

OCTOBER 2019

THE GLOBE AND MAIL

style

ADVISOR

LEGENDS OF THE FALL

Fisherman sweaters,
hardy jackets and the revival
of classic men's wear

INTERIORS

Furniture design's man of the moment

TIMEPIECES

Watches fit for a lunar landing's 50th

CHAMPAGNE

Going deep into the history of fizz

A woman with blonde hair is standing in a snowy forest, wearing a dark green duffle coat with a wide collar and large buttons. She is also wearing a purple and green striped scarf and black boots. The background is a snowy forest with tall trees.

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EDITOR'S LETTER



SIGNATURE REQUIRED

Men's wear is in uncharted territory right now. Shops that once overflowed with staid suits are stacked to the ceiling with technicolour sneakers perched on sculptural soles. Dress pants might still come in a subtle pinstripe or Prince of Wales check, but they're more likely to do up with a drawstring than a belt. And as much as you may want to roll your eyes at the proliferation of the fanny pack, enough guys are buying into the trend that online stores stock page after page of waist-bag options.

The result of this anything-goes market is that dressing in a somewhat more timeless way feels almost subversive – or maybe that's just what someone who would never feel comfortable in a zebra print cardigan and lime green lounge pants tells himself. Either way, this issue of The Globe and Mail Style Advisor looks beyond the glare of statement men's wear to capture the best classic pieces for fall, from the renaissance of signet rings ("Digital currency," **PAGE 15**) to mid-century-inspired timepieces ("To the moon and back," **PAGE 20**) to nubby

maritime knits ("Gone fisherman," **PAGE 30** and pictured above).

Our October issue always incorporates forward-looking interior design and, on that front, we're definitely gravitating to a more idiosyncratic look. In a profile of emerging international design star, Troy Smith ("Living colour," **PAGE 38**), as well as a look at the online marketplace Goodee from Want Les Essentiels co-founders Byron and Dexter Peart ("Go with the slow," **PAGE 23**), the furniture and housewares embrace colour and pattern.

The overall message is to each their own. Whether that's a camel coat or an iridescent coffee table, both can become the centrepiece of your signature style, as long as they are quintessentially you.

ANDREW
SARDONE

Andrew Sardone
Editorial Director

THE GLOBE AND MAIL style ADVISOR

OCTOBER 2019

EDITORIAL DIRECTOR
ANDREW SARDONE

ART DIRECTOR
BENJAMIN MACDONALD

CONTRIBUTING EDITORS
CAITLIN AGNEW (BEAUTY), CATHERINE DAWSON MARCH (COPY),
LORI FAZARI (DIGITAL), ODESSA PALOMA PARKER (FASHION)

CONTRIBUTORS
NATHALIE ATKINSON, RANDI BERGMAN, NOLAN BRYANT,
MAUD CAILLET, SUZANNE CAMPOS, AMARINDER CHAHAL,
MATTHEW CHOW, JEREMY FREED, ALON FREEMAN, ANYA
GEORGIJEVIC, FRANKIE GEROFKY, MATTHEW HAGUE, MILENA
IAZZO, CHRISTINE JAIRAMSINGH, MCKENZIE JAMES, CAROLINE
LEVIN, PRAYAG MENON, KYLE MICHAEL MURRAY, ALEX PIERCE,
ALEXANDRE ROY GILBERT, MARK RUPERT, TAYLOR SAVAGE,
AMÉLIE TOURANGEAU, ANGEL VILELA-GONZALEZ, PORUS
VIMADALAL, ALEXANDRA VOTSIS, BRADLEY WHITEHOUSE

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

PRODUCTION
Managing Director, Production
SALLY PIRRI
Production Co-ordinator
ISABELLE CABRAL

PUBLISHER
PHILLIP CRAWLEY
EDITOR-IN-CHIEF, THE GLOBE AND MAIL
DAVID WALMSLEY
LIFESTYLE EDITOR
MARYAM SIDDIQI
HEAD OF VISUAL JOURNALISM
MATT FREHNER

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BRANCH OFFICES Montreal: 514-982-3050.
Vancouver: 604-685-0308.

GENERAL
Toronto: 416-585-5111. Montreal: 514-982-3050.
Vancouver: 604-685-0308. Toll-free: 1-866-999-9ADS(237).
E-mail: advertising@globeandmail.com.
United States and countries outside of North America:
AJR Media Group, 212-426-5932, ajrmediagroup@globeandmail.com.

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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 "T'd up" (page 12), "To the moon and back" (page 20),
"View finder" (page 22), "Lounge menu" (page 28) and "Bubbly up" (page 42).



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

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ON THE COVER

Coat, \$899, toque, \$79 at Tiger of Sweden. Officine Générale sweater, \$540 through mrporter.com. Hugo Boss trousers, \$298, boots, \$698 at Boss. Scarf, \$630 at Hermès. Photo by Royal Gilbert.



Vintage Alhambra
long necklace
Guilloché yellow gold,
diamonds.

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



CONTRIBUTORS

The magazine's collaborators call out the cozy piece of clothing that makes them (sort of) okay with leaving summer behind



‘A good knit will do the trick.’

ALEXANDRE ROY GILBERT (a.k.a. Royal Gilbert) shot this issue's fashion feature showcasing the season's updated take on hardy sweaters ("Gone fisherman," **PAGE 30**). Based in Montreal, he's photographed for top fashion brands including Clin d'oeil and Frank and Oak.



‘My favourite navy blue sweatshirt! It's from American Apparel. I've had it for a few years and I feel like everything's fine when I'm wearing it. It's my best bud of the cold season!’

Montreal-based **AMÉLIE TOURANGEAU** illustrated a story about *Hi-Fi*, a new book looking at the world of luxury audio design ("Sonic boon," **PAGE 46**). She has also lent her playful aesthetic to a mural at Musée Romeo's, the first urban art museum in Canada.



‘I love wearing knits in different bright colours to overcome the gloomy weather. They are also great for layering.’



Stylist **PRAYAG MENON** and photographer **PORUS VIMADLAL** moved from India to Toronto in 2018 and now make up the fashion duo known as Prayag and Porus. For this issue, the pair partnered up for a feature on signet rings ("Digital currency," **PAGE 15**).

‘A collection of very large, oversized turtleneck sweaters. I just bought my first of the season at COS. As much as it pained me, it was too good not to scoop up early.’



Writer **RANDI BERGMAN** profiles 50 talented makers from her hometown in her first book, *Toronto Makes: The Things We Love and the People Who Make Them*. Here, she writes about another local design star, Troy Smith ("Living colour," **PAGE 38**).



A weekly fixture in the pages of *The Globe and Mail*, writer **NOLAN BRYANT** chronicles style-centric social happenings in every issue of *Style Advisor*. For this edition, he captures the glitz of the 43rd Toronto International Film Festival ("Star gaze," **PAGE 13**).

‘I can't wait to resume wearing my hand-embroidered Kashmiri shawls. They are versatile pieces that go with all kinds of silhouettes and keep me warm!’

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FANCY FACE

Tom Ford's grooming M.O. is notorious (he has claimed to take four hot baths a day). For his most recent skincare launch, the American designer assembled a team of top scientists to create a formula that met his own personal needs and standards, which are presumably very high. This moisturizer is designed to energize all skin types, regardless of gender. Tom Ford Beauty Research Crème Concentrate, \$625 at Holt Renfrew (holtrenfrew.com).



HAIR APPARENT

Danish brand Nuori spent 18 months formulating its debut in haircare, a natural, sulfate-free formula full of active ingredients including fruit enzymes and tannins. Shield cares for the follicles at all points of growth, from scalp to tip, and protects against environmental factors that can aggravate hair, including humidity and temperature change. Nuori Shield shampoo, \$50 at Etiket (etiket.ca).



SLOW SHAVE

London-based industrial design firm Morrama's Angle Razor is a sight to behold. The lightweight, milled aluminum razor has already won awards for its updated take on shaving, which company founder Jo Barnard wants to restore to its former status as a ritual and an opportunity to slow down before diving into a busy day. Angle Razor by Morrama, US\$110 through mrporter.com.

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CHARLES VIRONE CONCEPT
Montreal,
361 de Liège Ouest
tel. 514 326 7088
info@cvconcept.com



Deveaux's fall collection captures a fresh sense of ease in men's wear.



FASHION

One for all

Street style originator Tommy Ton brings his eye for classic style to Deveaux

Initially launched by Matthew Breen and Andrea Tsao in 2017, New York-based brand Deveaux has seen increased attention since Tommy Ton took the helm as creative director last year. Ton, a Canadian photographer and blogger, has enjoyed a career as one of street style's pioneers and has worked with renowned creatives such as Dries Van Noten. Now, he's steering Deveaux into new territory by adding women's wear to the mix, although you wouldn't necessarily know it at first glance.

CONTINUED ON PAGE 10 »

PHOTO BY VIKRAM VALLURI

GRACE AND CHARACTER

Bee My Love Collection



CHAUMET
PARIS

MAISON **BIRKS** EST. 1879

Calgary - Montréal - Toronto - Vancouver



Tommy Ton takes a bow following Deveaux's fall 2019 show in New York.

CONTINUED FROM PAGE 8 »

Instead you'll find that Deveaux, which favours sleek, chic wardrobe staples such as slouchy suiting, jumpsuits, classic overcoats and refined knits, can largely be worn by anyone, regardless of gender. This was emphasized in the brand's fall 2019 runway presentation, where pieces that were showcased at the men's-wear shows a few months earlier were worn by both men and women.

