

THE GLOBE AND MAIL\*

# style

ADVISOR

SEPTEMBER 2024

**BEAUTY**  
The art of going grey at any age

**FASHION**  
Runway buzz from New York to Paris

**SHOPPING**  
A brick-and-mortar comeback



## Perfectly suited

Layer up for autumn in pinstripes and plush coats

**FILM:** Costume designer Mara Zigler explains how vintage clothing elevates storytelling on screen



**LOUIS VUITTON**

THE GLOBE AND MAIL  
**style**  
ADVISOR

SEPTEMBER 2024

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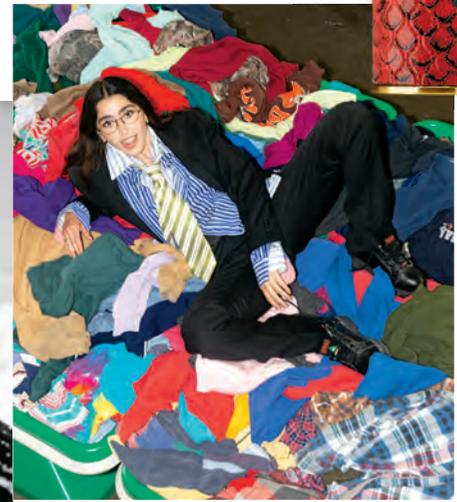
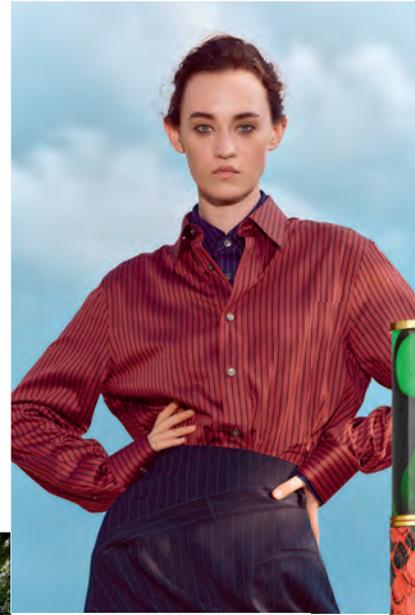
**ON THE COVER**

Photo by Riley Stewart.

Coat, \$4,990, blazer, \$4,150 at Burberry (ca.burberry.com).

KameManNen eyeglasses, \$975 at l'Atelier (lateliereyewear.com).

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BY NEELAM AHOOJA





 *Loro Piana*

# Editor's Letter



The Hoi Bo boutique in Toronto is part of a fresh wave of retail openings across the country.

## Shop talk

**T**he ways we shop are constantly shifting. As a kid, I remember thumbing through the plastic-wrapped pages of the Consumers Distributing catalogue and watching my parents take the order up to the outlet's counter where, minutes later, a fresh box of Micro Machines toy cars would appear. In my early days of style writing, I had to convince my then editor that e-commerce had become legitimate enough for us to start crediting online stores in our shopping stories. And over a quick decade at this magazine, the photoshoot clothing credits have evolved from being focused on department stores to an influx of luxury brand boutiques, international webstores and Instagram handles.

As we began to plan for the fall, we received announcement after announcement about a boom of retail development across the country. In Montreal, the buzz is focused on Royalmount, a luxury mall that will anchor a burgeoning neighbourhood and be populated by the likes of Gucci, Saint Laurent and Louis Vuitton. In Vancouver, Oakridge Park is scheduled to debut next spring with its own ritzy roster. And in Toronto's Yorkville, the nexus of luxury shopping in Canada, everyone from Harry Rosen to Tiffany & Co. has big plans for future retail revamps (you'll find a shortlist of 2024 openings in "Back on Bloor" on **PAGE 20**). This latest shift signals that, despite two decades of digital disruption, physical retail spaces continue to build our wardrobes and our streetscapes. It inspired the feature, "Back to bricks and mortar" (**PAGE 42**), where four industry insiders explain the value and evolution of in-person shopping.

As for what you'll find at your favourite boutique or e-comm destination this season, all signs point to pinstripes ("Line items," **PAGE 30**), formal watches ("Black-tie tickers," **PAGE 22**) and shamelessly fragrant perfumes ("In Beast mode," **PAGE 18**). There will also continue to be lots of "quiet luxury," especially pieces by - and inspired by - the Row, the American label founded by former actors Ashley and Mary-Kate Olsen. Its sudden popularity this year is simultaneously a point of pride and a sore spot for Neelam Ahooja. In "Now trending" (**PAGE 46**), the Row super fan analyses all the feelings she has about watching her personal sense of style become fashion's latest fad. It's as close to an existential crisis as any fashion lover can have, no matter where or how we shop.

*ANDREW SARDONE*

**Andrew Sardone**  
Editorial Director



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

## Contributors

This issue introduces new fragrance features in Essentials, so we asked the faces behind September's stories to share their favourite fall scents



Splitting their time between Toronto and New York, photographer **VONNY LORD** had a blast photographing costume designer Mara Zigler for "Character study" (**PAGE 10**). "The best part was seeing how much fun she has with clothing," they say. "We even found a clown suit that she played around with." For a cozy vibe this fall, their go-to fragrance is Whispers in the Library, an eau de toilette from Maison Margiela's Replica collection. "I love warm and woody scents for the fall."



Freelance lifestyle journalist **NATASHA BOATENG** brings her expertise in the beauty industry to "Grey matters" (**PAGE 15**). Reporting on the grey hair movement embraced on the Fall 2024 runways and beyond, she says it was empowering to explore the shift in the beauty industry's response to this natural physical evolution. Based in Toronto, Boateng is currently obsessed with the Lover eau de parfum by the Maker, a boutique hotel in Hudson, N.Y. "Each spritz is inspired by different travel fantasies," she says. "It's a really chic, fun brand."



**NEELAM AHOOJA** is a content creator hailing from the GTA who explores how her approach to dressing has changed in the wake of the quiet-luxury moment in "Now trending" (**PAGE 46**). "Writing it was therapeutic and gave me the opportunity to reflect on my feelings objectively. I'm less sour now," she says of watching her longtime personal aesthetic go viral. In keeping with her luxe fashion sense, her two favourite fall scents are Frederic Malle's Lipstick Rose and Chanel Comète.

PHOTOS BY MARK BINNS (HOI BO), KATHERINE HOLLAND (BOATENG).

SEEK THE ORANGE  
ENCOUNTER THE FAUBOURG



# Fall colour

From Fogo Island to Bilbao, the season's creative must-sees capture vibrant moments in fashion, architecture and visual art

## SEPTEMBER



**13** Balmain's fall 2024 men's-wear collection boasts a scattering of pieces emblazoned with the work of Ghanaian artist and photographer **PRINCE GYASI**. His hyper-saturated colours invigorate novel silhouettes conceived by the fashion label's creative director, Olivier Rousteing (balmain.com).



**25** Edges of Ailey, the first large-scale museum exhibition to convene examples of the work and influence of American dancer and choreographer **ALVIN AILEY**, opens at the Whitney Museum (whitney.org).

**26** Running until Sept. 29, Shore Time is a new biannual event hosted by **FOGO ISLAND ARTS** (fogoislandarts.ca). In addition to a program of studio visits, guided hikes and activities from fishing to foraging, keynote speakers include artist Ghazaleh Avarzamani and architect and co-founder of Dark Matter Lab, Indy Johar.

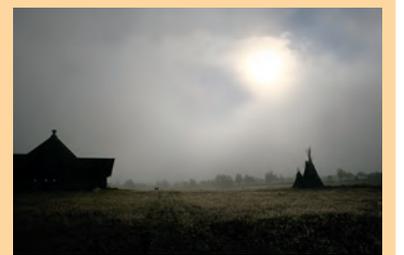


## OCTOBER

**3** The late multidisciplinary artist, critic and curator **MIKE KELLEY** is honoured in the first major UK exhibition of his work at the Tate Modern (tate.org.uk). Titled Ghost and Spirit, the show's visitors can expect to find examples of Kelley's ingenious textile and craft oeuvre including examples of the artist's plush toys.



**4** Punctuated by an intimate, invite-only award ceremony to bestow the prestigious **SOBEY ART AWARD** prize on Nov. 9, an exhibition featuring the work of this year's six shortlisted artists runs at the National Gallery of Canada (gallery.ca) until April 7. The show highlights the output of Judy Chartrand, Rhayne Vermette, June Clark, Nico Williams, Mathieu Léger and Taqralik Partridge (pictured), which employs a range of mediums from beading to photography.



**18** A range of the powerfully enigmatic paintings of Swedish abstractionist **HILMA AF KLINT** are on display at the Guggenheim Bilbao (guggenheim-bilbao.eus) until February.



**24** Now in its 25th edition, **ART TORONTO** (arttoronto.ca) celebrates its start with the annual Opening Night party. This year, the fair welcomes Métis curator Rhéanne Chartrand to oversee its Focus exhibition, and over 100 galleries will be on site travelling from Bogota, Palm Desert, Calif., Reykjavik and Buenos Aires as well as cities across Canada.



## NOVEMBER

**12** Fifty of Italy's most notable dwellings, from Giorgio Armani's summer house on the island of Pantelleria to Marni creative director Francesco Risso's apartment, fill the pages of Phaidon's new release, **ITALIAN INTERIORS** (phaidon.com). Authored by Canadian-born, Milan-based journalist and editor at Wallpaper\* magazine Laura May Todd, the book's selection of abodes encompass aesthetics from stately and romantic to joyfully maximal.



**21** The **BUFFALO AKG ART MUSEUM**'s After Hours series hosts an event surrounding the career and life of the prolific, mononymous artist Marisol (buffaloakg.org). The museum's archivist, Gabrielle Carlo, discusses the monumental bequest Marisol left to the institution – a trove of hundreds of drawings, sculptures and other mixed media works – with chief curator Cathleen Chaffee.

**27** Memorabile. Ipermoda launches at Rome's **MAXXI NATIONAL MUSEUM OF 21ST CENTURY ART** (maxxi.art). The novel exhibition charts the transition of fashion design, starting from 2015, toward becoming a medium of communication within the digital realm, as well as who the creatives are and how they craft memorable contemporary looks.

PHOTO BY GETTY IMAGES (BALMAIN); CARL VAN VECHTEN/BENECKE RARE BOOK AND MANUSCRIPT LIBRARY, YALE UNIVERSITY/VAN VECHTEN TRUST (ALVIN AILEY); PHOTOS COURTESY OF PHAIDON PRESS (ITALIAN INTERIORS); THE BUFFALO AKG ART MUSEUM (MARISOL); ARTWORK BY MIKE KELLEY, MORE LOVE HOURS THAN CAN EVER BE PAID AND THE WAGES OF SIN, 1987; WHITNEY MUSEUM OF AMERICAN ART, COURTESY OF THE MIKE KELLEY FOUNDATION FOR THE ARTS; TAQRALIK PARTRIDGE, LOSS, 2020, DIGITAL PHOTOGRAPH, DIMENSIONS VARIABLE; COURTESY OF THE ARTIST; HILMA AF KLINT, THE EVOLUTION, THE WUS/SEVEN-POINTED STAR SERIES, GROUP VI, NO. 16, 1908, OIL ON CANVAS; COURTESY OF THE HILMA AF KLINT FOUNDATION.



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# Omnibus

NEW & NOTEWORTHY

Mara Zigler is pictured at Expo Vintage Outlet in Toronto wearing a mix of pieces from the stores Expo Vintage, Good Habits, Divine Decadence and Soop Soop.

| PROFILE |

## Character study

Costume designer Mara Zigler expresses her love for lived-in fashion through film

**M**ara Zigler first fell in love with clothing while working for Toronto vintage stores as a picker, snatching second-hand treasures off a fast-moving conveyor belt where, she says, “everything is old, everything is stinky, everything has lived a life.” On the line, you’ve got to act fast, because once the clothes are gone, they’re gone. “You’re like an archaeologist for clothing,” Zigler says. The experience helped her develop an expert eye for everyday garments that convey a sense of lived-in history and set her on her way to become the costume designer to watch in Canada’s independent film scene.

CONTINUED ON PAGE 12 »

PHOTO BY YONNY LORDE. HAIR AND MAKEUP BY JORDAN GIANG USING CHARLOTTE TILBURY, PATRICK TA BEAUTY AND NARS. SHOT ON LOCATION AT EXPO VINTAGE OUTLET IN TORONTO.



#### ALPINE EAGLE

Epitomising the pure and sophisticated aesthetics of the Alpine Eagle collection, this 41 mm-diameter model with integrated bracelet is crafted from Chopard's exclusive, high-quality Lucent Steel™. It is equipped with the chronometer-certified self-winding Chopard 01.01-C movement. Proudly developed and handcrafted by our Artisans, this exceptional timepiece showcases the finest expertise and innovation cultivated within our Manufacture.

*Chopard*

THE ARTISAN OF EMOTIONS – SINCE 1860



In *Measures for a Funeral*, Mara Zigler dressed actor Deragh Campbell (pictured) in pieces that evoke a sense of softness.

CONTINUED FROM PAGE 10 »

Zigler is drawn to projects with shoestring budgets and outsized acclaim. She designed the costumes for two films that premiered at this month's Toronto International Film Festival: Kazik Radwanski's *Matt and Mara* and Sofia Bohdanowicz's *Measures for a Funeral*. In 2023, she was nominated for CAFTCAD's Costume Design award in independent film for *Something You Said Last Night*, Luis De Filippis's tender debut about a young trans woman on vacation with her family, on top of four career nominations for Canadian Screen Awards.

In Zigler's work, costume design is another vehicle for storytelling. She doesn't rely on archetypes that feel one-dimensional, says the actor Deragh Campbell, who worked with Zigler on both *Matt and Mara* and *Measures for a Funeral*. "It's like yourself more fully expressed," Campbell says, "because she has such an extraordinary understanding of colour and shape and different eras." Nailing that kind of realistic specificity often requires as much research as the ornate, historical costumes on a show like *Bridgerton*.

An emotional acuity and talent for crafting psychologically vivid characters through legible attire are Zigler's creative superpowers. For the final scene in *Measures for a Funeral*, which follows a woman researching the life of Canadian violinist Kathleen Parlow, she found the perfect piece for Campbell's character Audrey: a soft white handknit sweater from the 1960s. "I know all these things that she's experiencing," Zigler says of Audrey's emotional state. "She's going to want to feel something soft and close to her skin. There has to be a delicacy and a preciousness to it."

Costume designers are often overlooked for their influence on real-life style. For example, Zigler had the idea to dress *Something You Said Last Night*'s protagonist Ren in bloomers long before brands including the Row and Bode released their own versions. Zigler knows it's unlikely that the designers behind those labels have seen the film, but it suggests they're all connecting to the same sartorial zeitgeist.

