

MARCH 2021

THE GLOBE AND MAIL[®]

style

ADVISOR

New outlook

Flowering fashion
forecasts brighter
days ahead



CREATIVITY

Art amps up the spring collections

DESIGN

The vanity table's self-care comeback

PERFUME

Chanel No. 5's century of scent



N.G. STUDIO. PARIS.
Nicki Chesquiere

LOUIS VUITTON

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EDITOR'S LETTER



A Fendi blouse, with lace, interprets spring fashion's fascination with flowers.

FLORAL NOTES

Over the past year, one of the small rituals that has helped me feel part the world beyond my apartment's walls has been a walk to pick up fresh flowers. My destination is usually a corner store in Toronto's Bloor West Village. The experience of buying blooms there has varied with changing lockdown protocols, but the frilly coral and pink carnations I leave with are pretty consistent.

For creative people who work in style, inspiration often comes from absorbing the world we move through. With those movements strictly limited, it's not surprising that this edition of The Globe and Mail Style Advisor reflects how many have recently found that spark in the simplicity of nature. Our fashion feature, "Out of the cold" (PAGE 26), focuses on the chintz prints and botanic lacework of the new collections, while the fragrance story, "On the scent" (PAGE 40), is a farm-to-flaçon journey across France marking the 100th anniversary of Chanel No. 5.

This season, many fashion designers also want to remind us of the hands and minds behind all the things we buy. Caitlin Agnew's column, "Bigger picture" (PAGE 18), traces how they're working with artists to bring us closer to their creative process at a time when we've been physically separated.

Feeling connected and appreciating the beauty of flowers seem like good, easy places to start for spring, a moment when we're craving each other's company and looking toward a flourishing future.

ANDREW
SARDONE

Andrew Sardone
Editorial Director

P.S. These launches prove how plentiful florals are for the season:

1. To mark International Women's Day this month, Holt Renfrew's H Project, Michif artist Christi Belcourt and handbag label Ela have partnered on this pouch benefiting Oceana Canada. H Project Ela Editor's Pouch, \$50 at Holt Renfrew (holtrenfrew.com).



2. The latest Hermès fragrance, H24, is a grassy mix meant for men but wearable by anyone who gravitates to its combo of clary sage, daffodil and rosewood. H24, \$131 at Hermès (hermes.com).



3. Ceramic artist Julie Moon's new website is stocked with sculptural vases, playful ornaments and her graphic collection of daisy earrings. Julie Moon Ceramics Checkered Daisy Earrings, \$60 through juliemoonceramics.com.



INSTAGRAM

For the latest style commentary and inspiration from The Globe and Mail, follow @GlobeStyle on Instagram, and tag your Style Advisor posts with #GlobeStyleAdvisor.



ON THE COVER

Dress, hat, scarf, available at Gucci (gucci.com). Photo by Saty + Pratha.

style ADVISOR

MARCH 2021

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CONTRIBUTORS

The magazine's writers, photographers and artists share the ways they mark the arrival of spring



‘My indoor plants all get some attention, picking some new pots and doing a little redecorating as I move them around to make sure they’re in the best places for the increasing light.’

Visual artist **MEGHAN MCKNIGHT** is the creative hand behind the collages in “Creatures great and small” (**PAGE 13**). Using vintage and thrifted print material, McKnight created three original compositions. Similar work will be on view this spring at boutique and gallery space Likely General in Toronto.

‘I like to make a pilgrimage to Parc de Sceaux, just south of Paris, where there is a field full of cherry blossom trees. It feels like being surrounded by a pink cloud.’



‘My background is Iranian and our new year is actually the first day of spring so there’s a very clear demarcation for me. I think in style, it’s just the rush to wear fewer layers and come out of the weather cocoon.’ – **NAMVAR**

Photographers **SATY NAMVAR** and **PRATHA SAMYRAJAH** have been making images together since 2010. For this issue, the duo tackled “Out of the cold” (**PAGE 26**), a feature on floral fashion emerging from winter in their aptly named hometown of Bloomfield, Ont.

‘We always have seasonal flowers and foliage in our home. Since we live in the country, we mainly stick to what’s available around us. Through winter, it’s all a bit twiggy and minimalist but I look forward to that exact period of the year when the foraged branches begin to bloom!’ – **SAMYRAJAH**

‘I’m mad for terracotta pots of all shapes and sizes, which to avoid cracking during the chilly months, get stored inside. Their return to the terrace is always a sign of sunnier days ahead.’



Based in Callander, Ont., **SARA LECAPPELLAIN** operates Black Saddle Photography. She photographed Vogue writer and author Christian Allaire at the Nipissing First Nation for “Personal style” (**PAGE 8**).

‘The first signs of spring usually make me want to break out my lighter jackets. Everything is muddy and dirty outside, so wearing brighter clothes and not having to be fully bundled is a nice change.’



Because of local closures, Paris-based photographer **RACHELLE SIMONEAU** had the Palais Galliera all to herself to shoot the exhibition Gabrielle Chanel Fashion Manifesto. The photos appear in “On the scent” (**PAGE 40**), which captures the 100th anniversary of Chanel No.5.



Writer, fashion collector and exhibition maker **NOLAN BRYANT** spoke with legendary burlesque performer Dita Von Teese for “Vanity fare” (**PAGE 38**), his piece on the return of dressing tables in decor.

#BTS WITH OUR BEAUTY EDITOR'S FRAGRANCE PICKS

Spritz your way to a fresh start with a floral-forward scent



MELLOW YELLOW

The optimism of yellow inspired this duo, an homage to the morning light in Rome. For her, a heart of peonies and Turkish rose impart a sense of *la dolce vita*. For him, lavandin and geranium provide herbaceous depth. Valentino Beauty Born in Roma Yellow Dream Eau de Parfum Donna, \$123, Uomo, \$92, at Hudson's Bay, Sephora, Shoppers Drug Mart, Nordstrom and Jean Coutu (valentino.com).



AFTER HOURS

The night-blooming tuberose brings its nocturnal flavour to Tom Ford's collection. Also known as the mistress of the night, the star bud is complemented by jasmine, patchouli and agarwood musk. Tom Ford Private Blend Tubéreuse Nue, \$425 at Nordstrom (nordstrom.ca).



BEACHY KEEN

Louis Vuitton's latest encapsulates the mood of a day spent on the California sand. Neroli, the essence of orange blossoms, gives On the Beach its sunny quality, which is complemented by lively yuzu and aromatic herbs. – **CAITLIN AGNEW**
On the Beach, \$310 April 1 at Louis Vuitton (louisvuitton.com).

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PROFILE

Personal style

Christian Allaire's upcoming book opens up the fashion conversation to often overlooked voices



Writer Christian Allaire is pictured on the Nipissing First Nation reservation in northern Ontario. He wears a shirt with ribbon work that reflects his family's Ojibwe roots through its colours and placement.

The first word in Christian Allaire's book is *aanin*, which means hello, or welcome, in Ojibwe. *The*

Power of Style's underlying ethos, that everyone is welcome in this particular fashion conversation, is expressed through a visually dynamic mix of profiles, tutorials, fashion history and DIY projects. Interviews with an array of international talents focus on using fashion as a tool for activism and empowerment.

For Allaire, who grew up on the Nipissing First Nation reservation near Sturgeon Falls, Ont., and now works as American Vogue's fashion and style writer, it's important to encourage people to look at fashion through a cultural lens. "That was sort of the main 'why' for me making this book – because I wish I would have had something like this," he says. Although Allaire was a fashion-obsessed teen, "I never even thought of fashion as a vessel to express where you come from or who you are."

CONTINUED ON PAGE 10 »

PHOTO BY SARA LECAPPELAIN/BLACK SADDLE PHOTOGRAPHY.



I R I S

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CONTINUED FROM PAGE 8 »

Allaire began his career while studying at Ryerson University in Toronto. Internships at Flare magazine and Interview led to a fashion editor position at Footwear News in New York. Eventually, weekends spent freelancing for Vogue.com helped land him his current role, a beat that enables him to regularly cover Indigenous artists and creatives.

The Power of Style may not centre on Allaire's personal style journey, but he sets the book's tone by sharing it. "It was important to introduce myself and introduce people to my culture," he says. Its first chapter recounts the process of his mother and aunts crafting him a shirt with ribbon details that honour his ancestors. After breaking down how the finished garment is imbued with both personal and cultural significance, he profiles Indigenous designers, including Luiseno and Shoshone-Bannock artist Jamie Okuma, who are creating contemporary interpretations of ribbon work.

He found many of the book's subjects through social media and gave them an opportunity to tell their stories. In his experience, "people want that connection," he says, and relatable personal narratives resonate more than ever today.

The book's approach democratizes fashion by including elements of the industry that are rarely included in discussions of designer clothes. A chapter on cosplay, for example, features first-hand accounts from young women who are challenging strict rules that often require cosplayers to have the same body type and gender as the character they are portraying. Allaire's subjects also dive into modest style, acne positivity and men in heels.

Fashion is a form of storytelling, he says. "The choices you make when you're getting dressed in the morning can really inform people about yourself. And I didn't get that when I was younger." Allaire urges readers of all ages to consider how style can express their own stories and think about it for a larger purpose. "I hope people open their eyes and see how fashion can be more." — NATHALIE ATKINSON

The Power of Style, \$19.95, at bookstores and online April 27 (annickpress.com).

