

HAIR SPECIAL YOUR BEST HAIREVER The hottest runway trend right now: embracing individuality. Our root-to-tip guide will help you find the style, cut and colour that make you look—and feel—fantastic page 4 **MOST WANTED** COMMENTARY **MIXITUP** The creative new way NEVERTHELESS,

to wear earrings page 3



POLITICS ON THE RUNWAY

When it comes to feminism, should we really let our T-shirts do the talking?

page 7

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lifestyle expert Melissa Evans-Lee I AM WEARING: D. Exterior dress, YOUR CHOICE



Makers Of Dreams kimono, MENDOCINO Gucci earrings, BERANI JEWELLERY DESIGN

It's no secret I loooove the colour pink but seriously ask yourself, what's not to love about this?! Pairs nicely with all that black in your closet and as it happens, is the hot hue of the season. Smythe, ANDREWS

Love at first sight! I'm chalking it up to the charming retro print and congenial A-line silhouette. Weekend Max Mara, ANDREWS

Cross body, fringe-y and a hot hue. What can I say other than this is totally my bag! The Wishbone Collection, BROWNS

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leet your match

The distinctive danglers on this season's runways offered a new approach to wearing your bauble collection. Not only does the mix-and-match concept double your day-to-day options (score!), it makes room for a bit of creativity in your dressing routine. Are you digging a study in elemental contrasts à la Sportmax? Or looking to channel an estatesale-like mix of modern heirlooms as seen here at Marni? The choice is yours. —Jillian Vieira





MARNI

Big & bejewelled



SHOUROUK, \$580 (PAIR), ESHOP.SHOUROUK.COM SWAROVSKI, \$69 (PAIR), SWAROVSKI



Artsv & architectural



LULU FROST, \$297 (DAIR), LULUFROST.COM. ALYNNE LAVIGNE, \$175 (PAIR), ALYN-NELAVIGNE.COM





Natural & organic



MIZUKI, \$3,615 (PAIR), NET-A-PORTER COM



FRAGRANCE **NATURAL** FIT

Two Edmonton labels *join forces to create* a first-of-its-kind Canadian scent

BY VERONICA SAROLI

A hit fragrance for a fashion house is like bitcoin in a bottle: a pathway to cold hard cash. Here in Canada, where fashion designers have yet to really dip their toes into scented waters, Edmonton-based designer Malorie Urbanovitch and eco-lux skincare and perfume label Pura Botanicals collaborated on a pioneering small-batch Canadian perfume, out May 4. "It's something I fantasized about even as a child," Urbanovitch says about creating a fragrance for her eponymous cool-girl label. "I wanted to develop a scent that is not only elegant and thoughtful, but good for the body as well."

Pura Botanicals founder and nose Lane Edwards calls the blend of Sicilian bitter orange, Egyptian violet leaf, Canadian neroli, Indonesian vetiver and cold-pressed jojoba oil "androgynous, rich, haunting and spicy with a touch of sweet, floral smoke." Urbanovitch also paints a slinky picture: "The smell of winter melting into spring," she riffs, "planting flowers in the dirt with your bare hands, embracing your lover after working in the garden over a glass of musky scotch, and your scents becoming one." Is it getting hot in here, or is the Canadian perfume market just heating up?

URBANOVITCH NO.1, \$75, PURABOTANICALS.COM AND URBANOVITCH.CO

SPONSORED KISSING UP









The Face Shop launches a swoon-worthy collection

To celebrate the arrival of The Face Shop's new Moisture Touch lipstick line, we featured our fave shades on Instagram in The Kit's 20 Days, 20 Shades challenge.

THE FACE SHOP MOISTURE TOUCH LIPSTICK IN ROCCO BEIGE, \$17, THEFACESHOP.CA



olive plant as a secret weapon.



The serum-rich formula uses Looking for the perfect nude Each shade promises four an ingredient derived from the or a shocking red? No problem.



hours of look-at-me wear.

The velvety texture is geared to prevent the look of dry lips.

With 20 shades, there is a perfect hue (or two!) for everyone.

