



DASH

magazine

ISSUE **01**
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François Berthoud
Jennifer Louise Martin
Meriç Canatan
Patrick Morgan
Spiros Halaris

Andi Stutz
Kate Moss
Styleclicker

Adrian Wilson
Sara Merz
Sarah Maurer

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The Contributors

—Illustration: James Forchione



—**Oliver Demont**

—The Swiss journalist and author is currently working with artist Walter Pfeiffer on a book on rent boys in the city of Zurich. Sometimes Oliver has a boiled egg for breakfast, but most often nothing at all.

—oliverdemont.ch



—**Francis Müller**

—A sociologist of religion, who works as a freelance journalist for different publications, Francis Müller is sent to Cuba to write about cigars, to Spain for ham or to Scotland for whisky, when lucky. Also a professor for ethnography and sociology at the University of the Arts in Zurich, he had his usual, a coke with a lot of ice, for breakfast.

—francismueller.ch



—**Christoph Schaller**

—He first picked up a camera a year ago, yet this small amount of time photographing has been sufficient to make Christoph obsessed. The aficionado of travel and the environment says his eye is inspired by natural locations. Fascinated by wildness and freedom, which he associates with unconventional beauty and rich colours, he starts his day with strawberry jam on bread and a banana.

—christophschaller.com



—**Ramona Deckers**

—Carrying her camera with her at all times, fashion journalist Ramona hopes to someday travel around the globe to write and photograph. She would bring an inordinate supply of cereals, as that's what she has for breakfast. Twice a day. For years and years and more to come. Naturally, the healthy kind.

—moonments.tumblr.com



—**Elizaveta Porodina**

—Manich-based fashion and conceptual photographer Elizaveta concentrates on capturing a magical moment, a hidden emotion and the unconscious thought of her subject. When not behind the camera, she enjoys electronic music, post-apocalyptic scenarios and Truman Capote. Cereal without raisins is what she had for breakfast.

—porodina.net



—**Rainer Brenner**

—Editor in Chief of kinky magazine and father of a funny six-year-old, Rainer likes to play music and avoids going swimming in summer, which might be the reason for his pallidness. He never eats breakfast since there's always yummier things to eat at lunch.

—kinkimag.com



—**Heather Sharpe**

—A massive literature nerd and a bit of a film buff, Heather spends her time liberally, with too many hobbies to keep track of. By day she teaches English and literature, by night she cooks like there's no tomorrow, drools over vintage clothes, talks smack with friends, lusts over etsy.com, nerds it up in movie cinemas and holds countless blogs and dinner parties. Her breakfast: a soy flat white and a handful of almonds and dried cranberries in the presence of girl talk.

—thekitchenruler.com



—**Gabriel Weil**

—He has worked in fashion, designing and styling, is currently based in London and engaged as a fashion journalist for different publications in the UK and his native Brazil. Gabriel has a degree in industrial design and for breakfast he had fruit salad, yogurt and coffee.

—gabrielweil.com



—**Michael Dritsas**

—Lost in the corporate world by day, whilst living in the realm of design and aesthetics by night, Mike loves walking the streets of foreign cities with fresh beats and a camera in hand, curious about what awaits behind every corner. Happy as a sand boy restoring old things and delighted by culinary improvisations, he caters for the palate of many smiling faces around a large table. For breakfast he had a pain au chocolat and coffee.

—theclothingbank.tumblr.com



—**Ashley Palmer**

—Currently working as a freelance fashion designer and intern for the website 'Worn Through', Ashley's dissertation in History and Culture of Fashion focused on changes to mass retail in the UK over the past twenty years and the effects this had on designers in practice and in media image. For breakfast she had a plain yogurt, banana and a coffee.



—**Sarah Maurer**

—Since childhood Sarah has enjoyed taking pictures, but her goal back then was not being a photographer but a princess, then a rockstar and later in life, as a teenager, it was fighting injustice as a lawyer. Turning twenty, her favourite pastime coalesced into a proper profession: photographer.