BEAUTY

Scent therapy

The eye has to travel and, after a year of being grounded, so does the nose. It's welcome news, then, that British fragrance company Jo Malone London is opening its first standalone stores in Canada. This April, the brand is scheduled to open two locations in Toronto, at CF Toronto Eaton Centre and Yorkdale malls, and one in Vancouver, at the CF Pacific Centre. A smaller store at the CF Richmond Centre in Richmond, B.C., will follow in August.

The boutiques take their design cues from the brand's global headquarters, a handsome Georgian townhouse in London's Marylebone area. "Overall, the textures in the store, the colour palette, the materials that are used really give a strong sense of home," says Beth Guastella, Jo Malone London's vice president and general manager for North America. Each location will feature a central table where customers can experience the brand's library of scents alongside its fragrance, bath and body products. They will also carry exclusive items such as the Archive Collection, a selection of past fragrances that have been revived in limited-edition form.

Guastella says that what makes the fragrances special is their simplicity. "They're meant to be combined and they can easily be layered to create a personalized, individual type of scent." Timing the Canadian launch to the changing of the seasons is ideal for the brand. "Spring is an opportunity for so many to be able to celebrate flowers and our blossoms and this moment of freshness and light and rejuvenation," she adds. — CAITLIN AGNEW



For more information, visit jomalone.com.



ACCESSORIES

Less is more

Prada's landmark Spring 2021 women's-wear show, which helped mark a new ongoing collaboration between house head Miuccia Prada and designer Raf Simons, featured models moving through a futuristic butter yellow set. In one hand, they clutched a coat, cape or wrap, and in the other, the brand's latest It bag, the Cleo.

At the time, Prada said the starting point for the collection was pondering what really matters now. The same query could be asked about the introduction of a new handbag this season: At a time when we're barely leaving the house, what is the value of a shiny new accessory?

To answer that, you only need to consider the recent history of bags that have defined eras. From Fendi's high-glamour Baguette, which became synonymous with the decadent moment of *Sex and the City*, to Christian Dior's saddle bags, which were seasonally reinvented to capture the creative whims of designer John Galliano's tenure, these purses are often souvenirs of the moment style aligns with other cultural currents.

The Cleo, a shoulder bag with streamlined curves, brings together a bit of Prada's past and present. It reimagines the utilitarianism of its 1990s nylon bags and is formed over custom moulds in a way that dates back to the brand's beginnings in 1913. Its practical simplicity encapsulates a less-is-more era when fashion is characterized by the person wearing it.

At the presentation, Simons highlighted that he wanted the collection to emphasize a sense of humanity. "It is about women, and everything around them that supports them, showcases their characters," he said.

— RANDI BERGMAN



Cleo bag, starting at \$2,600 at Prada (prada.com).



For more information, visit siafuhome.com.



HOUSEWARES

Art of craft

When Gladys Macharia realized that her country's craft traditions were slowly disappearing, she saw an opportunity to combine Kenyan craftsmanship with contemporary design. The Nairobi-based designer and co-founder of Siafu Home works with Kenyan artisans and local materials to design tabletop and textile pieces.

"One of the things that was really important to us was ensuring that we took responsibility of identifying the materials that would otherwise be waste and turn them into products with a different meaning," Macharia says. She works on the collection with Niccola Milnes, a Canadian now based in Vermont. Siafu's elegant salad spoons are made with sustainable ebony wood and bone handles that are a byproduct of the food industry. The Maji carafe collection is fashioned from recycled bottles and features artisanal engravings. Kenyan beading comes into play in water carafes, each meticulously crafted by an artisan. "What's really humbling about the relationship is that not only am I able to design with them, but the interesting part is learning from them," Macharia says.

Macharia's jewellery design background is highlighted in the Nigiri Bottle Opener, which shows off the designer's love of combining different metals. In this case, it's aluminum and brass sand casted to resemble a warthog tusk. The brand's blankets and towels are made by weavers who have been practicing their trade for decades. The story of Siafu Home is one of collaboration and tradition that materializes in vibrant pieces, says Macharia. "It's a shared process of learning, experimenting and trying to be creative together." — **ANYA GEORGIJEVIC**

FASHION

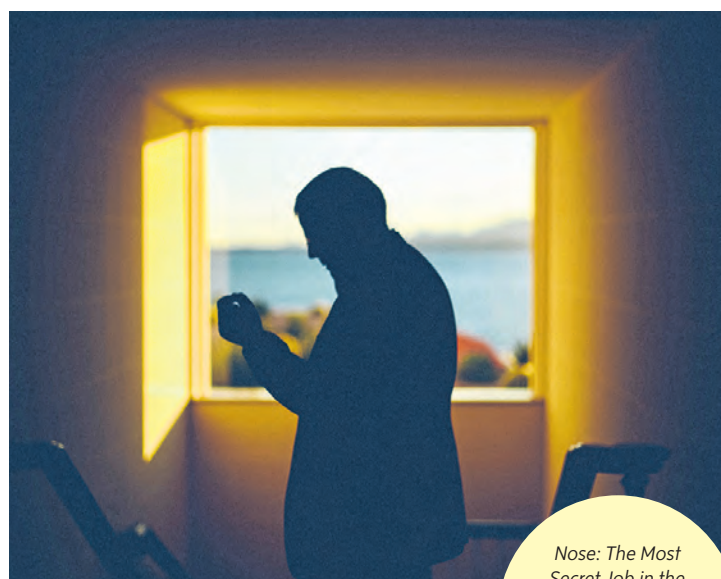
Romantic remix

For the past decade, London-based Simone Rocha has built her fashion label's success by reworking tradition. This month, she marks the brand's 10th anniversary with an H&M collaboration collection of clothing, jewellery, bags and footwear for women, men and children that explores pivotal concepts from her career. "The collection brings together themes, or narratives, that are always present in my work," Rocha says. "Art history, craft, strong femininity, and of course, elements of my own identity — my Irish and Hong Kong heritage."

Pearls are now synonymous with Rocha's aesthetic and appear in the H&M mix as embellishments on the edges of brogues or the collar of a men's trench coat. The accents are a nod to the spring 2014 line where she first introduced the luminous orbs. "It really felt like a moment in establishing my identity," she says. Tartan was explored to great acclaim in her Anne Boleyn-inspired fall 2014 show. "I wanted to rethink how the tartan could be twisted even further, so I mixed it with elements from more recent collections, like the pleated tulle from the Red Dolls Spring/Summer 2018 collection," she says. "I really wanted to take archive details and reimagine them. So, it's not mere re-editions."

The mix of romantic silhouettes and punk spirit could make this designer collection one of H&M's most collectable releases to date. "Simone is a designer who always nods to that fantastical side of fashion — the dreaming — but in a way that feels very down-to-earth," H&M creative advisor Ann-Sofie Johansson says. "Simone does fashion at its best — pieces to treasure and adore." — **INGRIE WILLIAMS**

For more information, visit hm.com.



Nose: The Most Secret Job in the World is available for streaming on Amazon Prime Video, Apple TV and Google Play.

FILM

Take notes

Perfume is intangible and its creation can often be equally hard to grasp. To take viewers inside that mysterious process, Dior has produced a new documentary, *Nose: The Most Secret Job in the World*. The two-hour film follows perfumer François Demachy over the course of two years as he works his magic for the brand.

Most blockbuster perfumes are the creation of a rock star-like figure called "the nose." In Dior's case, Demachy has been the in-house perfumer-creator since 2006 and is responsible for Miss Dior Eau de Parfum and Sauvage, a men's scent that features an exclusive bergamot from Calabria in Italy.

Over the course of *Nose*, what's emphasized are the personal connections that go into perfume making, in particular, the partnerships that Demachy nurtures with the growers, producers and distillers who cherish raw materials as much as he does. He travels the world in search of these elements, making stops in Nosy Be, an island near Madagascar, Italy and Ireland. *Nose* opens with Demachy's first trip to Indonesia to visit the patchouli plantations in Sulawesi, a journey that took him four days. "Even after so many years of creating perfume, I was still absolutely amazed, and I'll never forget the joy I felt at meeting the local growers," Demachy says.

For directors Arthur de Kersaunon and Clément Beauvais, the logistics of globetrotting to such far-flung locales echoed the idiosyncratic perfume-making process. It's an experience they said offered a lesson in humility and patience. — **C.A.**



SOCIETY

Sense of occasion

Work from home sweats be damned! **NOLAN BRYANT** compiles a list of titles that capture the joy of dressing up

VINTAGE BLACK GLAMOUR

This book is teeming with dazzling, rarely seen images and untold stories that celebrate performers such as Eartha Kitt and Aretha Franklin. It also profiles countless talented women who should be household names, including Pearl Primus and Diana Sands, who broke social norms and were instrumental in shaping modern music, film, television and literature.

Vintage Black Glamour by Nichelle Gainer, US\$55 through vintageblackglamourbook.com.

WILLI SMITH

Streetwear pioneer Willi Smith is among fashion-history's most successful African American designers, and with this compelling publication he finally gets his due. Over 200 glossy pages examine the visionary creator and WilliWear,

the revolutionary brand he built, which is considered a forefather to labels such as Supreme and Off-White. *Willi Smith: Street Couture*, edited by Alexandra Cunningham Cameron, \$60 at bookstores and online (rizzoliusa.com).

