

UC

University
College
Alumni
Magazine

Spring 2013

+

**RONA
MAYNARD**
DRESSING
WELL

16.

**LEONARD
SIMPSON**
SHOE KING

26.

**FASHION
CRIMES**

WHY YOU
SHOULDN'T
BUY FAKE
HANDBAGS

36.

The
Style
Issue

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AFTER**
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WE ASKED UC STUDENTS
TO SHOW US WHAT THEY'D
WEAR FOR A NUMBER OF
OCCASIONS, FROM CLASS
IN THE MORNING TO BED
AT NIGHT AND ALL POINTS
IN BETWEEN.

PHOTOGRAPHER
Christopher Dew

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TERRY TANG suits up for a job interview

ALICE HSUEH tucks herself in

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ARUSHI JAISWAL grabs a coffee with friends



OLIVIA DOOLEY heads to class

AMANDA STOJCEVSKI
dons vintage UC spirit wear
for Frosh Week

JUNWEN DENG sparkles at party

ALANA HORTON & BENJAMIN DIONNE
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University College Alumni Magazine

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UNIVERSITY
COLLEGE



UNIVERSITY OF
TORONTO

Contributors



ASHLEE FROESE

Ashlee Froese (BA 2002 UC) is a branding and fashion lawyer at Gilbert's LLP. Ashlee counts her lucky stars that she is able to combine her love of fashion with her legal career and takes pride in assisting fashion designers protect their creative ingenuity. With over 70 pairs of shoes, you're unlikely to find this fashionista in anything less than a 3-inch stiletto. Ashlee runs the website www.canadafashionlaw.com, which looks at the business and law of fashion. You can also follow her on Twitter @brandfashionlaw.

TRACY HOWARD

Tracy Howard is a writer and editor specializing in lifestyle editorial for such publications as *Flare* and the *Toronto Star*, as well as corporate clients. Prior to embarking on the freelance life she was an editor-in-chief at *Totem*, where she helmed branded-content magazines for P&G Beauty, CAA, and Sears Canada. She loved interviewing designer Adrian Wu and *The Genteel's* Irene Kim for this issue. "They're as different from each other as can be, but both are fairly new to the fashion

industry and their excitement about it is infectious." As for her memorable fashion moments, running into Elle Macpherson in the ladies' room of London's Savoy hotel nearly tops the list. What bested it? Minutes later seeing the supermodel walk into a party off the lobby in which legendary designer Valentino was working the door.

IRENE KIM

Two years ago, Irene Kim (BSc 2002 UC) left the unfashionable world of corporate law to pursue a career in the fanciful world of fashion. She is the editor-at-large of *The Genteel*, editorial director of *frank* and a style consultant at La Closette. Irene spends far too much time trying to score deals online for clothes she can't afford. She has collected a closet full of beautiful clothes that she loves to admire, but doesn't necessarily wear. She's working on it.

JENNIFER MCINTYRE

Toronto writer and editor Jennifer McIntyre's career as a fashion designer began and ended on a summer's day when she was just four years of age. Unsupervised for mere minutes, she darted outdoors clad only in a handmade outfit consisting of several strips of flowered fabric held together by 12 or so stitches of yellow yarn. The show was brought to an abrupt halt by a

neighbour, who threw a towel over our bold heroine and marched her home. Since her retirement from the world of haute couture, Jennifer has turned her attention to more sedate pursuits in which fashion plays but a minimal part—although it can be safely said that "she cleans up well." Jennifer was lured into writing for the fashion issue of *UC Magazine* with the judicious use of the word "technology" in a query email, and the assurance that, yes, she could wear her beloved "Bazinga!" T-shirt while interviewing InteraXon CEO Ariel Garten.

YVONNE PALKOWSKI

Yvonne Palkowski (BA 2004 UC) is the communications officer for University College and the editor of *UC Magazine*. Hardly a fashionista, when it was decided that the spring 2013 issue would be dedicated to fashion and style, inwardly, she panicked. Her wardrobe consists disproportionately of skinny jeans, scoop-neck tops, and yoga pants, and her choice of outfit is typically shaped by the question "Will I be comfortable riding my bicycle in this?" Yvonne is fond of mandarin collars and believes strongly that Thai fisherman pants, when properly accessorized, can be suitable for almost any occasion. She refuses to wear hosiery.

Briefly



Editor's Note

AS A CHILD OF THE 1980S, I was a serial fashion victim. Witness the hot pink acrylic sweater, paired with jogging pants in a mismatched shade of pink, and smartly accessorized with a shiny pink scrunchie to contain the requisite side pony-tail. (Thanks, Mom.)

High school brought welcome respite from the bold colours and tacky fabrics. The prescribed uniform—white collared shirt, woolen kilt or grey slacks—delivered the predictability and inconspicuousness I craved. While my classmates looked forward to monthly “Civies Days” when we were permitted to wear our regular clothes, I stressed over what to wear.

It wasn’t until University and afterwards that I began to develop my own sense of style, partly out of necessity—my limited Civvies wouldn’t get me to laundry day—and partly out of a newfound interest in style, owing largely to a trip to Europe. Observing the daily fashion parades on the streets of Paris and Florence inspired equal parts envy and shame.

For a brief time back home in Toronto, I would emulate the stylish denizens across the pond. And then I got cold, or itchy, or otherwise uncomfortable. The offending garments—angora sweater, pointy-toed heels, delicate hose—were removed, but a certain fashion consciousness remained and continues to temper my form-follows-function aesthetic.

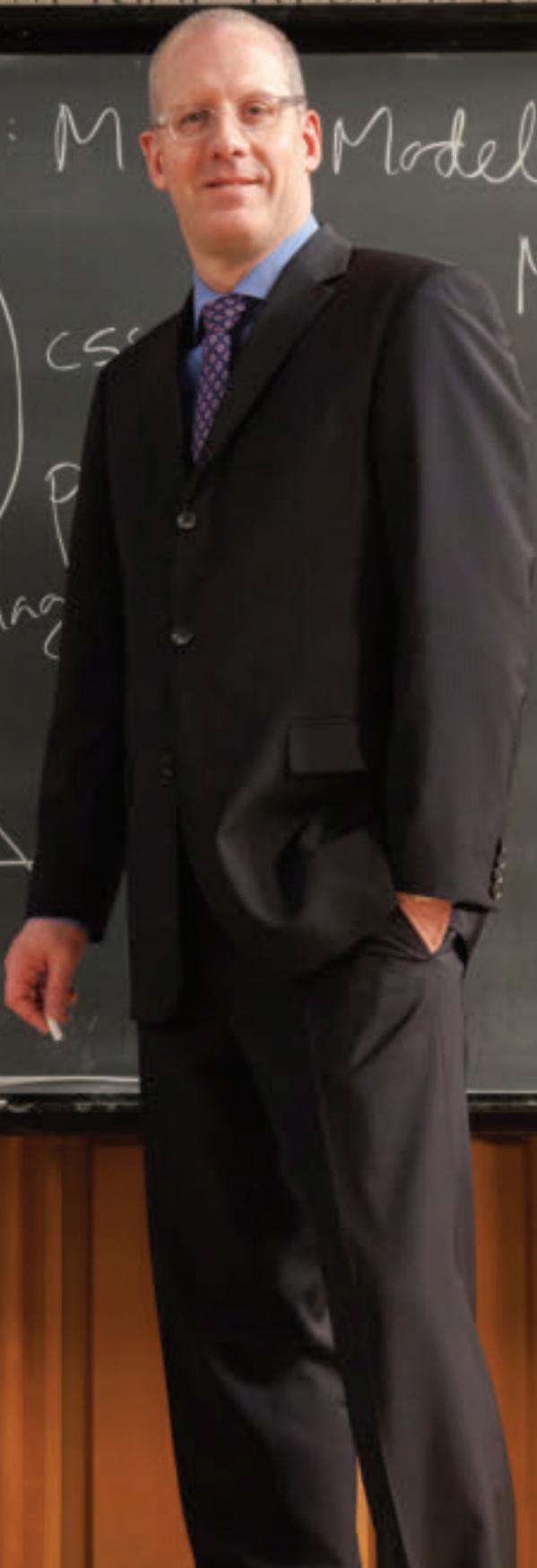
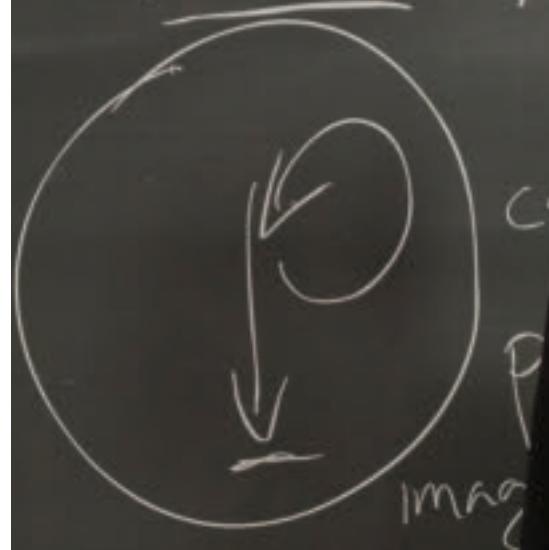
Statement pieces—my grandmother’s Baltic amber cocktail ring, oversized sunglasses, the copper earrings I got in Turkey—animate my functional attire and are the essence of my personal style.

This aesthetic hardly qualifies me to address the themes of fashion and style to which this issue of *UC Magazine* is dedicated. Luckily, the UC alumni featured in these pages have more than enough style and savvy to compensate.

YVONNE PALKOWSKI (BA 2004 UC)

DC MONVMENTVM
RIVS HAVSTVM IGNE RESTAVRANDVM

Locke : Model of the
Mind.



Keynote

AUTHOR
Donald Ainslie

IMAGE 01.

For years, I've worn what I think of as my "professor's uniform" around campus—jeans, shirt and tie, and a sports coat. But when I started as UC Principal, I figured I had to start dressing the part and more and more often I end up wearing a suit.

IMAGE 02.

When I'm hanging around at home, you'll often find me wearing a comfy old pair of jeans and the cotton jacket from my old water polo team, the Toronto Triggerfish. With the insulation in Bissell House being a hit-and-miss affair, I'm usually wearing my favourite sheepskin slippers!

