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DECEMBER /2011
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LUXURIOUS LEATHER

CALYPSO IPHONE CASES

RORSCHACH

CHRISTOPHE GUILLARMÉ
NEW SPRING/SUMMER COLLECTION

MALDIVES & SHADY PENDANT

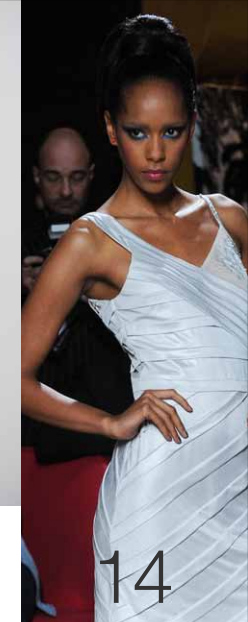
JIRO KAMATA'S ACCESSORIES

ASTROSCENCE & ALCYONE

BY KATE WILLIAMS

PLUS THE LATEST FASHION NEWS, SHOWS AND STYLES





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DECEMBER 2011

1 Versace Limited Edition H&M Not-So-Limited, Also Kind Of Bitchy
With the release of Versace's collaboration with US chain H&M, people lost their collective minds; Donatella Versace herself may have been one of them. Not only is the 'Limited Edition' Collection being followed by a Spring 2012 collaboration (which has been leaked online), but when the New York Daily News decided to run a piece showcasing the garments on recent college graduates, they were told by H&M's publicist that "Donatella will likely not approve shooting the collection on real women."

2 FIGHTS BREAK OUT OVER VERSACE FOR H&M
Versace launched a new line of clothes for H&M in Europe and Asia on Thursday, November 17. In response to the high level of anticipation, some Chinese shoppers hired men to wait in line at the H&M in Shanghai's Huai Hai Lu shopping district in their place. The men were instructed to buy as many items as possible, likely in order to be sold online at a mark-up. Reportedly, before the store opened, a fight broke out among a group of the hired men. H&M's website also suffered a crash during the release of the new Versace line due to the overwhelming number of online shoppers. H&M released an apology later on their official Twitter page saying, "H&M's really sorry for any inconvenience during today's launch of #versaceforhm. We'll look into how we can improve in the future."

3 H&M SEEKS COLLABORATION WITH TOM FORD
After the highly anticipated release of Versace for H&M, the Swedish retailer is already looking ahead to their next collaboration. Margareta van den Bosch, H&M's creative adviser, has expressed an interest in working with American designer Tom Ford. Ford originally established himself in the fashion industry as the creative director for Gucci and YSL. After making a name for himself, he launched his own Tom Ford brand as well as the Tom Ford Beauty boutique at New York department store Bergdorf Goodman. Ford has not yet been approached with the project, but a high street line of clothes from the American designer would be unique to say the least.

4 RENT A VINTAGE CHANEL BAG
Rent the Runway, the online designer clothing and accessory rental service, is now offering vintage Chanel bags. This release marks a partnership with American vintage shop What Goes Around Comes Around. The new selection includes bags, necklaces, earrings, and bracelets, all vintage Chanel. Chanel bags are classic and universally coveted by fashion-conscious women the world over. This new service offers a chance to carry a classic vintage bag from one of the world's most influential designers. Bag rental prices range from 250 to 350 USD for a four to eight day period. Chanel bag

purchases average around 6,000 USD and prices for vintage items increase exponentially. Check out Rent the Runway's website for more information.

5 THEFT OF MARC JACOBS'S SPRING COLLECTION
Marc Jacobs's entire 2012 spring/summer collection was stolen from a train in transit from Paris to London. The theft forced the brand to cancel its European press day where photographers and fashion editors would normally get their first look at the new collection. As the line has yet to go into production, the garments are essentially valueless, which has led authorities to suspect counterfeiters are responsible for the train heist. The brand has asked for any information regarding the stolen collection on its official Twitter page, promising a reward for picture proof. The brand has assured consumers that the collection originals are safe and that only a selection of 46 duplicates was stolen. Counterfeiting remains the biggest concern, but Jacobs tweets, "life goes on."

6 RIHANNA TO CREATE ARMANI CAPSULE COLLECTION
Barbados born R&B singer Rihanna is working with Armani to design a new capsule collection comprised of lingerie and denim. The popular artist is already the face of Emporio Armani Underwear and Armani Jeans, starring in sexy campaign ads for both lines. It's been reported that the Armani Jeans capsule collection will include two types of jeans (boyfriend fit and skinny), two t-shirts featuring the combined logos of the Armani eagle and Rihanna's R label, a canvas bag, and a black leather biker jacket. The Emporio Armani Underwear line will feature lace bra and panty sets in two colors, cobalt blue and pearl grey, as well as thongs, briefs, and camisoles to match. The new collection is scheduled to hit stores in December.

7 THE VALENTINO GARAVANI VIRTUAL MUSEUM
Valentino Garavani may have retired, but he's keeping himself busy with the creation of a new digital fashion museum. Created with business partner Giancarlo Giametti, the Internet and app based museum will feature more than 300 dresses spanning a 50 year period of the Valentino fashion house's history. Utilizing a 3D environment, the application gives users a real museum experience. Museum "visitors" can browse through outfits including 3-dimensional models, original sketches, red carpet photos, anecdotes, and campaign ads. Images of and information about the man himself also appear throughout the museum. The content of the virtual museum is massive; it would encompass more than 107,500 square feet if it were a real world space. Valentino is reportedly very proud of the museum, which officially launches on December 5. In the meantime, you can see a preview of the site on YouTube.

