

# THE KIT



## MODERN COOL

*In praise of individuality: We showcase the beauty of a bold new generation that would rather stand out than fit in*

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PHOTO: MAYA FUHR

MAKEUP

## Beauty star

*Celebrated movie makeup artist Julie Hewett pulls inspiration from Hollywood's golden age*

BY NATHALIE ATKINSON

In a city where almost everyone is from someplace else, makeup artist Julie Hewett is the exception: a consummate child of Los Angeles, she was raised in the Pacific Palisades on a steady diet of silver screen gems, thanks to her film-obsessed father, and now lives in the movie-studio-adjacent Toluca Lake neighbourhood once home to Bob Hope and Bette Davis. Onscreen and off, Hewett has made a career of classic glamour inspired by golden age Hollywood: Its soignée, dramatic looks have shaped her sensibility and informed her niche cosmetics line, which is manufactured near her home.

Hewett entered the industry after studying at Fashion Institute of Technology and Parsons, thinking she'd work in costume design. "I failed pattern-making and sewing and everyone said, 'You have something, we just don't know what it is,'" she recalls with a laugh. "I sat around drawing faces but I thought I would be Coco Chanel." Instead, one of her most popular lipsticks bears that name.

Every product Hewett creates for her makeup range has its origins in a problem solved on a movie set. Her epiphany moment came 17 years ago while working with Kate Beckinsale on Michael Bay's war epic *Pearl Harbor*. "I kept taking basic red lipstick and putting pigments in it to make it last in the heat and wetness," Hewett says. "Not only did it create a custom colour but it was a matte shade. When I realized that it was a consistency that I didn't think anyone else had done, that's when the light bulb went on. Remember," she adds, "this was 2000, when it was all about lip gloss and tubes of goop, or Angelina Jolie concealer mouth and J.Lo beige." *Continued on page 4*

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## SPOTLIGHT

## Sugar coats

Max Mara is taking a photography exhibition on the road

BY VERONICA SAROLI

If the closest you'll get to a Max Mara coat is busting your credit card attempting to buy one—no shame—there's another option. The brand is celebrating fall by launching a *Wrapped in Luxury* photography exhibition across North America, showcasing two decades of celebrities like Gigi Hadid, Kate Middleton, Lupita Nyong'o, Taylor Swift, Isabella Rossellini and other boldfaced names wearing their tasteful camel or dove grey toppers out and about. The first stop (and only Canadian location) is in Toronto and opened last week, so visit the store and sport the baby-soft cashmere vicariously through the stars.



Stars in Max Mara coats, clockwise from top left: Emma Stone, Lupita Nyong'o, Elle Fanning, Jessica Biel, Eva Longoria, Kate Middleton, Reese Witherspoon and Amy Adams.

## BOOKS SCREEN QUEENS

Stylish books on women in film

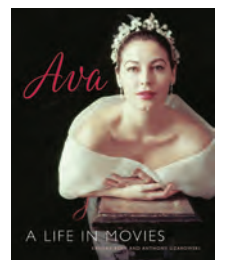
BY MUFEI JIANG



**Backwards and in Heels: The Past, Present and Future of Women Working in Film** by Alicia Malone, \$23, bookstores  
Film reporter and self-styled movie geek Alicia Malone gives the good, the bad and the unairbrushed about the industry through stories from Alice Guy-Blaché, the first-ever film director (a woman!), to today's industry heroines, like *Moonlight* editor Joi McMillon, and ultimately paints a promising female future.



**Marlene Dietrich: The Life** by Maria Riva, \$47, bookstores  
Maria Riva, Marlene Dietrich's only child, intimately and entertainingly portrays the iconic and eventually reclusive actress in all her glamour, androgyny and style.



**Ava Gardner: A Life in Movies** by Kendra Bean & Anthony Uzarowski, \$39, bookstores  
A perfect coffee table addition: This look at one of Hollywood's favourite sirens (it's not clear whether she played more onscreen or off) is gorgeously replete with vintage photos of Gardner, with Hemingway or Sinatra at MGM or Cinecittà.



### ONE-MINUTE MIRACLE

**Editor:** Rani Sheen, beauty director

**Problem:** I'm plagued by 3 p.m. shininess, but I don't want to scrimp on hydration.

**Quick Fix:** Mattifying moisturizers often have an unpleasant pasty texture; or they're runny, watery gels; or they do their oil-absorbing job but leave delicate combination skin feeling tight and dry, and flaky the next day. This one, in its pleasing matte concrete-like bottle, feels like a milky lotion, absorbs right away and reduces my afternoon shine factor by about half—but leaves my glow intact.