Ton's design prowess doesn't just stem from being present at fashion shows around the globe, or capturing the most beloved style stars of our generation (he's credited with inserting quirky Vogue Japan editor Anna Dello Russo into our collective style consciousness). He also interned with Canadian designer Wayne Clark at the age of 16, which helped him develop an acute attention to detail. "As a teenager you're very optimistic about a career in fashion," says Ton, laughing, while reminiscing about his early experience in the industry. "You don't realize how much hard work it is, and how much money it is." Spending time "snipping threads and applying rhinestones on evening gowns" taught Ton the importance of quality control, and it's something Deveaux prides itself on. "Even though the product wasn't a worldwide luxury product, it was very important that what we produced was impeccably finished," Ton says of Clark's lavish evening wear. Now, he's tasked with ensuring Deveaux's pieces uphold the same exacting standards.

This rigour aligns well with the savvy audience the brand caters to, an informed set that Ton says spans in age from 20 to 80, although he notes that baby boomers are really fashion's most important market thanks to their income and, for some, their self-assurance. This pan-generational appeal is highlighted in Deveaux's fashion show casting. This season, that included sixty-something models such as jewellery designer and tea blender JoAni Johnson and artist Hisao Hanafusa, as well as Montreal style sensation Grece Ghanem. "It wasn't just about making a statement about age-inclusivity or diversity," says Ton. "It's what came naturally to us."

The variety speaks to Ton's ability to capture the essence of style through his off-runway photography. "I really have more of an appreciation of characters that wear the clothes, as opposed to models that wear the clothes," he says. Ton notes that because of the Deveaux team's insistence that "we dress whoever wants to wear the clothes," its collections are created to focus on garments that are entirely effortless. "It doesn't have to be a statement each season," he says of the brand's trend-resistant pieces. "Everything has to be 'life-proof.' You have to be able to throw it in your suitcase and it won't wrinkle, or you can wear it to pick up your kids, and then to work."

— ODESSA PALOMA PARKER

For more information, visit deveauxnewyork.com.



For more information, visit cloakroombar.co.

DRINKS

Better with age

Everything is a throwback at Montreal's Cloakroom bar, including the aesthetic of the eponymous men's-wear shop and traditional barber that hide its speakeasy space. The cocktail focus has always been about the classics, too, a backward glance that is only becoming more nostalgic now that Cloakroom is among a few bars in Canada stocking vintage spirits.

The Cloakroom team began building a collection of vintage bottles with an emphasis on amaro and vermouth after a tasting trip to Northern Italy. The lineup now includes about 75 options, some dating back to the 1930s, but that first bottle was random, bartender Andrew Whibley recalls, just private stock 1970s amaro from a now-defunct restaurant. It's those kinds of interesting but accessible bottles from brands including Benedictine, Montenegro and Nonino that make up their collection. The selection is "not crazy expensive rare," Whibley says, because the point is to offer curious imbibers the tasting experience at a fair price (on average \$20 to \$40 for a glass).

Small variations in bottle shape, tax stamps, caps and label design provide hints about the age of a spirit, but the rest comes from actually tasting what's inside, preferably sipped neat to fully experience its nuances. Age and how a bottle was stored can add depth and tang to the subtle vegetal and floral characteristics in herbaceous liqueur. After 50 years on a shelf, the bracingly strong bitterness of the French aperitif Suze might round out and mellow into delicate floral sweetness. Adding to the intrigue is that many of these centuries-old recipes are closely guarded secrets, and hidden flavours like saffron and eucalyptus can be revealed by the ripening passage of time. — NATHALIE ATKINSON



Tim Walker: Wonderful Things runs until Mar. 8, 2020. For more information, visit vam.ac.uk.



EXHIBITIONS

Museum quality

When Tim Walker's shutter clicks, it opens a portal to fantasy. For 25 years, the British photographer has turned his fish-eye lens on supermodels and celebrities, placing them within exotic locations and imaginative sets to create surreal magazine spreads.

Now, fans of Walker's distinct visual style can take a trip down the rabbit hole into his romantically offbeat mind. Currently on display at London's Victoria & Albert Museum, Tim Walker: Wonderful Things is the largest-ever exhibition of the photographer's work. Featuring 150 new photos inspired by the museum's collection, the show also offers a behind-the-scenes look into Walker's creative process through his original sketches and scrapbooks. "To me, the V&A has always been a palace of dreams – it's the most inspiring place in the world," Walker says.

Drawing on the V&A's cache of jewellery from the eccentric British poet Edith Sitwell, a grand, pastel-hued room provides the backdrop for a surreal set of photos in which Walker's perennial muse Tilda Swinton (pictured left) transforms into the avant-garde literary figure. Designed by creative director Shona Heath, one of Walker's longtime collaborators, the evocative suite of scenes also includes a burned-out cathedral hung with 16th-century stained glass windows.

"Many of the objects that I saw during my research at the museum made my heart swell," says Walker. "I wanted to try to create a photograph that would relate not only to the physical presence and beauty of that object, but also to my emotional reaction to it." — BRADLEY WHITEHOUSE

PRADA

LUNA ROSSA

CARBON

THE NEW FRAGRANCE





JEWELLERY

T'd up

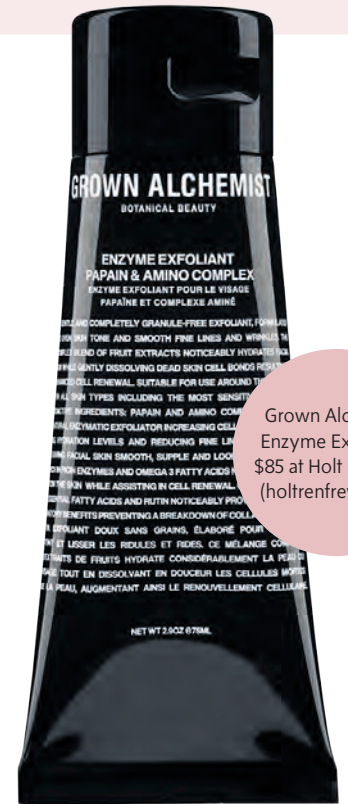
barware, home objects and games. For men with exceptionally fine taste in gemstones, this year's high jewellery Blue Book collection also includes pieces for men for the first time in recent history.

During a preview of Tiffany Men's above the brand's Fifth Avenue store earlier this summer, chief artistic officer Reed Krakoff explained that his main objective for the collection was for everything to feel both luxurious and useful. "It's that combination of the two which makes it unique and it's kind of what makes it American. It's luxury that's meant to be enjoyed and things that are meant to be used as opposed to just put away on a shelf," he said.

To satisfy day-to-day whims, Tiffany Men's invites its customers to choose from two distinct categories: the Tiffany 1837 Makers and Diamond Point collections. Makers is inspired by the utilitarian hardware of the Rhode Island hollowware workshop where Tiffany artisans handcraft sports trophies (including the NBA prize recently acquired by the Toronto Raptors). Diamond Point takes a more elevated approach, using a graphic motif either as a subtle accent or a more prominent overlay. — CAITLIN AGNEW

More than 180 years after its beginnings in Manhattan, Tiffany & Co. has finally launched its first comprehensive men's collection. Tiffany Men's is a reflection of the craftsmanship that's at the foundation of the company and a nod to the fact that there's a real person behind each shiny bauble. The collection itself is comprised mainly of jewellery but also accessories,

For more information, visit tiffany.ca.



Grown Alchemist Enzyme Exfoliant, \$85 at Holt Renfrew (holtrenfrew.com).

BEAUTY

Inside out

Don't get the term "alchemy" confused with black magic. This medieval science actually predates chemistry and focused on the quest to cure disease and prolong life. For Grown Alchemist co-founder Jeremy Muijs, the concept connects to his ethos. "I fundamentally believe that if you want long-term beauty, it comes from health," he says.

When Muijs and his brother Keston started developing the natural skincare brand in Australia, taking a wellness-first approach was commonly viewed as a bleeding-edge trend that would never catch on. "In 2004, they were probably right," says Muijs. Times have certainly changed and, today, Grown Alchemist offers more than 60 all-natural products for face, hair and body. It's part of a global wellness market valued in the trillions.

The brand uses ingredients to address skin's needs at a cellular level such as the enzyme exfoliant, which contains fig, an ingredient rich in enzymes and Omega-3 fatty acids that have been shown to assist in cell renewal. "We're designed to live with nature and to gain our energy and sustenance and nutrients from nature," says Muijs. He contrasts that with how a lot of the beauty and grooming market is set up to create the illusion of health through fillers and Botox or with makeup that mimics good circulation by creating rosy lips and cheeks. "We can actually deal with the body as it would like to be dealt with," he says. — C.A.



DESIGN

Less is more

pop up in the fashion conversation. From the work of André Courrèges in the 1960s to Rei Kawakubo in the 1980s to, most recently, Mary Katrantzou, the modernist design movement never seems to go out of fashion.

For Karin Gustafsson, the creative director of COS, it's been a point of inspiration throughout her tenure at the London-based brand. Now, for the first time, COS has delved into its own short history to curate a 13-piece Archive Editions capsule collection comprised of pieces that were sparked by the famous German design school. "We are delighted to be celebrating the centenary of Bauhaus, an art movement that we at COS have continually looked to as a source of inspiration for our collections season after season," says Gustafsson.