DE LA SOLE, EDINBURGH

De La Sole is Rose Streets quirkiest trainer boutique which offers retro style trainers in a vintage setting giving customers a new and personal experience in trainer shopping.

The owner, Katy Bell has hand picked seven independent brands to launch their collections in to the upper level of the boutique.

She also wants the upper level of the boutique to be diverse and appeal to a wide range of customers so has chosen seven very different brands to fill the area.

There is a cool mix of Menswear, Children's wear, Accessories and Womenswear including Womenswear brands nicci.n. and C.Watson and Childrenswear brand Bad Idea.

The hand-picked independent brands will launch their collections in to the store with a Launch and Preview Night on Friday 18th November. The event will start at 7pm-10pm and will take place at De La Sole, 136 Rose Street, Edinburgh, EH2 3JD

ASTROESCENCE & ALCYONE

BY KATE WILLIAMS

All Garments / KATE WILLIAMS Photography / ANDREA CARTER-BOWMAN
Model / AMY G FROM SELECT (silver outfits) &
ANASTASSIA C @ FM (printed outfits) Make up Artist / JAMIEE



METEOR CARDIGAN beige/white (cotton and metal)
DRESS (titaniumcoated nylon-jersey)

LUNA DRESS in silver (nylon and metal)
ORBITAL HAT (persepx and wire)



both: SILK JERSEY, LEATHER ('Alcyone' collection)





ASTEROID TOP grey (titaniumcoated nylon-jersey)
 SOLAR SKIRT silver (metal and nylon)
 ASTRAL ARMBAND (perspex, bronze leather and wire)



SKYHOOK DRESS (bronze leather)

CREATIVE STATEMENTS

"RORSCHACH"

Text / EDWARD HATFIELD

Photography / NICOLA GLEICHAUF, FRANK BARYLKO (p.16)

Christophe Guillarmé's new Spring / Summer collection entitled **RORSCHACH** presents a truly unique approach to fashion from one of the sharpest creative minds in the industry. In his own press release, Guillarmé describes the collection as a desire to query the creation process and discover the origin of inspiration. However, the Rorschach collection goes far deeper.

Named for the famed Rorschach test in which subjects are asked to interpret inkblots, the clothes in this collection also incorporate an element of interpretation. Guillarmé combines various shapes and materials to create unique and sometimes ambiguous figures, challenging us to see more. Many of the garments are intentionally left with an unfinished feeling, incorporating beaded mesh to fill in the gaps while revealing a tasteful amount of skin that hints at sexuality. In probing the origin of inspiration, Guillarmé returns to an essential color palette, incorporating lustrous whites, matte blacks, silver, gold, and a variety of earth and flesh tones.

There are a few splashes of brighter colors in the collection, including a striking multicolored butterfly print gown and an elegant soft coral-colored raw silk dress with a beaded waistband. In keeping with the theme of unpredictability, the bright colors are rounded out by a dress and gown made of an intricate blue silk chiffon tie-dye that undulates gracefully creating an optical illusion like the inkblots in the test for which the collection is named.

The two really standout features in the collection are the extraordinary embroidery and the intricate use of beads and sequins. A perfect example is a camel silk georgette mini gandoura, which features beautiful embroidery with sequins that flourishes naturally over the garment in organic designs.

The laser-cut petals embroidered in several of the garments bring the clothes to life in a flurry of movement. The petals themselves are exquisitely shaped and their arrangement gives an almost avian quality to the garments.



The clothes in the Rorschach collection are as unpredictable as they are diverse, from casual to formal, playful to intense, classic to edgy. In spite of the variety of clothing, all of the garments feel like they belong in the collection together, connected by themes such as unpredictability, simplicity, and illusion. Guillarmé proposed a truly lofty approach to design with Rorschach and, like many artists discover, he found that taking art to its logical conclusion leaves us with only philosophy. However, Guillarmé returned from that conclusion to give us a collection that is both intensely artistic and accessible.





Christophe Guillarmé
Spring / Summer 2012
"RORSCHACH"

SORTED



ELIE SAAB HAUTE COUTURE

FALL/WINTER COLLECTION

Text / ROWAN KIRBY-BROWN / rowankirby-brown.blogspot.com

Pictures / ELIE SAAB via smartologie.blogspot.com



‘A Cinderella story come to life’ is how I would describe Elie Saab's collection. Beautiful, enchanting and brilliant with lots of glitter. Elie Saab has continuously enlightened the fashion world with his remarkable eye for exceptional designs, and this collection is no exception. Once again he has created a masterpiece collection, that is beautiful both to the eye and its beholder.

Elie Saab's recent collections have been a huge success in the world of fashion. Red carpet perfections, Parisian Chic and now his new Fall/Winter 2012 collection are all heating up the runway with a new romance in fashion. For many years Elie Saab has not failed to impress and this collection was far beyond our expectations. His beautifully created garments, each with its unique individual quality, were inspired by the glimmer and shimmer of the sky scrapers. The theme was reflected in the aquamarine, bronze, white, blue, ivory and grey palette of this collection as well as in the abundance of crystals, sequins, glitter, beads and beautiful flowery embroidery on these gorgeous gowns.

