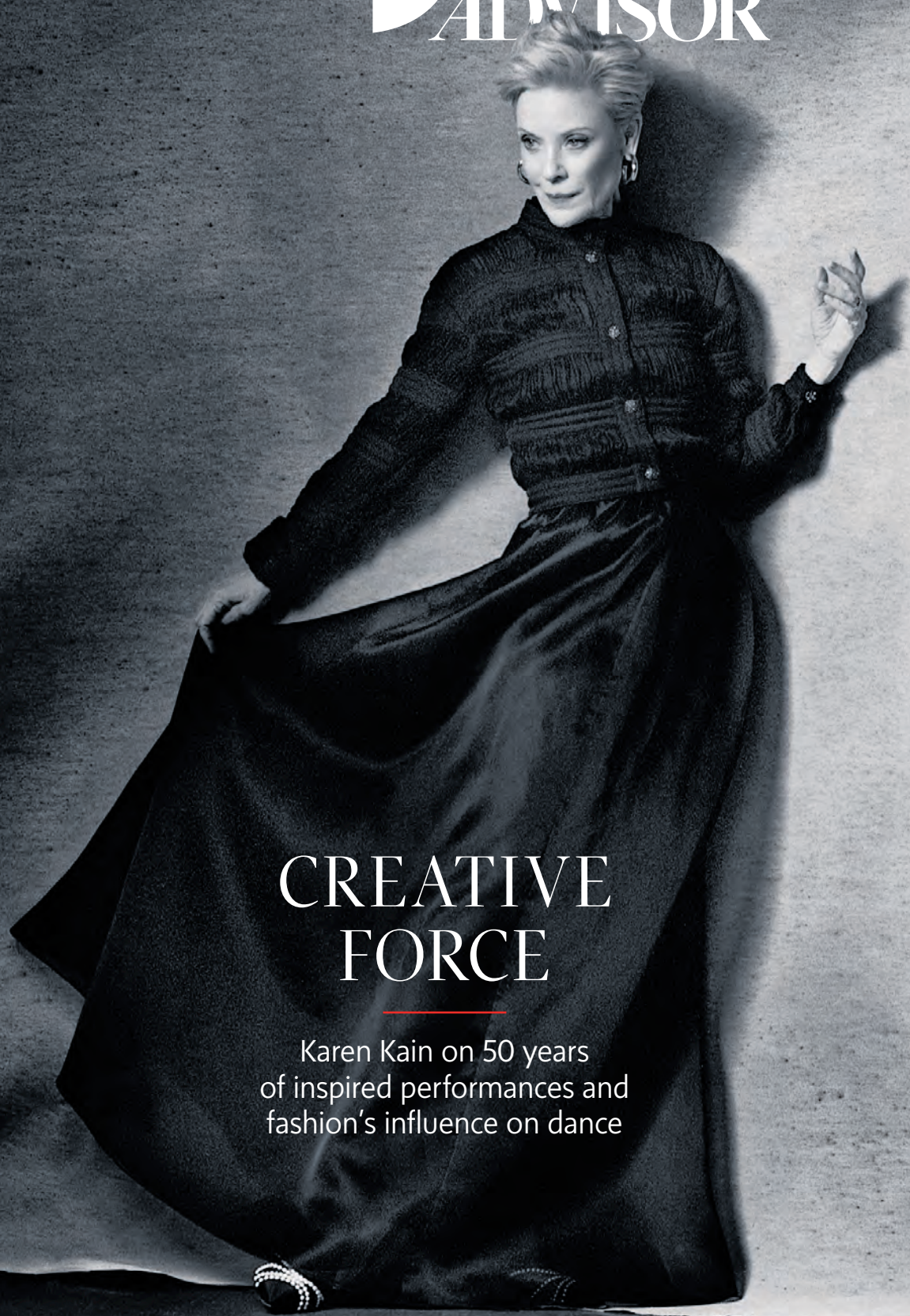


APRIL 2020
SPRING FASHION

THE GLOBE AND MAIL*
style
ADVISOR



CREATIVE FORCE

Karen Kain on 50 years
of inspired performances and
fashion's influence on dance

ACCESSORIES

Pin on a playful collection of brooches

FLOWERS

Dried stems, from tired to trending

ENTERTAINING

A miniature dinner party is a big hit



louisvuitton.com

LOUIS VUITTON

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PHOTO BY BRANDON TITARO. MARINI TRENCH COAT, \$3,890. VICTORIA VICTORIA BECKHAM T-SHIRT, \$190 AT HOLT RENFREW (HOLTRENFREW.COM). OYSTER BROOCH, \$680 AT BURBERRY (BURBERRY.COM). JEWELS BY ALAN ANDERSON SEAHORSE BROOCH, \$995 THROUGH JEWELSBYALAMANDERSON.COM.

TIFFANY & Co.



Introducing Tiffany

T

EDITOR'S LETTER



Karen Kain was shot in black and white – wearing black and white – by photographer Ted Belton.

COMFORT AND JOY

The world that existed when we started to plan this edition of The Globe and Mail Style Advisor in the fall and our way of life when it went to press at the end of March was very different, to say the least.

Throughout the magazine, we have made every effort to note details that may be in flux and have indicated where you can find up-to-date information when the issue lands in your hands.

As for the theme, April was always meant to be a celebration of creative leaders. Creative expression is unmatched in its ability to bring levity into our lives and the people in these pages devote their time to inspiring a sense of wonder in their audiences.

Karen Kain has accomplished that for over five decades as a dancer and artistic director. As Kain moves toward her retirement from the National Ballet of Canada, Nathalie Atkinson wanted to know how her on-stage costumes and off-duty wardrobe influenced important moments throughout her career ("Character study," **PAGE 30**). Kain also graciously agreed to be photographed in spring's best black and white

pieces, in homage to her upcoming production of *Swan Lake*.

Some other key faces you'll find throughout the magazine are artist Jen Mann, who paints portraits that look deep into selfie culture ("Cover story," **PAGE 9**); director Sofia Coppola, who has added her perspective to the cadre of artistic collaborators at Chanel ("Chanel on film," **PAGE 22**); and Pierre-Alexis Dumas, who creates the fantastical concepts that influence everything from handbags to beauty products at Hermès ("Inspiration points," **PAGE 26**). What they all have in common is a desire to use their unique perspective – and a sense of style – to frame their worlds in a new way. I hope that's a topic you find inspiring no matter what the daily news cycle brings.

ANDREW
SARDONE

Andrew Sardone
Editorial Director

THE GLOBE AND MAIL style ADVISOR

APRIL 2020

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In instances where a company provides support to
The Globe and Mail Style Advisor, that company does not review or approve
a story prior to publication. In this issue, those stories include "Chanel on film"
(page 22), "Inspiration points" (page 26) and "Hit mute" (page 27).



NEWSLETTER

Every Thursday, The Globe and Mail's style newsletter features fashion, design and entertaining news plus cross-Canada shopping tips. Sign up through theglobeandmail.com/newsletters.



INSTAGRAM

For the latest style commentary and inspiration from The Globe and Mail, follow @GlobeStyle on Instagram, and don't forget to tag your Style Advisor posts with #GlobeStyleAdvisor.



ON THE COVER

Jacket, skirt, shoes, earrings, all price on request at Chanel (chanel.com).
Photo by Ted Belton.



Frivole collection
Clip pendant,
yellow gold and diamonds.

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



CONTRIBUTORS

The people behind this issue explain where they look for a creative boost



Journalist

NATHALIE ATKINSON

is a regular contributor to *The Globe and Mail*, covering style and the arts, and hosts the monthly film series *Designing the Movies* in Toronto. For this issue, she profiles dancer and artistic director Karen Kain for the cover story, "Character study" (PAGE 30).

‘I try to follow my curiosity wherever it leads. That’s usually directly to my local library, even when it doesn’t seem obvious or productive.’



Model **TI YAO** appears in the issue’s fashion spread highlighting art-inspired colours and silhouettes from the spring collections, "Whole new hue" (PAGE 36). New to the world of modelling, she has already been shot by photographers including Norman Wong and Chris Nicholls.

‘I think stylists are like magpies. We find little bits of sparkly inspiration wherever we go. From art to dance and music to people I see on the street, inspiration is everywhere.’

‘I often find myself inspired simply walking around the city. There is so much creativity and individuality all around, from the architecture to clothing. The diversity of Toronto brings out an abundance of fresh ideas.’



Based in Vancouver, **ADRIENNE MATEI** has written culture pieces for *The Guardian* and *Vanity Fair*. In "Death becomes them" (PAGE 42), she examines the growing interest in using dried elements in floral design.

‘I love the springs we have here in Toronto. I paint any flowers I can find. Lately, potted geraniums and climbing hydrangeas and roses. They’ll usually end up in an illustration or textile design somewhere.’

‘Sometimes I get ideas during conversations with friends. When we get deeply engaged in a topic, that suggests it has the potential to become a story other people will want to read.’



Born in the U.K. and based in Toronto, stylist **GEORGIA GROOM**’s work appears regularly in our pages. She pulled together an inspiring mix of baubles for "Put a pin in it" (PAGE 15), a spread on this season’s It accessory: the brooch.



VIRGINIA JOHNSON is an illustrator, artist and textile designer. She created the illustration for "Pattern play" (PAGE 46), our back-page preview of the new book, *Suzie Zuzek for Lilly Pulitzer: The Artist Behind an Iconic American Fashion Brand, 1962-1985*.

#BTS WITH A DESIGNER DISCOVERY

Our contributing fashion editor profiles the Montreal label that caught her eye on set



Tiered tassels, textured metals and found stones all combine to conjure ORA-C’s whimsical world. In 2015, self-taught designer and Parsons School of Design alum Caroline Pham launched her Montreal-based brand with the intention of creating wearable sculptures. Since then, her pieces have appeared in the pages of *Vogue China*, *Numero* and *Time*, and have been worn on the runway in collaboration with brands such as Mara Hoffman and Assembly NYC.