Only the fashion designer gets the credit, however – and reaps its benefits. Jonathan Anderson, who designs for Loewe and JW Anderson, recently served as the costume designer on the romantic sports drama *Challengers*, outfitting the three main characters mostly in brands he works on. Anderson marketed his costume work in ways other film designers can't. "He can create a runway within a film, and then put those items on the biggest stars in the world," Zigler says.

Zigler is content to hone her artistry behind the scenes. For her, good costume design requires "this perfect tension between something that's invisible and something that's extremely expressive at the same time," she says. – JOSH GREENBLATT



| WATCHES |

## Wrist architecture

Toledano & Chan's brutalist B/1 marks the launch of a different kind of luxury watch brand

PHILIP TOLEDANO is an artist first and a watch designer second, which might explain why the timepieces he creates look so different from anyone else's. The New York-based watch lover, who shares his unique taste in timepieces at @misterenthusiast on Instagram, is the co-founder of Toledano & Chan, an independent brand that debuted earlier this year. Its B/1 timepiece features an asymmetrical stainless-steel case inspired by brutalist architecture, a dial made of sparkling lapis lazuli and a Swiss-made movement, all packaged in an angular concrete presentation box. Limited to 175 pieces and priced at \$5,500, the B/1 sold out within an hour following its launch and made Toledano & Chan one of the world's most celebrated independent watch brands overnight.

Now, Toledano is faced with the challenge of outdoing himself. "Everyone is asking the same question: 'What's next?'" he says. "I think that when you start just churning out watches because you know that people will buy them, then what's the fun? For me as an artist, the interest is in always pushing the idea forward in unexpected ways. I feel very strongly that if you have the privilege of being able to make something, you had better bloody make sure that you try and make something different and expand the vocabulary."

Following the launch of the B/1, the brand announced a second version with a case made from copper-infused carbon fibre, a first – as far as Toledano knows – in the watch world. The one-of-one piece was auctioned off to benefit UNICEF. Toledano won't say whether more are forthcoming but confirms that he and co-founder Alfred Chan aren't finished with the B/1's eye-catching design. "We'll stay with the same shape for a bit, but it will be about finishing, about materials, about styles," he says.

– JEREMY FREED

For more, visit toledanoandchan.com.

| ART |

## Moon landing

Ceramic star Julie Moon mounts her first hometown show since 2018

THIS MONTH, celebrated ceramic artist Julie Moon is headlining a new exhibition at Patel Brown Gallery's Toronto outpost, her first solo show in the city since the installation *Acid Garden* at the Birch Contemporary gallery in 2018. In that presentation, Moon showcased an array of outsized, psychedelically-minded 3-D works – vivid abstractions of organic forms both familiar and imagined. For her new show, she continues to explore floral forms as a formidable font of inspiration.

"I've worked with botanical sculptures before," Moon says while standing in her studio in Toronto's West Queen West neighbourhood. "Sticking with that theme just feels natural." But as comfortable as she is with exploring familiar ground, Moon endeavours to keep a sense of experimentation and forward-momentum in her practice. For example, she's been toying around with a paper cutting technique – her first time using the method – for the Patel Brown show. "It's a process of masking certain areas," Moon says. "While the clay is still wet, you lay a piece of paper over it, and you can paint the clay. When you lift the paper up, the clay underneath will have maintained its colour – whatever the paper covered stays the same. It's a great way to explore the graphic sensibility of my work."

Moon has also pushed the boundaries of her glazing effects, moving from well-defined, starkly saturated hues to incorporate more mottled and multi-layered looks and deriving inspiration from the Tang Dynasty tradition of *Sancai* glazing (which combines brown, green and off-white glazes to create trippy results). With her whimsical works having been featured in exhibitions in Minneapolis, Philadelphia and Montana, Moon's current show is an opportunity to reconnect with her local audience as well as those new to her vibrant and verdantly shaped world.

– ODESSA PALOMA PARKER

For more, visit juliemoon.com.



PHOTOS BY CALVIN THOMAS (MEASURES FOR A FUNERAL), MAY TRUONG (MOON PORTRAIT).

| BEAUTY |

## Information overload

La Prairie's latest cream gets bossy with aging skin cells

**IT'S NOT JUST** our computers and phones that thrive on having access to a wealth of data. Skin cells also require information to function at their best, something that La Prairie is aiming to harness with the introduction of Life Matrix Haute Rejuvenation, a hyper luxe cream that helps reset the information available to cells to keep skin looking its best.

Dr. Daniel Stangl, director of innovation at La Prairie, says this launch helps drive the liveliness of skin. "Skin cells use a wealth of complex cellular information to ensure the optimal functionality needed for a healthy and youthful skin." He explains that, as a result of aging and the influence of lifestyle choices and habits, the information cells need to function properly can become inadequate or even unavailable, resulting in a shortened health span and accelerated aging. He uses the production of new collagen as an example of how information encoded in DNA drives the activities of RNA biomolecules and proteins to do their job.

To achieve this through a cream, Life Matrix makes use of La Prairie's Exclusive Cellular Complex, a proprietary blend of active ingredients, alongside extracts of peony root and calendula flower to help modulate and reset the levels of RNA biomolecules. The result is dense, full skin that maintains its youthful qualities.

— CAITLIN AGNEW

La Prairie Haute Rejuvenation, \$2,605 at Holt Renfrew (holtrenfrew.com).



PHOTOS BY SARA MATTHEWS (BODEGA GARZÓN WINERY), RODRIGO GUILLÉNEA (BRUZZONE).

| WINE AND SPIRITS |

## Climate control

Despite a volatile growing environment, Uruguay's Bodega Garzón winery is thriving

**AFTER 15 HARVESTS** at Bodega Garzón, a groundbreaking fine wine producer on the south-eastern tip of Uruguay, Germán Bruzzone is still learning. "Because of the weather, every year is a new challenge," he says. The undulating hills around the town of Garzón are subject to an average annual rainfall of 1,200 millimetres (more than Bordeaux), which would create mildew and other problems if it weren't for quick-draining, weathered granite soils and persistent winds from the coast. The vineyard team strips the leaves from the vines to expose the grape clusters and keep fungal diseases at bay. But rainy conditions can slow ripening, which means Bruzzone and his team need to effectively monitor their vineyards to result in top quality wines.

Before the first vines were planted, Italian oenologist Alberto Antonini studied the geology, climate and soil to determine the best varieties for the site near the coastal resort town Punta del Este. The expansive 250-hectare estate was carved into 1,500 separate parcels based on contour and exposition, planted with 70 per cent red wine varieties and 30 per cent white. Sites with southern exposure to the Atlantic Ocean were reserved for albariño, sauvignon blanc and chardonnay, while northern aspects were selected to ripen red wine varieties, such as tannat, cabernet franc and marselan, a crossing of cabernet sauvignon and grenache.



The natural factors and attention to detail results in a range of delicious and distinctive wines year after year, notably refreshing and fruity albariños and ripe and refined tannats that stand out as some of the best value prospects for the cellar. Garzón's reserve tier tannat, cabernet franc and albariño are consistently available in British Columbia and Alberta, while a selection of the single vineyard and the flagship red blend, Balasto, named after the vineyard's soil type, are currently featured at LCBO Vintages outlets and online. — CHRISTOPHER WATERS

Germán Bruzzone (above) has been celebrated by the wine world for taming the challenging growing conditions at Bodega Garzón.

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

| JEWELLERY |

## Outside the box

For the latest expression of its Ice Cube jewellery, Chopard prioritizes a sense of movement

**'AT CHOPARD,** everything is about passion," says Caroline Scheufele, co-president and artistic director of the Geneva-based watch and jewellery house. She shares this explanation while breaking down why the brand is debuting an *haute joaillerie* capsule of its Ice Cube collection, an angular lineup first introduced in 1999 that has grown to become a bestseller. "This moment of minimalist design and fashion – a quiet luxury – felt like the right time to push the boundaries of creativity and craftsmanship," she says.

In the core Ice Cube line, unisex rings, bangles, earrings and pendants are meant to be stacked and layered to create an undulating effect. In the *haute joaillerie* versions, that movement is captured in a singular piece thanks to individual 18-carat rose gold cubes created in varying dimensions. "These pieces and how they have been brought to life by the hands of our craftspeople evoke buildings of different heights across an urban skyline," Scheufele says. The effect is amplified by a mirrored finished, a sprinkling of diamonds and flexible construction that twists and wraps the piece around the wearer's body.

In the rarefied world of high jewellery, achieving that level of movement is a technical feat that's valued almost as much as the finest metals and stones. "Much like art, jewellery is an extension of one's style, taste, appreciation for beauty and the unique know-how and craftsmanship that goes into each piece," Scheufele says. "This comes across through each Chopard piece a customer chooses to wear and how they style it to make it their own."

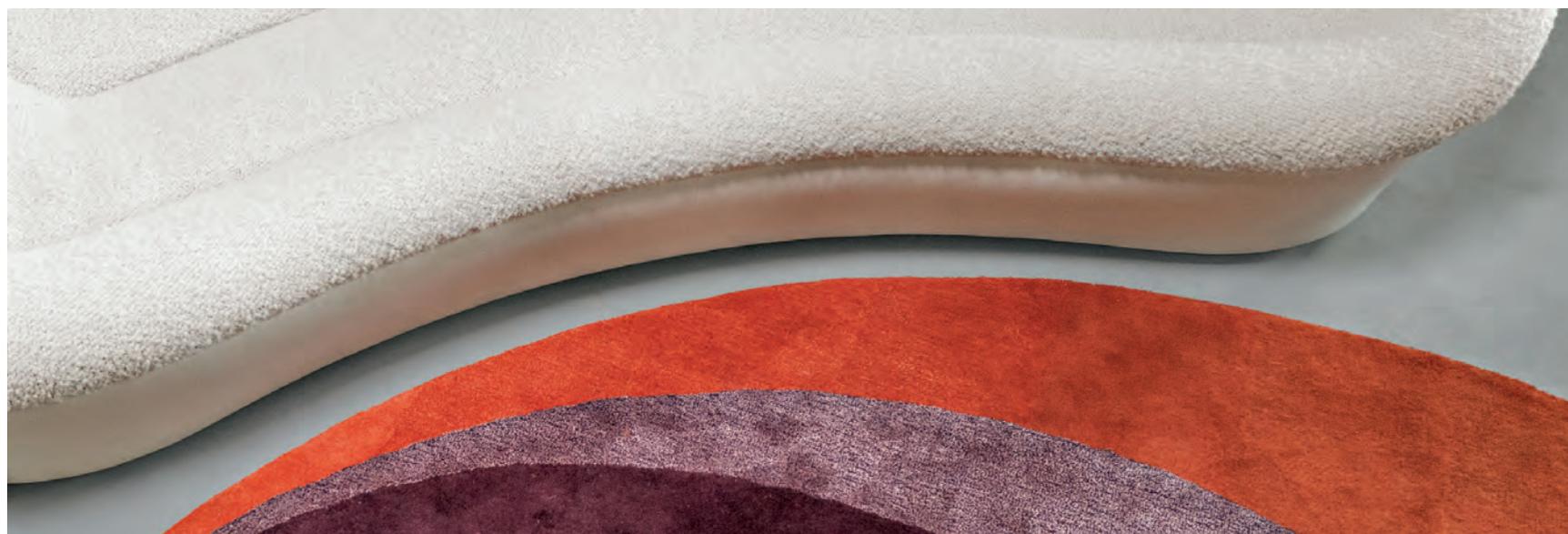
— ANDREW SARDONE

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





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



**Love.** Curved sofas, designed by Sacha Ladic.  
**Myrtéa & Yin Yang.** Armchair and ottomans, designed by Sacha Ladic.  
**Nonette.** Floor lamps, designed by Cédric Ragot.  
In-store interior design & 3D modeling services. <sup>(1)</sup> Quick Ship program available. <sup>(2)</sup>

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# Essentials

INSIGHT & ACQUISITIONS

## GREY MATTERS

Models with silver hair were the stars of the fall runways. **Natasha Boateng** asks, have our beauty standards finally grown up?

PHOTO BY NESS DEVOS; STYLING BY NADIA PIZZINI; HAIR AND MAKEUP BY ANNA BAKSEGHIAN USING ORIBE AND CHARLOTTE TILBURY FOR PLUTINO GROUP; MODEL: MELLA M AT SPOT 6 MANAGEMENT; PHOTO ASSISTANT: ELEANOR JONES; STYLING ASSISTANT: VANESSA ARIGANELLO; DRIES VAN NOTEN SWEATSHIRT, \$900 AT HOLT RENFREW (HOLTRENFREW.COM).



The models at Batsheva (above and right) and JW Anderson (far right) sported a refined-to-playful spectrum of grey styles.



For Batsheva's Fall 2024 show in New York, designer Batsheva Hay put together an entire model lineup that was over the age of 40 through street casting and wrangling her friends. Celebrity hairstylist Justine Marjan, who worked with Tresemme, was then tasked with personalizing each model's own – often silvery – hair, resulting in a statement-making moment that celebrated going grey.

Hair looks included a gorgeous tight mass of salt-and-pepper curls. A pitch-black 'do swept into a ponytail highlighted the white strands along one model's hairline. There were shiny waves with grey roots overtaking blonde highlights.

Batsheva wasn't the only designer to give age-positive beauty the spotlight this season. At JW Anderson in London, hairstylist Anthony Turner topped half of the models in curly, cropped charcoal and silver wigs, juxtaposing the playful orange-red matte lips that makeup artist Lynsey Alexander created using Merit Beauty. It was no doubt a campy take on the grey hair movement (the models weren't exactly in the age bracket of those who typically embrace their silver locks) but impactful, nonetheless.

The silver wave also hit the runways at Balmain (several over-50 models strutted down the catwalk in structured trench coats and dresses), Miu Miu (70-year-old Qin Huilan, a Shanghai-based retired doctor turned fashion influencer, was invited by the fashion house via Instagram to walk in Paris), and Thom Browne ('90s supermodel Kristen McMenamy's waist-length, stark-white mane was braided into a handful of gravity-defying plaits).

"I love that they're putting [these women]

on the runways. I mean, they are likely the ones that can afford these clothes anyway, so show them what you got," says hairstylist Sarah Amson, co-owner of Bang Salon in Toronto. Today, with the boom of Gen Z- and Alpha-fueled social media platforms, the fashion and beauty industries often feel even more hurried to attract young people. Boomers, Gen Xers and, increasingly, digitally savvy Millennials aging into their peak spending power can feel forgotten.

"We do need that visibility so that we can learn to accept ourselves. It gives many people permission and that bravery to join and do what they've always wanted to do – go [grey]," Amson says. "The more we see these things – even though they're so natural – the more we accept them within ourselves and can walk around feeling more confident and beautiful."