The six-piece men's-wear offering is an exercise in minimalism, a contemplation on simple geometry often seen in Bauhaus work. But Gustafsson's references are always abstract in nature. A simple men's T-shirt is slightly deconstructed to emphasize elegant lines while a collarless wool coat is a stark take on a less-is-more aesthetic. "These influences are interpreted in the final garments through tactility in fabrics, graphic silhouettes and functional details that adhere to the Bauhaus principle of form following function," she says. — ANYA GEORGIJEVIC

A hundred years after its inception, Bauhaus continues to influence designers across all fields, including clothing. Anni Albers, Marcel Breuer and Laszlo Moholy-Nagy are just a few of the famous Bauhaus names that often

For more information, visit cosstores.com.

PARTIES

Star gaze

Taking in the Toronto International Film Festival's opening weekend, **NOLAN BRYANT** compiles a long list of bold face sightings



Sebastian Stan, Jamie Dornan and Drake Doremus.

Matthew Gray.

HUGO BOSS CELEBRATES ENDINGS, BEGINNINGS

Hugo Boss's world premiere celebration for *Endings, Beginnings* was a full circle moment. The film's director **Drake Doremus** was behind a recent commercial for Boss featuring **Jamie Dornan**, the star of his TIFF entry. The rest of its cast was out celebrating, too, among them **Sebastian Stan** and the film's lead **Shailene Woodley**.



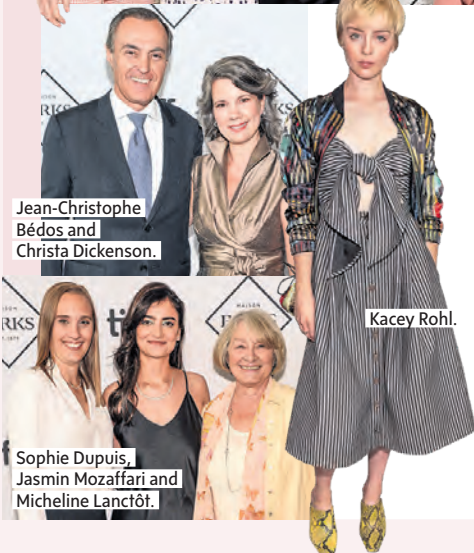
Lindsay Sloane.

Shamier Anderson and Shailene Woodley.



Emily Coutts, Juno Rinaldi and Dani Kind.

Sarah Gadon, Jean Yoon and Wendy Crewson.



Jean-Christophe Bédos and Christa Dickenson.

Kacey Rohl.

Sophie Dupuis, Jasmin Mozaffari and Micheline Lanctôt.

BIRKS HOSTS ITS DIAMOND TRIBUTE TO THE YEAR'S WOMEN IN FILM

Actor **Sarah Gadon** hosted Birks' 7th annual TIFF gathering on the afternoon before the fest officially kicked off. In partnership with Telefilm Canada, the party let talented women sparkle, including director **Micheline Lanctôt**, actor **Jean Yoon** and emerging director **Sophie Dupuis**, all of whom are making waves in front of and behind the camera.

Shailene Woodley and Nicole Kidman.

CHANEL TOASTS FEMALE FILMMAKERS

For the second year in a row, Chanel hosted a swish supper to celebrate leading female filmmakers and actors. The restaurant La Banane swelled with a guest list that included **Nicole Kidman**, **Kerry Washington**, **Felicity Jones** and **Allison Janney**, and directors **Julie Delpy**, **Chinonye Chukwu** and **Mati Diop**.



Allison Janney.

Kerry Washington.

Eddie Redmayne.

Charlotte Cardin.



Taika Waititi, Chris Evans and Robert Pattinson.

Violette Komyshan, Ansel Elgort and Jamie Foxx.



Gary Oldman and Alfie Allen.

Jennifer Lopez.

DIOR PRESENTS THE HOLLYWOOD FOREIGN PRESS ASSOCIATION PARTY

Year after year, the HFPA's party is one of the highlights of the festival. The bash, hosted at the Four Seasons and presented by Dior, was bustling with the biggest names in Hollywood. **Renée Zellweger**, **Jennifer Lopez**, **Robert Pattinson**, **Isabelle Huppert** and **Jamie Foxx** all made the rounds.



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HARDWARE STORY

Whether you're wearing a single piece or stacking on multiple rings, focus on cool or warm metals that co-ordinate with the watch straps, tie clips, cufflinks and belt buckles already in your wardrobe.

(From top to bottom)

Pavé ring in black titanium with black diamonds,

\$2,440 at David Yurman (davidyurman.com). Bee Chic silver hexagon ring,

\$295 at Maison Birks

(maisonbirks.com). Maison

Margiela silver and black

duet ring, \$535 at Ssense

(ssense.com). Northwest

ring with black onyx,

\$850 at David Yurman.

Alexander McQueen silver

ring, \$455 at Ssense. Wool

flannel blazer, \$4,925 at

Hermès (hermes.com).

Paul Smith blue suede

jacket, \$2,595 at Holt

Renfrew (holtrenfrew.com).

PHOTOGRAPHY BY
PORUS VIMADALAL

STYLING BY
PRAYAG MENON

DIGITAL CURRENCY

The classic signet is making a big comeback. Here are some pointers for sporting one – or six

Grooming by Christine Jairamsingh using Detox Mode Here + There Balm and Zyderma HS Clarifying Cream, available at the Detox Market (thedetoxmarket.ca). Manicure by Milena Iaizzo for Plutino Group. Models: Gio at Plutino Models, Sean at Dulcedo Management, Szymon at Want Management. Photo assistant: Alexandra Votsis. Stylist assistant: Amarinder Chahal.



HIGH FIVE

For a more eclectic mix, ornate rings that incorporate bold stones and embossing seals highlight the historic side of signets.

(From top to bottom) Gucci silver Garden logo ring, \$455 at Ssense (ssense.com). Petrvs lion ring in 18-karat gold, \$1,250 at David Yurman (davidyurman.com). Versace gold round Medusa ring, \$425, Maison Margiela silver ring with mother of pearl, \$585, JW Anderson gold brushed ring, \$330 at Ssense. Sweater, \$2,610 at Prada (prada.com).

There are few things in the modern wardrobe that can approach the signet ring in pure longevity. Before they were a stylish piece of statement jewellery, signet rings were worn by Egyptian pharaohs, Mesopotamian kings and medieval monarchs, and have made regular appearances on the fingers of powerful, trend-setting men ever since.

While early examples of the signet ring varied slightly in design, both its form and function have remained notably unchanged for millennia. As the name suggests, the signet's broad, flat surface – traditionally engraved with an official seal or family crest – was intended for signing important documents by leaving a mark in wax or clay. This basic form, which lends itself to decorative embellishment, has made these rings uniquely adaptable

to centuries of changing tastes and trends.

"The important thing about these rings is that they visually displayed your power," says Eve Townsend, a lecturer at the Ryerson University School of Fashion and an expert in 20th-century jewellery. "By wearing one, your status was on display for all to see."

In more recent decades, says Townsend, the signet ring's universal association with wealth and status has only deepened thanks to its place on the fingers of notorious TV and film characters. "Think of Tony Montana in *Scarface*, Roger Sterling in *Mad Men*, Napoleon Solo in *The Man from U.N.C.L.E.*, Tony Gillingham in *Downton Abbey*, James Bond... the list goes on," she says. It's hard to imagine anything else a medieval king, a 1960s ad executive and a Miami drug lord could have in common. – JEREMY FREED



STYLE SIGNATURE

Many jewellers can customize the bare facet of a signet with the wearer's monogram. Otherwise, embrace your brand loyalty wearing a piece embellished with the logo of your go-to fashion label. (From left to right) Ring in 18-karat gold, \$4,500 at Tiffany & Co. ([tiffany.ca](https://www.tiffany.ca)). K&Co Bespoke lion ring in 14-karat gold, \$5,200 through [kcobespoke.com](https://www.kcobespoke.com). Oval ring in 18-karat gold, \$4,500 at Tiffany & Co. Versace Medusa ring, \$450 at [Ssense](https://www.ssense.com) ([ssense.com](https://www.ssense.com)). Petrus 18-karat gold horse ring with black onyx, \$3,400 at David Yurman ([davidyurman.com](https://www.davidyurman.com)). Bee Chic yellow gold ring, \$1,295 at Maison Birks ([maisonbirks.com](https://www.maisonbirks.com)). Tuxedo jacket with detachable scarf, \$3,128 at Dior Men ([dior.com](https://www.dior.com)).

HiSo Evan
coat, \$2,995
through
hiso.ca.



Wool coat,
\$4,700 at Gucci
(gucci.com).

Margate coat,
\$799 at Ted Baker
London
(tedbaker.com).



Bror coat, \$749
at Tiger of Sweden
(tigerofsweden.com).

Ermenegildo
Zegna Couture
cashmere
parka, \$5,595 at
Ermenegildo Zegna
(zegna.ca).



Valentino
tweaked a
traditional
duffle
jacket with
streetwear
flair.

COAT ROUTES

They say it's what's on the inside that counts, but let's face it, a slick exterior is also important, especially if it's in the form of classic piece of outerwear with a contemporary twist. As with anything interesting in style, the new classic coat is all about the details. At Valentino, a duffle is refreshed by a novel neckline and longer length. Gucci's natty version of a trench features a detachable scarf and dandy checked pattern. Get all buttoned up in a raffish parka from Ermenegildo Zegna, or Ted Baker's dapper herringbone top coat that has a slightly higher collar for extra protection from the elements. Tiger of Sweden's bomber jacket boasts a quilted body and knit sleeves, as well as an asymmetrical hemline, while Canadian brand HiSo's dove grey shearling is reversible. Just add aviator sunglasses and you're ready for action.