PHOTOGRAPHERS
Christopher Dew
Mike Twarnley

FASHION IS UBIQUITOUS AT UNIVERSITY COLLEGE. Students in the Follies wear costumes allowing them to play characters from different eras. Members of the Lit proudly put on their sweatshirts indicating their role in College leadership. Professors don the colourful gowns from their doctoral institutions for the Convocation ceremonies, while students often have the latest fashion under their black gowns. It often seems that each woman climbing to the podium to be recognized for her degree is wearing higher heels than the one who preceded her!

But even if fashion is everywhere at the College—on the stage, in the Junior Common Room, in the hallways and classrooms, and even in faculty offices—it rarely appears on the curriculum. History students might take passing account of it while studying the "material culture" of the past. Art students might consider the significance of painters' choice of attire for their subjects. Drama students might include costuming as part of dramaturgy. Otherwise, the clothes we wear are largely ignored at the University.

In my own discipline, philosophy, there is no sub-discipline devoted to the philosophy of fashion. Instead the best treatment of the topic is found in Thomas Carlyle's satirical novel of 1836, *Sartor Resartus* ('the tailor re-tailored'), where the English penchant for German theory is mocked through the story of Professor Diogenes Teufelsdrockh ('God-born devil's droppings') and his philosophy of clothes, in which the "whole self" is said to "live, move, and have its being" in the "vestural Tissue, namely, of woollen or other cloth."

Otherwise, fashion makes an appearance in philosophy primarily as the epitome of the merely conventional, a useful contrast to the supposedly timeless truths of ethics and aesthetics. Indeed, fashion is relentlessly temporal. We look at pictures of ourselves from only a few years back and wonder what we were thinking in wearing such wide (or narrow) lapels, such long (or cropped) hair, such large (or tiny) glasses, and so on. Fashion is the exemplar of transience, the mark of our ever-changing customs.

It is exactly because of this transience, this mutability, that Carlyle can use it as the subject of satire. How could such a trivial activity carry the weight of a heavy Germanic concept such as "being"? At the same time, the success of the satire requires there to be some plausibility to his target. Ultimately, we cannot help but define ourselves and be defined by the conventions of our society. We show our allegiances by wearing T-shirts with political slogans or the logos of designers or sports teams; we show our 'seriousness' by refusing to follow the latest fashion, perhaps by, in the manner of some professors, wearing the same style and colour of suit every day and every year.

So perhaps irony and satire, rather than academic study, are the best responses to fashion and its ubiquity. Enjoy it if it gives you pleasure; ignore it if it leaves you cold. But don't take it too seriously, even if, in Canada alone, fashion is a \$25 billion industry. The students and alumni of University College within this issue of the *UC Magazine* show how they balance the fun and business of fashion. It might not be where they find their "being," but they do show it to be yet another field in which UC has made its mark.



02.

Calendar

APRIL

FAHRENHEIT 451

April 4, 2013 at 6:00 p.m.
Prof. Alan Galey and Dr. Andrew Lesk discuss Ray Bradbury's *Fahrenheit 451*. Part of the Toronto Public Library's One Book Toronto. UC Room 140
For info: (416) 978-8083

UC DRAMA PROGRAM SHOWCASE & CABARET

April 5, 2013 at 6:00 p.m.
Helen Gardiner Phelan Playhouse
79 St. George Street
For info: (416) 978-8099 or uc.drama@utoronto.ca



BONHAM
CENTRE
AWARDS
GALA

MARK S. BONHAM CITIZENSHIP AWARD INAUGURAL DINNER & GALA

April 26, 2013
Honouring Dan Savage, author, media pundit, and journalist & Stephen Lewis, HIV/AIDS crusader. 1 King West, Toronto, transformed into a Roaring 20s Speakeasy. Featuring a performance by Juno award-winning jazz artist Molly Johnson and Emcee Tré Armstrong of *So You Think You Can Dance Canada*. Tickets \$300
For info: (416) 978-6276

MAY

LIFE? OR THEATRE?

May 2 to 5, 2013 at 8:00 p.m.
A multimedia performance piece is inspired by the life and art of Charlotte Salomon. Robert Gill Theatre
214 College Street
Tickets \$10
For info: (416) 978-7980 or graduate.drama@utoronto.ca



05.

SPRING REUNION 2013

May 31, 2013 at 1:00 p.m.
Stress Free Degree with Tea
Solving Crimes Using Math: The Lottery Retailer Scandal
Prof. Jeffrey S. Rosenthal (BSc 1988 UC), Department of Statistics, University of Toronto. UC Room 183
For info: (416) 978-7416
RSVP to uc.rsvp@utoronto.ca

UC ALUMNI LOUNGE GRAND OPENING

May 31, 2013
UC Room H12
For info: (416) 978-7416



JUNE

UNIVERSITY COLLEGE CONVOCATION

June 17, 2013 at 4:30 p.m.
Reception for UC graduates and their guests.
UC Quadrangle
For info: (416) 978-7416

SEPTEMBER



UC GOES HOLLYWOOD

September 13, 2013 at dusk
Join UC students and alumni for scary movies under the stars. Popcorn and refreshments provided. Bring your own blankets and chairs.
UC Quadrangle
For info: (416) 978-7416

GRAHAM LECTURE

September 24, 2013 at 4:30 p.m.
Title TBA
Prof. Edwin Hutchins, Department of Cognitive Science, University of California, San Diego.
UC Room 140
For info: (416) 978-7416

OCTOBER

UC HERITAGE SOCIETY LUNCH

October 24, 2013 at 12:00 noon
Honouring planned giving donors to UC.
U of T Art Centre at UC
For info: (416) 978-7416



35TH ANNUAL UNIVERSITY COLLEGE BOOK SALE

October 18 to 22, 2013
Proceeds support students and the UC Library.
UC East and West Halls
For info: (416) 978-0372



NOVEMBER

2ND ANNUAL UC ALUMNI OF INFLUENCE AWARDS GALA AND DINNER

November 14, 2013
To nominate UC alumni, visit www.uc.utoronto.ca/nominations
Location TBA
For more info: (416) 978-7416

STUBBS LECTURE

November 28, 2013 at 4:30 p.m.
Title TBA
Prof. André Laks,
Universidad Panamericana.
UC Room 140
For info: (416) 978-7416

FEBRUARY 2014

ALEXANDER LECTURE

February 11, 2014 at 4:30 p.m.
Title TBA
Prof. Judith Butler,
Maxine Elliot Professor,
Departments of Rhetoric and
Comparative Literature,
University of California; Berkeley
Hannah Arendt Chair, The
European Graduate School.
UC Room 140
For info: (416) 978-7416

MARCH 2014

F.E.L. PRIESTLEY MEMORIAL LECTURES IN THE HISTORY OF IDEAS

March 26 to 28, 2014 at 4:30 p.m.
Prof. Joan Scott,
Institute for Advanced Study,
Princeton University.
UC Room 140
For info: (416) 978-7416

Adrian Who?

THE CHALLENGE OF PINNING DOWN DESIGNER ADRIAN WU

AUTHOR
Tracy Howard

If this article is your first encounter with the name Adrian Wu (2010 UC), chances are it won't be your last.

IMAGES
Adrian Wu
Spring/Summer 2013
Collection. Courtesy
of Adrian Wu.

For the uninitiated, Wu is the 22-year-old designer from Burlington, Ontario, who burst onto Canadian runways three years ago and has been shaking them up ever since. For his spring/summer 2012 debut at Toronto Fashion Week, for example, he translated his theme of quantum physics, swathing models in fabric adorned with protruding sexual imagery and even cast a couple of men to show off the dresses. For spring/summer 2013 he moulded polyurethane to create sculptural designs meant to represent an imagined dystopia if the Cuban Missile Crisis hadn't been averted. Ralph Lauren he's clearly not.

Style



S

o one might expect an enfant terrible à la a young Alexander McQueen, or someone so consumed by his art he'd shrink from the real world in the fashion of Yves Saint Laurent. Turns out, those preconceptions couldn't be further from the truth.

Instead, Wu gracefully embodies a number of contradictions. He's a runway renegade who loves working with corporations. He's brimming with youthful energy but also preoccupied with philosophical questions. And while his creations can appear violent, he says his main motivation is love.

Upon meeting the designer, this reporter is eager to ask about his inspirations, but Wu also wants to talk business. He effortlessly rattles off statistics about the fashion industry and then offers his take on why he's had so much attention: "I think it's because I'm redistributing my business model. I'm not investing my money in stores right now because I've done the research ... and it's not that they're not making any money, but Joe Fresh is making more money."

Before getting into that business model, it's prudent to learn first how he got into the business. He insists his interest in fashion doesn't date back far: "The minute I dropped out of U of T! Two years ago."

Wu spent a year in University College's Sexual Diversity Studies program with the goal of eventually becoming a sex therapist. He says the choice was inspired by his obstetrician/gynecologist father, who fostered an interest in sexuality. While calling the program "a life-enriching experience," Wu says he questions his motives for choosing that path at such a young age.

"IT'S ME TRYING TO FOCUS ON WHAT I WANT TO CHANGE IN THE WORLD"



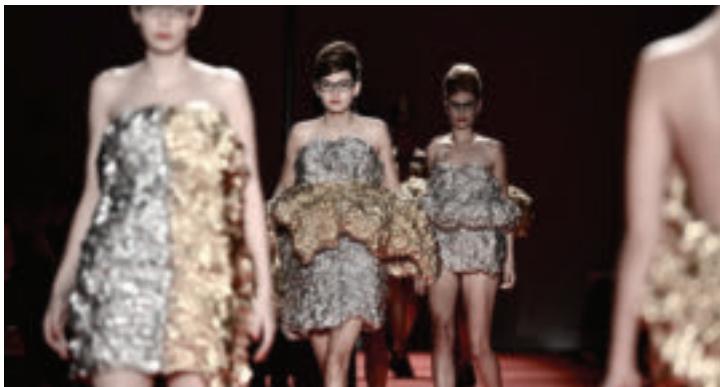
After leaving school, his mother presented him with a sewing machine and encouraged him to "give it a try." (Wu says he'd experimented with clothes growing up. "It wasn't fashionable; it was just weird," he shares with a laugh.) His mom had always been a stylish influence—Wu remembers her shopping for Christian Dior, Escada, and other labels on regular family trips to Paris, New York, and Hong Kong.

Upon teaching himself to sew, Wu created fifty dresses in six months. He says he intuitively understood the "mathematics of aesthetics," and at the same time taught himself fashion history. After putting his collection online, his story transforms into a fashion fairy tale. He was discovered and within the same month in 2010 invited to show at Vancouver Fashion Week and hired by MuchMusic for a stint as a fashion reporter. Wu was also accepted into the London branch of the acclaimed design school Istituto Marangoni, but instead opened a boutique (now closed) in Burlington, which his father helped finance.

