



ISSUE 2
NOVEMBER '09

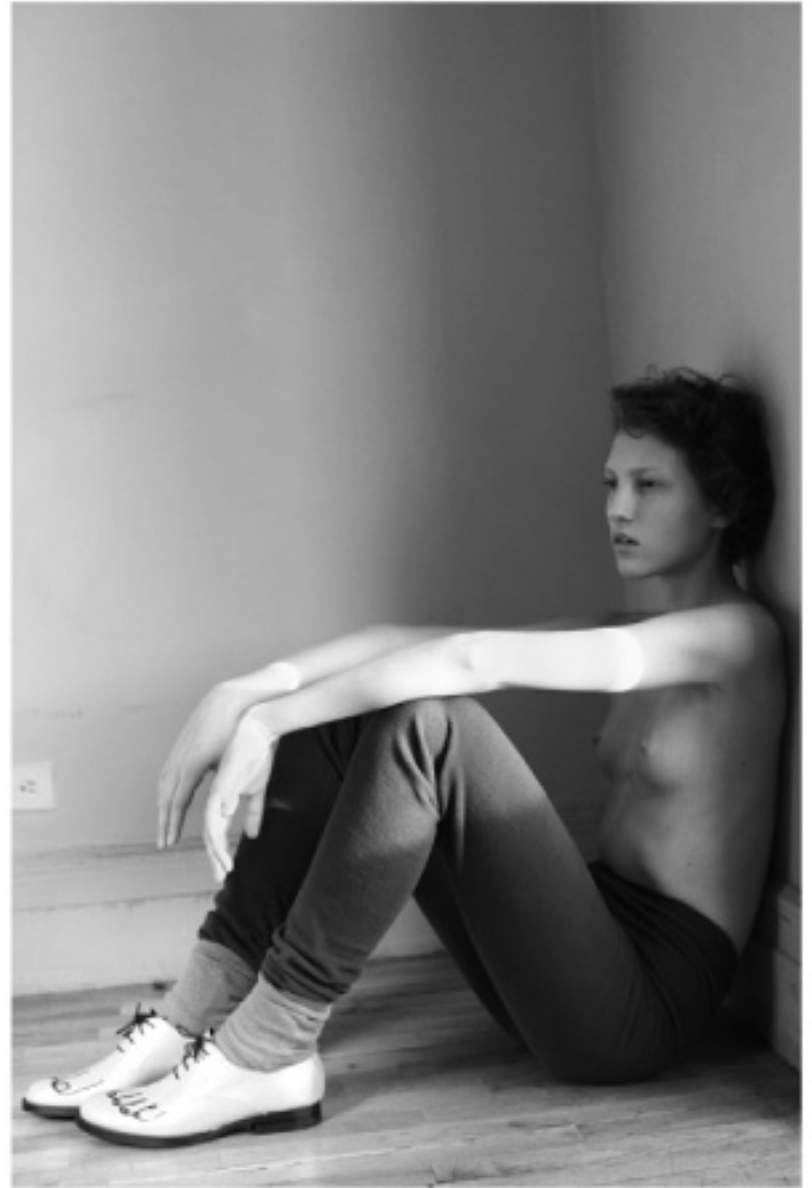
THE ILLUSIONIST

IN A TIME WHEN UNCERTAINTY REIGNS AND THE SYSTEMS THAT WE HAVE COME TO DEPEND ON ARE NOT ONLY COMING INTO QUESTION BUT VIOLENTLY OVERTHROWN REI KAWAKUBO IMAGINES A COLLECTION THAT SUBTLY TUGS AT OUR NOTIONS OF WHAT IS REAL. A SINGLE PIECE OF FABRIC IS TRANSFORMED INTO THREE DIMENSIONS WHAT SEEMS TO BE THREE-DIMENSIONAL IS SIMPLY TROMP L' OIEL. HER TRICKERY IS NOT A HARSH COMMENT BUT RATHER A ROMANTIC NOTION DELIVERED IN LIGHT LAYERS OF TULLE. AS FASHION CINCHES ITS BELT IT TENDS TO CONSTRICT INNOVATION AND NEW IDEAS. WE CELEBRATE KAWAKUBO FOR RESISTING THIS CURRENT OF SAMENESS WHILE CONTINUING TO DELIVER IDEAS THAT ARE FRESH AND UNMISTAKABLY HER. EVEN IN THESE TIMES SHE MAINTAINS AN INFECTIOUS OPTIMISM SUGGESTING THAT OUT OF CHAOS COMES NEW BEGINNINGS, INCREDIBLE OPPORTUNITY AND MOST IMPORTANTLY THE POWER OF REINVENTION. THIS IS HER WONDERLAND.



















ALL CLOTHING BY COMME DES GARÇONS

EDITOR JOHN SLATTERY
HAIR AND MAKEUP REGINA HARRIS FOR
MAC PRO @ SEE MANAGEMENT
ASSISTANT GREG HAERLING
DIGITAL TECHNICIAN RICHARD MAJCHRZAK
URSULA @ SUPREME MANAGEMENT
MARC @ FUSION MODEL MANAGEMENT
ASHLEY @ TRUMP MANAGEMENT
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- 1 & 2 NAVY DOUBLE LAYERED WOOL AND NYLON COAT, \$ 2245.00
- 3 & 4 BLUE TARTAN WOOL COAT WITH ATTACHED KHAKI JACKET, \$ 2260.00, GOLD LEATHER LACE UP SHOES, \$ 675.00
- 5 & 6 KHAKI COTTON CAPE COAT WITH BLACK GRAPHIC PRINT \$ 1460.00, SHOES \$ 675.00
- 7 BROWN/GREEN PAID BLANKET COAT WITH ATTACHED BEIGE COAT, \$ 2100.00
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- 9 & 10 NAVY COAT, \$ 2245.00
- 11 NAVY WOOL OVERSIZED SHORTS, \$ 610.00
- 12 COAT, \$ 2245.00
- 15 BEIGE AND KHAKI NYLON SKIRT WITH TRAPPED PLEASTED SKIRT, \$ 895.00
- 16 COAT, \$ 2100.00
- 17 & 18 BEIGE KHAKI NYLON TRAPPED VEST, \$ 735.00

BEST OF FALL '09



For our November issue and first blog post we take a look back at Fall not at the glitz of the shows but as a culmination of themes that will guide editorials, influence street fashion and translate into the clothes that hang on the racks. First and foremost, Paris led the way with not only the most directional collections but as an inspiration in itself. Balenciaga took cues in a new interpretation of French dressing, distinctly Parisian in its edgy sophistication. Ghesquière takes us on a journey where he draws influence from femininity rather than rigid futurism. The result? Strong shoulders and expertly executed draping in the most tactile rich satins and sumptuous velvet. Miuccia for Miu Miu was looking in the same direction with the cheeky question, "What is bourgeoisie now?" Her interpretation came in fur pelts, open backs, and exposed lingerie she described as,

femme fatale. Lanvin a storied house defined by French chic gave a slight nod to the forties in sober suits and dresses with elegant details used sparingly a gathered shoulder, a ruffle at the hem or an asymmetrical sleeve.