Pham’s spring 2020 collection, *Folk L’Ore*, offers her usual playfulness with a modern twist, pulling inspiration from florals featured in old tapestries, rich jacquard fabrics and Claude Lalanne sculptures. Sustainability and slow fashion have always been at the forefront of the ORA-C brand. "Most pieces are made to order or are created in limited quantities to foster a reduced consumption of materials and encourage the idea of slow fashion," Pham says.



A secondary line of one-of-a-kind pieces, *The Limited Stone* series, began after a trip to a small-town bazaar in Mexico. There, Pham came upon an abundance of stones in shapes she had never seen before. "I fell in love with the idea of making pieces that do not need to be reproducible, giving a more unique and personal value to my jewellery," she says. — **NADIA PIZZIMENTI**

For more information, visit ora-c.com.

Jen Mann's painting *Warrior* is an example of how the artist uses self-portraiture to investigate a culture often fixated on the character we present to the world.

Omnibus
NEW / NOTEWORTHY



PROFILE

Cover story

Artist Jen Mann explores selfie culture in her magazine-style portraits

Just like no one is surface deep, what you see on the surface of my work isn't necessarily what it's about," says Toronto artist Jen Mann. Her large-scale portraits question how we present ourselves and see one another in an era of extreme self-awareness. Mann has caught the art world's attention thanks to recent canvasses that explore those themes, in part, through the lens of a magazine cover.

CONTINUED ON PAGE 10 »



CONTINUED FROM PAGE 9 »

In painting, figurative realism is having a moment, especially for Canadians such as Kris Knight, Andy Dixon and Chloe Wise. They, like Mann (pictured above), have made names for themselves within fashion circles for the stylish ways they portray deeper truths about identity, while collaborating with brands such as Gucci and Versace. In Mann's case, her pieces have been commissioned by the likes of Red Bull, CIBC and Absolut.

Mann has worked mostly in realism since she was young, but her preference for a rosy colour palette that's become synonymous with her canvases is more recent. "As a kid, I hated pink," says Mann. "I was like, no way!" Growing up as a younger sister to four brothers, Mann revelled in the life of a tomboy. "I didn't relate to anything female," she says. Lately, however, Mann has built a career on reimagining her world through the millennial shade. "To me, it's genderless," she says. "But there's an element of girliness to it, which is to say innocent immaturity, projected onto it."

As she pursued a career in art, Mann explored other mediums, first completing a BFA in printmaking at the Ontario College of Art and Design in 2009 and then exploring multimedia work and sculpture. In 2014, she began to subvert the beautiful surfaces of her work with a solo show called Q&A at Neubacher Shor Gallery in Toronto that featured projections of other images painted over her subjects' faces. The shift helped win Mann the 2015 Kingston Prize, which recognizes contemporary portrait work by Canadian artists.

For her 2019 show, Metonymy, at Gallery Jones in Vancouver, Mann created an alternate tongue-in-cheek universe inhabited by different characters – the artist, the pop star, the director, and so on – whose personal narratives were teased out through a series called Cover Girl. The characters, all played by Mann herself, posed for imaginary magazine covers, alluding to the altered perception of celebrity through the media.

She describes the work as a study of the post-Internet selfie. On a Frieze cover, Mann dons a haunting clear plastic mask, which reveals only her eyes. You can't quite tell if the subject's heavy eyeshadow, blush and lipstick are part of the cover-up or the face beneath. Behind a Nylon Germany masthead, Mann's face is obfuscated by emojis. "My eyes are closed so you can't actually see me, but you're seeing all of these emotions I feel about myself on top of my face," she says. "Since [the selfie] was created, the way we see ourselves has become kind of horrific." – **RANDI BERGMAN**

For more information visit jenmann.com.

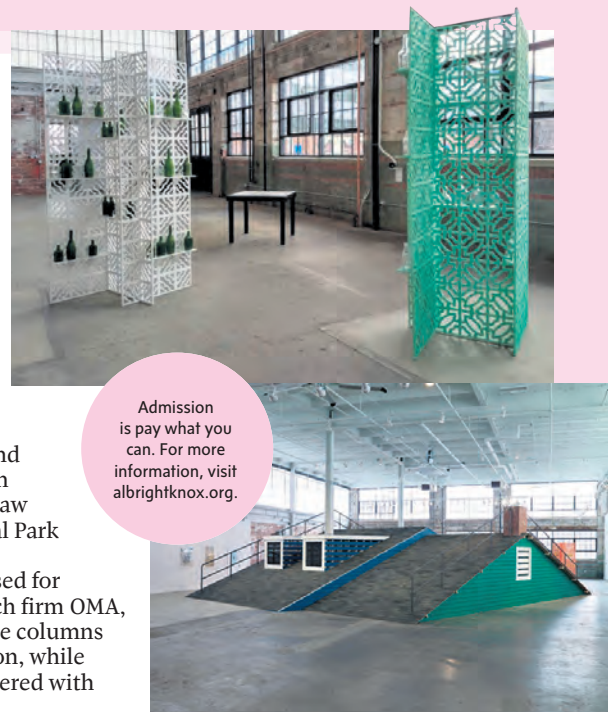
ART Project brief

The Albright Knox Art Gallery, in Buffalo, N.Y., sits just across the border from Niagara Falls. That proximity makes it a popular destination for culture-loving Canadians. They come to see the extensive collection of masterworks by Gauguin, van Gogh, Matisse and Kahlo, or simply to wander its park land, which was designed over 150 years ago by Frederick Law Olmsted (the mind behind Manhattan's Central Park and Montreal's Mount Royal).

Until 2022, however, the gallery will be closed for extensive renovations. Envisioned by the Dutch firm OMA, the plan is for the gallery's original, Greek-style columns to contrast a contemporary, crystalline addition, while a former outdoor sculpture garden will be covered with a cloud-like glass roof.

For those who can't wait two years for their cross-border art fix, Albright Knox has opened an annex during construction. Called Northland, the building is a disused powder coating factory. The industrial backdrop might be a unique setting for post-Impressionist paintings, but there are no plans to hang canvases. "We took this as a chance to do a little bit of experimenting," says Jennifer Foley, the gallery's director of education and community engagement. "The size of the space allows us to do things that might not fit the older gallery, including large-scale installations."

The first show, called Open House, included American artist Heather Hart's life-size replica of a suburban roof (pictured here). Its second exhibition, which is scheduled to open this month, is an interactive piece by best-selling children's author Hervé Tullet. Kids will be encouraged to festoon the factory walls with their own drawings, designs and ideas. – **MATTHEW HAGUE**



Admission is pay what you can. For more information, visit albrightknox.org.

WINE Bubbly personalities



For more information, visit veuvecliquot.com.



The story of Barbe-Nicole Ponsardin (pictured, below left) is well known in oenophile circles. Born in Reims, France, in the late 1700s, she married businessman François Clicquot at 21. At 27, he died and the now Madame Clicquot took on his companies, which included a Champagne house, at a time when few enterprises

had women at their helm. The wine business would become Veuve Clicquot Ponsardin.

Since 1972, Veuve has celebrated its founder's unique history via the Veuve Clicquot Business Woman Award, a regular prize for equally entrepreneurial women who have distinguished themselves in the business world, either by creating a company from scratch or developing an existing business to new heights of success. To date, 350 women in 27 countries including Canada have been recognized, among them designer Anya Hindmarch and the late architect Zaha Hadid.

In 2020, the award is evolving to become a refreshed prize called Bold by Veuve Clicquot, with a campaign by London artist Rosie McGuinness (pictured above). It has expanded its criteria to acknowledge that success isn't always defined by the bottom line. When nominations open (as this issue goes to press, timing has been delayed but will be updated on veuvecliquot.com), Canadian woman who have reinvented tradition in their field will be eligible for a pair of categories awarding those who have been building their brand for less than or more than three years. – **ANDREW SARDONE**

BEAUTY

French kiss

ity. It can be refilled with one of 24 hues that were pulled from the house's extensive range of silk scarves and leathersgoods. In other words, you can finally match your *bouche* to your Birkin.

More than five years in the making, Rouge is a collaboration between an extensive group of creative contributors at the company, including jewelry and shoe designer Pierre Hardy, who created the tube, and the brand's creative director of beauty, Jérôme Touron. Even perfumer Christine Nagel weighed in, concocting the lipstick's signature scent of sandalwood, arnica and angelica.

Accompanying the lipsticks is a balm, lip shine, lip pencil and a lip brush made of lacquered wood, as well as leather cases and a mirror. Moving forward, the permanent collection will be complemented by twice-yearly releases of three limited-edition shades (pictured here). And Rouge Hermès is just the beginning. Starting in September, Hermès will be adding to its beauty métier every six months, revealing new objects until its makeup line is complete. — CAITLIN AGNEW

At Hermès, launching a beauty collection involves mastering a new métier. It's the house's 16th, as cosmetics joins an extensive skill set, from saddlery to tableware. The Rouge Hermès line comes in lacquered, brushed and polished metal cases in black, white or permabrass gold. Each hand-assembled bullet is designed to become a permanent fixture on your vanity.

Rouge Hermès, from \$87 each at select Hermès stores (hermes.com).



Eau Claire paperweights, from \$40 each through lee-meszaros.com.

DESIGN

In the clear

During an era of paperless offices, it may come as a surprise that the paperweight is back. What was nearly an obsolete *objet* is a main design focus in Eau Claire, a collection of resin-based pieces handmade in Hamilton, Ont., by artist Lee Meszaros. "It is definitely a lost art," Meszaros says of her design choice. "The paperweight inherently harkens back to something that would be in your grandmother's house."