I'd hope so, too, given its steep price point and microfine mattifying ingredients, including kelp powder; sea minerals and clay, as well as the famous La Mer "miracle broth," enlisted here to take down irritation and redness. Quenched, matte skin: Shine on.

LA MER MOISTURIZING MATTE LOTION. \$350. CREMEDELAMER.CA



**Ink & Paint: The Women of Walt Disney's Animation** by Mindy Johnson, \$60, bookstores  
Redefining animation history: This is the untold story of how hundreds of female artists brought your favourite Disney classics to life, with never-before-seen material from the Disney archives. Let the long-overdue credit roll!

## FASHION

## HOW TO DRESS UP FOR TIFF

What to wear to the parties and premieres, according to designer Jason Wu

BY CAITLIN KENNY

"But what will I wear?" must be the most oft-spoken five words during TIFF, with its celeb-filled fetes and near-cryptic dress codes. We enlisted the help of Vancouver-raised designer Jason Wu during his visit to Toronto to launch his first fragrance, a luxe blend of jasmine sambac, fig, iris and woods. Wu dressed Michelle Obama for the presidential inauguration, Diane Kruger for the Met Gala in 2011—his fave red carpet look ever—and Brie Larson for this year's SAG Awards, so yeah, he knows a thing or two about getting ready for special occasions.

**1. Cut confusion with a cocktail dress.** "Dress codes are all mixed nowadays—a cocktail dress is always a good way to go. You want to be overdressed rather than underdressed."

**2. Don't get hung up on trends.** "I'm not a huge fan of somebody that takes a trend too literally. Sometimes subtle and sophisticated is better than flashy and loud."

**3. Elevate with jewellery.** "I love the idea that you could be in black jeans and a beautiful black top, and a pair of statement earrings could make the look that much more compelling."

**4. Forget about shoes you can't walk in.** "It's not a good look to stumble in an elegant dress. There are great evening flats and kitten heels now that can be equally chic."

**5. Create a mood with scent.** "Something that's quite decadent and very feminine completely suits a red carpet occasion. Florals, woods and musks—those smells create something of a finishing touch to a look."

**6. Make your accessories work for you.** "I love a small, structured clutch, like a minaudière. It's func-



A-listers in Jason Wu (from left): Diane Kruger, Michelle Obama and Brie Larson.

tional; it finishes an outfit; and it helps you figure out what do with your hands in photos."

**7. Call in back-up.** "I see a lot of people forget the hook above their zipper, so the zipper kind of creeps down throughout the night. Always have a friend check your closure."

**8. You do you.** "If you're dressed up, be a dressed-up version of yourself. Today, there are no hard definitions of how one has to dress, and I think that opens a door for you to really be individual."

JASON WU EAU DE PARFUM SPRAY, \$145. HUDSON'S BAY

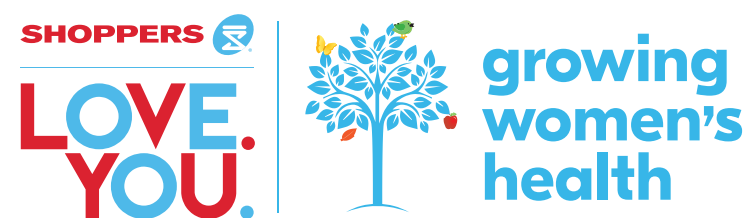
JASON WU FALL 2017

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# The new queen bees

Today's teens are busting the myth of the traditional "popular girl" once and for all. In 2017, original spirits reign: They create their own definitions of beauty and they live by their own rules. Here, five teen leaders try on the season's most look-at-me trends and muse on status and style

PHOTOGRAPHY BY MAYA FUHR | BEAUTY DIRECTION BY RANI SHEEN | FASHION DIRECTION BY JILLIAN VIEIRA



**SYDNEY, 15**  
"Popularity has always come from the most expensive clothes, the nicest hair; maybe you're pretty, maybe you're smart, maybe you have lots of friends, maybe your family has lots of money. But you don't need to be popular to be happy. You need to be surrounded by people you care about, who you like and trust."