According to Pinterest Canada, from July 2023 to July 2024, searches for "grey blending" spiked 132 per cent, "going grey transition tips" climbed 75 per cent and "silver grey hair" jumped a whopping 258 per cent. Of the many ways to embrace silvering hair, Amson recommends hair colour transitional services that are meant to blend rather than cover. Her favourite is opting for lowlights over highlights. "Most people think to highlight. However, silvering hair is usually cool toned, while highlighted hair, using bleach, will always fade to a warm tone," she says. "Essentially, what I do is blend the silver roots into darker ends, preventing any harsh line of demarcation. Think of it as sort of adding a little pepper to your salt."

The haircare industry is adapting to this new, grey-positive normal. Existing products initially marketed toward blonde and light hair, such as purple, deep blue and pearlescent shampoos, now include preserving natural graphite tones in their marketing. "It's all the same type of care when it comes to fighting brassiness," Amson says. She's also noticed more products focused on rebuilding the strength and integrity of white strands.

What's still missing are grey-hair products catering to different ages. "We see marketing geared toward people 60 and over, however there are people in their 20s who are silvering," Amson says. "I would love to see the entire age spectrum represented and welcomed." Perhaps those curly grey wigs at JW Anderson weren't that much of a stretch after all. ■

## SILVER BULLETS

As we age, our hair loses pigment cells – aka melanocytes – resulting in strands turning grey. When pigment production runs out of steam, hair follicles become less shiny, strong and smooth, causing a more brittle, drier and rougher texture. These latest products help any shade of hair look its best



**INTO THE GLOSS**  
Salon hair-glossing services add eye-popping shine back to lacklustre greys. If you can't see your stylist every time your hair looks dull, this at-home, plant-based formula works over time to smooth the cuticle for intensely lustrous, soft hair.  
Orbè Mirror Rinse  
Glass Hair Treatment,  
\$80 through oribe.com.



**OIL SLICK**  
This revamped formula of Moroccan oil's signature argan oil-infused conditioning treatment was specially cocktailed for the needs of blonde, lightened and grey hair with violet pigments to enhance cool tones and counteract unwanted brassiness while simultaneously taming unruly frizz.  
Moroccanoil Treatment  
Purple, \$48 through moroccanoil.com.



**LOSS PREVENTION**  
Going grey and thinning hair often happen together due to hormonal shifts. Made with rhubarb root, Japanese berry extract, microalgae and marula oil, this antioxidant-rich, hair-densifying conditioner reduces hair shedding at the root.  
Vegamour GRO+ Advanced  
Balancing Conditioner,  
\$71 at Sephora (sephora.ca).



**STRENGTH TRAINING**  
Silvering doesn't mean you have to stop reaching for your favourite heat tools or nix going for chemical styling treatments. This ultra-concentrated hair mask contains five essential amino acids to strengthen hair and repair damage so you can flaunt your hair's best movement. – N.B.  
L'Oréal Professional Absolut  
Repair Molecular Rinse-off Mask,  
\$52 at Sephora (sephora.ca).

# ONCE UPON A TIME IN HOLLYWOOD

On a grand tour of Los Angeles' latest spa treatments, **CAITLIN AGNEW** captures California's role in popularizing beauty trends

California has been a wellness destination since the 1850s, when New Yorkers suffering from tuberculosis would travel to the Golden State to convalesce amidst the mountains and the desert. That health-seeking tradition is still going strong as new, sometimes bizarre and often celebrity-endorsed treatments developed on the West Coast and promising everlasting youth seem to go viral every day. But, as I discovered on a recent trip to Los Angeles, you don't need to slurp sea moss or slather yourself in salmon sperm to experience the city's wellness benefits – although both are on the menu, should you be so inclined.

I got my feet wet with an al fresco garden massage and foot soak at Den Mother, a "healing house" on Abbot Kinney run by Elisa Angelone, the first Canadian to pass the California Acupuncture Board exams. "I realized that the way people think about holistic health care – alternative care – is more out of desperation once they've used every other resource. We really wanted to be a part of the change of people seeing it more as a day-to-day option," she tells me post-treatment, as I nosh on an acai bowl delivered from the Butcher's Daughter café next door.

On a nearby residential street in Venice Beach, Alexandra Wagner takes a refreshingly chill approach to aesthetics at her private studio, tapping into her background as an artist to foster an environment that she says is centred on self-love. Known as the "Excavator" because of her knack of pain-free extractions, Wagner whips out a vintage Japanese folding fan to dry the product on my face during her White Tiger Signature Facial while her sweet dog Jaxson



A spa hop through Los Angeles includes stops at (clockwise from far left) Den Mother, Surya Spa, Dermalogica WeHo, Alexandra Wagner Spa and the Remedy Place ice baths.

sleeps curled up on a chair nearby. Though she's too cool to name-drop, I immediately understand why so many A-listers flock to her.

Like its indie film scene, Los Angeles is also an incubator for high-tech treatments before the innovations get a wider release. One of these is the Dermalogica LuminFusion facial I tried at the brand's West Hollywood flagship. The non-invasive resurfacing treatment arrives at its Canadian locations this month. It uses nano-infusion technology, a retinol peel and some intense LED red therapy to enhance your skin's glow without any downtime.

For a truly decadent experience, I checked into Surya, the Santa Monica Proper Hotel's traditional Ayurvedic spa, for the Nourish and Restore Abhyanga and Shirodara. In this treatment, custom oil infusions are slowly streamed over the forehead. The graceful choreography of the four-handed massage that follows had me in a trance, a state of relaxation I hope I can replicate at home with samples of its Surya Skincare collection.

My final stop is Remedy Place. Offering wellness treatments such as ice baths, vitamin IV drips and infrared saunas in a social setting, it's a stone's throw from the see-and-be-seen Chateau Marmont but worlds away from the hedonistic nightlife that the Sunset Strip is known for. Lying in a glass hyperbaric oxygen chamber that's said to accelerate healing and reverse aging, I feel like Sleeping Beauty. Only in L.A. ❏



Dries Van Noten refillable lipstick case, \$50 each through ssense.com.

## MAKEUP MISMATCH

Dries Van Noten's cosmetics collection captures the designer's eclectic vibe

Designer Dries Van Noten may have staged his final runway show in June, but devotees of his rich textures and prints can still channel that offbeat mix with the brand's beauty collection. Now available in Canada through Ssense, Dries Van Noten Beauty is the cosmetic equivalent of the Belgian designer's intelligent aesthetic. A series of genderless eaux de parfums presenting unconventional aromas are further brought to life by scented hand creams, including the chestnut and silk of Soie Malaquais, the mint and iris of Neon Garden and the namesake notes of Cannabis Patchouli. Lipstick cases in clashing top and bottom prints inspired by the runway collections can be filled and refilled with a variety of colours in matte, satin, sheer and balm finishes, while accessories including a resin comb and half-moon mirror add pizzazz to your vanity. – C.A.

# DISTILLING CANLIT

Courtney Rafuse's Universal Flowering evokes emotion, from prose to perfume

Since establishing her line Universal Flowering in 2016, Canadian perfumer Courtney Rafuse has ventured into idiosyncratic collaborations with other local creative leaders. The scent Seduction Theory was created for the denim label SpaBoy. In her catalogue, it sits alongside her sunlit skin |scent Holy Hell and stealth hit Death of a Ladies Man, "a voyeuristic tribute" to the many lovers of troubadour Leonard Cohen.

Rafuse's latest CanCon confection is Mona, a collaboration with acclaimed writer Claudia Dey for her bestselling novel *Daughter*. Dey, who is a fan of the brand's Fig Leaf perfume, struck up a correspondence with the self-taught perfumer and their kindred sensibilities led to translating a fictional character's experience into scent. The fragrance is evocative of protagonist Mona Dean, a woman making art in the shadow of her charismatic father. Notes of amber, musk, leather and burnt sugar that cling close to the body suggest the sensual nature of Mona's journey, and a mysterious accord Rafuse calls "polished resilience" offers a melancholy plot clue.

The creative exchange across disciplines may seem esoteric but perfume and literature share affinities. Like fiction, a fragrance composition is a narrative that progresses to an ending through top, middle and base notes that change and dissipate. That connection is why Rafuse writes lyrical descriptions of each Universal Flowering scent as impressionistic scenes rather than more straightforward listings of notes.

"People want to relate to something," she says. "A rose can be a million things to a million different people but if you attach it to a story, you attach it to an emotion." And, Rafuse adds, "it kind of feels like the last thing that we can have that feels ephemeral and completely interpreted by the wearer." She points out how scents smell varied on different bodies and skin. As astute writers have similarly observed, a book becomes a living thing only when it interacts with a reader. — NATHALIE ATKINSON

For more, visit [universal--flowering.com](http://universal--flowering.com).



In homage to author Claudia Dey's novel *Daughter*, Universal Flowering created Mona, a scent that channels the narrative of its lead character.



# LESS IS MORE

A sustainable extraction method is upping the number of notes available to perfumers

Creating a perfume that's environmentally friendly takes more than recycled glass and refillable bottles. One major step toward a greener industry is being taken by Firmenich, one of the world's largest fragrance and flavour companies, which has scaled up production of Firgood, a sustainable new extraction technology that sidesteps a process that usually involves volatile solvents.

At the company's facility in Grasse, France's cradle of perfume-making, electromagnetic waves are used to extract the water that carries the odorant particles of raw materials. The technique not only renders 100 per cent natural notes out of flowers, fruits, spices, roots and vegetables, it consumes less energy and produces clean waste that can be upcycled. Initially, the company unveiled Bell Pepper Green, Pear and Ginger but there are now 10 extracts on its perfumery palette, including the heady "jasmine grandiflorum pays Firgood" showcased in Rabanne's recent floral release, Fame. — N.A.

# IN BEAST MODE

Credit TikTok creators with yet another trend: "beast mode," a distinction bestowed on fragrances with extreme projection and longevity due to high concentrations of rich base notes. For the olfactory equivalent of Spinal Tap turning it up to 11, these offerings deliver a lasting impression



### HEART ACCORD

Olivier Cresp adds a generous dollop of creamy hazelnut to his original Dolce&Gabbana creation that complements its orange blossom and Madagascar vanilla for this unctuous gourmand rendition.

Dolce&Gabbana Devotion Eau de Parfum Intense, \$192/50ml at Sephora in September, Shoppers Drug Mart, The Bay and Dolce & Gabbana boutiques in October ([dolceandgabbana.com](http://dolceandgabbana.com)).



### GILT GROUP

The name of this perfume, APOM, is an acronym for "a part of me." Francis Kurkdjian revisits the his-and-hers lavender and neroli from his original 2009 lineup and merges them into a single carnal amber scent with symphonic sillage.

Maison Francis Kurkdjian APOM Eau de Parfum, \$320/70ml at Holt Renfrew ([franciskurkdjian.com](http://franciskurkdjian.com)).



### BETTER BLUE

This fresh yet spicy *fougère* flanker with woody and musky depth is touted as the very first high-concentration men's composition in a water-based formula free of alcohol. — N.A.

Dior Sauvage Eau Forte, \$220/100ml at Holt Renfrew and licensed retailers ([dior.com](http://dior.com)).

PHOTOS BY ISTOCKPHOTO (GINGER, PEPPER), OLIVER KRISCH/UNSPLASH (GREEN PEPPER).



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Michael Kors

## ANIMAL INSTINCT

**D**espite its loud appearance, mighty leopard print is as much a staple wardrobe element as a little black dress.

A neutral that lives on season after season, the graphic pattern can fly under the radar or be the star of a look. Designer Michael Kors chose the latter approach, sending out a single leopard print car coat amid a sea of black and tan during his fall show. The Oscar de la Renta collection walked the line between subtle and sassy, anchored by sophisticated silhouettes such as a knee-length circle skirt in a feline print.

An equally romantic Ganni blouse helps you embrace your wild side, as do a pair of pointed toe flats from Toteme. Keep Blumarine's printed polo classically styled by pairing it with other neutrals, or channel *Sopranos* character Adriana La Cerva and combine Alaïa's printed mini and Balenciaga's faux fur handbag for a maximalist "mob wife" look. — **NADIA PIZZIMENTI**



Ganni blouse, \$295 through ganni.com.



Alaïa printed mini skirt, \$2,050 through mytheresa.com.



Oscar de la Renta skirt, \$2,940 through modaoperandi.com.



Balenciaga bag, \$1,790 through farfetch.com.



Toteme flats, \$780 through net-a-porter.com.



Blumarine polo top, \$964 through farfetch.com.

## BACK ON BLOOR

The Mink Mile stretch of Bloor Street West between Avenue Road and Yonge Street has long been the epicentre of luxury labels in Toronto. Home to the likes of Hermès, Rolex and Van Cleef & Arpels, the boulevard is in the middle of a retail renaissance with upcoming openings from Loro Piana and Burberry. These three spots are the latest to revamp its streetscape



### SAINT LAURENT

The French brand's flagship at 110 Bloor St. W. is a brutalist standout on the strip. Inside, corduroy concrete walls, marble details and designer decor including two sculptures by Canadian artist David Armstrong Six showcase creative director Anthony Vaccarello's new design concept for the label's stores. It houses 960 square metres of women's and men's ready-to-wear plus handbags, shoes and accessories.

For more, visit ysl.com.



### BULGARI

Roman jeweller Bulgari opened the doors to its new flagship boutique in the Colonnade at 131 Bloor St. W. in June. With over 275 square metres of space behind a translucent façade, this is the brand's second standalone boutique in Canada.

Multiple adjoining rooms feature Bulgari's jewellery collections, fragrances and leather goods. There's a dedicated private lounge plus colourful Andy Warhol prints and works by Canadian contemporary artist Nicolas Ruel.

For more, visit bulgari.com.



### BURBERRY

The façade at 100 Bloor St. W. has fronted everything from the University Theatre to a Pottery Barn store. Its next era belongs to Burberry. Scheduled to open mid-September, the British heritage brand's latest brick-and-mortar store will reflect its ever-evolving definition of British style and will be stocked with an array of pieces from its fall collections including men's and women's ready-to-wear, shoes and accessories. — **N.P.**

For more, visit burberry.com.

# Fall's *most* fashionable finds

As you consider which new pieces to add to your autumnal rotation, look no further than Joe Fresh and its elevated assortment of stylish—yet affordable—fall staples

Bring some fresh fall air to your wardrobe with some sartorial new beginnings, courtesy of Joe Fresh.

