

APRIL 2019

THE GLOBE AND MAIL[®]

style

ADVISOR

SINGULAR SENSATION

The powerful pieces,
remarkable faces and activist
spirit transforming fashion



ART
Collectors open up creative homes

TRAVEL
A chef's guide to Fez, Morocco

DESIGN
Bold architecture in glass block

LOUIS VUITTON



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EDITOR'S LETTER



For Spring 2019,
the fashion
message is a suit
for everyone,
and everyone
in a suit.

OPEN SEASON

The fashion industry loves the word “exclusive.” Magazine covers flaunt an exclusive interview with the designer of the moment or an invitation exclusively welcomes guests to a party for the latest collection. But exclusivity has lost its cool (did it ever have it?), especially when it comes to limiting the diversity of voices joining the fashion conversation. This issue of The Globe and Mail Style Advisor highlights how this change is playing out in Canada – and our closets.

In the cover feature (“All together now,” **PAGE 28**), Nathalie Atkinson takes the fashion buy of the moment, the blazer, and breaks down its history to explain how a conservative jacket evolved into the individualistic garment it is for spring. “Faces of change” (**PAGE 15**) profiles three entrepreneurs who saw communities being ignored by the fashion, beauty and retail markets and created dynamic businesses to meet their needs and desires. And designer

Sophie Theallet shares a personal essay (“Moving the needle,” **PAGE 18**) that recounts the repercussions and rewards of making a bold political statement off the runway.

Going deep into this era of activism is a lead up to this year’s CAFA Fashion & Retail Forum on May 29 in Toronto. It will be the magazine’s second year of collaborating with the team behind the Canadian Arts & Fashion Awards on a day of panel discussions, interviews and screenings that touch on issues sparking innovation in the fashion world. For information on tickets and the speaker lineup, visit cafawards.ca. In the spirit of the season, everyone is, inclusively, invited.

ANDREW
SARDONE

Andrew Sardone
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THE GLOBE AND MAIL style ADVISOR

APRIL 2019

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ON THE COVER

Christopher Kane lace and satin coat, £1,895 through christopherkane.com. Alexander Wang boots, \$1,200 at Nordstrom (nordstrom.com). Photo by Carlyle Routh.



INSTAGRAM

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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.



CONTRIBUTORS

The magazine's writers, stylists and models share who they admire most for creating positive change in style



An emerging model and student who calls Ottawa home, **AÏSSATOU DIOP** was photographed at Toronto's Museum of Contemporary Art for this issue's cover by Carlyle Routh wearing a sculptural take on a tuxedo jacket by London designer Christopher Kane.

“My admiration for Christian Cowan became stronger when Muslim model Halima Aden closed his show wearing a stunning rhinestone hijab during New York Fashion Week this year. Diversity and inclusion can be hard to find on the runway, so seeing a designer include not only a black model but a Muslim showed me that a positive change can be made using style.”



Toronto-based stylist **NADIA PIZZIMENTI**, who is nominated for Stylist of the Year at the 2019 Canadian Arts and Fashion Awards, conceptualized this issue's fashion shoot (“All together now,” **PAGE 28**), a review of the variations on suiting presented during the spring collections.

“Ray Eames for her intuition and playfulness, Florine Stettinheimer for her over-the-top femininity, Yayoi Kusama for her dedication to the polka dot, Suzy Lake for refusing to stand still, Tilda Swinton for her alien-ness and Rei Kawakubo for imagining a world where we're nothing more than interesting shapes.”

“I started following Pandora Sykes when she was the fashion features editor at The Sunday Times Style magazine and have watched her following grow immensely. What interests me about her is that, as her following grows, she seems to want to use her social media powers for good by promoting sustainability within the fashion influencer world.”

“Paloma Elsesser is a bright light in the curve community, using her unique style as a way to merge diverse platforms, while not shying away from talking about topics like inclusivity and mental health.”

“Deeda Blair, Lee Radziwill and Bunny Mellon are the sort of women who brought chic to every facet of their existence and patronized a whole army of dizzyingly talented interior decorators, garden designers and couturiers. Their collaborative creations are referenced constantly on runways and mood boards the world over.”



Social columnist **NOLAN BRYANT** covers style happenings for his regular Parties roundup (“Social kick start,” **PAGE 13**). He is the curator of Milli: A Celebration of Style, a look at the career of fashion retailer Milli Gould, opening April 13 at The Art Gallery of Hamilton.



KRISTINA LJUBANOVIC pens the weekly Favourite Room column for The Globe and Mail's Pursuits section and wrote a design feature on how three contemporary art connoisseurs incorporate their collections into their living spaces (“The art of the home,” **PAGE 38**).



Hairstylist and makeup artist **RONNIE TREMBLAY**, who splits her time between Montreal and Toronto, crafted the beauty looks for the issue's Essentials feature (“Faces of change,” **PAGE 15**), which highlights individuals making a difference in fashion and beauty.

#BTS ON SET AT MOCA

For this issue's cover and fashion shoot, The Globe and Mail Style Advisor team visited the Museum of Contemporary Art Toronto, which presents a series of exhibitions on female artists and filmmakers as part of its early spring programming



The late Belgian director Chantal Akerman was a trailblazer in the field of feminist filmmaking. Until April 14, MOCA is presenting two examples of her work, *In the Mirror* (pictured) and the immersive installation *NOW*, produced for the 2015 Venice Biennale.



On the gallery's third floor are four works by Kuwait-born artist Basma Alsharif. Domestic vignettes made up of plush armchairs, house plants and flatscreen televisions invite visitors to settle in to experience a series of narratives that explore politics and history.



MOCA's Art in Use initiative focuses on the power of art to prompt change. A *foreign source of extraordinary power*, its latest iteration, by Ange Loft combines wearable sculptures with unique soundtracks to tackle the history of Saint Kateri Tekakwitha.

Adult admission is \$10.
For more information, visit museumofcontemporaryart.ca.



Zip Antique Ludo necklace
transformable into a bracelet,
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Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Victoria Hayes' spring collection showcases the designer's love of unique prints and oversized jewellery.

FASHION

Making Hayes

In just a few seasons, one young Canadian in New York has built an eclectic label by cultivating a unique fashion signature

After dressing the likes of Chaka Khan, Cardi B and Lady Gaga, and recently winning Fashion Group International's Rising Star award for women's wear, Victoria Hayes knows a thing or two about starting strong. The New York-based designer, who originally hails from Toronto, is only a few seasons into her career, but has already developed a signature look – colourful, shimmering fabrics cut into sharp suits and dresses accessorized with outsized jewellery – that's equally eye-catching and wearable.

CONTINUED ON PAGE 10 »



A black and white photograph of a woman with long dark hair, wearing a black blazer, looking directly at the camera. The background features large, ornate, jeweled eyes. In the bottom right corner, there is a bottle of Scandal perfume with a red liquid and a gold cap.

SCANDAL

Jean Paul
GAULTIER

THE NEW EAU DE PARFUM

CONTINUED FROM PAGE 8 »

After studying at Parsons The New School of Design in the Big Apple and at London's Central Saint Martins, Hayes interned with classic American brands such as Michael Kors and Ralph Lauren. She decided to start her line in Manhattan because she finds the city endlessly inspiring. "I make work that I find exciting, and I find it exciting to live here," she says. "It has nothing to do with [street style] in New York – it's the city itself."

Her choice to operate out of New York is pragmatic, too. "I only know how to make clothes here," she says. Unlike many other brands that ship their sketches off to be manufactured overseas, Hayes relies on the skilled sewers and craftspeople of the city's garment district to make her designs a reality. She works with a small team, including a co-designer, and seems to dread the idea of her brand outgrowing her ability to be fully hands-on in the creative process. "I'm not really ready to get to a place where I don't have time to sketch any more," she says. She's seen the way independent designers are stretched thin thanks to other responsibilities such as social media management, but is keeping focused on fashion. "I really only care about designing clothes."

That strategy allows Hayes to keep a close watch of her production, and she pays an equal amount of attention to those who are purchasing her vibrant wares. "I sold the same suit this fall to a 26-year-old and a 78-year-old in Chicago," she says. "The same head-to-toe purple suit. They both looked exceptional in it, they both styled it differently, and that's what interests me."

This inclusiveness of a broad demographic of customers has allowed Hayes' business to flourish quickly, as fashion's pendulum continues to swing from exclusivity to embracing a more diverse audience. "I'm a size 6/8 woman," she says. "If I couldn't wear it or wouldn't wear it, I won't design it. I think I have an understanding of what it is to not be a model and still love fashion." – **ODESSA PALOMA PARKER**



For more information, visit division12.ca.

DESIGN

Get bent

With its impressive catalogue of steel stools and chairs, Div.12's designs are proving

to be irresistible to interior designers and architects across the country. The Alberta-based studio has outfitted establishments from coast to coast, from Bella Gelateria in Vancouver to Moosehead Small Batch brewery in Saint John.

The company was founded when Geof Lilge, a seasoned industrial designer, found a derelict steel-chair factory in Edmonton. "I tracked the owner down and he was willing to sell the whole package for a great price," says Lilge. "The opportunity to get back into building chairs and tube furniture was too big to pass up and I really had to jump on it."