Perhaps, then, it's no coincidence that it was at her grandmother's home that Meszaros discovered her signature embellishment. "She had a huge garden that no one had been taking care of," Meszaros says of the Brantford, Ont., property that included some 40 rose bushes and a full acre of fruit trees. "It had all of these flowers that I was learning to take care of," she says. It didn't take Meszaros long to find her green thumb. Soon, she was experimenting with encapsulating dried blooms in small amounts of resin for necklaces, keyrings, smoking accoutrements and desk accessories.

In Hamilton, Meszaros has been moonlighting at florist shops, a day job that gives her access to flowers from around the globe (she also plucks in forests, public parks and her mother's garden). Each Eau Claire piece has a sweet quality to it that flirts with the psychedelic. "It has a vintage feel, but I want to bring modern floral technology and colour concepts and elevate the idea as much as I'm able to." — C.A.



FASHION

Reel to real

To achieve the authenticity that makes her one of the world's most acclaimed period costume designers, Academy Award-winning Gabriella Pescucci (pictured left) follows a creative process that always begins the same way: "I start by studying the historical context of the costumes I'm designing," she says, "by researching the art, culture, sculpture and traditions of the period."

On Set by Gabriella Pescucci, the new capsule collection for Weekend Max Mara, takes the same thoughtful approach. Inspired by her most iconic projects, it references details and shapes from period costumes in subtle ways, without making you look like an extra wandering off the Cinecittà backlot.

The famous scene in *The Adventures of Baron Munchausen* of Uma Thurman emerging from a seashell like Botticelli's *Birth of Venus*, for example, is conjured as a conch and coral border print on separates and the brand's Pasticcino handbag. Similarly, the intricate ribbon filigree on otherwise modern white shirts capture the effect of *The Borgias* sumptuous puffed-sleeve gowns. Rustling satin bustles are impractical as well as anachronistic, so the crinolines, flounces and furbelows of Pescucci's Oscar-winning costumes for Martin Scorsese's *The Age of Innocence* translate into details such as laser-cut *broderie anglaise*. Likewise, a streamlined blush pink dress nods to Winona Ryder's gilded-age naïf with a double-edged eyelet hem.

In an Academy Award, BAFTA and multiple Emmy-winning career that spans four decades and encompasses auteurs such as Luchino Visconti and Federico Fellini, this is the costume designer's first fashion collaboration. "The only difference is that fashion intends to dress an ideal woman," Pescucci says, "while cinema focuses on character development, in order to help the actor in his role." — NATHALIE ATKINSON



For more information, visit weekendmaxmara.com.

the FANTASTIC FOUR

With the help of the top ingredients in anti-aging skin care, your skin can look better than ever



Maybe your skin's started to look a little less young lately. Perhaps you've noticed a few new dark spots, or a couple of wrinkles that just don't seem to smooth out the way they used to.

It's called getting older – and it happens to us all. But if you're feeling a disconnect between the way you look and the way you feel, you don't have to turn to extreme measures to see a change. In fact, there are four anti-aging ingredients that dermatologists swear by: glycolic acid, hyaluronic acid, vitamin C and retinol. Separately and together, they work to target wrinkles, dullness, radiance and dark spots – the telltale signs of aging. Here's how they can help to transform your skin.

GLYCOLIC ACID

The smallest of the alpha hydroxy acids (AHAs), glycolic acid is an effective ingredient for revitalizing the skin because it “breaks the links between dead skin cells at the skin surface,” says Elisabeth Bouhadana, enzymologist and international scientific director at L'Oréal Paris who recently sat down with Globe Content Studio.

It helps dead cells detach faster from the surface of the skin to reveal new, clear skin underneath. At 10-per-cent pure glycolic acid, the formula improves radiance, decreases the intensity of dark spots and tightens pores. Glycolic acid can increase skin sensitivity, so try to use this ingredient at night and wear sunscreen every single day.



TRY Revitalift Triple Power LZR 10% Pure Glycolic Acid Serum to reduce the look of dark spots and wrinkles in 2 weeks.

HYALURONIC ACID

Think of hyaluronic acid (HA) molecules as giant sponges that bind and retain up to 1,000 times their weight in water. Naturally produced in the body, these molecules are important for skin to maintain the plump, smooth look we associate with a youthful complexion. Unfortunately, our bodies produce less and less HA as we age, which means our skin may start to lose its volume and look parched.

“The first sign of skin aging is the loss of the natural capacity of the skin to keep its water in,” Bouhadana says.

But by using skincare products that contain HA, it's possible to rehydrate and reduce the appearance of fine lines and wrinkles. Look for serums and creams with micro-fragmented HA, which works in two ways: to physically re-plump the skin with water and to help reset the natural production of HA in our cells.



TRY Revitalift Triple Power LZR 1.5% Pure Hyaluronic Acid Serum to re-plump skin and reduce the look of wrinkles by 47%*.

VITAMIN C

Vitamin C is one of the “most efficient and fragile active ingredients in cosmetics,” Bouhadana says. It helps protect the skin from accelerated aging due to environmental factors such as oxidative stress, pollution, UV radiation and inflammation.

It's also especially helpful for decreasing melanin production (which creates dark spots) and can even reduce the intensity of pre-existing pigmentation. Anyone can benefit from adding vitamin C into their skincare regimen, but it's especially important for individuals who spend a lot of time in the sun, have stressful jobs or live in large polluted cities.



TRY Revitalift Triple Power LZR 10% Pure Vitamin C Serum to improve radiance in 1 week.

RETINOL

Long considered the most effective ingredient in topical anti-aging, retinol is a potent derivative of vitamin A that fights aging by freshening up cells on the top layer of the skin.

“It works by accelerating the cell multiplication that happens daily in the epidermis,” Bouhadana says.

The result? “The thickness of the skin increases from within and superficial dead skin cells detach faster,” she says. “It also strengthens fibres responsible for skin firmness and elasticity.”

Within the first week of use, you'll notice a transition from dullness to radiance thanks to the removal of old skin. Dark spots will look less intense, lines and wrinkles will become less noticeable and skin firmness and elasticity will improve.



TRY Revitalift Triple Power LZR Anti-Aging Moisturizer, formulated with 3 powerful ingredients: hyaluronic acid, vitamin C and pro-retinol.

Each of these ingredients is a powerhouse on its own, but some of them work even harder when combined. For example, pro-retinol, hyaluronic acid and vitamin C, which can all be found in the new L'Oréal Paris Revitalift Triple Power LZR Anti-Aging line, are clinically-proven to work in concert to reveal firmer, smoother and brighter skin in as little as one week. In its most advanced anti-aging care line, Revitalift Triple Power LZR, L'Oréal Paris offers a complete routine that targets the key signs of aging to reveal younger-looking skin and reduce the look of wrinkles in 1 week. From morning to night, Revitalift Triple Power LZR has a product to suit every aging skin need, including an eye cream, day lotion with SPF 30 and an overnight mask.

To learn more about the L'Oréal Paris Revitalift Triple Power LZR Anti-Aging line, visit lorealparis.ca/revitalift

Elisabeth Bouhadana is an enzymologist and international scientific director at L'Oréal Paris. She has a post-graduate degree in Enzymology from University of Paris XI Orsay.

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*NO. 1 IN SALES AND IN UNITS VALUE ON THE ANTI-AGING FACE MARKET, FOR THE PERIOD ENDING OCTOBER 2018, NIELSEN DATABASE.

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PARIS



HOLT RENFREW DEBUTS AERIN LAUDER'S BOOK, PALM BEACH

The Holts Café has reopened on Bloor Street in Toronto, and the first person to be honored with a sit-down dinner in the space was cosmetics scion Aerin Lauder, author of a new book, *Palm Beach*. Holt Renfrew president Mario Grauso played host, noting before dinner that the Holts-Lauder connection started in the early 1960s, when Aerin's grandmother, Estée, first came to the retailer to launch her range of beauty products.

Chris and Arielle Eby.



Patrick Handreke, Mario Grauso, Aerin Lauder and Sara Handreke.



Vanessa Mulroney and Jane Hanrahan.

TOASTING CHINESE NEW YEAR AT FÊTE CHINOISE

Chinese New Year was marked in grand style at Fête Chinoise, the fifth annual showcase and celebration of Chinese culture in Canada. It was a breathtaking display of beauty, with modern interpretations of Chinese traditions and art installations filling the Fairmont Royal York's ballrooms. There was fashion, food and flora aplenty. Funds raised at the gathering support the Creative Arts Therapy program at Toronto's Hospital for Sick Children.



Lin Huber, Julie Da Silva and Marcus Wyss.



Susanne Hou.



Calland Lee and Steen Lin.



Niv Fichman, Don McKellar, Hani Roustom, Selena Lee and Deborah Lau-Yu.

PARTIES

Social swirl

In his latest report, **NOLAN BRYANT** drops into a society book launch, a celebration of women improving their communities and more stylish soirées



Frank Kollmar, Aja Naomi King and Joana Vicente.



Shohreh Aghdashloo and Kehkashan Basu.



Tanya Hales and Tracy Pearl.

L'ORÉAL PARIS MARKS INTERNATIONAL WOMEN'S DAY

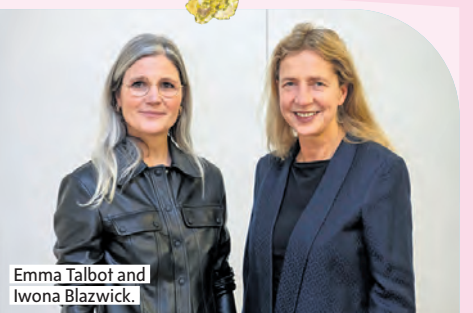
For its Women of Worth initiative, L'Oréal Paris hosted a celebration of remarkable women committed to volunteerism across Canada. Among the honorees were Glori Meldrum, who runs Little Warriors, which advocates for child sexual abuse survivors, and Kehkashan Basu, the founder of Green Hope Foundation, an organization that focuses on sustainable development.



