

BIANC

Fashion, Art & Music

STRANGE & BEAUTIFUL



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EDITOR'S LETTER

Life is made of strange and beautiful moments. From the sunrise through a spider web, to the angry and tired stomp down a runway of a model on her 3rd city. Those small moments of confusion where you hear a song and you aren't sure what emotions are you meant to feel. It's both hesitation and rapid movement. Fashion, Art and Music are constantly stirring up the dizzying affects that comes with the strange and the softness and peace of the beautiful. Get lost, get confused and get inspired to see things a bit differently.

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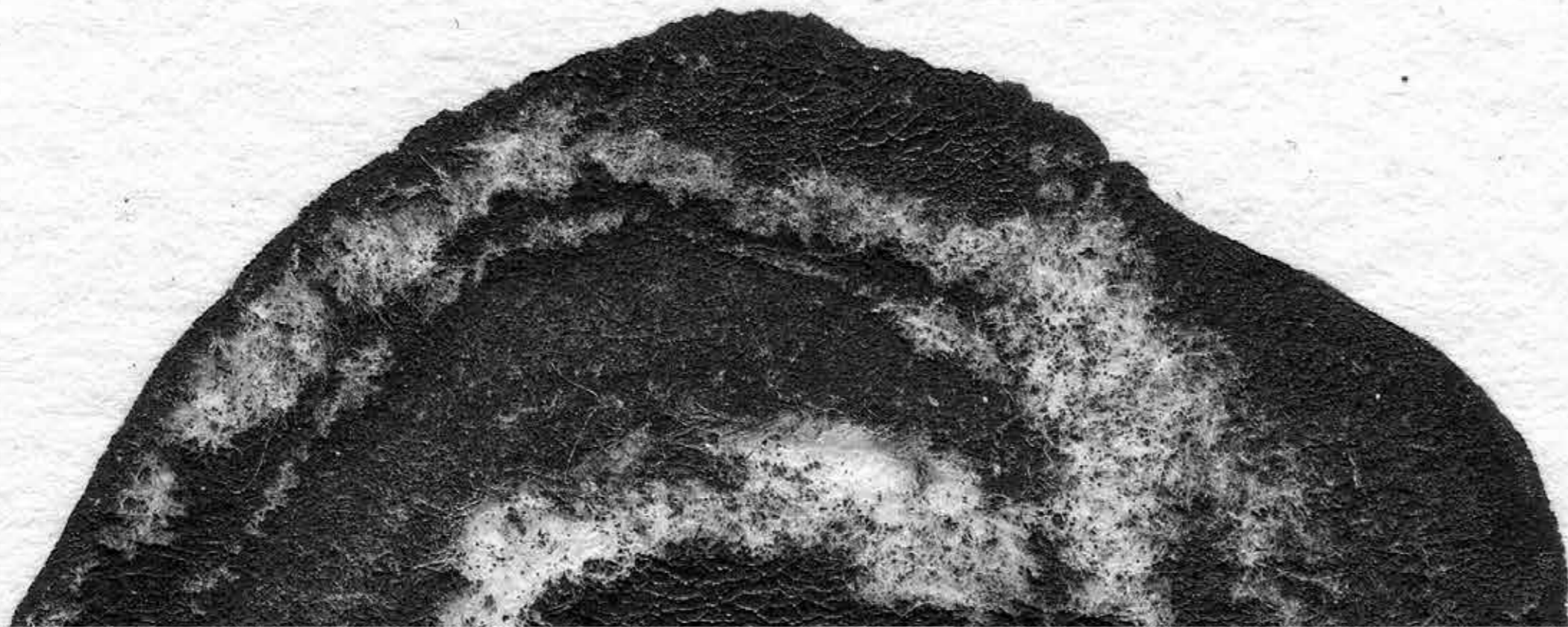
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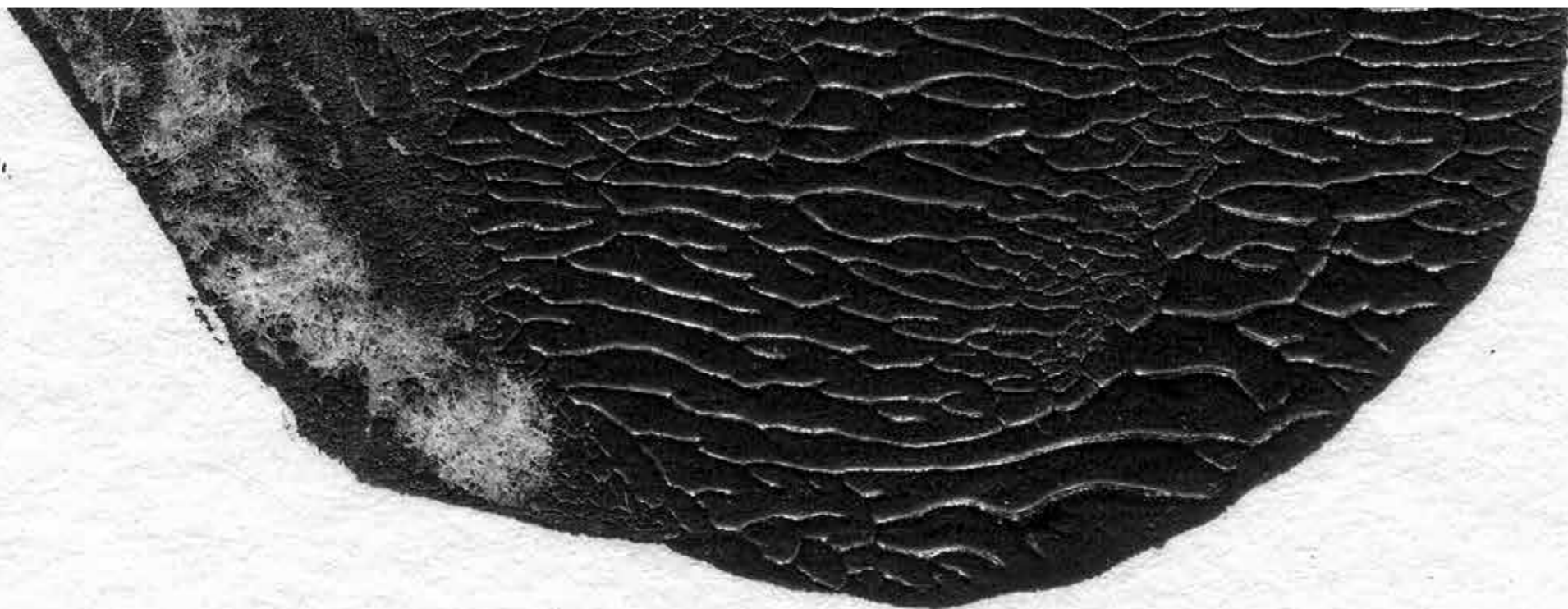
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A R T I S T S



PIERRE-JULIEN FIEUX

HANDMADE DIGITALSIM

Written by Clarissa WALDRON
Images courtesy of the artist

Dark themes and juvenile fears are littered throughout the work of Paris-based illustrator and graphic designer Pierre-Julien Fieux, 26. "It's not something I look for when I start a new project, but I think it happens because it's easier to capture a sad or dark feeling." Working this "problem" out in his art, Fieux believes, makes it easier to deal with.

Growing up in Saint-Étienne, France, Fieux travelled regularly with his family, moving between Venezuela, Indonesia and Dubai. He completed high school in Paris and a passion for drawing took him to École Supérieure d'Arts Graphique Penninghen, where he studied graphic design. He then pursued animation at the very selective École Nationale Supérieure d'Arts Décoratifs Paris, where he graduated in 2012.

Fieux's imagery frequently takes the viewer to a digital world within art. A self-confessed geek, he is intrigued by the computer field and tries to incorporate it into his work. "I'm experimenting a little with processing, and I've made some attempts in generative design. I try to make sure that the medium has a meaning in the project I'm doing."

Êtes vous humain? (Are you human?), an idea formed from an aversion to CAPTCHA's, is an example of this delve into computer-aided design. "I just realised how silly it was that a machine was telling me I wasn't human. The non-human character and environment are made by a machine, in

After Effects, and the human character is made by hand. I still really like handmade work." "For me, inspiration usually comes from daily life or childhood fears." J'ai peur de fermer les yeux (I'm afraid to close my eyes), a stop-motion piece created as illustrations using engraving techniques, is an eerie look at a relative childhood fear of the dark. "I think the stop-motion here reproduces the sensation you have when you're afraid. You miss a fraction of a second."

Currently finishing up work on a short animation film, that tells the story of a tramp named Marius, Fieux is adept at working in a multitude of mediums, including photography, paint and pencil. Yet he is only now considering investing in his own studio. He does not see himself as an artist; but simply likes to draw, and just keeps doing what he likes. Having yet to exhibit, there is childlike uncertainty and modesty in his decision, correlating, in a way, with his work's stimulant: "I don't think my work is ready yet. I have to acquire more artistic maturity. I think though I would be more inclined to accept an exhibit if it included several artists on the same theme."

For now, he draws to satisfy his "selfish" need. "At this moment, I just want to experiment and tell stories so that people dive into the universe of each project. When I achieve this, the next task would be to open people's eyes on real problems."



KIM McCARTY

FLUID ADOLESCENCE

Written by Clarissa WALDRON
Images courtesy of the artist

Born in LA, watercolour artist Kim McCarty was the youngest of three girls. As a small child, her family moved to Switzerland for her father's work. She credits this as the development of a close family bond which remains to this day. There, her sisters encouraged her to draw and paint, their only form of entertainment. Graduating from UCLA's Art School in 1988, her work has progressed through stages of medium and subject matter, from oil images of adulthood to her more recent career-defining watercolour probe into adolescence.

In her early career, McCarty used men as a muse, believing it would help her understand the opposite sex better, and present herself as someone who was strong and tough - the complete opposite, she says, of who she is. Working in watercolour, McCarty has become known for her evocative depictions of nude children and adolescents, and to a lesser extent flowers, with her signature bruise-inspired palette of acid yellows, greens, and browns.

She is fascinated by Alberto Giacometti's elongated sculptures, calling him "a master of the human condition and also believes, unwittingly, her own children, daughter Clancy and son Chas, now adults, influenced the path her career has taken. "Truthfully I didn't realise I was portraying the adolescent figure until other artists and friends brought it to my attention." The LA Times said her "skilful rendering of the collision between childhood beauty and youthful damage echoes with tender vulnerability."

A fire in her Malibu home in 1994, which destroyed her studio, cemented her decision to explore other materials. "Oils are much easier to manipulate", she says, "and much more forgiving, but unfortunately watercolour creates the effect I wish to achieve." McCarty paints wet-on-wet, so her colours bleed and diffuse, a method that is impossible to control. "I'm continually starting over. By trying to keep her work fluid, there is little ability to anticipate the resulting image. An expensive endeavour: work could be lost or gained within minutes.

McCarty's exhibitions have taken her from London to Paris and across America and she is part of a permanent collection at the Museum of Modern Art in New York. More recently McCarty has exhibited solo at David Klein Gallery Michigan and Morgan Lehman Gallery, New York.

"I have always been interested in identifying an expression that suggests both longing and loss." Having admitted that her unclothed figures could be seen as adolescent eroticism, McCarty's work has not received criticism for this, unlike photographer Sally Mann. Mann received widespread condemnation in the 90's following the release of her "Immediate Family" collection which depicted her own children in erotic and nude positions.

Married to restaurateur Michael McCarty, they own restaurants in LA and New York and are considered to have contributed dynamically to the culinary and artistic scenes on both coasts. They split their time between Malibu, where they live surrounded by The Malibu Vineyards; and an apartment in New York.



"ARTWORK CAN SLOWLY REVEAL ITSELF WHEN THE VIEWER HAS THE LUXURY OF TIME TO SPEND WITH IT."



DANTE ORPILLA

THE DIVINE COMEDY

Words and interview by Teneshia CARR
Images courtesy of the artist

"I NEEDED TO GET KNOCKED DOWN A COUPLE PEGS BECAUSE I WAS MOVING WAY TOO FAST."

Dante has had a peculiar start to his career. It all started three years ago while serving 30 months in a Federal prison. He refused to give up on his sanity so he turned to art to put his love, anger and frustrations on paper. The outcome was intense and made with the ease of someone who was obviously born to create art.

So tell me about your childhood?

I was born and raised in Oakland California, bouncing around the bay area. The thing about Oakland is that the part I lived in was eighty-five, ninety percent black. So I grew up with huge identity crisis, because here I was this Phillipino kid growing up in this area. Growing up was hard and I spent a lot of time trying to figure out whom I was. My parents were also heavily involved with the human rights movement. A large part of growing up was trying to find my identity and how to be comfortable being different to everyone around me at all times. I had to learn how to be different to survive. It was tough trying to find out who you are in a place like that because it was so violent.

What do your parents think about your work?

See, I didn't paint at all before I went to prison! I only really picked up a paintbrush in prison so when I got out and all I wanted to do was paint; it took everyone who knew me off guard. I mean I dabbled in the graphic arts because I used to make music that was my thing. Well music and what I was doing that landed me in prison. Since I was doing it independently, we had to get certain things done like album cover art.

I've had an inclination towards the arts my whole life, but was kind of pushed... I know I keep coming back to the word survival but I kept getting pushed back to what I needed to do to survive and at the time it was music and the illegal activity.

So.. What's going on there? What happened?

So I was in the music industry and in that industry you come across a lot of people with needs, and I started to fulfill those needs. In 2008 I got a call from a friend who needed help and had already been flipped about a month before. It was a complete set-up. At that point I had already stopped doing.. I had already.. coke. I got busted for coke. I got busted for 7 kilograms of coke.



Is that a lot?

Yes. It's about 200,000 worth of coke. Before I got busted, I stopped and it was only at the request of trying to help a friend... you know how the story goes. I ended up getting sentenced to 30 months in federal prison. One of the greatest architectural genius things about prison is that they are specifically designed to isolate you from the rest of the world and the world goes on without you. In retrospect, I needed that. I needed to get knocked down a couple pegs because I was just moving way too fast. And it taught me how to paint.

How does one make art in prison?

So we had this art room there, and it only fits about 8 guys and there were about 2000 inmates, so the waiting list to get into this art room was about 2 and a half years. You know so everyone is trying to get in there because there was nothing to do and there are only so many pushups a person can do. Because I had grown up with this creative thread in my body, I really wanted to get in there but I couldn't. And I ended up getting a letter from my son and at that time I'm trying to figure out how to.. I had a lot of stuff going on inside me that I just couldn't verbalize and I wanted to get it out. I spilled coffee on it. And in that spill I saw a picture of him and me. Now, I realize I'm probably the only person on the planet that saw it, but that lead

to me playing with coffee. So I spent the next couple months trying to pull different colors and textures from it, also mixing kool-aid to get different colors and started sending them to my buddy.