Div.12 launched with Lilge's own designs, among them the slender Bender stool and the elegant Wedge armchair. But he also wanted to work with other Canadian and international talent. Lilge says he "looked for a similar aesthetic, in terms of a clean modernist approach to design," but also designers who could handle the rigid requirements of steel construction. "I get to be a little bit more creative by using designers who can be experimental as well."

On deck are upcoming releases by Winnipeg-based Thom Fougere, Montreal-based Zoë Mowat, and London-based Canadian Philippe Malouin. The company's collaboration with Vancouver's Lukas Peet proved a success when his Plateau chair (pictured top left) turned heads at the Interior Design Show in Toronto in January. The elegant steel design "has an iconic look to it," says Lilge, who hopes the chair will also impress the audience at Milan Design Week, where it's headed this month. – **ANYA GEORGIJEVIC**

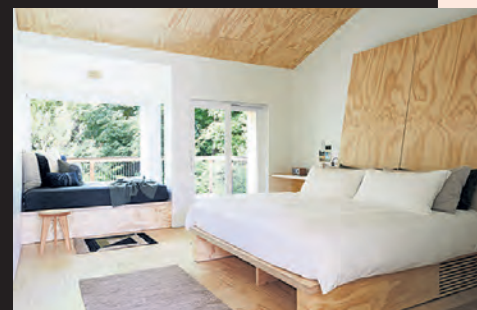
HOTELS

Mass. appeal

Tourists, a hotel and riverside retreat in bucolic North Adams, Mass., wants to take you back to a simpler time. Inspired by the classic mid-century American motor lodge, the 48-room, wood-clad campus is the brainchild of Wilco bassist John Stirratt, Brooklyn Magazine founder Scott Stedman and Boston-based developer Ben Svenson.

Enjoying calm, quiet moments are central to Tourists' purpose, according to Svenson. "It's connecting to the aspects of this place that are timeless," he says. Guests can sit by the crackling fire in the hotel's lodge, a converted 1962 ranch house, and enjoy dinner from a menu that includes fish stew and braised chicken thighs. Or wander down to the cocktail lounge inside a renovated farmhouse from the early 1800s (where an old sign for "Tourists" that inspired the hotel's name hangs). Those looking to commune with nature can walk past the outdoor saltwater pool, over a suspension bridge and along the many trails bordering the Hoosic River.

Inside each of the hotel's rooms, you'll find vintage photographs and a radio tuned to a playlist curated by Stirratt himself. Sit in one of the nooks and look out through the large square picture windows that face the river and the woods beyond. Or, if you're feeling a bit of cabin fever, two renowned cultural destinations – the Clark Art Institute and the Massachusetts Museum of Contemporary Art – are both just a 10-minute drive from the hotel. – **DAVE MCGINN**



Rooms from US\$199. For more information, visit touristswelcome.com.



For more information, visit victoriahayesnyc.com.



MARCCAIN

Marc Cain Collections

Marc Cain Stores | CALGARY Chinook Centre | EDMONTON West Edmonton Mall
LAVAL Carrefour Laval | MISSISSAUGA Square One | OTTAWA Rideau Centre | QUEBEC Place Ste-Foy
TORONTO Eaton Centre | VANCOUVER Oakridge Centre | www.marc-cain.com

WATCHES

Face lift

"I had a crush, the first time I saw this piece," says Arnaud Chastaingt, the director of Chanel's watchmaking studio, describing his initial impression of the J12 model in 2000. He had just arrived in Paris to study design when he saw a newspaper campaign announcing its debut. The sporty look, rendered all in black by artistic director Jacques Helleu to capture the sleek lines of race cars and sailing yachts, set Chastaingt on his path into the world of luxury timepieces and a 10-year stint at Cartier.

Chastaingt arrived at Chanel in 2013, learning and evolving Chanel's design codes by creating the house's Boy.Friend, Code Coco and Monsieur de Chanel styles. "For a designer, it's more easy to start from scratch, instead of touching an icon like the J12," he says, explaining why he didn't touch the J12 at first. When he did, "I had two options," he says. "The first was to change everything, the second was to change nothing. Finally, I chose to change everything and nothing."

The result of that paradoxical notion debuted at Baselworld in March. Seventy per cent of the watch's components are new, including a slimmed-down bezel, updated typography and rebalanced minute and hour hands. Its ceramic case also features an open back that shows off the 12.1 calibre automatic movement developed by Kenissi, a Swiss manufacturer that Chanel announced its stake in at the end of 2018. It's a refined approach that reflects Chastaingt's reverence for Helleu's original. "When you're in charge of an icon like the J12, you have to take care of her," he says. "You have to help her stay contemporary."

— ANDREW SARDONE

J12 watch,
\$7,000 beginning
May 1 at Chanel
(chanel.com).

SHOPPING

New luxe

Holt Renfrew has only begun to unveil its revamped Ogilvy location in Montreal, but it's already being called Canada's flagship luxury superstore. With a combined 250,000 square feet of space on Montreal's

Saint-Catherine Street, it's a jewel in the crown of the high-end retailer.

In March, the department store's new beauty hall opened with a veritable who's who of elite makeup and skincare lines, including Guerlain, Charlotte Tilbury, Maison Christian Dior, Byredo and Hermès, as well as a clean beauty area stocked with sustainable brands that use exclusively organic ingredients. Spread out over 23,000 square feet on the concourse level, the cosmetics space will connect to the new Four Seasons Hotel on the site of the former Hotel de la Montagne. Four Seasons has announced that it will welcome its first guest on June 1.

In the coming months, other departments – men's, women's, footwear – will follow, starting with a ground level space devoted to handbags and fine leather goods in shop-in-shops such as Chanel, Louis Vuitton, Fendi, Prada and jeweller Tiffany & Co. The third floor will boast a Holt's Café and the fifth will house The Apartment, Holt Renfrew's take on a private shopping suite. The revamp will be complete by 2020. "This store will be the largest in our fleet ... creating a new home for luxury in Montreal," says Mario Grauso, the retailer's president. — GAYLE MACDONALD

For more
information,
visit
holtrenfrew.com.



For more
information, visit
discoverucluelet.com.

FOOD

Western fare

On the furthest west coast of Vancouver island, the Pacific Rim has become a popular vacation destination, with the town of Tofino drawing in visitors who appreciate its incredible food scene. A half-hour drive south down the coastline, the tiny hamlet of Ucluelet (pronounced you-clue-let, and referred to as "Ukee" by locals) has historically been a more affordable and less-crowded option for visitors, but a recent boom of epicurean destinations is putting it in the same culinary league as its famous neighbour.

For years, Jiggers Fish & Chips food truck has attracted a lineup as devoted as the one at Tofino's Tacofino. Zoë's Bakery and Cafe brews island-roasted coffee and turns out stunning from-scratch pies, sourdough loaves and brioche cinnamon buns. And some of the best wood-fired pizza in the country can be found at Abbondanza (pictured at left), where the dough is fermented for 36 hours before being blasted with the heat of alder wood. The Foggy Bean Coffee Company recently opened its first brick-and-mortar location in the basement of an old church on the main road. Above it, Ucluelet Brewing Company is scheduled to open this summer.

For those seeking a coastal-inspired fine dining experience, chef Ian Riddick operates the Heartwood Kitchen Food Outfitter out of a cozy home. And Warren Barr, previously the executive chef of The Pointe in the Wickaninnish Inn, will debut Pluvio Restaurant + Rooms by mid-April. — JULIE VAN ROSENDAAL

PARTIES

Social kick start

Warm up for the spring season with **NOLAN BRYANT**'s survey of the latest splashy launches and galas



Holly Miklas.



Chantal Li.

FENDI OPENS ITS NEW TORONTO SHOP

Roman fashion brand Fendi hosted a midwinter party to toast its new Toronto digs. The gathering also celebrated the 10th anniversary of the Peekaboo bag. Fans of this coveted accessory had the chance to take in an exhibition of designer-customized versions or have one of their own spray painted by graffiti artist Phade.



Kelly Rosen.



Lily Li and Brittney Kelleher.



Gwendoline Christie and Laura Brown.



Casey Spooner, Aquaria and Jack-Guinness.



Stuart McCullough and Colin Firth.

WOOLMARK PRIZE WINNERS ARE ANNOUNCED IN LONDON

London Fashion Week served as the perfect platform – and Lindley Hall the perfect space – to announce the 2019 International Woolmark Prize recipients: Edward Crutchley for men's wear and innovation, and Colovos for women's wear. The pair, who join a list of past prize winners that includes Yves Saint Laurent and Gabriela Hearst, were selected from a list of 12 international finalists by judges including designer Alber Elbaz and editor Laura Brown.



Sinead Burke.



Thierry-Maxime Loriot and Pat Cleveland.

Candis Cayne.



Manfred Thierry Mugler and Kim Kardashian West.

HOLT RENFREW HOSTS THE LAUNCH FOR 2019'S POWER BALL

Holt Renfrew is the lead sponsor of this year's Power Ball, the always lively June fundraiser that supports The Power Plant Gallery in Toronto. A reception was held at its flagship store at the end of February to announce this year's posh speakeasy theme, 21 Club, and introduce the event's co-chairs Gareth Brown-Jowett, Jen Grant, Mahreen Haq, Abby Minuk and honorary chair Anju Virmani.



Anju Virmani.



Bruno Billio and Max Streicher.