— ODESSA PALOMA PARKER

IN BRIEF

TAILORING, TWEAKED

Since launching his eponymous label in 2016, Andrew Szewczyk has become known for an unusual take on made-to-order tailoring. Inspired by his background as a skateboarder and through exposure to Japanese brands challenging the rules of design, Szewczyk's pieces are rooted in function, but have a bit of novelty to them as well. "I always loved building things," he says. "You can do utility but also make really interesting things." In his clothes, this uniqueness translates to oversized sleeves and pockets, incongruous folds and mismatched textiles. The angular assemblages speak to Szewczyk's interest in garments that nurture self-expression and cater to the thoughtful wardrobe favoured by his fan base. "Once you find something you identify with, you gravitate towards that," he says. — O.P.P.

For more information, visit andrewszewczyk.com.

THE BUY

COVERT OPTIONS

New advancements mean that cosmetics geared towards men are as discrete as you want them to be. Here are three options that prep, prime and conceal on the DL



LIP SERVICE

A lip balm is a must during dry winter months and this non-greasy formula contains shea butter, aloe and hyaluronic acid to keep lips hydrated. Makeup artist Charlotte Tilbury named the sheer shade after Edward Enninful, the editor of British Vogue. Charlotte Tilbury Hot Lips 2 Lipstick in Enigmatic Edward, \$42 at Sephora, Nordstrom and Holt Renfrew (charlottetilbury.com).



PRIME TIME

Used at its most recent men's runway show by creative and image director Peter Philips, Dior's face and body primer offers the refining finish of a foundation without any telltale pigmented coverage, gently blurring imperfections. Dior Backstage Face & Body Primer 001 Universal, \$45 at Sephora (dior.com).



EYE TRY

Late night? A little concealer can go a long way. This new long-wear formula from Shiseido self-refreshes, preserving its coverage for hours, no re-application necessary. Available in 16 shades, it's best used to brighten signs of fatigue under the eyes.

— CAITLIN AGNEW

Shiseido Synchro Skin Self-Refreshing Concealer, \$35 through shiseido.ca.





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TO THE MOON AND BACK

As NASA marks the 50th anniversary of the Apollo 11 mission, **JEREMY FREED** learns the astronauts' go-to watchmaker is celebrating its own role in space travel

In 1970, an oxygen tank exploded on the Apollo 13 spacecraft, throwing the ship off course and putting its crew in mortal danger. After instructing the astronauts to power down all but essential life-support systems, mission control calculated the precise amount of time they'd need to fire the engines for re-entry into Earth's atmosphere. With the ship's navigation equipment disabled, the fate of Apollo's crew was in the hands of its pilot, who timed the burn on his watch, and landed the module safely back on Earth. On returning home, the crew received a hero's welcome. The timepiece, meanwhile, became an icon in its own right.

A stopwatch chronograph developed for timing motor races, Omega's Speedmaster was one of four watches submitted to NASA as candidates for the Apollo program. As the only contender that survived the agency's rigorous battery of tests, it was adopted as standard issue for astronauts in 1965 and would faithfully serve astronauts on every Apollo mission and for decades to come. There's now far more computing power in the average smartphone than there was in the entire Apollo spacecraft, but the appeal of those missions' most famous instrument remains. More than half a century after it became the official watch of NASA, the "Speedy" as it is fondly nicknamed, continues to inspire a unique passion among watch buffs and space nerds alike.

To celebrate the 50th anniversary of the moon landing this summer – including the Speedmaster's historic role in the event – Omega hosted a black-tie gala at the Kennedy Space Centre in Cape Canaveral, Fla. On hand were Apollo veterans Thomas Stafford and Charles Duke, as well as International Space Station Commander Terry Virts and ISS Flight Engineer Nicole Stott. George Clooney, an official Omega spokesman, made an appearance with his wife Amal, dining alongside astronauts beneath a massive Saturn V rocket. For all the star power in the room, however, most of the conversations still revolved

around watches. Speedmaster collectors lucky enough to score an invitation came from around the world sporting their most-prized possessions. There were original 1969 Speedys, matte black Speedys, gold Speedys and diamond-encrusted Speedys, all competing for attention with a selection of historic NASA artifacts on display.

Among the guests was Australian telecom executive Bhaskar Eswaran, who was sporting a pair of custom suspenders he made to display nine of his favourite Speedmasters. Eswaran's collection numbers in the hundreds of pieces, he said, making him likely the world's foremost enthusiast, at least by volume. Like many of the people in the room, his obsession with the Speedmaster began when he saw Neil Armstrong and Buzz Aldrin emerge from the lunar lander in 1969. "I watched the moon landing on black and white TV in Sydney," he said, adding that in addition to watches he is also an enthusiastic collector of space memorabilia. "I'm on a whole other level of obsession," he admitted with a mix of resignation and pride.

Because of the passion the watch inspires in collectors, Omega regularly releases new limited-editions of the Speedmaster, and for the 50th anniversary of the moon landing they are doubling down. The first of two new models is made from a proprietary "Moonshine" gold alloy with a burgundy bezel. A reproduction of a watch given to the Apollo astronauts and President Richard Nixon in 1969, it is limited to 1,014 individually numbered pieces and will be highly coveted despite its \$43,200 price tag. The second 2019 edition will be released later this year. It is limited to 6,969 pieces and features an image of Aldrin alighting from the lunar lander embossed in gold on its face. At \$12,000, it's a relative bargain. Engraved on the back, around the sapphire crystal window through which the Speedmaster's Swiss movement steadily beats, is Armstrong's famous quote, "That's one small step for a man, one giant leap for mankind."

As with most Speedmaster special editions, the watches will be exceptionally difficult to buy, with most paid for and reserved before they even reach boutiques. Despite the Speedmaster's legacy as an invaluable tool to the Apollo astronauts, its appeal to collectors has little to do with utility. A piece like this is both a spectacular example of engineering and a stylish accessory. To its legion of fans, this isn't just a watch but a symbol of the lengths we can travel when we set our sights on monumental goals. ▀



Apollo veteran Charles Duke and actor George Clooney attended Omega's celebration of the 50th anniversary of the moon landing earlier this year (top). To mark the occasion, the watch brand is releasing a pair of limited-edition timepieces. Speedmaster Apollo 11 50th Anniversary Limited Edition, \$43,200, (top). Speedmaster Apollo 11 50th Anniversary Limited Edition, \$12,000 (bottom), at Omega in Vancouver or through omegawatches.com.

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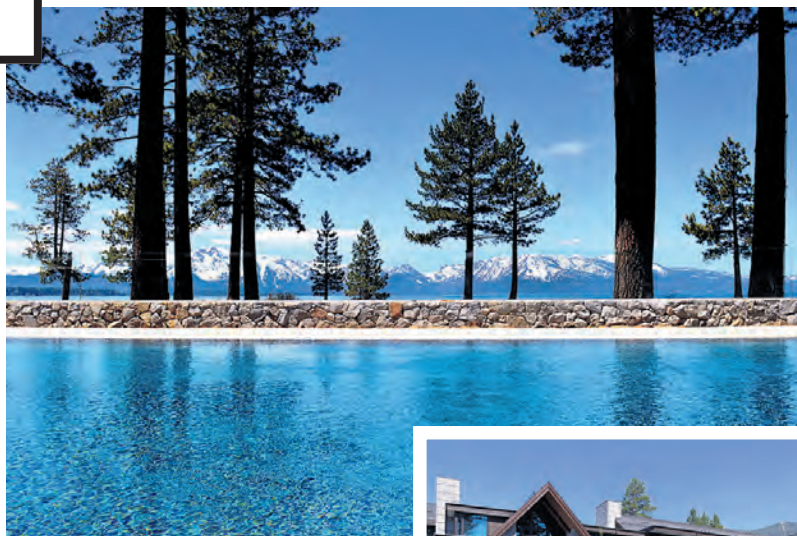
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VIEW FINDER

Lake Tahoe's Lodge at Edgewood offers lots to pamper guests – and the best lookout in town

The natural beauty of South Lake Tahoe – a resort city on a cerulean blue lake encircled by the jagged peaks of the Sierra Nevada range – wasn't really enhanced by the area's retro hotels and cabins, or the whiff of sleaze blowing over from its small casino strip. But that all changed when the Lodge at Edgewood arrived as the first five-star option in town.

Guests discover this sleek, 154-room hideaway by driving down a long Jeffrey pine-lined road past the property's 18-hole golf course. Inside, local stone and native Washoe-influenced patterns subtly decorate the hotel, but in the cathedral-ceiling lobby, all eyes are on the jaw-dropping lake view. The lodge, its restaurants, bars and outdoor lap pool revolve around that vista.

Since it opened in 2018, Edgewood has become a celebrity magnet. Tom Cruise, Bill Clinton and Jeff Bezos have lolled about in the hotel spa and (likely) stood at its s'mores cart deciding which type of marshmallow to toast. Other amenities include daily complimentary yoga classes – lakeside in summer – that let you stretch with the mountain peaks as your focus point.

Lakeside doesn't mean remote, however. It's only a 10-minute walk to South Lake shops and restaurants, and, in the winter, a five-minute free shuttle in your ski boots to the Heavenly ski resort gondola. – **CATHERINE DAWSON MARCH**

Rates from US\$499 in summer, US\$249 in winter. For more information, visit edgewoodtahoe.com.