Before I went in, just to keep in touch with my family I tried to set up a blog. So I started to send them out. At first they were little sketches using pencil and coffee.. And it gained a following.. So I started blogging these things out and started getting followers, I think at one point we were getting over 100,000 hits per week. I started being able to get income from that to send to my son and to donate to Shane's Inspiration. It's a charity that builds playgrounds for disabled kids. So some of the income from the blog went there. Basically it saved my life, once I started to get all those emotions out there, and down on paper. It also started resonating with other people and I started getting letters from around the world. In a selfish way that helped me get through that time without losing my mind.

I fell in love with paint. I don't fully understand the colour wheel. But when I get messy, there are things on that paper that I just have not been able to say. It's therapy, more than anything. It's therapy for me.

REBECCA STEVENSON

HIDDEN MEANINGS

Written by JAZZINO
Images courtesy of the artist

Science and art sit poles apart from each other on the scale of culture. While one is objective seeking truth and fact, the other is subjective, shining a light on the beauty and wonder of our world. Rebecca Stevenson sees these two as mutual components in her sculptures. Her work draws inspiration from both sides that bring about a metamorphosis that demands your attention.

Rebecca Stevenson studied at the Royal College of Art, graduating with an M.A in Fine Art (Sculpture) back in 2000. Since then she's gone on to have many solo and group exhibitions around Europe. Focusing purely on sculpture, her ability to manipulate wax, resin or even bronze into surreal pieces, leave the viewer in a state of amazement and bewilderment. Starting with a cast of the subject (usually an animal or figure), the sculpture undergoes several processes where Stevenson opens up the sculpture and dis- or re-figures the piece, corrupting the original figure to reveal a hidden depth to the work.



The sculptures themselves all follow similar themes. Her work derives mainly from early studies of cadavers and dissections. Beginning with some form of physiology (a cow's head for example), Stevenson morphs them into blooming (or decaying) organic structures. For example, her sculpture Cold Rose from 2001 included a human skull on top a torso of delicate flora in light shades of periwinkle blue and ivory. These sculptures delve deep into the natural processes of life and provoke innate emotions from those who gaze upon them. Is it death you see? Or beauty? Perhaps the superficiality of life? Or the hidden beauties that emerge when you look more carefully? The visceral nature of these pieces is what captures your attention long after you've seen them.

While many might find some of her work slightly eerie, Rebecca sees her sculptures as a way to feminise the subject, albeit in a slightly perverse manner. By creating these openings/wounds in these pieces, the viewer is invited to gaze deep into these faux-cavities to see something akin to flesh and mortality. It is the tension between the pretty and gory, beautiful and ugly and these states of transformation, perhaps from the living to the dead or from the sweet to the deadly that challenge the viewer that not everything is as it seems on first appearances.





M U S I C



WOMAN'S HOUR

HAILING FROM THE NORTH-WEST AND NOW NESTLED IN LONDON, WOMAN'S HOUR IS BACK DELIVERING THEIR ATMOSPHERIC, SYNTH-DRENCHED MELODIC SONGS TO THE WORLD.

Words & Interview by Jazzino TAMANI
Photos by Alexander JORDAN

Fiona, William and Nick grew up together in Kendal before moving to London, meeting Josh and starting Woman's Hour. Launching back in 2010, the band got its name from the infamous Radio 4 show "Woman's Hour" as well as one of their first singles. "Jenni", one of their earliest recordings came from Radio 4 presenter Jenni Murray. In the past two years their sound has changed drastically, with not so much an evolution but a re-evaluation on what direction they want to take. After a brief hiatus, they've come back with a much more refined sound and identity.

It's this idea of identity that seems to be much more at the forefront of the band's minds, as they recently teamed up with Oliver Chanarin to create the video to their single "Darkest Place" as well as additional artwork. "It began with a love of didactic images, images that explain things; how to resuscitate a dying man, or put a chain on your Chihuahua, or fall over without hurting yourself. These are images made with a certain purpose, but they can be very beautiful too. Accidentally beautiful, this is what we like about them." Fiona explains the ideas behind the video to "Darkest Place". "The video pays homage to the 1971 performance 'Pryings' by Vito Acconci. In our re-make of this seminal piece of performance art I attempt to sing the lyrics of the song while having my eyes prised open. It's horrible to watch, simultaneously violent and strangely tender."

"Darkest Place" is heavy with synth and moody melodies, whilst Fiona's uplifting vocals add an airy melancholia to the song. "Thunder", the latest single from Woman's Hour, is rich in layers, from the hazy-sounding guitar to the peppery-beat of the synth whilst the dreamy vocals ground the song. Then there's "To The End" which is slow and seductive, with throbbing electronica sounds and the echo of a guitar making for addictive listening.





It's clear from the singles released last year that Woman's Hour have firmly found their feet and are running with this gorgeous, atmospheric sound. As for whether this is an album in the pipeline? "It's in the making." Whilst they are now more focused than ever on the music they state that "there's no template for how we write songs, we're still learning!" This looks to be the year for Woman's Hour and it appears they are more than ready to take on the world.

"THERE'S NO TEMPLATE
FOR HOW WE WRITE SONGS,
WE'RE STILL LEARNING!"



BACK TO FOREVER
LISSIE





Words & Interview by Imran MALIK
Photos provided by Sony Music

LISSIE, BORN ELISABETH CORRIN MAURUS, GREW UP IN ROCK ISLAND ILLINOIS. SHE WAS INVITED TO OPEN FOR LENNY KRAVITZ DURING HIS 'LOVE REVOLUTION TOUR' AND LATER RELEASED HER CRITICALLY ACCLAIMED DEBUT ALBUM 'CATCHING A TIGER'. THAT WAS 2010, SHE IS NOW BACK AND BLANC CAUGHT UP WITH HER DURING RELEASE WEEK FOR LATEST EFFORT 'BACK TO FOREVER'.

When asked how she feels, Lissie answers -

I feel really good and I am getting such good feedback from everyone. It felt like a long time coming, so its been a real exciting few days for me.

What was different about the recording process for this album in comparison to your debut?

Firstly, I didn't know my band when I made my first record, so I was just working alongside producers and studio musicians. After touring 'Catching a Tiger' with my band, I got a lot more invested and conscious on what instruments were doing (correct?) and just generally learnt a lot. I had my band play on 'Back to Forever', so that was different. We were a team and Jacknife Lee was our coach and producer, so having the band there made the dynamic different. I made the record in California which I think added a more relaxed energy to the recording process. I've also grown not only in my personal life, but also as a songwriter.

There's a line from your first single - Shameless. "I gotta keep my identity and focus on what I can do." How important is it to you as a person and musician to retain your identity?

It's not that it's important, it's just all I really know or feel comfortable with. It's not in my nature to be fake, I write music about my life, so it's autobiographical and true to me. I would resent having to make it about this one, kind of image driven, thing which I don't get. That whole song is about why can't it be enough to just be myself and try to be really genuine and authentic in what I do. I just focus on working hard by doing what comes natural to me and hope for the best.

Describe one of your first experiences with music growing up.

I remember just being little and my mum would sing us to sleep, which was always very soothing and comforting for us. When I was around 6 years old, I had this little Fisher Price 'My First Sony' cassette player, which I used to take with me everywhere and listen to music. All I really had was 'Rhythm Nation' by Janet Jackson and Huey Lewis which I would listen to on repeat. I also had cassettes that I would record myself on making up songs. That's a very early memory, I loved that cassette player.

How much did your surroundings influence your art?

As far as Rock Island goes, I was the youngest of four and there weren't a lot of other kids in my neighbourhood. I lived in a place that was safe enough so I could just leave as a tiny kid in the morning and return for dinner without my parents worrying about me. It's a town, so there is lots of wood, open fields and everyone has really big gardens. Having that nature around, allowed me to hang out in the woods and entertain myself by making up songs and recording them. As far as my personality goes, where I am from, people are pretty much straightforward. I didn't grow up being particularly interested in material things, as there wasn't a lot of stuff to be had, you had to travel at least 3 hours to get to a good mall. People were pretty open and talked about stuff that other people would keep private. No BS!! You would know everyone's grandmother, cousin and auntie. My friend from kindergarten is still my best friend and when I go home I get to see her.

You've said that a personal relationship influenced your first album, what influences/ personal experiences did you draw upon for 'Back to Forever'?

The first record was written during and after this epic on and off again break up. I think when you are in stuff, you can never get the full story as it takes time to understand what happened, so I feel this record was more reflective. There are a lot of romantic songs on it but they are coming from this perspective of having gotten enough distance from when it happened. I am able to draw from the experience whilst being a little more objective and tell the story and accept the responsibility for the role I played in it. There are songs on the record about social commentary, celebrity, the environment, and I felt like it was nice to put more of my perspective and personality in that way.

This album is an overview of my current way of thinking about relationships and me being able to process things. There is hopefulness within the record.



How important is it for you to be very hands on with the visual elements of your music?

It's incredibly important to me because when I started out, I never really knew what was going on or what I was getting into whilst working with very cool and creative people. I like the artwork for 'Catching a Tiger', I wasn't very aggressive or opinionated then about what my image should be other than it should be something I feel comfortable doing. I don't want to wear a lot of make up or get dressed up wearing costumes so it needs to be very natural to me. They let me be who I wanted to be, which was this sweet, slightly bohemian gal first time around. This time around even more of my personality has come out and I am also a little bit tougher than people realised, so I really wanted to make sure the photos reflected that. We were in my home town and there was a story behind it, a reason for why I was standing in front of a house or walking down the street. I didn't really like the cover for 'Back to Forever' as my face looks a bit weird but it's such a cool image with the bridge. It was a massive team effort and the record label did a fantastic job.

One thing you cannot live without -

Face moisturiser as I have the driest skin in the world and need to constantly moisturise. I also need a book or journal, as I can't keep all my thoughts in my head.

Describe Lissie in three words -

Straightforward / Passionate / Light-hearted - As serious as I can be covering all the things in music, in my day to day life I can be a little silly.

'Back to Forever' is out now via Columbia Records/Sony Music.



FASHION
NEEDS



MIMI XU

Music Director & Sound Designer

Photography by Jason KIM
Words by Katie FARLEY

What/who originally influenced you to become a music director and sound designer?

I studied classical piano as a kid. My father is an acoustic architect who designs music related buildings. Music has always been around. I started my music career when I worked for music labels and learning to DJ on vinyl decks at home 10 years ago. Now producing music for fashion films & shows, doing music direction on projects are just an obvious extension of what I have been doing for quite a long time.

Describe your personal music tastes.

Open minded indie flavours. I listen to all genres apart from EDM. There's great stuff in every type of music. There's bad stuff too.

You live between Paris and London but which city allows you and your work to be most creative and why?

In Paris, I am always distracted by a friend, a café break or a jambon beurre sandwich. My social life is colourful there as I have many friends. In London, I live in a house with a garden in Queens Park. I feel like I am in the country side there. I manage to be more isolated and focus on creative work. I need solitary to work on music. I have my studio and can spend days and nights not seeing anyone. I love the balance of having both. But if I am out and about in London, it can get wild.

BEGINNING HER MUSICAL CAREER LEARNING TO DJ ON VINYL DECKS AT HOME, MIMI XU HAS ESTABLISHED HERSELF AS BEING ONE OF THE MOST SOUGHT-AFTER MUSIC DIRECTORS IN FASHION, AS WELL AS PRODUCING WORKS FOR FILM SOUNDTRACKS, DESIGNER CAMPAIGNS AND SO MUCH MORE. MIMI'S UBER TALENTED WORKS HAVE ENABLED HER TO COLLABORATE WITH MANY OF THE INDUSTRY'S TOP NAMES, AND HER OUTSTANDING SENSE OF SELF-STYLE ISN'T TOO SHABBY EITHER...

Could you explain your creative work process?

Every sides of my job are very different. For show music, I collaborate with the designer who shows me his inspirations. Using his visual briefs, I come up with music ideas. It needs to be an extension of the collection and music should bring a new dimension to the show. Once we have fine-tuned the tracks, I go back to my studio and start mixing the soundtrack to make it work on the catwalk. For film soundtracks, it's an understanding of what the director or the brand wants to show by creating a mood for the video. For music direction on events or fashion campaigns, I tend to look for what's up & coming and fresh in music. I like to unearth new talents. However, sometimes big pop names work better in certain circumstances. It all depends. For myself, I am working on creating a new love performance with Rosey Chan, a classical pianist. The show is called Carnet de Voyage. We revisit different music styles and craft a 30 minutes performance. It's a journey that takes you back and forth in time and places. It's very exciting. Hopefully we will be ready for spring.

You also dj under the name of 'Misty Rabbit'. Please explain! Does this name have any particular reference to you or your personality?

My DJ name came from a very blurry place. Misty is a 50's jazz theme written by pianist Erroll Garner. Rabbit reflects my refusal to eat them all along my childhood growing up in France and my affection to this cute animal regardless of its obvious stupidity.

Along with your musical talents, you're known for your great fashion sense. How would you describe style?

For me fashion is an extension of my musical taste: instinctive, eclectic and always evolving.



You've been described as one of the most sought-after music directors in fashion. Have you always wanted to design soundtracks for fashion shows and if so, what is it about that particular work environment you love so much?

I really enjoy producing soundtracks for shows as it allows me to explore a more extended library of music and push my technical and communication skills to a new level each time. They are the positive sides of this job, even if it can get out of hand stressful. However, I would not say it's my main goal in life. There are many other aspects of what I do that bring me more satisfying challenges. Programming fashion events has a more instinctive process that I like. Booking artists that are going to deliver a killer party is fun. Casting music talents for a campaigns or licensing music can be a playful headache. I admit: I love a challenge.

You've recently produced the soundtracks to a number of SS14' fashion shows including Yigal Azrouel and Topshop. Is it of somewhat importance to discuss with the designer/client the theme of the show beforehand?

This requires an in-depth understanding of the designer's collection. I listen to the creative team first, grasp the concept of show and propose sound solutions to enhance the show experience to its best.

Which fashion client has been your favourite to work with and for what reason?

I am very excited about Ostwald Helgason's first show in NYC this season. I love working with them and think they are going to be huge. It's my third season with Emilia Wickstead. She gets better every season and we get on well. For the first time, I am working with David Koma who is also the new designer for Thierry Mugler. We have similar taste in music: dark, depressing, minimalistic and weird. So this could be interesting.

In France, you publish a leading electronic music magazine called Trax. Explain how this differs from your directing and design work.

I bought into this iconic electronic music magazine 4 years ago. Trax has been around for more than 20 years. Publishing a niche magazine is a very nerdy and tough job. We have a young and passionate editorial team to run it on a daily basis. Also the electronic music scene is male dominant and really not affected by fashion. No one cares about what I wear when I dj at a techno party, which I don't have time to do so much as more. I find that super refreshing when I get bored of frou frous and handbag talk.