The collection was a bit of 1920s crossed with a bit of 1970s clashing at times with some modernistic silhouettes. Quite a few garments had low backs that resembled the everlasting inspiration of Coco Chanel's 1920s evening collections. Some gowns had a mermaid contour giving an impression they were made of wet leather and dusted with diamonds .

In this collection the Lebanese designer concentrated on the grace and subtlety of a woman. He used a lot

of transparency in the fabrics especially in skirts. The inspiration for the embroidery came from stripes which he described as the rays of light on the fabric. He also used the red carpet motive as a muse for this collection. The designer says that life of a woman is a red carpet. When she leaves the house, a woman should feel bold, daring and beautiful, therefore he creates his magnificent garments in a way that releases the inner confidence inside of every woman. That is what haute couture does, it allows you to show your beauty to the world and feel 100% confident at all times!

The romantic aura that touches this collection made the gowns shine with enigmatic sensations and subtle elegance. The wedding gown was undoubtedly the best part of the collection. A huge array of fabric covered with crystals and wrapped in glitter left the audience bedazzled.

Once again Elie Saab has captured the attention of the fashion world with his unique creations and marvelous designs. He has presented the collection that proclaims creativity and embodies fashion at its best. Captivating, glamorous, alluring and enchanting! Well done Elie Saab! A round of applause to you!





CRITICAL LEVEL

THE ROLE OF FASHION CRITICS IN A PRAISE-DOMINATED CULTURE

Text / ROWAN MAHONEY / Illustration / WARREN STRONG

The only thing larger than Lady Gaga's Tatehana heels could quite possibly be her ego. Fresh off the success of her admittedly bright and witty appearance at the CFDA Awards (held in New York City this year), one journalist – a Ms. Cathy Horyn – had the misfortune of decrying her choice of wardrobe as making the singer look “embalmed” – a fairly innocuous comment considering the standard of fashion bitchery, to be sure.

Yet this unremarkable slight was not forgotten by Gaga, who used her monthly article in *V* Magazine to denounce Those Who Would Dare To Question Her:

“In the age of the Internet, when collections and performances are so accessible to the public

and anyone can post a review on Facebook or Twitter, shouldn't columnists and reviewers, such as Cathy Horyn, employ a more modern and forward

approach to criticism, one that separates them from the average individual at home on their laptop?

... To be fair, Ms. Horyn, the more critical question to ask is: when did the pretense [sic] of fashion become more important than its influence on a generation? Why have we decided that one person's opinion matters more than anyone else's?”

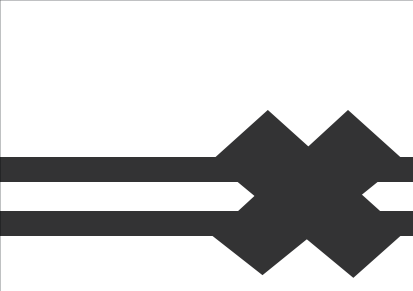
The fact that Ms. Horyn is the Fashion Editor and leading critic for the *New York Times*, with a master's in journalism and more than 25 years of experience behind her, doesn't even seem to factor into Gaga's reaction to said critique; in Communist Gaga, it seems, clothes review YOU.

CONFLICT OF INTERESTS

Yet this notion of pretence and singular opinion is an interesting one, as interwoven and perhaps even as hypocritical a concept as fashion critiquing itself. The fashion industry has relied on selling aspirations for high-end lifestyle and income since time immemorial, but who are they really selling to? According to *Newspace.com.au*, less than half of the total readers of *Vogue Australia* have full-time employment, with a fairly even split between all five quintiles on the socio-economic scale. What that means is that only roughly 20% of readers can realistically afford the prices of the garments advertised (a Rick Owens jacket released around August of this year, for example, retailed at Bergdorf's in the US for \$46,000. You read that right.)

For argument's sake, then, let us say that most of us who buy these magazines have no intention of purchasing the absurdly-priced items featured within, but instead are looking for inspiration to filter through our own tastes and budgets– what about the critic then?

Their role then, at least in theory, becomes heightened; they are the medium between the dissemination of newfound creative ideals and the eager public. They understand the technical skill, the foresight and the imagination required to produce a truly beautiful collection and can synthesize it all into a column to be understood, enjoyed and emulated by the masses. But if every designer with enough clout or corporate backing can secure a rave review – nay, the reviewers themselves– who is left to ensure quality control? ➤



Lynn Yaeger, lead critic for New York Magazine, puts it best when she asks, “How do you prevent your personal feelings about designers from infecting your coverage? How do you review their Fashion Week shows and pass judgment on their work when you know them socially? You do the best you can, but it’s not easy.”

Yaeger, like Cathy Horyn, has been barred from previous shows for her tell-it-like-it-REALLY-is approach to critiquing. But some designers have gone further. Tom Ford, a darling of the fashion press and rescuer of no less than two fashion houses in the 80’s and 90’s, has discouraged reportage from his most recent shows whilst outright banning photography completely. What really intrigues the observer in this situation is that a) the reviews for said shows were, to put it lightly, less than positive and b) his most recent (and most violently critiqued) show was Ready-To-Wear. This isn’t a reluctance to showcase the fantastical flights of his Haute Couture imagination we’re talking about– this is London Spring 2012, where even if it was couture, someone will probably end up wearing it on the streets (Daphne Guinness, I’m looking at you). But in order to consume and thereby (not coincidentally) promote, customers might have to, you know, see the clothes first. So is it the prerogative of the guarded artist to snub the fans and press if he smells a whiff of sedition on the air? Or should his show receive the same amount of coverage regardless of its success, feelings be damned?