Gareth Brown-Jowett and Abby Minuk.



Muriel Solomon and Paulo Leone.

THIERRY MUGLER: COUTURISSEME OPENS IN MONTREAL

A retrospective of designer Thierry Mugler's elaborate works of fashion is on display at the Montreal Museum of Fine Arts through September. Mugler called upon a coterie of fantastical and famous friends to help launch the exhibition at a preopening reception, including the most photographed woman in the world. Kim Kardashian-West set social media aflame wearing a look from the designer's archive that didn't make the show.



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FACES OF CHANGE

The fashion industry debate around advocacy and activism is taking centre stage this season. These entrepreneurs helped start the conversation

TOMI GBELEYI turned a beauty blindspot into a booming cosmetics community

When Tomi Gbeleyi was cast in her first fashion show, she arrived excited and ready to go. Not everyone backstage was as prepared. “When I got to hair and makeup, there was this hush over the room. The makeup artist was scrambling to find products, the hair person was fumbling with my curls,” she says. It was 2014, and the beauty team was not equipped to work on Gbeleyi, the only black model in the show. “In that moment, I almost felt like a burden on everybody else.”

For people of colour, finding suitable shades of cosmetics is an ongoing challenge. To compensate, many makeup wearers develop hacks like mixing custom shades, something that Gbeleyi refers to as “making it work.” “I just figured to be good at makeup for dark skin, you had to be good at hacking what’s out there,” she says. Gbeleyi decided to teach herself professional makeup application by watching YouTube tutorials created by women with

similar skin tones. “I was suddenly exposed to this huge community of women exchanging information online,” she says. Inspired by the inclusive content she saw, Gbeleyi started an Instagram account, Makeup for Melanin Girls, which now has 169,000 followers.

In 2017, Gbeleyi made the leap into product development. Doing the groundwork at cosmetics trade shows and working in partnership with a lab, she developed a line of cosmetics for people with deeper skin tones. With nine products in the eye and lip categories, Gbeleyi says she’s focused on developing a full suite of offerings, including skincare, so that beauty hacks can finally become a thing of the past. “We’re throwing ‘making it work’ out of the window,” she says. — **CAITLIN AGNEW**

For more information, visit makeupformelanin girls.com.

PHOTOGRAPHY BY
MAY TRUONG

Makeup and Hair by Ronnie Tremblay for PIM/Makeup Forever/R+CO.



WARREN STEVEN SCOTT sparked a discussion about cultural appropriation with his geometric jewellery

Some of his customers simply assume Warren Steven Scott is drawn to retro design. His eye-catching laser-cut jewellery does have mod appeal, after all. In fact, the inspiration has been drawn from the bountiful past of Indigenous art, specifically the shapes found in Coast Salish designs of the Pacific Northwest. “They deal a lot with positive and negative space, form, line and repetition,” says Scott, who is a member of the Nlaka’pamux Nation.

A graduate of Ryerson University, Scott honed his skills working for designer Jeremy Laing and the brand Comrags before earning acclaim for a runway collection presented at the 2018 edition of Indigenous Fashion Week Toronto (he is also nominated for the Swarovski Award for Emerging Talent, Accessories at this year’s Canadian Arts and Fashion Awards). Now, part of Scott’s work is to be an advocate and ambassador for the Indigenous community; in particular,

he’s educating his audience about cultural appropriation.

After launching his collection online last fall, Scott started receiving orders, including many from the Indigenous community, who discovered and spread the word about his wares across social media. He also received messages asking whether non-Indigenous customers could wear them. “There definitely is a fear,” he says. Scott’s ensuing Instagram post explained that if you’re purchasing products from an Indigenous designer, you’re supporting his or her livelihood and community. “A message to non-Indigenous people. It is not cultural appropriation to wear jewellery designed by an Indigenous person,” he wrote. “My jewellery can be worn by all and is designed for all.”

— ODESSA PALOMA PARKER

For more information, visit warrenstevenscott.com.



SARAH POWER created a dynamic space for emerging Canadian designers to show and sell

In 2013, Sarah Power was shopping in a Berlin boutique when a German designer came in to replenish her jewelry. The two started chatting and Power bought one of the designer's pieces. "It was such a cool experience," Power says. "I wanted to support her, and that was the moment when I thought, 'I have to do this.'"

The chance meeting triggered an idea that had been in Power's head since 2007, when she met a handful of Canadian designers at the now defunct Clothing Show in Toronto. In 2014, Powers left her job as a teacher in Hamilton and her Inland pop-up market was born to bring Canadian designers face-to-face with shoppers. "[Inland is] a place where consumers can learn the stories of their clothes," she says. The initial show featured 80 labels and attracted 1,000 shoppers. "It was immediately evident that this type of platform was needed in the in-

dustry, that there wasn't enough opportunity for Canadian designers to be showcasing their work," she says. Inland will host its 10th edition in Toronto on May 3 and 4.

"When I started Inland, several people told me – designers included – that no one cares if something's made in Canada," she says. But over the past four years, she's watched that change. "I think the brands are much more confident and they understand that transparency inspires loyalty," Power has growth in mind. Guelph, London and Muskoka are some of the locations she's considering in Ontario for pop-ups, and a digital platform could help bring in a national – and global – audience. "I want to continue in any way I can to increase the visibility and accessibility of Canadian design," she says. – MARYAM SIDDIQI

For more information, visit madeinland.ca.

MOVING THE NEEDLE

Designer **SOPHIE THEALLET** was at the forefront of diversifying fashion in New York, but learned the perils of mixing politics and style. In preparation for her talk at the 2019 CAFA Fashion & Retail Forum, she recounts the repercussions of speaking out, and explains how relocating to Montreal helped her discover a new voice

I was born in 1963 in Bagnères-de-Bigorre, a small town in the South of France, the last child following five boys. Profoundly feminine, with a strong character and lots of determination, I learned from a young age to defend myself like a boy, assert my rights as a girl and stand my ground. I loved to draw little dresses. My eccentric and open-minded father would encourage me to draw and surprise me with the most gorgeous printed pieces from Cacharel or Laura Ashley. He was a respected doctor, and it was in the waiting room of his medical office that I discovered fashion while flipping through copies of Vogue and Elle.

When I became a designer working in New York, the bravery and sense of fantasy I developed as a child shaped my approach to an industry that can, at times, be frustrating for not looking outside of itself. The type of fashion that I believe in needs to say something and reflect our time. So I wasn't prepared when, following the United States election in 2016, I wrote an open letter to express how my personal values were at odds with the new administration and experienced a backlash. I was singled out for taking a personal position using the limited voice I had.

My understanding of the power of fashion began at 16 when my mother sent me to London to perfect my English. I discovered the punk movement and became fascinated with the work of Vivienne Westwood and Malcolm McLaren. The fashion, the music and a rebelliousness were all interconnected. When I returned home, I pleaded with my mother to attend fashion school and, at 18, I passed the entrance exam to the Studio Berçot in Paris.

Upon graduation, I was hired by Jean-Paul Gaultier. At the time, he was breaking all the rules of the old establishment, mixing cultures and street ideas. But my formative years were spent as the right-hand woman to Azzedine Alaïa. He was fiercely independent and could not fit in a mould – or in a calendar. When buyers would ask when the next collection would be presented, he would respond with his typically sharp humour: “When the fruits are ripe, the fruits will be ready.”

I moved to New York to be with my boyfriend – now husband – freelancing and living the bohemian life at the Chelsea Hotel. After the birth of our son, we started the Sophie Theallet brand from our living room in Brooklyn. At the time, the runway shows in New York were unquestionably lacking diversity, with maybe one woman of colour mixed in among 30 Caucasian models on a catwalk. Following in the footsteps of Alaïa and Gaultier, I made it my mission to show the vast range of women. Some people disagreed with my approach. In the showroom, I was appalled to hear buyers from some stores point out that it would be difficult for their clients to envision themselves in the clothes, and that my choice of models made my brand look too “ethnic.”

After winning the Council of Fashion Designers of America Vogue Fashion Fund award in 2009, and with first lady Michelle Obama and many celebrities now wearing my clothes, I felt empowered to push further, casting curvy girls and older women in our shows and advertising campaigns long before it was trendy. But it was during the aftermath of the 2016 election that I learned what can happen when a designer steps out of fashion and into politics.

I had been reading in the news about the racially motivated attacks



Working in Montreal has altered designer Sophie Theallet's approach to fashion and helped her see Canada's value to the industry.

happening around the country and was alarmed by how little the fashion industry was speaking out. My boiling point was when one of my closest employees shared, in tears, how a long-time client humiliated her skin colour in front of his children.

I carefully penned an open letter explaining why, after years of dressing Michelle Obama, I could not work with a new administration whose

words and actions contradicted what I believed. After posting it to Twitter, it was shared by The Los Angeles Times and went viral. I was to learn first-hand what it means to be swarmed by a mob of hate. Via phone calls, e-mails and social media posts, it was a never-ending stream of darkness. One image is still particularly vivid in my mind: a shirtless, tattooed, bearded man holding a semi-automatic weapon with the message, “We are watching you Sophie Theallet.”

The ordeal changed me, to say the least. I received so many insults about my physique and criticism about my collections that I actually stopped caring about what strangers might think of me or my work. When the frenzy finally died down, I realized I was ready for something new.

