

THE GLOBE AND MAIL\*

# style

ADVISOR

MAY 2025

**SUMMER FASHION**  
Sculptural accessories add whimsy to your wardrobe

**TRAVEL**  
Shop the spoils of Mexico City's local maker boom

**DESIGN**  
A lover of old homes builds a lakeside escape from scratch



## Double take

The nostalgia – and big business – behind fashion's archival revival

**CREATOR CLASS:** Unexpected collaborators influence new art watches, scented museum exhibitions and bold furniture



LOUIS VUITTON

FINE JEWELRY

THE GLOBE AND MAIL  
**style**  
ADVISOR

MAY 2025

**EDITORIAL DIRECTOR**  
ANDREW SARDONE

**ART DIRECTOR**  
BENJAMIN MACDONALD

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

**CONTRIBUTORS**  
KYLA AKEY, NATHALIE ATKINSON, CRAIG BAGOL,  
SAMUEL FOURNIER, JEREMY FREED, JOSH GREENBLATT,  
ZACKERY HOBLER, PINI JAMES, KIRSTEN KLONTZ,  
ALEX LAWS, SANTANAE LUZIGE, ANASTASIA DE LYON,  
ADRIENNE MATEI, ALISON POSTMA, ANDREW REINER,  
SABRINA RINALDI, CARLYLE ROUTH, MARYAM SIDDIQI,  
RODNEY SMITH, LAUREN TAMAKI, JODI URICHUK, KAREN  
VON HAHN, DEBORAH WANG, CHRISTOPHER WATERS

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MIEKA MOORE

**PRODUCTION**

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**PRESIDENT AND CEO**  
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**EDITOR-IN-CHIEF,**  
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DAVID WALMSLEY

**LIFESTYLE EDITOR**  
JULIETTE LIE BAXTER

**HEAD OF VISUALS**  
MATT FRENCH

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Vancouver: 604-685-0308.

E-mail: advertising@globeandmail.com.

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*In this issue, those stories include "Home-coming king" (page 12),  
"Full English" (page 13) and "Coastal calm" (page 23).*

**ON THE COVER**

Photo by Samuel Fournier. On Sage (left): Archival Prada sweater,  
\$425 at The Cat's Meow (thecatsmeow.com). Archival Prada spring  
2000 skirt, fall 1999 mules, both price on request at Smoking  
Vintage (smokingvintage.com). Archival Prada bag, \$1,295 at VSP  
Consignment (vspconsignment.com). On Jamie (right): Sweater,  
skirt, both price on request, shoes, \$1,990 at Prada (prada.com).

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PHOTOS BY ALISON POSTMA (FLOWER), ANDREW REINER (VASES); CARLYLE ROUTH (MODEL IN CHAIR); DRESS, \$6,550, SKIRT, \$3,750, NECKLACE, \$1,360, HEELS, \$2,620 AT LOUIS VUITTON; KARTELL, 480 CHAIR, \$3,200,  
GLASS FLOWER, \$130 AT BONNE CHOIX; SAMUEL FOURNIER (MODEL), ARCHIVAL FALL 1999 MIU MIU TOP, BELT BAG, BOTH PRICE ON REQUEST; TROUSERS, \$450 AT SMOKING VINTAGE. SUPPLIED PHOTOS: LOUIS ERARD (WATCH); VIVIER.





 *Loro Piana*

# Editor's Letter



For the fashion archive of the future, we nominate Christopher John Rogers's stripes and sculptural accessories by Alaïa and Dries Van Noten.

## Greatest hits

**T**he fashion world loves to tell a story and one of the most exhausted sources of its tales are the archives of designer houses. Every year, their extensive catalogues of garments and ephemera are shuffled into a packed calendar of museum exhibitions and coffee table book releases. Often, when a new designer takes the reins at a luxury brand – which has been happening at a dizzying pace lately – they also form the foundation for how that new creative voice will either embrace or subvert its history and aesthetic codes.

As Nathalie Atkinson reports in this issue's cover story, "Collect them all" (PAGE 28), this storytelling took on a new dimension for spring, as many labels paid homage to their greatest hits from more recent collections. The feature lays out the many reasons why and fashion editor Nadia Pizzimenti's inspired styling of the accompanying photoshoot illustrates a key motivation from a consumer's perspective: mixing up eras acknowledges the impact the end wearer has on what pieces become ubiquitous, synonymous and, occasionally, iconic.

This season, there are a few better bets on what will become future collectables. Consider any one of the accessories-as-design-objets we shot at Toronto furniture showroom Bonne Choice for "Matters of distinction" (PAGE 42). Or read up on the artist collaboration timepieces Jeremy Freed assembled for "Face value" (PAGE 18). All of the finds included in these stories are innovative, but what gives them heirloom potential is a fresh peculiarity. As much as the fashion crowd likes to immortalize its past, we have a hard time looking away from something entirely new.

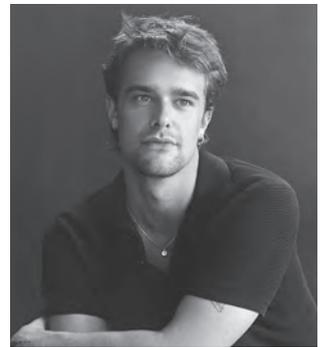
**Andrew Sardone**  
Editorial Director

## Contributors

The faces behind this issue reveal the long-standing piece of clothing that defines their sense of style



Toronto-based writer **KAREN VON HAHN** penned this issue's personal style column ("New horizons," PAGE 46), where she shares the experience of designing and finishing a brand-new country house. "My next big challenge will be downsizing our place in the city," she says. According to von Hahn, the right jacket – and a celebrity style twin – can be transformative. "I once saw Bob Dylan in the exact same green suede fringed jacket I bought years ago at Charles Cheignon in Paris and have felt cool ever since," she says.



A photographer and art director based in Montreal, **SAMUEL FOURNIER** focused his lens on looking back at some of fashion's most notable clothing and accessories for "Collect them all" (PAGE 28), this issue's fashion feature on the merging of new and archival designs. "Having the chance to photograph some of these iconic pieces was simply exciting," he says. In a case of life imitating art, his top fashion treasure is a vintage trench coat he found years ago at a Renaissance thrift store. "It only cost me \$20," he says, "but it makes me feel like a million bucks."



**JODI URICHUK** is a makeup artist and hairstylist who has been represented in Toronto by the Plutino Group agency for more than 20 years. An editorial regular, for this issue, she took her hand to "Matters of distinction" (PAGE 42), pulling colour inspiration from the architectural accessories and retrospective space of design dealer Bonne Choice. One of her most cherished pieces of clothing is a one-of-a-kind plaid duster made in Canada by Horses Atelier. "Their design mission has always been to celebrate female strength and intellect through elevated and timeless dressing," she says.

CONTRIBUTORS BY CAITLIN AGNEW; PHOTO BY CARLYLE ROUTH (MODEL); CHRISTOPHER JOHN ROGERS DRESS, \$2,155 AT ABSOLUTELY FABRICS; ALAÏA BAG, \$3,190; DRIES VAN NOTEN SANDALS, \$950 AT SSENSE; BIKO RING, \$135 THROUGH BIKO.COM; KO OUI CHUBBY CHAIR, \$1,960 AT BONNE CHOICE; SUPPLIED PHOTOS: KAREN VON HAHN; SAMUEL FOURNIER; JODI URICHUK.



HERMÈS  
PARIS



Hermès, the endless line

# Summer flings

Three months of creative inspiration await, from a global design meet-up in Denmark to Canadian exhibitions in Fredericton, Oshawa and Toronto

## JUNE



1

This month, a trove of fall scarf styles, from squares of silk to bandanas, arrive at **HERMÈS** boutiques ([hermes.com](https://www.hermes.com)). The artistic options span takes on mid-century fashion illustration to a contemporary scene that captures a cozy glimpse of Parisian student life by French illustrator Carine Brancowitz.

4

A run of theatrical experiences as part of Luminato Festival Toronto are a punctuation mark on the programming for the Museum of Toronto's exhibition, **THE 52: STORIES OF WOMEN WHO TRANSFORMED TORONTO**, which opened in April. Luminaries featured in the show include Adrienne Clarkson, Emily Stowe and Jackie Shane ([museumoftoronto.com](https://www.museumoftoronto.com)).



18

The annual event **3 DAYS OF DESIGN** in Copenhagen launches today ([3daysofdesign.dk](https://www.3daysofdesign.dk)). In 2024, the city-wide festival welcomed over 400 local and international exhibitors ranging from interiors icons such as Artemide and Carl Hansen & Son to the upstart studios featured in its young designer exhibition.



*...harden my heart, stone my face, and shatter my reluctant human surface.*

24

**BARBARA KRUGER** is the subject of a retrospective that opens today at Guggenheim Museum Bilbao ([guggenheim-bilbao.eus](https://www.guggenheim-bilbao.eus)). It's the first show in Spain to explore the groundbreaking oeuvre of the American conceptual artist who is known for bold collage and terse textual works.

## JULY

11

At the Berlinische Galerie Museum of Modern Art ([berlinischgalerie.de](https://www.berlinischgalerie.de)), under-appreciated yet prescient late German photographer **MARTA ASTFALCK-VIETZ** is celebrated in the portrait show, *Staging the Self*.



12

Two exhibitions open today at **BEAVERBROOK ART GALLERY** in Fredericton ([beaverbrookartgallery.org](https://www.beaverbrookartgallery.org)). One, a monumental work by local painter Stephen Hutchings; and the other, called *Trinket*, offers sculptures made from dollar store items that illuminate climate crisis consequences of mass production.



18

Accompanied by the Toronto Symphony Orchestra and conductor Edwin Outwater, sonic alchemist **BECK** gives a classical twist to his Grammy-winning catalogue – and a range of delightful covers – for two nights at Roy Thomson Hall ([roythomsonhall.mhrth.com](https://www.roythomsonhall.mhrth.com)).



## AUGUST

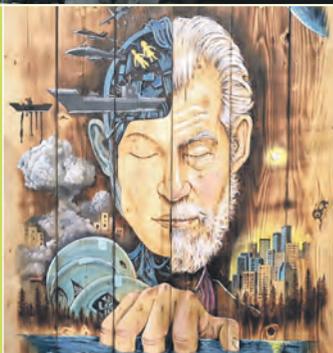
9

**REMADE: CLAY, PLASTER, STONE** opens at the Art Gallery of Ontario ([ago.ca](https://www.ago.ca)). The show assembles 10 sculptures from the gallery's collection – all in various stages of completion – that were crafted by late artists and partners Frances Loring and Florence Wyle. The pair, who came to live and practice in Toronto in 1912, also left behind archival material and a 1965 interview that are also on view.



15

Until Sept. 25, catch **ADVENTURE: SENIORS ART COMPETITION AND EXHIBITION 2025** at The Robert McLaughlin Gallery ([rmg.on.ca](https://www.rmg.on.ca)) in Oshawa, Ont. The annual event draws in an eclectic cohort of competitors working in mediums from textiles to drawings.



21

From today until Aug. 24, Toronto's the Bentway plays host to Italy's digital and audiovisual art festival, **VIDEOCITA** ([thebentway.ca](https://www.thebentway.ca)). The resulting collaborative large-scale installation on-site will also be shown in Rome.

# HardWear by Tiffany

A design from 1962 inspired  
by New York, a city in flux.

An expression of love's  
transformative strength.



Tiffany.com | © 2025 T&CO.

