

Illustrating Fashion

DASH

**SPRING
SUMMER
2014**

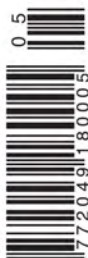


TRANSFORM

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CONTRIBUTORS

Hana Knizova Originally from the Czech Republic, Hana moved to London in 2010 to study Photography at London's College of Communication. Her portraits explore the themes of youth, ambition and the

Ford Leland A specialist in brand management psychology, Ford's favourite pastimes include developing his love / hate relationships with photography, design and writing; fixing things; using semi colons and sipping coffee

Juergen Zipf The Berlin-based menswear stylist went from design assistant to creative buyer. After graduating from the German Master School of Fashion Munich he switched to styling and journalism, working for magazines such as

Emeric Trahand Known as Takeshi, Emeric's a New York-based Art Director and artist from Saint Etienne, France, whose favourite sandwich filling is tuna salad. His illustrative work's renowned for its surreal feel, the quality

Diego Soprana's favourite sandwich filling is prosciutto crudo di parma, green cheese, salad, tomatoes and pesto genovese. He lives and works in Verona as a graphic designer, illustrator and Art Director for Studio Fantastico.

Myriam Heinzel The daughter of an artist and an ornithologist, Myriam grew up on a secluded farm in southern France. She's since developed a diverse range of techniques, maintaining a distinct personal style and a love of analog

interweaving of her subjects' private as well as public lives. Her favourite sandwich filling is avocado and roasted pepper with bacon.

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on busy street corners behind one-way reflective glass. He likes the smell of airports and how Thanksgiving leftovers fill sandwiches with memories.

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FHM Collections and German L'Officiel Hommes before going freelance. A few things have stayed the same throughout his life, for example his love of fashion and club sandwiches with lots of ketchup.

of its photomontages as well as the light treatments and compositions. His work's been featured in numerous international publications.

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Developing his career based on a classic Italian formula – strong colours and expressive edges – he's worked with some of Italy's most esteemed brands.

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drawing for a variety of clients. Her favourite sandwich filling is duck rillette with cornichons in a fresh baguette.

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Illustration: Claudine O'Sullivan

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Bomber Jackets

Flying Up

by Misty Griffiths

Reminiscent of the 1990s, bomber jackets have caused catastrophic effects for the past two seasons. This obsessive transition trend, which has seen itself become dominant among everyone's closets, is now leaving its traditional characteristics behind to bring us a variety of versions adhering to mass wants.

Jet streaming their way down every capital's catwalk, from silk to leather, bomber jackets are presented in pastels, neons and neutral, sombre tones. Perfectly adept for Spring/Summer 2014, light-weight silks with contrasting patterns are layered or made heavier adaptations for those typically bleak British summer days when the bright sky doesn't quite match the brisk temperature.

For differing preferences, florals are toughened against patent or matt leather and delicate flowers with intricate 3D petals paired with extensive beading work. Not to exclude long admirers of punk, inspiration's drawn from the 1980s with leather bombers covered in defaced queen's head badges.

Starting its life as a pilot's flight jacket to keep an individual warm in the open cockpit, this once practical trend will now be seen making its way around every city.

Balmain, Christopher Raeburn, Erdem, Ground Zero, Guy Laroche, Holly Fulton, Jean-Pierre Baganza, Jonathan Saunders, Julien David, Kit Neale, KTZ, Marc Jacobs, Marni, Philosophy, Prabal Gurung, Prada, Sacai, Stella McCartney, Tabernacle Twins, Vera Wang, Zeynep Tosun

Illustration: Emeric 'Takeshi' Trahand

S T Y L E

ILLAMASQUA

 Liberation Through Layers
 by Lina Psaila
 Illustration: Mia Overgaard
 @peppercokies



