

SPRING 2018

THE GLOBE AND MAIL<sup>®</sup>

# style

## ADVISOR

# THE MAVERICK

After more than 20 years on screen, **EMILY HAMPSHIRE** is finally finding recognition in two dramatically different roles

**FASHION**

The rainbow of bold spring pieces

**DESIGN**

Get primed for wabi-sabi interiors

**ENTERTAINING**

Catch the wave of fizzy red wine





SERIES 8

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# CONTENTS

SPRING 2018

04 EDITOR'S LETTER

06 CONTRIBUTORS

## Omnibus

08 WEST MEETS EAST

The Canadian-raised duo behind streetwear label NorBlack NorWhite creates bold collections that reimagine the meaning of "Made in India."

**PLUS** The latest in luxury skincare, the rise of vegan Mexican cuisine, and a tribute to one of fashion's most idiosyncratic stars, Azzedine Alaïa. Also, a special preview of this year's CAFA Fashion & Retail Forum.

16 OUT OF THE COLD

For his party chronicles, Nolan Bryant highlights events hosted by Louis Vuitton, Prada and more.

## Essentials

17 HAIR PLAY

Ornate barrettes and brooches accent the season's sparkling beauty look.

20 FASHION/BEAUTY

Meet the "Id Bag," sniff test spring fragrances and get to know London's Richard Quinn.

22 GOTTA HAVE FAITH

In anticipation of a new religion-themed fashion exhibition, Nathalie Atkinson talks with women who adopt Catholic garments in their everyday wardrobes.

26 DESIGN/TRAVEL

Take travel-friendly Allbirds footwear for a walk. And, a roundup of uniquely designed vacation spots.

28 FOOD/DRINK

SoCal cuisine finds a new home at Malibu Farm and Dom Pérignon unveils a dazzling vintage.

## Features

30 FULL SPECTRUM

A rainbow of clothing and accessories makes spring 2018 the boldest season in recent memory.

STYLING BY NADIA PIZZIMENTI

PHOTOGRAPHY BY MARK BINKS

38 STEPPING UP

Actor Emily Hampshire explains how she built up the confidence to take on two starring roles.

BY ELIZABETH RENZETTI

PHOTOGRAPHY BY TED BELTON

42 IMPERFECT HARMONY

For better and worse, shabby chic wabi-sabi is the design trend of the moment.

BY KRISTINA LJUBANOVIC AND ALINE LARA REZENDE

44 RED'S NEXT WAVE

The second coming of Lambrusco offers a more refined take on fizzy red wine.

BY CHRISTINE SISMONDO

PHOTOGRAPHY BY ADRIAN ARMSTRONG

46 LA LA LIVING

Phaidon's *California Captured* offers a snapshot of the career of architectural photographer Marvin Rand.

BY ANDREW SARDONE

30





# EDITOR'S LETTER



Actor Emily Hampshire's star is on the rise thanks to *Schitt's Creek* and *12 Monkeys*.

The first time I met actor Emily Hampshire was during the Toronto International Film Festival in 2009. I was writing a series of day-in-the-life stories on the event's various characters. Hampshire was promoting a film called *The Trotsky* and had agreed to share her take on TIFF's hustle and bustle, with an emphasis on the hustle it took for an emerging Canadian actor to stand out among the Hollywood types that dominate the festival. At one point, she reflected on making the red-carpet rounds while her co-stars hung out in a hotel room. "I hope I can do that one day," she said. "But until I get to the point in my career where I can choose my roles, I have to get out there."

If you're a fan of either *Schitt's Creek* or *12 Monkeys* (or both), you already know that almost a decade after that interview, Hampshire's getting out there has paid off. Her most recent accolade is winning a 2018 Canadian Screen Award in March for her work on *Schitt's Creek*. As she tells Elizabeth Renzetti in this issue's cover story ("Stepping up," page 38),

it was landing the role of Stevie on *Schitt's* that finally gave her the mojo to kick her career into gear.

On the cover, we label Hampshire a maverick and she's just one of many intrepid elements in this edition of The Globe and Mail Style Advisor. Samra Habib profiles the designers behind NorBlack NorWhite ("West meets east," page 8), highlighting how they've translated their Canadian upbringing and Indian home base into a collection that advocates diversity. Even our fashion feature on the new spring colours ("Full spectrum," page 30), design story defining wabi-sabi interiors ("Imperfect harmony," page 42) and market edit of idiosyncratic accessories ("Forget about 'it,'" page 20) emphasize growing appreciation for individuality in style. Bold has never looked so beautiful.

*Andrew Sardone*

Andrew Sardone  
Editorial Director

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**EDITORIAL DIRECTOR**  
ANDREW SARDONE

**ART DIRECTOR**  
BENJAMIN MACDONALD

Designer SARAH PAUL  
Photo Editor RACHEL WINE  
Copy Editor ALEX LAWS

**CONTRIBUTORS**  
CAITLIN AGNEW, SARAH AMSON, ADRIAN ARMSTRONG,  
NATHALIE ATKINSON, CLAUDINE BALTAZAR, TED BELTON,  
MARK BINKS, NOLAN BRYANT, JEREMY FREED, ANYA GEORGIEVIC,  
GEORGIA GROOM, SAMRA HABIB, ELLEN HIMELFARB, KRISTINA  
LIJUBANOVIC, ODESSA PALOMA PARKER, KAREN PINCHIN, NADIA  
PIZZIMENTI, JAMES REIGER, ALINE LARA REZENDE, SABRINA RINALDI,  
WENDY RORONG, MARYAM SIDDIQI, CHRISTINE SISMONDO, STACY  
TROKE, MAY TRUONG, JULIE VAN ROSENDAAL, BOBOLA YINKA

**ADVERTISING**  
Chief Revenue Officer  
ANDREW SAUNDERS  
Lifestyle Advertising Product Manager  
EMMA BLACKBURN

**PRODUCTION**  
Director, Production  
SALLY PIRRI

**PUBLISHER**  
PHILLIP CRAWLEY  
**EDITOR-IN-CHIEF, THE GLOBE AND MAIL**  
DAVID WALMSLEY  
**MANAGING EDITOR, LONGFORM, FEATURES & OPINION**  
KEVIN SIU  
**LIFESTYLE EDITOR**  
MARYAM SIDDIQI  
**HEAD OF VISUAL JOURNALISM**  
MATT FREHNER

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**ON THE COVER**  
Emily Hampshire wears a Kathryn Bowen trench, \$1,200 through kathrynbowen.com. Céline jeans, \$1,200 at 119 Corbo (119corbo.com). Photo by Ted Belton.



# MICHAEL MICHAEL KORS

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# CONTRIBUTORS

In the spirit of this issue's focus on trailblazers in style and on screen, the magazine's writers, photographers and stylists call out those who inspire their own work



Toronto-based photographer **MAY TRUONG** has spent more than a decade behind the lens. She captured spring's sparkly hair accessories for this issue's story on the season's best barrettes and bands ("Hair raising," **PAGE 17**).



Photographer **ADRIAN ARMSTRONG** raised a glass for this issue, shooting a dramatic crest for a drinks feature on the return of fizzy red wine ("Red's next wave," **PAGE 44**).



Visual storyteller **SAMRA HABIB** has been writing for 15 years and is the founder of Just Me and Allah: A Queer Muslim Photo Project. For this issue, Habib profiled the designers behind Indian streetwear brand Norblack Norwhite ("West meets east," **PAGE 8**).

“Oprah. Aren’t we all out here trying to live our best lives?”

“Kool Keith. He’s bizarre and hilarious and technically just incredible, my three favourite things in an artist.”

“I am not so much inspired by an individual as I am by all artists who conceptually push the envelope... Those images push me to evolve my own style, and hopefully put out work that is unique and authentic.”

“Anyone who can successfully balance art and commerce.”

“I love all the places writer Rebecca Solnit takes my mind to.”



**MARK BINKS** has been working as a fashion photographer in Toronto for the past eight years. Binks brings his keen eye for colour to this issue's fashion feature on vibrant women's wear ("Full spectrum," **PAGE 30**).



Splitting her time between London and Toronto, **STACY TROKE** has been working as a stylist for six years. Troke styled actor Emily Hampshire for this issue's cover story ("Stepping up," **PAGE 38**).



Zip Antique Ludo necklace transformable into a bracelet, rubies and diamonds.

## Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



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A look from NorBlack NorWhite's Velvet Vixen line highlights the label's knack for creating unique textiles and prints.

FASHION  
**West meets east**

An eclectic label by a Canadian-raised duo is garnering buzz for its embrace of Indian craftsmanship

**I**t is often difficult to part with the remnants of a country you grew up in. For designers Mriga Kapadiya and Amrit Kumar, who were raised on a diet of 1990s R&B and hip hop in Mississauga, Ont. and Toronto, respectively, the drive to reflect the diverse perspectives of their upbringings as part of Canada's diaspora continues to motivate them creatively, despite home for them and their fashion label NorBlack NorWhite now being Delhi.

CONTINUED ON PAGE 10 »

PHOTO BY ANSHAY SHARMA

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Believe In Love

Tiffany.com



LV x KB

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Initially, the duo wasn't planning on moving to India. Kapadiya was born in Hyderabad, in the country's Telangana state, and continued to visit her grandparents there after her family relocated to Kuwait and in 1990, during the Gulf War, Canada. Toronto-born Kumar's parents are also from India and she made her first trip there when she was 13. In 2009, the pair booked a trip to Rajasthan to learn about an old-school tie-dye technique called bandhani. While exploring the state of Gujarat's Kutch district, they stumbled upon an NGO dedicated to preserving the indigenous textile trade by creating opportunities for local artisans and decided to stick around. They launched NorBlack NorWhite in Bombay in 2010.