IN BRIEF



LOCAL HOST

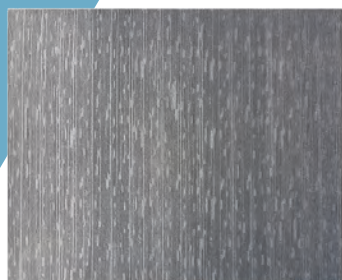
Kimpton is known for its artful touches and community spirit. Original work can be found throughout its hotels and daily happy hours bring guests together in lobby spaces dubbed Living Rooms. The brand is taking its ethos one step further with its Stay Human Project. Twenty properties, including the Saint George in Toronto, Angler's Hotel in Miami and Hotel Monaco Seattle, have each designated one suite to be made over with hyper-local decor, and guests are encouraged to leave their mark via guest books, photos and sightseeing tips. The Toronto suite included a large-scale magnetic map by artist Lauren Pirie where guests were encouraged to indicate their recommendation for a bite, drink or diversion. The concept is continuing at other properties around the world, creating new opportunities for visitors to connect more deeply with the city they're in. – **MARYAM SIDDIQI**

For more information, visit ihg.com/kimptonhotels.

THE BUY

AU NATUREL

In a sea of statement rugs, our favourite fall floor coverings use texture to create impact



MAN UP

Mixing industrial elements with hints of mid-century design, a collaborative collection by CB2 and men's-wear magazine GQ is well suited to handsome bachelor pads. The grouping's textured wool rugs mimic the lean lines and rustic texture of stacked stone. Elfin rug (8-feet by 10-feet), \$1,499 at CB2 (cb2.com).



RAKE-ISH

There's a natural synergy between Scandi and Japanese design, and Norway's Heymat looks to the geometry of rock gardens for its Sand door mat. Recognized at this year's NYC X Design festival, it's made from recycled plastic and suited to indoor or outdoor use. Heymat+ Sand mat (60-cm by 90-cm), €160 through heymat.com.



ROCK ON

Stage actor-turned-Los Angeles interiors star Adam Hunter looked to California's rugged environment for inspiration for his The Rug Company carpets. With its 3-D curves, his Tundra pattern mimics the topography of Joshua Tree National Park. – **ANDREW SARDONE**
Tundra rug (4-feet by 6-feet), \$6,720 at Avenue Road (avenue-road.com).

GO WITH THE SLOW

Byron and Dexter Peart's latest venture is Goodee, a market for sustainable housewares. As they tell **MARYAM SIDDIQI**, it's designed to balance living well with living better



Entrepreneur Dexter Peart believes our homes have the potential to be the most sustainable part of our lives. Two years after he and his brother, Byron, sold their stake in Want Les Essentials, the handsome lifestyle brand they co-founded in 2000, the Pearths have focused their attention on making it easier for consumers to fill their homes with design-driven, sustainable goods.

Goodee, their new online marketplace, stocks home and design wares but is also an educational resource for those looking to learn more about creating a sustainable model for their homes. Every brand featured in the e-store has been vetted by the Pearths and Goodee's staff to ensure the makers and their products have met social and environmental requirements, whether that be achieving B-Corp status (which Goodee itself has), using natural materials, or providing craft workers with a sustainable living wage.



Why did you launch Goodee?

BYRON: Because we made products ourselves – with Want Les Essentiels, we were making timeless, essential items – that's always how we've been thinking about design. Things need to exist and have a purpose in your everyday life. As consumers, we saw that things were moving further and further from that. More products, more seasons – the rapidity of how we were consuming information and products was at this endless speed. We wanted things to slow down for ourselves as consumers. And we thought about time. How does time play a role in terms of storytelling? How does time play a role in terms of how things are made?

Have you noticed customers seeking out that sort of slower manufacturing?

DEXTER: Definitely. I still think that the change is happening. Slowly. In the sense that even if you were looking for that, it's very difficult to know where to find it.

BYRON: To Dexter's point, where we were a few years ago, when we were talking about ethical production or ethical consumption or sustainability, it was very narrowly defined. The consumer has evolved so much in terms of having conversations that are so much broader – that I really have to be mindful of these things throughout all aspects of my life.

Dexter and Byron Peart (top) launched their online marketplace Goodee to capture a growing interest in sustainable housewares (above left). An installation at Montreal's Centre Phi brought together their designer wares under one roof (above right).

I think people are aware of the ideas of mindful consumption and sustainability, but they might not actually know what that means or what it consists of.

DEXTER: We're focused on trying to help people make better choices. Hopefully that inspires them to want to be part of this conversation, and this consumer pattern a little bit more. We're not thinking about "You should know about X, Y, Z." We're more about creating an environment and an experience. It's really good stories about people who are doing things that we think other people should know about. I don't think people are going to adopt a more sustainable lifestyle only because that's going to help save the world. Maybe that's unfortunate, but that's probably the reality of the times that we're in today. If you do something that actually does have some kind of impact and purpose, but is also beautiful, I think you really have an opportunity to gain attention.

How hard has it been to find makers and brands that not only meet the style requirements that you want, but also the sustainability needs?

DEXTER: From very early on, we came up with three pillars. One of them is good people, the second one is good design and the last one is good impact. That's how we started our search, and the good news is that there are so many of them. Over 100

companies are already in the pipeline; we have 30 of them online right now. When you think about the rigour that we're putting into the [selection] process, those other 70, maybe they will join, maybe they won't, but we're certain we're building out a larger and larger community of people that are creating amazing things.

What's the relationship between creativity and sustainability? Is sustainability changing the look of our homes?

DEXTER: When you think of the power of design and the power of creation and the problems in the world that need to be solved, I think it is a bit on creators and designers and makers to really start coming up with the next solutions for the future. Probably less production, better production, meant to last longer. It's all part of a sustainable conversation. That is a very natural part of design thinking. So I don't think you can keep the two of them apart. And I think the home is probably the most sustainable space in our lives. When we think about the home versus fashion, unfortunately or fortunately, the home happens to be a better environment for having a conversation about sustainable tenets, that speaks to a slower living sensibility. ■

This interview has been condensed and edited. For more information, visit goodeeworld.com.

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CHEF'S CHOICE

Grand Cayman bills itself as the culinary capital of the Caribbean with over 200 restaurants, including après-beach tiki bars, casual gastro pubs and five-star dining rooms, all packed onto a relatively minuscule stretch of sand. To help you navigate such a bustling food scene, **MATTHEW HAGUE** surveys four of the island's top toques about their favourite local spots to find inspiration – and dinner

Ristorante Pappagallo



Macabuca at the Cracked Conch



Avecita



Agua



SHETTY VIDYADHARA

Started in 1985, Pappagallo is one of the longest-running restaurants in

Grand Cayman and is still one of the best. The name is Italian for parrot and, fittingly, the place is built in the middle of a 14-acre bird sanctuary, overlooking a calm, salt-water lagoon. Ducks, egrets and herons can be seen crossing the bridge to get into the restaurant, which is built over the water. But while the surroundings are stunning, the food is just as impressive. I am not a pasta lover but the pappardelle Bolognese is to die for. The extensive wine list is another reason to go. My favourite is the Kurni 2009 Oasi Degli Angeli.

Food in Grand Cayman is a multicultural mash-up, reflecting a British-Caribbean history and diverse expatriate population from all over the world. Vidyadhara exemplifies the idea. Born and raised in Mumbai and classically trained in French techniques, he's lived in the Caribbean for over 25 years where he's mastered his own east-meets-west-meets-sunshine fusion. His popular resto-lounge, Blue Cilantro, offers fine dining in a club-like atmosphere. It's hard to nail a precise classification for a dish such as his pork two ways, with guava-marinated ribs sided with apple chutney and a vindaloo sauce, but it hardly matters when the mix is so beguiling.

Blue Cilantro, Fidelity Financial Centre, West Bay Road, 345-945-4372. Ristorante Pappagallo, 444 Conch Point Rd., 345-949-1119.



DEAN MAX

My favourite lunch spot on the island is Macabuca,

a tiki bar overlooking the ocean. The food is great, especially the conch salad, done simply with onions, peppers and lime. Conch is the best midwinter, when it's in season and tastes the sweetest. Otherwise it comes frozen, and while still good, it isn't quite the same. Macabuca's rum punch is also nice, strong and not too sugary. The best reason to go, though, is the swimming. Just off the patio is Turtle Reef, one of the island's best dive sites where I've seen large tarpon, lobsters and the occasional shark.

Chef Dean Max comes from a foodie family. His father was a farmer in Virginia and his grandfather was a chef in upstate New York. His roots have inspired his culinary ethos of focusing only on the best local and seasonal ingredients, something common to each of his five restaurants. At the Brasserie, which Max has run for the last six years, his team has its own boat and every day the menu is updated with what's coming out of the sea. Preparation is straightforward – dishes are cooked to order over hardwood coals – but when the snapper or wahoo is that fresh, it needs little else to taste impeccable.

The Brasserie, 171 Elgin Ave., 345-945-1815. Macabuca at the Cracked Conch, 857 N W Point Rd., 345-945-5217.



DYLAN BENOIT

For something casual after a fun-filled brunch and beach day, try

the Cayman-style, sweet-meets-heat chicken wings from the Pirate's Den sports bar. The wings have the perfect ratio of crispy on the outside, juicy on the inside. For something more refined, the Chef's Counter at Avecita, overlooking Seven Mile Beach in the Kimpton Seafire Hotel & Spa, has an ever evolving, Spanish-inspired tasting menu. Every time I go, the dishes, from fellow Canadian Massimo De Francesca, are different. I've had incredible octopus, wood-fire grilled steak and an avocado and caviar dish that was amazing.

