



2026
CHANGEMAKERS

Our annual spotlight on bold, inspiring women making a mark includes models’ rights advocate Coco Rocha and Toronto Tempo trailblazer Kia Nurse



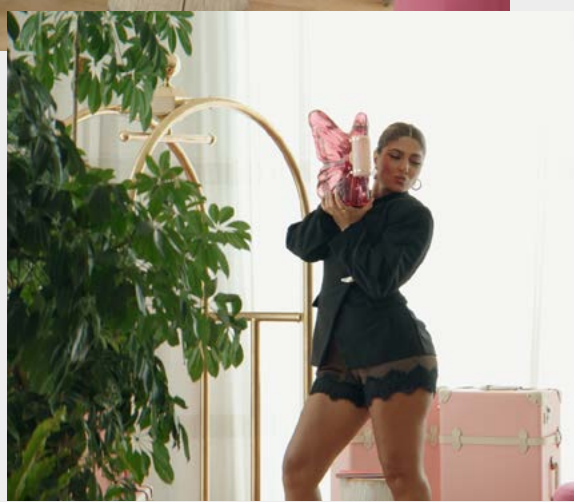
With Love, Since 1837 **TIFFANY & CO.**

Tiffany.ca | © 2026 T&CO.

THE KIT ON THE TOWN

INSIDE HOTEL LA BOMBA

A toast to Carolina Herrera's newest fragrance.



It's not every day we get to witness the debut of an icon, but that's exactly what happened at Hotel La Bomba, a celebration of the newest fragrance launch from Carolina Herrera. At this immersive takeover of a luxury corner suite at the 1 Hotel Toronto in the city's buzzy King West neighbourhood, we were transported into the world of La Bomba, experiencing the confidence, energy and magnetic femininity singular to this bold new scent.

The takeover was on point from start to finish. Guests were greeted upon arrival by a jaunty bellhop clad in pastel pinks and fuchsias that perfectly matched the unmistakable butterfly-shaped La Bomba bottle. Keeping with the boldly feminine theme du jour, a chic pink luggage set and brass lobby cart added to the getaway ambiance and made for an iconic, grid-worthy photo opp. Surrounded by fresh florals, a nod to the beauty of La Bomba, guests enjoyed tasty bevies and bites ranging from berry-filled yogurt parfaits to refreshing matcha lattes, each inspired by the fragrance's notes and eye-catching signature colour palette.

Every room in the suite offered an immersive reimagining of a different facet of La Bomba. Near the bar, a table provided a storytelling vignette of glass cloches, each of which held a raw version of the perfume's main ingredients: dragon fruit, cherry peony and vanilla. What better way to get a deeper understanding of the fragrance's unique DNA?

In the colour-coordinated lounge area, we got up close with the super-chic looks worn by supermodel Vittoria Ceretti, the face of La Bomba, while her campaign looped on a nearby screen. In the bedroom, we discovered even more behind-the-scenes details about the fragrance including the name's origin story ("la bomba" was the nickname given to Carolina Herrera by former Vogue editor Diana Vreeland to capture her energetic spirit) before making our way to the en suite, where a gorgeous soaker tub had been transformed into a pink ball oasis beside a vanity stocked with body products from the La Bomba collection.

When it comes to hosting a FOMO-inducing fête, no one does it better than Carolina Herrera. Stepping into the brand's bold, magnetic universe made for an unforgettable afternoon, complete with fabulous outfits, candid conversations and plenty of photo-worthy moments.

Consider this your personal invitation to check into a La Bomba state of mind and celebrate your confidence, power and magnetic femininity. All it takes is a spritz of La Bomba, available now at Shoppers Drug Mart, Sephora, Holt Renfrew and Jean Coutu.



Tiffany & Co., Bird on a Rock Aquamarine and Chrysoprase necklace.

Ahead of a dreamy new high jewellery debut, Annika Lautens investigates the intricate reality of wearing the world's finest gems

There were a lot of thoughts running through my head as the Tiffany & Co. rep grabbed the 2.15-carat sapphire ring off its stand and placed it on my finger. First and foremost: "What is my life?" Second: "How do I stop my hands from shaking?" And third: "Wow. This 18k gold ring—with 128 diamonds—is much lighter than I thought."

You see, back in April, I travelled to New York to see the unveiling of the Tiffany & Co. Blue Book 2026 high jewellery collection entitled Hidden Garden. An annual event since 2023, this year's offering was inspired by legendary in-house designer Jean Schlumberger and his fascination with the secret world of nature. In this new garden, designed by Nathalie Verdeille, senior vice president and chief artistic officer of Tiffany & Co., flowers bloom into 10.37-carats worth of purple sapphires; twin buds made of emeralds and diamonds grow around ears like ivy; and exotic birds guard eggs of spessartines, rubellites, chalcodons and opals. Not your average backyard.