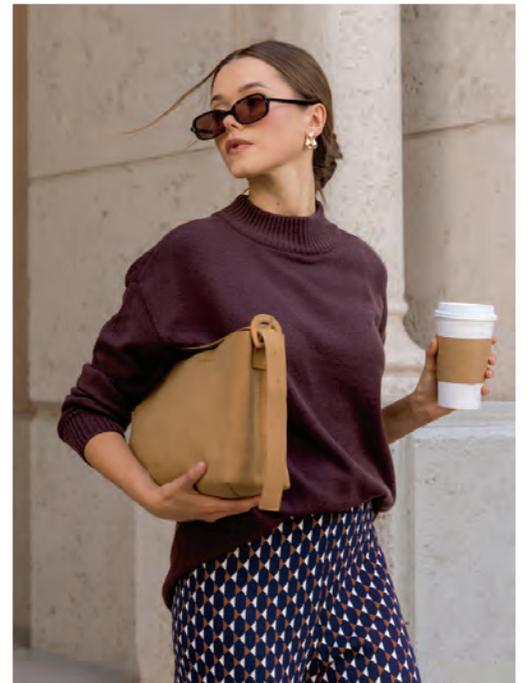
This season, the Canadian label has nailed the mix of sophisticated yet casual pieces that are versatile enough to work for all facets of your life, from the office to cocktail hour. The silhouettes are decidedly chic with the perfect balance of tailoring and ease.

Consider the versatile herringbone blazer. A nod to the season's tailoring trend, this classic piece adds a polished touch to any outfit. Wear it as outerwear on warmer fall days for an effortlessly chic look.

For a pop of on-trend colour, the saffron-hued long dress is an obvious choice. Style with the woven tote bag for effortless polish. Another fun option is the surprisingly versatile knit pant, pairing perfectly with a slouchy sweater or crisp white shirt alike.

And when it comes to accessories, fall is the perfect season for a style reboot - literally. With an elegant pointed toe, the heeled dress boots are the ideal match for your favourite midi dress or skirt. For finishing touches, throw on the woven shoulder bag and something shiny from the new additions to Joe Fresh's jewellery line.

These styles are the ultimate blend of trend and timelessness - all at prices you'll fall for.



Clockwise from the top left:

Turtleneck, \$25; Denim Maxi Skirt, \$45;  
Dress Boots, \$69; Woven Shoulder Bag, \$34.

Herringbone Blazer, \$69; Rib T-Shirt, \$25;  
Wide Leg Jean, \$45; Woven Tote Bag, \$39.

Mock Neck Sweater, \$39; Knit Pant, \$39;  
Crossbody Shoulder Bag, \$39.

Long Dress, \$59; Woven Tote Bag, \$39.

Discover the Joe Fresh fall collection,  
styled by creator @valerialipovetsky,  
in-store and on [joefresh.com](https://www.joefresh.com).



# INDIE DARLINGS

Once overshadowed by global brands, artisan watchmakers are increasingly in demand

The watch market has cooled somewhat since the frenzied days of the early 2020s, when untold numbers of new collectors discovered the pleasures of mechanical watches and sent prices for coveted pieces into the stratosphere. Grey market prices for models such as the Rolex Daytona and Audemars Piguet Royal Oak have softened, but the demand for niche independent brands including F.P. Journe, Rexhep Rexhepi and Kari Voutilainen is growing far faster than their output. With production limited to a handful of watches each year, prices frequently topping seven figures and waiting lists stretching up to a decade, a piece from one of the world's top independent makers has become the ultimate flex for collectors.

"Collectors are increasingly drawn to independent watch brands for their unique blend of craftsmanship, innovation and authenticity," says Edouard Meylan, the CEO of H. Moser. Headquartered in Schaffhausen, Switzerland, H. Moser is renowned for unconventional designs such as the Streamliner Tourbillon (a recent edition combines a red gold case with a dial made of Wyoming jade and retails for US\$119,000). "Unlike the big brands, we can offer bespoke designs, limited productions and a personal touch that resonates deeply with enthusiasts seeking individuality and exclusivity in their timepieces," Meylan says.

H. Moser makes about 4,000 watches per year, each of which is assembled and finished by hand. Compared to Rolex, which is believed to make more than a million watches annually, this output is tiny, but H. Moser is a relative juggernaut among independents, many of whom complete as few as 15 pieces each year. Among these is Bradley Taylor, a Swiss-trained



Watches by H. Moser (left) and Bradley Taylor are coveted by collectors craving a unique and personal piece.

watchmaker based in Vancouver who launched his eponymous brand in 2021. Priced at US\$25,500, his sold-out Lutria and Paragon models combine high-end Swiss movements with components painstakingly made by hand in his workshop. "As collectors become more educated, they tend to steer towards independent watchmakers that offer both genuine exclusivity and high artisanal quality," Taylor says. "There are some big brands that offer really amazing watches, but the passion, creativity and quality of independent watchmakers is hard to match."

The quality of Taylor's watches may be on par with anything coming out of Switzerland, but the opportunity to forge a personal connection with a watchmaker is just as important to his watch-obsessed clients. "A typical purchase from a large

brand might involve a call from a sales associate, and, if you're lucky, a bottle of champagne in the authorized dealer's boutique," Taylor says. "When a collector chooses to buy a watch from an independent, they are contributing to their next project and helping passionate, creative watchmakers continue to thrive."

Taylor, like his Swiss compatriots, is taking full advantage of the growing enthusiasm for indie watchmaking to give his most loyal customers more of what they want. He's recently finished restoring a century-old machine to engrave his own dials and is currently developing a new watch with his own in-house movement. Taylor estimates he can produce five watches per year and sell them for around US\$100,000 apiece. His customers can't wait. "I have two collectors who have committed before even seeing the finalized design," he says. — JEREMY FREED

# BLACK-TIE TICKERS

When it comes to following a traditional formal dress code, the rules apply to your watch as much as your tux. To ensure your wrist keeps up with the rest of your look, choose a watch with a time-only dial (no date windows, chronograph subdials or other embellishments), a case made of polished stainless steel or gold and a simple leather strap



### GOLD STANDARD

The Golden Ellipse may be less well-known than some of Patek Philippe's other watches, but after more than 50 years in the brand's collection, it has a legitimate claim to icon status. With its elliptical rose gold case, an austere two-hand dial and a glossy black alligator leather strap, it's the ultimate finishing touch to any classic black-tie look.

Patek Philippe Golden Ellipse, US\$36,900 through authorized dealers (patek.com).



### TRUE BLUE

In contrast to this watch's austere deep blue dial and sleek stainless-steel case, one of Omega's most advanced manual-winding movements is visible through a sapphire case back window. Master Chronometer-certified for precision, durability and magnetic resistance, it's the horological equivalent of a crisply tailored midnight blue suit.

Omega De Ville Trésor Small Seconds, \$10,500 through authorized dealers (omegawatches.com).



### DECEPTIVELY SIMPLE

A sombre dial and an alligator leather strap give this piece a dramatic modern look in contrast to its classic Roman numerals. A Swiss quartz (a.k.a. battery-powered) movement, meanwhile, adds lightness, reliability and a price far below similarly refined options from other Swiss brands. — J.F.

La Grande Classique de Longines, \$1,650 through authorized dealers (longines.com).



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## SEEING RED

Christian Louboutin's muses inspire a line of collectible chairs

Most fashion designers dream of eking out a sartorial signature like Christian Louboutin's red shellacked soles. Arguably as identifiable as many historic fashion house logos, Louboutin's glossy stiletto accent was a happy accident when it was developed in 1992 using his assistant's nail lacquer. Its latest appearance, under the shapely legs of a series of statement seats created with Pierre Yovanovitch Mobilier, is more intentional but no less whimsical.

"To celebrate [Yovanovitch's] iconic Clam chair, I summoned pharaonic goddesses, queens of the stage or queens of the night, chimeras and heroines of cinema," noted Louboutin in the announcement of the collaboration in May. "All these feminine figures who have accompanied and inspired me throughout my career, and who are found, thanks to exceptional embroiderers, weavers and cabinetmakers, on the various ornaments of these nine chairs."

Those female inspirations include the ancient Egyptian Queen Nefertari (a back cushion captures her fan of a headdress in embroidered and laser-engraved upholstery) and contemporary burlesque queen Dita Von Teese (the narrow space where the chair's back meets its seat channels her corseted waist). The workshops that lent their crafts to the project include Chanel-owned Lesage Intérieurs and Atelier Montex, guaranteeing these pieces are as close as furniture can get to haute couture.



Pierre Yovanovitch's Clam chair was reworked by footwear designer Christian Louboutin to capture the style of iconic women including ancient Egyptian queen Nefertari (above) and contemporary burlesque star Dita Von Teese (left).

All textile details aside, what stands out most are the chairs' front legs, which stand on their tippy toes like a pair of the highest heels. "The result is an imaginative ode to women as told through French craftsmanship," noted Yovanovitch, a design heavyweight in his own right. "As a close friend and respected visionary, it was a dream to be able to collaborate with Christian on this project." — **ANDREW SARDONE**

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

## FESTIVAL PICKS

For over two decades, the London Design Festival has been a must-stop on the design fair world tour. This year's edition runs from Sept. 14 to 22, which means there's still time to cross the Atlantic and take in these standout events



### CHILD'S PLAY

In 2023, Power Out of Restriction – or POoR Collective – won the festival's Emerging Design medal. This year, the group is partnering with Battersea Power Station, the decommissioned coal-fired behemoth on the south shore of the Thames, to engage school children and youth groups in the energy of design.



### MAKING MOVES

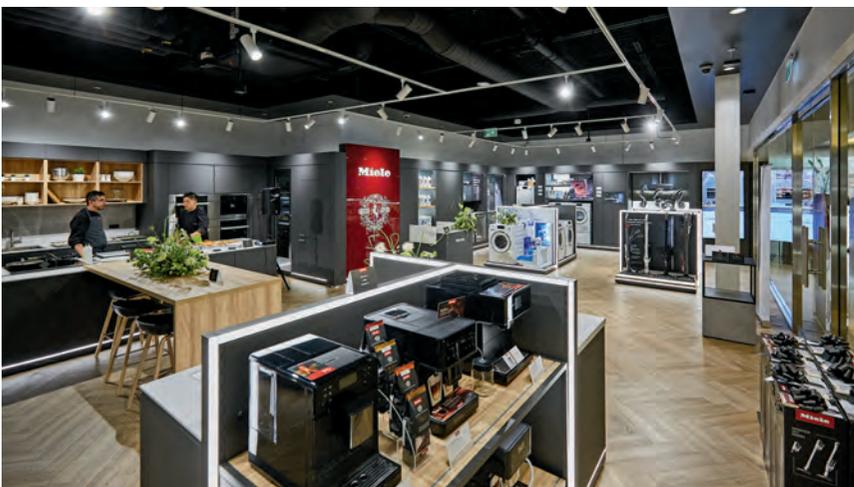
The Royal Naval College's Painted Hall is a fantastical space when it's empty, but Turkish designer Melek Zeynep Bulut's intervention *Duo* aims to add some extra magic via an array of magnets and sensors that react to visitors and their movements. It will no doubt make its audience think differently about their impact on any environment.



### MATERIAL WORLD

A fair within the festival, Material Matters, which runs from Sept. 18 to 21 at Bargehouse, Oxo Tower Wharf, showcases new work by 50 exhibitors from the U.K. and beyond. One name to watch is Rootful (pictured), which marries craft with biology by "guiding plant roots to 'weave' garments and products." — **A.S.**

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



## GOOD TASTE

Miele turns 125 with a new showroom in Toronto

This year, German brand Miele is turning 125. In that century-plus time period, it's become one of the design world's go-to sources for kitchen, laundry and cleaning appliances that blend cleanly into contemporary spaces. The newest place to see its discrete take on interior aesthetics in action is at the company's sixth Canadian Miele Experience Centre at CF Sherway Gardens in Toronto. Located conveniently next door to the mall's Eatery outpost, the 120-square-metre space is lined with built-in steam ovens, ranges and coffee machines that all but disappear into a wall of flat panel cabinetry. New finds include a 125th birthday edition of its countertop coffee machine, which allows you to preprogram drink preferences for different users. There's also a special edition of the C3 canister vacuum, with a head designed to spoil the fanciest of hardwood floors. Miele's Experience Centres also host cooking lessons and, for the most eager of customers, allow you to purchase and take home vacuums, coffee machines and laundry care products on the spot. — **A.S.**

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



## PROOF POSITIVE

The Toronto Biennial of Art looks, tentatively, on the bright side

There's an understandable heaviness in galleries and museums today, as artists and institutions engage with fraught subject matter both historical and contemporary. But the title of this year's third iteration of the Toronto Biennial of Art suggests a cautiously optimistic point of view. Running from Sept. 21 to Dec. 1, the 10-week-long event, titled *Precarious Joys*, will present a range of public installations, educational workshops and interactive programming from The Power Plant Art Gallery to Toronto Pearson Airport.

Curators Dominique Fontaine and Miguel A. López have tapped an exciting roster of names from Chilean visual artist and poet Cecilia Vicuña and British artist and educator Sonia Boyce to Canadian talents including Rajni Perera, Maria Hupfield and Sameer Farooq. Farooq's contribution is a sculptural work called *Flatbread Library* that will be on view at MOCA Toronto. Devised during his time as the Stonecroft artist-in-residence at Kingston's Agnes Etherington Art Centre, the project explores the juxtaposing concepts of communality and diversity by featuring scores of locally made flatbreads that Farooq shellacks to preserve and display.

Visitors to his work will see comestibles crafted by an international cast of bakers – including Georgian, Armenian and Palestinian contributors – working in Scarborough, Mississauga, North York and beyond, emphasizing the variety of cultures that are linked by having some form of the baked good as part of their culinary lexicon. An opportunity for the exhibition's audience to sample freshly made flatbreads on-site will also take place during the TBA. "It feels incredible to do such a joyous project," he says. "A lot of my previous works were deep institutional critiques."

This assertion speaks volumes about the upcoming Biennial's objective. "It's a perfect title," says TBA's founder and executive director, Patrizia Libralato. "It's reflective of how many of us are feeling these days." In precarious times, "discovering moments of joy and passion and beauty is how we might find paths forward. I really think that art can help in that way," she says. – **ODESSA PALOMA PARKER**

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

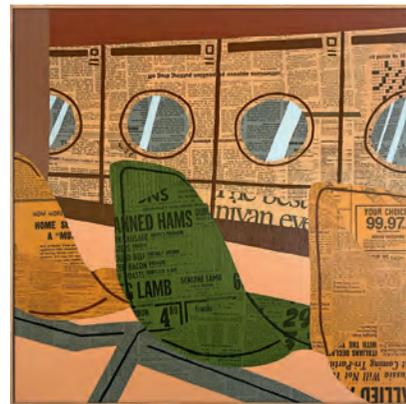
Artist Sameer Farooq prepares his *Flatbread Library* installation for this year's TBA.

## PATCH WORKS

As part of her eclectic practice, Montreal-based interdisciplinary artist Laila Mestari crafts eye-catching monochromatic collages. In some pieces, the viewer will notice reproduced bits of tape adhering the separate elements of the work together – an insertion of her presence into an already rich layering of topics including navigating her identity. In her work, it's easy to see why collage maintains relevance in an ever-expanding array of art media. Assembling fragments of two-dimensional fodder has long been a favoured way to structure and make meaning that captures time and place. Here are three works that make the cut



Laila Mestari, *Contentant #6*, archival inkjet print (32 by 30½ inches), edition of 3, one AP, \$2,200 through [patelbrown.com](http://patelbrown.com).