Shawn Hewson, creative director of Bustle Clothing and former judge of *Project Runway Canada*, thinks Wu's career has ignited due to raw talent combined with boldness. "He has an incredible design sensibility for someone who has no training," he says. "I don't think he allows himself to be too constrained by what other people are going to think, [and] in a lot of ways those are the best artists."

Hewson met Wu when a member of the alumni association of Hillfield Strathallan College, the Hamilton private school both attended during different eras, asked him to meet the fledgling designer. He ended up mentoring Wu for a year, introducing the young designer to the Fashion





Design Council of Canada (FDCC) and pushing for him to be invited to present at Toronto Fashion Week. But Hewson's biggest contribution may have been showing Wu the business ropes that hold together the industry's artistry, including where to find fabrics, and the "cycle" of generating collections and sales.

"I felt like the kid has so much creativity and probably a fair amount of business acumen but I think the business side of fashion needs to be understood to foster that creativity and nurture it," explains Hewson.

It seems Wu got the message. On his Twitter account he's labelled himself a "fashion designer specializing in corporate collaboration and fashion marketing." He's done projects with Allan Candy, Toms Shoes, Cashmere bathroom tissue, and Perrier.

"It's funny because 'corporate' is such a scary word to people," says Wu. "I don't see it as jeopardizing; I see it as getting with the times."

While corporate Canada has embraced him, fashion media, along with providing extensive exposure and acknowledging his talent, has also been critical. In his first collection for Toronto

"THEY'RE TEACHING THEM TO BE GAULTIER'S SLAVE"

Fashion Week, Wu was scolded for hanging threads. His fall/winter 2012 collection saw him chided for adorning his models with Guy Fawkes masks—Wu says they were referencing *V for Vendetta* but some saw them as a nod to the hacker collective Anonymous.

Perhaps it's his array of references that's challenging for some. During the interview, for example, he cites, among others, Jeff Koons, *Eat, Pray, Love* author Elizabeth Gilbert, Freud, Marc Jacobs, Sir Ken Robinson, and advertising legend George Lois.

One also wonders if his opinions have ruffled a few fashionable feathers. Regarding fashion education, for example, Wu says: "The people who want to be fashion designers [in Canada] go to Ryerson, but...they're just breeding seamstresses, dressmakers. They're not teaching them marketing; they're not teaching them how to be Jean Paul Gaultier. They're teaching them to be Gaultier's slave."

Wu acknowledges the above is boldly said, and this self-awareness tempers his directness. "I've heard myself talk and I don't like that I sound so adolescent," he says. "I work every day to improve myself."

It's telling that Wu charmed even Margaret Atwood, whom he met while presenting at the Book Lover's Ball last year. Upon confiding to Atwood that sometimes he doubted himself, Wu says she responded: "It's never okay to be doubtful of yourself, but it's very okay to be doubtful of the world."

That world, however, seems to continually offer Wu opportunities. At the time of this writing he's designing murals for Toronto's Fashion House condo and prepping his fall/winter 2013 collection for the city's Fashion Week, which he hints may incorporate 3-D printing. What Wu seems most jazzed by, though, is being invited to represent Canada at the first World Fashion Week in Paris in November.

Those projects and others will continue to be fuelled by his online research, which he states is 90 per cent of his process. Once inspired (TED Talks seems to be a source of much creative juice), he interprets his message by draping fabrics on a mannequin and directing his seamstress.

Wu will undoubtedly continue to make people think. "It's me trying to focus on what I want to change in the world," he says. "What do I want people to be talking about right now?"

Regardless of what that is, it's likely Wu will have people talking about him for some time.



STYLE AND SUB- STANCE

AUTHOR
Yvonne Palkowski

PHOTOGRAPHER
Lorraine Brand

RONA MAYNARD ON DRESSING WELL



s the former editor of *Chatelaine*, Rona Maynard (1972 UC) has dispensed her fair share of style advice. And while one might expect a certain degree of fashion-forwardness from the erstwhile doyenne of Canada's iconic women's magazine, Maynard is quick to issue a disclaimer: "I have absolutely no current connection to the fashion industry and wear more Joe Fresh than Holt Renfrew these days."

Nevertheless, Maynard has a great deal to say on the topic of personal style, starting with her own. "I insist on wearing things that feel good on my body," she says. "I never wear clothes in which I can't run if I have to catch a bus, and I never wear clothes so tight that I can't sit down."

“I NEVER WEAR CLOTHES IN WHICH I CAN’T RUN IF I HAVE TO CATCH A BUS, AND I NEVER WEAR CLOTHES SO TIGHT THAT I CAN’T SIT DOWN”

Clad in a slinky pink cowl-neck sweater, fitted brown velvet pants, and sensible hiking boots (Maynard is an avid walker), she radiates an easy comfort in her clothes and in her skin—and admits it wasn't always this way.

When Maynard was appointed editor of *Chatelaine* in 1994, dress codes for business were strict and she felt pressured to dress the part. "I remember the first thing my sister said to me when I took the job was, 'Now you're going to have to start wearing suits,'" she recalls.

"I did in fact go out and buy a Lida Baday suit, a very elegant suit, to be the editor in. For the first few years in that job, I wore a double-breasted dress and suits with tight skirts. Even though they looked good, I didn't feel like myself in those clothes," she claims.

Gradually, as she grew comfortable in the role and developed a reputation, Maynard traded the staid suits for more casual, expressive clothes. "I'd wear a sweater instead of a jacket. My summer look, if I didn't have a meeting, was capri pants and a Tshirt with interesting accessories," she says. One gets the sense she's never looked back.

"I've taken more risks as I get older. I've worn a shawl as a hip-wrap, something I would not have done when I was younger. Now, I take my chances and if something makes me feel good, I'm going to wear it," she says, unapologetic.

Given such self-assurance, it is unsurprising that Maynard believes personal style is ultimately about trusting yourself. "It's a lot like voice in writing. You acquire a voice in writing by reading good models and observing how they do it and understanding on an instinctual level why Joan Didion is not Ernest Hemingway. With clothes, it's the same way," she explains. "The way I wear these pants is not the way someone else would wear them. Someone else might wear a matching top; I happen to think that's boring," she says.



Whether your style is thrift-store chic or haute couture, for Maynard, confidence is key. “You could have a wardrobe full of beautiful designer clothes, but if you don’t feel at home in them, those clothes are going to look like they’re wearing you,” she says.

Accordingly, Maynard has a healthy disrespect for what she describes in her blog as “the seasonal pageant known as fashion.” “I don’t think fashion

where I get good advice. Sometimes when I have doubts about a piece of clothing, I can get talked into it by someone whose judgement I trust,” she says. “And that person is not just trying to sell, she’s trying to make me feel good because she knows that’s how to build a business, by making a customer happy.”

Maynard’s personal style was also shaped by an early interest in fashion magazines, which also

“YOU CAN HAVE A WARDROBE FULL OF BEAUTIFUL DESIGNER CLOTHES BUT IF YOU DON’T FEEL AT HOME IN THEM, THOSE CLOTHES ARE GOING TO LOOK LIKE THEY’RE WEARING YOU”

is important. Fashion doesn’t bring pleasure to my life. I don’t get excited about seeing what’s new, and I don’t have to have the latest and the greatest,” she says, to the chagrin of fashion marketers everywhere.

Here Maynard is careful to articulate how she sees style as distinct from fashion. “Style is very important to me, because style is a statement about who I am, and what I value, and what delights me, and it’s what makes me different from other women,” she says. “Fashion just makes you the same, unless you bring style to it.”

A case in point is Maynard’s childhood style icon, Jacqueline Kennedy, who artfully combined A-line dresses and pastel suits with pillbox hats and oversized sunglasses. “She really knew how to dress,” she declares. “Now, part of that, I think, is about knowing what looks good on you, but it’s also about mistakes. I have noticed over the years what looks good on me, what really suits me, and what doesn’t,” she confesses.

While many women develop a sense of what suits them through a clumsy, trial-and-error process, Maynard suggests a different approach. “I have learned over the years to cultivate certain stores

foreshadowed her journalism career. “My mother subscribed to all kinds of women’s magazines... I [used to] hoard them and look at the fashion ads and beauty stories and get a sense of colour and shape. I was captivated by the verve of fashion illustration,” she says.

After a long career culminating in a decade at the helm of *Chatelaine*, Maynard no longer works for magazines (“been there, done that”), but she continues to tell stories in the disarmingly honest fashion that defined her editorials and attracted a new generation of readers to the venerable publication.

Today, Maynard maintains *Let’s Talk*, an award-winning blog, and is a sought-after speaker on women’s issues and mental health. She is also the author of a memoir, *My Mother’s Daughter*, and runs a memoir workshop for women.

“This is the outfit I wear for teaching the workshop in, because it’s bright and upbeat and expressive,” she says of aforementioned stylish yet comfortable ensemble. “It helps me motivate others to express themselves if I am expressing myself,” she says, leveraging the power of style.

THE ACCIDENTAL FASHION ISTA

HOW A CORPORATE LAWYER FOUND HER WAY IN FASHION

AUTHOR
Tracy Howard

PHOTOGRAPHER
Jeanine Brito

With her cropped gamine hair and high/low ensemble of Free People cords, Zara sweater, Bally bag, Topshop dangly cross earrings and Fiorentini + Baker boots, Irene Kim (BSc 2002 UC) seems every inch a fashionista. But the COO and editor-at-large of the online magazine *The Genteel*, quickly clarifies that her career in fashion media was anything but a foregone conclusion.

"At 18 if somebody had told me at 32 I'd be running my own fashion magazine...I would have fallen off my seat!" says Kim, a Toronto-based former corporate lawyer.

But running it she has been since launching *The Genteel* in September 2011, along with CEO and editor-in-chief, Mona Chammas.

The motivation for starting a fashion and design magazine was to present a thinking person's approach to the topic.

"Mona and I feel almost a fatigue with the fashion media out there," she says. "We wanted to go more in-depth and inline with the material we like to read, like *The Economist* or *Vanity Fair*."

Style



In response, the site has a business department—uncommon in the fashion magazine genre—and presents more ambitious topics than the standard celebrity closet profile fare. Citing some out-of-the-box examples, Kim mentions an early story on the Sapeurs, a subculture in the Congo who parade around in European designer fashions, and a feature on an Australian duo developing clothes through wine fermentation.