HELENA RUBINSTEIN

Considered the creator of the modern beauty industry, Helena Rubinstein is also lauded as a feminist and progressive thinker who saw cosmetics as the stuff of liberation. This illustrated biography, which was published to coincide with an exhibition at the Museum of the Art and History of Judaism in Paris, examines her remarkable life and rise to prominence.

Helena Rubinstein: The Adventure of Beauty edited by Michele Fitoussi, \$55 at bookstores and online (rizzoliusa.com).

COME FLY WITH ME

As we collectively yearn

to globetrot again, this book whisks readers to the airport and presents jet-setting music icons and culture movers who used the terminal and tarmac as their runway. There's plenty of visual inspiration for a chic return to the skies.

Come Fly With Me: Flying in Style by Jodi Peckman, \$40 at bookstore and online April 20 (rizzoliusa.com).

SUPREME MODELS

This is the first-ever glossy tome to celebrate top Black models and their indelible influence on style and culture. Spectacular images of 70 women from the past 75 years are presented alongside essays that pull the curtain back on the Black experience within the fashion industry.

Supreme Models: Iconic Black Women Who Revolutionized Fashion by Marcellas Reynolds, \$63 at bookstores and online (abramsbooks.com).

BILL CUNNINGHAM

Over the past year, socializing has often occurred outdoors and on the streets, a place pioneering photographer Bill Cunningham considered the most thrilling venue to view and capture fashion. The photographs featured in this book are accompanied by caring essays that help reveal the man behind the lens.

Bill Cunningham On The Street: Five Decades Of Iconic Photography, \$86 at bookstores and online (penguinrandomhouse.ca).

CECIL BEATON'S BRIGHT YOUNG THINGS

A dazzling group of young and unconventional aristocrats dubbed the Bright Young Things swirled at the centre of society in 1920s London. Legendary aesthete Cecil Beaton was both an esteemed member of the group and its unofficial photographer. This volume

masterfully brings together his portraits and snapshots of that heady epoch.

Cecil Beaton's Bright Young Things by Robin Muir, \$70 at bookstores and online (npg.org.uk).

THE WORLD AT YOUR FEET

With videoconferencing continuing as the new normal for meetings and socializing, expressions of style have been focused above the waist, leaving shoe collections languishing. One hundred stand-out examples from the Bata Shoe Museum's archive are the focus of this eclectic history-filled volume, which might serve as inspiration for our post-pandemic return to anything other than slippers.

The World at Your Feet: Bata Shoe Museum by Elizabeth Semmelhack, \$67.50 at bookstores and online (batashoemuseum.ca).

CREATURES GREAT AND SMALL

For spring earring inspiration, look up in the air,
on the land and underwater

Essentials
INSIGHT/ACQUISITIONS



SEA CHANGE

Dive into a sunken treasure of shells, pearls, fish and reptiles.

(From top to bottom) Carole Tanenbaum Vintage Collection seafoam shell earrings, price on request through caroletanenbaum.com. Natia X Lako small crocodile mono earring, \$174, crocodile mono earrings, \$174 at Archives (archivestoronto.com). Carole Tanenbaum Vintage Collection gold nautilus earring (with matching earring below), price on request through caroletanenbaum.com. Jewels by Alan Anderson seahorse earrings, price on request through jewelsbyalananderson.com. Danny Pollak gold shell earring with blue accents (with matching earring at bottom right), price on request through [@dannypollakaccessories](https://www.instagram.com/dannypollakaccessories) on Instagram. Archives Collection purple and blue crab mono earring, \$124 at Archives (archivestoronto.com). Carole Tanenbaum Vintage Collection fish earrings with burgundy accents, price on request through caroletanenbaum.com. Daily Pearls freshwater pearl studs, \$325 through dailypearls.com.

ARTWORK BY MEGHAN MCKNIGHT / STYLING BY GEORGIA GROOM / PHOTOGRAPHY BY JOSEPH SARACENO



TAKE FLIGHT

The lightness of birds and butterflies elevates any look.

(From top to bottom) Carole Tanenbaum Vintage Collection bird earrings, price on request through caroletanenbaum.com. Oscar de la Renta butterfly earrings, \$295 at Nordstrom (nordstrom.ca). Danny Pollak hummingbird earring (with matching earring at far right), price on request through [@dannypollakaccessories](https://www.instagram.com/dannypollakaccessories) on Instagram. Carole Tanenbaum Vintage Collection white swallow earring (with matching earring below), price on request through caroletanenbaum.com. Vintage 18-karat gold and diamond hummingbird mono earring, \$2,980, Natia X Lako large dragon mono earring, \$221, Archives Collection multicolour butterfly mono earring, \$174 at Archives (archivestoronto.com). Oscar de la Renta bird nest clip earring, \$390/set at Nordstrom (nordstrom.ca).



EARTHLY DELIGHTS

Bejewelled bugs often make the best baubles, as do gilded cats.

(From top to bottom) Gucci gold interlocking G bee earrings, \$485, gold crystal lion head earring (with opposite matching earring), \$1,405 at Ssense (ssense.com). Archives Collection purple bug mono earring, \$187 at Archives (archivestoronto.com). Alexander McQueen gold beetle earrings, \$780 at Ssense (ssense.com). Danny Pollak tiger earring, price on request through @dannypollakaccessories on Instagram. Carole Tanenbaum Vintage Collection green and gold beetle earrings, price on request through caroletanenbaum.com. Oscar de la Renta bug drop earrings, \$295 at Nordstrom (nordstrom.ca).



Ganni shirt, \$295, trousers, \$235 at Ssense (ssense.com).



Cult Gaia vest, \$261, trousers, \$273 through net-a-porter.com.



Proenza Schouler knit cardigan, US\$1,375, trousers, US\$1,515 through proenzaschouler.com.



Ulla Johnson jacket, \$525, trousers, \$459 through intermix.com.



Pleats Please Issey Miyake top, \$375, trousers, \$580 at Ssense (ssense.com).



Sea's posy-flecked print gives this pairing a vintage spin.

PERFECT MATCH

Thanks to our embrace of the humble sweatsuit in 2020, the ease of matching top-to-toe has continued into the new year. Spring's version is a more fashion-forward take on co-ordinating that delivers maximum effect from minimal effort. Designers Sean Monahan and Monica Paolini at Sea cast shades of blue across a playfully retro ensemble. Look for separates rich in colour such as Proenza Schouler's minty green ribbed duo or Issey Miyake's throw-on-and-go pleated set in crimson. Play with different silhouettes and lengths by layering Cult Gaia's sleeveless knit dress on top of draped wide-leg pants. Ganni's floral print pairing offers a plethora of outfit options when you wear them separately while Ulla Johnson's cropped jacket and high-waisted pants are a fresh spin on the classic suit. — **NADIA PIZZIMENTI**

IN BRIEF



EYES HAVE IT As windows to the soul, the eyes can betray any manner of undue stress, from lack of sleep to dehydration and even poor makeup removal. To help brighten your outlook, Swiss skincare brand Valmont is introducing Hydra3 Eye, a gel emulsion that hydrates delicate skin. The treatment combines DNA strands, bonded with calcium, magnesium and sodium, with hyaluronic acid and sugars. Together, the ingredients target both the surface of the skin and its deeper layers, defending it against dark circles, fine lines and wrinkles. Founded in 1985, Valmont products can be found in top spas around the world including the Spa by Valmont at Toronto's Hazelton Hotel, which recently revamped its wellness facilities with the help of design firm Yabu Pushelberg. — **CAITLIN AGNEW**

Valmont Hydra3 Eye, \$180 at Holt Renfrew, Saks Fifth Avenue, select spas and through lamaisonvalmont.com.

THE EDIT

LIPSTICK INDEX

Though it looks like we'll be wearing face masks for a while, you can still embrace a new lip hue



ROUGE REDO

Dior's signature bullet has been revamped. The lipstick formula, available in 75 hues, has been enhanced with shea butter, red peony and pomegranate blossom. For the sustainability minded, its new case, inscribed with Christian Dior's initials, is refillable. Dior Rouge Dior in 999 Velvet, \$48 at Sephora (dior.com).