**Beauty note:** Gild the lily with a sapphire, emerald and ruby tri-colour eye.

**COVERGIRL** TRUNAKED JEWELS PALETTE, \$15, DRUGSTORES; **SEBASTIAN** TWISTED CURL REVIVER SPRAY, \$25, SALONS; **GANNI** TOP, \$666, HUDSON'S BAY; **MOLLY GODDARD** TOP (WORN UNDERNEATH), \$595, NORDSTROM; **COREY MORANIS** EARRINGS, \$155, COREYMORANIS.COM



**SOFIA, 16**  
"In middle school I was the weirdest kid in class. I was very blunt; I would say whatever came to mind and dress however I wanted. I just didn't care. I think that slowly people realized that it was actually interesting and cool."  
**Beauty note:** Swing harder than the '60s with painted-on lower lashes—some liner, some glitter.

**COVERGIRL** INTENSIFY ME! LIQUID LINER IN INTENSE BLACK, \$11, DRUGSTORES; **WELLA** EIMI PEARL STYLER, \$17, SALONS; **CHANEL** JUMP-SUIT, \$6,700; **CHANEL** CA. **LACOSTE** TOP, \$175; **LACOSTE** COM; **SWAROVSKI** EARRINGS (LEFT), \$99 (PAIR); EARRINGS (RIGHT), \$99 (PAIR); **SWAROVSKI** COM

**MAKEUP:** VERONICA CHU FOR COVERGIRL; **NAILS:** MADELINE POOLE FOR SALLY HANSEN; **HAIR:** WENDY ROSONG FOR PLUTINO GROUP/ORIBE; **MAKEUP ASSISTANT:** KARIMA SUMAR FOR JUDY INC.; **CREATIVE DIRECTION:** JESSICA HOTSON



**ALICE, 16**  
"I came to this country with immigrant parents, and it was a struggle at first. I was really out of the loop; I had all the trends wrong and I didn't know how to communicate. But in my competitive, academic high school, the definition of popularity shifted toward career prospects and post-secondary institutions. I'm no longer seen as an outcast."  
**Beauty note:** Stand out in a crowd with a bright, blurry lip and throwback raver knots.

**COVERGIRL** KATY KAT MATTE LIPSTICK IN CAT CALL, \$11, DRUGSTORES; **ORIBE** THICK DRY FINISHING SPRAY, \$47, HOLTRENFREW.COM; **LEVI'S** JACKET, \$148, LEVI.COM; **HAYLEY ELSAESSEER** TOP, \$171, HAYLEYELSAESSER.COM; **MU MU** TOP (WORN UNDERNEATH), \$610, HOLTRENFREW.COM; **TIFFANY & CO.** NECKLACE, \$4,350, TIFFANY.COM

**CHLOE, 18**  
"There are two sides to popularity. On one side, people are mean and controlling, and you don't want to be on their bad side. On the other side are those people who are so full of goodness and kindness, and that's why they have more friends. That's what I aspire to."  
**Beauty note:** The new power-prep look: precise cinnamon lips and a looped ponytail tucked into a hairnet.

**COVERGIRL** COLORLICIOUS LIPSTICK IN COFFEE CRAVE, \$11, AND TOTAL TEASE MASCARA IN BLACK, \$14, DRUGSTORES; **GOODY** HAIRNET IN MEDIUM BROWN, \$2, WALMART.COM; **SMYTHE** JACKET \$699, SHOP-SMYTHE.COM; **TAYLOR LASH X NAMESAKE** BRALETTE, \$240, BYTHENAME.COM; **HAYLEY ELSAESSEER** TOP, \$155, HAYLEYELSAESSER.COM; **BIKO** NECKLACE, \$145, ILOVEBIKO.COM



**HARMEET, 18**  
"I was well known and I was cool with everybody, but high school was weird. It was like I was being tokenized but also debated about, whether I was palatable enough for white folks. Being completely myself—hairy, queer as f\*\*k—is what let me handle that."

**Beauty note:** Make a major statement in pearly talons dripping with chains.

**SALLY HANSEN** COMPLETE SALON MANICURE NAIL POLISH IN PEARLY WHITES, \$10, DRUGSTORES; **COVERGIRL** VITALIST ELIXIR FOUNDATION IN CLASSIC TAN, \$18, DRUGSTORES; **WRK DEPT** COAT, \$195, WRKDEPT.COM; **WILFRED** BODYSUIT, \$50, ARITZIA.COM; **H&M** STUDIO TOP (WORN UNDERNEATH), \$40, H&M.COM; **TIFFANY & CO.** NECKLACE, \$12,900, TIFFANY.COM

## Beauty star

Continued from cover



Julie Hewett's makeup work on (from left) Bérénice Bejo in *The Artist* (2011), Annette Bening in *The Grifters* (1990) and Kate Beckinsale in *Pearl Harbor* (2001).

