

Illustrating Fashion



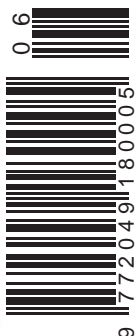
Autumn/Winter 2014

Fused-

£ 6.00

ISSN 2049-1808

Printed in LT



C O N T R I B U T O R S

Illustrations: Constance Blackaller

SUE DRAY

A veteran fashion illustrator with a roll call of prestigious commissions to her name, poodle-loving Sue is now the course leader at London College of Fashion, where she's nurturing the next generation of fashion illustrators. She can still be spotted in the front row of many a catwalk, drawing manically while wearing amazing hats. Sue loves a good cup of tea.

>> suedray.com <<



JOSH HIGHT

An American creative director living in London, Josh enjoys the likes of tea, coffee and warm whiskey. Along with his Geordie partner Peter, he enjoys travelling, long walks on the beach and Depeche Mode.

>> hightandirons.com <<



VELWYN YOSSY

London-based concept designer and fashion illustrator Velwyn grew up in Jakarta and L.A. After receiving her B.S. (Hons) in Entertainment Design from L.A.'s Art Center College of Design in 2012, she's been working in the animation and motion design industry while also pursuing her passion for fashion illustration. Her morning habit consists of brewing tea and tuning in to jazz music before work.

>> velwyn.tumblr.com <<



ULI KNÖRZER

Having studied visual communication in Offenbach and Paris, Uli currently lives in Berlin, where he illustrates for various international magazines. A central theme of his art is the human being, whose numerous emotions and fleeting expressions he captures in minimal, precisely positioned pencil strokes. His drawings quietly celebrate the beauty of transient moments of everyday life. Even though Uli appreciates a nice cup of tea now and then, it's black coffee he simply couldn't live without.

>> uliknoerzer.com <<



DINA LYNNYK

Founder of conceptual art-cum-fashion label It's Me, Dina approaches life as she does her designs: by breaking convention and redefining standards. For her, fashion is a vehicle for self-expression. A brief glance at her collaged creations transports one to a fantastically futuristic fashion realm, where today's consumerism is a distant memory of tomorrow. Coffee is her preferred choice of drink; strong with a hint of tenderness.

>> itsme.com.ua <<



BRUNO GRIZZO

New York-based Bruno is a Brazilian illustrator who embarked on his career in fashion first as a designer working for the likes of Lanvin, Frank Tignino and Calvin Klein. Launching his eponymous label in 2006, his designs sold globally before he transitioned into fashion illustration. He now boasts an impressive range of clients such as Tiffany & Co., Saks Fifth Avenue, Kate Spade, Miller's Oath and Georg Jensen. To fuel his illustrative flair, Bruno mostly drinks coffee.

>> brunogrizzo.com <<





TYPOGRAPHY

Massaging The Message
by Symonne Torpy

Texture. Colour. Silhouette. Fibre. Fabric. Movement. Music. Space. Fashion. The vernacular is infinitely expansive. It's cross-media language play. But what of the language of words?

'Writing on stuff' is pervasive. In the prêt-à-porter universe it signals a mash-up of high and low culture – a tease that contemporary designers continue to embrace.

Autumn / Winter 2014 witnesses Bobby Abley enjoying a macabre take on Disney, playing the kitsch-cute font against a dark aesthetic. 'Brains', 'Rip' and 'Dream On' are accompanied by metallic mouth braces and ghoulish headwear. Relaxed silhouettes, pyjama flannels and stretch knits are a call to a permanent bedtime.

At Calvin Klein, Creative Director Italo Zucchelli works within the clean house DNA, throwing a glance towards consumerism and exploring the male model ideal with a less negative bent. A homage to the perfume lines keeping much of the fashion world afloat, the collection features sweaters appliquéd with 'Obsession', 'Escape' and 'Eternity' – all Calvin Klein signature scents.

In a world dominated by short bird-like exchanges, typography is firmly rooted in the zeitgeist. Devilish in its irony, the use of words to jab at the nature of consumerism often paradoxically results in commercial success. That, my friends, is the language of fashion.