"In Hidden Garden, there's a real sense of discovery," says chief gemologist Victoria Reynolds over email. "Some details reveal themselves only when you really take time to look—a philosophy that mirrors the work behind the gemstones in every piece."

Indeed, as my hands shakily sported the "Parrot" ring—Hidden Garden is categorized into 11 different chapters—I was bewitched by the details. It wasn't just the sparkle (which was spellbinding) but the nearly invisible architecture beneath that allows these half-million-dollar masterpieces to be, dare I say, wearable. But once you've figured out how to put it on, how do you actually move through the world with a small fortune on your finger?

Unlike the Tiffany Lock earrings that I sometimes see on my commute, high jewellery is one of one. It's the couture of accessories: exceptional craftsmanship, exuberant price points and beyond exclusive, usually reserved for celebrities on red carpets and the upper echelons of socialites and collectors.

With that said, jewellery this rare comes with rules—and chaperones. Security protocols are fierce, non-negotiable and surprisingly secretive, leaving one to navigate a world of industry rumours and high-fashion folklore. The word on the street is that these pieces don't merely arrive in a velvet box; they're delivered in locked, GPS-tracked briefcases by armed guards. In some cases, the stakes are reportedly so high that even a celebrity stylist isn't permitted to touch the clasp—if the value exceeds a certain "risk" threshold, only a dedicated security officer has the clearance to handle the piece.

Once the jewels actually reach the red carpet, the "shadowing" begins. It is widely understood that a brand representative or guard must remain within arm's length of the wearer at all times, tasked with the impossible job of being close enough to protect the asset while remaining invisible enough to avoid a photobomb. This level of surveillance has even taken on a legendary status online, with stories

of guards standing sentry outside bathroom stalls to ensure a multi-million dollar earring doesn't accidentally pull a vanishing act.

And to round out the full Cinderella experience, these magical items often have a strict curfew, with security or the brand intercepting the jewels the second the star's appearance on the red carpet is over. There are even rumours that the piece is swapped for a stunt double made from less expensive materials so that the celeb can maintain their look in a more public (and less controlled) place like an after party.

I asked Elizabeth Stewart, an L.A.-based celeb stylist whose roster includes Julia Roberts, Viola Davis and Amanda Seyfried about dressing Seyfried (a semi-regular Tiffany connoisseur) for the Blue Book 2026: Hidden Garden gala in April in New York City. The *Mamma Mia!* actor was wearing the Monarch Sapphire necklace from the new collection, accessorized by an Oscar de la Renta dress. In this case, the jewels came before the gown. "Amanda and I were both mesmerized by the stunning blue necklace—it was truly the heart of the look from the very beginning. Everything else fell into place around it," says Stewart over email

And while she didn't comment on the curfews or stunt doubles, she did reveal that she once had a client "sleep with a bracelet on for an entire week because the event was abroad and we could simply not get it off." So that may debunk a few internet murmurs.

However, secure clasps are to be expected with high jewellery. After all, they're all that's standing between a daring look and an international disaster. "There's often a hidden mechanism involved that takes some getting used to," says Stewart.

For Verdeille of Tiffany & Co., wearability is an "essential requirement," she says over email. "A piece of jewellery, however spectacular, must be designed to accompany life's moments. It should not remain locked away in a box or a museum but should be worn every day in a variety of contexts." Diamonds for breakfast, so to speak.

But to accomplish that is no small feat. "This work requires hours of research, dozens of prototypes and microadjustments until the jewellery achieves its ideal balance: a sculptural piece that captures the light and surprises with its presence while resting on the body with a naturalness and softness."

So technical wizardry is employed: invisible hinges, delicate slides and secret fastenings. I was granted the opportunity to also try on a pailonné enamel bangle, and it featured the tiniest golden push button clasp I'd ever seen, camouflaged by the pavé feather detail. Yet when pushed, the bracelet came off effortlessly. Another example is the Marguerite necklace, which conceals its clasp with a pink sapphire.

But perhaps the most successful magic trick of them all is the Parrot necklace. With five blue sapphires, two purple ones, intricate green and blue pailonné enamel feathers and diamond accents, it's the heaviest piece in the collection—and it looks it. But it only clocks in at 263.30 grams, which is a little over half a pound.

"I like to create jewellery that is full of volume and movement, real objects that adorn the body and redefine its contours but remain lightweight," says Verdeille. "To achieve this, we constantly play with contrasts: the densities of the materials, the space between solids and voids, the fluidity of the curves and the superimposition of patterns."

While I was not able to take the Parrot ring home (shocker!), I did leave with a newfound respect for the heavy lifting required to make something feel so light. Navigating the world of high jewellery—with its GPS-tracked briefcases, bathroom-stall sentries and complex clasps—can feel like an *Oceans 11* movie. But the real "Hidden Garden" isn't just in the gemstones; it's in the quiet magic that transforms a half-million dollars of mineral and metal into wearable art.