"We were excited to experience a new way of living, to connect to a different lifestyle and study Indian art and life from an informal anthropological lens," says Kapadiya. "This informs the way we make things happen, how we design our life and work."

Determined to keep their silhouettes as simple as possible, she and Kumar focus instead on experimenting with fabric, patterns, colours and styling. One of their main creative motivators has been reimagining a definition of "Made in India" beyond mass manufacturing. To them, it means creating space for Indian skills, stories and trades that are becoming extinct, and connecting them to a more contemporary and international style of fashion.

Last summer, they collaborated with Adidas on a T-shirt project that played up their strength in textiles, but it's their 2018 A Woman was Harassed Here collection of apparel and accessories that's resonating in a world paying close attention to gender-based harassment and violence. It benefits the Dharavi Art Room, which focuses on empowering women and children through the arts, and found a champion in electronic music artist Madame Gandhi. (The label's growing list of fans also includes fashion critic Suzy Menkes and former Gucci designer Frida Giannini.)

"We have so much right here in front of us, so why not work with it and create relevant stories to our personal journey while making a living," Kapadiya says. "It's interesting to become aware of our immigrant background, answer questions of why and how some of our ancestors made certain decisions, understand the journey of how our families landed where they did in Toronto and then it coming around full circle in a sort of reverse migration." — **SAMRA HABIB**

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



Amnit Kumar (left) and Mriga Kapadiya returned to their roots to launch Norblack Norwhite in 2010.



Actor Felicity Jones is the new face of luxury skincare brand Clé de Peau Beauté.

SKINCARE

# On the glow

Felicity Jones is a true English rose. With her dark hair and rosy cheeks, the Birmingham-born actor is a natural ambassador for Clé de Peau Beauté, the skincare and cosmetics brand known for bringing radiance to complexions around the world.

For Jones, who starred in *The Theory of Everything* and *Rogue One*, maintaining that glow is a ritual that starts within. "Being radiant means trying to look after yourself as much as possible, and to not be rushing around constantly," she says. Jones commits to regular massages, yoga sessions and drinks plenty of water: "Looking after the inside seems to help with the outside," she says.

Jones's favourite cosmetic product by the Japanese company is Clé de Peau's Concealer, which she says makes you look as though you've had 10 hours of sleep when you've only had three. "I tend to use that almost like I would a foundation — under eyes, across the nose." Recently, Jones incorporated the Firming Serum Supreme, a new lifting and tightening product, into a skincare routine that also includes the bestselling La Crème. "I just slather it on. It's excellent for your skin not getting too dehydrated."

And on those days when her inner radiance is dampened by the demands of being an Oscar-nominated star, a Headspace meditation session and a hot bath go along with her skincare selections. "There's a real ritual that comes when you're putting them on. Something happens and you do kind of just slow everything down." — **CAITLIN AGNEW**

Clé de Peau Beauté La Crème (pictured), \$680 at select Holt Renfrew, Saks Fifth Avenue and Nordstrom locations. For more information, visit [cledepeau-beaute.com](http://cledepeau-beaute.com).

RESTAURANTS

# Veggie might

With their newest project, Rosalinda, Toronto restaurateurs Max Rimaldi, Jamie Cook and Grant van Gameraen are betting Toronto's Financial District diners are ready for a taste of vegan Mexican. Aiming for an

April opening, the 136-seat restaurant will feature a greenhouse canopy over the dining room and a menu of tacos, tostadas and salads along with low-alcohol cocktails suited for daytime tipping.

Teaming up with van Gameraen, the chef behind Bar Isabel and Bar Raval, consulting chefs Kate Chomyshyn and Julio Guajardo of Quetzal, Rimaldi and Cook are aiming to provide a dining experience that will please vegans and meat-eaters alike. "The Toronto dining scene has evolved so much since we first started talking about this concept," says Cook.

As a burger fanatic, Cook is most excited about Rosalinda's "out-of-this-world" black-bean burger that will be topped with vegan mozzarella, mole, chipotle, and slices of smoked eggplant reminiscent of bacon. Other dishes on the menu will include jackfruit pibil, Tijuana-style broccoli, spicy carrots in mole, and Japanese eggplant marinated in salsa macha.

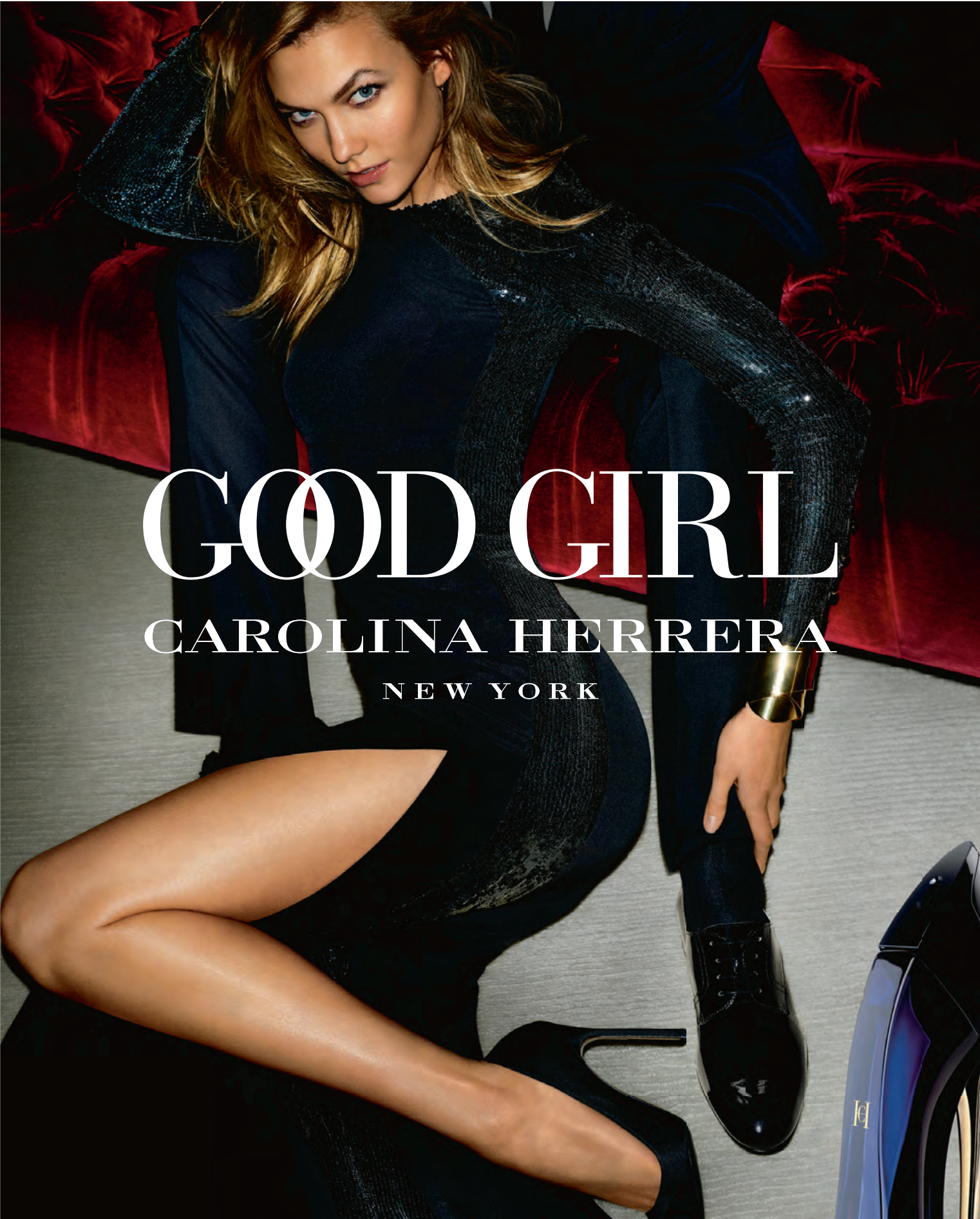
Van Gameraen, a self-professed carnivore, says he was initially reluctant to join the project, but a few early menu tastings changed his mind. The restaurant has provided an inspiring opportunity to play with Baja flavours and textures. "Mexican cuisine before the Spaniard invasion was mostly plant-based... masa, beans, naturally higher protein stuff. The climate allows for beautiful produce," says Cook. "It's a natural fit for me, because it's not trying too hard and looking a bit further back into history." — **KAREN PINCHIN**

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



The black-bean burger will highlight new restaurant Rosalinda's vegan take on Mexican cuisine.

PHOTO BY TENZING DAKPA (NORBLACKNORWHITE), A.J. FERNANDO (ROSALINDA)



# GOOD GIRL

## CAROLINA HERRERA

NEW YORK

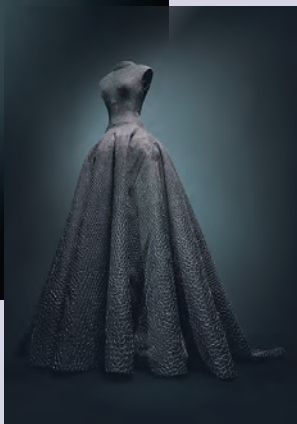
# THE NEW FEMININE FRAGRANCE

#GOODTOBEBAD





Sculptural dresses by Azzedine Alaïa will be displayed in a design context at an upcoming exhibition in London.