*With love, Since 1837* **TIFFANY & CO.**

# Omnibus

NEW & NOTEWORTHY

In a self portrait captured for Style Advisor, designer and photographer Alison Postma and their portal mirror become one.

| PROFILE |

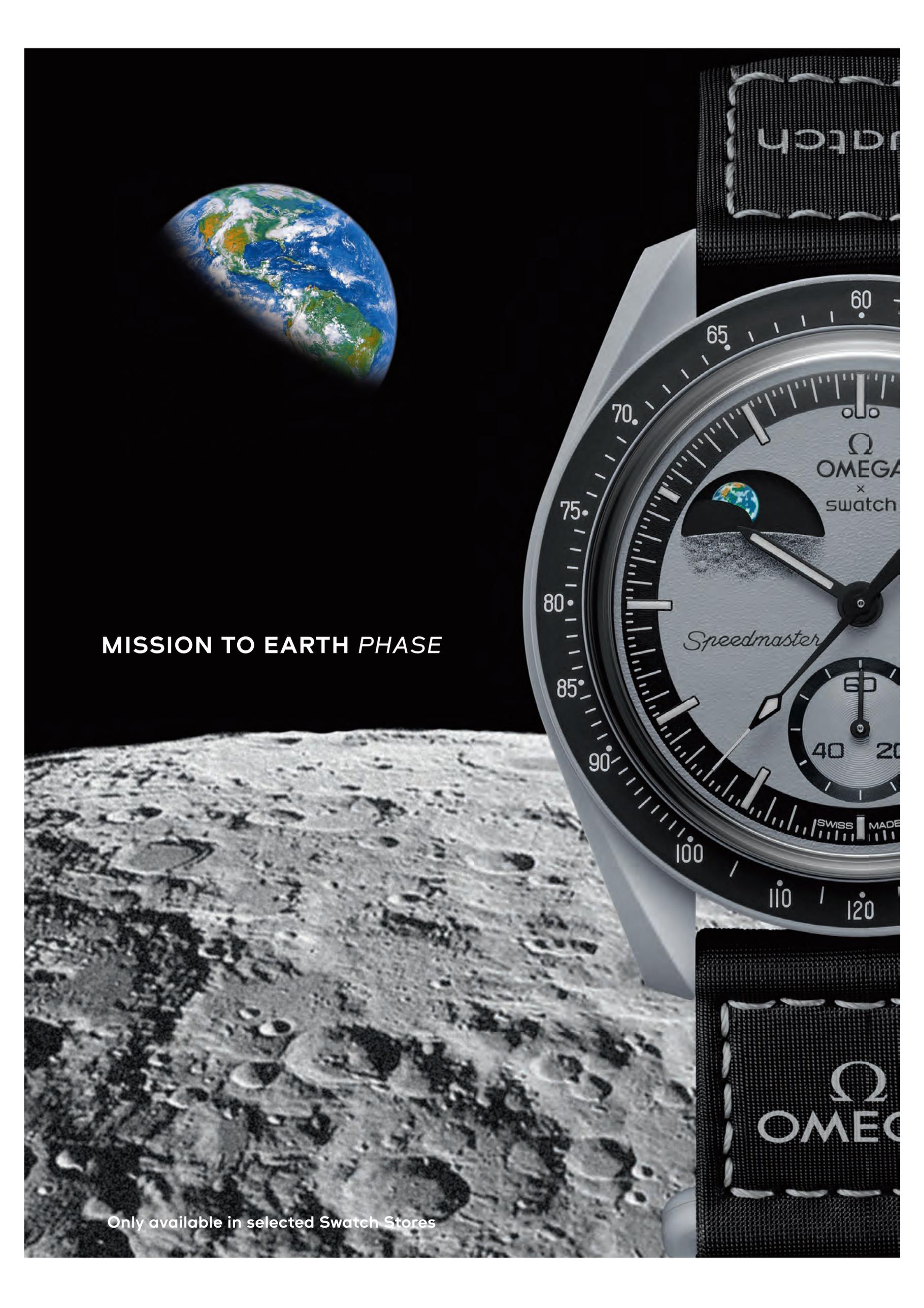
## Strange beauty

In photography and furniture design, Alison Postma frames objects in unexpected ways

**F**or multidisciplinary artist Alison Postma, there's an excitement in navigating how objects made and found can take on new character when they're captured in images. With a practice that spans still-life photos and sculptural furniture designs, Postma's oeuvre frames everything from humble materials to meticulously crafted housewares as objects that deserve reverence. This month, it all comes together in the Contact Photography Festival exhibition *Tender to the Touch* in Toronto.

CONTINUED ON PAGE 12 »

PHOTO BY ALISON POSTMA

An advertisement for the Omega Speedmaster watch. The watch is the central focus, shown in a close-up view. It has a silver-tone case and a black dial with a moon phase sub-dial at the 12 o'clock position. The dial also features the Omega logo, 'OMEGA x swatch', and 'Speedmaster' in script. A tachymeter scale is visible on the outer bezel. The watch is attached to a dark green fabric strap with white stitching and the Omega logo. The background is a composite image showing the Earth in space in the upper left and the lunar surface in the lower left. The text 'MISSION TO EARTH PHASE' is printed in white on the black background.

**MISSION TO EARTH *PHASE***

Only available in selected Swatch Stores

Alison Postma, pictured right with the Knob Chair, elevates objects like the Portal Mirror and Mouth Cabinet (below) through furniture design as well as still-life photos. The image *Microchimerism* (below, right) will be shown during the Contact Photography Festival.



CONTINUED FROM PAGE 10 »

“If I were to sum up the themes in my work in a single word, it would be ‘dreams,’” Postma says. “I feel like that idea can expand into so many other things. And when I say dreams, I mean the feeling of being in a dream, the kind of confusion or foggy or tension that’s not totally explainable. With most things that I have done through my art, I’m trying to capture that feeling.”

Much like artists in the Dada and Fluxus movements, Postma relies on unexpected ingredients. After finishing a degree at the University of Guelph in studio art, Postma didn’t have a lot of physical room to be creative. “I was working with found objects around me, and things that weren’t going to take up a ton of space in terms of what the finished art piece would be, as well as what I was working with,” Postma says. This moved the artist toward focusing on what is necessary. “I’ve always loved objects,” says Postma, who grew up in Toronto and is still based in the city. “This is definitely influenced by my parents and their sentimentality about keeping things.”

Postma’s playful still-life photos are imbued with a sense of ephemerality. “If there’s a really beautiful piece of garbage, I don’t necessarily want to be keeping that around, but its beauty deserves to be seen,” Postma says. “When photographed in the best light, an object can have beautiful qualities that maybe are just visual and not physical.”

Postma has continued to expand their skill set, graduating last spring from the furniture design program at Sheridan College in Mississauga, Ont. Throughout their studies, Postma created a number of exceptional prototypes, including the clever Kissing Chair (an S-shaped two-seater with chairs in opposing directions nestled closely side-by-side), and a sublime mid-century-coded credenza boasting a bold ombré sliding door, which, when opening and closing, resembles the crackling photographic effect of reticulation. Postma’s Knob Chair, with a back and seat covered in an array of wooden bulbs, was a showstopper at Toronto’s Interior Design Show in January.

This furniture is on display during the Contact photo exhibition, which takes place at the Xpace Cultural Centre until July 5. When asked how all the elements of their practice connect, Postma brings the show up as a notable experiment in boundless intersectionality. “I’m still figuring it out,” Postma says of the far-reaching mediums with which they work. “But the show is a step in the direction of answering, ‘how do all these things fit together?’”

— ODESSA PALOMA PARKER

For more, visit [alisonpostma.ca](http://alisonpostma.ca) and [contactphoto.com](http://contactphoto.com).

| MEN’S WEAR |

## Prep talk

Vancouver’s Champlain Club puts a Canadian spin on Ivy League style

**EVEN BEFORE THE PANDEMIC** upended office dress codes, Jonathan Richard noticed that men were dressing more casually. “People were not as corporate,” he says. “They were not rotating five suits a week any more, and the tie was gone.” So in 2020, Richard launched Champlain Club, a men’s-wear line based in Vancouver that bridges the gap between corporate and casual; reworked classics smart enough for the boardroom, the bar and the beach.

After seeing Champlain’s preppy polos, varsity cardigans and slim fit Oxford shirts, done up in tennis white and country club green, it’s no surprise that Richard idolizes Ralph Lauren. “My inspirations come from the Ivy League and old money aesthetics,” he says. “But we make them more modern.” (The brand is named after Samuel de Champlain, who founded Quebec City, where Richard is from.)

Richard cut his teeth at the custom clothing brand Surmesur where he was the Vancouver franchise owner for five years. “The customization was really my passion,” he says. “Learning the fabrics from Prince of Wales to houndstooth, learning the patterns, going to Savile Row – it was such a good experience,” he says. Spring 2025 is Champlain’s first full collection of 43 pieces that includes an expanded selection of knitwear and unique details such as branded buttons.

As the weather warms, you’ll likely spot more guys wearing the brand’s letterman hats and striped camp shirts. Why? The collection has been picked up by 46 retailers in 38 states and five provinces, including Harry Rosen, Plenty and Men’s Club. “We’re not doing fast fashion,” he says. “I think we brush up the classic pieces that have remained in style for the past 50 years,” he says. “Tried and true pieces, classics, wardrobe staples for years to come.” — JOSH GREENBLATT

For more, visit [champlain.club](http://champlain.club).



| EVENTS |

## Home-coming king

Saut Hermès and equestrian Simon Delestre make a dramatic return to Paris’s Grand Palais

“MY UNCLE USED TO SAY, ‘the first customer at Hermès is the horse,’” says Guillaume de Seynes, a sixth-generation member of the Hermès family and the house’s executive vice-president of Hermès International. This is evident, of course, in its history with saddlery and how it informs the house’s philosophy and aesthetics today: no object without function, pieces built to last well beyond fashion’s fleeting trends and visual references to equestrian life in its silk pieces, jewellery and handbag hardware. But, for the last 15 years, it’s been most obvious every March when the show jumping event, Saut Hermès, takes over the Grand Palais in central Paris.

“The Grand Palais had been designed for the World Exhibition. But they had in mind that, afterwards, it could be used for events and, especially, horse jumping,” de Seynes says. “That’s why you have no pillars and that vast space. And we realized that during these events, Hermès had a booth presenting saddles.” For the past four years plus a pandemic pause, however, the event had moved to a temporary venue while the Grand Palais was closed for its Olympic Games glow-up. The 2025 edition took full advantage of the revamped landmark, its glass roof illuminating a course of gates resembling the house’s Faubourg flagship and horsey motifs, surrounded by grandstands and installations demonstrating how Hermès makes its riding crops or sampling an equestrian-inspired fragrance called Paddock.

“For a lot of people, it’s a rendezvous and it’s something important for Parisians,” de Seynes says. “Hermès is a French company, but maybe more than a French company, it is a Parisian company.” During the final competition, the Grand Prix Hermès CSI 5\* class, the local crowd roared when French Hermès partner rider Simon Delestre and his horse Cayman Jolly Jumper won for the third time. It was a fortuitous homecoming. The previous time he took the event’s top prize was the last time the event was held in the Grand Palais in 2019.

— ANDREW SARDONE

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

PHOTOS BY ALISON POSTMA (PORTRAIT, FURNITURE, STILL LIFE); SUPPLIED PHOTOS (CHAMPLAIN CLUB); CHRISTOPHE TANIÈRE (HERMÈS).

| SHOPPING |

## Step two

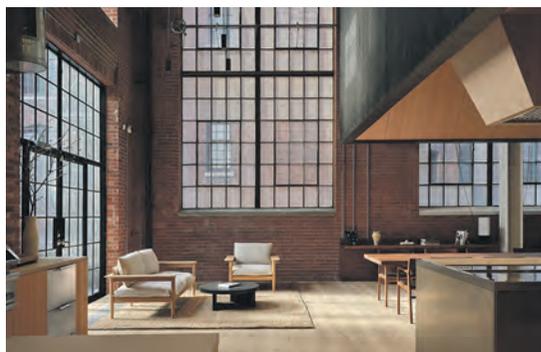
In Brooklyn, Maguire opens a new home for its footwear and accessories

**AFTER THE 2022 DEBUT** of its first U.S. boutique in Manhattan's Nolita neighbourhood, Maguire founders Myriam and Romy Belzile-Maguire didn't stop looking for more New York spots to open another retail outpost. The duo – sisters who launched the designed-in-Montreal shoe, boot and accessories brand in 2016 – found the perfect second home in Brooklyn's Williamsburg. They were sold on the area's laid-back vibe, but seeing signage for the likes of Chanel and Hermès in the nabe didn't hurt.

"It's a more relaxed place to shop in New York," Myriam says. "It feels more residential, and we realized that we could have regular customers because of this. But it's also busy with tourists in the summer." Data from Maguire's e-commerce site also showed the sisters that a location in Brooklyn was their best bet. "Even though we have a store in Manhattan, we noticed that we had more customers buying online from Brooklyn," Myriam says.

Romy says there's a sense of discovery for most people who enter the Williamsburg boutique, which boasts a trio of custom illustrations by Quebec-based illustrator Jeraume. The artwork's playful tone is picked up in the details that Quebec design studio Perron contributed to the project including colliding hues and graphic silhouettes. "A lot of people are learning about the brand through the store," Romy says. What they're discovering includes the brand's recent launches from cowhide bags (the last edition of these styles were quick sellouts in other locations during the fall) to metallic shoes and takes on the round-toe ballet flats that are all the rage right now. – **O.P.P.**

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



| DESIGN |

## Cabinets of curiosities

Fisher & Paykel taps architect Omar Gandhi for its first Canadian experience centre

**TORONTO'S NEW** Fisher & Paykel Experience Centre is where Kiwi culture, the history of the city and the vision of Omar Gandhi Architects meet. The journey starts in the alleyway of a former carpet factory in the city's Liberty Village neighbourhood. After entering a building called the Boiler House, anchored by a prominent red brick chimney, designers and homeowners on the hunt for kitchen inspiration and appliances are greeted with a warm cup of Kawakawa tea, a traditional Maori medicine. The tea station sits on the edge of the first of three kitchen concepts, with dim lighting, soapstone counters and serene millwork crafted by cabinet maker Gibson Greenwood.