FILM SPEAKING SOFTLY, BUT SAYING A LOT

Cynthia Nixon brings feminist genius Emily Dickinson to life on the big screen

BY JULIA COOPER

We might always know her first and foremost as Miranda (and thanks to her we will surely never look at a Krispy Kreme the same way again)—but in the 12 years since Sex and The *City* ended, Cynthia Nixon has lived many lives. Her latest transformation is as the dame of 19th-century American poetry, the reclusive genius Emily Dickinson. A Quiet Passion, directed by Terrence Davies, has already been called "an absolute drop-dead masterwork" by The New Yorker's Richard Brody, and while that might be a bit of a stretch for this straightforward biopic, Nixon is, without a doubt, stellar in the role. During the 2016 Toronto International

Film Festival, Nixon was the picture of poise. A purple pashmina gently encased her shoulders as she, like the poet she plays, carefully chose every word. Nixon describes herself as "a Dickinson fan, certainly" who grew up listening to her deceptively simple verse as recordings of it played in her house. "I feel as though [the poems] really penetrated my psyche, because the thing about Emily's poetry is that it's very deep, it's very dense, and the vocabulary is very expansive, but it's also short enough and simple enough that a child can hear it and get what's being talked about," she says.

Dickinson was a quiet but thrillingly modern woman. "I think Emily had a lot of-if she were an actor we would call it 'performance anxiety," says Nixon, who imagines the poet agonizing over her work, wondering, "How am I going to be perceived? Is it good enough? Is it any good at all? Have I succeeded, have I failed?" (It comes as a small comfort to know that imposter syndrome dates at least as far back as the 1870s.) Even though Dickinson is known for her withdrawal from society (never leaving her family home in Amherst, Massachusetts), the misconception, held even by her own brother, Austin, was that she was "a dried up, bitter, spinster who knows nothing of love and sex, who is just a downer" as Nixon puts it. But the actor insists that Dickinson was radical in her own way. "If you look at how women have had to make their way in the last



few decades in politics and business and law and any of the traditionally male professions, they have often had to ape men's behaviour, attire and approach. The thing about Emily Dickinson is that she never did that. She never renounced her gender. She wrote from her gender. She embraced the feminine and just went deep into the rigidity of it." So call Dickinson a dried up spinster if you like, but it's not her brother's or her male editor's work we look back at in awe—it's hers.



CORRECTION

In the "How I Wander" story of the Spring 2017 issue of The Kit Compact, the price of the Diane von Furstenberg dress on page 27 was mislabelled \$748. The correct price is \$338. Also, the price of the B Brian Atwood shoes on page 26 was mislabelled \$210. The correct price is \$250. The Kit regrets these errors.

HAIR SPECIAL Head strong

Whether it's embracing your grey, celebrating your natural texture or trying an exciting new look, it's time to find the hairstyle that makes you feel like your truest self. Luckily, we're here to help

SILVER LINING

After two decades of dyeing her roots, The Kit's publisher, Giorgina Bigioni, decided to embrace going grey

PHOTOGRAPHY BY SHALAN AND PAUL



I first started colouring my hair when the grey started coming in my 30s. I carried on as a dyed brunette for decades, but recently, at 58, it started to bother me that my hair looked flat and just didn't feel natural anymore. I would look at beautiful images of women with silver hair and wonder what that would look like on me. But the decision to transition to my natural colour, which is almost white,

was primarily driven by the fact that I had to have my roots touched up every two and a half weeks. It wasn't about the money; it was about my time. And it was about wanting to be me.

The process started with a consultation with Luis Pacheco, a veteran colourist and the founder of Medulla & Co. salon in Toronto. I told him why I wanted to go grey and we talked about a number of different ways of getting there. He arrived at a great

idea: to emulate a salt and pepper look by doing highlights and lowlights with foils, so my roots would blend in as they grew out. He told me if I didn't like it, "You're only 30 minutes away from being a brunette again."

I was excited—but my appointment was scheduled for three weeks down the road, and he didn't want me to touch my roots until then. That's what rattled me the most: having to deal with sparkly silver roots. I tried covering them up with root concealer and parting my hair in different ways. I felt like I had to explain it to people—especially tall people—and tell them, "Don't look at my roots!" I also started paying a lot more attention to naturally grey-haired women. I'd think, "She looks great. That could be me!"

There were two people I was afraid to tell about it: my mother, who is 80 and a dyed brunette (she said, "It's going to make you look

really old"), and a dear friend who, as I expected, told me, "Don't do it." But I wasn't second-guessing. As for my husband, who is a silver fox himself and had been hearing about this for two years, his message was, "Just do it already!"

On the big day, I could tell Luis knew his stuff. But when I asked if he'd ever done this before, he said, "No, honey. Most people come to me to cover their grey hair, not to find their grey." I sat in his chair for three and a half hours-my butt hurt, and the tops of my ears were sore from the weight of all the foils. I instantly knew that silver would look good on me because of all the aluminum around my face!