Patrick Nelson, *Laundromat*, vintage newspaper, colour-dye and acrylic on wood panel – set in wood frame (24 by 24 inches), US\$2,350 through [trickssf.com](http://trickssf.com).



James Gallagher, *Untitled*, paper collage (20 by 30 inches), US\$1,200 through [gallagherstudio.net](http://gallagherstudio.net). – **O.P.P.**



## ID CHECK

Firelei Báez's oeuvre makes its first international stop in Vancouver

On Nov. 3, the Vancouver Art Gallery will open the first North American mid-career survey of Dominican-American multidisciplinary artist Firelei Báez. Organized by the Institute of Contemporary Art/Boston (where the show originally debuted in the spring), the exhibition presents a wealth of Báez's paintings and other mixed media pieces, which navigate themes including colonialism and the African diaspora. Comprising compelling figurative expressions as well as bold abstract gestures, the work often incorporates maps as an anchor through which Báez delves into explorations of gender tropes, race and nationality.

New York-based Báez, who recently completed an artist-in-residency at Hauser & Wirth Somerset in the United Kingdom, has been hailed as one of the most important artists of the 21st century thanks to her audacious use of colour and ability to translate complex narratives through visual means. Her interest in highlighting women of colour gives it particularly relevant potency. – **O.P.P.**

For more, visit [vanartgallery.bc.ca](http://vanartgallery.bc.ca).

PHOTOS BY VIARA MILEVA FOR THE AGNES ETHERINGTON ART CENTRE (FLATBREAD LIBRARY WORK IN PROGRESS, 2024); CHRISTOPHER BURKE STUDIOS (FIRELEI BÁEZ, ADJUSTING THE MOON, 2019–2020, OIL AND ACRYLIC ON PANEL, COURTESY THE ARTIST AND HAUSER & WIRTH).

# BOOKED, NOT BUSY

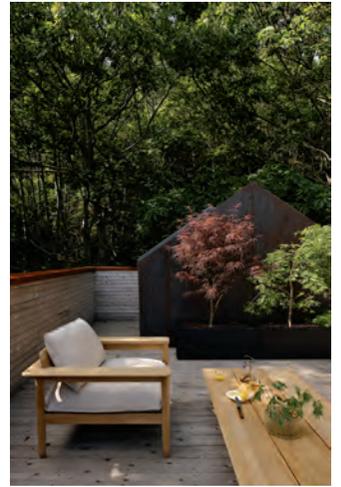
A personal retreat has turned into a rentable way for guests to experience architect Omar Gandhi's sense of style

"I'm constantly designing places for the best nap of your life, because I aspire to have them. They don't happen often enough," says Omar Gandhi, the acclaimed architect who splits his time between Halifax and Toronto. That sleepy inspiration was, in part, the impetus for Gandhi's latest project, White Rock Guest Cabin, in Nova Scotia's Gaspereau Valley.

The cube on stilts was designed by his eponymous architecture firm and is built into the sloping forest across the road from the Benjamin Bridge winery. White Rock, which is available for booking through Airbnb and VRBO, wasn't initially meant to be a holiday home – at least not one available to the public. Gandhi and a couple of friends bought the land with the intention of building a dwelling for themselves to have a place to retreat in nature. But once the 140-square-metre, two-bedroom cabin was built, they discovered they were often too busy to spend time there, so they offered the space to friends and family.

"It became about providing a spot for our colleagues and a place as a mental health retreat – a place to get away and have the best sleep of your life and be in wine country," he says. "Then, because of the feedback we got, it just felt like, well, this is something we need to share."

For design fans, it's an accommodation worth building a trip around. The weathered steel exterior is balanced by an interior almost entirely lined with smoked white oak in varying widths and patterns. This, and the stainless-steel kitchen, act as reflectors for the sun that streams



Architect Omar Gandhi created this two bedroom vacation cabin to capture the cocooning feeling of its forest location in Nova Scotia.

through floor-to-ceiling windows, highlighting the raw texture of the space. "It's a dichotomy in every way, about light and dark and compressed and wide, modern and traditional," Gandhi says.

The furniture was designed with Shaker and Japanese lines and Mannerist proportions, best exemplified by the elongated dining table in the open-concept living/dining/kitchen space, with other pieces coming from Luca Nichetto, Mjolk and Montauk. Textiles, comprised of antique linens and hand-dyed fabrics, are neutral shades of grey, sand and beige.

The highlight of the cabin is the rooftop terrace, which has both dining and lounge space. Surrounded by a canopy of maple trees,

it's a quiet, secluded spot for relaxing. Gandhi also has a soft spot for the winding driveway, "a long meandering path ... with a hairpin turn," he says. "I always imagined when Bruce Wayne was going to his Batcave and he's driving through the forest and then, all of a sudden, his lair emerges."

Gandhi promises all these elements add up to an experience focused on being present and creative. "It's a place for music and food," he says. "It's just so unbelievably peaceful and dark and quiet." – MARYAM SIDDIQI

Stays from \$975/night through [omargandhi.com/guest-cabin](http://omargandhi.com/guest-cabin).

# DARK MODE

With daily temperatures rising and an increased desire for discrete experiences, nighttime sightseeing is on the rise



## TRAIL OFF

During winter and early spring, there's a way to explore one of Banff National Park's most popular trails without the crowds. Banff Tours takes guests on a 2.2-kilometre after-hours hike, following suspended catwalks and through fragrant pine forests to the canyon's lower falls.

Johnston Canyon Evening Ice Walk, from \$94 through [banfftours.com](http://banfftours.com)



## TWILIGHT CRUISE

Every month in Antigua, the National Sailing Academy sets off from Falmouth Harbour for a paddle in the dimming light. Participants may explore mangroves and look for nesting birds, or circle nearby Blake Island and learn about its history, before finding a calm spot to watch the moon emerge.

Sunset to full moon kayak, approximately \$45 through [nationalsailingacademy.org](http://nationalsailingacademy.org).



## NIGHT RIDE

In Scottsdale, Ariz., cyclists of all skill levels can enjoy a serene ride through the desert terrain after dark. With the path lit by the moon, as well as a handlebar light on each bike, riders will pedal along undulating paths taking in the sounds and scents of the surrounding landscape. – M.S.

Moonlight bike ride, US\$115 through [theboulders.com](http://theboulders.com).

PHOTOS BY EMA PETER (WHITE ROCK), MAURICE SARTIRANA (MOONLIGHT BIKING)



## HAVE TRUNK, WILL TRAVEL

If you refuse to edit your vacation wardrobe down to a carry-on, **MARYAM SIDDIQI** reports that amply sized suitcases are making a comeback

In the summer of 2022, during the mad rush to hit the road and resume international holidays, travel became synonymous with chaos. Flights were cancelled, hotels were understaffed and luggage went missing for weeks if not months. To gain some sense of control, travellers turned to carry-on bags as a means of making sure that, if nothing else, their suitcases would arrive at their destination at the same time they did.

Just two years later, the world has slowed down. The lineups at airports have returned to the cadence of prepandemic traffic, the rush to book has subsided and travellers are seeking a more leisurely pace when they're away. Mastercard Economics Institute's travel trends report for 2024 revealed that vacationers are booking trips an average of one-to-two days longer than they were in 2019.

New travel patterns inevitably affect luggage choices. Longer getaways and a more leisurely pace afford more opportunities to express yourself through your attire – and in the case in which it's all packed.

Sarah Greaves-Gabbadon, a Miami-based travel journalist, is typically on the road three weeks per month. After her standard check-in suitcase was damaged, she was loaned a Briggs

& Riley trunk to try for a cruise in Antarctica. She quickly became a fan.

"There are some times when you just can't stuff everything into a carry on, no matter how much of a professional traveller you are," she says. "The trunk is a new silhouette that I was interested to try out and I'm pleased with how utilitarian it is. I love the clamshell design that allows me to pack the two sections separately."

Greaves-Gabbadon chronicles her fashion choices while she's on the road via an Instagram account (@jetsetshops), and typically packs to make a statement. The trunk, she says, allows her to easily organize her holiday wardrobe, "by weather, for example, or I might decide to only put soft clothes in the larger side of the case," she says. "The narrower side of the case is reserved for shoes, toiletries and accessories," so that everything is easily found at all times.

That utilitarian nature is why the trunk became a travel essential in the late 1800s, which Michael Warwick, co-owner and partner at Toronto leather goods and luggage shop B Hemmings & Co., describes as the golden age of travel. It was a time when brands such as Moreau, Louis Vuitton and Goyard were making trunk luggage for members of a newly mobile middle class who were travelling by carriage or train.

Those original trunks blended fashion with function. The pieces were aesthetically attractive, but their main selling point was their durability – something that's just as relevant today as bags move between airports, planes and other modes of transit.

"I think we're in a second golden age," Warwick says of the state of travel today and the trunk's resurgence as a suitcase of choice. He adds that travellers have become more aware of the opportunity to use luggage as a

form of self-expression. "Luggage has become a lot more fashionable. It used to be a box on wheels. I think people are seeing it differently," he says.

The beauty, for many, is the simplicity of a trunk's configuration; open the lid and a traveller has a blank canvas to fill as they wish, no pockets or compartments eating up interior space. Materials like leather are used for the exterior, while the inside of the trunk is lined with cotton or even silk.

Warwick points to trunks crafted by the British luggage brand Globe-Trotter, which has been making cases by hand since 1897, as examples of modern trunks that still abide by traditional manufacturing techniques. "Some of the machines they use actually date back to the Victorian age," he says. The trunks are lightweight but durable, functional but design-forward with leather straps and handles that make a statement.

Inspired by such traditions and traveller demand, newer luggage companies, such as Monos, are adding trunk cases to their collections. "We understand the challenges of weaving through crowds of people at the airport, especially if you have a very wide, heavy suitcase without 360-degree spinner wheels," says Kathleen Westerhout, the Vancouver brand's senior director of product. "The Hybrid Trunk was designed to improve this experience. Its overall footprint is much narrower than a classic check-in, making travel, especially during longer journeys, a breeze."

The versatility of a trunk's blank canvas is useful whether you're travelling as a family, packing for special engagements or for an extended journey. But it's the romance of the luggage's history that sets it apart from every other case on the baggage carousel. ■

## SPIRITED APPROACH

A love of both cocktails and chemistry led Anne Brock to a life in gin

**W**henver she arrives in a different city, Anne Brock checks out the local cocktail culture. “As someone who creates spirits for consumers, it’s important to understand what bartenders want and what people want,” explains the master distiller for Bombay Sapphire Gin. “I’m not going to be successful if they’re not going to use or drink my products.”

Dr. Brock credits her choice of a profession to a shared passion for chemistry and cocktails. She worked in pubs and restaurants prior to pursuing her PhD in organic chemistry at Oxford University. After graduation, the spirits industry beckoned. Brock was lead distiller at Bermondsey Distillery in London for four years before moving, in September, 2017, to oversee the team at Bombay Sapphire’s Laverstoke Mill Distillery in southern England.

The move from small-batch production to a corporate environment where the stills run 24 hours a day proved to be surprisingly seamless. “There’s still a real craft behind that liquid, from the botanicals all the way through to our distillation process,” says Brock, who has introduced special editions, such as Sunset, with unexpected elements such as golden turmeric, Indian white cardamom and Spanish mandarin.

Her enthusiasm for her job is evident as she breaks down the vapour infusion process used



From Bombay Sapphire’s Laverstoke Mill Distillery (above), Anne Brock develops novel expressions of gin including turmeric and cardamom infused Sunset.

for Bombay Sapphire, a different approach than the conventional steep and boil method. It’s a gentler way to extract essential oils from the various botanicals, including juniper, lemon peels and grains of paradise, she says. That helps the balance and elegance of the finished spirit, which can be used for a conventional martini or gin and tonic, or something more spontaneous and appealing. “I often hear people say, ‘Oh, I don’t like gin...’ But it’s that you don’t like tonic,” Brock says. “You can use gin in so many ways.” — **CHRISTOPHER WATERS**

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

## DOUBLE VISION

At MW Cellars and York Vineyards, Marty Werner aims to divide and conquer Niagara wine

Niagara-on-the-Lake’s bounty inspired winemaker Martin (Marty) Werner to start two wineries with different motivations and vibes. MW Cellars opened its Lakeshore Road tasting room, affectionately known as “The Shed,” in June. The homespun set-up is a fitting venue for an extensive portfolio that includes familiar (chardonnay, cabernet and syrah) and unfamiliar varietals (aligoté and pinot blanc) in the \$18 to \$26 per bottle range. His other venture, York Vineyards, has a laser-focus on traditional method (a.k.a. Champagne style) sparkling wine. Werner and winemaking consultant Peter Gamble, whose previous projects include Stratus in Niagara and Benjamin Bridge and Lightfoot & Wolfville in Nova Scotia, want to raise the profile of Ontario bubbly with this ambitious venture, which started building its inventory back in 2013. Located at the St. Davids property where Werner and his family live, York Vineyards’ opening portfolio includes five expressive bubbly that run from \$65 to \$160 per bottle. — **C.W.**

For more, visit [mwcellars.ca](http://mwcellars.ca) and [yorkvineyards.ca](http://yorkvineyards.ca)



## GLASS MENAGERIE

If you’ve maxed out on all-purpose barware, add these specialized selections to your serving arsenal next



### SIZE UP

This large format design is modelled after fishbowl-on-a-stem glasses used for gin and tonics in Spain. It’s an ideal shape for iced drinks, such as mojitos, Aperol or Hugo spritzes, or sangria, and the wider bowl shows lighter, juicy and aromatic red wines, such as gamay or pinot, at their best.

Viski Raye Gin & Tonic Glasses, \$49/set of two at [Cocktail Emporium \(cocktailemporium.com\)](http://cocktailemporium.com).



### LOW RIDER

This sleek and modernist style is inspired by the bodega glass, those squat tumblers put to good use serving cocktails, soft drinks and even wine at bars and bistros across Europe. A thin lip elevates the drinking experience of this functional cup.

Libbey Café Petite Rocks Glass, \$49/set of eight through [shop.libbey.com](http://shop.libbey.com).



### NICE STEM

An upgrade on the coupe and a martini glass, this chic stem is named for Nick and Nora Charles, the wisecracking, stylish duo at the heart of the *Thin Man* movie franchise. It’s perfect for martinis, Manhattans and daiquiris as well as aperitifs, liqueurs or sparkling wines. — **C.W.**

Riedel Drink Specific Nick & Nora Martini/Cocktail Glass, \$25 at [William Ashley \(williamashley.com\)](http://williamashley.com).