Kehkashan Basu and Gina Jones-Wilson.



Trinidad Fombella and Tai Shani.



Emma Talbot and Iwona Blazwick.



Alex Sainsbury.



Bina von Stauffenberg, Hettie Judah and Fatima Maleki.

MAX MARA'S ART PRIZE IS AWARDED IN LONDON

London's Whitechapel Gallery was the backdrop for the announcement of Emma Talbot as the winner of the eighth Max Mara Art Prize for Women. Bestowed every two years on a U.K.-based female artist, the prize offers a residency for the creation of new work, which will debut in 2021 at Whitechapel, followed by a stint at Collezione Maramotti in Reggio Emilia, Italy.

Essentials

INSIGHT / ACQUISITIONS

PUT A PIN IN IT

From fine clusters of flowers to logo-laden jewels, the brooch is back

PHOTOGRAPHY BY
BRANDON TITARO

STYLING BY
GEORGIA GROOM

PROP STYLING BY
WILSON WONG

LOGO MANIA

For your classic side, a set of letters pays homage to vintage Dior. For the newer you, Ambush creates a pin that mimics a forgotten security tag in gold. Acne blazer, \$1,050, blouse, \$450 at Holt Renfrew (holtrenfrew.com). Carole Tanenbaum Vintage Collection "DIOR" brooch set, price on request through caroletanenbaum.com. Ambush security tag brooch, \$215 at Archives (archivestoronto.com).

Photo assistant: Krysten Galang.



PRIME PLACEMENT

Pins needn't be confined to your lapel or chest. A grouping that snakes down a shirt's button placket creates a whimsical scene. Totême shirt, \$445 at Holt Renfrew (holtrenfrew.com). Carole Tanenbaum Vintage Collection fruit vine brooch, price on request through caroletanenbaum.com. Jewels by Alan Anderson snake brooch, \$695 through jewelsbyalananderson.com.



SPOT ON

A dress in a charming polka dot motif gets an extra dose of sweetness from the addition of a Gucci bow. Olivia Rubin dress, \$715 at Hudson's Bay (thebay.com). Gucci ribbon brooch, \$530, logo brooch, \$615 at Ssense (ssense.com).

**PETAL PUSH**

Flowers in silk and stones create a garden of earthly delights on multicoloured Chanel tweed. Jacket, camellia brooch, both price on request at Chanel ([chanel.com](https://www.chanel.com)). Jewels by Alan Anderson brooches, \$495 each through [jewelsbyalananderson.com](https://www.jewelsbyalananderson.com).



BUGGING OUT

The only moths (and beetles) you should allow close to your trench is this mix of bejewelled insects.

Andersson Bell trench coat, \$735 at Hudson's Bay (thebay.com). Danny Pollak brooch (top), \$48, (third from top), \$240, (fourth from top), \$240 through [@dannypollakaccessories](https://www.instagram.com/dannypollakaccessories) on Instagram. Natia X Lako gold-plated beetle brooch, \$167 at Archives (archivestoronto.com). Carole Tannenbaum Vintage Collection brooch (on blue), price on request through caroletanenbaum.com.



Art Library Palette: It's Designer, \$57 at M.A.C (maccosmetics.ca).



Laura Mercier Caviar Stick Eye Color in Indigo, \$38 at Sephora, Hudson's Bay, Nordstrom and Saks Fifth Avenue (lauramercier.com).



Urban Decay Wired 24/7 Glide-On Eye Pencil in Jolt, \$30 at Sephora (sephora.ca) and through urbandecay.ca.



Prismatic Shadow in Mermaid, \$8 at Nyx (nyxcosmetics.ca).



Nars Single Eyeshadow in Sultan, \$25 through narscosmetics.ca.

Two contrasting neon hues created the exaggerated cat eye at Oscar de la Renta.



NEON LIGHTS

All eyes were on the models' lids at the Spring 2020 Oscar de la Renta runway show, where a fresh complexion was literally highlighted with washes of neon. Makeup artist Tom Pecheux, who created the look for M.A.C, described the techniques as a contrast between softness and craziness. "I think that's what's going on in fashion – it's either you're very pretty and natural, or you go for wildness," he said. To achieve the look, Pecheux paired two avant-garde shades of shadow from the Art Library Palette in It's Designer. With 12 matte and satin shadows, the collection embraces colour, experimentation with unconventional placement and owning your individuality. – **CAITLIN AGNEW**

THE EDIT

THANK YOU, INDIA

Three textile exhibitions explore the far-reaching influence of the Asian subcontinent



INDIA: FASHION'S MUSE

From paisley shawls to Alexander McQueen's lace peacocks, this show, on until June 21 at the Phoenix Art Museum, traces how Indian aesthetics influence Western style. A Luxe brocade pantsuit by Bill Blass, for example, typifies the adaption of traditional silhouettes. For more information, visit phxart.org.



THE TURKMEN STORAGE BAG

In his diary, Marco Polo wrote that the Turkmen of Central Asia made the most beautiful carpets in the world. The unique weaving styles of these semi-nomadic herders is the focus of an intimate exhibition at San Francisco's de Young museum until Nov. 15. For more information, visit deyoung.famsf.org.



THE CLOTH THAT CHANGED THE WORLD

The Royal Ontario Museum's extensive collection of Indian chintz spans 10 centuries and is on view for the first time in decades until Sept. 27. Home furnishings and apparel take viewers on a tour of artisan technique and the influence of global trade. – **NATHALIE ATKINSON**
For more information, visit rom.on.ca.

IN BRIEF

SUN READY

For its latest makeup line, Clarins offers a lightweight approach to texture and tone. The Sunkissed Summer Collection is designed to offer ease of application, portability and staying power. Start by prepping the skin with Clarins SOS Primer, a hydrating formula that adds effervescence in shades of pink and amber. Add a subtle shimmer with Twist to Glow, a vitamin-enriched compact powder housed in an innovative tube that turns a solid into a fine dust. The three matte bronzing shades in the Poudre Soleil can be used together or individually, while Wonder Perfect Mascara 4D is available in a waterproof formula well suited to humid days. The final touch is a swipe of the Lip Twist Duo, a two-in-one colour that offers a matte or high-gloss finish. – **C.A.**

Clarins Sunkissed Summer Collection, from \$28 at department stores, drugstores and through clarins.com beginning May 1.





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Photos by: Ted Belton, Grant Harder, Saly+Pratha, Carlyle Routh, Joseph Saraceno, May Truong, Raina+Wilson



CHANEL ON FILM

Director Sofia Coppola tells **ANDREW SARDONE** how a teenaged encounter with the world of French couture helps her dream big

The video montage *In Homage to Mademoiselle* opens with a 1978 advertising spot of French actor Catherine Deneuve stating that “a woman is not all the time the same.” As Grimes’s *Oblivion* begins to play, images from the Chanel archive flick quickly across the screen: Coco Chanel pinning a couture piece on a model; Marilyn Monroe in bed with only a bottle of No. 5 perfume; celebrities Margot Robbie, Pharrell Williams and Tilda Swinton sporting sparkling fine jewellery pieces. Created by director Sofia Coppola, the piece captured the history of the house for the Tokyo edition of its *Mademoiselle Privé* exhibition last fall.

In the film world, there is perhaps no one better equipped to take on the task of distilling decades of fashion history and iconography down to a spirited two-and-a-half minutes. Coppola’s connection to Chanel began when she interned with Karl Lagerfeld, its late designer, as a teenager and she continues to feel a strong connection to the brand. A quote credited to Chanel herself helps inspire Coppola’s work as a filmmaker: “To achieve great things, you must dream and start with that.”

On a rainy October afternoon in Tokyo, I popped open my umbrella and went for a walk with Coppola through the city’s waterfront Tennoz neighbourhood. We talked about the impact of that internship, how she decides what collaborations to take on and the creative connection she feels between Coco, Karl and Chanel’s current artistic director, Virginie Viard.

Tell me about your first Chanel memory?

Going to Chanel to do an internship when I was 15 made a big impression on me. Being there, at the studio, as a teenager in the eighties, was an exciting moment. The models would come in in ripped jeans and Chanel jackets. I saw that and I thought that was just the best thing ever. I still like that look of wearing it in a casual way.

Were there things that you learned on your internship that you still incorporate into the way you work?

Seeing Karl work from the sketches to the final show made a big impression. Karl worked in so many different mediums. He did photos, he did the clothes and was always doing lots of projects all at the same time. In my life, I always felt like I didn’t have to pick one thing, that I could do side projects and different things. I was inspired by how he was so creative.

What’s your criteria for choosing who you collaborate with?

I feel like it’s important for me to like them and have a connection. It would be hard for me to choose something or work with someone that I didn’t feel a connection to.

And when you were putting the *In Homage to Mademoiselle* video montage together, what did you connect to most?

I asked Chanel if they would just send me everything from their video archive. It was really fun to sit with my editor [Chad Sipkin] and go through and watch everything. I always loved Romy Schneider in the Visconti film [*Boccaccio '70*] – that would be my ideal Chanel moment. So I was happy we got to make a montage from all these moments and look through all the different shows.

Did you get a sense of how things have evolved by looking through all of it?

I feel like there’s a through line. I think that Coco Chanel had a good sense of humour and Karl was very playful. It’s cool to see how Virginie continues all the classic codes. I like the way she dresses and she seems more casual and cool about it. I think she makes it very wearable and she’s not precious, although you can tell she has a lot of respect for the heritage. It’s exciting to see how she continues since she knows it so well.

This interview had been condensed and edited.



Sofia Coppola (far left) is pictured at the opening of Chanel’s *Mademoiselle Privé* show in Tokyo, and, as a teenager, with designer Karl Lagerfeld (left). She calls Romy Schneider (pictured above with Coco Chanel) in the film *Boccaccio '70* a fashion highlight.

