

TOMORROW



ISSUE N°1

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BriAnne Wills
Caroline Denervaud
Daniel Oglander
Elinor Sigman

Johnny Rozier
Joss McKinley
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L.R.S.
Marc Hibbert

A/W 2015-16

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TOMORROW

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A full-page fashion photograph featuring a woman with dark hair and light makeup, wearing a shiny, metallic red cape with wide sleeves. She is posed against a background of heavy, vertically pleated green velvet curtains. The lighting is dramatic, highlighting the sheen of the cape and the texture of the curtains. The title 'Disquieting Muse' is overlaid in large white serif font, and the credits are at the bottom in a smaller white serif font.

Disquieting Muse

Photography BRIANNE WILLS
Styling HELEN RENDELL





JUMPER VEJAS SHOES RYOHEI KAWANISHI









TOP VEJAS SOCKS & UNDERWEAR STYLIST'S OWN





FULL LOOK VARPU RAPELLI







FULL LOOK TROPICAL ROB



OPPOSITE PAGE: FULL LOOK MAYA KANO
THIS PAGE: FULL LOOK TROPICAL ROB







FULL LOOK RYOHEI KAWANISHI



FULL LOOK ASSEMBLY NEW YORK

FULL LOOK VACQUERA



Talent CHYRYSTAL COPLAND MUSE
Hair BENNETT GREY **Makeup** KIM WEBER
Set Design TAFV SAMPSON

Sound of the Trees

Photography ANA LARRUY
Styling MONIKA TATALOVIC



SCARF THROUGHOUT CHLOE JACKET ACNE SKIRT STYLIST'S OWN



TOP & SKIRT MAISON MARGIELA





OPPOSITE PAGE: JACKET & SKIRT VINTAGE
THIS PAGE: TOP MARQUES ALMEIDA TROUSERS HANNA BJÖRDLUND OLSSON EARRING VINTAGE









JACKET & TROUSERS BEAUJUILLE





OPPOSITE PAGE: DRESS STYLIST'S OWN
THIS PAGE: TOP MAISON MARGIELA JACKET HANNA BJORDLUND OLSSON
UNDERWEAR AGENT PROVOCATEUR BOOTS STYLIST'S OWN



