



WOMEN IN FILM

Meet Anubha Momin, exciting filmmaker to watch and one of five Canadian women on our New Power List proving the future of film is brighter than ever

Plus, the fall fashion and beauty trends shaping up to make this season a thrilling one

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+ SKIN REGENERATION

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REFILLABLE FORMAT

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Canada's #1 skincare product launch since its debut. The NPD Group/CA Prestige Beauty Total Measured Market Year To Date PE August 2022, Skincare Product Dollar and Unit Sales, Based on Launch Month, December 2021–August 2022.

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Everything you love about Double Serum, now also in a lightweight texture, ideal for combination to oily skin. Fast absorbing texture, barely there feel: in only 7 days, signs of aging look reduced.*

*Consumer test, multi-ethnic panel, 352 subjects.

TAKE A BOW

This season's it hair accessory requires very little effort (or time) to style. Simply fasten it to a basic half-up hairstyle for a foolproof polished look.

ROGER VIVIER HAIR CLIP, \$873, NET-A-PORTER.COM



Pull focus this season with glamour-forward, head-turning accessories

by Renée Tse

SNAKE BITE

Whether it's styled with a simple white T or a sleek evening dress, a serpentine single row of diamonds glistening on a collarbone oozes timeless elegance with a twist.

BULGARI NECKLACE, \$65,000, BULGARI.COM



BLACK ROSES
Featuring a sunburst of 18K yellow gold and diamonds against inky onyx petals, these oversized earrings will steal all the attention.

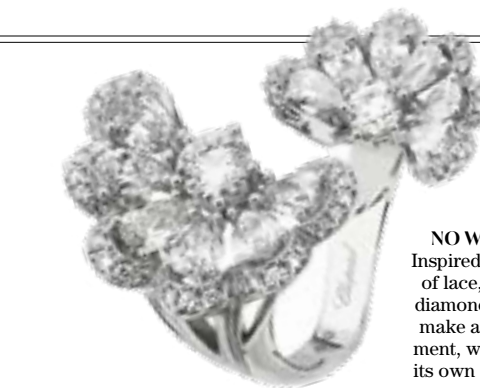
VAN CLEEF EARRINGS, \$35,400, VANCLEEFARPELS.COM



PUT A PIN IN IT

The brooches of 2023 are nothing like your grandma's jewels (although we love those, too). Accessorizing a coat, jacket or even a blazer with a sparkly brooch (or two!) is an unexpected, wow-worthy addition.

RABANNE BROOCH, \$589, FARFETCH.COM



NO WALLFLOWER
Inspired by the delicacy of lace, this flowering diamond open ring will make a dazzling statement, whether worn on its own or stacked with your everyday rings.

CHOPARD RING, PRICE UPON REQUEST, CHOPARD.COM

High drama



Modern interpretations of Holly Golightly's jewels-first approach to accessorizing stormed the runway at Balmain.

September is the January of fashion. Reasons to dress up will be dropping from the sky from now until New Year's, and there's no simpler way to elevate a tried-and-true outfit than bringing it in the accessories department. Serendipitously, more is more is the vibe for Fall 2023 with XXL embellishments, jewellery and sparkle lighting up the runways at Versace, Gucci and Balmain, to name a few. There are plenty of megawatt accessories to choose from this season, so let them razzle dazzle.



TIME TO GO
A sleek quartz watch with an alligator-embossed strap instantly adds a hit of sophistication and polish.

LONGINES WATCH, \$1,900, LONGINES.CA



LOCK IT DOWN

What's better than diamonds? Two kinds of diamonds. Both baguette and pavé adorn Tiffany & Co.'s latest gender-neutral bangle, which pays tribute to the padlock motif.

TIFFANY & CO. BRACELET, PRICE UPON REQUEST, TIFFANY.CA



MESH MOMENT

Featuring a crystal mesh design, velvet bow and metal top handle, this mini drawstring bag is a drama-loving little companion for all your dressy events.

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DIOR SHOES, \$1,390, DIOR.COM



THE KIT X ARDELL

TIME- SAVING BEAUTY HACKS

Meet your
back-to-school BFF



Fall is in the air again, which means the back-to-school hustle and bustle is in full swing. Whether you're heading to class or gearing up to teach, we have a game-changing beauty shortcut to make getting ready a breeze: ARDELL lashes. We're not proposing a full-on glam squad situation, promise! These easy-to-use falsies will take your look from "I just rolled out of bed" to "bright-eyed and bushy-tailed" in less time than it takes to decide on your outfit.

Here's why we love them.



ARDELL NAKED TRIOS, \$24.99, AVAILABLE IN-STORE AT SHOPPERS DRUG MART OR ONLINE AT SHOPPERSDRUGMART.CA

THEY'RE A BREEZE TO APPLY

Feel like a total beginner when it comes to false lashes? No problem. ARDELL Naked Trios seamlessly blend with your natural lashes and are designed for easy application. The kit provides a DUO clear lash glue and lash remover for a longer wear of up to three days, allowing you to experiment to your heart's content.

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THEY STICK AROUND

When your school schedule starts to get hectic, you need a makeup routine that won't get in the way. That's where ARDELL Naked Extensions shine. With a wear time of up to two weeks, these lashes aren't going anywhere! And the best part? You get a whole package deal with lashes in different lengths, adhesive, remover, and even a pair of tweezers. Think of them as your personal "at-home lash extension" kit.