These days, Hewett's makeup is used by both larger-than-life A-listers and civilians, like me. "I still feel like DVF with her wrap dress: I want everyone in one of my red lipsticks," she says. Indeed—within minutes of our introduction last summer (she was in Toronto filming Alexander Payne's social satire *Downsizing* with Kristen Wiig and Laura Dern), she suggested I try her "true red" Rouge Noir shade. (Dear reader, I wear it.) We caught up again as she was shooting George Clooney's *Suburbicon*, a late-1950s crime drama starring Matt Damon and Julianne Moore that looks like what might happen if Liam Neeson's *Taken* developed a sense of humour and took revenge on Todd Haynes's *Far From Heaven*. Both films are hot tickets at this year's Toronto International Film Festival. Hewett's career highlights include cult favourite *Heathers* and cautionary tale *The Big*

*Short*, but given her aesthetic, it makes sense that *The Whales of August* was one of her first credits. It was legendary silent film star Lillian Gish's last picture, co-starring no less than another grande dame of the studio golden age, Bette Davis. "I just sat in the makeup trailer and listened to their stories," Hewett says. The BAFTA- and Emmy-nominated makeup artist has since worked on retro films like *Hail, Caesar!* and Woody Allen's nostalgic *Café Society*, as well as *The Artist*, the Academy-Award-winning love letter to silent Hollywood.

Another of Hewett's early films was *The Grifters*, the indelible neo-noir double-cross that began her long-time onscreen and red carpet collaboration with actor Annette Bening. "Stephen Frears's inspiration for Annette was Gloria Grahame, who played Violet in *It's a Wonderful Life*. Later, in *American Beauty*, you can see I used a few noir touches again, like the darker lips and the architectural brow," she says. "It just goes to my instinct. And

[that look] is huge right now by the way—I guess I'm back in fashion!" This fall, that cinematic inspiration comes full circle, too, with Bening playing a femme fatale once again in the long-anticipated Grahame biopic, also at TIFF, called *Film Stars Don't Die in Liverpool*.

As for her own beauty routine, Hewett starts her day with her brownish-mauve shade Annette, created with her client in mind. "It's for the first cup of coffee and driving to set, at-least-you-have-a-mouth-on lipstick," she jokes. That shade and the original cast of her Noir collection—Coco, Sin, Belle, Rouge and Femme—have become as classic as the silver screens that inspired them.

"I still feel like DVF with her wrap dress: I want everyone in one of my red lipsticks."



JULIE HEWETT ICON OF BEAUTY LIPSTICKS IN COCO AND ANNETTE, \$35 EACH, JULIEHEWETT.NET

## HIGHLIGHT REEL

Julie Hewett on her favourite silver screen beauty moments

- HITCHCOCK**  
"Helen Mirren is tanned as sunshine and swim-loving Alma Reville (wife and producing partner of Alfred Hitchcock)—she wears my Oona Noir lipstick. And Scarlett Johansson wears my Belle Noir when she's Janet Leigh playing Marion Crane."
- OCEAN'S ELEVEN AND TWELVE, AND THIRTEEN...**  
"I love that scene where Julia Roberts walks into the restaurant, all in gold, and it's like a noir in a way because she's the real reason for the heist. I'm crouched under a table off-camera, ready to do touch-ups. When I think of myself sitting in a room with all those great guys, I think, 'What woman would not trade places with me for five minutes?' And I got to do three movies."
- MAGIC MIKE**  
"It was almost all body makeup. We should have had the cameras in the makeup trailer. They'd be joking with each other and we would just weep we'd be laughing so hard. When you have a bunch of handsome men, you have to make sure they're all shaved correctly. I'm old-school; I use shaving powder and a really sharp Braun razor. Then there's the hot towel ritual; everyone gets one to 'take off the day.' We did lavender or eucalyptus infusions. Sometimes it was their favourite moment."

FASHION SCHOOL

# Bring it on

Four fashion designers, one iconic jacket, boundless creativity

BY VERONICA SAROLI  
PHOTOGRAPHY BY GEMMA WARREN

We gave standout students and recent grads of Ryerson's Fashion School carte blanche to reinterpret the Levi's Trucker jacket. (At 50 years young, it's been around more than twice as long as they have.) They got so into it that they did the jeans too!

