8 X 182.9 CM; UNTITLED (MAPLE TREE, MONARCH TRAIL, DUNDAS VALLEY CONSERVATION AREA), 7/21, 2021, 243.8 X 182.9 CM; ALL COURTESY OF SUSAN HOBBS GALLERY AND THE McMICHAEL CANADIAN ART COLLECTION.



Nina Ricci

## PAINTED LADY

**H**ave you ever loved a piece of art enough to adorn yourself in it? A handful of designers are hoping you're game to try and have joined forces with painters and illustrators to add a creative boost to your closet. For Harris Reed's debut collection at Nina Ricci, the designer sought out Toronto-based painter Jeanine Brito, who created custom imagery in her dreamlike style that not only graced the show invitations but a look on the runway as well. Rodarte's Kate and Laura Mulleavy enlisted their artist mom to illustrate the fairies seen on a parade of silk gowns in their fall show. Coperni's illustrations on a body-hugging gown were inspired by Jean de La Fontaine's book *The Wolf and the Lamb*. An intimate still life of three lilies made its way onto a black silk gown at Lanvin, while a painting of the entire galaxy covers a coordinating MM6 set. Desert scenes and roses were unmistakable nods to Salvador Dalí at Rabanne, a tribute to the late designer and his artist friend. — **NADIA PIZZIMENTI**



Rabanne dress, US\$1,190 through [pacorabanne.com](http://pacorabanne.com).



Rodarte cape gown, \$2,400 through [modaoperandi.com](http://modaoperandi.com).



Coperni dress, \$1,910 through [modaoperandi.com](http://modaoperandi.com).



Lanvin dress, \$4,332 through [lanvin.com](http://lanvin.com).



MM6 turtleneck, \$500, leggings, \$500 through [mytheresa.com](http://mytheresa.com).



## FASHION PHENOM

In just a few short seasons, Autre Riche has established itself as a label to watch

With its captivating campaigns, high-end finishes and a retail home at Simons department stores, it might be surprising to learn that Montreal-based Autre Riche is only three seasons old. Founder and creative director Alexandre Jacques is the driving force behind the clothing label, which aims to provide a wardrobe to those who like timelessness with a twist. "I aim to shape my own hybridized version of clothes that have been worn and appreciated for years, by integrating a touch of modernity into timeless and classic designs with our own signature elements," Jacques says. "I believe that Canada has an impressive background in terms of artisanal techniques and *savoir-faire*, which unfortunately gets lost and often remains in the shadows, and above all is rarely integrated into new garments nowadays." Today, that keep-it-local ethos is focused on fashion but, in the future, Jacques intends to incorporate the spirit into homewares too. — **N.P.**

For more information, visit [autreriche.com](http://autreriche.com).

## FLORAL FINISHES

A hot house's worth of flowery accessories is popping up for autumn



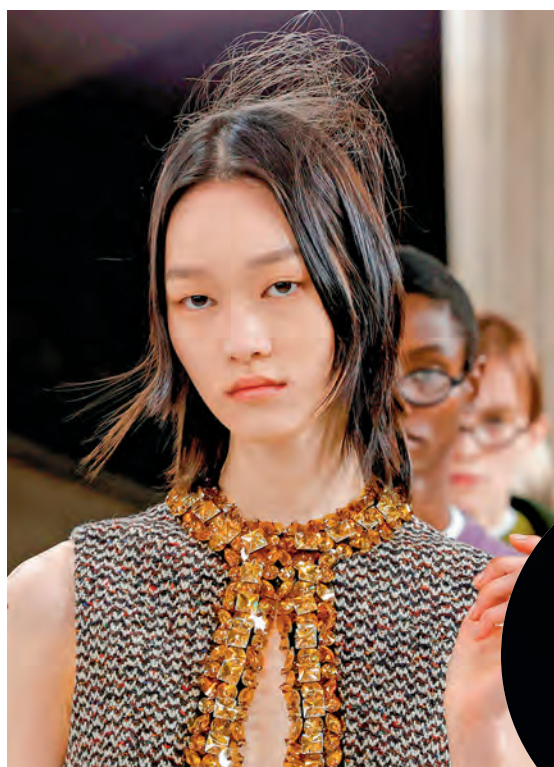
**ROSE AND SHINE**  
Prada's folded silk choker is an eye-catching finishing touch.  
Prada rosette, \$1,200 at [Ssense \(ssense.com\)](http://Ssense.com).



**MIRRORED EFFECT**  
Made from glass, Coperni's mini floral appliqué bag is as precious as it looks.  
Coperni handbag, \$6,960 through [luisaviaroma.com](http://luisaviaroma.com).



**BUD LIGHT**  
Collina Strada's joyful earrings come in mismatched colour combos. — **N.P.**  
Collina Strada Happy Flower earrings, \$115 at [Ssense \(ssense.com\)](http://Ssense.com).



Models on the Miu Miu runway were styled with flyaway strands emerging from their otherwise polished coifs.



## FRAZZLED HAIR, DON'T CARE

At Miu Miu's fall show, looks were crowned with a dishevelled coif

The term "bad-hair day" conjures thoughts of messy frizz and flyaways. It's a stereotype that hairstylist Guido Palau challenged at the Fall 2023 Miu Miu show, where several models walked the catwalk with modest ponytails and sharp bobs topped by a crown of errant strands, as though they'd gotten caught up in a breeze on their way to the runway. Evocative of a trending frazzled Englishwoman aesthetic, a frumpy look espoused by the adorably awkward likes of Renée Zellweger in *Bridget Jones's Diary* and Kate Winslet in *The Holiday*, this dishevelled hair moment is the laidback look to try this fall.

In contrast to the many sculptural hairstyles seen on red carpets this year, this frizzy aura is low on effort but high on impact. "I love hair that looks lived in," says Justin German, co-owner of Bang Salon in Toronto and a hairstylist who has tamed the locks of Margot Robbie, Gwyneth Paltrow and Winnie Harlow. For him, this unkempt look evokes the carefree joy of a kid playing outdoors. "As she plays, there's this halo of fluffy, ethereal pieces that just kind of happen," he says.

German says the technique involved in nailing the Miu Miu style demands that you not try too hard. "I just love anything that doesn't look so contrived," he says. He recommends this style as a great option for second-day hair or, on freshly washed hair, adding a spritz of a sea salt or texturizing spray. Start by gathering hair into a ponytail, pulling out some pieces to get that windblown effect and then fixing it in place with an elastic. Juxtaposing the coif with cleaner wardrobe pieces helps create the right tension between neat and nonchalant. — CAITLIN AGNEW

## FALL COLOURS

Prada, Victoria Beckham and Anna Sui all embraced brightly hued lashes this season. It's time to see the world through Technicolor



### EMERALD CITY

Jewel-toned green mascara imparts an ethereal look.

Shiseido ControlledChaos MascaraInk in 04 Emerald Energy, \$35 through shiseido.com.



### MISS SCARLET

An off-beat reddish shade is a warm and earthy approach.

Dior Diorshow Iconic Overcurl Mascara in Brick, \$40 through dior.ca.



### IN THE NAVY

This 1980s throwback looks fresh when paired with a soft pink lip.

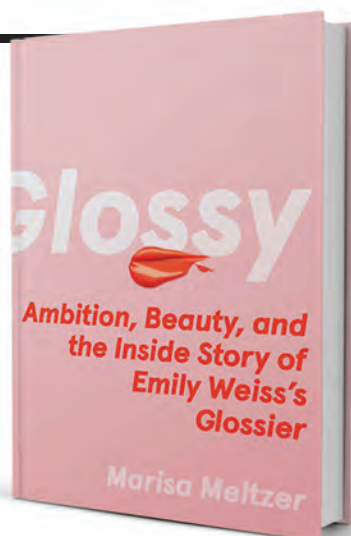
Tood Toodscara in Blue Mood, \$35 at The Detox Market (thedetoxmarket.ca).



### BROWN EYED GIRL

A brown option accentuates lashes in a softer finish. — C.A.