ARDELL NAKED EXTENSIONS, \$14.99, AVAILABLE IN-STORE AT SHOPPERS DRUG MART OR ONLINE AT SHOPPERSDRUGMART.CA

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The New Power List

This film season, the spotlight is shining brightly on independent filmmakers who are telling incredible stories and making dreams of all kinds a reality. From a documentarian who lived in a Syrian refugee camp to capture a picture 12 years in the making to a first-time director debuting the feature she also wrote at TIFF, Sarah Laing meets five Canadian women blazing trails onscreen



The storyteller: Anubha Momin

When it comes to describing a filmmaker, “storyteller” is one of those clichéd adjectives that’s thrown around. When you’re talking about Anubha Momin, it’s unavoidable.

Within five minutes of our video chat—she’s dialing in from her cousin’s place in the Pyre-nees—Momin has captured her audience of one with several tales that feel like they could become feature films. There’s the professional mixer at Cannes that she “ended up leaving with a boy and no business cards”; the fascinating social life of a remote French village flooded with city people on their August *vacances*; and her mother’s incredibly poignant story of surviving the Bangladesh genocide before immigrating to Canada in the 1970s.

“There are times when I’m like, ‘I’m not supposed to be here because they tried to kill her,’” says Momin. “And now there are three generations of my family.” (Her brother just had a daughter.)

“Here” refers both to her physical location in a charmingly ancient French farmhouse, an overnight train journey from Paris where she’s currently based, and also the place where she finds herself in her career. Momin has several projects in development: a series with Disney, a rom-com set at Newfoundland’s ultra-luxe Fogo Island Inn and a short film, *Aftercare*, which debuts at TIFF this September.

Aftercare explores the fraught reunion between a woman and her childhood babysitter, a relationship that’s fascinated Momin for years.

“I don’t think it’s a dynamic that’s super well-explored, except by Ann M. Martin in the fabulous Baby-Sitters Club series,” she says. “Babysitters can often be the first people that talk to you about love or dating or makeup or university—things that an adult would not talk to a kid about.”

Momin got her filmmaking start in Iqaluit—“I went to a party and met a boy” is how that story begins—after becoming disillusioned with a career in public health.

“I learned about film and television making from Inuit women,” says Momin, shouting out filmmakers Stacey Aglok MacDonald and Alethea Arnaquq-Baril for trusting her before she’d built her resumé.

“I remember being on the phone with Aglok and I told her, ‘I have no experience in film and television.’ She was like, ‘Well, you seem pretty organized, so you’ll figure it out.’” says Momin. “That’s very much a Nunavut attitude, but it’s a fantastic attitude, because they looked at who I was, the work I was doing and the way I was within the community and said, ‘You have the right set of skills. We don’t need your CV.’”

This openness led to Momin making her first film at 37, something she hopes is encouraging to others.

“It’s a wonderful thing for Canada if we’re able to look at filmmakers individually and look at the body of work they could represent, rather than the body of work they have,” she says. “It’s wonderful to look at artistry that way.”



The dreamer: Vanessa Magic

They say there’s nothing more boring than listening to other people’s dreams—unless it’s the aptly named Vanessa Magic.

“I’m such an avid dreamer. I dream every night,” says Magic, a writer and director whose award-winning short films have premiered at the Cannes Short Film Festival and the Brooklyn Film Festival.

A few nights before we speak, Magic dreamed she was watching a fully formed film about a woman who doesn’t know she’s a ghost, starring Ana De Armas as the phantom and Zendaya as the person who can help figure out how she died.

Magic is drawn to filmmaking because it’s the medium that comes closest to making those dreams reality. “Directing is the only way I’m able to share what’s inside my brain in that way, to have those dreams visualized,” she explains.

This fall, Magic will direct a series for CBC Gem about two sisters: one leaving for school and the other staying behind. She’s also currently writing a feature inspired by dreams. “It’s about whether the things we dream about are real or not, and the multitude of what can happen if you take what you’re dreaming about and make it real.” Another project came from a dream she had after reading an article in the *New York Times*. “If I’m like, ‘How is this scene going to go?’ I’ll think about it as I sleep. What’s the reason we dream if not to find out more about

ourselves and our connections with the world?”

In your bio, you talk about your desire to create “weird worlds”

“This whole world is wild at heart and weird on top” is one of my favourite lines in a movie, from *Wild at Heart*, a David Lynch film. There’s just something about things that seem unbelievable or unexpected that appeal to me. That’s the kind of cinema I’m attracted to. I also love comedy. It’s good to laugh, and it’s a hard thing to do. With the latest short that I did, *The Absurdity of the Black Female Experience*, it’s nice to hear people laugh at the little moments of the absurdity of it all. Life is quite absurd and surreal at most times, and I just don’t get how other people don’t see that as much as I do.”

How do you feel about the future of film?

“I feel like it’s bright. People are more open to listening to other people’s stories. As a Black female filmmaker, I crave representation, and that window is there now. After the murder of George Floyd, all these windows opened. You have these waves of like, ‘Oh, am I being asked to be part of things so I tick a box?’; but as I said to one woman I was mentoring, ‘When a window opens, you have to take all the experiences you can, so that when a window closes, you’re still undeniable.’ The future of film is so bright if people are approaching it in ways that will be equitable for everyone.”

The adventurer: Meredith Hama-Brown

When you’re both the writer and director of a film, you’re usually able to fully realize your vision. The flip-side is that your director self is tasked with executing the whims of your writer self, who is unencumbered by trifles like budgets or the laws of physics.