As for the disbelief Kim claims her earlier self would have felt at her present position, it wasn't a matter of limited perspective, but of almost too many options.

For grades 7 to 12, she attended a gifted program at The Woodlands School in Mississauga, and was involved in its elite touring band, sports, yearbook, and exclusive community service program.

Her grade 11 biology teacher, Monika Quinn, who also mentored Kim as the head of the gifted program, remembers a teenager exploring all her options.

"If you looked quickly, it would look like she was scattered—she kept herself *really* occupied," recalls Quinn. "But I think the truth is she had so many talents and wasn't yet willing to let any drop."

While seemingly a textbook overachiever, Kim claims she was never an engaged student. One gets the idea her teenage years were a struggle, as she

a flight attendant for Korean Airlines in the 1970s, when flying was still glamorous, and how she bought her wedding gown in Paris and would dress

Kim and her siblings in designer clothes when they were young. Kim remembers posing in her mom's clothes as a kid and that her high school style contrasted with her casual classmates.

"I went to the Salvation Army and thrift stores and one day I came into school with this five-dollar London Fog trench coat...and everyone was like 'What the hell are you wearing?'" she recalls with a laugh.

A fashion career, however, didn't seem feasible based on both parental expectations and her school's academic culture and she ended up going to University College for biology. Kim advises it wasn't until she pursued a second major in psychology that she actually started to enjoy her reading.

tried to find her place in the world.

"I just didn't feel like I had a direction or purpose as to why I was studying and then I just sort of [did what I needed to do], as I did in [my final year of high school] when I was like 'Oh, goodness, I'm not going to get into University, I'm just going to kick it into gear for one year,'" she explains.

One constant was a passion for fashion. Kim mentions the influence of her stylish mother,

After undergrad, still not knowing what she wanted to do, Kim taught English in Korea for a year. It was upon hearing about a law student who was doing human rights work for the UN in Africa that the idea of law school started to percolate. She attended Western Law, and in 2006 joined Toronto corporate finance law firm Wildeboer Dellelce.

“I went to the Salvation Army and thrift stores and one day I came into school with this five-dollar London Fog trench coat...and everyone was like 'What the hell are you wearing?'”

Kim says for the first couple of years at the firm she felt fortunate, realizing she was working alongside people who had wanted to be lawyers from childhood. But eventually the 12-hour days made her analyze her priorities.

"I still did it for five years, but when it takes up your entire life, it accelerates the thinking process about what you want to do," Kim explains.

Mark Wilson, a specialist in corporate securities law at the firm, was struck by her wide-ranging interests and noticed that Kim always wanted to know the bigger picture of why she was working on a project.

"Irene has sort of non-typical interests in the arts and various things," Wilson says. "She's a more contextual and broader thinking person and that shows a level of intelligence and emotional awareness. That gives her the skills to be good at whatever she wants to be good at."

The way Kim left law was as spontaneous as how she entered into it. In early 2011, Chammas, then a blogger of street style, asked to photograph Kim on Bloor Street. They exchanged contact information and, to Kim's surprise, Chammas got back in touch that spring sharing her idea for an online magazine and asking for legal advice. According to Kim, Chammas had also looked up a blog she was doing at the time and thought she'd be a great partner for the magazine.

Excited by the prospect but as a lawyer realizing she needed to do her due diligence, she investigated the business. Eventually Kim decided to try it out while still working at the firm.

"Within a week or two, I was just so into it, and I said 'You know what, I'll make the leap,'" Kim remembers. "So I gave six weeks' notice and finished [at the firm] at the end of August 2011."

**"I said,
'You know
what, I'll
make the
leap... so I
gave SIX
weeks'
notice"**

So far there have been highlights like attending Paris Fashion Week and having British designer Christopher Raeburn rave about the quality of the coverage he received. But it's the day-to-day work that seems to really fulfill Kim. "I sit there and enjoy the articles," she says.

Kim did the legal work behind the incorporation of the company, but has very much a hands-on editing role

(she says she's always loved writing and is teaching herself journalism by reading style guides and following journalism professors on Twitter). A typical day includes a few hours monitoring the articles on social media and several hours editing, along with reaching out to public relations firms, designers, and stores. Kim also spends time keeping in touch with their far-flung contributing writers and interns.

She's recently added to this full schedule, uniting her former and current careers in the process, by joining La Closette, a styling firm focused on professional women. As busy as things seem, Kim and Chammas are eager to expand. While at the time of this writing the site has no advertising, they're investigating partnership opportunities. And in January they launched *frank by The Genteel* on the Tumblr platform, which Kim describes as more blog-inspired compared to its sister magazine.

The overall impression one gets from Kim is someone contented with her present and excited about the future. While being a newlywed (Kim married former colleague Kevin Fritz in August) likely has more than a little to do with that, she's asked if she's finally found her purpose. Kim gives a thoughtful answer, but the big smile as she utters it says it all.

THE GENTEEL: WWW.THEGENTEEL.COM
FRANK BY THE GENTEEL: WWW.THISFRANKLIFE.COM



Style. Memoir

AUTHOR
Irene Kim

Sometimes I wonder how my style would have evolved had it not been for my mother. As an air hostess for Korean Air, she was able to travel around the world and develop an eye for fashion that Gangnam wouldn't see for another 30 years. By my tweens, I realized her closet was a veritable playground for the fashionably inclined. Classic Ralph Lauren tweed jackets, earthy cable-knit sweaters, elegant Jaeger print blouses—most of which she probably bought at deeply discounted prices, a trait I would come to adopt.

But prior to this discovery, I was busy developing my own style sensibilities and by my teens, fashion was one of my main interests. Whether watching Fashion Television, reading *Vogue*, or altering clothes from Goodwill to stretch my budget as far as it could go, as my math teacher pointed out, I was more concerned with "putting goop on my lips" in the front row than with quadratics.

As a child of the big, brash '80s, hot pink and neon were more up my alley—more *Jem* and the *Holograms* (me), less *Preppy Handbook* (Mom). Who wasn't wearing those tight black lycra bike shorts with a neon stripe running down the sides? Or, for that matter, oversized black-and-white Club Monaco sweaters?

When I started high school, popular culture was dominated by comfortable grungy plaids and hip-hop coloured denim; by the time I graduated, the halls were filled with the fashions of Brit rock, the Spice Girls, and a more blinged-out brand of hip hop, all of which undoubtedly influenced me. I embraced the earth girl in me by wearing Save the Earth tees, and capped off my final year by being the first to wear the tube top (with faux leather pants) to school—as Posh Spice, no less, for our group of friends' graduation performance. Every night, I would spend at least a couple of hours putting together outfits, swapping and

sewing, posing, primping, and pushing-up, until the look was just right—and a bit too tight. Then I'd do it all over again the next morning.

With time, dressing to make an impact began to be balanced out by practicality, seasonality, and general good taste. (I learned that there *is* a difference between sexual and sensual.) Yet, through changing trends and passing years, the classic strain that ran through my mother's closet was a touchstone.

But the other main influence on my style was the state of my personal life. If I had to chart my fashion trajectory, it would look like an inverted bell curve, one that reflected my inner state. The early years—when my defence mechanisms weren't so heavily reinforced and the consequences of my actions didn't seem so permanent—were fun, intense, and full of experimentation. Short hair and short shorts, perms and frills, sky-high heels and teeny-tiny tops.

The trough—during undergrad and law school—were challenging years. Under the weight of personal expectation, self-doubt, and uncertainty about the future, I started hiding my body, my face and, to some extent, myself. The exuberance with which I approached life was waning. When I started my legal career, I naturally became more conservative in my dress, both in and out of the office. At first, my career was very exciting: A real job! A salary! An office! Being important! But as the long hours and imbalance slowly wore away at me, I knew I had skills and passions that weren't being used and I inwardly struggled to fit into the mould of my new career.

When the opportunity came to start *The Genteel*, and now, shop for a living (that is, be a style consultant), I thought long and hard about “giving up” the years of schooling and work experience that I had built up, and swapping it for an unworn path. But as soon as I started working on *The Genteel*—the reading, editing, mentoring, building, creating—I knew I had to do it, and go all in. The whole project was just so *me*.

This new phase of my life has been a renaissance of sorts, bringing back that excitement I had for fashion early on in my life and an avenue to pursue my intrinsic interests. But more importantly,

it has been a catalyst to understand myself and what's important to me (beyond fashion, family is a big part of this).

While fashion is often swiftly dismissed as a superficial arena, I respectfully disagree. I feel so lucky to have found something that makes me excited to jump out of bed everyday, building our publishing business with *The Genteel* and now *frank*—a new digital style and arts journal—and working with people everyday as an editor, mentor, and style consultant at La Closette. It may not be everyone's cup of tea—and it is, in fact, anathema to my husband—but it's my special blend of Darjeeling.

Recently, I was browsing Harrods online when I stumbled upon a tiger print jersey dress. It immediately reminded me of an old photograph of my Mom in the early '80s in which she was wearing something very similar, and without a second thought, I purchased it. I feel a natural kinship to Mom when I wear it, even though it's not quite the same and the events are separated by about 30 years. Perhaps it's my silent way of acknowledging her influence when words are hard to come by. At the same time, it makes me reflect on the circle of life: what was Mom like when she was wearing her dress as a 30-year-old new mother? I see the effect of nature and nurture; stamped with Mom's tastes, in fashion and otherwise, like a religious upbringing that's deeply ingrained and not easy to cast aside.

These days, despite being increasingly experimental again (most recently, a chicken feather jacket and a platinum blond hair colour), there are fewer costumes and masks. As I've grown more comfortable in my own skin, I've embraced hot pink and neon again, knowing they are beautiful in their own time and place. And, in keeping with the circle of life, both colours are having their moments again, just as tiger print dresses are.

That's the thing about personal style, it's so, well, personal. It can mean very little or a lot. It can be tied to one's history or to History. It can be frivolous fun or a solemn reflection. To each their own style, and a life story reflected through it.