## EXHIBITIONS

# Fashion tribute

You may not have known it from his refusal to advertise (or even show his collections consistently) but Azzedine Alaïa was a busy guy before he passed away suddenly last November. He had just presented his first couture show in six years and had also been working on a retrospective of his 35 years in

haute couture, to launch at London's Design Museum in May.

The venue for Azzedine Alaïa: The Couturier was a natural choice for a designer whose clothes can resemble architectural superstructures. With the Victoria & Albert Museum – venue for the Yohji Yamamoto and Alexander McQueen shows – a few kilometres away, scoring the Alaïa exhibition was a coup for Design Museum co-director Alice Black. “His sense of form, of the shape of the feminine body, his ability to make it beautiful and powerful, his unmatched mastery in creating and making, his freedom of being who he wanted to be, his independence of thinking, resonated so well with the ethos of the museum,” she says.

Ever generous, Alaïa invited Mark Wilson of the Dutch Groninger museum to help select 60 pieces from the company's archives, then reached out to some of Europe's greatest product designers – Marc Newson, Konstantin Gricic, Tatiana Trouvé, Chris Rhus and Ronan and Erwan Bourroullec – to build displays in which to show them. It might be the last show we see with Alaïa's personal stamp, but it likely won't be the last we see of the clothes. – **ELLEN HIMELFARB**

Azzedine Alaïa: The Couturier runs from May 10 to Oct. 7. For more information, visit [designmuseum.org](http://designmuseum.org).

## SPIRITS

# Golden rush

Centuries ago, when gin was transported overseas in barrels, it arrived in North America not crystal clear and clean, but

woody and aged, with a distinct yellow hue. As time progressed, shipping methods evolved to utilize stainless steel and plastic containers, keeping the alcohol clear. Now, craft distillers are rediscovering the potential of barreling the spirit.

“The theory is that some of these old classic cocktail recipes – the ones that would have been made before the First World War – may have been made with an aged, barrelled gin,” says John Cote, co-owner of Black Fox Farm & Distillery in Saskatoon. “If you try a negroni with oaked gin, it's spectacular.”

In addition to Black Fox, which took first place in the “cask gin” category at the World Gin Awards in 2017, other small Canadian distilleries such as Park in Banff, Wild Life in Canmore, Odd Society in Vancouver and Victoria Distillers in Sydney are adding to oaked gin's growth. By law, you can't sell whisky until it has been barrelled for at least three years, but gins can be barrelled for as few as five months, making it a shorter-term investment.

“The inside of the barrel is charred, so it acts like activated charcoal,” Cote says. “It's taking some flavours out of the gin, but the alcohol is extracting vanilla and tannins – the woody, resinous flavours – from the barrel.” The result is a spirit that's mellow but complex with herbal, floral and citrus notes. “Everyone understands what gin is, and everyone understands what whisky is,” says Cote. “If you like both, you can do some fun things.”

– **JULIE VAN ROSENDAAL**

Black Fox Oaked Gin, \$87 through [blackfoxfarmdistillery.com](http://blackfoxfarmdistillery.com).

Black Fox from Saskatoon is one Canadian distiller exploring oaked gin.



## DESIGN

# Curves ahead



There is a surrealist quality to Houtique's newest collection, which launched at the most recent edition of Maison & Objet in Paris. For example, the Wink lamp, designed in collaboration with the Spanish creative agency Masquespacio and its creative director Ana Hernández, is shaped like an elegant, gold-rimmed eye, with long delicate fringe in the place of eyelashes. That dream-like vibe is the brand's signature says CEO Andrés Gramage who likens its approach to “a window to another dimension.”

First launched in 2011 as an offshoot of Valencia-based furniture and accessories label Really Nice Things, Houtique is a “place, a universe, where we can let our creativity and our craziest ideas loose,” says Gramage. Emotional impact is at the core of the brand's ethos, with lifting mood and putting forward fresh ideas as much a priority as creating beautiful things.

Also launched at Maison & Objet, the Arco collection is composed of a couch, chairs, stools and tables. It's a colourful and playful take on a 1970s aesthetic, with arched forms and plush upholstery. “[It's] a love triangle between round curves, velvet and colourful metal,” says Gramage. “In this collection, the pieces become something emotionally attractive.” – **ANYA GEORGIJEVIC**

Houtique's Arco collection plays up seventies decor.

For more information, visit [houtique.es](http://houtique.es).



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## TRIEDE DESIGN

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tel. +1 514 845 3225  
[info@triede.com](mailto:info@triede.com)

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# Shop talks

CAFA's Fashion & Retail Forum explores the evolution of how consumers are courted

**W**hen was the last time you swore you'd never buy anything online? Or lamented the lacklustre state of your local mall? Some of the biggest fashion- and retail- industry challenges affecting our lives as consumers – the balancing of brick-and-mortar and digital sales, the invasion and retreat of international brands, the generational shift in the expectation of authentic customer service – seemed to be reaching crisis levels not too long ago. Now, innovative technology, disruptive talent and some good, old-fashioned showmanship are finally starting to reinvent the shopping experience for the not-so-new millennium.

This evolving relationship between buyers and sellers will be the focus of the upcoming Fashion & Retail Forum, hosted by the Canadian Art & Fashion Awards (CAFA) in partnership with The Globe and Mail Style Advisor, on April 19. A day of panel discussions, case studies and keynote talks moderated by lifestyle editor Maryam Siddiqi, contributing fashion editor Odessa Paloma Parker, Report on Business reporter Marina Strauss and myself will bring together the influential voices featured on this page, among others. We'll discuss how creative content builds relationships in retail, learn the way brands can listen to their audiences to affect positive change and explore cutting-edge technology that is reimagining the shopping experience.

And you're invited. Visit [cafawards.ca](http://cafawards.ca) to purchase tickets and join us in redefining the retail experience in Canada for 2018. – **ANDREW SARDONE**



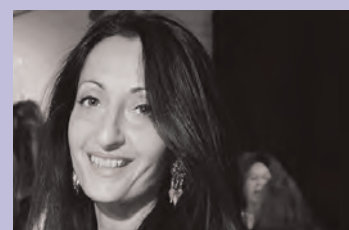
THIS YEAR'S FORUM GUESTS INCLUDE ESTABLISHED AND EMERGING VOICES IN FASHION, BEAUTY, MEDIA, RETAILING, TECHNOLOGY AND DESIGN



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PHOTO BY LEXI MORELAND (CHAN, H. ARMSTRONG ROBERTS/CLASSICSTOCK (MAIN IMAGE))



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Karen Kain and host Lynda Prince.

Emmanuelle Gattuso



Emily Burnett and Toni Zhong.

#### TORONTO'S PRADA FLAGSHIP REOPENS FOR A CAUSE

Prada and philanthropist Lynda Prince invited friends and supporters of the National Ballet of Canada to indulge in a bit of retail therapy for a cause in the brand's recently revamped Toronto boutique in December. A percentage of the funds from the frocks and finery sold supported the National Ballet of Canada's Dancer Health and Wellness Program, considered one of the best of its kind internationally.



Mina Sato, Chikako Nakajima.

Solve Sundsbø, store director Allison Coutts, Simon Lam, and Jimmy Cheun.

#### LOUIS VUITTON DEBUTS A CELEBRATION OF THE ROCKIES

Fashion Eye, a series of photography books developed by luxe trunk maker turned global mega-brand Louis Vuitton, set its sights on Canada for its latest volume. Norwegian-born, London-based photographer Solve Sundsbø, known for his work in fashion, was tasked with capturing British Columbia's remarkable Selkirk Mountains. In celebration of the book's release, the Louis Vuitton Hotel Vancouver played host to a party on Jan. 18 for clients and the lensman responsible for the captivating snapshots.



Paul Kwah, Jaime Ruiz, Matteo Dallaglio.

#### PARTIES

## Out of the cold

There was no hibernating for Canada's social set this winter. **NOLAN BRYANT** reports from four standout dos



Stephanie Weir.

#### COLLECTORS COME OUT FOR ARTIST PROJECT OPENING

*Shine On*, a 100-foot-long paper installation by Nathalie Sanche greeted guests on Feb. 22 at the opening night preview and party for Artist Project, the contemporary art fair that has put Canadian works on display and offered art enthusiasts the chance to meet the artists for the past 11 years. Five thousand pieces by some 250 creators were on show for the weekend-long event in Toronto, and a portion of proceeds from the opening supported the Art-bound Creative Deeds Program.

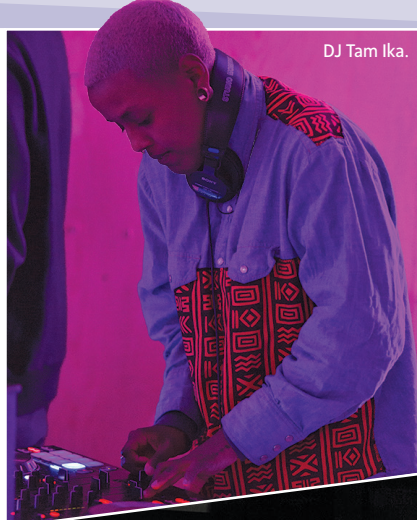


Ben Etienne, Elise Purdon, Ian McIver.