Just ask Meredith Hama-Brown, who came up against this while shooting *Seagrass*, her debut feature film, which premieres at TIFF this year.

“We kept the hardest thing for last,” she says of the final scene they shot, which takes place in an eerie seaside cave. She spent a year scouting this cave, which could only be used in a four-hour window because of the tides. “It’s very complicated—water has to go into the cave and out of it.”

Oh, and there were child actors in the scene.

“I was worried about it the entire time,” she says. “It’s a very symbolic portion of the script, so there was that on top of everything.” Needless to say, getting that footage in the can was a wonderful feeling.

As with many first features, and films in general, *Seagrass* was a long time in the making. Hama-Brown spent four years refining the script, getting financing together and finally shooting it last year.

The story follows a Japanese-Canadian woman who visits a retreat on Vancouver Island after her mother’s death. It was born out of British Columbia-raised Hama-Brown’s interest in exploring grief, motherhood and the deep bonds between sisters.

“The initial inspiration was a time in my life when I was six years old and my parents were going through a divorce,” she says. “I went through something really strong psychologically, where I started to develop habits and routines as a way to control the world around me.” She would become obsessively attached to physical objects, for example, and compulsively tap certain things in a certain way.

“I wasn’t really interested in looking at a divorce, because there’s a lot of exploration of that in film, but I was really intrigued by this unsettled experience I had,” says Hama-Brown. She wove this exploration of life’s instability into the stories of the three female characters in the film.

Hama-Brown jokes that “Meredith the writer” and “Meredith the director” are two very different people, mostly because the former is “very sad.”

“I felt really empowered on set, maybe because directing is so immediate, and you’re responding in the moment,” says Hama-Brown, who’d previously directed several shorts. “Writing it, sometimes I just felt like a pile of mush. It went on forever, and I felt a lack of confidence at many stages, which I think every writer goes through.”

Even so, it’s telling those stories that drives her filmmaking and makes the process rewarding. “It’s so exciting and so challenging,” she says. “It’s a very adventurous career path, which I like.”



The collaborator: Zoe Hopkins

Zoe Hopkins has been busy. In the past two years alone, she’s written and directed a feature film—the life-affirming *Run Woman Run*, about a woman who returns to herself with the help of a spectral marathon coach—as well as directing several episodes of the hit sitcom *Run The Burbs* and the entire season of the forthcoming comedy *Don’t Even*.

She also wrote and directed three episodes of the Crave and APTN series *Little Bird*, which is the project we’re discussing as Hopkins heads into town from her home in the Six Nations of the Grand River, Ont., the Mohawk community where her father is from. (Hopkins was born in her mother’s Heiltsuk Nation community in Bella Bella, B.C.)

“It’s such a blessing and a massive responsibility to tell a story like that,” says Hopkins of *Little Bird*, which charts the journey of a woman adopted into a Jewish family during the Sixties Scoop, in which the Canadian government forcibly removed Indigenous children from their homes en masse. “It’s so impactful on our people now, and in the past, of course. The ramifications of the Sixties Scoop are still being felt, and it feels so emotionally charged and such a responsibility to tell that story properly.”

Hopkins wrote this story with the show’s creators, Jennifer Podemski and Hannah Moscovitch, and consulting with Sixties Scoop survivor Raven Sinclair. “It was really important to have her voice there,” says Hopkins.

The positive feedback she’s received from people who lived through the traumatic experience the show

explores has been validating for Hopkins.

“It’s really important to hear that people are resonating with the story, and that it’s humanized a thing that’s really sad in the history of our country,” she says. “I feel really honoured to have been a part of this storytelling, as a writer and as a director.”

When she looks back, a pivotal scene sticks out in Hopkins’s memory: one that involved burning down a family home, on the final day of shooting.

“We were so careful to do it right. That whole house was built with the idea that when we burned it down, we would see the hearth remaining, the heart of the family at the centre,” says Hopkins.

She brought sage to set and gave it to anyone who wanted to put some in the house before it was set alight. “That really resonated with me, seeing how many people felt like they wanted to contribute to that moment of letting this place go,” she says. “It was an incredible way to end the whole story of this filming process.” She remembers holding hands with Moscovitch and crying as the house burnt down.

“It was a really beautiful moment—so cathartic,” she says, crediting assistant director Reed Makayev for scheduling it so thoughtfully. Collaboration with the crew is what Hopkins loves most about being on set, and she intentionally cultivates an atmosphere of respect, infused with humour and love.

“I want everybody’s voice to be heard,” she says. “I love having all these departments come together as all these wheels turn in this big machine to tell a story.”



The witness: Noura Kevorkian

Award-winning documentarian Noura Kevorkian is exhausted—but in the most rewarding sort of way.

“I’m tired from running around and doing so many things,” says Kevorkian, who currently has three projects on the go, one of which has just been granted Telefilm funding. “As filmmakers, we’re always looking for financing, putting in applications and closing deals.”

A long-time Torontonian who moved to the city by herself when she was in high school, Kevorkian was born in Syria and raised in Lebanon. Last year, she found wide success with *Batata*, a documentary 12 years in the making about Maria, a Syrian woman whose life and community are turned upside down by war. *Batata* won a Peabody Award, was nominated for multiple Canadian Screen Awards and has just been submitted for Oscars consideration.

How do you stick with a project like *Batata* for more than a decade?