Yves Saint Laurent Beauty Lash Clash Mascara in Uninhibited Brown, \$39 at Sephora, Holt Renfrew, The Bay and through yslbeauty.ca.



## BLUSHING RIDE

A new book pulls back the millennial-pink curtain at Glossier

Blogger Emily Weiss upended the beauty biz when she founded Glossier in 2014, building a cult-like following for her cosmetics start-up with its direct-to-consumer approach and unconventional marketing. In the new book *Glossy*, journalist and author Marisa Meltzer chronicles the rise of the company to its US\$1.9-billion valuation and, ultimately, Weiss's exit in 2022. Mixing business with culture, Meltzer's book captures a moment of explosive growth for the beauty industry, when a cohort of young girl-boss figures navigated #MeToo, a global pandemic

and a moment of racial reckoning. It's "everything that was happening in the world outside of the SoHo offices of Glossier to give you a whole panoramic view – not just of this thrilling story, but also how a company like that happens during the unique cultural and societal movements of that time," Meltzer says. "It's also very juicy and gossipy for people who love those things." — C.A.

*Glossy: Ambition, Beauty and the Inside Story of Emily Weiss's Glossier* by Marisa Meltzer, \$38.99 at bookstores and online (simonandschuster.com).



Perpetual 1908, \$26,050 at official Rolex jewellers (rolex.com).

## ORIGIN STORY

Rolex references its roots with its first all-new watch in a decade

Tennis legend Roger Federer arrived at the Met Gala in May dressed in a sleek-yet-simple Dior tuxedo, a black bowtie and a pair of black Oliver Peoples sunglasses. His watch – if you spotted it peeking out from beneath his well-tailored shirt cuff – was a white gold Rolex Perpetual 1908 on a black alligator strap. In contrast to other attendees kitted out in the season’s most avant-garde men’s-wear looks and blingiest watches, Federer’s outfit was a master class in subtlety, quality, and taste – or as it’s better known these days, quiet luxury.

Unveiled in the spring, the Rolex Perpetual 1908 is named for the year in which the Rolex brand was registered in Switzerland. As the dressiest member of the Rolex family, it’s a

notable departure from burly, utilitarian models such as the Submariner and Daytona for which the brand is most well-known. With a relatively paltry 50 metres of water resistance and an altogether more refined aesthetic, the 1908 is intended to be worn with a tailored sport jacket, not a wetsuit. Inspired by a Rolex model from 1931, the 1908 is available exclusively in 18-karat white or yellow gold, with an austere dial marked with the numerals 3, 9 and 12, and a delicately fluted bezel.

Take off the watch, turn it over and you’ll find another unusual feature: the all-new Rolex calibre 7140 automatic movement, complete with an 18-karat gold rotor and delicately engraved Rolex Côtes de Genève stripes, beneath a sapphire crystal display window. While display case backs like this can be found in many luxury watches, the 1908 is one of just two Rolex models to offer this perspective on its inner workings. That means – like the best examples of quiet luxury – one of the most interesting things about the watch is all but invisible to everyone but its owner.

– JEREMY FREED

## ITALIAN JOB

Bulgari’s Aluminum Chronograph is a lightweight watch that’s heavy on style

Some of the most important watches in history use materials in novel and unexpected ways. In the 1990s, Italian luxury jeweller Bulgari did just that when it introduced a new option to the watchmaker’s toolkit: aluminum. Combining a case made from the ultralight metal with a rubber bezel and a dynamic black and white dial, the Bulgari Aluminum made a bold statement on the wrist while pushing the boundaries of watch design. Twenty-five years after its introduction, it is as fresh and modern as ever, thanks to two new versions arriving at retailers this month. Available in an all-black version in addition to the classic black-and-white, they feature 41-millimetre cases made from a combination of aluminum, titanium and rubber, and each is powered by a Swiss-made automatic chronograph movement. – J.F.

Aluminum Chronograph, \$6,100 at Bulgari (bulgari.com).



## SCREEN TIME

The film world’s memorable timepieces distill equally significant cinematic moments



### DIGITAL DIVIDE

This dive watch was ahead of its time in the early 1980s, thanks to a digital display integrated into its analog dial. It was Arnold Schwarzenegger, however, who wore it in 1985’s *Commando* and 1987’s *Predator*, who truly made it a star.

Seiko Prospex SNJ025 Arnie watch, \$650 through seikowatches.com.



### SCI-FI ERA

Christopher Nolan’s *Interstellar* was one of the top movies of 2014, and the Hamilton watch worn onscreen by Jessica Chastain remains so popular nearly a decade later that Hamilton added a second, slightly smaller version to its lineup in 2022.

Hamilton Khaki Field Murph watch, \$1,190 through hamiltonwatch.com.



### SPY MASTER

A new version of Bond’s trademark Omega – memorably name-checked by Daniel Craig in 2006’s *Casino Royale* – remains a fixture in the brand’s lineup following Craig’s franchise exit after *No Time to Die*. Unlike Bond’s model, this one comes sans any Q Division trickery. – J.F.

Seamaster 300 007 Edition, \$13,600 at Omega (omegawatches.com).

## START SPREADING THE NEWS

In May, New York's annual design week was back in full force as the city-wide festival NYCxDESIGN, trade shows the International Contemporary Furniture Fair (ICFF) and WantedDesign Manhattan, and indie exhibitions created a packed schedule of openings, cocktail parties and designer talks. These are the trends, launches and moments that left a lasting impression



### ON TRACK

The design world has a knack for reinventing things just as you've ripped them out of your space. Case in point for 2023: track lighting. Like landing strip arrays of pot lights and swagged cords, these fixtures are usually high up a decorator's list of don'ts, but the latest versions illuminate their potential for playfulness and practicality. At ICFF, Juniper ([juniperdesign.com](http://juniperdesign.com)), presented its Multiverse system, a rainbow of magnetic tracks and matching heads that can be configured as graphic stripes on walls and ceilings. The big news at RBW's Soho showroom ([rbw.com](http://rbw.com)) was its Highline collection (pictured) created with industrial designer Jonas Damon. The linear concept can be accented with a cone pendant, spotlight, felt shade or all of the above.



### MAKER'S MARK

The arsenal of traditional furniture techniques and details that George Sawyer employs at his Vermont-based workshop, Sawyer Made ([sawyermade.com](http://sawyeremade.com)), includes riven spindles and legs, tapered and wedged joinery and a hand-carved seat. "I wanted to create something that was playful and celebrated what these techniques are capable of," he says. The result is the Wayward Bench, which stopped visitors in their tracks in ICFF's WantedDesign Manhattan space as it climbed up the wall of Sawyer's booth. It was a sculptural statement about the enduring value of hundreds of years of making, and how it can be used to nudge a discipline forward.



### BIG MOMENTS

It's been a year of big birthdays at some of the world's best-selling furniture brands. Throughout 2023, Ligne Roset ([ligne-roset.com](http://ligne-roset.com)) has been marking 50 years of its slouchy Togo chair. During NYCxDESIGN, Knoll ([knoll.com](http://knoll.com)) hosted a cocktail party at its 6th Avenue showroom to celebrate the 75th anniversary of Eero Saarinen's Womb Chair (pictured) with an exhibition of archival images and models of its curvaceous silhouette. Downtown at Herman Miller ([hermanmiller.com](http://hermanmiller.com)) on Park Avenue South, the brand presented a Vintage Pop Up to commemorate its first century in business. It included displays of its graphic catalogues and advertisements and collectable pieces such as a flag-topped finial created by Charles and Ray Eames for the 1964 New York World's Fair.



### UNCOMMON THREAD

Textiles can often play second fiddle to new shapes or colour schemes, but two of NYCxDESIGN's big debuts were fabric focused. At Design Within Reach ([dwr.com](http://dwr.com)) on Greene Street, the retailer unveiled Knoll's collaboration with artist Nick Cave. His multimedia approach was expressed through 12 bold furniture pieces that were auctioned to benefit Cave's charity, Facility Foundation, which boosts emerging artists. At Avenue Road's ([avenue-road.com](http://avenue-road.com)) apartment above the NoMad flower district, Nuremberg-based textile maker Sahco ([sahco.com](http://sahco.com)) presented its new collection for drapery and upholstered pieces (pictured). The Kvadrat-owned brand made a strong case for filling your space with tailored sofas covered in pastel bouclé and calico florals.