In the 1920s a cultural revolution swept over Berlin's clubs, while the drama and film industry of the German capital flourished in a time of newfound artistic freedom and social tolerance. This movement was one of the first paradigms of powerful, abstract imagery brought in abundance for the screen and stage, proving that make-up has an undeniable transformative power as an abstract art form. In the '80s, sub-cultures created dramatised figures pinpointing individuality and self-expression. Over recent decades those youth movements have merged in sync with the high street while exchanging ideas, blending artistic integrity with practicality and using the past as a muse for the future. Case in point: Alex Box, make-up artist extraordinaire and Creative Director of cult beauty brand Illamasqua, launched in 2008. Here she shares her vision, varied inspirations, experiences with transforming the image of A-listers and reveals why ultimately make-up evokes 'human fundamentalism', a right to be a liberated, unique and ever-evolving individual.

Alex, you've had an exciting and diverse career so far. What's the thrill to be involved with Illamasqua?

To start a make-up range from scratch; to build a brand without previous experience – just a maverick spirit, an idea and a passion for image and value.

Illamasqua advocates individuality, creativity, self-expression and 'human fundamentalism'. How do these notions come together to form Illamasqua as a brand?

It's part of our evolution, as natural as breathing; It's not a marketing ploy or set thing. The most important thing for me is to move forward, evolve with knowledge and passion, always fluid and changing and not be too set in any rules or notions. Directing Illamasqua is like directing a growing flower – you just have to stand back and let it grow.

Throughout cultural history masking has been viewed as a means to liberate oneself. How does that apply to make-up?

Liberation can come about with a layer, whether it's a thin application of make-up or a mask. It's the mental leap when one part of a persona is concealed by the mask that allows another part of that person to emerge. Make-up can reveal and conceal, enhance or encourage a feeling of a change or step that takes you from being you to another

'form' of you, supplying safety by concealment or liberation through layers.

We've seen make-up growing as an art form – where does Illamasqua stand in this historical trajectory and is there a need to look back in order to move forward?

The future is the past, the past is the future. Illamasqua's a pallet of possibilities by producing make-up that gives people the tools to create their own history. As a brand and beauty movement we entered the make-up timeline at a point where there were no emotional lead brands, no-one talking about spirit, people, passion and beauty through creative imagery, thinking and beautiful, impactful products.

Make-up has great transformative power as skillfully employed by celebrities from Lady Gaga to Dita Von Teese. What've been your most memorable experiences working with such clients?

I'm a bit of an enigma as far as celebrity is involved. The artistic merit of a project and the integrity of artist / celebrity are essential for me to collaborate – I don't so much see people as celebrities but fellow artists. I loved collaborating with REM front man Michael Stipe for my self-titled book published by Rankin Photography Ltd.; he's gracious and we worked intuitively together. I saw him as many

things, many textures. At one point I asked if I could cover him in Post-it Notes and he said, "Why not? I trust you."

What differentiates everyday make-up from it being an abstract art form?

It's all in the context – one person's abstract is another's everyday. The art is from the heart. A person could spend over an hour perfecting their eyebrows as their wearable art creation. Another person may see being covered in make-up and glitter as their everyday look. Art is in the eye of the beholder.