“I’m so committed to telling stories of marginalized people and experiences that are not very accessible. The film was supposed to be about potato farmers who came from Syria to Lebanon to work in the fields. I had already invested so much time in my characters that when, halfway through, the Syrian revolution started, I thought, ‘This is an amazing, sad event happening. I have to follow up, as any journalist or storyteller would.’ Nobody thought it was going to become a global humanitarian crisis, a 12-year epic event. It was gradual, and

slowly I found I was getting intertwined with their lives. We were experiencing it together—the war, the sadness, the joy, the tragedy. I cared so much for them that I couldn’t just drop their story. I’m still filming there. I’ve made a commitment to Maria: I want to capture the day when they pack their tents, the entire refugee camp is disassembled, and they go back to Syria to their lives. I hope it won’t be when I’m 100.”

You’re also writing your first screenplay about teenagers falling in love in a refugee camp

“That’s a really great project, *Syrian Dancer*. It was inspired by the time I was living in the refugee camps with the subjects of *Batata*, and I noticed how these teenagers were living.”

Tell us about the project that just got financing

“It’s called *Taste of Longing*, and it’s a creative feature theatrical documentary. It’s based on a book written by an Ottawa woman named Suzanne Evans about Ethel Mulvany, an Ontario woman who did amazing things in her life. She was a World War II hero who single-handedly saved the lives of 400-plus women and children in Singapore. She was a trailblazer who travelled the world, saved people’s lives, and she suffered from bipolar depression. Throughout my 20-plus-year film career, I’ve been telling stories of strong women, illness, war and genocide, so to come across this neurodivergent woman who did amazing things was such an inspiring story that I could not let go.”

PHOTOGRAPHY: ROYAL GILBERT (MOMIN), VAL YU LAW (KEVORKIAN, HOPKINS, MAGIC)

Lights, camera, fashion

More than ever, movies are an aesthetic playground, a feast for the style-lover’s eye

By Melissa Fejtek

Designers, of both the fashion and costume variety, use clothing to tell a story. When it comes to film, the tiniest detail or cut of a garment can be used to create worlds that feel utterly real, even when they’re as far from real life as it gets. Recently, these two worlds have edged closer than ever, blending the buzz and commerce of fashion with the artistry and storytelling of film.

Take Greta Gerwig’s *Barbie*: the fashion both in the film and at its premieres contributed hugely to its unprecedented buzz. Costume designer Jacqueline Durran took Barbie on an aesthetic journey, dressing her in everything from 1960s Bardot-esque swimwear to ‘80s-tastic roller-blading outfits. Barbie also wore tailored tweed suits, double-C-jewellery and heart-shaped quilted bags by Chanel—for which star and producer Margot Robbie is an ambassador.

In another fashion-forward move, ultra-hot designer Jonathan Anderson, creative director at J.W. Anderson and Loewe, announced in June that he was “so so so so excited and proud” to have done the costumes for ultra-hot director Luca Guadagnino’s upcoming film *Challengers*, which stars Zendaya as a tennis star caught in a love triangle.

For costume designer Anne Dixon, who worked on Viggo Mortensen’s upcoming western *The Dead Don’t Hurt*, set to premiere at TIFF, wardrobe is all about telling the story of the characters. “What was really important was that it felt honest. We didn’t want it to be like a heavy costume period



THE CHALLENGERS

Zendaya as a tennis star? Please and thank you. Starring the perennially stylish actor and directed by Luca Guadagnino (of *Call Me By Your Name*), *The Challengers* promises to be a sartorial dream come true. The film traces the sexual tension between tennis prodigies Tashi (Zendaya), Patrick (Josh O’Connor) and Art (Mike Faist), who meet as teenagers and reunite as adults, but the juicy cherry on top is the wardrobe, overseen by J.W. Anderson and Loewe creative director Jonathan Anderson. The teaser offers a taste of what’s to come: understated coolness, luxurious fabrics and tenniscore aesthetics.

DUNE: PART TWO

Prepare for another visually stunning cinematic experience as *Dune* costume designer Jacqueline West delves even deeper into Canadian director Denis Villeneuve’s mesmerizing interpretation of Frank Herbert’s sci-fi universe. West fused medieval and futuristic elements into the film’s wardrobe, drawing inspiration from artists including Giotto, Goya and Caravaggio. For the second installment, West will revisit these eerie worlds and give us a lot more looks on Chani, played by Zendaya, Timothée Chalamet’s Paul and the addition of a new style star, Florence Pugh, playing the emperor’s eldest daughter Princess Irulan in intricately beaded headpieces and embroidered garments.



KILLERS OF THE FLOWER MOON

Costume designer Jacqueline West collaborated for the first time with Martin Scorsese on this adaptation of David Grann’s bestselling book. The film, which is set in the 1920s and based on a true story, depicts the Osage Nation murders. West worked closely with Osage consultants including Julie O’Keefe to create traditional Indigenous wardrobes that stand out on characters like Lily Gladstone’s Mollie Burkhart, contrasting the Americana garments worn by lead Leonardo DiCaprio. Many of the cast members championed Indigenous designers at the film’s premiere, including Tantoo Cardinal’s hand-painted feather gown by Patricia Michaels.

PRISCILLA

Director Sofia Coppola’s hazy and ethereal aesthetic provides a gorgeous canvas for a glimpse into the life of Priscilla Presley, played by Cailee Spaeny. She met Elvis (played by Jacob Elordi) when she was just 14, and the biopic traces her journey from ages 15 to 27. Costume designer Stacey Battat, who’s been Coppola’s go-to for several projects, including *The Beguiled* and *The Bling Ring*, recreates a vision of 1960s American glamour, including swishy a-line dresses, kitten heels and, of course, Presley’s iconic lace-trimmed wedding gown. In an interview with *Vogue*, Coppola likened the film to “Marie Antoinette in Graceland,” which is all we can ask for, really.



