

THE KIT

FIRST PERSON
WILD RIDE
*One writer recounts her mother's
obsession with '70s style*
page 1

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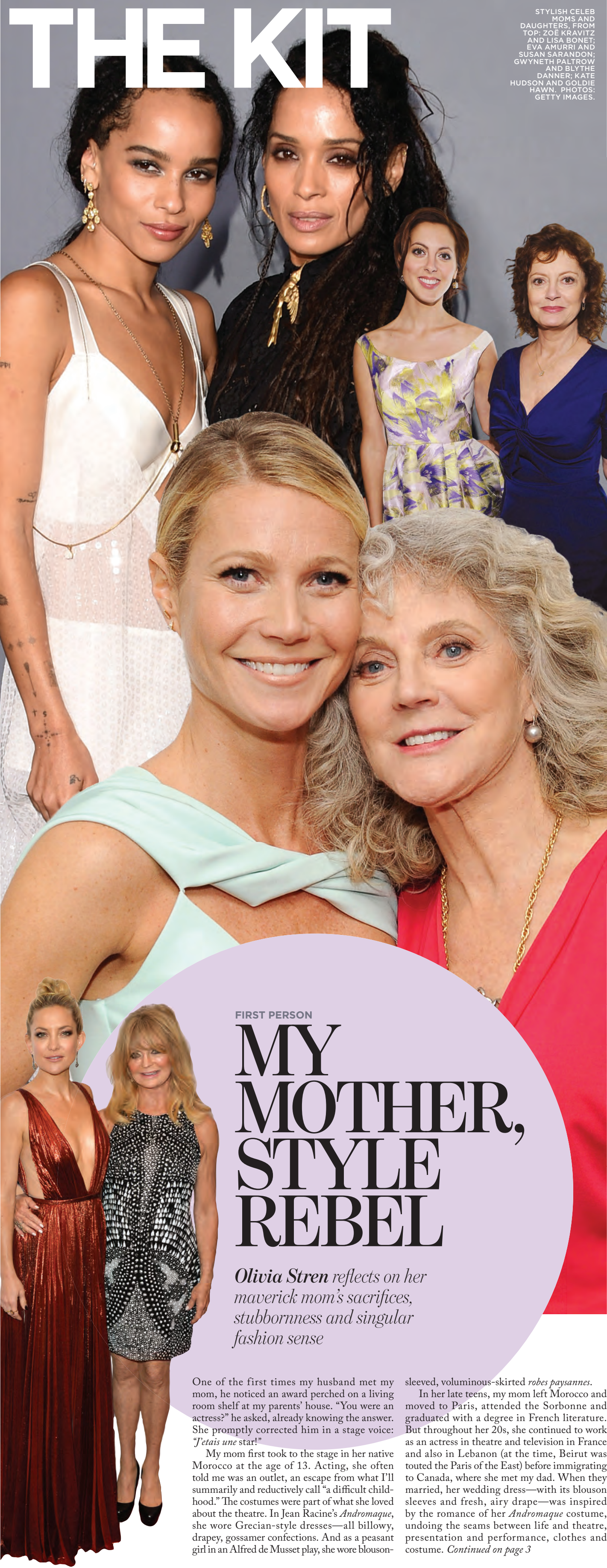


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THE KIT

STYLISH CELEB MOMS AND DAUGHTERS, FROM TOP: ZOË KRAVITZ AND LISA BONET; EVA AMURRI AND SUSAN SARANDON; GWYNETH PALTROW AND BLYTHE DANNER; KATE HUDSON AND GOLDIE HAWN. PHOTOS: GETTY IMAGES.



FIRST PERSON

MY MOTHER, STYLE REBEL

Olivia Stren reflects on her maverick mom's sacrifices, stubbornness and singular fashion sense

One of the first times my husband met my mom, he noticed an award perched on a living room shelf at my parents' house. "You were an actress?" he asked, already knowing the answer. She promptly corrected him in a stage voice: "J'étais une star!"