In Montreal to visit a Jean-Paul Gaultier exhibition, I remember a sunny afternoon having a glass of wine on a terrace with my husband and son. I felt connected to the city. In fact, I chose Canada a long time ago when I married Steve, a Canadian. At that moment, everything was clear. Canada was our future – the future of our family and the base for our new project, Born in Canada, an ethical luxury brand that places women at the centre of the fashion conversation.

Working from here has altered my approach to fashion. Montreal has a unique energy and a beautiful mix of cultures. Canada stands for values that are dear to my heart: progress, openness, peace and diversity. I am teaching a class at L'Université du Québec à Montréal and encouraging my students, the next generation of designers, to dig deep and find the essence of what it means to be a Canadian designer in 2019. New ideas are not limited to New York, Paris or Milan, and fashion can always benefit more from Canada's spirit of inclusion. ■

On May 29 in Toronto, the third annual CAFA Fashion & Retail Forum, in partnership with The Globe and Mail Style Advisor, will explore the business behind the industry's era of activism. Learn how social responsibility is influencing designers, retailers and executives, explore the media's roll in style advocacy and hear from creative voices building their brands by taking a stand. For more information, visit cafawards.ca.

THE BUY

LIFE AQUATIC

Achieving the wet hair style seen on the runways this season can easily go flat with anything too heavy in oil and alcohol. Hairstylist Jason Lee explains how to dive into the gloss without getting weighed down



BIG SPLASH

"This feels like a thick gel but dries wet in appearance and is soft to the touch. I would apply it to the hair at the roots and comb as far down as you want the hair to appear wet. The great thing about this product is that it's easy to brush out and doesn't dry rock hard." Bumble and Bumble BB.Curl Anti-Humidity Gel Oil, \$39 at Sephora (sephora.com).



SLICK TRICK

"Ultimately a great finisher for fly away hair, this cream used generously can create a soft wet look as well. The best application is on dry hair if you're looking for a wet-rooted look that is more casual and directed off your face." John Frieda Frizz Ease Secret Weapon Touch-Up Crème, \$10 at drugstores and mass retailers (johnfrieda.com).



AQUA FAN

"The great thing about Maximista is that it has a beautiful, high-end shine to it and dries wet in appearance. Used in a concentrated manner and sprayed generously at the root section by section, this product dries rock hard and holds a style." — CAITLIN AGNEW Oribe Maximista Thickening Spray, \$42 at Holt Renfrew (holtrenfrew.com).



Utility goes upscale via Sies Marjan's two-toned multi-pocket trousers.



Sportmax cotton trousers with pockets, \$610 at Max Mara (maxmara.com).

Alexander Wang leather zip-off cargo pants, \$3,060 at Holt Renfrew (holtrenfrew.com).



See by Chloé wide-leg cotton trousers, \$757 through brownsfashion.com.



Rag & Bone Mandy pant, US\$500 through rag-bone.com.



HOT POCKETS

Utilitarian garments often get a bland rap. Sure, they're the workhorses of your wardrobe, but the appearance of functionality doesn't have to equal boring, if this season's crop of cargo pieces is any indication. New York-based Sies Marjan gave pocketed trousers, shorts and skirts a boost in bold hues and fabrics, while designers Monse, See by Chloé and Sportmax also flaunted the aesthetic potential of practical pants. Perhaps you'll be drawn to a Rag & Bone pair in seductive suede or crave cargos with a streamlined silhouette to pair with a slouchy blazer. Several options cut above the ankle to show off biker-style boots or trendy trainers. Just remember not to put too much in those pockets. In fashion, usefulness has its limits. — ODESSA PALOMA PARKER



Monse wide-leg pants, \$1,363 through at Intermix (intermixonline.com).

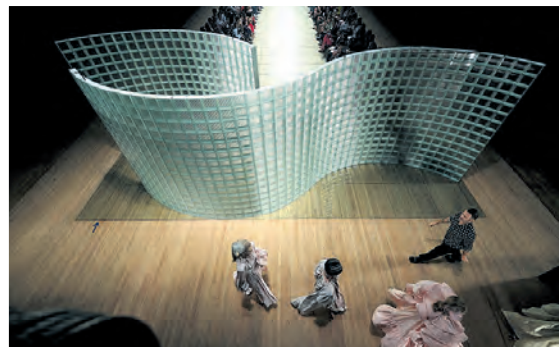
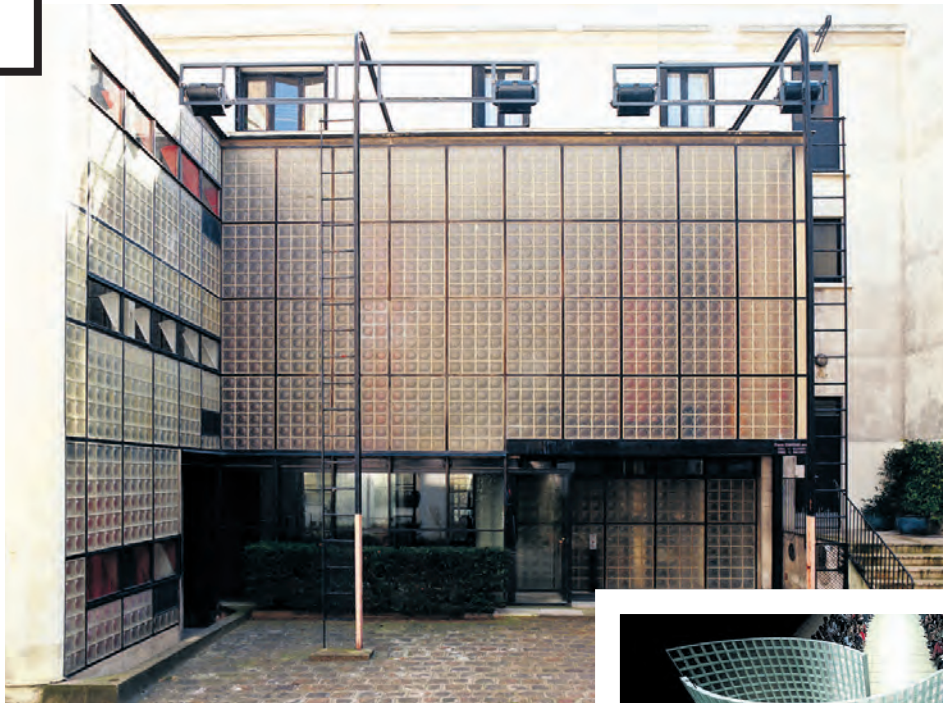
IN BRIEF

GARDEN VARIETY

For a perfumer, finding inspiration in a fragrant garden may be common, but there's nothing ordinary about the plot of land that inspired Hermès' newest eau de toilette. When dreaming up Un Jardin sur la Lagune, the brand's perfume whiz Christine Nagel looked to the storied past of a real-life Garden of Eden in Venice. In 1880, English Lord Frederick Eden acquired a few acres of land on Venice's Giudecca Island and transformed it into a paradise worthy of his namesake. The property blossomed with oleander, magnolias and roses, and hosted illustrious visitors including Marcel Proust and Henry James. Enchanted by this history, Nagel crafted a dreamy interpretation of Eden's Salicornia, pittosporums, Madonna lilies and magnolias, emphasizing floral notes, musk and wood. — C.A.

Hermès Un Jardin sur la Lagune, from \$120 at Hermès (hermes.com).





HEART OF GLASS

Once a dated symbol of 1980s kitsch, the glass block, writes **MATTHEW HAGUE**, has returned to contemporary building sites – and the runway

At Marc Jacobs's Spring 2019 runway show, the most quiz-zical design element wasn't the designers euphoric use of pastels (imagine the Easter Bunny downing cotton candy at her best girlfriend's baby shower) or the sartorial choices of his celebrity-filled front row (Nicki Minaj in a massive, rose-red ruff and an acid yellow wig). Instead, as the models stomped the runway, it was the backdrop of once hideously un-cool glass block that stood out. The set left many style watchers wondering if that staple of 1980's suburban shopping malls – the kind of galleria that definitely had a Glamour Shots and the unmistakable scent of Cinnabon – was back.

In fact, like so many things that Jacobs touches, the translucent cubes are, indeed, on-trend again. And not in a kitschy, wink-wink, feathered bangs and acid wash denim kind of way. Some of the world's most innovative architects, who once considered the material the acne of building design, are re-embracing it in ingenious ways to create surprising storefronts, homes and condos.

There is nothing retro or campy about Amsterdam's so-called Crystal Houses, a recently completed marvel on PC Hooftstraat, the city's fashion high street. Rotterdam-based architects MVRDV were commissioned to remodel twin brick townhouses and add a retail storefront at the ground level. But the designers didn't want to do what almost all the neighbours had done: leave the classic Dutch gables and pretty masonry ornamentation of the upper levels while inserting a steel box with a giant window for the shop. Instead, they kept all the character of the original structure, but recreated it with see-

through bricks allowing passing customers to peer inside.

"It was difficult to build," says project architect Gijs Rikken. Each handmade Italian slab had to be laid in a hyper-clean, vacuum-sealed construction site to ensure no dust or debris fell into the transparent mortar, lest the desired crystalline effect be ruined by entombed dirt particles. The mortar, a special German adhesive, had to be applied extremely thinly – one quarter of a millimeter to be exact – requiring a nerve-rattling level of precision.