Gordon Shadrach

#### CREATIVE PHENOMS STAR IN TIFF DOC PREMIERE

Toronto's young style set were out en masse on Feb. 17 to support the TIFF Next Wave Film Festival screening of *A Kid From Somewhere*, the latest from directors Adam Beck and Paul Johnston, which follows three young creative beings, including 23-year-old Olivia Bee, whose photography has been commissioned by Hermès and Nike. Post screening, there was a panel discussion and later a party at Free Space, a cultural incubator on Queen St. West.



DJ Tam Ika.



Sonja Slavkovic.

From left, a moderator with directors Paul Johnston and Adam Beck and two of the film's subjects: Pat O'Rourke and Olivia Bee.

PHOTO BY SAM SANTOS FOR GEORGE PIMENTEL (PRADA X NATIONAL BALLET), JAY SHAW (LOUIS VUITTON), RYAN ENBERLEY (ARTIST PROJECT), TASHAWNA WILLIAMS (A KID FROM SOMEWHERE).



**Essentials**  
INSIGHT/ACQUISITIONS

## HAIR PLAY

Barrettes and bands are back – the more bejewelled, the better

PHOTOGRAPHY BY **MAY TRUONG**  
STYLING BY **GEORGIA GROOM**

#### A GOOD CLIP

Don't be dainty with spring's coif confessions. Layer multiple pieces for maximalist effect.

ON PEACE (LEFT): Proenza Schouler dress, \$1,945, Peter Pilotto blouse, \$805 at The Room at Hudson's Bay (thebay.com). Bow clips, \$25/pair at Aldo (aldo.com). Earrings, \$23.50 at Nordstrom (Nordstrom.com). ON BALI: Simone Rocha dress, blouse, hairclips, price on request through simonerocha.com.





**BAND AID**  
A length of ribbon decorated with brooches and pins makes for a special, sparkly headband.

Alice and Olivia dress, \$610 at Saks Fifth Avenue (saks.com). Jewels by Alan Anderson brooch, price on request through jewelsbyalananderson.com. Ribbon, price on request at Mokuba (416-504-5358). Makeup by Claudine Baltazar for Bite Beauty/Plutino Group. Hair by Sarah Amson for Bang Salon/PiM.ca. Models: Peace at Ciotti, Bali at Sutherland.



**JEWEL TONES**  
Be as bold with your eye makeup as you are creative with your hair accessories.

Peter Pilotto dress, \$1,630 at The Room at Hudson's Bay (thebay.com). Jewels by Alan Anderson brooches, \$995 each through jewelsbyalananderson.com.



**CROWNING GLORY**  
Piling on headbands with ornate elements gives a playful look the royal treatment.

Shrimps dress, \$940 at Nordstrom (nordstrom.com). A Marie crown, floral headband, both price on request, through amarielcostumes.com.



**BRAID UPGRADE**  
Anchoring a set of pigtales, these bows are more sassy than sweet thanks to their iridescent finish.

Helmut Lang top, \$465 at Saks Fifth Avenue (saks.com). Cara hair bows, \$26 each at Nordstrom (nordstrom.com). Earrings, \$15 at Aldo (aldo.com).



**FIND YOUR ANGLE**  
Worn askew, this La Krause headpiece is a rebellious take on regal attire.

Erdem blouse, \$2,165, skirt, \$2,155 at The Room at Hudson's Bay (thebay.com). La Krause headpiece, \$465 through lakrause.com. A Marie earrings, \$45 through amarielcostumes.com.





Building Block tote,  
\$895 through ssense.com.



Cult Gaia bamboo clutch,  
US\$170 through net-a-porter.com.



Jacquemus bucket bag,  
\$790 through matchesfashion.com.



Simon Miller Bonsai tote,  
€740 through mytheresa.com.



Roksanda Elba bag,  
\$3,245 through farfetch.com.



London-based Roksanda Ilincic crafted eye-catching bags with playful touches for her spring 2018 collection.

## FORGET ABOUT IT

The time has finally come to banish the so-1990s It Bag and focus on Id Bags instead. Short for “idiosyncratic bags” these hand-held totes and shoulder-slung satchels eschew logos and exude quirky elegance, playing with form, material and colour for their wow factor. Designer Roksanda Ilincic toyed with different shapes in her spring 2018 handbag offering, with bright pops of pink and blue, geometric lines, unusual handles and artful straps. What’s key to wearing these offbeat bags is working them into a look that’s equally unique. Be bold with your colour choices, fabrics (silk for day? Go for it!) and accessories. In other words, don’t match your shoes to your bag and find comfort in the clash. Anything is possible. — **ODESSA PALOMA PARKER**

## SPRING AWAKENING

Put patchouli, citrus and freesia at the top of your fragrance list this season



**FULL INTENSITY**  
A perfume for those who embrace life, this latest iteration of 2001’s Coco Mademoiselle is *joie de vivre* *mise en bouteille*. Pushing playful patchouli to its limit, Chanel perfumer Olivier Polge contrasted citrus peel with a blaze of wood for a seductive finish. Chanel Coco Mademoiselle Eau De Parfum Intense, from \$129 at Chanel counters and through chanel.com.



**RAY OF LIGHT**  
Two years after its first foray into fragrance, Louis Vuitton introduces a new eau de parfum. Inspired by the magic of daybreak, this aromatic elixir mixes mandarin, bergamot and jasmine sambac. Louis Vuitton Le Jour Se Lève Eau de Parfum, US\$240 at Les Parfums Louis Vuitton Pop-Up at Yorkdale Shopping Centre in Toronto and through louisvuitton.com.



**BON VOYAGE**  
This intense floral was created for a woman who embraces a sense of adventure. A trail of Nomade’s oak moss, mirabelle plum and freesia silage follows her wherever she goes. Chloé Nomade Eau de Parfum, from \$86 at Hudson’s Bay, Shoppers Drug Mart, Sephora, Saks Fifth Avenue and Jean Coutu. — **CAITLIN AGNEW**



## PRINCE OF PRINTS

Richard Quinn raised the bar for front-row attendees at his fall 2018 show during London Fashion Week in February. Perched at the top of the runway was Queen Elizabeth II herself, who attended her first catwalk show during her 66 year reign to take in Quinn’s array of extreme prints and present him with the inaugural Queen Elizabeth II Award for British Design. The grand gesture surprised many because Quinn is still relatively unknown, having graduated from Central Saint Martins only a few years ago. Quinn’s work relies on bold textiles for its impact, and his royal kudos was partly a result of maintaining an open-access studio, allowing other designers to use the space for fabric dyeing and custom printing. The collaborative approach highlights Quinn’s focus on creating a bright future for himself and his peers. “Some designers think more about being a designer in London for a hot minute,” he says. “Whereas I want to have a sustainable business and have sustainable practices as well.” — **O.P.P.**

For more information, visit richardquinn.london.

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# GOTTA HAVE FAITH

The connection between religion and clothing is the focus of one the season's big fashion exhibitions. As **NATHALIE ATKINSON** reports, that sacred link often plays a prominent role in our wardrobes

**F**ashion and the Vatican have much in common. Both understand the power of spectacle, but often find their substance overshadowed by pomp and style. Fashion also often looks to religion for inspiration. Christian Dior was a deeply devout and superstitious Catholic but faith didn't overtly enter into his collections until one of his many successors, the designer showman John Galliano, sent a model opulently dressed as an archbishop down a runway perfumed with incense in 2000.

The relationship between religious beliefs and the rite of getting dressed is the basis for this year's blockbuster fashion exhibition at the Metropolitan Museum of Art in New York. Heavenly Bodies: Fashion and the Catholic Imagination, opening May 10, will include religious artworks from the Met's collection and papal robes from the Sistine Chapel sacristy displayed alongside designer

garments by the likes of Gabrielle Chanel, Jean Paul Gaultier and Givenchy.

While the exhibition will focus mostly on the creative influences of Catholicism on fashion designers, the more intimate relationship of religious symbolism and style is between it and the women who both embrace and subvert religious elements in their wardrobes. The Catholic church is unquestionably a patriarchal institution that can be seen as the very opposite of modernity, but there are still those who find virtue and personal meaning in wearing sacred iconography reworked, whether it comes from the runway or the vestry.

The contemporary interpretation of sacred art and symbols has a special resonance for Toronto philanthropist and conservationist Sylvia Mantella. As an avid fashion collector, she wears avant-garde labels like Off-White, but is most drawn to the decadent collections of Italian designers like Fausto Puglisi and Dolce & Gabbana, who often incorporate

On the runway, religious motifs and silhouettes have influenced the collections of Dolce & Gabbana (far left and right), Zuhair Murad (second from left), Jean Paul Gaultier (middle) and Fausto Puglisi (second from right).

traditionally sacred motifs like Madonna and child, crosses and devotional mosaic figures into their clothes. Sicilian Puglisi mixes centuries-old religious art with a glitzy rocker sensibility. "I was obsessed by his *Young Pope* collection," she says of Fall 2017's wide circular saturno hats and cassock uniforms inspired by the television drama.

"I relate to it because it's powerful and it's exquisitely beautiful. Catholic motifs aren't just crosses – they reference paintings and subjects and mosaics," says Mantella, who was raised in a Catholic household but no longer practices. "The cherubs, the rosettes, the geometric patterns that are very strong if you go into the history. Because most of all I'm drawn to the tremendous history. It fascinates me. I've travelled to Rome probably a dozen times and I could still spend countless hours in the Vatican just mesmerized by the works there."