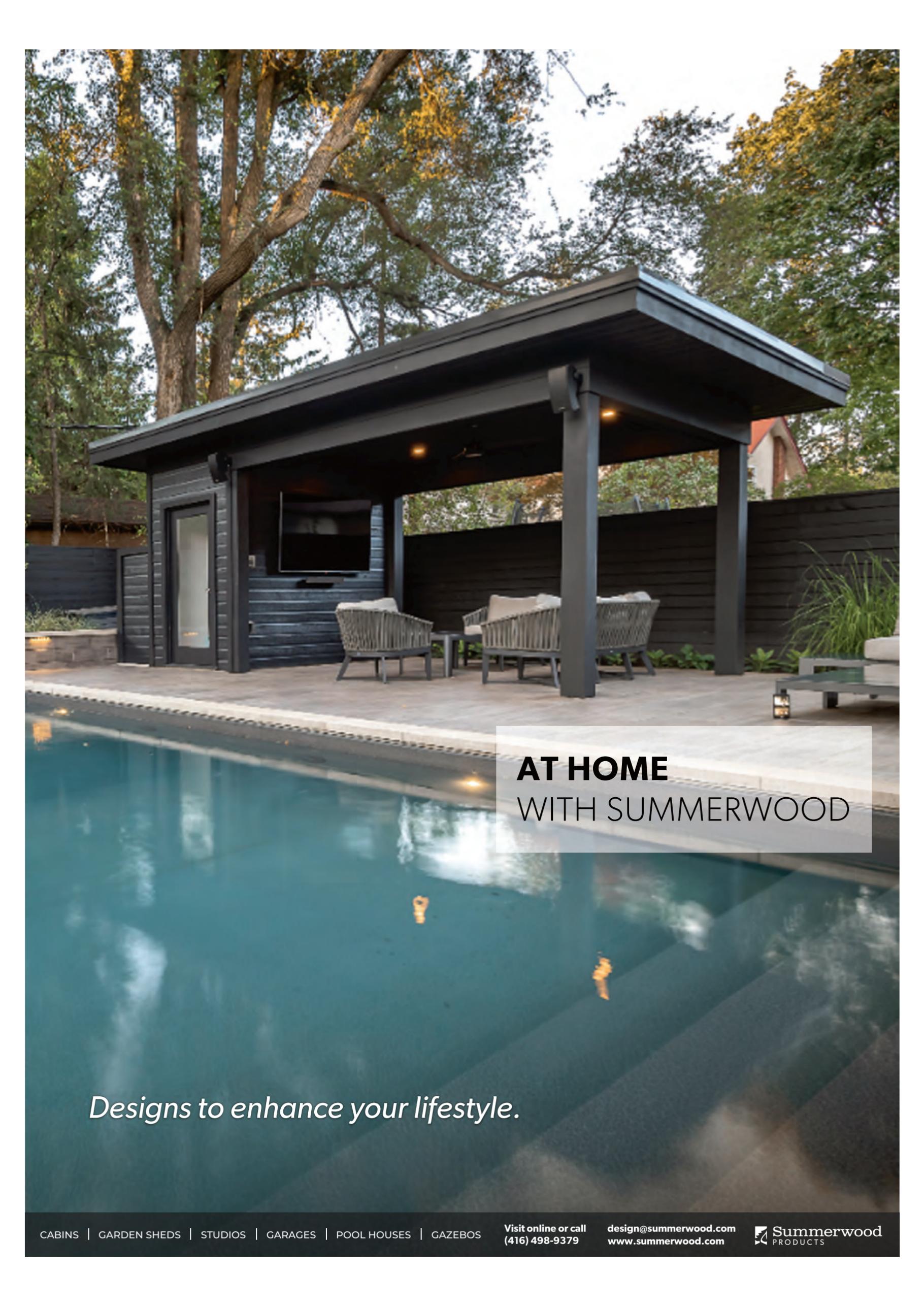
RED AND GREEN

Wrapped in paper and a recyclable box made at a women's co-operative in Bali, Axiology's Balmies further the brand's mission to make the most ethical lipstick on the planet. With their hydrating texture, the Balmies impart a soft wash of colour on mouths, eyes and cheeks. Axiology Balmie Trios, \$46 at The Detox Market (thedetoxmarket.ca).



MATTE ABOUT YOU

For its limited-edition Black Cherry collection, M.A.C looked to cherry blossoms in moonlight for inspiration. The matte lipstick – a finish that tends to have extra staying power under a mask – is available in three cheerful shades. — **C.A.** Black Cherry Matte Lipstick in Dramarama, \$25 at M.A.C Cosmetics (maccosmetics.ca).



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BIGGER PICTURE

Artists often lend their perspectives to fashion during turbulent moments in history. As **CAITLIN AGNEW** writes, this season's collaborations recognize their creative contributions

Artist Laura Gulshani's colourful interpretation of a Dries Van Noten dress brings fashion to life with paint.

When Rihanna graced the cover of *Essence* in January, the image was a major departure from what we've come to expect of a celebrity magazine spread. Instead of the usual glossy photoshoot, the vanguard pop star, fashion designer and beauty mogul collaborated with artist Laura Simpson on a series of moody and ethereal photographic collages. Rihanna summed them up in one word: "magic."

The pandemic has taken fashion's longstanding love affair with the art world to the next level. As physical distancing has mostly cancelled elaborate runway shows and photo shoots, the industry has turned to artists, illustrators and filmmakers to spark that fashion magic. For the spring 2021 collections, these creative collaborations took on many delightful forms, such as the marionette runway show produced by Jim Henson's Creature Shop for Moschino and the seven-part miniseries Gucci creative director Alessandro Michele created with Oscar-nominated director Gus Van Sant.

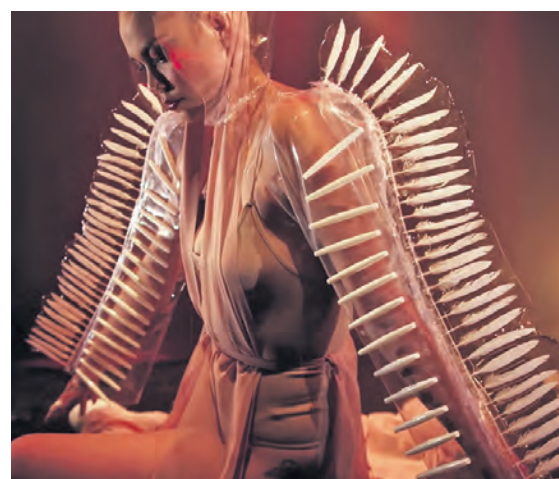
Historically, in the fashion world, these partnerships tend to arise during tumultuous eras as artists use their perspective to interpret challenging times, like what we're living through today. Elsa Schiaparelli and Salvador Dalí joined forces to make his surrealist fantasies sartorial in the 1930s, an interwar period of widespread depression. In the 1960s, another decade known for its revolutionary spirit, Yves Saint Laurent shook things up with cocktail dresses that paid homage to the De Stijl works of artist Piet Mondrian.

In 2021, the motivation many brands and designers feel to work with artists goes beyond aesthetic considerations. "Before, it seemed like art would come back every so often as something very popular in fashion magazines," Laura Gulshani says. The Canadian artist, based in Paris, painted a look from the Dries Van Noten spring collection for this story. "Now, because of social media, I think there's a very consistent audience and demand for that."

Gulshani has worked with the likes of Escada, Le Bon Marché and British Vogue. It's her view that artistic collaborations in fashion have gone from being a cyclical fad to occupying a permanent place at the table. "It's a very powerful way to be unique, I think, in a content-driven world because you can literally create anything you want in any way."

It's not just the brands that stand to benefit from these partnerships. "Collaborations are a chance to learn and expand one's creative language. To work alongside other creative people always presents an opportunity to learn new perspectives," artist Andy Dixon says. Now based in Los Angeles, the Canadian has worked with Versace, first for a Milan Design Week collaboration in 2019 and then on the label's spring 2020 collection.

Perhaps no contemporary fashion house has a greater legacy of collaborating with artists than Louis Vuitton. In 2001, its then-designer Marc Jacobs tapped artist Stephen Sprouse to revamp Vuitton's monogram in his signature graffiti. This led to products



featuring the work of Jeff Koons, Richard Prince and Takashi Murakami, who brought his playful Japanese Pop Art to the runway.

Earlier this year, Louis Vuitton partnered with Swiss artist Urs Fischer on a collection that once again reworked the house's monogram into a distorted, hand-drawn motif. "Ultimately, I have always liked the idea that Louis Vuitton artist collaborations travel around the world, beyond the walls of a gallery or museum," Fischer says of his collection. "They're a means of communicating, of enjoying shared experiences, of having good fun."

Travelling and sharing experiences in person is next to impossible right now, and filmmaking has emerged alongside visual art as a way to bring the vision of a fashion collection to life. When the pandemic cancelled in-person shows at Indigenous Fashion Week Toronto, which was scheduled to take place last May, artistic director Sage

Paul pivoted to an online edition that included four runway films featuring 16 Indigenous designers. "It was really a coming together of all of our collaborators with all of our different experiences working together as a group to understand how this all comes together as one to present fashion," she says. "It's a completely different experience of seeing the clothing – of understanding the movement of the clothing."

With the future of in-person gatherings still uncertain, fashion's mode of communication will almost certainly continue to be a balance between technology and one-of-a-kind artistry. "I love painting because you can see the brush strokes," Gulshani says. "You know there was a human hand behind it." Art reminds audiences that behind the garments and advertising campaigns of even the biggest brands are creative people expressing themselves through fashion. ■

Rihanna's *Essence* cover (top left) paired the singer with collage artist Laura Simpson. Other notable collaborations for the season include Louis Vuitton and Urs Fischer (top right) and Moschino with Jim Henson's Creature Shop (bottom left). Indigenous Fashion Week Toronto's runway films featured labels such as Hand of Solomon (bottom right).

IF YOU BUILD IT

In Prince Edward County, one couple made sure their dream home and B&B prioritized green construction from the ground up

When the Everly Inn opens this summer in Hillier, Ont., it will be different from the inside out. “I’ve been dreaming of building a house my entire life,” says co-owner Tonja Buder. “This was a perfect opportunity to think about what sustainability measures we could incorporate.”