"Not even lasers allow for that kind of tolerance," says Rikken, who explains that special tools had to be engineered to lay the glass with the necessary exactitude. Fortunately, the client, a real estate holding company called Warenar, was committed. "There were many conversations along the way about whether it was worth following through," says Rikken. The results, however, could not be more sublime. It's as though a magician waved a wand and turned a heavy terra cotta wall into sparkly glass. No wonder Chanel was the first retail tenant – the architecture is as couture as its clothing.

In many ways, the Amsterdam project harkens back to glass block's exciting, experimental past. In the 1920s and '30s, at the beginning of architecture's modernist movement, glass bricks were valued by innovators such as Le Corbusier for their clean, industrial aesthetic and light-flooding properties.

One of the most notable, early applications is the Maison de Verre in Paris, a three-storey home built in 1932 by Pierre Chareau for a French doctor. Its exterior walls are nearly almost all clad in frosted glass blocks that ensure privacy but fill the fluid, open-plan interiors with warm sun throughout the day

From the 1930s-era Maison de Verre in Paris (top left) to MVRDV's contemporary storefront in Amsterdam (bottom right), glass adds lightness to buildings. The King condo (top right) and Marc Jacobs's Spring 2019 set (above) use the blocks in new and retro ways.

(in turn, at night when the home's lights are on, it glows like a lantern onto its adjacent courtyard). Not only was the design a sensation in its own time – artists Joan Miró and Pablo Picasso, as well as filmmaker Jean Cocteau were among the many avant-garde thinkers to visit – but it has continued to inspire generations later.

Renzo Piano and Richard Rogers, whose projects include Paris's famed Pompidou Centre, have referenced the work. And it's hard not to see a parallel with developer Westbank's upcoming King condos in Toronto's trendy west end. The Bjarke Ingels-designed project is a Minecraft-like composition that will soar, in four blocky-yet-mountainous peaks, over a streetscape of beautiful, red brick heritage buildings. To add levity to the potentially imposing mass, Ingels is covering his structure in translucent, Maison de Verre-esque glass bricks.

But in addition to paying homage to architectural history, there might be a bit of a rescue mission, if not a personal challenge, in Ingels's plans. "I think there is a lot of meaning in the mundane," he says. "And I think you can really see that meaning, that specialness, when you take a well-known, normal element like glass block and put it together in a new way." In a few years, when the King building is finished, some people might see a reference to dated shopping malls, but Ingels hopes they also recognize that his design application is anything but ordinary, and far from expected. ■

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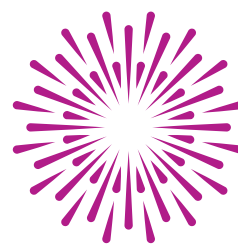


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IN BRIEF



MOTOR LODGE

In mid-1900s Detroit, the car was king and the corner of Woodward and Grand River Avenues was the place to be seen in your wheels. But as the city's fortunes faded, so did the intersection. Now, the block is back thanks to the opening of the Shinola Hotel. The Michigan-based luxury watch and leather goods retailer combined two re-stored buildings – the old T.B. Rayl Co. department store and a former Singer sewing machine headquarters – with three brand-new structures to create a 129-room space. The food and beverage options are courtesy of chef Andrew Carmellini of New York's Locanda Verde and The Dutch, while the shopping (a mix of international and Midwest designers) is conveniently located along pedestrian-friendly Parker's Alley. – GAYLE MACDONALD

Rooms from US\$235. For more information, visit shinolahotel.com.



SKY HIGH STYLE

A groundbreaking London tailor is helping British Airways mark 100 years up in the air

From Savile Row to the friendly skies, designer Ozwald Boateng's latest collection elevates the ensembles worn by 32,000 members of the British Airways crew. The apparel refresh is timed to the airline's centenary in 2019, an anniversary that also coincides with an almost \$8-billion investment over the next five years to improve WiFi services and other amenities on board. BA will introduce a new Club World seat with direct aisle access this year and is set to update interiors in long-haul planes while also launching 72 new aircraft.

Boateng, a celebrated figure in the U.K. fashion industry, who received an Order of the British Empire in 2006, is perhaps best known for dressing celebrities for the red carpet, including Jamie Foxx's Oscar-winning moment, and more recently creating suits for Idris Elba and Richard E. Grant. He is the youngest person to open a shop on London's avenue of luxury tailors.

This isn't the first time a designer has been tapped by BA to up the airline's style quotient; Julien MacDonald, Paul Costelloe and Hardy Amies have also extended their flair for natty apparel to the airline's staff. Alex Cruz, BA's chairman and chief executive, highlighted its history of design-mindedness last year when the Boateng partnership was announced.

History is clearly something Boateng pays close attention to in his own work. After launching his line in 1986, he became known for fresh takes on classic British tailoring, which includes his recent Africanism collection, a thoughtful exploration of textiles and silhouettes from the continent of his descent. – O.P.P.

For more information, visit britishairways.com.

THE BUY

OFF THE WALL

Pendants get all the design love, but don't overlook the power – and style – of a scone to shed a new kind of light on the look of your space



TUBE TOPS

Inspired by chiaroscuro, an art method of strong contrasts between light and dark, this striking piece by CTO co-designers Chris and Clare Turner emits light in all directions, creating a halo of drama around its geometrical shape. CTO Ring scone, starting at \$2,260 each through avenue-road.com.



NICE CURVE

Designed by Caine Heintzman for Vancouver-based ANDlight, this playful scone's exaggerated-yet-minimalist form looks like a chic piece of jewellery and utilizes LED bulbs that are amplified by opal glass, generating lots of light with very little energy. ANDlight Vine scone, \$895 each through andlight.ca.



SLIM PICK

This mid-century modern-inspired scone in aluminum by Delightfull is over one-metre long with an abstract shape inspired by musical instruments. Its elegant design emits a dramatic two-directional light ideal for moody spaces. – ANYA GEORGIJEVIC Delightfull Coltrane scone, starting at \$2,224 through lightform.ca.

MaxMara





MARKET INDEX

The food-hall concept is exploding all over the world, so it's no surprise that epicurean Montreal is about to become a hub for gourmet travellers

Montreal is having a food-hall moment. The innovative Marché Artisans, which opened at the Fairmont The Queen Elizabeth hotel in late 2017 was sign of the market explosion to come. In 2019, it will be joined by the Cathcart Restaurants and Biergarten in the newly renovated Place Ville Marie Esplanade, a collection of 15 restaurant concepts with a big emphasis on local beers. Canada's first Time Out Market is opening at the city's Eaton Centre later in the year. Bringing the best of the city's food scene under one roof, this space will feature 16 outposts of Montreal's top eateries, two bars, a culinary academy, demo kitchen and gourmet shop.

The Fairmont space is a supermarket, restaurant, pantry and gourmet souvenir shop, stocked with 1,800 products showcasing Quebec producers. As well as produce, the grocer is stocked with local vinegars, chutneys and jams, lamb from Charlevoix and flaxseed-fed duck from Saint-Pie. Those looking to grab a bite can choose from charcuterie, oysters and freshly baked pizza.

Mario Paladin, director of Marché Artisans, who curates its product offering, says his goal is to stock the province's delicious hidden treasures. "We wanted to offer products that were not available in the immediate surroundings of the hotel," he says. Over the course of a day, the space sees Fairmont guests enjoying breakfast, locals filling seats at lunch, passersby stopping in to pick up items from their grocery lists and tourists buying souvenirs. No doubt everyone's appetites will have room for the other gourmet players coming to town, too. — MARYAM SIDDIQI

For more information, visit fairmont.com, placevillemarie.com and timeoutmarket.com.



The food hall at the Fairmont The Queen Elizabeth hotel (above) overseen by Mario Paladin (left) is kickstarting a market movement in Montreal.

THE BUY

COCKTAIL CANTEENS

Put away the shaker and breakout the bottle opener. Unlike the sugar bombs of days gone by, premixed cocktails have grown up and matured into proper, dry libations, often as good as what you can stir up yourself



BITTER SWEET

The classic negroni doesn't need a lot of help, but this barrel-aged version is a definite improvement over the standard Campari-gin-vermouth mix. It picks up a buttery quality by spending six months in American oak at Park Distillery in Banff. Park Distillery Barrel-Aged Negroni, \$39/375 ml bottle through parkdistillery.com.



SPICY ROUTE

This collaboration between Calgary's Annex Ale Project and nearby Eau Claire Distillery brings sweet barley vodka and zesty craft ginger beer together for a super-refreshing Moscow Mule. It's lightly spicy with a slight hint of ripe pear and plenty of citrus. Eau Claire Annex EquineOx Mule, \$16.99/four 341 ml bottles through eauclairedistiller.ca.



FRUIT PUNCH

Lightly fizzy, fresh-tasting and low in alcohol, this artisanal sangria imported from Spain is exactly what you've always wanted a wine cooler to taste like. It's the perfect accessory to any picnic or serve over ice at home with fresh fruit and a few sprigs of basil.

— CHRISTINE SISMONDO

Lolea No. 1 Red Sangria Frizzante, \$13.95/750 ml bottle at the LCBO (lcb.com).