ANGELO SEMINARA

Hair Stylist

Photography by Trevor LEIGHTON
Words by Katie FARLEY



The capabilities of your hair designs are simply extraordinary. Where do you draw your unique inspiration from?

There are many ways to get inspiration and stay inspired. I am a great believer that you have to be self-motivated and always look for inspiration. Inspiration can come from anywhere; within your passion and what you believe. The most important thing for me is to stay motivated and to wake up in the morning and look forward to going to work. I love hairdressing and if you love something in life, you automatically become loyal and truthful to it. Hairdressing is my passion, through good and bad times and I always stick with it. Every day I look forward to my job - hair is my passion.

You began your fascinating journey working as a trainee Barber at the age of 11. Has being a hair stylist always been your career ambition?

I began my career as a salon trainee in my native home town of Calabria, Italy and knew being a hair stylist was my career ambition. Five years later I went to Rome to work with Toni&Guy. Fuelled by ambition, passion, and a hunger to see and learn more, to experiment and express my creativity, I went to London to work for Trevor Sorbie, where I stayed for 15 years as international creative director. For me, it is important to be original and to have lots of ideas to choose from. Having seen the type of work coming out of London, I knew it would be a great city for me to work in, research new ideas, develop and express my creativity. The UK has a very liberal attitude to style.

You enchant and excite clients from all over the world thanks to your original hair designs, but for what reason do you enjoy pushing the boundaries of hair?

Experiencing different cultures enables me to stay very hair focused, enjoy all of my time living and breathing hair, experimenting with new techniques, staying on top of current trends in all worlds - IE. Fashion, art, social trends, the zeitgeist... My ideas come mainly from nature and everyday life. Ideas are like good wine, sometimes it needs to rest a few years before you can use it. For me, it is important to be original and to have lots of ideas to choose from and really push the boundaries of hair. It is always important to address it to the right purpose and to constantly research for new ideas.

WITH SUCH UTTER, ADORING PASSION FOR HIS WORKS, INTERNATIONAL HAIR STYLIST ANGELO SEMINARA HAS THE CAPABILITIES TO CREATE ASTONISHING AND GROUND-BREAKING HAIR STYLES THAT HAVE COMPLETELY CAPTIVATED THE FASHION WORLD AND HAIR INDUSTRY, ALIKE. WORKING IN LONDON AFTER BEGINNING HIS CAREER IN CALABRIA, ITALY, ANGELO TOOK ON BOARD THE CITY'S COSMOPOLITAN, NONINTERVENTIONIST ATTITUDE TO STYLE, CONSEQUENTLY PUSHING HIM TO BREAK EXTRAORDINARY BOUNDARIES OF HAIR. I THINK IT'S FAIR TO ASSUME THAT THIS CREATOR IS A FORCE TO BE RECKONED WITH WHEN IT COMES TO EXPRESSION AND CREATIVITY.

Throughout your career, you've worked as the lead hairdresser for many international fashion shows. Is it of importance that you initially work with each designer to determine what hair creation would best suit their overall theme?

Yes, it is extremely important that the hair is just part of the puzzle. Sometimes the hair plays a major role when the character is needed in the personality of the woman and other times the hair needs to disappear out of the picture to give the clothes total importance.

What catwalk collection has allowed you to be the most creative and why?

At Vivienne Westwood's fashion show they let me have free interpretation of a woman that lived in the forest, collecting things for the nature to create her new identity. I think that allowed us to be as creative as we ever could be.

You see hair as a fabric. Do you feel your work is a constant exploration of creative styling?

I am a great believer that as a professional hairdresser you should always stay inspired and always have a base in your work. When I say "base" I mean that you need to be disciplined and have a good structure within your knowledge and expertise. After having those two elements you need to feed your creativity on regular bases. It's up to you how you do it.

“
I guess my inspiration is a desire to tread a path
that is my own.
”

From your vast body of collections, has there been a particular standout style that you have been most proud of, and for what reasons?

The image from the Wonderland collection (orange tumbling blocks). I am very proud of this image because it is unique. It breaks every barrier and makes the impossible possible, which makes you very proud as an artist.

You've achieved an impressive catalog of hair styling success. What exciting projects do you have on the horizon?

I will continue to be doing editorial work, exhibition work and hair shows all over the world. I would also love to help the hairdressing industry by creating more eco sustainable products and tools. I would love to build a unique team, who is capable to do anything. I have also just finished work on the next edition of the Antidote Magazine and I can't wait for the launch in March.

MADAME PERIPETIE

Photographer

Photography by Madame PERIPETIE
Words by Katie FARLEY

ORIGINALLY INSPIRED BY BOOKS, FILMS AND MUSIC VIDEOS AS A CHILD, MADAME PERIPETIE HAS INGENUOUSLY CATAPULTED HER UNIQUE STYLE OF PHOTOGRAPHY INTO REALMS OF COMPLETE FUTURISTIC AND THOUGHT PROVOKING LAVISHNESS. WITH HER MARVELLOUS METHOD OF MADNESS, HER ONE-OF-A-KIND WORKS HAVE QUITE LITERALLY ASTOUNDED AUDIENCES AND HAVE ENSURED HER IDIOSYNCRATIC DESIGNS ARE WITHOUT A DOUBT THE FUTURE OF PHOTOGRAPHY.

Your works are completely captivating and mysterious, transporting us to a unique place. In your opinion, are your styles how you picture the future of photography, being so futuristically fascinating?

This way of portraying reality is so natural to me that I can't give you a proper answer. I have always been fascinated by ethereal, theatrical absurdity and unique character design. Maybe that's why I find Robert Wilson's work, his enigmatic and grotesque characters, his approach towards hybridisation of the body ["Think of the body as a piece of living sculpture"] and his minimalistic, impressive set arrangements so immersive and truly inspirational.

Your work pushes the limitations between fashion, sculpture, and the human anatomy. What makes these three subjects so significant when creating the final work of art?

Satisfying the perpetual urge to synchronize potentially random elements in a perfectly aligned order with a pinch of surreal absurdity. I think this passage describes it pretty well: "The image is a pure creation of the mind. It cannot be born from a comparison but from a juxtaposition of two more or less distant realities. The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be - the greater its emotional power and poetic reality. [Pierre Reverdy, Nord-Sud, March 1918]"

At what stage in your life were you aware of such inner talent and creativity, and was there one particular individual who inspired your story to success?

I am not really sure when it all started. As a child I was quite creative and mostly inspired by books, films and music videos on channels like MTV and VIVA! I grew up in the 80s and 90s - times of improvisation, exaggeration, explosion of colours, bold compositions and textures and introduction of new technologies (still remember my fascination with a walkman). I think it was more about juxtapositions and explosive influences rather than a particular person (Ok I would lie if I wouldn't mention David Bowie, Grace Jones and Michael Jackson, but I see them as part of the visual movement at that time) that influenced me or fuelled my ideas.

I have always been interested in a semantic and semiotic side of language - both written and visual - and enjoyed exploring different techniques of idea implementation as well as a hybridization of various disciplines in general. Beautifully arranged food, a well-designed poster, an immaculately composed outfit - minimalism and detail were the fascination.

I have always been involved in a design side of the projects, regardless of the field I was working in. At a certain point, I couldn't resist the urge to create something myself, to materialize things that haven't tangibly existed before - apart from being an elusive idea in my head. The photography turned out to be the perfect medium: I could freeze an ingenious arrangement of elements in a frame and dismantle them directly after, without losing the final result that was captured on film. This repetitive process of giving birth to something, improving the connotation and denotation techniques and a perpetual journey of finding the right (or wrong) solutions in a playful manner in order to achieve a certain effect has always been paramount in my work.



'Minimalistic opulence' has been an accurate description of your style of work. Could you describe your creative process?

I see it as an arrangement of elements on a blank canvas: you start with a solid base and an initial idea. Then you slowly move to drawing and layering the paint and towards more sophisticated details like in a staged movie scene. The interrelation of transmitting/inhaling, encoding/decoding and interpreting/misinterpreting objects and situations is very intriguing. If you are lucky the creative process works instantly; if not, you need to start from scratch again. But creative thinking depends on absurdity and the nerve to embrace failure in the end, doesn't it?

I do a lot of research when it comes to the topic I am working on: art and cultural references, colour combinations, textures and composition; but I intuitively decide on the day how I will position my protagonist in a frame. I love the fact how the famous jazz musician Miles Davis used to define the improvisation: "I'll play it first and tell you what it is later." Those few percent of spontaneity are essential in order to counter-balance the rigid and systematic structure of the incubation process. For me, photography is a perpetual construction of reality. I am also a very intuitive person - at times I establish certain visual connections without giving them too much thought.

For autumn/winter 2013, you collaborated with high street fashion giants like Topshop. Did you enjoy this exciting working partnership?

Yes, we collaborated twice - for AW2013 and Christmas 2013. It was a brand new experience for me, as my role was of the designer and creative director working with a Topshop Visual Merchandising Team rather than a photographer. It was great to see the actual pieces being physically made and presented in a commercial context to a very big audience.

Out of all your works, which is your favourite piece, and why?

This is a very difficult question as I don't have THE favourite photograph. Although more than a particular photograph I remember the feeling I had experienced years ago, when I got my first large format film developed. This pure joy and fulfilment of getting your first exposure right was unsurpassable.

"
I have always been fascinated by ethereal, theatrical absurdity and unique character design.
"

Are there any exciting projects held in the pipeline for you, and how do you vision your work developing in years to come?

I have just finished my long-term photographic project DREAM SEQUENCE. It is a book about character design and sublime beauty. The title depicts an illusion, something intangible, a bizarre modification of imaginative space that seems to transpire to the real world. It evokes a symbiosis of contradictory feelings: an abiding fascination and an uncomfortable agitation towards the depicted characters; a renewed and reshaped interpretation of possibilities of physical representation of the body. Every protagonist is very ornamental and full of irresistible radiant meta-physicality and becomes a part of an enigmatic dream-like story without beginning or end. The book is a documentation of a spiritual journey though a creative, highly aestheticized limbo.

It was a collaboration with stylist Stella Arion, make-up artist Marina Keri and numerous models and talented fashion designers I had an honour to work with. It will be published by selmann+söhne (Germany) and available worldwide this February.

Currently, I am designing animated characters for TV commercials and moving towards music and art collaborations, exploring new technologies. Maybe in the future I won't photograph at all - in the end it is just one of the visualization tools, which might be even get incorporated into our body in the future.

Who would your ultimate dream person to work with be?

Visionary minds, artists, musicians and filmmakers. Collaborations that fuel creativity and mutual growth.

If there were a single publication you'd love to see your work featured in, which one would it be, and why?

I would love to shoot for I-D and Dazed and Confused as they have been a part of my visual journey for a long time. It is more of a sentimental thing.

BENJAMIN JOHN HALL

Shoe Designer

WITH AN INSPIRATIONAL ASPIRATION TO TREAD A PATH THAT IS HIS OWN, GRADUATE SHOE DESIGNER BENJAMIN JOHN HALL IS CERTAINLY NOT AFRAID TO CONSTANTLY EXPERIMENT IN EXPLORING VARIOUS INNOVATIVE FOOTWEAR DESIGNS THAT QUITE FRANKLY, MESMERIZE. WITH ADMIRATION FOR PEOPLE WHO DO THINGS DIFFERENTLY, BENJAMIN HAS CHANNELLED THIS ATTITUDE, THEREFORE DESIGNING CREATIONS THAT ARE COMPLETELY INGENIOUS THAT NO ONE ELSE WOULD EVER CHALLENGE TO ENDEAVOUR.



“
*I guess my inspiration is a desire to tread a path
that is my own.*
”

Photography by Paul PHUNG
Words by Katie FARLEY

Your footwear creations are certainly exceptional pieces of art. Is it your aim to push the boundaries of shoe design, crafting styles that seriously stun?
Thank you. Absolutely. I've been making shoes from the age of about 19 so it's only natural that my practice should evolve and become more advanced. Our studio is more like a research lab than a design studio, we're constantly experimenting to find new things. This way of working is extremely laborious but we do it anyway because it's our passion.

You were originally fascinated by the way a skateboarding shoe evolved into a highly functional fit for a purpose product. Explain how this unusual approach into footwear transported you into a career of shoe designing.
As a teenager I skateboarded at the Southbank every weekend. This was a time when skateboarding brands such as DC/ Globe/ Etnies were all evolving at a rapid pace. They began to design shoes more seriously, like Nike might design a running shoe but for skateboarding, so the shoes started having rubber protective sections, padding and air cushioning. This was interesting to me to see the shoes change and directly enhance my performance. This was my initial interest in shoes along with the connotations of allegiance different types of footwear give to various subcultures. Shoes say a lot.

Where do you draw your innovative inspiration?
I admire people that do things differently, most of us have financial constraints that dictate how we live and to an extent the work we do. I value people that dare to and are willing to embrace the sacrifices needed to tread a different path. My hero's are artists like Stelarc and Philippe Petit, not so much shoe designers. I guess my inspiration is a desire to tread a path that is my own.

An award-winning couture collection of yours entitled 'Birth, Life, Death and Resurrection' consists of seven pieces that are handmade 'functioning' footwear designs. What stirred you to produce such a unique anthology of works?
BLD&R began as a collaboration with the fashion designer Alexandra Groover and grew from there. It's an existential project, which stems from an interest in our differing attitudes surrounding the subject matter. Attitudes based on culture, religion, age, belief, location, spirituality etc.... The shoes themselves 'function', or operate to replicate processes represented in BLD&R. The work is open to interpretation.

It has to be said; your designs translate into astonishing futuristic works of art. What type of person do you have in mind when designing these certain styles?
We don't really work in that way at the studio, we don't do consumer profiling, with this type of work in particular, and to be honest I don't really care who wears them at all. I see this work as more of an expression than a commercial commodity.

From commercial design work to experimental processes, your broad spectrum within the footwear industry is diverse. Which avenue of works do you take most pleasure in, and why?
We do many different things in the studio, all footwear related. I think what I value the most is to have been able to create a work environment where we have the time, the skill and the resources to produce work we think is good. We have high standards and high expectations and it's not always easy to maintain that.

Throughout your career, you have achieved multiple awards for your groundbreaking works. Which honor is most important to you, and why?
Probably the International Design Award (ITS YKK) I won in 2012. At the early stage of the competition you're asked to submit a proposal. Kei Kagami, the competition mentor (a designer I do respect), actually asked me if the initial (rushed) proposal I'd made was a joke, as it was so poor in relation to my other work. So the gauntlet was set and my new proposal, a concept called 'fire lasting', won the award. This was important to me, as I graduated some time ago and had entered the competition to test myself. I thought I could win and I was right.