Talent HARRIETT ROSE SELECT **Makeup** KSENIA GALINA

Intrinsic Forms

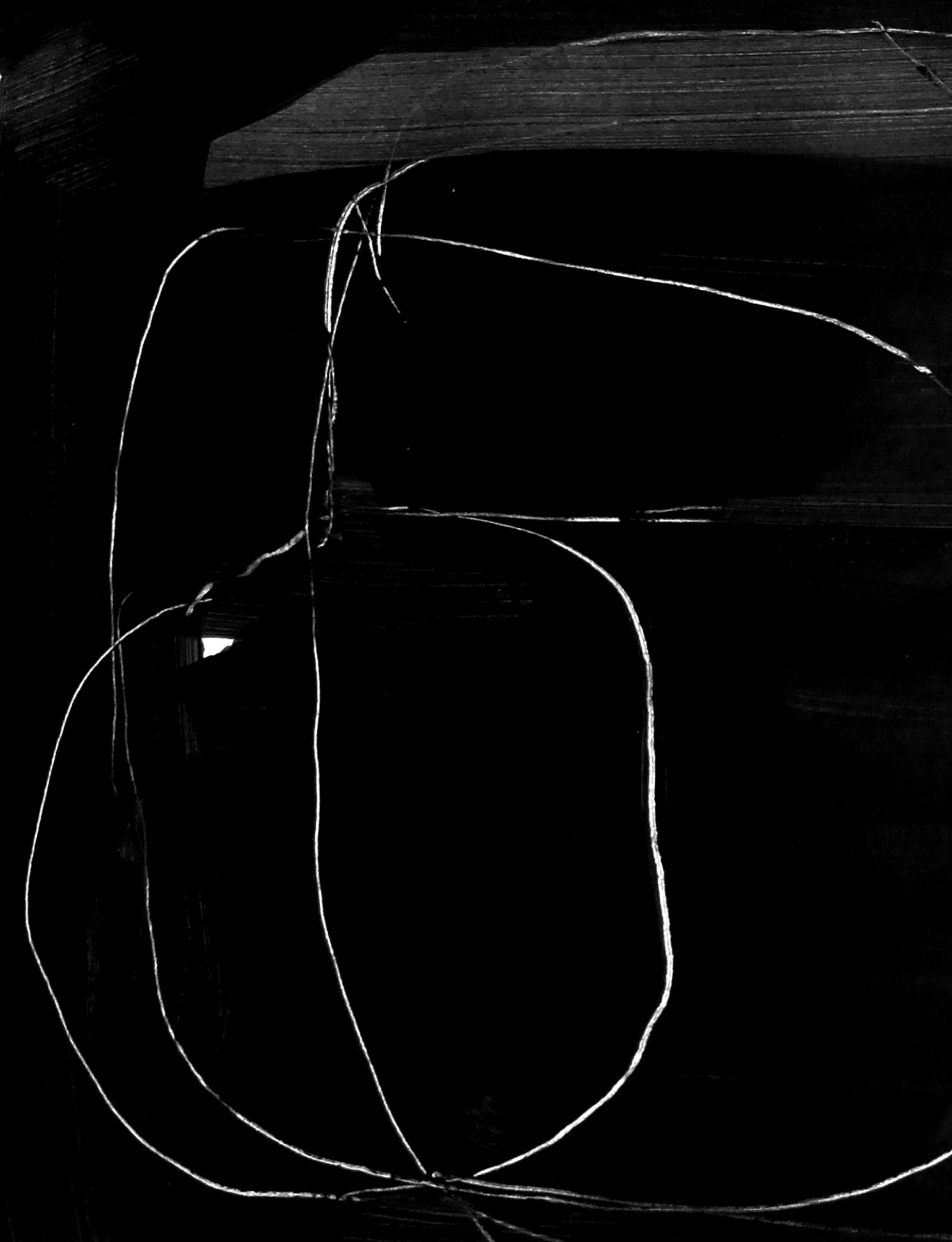
by Caroline Denervaud

Caroline Denervaud, a multi-disciplinary artist based in Paris, explores the manifestation of emotion through shape and balance .