IN BRIEF

OPEN SEASON

A new type of touring vehicle will offer Banff visitors a breezy way to explore the Rocky Mountains. Pursuits' open-top buses seat 20 and are a throwback to a fleet the company first introduced in 1938, which catered to the era's wealthy travellers. In good weather, glass roof panels are removed and the side windows roll down. Retro-themed tours start with drivers and guides in period uniforms weaving tales of this town-within-a-national-park, such as the time George VI stopped by in 1939 or Marilyn Monroe's visit in 1953. The 60- to 90-minute itineraries will wind through mountain roads and along Banff Avenue, as they reveal the sights that have long wowed visitors, including the Banff Springs Hotel and the glacial waters of Lake Minnewanka.

— CATHERINE DAWSON MARCH

Tours start at \$45. For more information, visit banffjaspercollection.com.



DREAM HOMES

One disheartened designer's social media feed is pushing the limits of concept architecture

Being an architect can be frustrating. The realities of cranky clients, tight budgets, building codes and gravity can squelch a design of its creativity. Vancouver's Amey Kandalgaonkar knows the pain personally. After he graduated with a master's degree from England's Bartlett School of Architecture in 2011, he spent the following eight years working in offices in London, Mumbai and Shanghai. "The issue is that nothing I was designing was getting built," he says. "Clients kept changing my designs. Then I turned 30 and started questioning if I was on the right path."

In 2019, he moved to British Columbia, started his own firm, Kandal Design, and came up with a novel approach to getting his designs out into the world. Instead of hustling clients, he started posting detailed renderings of his concepts on Instagram. Kandalgaonkar spends hours conceiving each post, which often features a dramatic concrete composition jutting out of a rock face, like something out of *Blade Runner* or *Mad Max*, only less dystopic.

Today, he has over 40,000 followers, and his images have been republished on popular design blogs such as Dezeen and DesignBoom. Despite the attention, he doesn't want to be known as a meme machine. "The problem with social media is that it only shows one aspect of a building, not the full experience," he says. "It hasn't happened yet, but my ultimate goal is to have someone see the images and reach out, someone who's going to turn the concept into a physical structure." — MATTHEW HAGUE

For more, follow @ameyizing_architect on Instagram.



THE EDIT

T.O. TO STAY

Canada's largest city is about to welcome a fresh lineup of design hotels



ACE HOTEL TORONTO

Taking inspiration from the warehouse buildings in the Fashion District, the Ace Hotel's first Canadian property is scheduled to open this fall. Shim-Sutcliffe Architects's design focuses on elements found in the city's downtown: red brick, exposed concrete and steel.

For more information, visit acehotel.com/toronto.



W TORONTO

Marriott is planning to launch the city's first W property at Yonge and Bloor this summer. Bedrooms are inspired by the theatre scene and graffiti murals will decorate common spaces. There will be a recording studio and a speaker series focusing on fashion and design.

For more information, visit w-hotels.marriott.com.



1 HOTEL

The country's first 1 Hotel will debut on the site of the former Thompson Toronto. Its design focuses on sustainability using existing structural elements and reclaimed materials, including timber, driftwood and limestone, in the construction. — MARYAM SIDDIQI

For more information, visit 1hotels.com.



MaxMara



The Hermès store in Vancouver (below) captures the brand's essence in airy space with light materials meant to evoke the West Coast.

INSPIRATION POINTS

Artistic director Pierre-Alexis Dumas tells **ANDREW SARDONE** how he sparks creativity at Hermès

Pierre-Alexis Dumas talks about a new Hermès store with the same passion you'd imagine he employs for a discussion about one of the French house's blockbuster handbags. In Vancouver last fall to launch the brand's latest Canadian location, he can't help but sound endlessly proud of its sense of scale and proportion, the way its terrazzo façade is simultaneously monumental and welcoming and how the white oak interior projects unexpected warmth. His attention to detail is impressive considering Hermès has between 30 and 45 store openings and renovations in the works each year.

Overseeing the design of its stores is just a small sliver of Dumas's role as the brand's artistic director. The great-great-grandson of company founder, Thierry Hermès, Dumas is also the son of former CEO Jean-Louis Dumas and Greek-born architect Rena Dumas. His family ties and a background in visual arts and textiles led him to start working at the company in 1992, and since 2011 he's overseen an immeasurable list of studios, workshops and projects.

A key part of Dumas's role is setting the creative tone for the brand and welcoming collaborators into the fold to help bring that vision to life. While in Vancouver, he talked about the value that design talent, a sense of curiosity and an empathy for history have for Hermès.

How important is it for Hermès to have someone like you at the centre of creative discussions?

Hermès needs a strong creative drive and I don't have the monopoly on that. I think I'm a man of ideas, I know my family history quite well and the culture of the company, so I think I can bring what Hermès needs now. But, one day, it will be someone else, and I hope many other people. But whoever it is, I think it will have to be people interested in our culture.

I keep telling my team, know your art history, go out there and see archeological museums, art museums, read, explore, travel. It's an endless task because you can spend your life learning. Learning takes time, but if you stop learning, I don't think you can perform very well in your work.

Has your role changed since you started?

When I wanted to join Hermès, my father was a little bit nervous because he had a conflict. He really wanted me to work with him but he thought it was a problem because [he thought], "He's my son, and I don't want people to think that I'm giving him privileged treatment." I was working for an Italian firm in textiles, and I told him, "I can see that everything is leading me to join Hermès and do product development. I'm in applied arts, I like textiles, I like design. I spent my youth stitching leather."

He said, "Why don't you write me an essay on the aesthetic of leather at Hermès?" I spent two weeks behind my computer and gave him an 18-page paper. I heard that he erased my name and he gave it to all of his executive committee. He said to them, "Tell me what you think of that essay." And I think it was my aunt who said, "You know Jean-Louis, we all read the paper. It's a very good paper. So when are you going to hire your son?"

I'm saying this because I was 25 years old and I put a lot of thinking in that paper and I realize that everything I'm doing today was already in me at the age of 25. When I was lucky to join Hermès, my real learning curve started. With work, you interact with people. You see exactly what works, what fails. Hermès has changed a lot. Hermès has grown a lot – changed in size. It's improved its capacity to handle a lot of production without betraying its values.

What makes a person an ideal creative collaborator for the company?

I'm always looking for designers who have a strong point of view – who are daring to disappoint me. I'm also looking for designers who are genuinely curious about Hermès. They don't want to use Hermès for themselves. A good example of that is Pierre Hardy. He designs our shoes and our jewellery. If you look at what we call the "haute bijouterie collection," which are exceptional pieces, he's really celebrating Hermès and its culture through very strong statements.

Are you ever surprised by how different designers interpret the annual themes you create?

The theme for me is very important. It's like saying, "Let's go to the moon." It's impossible to go to the moon, or to Mars, or to Jupiter, but at least we have a direction and we all agree that we want to go, even if it's impossible. It helps everybody to focus.

Human beings are creative. We are industrious, we make our own tools, we are playful, we are gossipers and we are creative. We don't have the monopoly on creativity as designers. In the field of applied arts, I'm trying to gather the best creative people who are excited about Hermès and playful, and I'm always pleasantly surprised even when they show me a catastrophic design. It's good to have wrong routes because it allows me to interact with them. At least we have a dialogue and can collectively build a strong collection season after season. ■

This interview had been condensed and edited.





The public spaces of the Hyatt Regency Bangkok Sukhumvit (above, left and below) feature softened Thai design details.

BOLD IN BANGKOK

Connect with Thailand's diverse aesthetic by visiting these buildings

HIT MUTE

In frenzied Bangkok, **MARYAM SIDDIQI** learns how hospitality designers are developing a quiet take on Thai style

It's hard to be understated in Thailand. "Thai people usually go to the maximum in how we dress, tuk tuks, temples, and so it's very hard to be subtle," says Niwat Aunprueng, the executive partner with the Bangkok design firm PIA Interior Co. "People aren't used to it." A visit to any temple or mall in the country's largest city, Bangkok, reveals layers of colours, textures and patterns that can overwhelm your eyes.

Subtlety, however, was the main objective of PIA's work on the recently opened Hyatt Regency Bangkok Sukhumvit. For the hotel brand's debut in Bangkok, the design firm aimed to put a minimalist twist on traditional Thai decor. "The owner said, 'I need something very Thai, but not Thai,'" Aunprueng says. His answer was to focus on the space as if it were a residence, versus the 31-storey, mixed-use building that it actually is.

In the guest rooms, artwork on the walls and in the bathrooms is inspired by a gown worn by Thailand's queen. Latticework in the lobby, a common element of Thai interiors and exteriors that's used for ventilation and light

diffusion, is composed of laser-cut medium-density fibreboard instead of the more traditional and heavy teak. For

the hotel's Market Café restaurant, Aunprueng commissioned artists to make replicas of old Thai cooking dishes, utensils and tools. "It reminds me of my grandmother's kitchen" says Smith Obayawat, principal at OBA, the architecture firm that worked on the property.

Obayawat, too, called on residential design principles in his work on the hotel. "In Bangkok, the land is expensive. Everyone wants to build up to the edge [of the street]," he says. OBA proposed a garden in front of the hotel's entrance that provides a buffer between the city's bustling business-district traffic and the Hyatt's calm. "It creates a community feel and draws people on to the property," he says.

Other Bangkok designers are also getting behind this low-key design approach. Local studio IDIN Architects designed a residence, called JB House, using unadorned timber shutters that disappear into the structure when they're closed. Design firm Studioonomad played with a pared-back lattice façade on a low-rise apartment building, leaving space between the slats for trees planted just behind the screen to grow through it. And in the megamall IconSiam, Milan-based design agency Studiopepe focused on diverse textures and a neutral palate for the Thai contemporary fashion brand Jaspal's store, using rattan, tiles and wood in a minimalist manner.