—Her breakfast could quite often be nothing at all, or, depending on the time available, bread and cheese, eggs in all variations, porridge when hard work is to be expected, or, being a vegetarian, bread with some sort of meat substitute.

—sarahmaurer.com



—**Jon Barrenechea**

—Blogger, podcaster, cinema manager and self-confessed film festival hopper, Jon is a cinema addict with a weakness for Terrence Malick films and collecting festival accreditation. He manages the 'Duke of York's Picturehouse' in Brighton.

—splendorcinema.blogspot.com



—**Jennifer Sutcliffe**

—Having grown up in Shropshire, Jennifer was drawn by the bright lights and moved to London where she soon got into journalism. Fashion and sports are her interests and for breakfast she had a toasted bacon and avocado bagel.

—aboutkelsco.uk



—**Sara Mers**

—Whether it's people or objects, Sara has got an eye for artworks of the every-day. Having made her talent her calling, she has been working as a freelance photographer for over a year now. Sara loves to have French toast with strawberries for breakfast – not only because it tastes so good, but because it looks nice, too.

—saramers.ch

Interview

with

Spiros Halaris

We met at a so-called Vogue experience, where we experienced the joy of standing in a queue for an hour and a half to talk to Lisa Armstrong for five minutes and shake hands with Manolo Blahnik. Illustrator Spiros Halaris, patiently queuing in front of me and politely declining the regularly offered macaroons, gave me the opportunity to take a glimpse at his striking portfolio. That day, I fell in love. With drawings that are one-of-a-kind in their nonchalant attitude, their subtle sadness and tender beauty.



—Illustration: Spiros Halaris

Two weeks later, I met Spiros in Soho - where East meets West. Unpredictable London weather was pouring down on us and forced a little garment change, but garments are what connects us after all. In the dark of a non-lit downstairs café, we sat to escape the noise and enjoy afternoon tea.

—Fashion Made Me Hardcore—

—Interview: Noémi Schusler

—Balenciaga—

Spiros, you have red tea and lemon cake for tea. What do you eat for breakfast?

When I have the time, I have an English breakfast with bacon and eggs. Else, I just have cereal.

Is there a time of the day or a day of the week you prefer to work?

I am definitely a morning person, not the kind who works till late because at some point I just doze off. As it is, on quite a few occasions I have to work at night since deadlines are tight. I freelance from home at the moment, which is relaxed, but I also get distracted, sitting a minute away from my bed and fridge. *(laughs)*

Your work is a mixture of traditional techniques and new ones: pen, ink, Photoshop. Is there one you prefer?

I am totally addicted to Photoshop. I love it because you can work with a pen and later change the drawing in Photoshop without losing the character you had on paper. Photoshop should be just a big pen.

What music are you playing in your studio?

It is important for me to create a nice environment through a soundtrack that stays with me all day. I also love listening to the radio because it's like having company. I always connect the piece I'm working on to sounds that inspire me or something external that just blends into my mind.

'Fashion made you hardcore.' How can we understand this statement?

This is the name of a calendar I did where I was inspired by extreme figures. Unlike cat-walk pictures, the ladies were more bold, had more make-up on, and I drew them in black and white, which resulted in strong images. This was down to the pictures I was looking at at the time, hardcore illustration and extreme couture outside the boundaries of the usual norm.

What is an illustration able to do that a photograph isn't?

Illustration has regained popularity because there has been too much photography that lost the quality it used to have when it was a rare thing. Illustration portrays something further than a photograph does, in a multi-dimensional way. But neither photography nor illustration will ever be out of fashion, it's a balance between the two.

Coming back to your portfolio: Do you ever work with the 'magic of the mistake'? Can you explain what this is?

You can't believe how many times I've done this! I did something by accident and was like: "Wow, this is what I wanted to do without knowing how to!" That's the magic moment. You never know when it's going to happen.

Fashion is something already beautiful, but how would you cope with having to do something mundane?