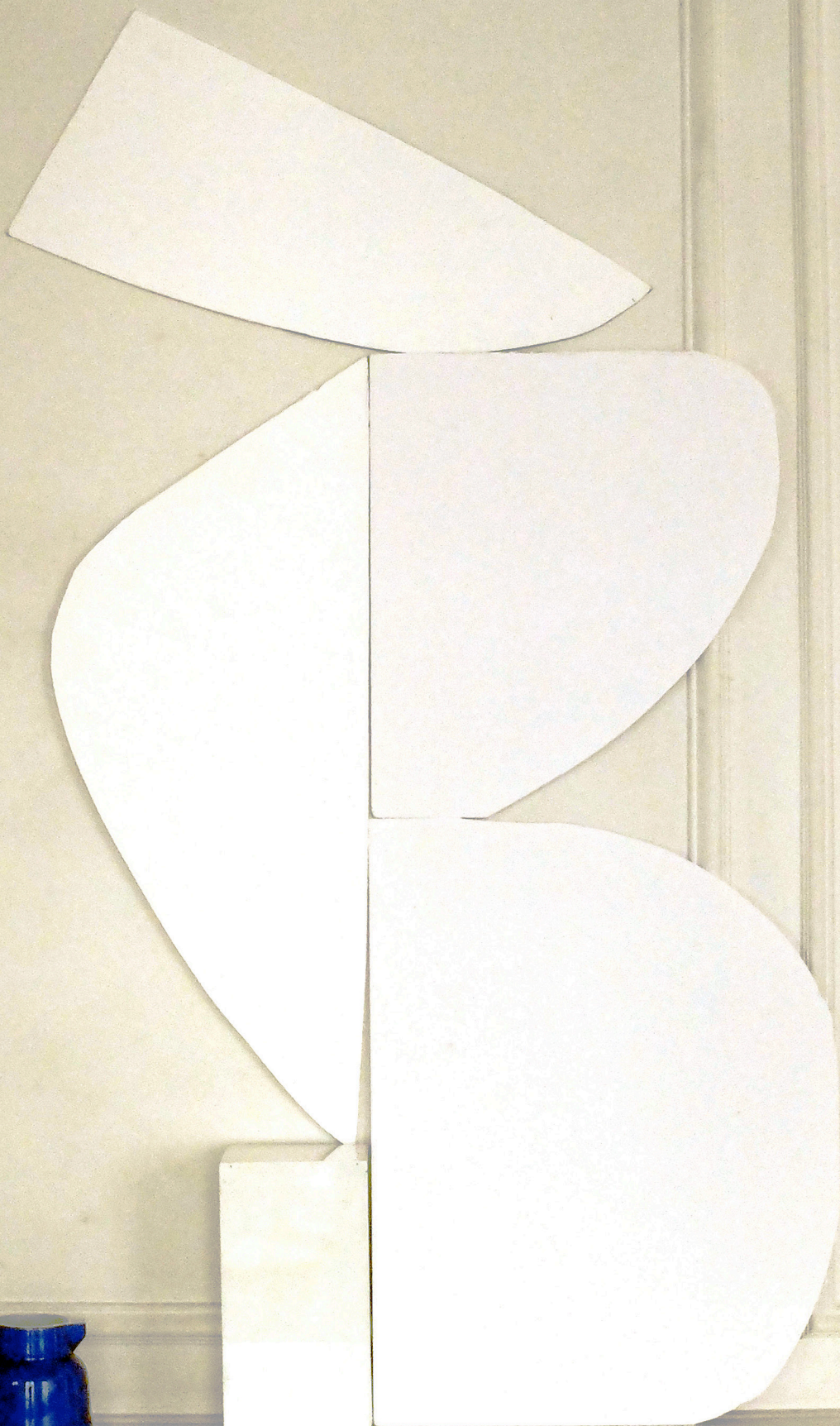
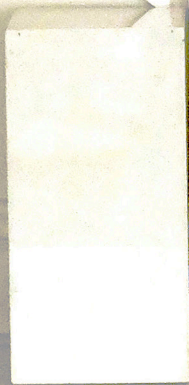