For Iranian-born artist and style savant Maryam Keyhani, religion doesn't figure into her appreciation of religious garments. On her lush and lyrical Instagram feed, cardinal red socks and peaked pompom-topped moiré biretta caps bought at Gammarelli, the Vatican's official haberdasher in Rome, often make a cameo. "They are really magnificent in person and they fold into flat shapes so I can travel with a few of them at a time," she says. Keyhani was thrilled that, as a layperson, she was allowed to buy the clerical vestments. The caps are the typical formal dress of bishops and other high-ranking church officials. "They are poetic but also carry such humour," Keyhani says.

The hats are severed from their religious meaning and Keyhani connects with them on an aesthetic level as unique millinery objects, though their original purpose may still unwittingly play a role in her interest. She says she is "fascinated by costume, uniform and the rituals of dressing the same everyday." For her next liturgical look, she has her eye on shreimels (Jewish Orthodox fur hats), but, she adds "they are a harder catch."

Sporting religious iconography became subversive for the masses in the 1980s, when provocateur Madonna began wearing lingerie layered with a tangle of rosary beads. The style soon infiltrated high fashion, where designers like Christian Lacroix embraced a Catholic influence.

"It was all about *Like a Prayer*," Mantella recalls. Pop culture embraced what was once considered blasphemous and the acceptance of sacred symbols in ready-to-wear helped another icon of sorts, newly installed Vogue editor Anna Wintour, make a splash with her first cover in 1988. On it, Israeli model Michaela Bercu pairs jeans with a black Lacroix haute couture jacket covered in a bejewelled cross.

"I was just a teenager when that came out and I never forgot it," Mantella says. "I never would have thought that someday I would be touching and looking at that piece thirty years later!" she says. But a decade ago the opportunity arose for her to purchase that holy of holies, the vintage Lacroix haute couture jacket worn on the cover. And she did.

"That is the one piece I've yet to wear," Mantella admits. Maybe some things are still sacred after all. ■



A Dior collection in 2000 (left) opened with a papal figure, reinvigorating the popular embrace of religious fashion started by Madonna in her *Like a Prayer* period (below). Gammarelli in Rome (middle right) sells clerical vestments to high-ranking Vatican officials, as well as civilians such as artist Maryam Keyhani (bottom right). A Vogue cover from 1988 featured a Christian Lacroix jacket with a jewelled cross (bottom left), which is now in the archive of Toronto philanthropist Sylvia Mantella (middle left).



PHOTOS BY GETTY (RUNWAY), ISTOCK (ILLUSTRATIONS).

PHOTOS BY GETTY (DIOR, MADONNA, GAMMARELLI, MANTELLA), COURTESY OF MARYAM KEYHANI (KEYHANI), ISTOCK (FRAMES).





# MaxMara



## FOOTWEAR TO GO

These woolly wonders by Allbirds are earning a following among comfort- and style-craving globetrotters

Mention to someone that you're considering the purchase of a merino wool shoe and he or she will likely assume you're talking about a slipper for around the house. The superfine merino wool footwear from San Francisco-based Allbirds, however, is meant to be worn around the world.

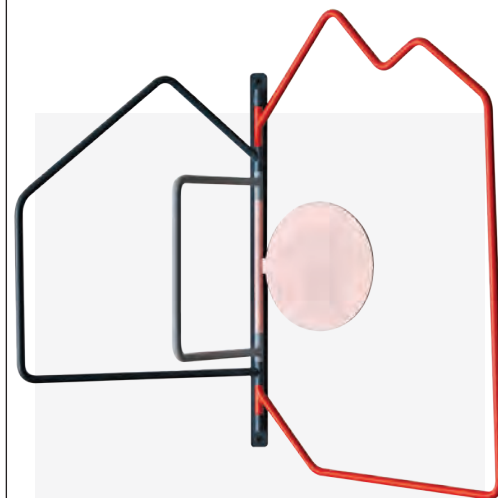
The company, which started shipping to Canada in March, launched in 2016 with a single product, a simply designed wool runner, which quickly obtained the title of the world's most comfortable shoe. The following year, the company released a slip-on "lounger." And last month, its third design, a boat shoe made of bamboo fibre arrived. Each model retails for \$135.

The shoes are a dream to wear: Seamless, sock-like uppers mean no chance of blisters, the wicking properties of wool keep feet warm and dry, and light foam-and-rubber soles are extremely comfortable. They're versatile for travel thanks to their subtle silhouette and range of hues, and also require minimal room in your suitcase.

When co-founder Tim Brown first dreamed up Allbirds, he says, "I saw there was an opportunity to use natural fibres in footwear." It helped that he's from New Zealand, famous for its large sheep population. With its use of sustainable merino, the brand has kicked off a mini-movement in the apparel industry: Active and athleisure wear brands like Adidas and Lululemon are now incorporating the fibre into their clothing.

"People buy eight pairs of shoes a year, we're not going to change that," says co-founder Joey Zwillinger. "When you're making those buying decisions, we hope that we can help you make a more responsible one." — **MARYAM SIDDIQI**

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



## WINNING DESIGN

During the most recent Toronto Design Offsite Festival in January, one of the standout moments was Umbra's Work/Life show. Hosted on the lower level of its downtown flagship, the exhibition asked emerging Canadian studios to develop products that address the ever blurred line between the spaces we occupy during our working hours and our downtime. The winning piece — selected by a judging panel that included Umbra designer Laura Carwardine, Drake Hotel curator Mia Nielsen, festival executive director Jeremy Vandermeij and yours truly — was the Haneraki by Montreal's Dear Human. A remarkably simple and playfully colourful wall-mounted rack, it offers the versatility that's essentials for flexible spaces. In the past, Umbra has rewarded a winning design by putting it into production. Stay tuned to find out if this champ will be available to help get your own home/office organized some day soon. — **ANDREW SARDONE**

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



## OFF THE MAP

For summer vacationers craving a unique escape, the summer rental market offers more than a few design-savvy options



### FRESH SPIN

On the remnants of an abandoned windmill constructed in 1891 in Suffolk, England, UK firm Beech Architects designed a mod space that contains two bedrooms and a viewing pod with panoramic sightlines to the countryside. Rates start at £595/night with a two-night minimum. For more information visit [thewindmillsuffolk.com](http://thewindmillsuffolk.com).



### IN THE WOODS

Elevated in a garden bordering Grunewald Forest in suburban Berlin — and walking distance to a swimming lake and beer garden — this tree house incorporates wood panelling and picture windows to appreciate its wooded site. Rates start at €300/night with a three-night minimum. For more information, visit [suite030.com](http://suite030.com).



### JUST BEACHY

A beacon of simplicity in Cape Cod, this three-bedroom cottage, designed in the 1960s with easy beach access, incorporates individual living cubes within one larger wood structure. The decor is a subdued play on folksy Americana. Rates start at US\$2,750/week. For more information, visit [themodernhouse.com](http://themodernhouse.com). — **M.S.**

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## CALI CUISINE

A former private chef has infused the L.A.-area with a fresh take on dining out

Malibu, the seaside enclave just north of Los Angeles, is a prime destination for surfing, celebrity spotting and ocean views, but it was missing a good place for lunch until Helene Henderson showed up. Thanks to the town's geographic isolation and captive audience of wealthy locals, the busiest restaurants were places with terrific views but menus filled with overpriced, flown-in seafood. When the Swedish-born chef opened her hippie-chic, farm-to-table Malibu Farm Café in 2013, however, it immediately became the best place in town to enjoy the crashing of waves over a chopped kale salad.

Perched on the edge of Malibu pier, the eatery offers panoramic views, ocean breezes and a laid-back menu inspired by Henderson's two-acre farm in nearby Point Dume. "Eat the real thing or don't eat it all at all," is a favourite saying of the former private chef. The food is seasonal, organic and local, featuring eggs laid by Henderson's feather-footed chickens and fruit from her own trees. Thanks to a combination of Instagram-worthy beach vibes and colourful, veg-forward plates, it has since expanded well beyond Malibu. An outpost at the Four Seasons Resort Lanai in Hawaii opened in 2016, followed by another at the new Nobu Eden Roc Hotel Miami Beach last year.

The expansion of Henderson's empire shows no sign of slowing, with a fourth location opening this spring on Orange County's tony Newport Beach harbour; a world away from her chicken coops and persimmon trees but equally desperate for an epicurean revamp. — **JEREMY FREED**

For more information, visit [malibu-farm.com](http://malibu-farm.com).



## NEXT COURSE

Across Canada, new restaurants are launching novel cuisines and unique styles of eateries. Here's where to enjoy everything from Japanese-Peruvian fare to fish-shaped waffle cakes

### CHOTTO MATTE

Toronto



With locations in London and Miami, the first Canadian outpost for restaurateur and Nobu alum Kurt Zdesar's fast-growing Chotto Matte empire opens this summer in Toronto. The dining room will specialize in Nikkei, or Japanese-Peruvian dishes, including sushi, ceviche, sashimi, tempura, and charcoal-grilled robata, alongside an extensive cocktail menu.

For more information, visit [chotto-matte.com](http://chotto-matte.com).

### UZU TAIYAKI

Calgary



Just in time for warmer weather, Calgarians can now enjoy a taste of Japanese taiyaki, a waffle cake pressed into the shape of a fish and filled with sweet bean paste, custard or Nutella. The fish's mouth does double duty as a cone for soft-serve ice cream, with flavours including matcha, ube, coconut, vanilla and black sesame.