FALL TREND REPORT

THE MOOD

Scarlet fever



I recently came across a meme of a middle-aged mom declaring: “I identify as invisible.” I’m sorry to say that I identified with it. There is something about the combination of motherhood, in all its caretaking and energy-splintering, and the recession into middle-age and out of one’s societally valued viable prime, that can gradually redact a person’s sense of self.

I decided to share this cheerful realization with my husband.

Me: “I saw a brilliant meme of a mom saying, ‘I identify as invisible.’ That’s how *I* feel!”

Him: ...

Me: “Did you hear what I said?”

Him: ...

Me: “Hello??”

Him: “Sorry, what? Did you say something?”

He couldn’t hear me, he mimed, as he was busy podcasting and had buds in his ears. My musings about feeling muted were on mute.

Meanwhile, my 8-year-old son, Leo, was at the computer, talking animatedly to the screen and pretending to be a YouTuber. (To be clear, he doesn’t have a channel and wasn’t posting anything. He was speaking to imaginary people.) “Welcome back, guys,” he said, “Today, we’re gonna play...” At that moment, I set down a homemade smoothie next to him. He mouthed “thank you,” anxious for me to evaporate and get back to his broadcasting, then announced to the screen: “Sorry about that guys, that was just my mom.”

He apologized for my existence to people who don’t exist. As moments in life that bolster one’s self-esteem go, this was not one.

I would have liked to erase that half-hour from my consciousness, but it inserted itself back into my mind the other day while I was shopping—as I often do when trying to efface my own increasing feelings of self-effacement. Unusually, I found my eyes and hands (and psyche) passing over the racks of elegant navies and placid creams and greedily reaching for shades of cherry, ruby, scarlet, crimson and vermilion, colours that are alive and assertive and, well, immutable.

There is a dopamine-firing, defibrillating vigour to red, a grandeur and a theatre. I felt a strong craving to drape myself in its powers like the famous photo of the late, larger-than-life *Vogue* editor Diana Vreeland. She reclines majestically on a scarlet couch, her garnet lips and nails matching the sanguine chinoiserie walls and upholstered chairs the colour of proscenium curtains.

If my stage of mid-life is doing its best to dispatch me off stage—even in my own living room—my attraction to red feels like a sort of protest. It’s a desire for urgency and adrenaline, for the spotlight: a visual exclamation mark.

There is a collective craving for this at the moment. We’re moving from a tomato-girl summer to a crimson-core autumn; the fall collections were gushing with coats, dresses, scarves, sweaters, even tights, in all shades of red.

Ferragamo’s new creative director, Maxilian Davis, divined a glamorous collection

The season’s burning colour trend is unapologetic and impossible to miss—which is why Olivia Stren finds herself so drawn to it

This explosion of red seems an exhortation to extraversion, a love letter to living out loud.



of flame-red fuzzy overcoats, glossy lipstick-red stilettos and poppy-coloured knits. Stella McCartney staged her fall show at France’s oldest riding school, Manège Ecole Militaire; models swathed in British regalia reds trotted around with unsaddled, unbridled horses, a celebration of freedom and strength.

The past few years forced us all to recede into the couches and corridors of our interior worlds, and this explosion of red seems an exhortation to extraversion, a volume-up rejection of the mute button, a love letter to living out loud.

Of course, trends are cyclical, and this one has been making the rounds for thousands of years. Dyed cloth dates back to some-time between the fourth and sixth millennia B.C., mostly in the colour red, according to the book *The Secret Lives of Colour* by Kassia St. Clair. The shade was so singular that for the Romans, the words “coloured” and “red” were synonymous.

St. Clair also points out that rather gruesomely, Mary Queen of Scots wore a scarlet undergown to her execution in 1587, after 18 years of imprisonment, as a sign of martyrdom and barbarousness. In China, the colour is worn by brides as a symbol of prosperity and vitality, while traditional Kenyan Maasai robes are predominantly red, a signal of courage and pride.

Literature and cinema have had an endless love affair with the shade. *The Scarlet Letter* would not have had the same ring had it been, say, ecru. Little Red Riding Hood may not have survived the centuries had she been traipsing the woods in blue. And in *Gone with the Wind*, the aptly named Scarlett O’Hara’s scene-stealing jewel-red dress, dripping with beads, ostrich feathers and drama, lives up to her name—it’s a scandal and a seduction.

“There is no other colour that is so fundamental, so fused to our primal, human itches,” writes British author Charlotte Sinclair in an almost Shakespearean soliloquy (the likes of which no other colour could possibly inspire). “Red takes no prisoners. It is emphasis itself, the double underline, the stop sign, the alert, the roadblock, the alarm, the danger, the oomph, the sex, the passion, the incitement, the excitement. It is shame and violence and blushing and rage.”

Vreeland put it differently: “Red is the great clarifier: bright, cleansing and revealing. It makes all colours beautiful. I can’t imagine becoming bored with red—it would be like becoming bored with the person you love.”

Perhaps what the current infatuation with red reveals is our need for wholeness, for frankness. In this age of overwhelm, where all is fractious, there is something refreshing about a colour so undiluted and undiplomatic, its refusal to be tampered down.