On the opposite end of the spectrum was the rock chic a maverick anti-establishment girl outfitted in Balmain, Alexander Wang, and Givenchy. Strong shoulders, tough suits and body conscious dresses accessorized with tough heeled boots.

We also saw a resurgence of the 80's. A nostalgic look at the glam life and the NYC club scene's neon hues, big shoulders and crimped hair. Marc Jacobs drew from nights spent at Area and Palladium while Giannini presented a sexed up version of the

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WRITTEN BY BROOKE VAN CLEVE

HIGH FIDELITY

- 1 PHOTOGRAPHER STEVE COHEN
- 2 FASHION EDITOR LISA MOSKO
- 3 SET DESIGN AND ART DIRECTION LISA GWILLIAM
- 4 SHOT ON LOCATION AT BRIGHT GREEN STUDIOS
COURTESY OF DANIEL GREEN
- 5 PARTS MODEL ISOBELLA JADE
- 6 FASHION ASSISTANT ERICA SANCHEZ

HANGING ON

- 
- 1 FUR JACKET BY DOLCE & GABBANA
 - 2 HORNY DEMON WRIST BAND BY AND_1
 - 3 BLACK SAPPHIRE AND SILVER BRACELET AND RING BY SCOTT KAY
 - 4 BLACK SHEER HOSEY BY WOLFORD
 - 5 BODYSUIT BY WOLFORD
 - 6 BEIGE PATENT LEATHER ANKLE BOOTS BY NICHOLAS KIRKWOOD



SLEEPLESS

- 1 SILVER SNAKESKIN CLUTCH BY BARBARA BUI
- 2 SILVER JEWELRY BY PAMELA LOVE



YOU LEFT ME

- 1 MULTI CHAIN NECKLACE BY BURBERRY PRORSUM



HEARTACHES

- 1 TRASH BAG SHOE BY ALEXANDER MCQUEEN
- 2 ZEBRA PRINT PONYSKIN BAG BY JEROME DREYFUSS
- 3 CROPPED ZIP JACKET IN WASHED LEATHER BY OHNE TITEL



VIBRATIONS

1 WHITE CRACKED LEATHER SHOES BY PRADA

BACKSTAGE AFFAIR

1 BLACK LEATHER AND CHAIN THIGH HIGH BOOTS BY CESARE PACIOTTI FOR OHNE TITEL
2 BLACK SHEER HOSEBY BY WOLFORD





GOODBYE

1 BLACK LEATHER HAND BAG BY LOUIS VUITTON
"NEO ALMA MONOGRAM DOUBLE JEU"



MOVING ON UP

- 1 BIONIC PLATFORM WITH GEMBOLT HEEL BY RUTHIE DAVIS
- 2 GOLD ZIPPER WALLET BY COMME DES GARÇONS
- 3 CROPPED ZIP JACKET IN WASHED LEATHER BU OHNE TITEL

REFLECTIONS

- 1 "CIRCUS" PATENT LEATHER BOOTIES WITH MESH CUT OUT DETAIL BY CHRISTIAN LOUBOUTIN
- 2 BLACK LEGGINGS BY OMO NORMA KAMALI



SHOW ME MORE

- 1 RED FUR COAT BY DOLCE & GABBANA
- 2 BLACK AND WHITE CHECKED BAG BY DOLCE & GABBANA
- 3 COLOR BLOCK SUEDE SHOES BY DOLCE & GABBANA



HIGH FIDELITY

- 1 PHOTOGRAPHER STEVE COHEN
- 2 FASHION EDITOR LISA MOSKO
- 3 SET DESIGN AND ART DIRECTION LISA GWILLIAM
- 4 SHOT ON LOCATION AT BRIGHT GREEN STUDIOS
COURTESY OF DANIEL GREEN
- 5 PARTS MODEL ISOBELLA JADE
- 6 FASHION ASSISTANT ERICA SANCHEZ

HANGING ON

- 1 FUR JACKET BY DOLCE & GABBANA
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- 2 HORNY DEMON WRIST BAND BY AND...I, \$417
AVAILABLE ON THE WEBSITE: [HTTP://AND-I.NET/](http://AND-I.NET/)
- 3 BLACK SAPPHIRE AND SILVER BRACELET AND RING BY SCOTT KAY
FLEUR DI LIS PAVE BLACK SAPPHIRE RING, \$475
DOUBLE STRAND PAVE BLACK SAPPHIRE CROSS BRACELET, \$2250
WWW.SCOTTKAY.COM TO FIND A RETAILER NEAR YOU
- 4 BLACK SHEER HOSIERY BY WOLFORD
TIGHTS BY WOLFORD, \$30.00
LUXE 9, BLACK, 90% NYLON, 8% ELASTANE, 2% COTTON
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- 5 BODYSUIT BY WOLFORD, \$190.00
JAMAICA STRING BODY, BLACK
48% COTTON, 48% NYLON, 4% ELASTANE
1.800.WOLFORD FOR A BOUTIQUE NEAR YOU OR WWW.WOLFORD.COM
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- 2 SILVER JEWELRY BY PAMELA LOVE
TALON CUFF IN STERLING SILVER
CRYSTAL CROSS PENDANT IN RESIN
SMALL CROW SKULL IN STERLING SILVER
EAGLE CLAW LARGE NECKLACE IN GUNMETAL
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GOODBYE

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MOVING ON UP

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WWW.ENDLESS.COM
- 2 GOLD ZIPPER WALLET BY COMME DES GARCONS
GOLD LEATHER SMALL POUCH, \$120
COMME DES GARCONS, NEW YORK TEL: 212.604.9200
PETER HERMANN, NEW YORK TEL: 212.966.9050
FRED SEGAL TREND, LOS ANGELES TEL: 323.655.3734
- 3 CROPPED ZIP JACKET IN WASHED LEATHER BY OHNE TITEL, \$1,800
AVAILABLE AT IKRAM (CHICAGO), CARROTS (S.F.), MARYAM NASSIR ZADEH (NYC)

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SAKS FIFTH AVENUE (1.877.551.SAKS), CL BOUTIQUE - HORATIO (212.255.1910),
CL BOUTIQUE - MADISON (212.396.1884), WWW.CHRISTIANLOUBOUTIN.COM
- 2 BLACK LEGGINGS BY OMO NORMA KAMALI (STYLISTS OWN)