I was hoping for something that still looked cool, and I feel that's what I got-I was really thrilled about that. And I'm looking forward to watching how the colour evolves over time because Luis doesn't think I need to go back for a couple of months. Plus, I'm back to my normal part because I don't have to worry about covering the greys anymore. And I've realized that looking great with grey hair is about the whole package, so I've been paying attention to dressing in a more fashion-forward, edgy way.

"I was hoping for something that still looked cool and I feel that's what I got—I was really thrilled about that."



SILVER FOXES Stunning silver-hair

women we love





HELEN MIRREN









The other day I had lunch with my friend who had told me not to do it. I was a little nervous to hear her reaction, but she said that she liked it and that she thought it was very cool. She didn't feel that it aged me at all. -As told to Natasha Bruno

LOOK ALIVE

How to tweak your makeup so your natural grey hair looks on-trend, rather than old-fashioned

1. KEEP YOUR SKIN LOOKING VIBRANT

Glowing, rosy skin is perhaps the biggest signifier of youth and vitality, and grey hair can leave your face looking washed out. Start with a radiant base using a rich hydrating cream followed by a tinted moisturizer or creamy foundation. Next, the most important step: blush. Apply a dewy cream blush in a poppy apricot or pink shade on the apples of your cheeks for a youthful flush.

2. DEFINE YOUR BROWS

Without darker hair to frame your face, defining your features becomes ever more important. A simple coat of black mascara goes a long way to define your eyes, especially if your eyelashes start to lose their colour as well. Eyebrows can do a lot for you as well-whether you go for a pencil, a pot of brow colour with an angled brush or a brow mascara, choose a cool grey-brown tone that's not too dark and delicately fill in your natural shape.

3. BRING YOUR LIPS TO LIFE

Subtly enhance your lips with a hydrating tint that's a couple of shades deeper or more vibrant than their natural hue. Since grey hair is typically on the cool end of the spectrum, a neutral or cool pink shade is often the most flattering choice, no matter your skintone.



Peach blush ELIZABETH ARDEN CERAMIDE CREAM BLUSH IN NECTAR, \$30, ELIZABETH ARDEN COUNTERS



Pink lip tint RETRACTABLE BROW PENCIL WATERPROOF IN NEUTRAL GRAY THE FACE SHOP MOISTURE TOUC LIPSTICK IN PINK BROWN, \$18, SEPHORA.CA FLAMENGO, \$17, THEFACESHOP.CA HAIR AND MAKEUP: WENDY RORONG FOR PLUTINO GROUP/ MOROCCANOIL/NARS

THE STRATEGY

Considering ditching the dye? Colourist Luis Pacheco explains his approach to transitioning to silver strands gracefully

"I met Giorgina when she was a dark brunette and I thought it looked really nice on her, but she has beautiful white hair naturally.

I was kind of on the fence. When you go grey, you become part of a certain category, right? For people in their 30s and 40s, when they start to go grey, the reality of aging and time starts to set in, and they often try to fight that using hair colour or makeup.

Giorgina wasn't hesitant or nervous about it, and that helps us as colourists to achieve what we're going for. You have to embrace grey-not just on a physical level, but an emotional level, too. You have to be super confident, have a strong personality and be at complete peace with yourself.

My idea was to emulate the idea of salt and pepper: the perfect balance of white and that steely light brown that reflects the light to make the white go grey. If we kept the brown warm, then it would make the white look a little brassy. We did super-fine baby lights and lightened them to a white tone, and the colour that we used in between was semi-permanent, so it will eventually wash away and won't interfere with her natural white hair. As her hair grows, the colour will fade, and she'll have more of a white root, and then we'll do it again until she's completely white. After the first visit, she's at about a 50 per cent grey ratio. After three months, we'll go in and add more salt to the pepper, so we'd bring her to about 75 per cent grey. The whiter she gets, the less frequently she'll need to come in because the contrast will be less severe.

I was as excited to see the result as she was because I'm in the business of removing people's grey hair, so I felt like I was doing the opposite. And I was as surprised by the result as she was because it was kind of playing tricks on my eyes. It really looks like someone who has never coloured her hair before!



TOOL KIT

Treat your grey hair well, and it will shine. Fend off brassiness by using a toning lavender or blue shampoo or conditioner every few washes, and add shine to coarser, wirier strands with conditioning and protective treatments, sprays or serums.