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

### SHERWOOD

Victoria



Perched on a corner in central Victoria, Sherwood by founder Shane Devereaux (the man behind Habit, one of the city's most popular coffee joints) aims to provide the community-building, café-restaurant experience common in Europe and Australia. Featuring a coffee bar and a full-service restaurant, Devereaux hopes to open by mid-June. — **KAREN PINCHIN**

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

## LIGHT BODY

Drinking his eponymous champagne, the Benedictine monk Dom Pierre Pérignon supposedly once declared, "I'm drinking stars!" Now, Japanese artist and designer Tokujin Yoshioka

has collaborated with Dom Pérignon to bring that sparkle to life in a limited-edition release of a 2009 vintage. A blend of 60 per cent pinot noir and 40 per cent chardonnay, the wine has notes of guava and white peach, rounded with vanilla and toasted brioche. While the year was challenging for growers, chef de cave Richard Geoffroy says it produced "magnificently mature, flawlessly healthy fruit." The result is a rich, powerful wine. Yoshioka, who is known for his own impactful work in crystals, light and glass, has won many design accolades, including the 2017 Milano Design Award. He drew inspiration for the prismatic Baccarat sculpture that can display the bottle from the light and energy of the juice. "To the eye, to the palate, it transmits a luminous vibration," says Yoshioka. "Above all, I wanted to transmit the beauty and poetry of light." — **K.P.**

Dom Pérignon Vintage 2009 Tokujin Yoshioka Limited Edition, \$275 at LCBO Vintages in Ontario. For more information, visit [domperignon.com](http://domperignon.com).



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# FULL

# SPECTRUM

As long as it's bold and worn from top to toe, every hue is instantly in vogue

PHOTOGRAPHY  
BY **MARK BINKS**

STYLING BY  
**NADIA PIZZIMENTI**



**RED ALL OVER**  
Miniature bows cover Christopher Kane's crafty, textured take on the little red dress. Christopher Kane dress, \$8,795 through christopherkane.com. Bag, price on request at Michael Kors (michaelkors.com).



**BLUSHING PRIDE**  
Update a neutral ensemble with a swash of pink in the form a dramatic wrap. Sofie D'Hoore dress, \$980, Marques Almeida top, \$490 at Nordstrom (nordstrom.com). Shoes, \$575 at Stuart Weitzman (stuartweitzman.ca).





#### PURPLE REIGNS

The pleated finish of an Issey Miyake blouse creates a rich variation of colour. Pleats Please by Issey Miyake blouse, \$575 at Holt Renfrew ([holtrenfrew.com](http://holtrenfrew.com)). Cuchara earrings, \$128 through [cuchara.ca](http://cuchara.ca).

#### BLUE MOOD

There's nothing overcast about this Michael Kors cloud-like print. Blouse and skirt, price on request at Michael Kors ([michaelkors.com](http://michaelkors.com)). Boots, \$850 at Stuart Weitzman ([stuartweitzman.ca](http://stuartweitzman.ca)). Earrings and bag, price on request at Chanel ([chanel.com](http://chanel.com)).





**MINT CONDITION**

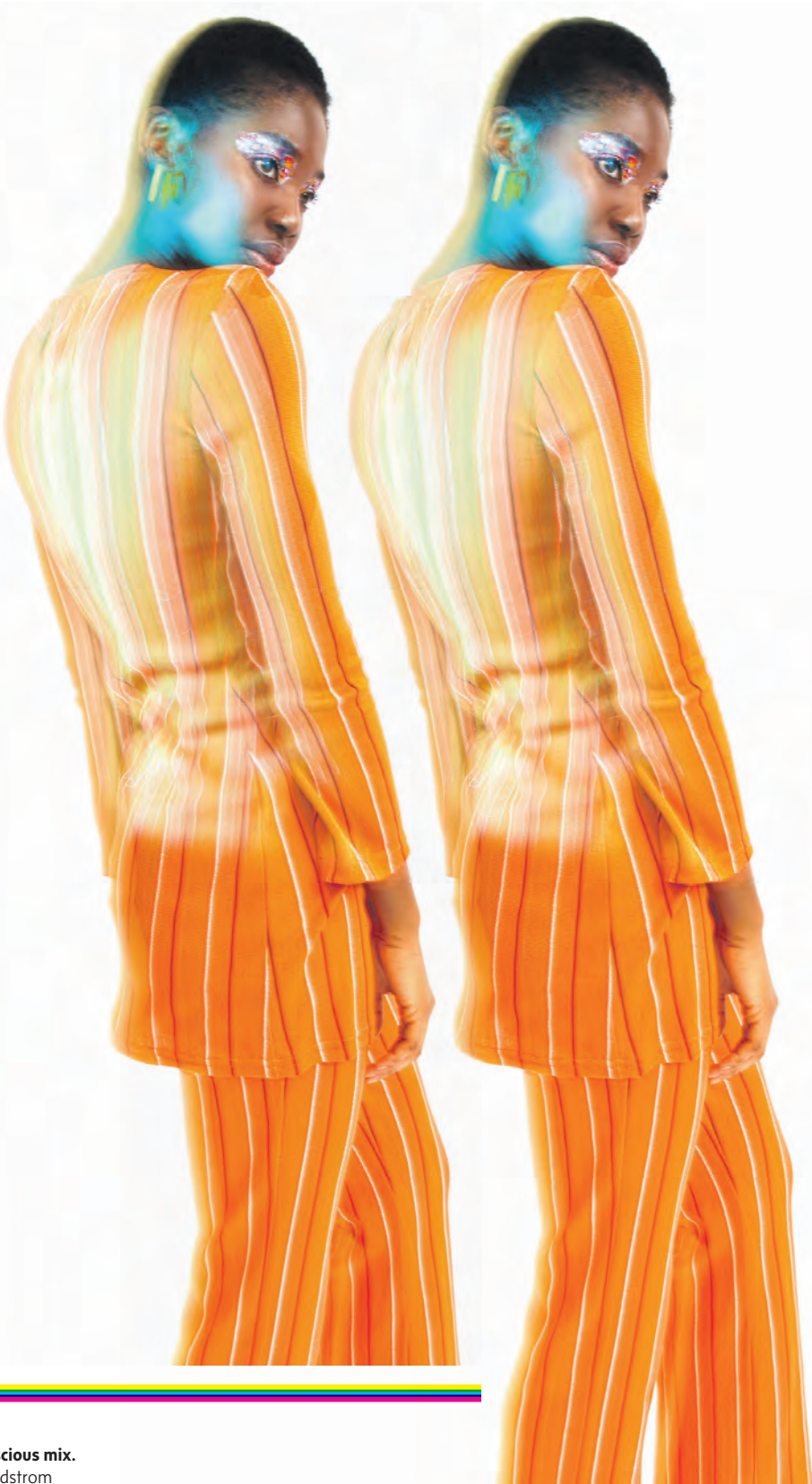
In *au courant* satin, a pastel green tone pairs well with a hot-hued shoe. Sies Marjan jumpsuit, \$2,195 through [siesmarjan.com](http://siesmarjan.com). Luc Kieffer bangles, \$135 to \$165 at Rue Pigalle ([ruepigalle.ca](http://ruepigalle.ca)). Cult Gaia bag, \$298 through [cultgaia.com](http://cultgaia.com). Shoes, \$575 at Stuart Weitzman ([stuartweitzman.com](http://stuartweitzman.com)).



**GOLD MEMBER**  
A gilt Chanel shift has a chartreuse shimmer thanks to its iridescent texture. Dress, \$11,950, hat, gloves, earrings, price on request at Chanel ([chanel.com](http://chanel.com)).



**SUNNY WAYS**  
A very 1980s monochromatic colour scheme is emphasized by a blouse's retro shape. Tibi blouse, \$495 through tibi.com. Akris vest, \$1,810, dress, \$3,885 through akris.ch. Diana Broussard earrings, \$295 at Rue Pigalle (ruepigalle.ca).



**CORAL BRIEF**  
Stripes in peach and cantaloupe create a luscious mix. Simon Miller top, \$605, trousers, \$620 at Nordstrom (nordstrom.com). Cult Gaia earrings, \$88 through cultgaia.com.

Makeup by Sabrina Rinaldi for M.A.C Cosmetics/P1M.ca. Model: Bobola Yinka at Ciotti.





Céline dress, \$3,150 at Saks Fifth Avenue (saksfifthavenue.com). Manolo Blahnik heels, \$895 at Nordstrom (nordstrom.com).

# Stepping UP

Emily Hampshire has spent over two decades climbing the career ladder on screen.

**ELIZABETH RENZETTI** talks to the actor about the divergent roles that finally earned her international acclaim

PHOTOGRAPHY  
BY **TED BELTON**

**i**t is a cautionary tale that parents might whisper to their fame-craving children to keep them from the spotlight, this story of Emily Hampshire and the rat. It wasn't the rat's fault, of course. It wasn't Hampshire's fault, either. They were two dedicated professionals set on a collision course by fate. Well, set on a collision course by the creators of *12 Monkeys*, the Syfy series in which Hampshire stars as the enigmatic, eccentric truth-teller Jennifer Goines.

The trouble started with an email to Hampshire from an assistant director: "How do you feel about spiders?" The actor hates spiders. However, being a good Canadian and, thus, a good sport, she said she was okay with scorpions and rats. So a scorpion and a rat were brought on set for a scene in which Jennifer is being tormented with the creatures. There was Hampshire, mouth open in a maniacal laugh under a dangling rat, when...well, I should let her finish the story.

"The rat pooped in my mouth," Hampshire says. And then she repeats it slowly: "The rat. Pooped. In my mouth." She pauses for a minute for effect, then bursts into raucous laughter. "The rat wrangler came over and said, 'I'm so sorry. He was nervous. It was his first show.'"