More importantly, what does it say about the fashion industry when only a handful of critics dare to legitimately analyse a collection, and the ones that do risk raising the ire of the designers or –gasp!– being barred from next season’s attendance completely?

PAY FOR PLAY

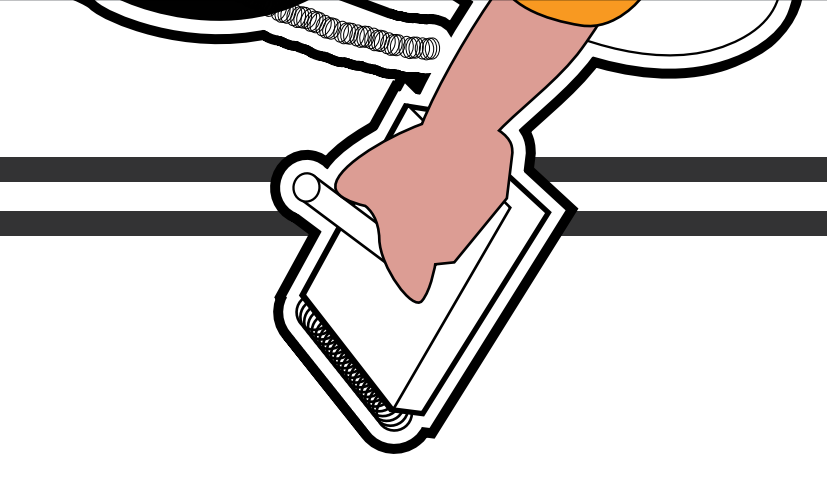
This apparent inability to take a bad review on the chin might actually be hinting at a larger shift occurring within the fashion press. More and more, magazines are supplementing their revenue by branching out into retail operations; yes, they will now be selling you the clothes that they review. U.S. Vogue has recently partnered up with New York-based Moda Operandi, an e-commerce site that will not only allow Vogue’s readers to pre-order the runway looks of some of their favourite designers online (Derek Lam, Marc Jacobs and

Diane Von Furstenburg chief among them), it will also secure for Vogue a sales-based commission. Style.com will follow suit in November by selling directly to their readers; both are owned by media conglomerate Condé Nast International.

While it’s true that corporate pressure has always dictated a lot of what you eventually see in the pages of your favourite magazines, it might seem as though recently their readers are fast becoming mere browsers of catalogues, paid for by corporate multinationals which aim more to showcase their financiers’ wares than to inspire genuine debate.

Even those at the very top of the fashion food-chain can sprain under the pressure. The not-so-secret rumour that dominated the blogosphere in the wake of Carine Roitfeld’s departure from Vogue Paris was that her recent resignation was actually a firing, curated by advertiser LMVH. The company that owns some of the biggest houses in fashion (Louis Vuitton, Givenchy and Fendi just to name a few) was apparently none too pleased about one of Ms. Roitfeld’s more recent photo shoots, which featured girls under the age of 12 in heavy make-up and comically adult-sized clothing. Their postures weren’t provocative nor the styling choices’ lurid – even the backless dresses had singlets underneath – and it was clear from the title, by-line and content of the accompanying article that the images were a satire on the ideal of feminine beauty and the sexualised manifestations thereof. Controversial? Of course. In bad taste? Sure, maybe a little. But compared to previous spreads, some of which have included models in blackface and pregnant women smoking, this is practically Disney.

In fact, during her 10-year reign as editor, Ms. Roitfeld’s deliberate courting of controversy managed to not only restore Vogue Paris’ credibility amongst the fashion set, it also reaped major financial rewards for the magazine’s investors. Jonathan Newhouse, CEO of Condé Nast, confirms as much in a statement released last year: “It is impossible to overstate Carine’s powerful contribution to Vogue and to the fields of fashion and magazine publishing... Under her direction, Vogue Paris received record levels of circulation and advertising and editorial success and has established itself as one of the most iconic magazines in the world.” The fact that his company reported unhappiness with the amount of space devoted to their ads, hence threatening to withdraw their backing completely, is



probably just a coincidence. Roitfeld herself has spoken candidly about her take on the state and future of fashion, delivering this quip to Der Spiegel magazine in July of this year: “...Toward the end, it unfortunately got less and less fun. You used to be able to be more playful, but now it’s all about money, results and big business. The prêt-à-porter shows have become terribly serious. The atmosphere isn’t as electric as it once was, and they now have about as much charm as a medical conference.”

What’s most ironic about this whole debacle is that the objectivity of Roitfeld as an editor has previously been called into very public question; her pay-for-play scandal resulted in her being publicly banned from a 2010 Balenciaga show, when it was discovered that she not only took on private consulting jobs for her favourite fashion houses, but that on one occasion an entire Balenciaga pre-collection had been sent for duplication to one of her clients, Max Mara.

FORM AND FUNCTION

If even the scarce few who continue to champion innovation in modern creativity can be caught up in the conga line of back-scratching, what does that say about its current value? Has the industry become so networked, so self-referential that impartiality is actually frowned upon now? In an age where anyone with an internet connection has a forum of potentially millions, what separates opinion from tempered assessment is fast becoming vaguer. The emergence of blanket anonymity as a by-product of our technological age has allowed countless hordes the opportunity to critique without any of the real-world consequences; thus, when a person with a face, name and reputation does the same, the indignation they experience can sometimes acquire a cumulative effect. Walking the tightrope between fully-fledged interaction with and subsequent analysis of the art and artist is their career, after all– they can’t just turn off the screen and walk away.