IN BRIEF

DISH WATCH



Bert Walter and Jennifer Bornstein, the husband-and-wife duo behind Hamilton-based ceramics studio Meilen, know how the shape and colour of a dish can make food sing. So it isn't surprising that since teaming up in 2011, their delicious sensibility has earned their custom tableware pride of place setting at restaurants including Toronto's Canis, Chicago's Michelin-starred Elizabeth and The Restaurant at Pearl Morissette in Niagara wine country. Eschewing the mass-market practice of glazing colour over white porcelain, Bornstein, an OCAD University-trained printmaker, kneads a palette of dyes into raw clay before Walter, a fine art ceramics sculptor, works his magic on the wheel. Once fired, the natural beauty of the earthy material shines through as the ultimate aperitif for the eyes. — BRADLEY WHITEHOUSE

For more information, visit meilenceramics.com.

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all together

A cast of new faces
meets at the Museum
of Contemporary Art
wearing spring's most
dynamic jackets – and
NATHALIE ATKINSON
explains how the
conservative blazer
became a symbol
of disruption

now

PHOTOGRAPHY BY
CARLYLE ROUTH

STYLING BY
NADIA PIZZIMENTI

the
long
and
short
of
it

Worn with a tunic or the shortest of shorts, a spring blazer benefits from being layered over unexpected elements.

On Aissa: Sies Marjan jacket, \$1,295, trousers, \$895 through siesmarjan.com. Shoes, \$1,375 at Hermès (hermes.com). On Jayden: Andrew Coimbra jacket, \$475, shorts, \$280 through andrewcoimbra.com. Hugo Boss shirt, \$168, shoes, \$350 at Boss (hugoboss.com).



Fifty years ago, dark leather blazers gave the Black Panther movement a commanding visual presence. Earlier this year, Alexandria Ocasio-Cortez, the youngest woman to serve in Congress in the history of the United States, wore a white blazer for her swearing-in ceremony in tribute to the uniform of suffragette activists who championed female agency a century ago.

The blazer might be fashion's must-have for spring 2019, but it is a shape-shifting garment with a long and provocative past. The twisting of its conservative origins is often used by designers and wearers to signal disruption in politics, gender, race and class.

Many moments in the blazer's history correspond to major points of political agitation and cultural upheaval, especially when it comes to changing gender roles. By the outbreak of the First World War, women's clothing had shed some of the rigidity of corseted Edwardian style and female recruits, called in as relief farm and factory labourers, cinched bulky, shapeless wool tweed jackets with wide belts – and developed a taste for a relative ease of movement that would change fashion forever.

It was Jean Patou and Gabrielle Chanel who were credited with bringing the blazer into the world of high fashion. Their slouchy knit blazers cut with more androgynous straight lines epitomized the Jazz Age style captured in Victor Margueritte's sensational 1922 novel, *La Garçonne*. Margueritte's plot about a young woman who abandons convention on the eve of her marriage, cuts her hair, dresses in men's clothes and leads a bohemian life of sexual freedom, became a blatantly politicized fashion moment.

More disruption was caused by the Second World War, when women's uniform blazers were indistinguishable from their male counterparts – the same square shoulders and no concessions for the bust, waist or hips of the female form. As a result of wartime fabric rationing and women entering the workforce in droves to fill the factory and office jobs of husbands who enlisted, women who didn't serve also found themselves in men's jackets. The oversized shape was richly symbolic, especially when you consider what happened to the blazer next.

After the war, French couturiers gambled that the men returning from combat would prefer to find their feminine ideal waiting for them, with Christian Dior launching its famous New Look. "It was a return to an almost Victorian silhouette that emphasized

femininity," says fashion historian Amber Butchart. The attempt to restore traditional gender roles is exemplified in the close-cut tailoring and nipped waist of Dior's Bar jacket. Out went the square shoulder padding in favour of a softly rounded shape and an oppressive corseted waist that accentuated curves when worn with vast, cumbersome, crinoline skirts.

But the New Look didn't last. "The masculine blazer comes back for women again in the late 1960s and early 1970s," says historian Jonathan Walford, the curator of the Fashion History Museum in Cambridge, Ont. "Second-wave feminism happens and more women had careers and demanded equal rights and equal pay in the workplace." The Fashion History Museum's new Made in Paris exhibition includes a key Yves Saint Laurent Rive Gauche pantsuit from this period. Saint Laurent's cross-gender style philosophy for female empowerment was Le Smoking, his men's tuxedo jacket for women.

Blazers in the 1980s reflected how aggressive corporate greed became as Donald Trump's *The Art of the Deal* emerged as the cultural manifesto. *Working Girl*, a 1988 fairy-tale film about female ambition, became the iconic reference for women and power-dressing, as oversized blazers and shoulder pads grew to epic proportions. But it was a pretty lightweight fashion statement in the blazer's history, as if subversion were as simple as taking up more space.

It's worth remembering that in men's wear, the contemporary blazer evolved from the lounge jacket worn by aristocrats in the 19th century and the sports jacket emerged from collegiate rowing clubs. Its elite provenance means the blazer in all its preppy incarnations is inherently steeped in tradition and tangled in class privilege. Those associations would later play into the style politics of the Civil Rights movement.

According to Tanisha C. Ford, author of *Liberated Threads*, the older generation made dress an important element of their 1960s activism in the American South by wearing slacks, dress shirts, jackets and ties at rallies and marches. This purposeful "display of status," Ford says, is where "respectability was performed through wearing one's Sunday best to project a safe, middle-class image that played well before the news cameras." (The jacket's pockets were also crucial, since marching with hands in one's pockets was a sign of non-violence.)

What makes this season's boom in blazers notable is that designers are, knowingly or not, playing with all of these historical associations and meanings. The maximal silhouette that was so prominent in collections including Louis Vuitton, Christopher Kane and Max Mara recalls an infamous moment in history when tailoring and politics intersected.

In the early 1940s, a subculture of African-American, Filipino and Latino youth wore brightly coloured suits with enormous peaked lapels and tunic-length jackets (called the "zoot" look in North America and *zazous* in France). The look was a sign of defiance, both of wartime fabric rationing and of non-confidence in what they perceived as racist governments. In what became known as the Zoot Suit Riots, in June 1943, thousands of white military servicemen in Los Angeles attacked youths who wore the look.

In a press conference following the incident, first lady Eleanor Roosevelt linked the attack to the longstanding discrimination against Mexicans that needed to be faced, a sentiment that's echoed by many Americans today. "The question," she said at the time, "goes deeper than just suits." ■

the
shape
of
things



A Christopher Kane piece masters the season's mix by combining lace, tuxedo lapels, oversized shoulders and an extreme waist. Christopher Kane jacket, £1,895 through christopherkane.com.



soft
power

By removing sleeves, adopting slinky fabrics or choosing a pastel shade, designers reinvent the blazer as a delicate garment still worthy of a boss.

On Madelaine: Tibi vest, \$1,091, dress, \$860 through tibi.com. On Aissa: Acne Studios jacket, US\$570, top, \$US240, trousers, US\$350 through acnestudios.com.

On Hayley: Cyclas jacket, \$2,870, trousers, \$1,630, Dries Van Noten shirt, \$680 at Holt Renfrew (holtrenfrew.com).

large
and
in
charge

Creative multihyphenate Virgil Abloh's debut as the designer for Louis Vuitton men's wear reset the proportions of suiting to embrace outsized ease.

On Stephen: Jacket, \$3,800, shirt, \$1,680, trousers, \$1,300 at Louis Vuitton (louisvuitton.com).

Dior Homme shoes, \$870 through dior.com.

On Jayden: Jacket, \$3,800, shirt, \$1,680, trousers, \$1,300 at Louis Vuitton.

Hugo Boss shoes, \$350 at [Boss \(hugoboss.com\)](https://hugoboss.com).



neutral
territory



Shades of camel, tan and taupe highlight the cut of a blazer, from double-breasted boxiness to a tailored two-button style.

On Stephen: Dior Homme jacket, \$3,200, trousers, \$990, shoes, \$870 through dior.com.
On Aissa: 3.1 Phillip Lim jacket, \$920 at La Maison Simons (simons.ca). Vince dress, \$515 at Nordstrom (nordstrom.com). Shoes, \$1,500 at Hermès (hermes.com).
On Jayden: Jacket, \$2,690, turtleneck, \$970, polo shirt, \$1,200, trousers, \$1,630 at Prada (prada.com). Hugo Boss shoes, \$650 at Boss (hugoboss.com).

a
new
new
look



The mid-century
hourglass silhouette
is updated with cargo
pockets creating
below-the-belt volume
on a sheer Fendi jacket.
Jacket, \$3,590,
skirt, \$4,100 at
Fendi (fendi.com).



one
for
all

Reimagined as a jumpsuit in a classic Prince of Wales check (with heels to match), Max Mara puts a contemporary spin on uniform dressing. Jumpsuit, \$1,790, top, \$725, belt, \$325, shoes, \$955 at Max Mara (maxmara.com). Kelly bag, price on request at Hermès (hermes.com).

group
of
five

Madeline, Haely, Jayden, Aissa and Stephen gather in artist Apolonija Sustersic's *Light Therapy* installation at the Museum of Contemporary Art in Toronto. For more information on MOCA's spring programming, see page 6. On Madeline: Moon Choi top, price on request through moonchoistudio.com. On Haely: Proenza Schouler vest, \$1,875, shirt, \$815 through proenzaschouler.com. On Jayden: Calvin Klein 205W39NYC jacket, US\$1,200, vest US\$790 through calvinklein.com. On Aissa: Miu Miu jacket, shirt, price on request through miumiu.com. On Stephen: Paul Smith jacket, US\$1,240, sweater US\$495 through paulsmith.com.