ONE-MINUTE MIRACLE



Dear TubShroom: I'm writing on behalf of my drains because they're a little miffed. They used to see a lot of action when I shampooed, but since you came along, they are quite bored. Chopsticks, snakes and Drano used to visit them often, in verbal-abuse laden attempts to remove the hair that was always tangled inside. But since your clog-preventing system came along—with its perfect fit and brightly coloured, easy-to-clean design—hair hasn't had a chance to drop in to see my drains. So while they may be lonely, I'm living large. Sincerely, Jessica Hotson

TUBSHROOM HAIR CATCHER, \$17, TUBSHROOM.COM



Vernon Francois's starry clients, clockwise from left: Lupita Nyong'o, Solange Knowles, Tracee Ellis Ross, Kerry Washington and Ruth Negga.

EMBRACING TEXTURE

Vernon Francois, hairstylist to Lupita Nyong'o and Kerry Washington, wants to help women love their hair

BY KATHLEEN NEWMAN-BREMANG

Vernon Francois has been reppin' for all curly, coiled, textured and wavy-haired girls since he was 8 years old. Now, the 31-year-old is the architect behind the #hairgoals leading the natural movement with a catalogue of clients that reads like a list of your imaginary celebrity best friends: Ruth Negga, Kerry Washington, Tracee Ellis Ross, Solange Knowles, Lupita Nyong'o and more. Yes, he was responsible for Nyong'o's jaw-dropping, sky-scraping Nina-Simone-inspired 2016 Met Gala look that we're still obsessing over. He says it took him 20 minutes; he spends more time responding to fans' daily hair emergencies on Instagram. While we couldn't get him to spill about sleepovers with Solange, Francois did dish on other details about his A-list clientele, his revolutionary curl-focused hair collection that just launched at Sephora and, selfishly, I dropped in some questions about my own hair journey (For more on my own experience, see right).

What is the process like when you work with celebs? Tell me everything. "I've been very fortunate. It's always a collaborative process. The women who choose to work with me are often very comfortable with exploring their natural textures, so that's

never really a big topic of conversation. They're so clear about emphasizing the fact that they have natural textured hair and that [we're not] styling for anyone's validation. Most often, they let me just get on with it, which is always slightly scary, but they trust me, so I trust the fact that they trust me."

Last year, I changed my hair for the first time in a decade. I went from a long, straight weave to

rope twists. What's the first thing you say to clients who want a drastic change? "Well, the first question you've got to ask them is, 'Why?' I try to really get into the client's head. Most often, people don't want change, but they know it's the best thing for them. Once I can pinpoint the real reasons, then I start to explore the looks we can do."

I originally got my weave for a lot of reasons, but one of them was that I grew up in a predominately

"The women who work with me are often very comfortable with exploring their natural textures."

white space and no one knew what to do with my hair. What would you say to the little girls who are told that their natural hair is too difficult to handle? "Well, hopefully you won't have to have that conversation as much, because the whole point of me existing and coming out with [my line] is to help that conversation to go in the right direction. For the girl who is struggling, YouTube is such a great platform to get help from other like-minded women. And I think that it's okay to have extensions and weaves."

Yes, no disrespect to weaves-let's make that very clear! "Yeah! But I would always advise making sure you have someone who's a specialist and understands how to insert the weave, because damage can be done there."

The products I find at the drugstore are not specifically made for my twists. Your line includes the first-ever luxury hair product created specifically for locs, braids and twists. Why was this important to include for you? "I was born into a Rastafarian space. First of all, it's a hairstyle, but it's also a community. It's a lifestyle, and there are hundreds of millions of people with needs that I felt hadn't been serviced, so it was a no-brainer for me to make sure that I included them in the collection. They deserve to be featured in luxury spaces and in drugstores as much as any other hair texture.'

Finally, what are the three products women with curly hair should have? "They should definitely have—and not just because it's my brand—this beautiful moisturizing spray called Pure Fro. Also, edge control gel [for taming hairline wisps] and a hair tie or hair pin."

SAYING GOODBYE TO MY WEAVE

Kathleen Newman-Bremang, who spoke to Vernon Francois (see left), had the same straight weave since junior high. By last year, it was time for a change. "On a superficial level, I was bored of it," explains the 30-year-old Toronto-based television producer for The Social. "On a deeper level, I've changed so much as a person. I didn't feel like my hair reflected who I am anymore." Inspired by singer Brandy and Tessa Thompson in Creed, Newman-Bremang decided to go for rope twists about a year ago. The reception has been overwhelmingly positive, but she says it wasn't an easy decision. "When I had straighter hair, I was trying to be like Beyoncé or Tyra Banks, like some of the people I saw who I don't look like. They're a lot lighter than me, their hair is straighter and I was trying to conform to something I wasn't.' Here, Newman-Bremang discusses her hair journey through photos. – Veronica Saroli



"Around junior high, I wanted to be like Brandy. I got single micro-braids and I kept those until prom, which was the first time I took out my micro braids. I got a straight weave and put in some tracks. From then until last year, I kept getting my weave over and over again. I added bangs at one point when I got out of university."