You teach actual shoemaking and also design at Central Saint Martins. Do you feel you would like to continue educating students who aspire to emulate you and your style of works for years to come?
Sure, I love teaching. I wouldn't say they try to emulate me, ha! But yes they are the future and it's nice to help steer their ship in the right direction.

Where do you believe your pioneering design success will lead you in the future?
At the moment we are teaching residents at a homeless shelter in Camden to make shoes (Arlington x Benjamin John Hall). It's a fantastic social project that has taken about a year and a half to get off the ground because of the delicate people involved. We're also making a new body of work for a live demo at the re-launch of the Fashion Space Gallery at the London College of Fashion.
The future, I don't know, but I'm sure it will be good, I hope.



DESIGNERS



FYODOR GOLAN

FYODOR GOLAN IS THE CREATIVE BRANCHILD OF FYODOR PODGORNÝ AND GOLAN FRYDMAN, WHO HAVE COMBINED THEIR MUTUAL PASSION AND COMPLEMENTARY PERSONALITIES (AND WHEN I SAY COMPLEMENTARY PERSONALITIES, THE DUO DESCRIBES THEIR DYNAMIC AS "DR JEKYLL & MR HYDE") TO CREATE A STUNNING LABEL DRIVEN BY EMOTION AND CREATIVE IMPULSE.

PHOTOGRAPHER Alexander Jordan
STYLING Holly Ounstead @ Emma Davies
MAKEUP Kristina Vidic @ Phamous Artists using Mac
HAIR YBjörn Kruschker @ Frank using
Bumble and Bumble
MODEL Lydia Graham @ Models 1

Words by Elysia JENSON
All clothing by Fyodor GOLAN

The idea of struggle, consumption and metamorphosis has governed the mood behind each collection. "It always starts with one feeling" says the duo. They then go their separate ways to find inspiration, but it's when the two combine it all together that the magic really starts to happen and their contrasting ideas begin to blossom.

"We explore our opposites and flow through them, they create tensions but also create drive. Its just like in physics, negative and positive joins."

The two met at Soho Pride in 2007 and were married at the end of 2008. Two years later they launched their label with 'Pagan Poetry' which was inspired by Tribal artwork and the idea of cultural displacement. Golan's Grandfather was a diplomat in Madagascar which fuelled his lifelong interest in African tribal culture. Moving from strength to strength, the following year they won London's Fashion Fringe Award with 'Flowers of Evil' and were the youngest label to present a collection at 'Fashion In Motion', a prestigious exhibition at the Victoria & Albert Museum.

'Pagan Poetry' seems a very adept name for a debut collection between two lovers who say the decision to go into business together was in the stars.

"I guess we were looking for each other to go on this journey" they tell me.

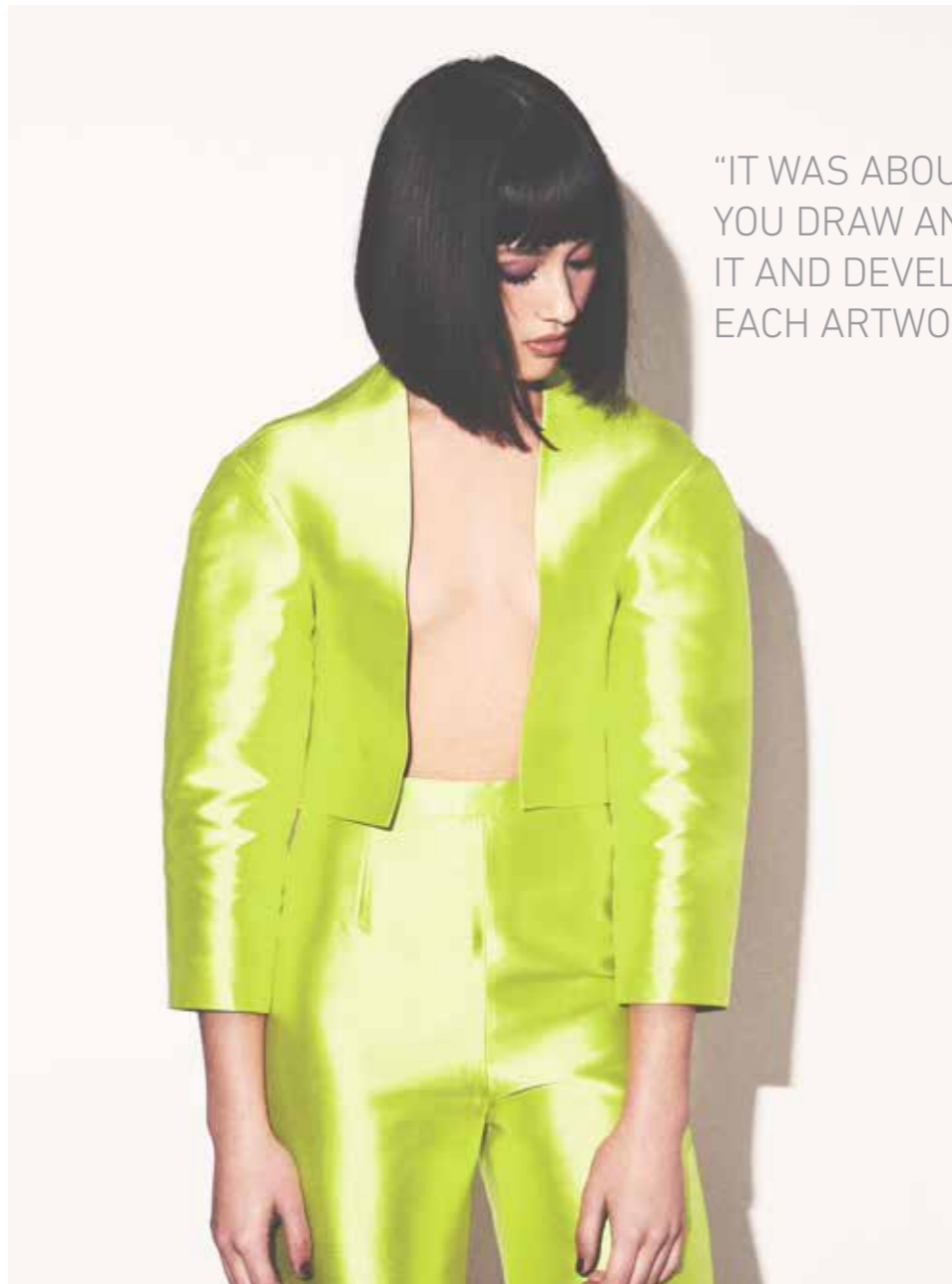
The pair were influenced strongly by internships at the start of their careers. Golan worked in the textile department at Alexander McQueen where he created embroideries and lace designs.

"It was about reaching perfections, you draw and you constantly improve it and develop it constantly making each artwork stronger. I learned patience for the subject and the tiniest attention to detail."

Fyodor was influenced deeply by his time in Japan working for Issey Miyake.

"When I came to Japan it was a culture shock. The experience alone showed me the country's strength in modernism combined with its ancient worlds. What I really love about Issey is the fact he encourages young designers to create and experiment and he is very expressive, unlike many Japanese who are more contained."





"IT WAS ABOUT REACHING PERFECTIONS, YOU DRAW AND YOU CONSTANTLY IMPROVE IT AND DEVELOP IT CONSTANTLY MAKING EACH ARTWORK STRONGER."

Golan studied Fine Art from a very young age and as a teenager, he expressed himself through his clothes. *"I was a hippie and liked to express myself in that way, you know, long unwashed hair, baggy colourful clothes and a shiny tilaka on my forehead."*

For Fyodor fashion was a rebellion. *"Fashion was very much behind in Latvia at that point so I had difficult time to do what I really wanted. I was buying fashion magazines and books and everything I could get my hands on from early age. When I start to obsess with things I go all the way. So I had many fights and arguments which had helped me to believe in myself more. It's a fight against system."*

Both designers earliest influences, were, of course, their families. Golan's Grandmother was a gifted tailor and his Mum encouraged him to explore his interests, pouring hours of love and devotion into his creative development. For Fyodor, his Mother also played an integral role in developing his artistic interests by enrolling him Art School at the age of 7. Sadly, a year later she died in a car accident. Fyodor credits her nurturing and belief in him as his inspiration to continuing striving for more in his life.

Fine art still filters into their designs, but now it's more about collaboration and brand development. Every work of art the duo creates is somehow connected to their collection. Usually this is done by making drawings or collages then manipulate the images digitally. For their S/S14 'Electric Children' they covered their studio in canvases and bought buckets of candy coloured paints, then splashed them all over.



“
*I was a hippie and liked to express myself in that way,
you know, long unwashed hair, baggy colourful clothes
and a shiny tilaka on my forehead.*
”



“We had a great time, it was a very expressive process, a lot of emotions were let out and we loved every minute of it.”

Their creativity also comes out in their tailoring, their ‘Circle Mint Dress’ came out in the spur of the moment and took three full days of hand stitching to achieve. For Fyodor Golan it’s all about the challenge and driving each other forward, and so far it has proven to be a recipe for incredible designs, recognition and international success.

As a brand, Fyodor Golan is also fighting to improve its sustainability. The designers abhor the waste of fabrics and time, so they work flexibly to conserve it. They aim to recycle on a larger scale as the label develops and have made the firm decision to only produce designs locally in the United Kingdom to reduce their environmental impact.

As the two grow in to each other and explore their dynamics, the brand also changes. Over time their aesthetic is becoming more playful, confident and relaxed as the pair bring new dimensions to their designs. Their latest collection for SS14 ‘Electric Children’ evokes freedom, transparency and strength. The designs intertwined an active lifestyle attitude, inspired by men and women biking to work over Waterloo Bridge, and enhanced it with rainbow ostrich feathers mixed up with a sleek biker inspired edge. All capped off the cheeky inclusion of ‘Smiley Faces’.

But in the end it’s the Jekyll & Hyde, their contrasting strengths and mixing them up that gives Fyodor Golan such a unique and interesting identity.

For Fyodor Golan it’s all about the journey together. It’s about walking to work across Waterloo bridge to their studio at Somerset House each morning, it’s about coffee with two sugars because they like it sweet, and its about going home to their pair of male zebra finches and dreaming about the future and their next collection.



SORAPOL

"IT'S IMPORTANT NOT TO FOLLOW TRENDS BUT TO STICK TO YOUR INSTINCT" IS THE ATTITUDE OF BANGKOK BORN FASHION DESIGNER, SORAPOL CHAWAPHATNAKUL. AND WITH THIS HE HAS ENTERED THE COMPETITIVE WORLD OF FASHION DESIGN WITH A STRONG VISION AND AESTHETIC."

PHOTOGRAPHER Darren Black
 STYLIST Michael Temprano
 MAKEUP Caroline Barnes @ Frank using Max Factor
 HAIR Ernesto Montenovov @ Phamous Artists using Bumble and Bumble
 FASHION ASSISTANTS Josefine Sanfridsson, Rebecka Orstadius

Words by Lauren ESTILL

After completing a course in Fashion Design & Illustration he left on an exploit to London at the age of 17, where he enrolled at the renowned London College of Fashion studying a BA in Womenswear. And arguably where better to unveil his skills and unique vision than in the UK capital, where creativity is bursting at the seams? "Being able to submerge myself in the London culture has helped to push my boundaries in fashion."

Although his course may have allowed him to hone in on his skills, Sorapol felt he was being pressured to conform and create commercial pieces so influence came from the people who surrounded him, the country he grew up in and the cultures he experienced on his travels. "My mother influenced me from a young age. I used to watch her make clothes and every day after school she took me to the fabric markets of Bangkok. It was this influence from a young age that made me want to become a designer."

By marrying traditional artisan techniques with unusual silhouettes and opulent luxury, he has created a brand which empowers women and transports us on an adventure, where each collection tells a story.

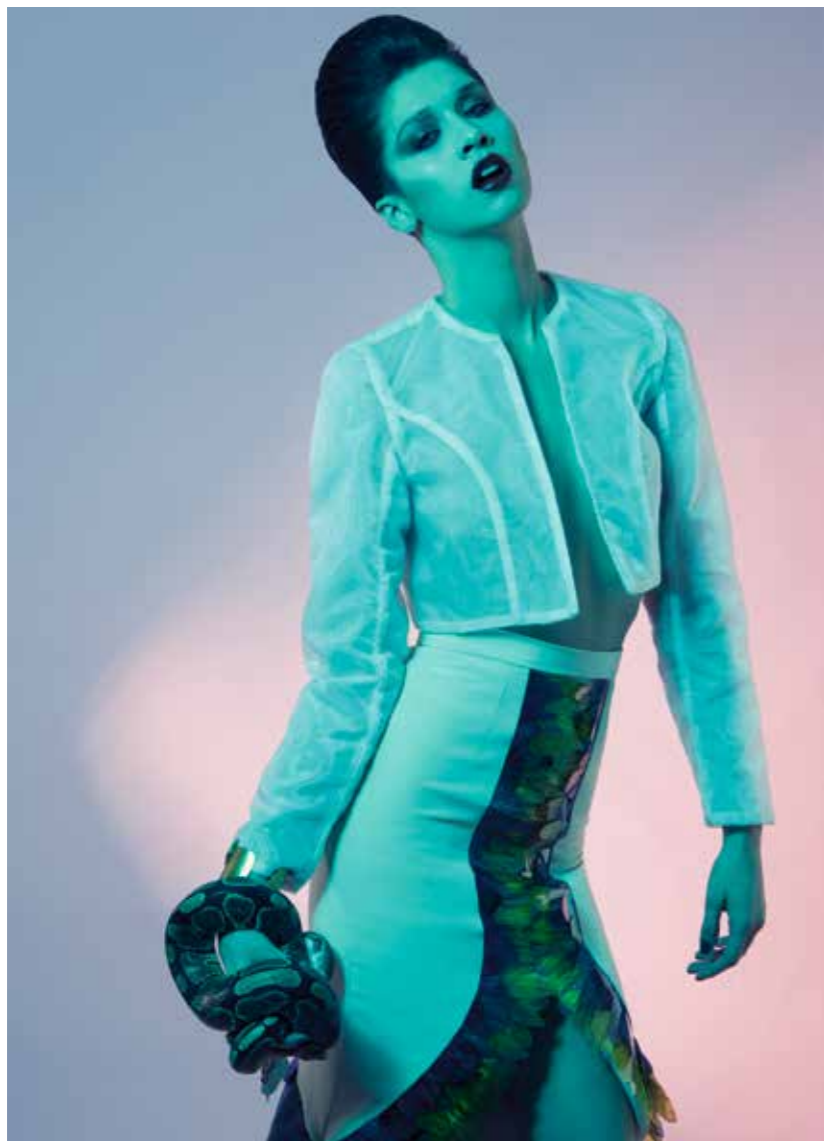
After starting his venture in Autumn/Winter 11, he has since designed several successful collections alongside his creative director Daniel Lismore. The duo have been recognised for their mesmerising revelations and with Sorapol's skill in design and Daniel's talents for visionary styling, together they have developed an ongoing sartorial spectacle by pushing boundaries and embodying a sense of heritage.