**Eloïse Ptito-Echeverria, class of 2017**  
"I believe that if you don't obsess over and dictate your design practice by what is 'cool,' you can create something that lasts a lifetime," says Ptito-Echeverria. "It will never be 'uncool' because it was never cool in the first place." You must admit, that's a pretty cool theory. It gets better: Forget fame and glory, the poised 25-year-old wants to create heirloom pieces that get passed down through generations. "No need for global domination. If I manage to touch or inspire those around me through sharing my fashion enthusiasm, that will be enough."



**INSPIRED?**  
Personalize your denim with custom embroidery, distressing, adding adorable patches, tailoring and hemming. Visit a Levi's Tailor Shop in Toronto at Sherway Gardens or Square One; in Edmonton at the brand-new West Edmonton Mall location; and in Calgary at the Calgary Market Mall, which opens on September 14.

LEVI'S TRUCKER JACKET, \$128, LEVI.CA  
SHOT ON LOCATION AT KERR HALL,  
RYERSON UNIVERSITY, TORONTO



**Da Thao Chu, class of 2017**  
Pink may now be the thinking woman's colour of choice, but Chu always found it "stereotypically girly, princessy, overly sweet and way too precious." For this project she chose to defy her bias. "The goal was to challenge my own perception and make pink a powerful statement, as well as to create a garment that could be worn by any gender," says the 22-year-old, who used pink acrylic paint and hand-cut acetate stencils to print "pretty and witty" and "original edition" on the jacket and jeans.



**Young Eun (Sharon) Lee, class of 2018**  
"I was stuck between trying to tell 'my story' through the piece or showcase my background and beliefs," Lee explains about her customization process. In the end, the 20-year-old designer went with the latter. "I used to be ashamed of [Korea] where my family had come from," she says. "I was made fun of growing up. Now, being older and knowing the struggle that my family had gone through—and being proud of it—I wanted to learn more about my background." That translated into her hand-painting Bible verses and a traditional Korean building in gold acrylic paint: "I love driving myself crazy trying to incorporate more small details."

**Jillian Ubando, class of 2018**  
Ubando's foray into fashion was purely practical. "Growing up, I never fit into clothes properly," the petite five-foot designer explains. That sensible nature was also what prevented the 21-year-old from working with denim in the first place. "It's a lot thicker and heavier than the satins, silks and chiffons I'm used to working with," explains Ubando, noting that she's been really into Filipino bridal and evening wear designers since visiting the Philippines in July. As for the "Joy" hand-embroidered on the back of the jacket: "It's a word with a strong, positive connotation." Plus, it's her middle name.



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## FRAGRANCE

## Self-made woman

Gabrielle Chanel forged her own path and never looked back. A new scent attempts to embody her innovative, rebellious spirit

BY RANI SHEEN



Coco Chanel in 1936, embodying the glamorous character she created for herself. Right: Gabrielle in 1909, before her self-reinvention.



There's something special about the grand dames of early 20th-century Parisian fashion. From Elsa Schiaparelli's surrealist lobster dress and cauliflower buttons, to Madeleine Vionnet's groundbreaking fashion copyright efforts and patented bias cut, to Madame Carven's outlandish marketing techniques (like dropping chaos-causing fragrance samples across Paris from a small plane), these spirited women forged their own paths and bucked convention. Gabrielle Chanel was arguably the leader of this headstrong pack; railing the hardest and and shining the brightest. "I have chosen the person I wanted to be and am," she said. Who was going to argue with her?

Before the world knew her as Coco, before she lived at the Ritz and holidayed on the Riviera, Gabrielle was born in August 1883, a feisty Leo from the start. She was named after a nun at the hospice in western France where she was born on a pit stop of her unmarried mother's train journey, and following her mother's death and her father's abandonment she was raised in an orphanage and later with relatives. At some point, still far from the glittering lights of Paris, she decided to write

her own story. She rejected Catholicism at her First Communion, she stole food to feed the horses that she rode bareback at 16 while living with her horse-breeding aunts, and when she got her first job in fashion, at a boutique in Moulins, she pursued her real ambition as a cabaret singer by night.

Happily, she didn't quit her day job. But it was the way she wore clothes on her own time that set her on her path as a designer who would boldly redefine the rules of what a young woman should do, and wear. During an affair with a rich equestrian soldier on his country estate, she wore altered men's pants, white shirts, ties and boater hats.

In 1910, at 27, she opened her first shop in Paris, selling hats, and started outfitting wealthy society ladies, cheekily mixing diamonds with costume jewelry, fake and real pearls. Three years later, when she started designing clothing for her second outpost, in Deauville, she was credited with moving women beyond the restrictive corsets of the time, making easy-to-move-in outfits from jersey used for men's undershirts. The great artists of

the day—Cocteau, Diaghilev, Dali and Picasso—gravitated toward her innovative spirit, and she influenced their work: Picasso's *Women Bathing* featured the new skirtless, fitted swimming costumes she had designed.