MAN ABOUT TOWN

TOWN SHOES FOUNDER
LEONARD SIMPSON

AUTHOR
Yvonne Palkowski

PHOTOGRAPHER
Nadia Molinari

HEN LEONARD SIMPSON (BA 1950 UC) OPENED HIS FIRST SHOE STORE AT THE AGE OF TWENTY-TWO, HE WOULD NOT HAVE PREDICTED THAT THE OPERATION WOULD GROW INTO CANADA'S LARGEST BRANDED SHOE RETAILER, INCLUDING TOWN SHOES, THE SHOE COMPANY, SKECHERS, FREEDMAN, SHOE WAREHOUSE, AND STERLING. "I DIDN'T KNOW A THING ABOUT THE SHOE BUSINESS," SAYS THE CHARMING AND AFFABLE SIMPSON, NOW 84. HE CAME TO BE KNOWN FOR CREATIVE BUSINESS DECISIONS, FROM PIONEERING THE STRIP MALL RETAIL CONCEPT, TO SPONSORING TORONTO FASHION WEEK FOR AN IMPRESSIVE 25 SEASONS. WHILE HE SOLD TOWN SHOES SHORTLY BEFORE ITS SIXTIETH ANNIVERSARY LAST YEAR, SIMPSON REMAINS INVOLVED AS HONORARY CHAIR—YOU COULD SAY HE IS THE 'SOLE' OF THE BUSINESS. HE SPOKE WITH UC MAGAZINE EDITOR YVONNE PALKOWSKI ABOUT THE BUSINESS SIDE OF SHOES.

“YOU
HAVE TO
UNDERSTAND,
IT WAS
THE VERY
FIRST
CONCEPT
OF THAT
NATURE IN
THE ENTIRE
COUNTRY”



HOW DID YOU TURN TOWN SHOES INTO THE LARGEST FOOTWEAR RETAILER IN CANADA?

My father was in the wholesale shoe business; he owned three stores. He wanted me to go into his business after I graduated but I didn't want to, so he asked me to at least look at the stores and make suggestions. I advised him to get out of those stores because they were losing so much money and they were terribly run. Then he asked me to sell the stores, which I did. I sold two stores in a week. I was only 22 years old.

As for the third store, I was running it while looking for a buyer when my good friend Avi Bennett (1950 UC) said his parents were opening a shopping centre. I asked him what a shopping centre was—this is 1952. He said it was a strip mall called Sunnybrook Plaza, with 14 stores and a small parking lot. I thought it was a very, very good idea. You have to understand, it was the very first concept of that nature in the entire country. I went to my dad and asked to use the proceeds from the sale of the third store to open a retail store at Sunnybrook Plaza, at the northeast corner of Eglinton and Bayview in Toronto. It turned out to be reasonably successful.

Then Avi said they were opening up another shopping centre, a bigger one at Lawrence and Bathurst called Lawrence Plaza. To make a long story short, I sold the first store to finance the opening of the second store, which turned out to be a bonanza. I did a huge amount of business, and the cash flow from that was the beginning of the rest of the stores. I never borrowed a nickel after that from anybody (except for the usual financing from the bank to turn over inventory). That's how it started.

YOU STUDIED POLITICAL SCIENCE AND ECONOMICS AT UNIVERSITY COLLEGE. HOW DID YOUR EDUCATION PLAY INTO YOUR CAREER?

You know what I learned most at University? Are you ready for this? How to play bridge. There was a lot of playing bridge, five days a week after first year. Except, of course, for the month or so before exams, when you worked your butt off. I learned a lot playing bridge. It's a good brain game.

An education is always useful, but did it have a direct effect? Indirectly, probably. If I hadn't gone to University, I could have possibly done the same thing. Drive, motivation, and aptitude has more to do with it than anything.

“**THERE'S ALSO A HUGE TREND TOWARD DEVELOPING FASHIONABLE COMFORT SHOES. THE CASUAL LOOK IS TAKING OVER.”**

DESCRIBE THE THINKING BEHIND THE NEW LINE OF STORES YOU'RE OPENING THIS YEAR.

What is happening with everything in the apparel industry is the upscale people, in order to get volume, are creating brands aimed at younger customers—Kenneth Cole has Kenneth Cole Reaction, Steve Madden has Steve Madden Girl. The young market, like everyone else, likes brands.

We're working on creating a division of stores with the cachet of Town Shoes but aimed at a younger market. The concept is to sell shoes in a similar price bracket as Aldo, the global leader in young shoes, although instead of private label, which they do, ours would be branded young shoes, essentially.

Will we seriously compete with Aldo, globally? I doubt that very much. Domestically, within Canada, we'll see. It's not something that's going to happen within a short period of time, but in the long term, probably after I'm gone, who knows. Aldo is good at what they do, but they have no competition. With the experience we have, the buyers we have, and the knowledge we have, we may just have something.

WHAT ARE THE UPCOMING TRENDS IN FOOTWEAR?

In addition to classic fashion, which is what we like to do, we also have to do "bling" shoes because that attracts a lot of customers. But you have to be careful on the weighting between classic and bling, because if you have too much bling, you scare away the classic fashion customers and vice versa.

Town Shoes captures the best of both worlds by continually adjusting that balance. Right now we're in the process of reducing the ratio of bling to classic fashion and there's a reason for that: people are becoming a little bit more practical, a little bit more down-to-earth. People don't want to spend \$700 on a pair of shoes they're going to wear once or twice, or for a season or two. They want something with a style that will hang around for a while, and where the look is going to be useful for a variety of different purposes.

There's also a huge trend toward developing fashionable comfort shoes. The casual look is taking over. For every men's leather-soled dress shoe we sell, we sell about nine or ten casual shoes. Women still wear more dress shoes than men, but the ratio has gone way over to casual. Wedges are starting to take over from heels for office girls—they're still wearing heels, but there's a trend towards wedges and ballerina flats. There's a trend towards comfort, softness, and cushioniness in shoes. People want that kind of feel in a casual shoe, even people who are younger and middle-aged, not just people who are older. That's probably the biggest trend in the industry today.

WHAT DO YOU THINK IS DRIVING THE TREND TOWARDS COMFORT?

It's a practicality, a rationality that makes sense. People also want to buy cars today that don't burn too much gas—it's the same idea. When people wear shoes that don't feel good, after a while, they've had enough. We've been there, and it takes a couple of generations for attitudes to change.

THERE ARE A LOT OF SELF-DESCRIBED SHOE ADDICTS OUT THERE. WHAT IS IT ABOUT SHOES THAT EXCITES PEOPLE?

It's funny, I went to get my iPhone a few months ago, and the young lady behind the cash asked what company I was with. I said Town Shoes, and she became very excited and asked me what I do there. I said I happen to be the founder. She pulled out a pen and asked me for my autograph!

There is something about shoes; I don't know what it is. They're something we all wear... And you can really tell what a person is like by the kind of shoes they are wearing.

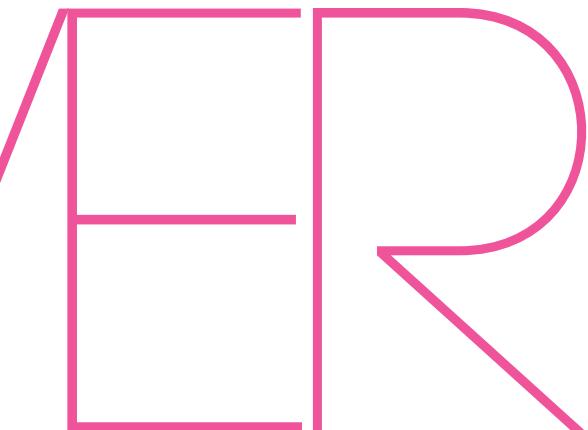
MADE



**RECENT ALUM
MAHEESHA
RANASINGHE
GETS A FRESH,
NEW LOOK**

AUTHOR
Yvonne Palkowski

PHOTOGRAPHER
Christopher Dew

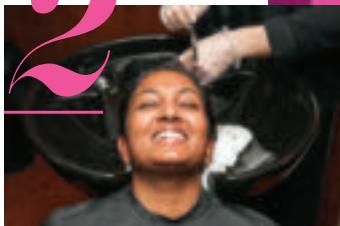


MAHEESHA RANASINGHE traded her political science textbooks for a career in the logistics industry and wanted a new image to match her post-student lifestyle. The 2010 UC alum describes her style as "both practical and chic, simple yet trendy," and cites Victoria Beckham, Jessica Alba, and Beyoncé as her fashion idols.

The challenge: to give Maheesha an office-appropriate yet youthful look—on a real-life budget.



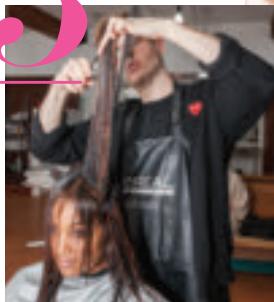
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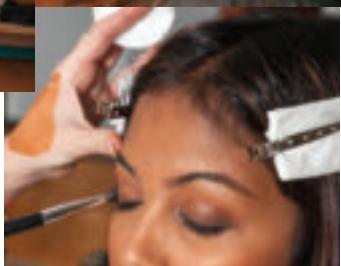
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Toronto makeup artist Gillian Okopny brought out Maheesha's natural beauty by evening out her skin tone for a flawless and radiant finish. "The key to any polished makeup look is an even complexion," Okopny says. "I made her eyes the focus by giving her soft shades of shimmery shadows, keeping a hint of drama at the lashline." To prevent Maheesha's lips from competing with her eyes, Okopny applied a natural coral lip colour topped with gloss. The effect is fresh and natural—perfect for spring.

5



6

MADE OVER

RECENTLY
MAHEESHA
RANASINGH
GETS A
NEW HAIR

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T ALUM MEESHA SINGHE FRESH, LOOK



With the assistance of Personal Shopping at The Bay's Queen Street location in Toronto, Maheesha found a versatile, flattering outfit that takes her from daytime to evening.

"I absolutely love my new look," says Maheesha. "I have to admit, at first I was hesitant to cut my hair, but I'm glad I did because I think it looks amazing!"

Not only did the makeover update her look, it also revamped her attitude—from the outside in. "This has truly been a life-changing experience for me," says the new Maheesha, beaming with confidence.



OUTFIT

Vero Moda Redondi Jersey Blazer in Scallop Shell, \$59
BCBG Generation Multi Dress in Seafoam, \$119
Expression Bastian Shoes in Pale Coral, \$59
Expression Earrings, \$12
Expression Bracelet, \$20
Available at The Bay

FASHION CRIMES

AUTHOR
Ashlee Froese

PHOTOGRAPHER
JR Bernstein



Let's talk about fashion faux pas. First, there's the original colour blocking: white socks, black pants. Second, elasto-waist jeans. Finally, the cardinal sin: buying counterfeit goods. As a fashion and branding lawyer, I can almost live with the first two sins. Can I live with the last one? Not a chance! Let me paint you a picture...