His Autumn/Winter 12 show, entitled 'Iron Grip', was an opportunity for him to display his works of art and boy did he deliver. Held in one of London's most inventive and atmospheric performance spaces, The Old Vic Tunnels, he managed to beautifully contrast the edgy, underground setting with a sumptuous showcase which gave a nod towards the Russian Revolution. An abundance of fur, brocade and a rich colour palette of deep reds and gold's were on display, while models shuffled down the runway dripping in exquisite details.

He has since evolved and poured his creative energy into an eponymous AW13 and SS14 collection alongside creative director Daniel. Their AW13 spectacle took place at a breath-taking 18th century Georgian house and the grandeur of the setting harmonised perfectly with the labels fourth collection entitled 'Immortal' which was based on an inspiring narrative about a young girl who was gifted to the Chinese Emperor.

Trench coat by Sorapol
 Swim suit by AURIA for Ada Zanditon
 Bag by Feather.M





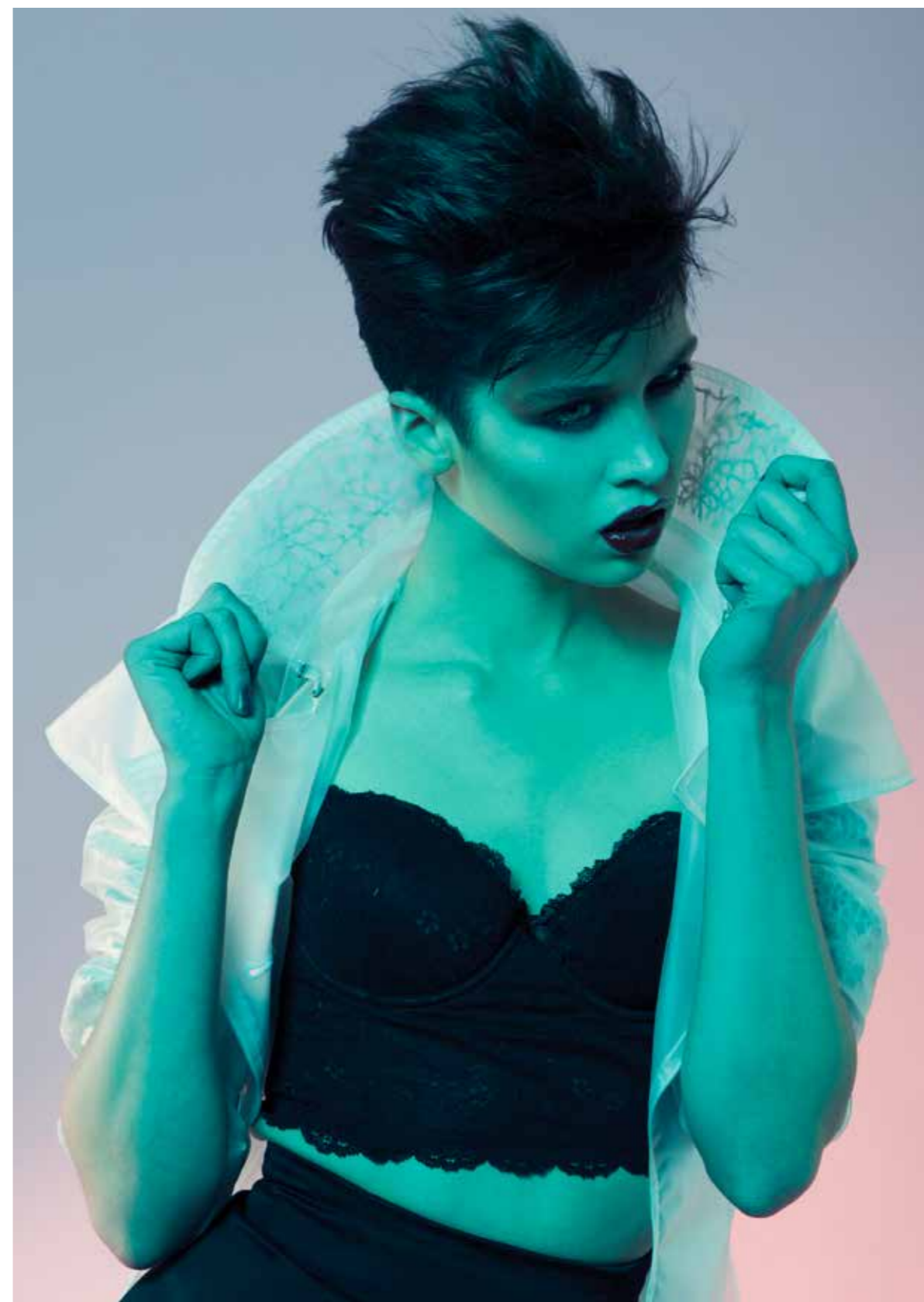
*Jacket by Sorapol
Skirt by Sorapol
Cuff by Imogen Belfield
for MADE*

“
*Being able to submerge myself in the London
culture has helped to push my boundaries in fashion.*
”

Asian culture is featured highly in Sorapol's work as the designer likes people to know where he comes from and this time boxy jackets juxtaposed with floaty backless gowns, all adorned in elaborate detailing and rich, expressive textures. The beauty of this label is that it doesn't recycle trends or conform to everyone else but it starts with a mood, a feeling and a character and the design progresses after, this creative process makes Sorapol a real jewel in British fashion.

He talks me through his Spring Summer 2014 collection, which was a true reflection of his culture and gave a real insight into his background. "Our SS14 collection was based on the Thai Buddhist idea of when you die you go to a forest full of mythical creatures and ornate architecture, representing the Buddhist heaven in Thai culture. This collection was influenced by the Thai story of Princess Manora, a half female and half bird creature, who bathed in a waterfall and was ensnared by a travelling hunter and delivered to a Prince of a nearby Kingdom".

"THE BEAUTY OF THIS LABEL IS THAT IT DOESN'T RECYCLE TRENDS OR CONFORM TO EVERYONE ELSE BUT IT STARTS WITH A MOOD, A FEELING AND A CHARACTER AND THE DESIGN PROGRESSES AFTER, THIS CREATIVE PROCESS MAKES SORAPOL A REAL JEWEL IN BRITISH FASHION."



*Trench coat by Sorapol
Bra by Boux Avenue
Skirt by Tex Saverio*



"HIS AESTHETIC IS ACHINGLY FEMININE WITH WHIMSICAL PRINTS AND DECORATIVE EMBROIDERY,"

*Dress by Sorapol
Sunglasses by Alexander McQueen
Ring by Imogen Belfield*

This innovative concept was behind his latest sheer spectacle 'Tevana' which translates to Midnight Garden in Sanskrit and was unveiled at London's Serpentine Gallery. He created a presentation of opulence and craft with rich tones of purple and blue and highlights of silver and yellow taking the spotlight, while floral patterns were transferred onto silks along with intricate hand embroidery and pearlescent tones. By using sumptuous silks alongside PVC, metallic leathers and transparent materials, there was juxtaposition between femininity and empowerment. This collection was more demure, beautifully refined and highly wearable and preserves their signature flair for the unique and the decadent.

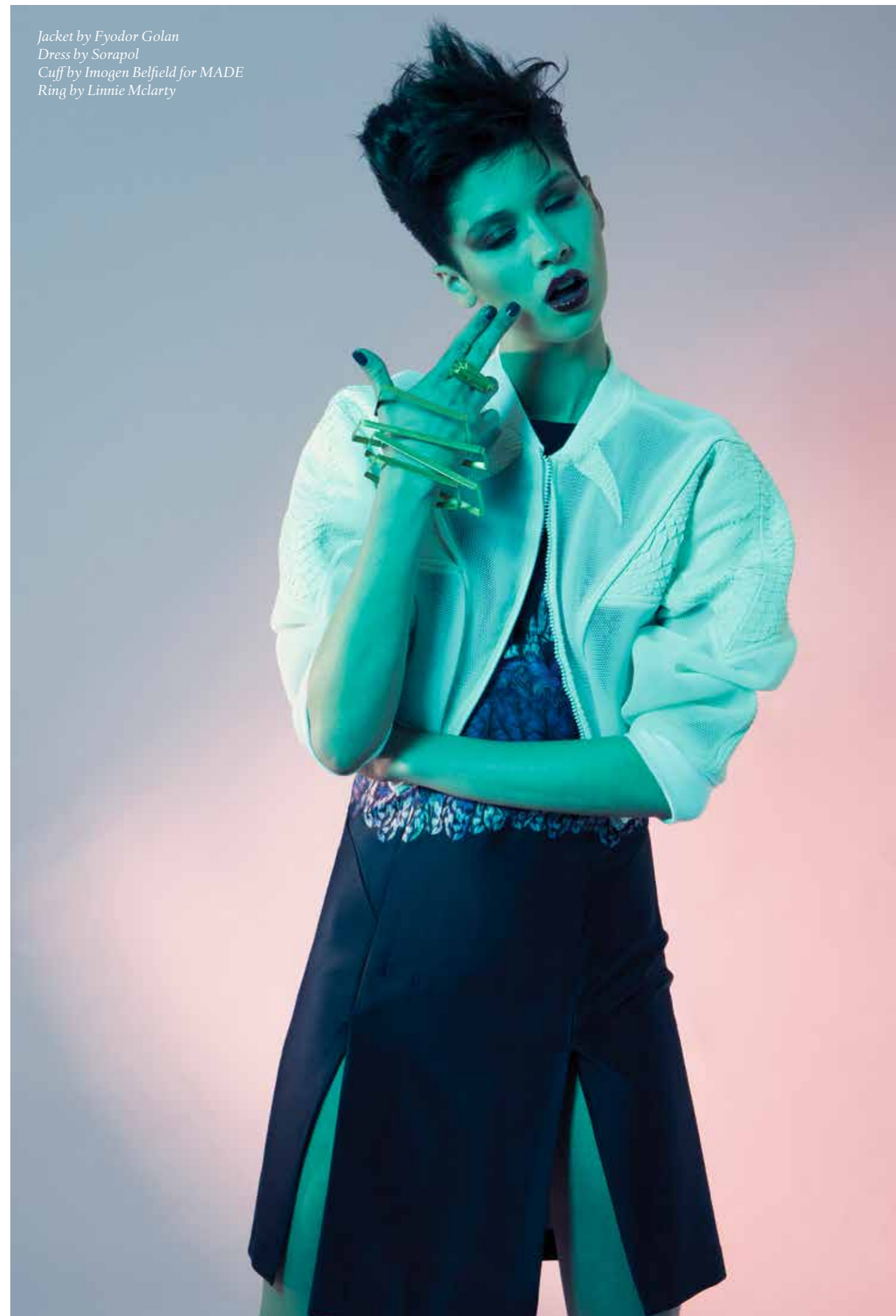
"I believe that the women who wear Sorapol are strong independent women who are not afraid to show their femininity and creativity just like Queen Elizabeth I was."

Sorapol has formed a global recognition with his elaborate designs. Style icons from Nicki Minaj to Paloma Faith have sported his creations, he has been featured in leading magazines such as Vogue, Tatler, Elle, Dazed and Confused and Wonderland to name a few. Sorapol is a designer who not only oozes skill and technique but his designs are the essence of him and for that reason he has embarked on a journey of success in an industry where standing out is the only option.

With the brand's continual use of rich textures, luxurious colour-ways and elegant but structured silhouettes, Blanc couldn't think of anyone who suited the Sorapol brand better "Queen Elizabeth I would be the ideal Sorapol client. She had her own wonderful unique style and never followed any trends. She was a powerful and intelligent woman who I greatly admire. I believe that the women who wear Sorapol are strong independent women who are not afraid to show their femininity and creativity just like Queen Elizabeth I was."

Sorapol's aesthetic is achingly feminine with whimsical prints and decorative embroidery, but beyond the details we are left with timeless, classic designs. The designer is from a culture where details are everywhere, from the architecture to the cuisine, Thailand is a place of colour and has a rich, strong heritage. These personal references flow seamlessly throughout his collections and with it comes a compelling story. In reality, it's safe to say Sorapol's story of success has only just begun.

*Jacket by Fyodor Golan
Dress by Sorapol
Cuff by Imogen Belfield for MADE
Ring by Linnie McLarty*





EDITTO RIALS

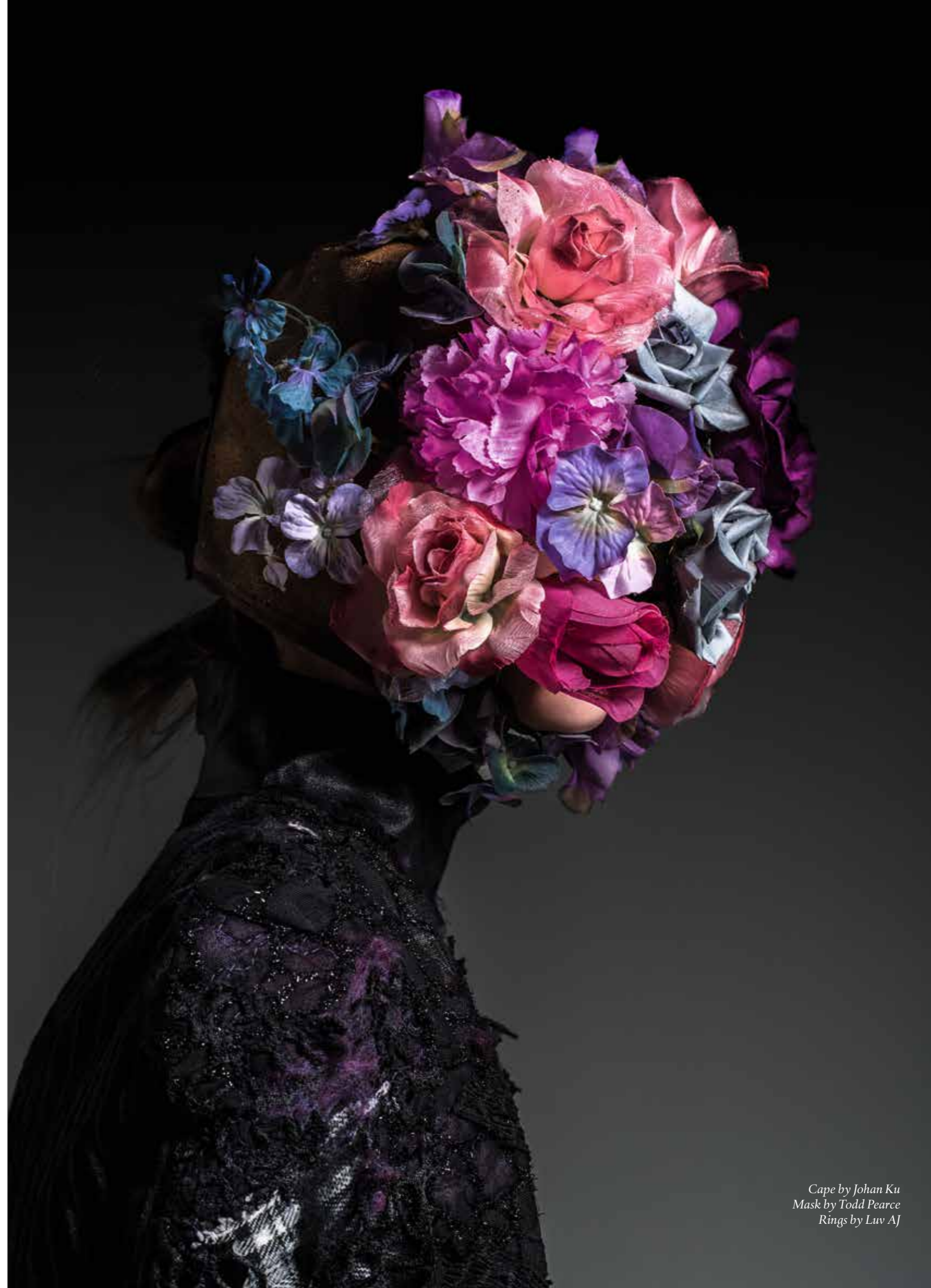


SKIN

PHOTOGRAPHER Mario Kroes
STYLIST Todd Pearce
HAIR & MAKEUP Cooper at Exclusive Artists Management
MODEL Caitlin Holleran with Photogenics / DNA