Working with Prince Edward County architecture firm Structural Anomaly, Buder and her husband Mark Pavlidis aimed to achieve net zero energy usage, which has informed many of their structural and material choices for the three guestroom structure that will also incorporate their family home. The building is oriented due south to take advantage of the sun. Soundproofing was achieved using Sonopan panels, made from 100-per-cent recycled wood sourced in Quebec, and the couple opted for double-sided solar panels that also capture rays bounced off the ground.

The first sight visitors will see as they approach the four-acre property is an organic field of long grasses and wildflowers, fitting given the word “everly” is an old English term for grazing meadow. Inside, a local carpenter is building some of the furniture, and linens will be organic cotton and made in Canada. They will also have electric car charging stations available to guests. Pavlidis says that putting up a new building let them start with a blank slate. “That allowed us, right from the beginning of the design stage, to set out our requirements as to the sustainability components of it, to come up with the best, most sustainable way that we could build.” — **MARYAM SIDDIQI**

The Everly Inn is scheduled to open on June 19. For more information, visit everlyinn.ca.



When the Everly Inn in Ontario's Prince Edward County opens this summer, its design will incorporate sustainable construction set within a wild meadow.



IN BRIEF



TWIST AND TURN

The recent resurgence of wicker has trickled down from vintage markets selling retro outdoor furniture to major retailers

offering an explosion of housewares that add tropical warmth to interiors. For spring, the most handsome examples are pieces designed to put the focus on the natural colour and texture of rattan versus channelling a Tiki bar in your living space. Crate & Barrel's Rota table lamp is a sculptural take on the trend that combines neutral and black elements in a contemporary form with a soothing glow. It's part of a new collection that highlights the calming effect of woven elements, including consoles wrapped in grass cloth and seagrass storage baskets. — **ANDREW SARDONE**

Rota table lamp, \$299 at Crate and Barrel (crateandbarrel.ca).

INTO OFFICE

A few additions can help your remote workspace feel more like home



WALL ACCENT

Floral designer Sarah Wu and commercial photographer Paul Chmielowiec's Nice and Noble collection includes art prints and calendars featuring flowers and vintage objects. Its latest subjects are blooms interpreted in the moody style of Dutch masters. Dutch Daydream No. One, \$39 unframed through niceandnoble.ca.

THE EDIT



TOCK SHOW

Maintaining boundaries between work and home when you work at home means keeping better track of time. Atelier Bussière's stone and natural pine ticker reminds you to clock out promptly while lending a polished look to your desktop. Atelier Bussière Eternity clock, \$225 at simons.ca.



WRITE ON

Markham, Ont.'s Ferris Wheel Press is known for its dandy fountain pen sets, and its latest release translates that aesthetic to its first ballpoint pen. Crafted from copper, the Scribe is available in five colours and can be refilled with high-quality archival ink made in Germany. — **A.S.** The Scribe pen, \$63 each through ferriswheelpress.com.

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A LA MODE

With the launch of Everything Else, Ssense is dipping into home decor. **MATTHEW HAGUE** reports on how likeminded fashion e-tailers are restyling our living space

It all started with a vintage white Ferrari. In 2017, the Montreal-based fashion retailer Ssense partnered with Arthur Kar, a Parisian dealer of rare autos, on a line of Ferrari-emblazoned cotton T-shirts. Joining the collection's launch on the Ssense site was one of Kar's restored cars, a 1978 Ferrari 308 GTB, which sold for \$200,000.

The collaboration continued Ssense's longstanding practice of mixing luxury with streetwear, art and industrial design. On its website, you can find splurge-y clothes such as Gucci mohair slacks sold next to everyday buys like Nike swoosh sneakers. Installations at its Montreal showroom, like a 2018 recreation of Off-White founder Virgil Abloh's office space, often look at how fashion extends beyond the runway. Its 2019 debut of pet accessories, including a black and gold Versace bathrobe that chicly cinched around a pampered pooch's body, tested the theory that designer devotees want to surround themselves with a brand's aesthetic.

Years of these experiments helped the Ssense team realize the power of pairing stylish attire with unique and unexpected objects. In December, the company debuted Everything Else, a permanent online home for all the things its customers might crave beyond clothes. "We style men's wear for women. We offer both emerging and established designers. Why not break down all the traditional barriers between all the other product categories," Krishna Nikhil, the company's chief merchandising officer, says.

For Ssense, the timing of Everything Else couldn't be better. According to Nikhil, 74 per cent of its customers are under 35. Even before the pandemic, that demographic was more likely to work from home, shop online and be interested in buying new decor. The trend has only accelerated over the past year so it's not surprising that e-tailers who once focused on designer fashion are amping up their lifestyle offerings.

"People are spending more time at home, focusing on their surroundings," Lauren Santo Domingo says. She is the co-founder and chief brand officer of Moda Operandi, an e-clothier that also offers home goods including its own line, Moda Domus. To Santo Domingo, working decor into Moda's fashion offering feels completely natural. "For anyone who truly cares about aesthetics, the home is usually the first target," she says.

Fashion houses often branch out into home decor, bringing their finesse with materials and craftsmanship to living spaces. Brands including Hermès, Louis Vuitton, Gucci and Fendi all translate the spirit of their fashion collections into furniture and housewares. But just as

few people have a closet dominated by a single label, no one lives in a home filled with the work of a single furniture manufacturer. Retailers such as Ssense and Moda Operandi help their customers curate spaces that communicate their culture and design savvy.

Since 2018, London-based Matchesfashion has offered home decor in addition to designer apparel and accessories. "We have noticed our customers engage with our homeware in the same way that they do with fashion," senior buyer Chelsea Power says. "They are buying from a wide range of designers and it is great to see some of our existing ready-to-wear designers approach homeware with their own unique DNA." Matches collaborates directly with fashion labels to create exclusive pieces such as dress designer Emilia Wickstead's table linens inspired by interior decorating powerhouse Dorothy Draper or a collection of colourful geometric rugs and blankets from Colville, a line co-founded by former British Vogue editor Lucinda Chambers.

For Ssense, Everything Else is a direct reflection of the company's fashion sense. The offerings are international with a Canadian twist. Mod trumblers by London star Tom Dixon appear with sculptural light fixtures from Montreal's Lambert + Fils. Los Angeles skincare company Lesse sits side-by-side with Toronto soap company Binu Binu, whose exfoliating bars are inspired by Korean bathing rituals. As is often the case with its fashion pieces, Ssense's bestselling lifestyle products are idiosyncratic items like a brutalist Anza espresso machine made of concrete. "We're lucky because whenever we take risks with our merchandise, we feel our customers take risks right alongside us," Nikhil says. ■

(From far left) Lambert & Fils Clark table lamp, \$940, Curves by Sean Brown CD rug, \$330, Anza concrete coffee machine, price on request at Ssense (ssense.com). Moda Domus linen placemat and napkin set, US\$195, ceramic plate, US\$190/set of four, through modaoperandi.com.



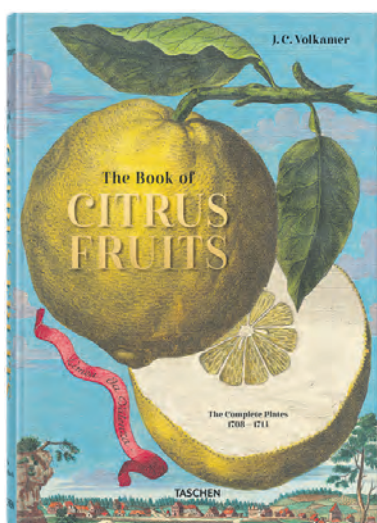
(Clockwise) Emilia Wickstead table linens, price on request, Colville polka dot blanket, \$695, jute mat, \$2,320 through matchesfashion.com.

THE BUY

JUICY READ

There are books you keep in the kitchen as handy resources for your latest homebound cooking project and there are those that simply look handsome next to your decorative trays and stacked cereal bowls. Taschen's *The Book of Citrus Fruits* is the latter, a delicious countertop tome that's more an expression of aesthetic taste than culinary prowess. Its pages include reproductions of hand-coloured copper plates commissioned in the 18th-century by Nuremberg merchant J.C. Volkamer. The images document the lusciousness of lemons, grapefruits and their juicy relatives at a time when most northern Europeans had never seen, let alone tasted, such specimens. Volkamer intended the pictures to be a guide to cultivating the exotic fruits, but they also reinforce how the sense appeal of beautiful ingredients extends beyond what you can make with them.

— ANDREW SARDONE



J.C. Volkamer. *The Book of Citrus* by Iris Lauterbach, \$240 at bookstores and online (taschen.com).

GET COOKING

A celebrity chef and a Canadian-founded design studio pair up on Matheson Cookware

The three met 12 years ago when Richer and Ng were staffing Oddfellows, a restaurant they founded and designed on Toronto's Queen Street West. Matheson was a young cook looking for a job. After Oddfellows became a local favourite, the trio opened two other spots, Parts & Labour and P&L Burger, the buzz of which helped put a spotlight on Castor's industrial-elegant aesthetic and build Matheson's foodie rep.

Matheson Cookware is their latest collaboration. It's kitchenware for serious gastronomes who also care about style. The first product, a cast-iron pan, blends Castor's edgy sensibility with Matheson's kitchen savvy. It's a dead sexy matte black, with an oversized handle, knurled for easy gripping, as well as a raised lip at the back that prevents stirring-related spills and doubles as a spoon rest.