The unfortunate episode with the rodent hasn't deterred Hampshire at all from her vocation,

L'Agence blouse, \$295 at Holt Renfrew (holtrenfrew.com).





“In my own life,  
I’ve gotten more  
confident with  
saying things  
that are true.”

Jacket, \$7,800, brooch, \$1,375  
at Chanel (chanel.com).

Styling by Stacy Troke.  
Makeup, hair and nails by  
Wendy Rorong for Oribé/  
NARS Cosmetics/CND/  
Plutino Group. Set design  
by James Reiger for P+M.



Calvin Klein  
205W39NYC blouse,  
\$1,150 at Saks  
Fifth Avenue  
(saksfifthavenue.com)

which she has been dedicated to since the age of 13, and which is the only job she’s ever had. It’s not like she’s had any time lately to consider an alternative. She will soon be seen in Xavier Dolan’s film *The Death and Life of John F. Donovan*, and in the suspense thriller *Never Saw it Coming*, an adaptation of Linwood Barclay’s 2013 novel. The fourth and final season of *12 Monkeys* will begin airing this summer. It’s an enviable list of credits for someone who was ready to throw in the towel just a few years ago, before Eugene and Dan Levy cast her as the laconic and hilarious motel receptionist Stevie Budd in their comedy phenomenon *Schitt’s Creek*.

Watching Hampshire’s animated gestures as she discusses her big career break over Earl Grey tea at Soho House in Toronto, it’s hard to believe that this lively person was, until fairly recently A) afraid of auditioning and B) on the verge of packing it in. She’d had two decades of steady, small-scale success in Canadian film and television, but hit a turbulent patch.

“I was in a bad place in my life,” she says. “I hadn’t worked in a year, I was getting a divorce, I was getting nervous in auditions.” In fact, she was down to \$800 in the bank, and was preparing to move into her friend’s closet in L.A.: “I mean, it was a walk-in closet,” she says, smiling wryly. “And I’m a denning animal, so I like closets.” That’s when she got the casting call for a show about a snooty family that goes bankrupt and is forced to live in a small-town motel.

She worked up the courage to audition for CBC’s *Schitt’s Creek*, although Dan Levy would later tell her that she prefaced her appearance with, “This is going to be horrible,” and hid her face in her shirt. The creators saw through the nervousness, and Hampshire won the part of Stevie. “It feels like a rebirth,” she says of the series, which now counts musician Elton John, comedian Sandra Bernhard and designer and filmmaker Tom Ford as fans. Shortly afterward, she was cast in *12 Monkeys*. Between those roles and parts in films like Darren Aronofsky’s *Mother!*, Hampshire hasn’t had any time off in the past four years. She splits her time

between Toronto, where she shoots *Schitt’s Creek*, and Los Angeles, where *12 Monkeys* was filmed.

“Emily is beyond dedicated,” says Terry Matalas, executive producer of *12 Monkeys*. “She has that unique ability to play so many things at once – manic, angry, vulnerable, funny, homicidal, loving. To be able to quickly pivot from one emotion to the next at breakneck speed is what makes [the character] Jennifer work. And that’s all Emily.”

Jennifer and Stevie reflect two aspects of Hampshire’s personality. Stevie is the sarcastic, chill person she wishes she could be – so different from her own ebullient spirit that she feels she disappoints people meeting her for the first time who are expecting a sly, cool girl. But it is Jennifer, the manic, freethinking key to *12 Monkeys’* riddle, who is closest to her heart.

“It’s liberating to play someone like that. I sometimes fantasize about being an old lady, when you can say the truth that everyone else is thinking and no one is saying,” she says. “In my own life, I’ve gotten more confident with saying things that are true.” Eloquently illustrating this fact, she talks openly about the huge change that’s happened in the film and TV industry over the past several months. “Before the whole MeToo thing happened, going to a general meeting [in Hollywood] felt like dating. Because there’s no specific project you’re discussing, it felt like you had to be likeable,” she says. “Right after it happened, it was like night and day. I wasn’t sexually assaulted before, but it was just the vibe in the room changed. It was much more professional.”

With this sleazy side of the industry, it’s understandable that parents might dread sending their kids off to be actors. Hampshire, who grew up in Montreal, found her parents supportive of her aspirations. When the actor was in Grade 6, her mother took her to see *Les Misérables* on stage when she really wanted to go to a pool party hosted by a boy she was crushing on. It was a pivotal moment: The boy was forgotten, but *Les Mis* stayed. While she watched it unfold on stage, Hampshire says,

“I felt like I left the earth.” She wanted to be Eponine, one of the story’s protagonists.

Four years later, having made her debut as Geneviève Bujold’s daughter in the film *Dead Innocent*, Hampshire moved to Toronto at the age of 16. It was the place to make her mark as an actor. When asked if that decision pleased her parents, she laughs. “They knew they couldn’t have stopped me,” says Hampshire, who is pretty sure she didn’t graduate from high school.

While making the film *Good Neighbours* with director Jacob Tierney, she met and befriended a young Quebecois actor. The actor said he had nowhere to stay and Hampshire invited him to crash with her for the weekend. The kid, whose name was Xavier Dolan, stayed for a month.

As Dolan’s directing career rose into the stratosphere, he kept telling Hampshire that he was writing a part for her. When she was on set playing other roles, they would connect on FaceTime and he would read new pages he’d written. All the while, big-name stars were joining the cast of Dolan’s film, called *The Death and Life of John F. Donovan*, which gave Hampshire the jitters. “Suddenly, Jessica Chastain is in it...Kathy Bates, Natalie Portman. A lot of people wanted a star in my part, but Xavier was like, ‘No, it’s Emily.’”

When asked why he wanted Hampshire so badly for the part, Dolan highlights her sense of humour. “I think, as director, you have to surround yourself with people who can laugh at you and laugh at themselves,” he says. “She’s dedicated to the part she plays but she has that very rare quality of introspection that allows her to never take herself seriously, even though she takes her job, and her character, seriously nonetheless. That, for me, is very precious.”

“I wanted to be great for him,” says Hampshire. “I wouldn’t have wanted him to stick by me and then I ruin it. But it was the greatest working experience of my life. It felt magical.” For a person who was ready to give it all up, it doesn’t really get much better than Emily Hampshire’s CV in 2018. “I feel like I’ve hit the jackpot.” ■





# IMPERFECT HARMONY

A rigorously decorated home was once the height of fashion. Now, **KRISTINA LJUBANOVIC** and **ALINE LARA REZENDE** report, the rise of wabi-sabi is ushering in a more relaxed approach

**A**t the Salone del Mobile furniture fair in Milan this month, Vancouver- and Berlin-based product designer Omer Arbel will launch a new company called OAO Works by premiering a candle made by pouring hot beeswax into a rotating drum with ice. The piece's root-like tendrils are so delicate that it can only be shipped frozen inside a block of ice. "The piece arrives, the ice melts and then a person lights the candle, then the wax melts," says Arbel. "It's this beautiful iterative process of transforming a material." It seems inevitable that the Salone crowd will comment on how wabi-sabi Arbel's piece is, though that wasn't really the designer's intention. In fact, Arbel only learned the term recently from a book on the re-emerging aesthetic philosophy given to him by a friend. "I read it and it's like everything I've ever thought about and done all my life," says Arbel. "[It was] a moment of revelation." Step aside, hygge, wabi-sabi is poised to be the design trend of 2018, displacing the Danish philosophy that dominated lifestyle journalism last year with an equally down-to-earth (though less plush) look born centuries ago in Japan. While "hygge focuses on coziness and comfort as a source of joy, wabi-sabi is about embracing and celebrating imperfection," says Dayna Isom Johnson, Etsy's in-house trend expert. In an era of Instagram filters and flawlessness, "as a real human, with a real life and, occasionally, a really messy apartment, I'm ready for a change," says Johnson. "And I don't think I'm alone."

Simply put, to embrace a wabi-sabi mindset means seeking and finding beauty in the natural cycles of growth, decay and death, and celebrating everything that is impermanent and incomplete. Wabi-sabi emerged around the mid-15th century, when Zen monk Murata Shuko and tea master Sen no Rikyu introduced the aesthetics of simplicity into the previously opulent tea ceremony. "It was an attempt to escape the influence of Continental (Chinese) culture and bring to light unique Japanese values within wabi (austere beauty or elegant rusticity) and simplicity," explains designer Kenya Hara, art director and executive board member of the Japanese design brand Muji, in his book *Designing Design*. The tea room became the epitome of wabi-sabi. Instead of the red walls, gold decorations and ornamental ivory spoons esteemed in China, the Japanese equivalent emerged as a simple, small and empty space outfitted with natural elements such as tatami mats, carved bamboo spoons and raku bowls made by local artisans. If dishware and utensils broke, they would be lovingly pieced back together in a way that emphasized the beauty of the repair. According to Hara, the extreme simplicity of the aesthetic was meant to evoke contemplation and attention to detail. Once you understand the philosophy and history behind wabi-sabi, it's interesting to learn how few contemporary designers who embrace the aesthetic identify their work as such. "It seems difficult to say that Muji is wabi-sabi," says Toru Akita, president



of Muji Canada, citing the company's manufacture of products that can be kept and used for a long time, contrasting to the idea of impermanence. "However, maybe we can link Muji to the wabi-sabi idea of incompleteness," he says. "Muji's products are sometimes said to be empty, as they are meant to be used by each person according to their own needs." Arbel rejects the descriptor "organic" for his work, but there's no denying his designs are born of the sort of contingencies inherent to natural processes. "So even if we were to try, we wouldn't be able to reproduce any of the works in exactly the same way," says Arbel. This might be the most difficult aspect of wabi-sabi to grapple with – it isn't something inherent in objects but a dynamic process of attention and appreciation through use. In other words, rather than investing in wrinkled sheets to add a little wabi-sabi to your home, think about how you maintain what you already own. When you have fewer possessions, "then the relationship between you and things becomes redefined – there's more equality," explains Leonard Koren, author of the book *Wabi-Sabi for Artists, Designers, Poets & Philosophers* and its follow-up, *Wabi-Sabi: More Thoughts*. "I have to take good care of it, pay attention to it and respect it. That's really the substrate of wabi-sabi."