"What you experience as effortless is, in reality, the result of extraordinary discipline and unparalleled standards," says Reynolds. "That is where Tiffany high jewellery lives: the intersection of what is visible at first glance and what is perfected behind the scenes."

By the numbers

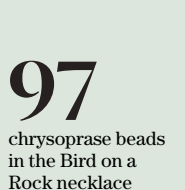
The sparkly stats of the Blue Book 2026 collection



57 leaves in the Diamond Monarch necklace



75 pieces in the Spring collection



2,408 round white diamonds in the Palm Ruby necklace

PHOTOGRAPHY: TIFFANY COURTESY OF TIFFANY & CO.



The Kit Recap

Too many launches, too little time? Style and social director Annika Lautens curates her May must-haves



THE TRAVEL READY SUNNIES

A luggage brand launching sunglasses? Yes really, and they're actually pretty cool. The frames are lightweight yet surprisingly sturdy and will survive even the most turbulent of flights. Plus, you can never have too many pairs of sunnies.

MONOS SUNGLASSES, \$185, MONOS.COM



THE PARIS-APPROVED PURSE

My friend recently purchased this Polène purse from Paris, and I added it to my cart as soon as I touched it. The pebbled leather melts in your hands like French butter, and the pinched handle quite literally looks like a chef's kiss. Magnifique, indeed.

POLÈNE BAG, \$770, POLÈNE-PARIS.COM



THE SUPER SERUM

Last month, I went on six flights in three weeks—by the end, my skin was desperate for hydration. This serum from Paula's Choice quenched my skin's thirst almost immediately and pairs beautifully underneath makeup.

PAULA'S CHOICE 7% ECTOIN BARRIER REPAIR MILKY HYDRATING SERUM, \$62, SEPHORA.COM



THE REMINED SNEAKERS

I'm not usually an animal print person, but there's something about these cheetah Reebok sneakers that has me reaching for them constantly. I love to pair them with black pleated pants and a rugby shirt for work.

REEBOK SNEAKERS, \$120, REEBOK.CA



THE MOISTURE MASK

For such an unassuming bottle, this Evo hair mask majorly overdelivers on its moisturizing promise. But learn from my mistakes: less is more. A little goes a long way, and concentrate the product on your ends, not roots.

EVO THE GREAT HYDRATOR MOISTURE MASK, \$40, EVOHAIR.COM

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Coco Rocha

Coco Rocha is best known for her work in front of the camera, but she has spent the past two decades reshaping fashion from the inside out

By Renée Tse
Photography by Julien Cadena

She may have been crowned the queen of pose, but Canadian supermodel Coco Rocha has proven over and over again that she is far more than a photographer's muse.

Since being discovered at 14 at an Irish dancing competition in Richmond, B.C., and going on to take the world's top runways by storm—breaking out at Jean Paul Gaultier Fall 2007—Rocha has built one of the industry's most multifaceted careers. A model, entrepreneur, educator and advocate, she was pushing for better treatment of underage models long before conversations about accountability in fashion became commonplace. Now, she leads annual master classes for next-generation models through her namesake training camp.

The past year marked a homecoming. Though she now lives in New York with her family, Rocha returned north to help revive *Project Runway Canada* as executive producer, host and judge. The role was a full-circle moment for the model, who first guest-judged the series in 2009 when contestants were challenged to create a look for her.

And in April, she was honoured with the Changemaker Award at the Canadian Arts & Fashion Awards, presented by Jay Manuel in front of the local industry insiders who saw her career bloom on the global stage.

For her newest project, Rocha is a model and spokesperson for Reitmans' 100th anniversary campaign. "One hundred years in Canadian fashion is incredible," Rocha says after wrapping a shoot at the brand's Montreal headquarters, having changed into a bathrobe from a black halter dress, sculptural gold jewellery and strappy heels. "Even my mom was excited when I told her about it. There's nostalgia, but also trust. Women return to what makes them feel good."

First and foremost, though, Rocha believes in innovation and evolution. "Usually with anniversaries, brands look back. What I loved was their mindset that this is just the beginning," she said. "I don't want to simply rehash what I've done. I want to look forward—to AI, new ideas and new ways of working."

Here's more from our conversation with Rocha about championing Canadian fashion, mentoring the next generation and making people feel something.

What does being a changemaker in this industry mean to you? "My goal wasn't to change the industry. It was more about what was happening to me and not wanting that to happen to other models. Sure, there was backlash, but over time, things were actually changing—whether it was laws protecting underage models or speaking out about predatory behaviour before social media. Those things became part of my world. So many people say, 'You're the pose queen, you're the performer,' and I hope there's that other side people recognize, too."

How has being Canadian shaped your career? "When I started modelling, this was just an experi-

ence—it wasn't something I had to do. I had a mom who took care of me, I got to dance and I went to school. I didn't need this career, so there was an ease to it. It was very different from what I saw with some international models who were under immense pressure. Everyone was hardworking, but I think Canadians carry a certain grace with ourselves. It wasn't the be-all and end-all."