# Watch this Space

Gen Z is discovering the heritage, luxury and expressive style of Swiss-made watches

Some watches are great for counting steps, but Gen Z is looking for more style from their timepieces than the ubiquitous smartwatch can offer. The rising popularity of luxury mechanical watches among Gen Z reflects a new means of expression, sans screens, text alerts and other high-tech distractions. "It's becoming more important to Gen Z to invest in a classic, timeless watch," says fashion stylist Kim Appelt, author of *Style for Everybody*. Appelt has noticed a shift playing out on the wrists of younger, digital-native consumers, and believes that the analog watch revival will gain even more momentum this fall. Swiss watch brand Longines is meeting this growing demand by appealing to both men and women with a diverse range of timepieces that balance attainable luxury with rich heritage.

## Vintage-meets-modern

Appelt says Gen Z's newfound enthusiasm for old-school timepieces makes sense, considering the generation's love of filtering the past through a 21st-century lens. "They have a flair for mixing vintage styles with modern trends," she says. "Traditional watches resonate with them not just as functional accessories, but as symbols of timeless elegance." As a heritage brand with its origins in 1832, Longines delivers this aesthetic along with the assurance of Swiss-made quality. "That sense of craftsmanship aligns perfectly with Gen Z's appreciation of sustainable fashion," Appelt says.



Longines Conquest - L3.430.4.99.6

[www.longines.com/en-ca/p/watch-conquest-l3-430-4-99-6](http://www.longines.com/en-ca/p/watch-conquest-l3-430-4-99-6)



Longines Conquest - L3.430.4.92.9

[www.longines.com/en-ca/p/watch-conquest-l3-430-4-92-9](http://www.longines.com/en-ca/p/watch-conquest-l3-430-4-92-9)



Longines Mini DolceVita - L5.200.4.75.9

[www.longines.com/en-ca/p/watch-longines-mini-dolcevita-l5-200-4-75-9](http://www.longines.com/en-ca/p/watch-longines-mini-dolcevita-l5-200-4-75-9)

## Standout style

Appelt sees the distinctive style of luxury watches as another key driver of their appeal. With digital wearables now becoming ubiquitous, they have lost any real sense of individuality — making a Swiss timepiece a great way to stand out from the crowd and express personal style. "It's a statement of sophistication, showing that you value tradition and style over tech trends," Appelt says.

## Sporty yet refined

In her styling work, Appelt often uses a watch to help define an outfit. "It elevates the look and adds to the story of what you're wearing," she says. For men, she points to the return of classic tailoring — and earth-toned suiting in particular — as a trend that really lends itself to a watch with a sense of dignified style. "Timepieces like the Longines Conquest chronograph with its choice of earth-toned dials are perfect for a sharp business suit," she says. For more casual looks, she notes that a luxury sports watch like the Longines Spirit Zulu Time or Spirit Flyback Titanium can easily add polish to a rugged leather jacket or a bold printed shirt — two other big fall trends on her radar.

## A timely accessory for fall

For women, Appelt points to the Longines Mini DolceVita featuring a rectangular stainless-steel case (with select variations bordered by 38 Top Wesselton diamonds) as an elegant favourite and a perfect embodiment of quiet luxury. "You can wear it with a classic cocktail dress and a pair of diamond studs for a refined evening look, but it can just as easily be a classy complement to a dressed-down style," she says. "Suiting with a feminine twist is big this year, so I'd pair it with a tailored blazer, a crisp white blouse, wide-leg jeans and a pair of kitten slingback heels." The watch's wide variety of strap options — including new, equestrian-inspired additions like Nappa leather double tour straps in a range of colours — offer yet another way to stand out.

The three-hand Longines Conquest 34 mm, which is one of the company's newest models, has a range of stylish options to consider, including a choice of pastel pink, blue and green dials, and a stainless steel bracelet or colour-matched rubber strap. No matter the configuration, Appelt sees the ultra-versatile design as perfect for elevating everyday wardrobes. "I would style the Conquest with a casual-chic ensemble — high-waisted blue jeans, a fresh T-shirt and a pair of loafers," Appelt says. "It's an accessory that's perfect for a smart-casual look for a day out, or pair it with a linen shirt and matching pants."

Whichever Longines timepieces Gen Z opts for, Appelt believes this new group of watch enthusiasts is bringing fresh energy to the watch scene. "A lot of this year's fashion trends — like the comeback of rich textures like brocade and tweed, or the return of oversized coats — focus on blending the past with the present," she says. "And I think all that really coordinates with Gen Z and the way that they're styling their watches."

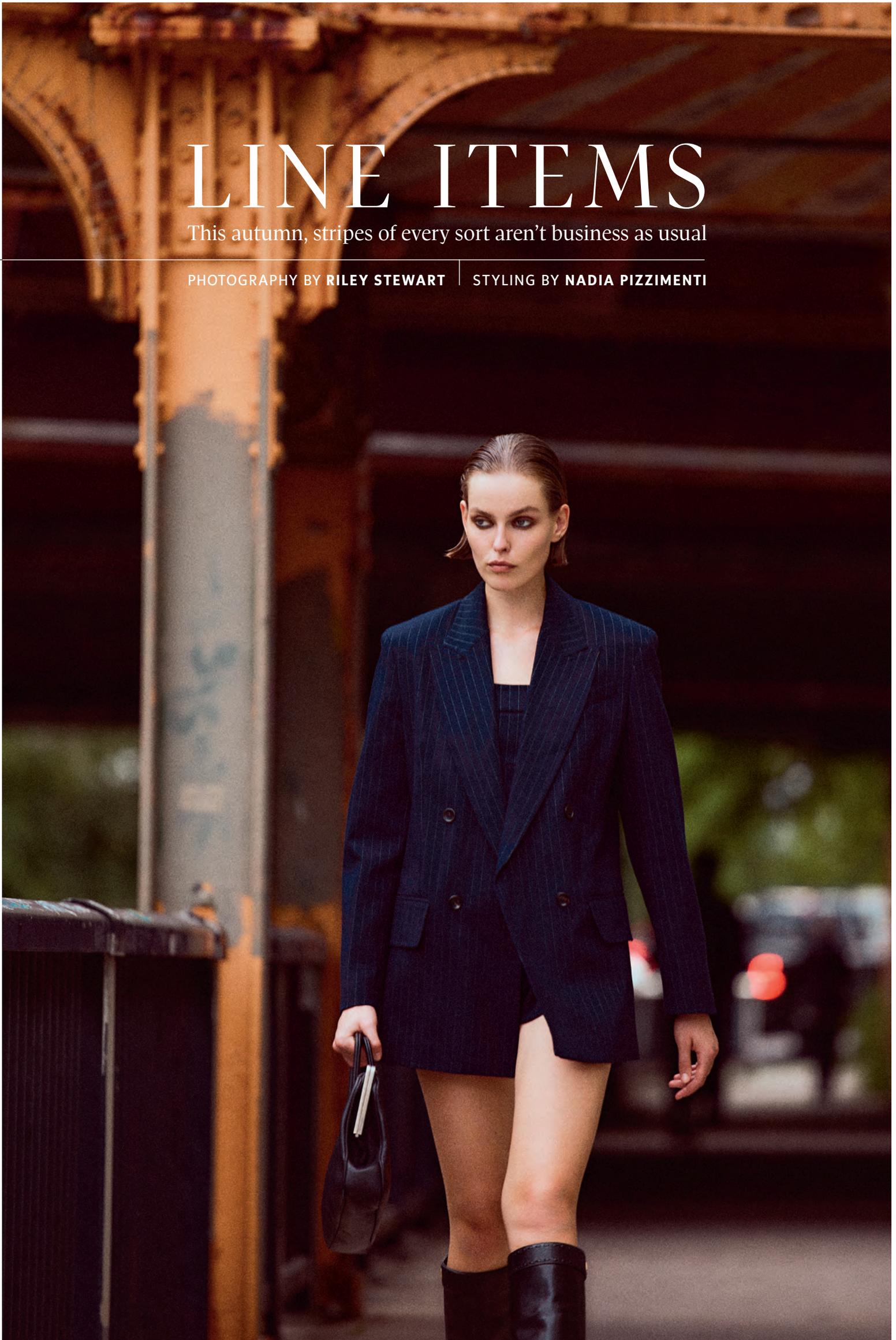
**STRONG SUIT**

Max Mara skips the trousers altogether and pairs its sharp jacket with a short jumper. Blazer, jumper, bag, price on request at Max Mara (maxmara.com). Boots, price on request at Fendi (fendi.com).

# LINE ITEMS

This autumn, stripes of every sort aren't business as usual

PHOTOGRAPHY BY RILEY STEWART | STYLING BY NADIA PIZZIMENTI





**GROUP THINK** From Smythe's hyper-tailored silhouette to Nina Ricci's more forgiving shape, there's a finely lined jacket for every fashion feeling.  
On Lula (left): Blazer, \$825, trousers, \$495 at Smythe ([shopsmythe.ca](https://shopsmythe.ca)). Herskind turtleneck, \$225 through [herskindofficial.ca](https://herskindofficial.ca).  
On Balat (middle): Blazer, \$795, vest, \$425, trousers, \$450 at Smythe. On Elizabeth (right): Nina Ricci suit, shirt, price on request through [ninaricci.com](https://ninaricci.com).



**THREE'S COMPANY**

There's nothing traditionally corporate about pinstriped wool cut into a strapless dress, oversized trousers or a jacket with linebacker shoulder pads. On Lula (left): Gauge81 dress, \$695, Jacquemus tie, \$270 at Ssense (ssense.com). Herskind shirt, price on request through herskindofficial.ca. Shoes, price on request at Fendi (fendi.com). KameManNen eyeglasses, \$975 at l'Atelier (latelieryewear.com). On Elizabeth (middle): Eskander shirt, \$950 at Holt Renfrew (holtrenfrew.com). Hed Mayner trousers, \$1,780, Tom Ford tie, \$420 at Ssense. Shoes, \$230 at Maguire (maguireshoes.com). KameManNen eyeglasses, \$975 at l'Atelier. On Balat (right) Balenciaga blazer, \$4,850, skirt, \$2,490 at Ssense. Shirt, price on request at Fendi. Shoes, \$1,650 at Hermès (hermes.com).



**NEW ANGLES**  
An Issey Miyake dress wraps its wearer in bias lines that subtly mirror the collegiate bands of a Tom Ford necktie. Issey Miyake dress, \$1,535 at Holt Renfrew ([holtrenfrew.com](http://holtrenfrew.com)). Coperni shirt, \$615 at TNT ([tnnfashion.ca](http://tnnfashion.ca)). Tom Ford tie, \$420 at Ssense ([ssense.com](http://ssense.com)). Shoes, \$2,700 at Hermès ([hermes.com](http://hermes.com)).

**TRACK STARS**

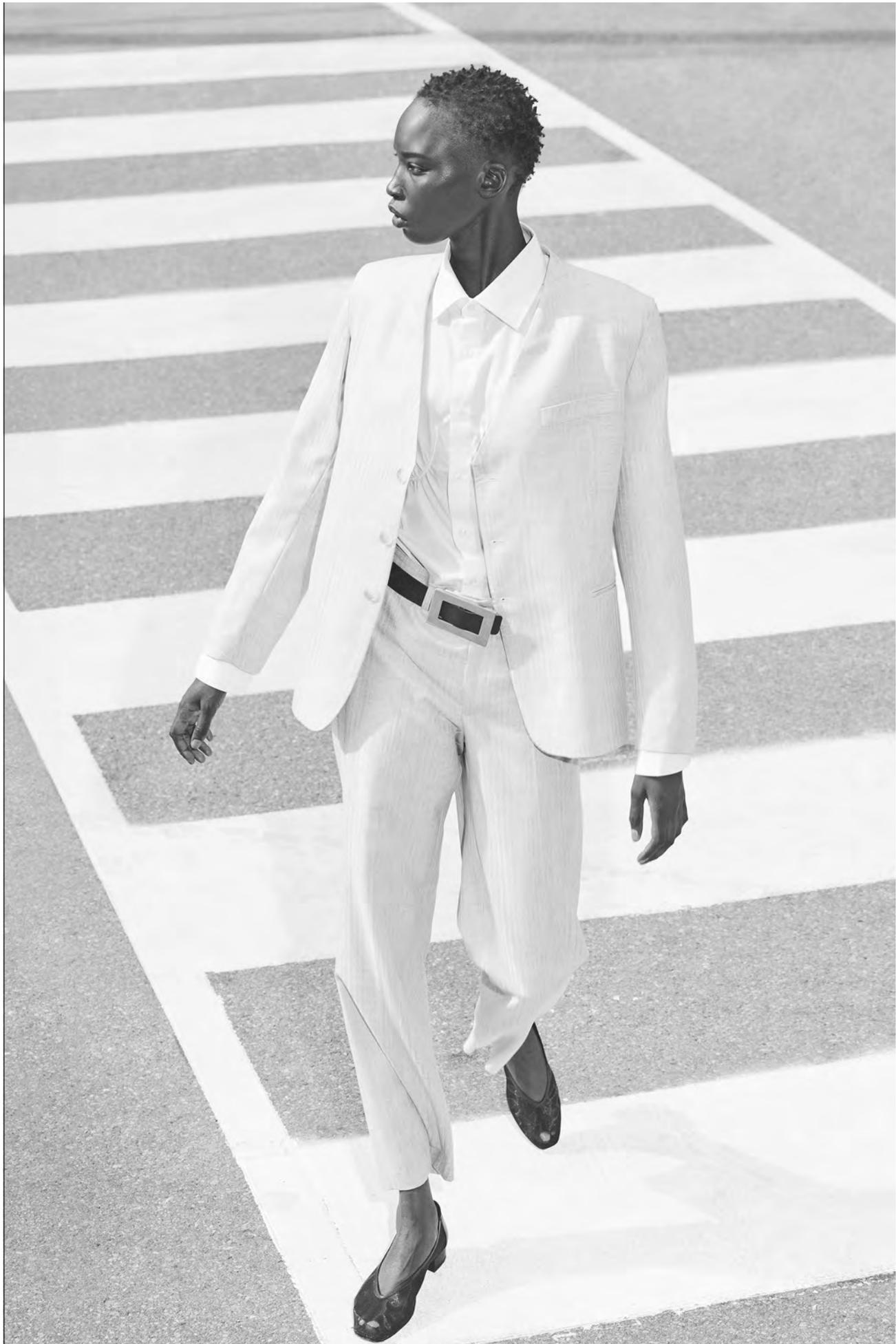
Both Ottolinger and Fendi style their pinstripe pieces in a sculptural fashion with knit elements and frayed details disrupting the fabric's classic origins.

On Lula (left): Ottolinger blazer, trousers, price on request at Ssense (ssense.com).

Boots, \$360 at Coach (coach.com).

On Elizabeth: Sweater, shirt, skirt, boots, price on request at Fendi (fendi.com).