My mom first took to the stage in her native Morocco at the age of 13. Acting, she often told me was an outlet, an escape from what I'll summarily and reductively call "a difficult childhood." The costumes were part of what she loved about the theatre. In Jean Racine's *Andromaque*, she wore Grecian-style dresses—all billowy, drapery, gossamer confections. And as a peasant girl in an Alfred de Musset play, she wore blouson-

sleeved, voluminous-skirted *robes paysannes*.

In her late teens, my mom left Morocco and moved to Paris, attended the Sorbonne and graduated with a degree in French literature. But throughout her 20s, she continued to work as an actress in theatre and television in France and also in Lebanon (at the time, Beirut was touted the Paris of the East) before immigrating to Canada, where she met my dad. When they married, her wedding dress—with its blouson sleeves and fresh, airy drape—was inspired by the romance of her *Andromaque* costume, undoing the seams between life and theatre, presentation and performance, clothes and costume. *Continued on page 3*

MOST WANTED WISH LIST

Everyone needs a super-pretty palette—especially Mom
page 2



SKINCARE

LET'S GLOW

"Sometimes it takes two to tango—or in this case, to stimulate the skin's genes to behave as they did when they were younger."
page 4



FRAGRANCE

THAT'S INTENSE

A scent for when you want to stand out
page 3



EXPERT ADVICE

EASY DOES IT

Can being mindful help your skin?
This life coach says absolutely
page 4



MOST WANTED

Kiss and makeup

Of course, all your mom needs to make her happy is your love, right? Well, maybe for most of the year, but Mother's Day is definitely the day to show up with more than a hug and a kiss. May we suggest one of the gorgeous new bronzing and blushing palettes on offer for spring? From Quo's circles of matte rose shades to the gasp-inducing sparkle emanating from Chanel's illuminating powder, they practically come with a guarantee that she'll be tickled pink. —Eden Boileau. Photography by Hamin Lee

CLOCKWISE FROM LEFT: ELIZABETH ARDEN FOUREVER BRONZE BRONZING POWDER IN MEDIUM 01, \$45, THEBAY.COM. CHANEL PLISSÉ LUMIÈRE DE CHANEL ILLUMINATING POWDER, \$76, CHANEL.CA. GIVENCHY PRISME BLUSH IN PASSION, \$55, SEPHORA.CA. QUO BLUSH DUO IN JUST BLUSH, \$16, SHOPPERS DRUG MART. M.A.C PEARLMATTE FACE POWDER IN OH MY, PASSION! \$38 (AVAILABLE MAY 18), MACCOSMETICS.CA

FACIALS AT YOUR FINGERTIPS

Sometimes you just want a skin pick-me-up between errands. These new in-and-out treatments fit the bill



POWER PLANTS
The treatment: Caudalie Vine[Activ] facial, 50 minutes, \$120, Caudalie boutique spas in Montreal and Toronto, caudalie.ca

You get a lot of bang for your buck here—except the bang is a stress-relieving, detoxifying caress. Your deep-cleanse starts with a fluffy foam, followed by a grainy exfoliation boosted with a Clarisonic brush, while warm steam blows across your face, preparing the skin for extractions. The purifying continues with a mask of pink clay, papaya and coffee. The most luxurious step is the slathering of new Vine[Activ] Overnight Detox Oil, an earthy smelling blend of grape-seed, rose hip, carrot seed, neroli and lavender oils. It kicks off the massage: first on the face, starting with two jade rollers, then onto the neck, shoulders, arms, feet and lower legs. The products detox your skin, the experience detoxes your frazzled mind. —Eden Boileau



LASER SHOW
The treatment: IPL facial, 30 minutes, \$120, Blitz Facial Bars in Toronto and Brooklyn, New York, blitzfacialbar.com