I mentioned the invisibility meme to a fellow middle-aged mom friend recently. “I need that line on a T-shirt,” she said. Yes, I agreed, in scarlet letters, layered with a flame-red coat and gloves from The Row. It’s non-negotiable.

BEAUTY NOTE

With everything from dresses to coats to trousers—you name it—getting the crimson treatment this season, it was only fitting that lips would follow suit. Every variation of red lipstick imaginable—tomato, cherry, mulberry; satin, matte, bedazzled—was on display, which means that whatever your tone or finish of choice, it’s sure to be on trend this fall. The same goes for nails. While you truly can’t go wrong with red polish, the look feels particularly timely this season. But, why stop there? Hair trend forecasters are also seeing red. A slew of celebs have recently taken the plunge—Emily Ratajkowski, Megan Fox, Riley Keough—and so have many models on the catwalks, sporting the full gamut of shades, from fire engine to copper to burgundy. —Katherine Lalancette

In the pantheon of red lipsticks, it doesn’t get more iconic than Ruby Woo. The perfect blue-red hue gets everything right, from the bold colour payoff to the feather-proof finish.

M.A.C COSMETICS RETRO MATTE LIPSTICK (IN RUBY WOO, \$29, MACCOSMETICS.CA

Any colourist will tell you: Reds fade the fastest. Keep your shade nice and vibrant between appointments with this colour-depositing conditioner.

JOICO COLOR INFUSE RED CONDITIONER, \$19, CHATTERS.CA

This plant-based polish smooths out ridges and serves up impeccable coverage from the very first coat. It’s so glossy, you can skip the top coat.

GUCCI GLOSSY NAIL POLISH IN GOLDIE RED, \$42, SEPHORA.CA

PHOTOGRAPHY: GETTY IMAGES

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[†]Source: Circana/ U.S. Prestige Beauty Total Department/ Specialty, Skincare Brand Sales, Body Part: Neck/Décolleté, 12 Months Ending March 2023. *Based on expert grading

THE KIT X LONGINES

TRAILBLAZING
THROUGH
TIME



PHOTO: Richard Bernardin
HAIR AND MAKEUP ARTIST: Julie Harris @ Tracey Mattingly Agency

What do legendary aviator Amelia Earhart, ground-breaking physicist Albert Einstein and multi-talented Canadian actress Sara Waisglass have in common? All three have sported a Longines watch on their wrist. The 190-year-old Swiss watchmaker has always had a pioneering spirit, creating timepieces for explorers who needed the very best tools to guide their adventures. Earhart made history on May 20, 1932, when she became the first woman to fly solo non-stop across the Atlantic Ocean. Fourteen hours and 56 minutes after taking off from the coast of Canada, overcoming strong winds, icy conditions and mechanical problems, she landed in Northern Ireland—entrusting her Longines watch to help show the way. In that era, watches were the only navigational instruments available. Einstein, one of the world's most influential scientists, was famously fascinated by the workings of time. So it's perhaps no surprise that he had Longines watches in his personal collection. One, a tonneau-shaped 14K gold wristwatch, was auctioned off in 2008, fetching a record \$596,000. An inscription on the back of the case noted its original keeper: "Prof. Albert Einstein, Los Angeles, Feb. 16, 1931." His second timepiece, a 1943 Longines pocket watch, was recently showcased at the Bern Historical Museum in Switzerland. Sara Waisglass is the latest trailblazer to sport a Longines on her wrist. The writer, mental health advocate and actress, who stars in an international hit series, wears the new Longines Master Collection L2.357.4.99.6. Since its debut in 2005, the Longines Master Collection has attracted both fashionistas and horologists with its timeless design, meticulous craftsmanship and technical innovation. The new additions feature a 34mm dial, available in an array of vibrant colours, including sunray blue, persimmon orange and emerald green. The larger dial is reminiscent of the beloved boyfriend jean—casual yet trendy. The diamond indices on the dial add a hint of glamour to this everyday watch. It has a power reserve of up to 72 hours, stainless-steel construction and scratch-resistant sapphire crystal.

Shop the Longines Master Collection (starting at \$3,350) online at Longines.ca.



LONGINES MASTER COLLECTION
L2.357.4.08.6

Content supplied by Longines

FALL TREND REPORT



ALEXANDER MCQUEEN

BALENCIAGA

HERMÈS

THE DRESS

Second skin

With every cold season comes a welcome return to leather. But rather than the transitional moto jacket that realistically only gets a few weeks of wear, designers took to dresses to make a more lasting leather impression. The runways were rife with workwear, but none more than Coach, where a leather patchwork coat dress was expertly layered with a black turtleneck. On the flirty side of things, Miu Miu's doll-like minis in a range of fall hues had "It dress" all over them. And two oxblood takes—one evening-ready at Alexander McQueen, the other, a cool-girl, daytime look from Isabel Marant—showed the possibilities with a slouchier shape. —Jillian Vieira



COOPERNI

PROENZA SCHOULER

ISABEL MARANT

MIU MIU

BOTTEGA VENETA

J.W. ANDERSON

CHLOÉ

THE STANDOUT MOMENT
Proenza Schouler's empire-waist maxi dress came in one of the season's can't-miss colours, red. We're accustomed to seeing this sweet silhouette in ethereal chiffon, but the heavier, more substantial leather made us completely rethink its potential for the well-prom crowd.