When Chanel dipped her toe into fragrance in 1921, she took a similarly headstrong approach. "Apparently she asked Ernest Beaux, the perfumer who created Chanel No.5, to please make a fragrance that was so rich and so opulent that no other perfumers would be able to afford to do it," relays Olivier Polge, the house's current nose, when I interview him in New York. "She also asked for an artificial fragrance—she described her work as constructing dresses and she wanted a constructed fragrance, meaning that its identity had to come from a combination of notes."

Polge, who followed his father Jacques into the prestigious position in 2015, took inspiration from her approach when creating Gabrielle, the newest fragrant interpretation of her spirit. He deconstructed white flowers—jasmine, ylang ylang, neroli and orange flower—isolating and combining aspects of them in a formula that feels at once familiar and novel. "In my mind, it was as if combining these flowers was creating an imaginary flower," he explains. "It's very fresh and sparkling; those are technical aspects that seemed to be not possible before, so with those same elements you can create a new and modern fragrance."

Charged with representing the taste and spirit of this storied woman he had never met, Polge looked into the house's archives to find the notes that would become the scent's stars. "She worked with two perfumers, Ernest Beaux and then Henri Robert, and I have all of their formulas that never came out," says Polge. "I can see her work in progress, and there are certain flowers that came back all the time." Just as Chanel decisively used certain elements in her designs that became iconic by repetition—matelassé quilted leather, chain handbag handles, pearls—she was sure about what she liked to smell, too. "I'm convinced there was something she really liked about those raw materials, and I think they must tell us something about her sensibility. So I kept this vocabulary," Polge explains. But he was careful not to get bogged down by nostalgia, or a stifling sense of luxury, as Chanel revered innovation above all else. After all, as Polge puts it, "Things that are only in good taste usually end up being a little boring." And that's one thing Chanel never was.



GABRIELLE CHANEL EAU DE PARFUM, \$183 (100 ML), CHANEL BEAUTY COUNTERS



From left: Kristen Stewart, the face of Gabrielle the fragrance, makes a sequined bustier and bike shorts number look like a gown; Rihanna's purple sneakers and saucy expression are the perfect accessories; Alice Dellal's side shave works surprisingly well with a gossamer Chanel dress; Willow Smith's spiky braids and futuristic jumpsuit were made for each other.

## REBELS IN CHANEL

Coco Chanel left such a strong legacy of fearless, groundbreaking style that it holds strong with each new generation. Behold, the fearless young women who follow in her Chanel-clad footsteps.

## THE KIT

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Join *The Kit* at Bayview Village as we host fabulous and stylish affairs taking place throughout September in **The Haute Spot** pop-up shop.

Get all the nitty gritty glam details on tickets, pop-up hours and more at [BAYVIEWVILLAGESHOPS.COM](http://BAYVIEWVILLAGESHOPS.COM)



PHOTOGRAPHY BY CARLYLE ROUTH

## Trend talk

Ready to talk fall fashion? Join *The Kit* fashion editor Jillian Vieira as she presents the season's must-have trends on an in-store runway. Cocktails and canapés included. See you there?

WEDNESDAY, SEPTEMBER 20

The Haute Spot at Bayview Village

6:30 to 8:30 PM | \$25 |

Tickets available at bayviewvillageshops.com



Bayview Village

THE HAUTE SPOT

x THE KIT  
SEPTEMBER POP-UP SHOP



BAYVIEW AVE + SHEPPARD AVE  
416.226.0404

Find *The Haute Spot* next to the chandeliers

You're invited

CHARITY SHOPPING NIGHT IN SUPPORT OF  
**camh** GIFTS of LIGHT  
FOUNDATION

Join speakers Dr. Catherine Zahn, President & CEO of CAMH, and Dr. David Goldbloom, CAMH Senior Medical Advisor, for an evening of shopping and conversation in support of mental health.

All ticket proceeds, as well as 10% of the evening's sales, will go toward *Gifts of Light*, a program supporting CAMH patients in their recovery from mental illness.

Thursday, September 28, 6p.m.  
Holt Renfrew Bloor Street  
Tickets are \$100

To purchase your tickets, please visit [supportcamh.ca/holtrenfrew](http://supportcamh.ca/holtrenfrew)

HOLT RENFREW

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