What has it been like to mentor emerging designers? "Working with people like Heidi Klum and Christian Siriano on the American version of *Project Runway*, it showed me there was space for Canada. We always talk about supporting Canadian fashion, but this was a chance to actually do something about it. For younger generations, especially those who've only seen fashion through social media, this showed them that there is a community here. We had designers from all kinds of backgrounds—school-trained, self-taught, even someone who learned from their mom's shop. It becomes a place of growth, not just for the contestants in the room, but for everyone watching."

How has the craft of modelling changed over the years? "In the 2000s, my generation was called the backlash to the supermodels. The goal was uniformity: models who looked and moved the same. Some of us pushed back and we found our individuality through movement. I was lucky to work with photographers like Steven Meisel, who helped refine that. Today, social media adds pressure. Models see images instantly and judge themselves instead of focusing on performance. I always tell models: Don't focus on how you look, focus on how you perform. That's what creates something memorable."

Looking into the future, what gives you hope? "I get why AI scares people, but I see it as a tool. If you're mediocre, AI can replace you. But if you bring something emotional—something that makes people feel—you'll always have a place. It's like theatre versus streaming. Both exist, but live performance creates something unique. Don't rely on the visual; that's what AI can replicate. Focus on presence, energy, connection. At the end of the day, our job is to make people feel something. That's what will always matter."

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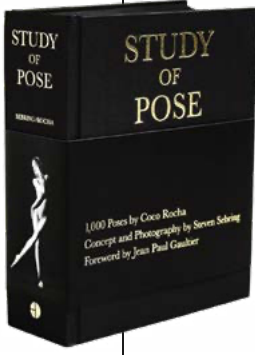
Role model



2006
Coco Rocha makes her runway debut at DKNY and Donna Karan's Spring 2006 shows during New York Fashion Week.



2009
Rocha begins making guest appearances across the *Project Runway* franchise, years before returning to helm *Project Runway Canada* in 2025.



2014
Rocha collaborates with photographer Steven Sebring on *Study of Pose*, a striking tome featuring 1,000 of her signature poses in black-and-white.



2018
She launches the Coco Rocha Model Camp, mentoring aspiring models on the art and business of the industry.



2026
The Canadian icon becomes the face of Reitmans' 100th anniversary campaign.

CLOTHING: ON ROCHA: CHARLES LU PHOTOGRAPHY; GETTY IMAGES (SDEBAR)

Kia Nurse

Toronto Tempo star Kia Nurse is making history on Canada's first WNBA basketball team

By Sarah Laing



Kia Nurse made history last month. In front of a sellout crowd of more than 8,000 fans, she scored the first bucket for Canada's first professional women's basketball team at their first pre-season game.

In a style befitting one of our most exciting athletes, it wasn't just any goal: Nurse scored a three-pointer that sailed over the free-throw circle, painted Toronto Tempo purple. In her understated way, she quietly smiled and got on with the game.

It's hardly the first career highlight for the 30-year-old guard: She's a three-time Olympian for Team Canada and a WNBA All-Star drafted 10th overall in 2018. But for a kid who grew up in Hamilton, Ont., playing for a professional women's basketball team at home feels like a wildest dream come true.

"I grew up with my brother only being a year apart. When he would tell people he wanted to be in the NHL, people would be like, 'That's awesome, good luck,'" says Nurse, who comes from a sports super-family

I'm really excited for this next generation, that they can see the pathway of what they can be.

Carley Fortune

Bestselling author Carley Fortune wants us to enjoy ourselves while we're reading—all pleasure, no guilt

By Rani Sheen

Carley Fortune bristles at the notion that novels that are fun to read are somehow less "worthy" than literary fiction. "I've noticed readers often use this term 'guilty pleasure' for books that we think are frivolous," she says. "I would say it refers, 90 per cent of the time, to books written by women, largely for women, about love. The sexism of that obviously drives me bonkers, but also this idea that we feel badly for enjoying ourselves as readers."

Fortune's readers do enjoy themselves—so much so that all of her books bar her latest, *Our Perfect Storm*, which came out this month, have been optioned for the screen. *Every Year After*, an adaptation of her debut set in the Barry's Bay, Ont., cottage country of her childhood, hits Prime on June 10. Her third novel, *This Summer Will Be Different*, will shoot on P.E.I. and in Toronto this summer, for Netflix. Book number 2, set between Toronto and a Muskoka lakeside resort, was optioned by Prince Harry and Meghan's Archewell Productions and Netflix in 2023 and is still in development, with a director attached.

"Development is such a wild west, but a show coming out and another being shot is really rare," Fortune says. "I'm really, really excited about *Every Year After*. I enjoy it as a fan."