**SHADOW PLAY** The discrete pattern on Better's suit doesn't pull focus from its unexpected details: a lapel-free collar and barely-attached sleeves. Better suit, \$2,550, shirt, \$895 at Absolutely Fabrics ([absolutelyfabrics.com](https://absolutelyfabrics.com)). Shoes, \$240 at Maguire ([maguireshoes.com](https://maguireshoes.com)). Vintage belt, price on request at Mine and Yours ([mineandyoours.com](https://mineandyoours.com)).



**CHALK IT UP**

Martine Rose's skirt fools the eye via trouser details including belt loops and a zip-up fly. Herskind blazer, \$598, shirt, \$275 through [herskindofficial.ca](https://www.herskindofficial.ca). Martine Rose skirt, \$860 at [Ssense \(ssense.com\)](https://www.ssense.com). Nina Ricci shoes, price on request through [ninaricci.com](https://www.ninaricci.com). KameManNen eyeglasses, \$975 at [l'Atelier \(lateliereyewear.com\)](https://www.lateliereyewear.com).



**SKY HIGH**  
A blue Oxford – whether blousy and cropped or tailored with contrasting cuffs – can take trousers in a myriad of directions.

On Elizabeth (left): Acne Studios shirt, \$630, Zegna tie, \$270 at Ssense (ssense.com). Vintage JW Anderson trousers, \$225 at Mine and Yours (mineandyou.rs.com). Bag, \$11,500 at Hermès (hermes.com). Shoes, \$230 at Maguire (maguireshoes.com). On Balat: Akris shirt, \$775, trousers, \$775 at Holt Renfrew (holtrenfrew.com). Bag, \$17,600 at Hermès. Shoes, \$230 at Maguire.

Makeup by Sheri Stroh for Plutino Group using Nars. Hair by Jodi Urichuk for Plutino Group using Oribe. Set and prop styling by Chad Burton at Cadre Artist Management. Models: Balat Pal at AMTI, Elizabeth Davison at Citizen Agency, Lula at Want Management. Photo assistants: Jason Carreiro, Christopher Santoli. Styling assistant: Vanessa Ariganello.

# The RUNWAY report

The pandemic hit pause on the dominance of the big four catwalk capitals. But this season, there's no question that New York, London, Milan and Paris still drive the fashion conversation. Here's what they're saying



## NEW YORK

### EMPIRE STATE OF MIND

Coach is a rare New York brand with decades of history behind it. But as its creative director Stuart Vevers tells **ANDREW SARDONE**, its relevance comes from reflecting where the city is today

**T**he James B. Duke House on 5th Avenue at 78th Street sits at the centre of establishment New York on the city's Upper East Side. Across the street is the Metropolitan Museum of Art, where galleries are named for the city's business titans and bold-faced philanthropists, and it's an easy stroll to the Mark and the Carlyle, where neighbourhood regulars still "do lunch." Its interior, a series of hushed salons, appear filtered with a sepia glow.

But on a chilly February day, with a snowstorm bearing down on the city, the space embodied a much more contemporary idea of the Big Apple that's also come to define the Coach fashion label and its English designer Stuart Vevers' perspective on American fashion. The fall collection's show notes favoured terms such as "recontextualized" and "queered" to describe how every new generation of New Yorkers subvert expectations of what the city represents. In the presentation, that translated to taffeta cocktail dresses stomping by in motorcycle boots, nods to sustainability including the use of "post-consumer crystal" and bags hung with Times Square souvenir-stand charms.

After the show, Vevers explained how he translates the city's social, philosophical and aesthetic tension into a fashion statement.

#### Tell me about the inspiration behind this collection.

What I really love about fashion is when it's stories of heritage, ideas from history, and how a new generation reinterprets them. I've got a personal obsession with youth culture through the decades and there aren't many places that are more interesting to look at than American youth culture history from the '50s onwards. It was almost like this gang of kids crashing this established, elevated space. The Duke House is actually an NYU building. It's lecture halls and libraries and things like that. That combination, I find really interesting.

#### You also leaned into the souvenir shop aspect of how visitors to New York experience the city.

It was like the idea of postcards from New York, like the models travelled through the city with their postcard hanging from their bag and picked up these charms on their adventure.

#### Because you're not a New Yorker by birth, do you feel that the way you think about all these things and how they can come together is different?

Everything about New York – and America in general – I still see through the lens of Hollywood or the pop music videos that I grew up with, so I can never take off that film. Maybe I will one day, but to this point, I've never been able to take off that filter. Sometimes, if you haven't grown up with something, it has a certain sense of mystery or romance. That allows me to play with quite obvious things.

#### What would you say is Coach's role in defining New York fashion beyond New York?

It is that creativity of the city, the characters that you see and the self-expression that you see. It's just so natural to be inspired by that. And then, in a way, we're projecting it out. You can always be surprised by the city. You think you've seen it all and then something happens and you're like, "No? Amazing!"

This interview has been condensed and edited.

## LONDON

### TRUE BRIT

London Fashion Week is celebrating its 40th year and its momentum shows no signs of slowing down. **ODESSA PALOMA PARKER** shares her highlights from a trip across the pond



#### WELL TRAVELED

With its own 10th birthday to fete this year, tailoring-centric Labrum London's founder and creative director Foday Dumbuya thrilled the audience gathered in the Tate Britain gallery. Consistently inspired by tales of cross-cultural movement and the African diaspora, Dumbuya – born in Sierra Leone and partially raised in Cyprus – infused an array of sublime suiting with a sense of storytelling by topping models' heads with suitcase headwear fashioned by milliner Lucy Barlow. The men's-wear label, which won the Queen Elizabeth II Award for British Design in 2023, is known for its zesty textiles, and the fall 2024 collection – aptly titled “Journey of Colours” – carried on this narrative through its far-reaching use of hues and a print based on passport pages.

#### PURE POETRY

Welsh designer Paolo Carzana's oeuvre takes root in his use of plant dyes and organic materials. In combination with his eponymous brand's upcycling practices and hand-made approach, it's no wonder the phenom has received a host of illustrious accolades including the LVMH Grand Prix Scholarship and the British Fashion Council (BFC) NewGen Award. Currently an artist-in-residence at the Sarabande Foundation established by the late Lee Alexander McQueen, Carzana's offering of dreamy designs undulate across the body, simultaneously representing tension and sweet, soft release. Gathering techniques are deftly employed to generate a sense of flow; pieces are further imbued with a windswept mood accentuated by raw edges and billowing fabrics.

#### HIGH NOTES

Suitably set in a British Museum room that displays an array of Parthenon statues, Montreal-born Erdem Moralioglu's show paid homage to the Greek opera singer Maria Callas. Calling on her penchant for high-glamour details and mid-century silhouettes such as swing coats and amply skirted cocktail frocks, Moralioglu's romantic mix of looks was spellbinding in its lush materiality and winking gestures – like the silk rose-adorned footwear that evoked the image of flowers being thrown at the feet of someone taking a bow on stage. The range of textiles was also noteworthy, with flamboyant marabou feathers affixed to knit separates and a merlot-coloured leather sumptuously draped into a floral-embellished evening dress.

#### FAMILY MATTERS

Canadian-British designer Edeline Lee chose to host a beautiful breakfast in Mayfair to laud her latest garments, with attendees that included the dynamic cast of women featured in the collection's lookbook. Crafted to honour the relationships – and style kinships – between mothers and daughters, Lee highlighted the appeal of pan-generational dressing. Her range of dress styles, sometimes sprayed with joy-making sequins, were in full effect, yet Lee also leaned into the practical side of sartorial flair, serving up natty versions of athleisure staples including slouchy T-shirts, hooded sweatshirts and asymmetrically-tiered tennis skirts. The palette veered from whispers of lilac to shouts of emerald, making it a trove for every taste.

#### CHECK MATE

As a cadre of era-spanning supermodels, from Naomi Campbell to Karen Elson to Lily Cole and show opener Agyness Deyn, paraded through an enormous tent in Victoria Park, Burberry's chief creative officer Daniel Lee showcased a return to form – with modern twists – for the venerable brand. By splashing a smattering of sparkle on otherwise subtle garments and devising a selection of slouchy leather bags destined to be tagged “It”, Lee reimagined and reinvigorated the historic house's visual codes. A bit of oomph was added to outerwear through exaggerated lines, and even ubiquitous tartans looked fresh thanks to their appearance on turned-up cuffs and cheeky zip-front trousers.



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## MILAN

### HOLD ON TIGHT

An often-used runway styling trick is to send a model down the catwalk with a range of bag shapes (dainty purses, folded-over totes, full-sized weekenders) scrunched under her arm like a clutch. At a time when at least one of our hands is often occupied by an electronic device, there's something nonchalant and boldly impractical about surrendering another appendage to supporting a fashion accessory – and only that fashion accessory. In Milan this season, the concept was pushed to its limits when brands, from Bottega Veneta to Tod's, debuted handbags large enough to carry a shopper's worth of essentials without any handles to clutter their designs. And when handles did appear, they were often removable, allowing the wearer to dip in and out of the day-clutch trend with a quick tuck, buckle or snap. Here, **NADIA PIZZIMENTI** compiles the season's standouts

1. Half moon bag, price on request at Gucci ([gucci.com](http://gucci.com)).
2. Liberta bag, \$5,310 at Bottega Veneta ([bottegabeneta.com](http://bottegabeneta.com)).
3. Aimée bag, \$4,100 at Prada ([prada.com](http://prada.com)).
4. Tod's bowling pouch, \$3,109 through [tods.com](http://tods.com).
5. By the Way Selleria bag, price on request at Fendi ([fendi.com](http://fendi.com)).
6. Marni Trunkaroo bag, \$2,400 through [marni.com](http://marni.com).

PHOTOS BY NESS DEVOS. STYLING BY NADIA PIZZIMENTI. STYLING ASSISTANT: VANESSA ARIGANELLO.

PARIS

CREATIVE INSTINCT

Makeup artist Julie Cusson tells CAITLIN AGNEW how she prepped artist Nadia Gohar for Chanel's cinematic presentation in Paris

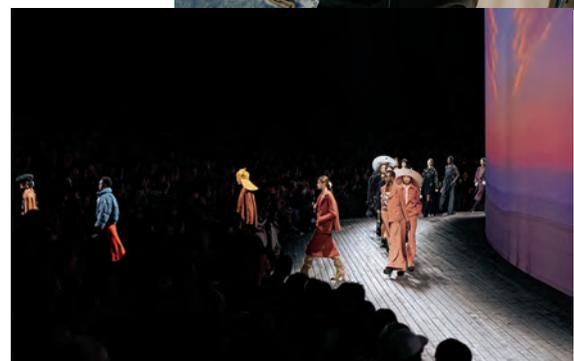
Gabrielle "Coco" Chanel was a famously intuitive person, a trait shared by Montreal-based makeup artist Julie Cusson. "My way to work is always to understand who is in front of me. My hands are always inspired by that moment," Cusson says. "There's something beautiful about all of us and I always try to emphasize this."

It's an approach Cusson took with artist Nadia Gohar when the latter attended the Chanel fall presentation in Paris. In a guest room at Soho House Paris, Cusson leaned on her signature light touch to give Gohar a glow similar to the one seen on the runway.

"I really love her energy. She's very calm and she has her own look. I just wanted to embrace her personality," Cusson says. To achieve a fresh complexion, Cusson used Chanel's La Base Matifiante, Les Beiges Water-Fresh Tint, the No1 de Chanel Skin Enhancer and the Baume Essentiel highlighter, which she dabbed onto the inner corners of Gohar's eyes. For the finishing touch, Cusson applied the No1 de Chanel Lip and Cheek Balm in a petal-like shade called Lively Rosewood.

The result was soft and elegant, highlighting Gohar's creative gaze without overpowering her delicate features. "I love the way Julie applies products lightly and layers them to focus on different areas of the face that could use a little colour or a little shine, or even a little mattifying," Gohar says.

On the runway, the Deauville-inspired collection referenced a range of eras from the 1920s through to the 1970s and was complemented by a beauty look that called to mind a fresh face on holiday at the wintry Normandy seaside. Following the presentation at the Grand Palais Éphémère, Gohar stopped in for lunch at Aux Lyonnais, an Art Deco destination by restaurateur Alain Ducasse. ▀



PHOTOS BY RACHELLE SIMONEAU. MAKEUP BY JULIE CUSSON FOR CHANEL.

# Back to bricks and mortar

In Toronto, a retail surge is capturing how shopping spaces can still build a sense of community, surprising streetscapes and an inspired wardrobe



BY **ODESSA PALOMA PARKER** • PHOTOGRAPHY BY **MARK BINKS**



## FASHION CLUBHOUSE

To build an audience for her boutique, Absolutely Fabrics, Kaelen Haworth is going back to basics in almost everything except what's hanging on her racks

A year after launching her idiosyncratic store Absolutely Fabrics, stylist and former fashion designer Kaelen Haworth is sitting on the second floor of its lofty space on Toronto's Queen Street West. With its oversized factory windows overlooking the eternally gritty street, it's where the company's product visuals and campaign images are photographed. It's also where, this past spring, Haworth and a cadre of tastemakers toasted Absolutely Fabrics' launch of the New York-based brand Christopher John Rogers, an exuberant label worn by actors Sarah Jessica Parker, Viola Davis and Tracee Ellis Ross.

"I've been a big fan of his since the beginning," Haworth says of why introducing local customers to the rising fashion star was important to her. "One of the reasons that his work resonated with me is because it's singular, which, as a designer in this day and age, is incredibly hard to be. And I like his philosophy of taking up space with your clothing choices."

Rogers is a designer that marries amplified silhouettes with loud, sumptuous fabrics — pieces that exude an abundance mindset. The CJR vibe can also veer toward what would be described as "ladylike." It's an aesthetic that's very much in contrast to some of the other labels that line Absolutely Fabrics' well-considered racks and that's exactly the point.

Surrounded by an eclectic array of furniture, magazines and art objects, Haworth's zeal for juxtaposing points-of-view is immediately apparent. But while quirky particulars may rule here, there's also a non-negotiable attention to quality. Downstairs on the sales floor, tony USM furnishings sit alongside whimsical fare such as a wall sconce crafted by the lighting company Earth Landing Project. These details create an atmosphere that encourages curiosity and revels in details, a purposeful playhouse for fashion savants and those who aspire to be one.

"I noticed there was a massive opportunity," Haworth says of how moving back to Toronto after closing her eponymous clothing brand in New York became the catalyst for Absolutely Fabrics' creation. "I like to shop, but in a specific way. I want to explore and take my time."



Kaelen Haworth (above left) opened Absolutely Fabrics to create a home for emerging brands and the shoppers who love discovering them. In her showroom, USM furniture is filled with new and vintage pieces plus a standout selection of collectible accessories.