*Vest by Zoe Jordan
Leather trousers by Graham & Spencer
Boots by Givenchy
Clutch by Coite*



*Cape by Johan Ku
Mask by Todd Pearce
Rings by Luv AJ*

Overalls by Pas Pour Toi
Top by For Love & Lemons
Headpiece by Stockroom
All jewellery by Luv AJ



Coat by 3.1 Phillip Lim
Bra & Panty by Syren Latex
Chain Necklace by Luv AJ
Coin Necklace by Delphine Charlotte
Parmentier





*Gown by Falguini & Shane Peacock
Harness & Gloves by Stockroom*



*Coat by Falguini & Shane Peacock
Belt by Stockroom
Necklace by Luv AJ*

THE WARRIORS

BLANC
Editorials

PHOTOGRAPHERS La Roache Brothers
STYLIST Oliver Vaughn
MAKEUP Michelle Webb @ 1st Option using OCC Cosmetics
HAIR Leigh Keates @ Premier using Cloud 9
FASHION ASSISTANTS Courtney Elliott Harrison
Claudia Walder
Suzanne Bookye
MAKEUP ASSISTANT Sam Fah
MODELS Dasha @ Storm
Dennis @AMCK
Sycha @ D1



Top by Jennifer Morris
Skirt by Zeynep Tosun
Necklace & armpiece by Pebble London

Top & skirt by Jennifer Morris
Neckpiece by Pebble London
Earrings by Sorapol
Cuff by Pebble London





*Coat & trousers by James Pilcher
Neckpiece by Pebble London*

*Dress by Zeynep Tosun
Headpiece & cuff by Pebble London
Rings by Kat & Bee*





*Dennis wears:
Necklace by Pebble London
Trousers by James Pilcher
Sycha wears:
Top by James Pilcher
Necklace (worn as headpiece) by Pebble London
Necklace by Pebble London
Skirt by Zeynep Tosun*

*Headpiece by Pebble London
Top by Tim Ryan*





*Headpiece & earrings by Pebble London
Fur coat by Hockley*

Shoulderpiece by Boutique Alter Ego



Dennis wears:
Necklace by Pebble London
Trousers by James Pilcher
Sycha wears:
Top by James Pilcher
Necklace (worn as headpiece) by Pebble London
Necklace by Pebble London
Skirt by Zeynep Tosun



Headpiece by Emma Yeo
Dress by John Rocha

BEAUTIFUL AND DAMNED

PHOTOGRAPHER Mark Cant
STYLIST Oliver Vaughn
MAKEUP Jaimee Thomas @ Frank using Kryolan
HAIR Peter Bennett @ Frank using Braun Satin-Hair 7 Brush
with IONTEC
PHOTOGRAPHY ASSISTANT Jacob Snyman
FASHION ASSISTANTS Courtney Elliott Harrison
Tanya Hughes
MODEL Katrine @ Viva

Headpiece by Noel Stewart
Dress by Ariella Couture
Cuffs by Fleet Ilya
Socks by Pamela Mann
Shoes by Roberto Cavalli



Headpiece by Louis Mariette
Dress by Josh & Nichol
Ring by Joubi





*Headpiece by Louis Mariette
Dress by John Rocha
Gloves by Corlette*

*Headpiece by The Couture Gallery
Collar by Fleet Ilya
Dress by Josh Nicol
Cuff by MCL*





Headpiece by John Rocha
Dress by Roberto Cavalli
Gloves by Corlette

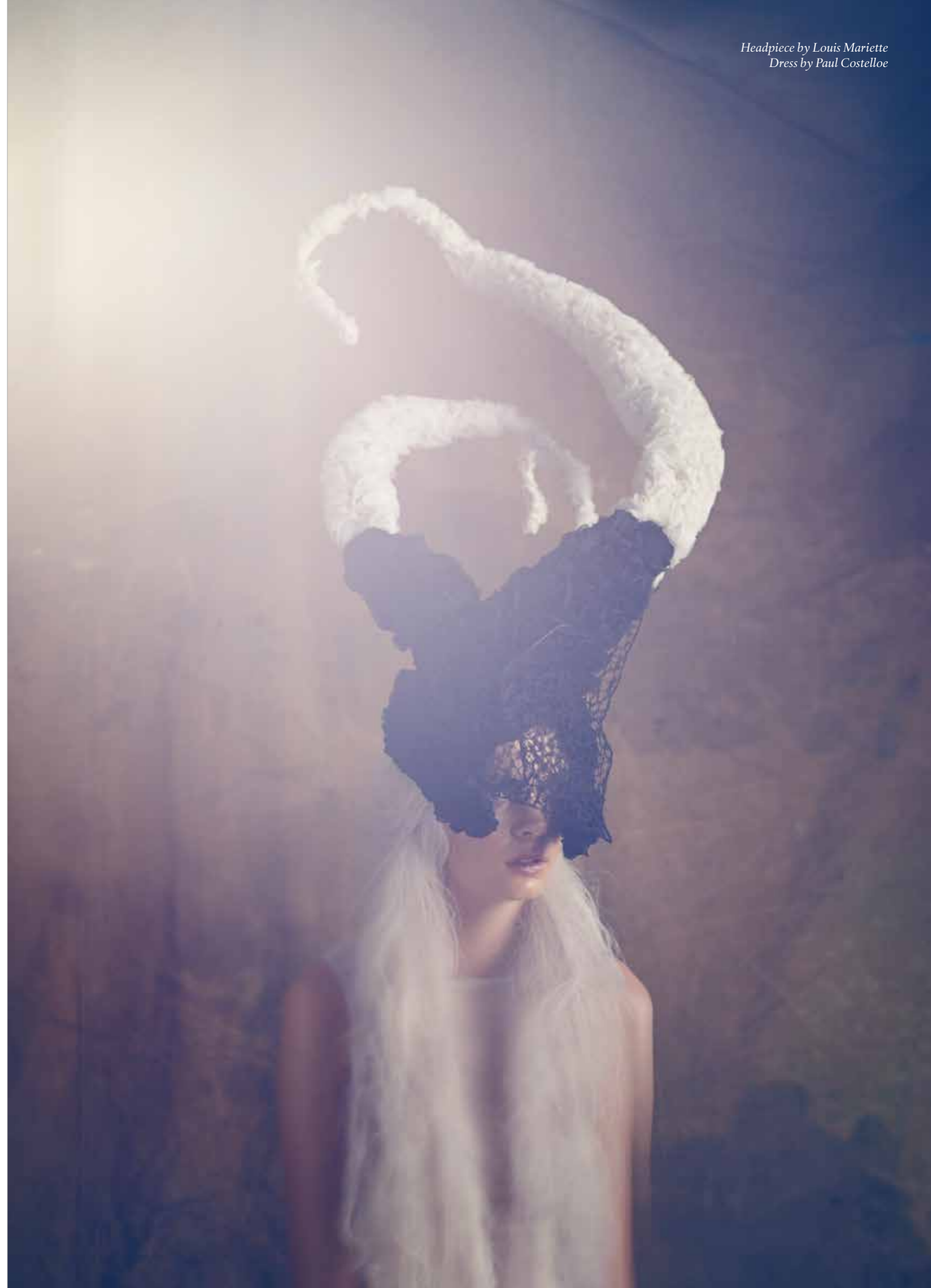
Headpiece by Malgorzata Dudek
Dress by The Couture Gallery
Gloves by Lanvin



Headpiece by John Rocha
Skirt by Malgorzata Dudek



*Headpiece by Emma Yeo
Top by Malgorzata Dudek
Skirt by Safiyaa
Cuff by Roberto Cavalli*



BE MINE

PHOTOGRAPHER Iakovos Kalaitzakis
STYLIST Anna Foster
HAIR John Mullan
MAKEUP Amanda Grossman using Laura Mercier
PHOTOGRAPHY ASSISTANT James Lucas
FASHION ASSISTANT Natasha Heasman
PRODUCTION Beautyandpro.com
MODEL Rebeca @models1



*Grey leather top by Lucas Nascimento
Black hat with pearl strand by Maison Michel
Black body by Fogal
Ear cuff by Noemi Klein*



*White and black patchwork dress
by Christopher Kane
Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein*



*Blue leather jacket by BLK DNM
Black and white creepers by Pollini
Necklace by Armenta
Stylists own belt
Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein*



*Denim jeans by Chalayan
Black & grey coat by Chalayan
Black push up bra by Aubade
Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein*



*Skirt by Rokanda Illincic
Feather collar by Erdem
Cream leather and fur boots by Pollini
Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein*



White shirt by Paul Smith
Pink large skirt by Vivienne Westwood
Red boot by Tabitha Simmons
earring, worn as a cameo brooch by Amedeo
Black body by Fogal

Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein
Stylists own brown leather belt
Snakeskin pointy lace ups
by Christian Louboutin





*White corset by Christian Dior
White skirt by Christian Dior
Thigh high black boots by Paul Andrew
Black hat with pearl strand by Maison Michel
Black body by Fogal
Ring by Armenta
Ear cuff by Noemi Klein*



*Black slip dress by Louis Vuitton
White leather boots by Versace
Two necklaces by Armenta
Black body by Fogal
Ring by Armenta*



*Embellished waistcoat by Giorgio Armani
Black lace by VV Rouleaux
Black body by Fogal
Ear cuff by Noemi Klein*

TO THY OWN SELF BE TRUE

BLANC
Editorials

PHOTOGRAPHER Louie Banks
STYLIST Oliver Vaughn
HAIR Oscar Pera @ Caren using Oribe for The Drawing Room Salon
MAKEUP Bunny Hazel Clarke using MAC
STYLIST ASSISTANTS Courtney Elliott Harrison
Mary Gozo
MODEL Daphne Selfe @ Models 1



Shirt by Elly Cheng
Dress by Atsuko Kudo
Earrings by Chanel @ Liz Mendez Vintage
Fur scarf by Billionaire Couture



Jacket by Sorapol
Top by Vita Gottlieb
Skirt by Richard Nicoll
Sunglasses by Velvet Village
Earrings by Liz Mendez Vintage
Tights by Emilio Cavallini
Shoes by Erdem



*Fur Coat by Hockley
Dress by MEAT Clothing
Skirt (worn under dress) by Richard Nicoll
Hat & Collar by Atsuko Kudo
Bracelets by Gogo Philip*



*Fur Coat by Alberta Ferretti
Dress by MEAT Clothing
Hat by Velvet Village
Necklace by Gogo Philip
Ring by Liz Mendez Vintage*



*Dress by House of Holland
Sunglasses by Pucci @ Liz Mendez Vintage
Headpiece by Velvet Village
Gloves by Corlette
Cuff by Elly Cheng
Tights by Emilio Cavallini*



*Headpiece by Fumbalinas
Jacket by Sorapol*

CLINICAL

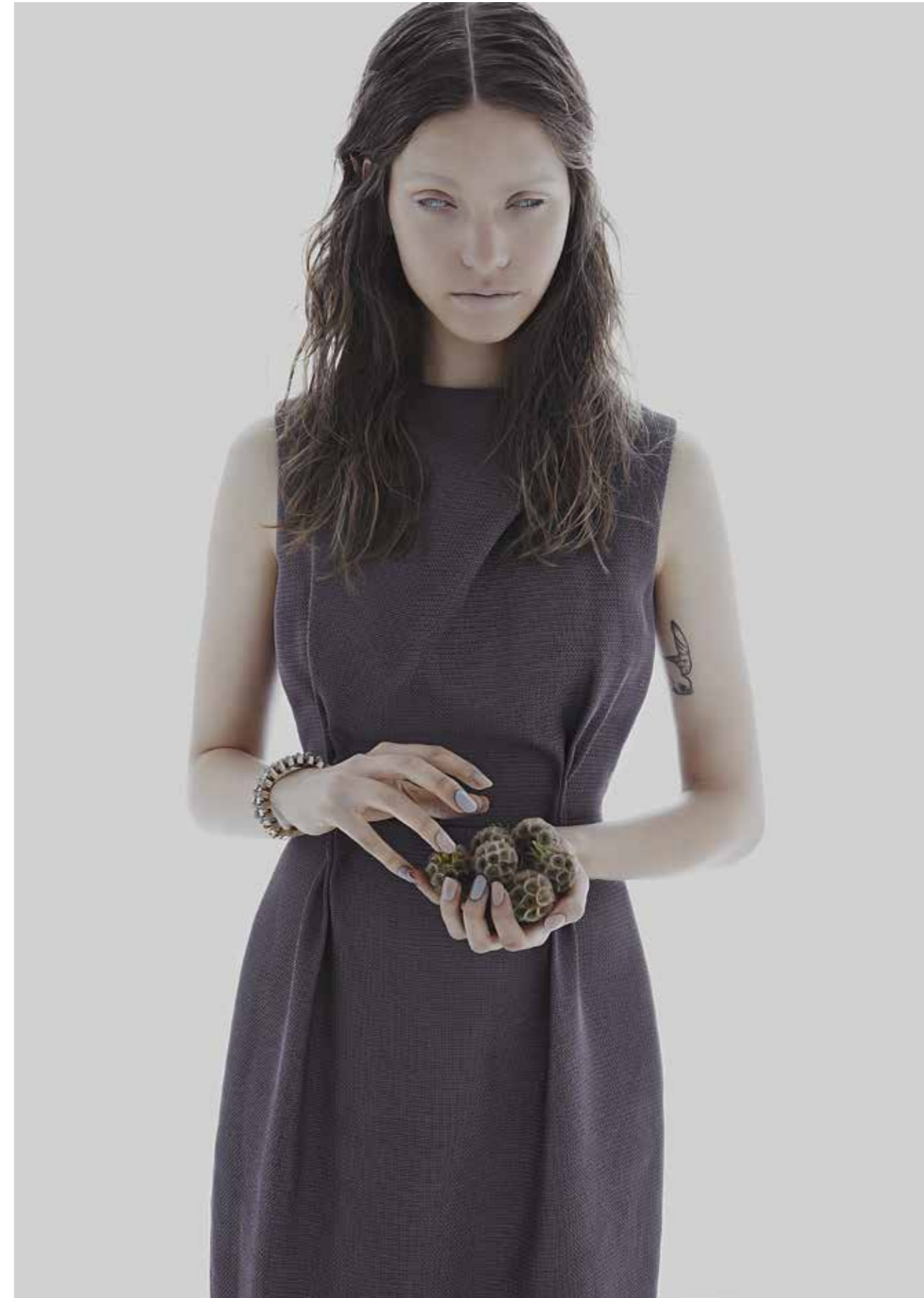
PHOTOGRAPHER Nhu Xuan Hua
CONCEPT, ART DIRECTION & STYLING Paola Cignoli
MAKEUP, HAIR & NAILS Kenny Leung @ ERA using MAC & Unite
PHOTOGRAPHY ASSISTANT Freya McLeod Turner
FASHION ASSISTANT Marta Dudziak
MODEL Sophia Nilsson @ Next