HEARTACHES

- 1 TRASH BAG SHOE BY ALEXANDER MCQUEEN, \$1,075
AVAILABLE IN NY, LA, LV
- 2 ZEBRA PRINT PONYSKIN BAG BY JEROME DREYFUSS,
PRICE UPON REQUEST, [HTTP://WWW.JEROME-DREYFUSS.COM/](http://WWW.JEROME-DREYFUSS.COM/)
- 3 CROPPED ZIP JACKET IN WASHED LEATHER BY OHNE TITEL, \$1,800
AVAILABLE AT IKRAM (CHICAGO), CARROTS (S.F.), MARYAM NASSIR ZADEH (NYC)

BACKSTAGE AFFAIR

- 1 BLACK LEATHER AND CHAIN THIGH HIGH BOOTS BY CESARE PACIOTTI FOR OHNE TITEL
BLACK LEATHER THIGH HIGH MUSKETEER BOOTS, \$1,150
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- 2 BLACK SHEER HOSIERY BY WOLFORD, TIGHTS BY WOLFORD, \$30.00
LUXE 9, BLACK, 90% NYLON, 8% ELASTANE, 2% COTTON, 1.800.WOLFORD FOR A BOUTIQUE NEAR YOU OR WWW.WOLFORD.COM

VIBRATIONS

- 1 WHITE CRACKED LEATHER SHOES WITH FRINGE DETAIL BY PRADA, \$1,000 AT SELECT PRADA BOUTIQUES (888) 977-1000

SHOW ME MORE

- 1 RED FUR COAT, PRICE UPON REQUEST
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ALL BY DOLCE & GABBANA, ALL AVAILABLE AT SELECT DOLCE & GABBANA BOUTIQUES OR WWW.DOLCEGABBANA.IT

TELEFON TEL AVIV MOSTLY TRANSLUCENT

Josh Eustis of the Chicago-based electronic group Telefon Tel Aviv talks about the latest album, major labels, and losing Charlie Cooper.

It's autumn in Brooklyn, and September has faithfully delivered yet another day of ceaseless rain. Not a storm, like the one that furiously assailed the rooftops of our metropolis with a million aqueous bombs the night before. Rather, a silent gray blanket encapsulating the city and its inhabitants, with almost imperceptible droplets like occupiers in our streets. On such a day, the sun can only try in vain to escape this oppressive cloak.

At midday, however, Mathew and I have managed to escape our respective dwellings, and are standing outside the Roebing Tea Room in the Williamsburg neighborhood. We've just inspected our preferred location for this interview, but much to our dismay, the noise of Saturday diners and their accompanying soundtrack has rendered the place unfit for our conversation. The hourglass overturned, we are slowly soaked and pondering our next move. After much deliberation, we climb into the backseat of an approaching cab. A few moments later, we are greeting Josh Eustis of Telefon Tel Aviv as he joins us for the next leg of our journey. After hopelessly examining one last coffee shop, we arrive at the fact that any public place will be too loud, abandon the car, and head for my apartment. Slowly, we traverse a deserted street,



quiet save for the sounds of tires rolling along the wet asphalt. Between puffs of cigarette smoke, Josh tells us about his native New Orleans, the coal-black chicory coffee that hails from the Big Easy, and the Chemex he can't live without while on the road. Rattling off a dizzying list of cities and states that lie ahead on the tour, the figure beneath the black hoodie betrays just a hint of road-weariness. He no doubt shares our relief as we conclude the unplanned excursion in my second-floor studio, where after taking our seats, we finally get down to business.

Mathew: So, tell us a little bit about Telefon Tel Aviv as a name. How did the name come about, and does it represent anything with the music or personally?
Josh: It literally represents nothing and it's just a play on words. I think it was like...Charlie and I were working super late and we went out and got wasted and came back and it was like five in the morning. He's like, "Oh, I got some

ideas for this song! I wanna work on it." And I'm over on my bed, sleeping. This is my bedroom in my parents' house, we're like 21 years old. The telephone that I had was just an old school blower, you know what I mean, with the bell in it and everything, just an old school telephone. We just woke up and looked at it and I just wrote the name down without thinking about it. We came back to it later and it stuck. Just nothing to it.

Cory: You made a move from your previous U.S.-based label, Hefty Records, over to BPitch Control, which is based in Germany. What was the reasoning behind the move?

Josh: No real reasoning. John Hughes (III) was scaling back Hefty and wasn't sure whether he was going to continue to release records on it or whether it was going to become a vanity project or whatever. John was in a phase in his life I think where he was concentrating more on his family and needed to concentrate more on his family and working on his own music. The label was really taking away a lot of time from that, and I understand that. I think he made the right decision in the end anyway to concentrate more on his family and his personal life, because he had no life running a label. It was 24/7, always on call. So that, and then meeting Ellen Allien, who runs BPitch Control, she was like "Oh, well you should do your record on BPitch." And we're like "Well OK, we'll make one and if you like it, you know maybe you can