The first 500 of the US\$250 pans sold out when they were released in late 2020. "The plan now is to expand into other kitchen products, including a pepper mill and a cutting board," Richer says. "The idea isn't to simply put Matty's name on a bunch of stuff. We are trying to create a few, really good pieces that will last for ages." — MATTHEW HAGUE

The second edition of the Matheson Cookware 10-inch cast-iron pan will be released this year. For more information, visit mathesoncookware.com.

At the best of times, teamwork can spark new ideas, possibility and potential. Case in point, the enduring relationship between chef Matty Matheson (he of the tuques, tattoos and telegenic 'tude) and Brian Richer and Kei Ng, entrepreneurs and the Canadian creatives behind Detroit-based design studio Castor.



THE EDIT

WINES OF THE TIMES

While sauvignon blanc from Marlborough and fruity California reds are still the best-selling bottles in Canada, sommeliers are witnessing a growing thirst for these novel options



FIZZ FACTOR

"People no longer need a special occasion to drink bubbles, which I love," says Julie Garton, wine director at the Four Seasons Hotel in Toronto. "I think we will see more demand for price-friendly bubbly, in various styles, but specifically sparkling rosé and reds, especially Lambrusco from northeastern Italy."



EURO SMASH

"Places like Romania, Bulgaria and Slovenia have great wine cultures that are back in bloom thanks to a new generation of winemakers," says Quebec City master sommelier Pier-Alexis Soulière. "They offer familiar varieties, like chardonnay and cabernet, as well as many indigenous varieties that are so freaking good and so freaking inexpensive."



GO CINSULT

"Whether it's grape varieties they have never tried or regions they don't know exist, many guests are ready to be taken on an adventure," says Andrew Forsyth of L'Abattoir in Vancouver. "Cinsault from South Africa is fantastic for those wanting to branch out from pinot noir and gamay."

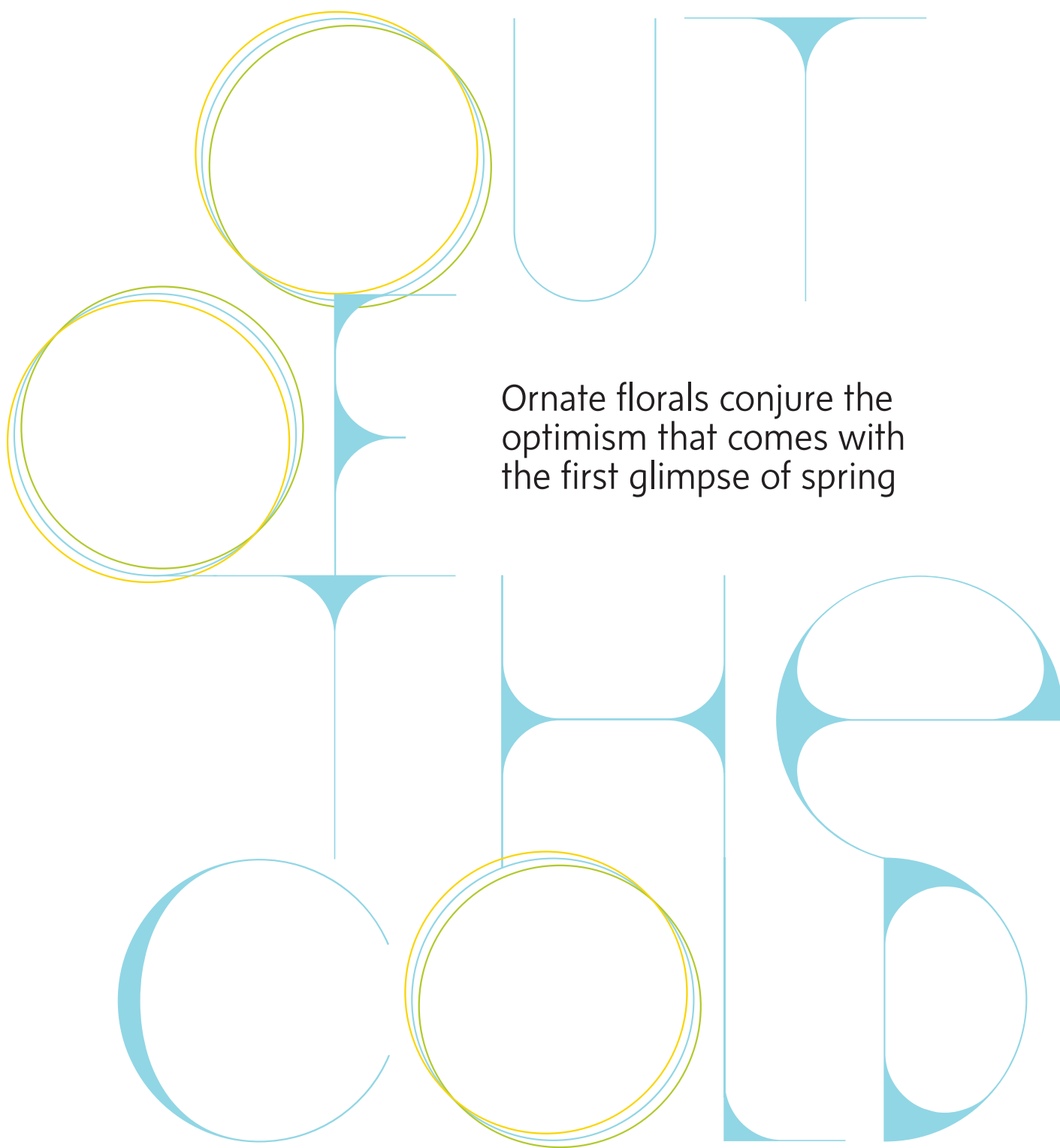
— CHRISTOPHER WATERS

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Alhambra, celebrating luck since 1968



Ornate florals conjure the
optimism that comes with
the first glimpse of spring

PHOTOGRAPHY BY SATY + PRATHA / STYLING BY NADIA PIZZIMENTI

FRESH PERSPECTIVE

An array of sequins creates the effect of a field of budding wildflowers on Danish designer Cecilie Bahnsen's romantic dress. Cecilie Bahnsen dress, available through ceciliebahnsen.com. Earrings, rings, shoes, available at Christian Dior (dior.com). Vintage shirt, stylist's own.



STRONG BOUQUET

An Emilia Wickstead gown is sparsely embellished with a modern fern motif.

Emilia Wickstead dress, available through emiliawickstead.com.

Carole Tanenbaum Vintage Collection earrings, available through caroletanenbaum.com.

Patou shoes, available through intl.patou.com.



PERENNIAL CHIC

Painterly posies soften the effect of a structured Roger Vivier shoulder bag. Roger Vivier bag, available through rogervivier.com.



SPRING FORTH

Colourful florets are suspended in a set of lucite bracelets from the 1950s. Carole Tanenbaum Vintage Collection bracelets, available through caroletanenbaum.com.





LA VIE EN ROSE

A Local Woman apron-style dress incorporates the label's signature transparency.

Local Woman dress, available through thelocalwoman.com. Ora-C earrings, available through ora-c.com.

BUDDING INTEREST

A blurry, camouflage-like pattern on an Andrew Coimbra topper offers an abstract interpretation of spring blooms.

Andrew Coimbra coat, available through andrewcoimbra.com.

Vintage top, available at Nouveau Riche Vintage (nouveaurichevintage.ca).

Carole Tanenbaum Vintage Collection earrings, available through caroletanenbaum.com.





CHEERY BLOSSOM

The Fendi collection presents its floral elements in lace, including a garden of petals on this playful purse. Bag, available at Fendi ([fendi.com](https://www.fendi.com)).

NEW LEAF

Gucci's gilded stem lets you add a nature-inspired accent to any look. Brooch, available at Gucci ([gucci.com](https://www.gucci.com)).



BRANCHING OUT

A wallpaper print was the standout textile in a Patou collection of oversized silhouettes paired with angled collars and ruffled cuffs. Patou dress, blouse, collar, earrings, available through intl.patou.com. Roger Vivier boots, available through rogervivier.com.



FLOWERY EXPRESSION

The pattern of this Schiaparelli jacket repeats a figure of a reclining woman reaching for a lily-like bloom. Schiaparelli blazer, available through [schiaparelli.com](https://www.schiaparelli.com).



GARDEN VARIETY

Brass earrings and a pendant accented with carnelian stones appear to be formed from fallen petals. Ora-C earrings, available through ora-c.com.



Makeup by Ronnie Tremblay for Dior Makeup/PIM.ca. Hair by Aliza Esmail. Model: Kyla Garbutt at Plutino Models. Fashion assistant: Alex Petropoulakis. Thank you to Jong Young Flower Market.



Vanity fare

Dressing tables were once an elaborate stage for equally involved beauty routines. Today, they seem perfectly suited to ever-more-intricate self-care regimens

BY **NOLAN BRYANT**

ILLUSTRATION BY **VIRGINIA JOHNSON**

Burlesque star Dita von Teese's staunchly glamorous look evokes the film stars of yore. Remarkably, in a show business era when teams of makeup artists, hairdressers and other "glam squad" hangers on are ubiquitous, Von Teese (born Heather Renée Sweet) joyfully powders,

paints, teases and sprays herself into a highly polished persona all on her own. The ritual unfolds at a dressing table, a piece of furniture that might seem like an artifact of boudoirs past if it wasn't so perfectly aligned with today's era of self-invention and self-care.