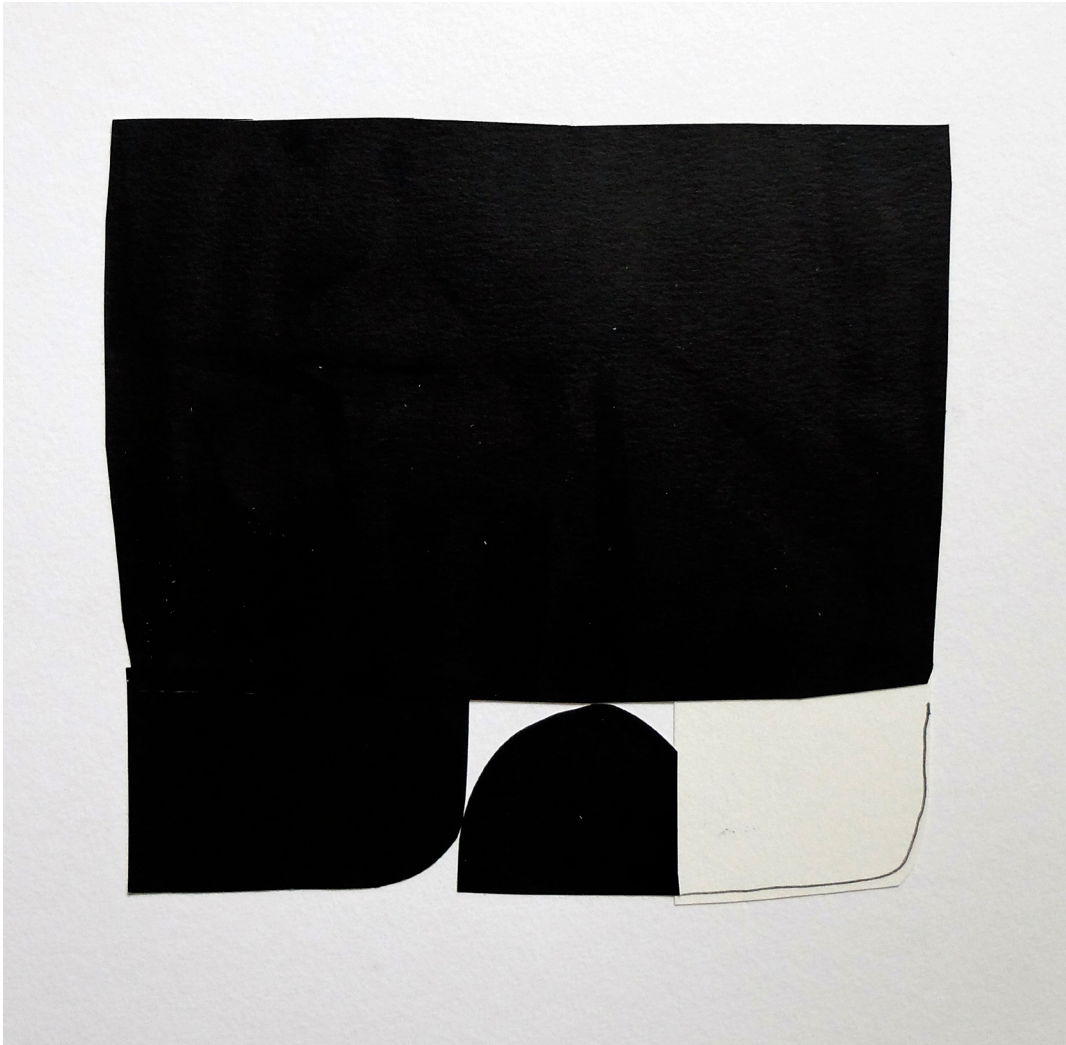








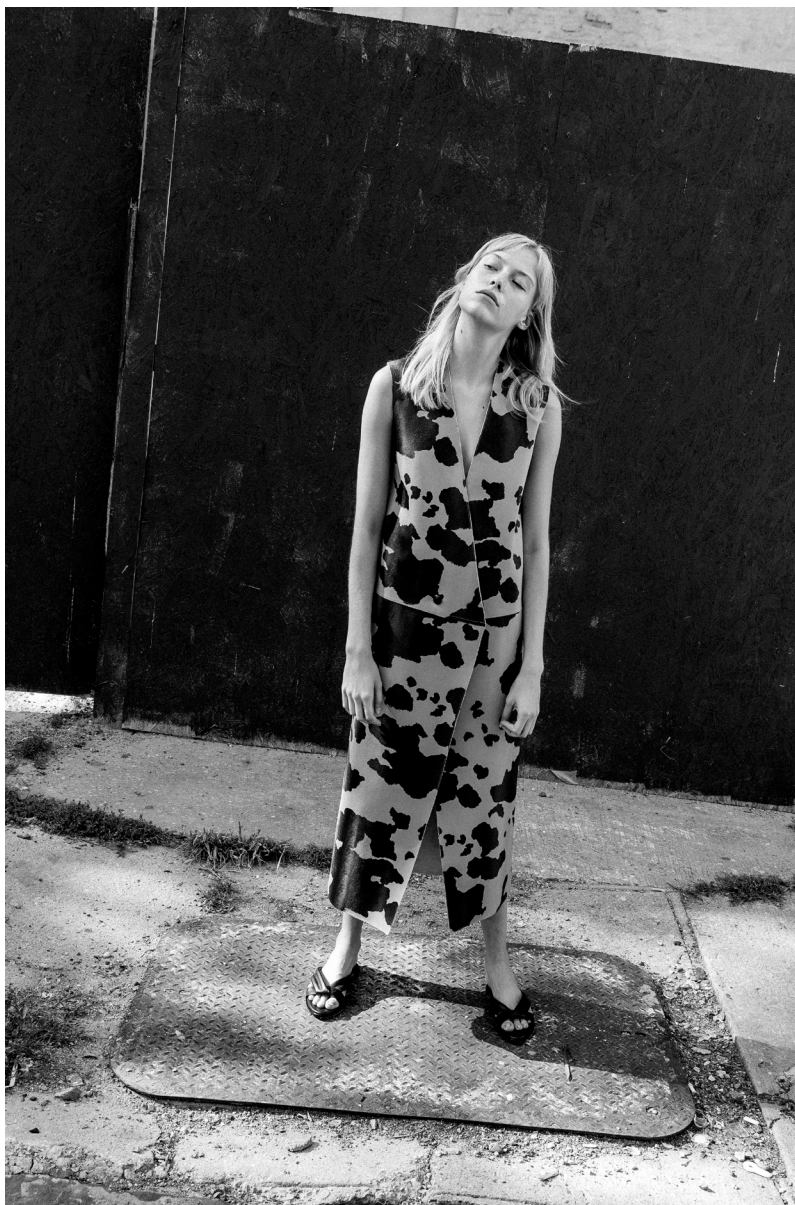




COLLECTIONS:

L.R.S

Autumn/Winter 2015-16



Photography JOHNNY ROZIER

Styling TARA MIKES

Talent LAUREN TAYLOR *Wilhelmina*

























Rituals

Photography JOSS MCKINLEY
Words ELINOR SIGMAN

In a sea of choice, establishing one's rituals in New York is something of a necessity. When I first came to the big apple, with no job and no agenda, no day was the same as the next. But most nights ended sipping on cocktails at the same candlelit bar until four in the morning. So I suppose this was my first established ritual. I liked seeing the same bartenders, the fact that the windows were left wide open so that the midnight air would circulate around the room. There was a great sense of familiarity and calm and it is only in retrospect that I see the important part this first ritual had to play during those tender early months.

RITUALS HAD BECOME ADVENTURES AND FOR THE FIRST TIME IN MY 25 YEARS I FELT THE BEGINNING OF TRUE INDEPENDENCE.

Time passed and the responsibility of a job at a Michelin star restaurant held its own rituals. What others may have seen as chores or a burden, I saw as something that gave me an increased sense of place and purpose. The energy at the beginning of service was infectious and part of the reason I stayed there for so long. There was a pride I took in laying the long chef's table with crisp linen napkins and polished silverware. The completion of these tasks became second nature. Having entered the industry to revel in its afterhours debauchery, I had gained something of much greater value. As time went on I learnt how to play the game and

bounced freely around the city like a pinball with never ending social engagements. My life was in the hands of others.

After six months of working the industry, I threw the towel in. Depression ensued, something I greatly feared and expected. It has been one of life's more humbling experiences. Depression makes the capable incapable, something hard to accept for the headstrong writer. This is when I coined the term "ritual." Rituals were and still are the thing that keep me afloat, they are sacred, and something, I learned, you can share with other people.