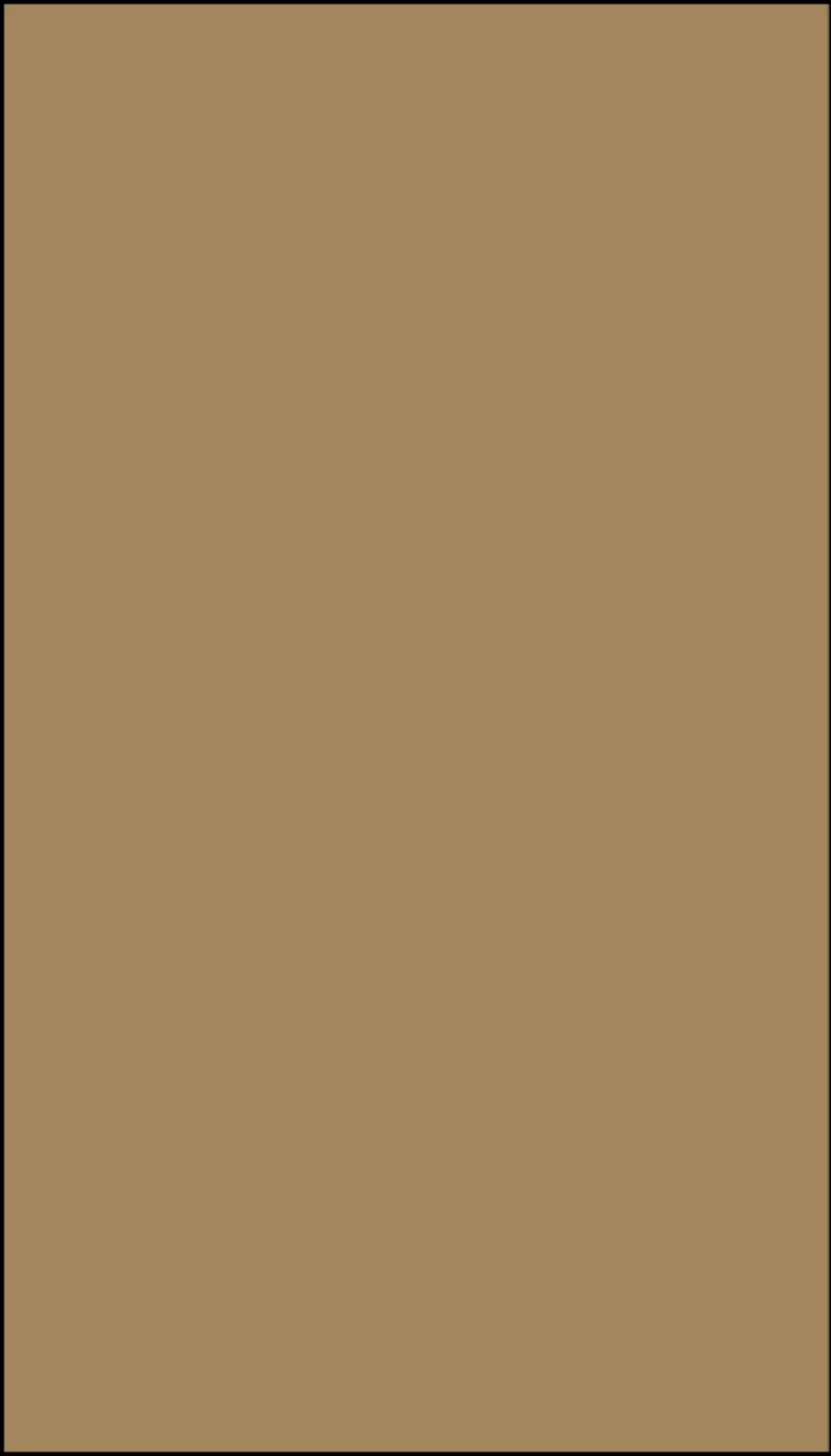
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WRITTEN BY MATHEW SHERMAN
AND CORY GADDIS

The Mis Sha Pes

Photographer
Jeffrey Jones





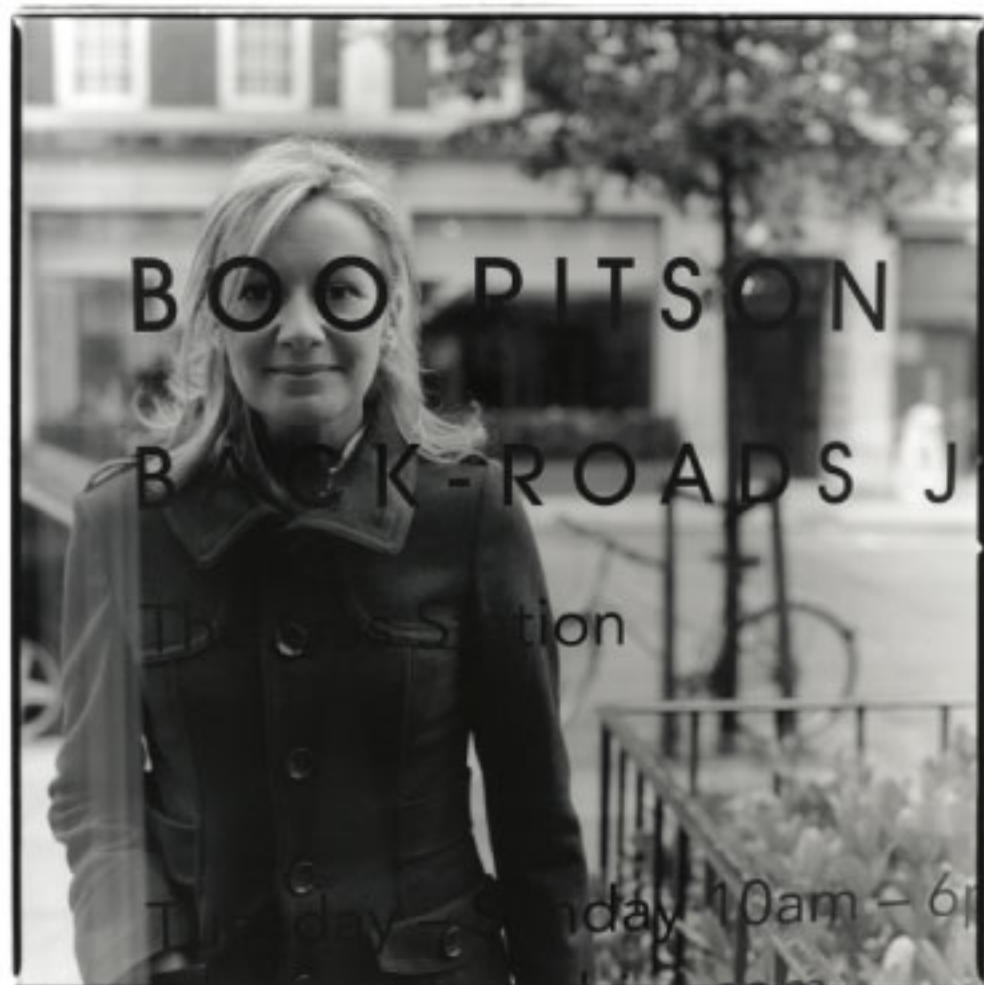












INTERVIEW BY POLLY RESIN
PHOTOGRAPHER KEVIN DAVIES
PHOTOGRAPHY OF ARTWORK BY ANDY CRAWFORD

BOO RITSON

Boo Ritson. Poppy Sebire Gallery. London October 2009
Boo Ritson is an instinctive painter, utilising the entire body as a canvas. Working with a household paint palette of vivid plastic colour, her paintings depict fictional characters whose narrative is drawn from an American TV and Film culture. The results are at once expressionistic, yet highly controlled and choreographed in their conception and creation. Presently exhibiting across two Galleries in London, we met at Poppy Sebire Gallery where the 2nd part of BACK-ROADS JOURNEY, THE GAS STATION is showing.
PR: It seems like an obvious question but what makes you choose the American character, a cultural stereotype as a source for your work?
Boo: English literature, gothic fiction,