Don't expect a private room with whale music at this mini-chain's five facial bars, which are lined with reclining chairs for communal pampering. Recently, IPL (intense pulsed light) facials have been introduced to the roster. This dark-spot obliterating, collagen-boosting, wrinkle-smoothing laser treatment is administered by a licensed medical aesthetician who will tweak the treatment to suit your skin. Cleansing, exfoliation and/or masks and moisturizer bookend the main event, which feels like a warm metal plate is being held to your face and lit up with a flash—it's not the most comfortable but it's not painful. A series of treatments is recommended, but when you can pop in on your lunch hour, that's entirely doable. —Rani Sheen



HYDRATION BOOST
The treatment: Power Hyaluronic Facial, \$120, 60 minutes, Caryl Baker Visage locations in Ontario and Calgary, carylbakervisage.com

Canadian entrepreneur Caryl Baker brings beauty to 32 shopping centres across the country. The newest treatment goes all in on the hydrating, plumping, fine-line-reducing powers of hyaluronic acid. Featuring products by Spanish line Skeyndor, the facial starts with an exfoliating cleanser, followed by a series of concentrates, gels and masks with varying sizes of hyaluronic acid particles, to enhance absorption. Polarized water—remixed H₂O to help the molecule penetrate—is spritzed throughout. There's no steam or extractions, and you never quite forget that there's a bustling storefront outside, but after a lymphatic drainage massage has left skin lifted and dewy, you'll feel as if you were lounging under a waterfall. —R.S.

ART DIRECTION: KRISTY WRIGHT (MOST WANTED)

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ROOTS BAG, \$268, ROOTS.COM



TORY BURCH SKIRT, \$470, TORY BURCH



MIU MIU



THE FRYE COMPANY SHOES, \$530, THEFRYECOMPANY.COM

FIRST PERSON

My mother, style rebel

Continued from cover

The Toronto my mother met in the early '70s was not the dynamic Drake-approved city it is now. She couldn't even find endives in the supermarkets, she'd often tell me mournfully of those gastronomically, culturally desolate days.

If my mom had left Paris and its proseccios behind, her love of costume remained. She always wore long, full, dramatic skirts—patchwork, flouncing, tiered, lace-trimmed, embroidered, pleated. (Her wardrobe is more abundant of tier than most tango dancers.) Her clothes were as much an expression of her otherness as they were a point of pride in being different. (She even outfitted me in these dresses; there is a photo of me, at age 3, sitting on a tricycle, in a flowing prairie-style dress, just moments before it got tangled in the trike's wheels and torn to shreds.)

These loose dresses and skirts may be in the *air du temps* again today, breezing down the runways at Chloé, Vita Kin and Ulla Johnson, but my mom has continued wearing hers as they've floated in and out of fashion. She flouts fads and conventions, resenting them as expressions of sameness and lack of imagination. Her aversion is both ideological and physical: She doesn't want to be defined by trends anymore than she wants to be literally confined by a pair of skinny jeans. She's always liked free-spirited clothes that, she once told me, "engaged with nature"—like when the spring breeze engulfs a skirt, letting it catch flight and giving it a life of its own.

But it now occurs to me that her sartorial choices might have served another purpose.

"Her clothes were as much an expression of her otherness as they were a point of pride in being different."

After she moved to Canada, she continued to work on and off (as a French teacher, in translation), but she mostly worked at raising me and my sister. She never adopted the practical T-shirt-and-denim momiform or today's yoga-pant-and-high-bun two-step. If her wardrobe was a sort of revenge against the emotional flatness and colourlessness of the Toronto she encountered decades ago, it was also, it occurs to me now, maybe a protest against the sometimes girdling routine of motherhood, a display of loyalty to her more vivid past lives. Despite the many heart-filling joys, there can be an airlessness to the routine of motherhood—I have a toddler, I know. Perhaps her clothes—inviting as they've always been of air and change—were a way of breathing out and rescuing her identity.