"I was wearing fake eyelashes and had blonde streaks in my hair. I was at a point in my career when I was on camera a lot—makeup done and lashes—I think I even put a filter on it so I looked lighter. I remember thinking at the time that I looked like all the celebrities I always wanted to look like growing up. But I also felt a bit like an imposter. When I look back on that picture, it doesn't look like me."





IICHELLE ROSEN/JUDY INC (BIGIONI & HOTSON INSE

Straight hair talk Are you taken more seriously with smooth hair? The Kit's creative



POWER PLAYS

Since Tess famously stated in 1988's Working Girl that if "you wanna be taken seriously, you need serious hair," TV has continued to portray polished hair as professional Reportedly, Julianna Margulies wore a \$10,000 wig when playing Alicia Florrick on The Good Wife because, as she told David Letterman, "My own hair is very curly and they wanted her to look coiffed and have straight hair." The cultural point is made: If you want to make money and be taken seriously, break out the flat-iron.

director, Jessica Hotson, rethinks her go-to undone style

PHOTOGRAPHY BY SHALAN AND PAUL

VERNON FRANCOIS

PURE-FRO MOIS-TURE SPRAY, \$48, AND SCALP NOUR-ISHMENT BRAIDS

AND LOCS SPRAY, \$39, SEPHORA.CA



who never has a hair out of place. I opt for flats over heels and jeans over pencil skirts, and my long, thick, messy waves round out my boho style. I wash it twice a week and usually let it air-dry, so I've developed a bad habit of showing up to places-meetings, events, drinks with friends—with

damp hair, which is left to tousle as it pleases.

I've had pretty much the same hairstyle for more than a decade. In my moody high school years, I identified with strong, sensitive Angela Chase on my My So-Called Life and had the shoulder-length plumcoloured lob to prove it. That eventually mellowed out into The Rachel, and then after a breakup in university, I chopped off my dirty-blonde hair after re-watching *Sliding Doors*, vowing to live my better short hair life forever. I didn't-I let it grow and grow.

Over the years, it became wavier and wilder as I toyed with being an artist, then found my way into graphic design. In my early days of working in publishing, everyone knew senior executives got weekly blowouts. It seemed like the ultimate extravagance given that I was dirt poor, but it planted a seed in my mind: Powerful businesswomen, not creative types, had polished hair. I identified with the Carries, Elaines and Sally Albrights of the world, with their unruly curls, publishing careers in New York City and spontaneous, messy, beautiful lives. Eventually, I worked my way up to being a creative director, working with designers, photographers, illustrators and constantly

I'm not one of those women managing a stream of visual ideas. My identity as a creative person became tied to my freeflowing hair; it was a way of communicating with the world around me. But now that I've reached a senior level, should I be reaching for a blow-dryer?

Recently, I went to the salon for highlights and my stylist straightened my hair to see how the colour turned out. Afterward, I met some friends for dinner and one of them said she found herself taking me more seriously with my newly straight hair-that my opinions seemed stronger and more trustworthy. I coined it "straight hair talk" with a flip of my do. She was just teasing me. Right?

When a photo shoot for

work came up, I decided to play it straight. The woman looking back at me in the mirror was polished and professional; she commanded authority, but her free spirit was nowhere to be seen. Regardless of how others perceive my waves, I need to trust my instincts to do my job. So I'm going to keep taking my morning meetings with damp hair, in the hope I'm taken seriously for my capabilities rather than my weekly blowouts. I think Angela Chase would be proud.

HAIR AND MAKEUP: WENDY RORONG FOR PLUTINO GROUP/MOROCCANOIL/NARS

1. RENÉ FURTERER NATURAL DRY SHAMPOO, \$20, SALONS. 2. PURE-OLOGY HYDRATE CLEANSING CONDITIONER, \$37, SELECT SALONS. 3. GRAYDON HAIR SMOOTHIE, \$24, GRAYDONSKINCARE.CA. 4. JOHN FRIEDA FRIZZ EASE HAIR MASK, \$11, SELECT DRUGSTORES