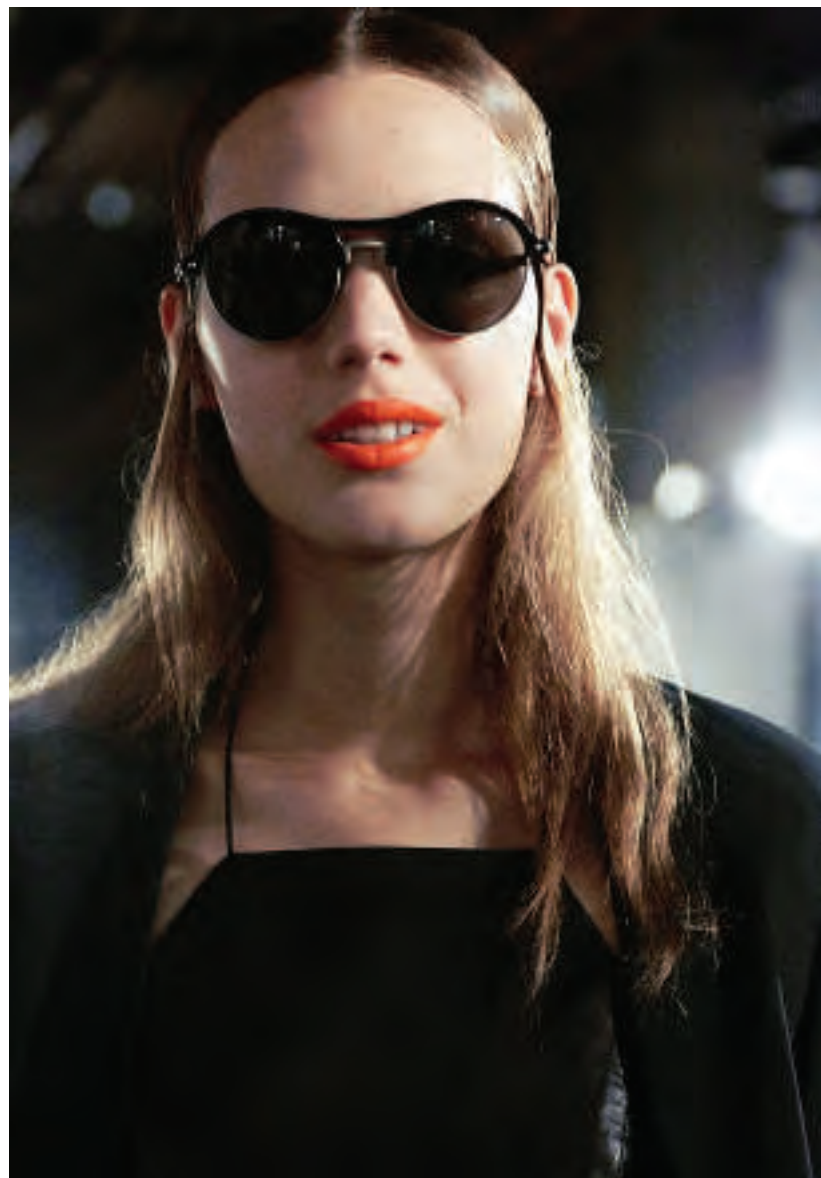
Make-up is part of the fashion industry. How do you balance a client's brief with your artistic integrity?

I'm a puzzle solver. A huge part of my satisfaction is working out what make-up will complement and enhance a brief. People approach me for my sensitivity, whether it's a small poetic gesture or an explosive firework. I love working with the likes of Gareth Pugh and Issey Miyake as we've set up a collaborative dialogue based on intuition and trust. My integrity stems from the purest answer, assuring the ego for a true collaborative, immersive experience.

Which are your favourite Illamasqua items for Spring / Summer 2014?

Exciting new lip formulations with an incredible pay off that will expand our textural landscape.





left: Rag & Bone, above: Ashish
below: Maison Martin Margiela
right page: Fendi
previous spread: Prada





Top: Adam Andrasci k
Jacket: Paul & Joe
Skirt: Ashi sh







T-Shirt: MM6 Maison Martin Margiela
 Bracelet: Kenzo @ Start London
 Glasses: Termite
 Belt and skirt: Jean Paul Gaultier
 Trousers: Pleats Please by Issey Miyake
 Shoes: Malene Oddershede Bach

音行

Raf Simons Trainer Illustration: Elena Xausa @ 2DM

5. FASHION

誰が、とにかく私に全てのワインを えた？



Dress: Kilian Kerner
Shoes: Chie Mihara
Opposite:
Coat: Malene Oddershede Bach

Troy wears all: **Katie Eary**
Opposite: Yemi wears suit: **Carven**





Blouson with leather sleeves: Sopopular, pull over: Sissi Goetze,
leather shorts: Kilian Kerner, sneakers: Nike, socks: Falke