Before moving to the Cayman Islands nine years ago, chef and Food Network Canada host Dylan Benoit built an impressive résumé. Originally from Barrie, Ont., he worked for *Top Chef Canada*'s Mark McEwan in Toronto and at three-Michelin starred restaurant Alinea in Chicago. In Cayman, he further developed at a number of notable spots, including French-fusion Osetra Bay and Yara, a Japanese-inflected surf-and-turf steakhouse. Now he runs Prime Group, a private, in-home catering company that turns any vacation rental into a private five-star restaurant for the evening. Benoit has visited over 40 countries and can prepare a wide array of dishes depending on the clients tastes.

For private dinners, contact Prime Group, 345-326-2536. Pirate's Den, 16/17 Galleria Plaza, 345-949-7144. Avecita, 60 Tanager Way, Suite 100, 345-746-4111.



FEDERICO DESTRO

I like Agua as much for the cuisine as the ambience. The

room is Mediterranean-meets-Caribbean, with brass and marble clad columns contrasting with azure blue stained-glass windows and beadboard walls. It's clean and fresh, and speaks to the unique approach with the food, which has both European and South American influences. My favourite dish is the rabbit ragout with Sardinian pecorino cheese and Caymanian greens. It has such a full flavour and pairs well with an unoaked Chardonnay. I like to go when it's quieter so I can soak in the atmosphere.

Chef Federico Destro, who enrolled in culinary school at age 14 after many years as his mom's kitchen helper, has not lived in his native Venice for the last 20 years. But although he's been long gone from home, he still honours the traditions of his past. At Bacaro, his spot at the Cayman Islands Yacht Club, he serves *cicchetti*, the kind of small plates common at casual, after-work *bacari* bars in northern Italy. Some of the dishes are purely Mediterranean (buffalo-milk burrata and prosciutto, for example) while others have a distinct Caribbean inflection, including lobster bites licked with fiery Scotch bonnet peppers.

Bacaro, Yacht Drive, 345-749-4800. Agua, 47 Forum Lane, 345-949-2482.

A man with dark hair and sunglasses is smiling and posing in a red, quilted puffer jacket. The jacket has a black patch on the sleeve that says "MACKAGE". He is wearing blue jeans and black sneakers. The background features a large, circular, white architectural element with a grid-like pattern, possibly a skylight or a modern building facade.

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LOUNGE MENU

Turkish Airlines is leading the way with a more delicious take on preflight dining

the themes that tie together the five spaces. In the Business Class lounge, Turkish fare is cooked up fresh, a taste of what's to come in the air with the airline's Flying Chef program, which has a chef aboard each flight serving business class passengers at their seats. Passengers can now browse and select their meals 48 hours before boarding, with options from sea bass *en papillote* to *manti*, Turkish dumplings. On the ground, ovens are fired up to prepare fresh *simit*, *pide* and skewers.

The lounge's luxuries don't stop with its menu. In another 60,000-square-foot space is an outpost of the Istanbul Modern Art Gallery. The exhibition space will see a new show installed three times each year. Its current show is a feast for the eyes, featuring 38 works by 16 artists that capture the diversity of contemporary Turkish art. The airline also operates a domestic lounge and a Miles & Smiles lounge for its frequent fliers and Star Alliance Gold members, and will open its two remaining lounges, the Arrivals and the Exclusive, for top-tier business travellers, this fall. — **MARYAM SIDDIQI**

For more information, visit turkishairlines.com.



Istanbul Airport is the largest in the world, creating ample space for a luxe lineup of lounges by Turkish Airlines (top and below).

What does an airline do when it's forced to shutter its famed lounge because of a move to a new airport? It was a question Turkish Airlines had to face when all commercial passenger flights heading in and out of Istanbul shifted to the city's new airport in April. The airline opted to go big in its new home, the largest airport in the world, opening up five separate passenger lounges.

Convenience, comfort and cuisine are

THE BUY

MED SCHOOLED

In Jaffa, Tel Aviv, luxurious hotels the Jaffa and the Setai have infused the 4,000-year-old port with new energy. The same can be said for its food scene, where restaurateurs are creating a vibe that will make you never want to leave, or stop eating

ONZA

Straight from the *taboon* oven comes a flatbread stuffed with lamb bacon, shrimp, arugula and *kashkaval* cheese. Onza's chefs Arik Darhani and Muli Magriso pride themselves on creating this sort of authentic Ottoman food with a modern twist. For more information, visit onza.co.il.



MILK BAKERY

At this tiny bakery adjacent to the Market House hotel, food photography is politely discouraged. Pastry chef Adi Kihan, who perfected her skills in Paris, put Milk on the map with decadent *mille-feuille*, rich chocolate babka, crispy croissants and cream puffs. For more information, call +972 52-344-4190.



RAMESSES

It's the patio, situated in the middle of one of Jaffa's ancient alleyways, that makes Ramesses so memorable. Then there's the Greek god-themed cocktails. The Eros mixes up beet infused gin with raspberry, hibiscus and coriander.

— MARK RUPERT

For more information, visit ramessesjaffa.com.



IN BRIEF

SIP TIP

"We were looking to elevate the tea experience and, at the same time, create an object that you can leave out," says Peng Lin, the CEO of Viva Scandinavia. Lin founded the teaware company in 2010 in his native Denmark and based it on Scandinavian design principles with clean lines and a minimalist aesthetic. The company has since collaborated with international designers such as Jamie Wolfond and Murken Hansen. Among Lin's favourite vessels is the best-selling Bjorn teapot, a minimalist beauty with subtle curves. Lin recently relocated to Toronto and is excited to introduce Viva Scandinavia to Canadians. "Canada is a big tea country," he says. "We hope to inspire people to drink more tea and have more time for themselves." — **ANYA GEORGIJEVIC**

Bjorn tea set, \$59.95 through ca.shopviva.com.





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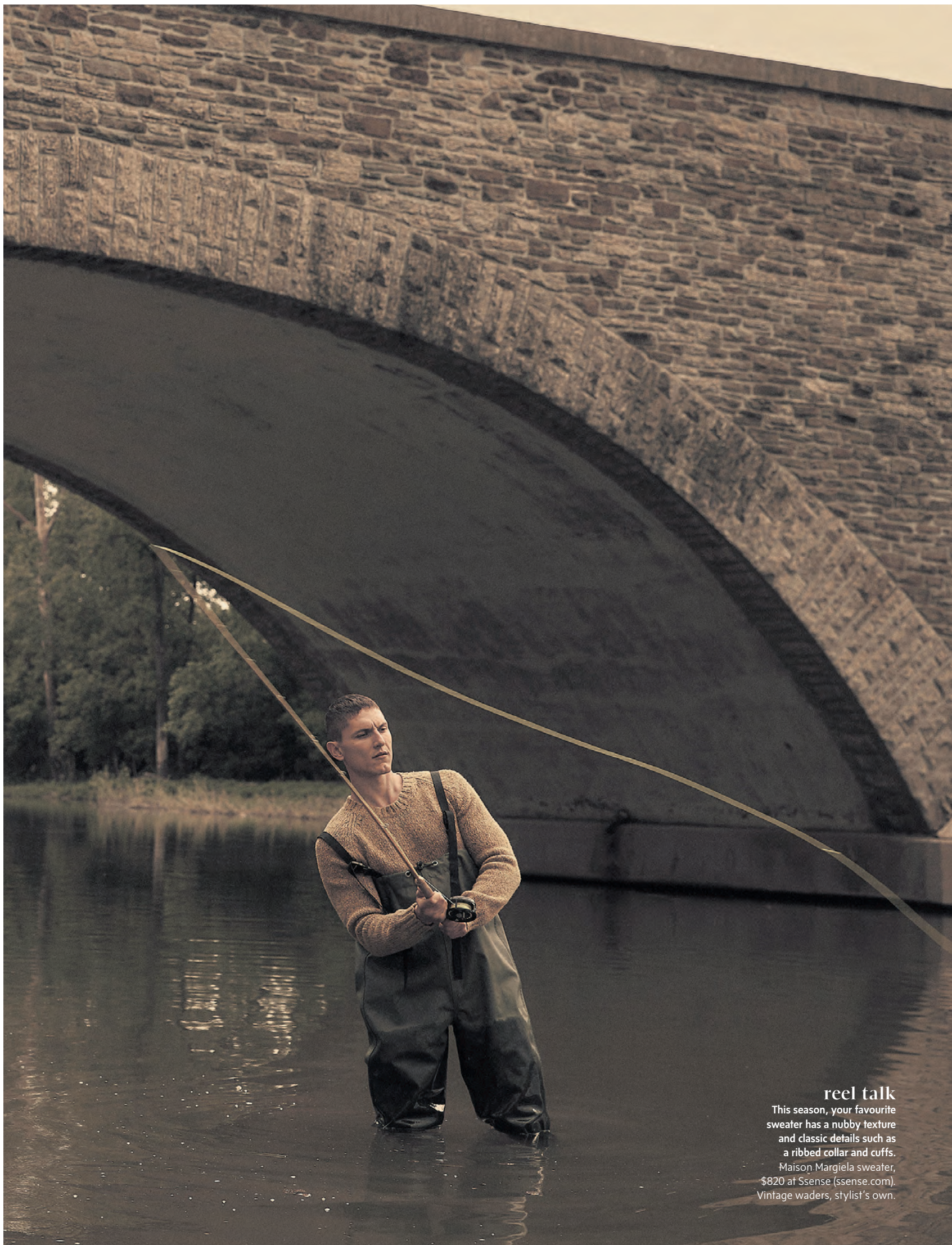
A photograph of a stone arch bridge spanning a river. The bridge's arch is made of large, rectangular stone blocks. The river below is calm, reflecting the bridge and the surrounding greenery. In the background, there is a dense line of trees with green foliage. The overall tone is warm and autumnal.

gone fisherman

Fall hook, line and sinker for autumn's
alluring lineup of knitwear

PHOTOGRAPHY BY
ROYAL GILBERT

STYLING BY
MATTHEW CHOW



reel talk

This season, your favourite sweater has a nubby texture and classic details such as a ribbed collar and cuffs. Maison Margiela sweater, \$820 at Ssense ([ssense.com](https://www.ssense.com)). Vintage waders, stylist's own.



take it outside


Embrace the chill in the air by wearing cozy and textured pieces. Officine Générale shearling jacket, \$3,375 through mrporter.com. Sweater, price on request, boots, \$1,550 at Hermès (hermes.com). Corduroy trousers, \$279 at Tiger of Sweden (tigerofsweden.com). Socks, stylist's own.

great catch

Amp up autumn layers
by topping them off with
Boss's bold rain slicker.