writing by female writers speaking about the woman inside the home and books like the 'Mysteries of Udolpho'. They made me feel very claustrophobic, small rooms, dark lighting all these sublime and beautiful notions, at the same time I was reading Scott Fitzgerald and Walt Whitman with their beautiful sense of freedom and open spaces. It was the idea that the women sitting in these small dark spaces reading books about far-away places too, that possibly their brothers and fathers had brought back from the Grand Tour after seeing wonderful places in Italy and such and imagining themselves in castles abroad. The notion that in America women were able to be outdoors also and experiencing adventure rather than imagine the adventure. No limitations.
PR: In our initial discussions you mentioned watching Westerns, as a child was this also linked?
Boo: On Saturdays we would be at my grandparents and they would leave us in the TV room. There would be western after western on television, all in black and white. We would watch Technicolor films as well, so you'd be taking in Dorothy on the yellow brick road and it was a contradiction to the greyness but wonderful strange space of horses and men chewing straw. Brilliant. When I started my fine art degree I was aware of how fascinated I was with American imagery. It was the notion of freedom again; to use a received stereotype. (I - insert "COWGIRL" image)
PR: I have to ask, have you travelled much within America?
Boo: I don't travel to the States very frequently unless I do a show there, I don't want to. There is this readymade imagery, an imaginary place that has

colour, heat and light. It's a country that had the glamour of the movies, the development of the New World, somewhere where writing was more relaxed. Writing that had structure still, as in the obvious differences between Raymond Chandler and Edgar Allen Poe for instance. But it's also a country that spawned Kurt Vonnegut writing of his travels: I think the open road just made sense to me. PR: How do you think your work is perceived in the US as opposed to other Countries you have shown in?
Boo: I think it has something to do with universality of the images and the global nature of stereotype; people's reactions are similar. American culture is so pervasive around the world I think it is only in Cambodia that they don't have coca cola cans. I've hoped that the American collectors who have

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INTERVIEW BY POLLY RESIN



BY THE ROADSIDE, TRIPTYCH, 2009, EDITION 3, 2 APS, 152.4 X 340.46 CM UNFRAMED, ARCHIVAL DIGITAL PRINTS ON SOMERSET PAPER

A woman with curly brown hair is shown from the chest up, wearing a bright yellow top. She is holding a grey, textured sweater over her shoulder with her right hand. Her left hand is resting on her waist. She is looking upwards and to the right. The background is a light-colored wall with a large, faint graphic of a human eye. The text is overlaid in white, outlined letters.

KEEP YOUR HEAD UP HIGH
YOUR BACK STRAIGHT
ALWAYS LOOK FORWARD
BUT NEVER INTO THEIR EYES
AND WHATEVER YOU DO
DON'T SHOW FEAR

PHOTOGRAPHER JOHNNY GEMBITSKY



華豐 藥業集團有限公司

新城市

新城市

行人

LEISHI



1 & 2 JACKET BY LOUIS VUITTON, SWEATER WORN AS DRESS BY HELMUT LANG, BOOTS BY GUCCI, GARTER BY AGENT PROVOCATEUR, SHEAR STOCKING BY WOLFORD

3 & 4 TANK TOP BY OHNE TITEL, SKIRT BY BURBERRY PORSUM, SHEAR ORGANZA STRIP ATTACHED TO SKIRT CUSTOMIZED, BOOTS BY BARBARA BUI

5 THIGH HIGH BOOTS BY GUCCI

6 BLACK SATIN PANTS BY ZERO + MARIA CORNEJO, SHOES BY LOUIS VUITTON, CUSTOMIZED SATIN SUSPENDERS BY STYLIST

7 & 8 DRESS BY ZERO + MARIA CORNEJO, CORSET BELT WITH SATIN BOWTIE BY MAGGIE NORRIS COUTURE.

9 & 10 COCOON COAT BY BARBARA BUI, TULLE SKIRT BY ISSEY MIYAKE, STOCKINGS BY WOLFORD, GARTER BELT BY VICTORIA SECRET

11 & 12 DRESS BY HELMUT LANG, VEST BY BARBARA BUI

13 SKIRT BY LOUIS VUITTON, UNDER SKIRT BY ISSEY MIYAKE, BOOTS BY BARBARA BUI, CUSTOMIZED HEAD PIECE BY DAVID CRUZ.

14 DRESS BY ALEXANDER WANG, CUSTOMIZED HEAD PIECE BY DAVID CRUZ.

EDITOR JOHN SLATTERY
HAIR DAVID CRUZ FOR REDKEN/CUTLER @ RAYBROWNPRO.COM
MAKEUP REGINA HARRIS @ SEE MANAGEMENT
FASHION ASSISTANTS KIRSTEY DABBS, ALISA O'CONNOR
PHOTO ASSISTANTS ISAAZ ROSENTHAL, CALVIN HU









- 1 & 2 MARIGOLD DRESS BY VINCENT VILLARIN, \$ 2850 AVAILABLE AT WWW.GREGMILLSLTD.COM, 212-391-0050, GREY TWEEDCOAT BY KAREN WALKER, \$ 588 WWW.KARENWALKER.COM FELT BOOTS BY A.F. VANDEVORST, VINTAGE BROOCH. STOCKINGS BY FALKE
- 3 & 4 KAKI WOOL PONCHODRESS AND KAKI TURTLENECK BY A.F. VANDEVORST RED SILK POLYESTER PANTS BY ISSEY MIYAKE, \$ 930, SHOES BY LOUIS VUITTON, \$ 1270 WWW.LOUISVUITTON.COM, BAG BY LONGCHAMP, \$ 310
- 5 & 6 BLUE WOOL COAT WITH RABBIT FUR COLLAR AND CROPPED SILK CAMISOL BY DIESEL, COAT \$100 (CAMISOL IS SHOWPIECE), BLACK WOOL PENCIL SKIRT WITH ZIPPER BY LOUIS VUITTON, \$ 1123 WWW.LOUISVUITTON.COM SOCKS BY WUNDERKIND, FELT PLATFORM BOOTS BY A.F. VANDEVORST
- 7 & 8 QUILTED COAT AND CHECKERED CREPE DE CHINE DRESS BY WUNDERKIND, COAT € 2160, DRESS € 2010 WWW.FORWARDFORWARD.COM (LA) SOCKS BY WUNDERKIND, FELT BOOTS BY A.F. VANDEVORST
- 9 & 10 PAILLETES DRESS WITH VELVET BIB BY SONIA RYKIEL AND LUREX STOCKINGS BY SONIA RYKIEL
- 11 & 12 CREAM SILK AND MESH TOP BY BCBG MAX AZRIA, NAVY CHIFFON POLKADOT DRESS BY CANDELA, NYC, \$ 380, SHOPBOP, NYC, GREEN CASHMERE MEN'S CARDIGAN BY TROVATA, \$ 430 AT ODIN, METALLIC BLUE LEATHER BOOTS BY LAURENCE DACADE, \$ 995, WWW.GREGMILLSLTD.COM, VINTAGE BAKELITE NECKLACE
- 13 & 14 CHECKERED COTTON BUTTON DOWN SHIRT AND LAMBSKIN JACKET BY MARNI RESORT, SHIRT \$702 AND JACKET \$1800, BLACK WOOL PENCIL SKIRT WITH WHITE STRIPES BY WUNDERKIND, € 620, BORDEAUX STOCKINGS BY CAPEZIO, FELT ANKLE BOOTS BY A.F. VANDEVORST