She's achieved blockbuster success both here and abroad for her crushable books centring on sweet, deep love stories, but their sunny settings are alluring characters in themselves. For her latest, Fortune brings us west—to Tofino, a surfer's paradise on Vancouver Island where the rainforest meets the ocean. "I've heard from readers who have booked their trips to Tofino already," Fortune says. One said she planned to go there to read the book the day it came out.

This is not at all surprising. *Our Perfect Storm* makes Tofino seem like heaven on earth. Disillusioned chef Frankie and intrepid environmental reporter George stay in a ruggedly luxurious lodge overlooking the crashing waves, hike through the forest and are dropped off by boat at a secluded floating sauna built over the sea, alternating steamy sweat sessions with cool, salty dips. "The floating sauna is real," Fortune confirmed (I had to know). "My husband and I went there on my last trip to Tofino, which I took after I'd written the first draft. I knew I wanted to have a scene at the floating sauna, but I needed to go there and adjust my scene as necessary."

The hotel, complete with treehouse-style villas and balcony hot tubs overlooking the forest, is sadly an invention, but it draws from some of Tofino's landmark lodgings. "It is a little bit like the Wickaninnish Inn, a little bit of Pacific Sands, it's a little bit like Long Beach Lodge."

Here, Fortune's most fully developed characters yet navigate their evolving relationship from childhood best friends to lovers of their lives. There's the spark and chemistry Fortune is known for—like the pair's first kiss as adults during a hike mid-rainstorm on the old-growth forest floor. But there's also Frankie's difficult history with her marine-researcher mother, who left the family during her childhood to study endangered North Atlantic right whales for 18 months, and George's poignant relationship with the eccentric grandmother who raised him in his parents' absence. Part of their friendship plays out amid the terror



of the devastating cross-Canada wildfire season of 2023, which George covers as a journalist.

It's all part of Fortune's drive to pack her books with ideas and themes beyond the meet cute and happily ever after of the romance genre she's been so successful within.

Fortune is currently finishing up the first draft of her sixth book, due out in 2027. "I can't really share anything about it yet. But I'm not suddenly writing a horror," she says dryly.

After a North American tour to launch both book and show, Fortune plans to unwind over the summer in a few special places: Tofino, where she and her husband will bring their two kids for the first time; in France with friends; and then by the lake at her very own cottage, purchased last fall, near her family's house in Barry's Bay that started it all. It'll be good to be home.

SHOT ON LOCATION AT THE ACE HOTEL TORONTO; PHOTOGRAPHY: JENNA MARIE WAKANI; HAIR AND MAKEUP: GRACE LEE/CADRE ARTISTS; STYLIST: AMBER WATKINS/PIIM; STYLING ASSISTANT: KRISTYN MATTHEWS; SUIT BY HILARY MACMILLAN; JEWELLERY: BIKO

The sexism drives me bonkers, but also this idea that we feel badly for enjoying ourselves as readers.



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HardWear by Tiffany
A symbol of love's strength.



Golnar Ahmadian

Hot off a CAFA win and LVMH Prize nomination, this Iran-born designer is putting Canadian fashion on the global map

By Annika Lautens

Here, Ahmadian reflects on meeting her idols, navigating sudden industry attention and her hopes for the future of fashion.

Looking back at your LVMH Prize experience, what's the biggest lesson you're bringing home? "The one thing I felt truly reassured about after the LVMH Prize is that I just have to stay true to myself and keep telling my own story. Talking to the judges and receiving their feedback was huge. If Jonathan Anderson thinks the design is good and well-made, then whatever I am doing, I am doing it well."

How would you define the Golshaah design ethos? "To me, it represents a new, modern-day femininity. The clothes are well-tailored and well-structured, designed to make you feel comfortable. And you'll find a touch of volume and silhouette in every design."

When someone puts on one of your pieces, what do you hope they feel? "Confidence is the main thing. Your clothes should represent the best version of you and how you want to show up in the world—it shouldn't be about me, as a designer, telling you how to tell your story."

After the journey you've been on, what does your CAFA Award mean to you? "It means a lot. It is one thing to be recognized on a global stage, but the fact that I won an award for my work in the country where I started my brand has a different meaning. It has given me the confidence to be more daring and to step out and show my designs."

What changes would you like to see in our local fashion industry? "Canada has so much creative talent, and I would love to see the industry continue building a stronger platform that allows local designers to grow globally. I think creating more opportunities for young brands through international exposure and stronger connections between fashion institutions and independent designers would make a huge difference."

What words of encouragement would you give to young Canadian designers? "Stay true to yourself! Don't change anything to meet certain demands or a specific market. If you do that, you will become too similar to other brands and you'll lose your uniqueness and your customers. I promise that, eventually, the right customer and market will find you."

Your clothes should represent the best version of you and how you want to show up in the world.