WORKING GIRL



TESS BEFORE

TESS AFTER

THE GOOD WIFE



JULIANNA MARGULIES

ALICIA FLORRICK

SCANDAL



WASHINGTON



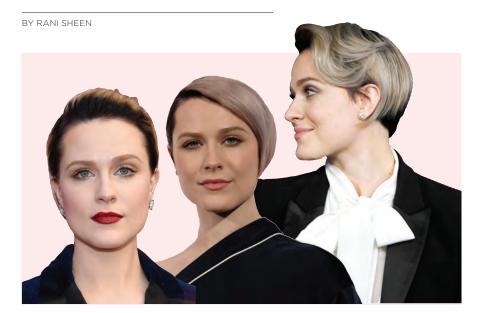
SEXY WAVES VS. COOL STRAIGHT STYLES

Portuguese model Sara Sampaio swings down the Victoria's Secret runway with big, glamour-girl waves, but she's also slinked in slickeddown looks for high-fashion shows such as Marchesa, Prabal Gurung and Alberta Ferretti. We asked Moroccanoil's newest ambassador for her straight take

"Hair does help create a certain character. The bouncy waves are fun, so when I'm on the runway, I am more relaxed and fun. In most of the other fashion shows, you have to be a bit more mysterious and focused, so straight hair usually conveys that message. But I don't think that people take me more seriously when my hair is blown-out straight than when it is in big, bouncy waves. I think your attitude and confidence is what makes people take you seriously."

SHORT STATEMENT

How to pull off a striking short cut like Evan Rachel Wood





Hairstylist Peter Butler is best known for creating sultry beachy waves for seven consecutive Sports Illustrated covers, but the New-York-based ambassador for new-to-Canada haircare line Gliss recently turned toward an androgynous aesthetic when he began working with actress Evan Rachel Wood. She strode through awards season in Altuzarra tuxedos set off by her asymmetrical short, bleached crop—in contrast to the typically pretty long wig she wore in Westworld. We asked Butler

what it takes to pull off a look like that. A creative style shouldn't be set in stone. "A lot of the world doesn't know that Evan is a musician. She's in a band with her partner, and they have the same hair-it's really fun, and

it's who they are right now, but it's going to change. I'm so thrilled to work with someone that malleable and open. She'll say, 'I have this great idea, what do you think of this?'" An unconventional hairstyle is empowering. "Evan's vibe is power. It's a statement. Her roots are really dark and the ends are a pale grey. It's a matte tone, and it's not a colour found in nature. I actually cut her hair right before the SAG Awards-it was longer and

A short cut can be styled in so many different ways. "I start with a treatment, and then I go in with setting lotion or mousse and blow-dry that. Then I set my texture and spray it. For the Golden Globes, I curled her hair. What we were going for with her references was David Bowie and Marlene Dietrich: Masculine meets feminine. The fact that she wore the tuxedo was incredible. I actually curled her hair three or four times, because I wasn't getting the wave I wanted and I had to make it just right."

shattered, not blunt, so I sharpened up the line."

The more extreme your hairstyle is, the more you need to take care of it. "I layer products into her hair and use leave-in treatments. You can't have an extreme style and ignore it. If you do, it looks like neglect, and you lose the cool factor. Even grunge was an affectation: There was work put into that; there was product and technique behind it."



Tool kit: SHU UEMURA SATIN

DESIGN POLISHING MILK, \$42, SHUUE-MURA.CA. LIVING PROOF FLEX SHAPING HAIRSPRAY, \$33, SEPHORA.CA. GLISS ULTIMATE REPAIR EXPRESS REPAIR CONDITIONER, \$10, SHOPPERS DRUG MART DESIGN POLISHING



Red carpet treatment

How L.A.'s top celeb stylists keep their clients' hair in tip-top condition

BY NATASHA BRUNO

eonor Grey

ECLAT NATURE

4

The expert: Neil Weisberg The salon: Mèche Salon, Beverly Hills

A-list clientele: Emma Stone, Drew Barrymore, Jennifer Lopez, Rita Ora, Dakota Johnson, Charlize Theron

The cost: \$504 per cut

Celeb treatment: "The stars come a week before a big event to get their hair cut and coloured. We try and send everyone home with the Olaplex treatment to repair damage and make the hair shine. You apply it to dry or damp hair, leave it on for 20 minutes and wash it out, followed by conditioner.'

Curl wisdom: "Having a good curling iron or wand is important. And when putting curl into the hair, remember to take the ends out. Use a bit of styling cream to drag and beat them out."

Secret weapon: "We always sell the Leonor Greyl Éclat Naturel Styling Cream. I use it on the ends of the hair."