### TOOL TIME

Northumbria University in Newcastle, England, built one of the more striking booths for WantedDesign Manhattan, winning the Alessi Best of Schools prize. Tools for Everyday Life explored the form and function of rulers, mallets and other devices, displayed on bright blue cutting mats. At the Backyard Show ([thebackyard.show](http://thebackyard.show)), an independent exhibition in Brooklyn's Williamsburg (pictured), investigating objects found around a workshop took a more playful turn. Alex Brokamp ([alexbrokamp.com](http://alexbrokamp.com)) showed the Besma Lamp, which resembled a giant blue brush. Vancouver-based Calen Knauf ([calenknauf.com](http://calenknauf.com)) stiffened felt shammies with epoxy resin to create Wowtables, colourful forms perfect for perching your cocktail. — ANDREW SARDONE

# PAST MADE PRESENT

Artist and designer Tarralik Duffy's upcoming show in Winnipeg makes magic out of early memories

The childhood notions of Nunavummiut artist Tarralik Duffy are a font of inspiration in her adult endeavours. Even the name of her upcoming exhibition at Winnipeg's WAG-Qaumajuq, Gasoline Rainbows, is rooted in her past. "It's reflective of finding beauty in things that might not necessarily strike you as being beautiful at first," the Saskatoon-based artist says while reminiscing about her youth in Salliq, Nun. "I remember as a child being mesmerized by the iridescent rainbow patterns I'd see in puddles of gas. I thought it was so strange that this was something so toxic, but it was so beautiful at the same time."

Given this reverence for the unexpectedly eye-catching, it's no surprise that Duffy's strength as a visual storyteller is in highlighting the clandestine charm of the everyday, whether it be in her digital pencil drawings of household items such as Carnation brand evaporated milk or Red Rose tea, or the jerry cans she's fabricated from of sumptuous leather. These seemingly mundane muses evoke the artist's recollections of spending time with family, a period she has come to sentimentalize after moving away from home. "I would lament those times because I wanted to be



anywhere else," she says. "As a grown up, it's the only place I wanted to be."

While these particular works would be categorized as pop art for their commercialized content, Duffy – who is also a writer and jewellery-maker with an accessory label called Ugly Fish – extends her multi-disciplinary practice to embrace natural, non-replicative materials as well, including found beluga bones, antlers and narwhal tusks. "I felt I had a responsibility to do something with the things that were available to me," she says. "It was a feeling that weighed heavily on me, and I thought, I couldn't waste the ideas and the materials that present themselves. I have to follow that instinct." – **ODESSA PALOMA PARKER**

Gasoline Rainbows opens Sept. 22. For more information, visit [wag.ca](http://wag.ca).

# BLUES CLUB

Cyanotype printing, a no-camera-necessary photographic procedure developed in the mid-1800s, was embraced by artists as a means of creating work during the pandemic when access to studios and darkrooms evaporated. Though contemporary artists often tweak the technique, these spectral compositions are usually made through a process in which UV rays react to chemically treated paper or fabric that has been overlaid with objects or photo negatives and a piece of glass. Thanks to its moody allure and allowance for experimentation, pieces that capture the aesthetic have become increasingly collectable



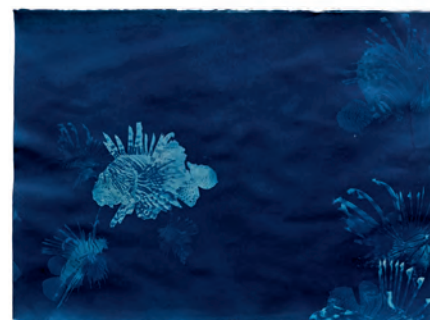
Cassils, *Human Measure (Developed) No. 2*, 2021, cyanotype on linen, 20-by-20 feet, price on request through United Contemporary ([unitedcontemporary.com](http://unitedcontemporary.com)).



Cruz, *Show Face #2 – Wasting*, 2023, cyanotype on cotton, 31.5 by 24.5 inches, \$600 through The New Other ([wearethethenewother.com](http://wearethethenewother.com)).



Jessica Thalmann, *Blueprints (Purple Reflection)*, 2022, cyanotype and dye on cotton, 10 by 8 inches. \$1,800 (unframed) through Christie Contemporary ([christiecontemporary.com](http://christiecontemporary.com)).



Andrea Chung, *Untitled*, 2016, cyanotype on 140 lb. watercolour paper, 22.5 by 30 inches, price on request through Tyler Park Presents ([tylerparkpresents.com](http://tylerparkpresents.com)). – **O.P.P.**

ARTWORK BY TARRALIK DUFFY, MOTHER'S MILK/CARNATION, 2023. SIX PRINTS FROM DIGITAL DRAWINGS. PHOTOS COURTESY OF SPARC ARCHIVES (GREAT WALL OF LOS ANGELES MURAL, DR. JUDY BACA WITH MURAL MARKERS).



# L.A. STORY

One of North America's biggest art galas toasts mural maker Dr. Judy Baca

Co-chaired by ultra-glam philanthropist Eva Chow and actor/activist Leonardo DiCaprio, the 12th annual Art + Film Gala at the Los Angeles County Museum of Art (LACMA) will take place Nov. 4. Gucci continues its role as presenting sponsor of the star-studded event, and this year's honourees are boundary-pushing creatives Dr. Judy Baca and filmmaker

David Fincher. Baca is best-known for her extensive mural work – enduring visual narratives that explore civil rights issues while highlighting local histories and the notion of belonging. Her expansive Great Wall of Los Angeles mural, which was begun in 1974, is a project that continues to engage community members in its development. – **O.P.P.**

For more information, visit [lacma.org](http://lacma.org).







Alessandro Baldovineti, 1457 - BY PERMISSION OF THE MINISTRY OF CULTURE - Gallerie degli Uffizi.

TORONTO - MISSISSAUGA - VANCOUVER

866-FERRAGAMO - ferragamo.com

# FERRAGAMO

## FIRENZE

## GAME TIME

A partnership with the NBA leads to a sporty remake of Moët & Chandon

**W**hen streetwear designer Don Crawley, known professionally as Don C, was asked to collaborate with Champagne house Moët & Chandon, it was a case of game recognizing game. The partnership is part of the ongoing fusion of sports and luxury, explains Crawley, who is the founder of streetwear and sports apparel brand Just Don.

Hoping to draw attention to its National Basketball Association sponsorship, Moët & Chandon gave Don C license to redesign the brand's Impérial Brut and Nectar Impérial Rosé bottles for a limited-edition release, which also includes an exclusive hoodie. "The synergy specifically for this project was taking note of extraordinary moments and wanting to celebrate small victories and big wins," Crawley says.

Crawley, who previously worked with Moët as part of its influencer programs, says his vision was to uphold the heritage and the aesthetics of the venerable Champagne brand while making it fun and modern. A visit to the Champagne house founded in 1743 in Épernay, France, allowed Crawley to refine his approach. The finished product is emblazoned with letters from the logos of eight NBA teams. The style is whimsical but substantial as it wraps around the bottle.

"I have an alphabet that I have created where I have every team that has an A that's distinctive,



Don Crawley, aka Don C.

a B that's distinctive...I used them to spell out 'Moët & Chandon' but that wasn't as defined," Crawley says. Just "Moët" won out, with the letters flowing around the circumference of the bottle. "They're floating in the Champagne."

— CHRISTOPHER WATERS

The limited-edition Moët & Chandon X NBA Collection by Just Don will be available across Canada this fall. For more information, visit [moet.com](http://moet.com).