Principal architect Omar Ghandi and senior architect Scott Sampson's vision for moving visitors through the raw, historical space is distilled into a trio of design interventions: leaving the existing building intact as a shell for its new use; using compressed and expanded volumes to modulate how the space reveals itself; and introducing a sculptural wood ceiling that floats in a triple height space to bring both intimacy and drama to a presentation kitchen helmed by a professional chef. That final, more social kitchen can accommodate gatherings of up to 20 people at a stainless-steel island by Arclinea and wood dining table by Christian Woo. Throughout, the function, history and style of the 91-year-old New Zealand brand's fridges, induction cooktops and steam ovens are featured.

Gandhi credits the wisdom of journalist and urban activist Jane Jacobs for his design approach. "The result is a layered and intimate spatial experience," he says. "Jacobs once said, 'new ideas need old buildings,' and this project reflects that philosophy. By integrating heritage elements with contemporary design, we've created a space that is both timeless and forward-looking." – **DEBORAH WANG**

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

| HOTELS |

## Full English

The Pig's Cotswolds property offers a bucolic escape

**JUST TWO HOURS FROM LONDON** lies the platonic ideal of a British countryside escape: the Pig in the Cotswolds hotel and spa, the newest addition to the Pig hotel group's portfolio of 11 country-luxe accommodations. Set in the refurbished Barnsley House in Cirencester, a historic property dating back to 1697, the hotel has a rich heritage.

Its gardens in particular are a marvel, created in the 1950s by the manse's previous owner, Rosemary Verey, who went on to become a celebrated garden designer in charge of green spaces for the future-King Charles and Sir Elton John. Verey died in 2001, but her gardens live on, lovingly tended by a team that includes her grandson, Tony. Guests can stroll the laburnum walk, relax by a Tuscan temple-inspired grotto, pluck apples in the pottage gardens or enjoy tea and cake at a wrought-iron table beneath wisteria.

Inside, recently retired Pig co-founder and creative director Judy Hutson's vision of whimsical, elevated comfort shines. Handpicked antiques, mismatched upholstery and mullioned windows in the 24 boutique bedrooms (several of which are dog-friendly) add to the atmosphere. Rooms offer views of the grounds and, beyond them, the surrounding National Trust land, criss-crossed with walking paths that beckon explorers to happen upon grazing sheep and *Downton Abbey*-esque manors.

As a B-Corp-certified hotel, much of the food is sourced within 40 kilometres. Chef Will Parkes showcases local meats and cheeses, while a staff forager supplies chante-



relles, rosehips and other goodies to compliment wholesome dishes including roasted pheasant or full English breakfasts. A first for the brand, the Pig Village Pub across the street offers its own cozy rooms and a crackling-fire ambiance, perfect for a pint or late-night dessert.

– **ADRIENNE MATEI**

Stays from £250/night through [thepighotel.com](http://thepighotel.com).

SUPPLIED PHOTOS: MAGUIRE; FISHER AND PAYKEL; JAKE EASTHAM (PIG IN THE COTSWOLDS).



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# Essentials

INSIGHT & ACQUISITIONS

## VIBRANT THINGS

In Milan, Louis Vuitton debuts the latest additions to its Objets Nomades collection

Louis Vuitton is expanding the global roster of designers that contribute to its housewares lineup. Announced earlier this spring and unveiled at the Salone del Mobile fair in Milan in April, its team of furniture heavy hitters now includes French furniture designer Patrick Jouin and Argentine artist and industrial designer Cristián Mohaded. Spanish artist and designer Jaime Hayon is also on board, creating the tablescape of colourful ceramic and leather objects pictured here. The playfulness of Hayon's pieces encapsulates the whimsy that distinguishes Louis Vuitton's Objets Nomades lineup, which debuted in 2012. Its growing catalogue is a one-stop shop for capturing the wanderlust look of a living space assembled from worldly design souvenirs. — **ANDREW SARDONE**

The latest Louis Vuitton home collection starts arriving in stores in June. For more, visit [louisvuitton.com](https://louisvuitton.com).





Bode

## LA VIE EN ROSE

While Gertrude Stein might say, “a rose is a rose is a rose,” summer’s sartorial offerings show us that it can be so much more. Bode answers the question of what to wear on a cool June night with a bouquet of florals arranged across a lemon-yellow blazer. No stranger to the queen of flowers, the Roberto Cavalli label plays with the bloom’s proportions, featuring blown-up petals on a denim skirt. Magda Butrym takes a more subtle approach, delicately draping them across a cream-coloured body suit. Marni creative director Francesco Risso renders his roses in red and floats them in a field of black on an hourglass dress, while Toronto designer Lynne Weare tucks a single stem into the pocket of a cropped, sheer blouse. Finish any of these romantic looks off by placing a handcrafted hairpin by Tetier Bijoux behind your ear. — **NADIA PIZZANTI**



Marni dress, price on request through marni.com.



Magda Butrym floral print body suit, \$1,427 through farfetch.com.



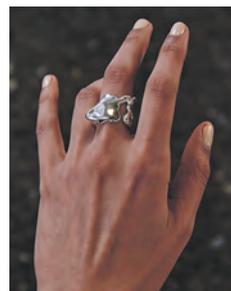
Wynn sheer blouse, \$229 through wearwynn.com.



Roberto Cavalli denim skirt, \$810 through robertocavalli.com.



Tetier Bijoux x Ssense upcycled hairpin, \$900 at Ssense (ssense.com).



## TRUE TO FORM

In sculpture and jewellery, Anne Dahl creates shape-shifting statements

A career in jewellery design and sculpture was never the original plan for Anne Dahl, an interdisciplinary artist based in Montreal. That is until a friend invited her to learn to work with precious metals alongside silversmiths in Indonesia.

“I became fully enamoured. It completely captivated and challenged me,” Dahl says. “It was painful, hard and complex grunt work with the possibility of perfection always seemingly out of reach.” Her jewellery collection came first, an assemblage of delicate yet bold organic shapes, but her interest in the connection between bodies and objects eventually nudged her toward sculpture and her recent exhibition, *To Touch It Is To Know It*, alongside textile artist Elizabeth Johnson at the McClure Gallery in Montreal. While Dahl will be pursuing a master of fine arts at Concordia University over the next two years, she still plans to release a limited collection of jewellery echoing the forms of her most recent artworks. — **N.P.**

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

## LARGE AND IN CHARGE

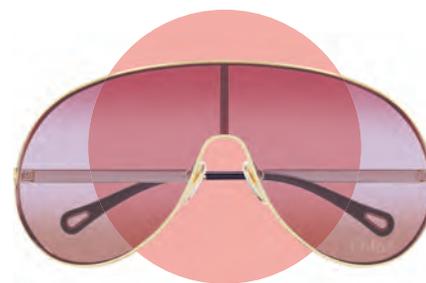
Move over, minuscule eyewear. This summer’s frames are sized up



**BIG NEWS**  
“Oversized” is an understatement when it comes to Prada’s spring shades. Larger-than-life proportions and jewel-tone lenses propel these to instant icon status.  
Sunglasses, price on request at Prada ([prada.com](http://prada.com)).



**ROUND OFF**  
Pulling inspiration from its archives, Cutler and Gross’ 1412 large round frames combine retro charm with modern artistry for a chic, incognito look.  
Sunglasses, \$865 at Cutler and Gross ([cutlerandgross.com](http://cutlerandgross.com)).



**ON THE FRINGE**  
Nostalgia done right, the Chloé Ayla sunglasses amp up a classic aviator shape with a vibrant triple gradient lens. — **N.P.**  
Chloé sunglasses, \$620 through [chloe.com](http://chloe.com).



## CLASSIC RESTORATION

Medi-spa menus are filling up with less detectable procedures that promise a more natural outcome

**A** friend of mine is living through a renovation, but it has nothing to do with her house. The focus is her face. When I checked in with her this winter, she was on her way to a microneedling appointment, a professional cosmetic procedure that uses small, sterilized pins to prick the skin, improving its texture. In her 50s, she's focused on getting her skin in shape for surgical procedures (a little eye lift here, a little nasolabial fold tuck there). The result she's after isn't what you might expect. She started this revamp by dissolving her facial fillers in pursuit of a more natural look. She's embracing a more undetectable era of cosmetic procedures, when subtle, natural-looking enhancements leave people guessing.

It's easy to pigeonhole this aesthetic vibe shift as a reaction to what came before. With the boom of medi-spas, cosmetic injections such as Botox, Juvederm and Restylane led to a wave of overdone faces that defied natural proportions. Filler fatigue set in and long-time patients started to reverse years (and thousands of dollars) worth of treatments. But don't fret for the future of medical aesthetics. As my friend's journey highlights, the industry is ready to capitalize on this reset.

It's both a change in taste and advancements in technology and treatments that are making these beauty dreams a reality. Gone are the days of the obvious facelift and, with it, the fear of looking botched. "There has never been a better time in the history of the world to be a facelift surgeon," says Dr. Mike Roskies, a facial plastic and reconstructive surgeon and owner

of Yorkville Plastic Surgery Centre in Toronto. He points to innovations and techniques such as the vertical facelift, where the facial and neck tissue is lifted upward, that have improved recovery and results. "Until stem cell technologies or some form of gene therapy come through, we're probably not going to get better. We're pushing the boundaries of what's possible with facelift surgery at this point."

Instead of simply picking apart what patients may see as flaws, Roskies says it's important to take a step back and consider holistic goals. "When people are just seeing a line, chasing a line, zapping a spot, that's not creating beauty. That's just getting rid of the micro issue in front of us," Roskies says. "I think people are losing the bigger picture, which is, 'How do we harmonize a face?'"

It's an outlook shared by dermatologist Dr. Lisa Kellett, founder of DLK on Avenue in Toronto. "I always say to my patients that when the work is done well, you don't see the work," she says. New innovations in the nonsurgical category include Cellenis, a "bio-filler" made of a patient's own blood that's used instead of hyaluronic acid, skin boosters that improve the quality of the elasticity of the skin instead of simply adding volume, and Zaffiro, an infrared tightening treatment with no pain and no downtime. "All of those things are more subtle improvements in the skin. They help people to look fresher and more well-rested rather than making a huge change," Kellett says.

When it comes to aging gracefully with a bit of help, both doctors acknowledge that there's no such thing as a quick fix. Kellett has forged long-term relationships with her patients, many of whom she's seen regularly for over 25 years, while Roskies can't emphasize enough that the decision to go under the knife is never to be taken lightly – and results take time. "This is a big thing that only looks undetectable after people have healed, which is three to five months after surgery." – **CAITLIN AGNEW**

## AFTER CARE

These products consider the needs of skin post treatment



### BIO HACKER

This intense face cream promotes cell regeneration and nourishes skin by biomimicking the properties of human placenta.

Biologique Recherche  
Crème ISO Placenta, \$112 through living-beauty.com.



### SOOTHE OPERATOR

Calming and cooling, this mask has been clinically tested to be effective at treating skin following in-office procedures such as intense pulsed light therapy.

Skinceuticals Phyto Corrective Masque, \$90 through skinceuticals.ca.



### HOMEGROWN HERO

Launched earlier this year by Canadian skincare brand Vivier, this cream rejuvenates, restores and protects mature skin with four results-boosting complexes. – **C.A.**

Vivier Crème 47 Luxe Concentrate, \$395 through vivierskin.com.



The latest art watches are worthy of a gallery exhibition. Clockwise from top left: Louis Erard and Sylvie Fleury's Palette of Shadows, Audemars Piguet's Royal Oak co-created by KAWS, Vsevolod Sever Cherepanov's work for Ulysse Nardin and the Maurice Lacroix AIKON limited edition designed by Craig Watkins.

## FACE VALUE

Time may be an illusion, but the interest in artist-designed watches is very real

In *The Persistence of Memory*, a 1931 painting by Salvador Dali, a dreamlike landscape is populated by melting clocks and a gold pocket watch swarming with ants. The image, which symbolizes “the camembert of time” in the words of the moustachioed surrealist, has since inspired countless riffs, reproductions, and – unsurprisingly – several timepiece designs. Nearly a century later, the amorphous nature of time remains a perennial topic for contemporary artists and rich fodder for limited-edition artist collabs by the world’s top watch brands.

A watch face is a smaller canvas than most artists are used to working with, but brands from Swatch to Hermès have all made successful contributions to the genre in recent years. Perhaps the most high-profile example is the \$325,000 limited edition of the popular Audemars Piguet Royal Oak co-created by famed pop artist KAWS in 2024.

Shortly after the AP release, Swiss watch brand Ulysse Nardin revealed a 29-piece limited edition designed with Kyrgyzstan-born multi-hyphenate Vsevolod Sever Cherepanov, a.k.a. Amoureuxpeintre. In February, independent watchmaker Louis Erard revealed a 178-piece edition

by Swiss artist Sylvie Fleury. Dubbed “Palette of Shadows,” it pairs a black dial and a glossy black leather strap with a set of coral-hued subdials that recall a lacquered makeup palette, making it a natural addition to Fleury’s body of work exploring femininity, beauty and consumerism.