When Golnar Ahmadian found out she had been nominated for the 2026 LVMH Prize, celebration was far from her mind. At the start of the year, the Toronto-based designer behind womenswear brand Golshaah and jewellery line Lo'Bat was with friends, anxiously following news of the protests in Iran, where she was born. What began as an evening of feeling "frustrated and overwhelmed" quickly turned surreal: after four years of applying, she had finally been shortlisted for fashion's most prestigious prize for emerging designers. "I saw the title of the email and screamed! All of my friends jumped because they thought something had happened to Iran," Ahmadian laughs on the phone. Within minutes, she had responded to the message. The next day came the interview. A month and a half later, she was in Paris presenting her architecturally inclined collection to a judging panel that included heavyweights like Dior's Jonathan Anderson, Marc Jacobs, Stella McCartney, Phoebe Philo and Pharrell Williams. "It was super fast," she says, still dazed by the last few months. "When I got back to Toronto, I was like, 'I need a few days to just sit and think about what just happened.' I couldn't really believe what I was going through. Like I'm okay to die right now. I have no other dreams at this point." That may be true for the moment—but Ahmadian's year is still accelerating. Between the LVMH Prize nomination and winning a Canadian Arts & Fashion Award (CAFA) for Best Emerging Designer, she has spent the past year ricocheting between major fashion milestones and personal upheaval.

THE KIT X L'ORÉAL PARIS

BLURRING LIP LINES

Liz Kapran and Shara Zaman embrace an effortlessly chic, soft-focus lip.



Liz Kapran is wearing L'Oréal Paris BlurfillerLip Liner in Brown Caramel



Shara Zaman is wearing L'Oréal Paris BlurfillerLip Liner in Mocha Mousse

When it comes to modern beauty, precision is taking a backseat to something softer, easier and undeniably more chic. Just ask content creators Liz Kapran and Shara Zaman, who both embrace the blurred lip as the finishing touch that pulls a look together.

For Zaman, the appeal is its effortless polish. "It feels effortless, it's very of-the-moment and it's a more modern way to wear lip products without it looking overly done," she says. "The beauty of it is how versatile it is, you can blur your lips anytime, whether you're wearing a full face or keeping it minimal."

Kapran sees it as transformative. "The outfit, the confidence, the energy all click into place," she says. Her signature is a diffused, pillowy lip that feels intentionally undone. "It removes the pressure. Like, gone are the days of sitting there micro-correcting my cupid's bow. Not everything needs a super sharp edge to feel intentional."

At the centre of both routines is the L'Oréal Paris Blurfiller Lip Liner. Designed with a soft-focus effect, it delivers fuller-looking lips in one swipe with a dome-shaped tip that glides on effortlessly—making a chic, lived-in lip easier than ever. Zaman loves how intuitive it is: "It makes achieving that effortless, polished lip look so simple. The formula is super smooth and long lasting, so it stays put without feeling heavy."

Kapran agrees, highlighting its ease. "It behaves exactly the way you want it to. It doesn't fight you, doesn't require precision, doesn't punish you for going slightly off," she says. "It just softens everything instantly and lets the lip exist in that in-between, lived-in space."

To complete the look, both turn to the L'Oréal Paris Plump Ambition Lip Oil. Zaman praises its feel and finish: "It genuinely hydrates and makes your lips feel like they've just had a drink of water. And the applicator is amazing, it distributes the product so evenly for a smooth, effortless finish."

Kapran is drawn to its understated sheen. "I love anything that catches light in an expensive way, nothing overly glossy but just that perfect reflective layer that makes everything look dimensional and tied together."

Together, the pairing strikes that balance of effortless and polished—defining lips while keeping them soft, modern and quietly chic. For Zaman, shades like Mocha Mousse are perfect for a night out. "Beauty is really leaning toward that effortless, no-makeup makeup look, where you still have product on, but it doesn't look heavy or overdone," she says.

Blurred lips aren't about playing it safe—they're about loosening the rules. Less precision, more attitude. The result feels effortless, a little undone and undeniably chic.

This content was created by The Kit; L'Oréal Paris funded and approved it.

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NEW

BLURFILLER

BLURRING LIP CONTOUR





PHOTOGRAPHY: NICK LACHANCE FOR TORONTO STAR (AHMADIAN)

Madelyn Chung

The founder of RepresentAsian Project is fighting to create spaces where the Asian diaspora can feel seen