## HIGHER EDUCATION

Tower tastings are designed to welcome guests to a new Niagara winery

Nine-hundred dollar tasting room fees aren't common, but a new boutique winery is betting it won't scare off visitors curious about its ambitious vision for Niagara. For that price, a member of the Dobbin Estate winemaking team will host groups of up to 10 people for tastings. During a typical two-hour visit, they'll also hear from the estate's executive chef about the food pairings provided, as well as one of the owners. "Because the wine prices are higher, education is an important part of the experience," says consulting winemaker Peter Gamble, who is working with the Dobbin family on this next level operation. Its portfolio includes rieslings, chardonnays and a cabernet blend, which sell for between \$60 and \$265. Tastings are held on the second floor of a tower that offers expansive views of the 50-acre property. "We are convinced that the quality is there," Gamble says. — C.W.

For more information, visit [dobbinestate.com](http://dobbinestate.com).

## RETURN TO OZ

Once the darling of Canadian wine lovers, Australian bottles have struggled lately. These five suggest it's time to rekindle the relationship



### NEW SENSATIONS

Italian grape varieties such as vermentino are being championed by Australian winemakers looking to try something new including Delinquent Wine Co. This fresh and flavourful white offers a bold mix of tropical and citrus fruit flavours with some herbal accents. Delinquent Riverland Screaming Betty Vermentino 2022, \$30 in Alberta ([delinquentwineco.com](http://delinquentwineco.com)).



### BIG TIME

Established in New South Wales' Yarra Valley in 1997, Giant Steps focuses on top quality chardonnay and pinot noir. This blend of pinot noir grown at various estate vineyards has a supple texture with a complex mix of spicy and fruity flavours. Giant Steps Yarra Valley Pinot Noir 2021, \$43.99 in British Columbia ([giantstepswine.com.au](http://giantstepswine.com.au)).



### CLASSIC CHARACTER

The cabernet sauvignon grape thrives in Coonawarra where well-made examples offer refreshing medium-bodied red wine with a juicy core of ripe fruit flavours. This example is flavourful enough to enjoy on its own, with the structure and balance to enjoy with a meal. Penley Estate Coonawarra Phoenix Cabernet Sauvignon 2020, \$22.95 in Ontario ([penley.com.au](http://penley.com.au)).



### FRESH APPROACH

A consistently enjoyable model of sauvignon blanc, this balanced and beautifully textured white wine from Shaw + Smith captures the variety's fruity intensity. The mix of zesty lime and citrus flavours is rounded out with herbal and grassy notes. Shaw + Smith Adelaide Hills Sauvignon Blanc 2021, \$27.25 in Quebec ([shawandsmith.com](http://shawandsmith.com)).



### RED ALERT

Made in a crowd-pleasing style, Australian grenaches like this offer satisfying raspberry and rosemary flavours as part of a juicy and refreshing red wine. The family owned Yalumba sources grapes from vineyards planted from 1920 to 1972. — C.W. Yalumba Barossa Bush Vine Grenache 2021, \$26.95 in Ontario ([yalumba.com](http://yalumba.com)).

# Stylish essentials for fall

When it comes to stocking your closet with stylish essentials, you'll want to seek out hero items that tick all the boxes: quality, wearability, versatility and style – without overspending. Enter Joe Fresh, a brand that has long stood for affordable, quality fashion staples.

This season, it's all about relaxed refinement with staple pieces that feel both contemporary and timeless.

The pinstripe vest is one of the season's standouts. With a nod to menswear and classic tailoring, this vest can be worn on its own for a night out or buttoned up under a blazer for a power-suiting moment at work. No matter how you wear it, it will make the outfit.

Of course, outerwear is an undisputed fall must-have, and it doesn't get more classic than the moto jacket. This faux-leather option comes at a great price point and is endlessly wearable. Dress it up over a midi dress and heeled boots.

This fall, Joe Fresh is also serving men a collection of elevated staples with the Smart Essentials line.

This lineup of high-quality pieces brings style without the high price tag. Case in point? The Premium Dark Rinse Jean, a standout piece in the collection, has a timeless dark Indigo wash, and it's sustainably produced using Zero Blue Water Denim. The dark stitching adds a refined finish, and the touch of stretch ensures they'll never feel stiff and uncomfortable.

Likewise, a quarter-zip sweater is a modern essential, offering warmth and versatility. Classic and polished, this soft pullover is made with 100 per cent extra-fine merino yarn.

With some new additions from Joe Fresh's fall lineup, your closet will be stocked with timeless essentials that never feel boring, and can be endlessly remixed to get you through the entire season in style.



Clockwise from the top left:

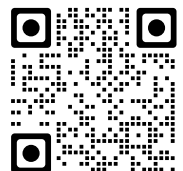
Moto Jacket, \$89; Tweed Jacket, \$59; Tweed Mini Skirt \$39.

Premium Quarter-Zip Merino Sweater, \$69;  
Premium Weight Crew Neck T-Shirt, \$25;  
Premium Dark Rinse Jean, \$49.

Vegan Leather Jacket with Primaloff®, \$99;  
Premium Weight Crew Neck T-Shirt, \$25;  
Premium Dark Rinse Jean, \$49.

Pinstripe Vest, \$45; Pinstripe Wide Leg Trouser, \$45.

Available in-store at  
Joe Fresh or on [joefresh.com](http://joefresh.com)



# Over the top

Fashion's next act is a sumptuous  
display of theatrical details

PHOTOGRAPHY BY MICHAEL KAI YOUNG

STYLING BY NADIA PIZZIMENTI



## GOOD FORM

Simone Rocha's designs are renowned for their history-steeped romance, and the ample proportion of a sheer dress with hoop skirt is no exception. Jonathan Walford, director and curator of the Fashion History Museum in Cambridge, Ont., says that for all the classic energy of fall's exaggerated assortment, there are contemporary twists that energize them. "It's hard to be fresh," he says of fashion design's cyclical nature. "[This look] emphasizes luxurious Victorian details but uses them in a new way that can't be confused with a revival or vintage look."

Simone Rocha dress, £1,995 through [simonerocha.com](http://simonerocha.com). Erdem necklace, \$540 through [erdem.com](http://erdem.com). Boots, price on request at Chanel ([chanel.com](http://chanel.com)).



#### UP IN ARMS

Montreal-born, U.K.-based Erdem Moralioglu presented his fall 2023 collection at the Sadler's Wells theatre in London, which has been a home to the performing arts since the late 1600s. The setting was suitably majestic for the array of Victorian-goes-louche looks on offer, including lavish taffeta gowns emblazoned with lush, painterly floral motifs worn with attention-commanding opera gloves.

Erdem dress, \$4,565, gloves, \$1,820 through [erdem.com](http://erdem.com). Shirt, earrings, price on request at Nouveau Riche Vintage ([nouveaurichevintage.ca](http://nouveaurichevintage.ca)).



#### FINE FEATHERS

Plumage has long been a signifier of heady times, a symbol of extravagance perhaps best reflected by the fact that in the 1800s, ostrich feathers were more expensive than gold. Today, Italian label Sportmax gives this fanciful floridity a hint of minimalist restraint in a neutral, tone-on-tone display.

Sportmax dress, \$2,190 at Max Mara ([maxmara.com](http://maxmara.com)). Earrings, price on request at Chanel ([chanel.com](http://chanel.com)).  
Boots, \$3,300 at Hermès ([hermes.com](http://hermes.com)).



**IN THE SPOTLIGHT**

A sky-blue frock from Acne Studios recalls the flapper uniform of the 1920s: dresses dripping with diva vibes thanks to their opulent devoré velvet and silk. The brand's creative director, Jonny Johansson, infused this collection with the magic of an enchanted forest with looks that befit a Shakespearian faerie. Dress, \$1,700, shoes, \$1,050 at Acne Studios ([acnestudios.com](http://acnestudios.com)). Necklace, earrings, price on request at Nouveau Riche Vintage ([nouveau richevintage.ca](http://nouveau richevintage.ca)).