In March, Maurice Lacroix announced the AIKON Automatic Wotto Limited Edition, a timepiece designed by Craig Watkins (a.k.a. Wotto), a British-born illustrator based in Southern California. Watkins’s style, consisting of tightly packed doodles inspired by graffiti and skateboard culture, is well-suited to a watch’s limited surface area. The result is a 1,000-piece edition whose dial, along with its stainless steel case, bezel and bracelet are decorated in collaboration with Hungarian artist @Timeengraver with Watkins’s repertoire of bones, eyeballs, mushrooms and lightning bolts. “I wanted the face to focus on the opposing symbols of time; birth and death, happiness and sadness, nature and pollution, love and heartbreak. The theme for the watch was the time we have, our life cycle, and the important part time plays in our lives,” Watkins says.

This composition leaves plenty for the wearer to consider whenever they check their wrist, but, like most artist-designed watches, it does make actually reading the time a bit of a challenge. As Salvador Dali (and any other artist who’s designed a watch) will tell you, however, time is a concept that’s very much open to interpretation. – JEREMY FREED

## WATCH THIS SPACE

Every spring, the watch industry gathers in Geneva for Watches and Wonders, a week-long celebration of all things new, extravagant and horological. These are the pieces everyone was talking about in April



### SPORTING CHANCE

It’s hardly a surprise that Rolex’s first new sports watch collection in more than a decade was the star of the show. Available in platinum, Everose gold and Rolesor (a combination of Oystersteel and white gold) the Land-Dweller boasts a new bracelet, honeycomb dial and a movement that’s accurate to 1/10th of a second. Rolex Land-Dweller watch, from \$19,400 at official Rolex retailers (rolex.com).



### LET’S RACE

The original Formula One was one of the most popular sports watches of the 1980s, and its triumphant return in all its colourful, retro glory was a major source of buzz. Unlike the original, which was among TAG Heuer’s first battery-powered watches, this one features a light-powered solargraph movement that can run for up to 10 months on a charge. TAG Heuer Formula 1 Solargraph watch, \$2,350 at TAG Heuer (tagheuer.com).



### SNEAK PEEK

Cartier has so many covetable vintage designs in its archive that it has an exclusive sub-brand, Cartier Privé, that’s dedicated to re-releasing them. This dial-less “digital” design (*guichet* is the French word for a small window) dates to 1928 and has been highly sought by collectors of unusual, understated timepieces ever since. – J.F. Tank à Guichets watch, price on request at Cartier (cartier.com).



*Elegance is an attitude*  
JENNIFER LAWRENCE



LONGINES  
MINI DOLCEVITA

**LONGINES**  


## CREATIVE ESSENCE

Art curators are looking to perfumers to build evocative exhibition spaces

Perfumery is sometimes called the eighth artistic discipline, so it's apt that perfumers are working with museums to give fine art a fragrant dimension. It's not just a trend in cultural entertainment. Sensory elements such as smell can shape visual experiences and make them more engaging.

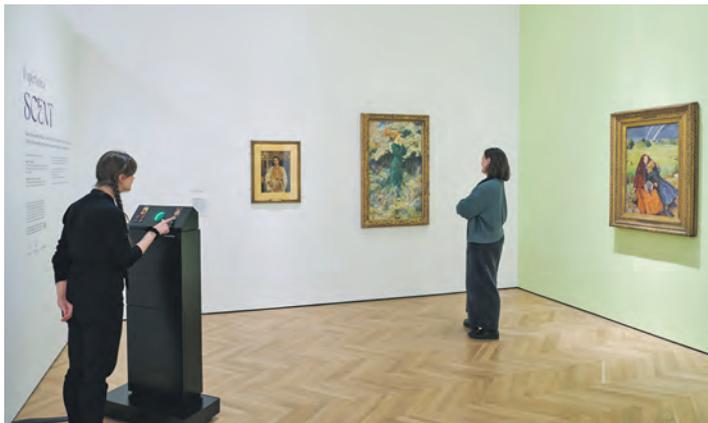
Take *Scented Visions: Smell in Art 1850-1915*, opening this month at Watts Gallery in Surrey, England, for example. The exhibition of Britain's most famous Pre-Raphaelite and Aesthetic Movement works looks at the iconography and symbolism of scent. One theme explored is the popular Victorian motif depicting women smelling flowers.

Certain paintings invite visitors to connect through a corresponding scent associated with elements present in the painting. With the press of the button, AirParfum dry-air molecule technology developed by Puig, the Spanish fragrance and fashion conglomerate that owns Dries Van Noten and Carolina Herrera, dispenses custom accords by perfumer Gregorio Sola based on art historian and exhibition curator Dr. Christina Bradstreet's research.

The show is presented in partnership with London art curators Artphilia and was developed with the Barber Institute of Fine Arts in Birmingham (where it broke attendance records during its original run last fall). "I think the artwork became more personal to people," Artphilia founder and director Antje Kiewell says, because "when you smell something, your nose connects immediately with your mind and memory and emotion."

In the show, two diffusers flank John Everett Millais's quiet 1856 painting, *The Blind Girl*, which depicts a pair of sisters resting roadside. The first scent evokes the hopeful rainbow in the image with freshly cut grass, spring flowers and damp fields while a second burst of cotton and wool cloth notes connect onlookers to the younger sibling's experience. "It tries to mimic the scent of the shawl under which the little sister huddles, because she's afraid," Kiewell says of the nostalgic musty mélange. "It smells like a comforter that we all had, a really peculiar, particular scent."

"We can often be at a loss when standing in front of an artwork,



wondering what we are meant to feel," Kiewell says. "Scent has the unique ability to evoke a powerful personal response." Kiewell highlights that, in 2022, when the Prado Museum in Madrid integrated interpretive scent stations when exhibiting *The Sense of Smell* collaboration between Jan Brueghel and Rubens, visitors spent 13 minutes in front of the work instead of the usual 32-second average. (The museum recently staged a follow-up olfactory exhibition bringing Rubens's workshops to life through a smellscape).

This spring, KMSKA, the Royal Museum of Fine Arts in Antwerp, launches a namesake fragrance inspired by its Flemish Masters collection. The latest literary exhibition at La Maison de Balzac in Paris invited five renowned Givaudan perfumers to crafts scents interpreting the feminine themes and heroines of writer Honoré de Balzac. The point of all these projects is to enhance without overpowering and "for the artwork to remain central and supreme," Kiewell says. "You walk away with a longer, deeper and lasting impression." — NATHALIE ATKINSON

In the *Scented Visions* exhibition, John Everett Millais's *The Blind Girl* is presented with a diffuser that dispenses perfume to amplify its composition and meaning. The show was originally mounted at the Barber Institute of Fine Arts in Birmingham, England (above).

## BIGGER SPLASH

Nothing says summer like a perfume inspired by an afternoon lounging by the water



**POINT BREAK**  
This marine floral is a mermaid in a bottle. Inspired by bobbing SoCal surfers patiently waiting in the diamond glint of waves, delicate orange blossom blends with the salty scent of ocean air at dusk, carried on a radiant base of amber and "smoked seashell."  
Régime des Fleurs Nitesurf Neroli, \$350 at Ewanika (ewanika.ca).

**BLUE CRUSH**  
Named for the coastal rock pools that protect swimmers from the Pacific surf, this lightly gourmand aquatic is a summer classic skin scent because it deftly juxtaposes the bracing, briny scent of sea spray with sun-bleached sandalwood and creamy coconut sunscreen.

Arquiste Sydney Rock Pool, \$250 at Etiket (etiket.ca).



**DEEP IMPACT**  
Issey Miyake is intensifying its landmark woody aquatic cologne. The freshness in this spicy rendition of Sichuan pepper and balsam fir is inspired by a collaboration with UNESCO's 1 Ocean project and the serene seabed meadows of Posidonia seagrass in the Med. — N.A.  
L'Éau d'Issey Pour Homme, \$176 at Shoppers Drug Mart (issey Miyake-parfums.com).



PAINTING BY JOHN EVERETT MILLAIS (THE BLIND GIRL, 1856, OIL ON CANVAS, 80.8 X 53.4CM, BIRMINGHAM MUSEUMS TRUST); SUPPLIED PHOTOS: JO UNDERHILL (BARBER INSTITUTE); EWANIKA (RÉGIME DES FLEURS); ETIKET (ARQUISTE); ISSEY MIYAKE.

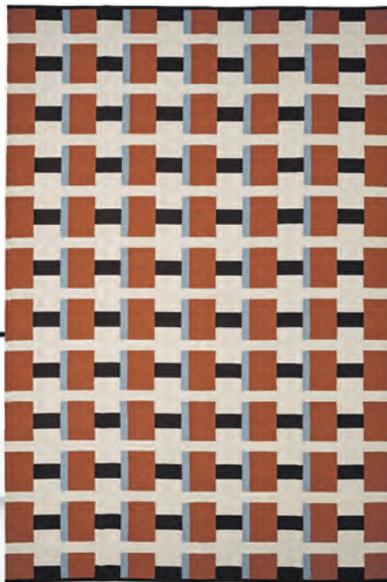
## SWEDISH GRACE

IKEA's latest Stockholm release leans into the collected home aesthetic

Nothing gets an IKEA fan's heart racing like the promise of a new Stockholm collection. Launched for the first time in 1985, the lineup incorporates an elevated sense of design and materials, still priced to be accessible to many shoppers. This spring, to mark four decades of the line, 96 new pieces have been added to its catalogue, with a focus on a home that feels collected over time, layers of neutral tones and punchier Scandi pops of colour and print.

"While the pieces can stand on their own, the collection offers Canadians the ability to mix and match their favourite furniture and accessories to create that one-of-a-kind expression," says EJ Middelhoven, head of communication and design at IKEA Canada. The 2025 material palette includes solid wood, linen, leather, mouth-blown glass and ceramics. "Each item in the collection is designed to look and feel both timeless and tactile," Middelhoven says. Standouts include designer Paulin Machado's table lamp, a double drum style fixture with a shade motif that channels Swedish springtime botanicals, and a low pine bench that can be topped with a seat pad in rich cognac.

In recent years, past Stockholm pieces have become coveted on the second-hand market and it's easy to guess which 2025 housewares might end up as lucky finds in the future.



Star pieces in IKEA's latest Stockholm lineup include a table lamp wrapped in a botanical motif, graphic rugs, sculptural glassware and ceramics, and a nicely detailed, solid oak dining chair.



A glass-fronted vitrine will be perfect for corralling an array of knickknacks while a cylindrical seat is ideal for smaller dining spaces. "It's the type of collection that will become collectable and heirloom pieces over time," Middelhoven says. "We have seen this time and time again with each version that we launch. Our long-term customers anticipate the collection." – **ANDREW SARDONE**

For more visit [ikea.com](http://ikea.com).

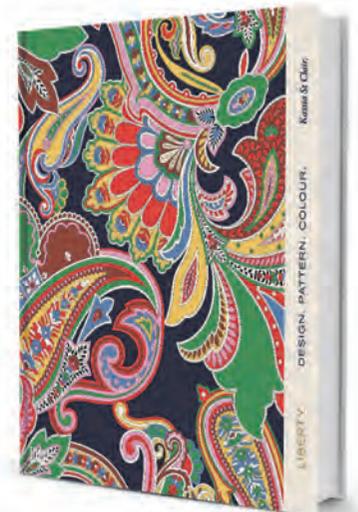
## DEPARTMENT STORY

A new book marks 150 years of Liberty in London

Since opening its Tudor Revival flagship in 1875, Liberty has stood as a beacon of eclectic curation that emphasizes artistry in the production of fashion, furniture and interior decoration. Published to mark its 150th birthday, *Liberty. Design. Pattern. Colour.* by cultural historian Kassia St. Clair explores the influential British retailer's relationship to broader design history, beginning with its roots in the Arts & Crafts movement. On the page, samples from Liberty's 50,000-print archive chart the stylistic evolution, from trad paisleys and lush botanicals through its psychedelic bohemian Swinging Sixties heyday. In-store in London, a new commemorative patchwork fabric called Liberty Retold incorporates 57 archive prints, a wearable nod to heritage. And just as Liberty counted visionary textile designer William Morris among its earliest collaborators, its latest are tastemaking brands including Adidas and Diptyque, which are both part of the spring celebration of this enduring landmark of artisanal culture.

– **NATHALIE ATKINSON**

*Liberty. Design. Pattern. Colour.* by Kassia St Clair, \$99 at bookstores and online ([thamesandhudson.com](http://thamesandhudson.com)).



SUPPLIED PHOTOS: IKEA; THAMES AND HUDSON (LIBERTY); LE TENON ET LA MORTAISE; SANIIV SIRPAL (ORI MUSKOKA); OCH WORKS.

## CANADIAN MADE

The annual Studio North exhibition at the Interior Design show brings together the best emerging housewares. This is what stood out at the 2025 edition in Toronto



### MOOD IN WOOD

Via a vibrant grouping of flat-pack friendly objects – an arched room divider, a curved chair and stool and scallop-edged lazy Susan – Saint-André-de-Kamouraska, Quebec-based Le Tenon et la Mortaise celebrates the rich grain of Douglas Fir. For more, visit [letenoneflamortaise.com](http://letenoneflamortaise.com).