FASHION EDITOR ANNETT MONHEIM
 ASSISTED BY TYLER WRAY
 HAIR BY RUIDANT FOR CUTLER NYC / REDKEN
 MAKEUP BY MUNEMI FOR SEE MANAGEMENT USING EST
 ASSISTED BY MARIKO
 MODEL CHRISTINA CAREY AT ELITE

WHO SHOT ROCK & ROLL

A PHOTOGRAPHIC HISTORY

Who Shot Rock and Roll: A Photographic History, 1955 to the Present October 30, 2009 – January 31, 2010 Brooklyn Museum
www.brooklynmuseum.org

For a generation reared by MTV (when there were actual music videos shown on television) and now for an even younger generation nurtured by the likes of YouTube, MySpace and Facebook, it is difficult for them to distinguish an artist from their trademark videos. If you listen to the grunge anthem "Smells Like Teen Spirit" on your iPod, you cannot help but think of cheerleaders drudgingly waving their pom-poms as Cobain's angst-ridden voice floods a school gymnasium. It is quite the sharp contrast when you hear a video-less song that conjures up memories of a specific taste, summer vacation or a particular ex-lover. In its relatively short life span, music video has grown into a respectable art form but unfortunately has stolen a large portion of the spontaneity and intimacy photos have given the viewer. It begs the question; did video kill the radio star or did it annihilate the photographer?

At the Brooklyn Museum, curator Gail Buckland turned the curatorial lens onto the world of music photography by assembling Who Shot Rock and Roll: A Photographic History, 1955 to the Present, one of the first major museum exhibitions to delve into the imagery that paralleled the rock and roll revolution. While Buckland's background is in

photography, she is self-admittedly not a music expert. This lack of intimacy aided her in being impartial by judging the work not by the colorful characters being represented but on its own merit. Who Shot consequently examines both the iconic and seldom seen images as a legitimate art form.

Ironically, many of the photos shown, whether large-scale black and white prints or Polaroid self-portraits, were not initially taken with artistic or even photographic excellence in mind. For example, there is an Amy Arbus photograph in the show depicting Madonna standing on St. Mark's Place in 1983. Clearly, this was long before the "Material Girl" would become the indomitable queen of reinvention. Rather, the shot was originally taken as part of the photographer's "On The Street" photo column that ran in the Village Voice. However, to Arbus looking through the lens, she was just another flamboyant personality that roamed the Lower East Side.

And then you had the group of photographers who were attracted to the nascent punk and new wave milieu almost a decade earlier. One such photographer, Godlis, documented that time shooting future Rock and Roll Hall of Famers. This included then recent art school grads Talking Heads awkwardly performing on stage at the now defunct CBGBs and an early incarnation of the more radio-friendly group Blondie practicing during soundcheck. At the time, his work was not highly regarded within the art world's caste system. Nor could he have predicted that this band of misfits he was shooting would go on to change the way we hear music. Godlis hopes this current showing will do the same thing for this genre of still images. "There's always a right

time for reassessing things, and rock photography has never been really taken quite as seriously as other types of portrait photography even though there are some really serious people doing the work" he was quoted as saying. While critics and fans have accepted other genres such as fashion photography universally, many feel the time has come for these photos.

Along with the candid shots displayed in the museum, there is also a fair amount of commissioned studio work, which has indeed been recognized during its time as beautiful portraiture – Richard Avedon's striking



[click to read more...](#)

WRITTEN BY DANIEL ALONSO

PHOTOGRAPHER ERIC WEISS

the intangibles

PHOTOGRAPHER ANNE LISE PHILLIPS













- 1 & 2 BRA AND SKIRT BY MIU MIU
- 3 & 4 BLACK SKIRT WITH WHITE CRINELLIN BY MAGGIE NORRIS COUTURE MADE TO ORDER, SHOES BY LOUIS VUITTON
- 5 & 6 WHITE SHIRT BY WUNDERKIND, BRA AND BURGUNDY TIGHTS BY MIU MIU
- 7 & 8 BLACK LEATHER SHRUG BY ZERO + MARIA CORNEJO, WHITE CRINOLINE BY MAGGIE NORRIS COUTURE, LEGGINGS BY MIU MIU
- 9 BLACK AND PURPLE WRAP DRESS BY GUCCI
- 10 GOLD METALLIC OFF THE SHOULDER DRESS BY ALEXANDER WANG
- 11 & 12 GOLD METALLIC OFF THE SHOULDER DRESS BY ALEXANDER WANG

ALL MAKEUP KAT VON D SEPHORA
TRUE ROMANCE EYESHADOW PALETTE "BEETHOVEN"
RAD PURPLE
LUCIFER
TEQUILA

AUTOGRAPH EYELINER "TURBO LOVER"
"PURO AMOR"

FACE TATTOO CONCEALER MEDIUM

PAINTED LOVE LIPSTICK "LOLITA"

APPLY USING SEPHORA DOUBLED-ENDED COLOR DIPPED

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PHOTOGRAPH BY ADAM BROOMBERG AND OLIVER CHANARIN, #2 FROM THE EXHIBITION THE RED HOUSE

THE RED HOUSE

The color red throughout history has many meanings from everyday signs to cultural and religious symbols. The most basic meaning is that red denotes directions and major and minor intersections, and I am not only talking about STOP signs.

To westerners red lipstick brings to mind passion and romance, every heart that we see is red, every kiss one blows is red. Christ and his wine indicate life and a re-birth of the, cleansing one's soul of their sins.

Other cultures around the world view the color red in similar ways. In India the color red is often used in celebrating weddings. In China it is divine energy, painting front doors red for luck and happiness. Mercuric Sulfide, Cinnabar, has become to be known as "Chinese Red" used as a pigment in oil paint. Major and minor directions throughout the world represent the changes in the path of one's life.