### SCENE STEALER

How does a barely-there skirt become the star of a look? With the addition of a spray of intricate, origami-esque embellishments. Miuccia Prada has long had a fascination with florals, and here they lend a sense of abundance. "Ornamentation is associated with wealth and success," Walford notes of such over-the-top design gestures. After a season of wardrobe whispers, it's a welcome – and auspicious – change of mood.

Jacket, price on request; vintage Nina Ricci earrings, \$150 at Nouveau Riche Vintage ([nouveau riche vintage.com](http://nouveau riche vintage.com)). Sweater, price on request at Chanel ([chanel.com](http://chanel.com)). Skirt, \$8,800, shoes, \$1,320 at Prada ([prada.com](http://prada.com)). Tights, \$80 at Walford ([walfordshop.ca](http://walfordshop.ca)).





#### LACE UP

Never one to shy away from the impact of boudoir-worthy beauty, Christopher Kane's lace dress, complete with its frame-like collar, captures dressing for the sake of pure pleasure. "Lace is completely useless," Walford says with a laugh. "There's no reason for it whatsoever other than beauty and form and decoration."

Christopher Kane dress, price on request through [christopherkane.com](http://christopherkane.com). Mask, price on request at [Nouveau Riche Vintage \(nouveaurichevintage.com\)](http://nouveau riche vintage.com).



#### DETAIL ORIENTED

Leave it to one of fashion's true impresarios, Richard Quinn, to turn a recreation centre in London's Marylebone district into an impromptu concert hall for his runway show, which featured a performance by the English Chamber Orchestra. Quinn's equally grandiose collection was a nod to the spectacular techniques of French couture houses, an homage punctuated by luscious adornments including deluxe beadwork. Walford sees prioritizing craft as a much-needed reinvigoration of artisanal expression in an industry dominated by streetwear and technological material advancements.

Richard Quinn dress, price on request through [richardquinn.com](http://richardquinn.com). Ring, price on request at Chanel ([chanel.com](http://chanel.com)).

Earrings, price on request at Nouveau Riche Vintage ([nouveau riche vintage.com](http://nouveau riche vintage.com)). Gloves, stylist's own.

## CURTAIN CALL

Carly Mark, founder of the New York-based brand Puppets and Puppets, made a dress's sweeping asymmetrical shape the canvas for a statement on bodily autonomy by incorporating a print of the painting *The Operation* by Gaspare Traversi. The garment's imposing contours capture why Mark's label is fast becoming a favourite of sartorial exhibitionists. Puppets and Puppets dress, price on request through [puppetsandpuppets.com](http://puppetsandpuppets.com). Shoes, \$1,050 at [Acne Studios \(acnestudios.com\)](http://Acne Studios (acnestudios.com)). Earrings, \$90 at [Nouveau Riche Vintage \(nouveaurichevintage.com\)](http://Nouveau Riche Vintage (nouveaurichevintage.com)).



Makeup and Hair by Robert Weir for Nars Cosmetics/Cadre Artist Management. Model: Ruby Rubab at LeDrew Models. Photo assistant: Michael Porter. Styling assistant: Megan Shantz. Makeup and hair assistant: Toru Miyake. Captions by Odessa Paloma Parker. Photographed at Massey Hall in Toronto.

## ON LOCATION

### MASSEY HALL AND ALLIED MUSIC CENTRE

Toronto's Massey Hall is the striking backdrop for this fall's fashion feature on the return of theatrical attire. Built in 1894 and recently restored to its neoclassical and Moorish splendor, the auditorium is the centrepiece of the new Allied Music Centre. Officially opening this season incorporating an expanded, contemporary space designed by KPMB Architects, it includes a 100-person capacity community theatre, recording studio and artist space. For more information, visit [alliedmusiccentre.mhrth.com](http://alliedmusiccentre.mhrth.com).

# SHAPE SHEETER

In Rome, Fendi's celebration of Arnaldo Pomodoro reveals the inner workings of the sculptor's oeuvre

BY ANDREW SARDONE

Last spring, while other fashion labels jetted off to Mexico City, Los Angeles and Rio de Janeiro to present their cruise collections, Fendi went home to Rome. In the cinematic capital, the Italian brand unveiled an exhibition of monumental sculptures at its headquarters, the Palazzo della Civiltà Italiana. The show, Arnaldo Pomodoro: Il Grande Teatro delle Civiltà, celebrates one of Italy's most prolific contemporary sculptors who, at 97 years old, is many decades older than the usual emerging phenoms the fashion industry taps for collaborations. With his philosophical approach, meticulous craftsmanship and theatrical flair, however, there is perhaps no more apt creative companion for an Italian brand.

"This long career is going to be celebrated once more," said Fendi chairman and CEO Serge Brunschwig at the exhibition's opening party in May. "The modernity of this work, of course, we know it - we're used to it. But it's worth reminding everybody that this is wonderful. He's still living. He can still produce a Peekaboo [bag], which shows his vitality."

The Peekaboo that Brunschwig is referring to is Pomodoro's iteration of one of Fendi's signature bags. Since 2014, the label has been producing special editions of the style with creative partners, from singer Adele to architect Zaha Hadid. But Pomodoro's metallic version goes beyond mere collectable accessory. Displayed in the exhibition's entrance hall, it teases the shapes, themes and materials of the show that visitors are about to experience.

During the exhibition opening, many international guests compared Pomodoro's work to *Star Wars*' Death Star but the artist's unique aesthetic precedes the sci-fi boom of the late 20th century. The impetus for his work stems from a curiosity about what hid beneath the undulating forms of work by sculptors such as Constantin Brancusi, as well as developing a technique that used cuttlefish bones as canvases for meticulous markings or as the basis for the form of a sculpture. Pomodoro's Peekaboo, with its spikes piercing through bronze canvas, similarly suggests a refined shape that is revealing a more chaotic interior.



"He's a universal artist," said Andrea Viliani, who curated the exhibition alongside Lorenzo Respi. "He knows how to make two different things coexist. One symbol that is very evident is the surface and the inner part. It's a sculptural element." Viliani and Respi took a similar approach to the exhibition's design. The Fendi headquarters, a well-ordered example of fascist architecture that squares off the ancient curves of Rome's Colosseum, was commissioned by Italian dictator Benito Mussolini in 1935 as the centerpiece of a new business district in the city's suburbs. It forms the exhibition's stoic shell, while inside its two halls, the pandemonium of sculptures including *Le battaglie* (an ink-black, 12-metre fibreglass collage of fragmented shapes) and *Movimento in piena aria e nel profondo* (a more curvaceous mash up in white) are the Pomodoro-esque counterpoint.

The show also includes elements dedicated to highlighting Pomodoro's process including sketchbooks and models. "The archive is the silent part of the work the foundation has been doing," said Carlotta Montebello, the executive director of the Fondazione Arnaldo Pomodoro in Milan. "It's never public. It's never been exhibited. It's part of his story. It's where he comes from. It's what led him to do one thing and the next."

Beyond the palazzo's walls, gargantuan sculptures from the *Forme del mito* series mark the site's four corners. Further afield, Fendi has produced a guide to Pomodoro's work around Rome (*Disco in forma di rosa del deserto*, or "Disc in the form of a desert rose," is tucked away in the courtyard of the Quirinale Palace) and the world (*Sfera con sfera*, or "Sphere within sphere," sits outside the United Nations headquarters in New York). "Creativity is our life. Craftsmanship is our life," Brunschwig said. "We're not artists - no confusion. But to be able to dialogue with them from time to time, to help them, to celebrate them, is an honour for us." ■

Arnaldo Pomodoro. Il Grande Teatro delle Civiltà continues in Rome until Oct. 1. For more information, visit [arnaldopomodoro.fendi.com](http://arnaldopomodoro.fendi.com).



Arnaldo Pomodoro (above with the Fendi Peekaboo bag he designed for his exhibition in Rome) thinks as much about the form of a piece as what lies just beneath its surface. The edge of *Rotativa di Babilonia* (right) is imprinted with the characters found on its base. *Costume di Didone* (top) is shown to connect the artist's costume work for theatre to fashion.