"The key word for me is 'quiet,'" Aunprueng says. In other words, some visual calm to counteract the cacophony of the busiest of cities. ▀



KING POWER MAHANAKHON

The tallest building in the country at 78 storeys, King Power MahaNakhon is dubbed the "Lego building" due to the stacked-block effect of its exterior design. Located in the city's central business district, visitors can head to the top to take in the view from the SkyWalk observation deck or grab a drink at the Skybar. kingpowermahanakhon.co.th

ICONSIAM

Bangkok is bursting with malls, but the IconSiam still made waves when it opened in late 2018 on the banks of the Chao Phraya River. The shopping centre is one of the largest in Asia and actually houses two separate malls, IconSiam and IconLuxe, as well as a heritage museum, 3,000-seat auditorium and Sook Siam, an indoor floating market. iconsiam.com



WAREHOUSE 30

In 2017, a series of vacant former shipping warehouses were transformed into a cultural centre. The 43,000-square-foot mixed-use space retains original design elements such as wood flooring, exposed pillars and beams. Tenants include a co-working space, cafés, bars, pop-up retailers and art galleries. It's a glimpse of Thailand's design future. warehouse30.com



Cathay Pacific flies to Bangkok from Toronto and Vancouver via Hong Kong. A business-class ticket allows passengers to take advantage of the Pier, Cathay's business and first-class lounge in Hong Kong airport, which includes a noodle bar and Champagne bar. The lounge's real star is the Ilse Crawford-led design, which focuses on wellness and privacy. Soothing dark woods, soft lighting and fresh green accents create a calming environment, perfect for recovering from jet lag during layovers. Don't miss taking advantage of the shower facilities, which rival many high-end hotels. For more information, visit cathaypacific.com.



In Monogram's Minimalist collection, the appliances are designed to blend into a streamlined space.

CLEAN SLATE

After a decade of restaurant-style appliances, more low-key options are taking kitchens in a contemporary direction

interactive LED screens and handles that don't protrude for flush installation, such as a push-to-open oven.

"When you talk to designers today, they want appliances that present a style that is consistent with the rest of the house," says Bob Park, chief of brands at GE Appliances Canada. "Minimalist is a more European-inspired design geared for a sleek, modern kitchen. Instead of flashy hardware in brass or restaurant-style ranges, the Minimalist line has all the same functionality but it doesn't draw attention to itself."

This season, Monogram is also debuting a grouping called Statement, which is created for homeowners who are less low key in their design choices. "Statement is the collection that says to your guests, 'I know how to cook because I have this pro-industrial range,'" says Park. "Minimalist is the antithesis of that," he says. "It's the design for people who prefer their appliances to discreetly disappear."

— GAYLE MACDONALD

A full-size Minimalist appliance package starts at \$40,000. For more information, visit monogram.ca.

Earlier this year at the Interior Design Show in Toronto, luxury appliance maker Monogram debuted a new collection called Minimalist in a kitchen made entirely of glass. It was a pretty genius move considering the cabinetry became invisible and the appliances took centre stage.

The line is just what its name suggests: a combination of clean shapes, hidden hardware and a sophisticated pairing of chrome and glass that blends seamlessly into a contemporary kitchen.

There is an expansive use of flat surfaces,



THE EDIT

SEE THE LIGHT

When it comes to trends in spirits, less is definitely more. Lighten the load with these lower-alcohol versions of traditionally boozy cocktails

THE MARBELLA

Essentially a summer Manhattan, the Marbella doubles down on vermouth and calls for nutty Amontillado sherry in place of whisky.

2 oz sweet vermouth
1 oz Lustau Amontillado sherry
4 dashes Angostura bitters
1 orange twist or Amerena cherry

Stir all the ingredients over ice in a mixing glass for 60 seconds. Strain into a chilled coupe and garnish with the orange twist or cherry.

THE NEOPOLITAN

With two shots of whisky and no mixer to speak of, the Mint Julep is decadent, depraved and potentially deadly. This Italian version is built with low-alcohol Cynar, instead.

2 oz Cynar
2 oz grapefruit soda
2 sprigs mint
2 cups crushed ice

Muddle the leaves of one mint sprig and a splash of the soda in a julep cup. Fill with crushed ice and Cynar. Top with grapefruit soda, more ice and garnish with a mint sprig.

THE TRIFECTA

It's easy to forget that a negroni is super potent. Try swapping dry vermouth for sweet, Aperol for Campari and non-alcoholic Seedlip in place of gin.

1 oz Aperol
1 oz Tawse white vermouth
1 oz Seedlip Grove 42 Citrus
1 lemon twist

Stir all the liquid together in an ice-filled mixing glass for 60 seconds. Strain into a rocks glass filled with ice and garnish with a lemon twist.

— CHRISTINE SISMONDO

IN BRIEF

ZERO PROOF

A thriving cocktail culture has made for more interesting happy hours, but booze doesn't always have to be part of the experience of enjoying a mixed drink. For those who aren't partaking, Canada's first 0-per-cent distilled spirit has arrived.

Lumette is called a non-alcoholic Bright Light Alt-Gin, handcrafted using traditional botanicals including juniper, fir, grapefruit, orange, rose, cucumber and mint. It's made at the Sheringham Distillery in Sooke, B.C., which was recently recognized for the world's best contemporary gin at the 2019 World Gin Awards in London. Named with the idea of luminosity in mind, Lumette provides a complex, floral and surprisingly gin-like experience without the buzz. — JULIE VAN ROSENDAAL

Lumette non-alcoholic spirit, \$30.48 through enjoylumette.com.



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OTTAWA
CANADA

Steel Iceberg sculpture by Bill Lishman / Creative: STCstorytellers.com

Dress, \$5,500, shoes, \$890
at Gucci (gucci.com). Dean
Davidson earrings, \$175
through deandavidson.ca. Tights, \$60 at Welford
(welfordshop.net).





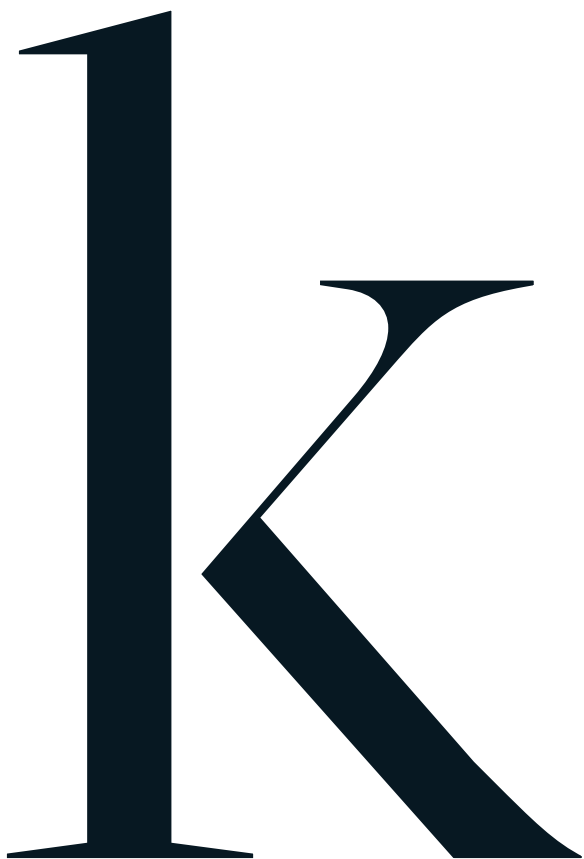
CHARACTER STUDY

As her 50-year career with the National Ballet of Canada moves toward its grand finale, Karen Kain reflects on the power that clothes have to inspire creativity, on stage and off

BY **NATHALIE ATKINSON**

PHOTOGRAPHY BY **TED BELTON**

STYLING BY **NADIA PIZZIMENTI**



Karen Kain checks her reflection in the vanity table. She puts on a pair of earrings as the finishing touch to her off-the-shoulder crimson velvet gown, and then strides purposefully across a stage.

The moment could be a behind-the-scenes snippet from this series of photos, Kain's first fashion shoot in as long as she can remember. But it's actually a scene from *The Actress*, the piece that choreographer James Kudelka created especially for her nearly 25 years ago. That performance drew the curtain on her quarter-century as a dancer with the National Ballet of Canada.

Since then, the Ancaster, Ont.-born lyrical dancer has had a stellar second act. Kain, now 69, has led the National Ballet as its artistic director since 2005. Her tenure comes to a close at the end of the year, but not before an equally dramatic finale: Kain's own original staging of *Swan Lake*, which is scheduled to debut on June 5 with completely new sets and costumes commissioned from multidisciplinary designer Gabriela Tylesova. Kain describes the wardrobe's aesthetic as delicate and almost transparent with a couture quality. "It's going to be exceedingly beautiful," she says.

Clothes – and specifically, costume – have naturally played a role in Kain's career since she joined the ballet in 1969 as a dancer in the corps. While her final year with the company will no doubt include many tributes that reflect on her artistic contributions to the cultural life of Canada, Kain's encounters with the world of high fashion also provide a unique perspective on her creative impact.

In 1973, Kain and her dance partner, Frank Augustyn, performed the Bluebird pas-de-deux from *The Sleeping Beauty* during the Moscow International Ballet Competition. They arrived in the Soviet Union just in time for the show. The costumes that awaited them, crafted of opulent brocade and accented with feathered headdresses, helped inspire a star-making performance.

"When we ran out on stage to start, the entire Bolshoi theatre gasped at the costumes," Kain says. "Like, in a wonderful way – this intake of breath. It really helped with confidence in that moment. You always want to feel that you look beautiful in a ballet like that."

Costumes aren't just a way to enhance the onstage illusion for the audience. "It's all part of my imagination in terms of helping me become that character," says Kain. Her on-stage wardrobe has been as diverse as her repertoire, ranging from the lamé, tulle and jet confections of the belle époque *Manon*, to the louche trench coat and cloche hat in *Mad Shadows*, to the painted trompe l'oeil unitard of ragtime ballet *Elite Syncopations*. "I love it all," she says. "If it suits the material and makes me go to some imaginary place that I can enjoy, it works for me."