Adam Broomberg and Oliver Chanarin is a pair of photographers from South Africa that have developed a unique and distinct documentary style. As a team Adam and Oliver bring separate ideas to their projects that creates a dialogue that contributes significantly to the type of work they create and the strategies in which they approach their subject. You may have seen their work in galleries, museums to various magazines like Color, Aperture and W. They have received numerous awards

Titled The Red House, a set of 27 prints that featured drawings by Kurdish prisoners made on cell walls within Saddam Hussein's Ba'athist party headquarters that also acted as

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WRITTEN BY PETER MATRA

SAVING INDIA

ONE STEP AT A TIME

In 2005, Tanya Pinto took a three-month sabbatical from her job in advertising. She went to India, to Calcutta, to work with Mother Theresa's orphanage, to help children. She came back from that trip with a plan to start a non-profit that would raise funds for street children and orphans of India and has since raised more than \$200,000, money that has gone straight into the hands of carefully chosen local organizations for necessities including clothing, food, toilets, water filters and education. She has touched the lives, she estimates, of at least 3,000 children. If there is one lesson to be learned from this, from Ms. Pinto's story, it is the simple reversal of a commonly held belief: actually, one person can make a difference.

"Sometimes, when we look at the horrible statistics, it immobilizes us," Ms. Pinto said in a recent phone interview, explaining the paralysis of others in the face of huge hurdles,



explaining herself, maybe, before creating her organization, Baal Dan. "But we can't be scared off by statistics. If there is something you want to do something about, do it."

Taking a page from the Nike branding model - by day she is in brand management, after all, for Dallas-based The Richards Group - Ms. Pinto stared some very scary statistics in the face and just did it. In India, she discovered, there are more than 18 million street children, more than 25 million orphans and over 40% of children are malnourished. What could she do about this? As it turns out, she along with friends, family and co-workers, could, did and are doing a lot.

Even a little money can do a lot for the poor children of India. Such a simple truth was brought to light when Ms. Pinto first went to Calcutta, a journey that had been her dream after years of hearing about her grandfather's time spent in an orphanage in India. Her grandfather had passed away before she was born, but the story had been told often, with great impact. Of Indian descent, Ms. Pinto had lived all over the world, in Dubai, in Australia and in the U.S., but never in India. Finally making the trek, she said, was life-changing, not just for her; it turns out, but for many others as well.

A mere \$50 started it all. That is the sum a friend gave to Ms. Pinto when she left Dallas for Calcutta along with instructions to buy the children in the orphanage some candy. That money, though, converted into a whopping 2,000 rupees, far too much for just candy, even for 300 kids. And they needed so much, she realized, they needed everything. They had only hand-me-down clothing, right down to their underwear. They needed,

she determined, new underwear. Compassion in her voice, Ms. Pinto talked about laundry duties at the orphanage where she worked, hand-washing the hand-me-down diapers and underwear for hundreds of kids.

"We have so much in the U.S., such an over-abundance of stuff, and yet these kids didn't even have underwear to call their own," she said.

It was amazing what \$50 bought. With it, all the kids had, among other things, new underwear and with that, she acknowledged proudly, a renewed dignity.

Upon returning home to Dallas, telling her friend the story of how far his money had gone, he had been blown away. "He said, 'If I'd known I could help so many kids with just \$50, I would have given you more money...'" Ms. Pinto said. A light bulb went off in her head: despite such incredible, staggering statistics of children in need in India, there is so little awareness and maybe, maybe more people would be willing to help if they knew?

Taking her skills in advertising and brand management, Ms. Pinto created a brand name, Baal Dan, combining the word for child, Baal, and the word for donation, Dan. She developed a logo and a website and created a 501 (c)(3) complete with a board of directors. Then, she began to fundraise, primarily hitting up friends and coworkers

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WRITTEN BY STEPHANIE THOMPSON

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ANNELISE PHILLIPS
LIVES AND WORKS IN NEW YORK. ANNELISE PHILLIPS STUDIED AT THE ROYAL COLLEGE OF ART WHERE SHE DEVELOPED HER FORMATIVE WORK BEHIND THE LENS. SHE FORMED THE PHOTOGRAPHIC COLLECTIVE BLINKK ALONG WITH FELLOW ROYAL COLLEGE OF ART STUDENTS. THE GROUP QUICKLY ROSE TO SUCCESS AS THEY WON A MULTITUDE OF GLOBAL ADVERTISING CAMPAIGNS. ANNIE LEFT BLINKK IN 2008 TO FULFILL HER DESIRE FOR A SOLO CAREER AND TO CONTINUE HER OBSESSION WITH LIGHT, ATMOSPHERE AND THE SUBTLETIES OF HER SUBJECTS. SHE IS ALREADY CONTRIBUTING TO SEVERAL PUBLICATIONS AS A SOLO ARTIST AS WELL AS CONTINUING HER STRONG HOLD IN THE ADVERTISING MARKETPLACE.



STEVE COHEN
STEVE COHEN IS AN AWARD WINNING NYC BASED STILL-LIFE PHOTOGRAPHER. HE IS DRAWN TO WHAT NATURE TEACHES ABOUT WHAT, AND HOW TO CREATE. HE FIRMLY BELIEVES IN THE BEAUTY OF MOST EVERYTHING WITH THE EXCEPTION OF FOODS CONTAINING GOAT CHEESE. WHEN NOT PHOTOGRAPHING FOR ADVERTISERS, RETAILERS AND EDITORIAL PUBLICATIONS STEVE CAN BE FOUND WORKING ON PERSONAL PROJECTS INVOLVING FREECYCLING AND FACIAL HAIR. HE IS REPRESENTED BY MARTHA NORTH AT TRUE MANAGEMENT.



JEFFERY JONES
PHOTOGRAPHER JEFFERY JONES WAS BORN IN SOUTHERN CALIFORNIA SPENDING MOST OF HIS CHILDHOOD IN AND AROUND THE BEACH. AT THE AGE OF 9 HE BEGAN SURFING. SINCE THEN HIS LOVE FOR THE OCEAN HAS NEVER LEFT HIS SIDE AND HAS BEEN A MAJOR INFLUENCE FOR HIS APPROACH TO HIS WORK. CURRENTLY JEFFERY IS WORKING ON HIS PERSONAL SURF BOOK AND IS CONTINUEDLY CONTRIBUTING TO NUMEROUS FASHION PUBLICATIONS SUCH AS I-D, PAPER, DEUTSCH & NOW AWARDED MAGAZINE. JEFFERY HAS BEEN LIVING IN NEW YORK FOR 9 YEARS NOW AND TRAVELS A LOT FOR VARIOUS SHOOTS AND EXTENSIVE SURFING TRIPS WITH FRIENDS.