PHOTO BY CARLOS AND DARIO TETTAMANZI (ARNALDO POMODORO PORTRAIT).



When it moved its headquarters into the Palazzo della Civiltà Italiana in 2015, Fendi opened its main level as an exhibition space for contemporary art. During the Pomodoro exhibition, the corners of its plaza are anchored with *Il Potere (Agamennone)*, above, and three other pieces from the 1983 series, *Forme del mito. Movimento in piena aria e nel profondo* (below) and *La battaglia* (bottom right) are the centerpieces of the show's two halls.





# Cultivating beauty

From Versailles to the Yukon,  
environmental stewardship helps cosmetics brands  
develop a deeper sense of sustainability

BY **CAITLIN AGNEW**

ILLUSTRATIONS BY **LIZZ MILES**

**C**onsumer pressure has forced many players in the beauty world to be transparent about their clean and green credentials. But the companies that have long invested in a natural approach go beyond what's printed on their product labels to care for the environments where their raw ingredients are found. This stewardship of spaces from cultivated gardens to raw landscapes was often essential to the success of heritage makeup, fragrance and skincare brands, and it's once again part of the gold standard for how cosmetic ingredients should be cultivated.

Take Weleda, the Swiss skincare brand beloved for its Skin Food, a rich lotion introduced in 1926, for example. Its founder Rudolf Steiner essentially invented biodynamic farming, an agricultural approach that considers a farm as a cohesive ecosystem. The philosophy is now at the core of the booming natural wine industry.

When luxury fashion conglomerate Kering acquired niche French fragrance brand the House of Creed for a reported US\$2-billion in June, it distinguished the perfumer as one of the last luxury fragrance houses to carefully source, research, inspect and commission its own natural raw ingredients (including rose from Bulgaria, Turkey and Morocco, Florentine iris, Calabrian bergamot and Haitian vetiver).

The three brands profiled here – Yves Saint Laurent Beauty, Anto Yukon and Maison Francis Kurkdjian – share a similar mission but apply it in unique ways in their corners of the world.



## Yves Saint Laurent Beauty uses its Moroccan roots to inspire conservation in the Okanagan

When the Algerian-born, Paris-based fashion designer Yves Saint Laurent visited Marrakech for the first time in 1966, he was stunned. “This city opened my eyes to colour,” he said, a strong statement from the designer known for his sartorial explorations of vivid pinks, deep blues and saturated yellows. That aesthetic connection has been preserved through the Jardin Majorelle, which Saint Laurent and his partner Pierre Bergé started stewarding in 1980. His intense attraction to Marrakech has gone on to infuse Yves Saint Laurent Beauty, a collection of luxe skincare, fragrance and makeup. Today, the house has doubled down on its Moroccan legacy through its use of botanical ingredients and its legacy of supporting natural ecosystems around the world.

“He was really inspired by the light, and the special light of Morocco that gives an intensity to the colours,” says Laurence Benaïm, a French journalist and the official biographer of Yves Saint Laurent. In beauty collections over the years, that’s been interpreted through Majorelle-blue nail polish, burnt Zellige lipstick and eyeshadow palettes that mimic a warm Moroccan sunset. But beyond aesthetic considerations, the natural environment of Morocco continues to inform the company’s sustainability initiatives.

“I would say that the biggest challenge and really the next chapter for us is to continue to accelerate the reduction of our impact because that’s the main pillar of sustainability,” says Caroline Negre, global sustainability and scientific director for Yves Saint Laurent Beauty. She points to the advent of refillable products, which reduce consumer impact while offering customers the luxurious experience

they’ve come to expect from the brand.

In 2014, Yves Saint Laurent Beauty opened the Ourika Community Gardens, which lie some 30 kilometres from Marrakech in the shadow of the Atlas Mountains and are home to 200 species of plants and flowers. There, the brand works with a co-operative of local women who responsibly cultivate the ingredients. According to Benaïm, the gardens go beyond brand storytelling to maintain a deep connection with the North African roots of the designer. “It’s about reharvesting the legacy of Yves Saint Laurent through nature and through the relation that could be between art, nature and beauty,” she says. “It’s a living painting.” Visitors will find clusters of prickly pear cacti, whose flowers are used in the Y Shape Serum, cherry orange calendula that’s used in the Touche Éclat brightening range, and rows upon rows of purple iris flowers that will eventually make their way into the volumizing Lash Clash Mascara. By 2025, all new Yves Saint Laurent Beauty products will contain ingredients from the gardens.

Globally, these initiatives all come together in Rewild Our Earth, the brand’s environmental commitment developed with Re:Wild, an organization founded by a group of conservation scientists together with Leonardo DiCaprio. The goal of Rewild Our Earth is to protect and restore 100,000 hectares of wildlife in locations such as Morocco, Haiti, Madagascar and Indonesia by 2030. In Canada, it has set its sights on the South Okanagan Grasslands, a national biodiversity hotspot within the traditional territories of the Syilx People of the Okanagan Nation that’s home to federally protected salamanders, woodpeckers, bats and rattlesnakes.



### Anto Yukon creates a sense of place through locally foraged botanicals

The Yukon is about as far away as you can get from the heritage beauty houses on New York's Fifth Avenue or Paris's Champs-Élysées, and that's exactly what makes Anto Yukon so special. Through her line of bath and body products made locally using wild-harvested ingredients, founder Kym Rempel pays homage to the great outdoors of the territory.

Like many entrepreneurs in the area, Anto's founder is a transplant who fell in love with the natural beauty of the Yukon, moving there from Ontario soon after she finished high school and carving out a career in land management. Part of her mission, first through the Anto Yukon brand and now at her store in Whitehorse, is to give a platform to an element of northern culture that isn't necessarily tied to the historic places that come to mind when thinking of small communities in the North. "I really wanted to reflect the modernity of the Yukon. We have so many young people and creativity here that people don't necessarily see."

To capture that spirit through Anto Yukon, Rempel and her crew gather throughout the warmer months to harvest ingredients. "It's a really fun part of the job. We drive out to places and it's basically like going for a hike or a walk in the wild. We've identified

certain areas where we can just go out with a basket or a bag and collect." In the springtime, they're on the lookout for balsam buds and spruce tips. In the summer, it's rose petals, fireweed and arnica, and rosehips in the fall. "They're quite plentiful so there's not really a risk of overharvesting," she says of the raw ingredients collected during her harvest, an approach that includes leaving enough on each plant so it can continue to grow, leaving petals for bees and spreading out harvesting areas.

Named for places including Kluane National Park and Reserve, Fox Lake and Dawson City, Rempel's products are evocative of grand vistas. "We're more about the colours and the smells and feeling that appreciation of beauty of a place as opposed to a rugged and challenging interpretation of wilderness or vast landscapes," Rempel says. Each bar of soap features packaging adorned with a reproduction of an original painting by the B.C.-based artist Meghan Hildebrand, who was born and raised in the Yukon and takes inspiration from the area's biodiversity and the feelings it stirs. "I think that ties back into the nature of the brand," Rempel says. "Creating something that's reflective of the Yukon that also has a contemporary, fun, modern element to it."





### Maison Francis Kurkdjian revives the Perfumer's Garden at Versailles

Visitors to the Château de Versailles this summer may have been surprised to discover something brand new at the storied palace: the Perfumer's Garden, a fragrance-focused green space in an area of the Trianon Estate that, until May, had been closed to the public. It's now under the stewardship of Maison Francis Kurkdjian, the French perfume house known for its exquisite fragrances such as the influential Baccarat Rouge 540, which has notes of jasmine, saffron and cedar wood. For founder Francis Kurkdjian, the Perfumer's Garden is about more than the impressive collection of plants, trees and flowers — it's about bringing a piece of history back to life. "People think they know Versailles and that everything has been discovered," Kurkdjian says. "And yet, 300 years later, we were able to open a new space which is legitimate, which is historically accurate."