LEONOR GREYL ÉCLAT NATUREL STYLING CREAM, \$63, SHOP.NORD-STROM.COM

The expert: Leanne Citrone

The salon: Andy LeCompte Salon, West Hollywood

A-list clientele: Katy Perry, Ellen Pompeo, Irina Shayk, Orlando Bloom The cost: \$470 per cut

Celeb treatment: "Clients come in a week before an event to make sure everything is perfect. They make sure their colour is right where they want it to be, especially if they're changing it, like before the Oscars. We have this incredible shampoo woman named Blanca who does customized conditioning treatments depending on individual needs."

At-home care: "Always invest in a good shampoo and conditioner. If you have dry hair, you should not be washing it every day-you can always just condition without shampooing it. And do deep conditioning treatments once a month.



OUAI DRY SHAMPOO FOAM, \$35, SEPHORA.COM



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COMMENTARY Feminism is so hot right now

Feminism is trending. Is that good for the movement?

BY NATHALIE ATKINSON

Those tongue in cheek "This is What a Feminist Looks Like" infant onesies-always especially charming on baby boys-have been around for years in North America, where, compared to their male counterparts women still only earn about 77 cents on the dollar. But now with daily headlines filled with an American Republican regime that hopes to overturn landmark reproductive freedom laws like Roe v. Wade and to defund Planned Parenthood, and amid the fever pitch of subsequent unrest and demonstrations here in Canada, feminism is newly fashionable.

The January Women's Marches have

practically stepped onto the catwalk-most recently a sea of pink solidarity "pussyhats" was presented at Missoni's knit-centric show. It started at Dior last fall with the "We Should All Be Feminists" T-shirts, which echoed the title of writer Chimamanda Ngozi Adichie's essential essay and swiftly gained momentum, if not critical mass, with the pink "Fashion Stands with Planned Parenthood" buttons that were New York Fashion Week's

most popular accessory in February. Turning march placards into merch went even more luxe with declarations like "The Future Is Female" emblazoned on tees by Prabal Gurung (who for years has funded an educational foundation for girls in his native Nepal). That same month, "Nevertheless, She Persisted" became a wearable meme minutes after Senate Majority Leader Mitch McConnell used those words to publicly rebuke Senator Elizabeth Warren.

Women's fashion and women's rights have historically been intertwined. The transgressive bifurcated skirts (a.k.a. bloomers) of the 19th century redefined femininity by giving working women freedom of movement. The bicycle-a then new mode of transport that enabled another kind of mobility, independence and, eventually, empowerment-prompted Susan B. Anthony to declare that it, "has done more to emancipate women than anything else in the world." The visual grammar associated with feminism also functions as a sartorial sign of solidarity, uniting contemporary feminists with historical ones-see the Hillary Clinton supporters who adopted the colour white in

homage to the garments famously worn by Edwardian suffragettes.

For Fall 2017, Canadian designer Hilary MacMillan's animal-free line offers melton wool and pleather varsity jackets emblazoned on the back with "equal pay" and "feminist" in all-caps. Like the Dior and Gurung tees, these pieces have less in common with scandalous pantaloons and more with the fashion moment a century later: English designer Katharine Hamnett's first awareness-raising political T-shirts (Choose Life, et al.) in 1983 London. Yet even if slogans could effect change (rather than be just another fashion choice in the pop

culture marketplace), there are those who argue that "feminism" as a brand today carries no more political weight than that cute "Rapture" sweater by designer Bella Freud.

In her scathing new critique of contemporary feminism Why I Am Not a Feminist, Jessa Crispin contends that far from being the stereotypical man-haters of vore, feminism has moved too far in the other direction and gone soft. She disavows the term and in her manifesto calls it a pose.

"Somewhere along the way toward female liberation, it was decided that the most effective method was for feminism to become universal," Crispin writes, adding that unfortunately that means forgetting that for something to be universally accepted, "it must become as banal, as non-threatening and ineffective as possible." So universal, in fact, that it's now brandished by style brands and worn in polite society. Hashtag feminism: as facile as it is fashionable.

Crispin's stance demands nothing short of "full-on revolution." As does She's Beautiful When She's Angry, Mary Dore's recent documentary on the late 1960s American women's movement and its radical, intersectional and often conflicting factions. The sits-ins, demonstrations and protests are a timely reminder that toppling the patriarchy won't be achieved with a selfie in a \$920

"feminist" T-shirt. Especially because the patriarchy and capitalism go hand in glove.

Resistance, diversity and inclusion come not by wearing the word but by using it and others (to write, persuade, to pick up the phone and organize), and by doing the work, in actions that visibly promote diversity. There are positive signs emerging: The current L'Oréal campaign features transgender model Hari Nef; Uniqlo will introduce its collaboration of modesty apparel by British-based designer Hana Tajima into Canadian retail locations this spring. It is also no accident that CoverGirl introduced Nura Afia, its first headscarf-wearing beauty ambassador and the first woman to appear in the brand's major ad campaign posed in a hijab, on the eve of the American election. Her Times Square billboard spoke volumes at a crucial time.