Lady Gaga’s reaction to Cathy Horyn’s dismay might seem grandiose from our perspective but it is far from abnormal, and what is most telling is how Horyn was subjected to the Wrath of Bad Romance, yet the concurring voices of the disembodied mob were left to their chatter. One might be tempted to counter such a statement with the

thought that, ‘well, obviously: Ms. Horyn has a widely read newspaper column whose opinions have been proven to be influential, unlike the bevy of web commentators’. But then, wouldn’t that just prove the point?

Because the ultimate Catch-22 of online discussion is that even if those unnamed opinions are the most underqualified, you simply can’t attack what you cannot see.

Yet not all of the responsibility should lie squarely with industry insiders; the motives and meaning of fashion might be a little more obtuse than music or film, but as readers, an increased appreciation for the delicacy of a designer’s work can only initiate positive change. Consider that what is displayed to us in publication is consumerism in the guise of dreams, as much a triumph of marketing as of artistry; in an age where most of us are aware of this, we happily trade acknowledgement for aesthetic stimulation, and that’s okay. But what happens when a designer actually has something to say, something of merit? Because not all of us can devote our lives to fashion even if we continue to feel passionately about it, who can deconstruct its more esoteric flights of fancy to let us know if it’s worth our time? Because that really seems to be the crux of the matter– any designer, by virtue of simply existing and continually producing work, is a genius. But if there are bad musicians, there are bad designers, and wouldn’t you want to know before you slip on a new pair of Rebecca Black’s?

It’s up to us to applaud intelligent review when we see it and not only if it’s positive. It’s up to us to recognise the difference between attitude and wisdom and reward those who display the latter with our attention. As Gaga opined in her column for V:

“The public operates with the assumption that critics are experts in their respective fields. But are they? Does every critic have the soul to really receive a work in the transcendental sense? The out-of-body experience of art?” A valid question and certainly one that deserves debate. But to really continue this discussion, one cannot ask that question without also asking the following: does every artist have the strength to create one? And what could ultimately become the most important question of all: does every publisher, backer and financier in control of modern fashion wish the public to recognise it?

MALDIVES & SHADY PENDANT

JIRO KAMATA'S CONTEMPORARY JEWELRY

Text / LEI Photography / JIRO KAMATA



3000 meters below is the Maldives. Resting on the blue-green Indian Ocean, small islands shaped like the shell of a sea turtle, seemingly swimming towards me with its hundreds of years of patience and grace. Years later, it is Jiro Kamata's lenses that represent the unforgettable scene, once again touching me just like the moment I was looking through the plane window.

Jiro Kamata is not a photographer, but a Japanese-born, Germany-based jewelry designer. However, his enthusiasm about lenses is by no means less than any photographer. Not because he only uses old lenses to create his works but because he unleashes the potential values of old lenses to spark viewers or jewelry wearers' imaginations. In his mind, the camera lens is not merely a cold observer but a memory collector, which keeps the gamut of feelings written on the human face, the

beauty of the earth and skies that man has inherited, and the wealth and confusion that man has created.

Those old lenses, Kamata believes, all told own their particular story. "Old lenses used in my jewelry probably have been with some people for many years, witnessed how their family changed, or were perhaps used to catch great historical moments like the reunion of East and West Germany," Kamata explained. ➤