Kurkdjian has an extensive personal history with Versailles, beginning with his days as a student at ISIPCA, its famous fragrance school, a stint as a performer in the Versailles Soleil dance company and his creation of a series of immersive scent installations on the property, which included filling the Orangery basin with fragrance. Two years ago, when the opportunity arose for his namesake perfume

house to become the patron of this historic garden, saying yes was a natural move. "It's anchored, you know. It doesn't come out of the blue," Kurkdjian says.

At the Perfumer's Garden, visitors will discover some 300 types of plants used in perfumery and cultivated as they would have been during the 17th century. Organized into three sections — the Garden of Curiosities, Under the Trees and the Secret Garden — some of the botanicals tell a historic story, such as the citrus trees that were once the most expensive trees in the world. "It sounds silly now, because now you can go to a greenhouse and buy one or get one delivered to your apartment within 48 hours," Kurkdjian says. Others serve his goal of helping to take some of the abstraction out of fragrance. "You have a vague idea of what orange smells like because you eat oranges, but what is the difference between a rose that is dedicated to perfumery and a rose which is not?"

Revitalizing this landscape brings fragrance lovers closer to the origins of perfume, giving guests a first-hand encounter with the raw ingredients while reliving the history of perfume at the French court. For Kurkdjian, preservation and growth go hand in hand. "It was a great opportunity for us to bring this back to life." ■

# Coastal cues

As it marks 10 years, the Fogo Island Inn's  
impact on outpost design comes into focus

BY **ANDREW SARDONE**

PHOTOGRAPHY BY **PADDY BARRY**

**T**HE VIEW FROM YOUR ROOM at the Fogo Island Inn can be of next to nothing – just a thin line of terracotta coloured shoreline fading into an endless ocean painted with a milky glaze of fog. The void is one of the many cues this place gives you to take things a little slower, to spend an afternoon by the nearest fire with a pair of binoculars just in case an iceberg emerges from the emptiness.

It's also a minimalist backdrop for the whimsical decor that surrounds you inside.

Ten years after the Newfoundland hotel opened (on, as many people say: an island off an island off the east coast of Canada), its furniture pieces, textiles and home accessories have become as emblematic of Fogo as architect Todd Saunders's design of the inn building itself, perched on its wonky stilts above the rocky landscape. Colourful settees (or, in more Fogo terms, "settles") wrapped in curvaceous spindles and chairs upholstered in felt waves are synonymous with how the island's visual vernacular has been reworked for its interiors as well as homeowners thousands of kilometres away.

A decade since the inn opened, there's enough hindsight to think of these objects as a starting point. Much like how its founder Zita Cobb conceptualized the hotel and the Shorefast foundation that operates it to open up new pathways to economic stability

for her community, its design aspirations have created their own creative ripples.

Across a few hundred metres of mossy terrain from the inn is SUF Hall, the home of Fogo Island Workshops. The building's original purpose for the inn project was ephemeral: mill hundreds of black spruce and yellow birch boards to clad the hotel and its outbuildings. But when it came time to furnish the space, one international designer made a suggestion that solidified its long-term mission.

"[British designer] Ilse Crawford came out to do a bit of an interior design study," says Michael Murphy, Fogo Island Workshops' vice-president. "She came to the conclusion quite quickly that you can't go so far with the architecture and make it of the place, and then put Italian furniture inside. She really encouraged Zita to use the talent that was inherent in everyone around."

Cobb convened a summit of designers, both locals and "come from aways," who distilled Fogo's aesthetic and the skillset of the community into furniture and accessories that are also cultural artefacts. "That meant it had to hold on to the craft or the tradition or the spirit of the place but give it new form to carry it forward into the future," Murphy says. The piece that best captures this idea is the Punt Chair, which translates the technique of using the curve of juniper trees to form the ribs of fishing boats into a handsome seat. French-Canadian designer Elaine Fortin's chair is currently on display in the Canadian Modern exhibition at the Royal Ontario Museum in Toronto.





The design aesthetic on Fogo Island is like a quilt that patches together history, the natural landscape and the everyday requirements of an isolated location. While the inn that made Fogo famous around the world (building on stilts, above) has created an anchor for this movement, entrepreneurs such as potter Sarah Fulford (right) and architect Kingman Brewster (whose Eel Brook House is pictured, top right) represent how its impact is spreading into the community.



Inn guests were captivated by the objects that surrounded them. The orders they placed kept the workshop humming and that business now takes precedence over the aesthetic upkeep of the hotel. “Because the inn stuff is so expressive and, in a lot of cases, is really designed for that place, it doesn’t always travel everywhere as easily as it could, because people don’t have that kind of scale or space to give the aesthetic room to breathe,” Murphy says. A line of more modestly detailed and scaled pieces called Premises debuted in 2022. “The new collection is meant to connect smaller, residential-scale living on Fogo Island to a modern urban experience,” Murphy says. While an armchair lacquered in bold green or a doorstep shaped like a saltbox house may be more manageable for domestic rooms, they still pack in the cultural context, economy of materials and human authorship that Murphy says forms the ethos of making on Fogo Island.

Understanding Fogo’s history has informed much of that philosophy. Cobb’s design summit was grounded in research by the historian Walter Peddle. Another Premises collection standout, the Pins Table by Japanese designer Wataru Kumano, references footage of local children walking around on thin stilts in the National Film Board’s *Fogo Process* documentary series from the 1960s. But new, outside perspectives have been essential too, creative expats who have been lured to Fogo by the space to become part of its design experiment.

“It’s such an interesting place, architecturally,” says architect Kingman Brewster, who originally moved from New York to Fogo to work on the interior finishes of the inn and, later, SUF Hall. Eleven years on, he’s still here. “Its physical isolation and distance away and separation from other parts of the world have maintained a connection to an older way of doing things – a more direct relationship to making and building.”

The opportunity to create something new in that environment is a big draw. Outside of the Shorefast universe, Brewster is completing a private home south of the inn on the harbour of Joe Batt’s Arm. Called the Eel Brook House, it references the local concept of each function of a home having its own building – here, an area for gathering, a couple of bedrooms and an intimate meditation shed – in sensitively scaled structures clad in lightly charred spruce boards. “It’s a situation where you can be in direct dialogue with what has come before – what previous generations have made and have learned and have struggled with.”

That generational knowledge stands out to potter Sarah Fulford when she teaches islanders at her Fogo Clay Studio. “I’ve been teaching for many, many years and the people here, they pick it up faster than I’ve ever seen before. They seem to have an aptitude for making things,” she says. “That may be because they’ve been isolated and they’ve had to understand how to make things work.”

Fulford’s Fogo origin story mirrors that of many outsiders who’ve made the move east since the opening of the inn. While operating LOAM Clay Studio in Ottawa, a student, entrepreneur Tracey Clark, asked Fulford if she’d consider opening an outpost on Fogo. At the time, Clark was a Shorefast board member and she invited Fulford to visit the island on an exploratory mission. “It was in April and, probably lucky for her, the weather was spectacular,” Fulford says. “I saw whales from the dining room of the Fogo Island Inn and I saw caribou and mink and every animal. It was as if it had been staged for my presence. I kind of fell in love with the place, as a lot of people do when they come and visit.”

While Fulford’s plan was to split her year between Ottawa and Fogo, she now lives in Fogo full-time with her partner Peggy White, who builds guitars in a space below the clay studio (the couple also hosts pottery retreats with guests bedding down at their saltbox next door). She has no formal connection to the inn or Shorefast but teaches inn guests and creates dishware for the hotel. “I get the feeling that they would love for there to be more independent businesses that they did not have a direct hand in,” she says. “They try to encourage people to stand on their own two feet and take off and run a business that will contribute to the community in some way.”