As seen at: Alexander Wang, Ashish, Bobby Abley, Calvin Klein, DKNY, Fyodor Golan, Henrik Vibskov, Henry Holland, Jeremy Scott, Julien David, Marc by Marc Jacobs, Moschino, Richard Nicoll, Tom Ford

K O R R E S

If you're craving a taste of the Aegean Sea and idyllic beaches then look no further. Encapsulating the essence of Greece and its island Naxos in each product, **KORRES** provides a range of skincare, hair and fragrance products deriving from a selection of natural actives. What's more, the brand certainly hasn't forgotten about catering to the male market, offering a range of shaving, cleansing and moisturising items. Launched in 1996, it became an instant hit amongst Founder George Korres's close friends due to

its use of natural and organically certified ingredients and soon after gained global recognition. Celebrating its 18th anniversary in 2014, KORRES is considered one of the most innovative brands in its sector. Not only do they continue to unearth new natural extracts, they're also adamant about revolutionising the beauty industry through the development of clinically effective global innovations. Lola Bukvic sat down with Brand Development Director Lena Korres to discuss the success of the brand, its future and AW14 range.

Lena, how does it feel to be part of a globally successful cosmetic brand?

It all sounds amazing, but we always feel we're at the beginning and have a long way ahead of us. Our initial intentions were to cater to those close to us without any strategy or international audience in mind. Eighteen years on, we're extremely happy and grateful that our core principles – the use of natural and certified organic ingredients, skin and environmentally-friendly products with clinically tested efficacy and products affordable for everyday use – are praised by thousands of people around the world.

The brand's homeopathic heritage has led to the development of today's natural skincare line. Are all of KORRES's ingredients sourced in Greece?

Greece is always the starting point, however we do undertake global research alongside other partners to identify potent naturals elsewhere. The extract of the desert plant *Imperata cylindrica*, a key ingredient in our Wild Rose 24-hour moisturising cream, was in fact sourced outside Greece. Our deep knowledge of herbs, plants and over 3'000 herbal remedies has resulted in the development of products based on four groups of natural ingredients: plants with pharmaceutical properties, Greek flora plants, food ingredients and high-efficacy natural actives. Our plant hunters select cultivation areas for each plant, which are based on climate and soil criteria followed by working towards the

protection of herbs threatened with extinction.

That must prove to be exceptionally challenging. How much time goes into creating a product?

Working with natural ingredients is definitely a huge challenge; research is ongoing and new technology allows us to develop natural solutions without compromising on results. We work with research centres globally, exploring the clinical benefits of natural actives in relation to skin biochemistry. For example, the development of a natural firming solution has taken us more than five years due to the process of identifying a link between Proteasomes and human ageing.

Who is the typical KORRES woman?

We tend to avoid defining our consumers based on market research and rather seek to attract customers who share the brand's values, philosophy and aesthetics.

You've released many innovative ranges, including the KORRES yoghurt skincare line and Wild Rose moisturising face cream, both of which have proved to be a global success and a first for the cosmetics industry. What can we expect from the AW14 collection?

We're set to launch a collective treatment range that addresses uneven skin tone, combats dark spots and overall creates a brighter and more luminous complexion. It will include three innovative and multi-dimensional corrective products focusing on the clinically

proven benefits of Wild Rose: The Wild Rose Spot Correcting Treatment, Wild Rose Peeling Mask and a Wild Rose Sleeping Facial Mask resulting in petal-soft skin overnight.

What is KORRES's position in the industry?

What sets us apart is the balance of our core principles, heritage and origin. We draw on our knowledge of natural ingredients and our experience to develop clinically efficacious products. The Greek flora with over 6'500 plants to choose from is also a tremendous advantage; 1'200 of those are only found here. Our core principles have remained the same since we began and most importantly inspire and make us happy.

How does your involvement in research projects impact the development of the brand's products and future?

Since 2010 KORRES, alongside eight other partners, has undertaken one of the greatest projects in the field of natural ingredients. AGROCOS, an EU-funded project with global impact, is studying over 3'600 natural actives and their antioxidant, anti-ageing and anti-hyperpigmentation properties in an attempt to source nature's most powerful ingredients. For us it's extremely significant as we'll be able to develop innovative, potent formulations that can address a variety of skin conditions.

One last question: tea or coffee?

Fresh fruit smoothies!

 Harnessing Nature
 by Lola Bukvic
 Illustration: Spela Jambre



at Thom Browne AW14

Photography: Helga Traxler

2. Fashion





BEFORE, WHEN ONE WAS WORKING JUST FOR PRINT, THERE WAS THIS GAP BETWEEN YOURSELF AND THE AUDIENCE, WHICH I THINK WAS TO MAKE THE ARTIST AND THEIR WORK SEEM MORE SPECIAL. THE MORE REMOVED THEY WERE FROM EVERYBODY, THE MORE SPECIAL THEY SEEMED AND THE MORE VALUE THEY APPEARED TO HAVE. I ALWAYS FOUND THAT RATHER FRUSTRATING.