When working with advertising companies, it's the pretty girls, the flowers and suchlike. At the end of the day, fashion has the pictures with

the biggest stereotypes, that's how it works and that's how it sells. Although I'm using it too, I am keen on drawing fashion that's not so pretty. I like that non-catalogue beauty. You can sell beauty in many different ways, not only through the average Gucci woman.

Why fashion?

I was questioning that myself for many years. Somehow all my graphic design turned into fashion projects. I am fascinated by the beauty of fashion, which I believe to be something very personal. In my opinion, it's just the love for the aesthetics that draws me to fashion more than to any other field.

Would you be ok to get commissioned to do other kinds of work, say, drawing kiwis?

I prefer to call myself an illustrator, not just a fashion illustrator. At the end of the day, fashion is a small industry, and at some point I want to draw something different than another pretty girl in a dress. Basically, I want to create visuals that mean something to people, images you come back to.

In general, what is your design signature?

Most people know me for my illustrations being very clean and minimal - and that's for a reason. I like to play with the white or negative space. It is something I have always used in my work.

Can we say it's Downton-like?

David Downton was one of the first fashion illustrators I came across. However, I am not sure if our work can be compared, even though we have similarities. We do draw the same things: models, clothes, fashion, but while his style is pale, mine is darker and bolder.

Apart from Downton, who has been an inspiration to you?

I like Laura Laine for her distinctive style. The figures she creates, those girls with huge hair, tiny hands and big dresses are impressive. They have a strong, dark aesthetic, but despite their edginess, they are totally applicable to fashion. I admire her for doing something different.

Last time we met you mentioned London to be more of an inspiration to you than Athens.

Yeah, London it is. Inspiration in relation to the aesthetics, but not like Paris. The thing with Paris is the great culture. The moment you get there, you get a certain feeling and the people give you a certain feeling, too.

Pride?

Oh, Parisians are definitely proud, proud of many things *(laughs)*. I am not sure if I'm inspired by that, but definitely by the whole chic aura that embraces the city. Regardless of whether pretty or ugly, for me, as a visual artist, everything's always just an exterior. I like the combination of London and Paris, but I'm not a big fan of the 'New York' kind of girl who's giggly and funny - too girly for me.

Talking about girls, is there a gender you prefer to draw?

There was a certain period when I just drew girls. I came to a point where I urged myself





Designer Streaks

with Roger Chan & Mathias Jacquemet

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Paris to Shanghai*

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p.18-23 *Village Lad Becomes
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Styling