*Dress by Jacob Birge
Rings by Claudia Ligari
Stylist's own stockings*

*Dress by Cristina Sabaiduc
Bracelet by Only Child*







Strap by Pompeii London

*Dress by Peridot London
Rings & Necklace by Mode en Module
Trousers by Ava Catherside*



*Dress by Claudia Ligari
Handpiece by Maria Piana*



*Dress by Ava Catherside
Necklace by Maria Piana
Heels by Topshop*



Top by Ava Catherside
Skirt by Cristina Sabaiduc



CABIN FEVER

PHOTOGRAPHER Adam Angelides
ART DIRECTOR Yossi Fisher
STYLING Oliver Vaughn
MAKEUP Michelle Webb @ 1st Option using Mac Pro
PHOTOGRAPHY ASSISTANT Matt Kerr
FASHION ASSISTANT Courtney Elliott Harrison
MAKEUP ASSISTANT Jocelyn Thomas
MODEL Emilie P @ Leni's

Jacket & Skirt by Vivetta
Bracelet by Imogen Belfield
Earrings by Mawi
Socks by Topshop
Shoes by Melissa





Suit by Hasan Hejazi
Shirt by Persy
Necklace by Gia Belloni
Earrings by Mawi
Socks by Emilio Cavallini
Shoes by Manolo Blahnik

Shirt by Zeynep Tosun
Skirt by Charlie May
Earrings by Sarah Ho
Ring by Mawi



Suit by Carolina Herrera
Necklace by Kirsty Ward
Ring by Imogen Belfield
Socks by Topshop
Shoes by Malono Blahnik



Dress by Tramp in Disguise
Shirt (worn underneath) by Hasan Hejazi
Earrings by Pearly
Cuff by Mawi
Socks by Topshop
Shoes by Julian Hakes

Suit by Basharytan V
Coat by Co-te
Shoes by Manolo Blahnik
Earrings by Bill Skinner
Ring by Mawi



Suit by Huishan Zhang
Earrings by Mawi
Ring by Sarah Ho
Socks by Topshop
Shoes by Ursula Mascaro

Suit by Carolina Herrera
Necklace by Kirsty Ward
Ring by Imogen Belfield
Socks by Topshop
Shoes by Malono Blahnik



Suit by Beautiful Soul
Glasses by Transitions
Socks by Falke
Shoes by Charkviani



Shirt by Zeynep Tosun
Ring by Mawi
Earrings by Sarah Ho



PLACES



THE TREEHOUSES AT CHEWTON GLEN

Words by Poppy HASKELL

The outside world meets luxuriousness at the treehouse suites at Chewton Glen. Entwined within the rippling routes and veins of the bark, the suites are nestled into a wooden valley. The 'exterior architecture is in perfect harmony with the surrounding landscape'. They are secluded, deluxe pads hidden in the depths of a fairy-tale – a step away from the stresses of life and a warm wrap into tree top heaven. The treehouse offers you everything you'd expect from a 5* hotel, in an enchanted setting with tree shaped shadows and sunshine beaming onto you through the canopies.

You find spotlights leading to the entrance resembling a candlelit walk way, with mood lighting available throughout the entire pod. Wind down in the most comfy beds ensuring that buttery bliss feeling after every sleep. The full length curtains allow you to shut out the world of the woods, with the opportunity to welcome bird song every morning. The marble and wooden floors are fitted with underfloor heating and there is a log fire chiminea in the living room for a guarantee of cosiness; you are therefore able to pad around barefoot with your feet still toasted. The floor to ceiling glass provides panoramic views and a promise of tranquil romance. There is the option of playing CD's and television or simply hearing the faint chit chat of the forest.

Only a short buggy ride from the main hotel, the suites are delivered a breakfast hamper every morning with other food and spa treatments brought to your door step. There are three spa treatments available, the first being cocooned in Nature. This is a deeply nourishing body massage using fragrant milky oils to take your mind and limbic system to the flower gardens of Chewton Glen. The ritual ends with a decadent rich body cream massaged into the body at a slower pace and a small cup of jasmine flower tea. The second is New Forest Glow, which is a deep pressure massage that releases the toxins and tensions of the body, restoring a more natural flow. The use of lavender encourages the release of stress and results in the body feeling uplifted and lighter. The third being Tree Top Tranquility, a hot oil candle infused with rose used to nourish and protect the skin, which is directly poured onto the body. It is finished with a light body rub and soothing scalp massage, all lasting 90 minutes.

Not only is this a dream but it's dripped in modern richness and made into more of a fantasy. You can dream of nature and fairies, sipping on champagne whilst sat in the frothy Jacuzzi upon your balcony. Sheltered by a glass cover, the hot tub is a bubbly haven with the phenomena of the natural world as your cinema. Cocoon yourself in comfort while you have the possibility of adventure on your door step with a stay at the tree houses of Chewton Glen.

chewtonglen.com

Images provided by Chewton Glen



Words by Poppy HASKELL

It has been said that a wish made here 'in the mine of lust' is more likely to come true than a wish made in any other place in the world. Whether you've thrown a penny in the deepest well or the prettiest fountain, it is the tunnel of love that holds the key to unlikely miracles. So, where is this magical place? We're in Klevan, an urban type settlement in western Ukraine, which once boasted home to an amusement railway. Now this path has become a walkway for sweethearts, and has fittingly been renamed, 'The Tunnel of Love'.

A rather romantic aspect of this tunnel is that it cannot be seen without satellite. This makes it hard to find and ensures its sense of mystery remains. However, if you type the coordinates '50.750726, 26.045555' into google maps, you are able to clearly see the location of the tunnel. Whenever a track is cut and cleared within a forest, it is natural for the trees to gradually grow over to form a neat oblong of vegetation, but Klevan's is particularly beautiful. As sunlight filters through, it encapsulates a prism of emeralds and jades. The patterned shadows linger over in a haunting presence establishing a green, fictitious corridor. Whether you plan a visit for the photographic potential or the promise of

a hope you long for coming true, it's a place worth seeing before you die. Perhaps up there with the likes of Niagara Falls, the Great Barrier Reef and the islands of the Caribbean.

The magic of the tunnel is present in every season. In winter it becomes a glittering passage of frosted twigs, you can hear the crunch of snow and twigs beneath your feet. In spring time it's a subway of wildlife, the insects chattering and busy amongst the greenery - a little haven of ripe foliage, where tear drop shaped leaves sprout from among the tracks. In summer it is more of a supple channel - vibrant in its colour, as if you have placed a translucent green sweet wrapper over your eyes producing an electrifying view. In autumn the tunnel is divine. The charming channel is scattered in leaves of maroon, while cylinders of light spiral the tube impersonating the ring around Saturn.

It's a trail best travelled with someone you love. That's not to say only a partner but perhaps a close friend or sibling. Take a walk in the footsteps of many curious travellers before you and leave your own prints and unsolved wishes in the shelter of the trees of infatuation. Once the words of a wish have been whispered, there is a chance the bewitching power of the woods just might make it come true.



THE TUNNEL OF LOVE

BOB BOB RICARD is Soho's sophisticated but simplistic little secret. It's a restaurant that has that perfect mix of elegance and originality with a staff stylish and formal, but leaving you feeling at ease. The décor has a royal blue and gold theme throughout, which the waiters in uniforms match. On entering the dining room there is a strong essence of the scene in Titanic, where the first class ticket holders dine with one another, drinking from only the most luxurious crystal. Rustic panels are framed in gold and patterned marble floors sparkle under the electric lights. With mostly booth seating available and a flavourful sea-food aroma in the air, you truly feel you are aboard a prestigious ship.

The menu is a collection of English and Russian classics. The ingredients are sourced from only traditionally run farms, dairies and fisheries. To start have a glass of champagne or a vodka shot, allowing you to warm your stomach but leave yourself eager for the tastiness of your main. BOB BOB RICARD offers an extraordinary sea-food menu, which ranges from Salmon Tartare on cucumber with mustard and dill served with cream to an impressive 16oz Dover sole, on or off the bone. The menu includes a variety of appetizing meat dishes with vegetarians able to choose from a humble pie or a Spicy Bean and Pequillo Pepper Hash.

BOB BOB RICARD

Words by Poppy HASKELL
Photography by Paul WINCH-FURNESS

For dessert why not wrap yourself in comfort and order the Warm Chocolate Fondant with white chocolate ice cream and red berries, or evoke feelings of a tea party and excite your palate with their trio of crème brûlees in flavours of chocolate, passion fruit and earl grey. The wine caters for any type of evening and varies from a white wine for £26 a bottle for a mid-week dine, to a £500 bottle of champagne for those in need of a serious celebration. For those with unlimited funds why not drench your throat in pure style with a bottle of port priced at £1191.

The dining room requires you to dress appropriately as not to let down the beauty that the place exudes. Curtains with finishing's of gold embroidery drape across the walls, separating the rooms and further establish the sense of luxury. Grand chandeliers accompanied by scattered lamps illuminate the rooms and radiate a sophisticated ambiance. It has a whisper of chic with close attention to detail, whether it be the neatly coated in chocolate desserts or the placement of the apple slices next to their cheese soufflé. For when fine dining with an authentic edge is what you desire, BOB BOB RICARD is the spot.

bobbobricard.com



Dance Party with Swing Patrol



Wilton's front door

WILTON'S MUSIC HALL

Words by Poppy HASKELL

There are many people who crave a performance not enveloped in auto tune and captured by the many iPhone's owned by the audience. They have a serious passion for great music and performances that happen in an intimate setting with every note heard, melody echoed and every lyric understood. These people would benefit from knowing about London's little treasure that is Wilton's - the city's oldest music hall.

Among London's ever growing polished architecture is one building that is far from glossy - the city's hidden venue. It is thought to be the most magical catalyst for shows with its delightful decay and every fibre resonant with a story from the past. The shape of the room creates an unreal sound, this paired with the wood establishes a 1930's record sounding performance. The need for refurbishment generates a vinyl like essence and further enhances the stage's charm. It is only a stroll from the Tower of London in the heart of the East end and is so unique because the music hall has been there since the 19th century. It is connected to three terrace houses and a pub which date back even further to the 18th century, although it is only since 2004 that it has continued to be a producing venue.

Its roots remain in early music but it show cases everything from opera to puppetry. Any musical performer would benefit from the antique illusion the theatre provides and is proved through the variety of artists that play here. They are currently advertising their next talent that is 'Delicatessen'. It is explained 'The group mixes mostly traditional music from different countries but arranges them with modern flare in a desert blues groove fashion.' Their originality lies in the diversity of the acts that take full advantage of the charismatic appeal the venue has. They feature magic shows with their resident magician and hold historical talks. Both of these more intensified by the dated and sparsely lit hall.

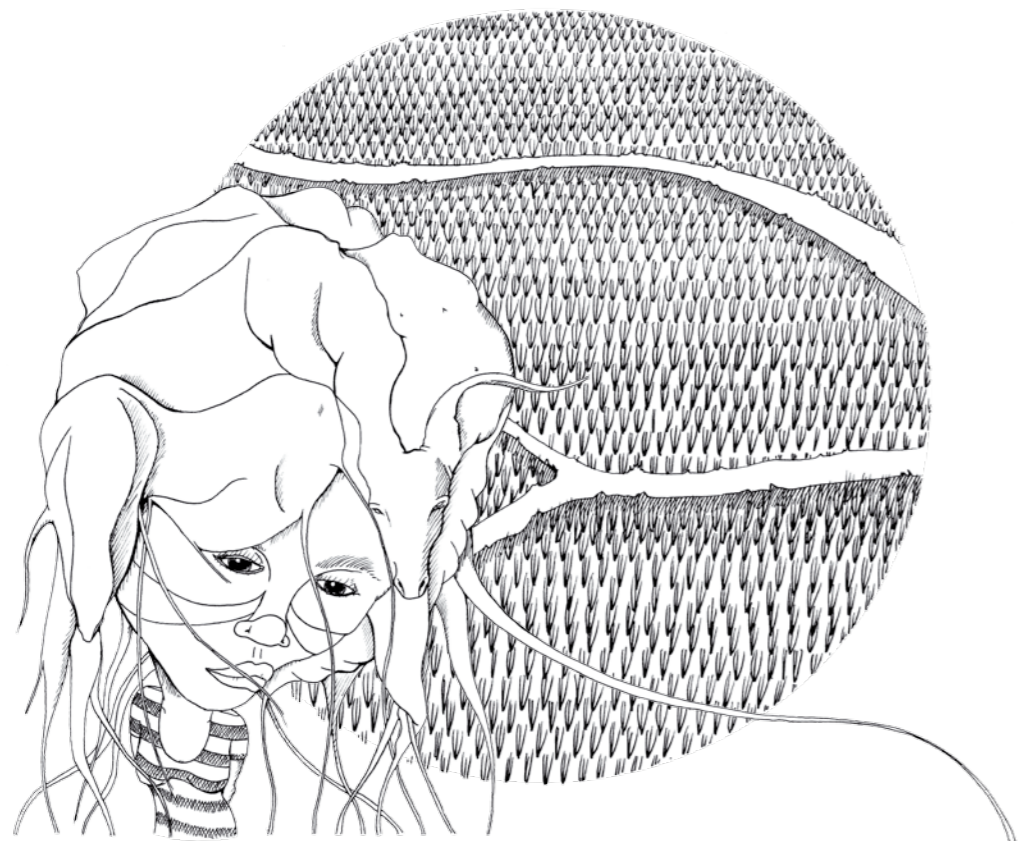
Wilton's has a cinema club with 'Movies Every Filmmaker should see' next in line for screening. They also showcase theatre which is often written specifically for them and the qualities of their stage. From live dance shows to dance parties, the place also offers Ping-Pong tournaments in their auditorium. With this eclectic mix, this venue is unlikely to be criticised for a lack of variety anytime soon.