By Sarah Laing

Madelyn Chung launched the RepresentAsian Project in 2019 for a very simple reason. "I just wanted to create something that I didn't have when I was younger," she says. "What it is today is beyond what I dreamed of." This growing online platform creates space for voices and storytelling from the Asian diaspora, like an interview with Yerin Ha, the Korean-Australian star of *Bridgerton* season 4, and a profile of two RuPaul's Drag Race stars embarking on a tour inspired by an Asian folk story. Recently, Chung branched out into producing a docuseries called *Generasians* that chronicles Asian-Canadian businesses as they pass from one generation to another. The content has seen engagement from people Chung has looked up to, like comedian Margaret Cho and Instagram executive Eva Chen. "It makes me realize that this idea of being 'seen' affects all of us, no matter where you are in life, how rich you are, how famous you are," she says. "It does have an impact." Chung, who has an editorial background in Canadian magazines and helped launched a Netflix Instagram account specifically for the Asian diaspora, now works as a registered psychotherapist. She's also executive director of the Blossom Mental Health Fund, which she founded to support the wellbeing of Asian-Canadians. Not surprisingly, she often feels like she's in survival mode. "I struggle between wanting to do all this stuff but feeling constantly like I can't catch up. There's still so much work to be done," she says. "It's hard to stop, especially when you have momentum." There's a pressure to keep going, spurred by a sense that it might be snatched away. "We made it here, and we've got to get as much out of this as we can." While representation has improved, the strides toward inclusivity that seemed to come with the success of K-Pop and movies like *Crazy Rich Asians* was swiftly followed by the spike in anti-Asian hate during the pandemic, and recent rollbacks in DEI initiatives.

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A photograph of Madelyn Chung sitting outdoors, smiling. She is wearing a light beige blazer over a white top and matching pants. She has her hair tied up and is looking towards the camera.

"What I'm learning is that it's going to be ebbs and flows," Chung says. "It's like, 'How can we remain motivated to do all of this, even when we have those setbacks?'" Recently, Chung was moved by an interview with British actor Riz Ahmed. "He was talking about fighting for that seat at the table and how he's not interested in that anymore. He just wants to create his own table," she says. "We're seeing a lot of racialized people doing that." Chung notes a pattern in Hollywood: People of colour might have one big breakout moment, but then it seems like the industry shuts the door on them. Hope comes in the form of "creating these spaces for ourselves and for each other." In this way, the fragmentation of entertainment across social media, hyper-individualized by algorithms, can be positive. "Even if it reaches 100 people, and it's impactful to 50 of those people, or even 20 or 10, that means something. For someone to see a project and say, 'I feel seen. I feel heard.' That can have such a profound impact on your self-worth. Chung says she has racialized psychotherapy clients who still talk to her about facing discrimination for their "stinky" lunch at school. But there are also glimmers of hope. She sees a young girl who, like many other kids, loves the Netflix phenom *K-Pop Demon Hunters*. In particular, she's obsessed with the heroine, Rumi. "She's like, 'Can we sing this song together?' And I think, 'Oh my gosh, does she look at me as an Asian person the way I would have looked up to a Disney princess?' That's really cool."

Sea change

Canada is full of women making waves in their industries.
Meet six of the most inspiring



Ambica Jain

Restaurateur Ambica Jain's creative approach to fine Indian food has left many a diner sighing in delight. Standouts include the tandoor-roasted lamb or sundried tomato paneer tikka at Adrak, the buzzy spot in Toronto's Yorkville that's been recommended by the Michelin Guide for four years in a row. This spring, she's opening a major new restaurant, Raani, in the heart of the Financial District. In an industry that's historically been the domain of men, she's creating a banquet of unique and culturally exciting dining experiences, bite by scrumptious bite.

One change I would love to see in our industry is a deeper commitment to originality—not just inspiration but true identity. Too often, new concepts are built as imitations of places that already exist. Hospitality is already a high-risk industry, and sustainability comes from creating something with its own identity. Something that guests can't find anywhere else.

Tia Woods

Juno-nominated singer-songwriter Tia Woods blends contemporary rhythms with soulful vocals for a sound that's entirely her own. While the 26-year-old has travelled far from Saddle Creek Cree Nation, two hours east of Edmonton, where she was born, she carries the traditional music, dances and stories of her Plains Cree and Coast Salish heritage everywhere she goes. But the way she shares her art and culture with the world (and her 2.2-million-strong TikTok following), is entirely of the now.

What we're seeing right now is just the tip of the iceberg in terms of Indigenous representation throughout culture. When I was a little girl growing up, I didn't really see people who looked like me in popular culture, and that change can't come soon enough.



Chanel Sutherland

Her debut short story collection, *The Layaway Child*, only comes out this month, but Montreal writer Chanel Sutherland already boasts some impressive literary trophies. Last year, she won the prestigious Commonwealth Short Story Prize, beating almost 8,000 other entries. Sutherland was born in Saint Vincent and the Grenadines and often tells stories rooted in the Caribbean immigrant experience. Her writing uplifts the experiences of Black women and girls and reminds us of the high price—loss, grief, isolation—that many people pay when they leave their homes to come to Canada.

I'm still finding my footing in the CanLit industry, but I'd like to see it continue to move beyond representation toward real equity. We're seeing more diverse voices being published, which matters, but the question now is who is being invested in long-term—who gets resources, marketing and staying power.