by Jennifer Sutcliffe

p.46-48 *Fashion for a Date,
or Breakfast too*

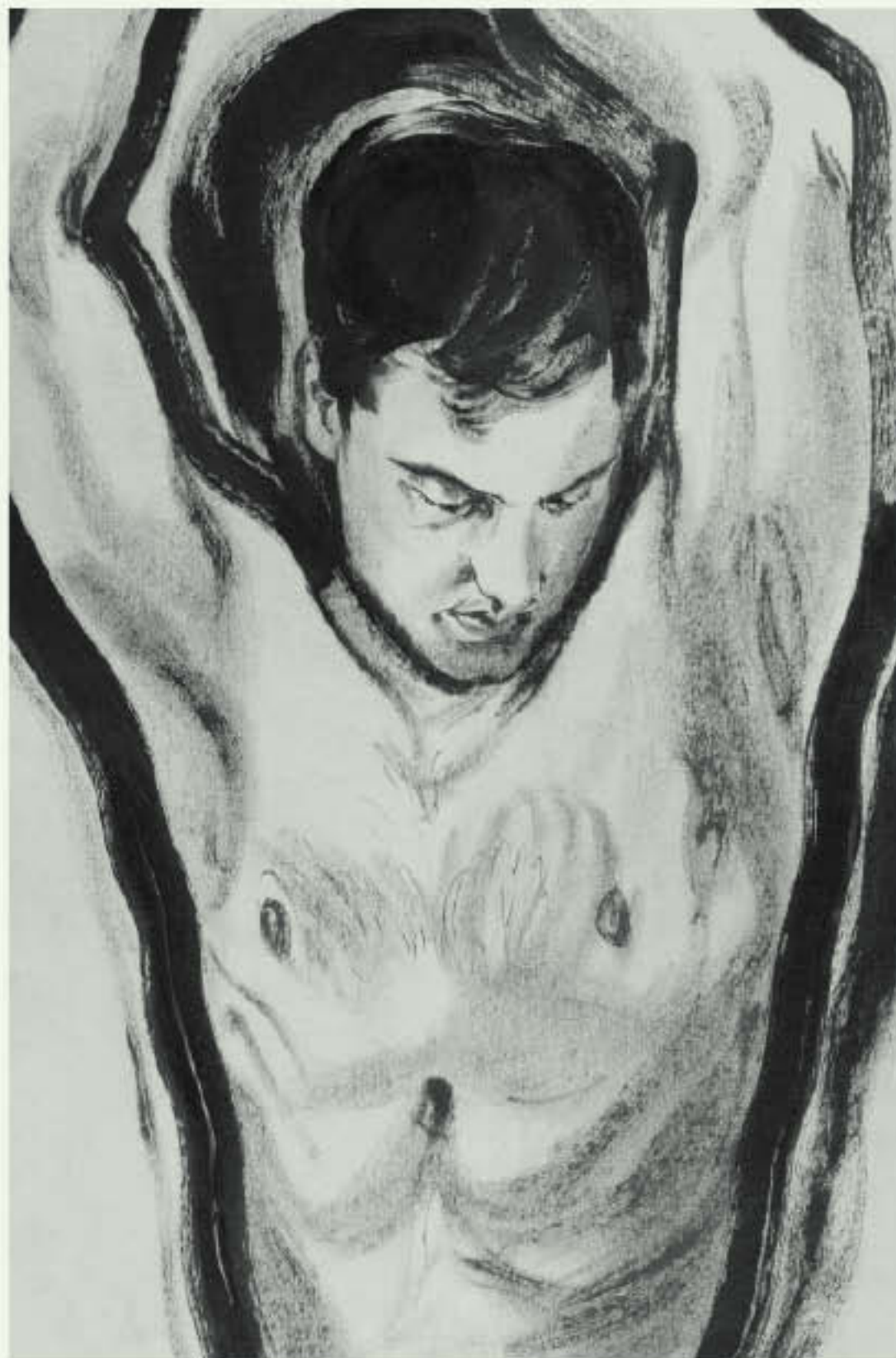
Feature

by
Oliver
Demont



*Village
Lad
Becomes
Porn
Star*

On set, Will Steiger
is not somebody who
immediately
gets going, but rather a
cuddly bear.



He has an international career, just not one which
his parents are proud of. What is it like to shoot porn while everybody is
buzzing around behind your back?

*Viktor wears
Hoodie: Montana at SisPach Zurich
Tracksuit pants: Adidas
Trainers: Nike Capri 51*

*Warner wears
Hoodie and shirt: American Apparel
Jeans: Acne
Scarf: S.I. Philip Lim
Sneakers: Converse*

*Luana wears
Hoodie and shirt: American Apparel
Scarf: Pin1878 at Vestibule Zurich
Tracksuit pants: Sandra Paris
Running shoes: 'Free Run' by Nike*

08

*Fashion Editor: NotMie Schwaller
Photography: Sarah Maurer
Styling: Michèle Muhl/Styling Assistance: Stefanie Biggel
Hair and Make Up: Nicola Fischer
Models: Leona Sigrist, Viktor Zumsteg,
Warner Nattiel*

Action

11

Leona wears
Vintage military blouse: Stylist's own
Sweater: House of Holland at Maud Zurich
Shorts: American Apparel
Combat boots: Undercover at Soho Zurich



Viktor wears
Tracksuit pants: Adidas
Scarf: S.I Philip Lim

Interview

with
François
Berthoud

Illustration: François Berthoud



Kenzie, Dior, published in Numéro (France) monotype, oil on paper, 2004. © François Berthoud

— My Work is the Privilege of a Blank Page of Paper —

*Fashion illustrator
François Berthoud about
high heels, the
Swiss watch industry and why
he wouldn't choose to be
a terrorist*

— Interview: NatMie Schwallier

Flowerbark, advertisement for
Viktor & Rolf perfume, mixed media, 2008,
© François Berthoud



François, you were born just over thirty years after Mickey Mouse and wanted to become a comic illustrator – how did you end up in fashion?