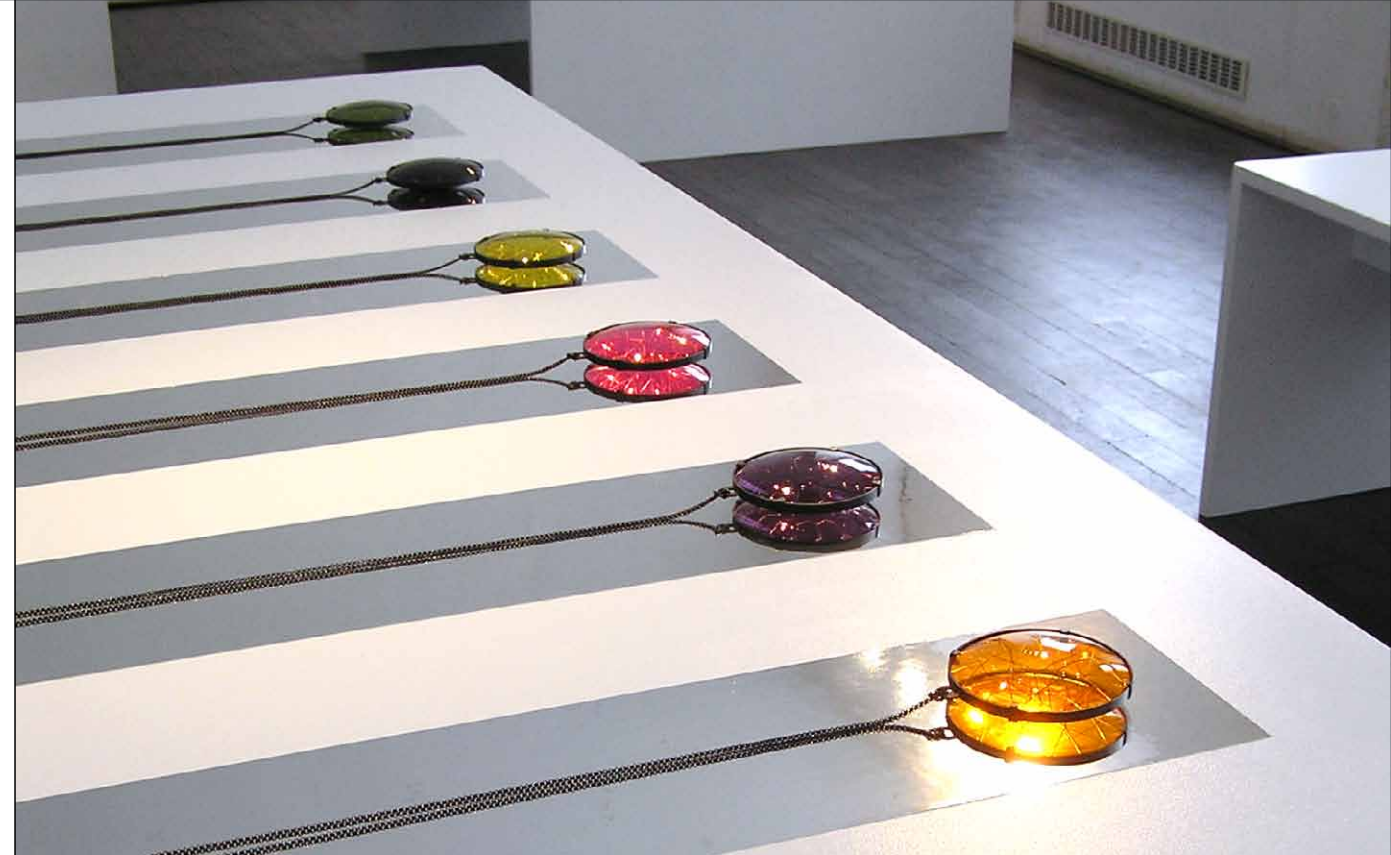
"Behind lenses, you never know what has ever happened, and that's what I think makes a piece of jewelry truly valuable."

When Kamata found the old lenses to have a unique value, such as classical gramophone records. As his admirer, I might find another way to enjoy his works, that is, through his lenses. I saw a different world. At

first sight of his collection, "Shady Pendant", it reminded me of an amazing sea view of the Maldives, only more expressive and romantic. However, as the name suggested, those turtle shell-like islands turned out to be flickering shadows of trees.

It is quite interesting to realize that the world could be read in so many

ways if we just change the place we stand or pay full attention to what we see, be it illusions or reflections. As long as we are truly looking, whether with eyes, a monocle on the nose, the lens of a camera in your hands, or the images Kamata has created, we may see the whole world in even a tiny grain of sand, just as Jiro Kamata found stories through his lenses.





LUXURY BIKE HELMETS

BY ANDREA CARDONE

Text / ROWAN MAHONEY



marilyn 219€

When Italian leather accessories company **Andrea Cardone** decided to modernize their company via a younger market and worldwide distribution, the anticipation was palpable.

Needless to say, the hype was justified and since 2004 their strategy has resulted in a beautiful line of quality helmets. Causing quite a buzz at industry showcases, Cardone

uses their 50 years of experience to craft luxurious leather helmets with bold and detailed graphic designs, such as a pop-art laden homage to Marilyn Monroe or the sleek delicacy of their Swarovski edition. Retailing for €219 and €259 respectively, they are the perfect lifelong addition to the woman-about-town's wardrobe.

All helmets are sold on tendanceinsolente.com



swarovski 259€



THE HUNT FOR QUALITY

HUNTER'S LUXURY RAINBOOTS

Text / ROWAN MAHONEY

It's not every day that the new 'It' shoe designers have a 155-year legacy and a seal of approval from The Queen of England.

Scottish brand Hunter is dominating the winter footwear trend with their latest design, the "Carnaby Boa Snake". Add their use of an embossed, snake-skin pattern finish to their quick dry lining, an orthopedic fit and the spongy bounce that you've come to expect of a Wellington and this boot-like creation becomes perfect for those who believe comfort need not be sacrificed in the name of fashion. Retailing for €169 or from www.hunter-boot.com





CALYPSO HANDMADE IPHONE CASE

Text / DRAGICA CHASHI AND CHRIS ROAF
Images / Courtesy of Calypsocrystal.com

Is there anything more frustrating when you have a brand new gadget, than to put it carelessly in your pocket and the next time you take it out, and have an ugly scratch on the screen? Have you had your joy at owning a brand new toy, only to have it ruined like this?

Anyone who has had this problem can rest easily. There is a fashionable and beautiful solution. Elegant and stylish, Calypso Crystal's range of iPhone cases are made from premium Italian leather. There is a supported light titanium frame to keep your device completely free from nicks and scrapes. Handcrafting each case takes several days and the team at Calypso Crystal do not compromise



the safety of your phone. Every case is rigorously assembled to not only give you piece of mind, but also a piece of art. If you want a cover as gorgeous as the gizmo inside look no further.