Makeup by Sheri Stroh for Illumalift/Plutino Group. Hair by Kristjan Hayden for Aveda Canada/Plutino Group. Manicures by Wendy Rorong for Plutino Group. Models: Haely at Plutino Models, Madeline and Aissa at Want Management, Jayden at Elmer Olsen Model Management, Stephen at Ciotti Models Toronto. Studio manager: Stephanie Mill. Photo assistant: Michael Kazimierczuk. Styling assistant: Samantha Best. Photographed at the Museum of Contemporary Art Toronto Canada (museumofcontemporaryart.ca).

Art of the home

It can be tricky to balance a desire to collect meaningful work with the sense of urgency to complete a room. **KRISTINA LJUBANOVIC** profiles three Canadians building inspiring homes that showcase intimate collections



Collecting in the art world relies a lot on price and return on investment. But work today is more accessible than ever, with many entry points and reasons to buy beyond the bottom line. For the three Torontonians profiled here, Michelle Koerner, An Te Liu and Mia Nielsen, how they acquire, curate and live with their pieces is deeply individual.

"It's aesthetic," says Koerner, articulating why she's drawn to certain artworks. "Though I'm very happy when there's a theme that I feel strongly about." Over time, Liu has layered materials, objects and artworks (his own and others) into "tableaux and still lifes" that capture his personal history. "For me, it's like growing up," he says. Nielsen, meanwhile, advises new collectors against seeking out that big painting to go over the sofa. "I promise you, you don't need it," she says. Instead, she practises a form of curation that seizes on the serendipity of a lucky find.

Rather than filling space, these collectors make statements.

PHOTOGRAPHY BY
RODRIGO DAGUERRE

STYLING BY
CYNTHIA FLOREK



exhibition incubator

Mia Nielsen is the curator and cultural programmer for The Drake, a Canadian design institution with boutique hotels in Toronto and Wellington, Ont., restaurants and a newly reopened live-performance venue. She calls what she does visual storytelling, sharing sensory ideas of what it means to be situated in the here and now, presented in a space where “literally everyone is welcome,” she says.

But the stories she tells aren't limited to The Drake's many properties, including a new motor inn in Prince Edward County, Ont., opening this summer. They start in her home in Toronto's Seaton Village, where she experiments with objects and ideas in space. “I almost think of it as a studio. And it's always changing,” she says. “If I wake up on a Sunday morning and don't have any plans that day, I'll start moving things around. That's the best day of my life.”

Nielsen gravitates to smaller-scale, ephemeral, atypical or even non-art artworks such as textiles, photographs, jewellery, books, Danish krone coins or watercolour blotting paper from Victoria-based artist Rick Leong, and is careful about organizing the pieces in meaningful vignettes on walls and tabletops. It's in the combination of things – how they relate to one another and why – that the stories crafted in Nielsen's mind find articulation. “All of the things on a wall may reflect or refract light – it can be that basic,” she says. In her living room, a Rebecca Ladds hand drawing, set off the wall so that it casts a shadow, is paired with a lantern slide, a light-splashing lucite crystal and a Corey Moranis lucite necklace. “There's something luminous about all of them.”



The Drake's Mia Nielsen (top right) is constantly tweaking how she displays her collection and adding new pieces to the mix. Currently, those works include *Studded Curtain* by Jeremy Janson (top left), *Ferret* by Kris Knight (top right, above Nielsen), a hand drawing by Rebecca Ladds (above), a photo of the first exhibition of Pablo Picasso's *Guernica* (left) and a pair of heads by Ness Lee (centre). An antique lithograph of Venice (opposite page) that Nielsen purchased in New York in her 20s shows a canal where she stayed while visiting the city's art biennale years later. “It reminds me that you never know where life can take you,” she says.



In An Te Liu's space, the artist mixes his own work, including *Pattern Language: Levittown* (top right) and *Stealth Mobile* (centre), with personal momentos. A Yasumasa Morimura fan (top middle) was his first acquisition. Over the years, Liu has also collected *Composition with Yellow*, *Xeroxed* by Roula Partheniou (right) and pieces by Paul Kajander, Christine Davis and Shannon Boule, which are displayed around an enlarged family photograph (below).



personal gallery

Artist An Te Liu's home previously doubled as a studio. But since his practice shifted toward sculpture, much of it in bronze, ceramic and concrete, he's relocated his artmaking to a nearby, dedicated workspace. Though he keeps some artist's proofs (or *hors-série*) in the Kensington Market loft, he admits the space is "more domestic now, a bit of a salon, and for entertaining," he says. "And I do use it a lot to display works."

Those works run the gamut from artifacts to artworks by friends to students he teaches at the University of Toronto, as well as other pieces he's acquired along the way. "There's a lot of personal history in almost everything here, whether it's by me or someone else, whether it's art, furniture or decorative art," he says. "There's a lineage, like a residue from certain passages in my life." By keeping these items close, as touchstones, he's reminded of the things that are important to him.

Family photographs of his great-grandfather, a land prospector, and grandfather, an academic who studied divinity and founded Christian churches in heavily Buddhist Taiwan, hang on the walls. A graphite drawing of pages from an art-history textbook and a painted cover of Claude Lévi-Strauss's *The Savage Mind*, both by Roula Partheniou, remind Liu of his time as an art-history and architecture student. A chromogenic print of particles colliding, by German artist Thomas Ruff, belies an interest in theoretical physics and "the secret life of our physical world," says Liu. He got it after he sold two of his own works. "Sell a piece, buy a piece," he says.

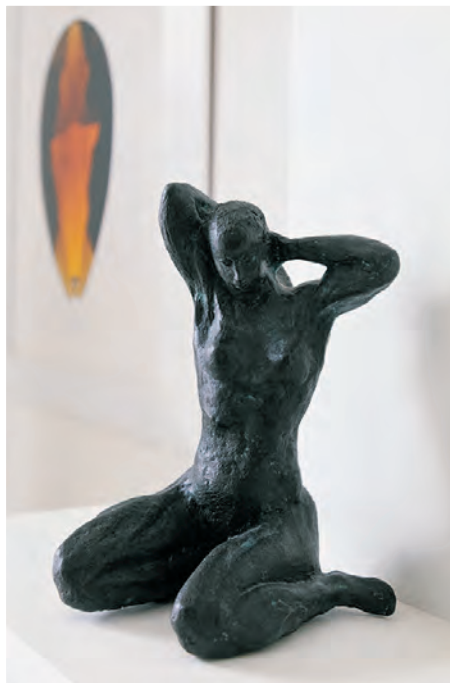
women's salon

A powerhouse in Canadian art, Michelle Koerner sits on the boards of the National Gallery Foundation and the Art Canada Institute. "I'm an advocate for women in the arts," she says, explaining the impetus for another project, the Women's Art Initiative, a multiyear fund to support exhibitions and publications by women artists. Three years ago, Koerner took the idea to Stephan Jost, the Art Gallery of Ontario's newly minted CEO. "He was very keen and on board immediately," she says. Koerner's larger ambition, beyond creating a community of women supporting other women, is achieving parity in the AGO's overall collection. "It's a lofty goal, but an important one," she says.

In her own home in the city's Rosedale neighbourhood, Koerner says she's been "gravitating towards and collecting art made by remarkable women." Montreal-based photographer Jessica Eaton created her series *Cubes for Albers and LeWitt* using geometric shapes, gels and multiple exposures. "Her work is very abstract and colourful, and the process is fascinating," says Koerner. She discovered the work of Zanele Muholi, a South African self-identified "visual activist" for LGBTQI rights, at the Ryerson Image Centre in 2014. "It was one of those art moments that just stays with you," says Koerner of her chance encounter with Muholi's *Faces and Phases* exhibition.

Rebecca Belmore's *madonna*, featuring the artist enrobed in craft paper and cradling driftwood, also hangs on Koerner's wall. The Anishinaabe multimedia artist's 2018 retrospective at the AGO is now on at the Remai Modern in Saskatoon. Koerner unwaveringly calls Belmore "one of the most important artists working in Canada today." ■

A focus on female artists and figures distinguishes Michelle Koerner's house. A pair of works by Jessica Eaton, *Etel 03* and *cfaal 340*, are displayed together in the kitchen (top left). Koerner stands in her dining room with *madonna* by Rebecca Belmore. Zanele Muholi's *Sizile Umlazi Durban* hangs in the living room. Her sculpture collection includes *Calendar Girl* by Tom Dean (centre) and wire pieces by Geoffrey Farmer (right).