In the French speaking part of the world, comics are important, it's our heritage from Hergé. I started to draw comics because it was part of my education. Later I was working as a fashion art director in Milan and at a certain point had the opportunity to do fashion illustration. Basically, I just had to put my two interests together.

But you grew up in Switzerland where we don't have any fashion.

I don't know what image of fashion I had back then. It had to do with pretty girls, which is always a good starting point. I thought of it as something attractive, sexy and connected to the future, not to established things. Never having been in touch with Haute Couture clothes as physical objects, I didn't know that much about fashion. At the time there weren't

so many magazines either and the few that existed were much more expensive. I would get the French or Italian 'Vogue' as rare things, but it wasn't until weeks after they had arrived at the newsstand that I would get this precious information. But since the fashion scene has changed, it has become obsolete where you are. Even though here is not the best place for well-dressed people... go to Spain, to Barcelona and see... I mean; it's horror.

You said you liked fashion because it showed something new. Is that still the case today?

There are still very good people working in the industry, maybe even more now in terms of numbers since the field is much bigger, but many brands have become just like any brand! They globally design products that have to match certain demands and industrial processes. I don't get excitement from that, but it's part of the business as I am part of it and it's my job.

Is fashion repeating itself like an old meal you heat up?

You constantly see cyclical references. The occidental way of dressing men and women has one root which divided into a lot of branches. That's due to our physicality which has certain unchangeable characteristics. Adapting old ideas to new moments is part of the game, though through new fabrics those things may seem completely new.

Is there enough space for creativity with all the commerciality in fashion?

There are boundaries, but it's a question of opportunities. There is always space for good ideas, but you need the opportunity to develop and put them in the right context. A magazine spread is great to be experimental and live your own visual adventures. Unfortunately, the leading fashion magazines, which used to be the hottest point for creativity, are now suffering from all the compromises the commercial part entails. They'd have all the means possible to realise good ideas, but they have other problems to solve. There is a small group of photographers who are very much in demand and – as good as they are – their level is not where it should be. If they worked less, their pictures would be better.

Is this the case with your work?

I really can't work more. At least, if something goes wrong, I can change it immediately, whereas if you're on a shoot and something goes wrong, you just have to deal with what you have. It's not just a question of money but of time and availability of people. If you compare the situation with the 1950s: A magazine had its own photographer and studio that was like a lab, and people wouldn't be travelling all the time but be there. It was a boutique-like thing, now it's an agenda thing.

Not that long ago you started doing dripping images – is that a new, faster way to express yourself?

Sometimes I can't find a solution for some work or my setup and technique don't allow me to. The dripping happened when I was to do a portrait and had some other materials in mind but never had gone into the process of using them. With new techniques, you have to be lucky in the beginning. If not, I would abandon them immediately. But I was lucky and it pushed

— François, with hazel eyes and in jeans and T-shirt, has a cheerful personality that gives away his mixed heritage and time spent in Italy. While we are listening to Jimi Hendrix and chain smoking Parisiennes in his expansive studio in an industrial quarter of Zurich, he tells me about his life as a prestigious expressive fashion illustrator.



*— La
Bella
Simo-
netta —*

*— A Tribute to Botticelli's
Muse Simonetta Cattaneo Vespucci*

*— Photography: Elisaveta Porodina
Styling: Milena Wojhan
Hair and Make Up: Valerie Fischer
Model: Stella von Senger —*