"I have had many, many vanities in my adult years," Von Teese says over the phone from her Tudor Revival home in Los Angeles. Growing up in the 1980s in Michigan, she would camp out on her bedroom floor with a Kaboodle – "basically, a fishing kit," she says – to do her makeup while watching movies. It was through Technicolor films that Von Teese developed her vanity fascination. "A 1940s movie with Betty Grable will always have a vanity scene because beauty and glamour and pin-up was such a big part of that era," she says. "The one that I have now is an art deco 1930s vanity, a very rare one that's pretty spectacular."

Unlike the elaborate beauty regimes undertaken at them, the vanity itself is a rather simple idea, and one that can be traced back millennia. In essence, the vanity is a place to house and apply the paraphernalia of beautification, usually a case on four legs, together with a mirror and place to sit. Robert Little, the Mona Campbell curator of European decorative art at the Royal Ontario Museum in Toronto, says the vanity plays an increasingly important role in the history of decorative arts. "I think people are really beginning to realize that these dressing tables and the accoutrements associated with them are an extension of a woman's domain and her power and role in society," he says.

In 2013, the Metropolitan Museum of Art in New York unveiled *Vanities: Art of the Dressing Table*, an exhibition dedicated to the object through the ages. In the introduction to the accompanying catalogue, curator Jane Adlin writes that, "more than a work of exquisite craftsmanship and design, the dressing table is capable of making broad statements about class and culture, and as a symbol it is often wrapped up with notions of beauty, love and vanity itself."

"A lot of energy was expended in their design and fabrication when they started to be made, primarily from the late 17th century," Little says, referring to the sorts of consoles that were inlaid with precious materials and featured intricate compartments designed to hold the necessities of morning toilette rituals. According to Little, the democratization of the vanity happened throughout the 1800s and into the 20th century when they began to be sold



Dita von Teese (right) primps at one of her favourite vanities.

A 1932 table and mirror by Norman Bel Geddes at the ROM (above) and circa 1800 BC Egyptian Cosmetic Box of the Cupbearer Kameni at the MET (far right) trace the history of dressing furniture.



as part of suites of bedroom furniture. But it was thanks in large part to popular culture and those Hollywood moments that vanities became household must-haves. Von Teese has an encyclopedic memory of many great examples. "Jean Harlow's vanity in *Dinner at Eight*," she says, "was all fringed with big feather plumes. I could go on."

The vanity's decline was spurred by the advent of modernism, says Little. In the eyes of designers such as French-Swiss architect Le Corbusier, vanities and case pieces of furniture such as chests of drawers, were better built into the walls of a home. Today, when getting ready for the day can be reduced to navigating an overstuffed medicine cabinet and balancing brushes and bottles on the edge of the sink, they are a luxury that signals the owner has the time and room to make a ritual out of a morning routine.

Interior designer and artist Nike Onile remembers her mother perched at a polished mahogany vanity and has installed the built-in variety for clients. She says the renewed interest in dressing tables that she's seen is rooted in an overall desire to rediscover more measured and thoughtful moments throughout your day. "We have lost this idea of the slow self-care moment," she says. "When you have a designated area like a vanity that you can sit at every day, that's the time that you spend with yourself, when you say the things to yourself that no one else hears."

Onile says she has a friend who has written on her vanity mirror in lipstick, "I am enough." "Even if she's simply doing her makeup, she has a moment each day where she sees her face and that message," she says. "I feel those things are important."

Von Teese, who has integrated vanities into her burlesque routines on-stage, agrees, and notes that even after a year devoid of social outings, her vanity isn't going anywhere. "I've always had a vanity in my house. I've always made the space," she says. "If you think about it, it's a pretty great space to have." ■

Hey, good looking

Beautify your own dressing area with modern takes on vanity staples



Eden Rock desk with vinyl top, available at Roche Bobois (roche-bobois.com).



Classicon Cypris Mirror by Nina Mair, available at Avenue Road (avenue-road.com).



Pleiade tissue box, available at Hermès (hermes.com).



Reflections Copenhagen Belleville crystal perfume flacon, available through matchesfashion.com.



Acrylic and shearling stool by Brett Beldock, available at CB2 (cb2.ca).



Montana Labelle Lupini catchall, available through montanalabelle.com.

On the scent

This year, Chanel's original fragrance, No. 5, turns 100. A journey from jasmine fields in the South of France to Paris captures the raw ingredients, creative contributors and celebrity faces behind its longevity

BY **NATHALIE ATKINSON**

PHOTOGRAPHY BY
RACHELLE SIMONEAU



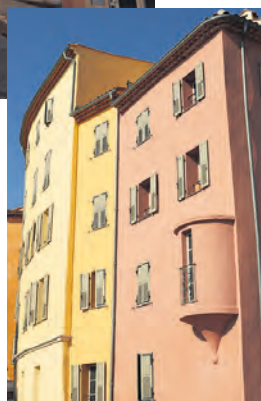
When fashion designer Gabrielle “Coco” Chanel launched her No. 5 perfume in the spring of 1921, the smooth, shimmering and entirely unsentimental composition was an abstract novelty. No. 5’s buzz began with a few strategic spritzes among the couturier’s socialite clients, but a century later, it’s an undisputed classic and one of the top-selling fragrances in the world.

The perfume sprang from the cultural climate of 1920s Paris as well as a sunny sliver of the South of France and No. 5 still maintains strong ties to its origins in the valleys of Grasse. It was in this rolling landscape that Chanel met and mourned lovers, conceived of the perfume and lived off its spoils at La Pausa, an airy villa in the nearby hills of Roquebrune-Cap-Martin.

That connection to the land makes tracing the history and evolution of No. 5 a refreshingly analog task. Here it is presented, appropriately, in five parts.



Grasse’s winding streetscape is lined with museums, gardens and independent shops that help a visitor understand the past, present and future of the perfume industry in the South of France.



I: THE TOWN

The picturesque town of Grasse nestles in the hills above Nice and Cannes. Today, this unassuming Provençal pocket of the French Riviera is known as the perfume capital of the world, but in the Middle Ages the local specialty came from tanneries that supplied fine leather gloves to neighbouring Italy. The history of glove making and perfume became intertwined when tanners began using scented waters infused with natural floral essences to mask the hides’ unpleasant smell. As the story goes, scented gloves became all the rage in the French court after a pair made its way to Catherine de Medici, queen consort of France.

A new industry built around scented beauty powders, soaps and toilet waters flourished and by the turn of the 20th century, tourist posters dubbed it “the city of flowers and perfume.” The region’s *savoir faire* with perfumery has put it on UNESCO’s Intangible World Heritage list. The town is home to the International Museum of Perfumery, which traces this history. In nearby Mouans-Sartoux, the museum’s botanical gardens faithfully reconstruct fields of fragrant ingredients as they would typically have been planted in the 1600s.

Several historic purveyors, including Galimard, Grasse’s first creator-manufacturer, operate factory museums in the area and the town is home to many fragrance laboratories and training schools. A walk through the old town’s narrow streets takes you past independent artisans who still produce scented wares from the region’s bounty, proof that the local culture of perfume is more than just nostalgia.





II: THE NOSE

“I want to give women an artificial fragrance,” Coco Chanel is said to have instructed Ernest Beaux, the former perfumer to the Imperial Russian court, when she commissioned him to make her first perfume. “I say artificial because it will be fabricated. I want a fragrance that is composed.”

This quote is a favourite of Chanel’s house perfumer, Olivier Polge, because of how it connects creativity and perfumery. “At that time you had a lot of fragrances that were following the impression of one flower, or two,” he says. The Grasse native was born into fragrance and is Chanel’s fourth nose after Beaux, Henri Robert, and Olivier’s father, Jacques Polge, who presided over perfumery at Chanel from 1978 to 2013.

In an era when the artistic landscape was avant-garde and moving from the figurative to the abstract, Chanel conceived a fragrance that would similarly disconnect itself and eschew literal, easily identifiable translations of rose or lily of the valley. Beaux achieved this by combining rich flowers with a heaping overdose of aldehydes, synthetic molecules seldom previously used in perfumery, layered over a woody base.

For Polge, keeping a 100-year-old icon relevant means continuously improving the processing of flowers while vigilantly working against tiny variations within a harvest. Not unlike a winemaker, he does this through judicious blending and adjustments to maintain an even, constant olfactory quality. “We do whatever we can to have them be the truest to the creation,” he says.



Olivier Polge stands in a field of jasmine. He followed in the footsteps of his father, Jacques, to become Chanel’s fourth in-house perfumer. Part of his role in Grasse is to monitor the quality of the fragrance’s raw ingredients.





III: THE FLOWER

Every bottle of No. 5 contains the equivalent of about a thousand Grasse jasmine flowers. Known locally as *jasmin de pays*, they capture the area's unique terroir like a single origin coffee bean.

Polge explains how Gabrielle, a Chanel perfume he developed in 2017, contains jasmine from Egypt that is the same species as what's grown for No. 5 in France but creates a very different olfactive impression. "The jasmine from Grasse is, I would say, fresher, maybe a little bit greener. There is a slightly tea note that I recognize right away," he says. One isn't necessarily better than the other, but the identity of No. 5 was created with the flowers growing near perfumer Ernest Beaux's Provençal laboratory. "The only difference that you can explain is the climate, the soil and maybe the farmers who take care of the plants," Polge says.