Your favourite fashion brand creates this season's "it" purse. It's a beautiful piece of art that makes you "oooh and ahhh." You see it in the pages of *Vogue* magazine. Sarah Jessica Parker has been seen strutting down Bleecker Street wearing it. You want it. You need it. You walk by a shady little store and there it is! That shiny little purse is staring right back at you. Your palms are sweating... it's a fraction of the price! Are the fashion gods smiling on you? No! Chances are, you are fast on your way to becoming a fashion victim! The counterfeit purse is a fake replica of the real thing.

First of all, what are counterfeit goods? Simply put, it's theft and you've just been defrauded. Your favourite fashion designer's trade-marks and the design of the distinct "it" purse have been ripped off. The cheap "it" purse you bought is of shoddy quality and likely to fall apart fairly quickly. Not to mention that your street cred has plummeted because you've bought something tacky. Your product's warranty doesn't cover it and now you're out of pocket. But counterfeiting goes beyond you and your purse strings. Here are more reasons to avoid committing the cardinal sin of counterfeiting:

A BIGGER GLOBAL PROBLEM

Counterfeiting is fast becoming recognized as a pervasive global economic piranha. In fact, it is a \$700 billion industry. There's a good chance that the counterfeit "it" purse you purchased is linked to the production of other counterfeit products. Counterfeiting goes beyond fashion to almost any type of product: batteries, toiletries, children's toys, food, pharmaceuticals, and electronic appliances. Moreover, counterfeiting knows no bounds. Whereas some countries are known as counterfeit manufacturing hot spots, quite literally every country is a potential target for the importation and sale of counterfeit products.

SUPPORTING ILLEGAL ACTIVITIES

First and foremost, counterfeiters fly in the face of intellectual property laws that are geared to protecting and rewarding the brand owner's creativity. Legislation aimed at protecting public safety and employment standards are commonly flouted. More than that, counterfeiting oftentimes can be a significant cash cow for both criminal and terrorist organizations that are involved in more heinous crimes.

DAMAGE TO THE ECONOMY

Unless you've been living under a rock, it's pretty clear that the economy could use all the help it can get! The economic implications of counterfeiting can be wide-reaching. First, there's lost revenues for the brand owner. This may negatively impact employment opportunities with the brand owner, creating higher unemployment. Moreover, it's a pretty safe bet that counterfeiters don't log all of their revenues with the government. There goes a significant portion of the government's tax revenue.

A RISK TO PUBLIC SAFETY

The name of the counterfeiting game is deception. It's no surprise that the counterfeiters have little regard for public safety. Counterfeit goods can be perilous to public health. Examples include highly flammable materials used in clothing, children's toys stuffed with dirty bird feathers, batteries that are combustible, pharmaceutical drugs containing no active ingredients, and malfunctioning vehicle parts. Sadly, these can have serious and detrimental outcomes. Deaths related to counterfeit goods have been recorded throughout the world.

So next time you see that "it" purse at an unbelievable discount price, take a minute and think about the bigger picture. What legacy could your purchase have?

Ashlee Froese (BA 2002 UC) is a branding and intellectual property lawyer at Gilbert's LLP, whose practise focuses on trade-marks, copyright, domain name, and social media laws. She is the author of the blog Canadian Fashion Law, available at www.canadafashionlaw.blogspot.ca.

RENAISSANCE WOMAN

WEARABLE
COMPUTING
MAVEN ARIEL
GARTEN

AUTHOR
Jennifer McIntyre

IMAGE
InteraXon CEO
Ariel Garten models
an early version
of Muse, the
brainwave-sensing
headband.



IMAGINE BEING ABLE TO POUR YOURSELF A BEER WITHOUT MOVING A MUSCLE.

IMAGES
Courtesy of
Interaxon

Or being able to play a video game, paint a picture, compose music, or even dim the lights to enhance a romantic evening—all without lifting a finger.

Sound like something out of Star Trek? It's not. The technology exists already, in the form of a stylish little brainwave-sensing headband called Muse, which, in a nutshell, allows the wearer to accomplish a variety of tasks simply by thinking about them.

Due out on the market in mid-2013, Muse is the brainchild (so to speak) of the multi-talented Ariel Garten (BSc 2002 UC) and her colleagues at Toronto's Interaxon Inc.

Note that "stylish" is the key word, here, since, like the Muse device, Garten herself (whose CV includes "fashion designer," "real estate agent," and "practising psychotherapist," just for starters), is an intriguing hybrid of art and science, fashion and technology.

"I was always very creative, very perceptual, and very intellectual," says Garten, "and the way that usually expressed itself was through fashion."

Even as a small child, "I never wore anything twice to school," she laughs. "Every day I would pull something out and play with the combination of colours and textures. I had a great time with it."

Such a great time, in fact, that by age 17 Garten was designing and selling her own fashions in Toronto.

"I made my own clothes—not very well, I might add! I sucked at sewing, and I still do," she laughs. "But I made a line of T-shirts, and I realized I could probably sell these. Two stores agreed to take my shirts on consignment, and now all of a sudden I was a designer!"

At the same time, Garten (who was still in high school, don't forget) was keeping her more intellectual side occupied with (wait for it) stem cell research.

"In grade 12, I had a position in a research laboratory, as part of my school's co-op program. So here I was designing clothes and also holding down a job doing hematopoietic stem cell research."

For the next five years or so, Garten's life pin-balled almost seamlessly between the two worlds. She graduated from University College with a degree in psychology and neuroscience. A summer job at the Club Monaco design studios in New York led to two US stores accepting her shirts, which spurred her to open her own clothing boutique, Flavour Hall, in Toronto.

"Clothing for me was an intellectual venture," she says. "So I did shirts with brainwaves on them, skirts that spoke of your psychological state, and clothing that was alive—like T-shirts growing in aspergillus mould."



In 2004 Garten opened Toronto's Fashion Week with a show featuring models toppling off the end of a conveyor-belt runway, and that same year U of T named her one of its "Top 40 Under 40."

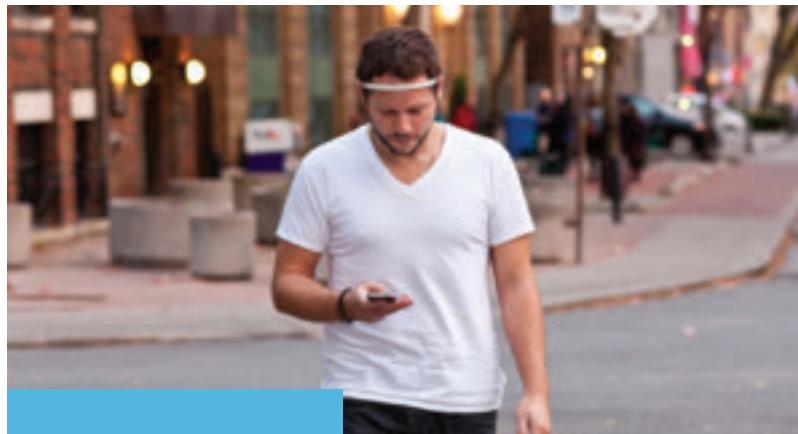
And perhaps most significantly, she also began working with U of T professor Steve Mann, who is known, among myriad other accomplishments, as "the father of wearable computing."

"I was really interested in brainwaves," explains Garten, "and Mann had a system he designed that allowed you to control technology with your mind. It was totally astounding."

"I was still really interested in fashion," she adds, "but I was also really into neuroscience and I wanted to find a business angle."

So in 2007 Garten assembled the troops that would make up InteraXon: Mann, who is the company's research advisor; Dr. James Fung, who developed much of the technology used in InteraXon's first projects; Chief Technical Officer Chris Aimone, who has a master's in computer engineering but also "gets' people"; and Garten's friend Trevor Coleman, InteraXon's Chief Operations Officer.

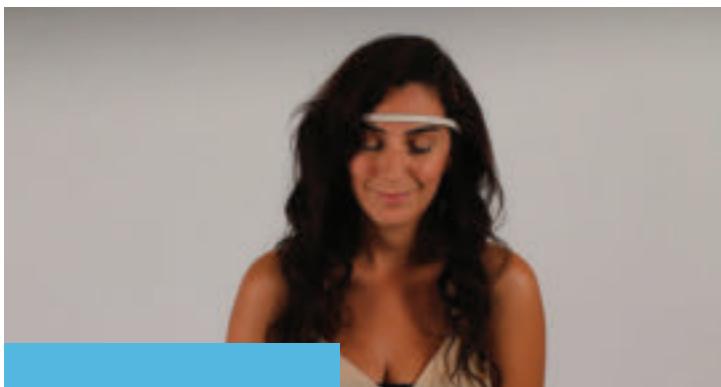
"We formed InteraXon, and immediately thought 'What's the biggest thing we could do with this? Oh, we know—the Olympics!'" recalls Garten. "So



we put together a proposal to control the lighting on the Olympic rings, and I got an email a week later saying, 'Sure, we'll take your proposal! Come and be our feature at the Olympics!'

"So we went from literally three people sitting in a basement figuring out what our business would be, to a team of 25, taking this utterly unproven technology, with a tiny budget, in a tight time frame—five months!—that we had to make work for the *Olympics!*"

"We had proposed controlling the lighting in an installation, all in one place—we knew we could do that; we do that in the lab all the time. But they said 'We also need to do the CN Tower, the Parliament Buildings, AND Niagara Falls!'



“I REMEMBER LYING IN MY BED THINKING ‘WE CAN’T DO THIS.’ IT WAS UTTERLY INSANE—AND ULTIMATELY VERY SUCCESSFUL.”

InteraXon continued to do projects and installations for other companies, “but we knew that we wanted to make a consumer product and really bring this to the people,” says Garten.

“But this required two things. One was a compelling user experience, something really meaningful that you could do with the technology. The other was making it a really *wearable* device, so that anybody could walk down the street wearing it and not feel like a dork.

“That was the thing: you cannot feel like a dork while you wear it.”

So far so good on both counts, she says. “I wear it on the street. At first I was disappointed because nobody was responding. Sometimes people think I’m just wearing a cute headband from American

Apparel. My hair covers the back piece so it doesn’t look like there’s technology involved.

“When I wear it to a conference, or somewhere that I’ve just given a lecture, though, people stare at me! They want to touch it, ask about it, wear it.”

And in the “compelling user experience” file, the company does actually have a thought-controlled beer tap that it showcases at demo events.

InteraXon’s developers are also working on apps to help users improve intellectual skills, such as memory and concentration, or emotional skills like maintaining composure in high-stress situations.