Fashion is a logical ally for promoting the grace and artistry found on the dance stage. Dancers were, after all, among the first modern celebrities and chronicling their fashion choices (Isadora Duncan draped in avant-garde Fortuny; Anna Pavlova's chiffon tea dresses by Lucile; Christian Dior's net gowns encrusted with sequins for Margot Fonteyn) helped cultivate a fascination with the artists in the popular imagination. To promote her appearance as a guest artist with the Paris Opéra Ballet in the mid-1970s, Kain once gamely posed in a diaphanous caftan at a grand apartment for the magazine *Paris Match*. At the same time, British *Vogue* featured a fashion portrait of Kain wearing an ethereal printed chiffon dress delicately edged in beads by Jean Muir to promote the National Ballet's English tour.

"I was just in a fantasy world being dressed by these people and having a great time. They do your makeup, they do your hair, all you have to do is follow directions," Kain says, remembering a session modelling for London society photographer David Montgomery. "And we're very good at that, as dancers."

The 1970s bohemian styles of designers such as Muir, Biba and Zandra Rhodes embodied a cultural shift that included a more free-spirited approach to fashion, and that sense of ease was also reflected in the dance world's off-duty look. The Ballet Theatre of Harlem principal Virginia Johnson became a devotee of Halston's slinky minimalism, and a new generation of dancers were photographed in equally effortless jersey wrap dresses, shawls and cozy sweaters. Profiles of Kain and fellow principal dancer Veronica Tennant from the time often dissected their pragmatic tour wardrobe.

"I love beautiful clothes, but I got to wear so many beautiful costumes that I didn't feel I needed to be so fancy in real life," says Kain. "I was always pretty simple."

"[Costume] is all part of creating a character and if you believe in the character then you know how to walk, how to move, what your expression is – it's just a key to characterization for me," she says. "In everyday life, I just want to be Karen, and Karen is not very flamboyant, frankly."

A rare moment of flash came in 1995 when Kain took to the same runway as drag queen RuPaul for a suburbia-themed Fashion Cares catwalk show benefitting the AIDS Committee of Toronto. She camped it up in a precarious pair of platforms channelling the character Peggy Bundy from the sitcom *Married, with Children*. She has also commissioned Canadian designers such as Jason Wu, Thomas Tait and Erdem Moralioglu to create costumes for new works showcased at the National Ballet's more recent annual gala performances.

While working as a principal dancer, Kain favoured homegrown designers such as Zapata, Wayne Clark and Maggy Reeves for her off-stage engagements. She still wears the tailored Alfred Sung classics she's held onto for years. These days, as a businesswoman in a creative field, Kain's everyday repertoire consists of understated separates from labels such as Italian cashmere brand Marlowe, accessorized with the vintage Bakelite bangles she collects.

"I'm really an introvert and only an extrovert when I'm performing," Kain says. "I tend to not be drawing attention to myself unless it's appropriate." Now that the days of expressive stage costumes are behind her, however, Kain still seizes on moments of escapist glamour, such as the ballet's galas, where she's on display, if not on stage. "Then, I just love to get all dressed up and have a fantasy dress." ■



Bodysuit, \$1,165.52 at
St. John (stjohnknits.com).
Beaufille dress, \$1,240
through beaufille.com.
Earrings, \$1,000 at
Hermès (hermes.com).



Vintage blouse,
price on request at
Nouveau Riche Vintage
(nouveaurichevintage.ca).
Biko earrings, \$95
through ilovebiko.com.

Makeup by Ashley Readings for Dior Makeup/Plutino Group. Hair by Edward Anwiah for Solo Bace (solobace.com).



Dress, US\$4,900,
shirt, US\$1,290
at Valentino
(valentino.com).

IN NEUTRAL

The ubiquitous balloon sleeve gets a fresh cut on Beaufille's chartreuse blouse. Beaufille blouse, \$440, skirt, \$395 through beaufille.com. Shoes, \$925 at Chanel (chanel.com). Scarves, \$455 to \$500 at Hermès (hermes.com).

WHOLE NEW HUE

Artsy colours and sculptural shapes stand out in a gallery of spring's most remarkable looks

PHOTOGRAPHY BY RENATA KAVEH



STYLING BY NADIA PIZZIMENTI







SEE RED
The eye-catching open weave of this St. John dress highlights how the label is pushing knitwear beyond classic sweaters and twin sets. Dress, \$3,205.17 at St. John (stjohnknits.com). Sandals, \$1,200, necklace, \$860 at Hermès (hermes.com). Tights, \$60 at Wolford (wolfordshop.net).



FINE FEATHER

Each season, Londoner Richard Quinn reinvents fusty British florals as contemporary pieces via unexpected combinations of pattern and texture. Richard Quinn dress, price on request through richardquinn.london.



GIANT LEAP

A verdant green amps up this Greta Constantine gown with its dramatic, parachute-like form. Greta Constantine dress, \$3,795 through gretacostantine.com. Biko necklace with pearl pendant, \$135 through ilovebiko.com. Chain link necklace, \$722 at [St. John](http://St.John) (stjohnknits.com). Ora-C earrings, \$170 through ora-c.com.





A NEW LEAF

The fronds featured on Johanna Ortiz's rust maxi dress mix the wild spirit of botanical prints with the whimsical look of Art Nouveau. Johanna Ortiz dress, \$2,325 through modaoperandi.com. Valentino shoes, \$860 at Nordstrom (nordstrom.com). Ora-C earrings, \$180 through ora-c.com. Tights, \$60 at Wolford (wolfordshop.net).



BLONDE AMBITION

Yellow is a traditional colour for the Nina Ricci brand, but there's nothing ordinary about the bell silhouette of its off-the-shoulder top. Nina Ricci blouse, US\$1,590, trousers, US\$850 through ninaricci.com.





JUICE FACTOR
Among the rainbow of warm tones in the McQueen resort collection, this citrusy orange on a coat of tweed and taffeta made the boldest statement. Alexander McQueen jacket, necklace, shoes, all price on request through alexandermcqueen.com.



Makeup and hair by Nate Matthew for Dior Makeup/P1M.ca. Model: Tia Yao at Plutino Models. Photo assistant: Derek O'Donnell.



A dried floral arrangement is displayed in a rustic, cylindrical vase made of tree bark. The arrangement features a variety of dried botanical elements: tall, feathery brown grasses on the left; a cluster of white, daisy-like flowers at the top left; two large, dark brown, elongated seed pods or dried flower heads in the center; and several smaller, dried red and white flowers interspersed throughout. The vase sits on a light-colored wooden surface against a soft, out-of-focus background.

DEATH BECOMES THEM

Can you find beauty in an expired bouquet? A renewed appreciation for dried arrangements could help a love of florals become more sustainable

BY **ADRIENNE MATEI**

PHOTOGRAPHY BY **PAUL CHMIELOWIEC**

FLORAL STYLING BY **SARAH WU**

Dried flowers

can be a hard sell. I learned as much first-hand during a high school summer job as a florist's assistant. After a customer rebuffed my suggestion to add some stems of purple statice – a papery blossom often found dried – to her bouquet, the florist told me not to worry. "People who remember that flower from the eighties probably never want to see it again," she said. "But to new eyes, it really is quite nice."

My boss was clearly ahead of her time. Long dismissed as dreary, dried florals are suddenly everywhere. On social media, you'll notice vases of dry sago palm fronds and poufy bunny tails edging out images of the once ubiquitous monstera leaf and bundles of peonies. While nobody is claiming chlorophyll is passé, the architectural shapes and unexpected textures of dried plants have never looked so, well, fresh. Rethinking the lifespan of a wilted bouquet or garden might even have the added benefit of helping your love of flowers be more green.

"It's just been in the last two years we've started seeing dried florals come back within the home decor space," says Etsy trend expert Dayna Isom Johnson. In addition to bouquets, a search of the e-commerce platform reveals framed pressed flowers being offered up as wall art and dry sprigs ensconced in glass herbariums for tablescaping. Prickly proteas, spritely yellow billy buttons and orange Chinese lanterns are some of the more eye-catching stems. "People are wanting to bring more of the outdoors in, and dried florals can just add a really beautiful texture to your space," says Isom Johnson.

Undoubtedly, the plant of the moment is pampas grass – a particularly textural species with a feathery blond inflorescence that's about as far removed from a dusty, dry posy as

you can get. Between 2018 and 2019, Etsy Canada searches for the ethereal plumes rose 653 per cent.

"Pampas is great because you can get dramatic swoops with little product," says Carl Ostberg, a Vancouver-based photographer, stylist and florist who makes sculptural installations from dried florals for weddings and boutiques, including the city's chic Litchfield design shop. Both in its natural tawny-to-blush hues and brightly spray-painted versions, pampas has proliferated everywhere from bridal magazines to high-fashion photo shoots and well-appointed living rooms.

In addition to the appeal of their form, Ostberg also appreciates the hardiness of dried plants. When one of his displays is finished, he's able to repurpose materials in a way that's impossible with fresh components. "That's the beauty of dried," he says. "You have it for a while."

Nassi Soofi, the co-owner of Vancou-

ver's the Wild Bunch florist, says her clients adore dried bouquets year-round for a similar reason: They last. "Everyone always says, 'Oh, I just kill everything,' so it's kind of a hassle-free way to have a floral element in your home and not have to do any maintenance on it," says Soofi.

Beyond predried blooms, florists are also exploring how to design bouquets to perish gracefully, says Soofi. "We're quite familiar with which flowers dry well, so we will do a fresh bouquet that would eventually dry nicely."