PRABAL GURUNG

VALENTINO

RODARTE

You can use this super-pigmented pomade to create sharp cat-eyes, smudged liner looks and smoky eye makeup. Call it a one-pot wonder.

KVD SUPER POMADE VEGAN EYELINER, SHADOW & BROW PIGMENT IN GRAPHITE, \$33, SEPHORA.CA

BEAUTY
DARK
MOOD

The runways were rife with clothes you might find hanging in the Addams ladies' closets (think: black lace for Morticia, collared dresses for Wednesday). What better to complement the aesthetic than equally moody makeup? At Valentino, faux septum piercings were paired with sooty pencil that extended all the way to the temples, while Prabal Gurung, Versace and Dior also leaned into the punky liner look. Over at Rodarte, makeup artist James Kaliardos gave models inky lips and Disney villain-esque cat eyes, a combination he dubbed "Goth fairy." Similarly dark lips were spotted at many shows to varying degrees of boldness, from nearly black at Bora Aksu to blotted plum at Adeam. A pitch black mani often topped things off. —K.L.

This is the exact lipstick Sada Ito, global artistry director for Nars, applied to models' lips at the Adeam show. The deep aubergine is a more wearable alternative to true black.

NARS VELVET MATTE LIPSTICK PENCIL IN TRAIN BLEU, \$37, SEPHORA.CA

SEEING IS BELIEVING

We asked skincare enthusiasts to try Lancôme's latest innovations



LANCÔME RÉNERGIE H.C.F. TRIPLE SERUM, \$170 AND LANCÔME RÉNERGIE H.P.N. 300-PEPTIDE CREAM, \$160. BOTH LANCÔME.CA

CHRISTINE CHO, @CHRISTINECHOBEAUTY

Like any diligent beauty shopper, we always dive into the reviews before investing in a brand new product. So, when Lancôme launched the luxe Rénergie H.P.N. 300-Peptide Cream—a companion to its extremely popular Rénergie H.C.F. Triple Serum—we enlisted skincare enthusiasts to try out the power duo. Read on for their experiences—and real-life results.

"The Rénergie H.P.N. 300-Peptide Cream is divine. After using it, my skin looks very supple and moisturized, and has a healthy glow. Also, the fact that the Rénergie H.C.F. Triple Serum has three major components—hyaluronic acid, vitamin C plus niacinamide, and ferulic acid—and dispenses them separately is truly genius. Rather than using several products individually to achieve my desired results, I can save time as well as money."

—Susan L., Toronto

"When I removed the cream and serum from their boxes, I thought the packaging was beautiful. I later read that they are made from more sustainable packaging and you can purchase refills for the Rénergie H.P.N. 300-Peptide Cream, thus reducing waste. I was impressed. From my first use of the cream, my skin was glowing. It looks much more luminous and hydrated. I'm confident that with ongoing use I'll see more benefits."

—Sharon M., Burlington, Ont.

"My concerns include aging skin, so I'm looking for

a product that can help with dryness and wrinkles, and prevent brown spots. With the Rénergie H.P.N. 300-Peptide Cream, my skin felt amazing—moisturized, without greasiness. After a few days, there was a noticeable improvement in the way my skin looked. I'm sold!"

—Kim C., Toronto

"When I tried the Rénergie H.P.N. 300-Peptide Cream, it went on so smoothly, I could immediately feel the hydration and noticed a glow that lasted the entire day. With the Rénergie H.C.F. Triple Serum, I could see the three parts of it coming out of the pump—I really like that. Using the two products, my skin has stayed hydrated, without feeling oily. Every day, I see an improvement."

—Barbara A., Toronto

"I am so glad I tried these products. After just one week, my lines don't seem as deep. The Rénergie H.P.N. 300-Peptide Cream is wonderful. It leaves my skin feeling soft and smooth, and what a great idea on the refillable jar. I like to layer the Rénergie H.C.F. Triple Serum with the peptide cream for an added bang. As a bonus, I love that the serum gets mixed fresh every time you use it."

—Eva P., Fonthill, Ont.

"My skin is normally very dry, with fine lines and wrinkles. But after my first application of the Rénergie H.P.N. 300-Peptide Cream, I saw instant plumpness. My skin is now very hydrated and more even-toned,

with a reduction in fine lines around my eyes. I found a magic in this cream—there are obvious changes in my skin."

—Maham Z., Toronto

"I've been using the Rénergie H.P.N. 300-Peptide Cream and Rénergie H.C.F. Triple Serum every evening and morning, and my face appears smoother. I've noticed my neck has fewer lines and grooves, and the laugh lines around my mouth seem less pronounced. I'm quite impressed with the results. The packaging is also beautifully crafted—attractive to put on display."

—Patricia J., Amherst, N.S.

"Hydration is always my main goal, with a secondary focus on clarity. With the Rénergie H.P.N. 300-Peptide Cream, I like how lightweight it feels going on—it has a really clean finish and doesn't feel heavy or sticky. It soaks into the skin, leaving it smooth to the touch and ready for the day!"

—Ashley B., Toronto

"My first impression of the Rénergie H.P.N. 300-Peptide Cream was the richness of the formula. My skin instantly looks softer and plumper. I love the packaging. The Rénergie H.C.F. Triple Serum is such a cool formulation—keeping the ingredients separate, so you can mix them at the point of application. It's like a moment of exciting beauty fusion. I love the powerful science behind the line."