“There are definitely applications in psychotherapy, particularly around reduction in anxiety, and for people with ADHD,” says Garten (who adds that she does not use the device in her own psychotherapy practise for ethical reasons—although other practitioners are welcome to do so).

“The market is wide reaching: males and females ages 18 to 56—basically anyone with a smartphone who’s interested in being able to do more with their mind.”

Inevitably the discussion turns to an episode of *Star Trek: The Next Generation* called simply “The Game,” in which the crew of the Enterprise are nearly destroyed by a sinister, addictive video game controlled entirely by the players’ own brains.

Garten bursts out laughing. “The first thing my developers did was a recreation of that game!” she says. “It’s perfectly safe—it’s the same as a Bluetooth monitor. It’s totally passive.”

And there is, as yet, no exclusion list of people who should *not* use the Muse.

Looking ahead, the company is planning to develop apps that allow users to paint or compose music, or play video games. Even broader applications could include being able to remotely control household electronics, transportation, and even cooking appliances.

Care for a pizza with that beer?

INTERAXON: WWW.INTERAXON.CA
INTERAXON AT THE 2010 WINTER OLYMPICS:
WWW.INTERAXON.CA/FEATURED_PROJECT

PHOTOGRAPHER
Ariana Zeppieri-Makhan

WE ASKED UC STUDENT AND ASPIRING PHOTOGRAPHER ARIANA ZEPPIERI-MAKHAN TO SNAP IMPROMPTU SHOTS OF HER MOST STYLISH CLASSMATES, WHO IN TURN SHARED THEIR THOUGHTS ON FASHION.

WHAT DO YOU GET WHEN YOU UNLEASH THE PAPARAZZI AT UC? FROM GREY TO GLITTER, IRONIC TO SNAPPY, OUR STUDENTS WEAR IT ALL.



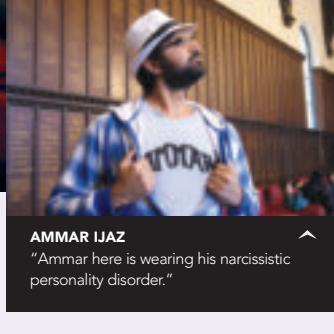
JONATHAN BUTT
"Grey goes with everything."



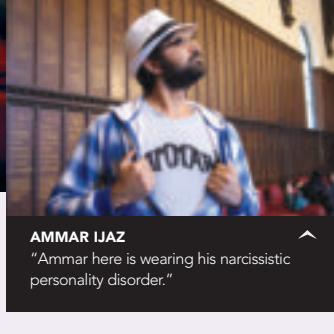
GWYNETH HODGINS
"I like glitter. Like, a lot. Also, colour. Colour makes things better."



ZHAO YANG
"Secret snaps. It's all about the secret snaps."



LOO HONG ZHI
"I thought I'd wear a blazer to a fashion show."





{



MARTY TENK
"Amusing T-shirts mixed with comfort sans logos."



{



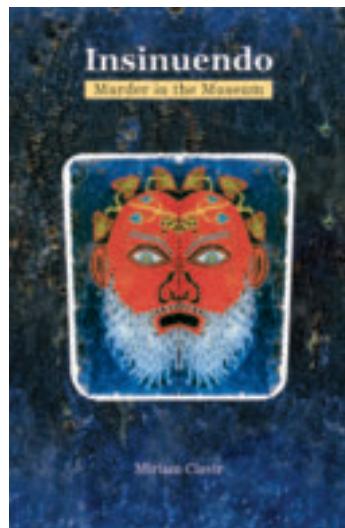
MATTHEW HAM ↑
"I punched Tom Hardy in the face and stole his coat on the set of *Batman*."

Class Notes

NEWS FROM CLASSMATES NEAR AND FAR

ROBERT CAPRICK (BSc 1991

[UC](#) has been appointed Chair of the Department of Mechanical Engineering and Applied Mechanics at the University of Pennsylvania. Caprick was also elected to the 2012 Fellowship Class of the American Physical Society, for his work on the nanoscale characterization of friction, adhesion, and wear.



MIRIAM CLAVIR (BA 1969 UC) has published her first novel, *Insinuendo: Murder in the Museum* (Bayeux Arts, 2012), a character-driven mystery.

DAVID DANZINGER (BCom 1980 UC) was appointed to the board of directors of POCML 1 Inc.



01.

IMAGE 01.

Albert Greer shows off his Order of Canada pin

Lawyer PHILIP MICHAEL

[EPSTEIN \(BA 1964 UC\)](#) received a 2012 Arbor Award from the University of Toronto, for his more than 25 years of service mentoring law students.

ROBERT GARSIDE (BA 1952 UC) was inducted into the U of T Sports Hall of Fame.

ALBERT GREER (BA 1960 UC) was named a Member of the Order of Canada, for his achievements as a conductor, composer, and teacher helping to shape the direction of Canadian choral music.

ERIC S. GROSSMAN (BA 1983 UC) was appointed Vice-President, Sales and Marketing, at Accutrac Capital Solutions.

KEITH R. HARRIS (BCom 1975

[UC](#) was appointed Director of Smart Employee Benefits Inc.

BRIAN KERZNER (BCom 1983 UC) was appointed to the board of directors of Indico Resources Ltd.

Professor Emeritus of Anthropology **RICHARD B. LEE (BA 1959 UC)** received a 2012 Arbor Award from the University of Toronto, for his work coordinating international opportunities for students.

LAWRENCE MANDEL (BSc 2002 UC), Firefox Program Manager at the Mozilla Corporation, received a 2012 Arbor Award from the University of Toronto,

IMAGE 02.
Newborn twins
Adrian and Ruby
Shyr

IMAGE 03.
Illustration by
Debbie Ohi from
I'm Bored



02.

for his contributions to students in the Department of Computer Science.

PHILIPPA MATHESON (BA 1968 UC) received a 2012 Arbor Award from the University of Toronto, for her more than 20 years of support to the Department of Classics.

The Reverend Dr. **BRUCE MILES (BA 1950 UC)** was inducted into the U of T Sports Hall of Fame.

SHARON NEASE (BA 1987 UC) was inducted into the U of T Sports Hall of Fame.

JOCELYN PALM (BSc 1964 UC) was named a Member of the Order of Canada, for her contributions to water safety, aquatic lifesaving, youth development, and women's health.

WILMA N. PIDHAYNY (BSc 1989 UC) was inducted into the U of T Sports Hall of Fame.



03.

DEBBIE OHI (BSc 1986 UC) illustrated a children's book, *I'm Bored* (Simon & Schuster BFYR, 2012) by author Michael Ian Black, that was selected by *The New York Times* as a Notable Children's Book of 2012. Her new projects include illustrations for *Naked!*, by the same author, scheduled for publication by Simon & Schuster in summer 2014.

COLIN RIPSMAN (BA 1987 UC) was appointed Senior Consultant at Eckler Ltd.

JACK W. ROBERTS (BA 1952 UC) was inducted into the U of T Sports Hall of Fame.

ANDREA E. SCHLOEGL (BSc 1989 UC) was inducted into the U of T Sports Hall of Fame.

GARY L. SEGAL (BA 1968 UC) received a 2012 Arbor Award from the University of Toronto, for his more than 40 years of service to Hart House.

RAYMOND SHYR (2004 UC) and wife **AMY SHYR (BA 2004 UC)** welcomed twins Adrian and Ruby on November 7, 2012.

JOHN TISHI (BA 1999 UC) was appointed Co-President of Canadians Abroad.

Family law lawyer **LINDA SILVER DRANOFF (BA 1961 UC)** was named a Member of the Order of Canada.

DAVID C. UNGER (BSc 1979 UC) was appointed to the board of directors of Sika Resources Inc.

Economist **LEONARD WAVERMAN (BA 1964 UC)** left the post of Dean of the Haskayne School of Business at the University of Calgary to take up duties as Dean of the DeGroote School of Business at McMaster University.

A. DALTON WHITE (BA 1938 UC) was inducted into the U of T Sports Hall of Fame.

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I want to join the President's Circle with my enclosed minimum gift of \$1,827 or \$152.25 per month.

Contributions totaling \$1,827 or more per calendar year qualify for recognition in the President's Circle. As part of the University of Toronto's leadership giving recognition society, President's Circle members enjoy attending a variety of special events. For more information, please visit <http://boundless.utoronto.ca/recognition/presidents-circle/> or call (416) 978-3910.

I want to make a continuous monthly gift of \$_____ per month beginning ____/____/____

STEP 2: Designate Your Gift

- Area of greatest need (0560002518)
 Student scholarships and financial aid (0560002544)
 Residence and building restoration (0560002508)
 Other _____

STEP 3: Select a Payment Option

- CHEQUE** (Payable to University College - U of T)
 MONTHLY DIRECT DEBIT (void cheque is enclosed)
 AUTOMATIC PAYROLL DEDUCTION (U of T faculty and staff)
 Personnel No: _____

- Gifts processed after the middle of the month will be deducted from next month's payroll
- T4 slips act as tax receipts
- Monthly giving has no end date unless otherwise noted

CREDIT CARD: Visa MasterCard Amex
 For payment by credit card, please complete the following:

Card No: _____ / _____ / _____ / _____

Expiry: _____ / _____

Name (as it appears on card): _____

Cardholder's signature: _____
(please sign for validation)

ONLINE GIVING: <https://donate.utoronto.ca/uc>

STEP 4: Update Additional Information

I have included UC in my will but have not yet notified the College.

Please call me to discuss how to leave a gift for the College in my will.

Please send me information on how to take advantage of tax savings for gift securities.

NOTE: Capital gains taxes have now been eliminated on gifts of securities and share options.

I prefer that my name not be included in donor listings.

STEP 5: Your Contact Information (required for tax receipt)

Full Name: _____

Address: _____

City: _____

Province/State: _____

Postal/Zip Code: _____

Email: _____

Telephone: _____

Name at graduation: _____

Corporate Matching Gift Program: if you are an employee, director, or retiree of a matching gift company, you can double or in some cases triple the size and impact of your gift. For more information: corpmatch.giving@utoronto.ca or (416) 978-3810.

OUR PROMISE TO YOU: We will send you a tax receipt. University College at the University of Toronto respects your privacy. The information on this form is collected and used for administration of the University's advancement activities undertaken pursuant to the University of Toronto Act, 1971. At all times it will be protected in accordance with the Freedom of Information and Protection of Privacy Act. If you have questions, please refer to www.utoronto.ca/privacy or contact the University's Freedom of Information and Protection of Privacy Coordinator at (416) 946-7303, McLurich Building, Room 201, 12 Queen's Park Crescent West, Toronto, Ontario M5S 1A8.