The delicate, muted palette of dry florals is part of their allure. But if you crave something more bold, preserved botanicals, which have had their sap and water content replaced with biodegradable glycerin and dyes, conserves the plants' pliability and colour while extending their longevity for up to a year. Katherine Whitchurch, owner of London's Shida Preserved Flowers, combines dry and preserved flowers

in her bouquets, and says her clients enjoy the pop of colour provided by preserved roses, ferns and hydrangeas, without needing to constantly replace them. "They want something that's real, and preserved is the perfect solution because it is 100-per-cent natural, and it will last and you don't have to look after it," she says.

Opting for dry or preserved bouquets is not only convenient, it reduces waste. That's a significant benefit given the tendency for spent florals to be unceremoniously dumped in the garbage, along with their cellophane wrapping and floral foam.

The sustainability of dried and preserved blooms are one reason why Amelia Posada, the florist behind L.A.'s Birch and Bone floral and event company, has always incorporated dry plants into her work. Yet she is circumspect about how much the dry botanical trend will counteract the floral industry's environmental impact.

"The floral industry, unfortunately, is one of the most unsustainable industries that could be," says Posada, citing pesticide use in growing and the carbon footprint of shipping flowers worldwide. "I think it's a good idea to use dried flowers. But the overarching problem is much greater than any individual, company or designer can affect."

Nevertheless, British horticulturalist Steven Edney's garden work makes a case for the eco-savviness of keeping spent plants in your flowerbeds. Edney, who won gold at last year's Royal Horticultural Society Chelsea Flower Show in London with a display of dried stalks and seedheads, celebrates what is traditionally pruned away.

A thatch of flowers gone to sculptural seed reveals that the aesthetic appeal of plants can extend well beyond their bloom. ■

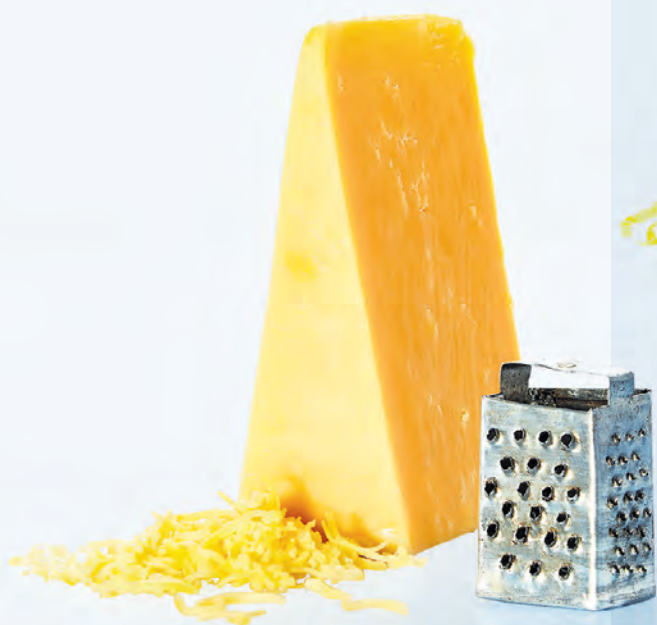




SMALL

PLATES

From his tiny kitchen in Calgary, artist Tom Brown works in miniature to create a heightened awareness of cooking and dining



BY **JULIE VAN ROSENDAAL**

PHOTOGRAPHY BY **JOSEPH SARACENO**

Prop styling by Wilson Wong and Suzanne Campos for P1M.ca.



I'VE BEEN TO PLENTY OF DINNER PARTIES.

The gatherings have varied widely in menu and decor. They've been held at fancy restaurants, in private homes and public parks, under domes and even at the top of a Ferris wheel. But a tiny dinner party hosted by artist Tom Brown was by far the most memorable.

The pop up took place in the back of Inner City Brewing, just outside of downtown Calgary. A dozen of us bought tickets to share a long table that was pretty much the only human-scaled element of the experience. It was set with delicate wide-rimmed ceramic plates not much bigger than my thumbnail, and knives, forks and spoons no more than an inch long.

As guests arrived, Brown – whose work primarily focuses on what he calls handmade, functional miniatures – quietly prepped ingredients with a (tiny) hand-forged steel knife on a (tiny) end-grain cutting board as we cooed over the kitchen tools he had laid out for us to admire. There were minuscule wire whisks, tongs and wooden spoons, a box grater, muffin tins, a slap chop that required no more than a single-fingered tap to break down a bit of green onion and even a hinged springform pan with a removable bottom. Beside him, smoke curled from his functional miniature smoker, fuelled by kindling that resembled full-size firewood. A diminutive deep fryer stood ready to brown latkes.

Miniature works of art are not new. Small-scale books, paintings, dioramas and replicas have been created since the Middle Ages. The format delivers the kind of escapism that have made dollhouses a childhood favourite for just as long, drawing kids and grown-ups out of their real-life surroundings into detailed dreamscapes. “[Miniatures] make us aware of our size and of our physicality in the space we’re in,” says Brown.

In the social media era, the downsized format also seems perfectly suited to feeding our imagination around food. Instagram accounts such as Tiny Chef and Tiny Kitchen by Tastemade have hundreds of thousands, if not millions, of followers. For Brown, who has over 20,000 fans following his feed @tombrowncreates, the format works because it connects culinary curiosity with an interest in craftsmanship. “Miniature represents a return to kitsch, and old ways – both of making and style – which I see playing out in the world a little bit right now,” he says.

Brown’s tiny dinner parties won’t fill you up, but that’s not the point. “It reawakens you to your existence as a human being,” he says. “You’re so used to your everyday surroundings that you don’t notice them any more. Art serves to snap you out of it.” The miniature approach mimics the heightened awareness created through other forms of high-concept food such as molecular gastronomy and nouveau cuisine. “Restaurants like Alinea and the French Laundry, who deconstruct food to such an extent that you have essentially a completely new experience, are an excellent example of the idea of anti-environment and why it’s a useful concept,” he says. “Anti-environment” was a term used by media scholar Marshall McLuhan to describe how art can reconnect you to your surroundings.

Brown graduated from the Alberta College of Art & Design in 2015 and has a day job working for a food rescue program. With no engineering or construction background, he approaches making each new kitchen tool and serving utensil like a puzzle to be solved, learning the skills necessary to make a ceramic burr for a miniature, functional coffee and



A selection of artist Tom Brown’s miniatures are shown here in their actual size.

“
Miniature represents a return to kitsch, and old ways – both of making and style – which I see playing out in the world
”

– Tom Brown

pepper grinder, or how to blow glass into tiny stemmed wine goblets. With a rudimentary understanding of electrical engineering, he was able to make a nichrome heating element for a popcorn machine to pop minute kernels of sorghum. He built 37 different prototypes of his alcohol-fuelled gas stove, partly to tweak the functionality, partially to nail down the aesthetic.

For his projects, Brown settled on a 1/6 scale, ensuring all his items are relative to each other and provide a balance between miniaturization and functionality. While similar work is often imitative replicas and merely visual, Brown insists on using his objects like their full-sized inspirations. Size matters but so does creating something that works.

At the dinner, the reduced scale had the effect of making us pay closer attention to details that may have otherwise gone unnoticed (a crowd favourite was the teensy pretzel display case that resembled the kind you’d see in a gas station or bar, glowing with the warmth of a heat lamp). “What I love about the miniature is that it reawakens you to your existence as a human being, within a different context,” he said as

we spread mustard on our bite-sized pretzels and clinked inch-tall beer steins cast out of clay and water.

The act of cooking and eating – smelling the food simmering on the stove, hearing the food sizzle and being in the kitchen as Brown slices and sautés – takes the experience beyond parody. “One of the most satisfying elements of working in miniature is eating the miniature food,” he says. “And having the true experience of ingesting a small version of something.”

Following the pint-size cooking performance, we all sat down to a meal of borscht, pierogi, schnitzel, latkes and Black Forest cake. Brown smoked tiny handmade sausages, fried latkes in the deep fryer with just a few tablespoons of oil and carved tiny filets of oyster mushroom to make the schnitzel. Its texture at that scale was surprisingly similar to pork, which he says would have been too sinewy to resemble itself in miniature.

As the courses wrapped up, small stacks of dishes piled up in the sink of his original portable kitchen. We may have still been hungry, but our sense of wonder was stuffed. ■



Pattern play

One of fashion's unsung stars is revealed in a new book about her glamorous prints

ILLUSTRATION BY VIRGINIA JOHNSON

Textile designers are the fashion world's secret weapon, and often remain anonymous. Take the late Suzie Zuzek, for example. The Pratt Institute graduate created some of the most iconic clothing prints of the last century. There are her exploding hibiscus blooms, her daisy fields full of butterflies and her menagerie of lions, giraffes and zebras. But if you saw these motifs – most likely on someone enjoying the good life down in Palm Beach, Fla. – you wouldn't know it's the work of Zuzek. Instead, you'd think, "Look at that delightful Lilly Pulitzer print."

Pulitzer, who died in 2013, created A-line shift dresses and louche robes that channel a luxe and beachy look, and most of her fans might assume she had a hand in creating the bold patterns that are

synonymous with the designs. But Pulitzer sourced her yardage via Key West Hand Print Fabrics where Zuzek worked and went on to collaborate with her for decades. The results, from 1962 through 1985, are captured in the new book *Suzie Zuzek for Lilly Pulitzer*.

The glossy coffee table release is only half of Zuzek's creative coming out this spring. On May 15, the Cooper Hewitt Smithsonian Design Museum in New York City is planning to debut the exhibition *Suzie Zuzek for Lilly Pulitzer: The Prints that Made the Fashion Brand*. It will include original drawings, finished textiles and Pulitzer's garments. Finally, what was an inspired partnership will be celebrated for its joyful contribution to style. – **ANDREW SARDONE**

Suzie Zuzek for Lilly Pulitzer, \$67.50 at bookstores and online (rizzoliusa.com) beginning April 28.



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