Perfectly designed to slip comfortably over your iPhone, Blackberry or Samsung Galaxy. However Calypso don't only make cases, they also have a beautiful line of traditionally hand milled glass docks. Only the purest crystal glass is made into four unique designs, which can be used to charge your devices or sync them with a desktop computer. Now you will be able to read your copy of En Vie on a perfect pristine screen. Everyone who has ever suffered the sadness of a scratch, your solution is at hand.





*this page + following:
skirt
DIOR (@ Rokit vintage)
shirt
PAUL & JOE
necklace
PHILLIP LIM (@ My-Wardrobe)
shoes
CHRISTIAN LOUBOUTIN



Photography / TAIKAN Artistic Direrector / M. WROBLEWSKA Stylist / JACQUELINE ANYANWU
Make-up and Hair / MUTSUMI SHIBARA Model / Magdalena @ Just

A collaboration between visionary artistic director M. Wroblewska and natural light specialist Taikan, this editorial follows the free flowing, yet quirky and imposing essence that is the heart of English Rock n' Roll.

Shot against the backdrop of Kensington, this story traverses and encapsulates a journey

between life, love and dreams, and the beauty of what the future may hold.

The enigmatic combination of individuality, fashion, style and attitude is what makes a classic. Whether it's a model, styling, music or aesthetics, the classic is a constant that represents an unchanging ideal.



trousers
JOSEPH
blazer
ZADIG & VOLTAIRE
necklace
PHILLIP LIM
(all @ my-wardrobe)



cardigan
THEORY
necklace
PHILLIP LIM
(all @ my-wardrobe)

ESMOD JAPON NEWS

Dec. 1st (Thu) 14:00 - 16:00
Speech seminar
by the principal of Esmod Paris

Christine Walter Bonini, the principal of Esmod Paris, is coming to Esmod Osaka for a seminar. The main theme will be "Necessary of mode". It's admission free, please feel free to join this event.

Christine Walter Bonini

After graduating EFAP in Paris, Christine Walter Bonini worked for CERRUTI.

She was in charge of public relations for SEHM men's wear international exhibition for 15 years and established a new salon for young creators.

In 1998 she established the CASABO international young creators salon. She was in charge of academic, art and public relations since 2005. After 2 years, she became the principal of Esmod Paris.



Contact us for application
and more details:
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mail : osaka@esmodjapon.co.jp



ESMOD JAPON X PARIS MIKI
COLLABORATION PROJECT



60s INSPIRATIONS

Text & Make up Artist / SHERI VEGAS / owner of Miss Vegas makeup bar
Model / KEELY THURECHT @ vivens models Photography / ROBYN FRAZER
Stylist / KATHY THURECHT Hair Stylist / KEELAN MCGILL

I had been dreaming of this concept and it had been developing in my sub-conscious for some time. I finally found the team who could make it happen and it was exhilarating to see the end result.

I was looking to develop a different look to what I'd done before and wanted to carry the look through all the details in the shoot: makeup, hair, clothes, the black and white

simplicity of the images and the model. The team that we pulled together was ideal for this and they all understood what we were trying to achieve.

The inspiration for the shoot came from old school Hollywood 60's-style glamour. Where the hair reaches the heavens and the lashes are full and thick with the jet-black liner that adorned the vixens of the screen back then. ➤





I wanted these black and white images to seem like stills taken from a classic Audrey Hepburn movie set in Rome or some far off destination, with elements of a Scarlett Johansson-esque contemporary feel.

I love the tone and feel of the images, and I think both the strength and femininity from the women's movement of the 1960s elicits an emotional response from the audience which can be felt for today's modern woman; strength, beauty, elegance and a simple femininity.

I wanted to tell a story through the images. I started the development with simple eyes and had the model convey a true 1960s feel. To add complexity as we moved through the shoot, we added definition and strength to the eyes and changed the hair styling to reflect different moods. To show different aspects of fashion and life, each outfit change was designed to almost move through my favourite images when I think of the sixties. However, there is also a modern element in each photo which blends in a contemporary touch with the classic 60's style.



ZODIAC & BLOOD TYPES

THIS MONTH WE PRESENT YOU
THE BLOODTYPES O AND AB
(FOR A AND B SEE LAST ISSUE)

ARIES 3/21 – 4/19



O The most active and aggressive Aries are those with Blood type O. They are straight talking and direct. Most of them have a strong sense of justice and like to help people. They are efficient and dislike hesitation. They have a better chance of being a good leader than the other Aries blood types.

AB Blood Type AB Aries is not like a typical Aries as they are careful and thoughtful, but sometimes they become very passionate. Blood type AB takes great pride in leadership and they prefer to issue orders rather than be commanded by others.

TAURUS 4/20-5/20



O Blood type O Taureans have a steady temper but because of their tendency to hesitate they are apt to miss many opportunities. Patience is their unique advantages because although they are not active as Aries they avoid making mistakes.

AB Blood type AB Taureans have strong emotions, but despite that their ability to communicate is their strong point. They will often take a stand and show much empathy and understanding. On the artistic side they are more sensitive than other Taureans.

GEMINI 5/21-6/21



O When blood type O Gemini's are under a lot of pressure they are able to stick to their guns and keep focused on their goal. They are sensitive to fads and fashions and new ideas. Their character is a split personality of quiet and active at the same time.

AB Blood type AB Gemini's have a strong ability for studying and understanding. They can absorb knowledge quicker and more easily than other people. When they do a job they enjoy they can be full of inspiration and new ideas. Lack of patience is their weakness.