Boss coat, \$1,295,
turtleneck, \$250, trousers,
\$298 at Hugo Boss
(hugoboss.com). Blazer,
\$779 at Tiger of Sweden
(tigerofsweden.com).



A full-page photograph of a man standing in a wooden boat on a body of water. He is wearing a grey and white striped turtleneck sweater, a long black wader-like overall with a large white apron, and black rubber boots. A large bridge is in the background.

float your boat

A chunky Margiela knit anchors Andrew Szewczyk's convertible pieces, such as these wader-like trousers. Maison Margiela sweater, \$1,245 at Ssense ([ssense.com](https://www.ssense.com)). Andrew Szewczyk overalls, \$450, tote, \$300 through andrewszewczyk.com. Boots, \$180 at Hunter (hunterboots.com).

twist nautical

The season's signature Prada piece combines a classic crew neck with mohair faux fur accents at the shoulders.

Sweater, \$2,610, trousers, \$1,230, leather belt, price on request, nylon belt, price on request at Prada (prada.com).





tackle tan

Favour camel turtlenecks that show off the twist and nap of the yarn. Boss turtleneck, \$775 at Hugo Boss (hugoboss.com). Vintage bag, stylist's own.



cast away

A jumper in basic black is elevated with the addition of a harness-style bag incorporating a pair of pockets.

Canada Goose Black Label sweater, \$450 at Canada Goose (canadagoose.com). Trousers, price on request at Michael Kors (michaelkors.com). Harness, \$5,000, bandana, \$240 at Hermès (hermes.com). Toque, \$79 at Tiger of Sweden (tigerofsweden.com). Grenson boots, \$415 at Gravity Pope (gravitypope.com).

Grooming by Caroline Levin for P1M.ca. Prop styling by Suzanne Campos for P1M.ca. Model: Alex Pierce at Plutino Models.

LIVING CO LO UR

Troy Smith went from building homes in Winnipeg to creating luxurious furniture by exploring the bold potential of basic materials

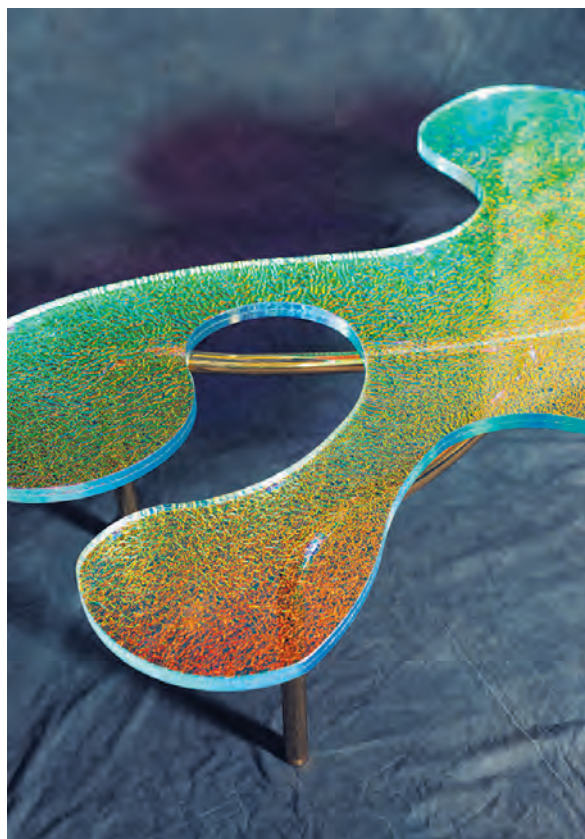
BY RANDI BERGMAN

PHOTOGRAPHY BY
MCKENZIE JAMES

IF you've been biding your time until the moment that joy-sparking minimalism is declared over, furniture designer Troy Smith is right there with you. His decadent work is a worthy respite from the surge of Instagram-prescribed simplicity. Smith's pieces, from an iridescent glass coffee table inspired by Picasso to a tiger-striped velvet and brass lounger, are bold, playful and completely unique. Much like the designer himself, a Prairie boy turned *bon vivant* whose penchant for bright colours spans his work, home and wardrobe.



Troy Smith's Toronto space showcases his colourful and sculptural pieces. His design signature includes juxtaposing industrial elements, such as metal rebar with luxurious textiles. John Varvatos field jacket, \$1,698 at Harry Rosen (harryrosen.com). Hope zipped overshirt, \$530 at Nordstrom (nordstrom.com). Gucci trousers, \$1,155 at Ssense (ssense.com). Socks, \$3.90 at Uniqlo (uniqlo.ca). Olympic sneakers, \$1,130 at Hermès (hermes.com).



Available through 1stdibs, Smith's current collection includes (clockwise from top left) the Pharaoh lounge chair in steel rebar and suede, the Picasso coffee table with a brass base and a holographic glass top, the D-Ring lounge chair in mahogany, brass and animal print velvet and the Wedge sofa in Macassar ebony and velvet.

Styling by Alon Freeman for Judy Inc. Grooming by Taylor Savage. Prop styling by Kyle Michael Murray for P1M.ca. Photo assistant: Barrington Orr. Styling assistant: Frankie Gerofsky. Prop styling assistant: Angel Vilela-Gonzalez.

When I meet Smith on set for this story's photo shoot at his east-end Toronto showroom, a raw space cleverly tucked away in what seems like a perfectly art-directed version of a junk yard, he's eagerly flicking through the racks of attire that have been selected for him to wear. His eye catches a canary corduroy Sies Marjan leisure suit and a cherry red number by Valentino that perfectly matches his crushed velvet sofa. "We have to use this!" he exclaims. "We have eyes that are able to see colour and yet we shy away from it sometimes," he says.

Earlier that week, Smith and I had been chatting about his proclivity for kaleidoscopic hues. "It's funny, everyone says they love colour, but when you go into people's houses, where's the colour? Where's the life?" he says.

Smith's whimsical furniture aims to make interiors feel special, albeit at a hefty price tag. Case in point, his Wave Bed is a Gaudi-esque dream of undulating African bubinga wood, yellow crocodile upholstery, honey onyx night stands and solid brass accents. "It's pure fantasy, but it's functional, too," he says. "I rarely do anything sharp edged." The art deco-inspired Iris Lounge Chair is similarly lush, featuring plush velvet upholstery that sits atop a swivelling golden platform.

Smith refers to his work as timeless, but I can't help but see shades of the Memphis Group, the 1980s Italian design collective founded by Ettore Sottsass, in his pieces (think *Pee-wee's Playhouse*, but built for more upper-crust interiors). They're Instagram friendly, too. Take, for instance, the Holy Mirror coffee table, which features a digitally printed and circular laser-cut surface placed between two pieces of thick Starphire glass. "When I design, I'm going for something that you've never seen before and you probably won't see again," he says.

Smith can't pinpoint his inspirations ("It's almost like a sixth sense," he says) and he follows a fairly streamlined design process, which goes from pencil sketching to CAD drawing to 3-D rendering and, finally, prototyping. Incredibly, it's all self taught. Hailing from a family of builders in Winnipeg, he learned everything from foundation to finishing while working his way up in construction. In 2007, he moved to Toronto to start his own company, which specialized in renovations and fine details. "I didn't grow up in a family of artists, but maybe someone else would consider a good home builder an artist," he says.

When I design, I'm going for something that you've never seen before and you probably won't see again

ebony and glass writing desk, which sits atop a violet rebar base and a double-sided mirror on a solid loblolly pine base, which is wrapped in an electric green rebar frame. "Although it's a simple material, it's not so easy to work with. It's very difficult because, of course, it was one-inch thick and needed to be red hot to be bent into shape," he says.

He produced the pieces locally, entered them into the Interior Design Show in Toronto and the International Contemporary Furniture Fair in New York, and his designs were soon snapped up by international decor juggernauts such as 1stDibs and Decaso. Today, you can find



Smith also creates oversized acrylic paintings (pictured above) that fit his bold approach to interiors. Comme des Garçons topcoat, \$1,205, sweater, \$665, shirt, \$665 at Holt Renfrew (holtrenfrew.com). Rings, various prices at David Yurman (davidyurman.com).

one of his rebar lamps in the office of Arianna Huffington's wellness startup, Thrive Global, and in a growing number of swish living spaces.