I DISLIKE FORCED DISTANCE. IT FELT A VERY ARROGANT POSITION, AND IT'S NOT HOW I SEE MY IMAGE-MAKING. I DON'T CREATE A SET OF IMAGES AS A SET OF TROPHIES OR STATEMENTS. I SEE IT AS AN ONGOING QUEST TO UNDERSTAND THE WORLD AROUND ME AND THE QUESTIONS LIFE THROWS UP.

– Nick Knight

Top and shorts: Issa



ALEXANDER WANG X NARS



RODARTE



B/w

The culmination of the primary colour
pigments creates black – the primary
colours of light together create white.

Photography : **Marc Hibbert**
Fashion Editor and Styling: **Marina German**
Hair: **Roku Roppongi** at Saint Luke
Make-Up: **Julia Wilson** using MAC
Model: **Isabelle Nicolay** at Select
Casting: **Simon Lewis** for Cast & Elect
Photography Assistance: **Jack Storer**

Isabelle wears jumper: **Shao Yen**







Comme des Kawakubo

*Embracing the self and similar other to come up
with radical designs undisturbed by outside noise.*

Illustrations: **Velwyn Yossy**



DRAWING LOVE

Interview With Artist
Howard Tangye
by Noémie Schwaller

Feeling a bit panicky aged 19 in Rome, thinking he could speak Italian so could manage having left his Australian hometown, where at high school he wasn't allowed any drawing lessons, artist **Howard Tangye** was guided to study womenswear at London's Central Saint Martins. He was awarded a one-year scholarship at New York's, Parson's, after being refused by the Royal College of Art – a better deal that started a strange fateful journey. Fortuitously his path has always been governed by 'drawing is love and the line rules all'. Howard, now 65, spoke to Noémie Schwaller about the physical aspects of drawing, when time stands still and pigs on the tube.



HT and Mike - Interiors, 1990s
Mixed media and collage on paper
100 x 75 cm



TIM NOBLE + SUE WEBSTER

A Singular Partnership
by Paul Stewart

The Gamekeeper's Gibbet, 2011
Photography: Lorna Jane Newman
(2 Shooters Photography).
Solid sterling silver gilded in pure gold,
metal stand, light projector.
71 x 42 x 160 cm (28 x 16 1/5 x 63 in)

In culture and folklore, assuming myth stands firmly between either system, shadows universally suggest the concealment of wrong, evil or anything better off avoided in the minds of right-thinking people. In Francis Ford Coppola's telling of Bram Stoker's *Dracula*, the unnatural laws prolonging the Count's existence enables his shadow to track independently of his undead body's movement, itself caught in a physical limbo the shadow has shed itself of, while *something wicked this way comes* arrives under the cloak of shadow we've been taught contains the grotesque dancing with impunity.

Aesthetics and society more generally place a convenient distinction between dark's void and light's radiance, recognising them as opposing forces cursed by distance, damned by intention and eternally staring down their antithesis. Becoming wedged in a dark place is a temporary retreat from celebration, while finally seeing the light is a revelatory experience no matter how insignificant the moment which sparked it might be. The two contradictory forces are in conflict equally in theology as they are in pop music, interior design or painting and can only be substituted to the total loss of the other, as never the twain shall meet for fear a merger results in a queer form of pollution lacking the outright harmony or agony the light and dark individually embody.

One side must prevail entirely in a personal struggle in order for a turnaround to be complete, or for the sake of taking a firm position on anything in the ethical sense.

Good versus bad come socially colour-coded for ease of reference, making choosing sides either a moral dilemma or one informed less strenuously by hues we find more appealing. Tim Noble & Sue Webster don't bother themselves with any such hand-wringing over what the empty dark or pure light say separately, instead preferring to combine the two in a rare merger of dependency with an even scarcer triumph for the shadow, as it transmits the final beauty the light begins to recognise but cannot represent without vital help from its foe.

Doing so with unerring precision from otherwise ugly objects seemingly without purpose is another masterful inversion in itself, though the relationship between the beautiful and the unsightly is far from an unfamiliar topic, as there's an element of both, however dormant, in all of us. Tim Noble & Sue Webster's shadow art reminds us of the perils of assumption and the vagaries of appearance, for things are often not what they first seem. Obviously intangible, shadows barely exist at all, for they rely on something material to announce their being – the artists here allow them to exceed the expected capabilities of their form, which is shown to not always be the dull reverse of an object containing greater substance so more interest because of the fact.

More important than any of this is that these sculptures show a peculiar talent that survives beyond any analysis. A thing executed well is always good – things done differently and better is what divides the few from the rest.