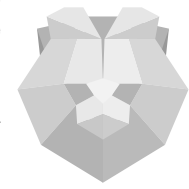
CANCER 6/22-7/22



O Blood type O Cancerians only pay attention to the things they care about. Their personality is straight and honest and they have a very good memory and a strong conscience, making them very protective family and friends. They often try new things and bring much colour in to their lives.

AB There is only one word that can describe Blood type AB Cancereans: mysterious. They like to give a good impression but also keep their distance from people. They like to stand alone but at the same time expected others to understand them.

LEO 7/23-8/22



O Blood Type O Leo is very similar to O type Aries: full of vitality and energy. Their flexibility in work means that they bring a bright personality and have a positive effect on the other team members. They easily forgive the mistakes of others and have good leadership qualities.

AB Blood type AB Leos have more pride than other Leos but they never show their anger. They like to be the focus of praise. If they wanted, they could be on the stage, as their star quality gives them the ability to make a success of their lives.

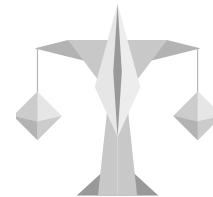
VIRGO 8/23-9/22



O Blood type O Virgoans work hard and have great wisdom, preferring to think and plan well before making any decisions. Because of this they may seem rather cool on first impression but, in fact, they have a warm side. Whether man or woman they are pure and romantic.

AB Blood type AB Virgoans have big difference in their outer appearance to what lies inside. Their emotions can be erratic which makes them sometimes do surprising things. But most of the time they are good observers who are able to keep watch of the details and analyse the situation.

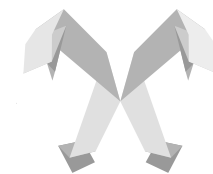
LIBRA 9/23-10/23



O Blood type O Librans have a lot of passion and consideration, which makes them the perfect lady or gentleman. They have enough courage to be themselves completely. They can be divided into two types: those that are indecisive and those that can distinguish right from wrong.

AB Blood type AB Libra is gentle and always smiling. They are thoughtful, careful and have an ability to judge calmly. A born natural for social activities, they have excellent dress sense and impeccable manners.

SCORPIO 10/24-11/22

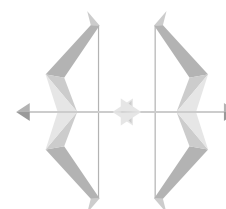


O Blood type O Scorpio is a combination of self-love and self-confidence. This makes it very difficult for them to show exuberance and jubilation. They are trustworthy and loyal in love and no matter how difficult they do what they promised. But this is a Double-

edged sword for it is never certain whether they are truly committed or just stubborn.

AB Blood type AB Scorpions are a complex character. Whenever they can they will sit alone in a corner, keeping silent and being mysterious. In doing so they can see the truth in the complexity of things and see how it all fits together.

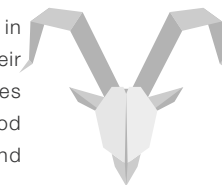
SAGITTARIUS 11/23-12/21



O Blood type O in Sagittarius really exaggerates their characteristics. They like to help those in the fight against injustice and never make a compromise when the demands are unreasonable. Blood type O type brings a proactive mind and what Sagittarius dislikes most is constraint in their world. They need to release their minds and let their dreams fly freely in the sky.

AB Blood type AB Sagittarians have a better temperament and they would love to spend time just thinking, however their impatience means that they are apt to proceed blindly without thinking things through. They only show their true feelings and passion to their close friends and lovers.

CAPRICORN 12/22-1/19



O Capricorn's stubbornness combined with the temper of blood type O means you will it difficult to persuade them to change any decision they have made. They have the 'never give up' spirit however hopeless the situation. There is a heart full of passion and humor under their cold and somewhat serious faces.

AB Blood type AB Capricorn is forward-looking and they are often engaged in some special or unique type of work. In which they are they work hard and have a strong resilience. If they have a clear aim they will never lose confidence.

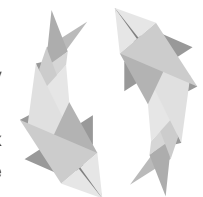
AQUARIUS 1/20-2/18



O Blood Type O Aquarians have a great confidence and bright mind. Efficient, diligent and intelligent, they never stick to established practices. Friendship is very important of them. They will take care of their friends in many small ways.

AB Blood type AB Aquarius is an iceberg as there is almost nothing that can effect their emotions, but beware; they can change suddenly and completely. Freedom flows in their blood and respect the freedom of others treating all people and animals alike.

PISCES 2/19-3/20



O There is nobody nicer in the world than blood type O Pisces. Their hearts are full of romance, fantasy and compassion. Most of them love animals and nature and will be the first one to stand up against anything they consider to be unfair. Type O gives courage to Pisceans, enabling them to get over any hard times they may have in their lives.

AB Blood type AB Pisces are very changeable; their moods are easily affected by their environment. Many of them are talented in the arts and they are good designers. They are more sensitive than other type of Pisces. But because their characters are erratic they easily contradict themselves.

LUCKY NUMBERS OF THE ZODIAC

ARIES: 9	TAURUS: 6	GEMINI: 5
CANCER: 2	LION: 1	VIRGO: 5
LIBRA: 6	SCORPION: 9	SAGITTARIUS: 3
CAPRICORN: 8	AQUARIUS: 4	PISCES: 7