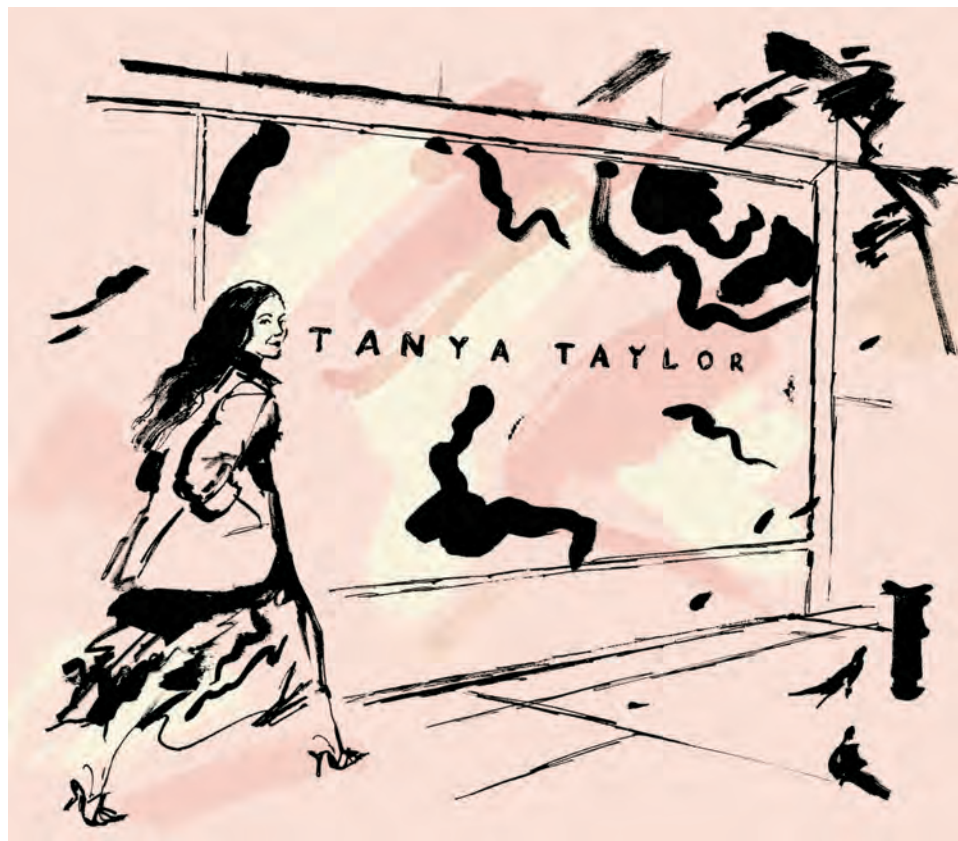
Her time on the island has shifted how Fulford channels where she lives into her pottery. Early work focused on nature (nesting bowls that captured the hues of the island’s seven seasons; pots that mimic the shells of sea urchins) but now practicality enjoys equal weight. “The focus became more on how it was used rather than what it looked like,” she says. Pin cushions cater to local quilters and ash buckets address where to safely dispose of your wood stove leftovers. “These are the things that are a little more fundamental to living on Fogo Island.”

“It’s really about community and community economies in the end,” says Murphy about how Shorefast and the Workshops similarly leverage beautiful design to help meet the island’s day-to-day needs. This fall, the Workshops is expanding how customers far and wide can access its wares through a partnership with Goodee, the Canadian design e-tailer. On the island, the inn is embarking on a contemporary reimagining of the Big Church, which marks the entrance to the hotel and will become a hub for its arts programming.

“In terms of Fogo, [these projects have] really helped people understand the value of what they have created and how much artistry and design is actually within the community,” Murphy says. “A lot of people thought it was just something they did as a pastime or something they had done out of necessity in the past, when really it’s high design.” ■



From its base at SUF Hall, the team behind Fogo Island Workshops creates both the inn’s iconic furniture and a newer, more contemporary collection called Premises. The former includes the Bertha chair (opposite page, top) and Snake cushions (pictured left at Bangbelly Bistro in Fogo). The latter includes the Finfolk chair and a green lacquered armchair (opposite page). The Held Over Water quilt by Janet Langdon (far left) represents how Fogo’s past and present come together, incorporating abstract stilts that sit beneath fishing stages and the Fogo Island Inn. The big church (opposite page, bottom) will become the new home of Fogo Island Arts.



## Retail redux

Building her first store on New York's Madison Avenue prompted designer **TANYA TAYLOR** to revisit why she got into fashion in the first place

ILLUSTRATION BY **LAUREN TAMAKI**

I grew up an only child in Toronto, but I never felt alone. I found companionship in my imagination and the creativity that was encouraged in my family. Our home was infused with art and crafts including Buddhist spirit houses, silk tapestries and beaded dolls from destinations such as Sierra Leone, Thailand and India, where my parents lived while they worked for the Red Cross. The stories of the world they experienced always made me feel like my universe was vast. It fostered a curiosity to explore people and places.

From a young age, I communicated best through creating. I painted 1960s-style life-sized models on our basement walls so that I could feel like the room was full of friends to dance with. When I was older, I made my first boyfriend a collage of our dream life including a poem where I cut letters out of rose petals to profess my love. (He was scared, I was inspired.) I bonded with my mother through papier-mâché projects and my father through dance.

Despite all of these artistic sparks, I studied finance at McGill University in Montreal. I loved business and wanted to live in a culturally inspiring city to find myself. Needless to say, my creative itch wasn't scratched. Fashion, however, seemed like a form of self-expression that could combine my love of the arts and business education. I wanted to start my career somewhere that was full of people chasing their dreams and expressing themselves, so I moved to New York. There, I found myself working for Mary-Kate and Ashley Olsen's clothing label Elizabeth and James and loved every minute, absorbing their creative energy and relentless pursuit of beauty.

At 25, I decided to channel all this experience into my own fashion brand. My family is full of entrepreneurs and they have created companies that brought them a sense of purpose and fulfillment. I wish I could say I started with a clear vision of what my company is today but I really didn't. Instead, I was naive but courageous and simply wanted to express myself to the world.

My first day at Tanya Taylor was a meeting at a Starbucks with

my first employee, Will, who was the opposite of me. I coordinated my bag to my shoes. He was tattooed head to toe. I designed and he brought my ideas to life by finding local factories where we made our pieces. Now, it's 10 years later, and to mark my brand's first decade, we're opening our first store on one of the most prestigious shopping streets in North America, Madison Avenue.

Everyone told me that SoHo was where the store should be. As a downtown girl, that made sense. But I found SoHo too transitory. My neighbours would be pop-up shops and, the crowd, mostly tourists passing through. We were opening a store to be part of the everyday lives of New Yorkers, to be where mothers would take their daughters, and where friends would shop together. The Upper East Side is better suited to this ethos.

More than the location, the most important part of opening the boutique has been creating the right energy in the space: a sense of home. This experience has allowed me to revisit what home means and look at the design of a retail space through a residential lens. Just like the walls of my childhood basement were adorned with my art, I've painted original murals to create a feeling of warmth. My love of colour – such a big part of my brand story – is expressed through custom hues created by Farrow & Ball. We will carry our full range so friends, regardless of size, will be able to shop together. We want to engage the community through philanthropic events that help organizations, such as the Memorial Sloan Kettering Cancer Centre, that we have supported for years.

Home is nothing without the people who fill it up and help make your dreams a reality. In the store, my husband, Michel, is the DJ behind our playlist. My friend Monica Sordo is selling her jewellery. Others have shared treasured objects to decorate the space (Jenna Lyons offered up a bubble gum pink cabinet for the dressing room). While opening a shop was, unquestionably, a decision to take my business to the next level, I dream that it will also become a place where our customers feel like a part of our family. ■

MOVE IN TODAY

36 BIRCH



36BIRCH.COM

Artful luxury in the  
heart of Summerhill.  
From \$2.9 million.

---

North Drive

Richard Wengle Architect

Michael London Design

Janet Rosenberg & Studio

---

416 360 3999

NORTHDRIVE

**Paul Johnston**  
unique urban homes

Prices and specifications subject to change without notice.  
E.&O.E. August 2023.



# CHANEL

Vancouver  
(604) 682-0522

Calgary  
(403) 232-6240

Toronto Bloor  
(416) 964-1085

Toronto Flagship  
(416) 925-2577

Toronto Yorkdale  
(416) 784-0990

Montreal  
(514) 842-7318