The Mahogany Bar and The Green Room Cocktail Bar are the oldest parts of Wilton's and have been described as the most exciting places to drink in London. A carefully selected range of beers, wine and spirits are available with bespoke liquid concoctions at ones disposal. Both rooms are of a small capacity, yet it is the intimacy that is half the appeal. Many celebrities have had pre show drinks in The Green Room and their mischievous shenanigans are thought to linger on. Wilton's is empowered by its historic edge and deserves every inch of praise. Whether you opt for a historical ghost tour or a ticket to hear someone sing, it's an experience that will stay with you.

wiltons.org.uk

SIMPLE FOLK

Illustration & words by Lennard HOUKES



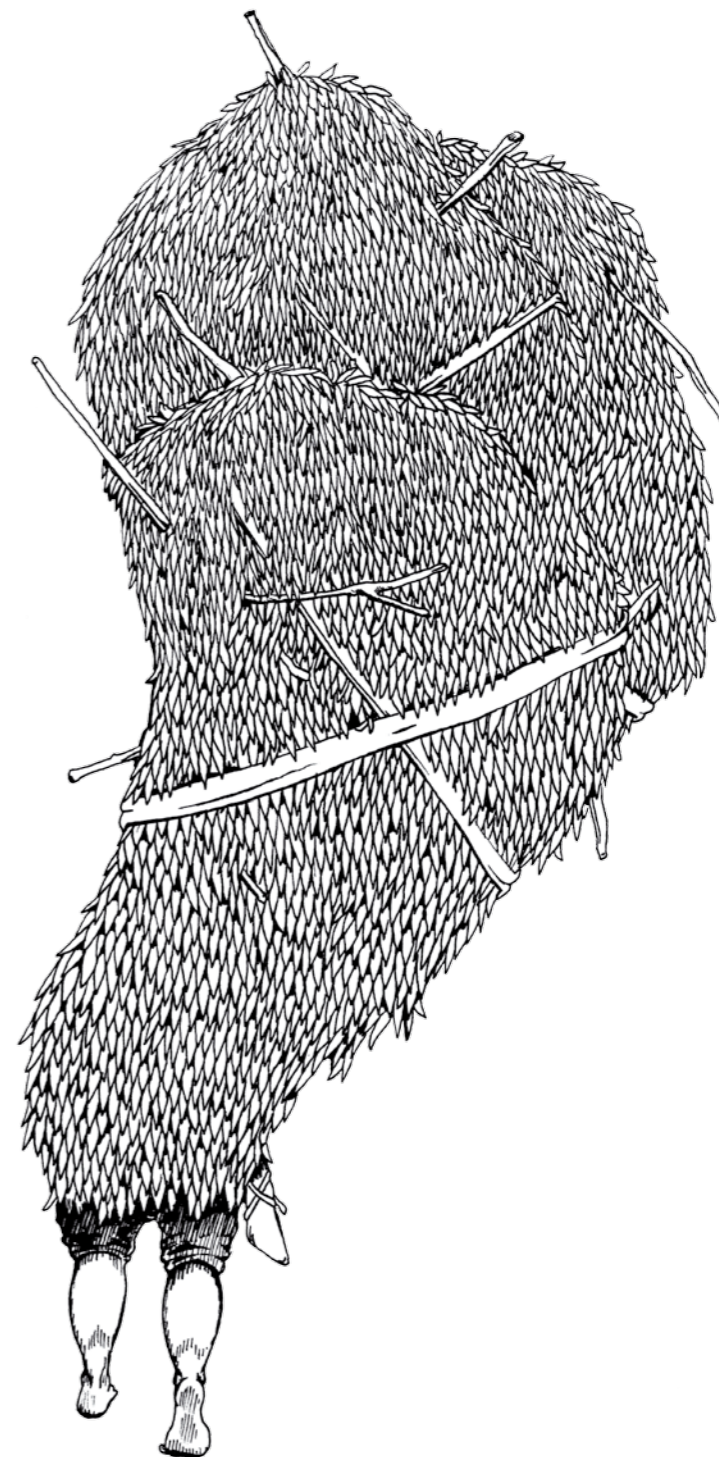
"From the inside I'm imagining", she said.
Full of knowledge, I could feel it.
It was not my language, but we had a common one.
We could understand each other a little bit.
And that little bit was so...
It sounded so close, but so different.
Interesting and exciting.

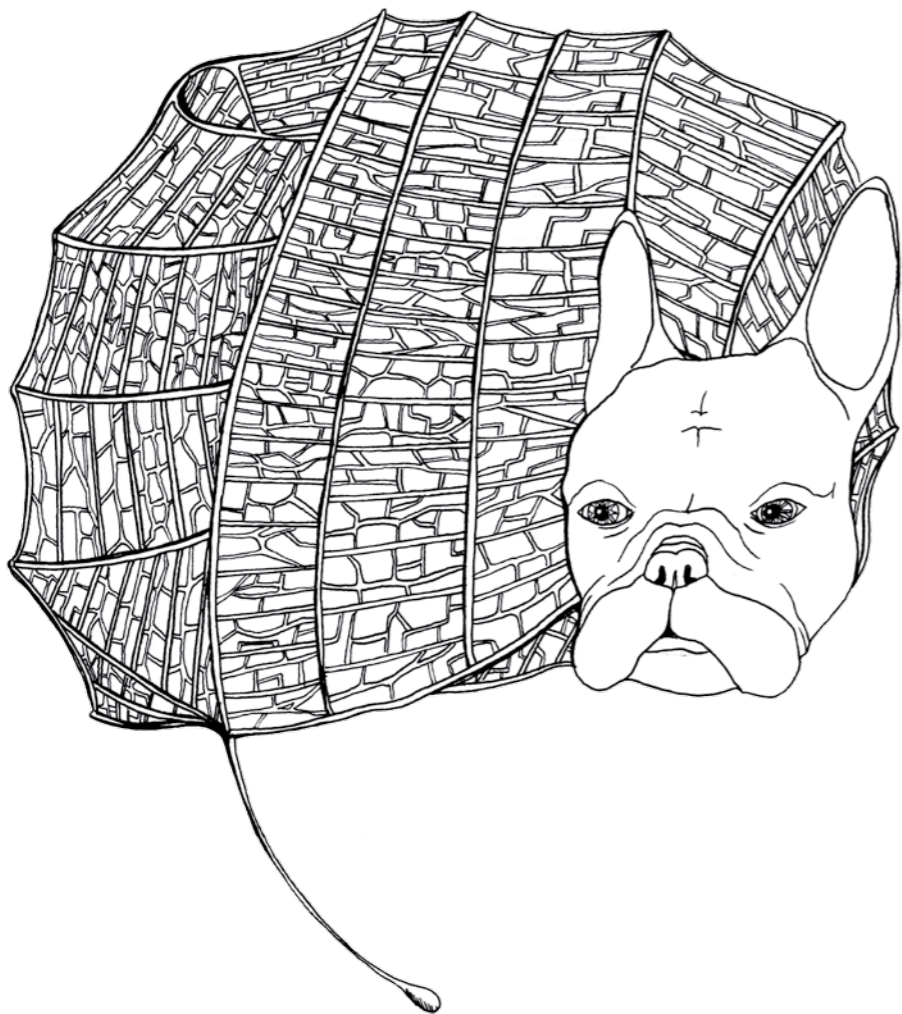
I panicked a little. Yet again an approaching addiction!
My heart was pounding and I thought of what to say to her.

She turned her head to smile at me one more time.
She became one with nature and I could hardly distinguish her from
the trees.

I felt sad, but comfortable again.
I am glad she didn't ask me about the drawings.

When travelling alone for a longer period of time without a direct purpose or a goal, you can be open to a lot of things. Situations occur that you wouldn't ever have thought of, or you can end up in places you wouldn't even recognize from dreams. Silence that you haven't experienced since being in the womb of your mother. It isn't even possible to think like you know thinking should be done.





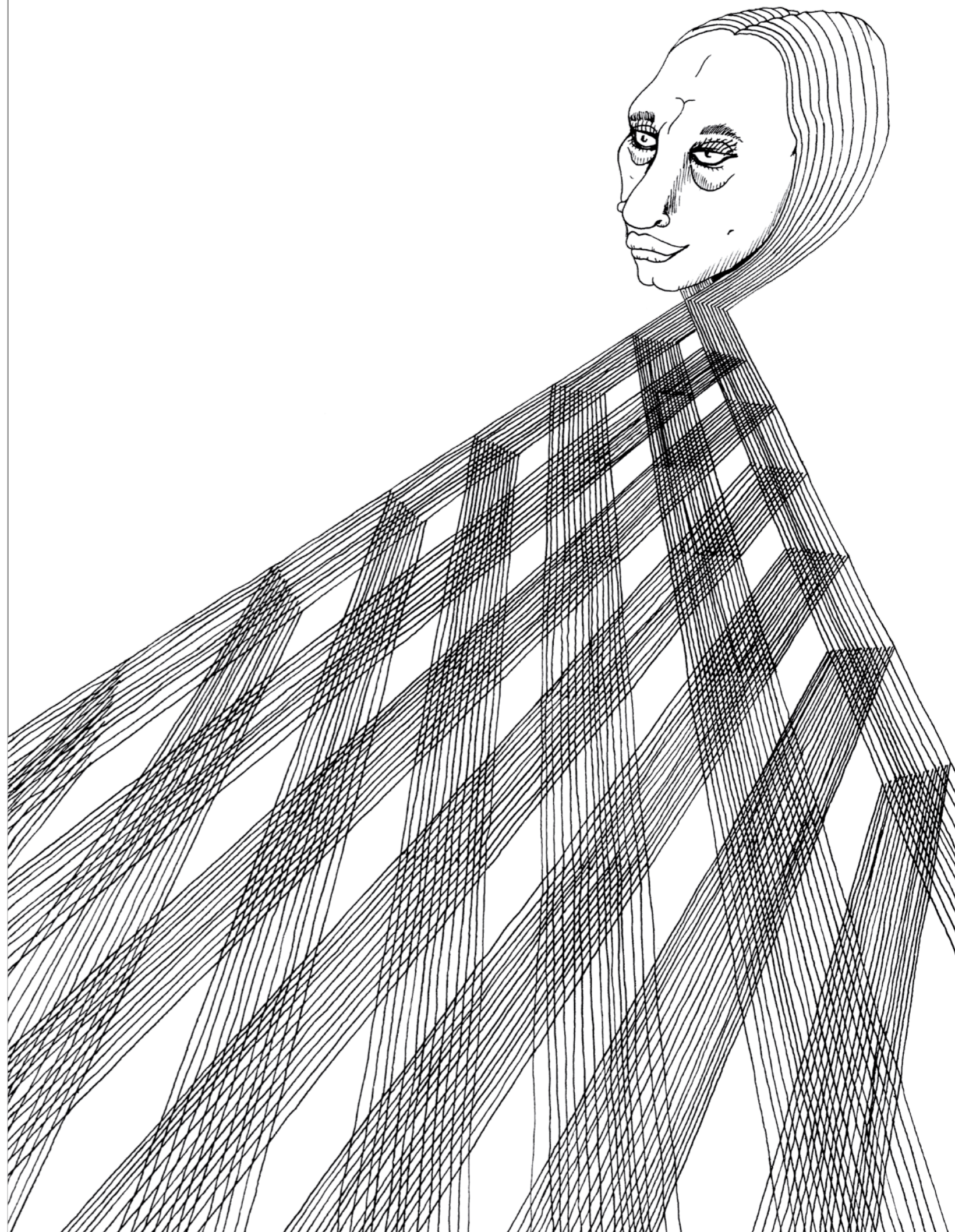
Lush paddy fields as far as my eyes could see!
My eyes tried to see what my mind could not grasp.

It is like patterns. Textures. ... They are structures.

You could hardly see the people working on these fields,
but this village was filled with extravagant simple folk.
They were all born with a natural sense of style.
One with nature, they never question why they are.

We all need warmth or are in search of it.
"But too much warmth makes you sleepy", he said.
Unbalanced, if you feel too hot.
"You are craving for another form of energy I see.
Movement, speed!" ... But listen to the silence.

I noticed I was breathing.



CONTACTS

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Alexander McQueen alexandermcqueen.com	Fyodor Golan fyodorgolan.co.uk	Only Child onlychildlondon.com
Amedeo NYC amedeonyc.com	Ganni ganni.com	Pamela Mann pamelamann.co.uk
Ariella Couture ariella.com	Gia Belloni giabelloni.com	Pas Pour Toi paspourtoi.com
Armenta armentacollection.com	Givenchy givenchy.com	Paul Andrew paulandrew.com
Atsuko Kudo atsukokudo.com	GOGO Philip gogophilip.com	Paul Costelloe paulcostelloe.com
Aubade aubadestore.com	Graham & Spencer grahamandspencer.com	Paul Smith paulsmith.co.uk
Ava Catherside avacatherside.com	Hasan Hejazi hasanhejazi.com	Pearly pearlycollection.com
Basharatyan V basharatyanv.com	Hockley hockleylondon.com	Pebble London pebblelondon.com
Beautiful Soul beautiful-soul.co.uk	House of Holland houseofholland.co.uk	Peridot peridotlondon.co.uk
Bill Skinner billskinnerstudio.co.uk	Huishan Zhang huishanzhang.com	Persy persy.co.uk
Billionaire Couture billionairecouture.com	Imogen Belfield imogenbelfield.com	Phillip Lim 31 philliplim.com
BLK DNM blkdnmcloseup.com	Jacob Birge jacobbirge.eu	Pollini pollini.com
Boutique Alter Ego boutiquealterego.com	James Pilcher	Pucci emiliopucci.com
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Christopher Kane	Kat & Bee katandbee.co.uk	Stockroom stockroom.com
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Feather M featherm.com	MCL mcldesign.net	Vivetta vivetta.it
Fleet Ilya fleetilya.com	Meat clothing meatclothing.co.uk	Vivienne Westwood vivienneWestwood.co.uk
Fogal fogal.com	Melissa shopmelissa.com	Yuvna Kim yuvnakim.com
	Mode en Module modeenmodule.com	Zeynep Tosun zeyneptosun.com
		Zoe Jordan zoe-jordan.com

BIANC