### WHAT'S UP DOCK

How can you improve on over a century of Adirondack and Muskoka chairs? Ori Muskoka focuses on Japanese-inspired geometry to create folded chairs, tables and loungers destined for modern backyards and cottages. For more, visit [orimuskoka.com](http://orimuskoka.com).



### FIT TO PRINT

The light-diffusing quality of ceramic isn't the only thing that makes OCH Works fixtures so novel. Created using 3-D clay printers, its pendants, floor and table lights play up the texture that results during digital fabrication to create their contemporary glow. – **A.S.** For more, visit [ochworks.com](http://ochworks.com).

## DETAIL ORIENTED

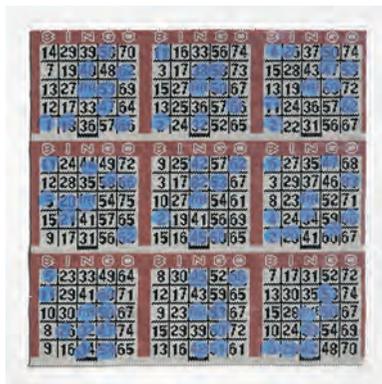
A Montreal exhibition displays artist Nico Williams's beaded marvels

A dishcloth might not be a common sight on display at an art institution, but when the exhibition in question features the work of Sobey Art Award 2024 winner Nico Williams, things are rarely as they seem. Montreal-based Williams, who works with a skilled team of local beadworkers, transmutes personal and everyday items from food store flyers and bingo cards to patio chairs and Amazon delivery boxes with such great effect that the work doesn't seem quite real.

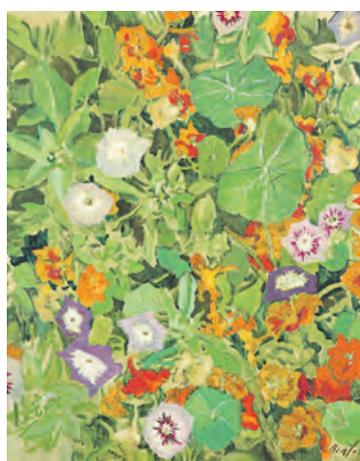
"I want people to fall in love with the material," Williams says, adding that he first used beads in his artistic practice over a decade ago. "I want them to be mesmerized by the detail that we can create." Mesmerized is certainly an apt word. When I took in the exhibition spotlighting the oeuvres of the Sobey Art Award 2024 shortlist artists, Williams's work stood out as an unbelievable feat of *trompe l'oeil*. The piece *Uncle* from 2023 was the magnum opus on view. It's a deftly draped, checked, red-and-black shirt made from glass and Delica beads that's rendered to appear suspended as naturally as if it were a light length of cotton on a clothes hanger.

These feats of form that take hours to complete (*Uncle* clocked in at 1,250) are what propelled Williams into the spotlight in recent years, from his impactful indoor/outdoor intervention at the Brooklyn Museum in 2024 to his current show, *Bingo*, at the PHI Foundation for Contemporary Art in Montreal. It's Williams's first solo museum-scale exhibition and hosting it where his practice is based feels poetic. "What I love about Quebec is that it's very do-it-yourself – very hands-on," Williams says. — **O.P.P.**

*Bingo* continues until Sept. 14. For more, visit phi.ca.



Nico Williams's latest beaded wonders include (from top), *Bingo* (red 1,24,41,58,63), 2025, *J Cloth (fresh)*, 2025, and *Red Bandana*, 2025.



A celebration of garden-centric work by Cecil Beaton includes a self-portrait (far left) and the oil painting, *The Cutting Garden*.

## VERDANT BEHAVIOUR

Cecil Beaton's multi-hyphenate career is captured through his love of gardens

Photographer, painter, costume and set designer Cecil Beaton is the subject of the exhibition, *Cecil Beaton's Garden Party*, opening May 14 at the Garden Museum in London, England.

Or, rather, his passion for plant life is the topic at hand. The ardour is evident in his glorious oil on canvas work, *The Cutting Garden*, from the early 1960s, as well as in the lush embellishments on the Academy Award-winning costumes he conceived for the 1964 film *My Fair Lady*. A first-of-its-kind thematic exploration, the show digs through Beaton's bountiful archive to delight visitors with a trove of depictions of earthly delights including a 1978 shot of fashion icon Bianca Jagger pensively modelling on a blooming garden's path. To add a touch of contemporary cottagecore flair to the exhibition design, Luke Edward Hall, the British artist, designer and aesthete who has cultivated a following for his own rural exploits in the English countryside, was brought on. — **O.P.P.**

*Cecil Beaton Garden Party* continues until Sept. 21. For more, visit gardenmuseum.org.uk.

## GO FIGURE

Recently opened New York cocktail boite *Shy Shy* has a soft-edged and erogenous air about it that's enhanced by figurative wall paintings by artist Jessalyn Brooks. Her sensuous, abstracted forms float through the space to captivating effect, creating an ideal date atmosphere alongside lush details dreamed up by the design outfit *Beaudry Collier*. "The art feels very provocative," says the firm's Toronto-based co-founder Cassandra Beaudry. Partner Alexander Collier adds that the murals are meant to capture the ephemeral spirit of environmental beauty. "[Jessalyn's] inspiration was the idea of bodies as landscapes," he says. A whole cohort of contemporary painters are twisting and turning the practice of portraying bodies into compelling configurations. Whether ghostly or graphic, the gestures represent narratives about personal identity and interpersonal relationships. Sometimes the subject matter is hyper-modern, like Toronto artist Matthew Walton's examination of human connectivity in the age of social media. Yet artists like Brooks often incorporate a sense of history into their enigmatic expressions. Her work at *Shy Shy* was produced as frescos, a technique favoured during the Italian Renaissance. — **O.P.P.**



Shy Shy

Matthew Walton, *Charged*, 2024, mixed media (acrylic, watercolour, pastel and coloured pencil) on paper, 20 inches by 20 inches, \$1,850 (framed) through [mwaltonartworks.com](http://mwaltonartworks.com).



Deborah Segun, *Mentally I Am Here*, 2024, acrylic on canvas, 67 inches by 41 inches, price on request through [beerslondon.com](http://beerslondon.com).

Tahnee Lonsdale, *Monarch*, 2024, oil on canvas, 96 inches by 72 inches, price on request at [Night Gallery](http://nightgallery.ca).



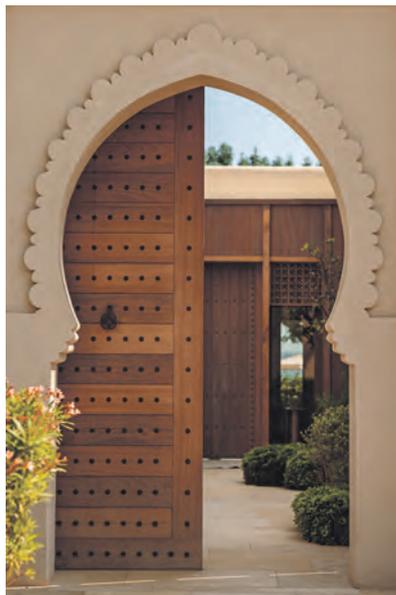
ARTWORK BY NICCO WILLIAMS; BEAUDRY COLLIER (SHY SHY); MATTHEW WALTON; DAMIAN GRIFFITHS (DEBORAH SEGUN); NIGHT GALLERY (TAHNEE LONSDALE); GARDEN MUSEUM (CECIL BEATON).

## COASTAL CALM

On the Mediterranean, Royal Mansour brings new attention to Morocco's riviera

**O**range and white striped umbrellas cast a soft shadow over beach chairs with expansive views of the cobalt and azure blues of the Mediterranean. The vista suggests the south of Spain or France or either of Italy's coasts, but I am on the other side of the sea, soaking in the breeze from Morocco. The Moroccan Riviera, the stretch of northern coastline from the town of Fnideq to Tétouan, has long been a summer destination for Moroccans. With the recent opening of Royal Mansour Tamuda Bay, it won't take long for Canadians to turn their sights to this relatively tourist-throng-free seaside too.

The latest property from the luxury hotel collection owned by the King of Morocco, the 55-villa resort is an exercise in discreet luxury. While its sister property in Marrakech is layered in colour and pattern, villas here are muted tones of sand and cream, a blank canvas that lets the greens of the generous gardens and the sparkling water pop. Golf carts are available for rides to and from one of the five restaurants on-site, the pool, padel court or 46,000-square-foot spa, but it's just as easy to explore the 10-hectare estate by bike or on foot. Since servicing of the entire property takes place out of sight via a subterranean network of tunnels and elevators connected to each villa, I often feel like I am the only person at the resort, a welcome solitude that forces me to slow down. That there is no desk in my suite helps too. This isn't a place meant for a working holiday.



In contrast to Royal Mansour's flamboyant flagship resort in Marrakech, its Tamuda Bay property prioritizes a more muted design that disappears into the seaside landscape.

It isn't all sea views though. Later this year, the spa will launch a series of retreats focused on fitness or longevity with everything from sports coaching to cryotherapy to Ayurvedic treatments filling out a week-long program. For those wanting to be active, the Rif Mountains, which form the backdrop of the resort, are full of hiking trails for all levels through oak and pine forests, waterfalls and gorges.

Culture lovers have plenty to explore nearby. Photogenic Chefchaouen, known as the Blue City because many of the buildings in its old town are painted in an Yves Klein wash, is 90 minutes away by car. Even closer is Tétouan. The city's medina, where Moroccan and Andalusian culture, architecture and history collide, is a

UNESCO heritage site and one of the best-preserved medinas in the country. An ancient tannery in the centre of the old town is still used by master craftspeople to prepare hides for leather workers in the neighbouring laneways, who turn them into belts, wallets, bags and slippers.

There are also all the familiar sights you'd expect from its European counterparts: paella and pizza, warm breezes and stellar sunsets. But the Moroccan version, where the waves of the sea set the pace and mint tea flows, give the Mediterranean beach holiday a more relaxed twist. — **MARYAM SIDDIQI**

Stays from MAD7000/night through [royalmansour.com](http://royalmansour.com).



SUPPLIED PHOTOS: ANTHONY BLASKO (MONOS); ROYAL MANSOUR.

## PRECIOUS METAL

Monos makes the move into premium suitcases with an all-aluminum collection

Canadian brand Monos is adding to its luggage lineup with a sleek new aluminum collection, launched with a campaign fronted by Oscar-winning actor Adrian Brody. Available in four sizes, each piece has a durable anodized aluminum shell with reinforced corner guards, a brushed finish and quilted taffeta lining inside. The use of aluminum is new for the brand, which to date has exclusively used a polycarbonate shell, and signifies the brand's arrival in the "ultra-premium luxury travel space," says Hubert Chan, co-founder of Monos and the brand's chief creative officer. "Aluminum was chosen for its rich heritage in aviation, luxury travel and premium craftsmanship. Its durability makes it a lasting investment piece." An added benefit of the new material is that, over time, it develops a patina, making each case unique to the traveller and a record of every journey taken. — **M.S.**

For more, visit [ca.monos.com](http://ca.monos.com).

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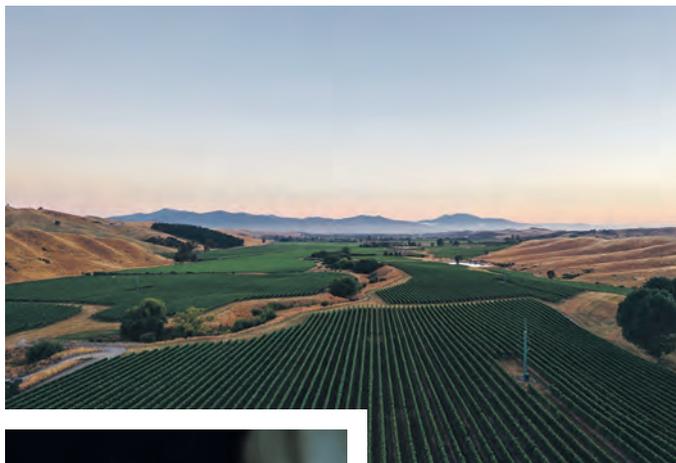
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# BAY WATCH

New Zealand's flagship sauvignon blanc marks 40 years

There wasn't much interest in sauvignon blanc until Cloudy Bay's intensely flavoured expression from Marlborough burst onto the scene in the 1980s. "It was the creation of a new category," says Jim White, Cloudy Bay's technical and sustainable development director. The zesty and pungent style of Marlborough sauvignon blanc represented a bold contrast to the buttery and rich chardonnays making waves in Australia and California at the time. British wine writer Oz Clarke declared Cloudy Bay's debut release "forever changed our view of what white wine could and should taste like."