After more than 45 years in Toronto, my

mother still feels like she's from elsewhere—difference, itself, tangled up in her identity. Last Christmas, on my parents' street in midtown Toronto, everybody (oddly and maybe objectionably) installed enormous inflatable Santa Clauses on their front lawns—a gesture, I'm guessing, of festive community. My mom, instead, erected a not-so-petite Eiffel Tower in front of her house, lighting it up like a Christmas tree every night. That shining one-of-these-things-is-not-like-the-others mini-tower standing amidst this lineup of bloated matching plastic Canadian Tire Santas basically told the story of my childhood.

Growing up, when fitting in feels like the only goal worth pursuing, I might have preferred my mom to sometimes play a different role, one that was easier for me, that occasionally involved her choosing the Santa over the Eiffel Tower, the jeans over the big *jupe*. But if my mother's way of dressing instilled anything in me, it was that fitting in might in fact be a lowly goal. After all, fashion should be about fantasy and reinvention and escape.

My mom is now in her 70s and continues to wear her long, theatric signature skirts. She had a doctor's appointment recently, and I met her in the waiting room, where the physician wondered aloud if my mother was heading to the opera afterwards. She was, in classic form, sporting a dramatic, fine-wale-corduroy skirt that she bought in Paris many moons ago. She wore it with a little sweater. Sequins were involved (they usually are). She still favours what sparkles—like *une* star.

FRAGRANCE

COMING ON STRONG

How a classic scent got an intense makeover

BY VERONICA SAROLI

Generally speaking, things these days are really... intense. Instead of taking a chill pill, French fashion house Paco Rabanne decided this spring was a good time to turn up the dial on its salty vanilla-based scent Olympéa with a new version, Olympéa Intense. This isn't out of the ordinary for the brand founded by one of fashion's most notable *enfants terribles*, who came to

be known for his flamboyant and futuristic metal couture pieces during the 1960s. "The whole idea is trying to capture the DNA of the original Olympéa," says its perfumer Loc Dong at the launch of Intense in Paris. Here's how he did it:

1. Focusing on its essence "It's about highlighting the character that already exists, plus, if there's room,

bringing newness," says Dong. He achieved that by deepening the sensuality of the salty vanilla heart and highlighting it by adding feminine, mysterious orange flower and "cool and happy and sparkling" white pepper.

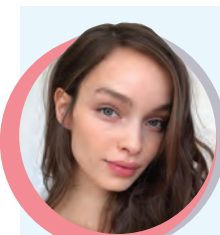
2. Turning up the tension Dong heightened the tension between the notes to further amp up the fragrance, the same way the right balance of salt and pepper enhances the flavour of a dish. "Imagine you have a lot of freshness and a [dark vanilla] background contrasting together—you get tension," he says. "The brand of Paco Rabanne is about tension and boldness. And tension is also intense."

3. Reinventing beloved classics

A believer in perfume evolution rather than revolution, Dong did not want to reinvent the wheel, but to use familiar notes in new ways and combinations to do something even more creative. "In perfumery you still use vanilla, you still use rose, you still use jasmine—how do you combine them? How do you make them different?" says Dong, likening the process to a fashion designer draping a dress or a sleeve slightly differently every time. "By using new technology of course—today we have a delivery system where you can instantly feel what [the note] is—but the craftsmanship still exists."



PACO RABANNE OLYMPÉA INTENSE, \$125 (50 ML), DEPARTMENT STORES



FACE TIME

Brazilian model Luma Grothe had an intense reaction to being tapped to embody Olympéa, a mischievous and clever Greek goddess, in the fragrance's ad campaign—she burst into tears. She explains why playing this role has affected her so deeply.

"Actually, it has changed me a lot to be Olympéa. Because she's this powerful woman and, yes, she's beautiful, but she's empowered because of her razor-sharp brain. Before I was very timid and very scared of putting my ideas out there, and since I started this I've been like, 'This is very interesting; I'd like to be more like that, do the things I want to do, and show my ideas.' So I think now I have a lot in common with her."





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HUDSON'S BAY

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