Chef's FABLE

Najat Kaanache followed a long and winding path to become one of Morocco's culinary stars. Visiting the chef in Fez, **CHARLIE FRIEDMAN** learns her journey is a lesson in feeling creatively centred by playing with your sense of tradition

PHOTOGRAPHY BY **VASCO CÉLIO**





Chef Najat Kaanache stands on the rooftop on her restaurant Nur in the Fez medina (opposite page). The Moroccan city is full of visual and culinary inspiration including (this page, clockwise from top left) the Mederssa El Bouanania Fes (a religious space open to non-Islamic visitors), a selection of starters at the restaurant Dar Hafim, women stretching filo dough for pastries, shops selling traditional pottery and pickles and street stalls overflowing with fresh mint.

every travel guide to Fez warns that you'll get lost in the medina's maze of alleyways. They also warn that some locals in the northern Morocco city may mislead you, offering help only to take you to their shop or demand a hefty fee if they bring you to your desired destination. But lost en route to my meal at Nur, after a day traversing the old walled city's winding, car-free streets from top to bottom and back again, I relented and asked a young man for help. He guided me straight down a tiny, hidden alleyway directly to my dinner.

Surrounded by shops peddling poufs in pungent leather from the local tanneries, bright blue and white tagines, argan oil for both cooking and cosmetics, handwoven Berber rugs in all shapes and colours, olives and fresh cheese, Nur stands out. In Marrakesh, Morocco's most popular tourist destination, the medina houses a good number of modern shops and restaurants catering to expats and tourists. Oft-forgotten Fez remains far more traditional. But here, in the heart of the medina, chef Najat Kaanache draws on her training at top restaurants such as El Bulli and Alinea to put a whimsical and modern spin on Moroccan cuisine, complete with plating that mimics the twisting, tangled city.



Nur's 10-course tasting menu opens with a vegetable tagine that turns tradition on its head, incorporating a spiral meringue as its dish, a nod to the restaurant's location in the centre of the Fez maze. Conventional ingredients such as carrot, eggplant and zucchini are pureed and adorned with microgreens, while a quenelle of black caviar stands in for olives. Throughout the meal, that spiral pattern reappears in the form of sauces and purees, reminding diners that as contemporary as this eating experience is, the sandy stone walls of the medina remain just outside the doors.

Kaanache's route to this restaurant, in this city, was itself a path full of twists and turns. Born in Spain to Moroccan parents, she first gained fame as the lead actor of a Spanish daytime soap opera. But then she shifted directions, spending two years on philanthropic missions to South America and the Middle East, working to empower women and street-entrenched youth. Back in Spain, Kaanache focused her restless energy on cooking and she attended culinary school before spending years working in some of the world's best restaurants including Alinea, the French Laundry, Per Se, Noma and the Fat Duck. In 2010, she again returned to Spain to work with chef Ferran Adrià at El Bulli for the final two years of his groundbreaking restaurant's life.

Now, with a cooking show, *Cocina Marroqui*, that airs in Spain and Latin America, Kaanache is again famous for her work on television. In addition to being the chef-owner at Nur, she also runs Nacho Mama, a Mexican fast-casual canteen in Fez, and Cus Moroccan Grill, a Moroccan fast-casual restaurant in Mexico City. A chef's life is often busy, but even by the industry's standards, Kaanache's career has been – and continues to be – a whirlwind.

"I used to walk barefoot in this medina as a kid," she tells me from her perch in the kitchen as dinner service winds down. She grew up in San Sebastian, but visited Morocco every summer as a child. "I knew I was Moroccan, but I never thought I would cook in Morocco. It's very difficult to describe what we do [at Nur], but I know it's the flavours of my childhood kitchen."

Many Moroccans say the best cooking in the country is found in home kitchens and one of Kaanache's favourite restaurants in Fez, Dar Hatim, gets you as close as possible to that experience. A mother and daughter-in-law team helms the kitchen, serving superlative lamb tagine in a rich sauce full of caramelized onions, and chicken pastilla with a crackling shell enrobing shredded chicken, egg, almonds, cinnamon and herbs. For more local flavour, Kaanache also recommends Berrada Family Restaurant for lunch in the medina, where an "85-year-old guy who does handstands and claps with his feet and jumps around" takes you into the kitchen to taste everything on the menu and then gives you way too much food.

"People here cook what they know and they were never taught different techniques," Kaanache says. "We change the dishes, but everything is based on the local products. Africa is magical and we have some of the best products here, from sea to mountains."

At Nur, the sea makes an appearance in the form of an aromatic

sea bass, calamari and oyster stew served inside a large whelk shell, while the mountains contribute wild porcini and matsutake mushrooms to complement crisp-skinned duck breast. The matsutakes are delicious, and not only because it's fun to eat them after learning they're taboo to serve domestically. "What's not fair is they are sold in New York in a three-star restaurant – they are sold in Paris, Barcelona, Madrid, but we can't use them here," Kaanache says. "Matsutake is forbidden to say here, but if I go to prison for a matsutake, so be it."

The next day, I ventured outside the medina to the Ain Noqbi neighbourhood, home to many of the city's potters and tile workers. At Art Naji, I enjoyed a guided tour where I watched artisans craft tagines and tile mosaics by hand. Around the corner was the Co-operative Artisanale Des Patrons Potiers Fez, where Kaanache commissions custom serving pieces for Nur. "We go there and say, 'Not like this, we want funkier,'" she says.

In fact, their requested design veered so far from the co-op's normal work that "they tried to throw away our order the first time." I wasn't able to find any funkier pieces that avoided the trash on my visit but did pick up a traditional blue-and-white serving bowl that now nostalgically houses Moroccan clementines back at home in Toronto.

The traditional pottery makes a great souvenir for visitors, but it just doesn't work for Nur's creative cuisine. Kaanache's cooking is outside the norm here – it's Moroccan because she is Moroccan. It's a reflection of her story: her Spanish upbringing, her fiery personality and fun sense of humour, her travels in Mexico and Latin America, and most of all, her love of Moroccan ingredients.

As I continued my travels through Morocco, Kaanache's inspiration became clearer. A guide picked me up in Fez for a three-day trip through the remarkable red sand dunes of the Sahara, following a similar path the chef took every summer as a child, up into the snow-capped Atlas Mountains where Kaanache's parents grew up, and down to bustling Marrakesh with its more modern, motorized scooter-filled medina and tourist-driven glitz. At Nur, Kaanache puts all these disparate elements of Morocco on the plate. Produce and meat from small-town farms and desert oasis sites, mushrooms and honey from high up in the mountains, and the modern global influence that has already hit Marrakesh and is slowly seeping into Fez.

"We're just getting started. We're going to do more, we're going to start playing, but we're always going to leave food how it is," Kaanache says. "We have a different challenge here, and this challenge is not about being the absolute best, it's just to be happy. And if I'm not happy, we close. But I am happy." ■

'It's very difficult to describe what we do [at Nur], but I know it's the flavours of my childhood kitchen'





Kaanache sources many of her ingredients from vendors near Nur (opposite page). The plating of her famous dish, Lost in the Medina (top left), mimics the neighbourhood's disorienting layout, while plates of saffron cauliflower with Mediterranean tuna (bottom left) and smoked salmon with tea (bottom right) emphasize regional ingredients. Traditional pottery is polished at a local shop (right). Kaanache and her kitchen team pose with a Moroccan flag outside of the restaurant (left).





First editions

Fashion magazines can capture the zeitgeist by connecting clothes to contemporary culture. A new book edits a deep catalogue of glossies to the single issues that do that best

ILLUSTRATION BY **ENNJI**

Can you possibly boil almost 100 years of fashion publications down to their 100 greatest editions? That was the challenge that Vince Aletti, a photography critic who writes regularly for Artforum and Aperture, took on by producing *Issues*, his compendium of the best single magazine copies from 1925 through 2018.

Aletti admits that his selections from titles such as *Vogue*, *Harper's Bazaar*, *The Face* and *Dutch* are completely subjective, but the book's universal message is that the best fashion photography needs to be consumed and appreciated within its original format. More often than not, such images are isolated in gallery exhibitions or artist monographs, stripped of the text, graphic design and editorial rhythm that helped them stand out in the first place. "A great issue of a fashion magazine is rarely a one-man or one-woman show," writes Aletti, even if that singular star is a name such as Lee Miller, Irving Penn or Helmut Newton.

Duplicating the experience of flipping through a magazine is impossible to achieve in a coffee-table book. Each subject is presented here through four or five spreads annotated with Aletti's insight into their social and creative context. Instead, think of *Issues* as a reference for all the back copies worth searching out on eBay or at your local vintage shop, as well as a celebration of the collaboration that goes into a printed page. — **ANDREW SARDONE**

Issues: A History of Photography in Fashion Magazines by Vince Aletti, \$195 at bookstores and online (phaidon.com).



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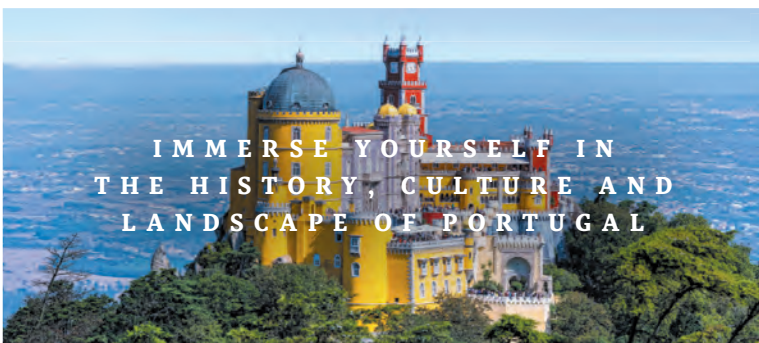
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