Montana Wines (now Brancott Estate) was the first winery to plant sauvignon blanc vines in the far north of New Zealand's South Island in 1973, but Cloudy Bay made Marlborough sauvignon blanc a global superstar. Owned by Louis Vuitton Moët Hennessy since 2003, Cloudy Bay's portfolio includes chardonnay, pinot noir and traditional method sparkling wine made in Marlborough. There's also a barrel-fermented sauvignon blanc, Te Koko, and a Central Otago pinot, Te Wāhi.



From Marlborough to Central Otago, Cloudy Bay's bottles capture New Zealand's winemaking landscapes.



The approach to making sauvignon blanc still reflects the racy style established by founder David Hohnen, owner of Cape Mentelle in western Australia, who was inspired to give winemaking in New Zealand a go after tasting the country's early sauvignon blancs. "We really think about a house style in our approach," White says. The 2024 vintage, which marks the 40th anniversary



release, is sure to impress with its textbook citrus and stone fruit flavours and refreshing character.

White, who has worked for more than 14 years at Cloudy Bay, characterizes the winery's early approach to grape growing and winemaking as starting from nothing and making decisions based on intuition. Some of that mindset carries forward: "I often find myself quoting David Hohnen, who said, 'Remember people, it's just a beverage. Just make sure it's delicious.'"

— CHRISTOPHER WATERS

For more, visit cloudybay.com.

# GO GREEN

Rosés's popularity hasn't left much room in the refrigerator for other refreshing wines. But pale pink bottles aren't the only summer selection — it's also vinho verde's season to shine. These widely available whites from northern Portugal are typically made in a light, fruity and fizzy style. More serious examples, from the likes of Quinta de Soalheiro or Anselmo Mendes, offer year-round enjoyment.



### CRISP UP

Established in 1870, Aveleda was one of the first wine producers in this region. This dry white blend of local loureiro and alvarinho grape varieties is fresh and inviting.

Quinta da Aveleda vinho verde, \$14.50 in Ontario (aveleda.com).



### SUNNY DELIGHT

Green apple and citrus flavours mix with grassy and floral notes in this pleasing light and zesty white wine. A great introduction to the simple pleasures of vinho verde.

Gazela vinho verde, \$11.40 in Quebec (gazelawine.com).



### FIZZ FACTOR

Also made by Aveleda, this is the bestselling vinho verde label in Canada and around the world. Its straightforward and juicy character is tailor-made for sunny days. — C.W.

Casal Garcia vinho verde, \$14.99 in British Columbia (casalgarcia.com).



# BOTTLE ART

Italy's Pasqua wines embraces collaborations with emerging creatives

Since 2017, Pasqua Wines has supported up-and-coming artists, chefs and performers through patronage programs for its Talent Never Tasted Better initiative. "It's a way to convey our values and promote our belief that made in Italy and made in Verona is second to none," says Riccardo Pasqua, CEO of the family-owned estate that is marking its

100th anniversary this year. Projects include site-specific installations, bursaries and wine packaging that speak to a larger audience than niche wine lovers. The winery's portfolio includes regional staples, such as Amarone and Prosecco, and experimental offerings including Hey French (You Could Have Made This But You Didn't), an irreverent white blend of garganega, pinot blanc and sauvignon blanc from multiple vintages. Hey French's label was designed by Cuban-born artist CB Hoyo. Pasqua sees a shared bond between making wine and these other creative pursuits: "Without dreams," he says, "there wouldn't be innovations." — C.W.

For more, visit pasqua.it.

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# Collect them all

A growing interest in archival fashion is prompting designers to embrace their own greatest hits

BY NATHALIE ATKINSON

PHOTOGRAPHY BY SAMUEL FOURNIER

STYLING BY NADIA PIZZIMENTI

Archival fashion has been flourishing among collectors and it was only a matter of time before luxury brands caught on. This spring, Prada especially drew inspiration from house codes, filtered through the fresh perspective of founder Miuccia Prada's co-creative director Raf Simons. In Milan, iterations of the Italian label's foundational fine knit sweater and ladylike skirt silhouette (the latter, as seen on this issue's cover, now punched through with supersized grommets) appeared on the runway atop footwear seemingly dusted off from the brand's archives. Tweaked near-replicas of highly coveted accessories include nerdy leather sandals from spring 1996, strappy striped peep-toe pumps from fall 2008 and influential platform oxfords from spring 2011.

Prada isn't alone in leaning into fashion's self-referential moment. There was also Louis Vuitton's winter revival of its lucrative 2003 collaboration with artist Takashi Murakami and Alessandro Michele's Valentino haute couture show in January, which reinterpreted historical looks such as a chiffon dress from 1972. The Calvin Klein Collection relaunch collection in February included an almost exact version of its minimalist beige kitten heel from 1992, the year the brand was arguably at its height of cultural significance.

Recapturing a buzzy era in a brand's history is only one reason why these throwbacks are accelerating. A big bump in sales on the secondary market means looking to the past can be lucrative for designer houses, as well as the resellers that stock the originals. The global second-hand luxury market was US\$34 billion in 2023 and is forecast to nearly double by 2029, according to a January report from Daedal Research. Sustainability and the diminishing stigma around used products, and rising demand for pre-owned luxury goods among millennials and Gen Z, have upped consumer awareness of archival options.

"Archival," as distinguished from second-hand, vintage or antique pieces, is what you call a garment with a design that has had significance for a brand or made an impact on fashion at large (think a Dior bar jacket or Chanel's evergreen tweeds). Notoriety, influence and artistic importance all factor in but, lately, so does a brand's renewed interest in its own history.

Hollywood is doing its part too, translating its love of remakes and reboots to the red carpet. At the Screen Actors Guild Awards in February, actor Keke Palmer went archival in a strapless black velvet Chanel from 1985 (Jamie Lee Curtis wore the same look to the awards in 1986). Cynthia Erivo made a similar heritage statement that night, draped in a 1997 liquid mercury look by Alexander McQueen for Givenchy.

Being self-referential while cashing in on past triumphs makes sense in today's remix culture. Canadian archive dealer Alex Dacosta of Smoking Vintage in Toronto has observed collecting contemporary fashion (from the 1980s onward) become more mainstream in the past few years. "As celebrities opt to wear archive over couture looks, things like that are driving up interest and prices," she says.

Archive dealers and platforms benefit from the hype as much as brands do. Tom Ford's futuristic made-to-measure bustier was a viral hit in early 2020, when it was donned by actors Zendaya, Zoë Kravitz and Gwyneth Paltrow. Its popularity drove aficionados back to the original, a rare Issey Miyake moulded acrylic breastplate from 1980 that was worn by singers Grace Jones and Jody Watley. One sold for US\$54,000 at Sotheby's December Fashion Icons sale.

The increased focus on fashion at traditional auction houses including Christie's and Sotheby's is also driving interest in collectible garments, and cultural events influence archive values too.

The prices of archival John Galiano surged around the release of *High & Low*, the 2023 documentary about him, and only increased after his triumphant couture collection for Maison Margiela in 2024. It was a perfect storm. Christian Dior's men's-wear collection had already reworked the house's newspaper print from Galiano's fall 2000 ready-to-wear line into T-shirts and high-top sneakers. Soon afterward, the iconic slip dress from that collection smashed estimates at a Bonhams auction to sell for more than €15,000. In 2024, after women's accessories at Dior followed suit and offered a reprise of newspaper print saddle bags, the increase in visibility amped up the cult status of the dresses. Kerry Taylor Auctions recently sold one for £80,600.

The latest luxury resale report at the RealReal, a key player in the second-hand luxury market, singles out "formerly niche" brands including Issey Miyake and Vivienne Westwood as having major year-over-year sales increases (100 and 35 per cent, respectively), alongside significant growth for Claude Montana, Romeo Gigli and Courrèges. Looking at recent Google Trends, the appetite is also increasing for Comme des Garçons, Balenciaga and Rick Owens. A breakout spike for Maison Margiela followed January's landmark Martin Margiela: The Early Years, 1988-94 auction, where looks from the 1990 collection broke records (one wool suit commanded more than €100,000).

For younger shoppers who prize authenticity, wearing an archival piece is a form of social cachet. "It's smart, acknowledging that a great design from 20 years ago endures," Dacosta says. Despite stratospheric auction values at the top of the market, it can also be more affordable. In general, prices of these finds are significantly lower than a new piece.

When an item is rereleased, however, that dynamic can even out. Prada's pale pink silk halter dress from spring 1995 has been a popular object of desire on the secondary market. The new edition is literally labelled a "Remake" in tonal embroidery on the back yoke. It has a price tag of more than \$5,000. "That significantly drives up the value of the original, which originally sold for a few hundred dollars," Dacosta says.

The designer archival effect is also trickling down to more accessible labels. From his digs in New York's Financial District, Marcus Allen of the Society Archive mixes naughties and aughts streetwear finds and designer swag (such as a 1997 Tom Ford for Gucci logo G-string) with generic plaid flannel shirts from Abercrombie & Fitch. Yes, even mall staples including L.L. Bean and Banana Republic have gone back to the well to produce archive reissue collections lately, offering throwback capsules of their 1980s and 1990s heydays.

The history lessons of countless museum fashion retrospectives have no doubt fed the taste for archive and shown brands that their own catalogues of collections are a powerful tool for design development and burnishing their reputation. On social media in March, Prada marked the first days of spring with a peek into the rolling stacks of its in-house library, which is stocked with 73,000 ready-to-wear pieces, 63,000 shoes and 53,000 bags and accessories. It captioned that its archives are "a realm where history and innovation coexist." Today, that's a statement that seamlessly translates to fashion at large. ■

“It’s smart, acknowledging that a great design from 20 years ago endures.”

— ALEX DACOSTA, SMOKING VINTAGE, TORONTO

## PLAY TIME

Comme des Garçons' greatest hits combine serious fashion (think inventive shapes, layered textiles and bold colour) with a joyful insouciance. On Sage (left): Archival Comme des Garçons top, \$250 through therealreal.com. Archival Comme des Garçons spring 2006 trousers, US\$622 through really.com. Archival Comme des Garçons 2002 leather jacket (sold with matching skirt), \$650 at Dog Park Shop (@dog.park.shop on Instagram). Trippen shoes, \$395 at Gravity Pope (gravitypope.com). Socks, stylist's own. On Jamie (right): Archival Comme des Garçons fall 2022 top, \$112.50, skirt, \$695 at VSP Consignment (vspconsignment.com). Comme des Garçons shirt, \$338, blazer, \$2,376 through comme-des-garcons.com. Comme des Garçons shoes, \$902 through farfetch.com.



## SMOKING SECTION

The full spectrum of Yves Saint Laurent's signatures is captured in a pair of archival looks: sharp suiting, bohemian nonchalance and killer heels.

On Jamie (left): Archival Saint Laurent Rive Gauche 1980s skirt suit, US\$1,455 through [vintagecouture.com](http://vintagecouture.com). Shirt, \$600 at Holt Renfrew ([holtrenfrew.com](http://holtrenfrew.com)).

Archival Saint Laurent heels, \$795 at VSP Consignment ([vspconsignment.com](http://vspconsignment.com)).

Carole Tanenbaum Vintage Collection jewellery, all price on request through [caroletanenbaum.com](http://caroletanenbaum.com).

Tie, stylist's own. On Sage

(right): Archival YSL fall 1976 top and skirt set, US\$1,700 through [vintagecouture.com](http://vintagecouture.com).

Archival Saint Laurent 2015 jacket, \$2,200 at 20 Maud (@20maudst on Instagram).

Archival Saint Laurent sandals at VSP Consignment.

Carole Tanenbaum Vintage Collection jewellery, all price on request through [caroletanenbaum.com](http://caroletanenbaum.com).





**SKIN DEEP**

The intricate leather patchwork of a retro topper marries perfectly with Alexander McQueen's latest pair of covetable footwear. Archival Alexander McQueen fall 2000 coat, price on request at Artifact NYC ([artifactnewyork.com](http://artifactnewyork.com)). Alexander McQueen boots, \$2,390 at Holt Renfrew ([holtrenfrew.com](http://holtrenfrew.com)).

**DESIGN DNA**

As creative directors move from house to house, their arsenal of styling tricks often travels too. Nicolas Ghesquière broke into fashion at Balenciaga where he remixed the house's archives.

Today, at Louis Vuitton, he continues to shuffle the design deck but with a focus that's decidedly more forward looking.

On Sage (left): Dress, \$4,200 at Louis Vuitton ([louisvuitton.com](http://louisvuitton.com)). Shoes, stylist's own. On Jamie (right): Archival Balenciaga fall 2007 blazer, €730, jodhpurs, €340 through [resee.com](http://resee.com). Archival Balenciaga heels, \$365 at VSP Consignment ([vspconsignment.com](http://vspconsignment.com)). Archival Balenciaga scarf, price on request through [vintagecouture.com](http://vintagecouture.com).







### BAR NONE

Designers often oscillate between embracing a house's history and subverting it. At Dior, John Galliano's denim was the opposite of Parisian propriety, while Maria Grazia Chiuri's spring 2025 pantsuit is an updated take on its founder's nipped-in New Look silhouette.