Identity politics or cultural identity? Blame cultural-movement marketing and its idea of empowerment shopping, one that positions the consumer as philanthropist. "What do you mean we didn't solve the sexism problem-I bought the T-shirt!" In a word? Don't.

NOW TRENDING

Clockwise from far left: The instantly iconic T-shirt at Dior Fall 2017; three slogan tees at Prabal Gurung Fall 2017; feminist writer Chimamanda Ngozi Ădichie; a pic of the Women's March in Washington from Chelsea Handler's Instagram.





THE KIT Editor-in-Chief Laura deCarufel ♥@Laura_deCarufel @LauradeCarufel

"Resistance, diversity and inclusion comes not by wearing the word but by using it."

"During the grunge period, we photographed people in a very real way, and this reminded me a little bit of that in the sense that it wasn't about glamourizing or faking it." -Mario Testino



EXCLUSIVE Picture perfect

Star photographer Mario Testino gets real about beauty

BY EDEN BOILEAU

Name an ultra-famous beautiful woman-Kate Moss, Beyoncé, Angelina Jolie-and Mario Testino has most likely photographed her for a major magazine or campaign. The Londonbased Peruvian reached shooting star status when he photographed Princess Diana for Vanity Fair in 1997, creating an iconic set of portraits of the glamorous royal shortly before her death. But recently, in a departure from his usual diet of movie stars, supermodels and monarchy, Testino embarked on a project to shoot 32 "regular" women and girls aged 11 to 71 from around the globe for the latest iteration of Dove's Real Beauty campaign. We spoke to the legend (and elegant gentleman) in New York City last month about how he sees beauty: defining it, projecting it and capturing it.

What defines beauty for you? "I think cate their company to empowering it has to come from within because it makes us feel that person is a beautiful person. We see a lot of girls who are pretty, but I think I would differentiate between pretty and beautiful. Maybe pretty comes from physical attributes, like the perfect nose, the perfect almond eye, the perfect lips, whereas beauty comes from the person."

Can you see confidence and insecurity when you're photographing people? Does it affect the photo? 'Totally! In my pictures, I try to bring out the positivity of the person. I was criticized at first for putting smiles in my pictures because it's not a cool thing in fashion photography to have somebody smiling; it's immediately seen as commercial and negative. I think people look glorious when they're smiling, and I guess I like that positive attitude. Confidence is probably represented by a smile, no? When you are feeling good, you smile. You breathe it."

The beauty industry often promotes unattainable ideals, and Dove Real Beauty is confronting that. What made you want to get involved with it? "I like the idea that they dediwomen, rather than just selling a product, because they sell the product anyhow....And it was a different way of looking at my work. I've been told from the beginning of my career that I'm a portrait photographer—of course, I didn't want to be a good portrait photographer, I wanted to be a fashion photographer. But I realized that there is a slight difference between portrai-

ture and fashion photography: Fashion deals with fantasy and reality and portraiture deals with reality. I like people, so when I go to photograph them, I want to bring out the person. A lot of photographers make Kate Moss look like Marilyn Monroe, like Faye Dunaway, they turn her into something else, and I'm like 'Why, when we have that Marilyn of today, or Faye of today?' I want to see Kate Moss in my pictures! I don't want her playing a role-I want her."

Dove research found that the older women get, the less they like having their photo taken. Do you have any advice for looking good in photo-

graphs? "I find it harder looking in the mirror than in the pictures, personally. I think a good smile distracts a lot, because you're having a good time, and that makes you look great. That's been my saviour: If you look at pictures of me from the last 15 years, I'm smiling because it lifts everything up."

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mosturizing cream." DOVE GO FRESH BEAUTY BAR IN REJUVENATE, \$4 (2 x 90G), DRUGSTORES Why helping girls build body confidence is even more crucial than we thought

According to Dove's research, feeling insecure about their bodies keeps eight out of 10 girls from participating in activities such as swimming, joining sports teams, engaging with family, even expressing opinions or leaving the house. To date, the Dove Self-Esteem Project (selfesteem.dove.ca), which launched in 2004, has reached more than 20 million young people in 132 countries by providing educational resources about building body confidence to teachers, youth leaders, parents, and kids and teens themselves-a number the brand plans to double by 2020, which it announced last month in celebration of its 60th anniversary.



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