Charitable registration number: BBN 108162330-RR0001
 Solicitation Code: 0570047559

Thank you!

In Memoriam

1930s

Dr. Wilbert P. Brien (BA 1937 UC)
Mrs. Mary A. (Swan) Campbell (BA 1934 UC)
of Orillia, ON; Nov. 23, 2012
Mrs. Gladys C. Cranston (BA 1934 UC)
of Toronto, ON; Oct. 17, 2012
Mr. Samuel Eckler (BCom 1935 UC)
of Toronto, ON; July 26, 2012
Mrs. Marion I. (Cates) Hamilton (BA 1937 UC)
of Oakville, ON; Oct. 31, 2012
Mrs. H. Aldythe Newton (BA 1938 UC)
of Toronto, ON; Aug. 19, 2012
Mr. Boris T. Parkinson (BA 1932 UC)
of Orangeville, ON; Jan. 10, 1991
Mr. Carroll H. Perrin (BA 1937 UC)
of Toronto; Oct. 30, 2012
Mrs. M. Elizabeth “Betty” Reid (BA 1937 UC)
of Owen Sound, ON; Oct. 30, 2012
Mr. Olav Sorensen (BA 1936 UC)
of Ottawa, ON; Aug. 1990

1940s

Ms. Flora J. Agnew (BA 1948 UC)
of Lindsay, ON; Nov. 11, 2012
Mr. Leonard Blatt (BA 1946 UC)
of Toronto, ON; Sept. 1, 2012
Prof. Charles B. Bourne (BA 1945 UC)
of Vancouver, BC; June 25, 2012
Mr. Alan G. Bowers (BCom 1948 UC)
of Port Arthur, ON; Oct. 30, 2012
Miss Muriel J. Brown (BA 1940 UC);
of Vancouver, BC
Dr. Joseph Clodman (BA 1941 UC)
of Toronto, ON; Oct. 2, 2012
Mrs. Gloria G. Cohen (BA 1943 UC)
of Toronto, ON; July 22, 2012
The Rev. A. W. Currie (BA 1942 UC)
of Victoria, BC; Oct. 15, 2012

Mrs. Jacqueline E. Cushing (1944 UC)
of North York, ON; Nov. 8, 2012
Mrs. Joan (Boyer) Devlin (BA 1949 UC)
of Toronto, ON; Dec. 15, 2012
Mrs. Elizabeth E. (Harrison) Eastaugh (BA 1941 UC)
of Barrie, ON; Oct. 1, 2012
Mrs. Elizabeth L. Edwards (BA 1942 UC)
of Richmond, Surrey, England
Mrs. Jean (Edwards) Evans (BA 1940 UC)
of Toronto, ON; Oct., 2012
Mr. David P. Flemming (BA 1949 UC)
of Kingston, ON; July 13, 2012
Mrs. Lois C. Harris (BA 1942 UC)
of Oakville, ON; July 17, 2012
Mrs. Sybil J. (Pullan) Kesten (BA 1940 UC)
of Portland, OR
Mr. R. Douglas Lloyd (BA 1945 UC)
of Toronto, ON; Sept. 10, 2012
Mr. Fraser C. Manders (BA 1948 UC)
of Mississauga, ON; Sept. 15, 2012
Mrs. Jean S. (McMillan) Mann (BA 1947 UC)
of Vancouver, BC; Sept. 17, 2012
Mrs. Elsie Jean Pocock (BA 1940 UC)
of London, ON; Oct. 27, 2012
Dr. Sheila Pollock (BA 1947 UC)
of Toronto, ON; Nov. 13, 2012
Mr. Norman Rain (BCom 1948 UC)
of Dundas, ON; Sept. 25, 2012
Mr. Sidney Roebuck (BA 1942 UC)
of North York, ON; 2008
Prof. Gideon Rosenbluth (BA 1943 UC)
of Vancouver, BC; Aug. 8, 2011
Mrs. Lilian Rotstein (BA 1940 UC)
of Ottawa, ON; Nov. 17, 2012
Mr. Lloyd G. Singer (BA 1947 UC)
of Longboat Key, FL
Mrs. Gloria Doris Strom (1947 UC)
of North York, ON; July 24, 2012
Mrs. Nellie S. Warren (BA 1945 UC)
of Toronto, ON
Dr. Donald R. J. Welsh (BA 1946 UC)
of Thornhill, ON; Aug. 16, 2012

1950s

- Mrs. Jean M. (Irwin) Conyers** (BA 1951 UC)
of Pembroke, Bermuda; Aug. 17, 2012
- Mr. Kenneth L. Cook** (BCom 1950 UC)
of Kitchener, ON; July 24, 2012
- Mr. Christian Davids** (BA 1959 UC)
of Toronto, ON; Sept. 10, 2012
- Mr. Irv Herman** (BA 1950 UC)
of Toronto, ON; Dec. 5, 2012
- Mrs. Evelyn S. (Humphries) Hunt** (BA 1953 UC)
of Unionville, ON; July 23, 2012
- The Hon. Robert P. Kaplan** (BA 1958 UC)
of Toronto, ON; Nov. 5, 2012
- Mrs. Constance M. (Brodie) Lee** (BA 1950 UC)
of Aurora, ON; Dec. 18, 2012
- Mrs. M. Elizabeth Martin** (BA 1954 UC)
of Wellesley, MA; June 23, 2012
- Mr. John C. Medcof** (BA 1952 UC)
of Toronto, ON; June 28, 2012
- Mrs. Margaret Diane (Riches) Messud** (BA 1955 UC);
Oct. 8, 2012
- Dr. Barry Muir** (BA 1956 UC) of Ottawa, ON;
Aug. 7, 2012
- Mr. John James Nickerson** (BA 1952 UC)
of Annapolis Royal, NS; June 29, 2011
- Mr. Edward A. Nixon** (BA 1950 UC)
of Toronto, ON; Aug. 8, 2012
- Mrs. Dorothy H. Singer** (BA 1952 UC)
of Willowdale, ON; Dec. 1, 2012
- Mr. Ben Weinstein** (BCom 1953 UC)
of Thornhill, ON; July 23, 2012
- Mr. Arthur Carrick Whealy** (1950 UC)
of Toronto, ON; Sept. 1, 2012
- Mr. Lionel Bernard White** (BA 1956 UC)
of Toronto, ON; 2011

1960s

- Ms. Margaret F. Cawker** (BA 1966 UC)
of Collingwood, ON; Oct. 9, 2012
- Ms. Lois J. Cox** (BA 1967 UC)
of Toronto, ON; Aug. 26, 2012
- Ms. Zorjanna L. Derzko** (BA 1965 UC)
of Toronto, ON; Oct. 13, 2012
- Dr. Ethel Meade** (BA 1966 UC)
of Toronto, ON; Oct. 10, 2012
- Ms. Lois J. L. Montgomery** (BA 1965 UC)
of Toronto, ON; Sept. 27, 2012
- Ms. M. Elizabeth Shuttleworth** (BA 1960 UC)
of Mississauga, ON; Oct. 10, 2012
- Prof. Antonio Vicari** (BA 1962 UC)
of Toronto, ON; July 30, 2012

1970s

- Miss Patricia "Pat" A. Duignan** (BA 1978 UC)
of Milton, ON; Dec. 18, 2008
- Mr. Joe Wing** (BA 1973 UC)
of Toronto, ON; Sept. 12, 2012
- Dr. Mel Perlmutter** (BA 1970 UC)
of Toronto, ON; Nov. 24, 2012
- Mr. Melyn Posorski** (BA 1973 UC)
of Toronto; Nov. 18, 2012

1980s

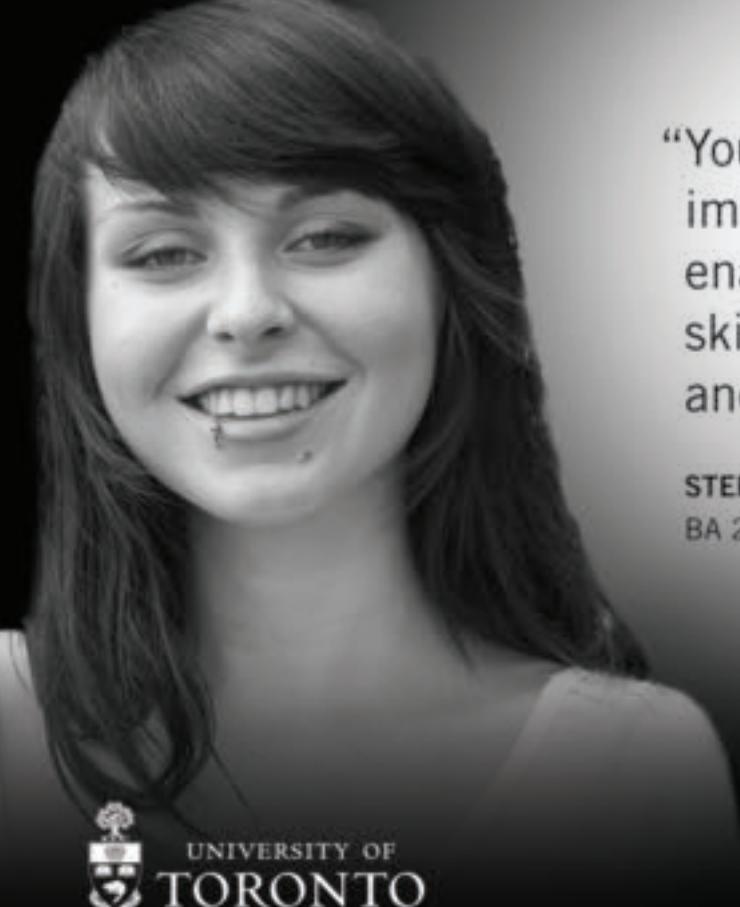
- Miss Laurie E. Kent** (BA 1980 UC)
of Burlington, ON; Aug. 9, 2012
- Miss Rubina Khawaja** (BSc 1988 UC)
- Mr. Brian D. Sless** (HBSc 1982 UC)
of Thornhill, ON; Dec. 7, 2012

1990s

- Mr. Michael F. Phang** (BCom 1992 UC)
of Scarborough, ON; Aug. 6, 2012

Notices of death published in this issue were received between July 1 and December 31, 2012 and list the date of death and last known residence where possible. Friends and family of the deceased can help by sending information to uc.alumni@utoronto.ca.

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