On Sage (left): Archival Christian Dior by John Galliano spring 2000 denim jacket, skirt, both price on request at Absolutely Fabrics ([absolutelyfabrics.com](http://absolutelyfabrics.com)). Archival Christian Dior 2002 Diorissimo saddle bag, \$2,950 at Mine and Yours ([mineandyoours.com](http://mineandyoours.com)). Archival Christian Dior fall 2000 boots, price on request at Le Palais Boutique (@lepalaisboutique on Instagram). On Jamie (right): Christian Dior jacket, \$7,300, trousers, \$2,900, gloves, \$2,150, bag, \$5,800 at Dior ([dior.com](http://dior.com)).

**REBEL YELL**

Designer Vivienne Westwood's contrarian spirit and twisted tailoring are evident in a throwback, raw edged tweed suit and a blazer and skirt set from spring 2025.

On Jamie (left): Archival Vivienne Westwood jacket, price on request, skirt suit, \$6,995 at Absolutely Fabrics ([absolutelyfabrics.com](http://absolutelyfabrics.com)).

Vivienne Westwood boots, \$1,445 at Ssense ([ssense.com](http://ssense.com)).

On Sage (right): Vivienne Westwood jacket, \$1,620, top, \$695, skirt, \$985, necklace, \$910 at Ssense ([ssense.com](http://ssense.com)).



### PARLOUR TRICKS

A mix of archival and current season pieces pays homage to one of Jean Paul Gaultier's iconic collections, spring 1994's *Les Tatouages*, a cross-cultural explosion of tattoo motifs and piercings.

On Sage (left): Archival Jean Paul Gaultier spring 2003 shirt, \$600 at 20 Maud (@20maudst on Instagram). Jean Paul Gaultier trousers, \$1,565 at Ssense (ssense.com). Dr. Martens boots, \$215 at Gravity Pope (gravitypope.com). Carole Tanenbaum Vintage Collection jewellery, price on request through caroletanenbaum.com.  
On Jaime (right): Archival Jean Paul Gaultier spring 1996 shirt, \$1,100 at 20 Maud. Jean Paul Gaultier dress, \$590, skirt, \$310 at Ssense. Carole Tanenbaum Vintage Collection jewellery, price on request through caroletanenbaum.com.



### TAKE THREE

Loewe's spring re-issue is its Flamenco bag, which traces its origins to 1984 and a first return to the collection in 2010. Dress, bag, both price on request at Loewe (loewe.com).



**CODE**

**BREAKDOWN**

Chanel's latest bag silhouette, the 25, layers an array of pockets over its emblematic diamond quilting, mimicking the mix of structure and softness found in decades worth of tweed separates.

On Jamie (left): Archival Chanel jacket dress, \$4,495, 2003 white mini Kelly bag, \$3,995 at The Cats Meow ([thecatsmeow.com](http://thecatsmeow.com)).

Archival Chanel black Kelly bag, \$5,500 at Mine and Yours ([mineandyours.com](http://mineandyours.com)).

On Sage (right): Jacket, skirt, 25 bag, all price on request at Chanel ([chanel.com](http://chanel.com)).

## WAVE LENGTHS

The late Issey Miyake developed his creased textiles for dance performances in the 1980s. Since the 1990s, they've created movement and shape for the brand's runway and Pleats Please collections. The designer's archival "fishnet" jacket holds a similarly architectural shape in a more rigid form.

On Sage (left): Issey Miyake dress, \$1,850, cardigan, \$1,225 through [isseymiyake.com](http://isseymiyake.com). Trippen shoes, \$430 at Gravity Pope ([gravitypope.com](http://gravitypope.com)). On Jamie (right): Archival Issey Miyake spring 1997 jacket, US\$1,385, 1990s dress, US\$825 through [vintagecouture.com](http://vintagecouture.com). Trippen shoes, \$430 at Gravity Pope.

Makeup by Sabrina Rinaldi for Dior Beauty/PIM.ca. Hair by Kirsten Klontz for Bellami Hair/PIM.ca. Models: Jamie at Niwa Models, Sage at Together Model Management. Photo assistant: Zackery Hobler. Styling assistant: Kyla Akey.





# Made in. MEXICO

During the latest edition of the Mexican capital's Art Week, the city's enthusiasm for local art and design steals the spotlight

BY **ODESSA PALOMA PARKER**  
PHOTOGRAPHY BY **ANDREW REINER**

T

alk of trade wars over the last few months has somewhat unpredictably linked Canada closer to Mexico, but showing solidarity is only one reason to travel to its capital right now. The city, with its storied artistic past, has ramped up its reputation as a destination for the best in contemporary art and design thanks to the mounting importance of its art fairs and emphasis on local craft.

“In the last 10 years, there’s been a design renaissance,” says Justino López of the made-in-Mexico homewares company Atlawa, a *Nahuatl* or Aztec name meaning “master of water.” “I’m very proud to be part of it.”

Atlawa’s eye-catching designs are made from resin that’s laboriously handcrafted. The collection is sold at the brand’s three retail locations including its latest shop in the hotspot neighbourhood, Roma Norte. The area is known for its abundance of commercial art galleries and institutions, and it buzzes during Mexico City Art Week every February. Part of the attraction is the number of art spaces with gorgeous gardens, intimate hideaways where you can perch and reflect on the exhibitions.

The Juárez neighbourhood is another must-visit cache of Mexico City’s vibrant culture, with boutiques and pop-up shops lining the street, Calle Marsella. It should be on your itinerary for your next trip down south along with these destinations for fashion, design and art.



**ATLAWA**

A mouth-watering selection of handcrafted resin homewares awaits at Atlawa, the studio founded by designer Justino López in 2003. Initially providing resin decor items for hospitality projects, López expanded Atlawa’s business to include homewares such as dinnerware and vessels. Describing the work in making the tantalizing pieces that come in an array of hues and patterning, López notes that having a team of 50 craftspeople reflects “the value in our pieces.” Atlawa currently offers 12 collections that are available in its retail locations in Juárez and new flagship in Roma Norte; the brand also operates a boutique at the weekly outdoor market, El Bazaar Sábado.



Atlawa founder Justino López (far left) is known for his kaleidoscope of resin pieces, which range from sculptural jewellery to bold tableware.

**MAIA CONTEMPORARY**

Representing artists including Argentinian painter Paula Duró, legendary surrealist Pedro Friedeberg and the Mexican multidisciplinary artist Cisco Jimenez, MAIA Contemporary focuses on bringing together local and international work. One of its recent exhibitions included pieces by Calgary-based Marigold Santos and Vancouver’s Andrea Wan, and what’s on view will usually steer towards the unusual and inventive. For its booth at the 2025 edition of Zona Maco, Mexico City’s largest art fair, MAIA Contemporary presented pieces by New Mexico-based artist Margaret R. Thompson, who uses materials including turmeric and chili in her chimerical works. MAIA Contemporary’s permanent home is found within a sprawling historical building in the Roma neighbourhood called Casa Basalta that also houses restaurants, an elevated streetwear store and a barre studio.



A group exhibition called Quintessence (far left) and a show titled Before They Wake Us Up by multidisciplinary maestro Alexis Mafa (left) are two more recent projects mounted at MAIA Contemporary.

SUPPLIED PHOTOS: MAIA CONTEMPORARY.



At Vera Colectivo, founder Fernanda Arias García (far right) works with an array of artisans to create pieces tailored to her playful aesthetic. Her own work is focused on jewellery including multicoloured, beaded rings.

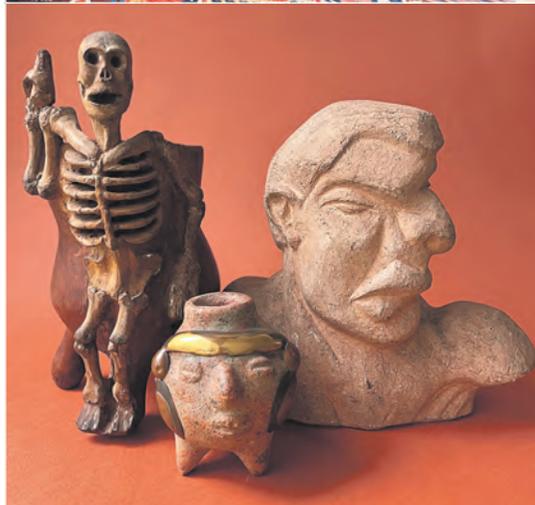


### VERA COLECTIVO

Nestled along a particularly pretty street in Juárez is the cheerful boutique Vera Colectivo, a tiny, tile-clad shop selling local slow fashion and home goods. Founded by former art director Fernanda Arias García in 2022, the spot is home to a refined yet playful array of wares that make for perfect souvenirs. “I have always had an entrepreneurial spirit and a deep passion for Mexico’s cultural heritage and traditions,” Arias García says. She crafts one-of-a-kind jewellery in addition to bringing in handmade ceramics, garments and table linens. “We are a single-brand project, where everything falls under the vision of Vera Colectivo,” she says. “We carry clothing, jewellery, accessories and home decor objects, all curated and designed with a focus on artisanal craftsmanship. I personally oversee the store’s curation and creative direction – sometimes by selecting textiles and objects exactly as artisans create them, and other times by intervening with my own colour choices, selecting materials and adding my personal aesthetic.”



At Ikal (above), what looks like an eclectic melange of clothing and accessories melds together into a snapshot of Latin design today.



In an apartment-like space, by-appointment Casa Mimi (right) captures how to live with a gallery of Mexican art and craft.

### IKAL

Found in the tony area of Polanco, the concept store Ikal is a multi-room, multi-brand shop that carries clothing and accessories as well as homewares and fragrance including its own house scents, Clay and Chocolate, Petate and Desert Flowers. The goods at Ikal, which prides itself on championing Latin brands, amplify the signatures of style down south – colour, generous proportions and novel silhouettes. Wood-focused furniture line Taller Batán, leatherwear company Atrio and footwear label Xinbal share space with the avant-garde German label Path, a mix emblematic of Ikal’s selective philosophy: No object is here by chance.

### CASA MIMI

Located in Roma Norte in a 1920s building with art studios and a cultural centre that hosts films, talks and art exhibitions, Nicole Pierpont’s by-appointment-only Casa Mimi project places visitors in the middle of a cozy retail venue. Pierpont, whose mother had a folk-art gallery in Central America, says that “Casa Mimi reflects my lifelong passions: an eclectic mix of folk art, paintings, textiles and gifts from across Mexico, particularly focusing on Mexico City artisans and artists. Pieces on offer include antique busts and contemporary textile works. “I carefully curate each piece, drawn to its playful and colourful nature,” Pierpont says. “I am constantly inspired by *México mágico*.”

SUPPLIED PHOTOS: JUAN HIDZ (IKAL); CASA MIMI.

A who's who of Mexican artists as well as talent from Central and South America fill the walls at Mooni (right).



In a sea of statement seats at Breuer, (above), Arturo Verastegui's turquoise Allan stool stands out.



**MOONI**

Two exhibition spaces showcase Mooni's array of eclectic visual art including painting, prints and sculpture by artists from Mexico and across South America. Find local treasures including charming monotypes by Soda Escombro, oil works by Jordi Alós and Oscar Bernal, and objects by Algo Studio. London-based sculptor Salomé offers a uniquely local collection of items made with Oaxacan brown clay. Mooni represents the work of over 50 Mexican and international artists at all stages of their careers and also hosts exhibitions throughout the year. One statement-making project it's been a part of took place during Mexico City Art Week in 2024, when design studio Bolsón reimagined the plastic used in banana cultivation to coat the gallery's interior.

**BREUER**

Arturo Verastegui founded the design studio Breuer in 1993. Since then, it has become notable for its shapely furniture pieces. This past February at Zona Maco, Breuer presented Huellas ("footprints" in English), a collection composed of the studio's pieces designed by Verastegui himself that have debuted at the fair over the years including the bulbous Sherman Chair and Allan Stool, which looks like a chic tool kit screw. Other icons of Mexican design to lend their talent to the Breuer portfolio include Raúl de la Cerda, who made an elegant family of benches and tables; and Francisco Torres and Rosa Hanhausen, whose studio collaborated on the natty Penca outdoor collection.

Rocio Lopez (bottom left) manages the year-old Olivia Foundation, a multi-storey gallery space developed by super collectors Jana and Guillermo González.