KEVIN DAVIES
BORN IN LONDON AND RAISED IN CORNWALL, KEVIN STARTED HIS PROFESSIONAL CAREER AS AN EXTRA IN THE CULT TV SERIES POLDARK AND ENDED HIS FORMAL EDUCATION WITH A FINE ART DEGREE FROM WINCHESTER SCHOOL OF ART. SINCE THEN HE HAS BEEN EVOLVING AS A PHOTOGRAPHER AND DEVELOPING AS A PARENT. HE HAS PHOTOGRAPHED PERSONALITIES INCLUDING U2, LUCIEN FREUD, DAPHNE GUINNESS RON ARAD AND CARLA BRUNI. KEVIN ALSO SHOOTS FASHION AND BEAUTY STORES FOR A NUMBER OF LEADING TITLES



LISA MOSKO
BORN IN ROME AND SCHOOLED IN NEW YORK CITY, HAS ESTABLISHED FOR HERSELF A STRONG Foothold IN THE INDUSTRY. WITH OVER 10 YEARS IN FASHION, LISA COLLABORATES WITH TOP INDUSTRY HEAVYWEIGHTS SUCH AS STEVEN KLEIN, MATTHIAS VRIENS, JENNY GAGE & TOM BETTERTON, DUSAN RELJIN, MARK ABRAHAM, JAMES WHITE, MARC BAPTISTE, AND GUY AROCH AND HAS STYLED CELEBRITIES AS DIVERSE AS BRAD PITT, CHLOE SEVIGNY, SCARLETT JOHANSSON, MATTHEW FOX, JULIA STILES, L.L. COOL J. AND ROSARIO DAWSON. SHE WORKED AT SURFACE MAGAZINE AS FASHION EDITOR IN 2003 AND 2004, WHERE SHE ORGANIZED AND FOUNDED A PREVIOUSLY UN-ESTABLISHED FASHION DEPARTMENT. SINCE HER LEAVING POST AT SURFACE, LISA HAS GONE ON TO WORK AS A FREE-LANCE FASHION CONSULTANT AND STYLIST SPECIALIZING IN HIGH END EDITORIAL, ADVERTISING AND CELEBRITY. CLIENTS INCLUDE VOGUE, VANITY FAIR, INSTYLE, BERGDORF GOODMAN, TIMEX, ISSEY MIYAKE, ABSOLUT VODKA, BILL BLOSS, THEORY AND TOURNEAU.



DANIEL ALONSO
BORN IN ARGENTINA, A NEW YORK CITY-BASED WRITER WHOSE WORK HAS APPEARED IN VARIOUS MAGAZINES AND BLOGS INCLUDING JUXTAPOZ, BROOKLYN VEGAN AND THE MUSIC PUBLICATION ORIGNATION, LOCATED IN PHILADELPHIA.

DANIEL EARNED HIS BACHELOR OF FINE ARTS AND A MINOR IN ENGLISH FROM THE RHODE ISLAND SCHOOL OF DESIGN. HE HAS WORKED AT V MAGAZINE, VMAN AND INSTYLE. IN HIS SPARE TIME HE CAN BE FOUND VOLUNTEERING AT ANIMAL SHELTERS AND ELEMENTARY SCHOOLS, SCOURING FOR VINTAGE VINYL AND LEARNING NEW SKILLS LIKE SILK-SCREENING.



STEPH THOMPSON
A BROOKLYN-BASED WRITER. CURRENTLY, SHE IS FOCUSED ON A BLOG PROJECT THAT FOLLOWS HER JOURNEY GIVING OUT PUFFY GOLD STARS TO PEOPLE. JUST FOR TRYING (WWW.GOLDSTAR4TRYING.BLOGSPOT) AND ON COMPLETING HER FIRST NOVEL. PREVIOUSLY, MS. THOMPSON COVERED PACKAGE GOODS MARKETING FOR TRADE PUBLICATIONS INCLUDING BRANDWEEK AND ADVERTISING AGE. INTERVIEWING SUCH STALWARTS AS SKATEBOARDER TONY HAWK FOR REPPING A VARIETY OF FRITO-LAY SNACKS AND ROMANCE NOVEL COVER BOY FABIO FOR HIS RECURRING ROLE IN I CAN'T BELIEVE IT'S NOT BUTTER ADS. SHE LIVES IN PARK SLOPE WITH HER HUSBAND AND TWO SONS.



POLLY RESIN
POLLY RESIN LIVES IN LONDON. AFTER A SPELL WORKING IN DOCUMENTARY AND FEATURE FILM SHE NOW WRITES FOR A PASSION, ON PEOPLE, ART AND SMALL FICTIONS. "THE WORLD IS A BOOK WAITING TO BE WRITTEN, ITS PEOPLE THE CHARACTERS FORMED LIKE CUBIST PORTRAITS FROM THE FACES OF AGING BABIES." PR USING HER BLOG POXYMAGAZINE AS A NOTE BOOK FOR SKETCHING OUT NEW IDEAS, POLLY IS CURRENTLY CREATING A SHORT THRILLER SET IN A CARDBOARD CITY OF MUSIC, MAGICIANS, MOGULS AND JEWELS.



JOHNNY GEMBITSKY
RESIDES BETWEEN NEW YORK AND EUROPE. HE HAS WORKED FOR VARIOUS PUBLICATIONS, INCLUDING: PURPLE, TEEN VOGUE, THE INDEPENDENT MAGAZINE, THE NY TIMES.



ANNETT MONHEIM
BORN AND RAISED IN AACHEN, GERMANY. EARLY INTEREST IN PHOTOGRAPHY (FATHER WAS AN AMATEUR PHOTOGRAPHER, SO LOTS OF COLLECTORS PHOTOBOOKS AT HOME, MOTHER SUBSCRIBED TO VOGUE) AFTER SCHOOL PUNKED AROUND FOR A WHILE, THEN PROFESSIONAL MAKE UP TRAINING IN MUNICH AND COLOGNE. ACCIDENTAL LAUNCH AS A MODEL FOR ELITE. LIVED IN PARIS, LONDON, MILAN, MEANWHILE DOING STYLING AND MAKE UP FOR TESTS FOR OTHER MODELS WITH PHOTOGRAPHER FRIEND. STARTED STYLING AFTER 5 YEARS OF MODELING, MOSTLY PARIS AND LONDON. JOINED STREETERS IN 1994 IN LONDON. WORKING FOR ID MAGAZINE, THE FACE, GERMAN COSMOPOLITAN, WIENER AND TEMPO MAGAZINE (GERMAN) AMONG OTHERS. MOVE TO NEW YORK IN 1996. FASHION EDITOR FOR ITALIAN GLAMOUR AND ITALIAN MARIE CLAIRE. CURRENTLY CONTRIBUTING FASHION EDITOR FOR PAPER MAGAZINE.

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