Jamie Pandit

Jamie Pandit spent 15 years hiding her true self, until she came out as a trans woman in 2020. She lived in fear that sharing who she truly was would endanger her. This was not unfounded—she has faced death threats and discrimination online and in person—but fast-forward six years, and this Bangladeshi-Canadian is an inspiring, authentic force on social media. Sharing both fashion and beauty tips and mental health awareness messages with more than 375,000 followers across TikTok and Instagram, "Just Jamie" shines bright.

I want to see cisgender people "protect the dolls" by using their voices publicly to stand up for us and against transphobia. Protection also means not just "including" us when we are trendy but actually hiring and paying trans people so we, too, can live out our dreams and goals with access to shelter, health care, food and, most importantly, safety.



Linda Biggs

Linda Biggs is on a crusade to change the way we think about periods. The Vancouver-based co-founder of period product company Joni has flipped the script on a waste-heavy industry, using plant-based materials and diverting more than 482,000 petroleum plastics from landfill so far. The B-Corp also donates at least 2 per cent of revenue to non-profits that provide period supplies to people who need them. Since 2020, that's translated to 1 million products donated, supporting 71,000 cycles.

I want to see period care become as ubiquitous and accessible as toilet paper, to support the 30 per cent of the population that menstruates in Canada. By normalizing the presence of these products in public spaces, free of charge, we can provide support for a natural bodily function that impacts millions.

Iona Frost

If you've known the life-changing magic of a perfectly fitted blazer or a dress in the exact shade that offsets your eyes, you know the difference a good outfit can make. At Dress for Success, Toronto, Iona Frost leads a team that ensures women looking to enter the job market—some new to Canada, some returning after years out of the workforce—have the clothes they need to succeed. Each year, this not-for-profit supports more than 1,100 women, providing more than 5,850 pieces of clothing in 2025 alone through "boutique experiences" where women can get not just an outfit but also a headshot, resumé advice and career tips.

I'd like to see equity treated as a standard, not an initiative. Too often, women are celebrated for what they endure while being underestimated and overlooked for who they are. Real change means supporting women fully by building systems that expand access to opportunity and value the full range of skills they bring at every age and stage.



THE KIT ON THE TOWN

A RUNWAY READY GLAM EXPERIENCE FOR THE DEVIL WEARS PRADA 2 ADVANCED SCREENING

A Glamorous Evening of Style, Beauty and Couture Energy



Shara Zaman



Afya Francisco



Evie Begy

If Miranda Priestly taught us anything, it's that fashion is never just fashion—and The Kit's Runway Ready Glam suite brought that ethos to life in celebration of *The Devil Wears Prada 2* advanced screening. The ultimate GRWM moment, that set the tone for a day of polish, pampering and cinematic anticipation.

Inside the Presidential Suite at Park Hyatt Toronto, guests were welcomed with plush robes, soft slippers and an in-suite "girl dinner" before settling in for glam, courtesy of L'Oréal Paris. The space nodded to Runway with magazine stacks, red accents and a striking Diet Coke display.

GREY GOOSE Vodka martinis flowed throughout, including the signature "Devil's Roast" espresso martini, while a silk scarf styling activation added a final fashion flourish. Post-glam, guests stepped into the Power Portrait studio for polished, editor-in-chief-worthy portraits.

The day ended with a chauffeured ride in the Mercedes-Maybach S-Class to the red carpet—because arriving in anything less simply wouldn't be Runway.

The Devil Wears Prada 2 is now playing only in theatres.

Photography provided by Vai Yu and Carol Wang



Laura deCarufel



Allysha Yung



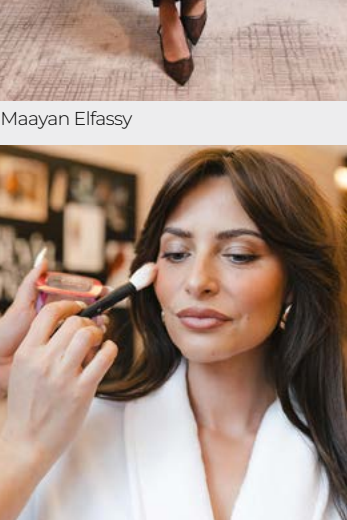
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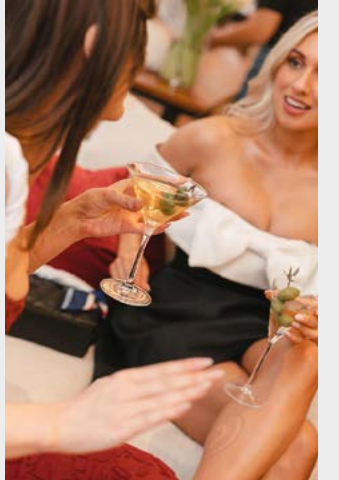
Rachel D'Aguzzo



Yuliya Bezpalko



Chloe Sugar



Sarah Lauren

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LES BEIGES
NATURAL IS A STYLE

CHANEL

THE NEW HEALTHY GLOW SERUM CONCEALER