In Pégomas, a few kilometres south of Grasse, farmer Joseph Mul and his son-in-law Fabrice Bianchi oversee the 50 acres that grow the perfume's five key flowers – jasmine, may rose, tuberose, iris and rose geranium – exclusively for Chanel. During the jasmine harvest from August to October, gatherers expertly pinch and pluck the flowers one by one. Jasmine petals are so delicate that their overflowing wicker baskets barely weigh anything.

The Mul family has been farming in the area since 1840 and Chanel secured its partnership in 1987 to ensure the quantity and quality of future crops. Polge thinks of the people who work the fields as an extension of the expert cutters and sewers that fill the house's fashion workshops in Paris. Their skills, passed on from generation to generation, preserve the integrity of No. 5 for the future.



In September, gatherers wake before dawn to start filling their baskets with jasmine flowers. The fields in Pégomas are cultivated by Joseph Mul, below, and his family exclusively for Chanel.





Historic examples of Chanel perfume bottles illustrate how their look has evolved while retaining the simplicity of the original No. 5 design (far left). The current version (bottom left) still incorporates an understated shape and stark typeface.



IV: THE BOTTLE

Chanel's astrological sign was Leo, the fifth sign of the zodiac. In keeping with her interest in talismans and symbols, she presented the first No. 5 bottles for sale at a show of her collection on the fifth day of the fifth month of 1921. Rather than give the perfume a romantic name, she christened it with a stark numeral that resists definition.

Gabrielle Chanel: Fashion Manifesto, the recent exhibition at the Palais Galliera in Paris, underscored other ways the bottle fits into the Chanel design universe. Over decades, the label's jersey separates and little black dresses have showcased an ethos of luxurious ease. The glass No. 5 bottle is similarly utilitarian and provides no hint of what to expect from its contents. At a time when the packaging for luxury perfume still tended toward the ornate curves of art nouveau, the minimalist label and austere font borrow from the stark visual grammar of Dadaism.

Although there have been subtle changes to its tasteful proportions, the No. 5 bottle's understatement is as dramatic now as when it was first unveiled. It's an industrial design object that reflects both Coco's philosophy as well as the modernist currents in her milieu.

V: THE WOMEN

Beginning with its first American advertisements in 1937, notable women have usually personified No. 5 (there was one detour from this approach when actor Brad Pitt fronted a series of campaigns in 2012). The list has included Suzy Parker, Candice Bergen, Ali McGraw, Lauren Hutton and Jean Shrimpton as well as Nicole Kidman and Audrey Tautou. One ad even included the image of Marilyn Monroe posthumously. The siren once famously claimed that the only thing she wore to bed were a few drops of the scent.

The No. 5 woman is now embodied by French actor Marion Cotillard. “Chanel has always been kind of a dreamy place for me,” the Academy Award-winner says. “I like how they portray women and especially No. 5 – the whole story of all the muses – and the fact that they didn’t ask those women to be someone else, but to have their personality mix with the spirit of the house.”

“One of the first things we discussed was the idea of something more radical,” Cotillard says of collaborating on the tone of her own No. 5 debut. A whimsical film, directed by *Chernobyl*’s Johan Renck, finds her singing a rendition of Lorde’s song *Team* as a daydream transports her from a snowy bridge in Paris to the surface of the moon, where she dances with a handsome stranger. “I wanted to have something that was alive and grounded and joyful.” ▀



Marion Cotillard, pictured at Chanel’s Spring 2021 show, is the current face of No. 5. The fragrance’s history was incorporated into the exhibition *Gabrielle Chanel: Fashion Manifesto*, at Paris’s Palais Galliera (left).





Caught on video

TikTok is changing the game for fashion influencers by allowing more diverse trendsetters to stand out

For years, the fashion influencer's social media domain was Instagram. The app's algorithm metes out visibility to users that conform to its self-consciously candid aesthetic so the accounts that have built up the largest audiences since it launched over a decade ago often reflect a pretty narrow perspective on what to wear. But on TikTok, the video app where fashion plates go to show off their looks, offer personal styling advice and share thrifting tips, a more anything goes spirit is trending.

"The power is now with the creative," says Vanessa Craft, director of content partnerships at TikTok Canada and the former editor of Elle Canada. "One thing that's exceptionally exciting is just watching people get a platform to be able to share their creative energy, and watch it grow the way that it always should have." It's a place where a post of Gucci's latest campaign or a small-town teen sharing her Goodwill haul can gain equal attention.

"TikTok is the first app I've seen that caters to people who have really great fashion sense, no matter if you're wearing a brand name or not," says Symphony Clarke, who posts "up-thrifting" videos of herself revamping second-hand clothes to her account @TheThriftGuru. Personal stylist Bee Stuart (@queeryorker) says the app helps her discover fashion accounts run by people with diverse aesthetics and body types, and that it makes getting feedback on her own business fun. "The viewers have no problem telling you what they want from you, which makes it easier for me to give styling advice, and allows me to build real connections," she says.

To Craft, who counts @lexsonator, a celebration of 1970s style by Lexson Millington, and @moxeb, stylist Maha Gondal's chic take on modest style, as two of her favourite Canadian accounts to follow, TikTok's rise reflects how far the fashion industry's power dynamic has shifted. "[The app] is completely reinventing the storytelling of fashion and style," she says. "It's the ultimate calling card." — **ADRIENNE MATEI**



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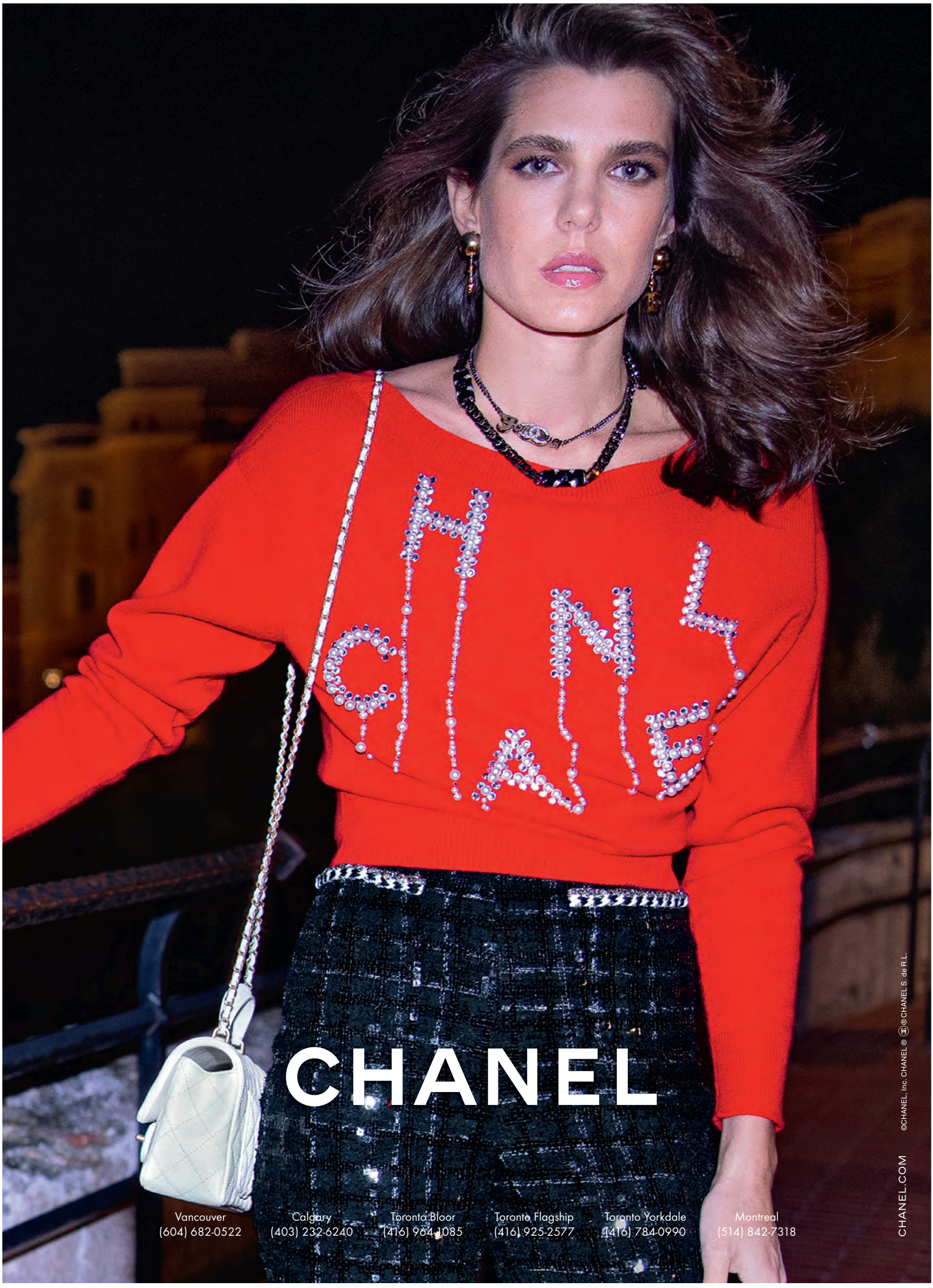
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