If you are interested in making a wabi-sabi-esque purchase, Ikea's new Industriell collection in collaboration with Dutch designer Piet Hein Eek incorporates the idea of "intentional mistakes." Wooden furniture with rough textures, wobbly shaped pottery and printed linen textiles are, the company says, meant to celebrate uniqueness and imperfection. In Canada, many product designers are adopting the principles of wabi-sabi, both purposefully and reflexively, in their own work. Vancouver-based ceramic artist Grace Lee embraces imperfection and the limits of hand production in the making of bowls and dishes for the enjoyment of a shared meal. "Being a ceramic artist, I think you definitely have to accept that change will happen and will be part of the final product, the final form," she says. Likewise, Shane Krepakevich of Toronto's Mercury Bureau invites impermanence and the natural life cycles of materials into his work. His latest series of compositional vases, unveiled during the Toronto Design Offsite Festival in January, make room for various groupings of greens and blooms, which Krepakevich says emulate the day-to-day shifts in the form of a cut flower or bouquet. "The beauty of each arrangement is found in the individual moment and in what follows."

Arbel agrees that, as a designer, there's something creatively liberating about variation, a quality inherent to wabi-sabi. "As soon as you make that decision, that you don't care if the items are identical to each other – in fact, you love that each one has got its own particulars – a lot of doors open," he says. ■

PHOTOS BY IKEA/CA (IKEA)



OPPOSITE PAGE: Omer Arbel's OAO Works wax candle is so delicate it must be suspended in ice to be transported. CLOCKWISE FROM TOP LEFT: In his Mercury Bureau compositional vases, Shane Krepakevich invites impermanence with the addition of natural elements; ceramic artist Grace Lee celebrates the imperfection of hand-made wares in her crackle dishes; rough materials welcome guests to the Muji Hotel Shenzhen; Ikea's Industriell line is a more mass market expression of "intentional mistakes" in design.





# Red's

# next

Fizzy red wine was once omnipresent in North America, and then it became a joke. **CHRISTINE SISMONDO** explains why it's time to give the northern Italian specialty a second chance

PHOTOGRAPHY BY  
**ADRIAN ARMSTRONG**

# wave

## == APERO ==

Torn between bubbly and red? It happens. Thanks to the recent revival of Italy's Lambrusco, though, there's an easy solution. Unpretentious and food-friendly, the wines ushering in the resurgence of fizzy, chilled reds have just enough pop and plenty of depth to bridge the gap. Which is why so many somms are keen on it.

"Since it used to have a really bad reputation, it's a really fun thing to talk to guests about," says Alexis Kronwald-deBruyn, operations manager at Toronto's La Palma, "Especially if they're old enough to remember the really sweet Lambrusco. Ours is bone-dry, with a crisp acidity, so it's fun to show off the difference."

The conversation usually begins with the wine's checkered past, circa 1970, when Riunite Lambrusco was top of the pops. But before we explore how far the varietal has come, we need to give Lambrusco's first wave its due. That sweet, mass-produced red bubbly was way more than plonk; it was, in fact, the juice that taught an entire generation of North Americans how to drink wine.

## == PRIMO ==

Lambrusco's story begins in postwar Italy with Walter Sacchetti, a young anti-Fascist from Emilia-Romagna who had spent most of the war either fighting with the Italian resistance or in jail. After the war, despite the deep scars and bleak economic prospects left behind, Sacchetti was ready to get to work. He ran for office, worked with trade unions and, most importantly (for the sake of this story, at least), helped establish a winemakers collective in Campegine, a town in north-central Italy.

Formed so that members could pool their meagre resources to invest in technology, the collective was named "Riunite," meaning "united." At first, wine was just Senator Sacchetti's side hustle. In the mid-1960s, though, he retired from politics to help the collective expand. Under the guidance of an American importer, Riunite tailored its wine to suit the North American palate circa 1967. It dialled up the sugar and clarity of the wine and toned down the oxidation by adopting the Charmat method.

Riunite also put a lot of energy into its marketing strategy and, over the next 15 years, wine consumption in America more than doubled. "My father always reminds me that on his first trip [to the U.S.], he saw people mostly drinking beer and spirits. Any wine was made from Concord grapes which, in Europe, wouldn't even have been considered wine," says Giovanni Giacobazzi, export manager at Gavioli Vini near Modena. "Lambrusco appealed to all the young consumers who learned slowly how to approach the wines of Italy."

Well, maybe not that slowly. According to a New York Times piece from 1982, Italian wines accounted for an estimated 60 per cent of all wine imported into the U.S. – up from 18 per cent in 1970. Chiefly, this was because of the "Lambrusco phenomenon," which saw Lambrusco score five of the six most popular spots. Riunite eclipsed its competitors with 11-million cases sold in 1981. Gavioli Vini was sixth with 1.39-million.

## == SEGUNDO ==

Almost 40 years later, the Giacobazzi family is still in the Lambrusco business. It's buzziest new wine, though, Gavioli Lambrusco a rifermentazione Ancestrale, is totally different from the bottles that climbed the charts in the 1970s and '80s. The fourth generation of Giacobazzis is part of a regional movement away from Charmat method and towards Ancestrale, a more traditional approach.

"It's the wine of our grandfathers," Giacobazzi explains. "In the beginning of the production of sparkling wines in our area, before the modern technologies of stainless steel and temperature control, the only way you could make a sparkling wine was to keep the yeast inside the bottle for a second fermentation." Anti-modern philosophies like this are underwriting Lambrusco's second act, a perfectly timed pivot since all the wine pros are now into the unique and varied flavours that come from small parcels, traditional methods, biodynamic agriculture, bizarre varietals and non-interventionist wine. The new Lambrusco has all that and more.

"I study wine every day and, even for me, getting into Lambrusco is going deep," says Jayton Paul, a sommelier at Vancouver's Hawksworth. "It's not just the area and the people, but also the techniques, varietals and blending. It can give you a headache for sure." There are some 60 varieties of Lambrusco, a half-wild, indigenous, often intensely tannic grape that some people insist needs a little sugar to tamp down its boldness.

Paul, though, helpfully edits the Lambrusco field down to the ones Canadians are most likely to encounter today. Lambrusco di Sorbara, for example, is usually light pink, refreshing and tart (think brut rosé but with less roundness and lower in alcohol). Ruby-coloured Salamino is creamy, frothy and intense. Big and bold Grasparossa pairs well with rich, meaty main courses.

The paradox of Lambrusco is that, as complex as its diversity can be, drinking it is not intimidating. Most bottles are capped, not corked, which tells us that they're meant to be enjoyed right away and wherever you happen to be. It feels equally at home in a fancy restaurant as it does in a veal sandwich shop. And given the quality and care involved in making it, Lambrusco may be the best wine bargain out there, something that hasn't gone unnoticed among millennials.

"Young people that are truly in the know and want something that isn't going to ruin their bank account and is also going to give them some intellectual value know that Lambrusco's got it going on," says Paul.

## == FINALE ==

The second coming of Lambrusco then, isn't so different from its first. A generation of young people have been won over by an easy-drinking, unpretentious and relatively affordable fizzy wine borne out of the idealism of winemakers in Emilia-Romagna. Will we scoff at our youthful taste for fizzy red in another 40 years? Maybe. It's sort of hard to care, though. That's tomorrow's problem. Today, we drink. ▀





## La La living

**C**lick through the Internet's more gossipy real estate blogs, which reveal the property transactions of the rich and famous like the tabloids once exposed celebrity alien babies, and it's clear that architecture in southern California is having a sensational moment. Museum-sized homes with \$100-million-plus price tags outfitted with the discotheques, supercar elevators and cosmetic surgery suites demanded by the most discerning Real Housewife of Beverly Hills have swallowed up many of the mid-century abodes that made the Los Angeles basin a Xanadu of modern design.

Much of the nostalgia we hold for those disappearing homes, with their sculptural forms, restrained decor and seamless flow between interior and exterior spaces, is due to the images of photographer Marvin Rand. The

structures of A. Quincy Jones, John Lautner and Craig Ellwood never looked more innovative and covetable than through Rand's lens, but the role he played in idealizing the area's architecture before his death in 2009 hasn't been widely recognized.

"In entering the architecture scene of Southern California at the apex of its creative season, Rand became both its most inconspicuous reporter and a trusted source of its iconography for posterity," reads Phaidon's *California Captured*, by Pierluigi Serraino, Emily Bills and Sam Lubell, which will be released on April 29. Two hundred and fifty images from Rand's archive have been shuffled into a dream world of geometric office towers, low-slung private residences and Brutalist institutions. It makes you long for the days before the giga-mansions invaded. — **ANDREW SARDONE**

*California Captured: Mid-Century Modern Architecture, Marvin Rand, \$77.95 through phaidon.com.*

PHOTO BY JOSEPH SARACENO



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