**THE OLIVIA FOUNDATION**

Behind a striking 1900s exterior is the breathtaking space crafted by Mexican architects Alberto Kalach and Carlos Zedillo to house the Olivia Foundation's remarkable collection – the private trove of collectors Jana and Guillermo González. "You're able to experience the work from different points of view, and that's what makes it special," says the foundation's manager, Rocio Lopez. "Abstract art is about layers, and in this space, it's like you can see layers of art." Opened in February of 2024, the foundation hosts temporary solo exhibitions – the current one being painter Sabine Moritz's first in Mexico – as well as curated collection shows that highlight the works of Tracey Emin, Helen Frankenthaler, Joan Semmel, Anna Weyant, Danielle McKinney and other – largely female – luminaries of post-war abstract art. It also launched a commission-based prize this year at the Material Art Fair, for which Canadian painter Elise Lafontaine was shortlisted. ▀



SUPPLIED PHOTOS: MOONI; MARIANA ACHACH HERREROZ (BREUER);

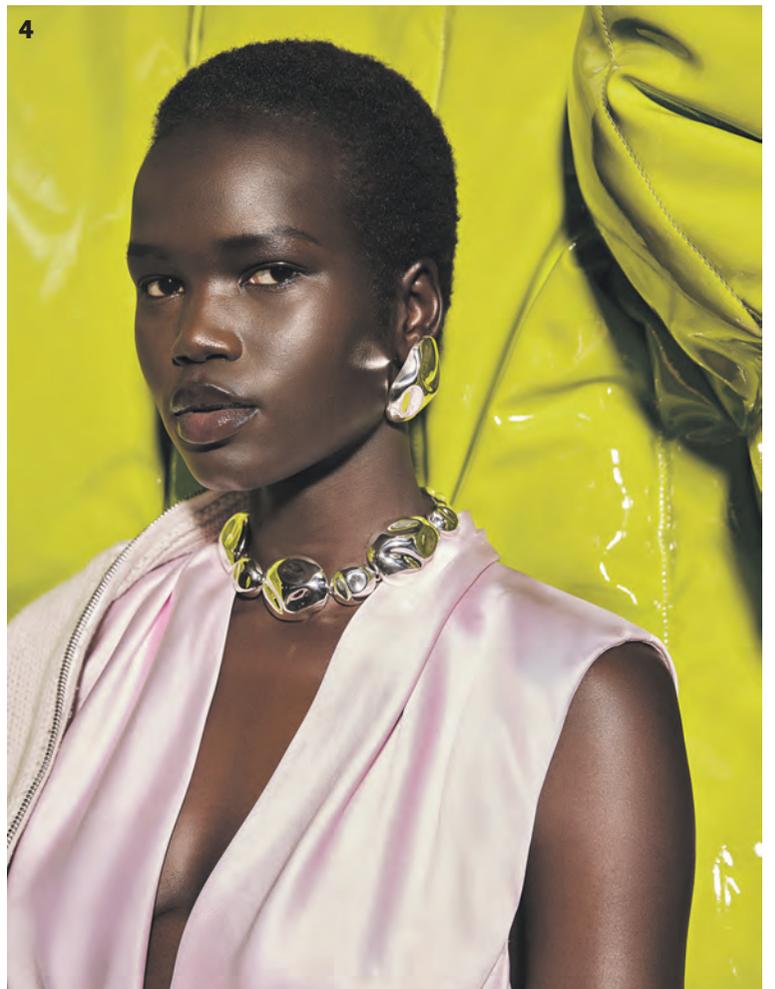
#### BRACE YOURSELF

An early entrant into the jewellery-as-sculpture space, Elsa Peretti's bone cuff for Tiffany & Co. endures as an iconic accessory. Sportmax dress, US\$1,090, shoes, US\$895 at Max Mara (sportmax.com). Elsa Peretti small bone cuff, \$12,000, Elsa Peretti split ring, \$5,856 at Tiffany & Co. (tiffany.ca). Gufram Capitello chair by Studio 65, \$12,500 at Bonne Choice.

PHOTOGRAPHY BY  
CARLYLE ROUTH  
STYLING BY  
SANTANAE LUZIGE

# MATTERS OF DISTINCTION

Is it a fashion accessory or a design object?  
This season, probably both



**1. BE TRANSPARENT**  
On a wedge of Lucite, a Sportmax heel feels decidedly spacey. Sportmax heels, US\$895 at Max Mara (sportmax.com). Memphis Milano First chair by Michele De Lucchi, \$2,200 at Bonne Choice.

**2. MIXED MEDIA**  
A diverse material palette – here, acetate, satin and paillettes – is a hallmark of the Dries Van Noten label. Dries Van Noten bag, \$1,540 at Ssense (ssense.com). Susan for Susan Acetone Erosion table, \$3,600 at Bonne Choice.

**3. PLASTIC FANTASTIC**  
With its molten texture, an Ottolinger bag in recycled rubber is the perfect pair for a pouf built up with squiggles of polyurethane. Ottolinger bag, \$810 at Ssense (ssense.com). Meritalia Senzafine pouf by Gaetano Pesce, \$2,300 at Bonne Choice.

**4. SET MATCH**  
The free form of a Sordo necklace and earrings mimics the scrunched latex of Gaetano Pesce's acid green throne. Brandon Maxwell dress, US\$2,295 through fwrd.com. Brandon Maxwell sweater, price on request through brandonmaxwellonline.com. Sordo necklace, \$1,275, earrings, \$585 at Absolutely Fabrics (absolutelyfabrics.com). Meritalia Shadow chair by Gaetano Pesce, \$8,800 at Bonne Choice.



**1. HAT TRICK**  
With its unique hue and texture, a Prada hat is a playful way to hide from the sun. Hat, shirt, both price on request at Prada (prada.com).

**2. SHELFIE POSE**  
Assembled on Memphis Milano's iconic bookshelf, a trio of spring finds encapsulate the season's sculptural shapes. (Clockwise from top left) Flamenco bag, price on request at Loewe (loewe.com). 9325 sunglasses, \$685 at Cutler and Gross (cutlerandgross.com). Dries Van Noten sandals, \$1,050 at Ssense (ssense.com). Memphis Milano Carlton shelf by Ettore Sottsass, \$28,500, Gugramini Another Green Cactus miniature by Drocco/Mello, \$450 at Bonne Choice.

**3. RED ALERT**  
Whether it's a squared-off toe or a pinched frame, unexpected shapes create new interest. 9126 sunglasses, \$865 at Cutler and Gross (cutlerandgross.com). Fidan Novruzova flats, \$685 at Absolutely Fabrics. Corsi Try tray by Gaetano Pesce, \$335, Bamboo vase by Enzo Mari, \$395 at Bonne Choice.

**4. ON KILTHER**  
A skewed pocket and longer handle distort this surrealist take on Hermès' classic Kelly. Kelly En Desordre bag, price on request at Hermès (hermes.com). Gufram Pratone Forever by Ceretti/Derossi/Rosso, \$22,500 at Bonne Choice.

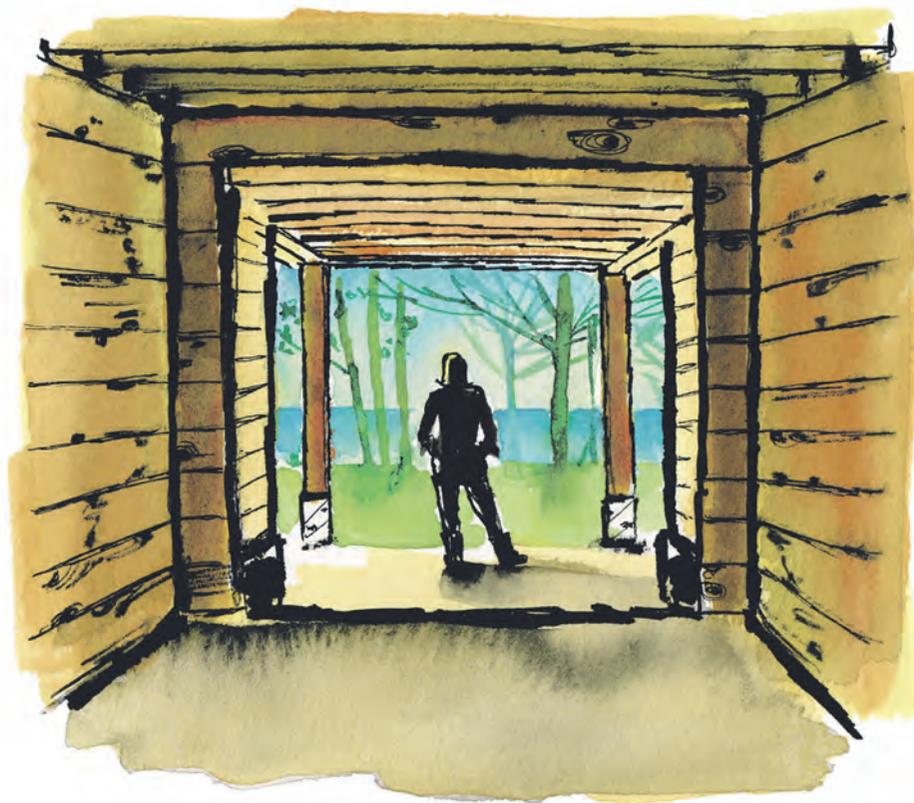


**POINTS TAKEN**

Spring's sculptural spirit transcends accessories into fashion as seen in this winged Loewe set.

Top, \$2,150, trousers, \$1,650 at Loewe ([loewe.com](http://loewe.com)). Sordo earrings, \$675 at Absolutely Fabrics ([absolutelyfabrics.com](http://absolutelyfabrics.com)). Gufram Another Green Cactus by Drocco/Mello, \$7,750 at Bonne Choice.

Makeup and hair by Jodi Urchuk for Dior Beauty/Plutino Group. Model: Pini James at Stray Model Management. Prop and set styling by Rodney Smith for Plutino Group. Photo assistant: Craig Bagol. Styling assistant: Anastasia de Lyon. Photographed at Bonne Choice in Toronto ([bonne-choice.com](http://bonne-choice.com)).



# New horizons

When design writer **KAREN VON HAHN** decided to build a summer escape from scratch, she wondered if she'd be able to replicate the character of the older homes she's loved all her life

ILLUSTRATION BY **LAUREN TAMAKI**

**W**e already had a perfectly adorable and lovingly restored log cabin with a postcard view of our favourite lake. But my husband and I left it all behind to pay way too much for a falling-down 1970s nightmare nearby.

Since our adult kids had moved back to Canada, the one-room cabin was feeling a little tight and this new folly had some other advantages. Unlike the little cabin, where we were chockablock with our neighbours, its selling point was two acres of mature gardens just down the beach from our friends. Though you could barely glimpse it through a tangle of overgrown cedars, it was also sunset-facing. In order to catch it, we had to peer through a tiny office window that offered the only view onto the lake.

After moving in, however, it quickly became clear how unlivable the new house was. A quick fluff with some mid-century finds and beachy indigos gave the living space a certain boho flair. But no amount of cleaning or air purifiers or scented candles could address the house's unique fragrance of decay that permeated our clothes and hair within hours. Our son simply refused to visit. "This place is toxic," he said after one night's stay. "I don't know how you can stand it."

A new house was clearly in order, but having grown up in old houses and living in them our entire lives, the idea of tearing it all down and building something brand new was off-putting. Renovation is my comfort zone; the more old quirks given new life, the better. Would I even like a new house, without any of the character that gives old houses their charm? And yet, the opportunity to design and build something from scratch – a bucket list item if there ever was one – was the pearl in this fit of madness.

As grateful as I was for the creative challenge, I knew we were headed into unmarked territory. In any home reno, you inherit a set of design limitations. Whatever improvements you choose to make to the original house, if not exactly determined by what's already in place, end up being informed by it. So much so that the measure of

a good renovation is often how well the designer makes the most of what is already there.

The conundrum of a new build is the complete opposite. Starting from a blank slate means there's literally nothing to work with – or against. Other than the inescapable concerns of budget and timing, the sky is your limit. Tile the foyer in hand-pressed bricks from Belgium? Sure. Turn the shower into a living wall? Why not! What's more, even if you hire a team of professionals, the responsibility for every single choice made along the way is on you.

It is hard to anticipate just how many decisions you make in the process of building an entire house but, trust me, the sheer volume involved is intimidating. And woe betide you if you fail to sweat the small stuff because, if you're like me, you will regret the bad placement of a light switch or air return forevermore. Apart from building code-mandated ugliness, every single awkward finish or insufficiently thought-out solution will be your fault forever. And, after inevitably spending way more than you had hoped, you get to live with the results.

Thankfully, we survived this gauntlet and I'm relieved to report that we are thrilled with the house. It may be new, but it is far from soulless. The eight-inch thick beams that form our walls are like a beautiful woven basket and the views of the turquoise lake from almost every angle are maximized by a 15-foot high wall of wood-framed glass. The pale grey of the tiled floors echoes the river rocks on our beach while the bright, open kitchen with its curvy 10-foot island is ideal for entertaining. Even some of the decisions we were forced to make – to scale down our dream of a stone fireplace wall to a freestanding contemporary stove, for instance – actually turned out better than I could have imagined.

Now that the saws and hammers have been packed away and we've moved ourselves in, the garden around the house, which was entirely flattened in the building process, looms. It's ironic that the landscaping that first attracted us to the site is now another blank slate. When it comes to design, the work is never really done. ▀



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Pudlo Pudlat (1916–1992), *Untitled* (detail), 1985–86, coloured pencil and felt-tip pen on paper, 51.1 cm x 66.2 cm, collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection CD.24.4034. © Dorset Fine Arts



# CHANEL