—Sam H., Toronto

PHOTOGRAPHY: GETTY IMAGES (RUNWAY, EXCEPT PRABAL GURUNG); MISS (PRABAL GURUNG)



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Liko's Hawaiian Barbecue

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The Arepa Republic
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For the Love of Cheese and Chocolate Workshop

September 16
\$30 per person* (\$65 retail value)
Cheese and chocolate . . . need we say more? Explore (and indulge in!) savoury and sweet pairings with Cheese Master Afrim Pristine.



Workshops at 11:30 am, 2:00 pm, and 5:00 pm
*Pre-registration is required.

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QuadReal

BEAUTY BRIGHT EYES

We tend to associate pale, sugary hues with the warmer months, but there's something about rocking them through fall that feels fun in an almost forbidden way—sort of like eating pancakes for dinner, you know? It's not usually done, but why the heck not? Case in point: On many runways, cheery splashes of sunny yellow, bubblegum pink, baby blue and minty green could be seen perking up models' eyes. Whether as an ultra-thin stroke of liner à la Carolina Herrera or a Richard Quinn-style halo of shadow, pastel tones proved genius for adding a burst of freshness to the season's heavier fabrics and more sombre sartorial palette. —K.L.

It's the perfect eye pencil: smudge-proof, waterproof and seriously pigmented. It also comes with an integrated sharpener to help you get a precise line every time.

ANASTASIA BEVERLY HILLS NORVINA CHROMA STIX MAKEUP PENCIL IN AQUA, \$25, SEPHORA.CA



Aptly called Strawberry Macaroon, this pastel pink shadow is as sweet as it gets. The pressed powder formula goes on smoothly and delivers impressive colour payoff.

SEPHORA COLLECTION SEPHORA COLORFUL EYESHADOW IN STRAWBERRY MACAROON, \$14, SEPHORA.CA



THE NEUTRAL

Buttercup

If the very suggestion of wearing yellow elicits an automatic "not for me!" response, may we suggest its mellowed out, up-and-coming kin, butter? The new neutral made its way into collections across the aesthetic spectrum, often in a singular standout moment: Jil Sander's floor-length shift dress had all the makings of an unforgettable final look; a double-layered coat was rich with touchable softness at Christopher Kane; and a baggy, crew-neck knit sweater perfectly punctuated a pillowy white mini skirt at Prada. —J.V.

THE STANDOUT MOMENT

Could butter yellow become the official colour of quiet luxury? One monochromatic moment at Givenchy—a tailored-to-the-nines leather trench coat, ankle-length skirt and billowy, slash-front blouse—certainly suggests so.



THE KNIT

Air quality

Most recent seasons have seen a take on sheer dressing, and winter weather be damned, Fall 2023 was no exception. But instead of skin-tight mesh or modish plastic, transparency came in the form of filmy, clingy knitwear. Gucci's off-white long sleeve, which left nothing to the imagination, felt like the next four-season layering staple we'll all be coveting. A baby blue polo dress at Fendi exposed plain underpinnings while posing workwear promise (call in the slip!) And for those who aren't ready to bare all, Versace's take on sheer—a diaphanous black turtleneck over a jet-black bra—is easy to emulate. —J.V.

THE STANDOUT MOMENT

A slinky, thin-knit Blumarine dress did a bang-up job of feeling fully covered while also not in the slightest. With the addition of tonal rosettes adorning each wrist, it's guaranteed to be on the influencer hitlist come fall.



THE BAGS Timeless textures, modern takes on classics, colossal carryalls



BUCKET TUST

This not-too-casual, not-too-dressy '70s-inflected style made a major resurgence this season at Bottega Veneta, Givenchy, Alaïa and Hermès, where one bag literally looked like a petite garden bucket rendered in softest taupe leather. The Bottega J.J., adorned with ring and post hardware, is particularly sleek.

BOTTEGA VENETA BAG, \$4,570, BOTTEGAVENETA.COM



CROC-MANIA

The sophisticated croc-embossed treatment has been spotted on so many classic silhouettes, from mini shoulder bags at Givenchy to oversized totes at Bottega Veneta to crossbody satchels at Fendi. It's a classic style that gives some luxurious oomph to your look, versus a trendy colour you might get tired of next season.

FENDI BAG, \$24,000, FENDI.COM



RIGHT ANGLES

Wish your favourite '90s shoulder bag made a bit more of an impact? Look for one with unexpected angles, as we saw on the Fall 2023 runways at Prada, Ferragamo and Alexander McQueen. It's been a go-to style for celebrities, with Hailey Bieber, Rita Ora and Gal Gadot all spotted toting this silhouette to dinners, red carpets and everything in between.

PRADA BAG, \$4,800, SELECT PRADA BOUTIQUES



MINI TOP HANDLE

This season, the elegant top-handle bag is getting the retro treatment with mini loxy versions seen at Chanel and Louis Vuitton. It's a fresh take on a ladylike accessory that can instantly take your day-to-day uniform up a few notches. And if you're tired of carrying it in hand, many mini bags now come with crossbody straps.

CHANEL BAG, \$6,725, CHANEL BOUTIQUES



LUDICROUSLY CAPACIOUS

Over at Loewe, Proenza Schouler and Burberry, the bag motto was bigger is better. Their size may be ludicrous to some (ahem, Tom Wambegus), but that's just because they don't understand how great it is to have a bag that can fit your notebook, laptop, lunch, ballet flats for the subway and that extra sweater for the office.

LOEWE BAG, \$3,360, LOEWE.COM

CHANCE CHANEL



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EAU FRAÎCHE

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