The international attention has been just right for Smith, who has long dreamed of living overseas. "I've always pictured myself in a beautiful villa in Europe and just living a jet-set lifestyle, going from one interesting locale to the next," he says. Today, he's doing the next best thing by producing his pieces in Portugal, Italy and the United States. "In Europe, Old World artisans who specialize in fine detailing and luxury still exist," he says. Since each piece is made to order, exotic materials can be interchanged based off each client's desires. Being on site also acts as a source of inspiration for the designer, who cites travel as his greatest pastime.

One day, he hopes to relocate somewhere closer to a hub of design. "I didn't choose this profession, let me tell you. Especially when you're from Canada, it's a long journey," he says. "It was like it was always innate in me. I just didn't know it." ■



BUBBLY UP

To toast the 150th anniversary of Moët Impérial, a dinner in Epernay highlights the history and innovation that keeps the Champagne region popping

BY ANDREW SARDONE

PHOTOGRAPHY BY MAUD CAILLET



FOR A FAN OF

FIZZ, the words “Avenue de Champagne” conjure up visions of a grand French boulevard flowing with effervescent wine like a scene out of a more grown-up – though equally burp-filled – sequel to *Charlie and the Chocolate Factory*. But such a road exists, in the quaint town of Epernay about 90 minutes east of Paris, and it is overflowing with Champagne in a way that’s more literal than you might imagine. Below the road are 110 kilometres of white chalk caves where millions of bottles lie, building up their bubbles for the world’s top houses.

Marking the entrance to the avenue is the home of Moët & Chandon. On the south side of the street is its grand office block, which includes a visitor centre, boutique and access to Moët’s own 28 kilometres of cellars. On the north side is the *Résidence de Trianon*, a village estate built for Jean-Rémy Moët, grandson of house founder Claude Moët, in the early 1800s that now functions as a clubhouse for the label’s top customers. In the spring, it was where Moët & Chandon hosted a series of celebrations to toast the 150th anniversary of its flagship bottle, Moët Impérial.

The history of Moët & Chandon begins another century and a half before that first Impérial popped. In 1716, Claude began working as a *négociant*, bottling and selling wine for the region’s grape growers. As sweet, sparkling vintages gained popularity in royal courts from Spain to Russia, Moët assembled an enviable list of clients, including France’s King Louis XV.



The Moët & Chandon head office (left) enjoys pride of place as the first house located along Epernay’s Avenue de Champagne (top left). It includes a statue devoted to monk and cellar master Dom Pérignon (top right), whose name is used for another one of the house’s sparkling wines. Across the street is the *Résidence de Trianon*, the historic village estate of the Moët family (above).



Benoît Gouez (far left), Moët & Chandon's cellar master, hosted a series of dinner parties at the Résidence de Trianon to mark Moët Impérial's 150th anniversary. The event offered guests a glimpse at the only original bottle in the house's possession and a menu by chef Marco Fadiga that contrasted dishes prepared in the style of 1869 and today (below).



Jean-Rémy is responsible for focusing the company's efforts on bubbly and acquiring hundreds of hectares of the area's best vineyards. "Chandon" enters the picture in the form of Pierre-Gabriel Chandon, who married Jean-Rémy's daughter, Adelaide, in 1816 and partnered with her brother, Victor, on the new venture Moët & Chandon. Today, the business is the flagship winemaker of the LVMH group, which includes other Champagne houses, among them Krug, Ruinart and Veuve Clicquot.

Moët Impérial's big moment came in 1869, when tastes started to shift away from over-sweetened Champagne. Previously in Russia, for example, the preferred style of bubbly had some 300 grams of sugar per litre, about three times the sugar in a can of cola today. Moët Impérial, on the other hand, is in the drier brut style. Today, in the hands, nose and palate of cellar master Benoît Gouez, it's only become brut-er with hints of apple, pear and white peach. The latest bottling only has seven grams of sugar per litre, reflecting the contemporary oenophile's penchant for freshness in sparkling wine. "I don't know what the taste of Moët Impérial was 150 years ago. We have one bottle left but we never open it," says Gouez. "Moët & Chandon has always been consumer driven. It doesn't mean that we're doing everything they ask for, but at least we listen."

Reflecting Moët's roots as a *négociant*, creating a non-vintage Champagne like Impérial, where consistency trumps idiosyncrasy, involves mixing and matching wines. The fruit can be sourced from hundreds of different local growers, and reserve wines are stored for a few years as a hedge against inconsistent growing seasons. According to Gouez, there's no secret recipe, though the blend usually includes a relatively equal amount of pinot nero and pinot meunier and a smaller measure of Chardonnay. "I want our Champagnes to taste like the grapes they're

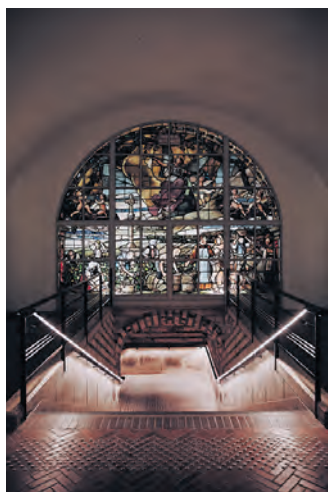
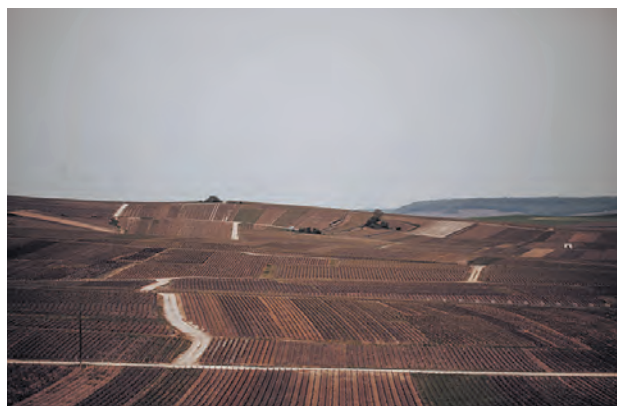
made of – it's a very simple concept," he says. "Moët Impérial is a little bit of everything. The beauty of that wine is that it's so complete... there are so many elements involved. What I like with Impérial is that idea of spontaneity, of not being obliged to wait for a special occasion."

Still, momentous events are central to the brand's iconography. Images of Hollywood stars downing flutes of Moët at awards shows and race car drivers dumping magnums on their pit crews have added to its cachet. So it's not surprising that Impérial's 150th was marked with some pretty over-the-top dos.

"We live in the present, but we have roots, we have history, we have patrimony, we have people, we have a style," says Gouez. All those aspects were on display for the series of celebratory dinners hosted at the Trianon house. The relationship between past and present was emphasized by the menu, which included pairings of four dishes interpreted in the styles of 1869 and today, including sorrel soup, Russian salad, poached turbot and a gingerbread dessert. A month later, at the Château de Saran, the recently revamped seat of the Moët family, celebrities including model Kate Moss, actors Uma Thurman and Natalie Portman and tennis star Roger Federer enjoyed a similar parade of dishes – and a fireworks display over the hills of Champagne.

Moving forward, the property will become another venue to host high-rolling bubbly fans, but accessing the world of Champagne centred around Epernay doesn't require a home cellar





full of cases of fizz. A good spot to base yourself in the area is the Royal Champagne Hotel & Spa, which looms like a Bond villain's lair overlooking the vineyards and boasts an extensive bar menu of local bottles. Tours of the Moët & Chandon cellars can be booked online for visits between April and December. And opening in February 2020, the Musée du vin de Champagne et d'Archéologie régionale d'Epernay will capture the unique history and character of the region's wine culture.

Gouez, who has worked in California, Australia and New Zealand, says that what makes Epernay unique is its combination of terroir and technical know-how. "Epernay is the capital of Champagne, in the sense of being in the middle of the vineyards," he says. "And I would say the soul of Moët & Chandon is in Epernay – in the cellars." Just below the cobblestones on the Avenue de Champagne, in fact. ▀

The new Royal Champagne Hotel & Spa (top left) overlooks Epernay and the surrounding vineyards. Moët & Chandon's Mont Aigu property (above) and its kilometres of caves below the city (right) highlight the house's sprawling influence in the region.



Sonic boon

Phaidon's celebration of stereo style might make you rethink your listening habits

ILLUSTRATION BY AMÉLIE TOURANGEAU

Many speakerheads would argue that, in pursuit of portability, some music fans have tuned out the fact that listening to your favourite album is enhanced by the quality of sound more than the diminutive scale of your device. Luckily, the renaissance of analog technology is in full swing, and the growing appreciation for old-school amplifiers, turntables and tape decks signals a renewed appreciation for sonic performance as much as retro aesthetics.

"High-end audio transcends utilitarian duties and warrants very special consideration," writes Gideon Schwartz in *Hi-Fi: The History of High-End Audio Design*. "It is a conspiracy of lights, buttons

and dials all working together to convey the plain-tiveness in Nina Simone's voice, the deep-trance electro pulse of a Deadmau5 track, or the exquisite intonation of Itzhak Perlman's violin." In the book, Schwartz, a New York lawyer who operates a showroom called Audioarts near Madison Square Park, records the market's evolution from Victorian-era phonographs to mod, mid-century stereo cabinets to sculptural, omnidirectional speaker towers.

Every field of design mixes functionality with form, but *Hi-Fi* emphasizes that audio equipment uniquely captures a sense of purpose in its look, and the most luxurious components create this balance in perfect harmony. — **ANDREW SARDONE**

Hi-Fi: The History of High-End Audio Design, \$99.95 starting Oct. 30 at bookstores and online (phaidon.com).

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