Now, she's nurturing the growth of a space where customers can spy buzzy brands including Collina Strada, Luar, Ottolinger and, most recently, Simone Rocha. The shop also carries emerging lines such as Better, a tailoring-centric brand with an upcycling ethos. Haworth's enthusiasm for it is obvious as she displays the interior label for a natty blazer that reveals the provenance of its materials.

"We're asking people to invest in brands they might not know about," Haworth notes, addressing the extensive product knowledge the store's stylists and salespeople develop. "We go deep on every single designer we carry. And I know most of them personally, so it's nice to provide that enhanced educational aspect." Vintage pieces get the same level of attention. "We're cultivating a customer who's creating their own archive," Haworth says, adding that the shop's rarified vintage selection is a reaction to the profusion of second-hand streetwear available in Toronto.

"There's so much noise and you need to cut through it," Haworth says of her recent foray into outdoor advertising, a series of public transit shelter ads that appeared around the city. This kind of in-real-life interaction is integral to Absolutely Fabrics' philosophy of generating an emotional reaction to its stock. "Sometimes, customers can need someone to hold their hand, so to speak, and talk them through it," she says of the shopping experience. "I would like to be that person."





Pictured at the Apartment, Holt Renfrew's private shopping space at its Yorkville flagship, Marlo Sutton and Jason Morikawa (below) assemble racks of suggestions for clients navigating an ever-expanding sartorial landscape.



My clients have aged with me, and it opens up a whole new category. They went from going to bar mitzvahs to their kids getting married. Now, I'm working with both mothers and daughters.

I have some clients who love to shop, but they will come and see me because I'm here every day, and I'm thinking of them all the time. I learn how they're going to be wearing clothes and what they want to achieve from a look, and how it's going to make them feel. Plus, we introduce them to things they wouldn't necessarily look at if they weren't working with us. The biggest success is when somebody gets something that they would never have picked off the rack, they wear it, and then they tell me about all the compliments they received. But sometimes, a client will put something on and I say, "No, I was wrong. That's not right for you." It takes them trying it on to see that. And if something needs to be altered to make it perfect for a client, we have our in-house team for alterations; they work miracles.

**MORIKAWA:** We also want to see our clients' style evolve. People get so used to wearing what they do until it almost becomes a uniform. A personal shopper can help them break that mould and push them forward; or we help them through the process of a personal transition such as going from the height of their career to when they retire.

**SUTTON:** What's been interesting is showing clients how to stay really polished at the office, but not necessarily wearing traditional suiting. And then, explaining how to use those pieces in their casual life. The brilliance of a brand like Smythe, for example, is that you can wear its blazers to go out for dinner, or on the weekend. But you can also wear them to work. We're explaining how to invest in a piece they can wear to work and to play.

**MORIKAWA:** We get to know a client's closet as well, so we can pull out pieces that we remember selling them so that they can work those items into a current outfit.

**SUTTON:** I like to say a piece is timeless, not classic. It's about guiding a client toward pieces I know they'll wear season after season, not something that will have the feeling of, "Oh that's from that specific collection and now it's dated." It doesn't mean it's boring – it can still have an edge to it. But it's a piece that's going to have longevity.

This interview has been condensed and edited.

## AN EDITOR'S EYE

A personal shopper can help edit down a cacophony of collections and trends better than any algorithm. Two of Holt Renfrew's top stylists, Jason Morikawa and Marlo Sutton, discuss how social media and lifestyle shifts dictate how they work with clients today

**MORIKAWA:** Being a personal shopper is about getting to know your customer in every way, shape and form – their family, their kids – in order to understand their entire lifestyle as a whole; and then we cater to that lifestyle. We also pinpoint special events and occasions, making sure to deliver on getting them what they want and will love. I have a wide age range of clients from their 30s to 70s, and each person is looking for something slightly different in the way that they want to work with me.

Every client has different expectations and needs; some require head-to-toe styling, and they want a personal shopper to take control of their wardrobe. Other clients are very savvy. They're constantly looking at TikTok and Instagram, and they want a stylist to keep them on track with what's being delivered to the store and make sure that they get their hands on a piece first.

**SUTTON:** You build a huge amount of trust in a relationship with a client. I started here when I was in my 30s – now I'm in my early 50s.





## CONSIDERED SPACE

At Hoi Bo, Sarra Tang is wrapping up a years-long passion project: a meticulously designed and constructed home for her label's contemporary ethos

To enter the new Hoi Bo boutique on Toronto's Dundas Street West, you grab an oversized rock that's affixed to a deep red mahogany door. To leave, you grasp a bronze handle that Hoi Bo founder and designer Sarra Tang cast herself. These types of details found throughout the shop, which opened this summer, abound with personal resonance for Tang, lending the space an ultra-considered mood. The rock comes from the river on a friend's Quebec property, while the door was crafted by another friend.

"I think a retail environment should be a reflection of the person, or people, who own the store," Tang says while leading me through its intimate touches such as a Japanese fishing buoy that dangles from the inner door handle; she procured it from a flea market while on a trip to the country 15 years ago.

These rich additions don't compete with the serene mood of the store's sightlines. Its stark white walls are an ideal backdrop for Hoi Bo's beloved bags and clothing line – a range of wardrobe staples made from linen and cotton that come in neutral shades as well as exclamation points of teal and acid green. Just as she thinks through every element of a garment or accessory she designs, Tang considers how her new retail space will be used and symbolize her brand as a whole.

The over six-year-long process of creating the correct ambiance for her customers was made extra arduous by contractor complications, meaning the shop opened well after Tang first purchased the property in 2011 and decided to build out a retail environment beneath a residential one. "I never once said, even to myself, 'Oh my god, what am I doing,'" she says. "It was always, 'How am I going to get this done?'" Tang's determination to shepherd her vision through to completion was resolute. "I need to deeply care about something," she says. "Or else I don't want to do it. What's the point? I have to be satisfied by it."

As she explains where the terracotta tiles found on the store's steps are from, that ardour is evident. "They're handmade tiles from a



Details that differentiate the Hoi Bo space include cylindrical lights and quilted changeroom curtains (above left) and tiles that are currently stacked into plinths to display accessories. The store's expansive back window overlooks a serene courtyard.



company in Italy that's been making them since the 1600s," she says, adding that as people pass through the shop, the tiles' texture will be smoothed out – a testament to how she foresees the space being marked by time as it becomes enmeshed in its surrounding community.

It's the considered components such as leather-derived parchment lights that hang in a discreet row near the shop's fitting rooms that add delectable contrast to the space. Just as we contain multitudes, so does this retail environment. "It can't be too earthy," Tang says of the aesthetic balance she's endeavoured to achieve. "And it can't be too clean or futuristic. It has to operate in dynamic equilibrium."

Tang says that it "took a village" to bring the space to fruition, and that working with local construction project management firm Ripple Projects bore out a sense of harmony as well. "If it wasn't for their guidance, and their introductions to a lot of the people that I ended up working with, it just wouldn't have become what it became," she says.

Tang adds that the long venture led to important self-discoveries, too. "I'm confronted with the idea that I have to pick a path for myself within my own company," she says. "It's become bigger than me, and me being able to fill all those roles well. Going through the process of this build has taught me how to work well with others and hone my communication skills. In that regard, this whole project has taught me how to be a better designer." ■





## Now trending

Digital creator **NEELAM AHOJA** is known for her minimalist wardrobe. But when her go-to label, the Row, became the star of the quiet luxury moment, it kicked off the sartorial shakeup she didn't know she needed

ILLUSTRATION BY **LAUREN TAMAKI**

**W**hen Vogue.com published an article last November titled “The Row’s Margaux bag is a future heirloom in the making,” I knew what was coming. Those of us who follow the label, a minimalist brand founded by former actors Mary-Kate and Ashley Olsen in 2006, shared a collective sigh of disappointment when, within days, said bag, a soft but structured top-handle style with elegant buckles on its gusseted side panels, was next to impossible to purchase. Our trail of breadcrumbs had been found.

We’d seen signs that the trend cycle was coming for us. One was season four of the pop-culture phenomenon television series *Succession*, which was released earlier in the year and ushered in the now overused term, “quiet luxury.” Its aesthetic – timeless, understated and neutral without any loud logos or patterns – already existed but giving the look a proper name called attention to it and reduced it to a paradox. In the span of six months, the veil was lifted on the personal style I’d been stealthily developing for years and all I had left was my Margaux bag – and then they came for that too.

To my followers on Instagram and YouTube, it’s no secret that I’m a fan of the Row. With its effortless vibe, the brand checks off most of my wardrobe requirements, though I’m still sore about the prices. It offers an edge that’s unlike many legacy luxury houses: relaxed, oversized, androgynous and mostly black.

It’s taken me decades to cultivate these preferences. In my formative years, I never missed an episode of *Fashion Television* and pored over magazines, compiling clippings in scrapbooks that still serve as outfit references. My style has seen numerous iterations, from preppy to bohemian and, now, modern minimalism. Ironically, I owe the latter, in part, to a corporate career I loathed.

It was the 1990s, the height of minimalism, and I was in my 20s working at a public accounting firm where the corporate dress code called for tailored suiting. That era left an indelible impression on

me and pared-back pieces still comprise much of my wardrobe. I recently completed a closet inventory and, even as a self-aware collector, the sheer volume of clothing surprised me. That decade in finance did nothing to dull my deep-seated desire for fashion.

Style is innate for some of us. Though mine is mostly intuitive, the time I spent buried in fashion publications played an important role in revealing my sartorial Zen. The fashion industry today, fueled by social media, reaches a much broader audience at an ever-hastened pace and the luxury of time for self-discovery has all but vaporized. Between the copious consumption of content and platforms shifting as swiftly as you can swipe, one viral moment can change the landscape and there’s no time to digest it.

I’m not easily unmoored but having current trends align with my taste tugged at my anchor. What I love about minimalism is that it is (or, perhaps, was) the antithesis of conspicuousness. I was eager to differentiate – and not just for differentiation’s sake. I needed to stray from the murmuring flock and regroup.

A moment when popular culture overlaps a little too much with your personal sense of style is the perfect opportunity to revisit old ideas, formulate new ones and rebrand. The good news is that I have plenty to work with, starting with the items at the back of my closet. I’m still holding on to my tempered template but I’m adding in other elements. I’m playing with pops of colour, experimenting with layers and working through my treasure chest of archival Dries Van Noten scarves and other vintage pieces. My old Balenciaga bags have moved forward and my Margaux bags are hanging back. Subtle changes are best because, as much as this challenge requires a revamping of sorts, I’m unwilling to sacrifice my entire style DNA.

While I’m enjoying this holiday from homogeneity, idling with my Margauxs and waiting for quiet luxury to quiet down, I’ve been creating more freely and authentically, from a personal place without outside influence. Thankfully, fads recycle. Like all good trends, this too shall pass. ▀



# Tune in, while you're tuning out.

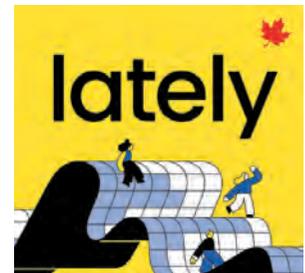
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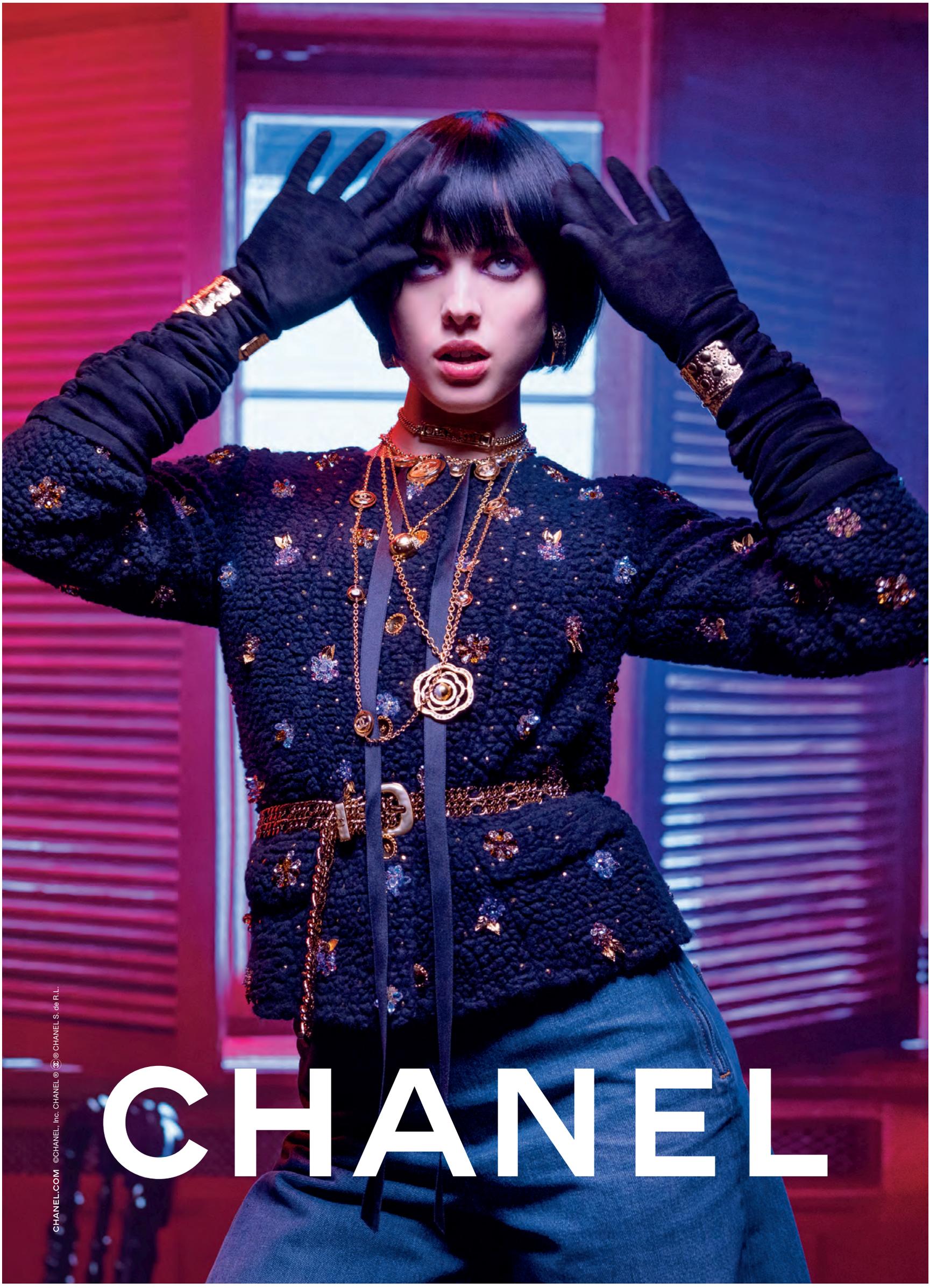
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