A friend took me to The MET to look at the sculptures, something she

found soothing. I went to a local coffee shop and ate chocolate chip banana bread most mornings and tried to read a few pages of a novel. I found solace in a nightly bowl of steaming ramen noodles. I journaled how I was feeling in a beautiful New York diary my Uncle had given me. I took walks in Central Park, slowly experiencing its delights such as the sax player who stood in the same place every day.

I started to recognize others' rituals and appreciate and respect them just as much. I adopted a different perspective on life and everything began to feel that much more romantic.





Initially I resented the solitude I found myself in but when I began to embrace it, more times than not I preferred being by myself. I dined solo at bars, regularly, slowly savoring each morsel of food and treating myself to a glass of wine with no interruption. I started swimming on the rooftop of a gym I had just joined. I lay in the sun and cloud watched. I bought a bicycle and it became my primary method of transport. I explored farmers markets and cooked for myself, simply yet deliciously. I bought lilies and eucalyptus for the apartment, lit candles every evening. And before I knew it my life felt quite full. Rituals had become adventures and for the first time in my 25 years I felt the beginning of true independence.

A ritual goes beyond routine. It has greater meaning than that. Collectively they create our world. During one part of my New York existence, my calendar was full of brunches, cocktail evenings, dinners and parties. I actively partook in the creation of this life but there was something lacking: it all felt a bit soulless. I now know that life's more simple pleasures are well within reach when I need them.

Wallflowers

Photography MARC HIBBERT
Styling CHIORI TAKAMATSU

SHIRT, TROUSERS & SHOES PEDRO MANTUA VEST ALEX MULLIN



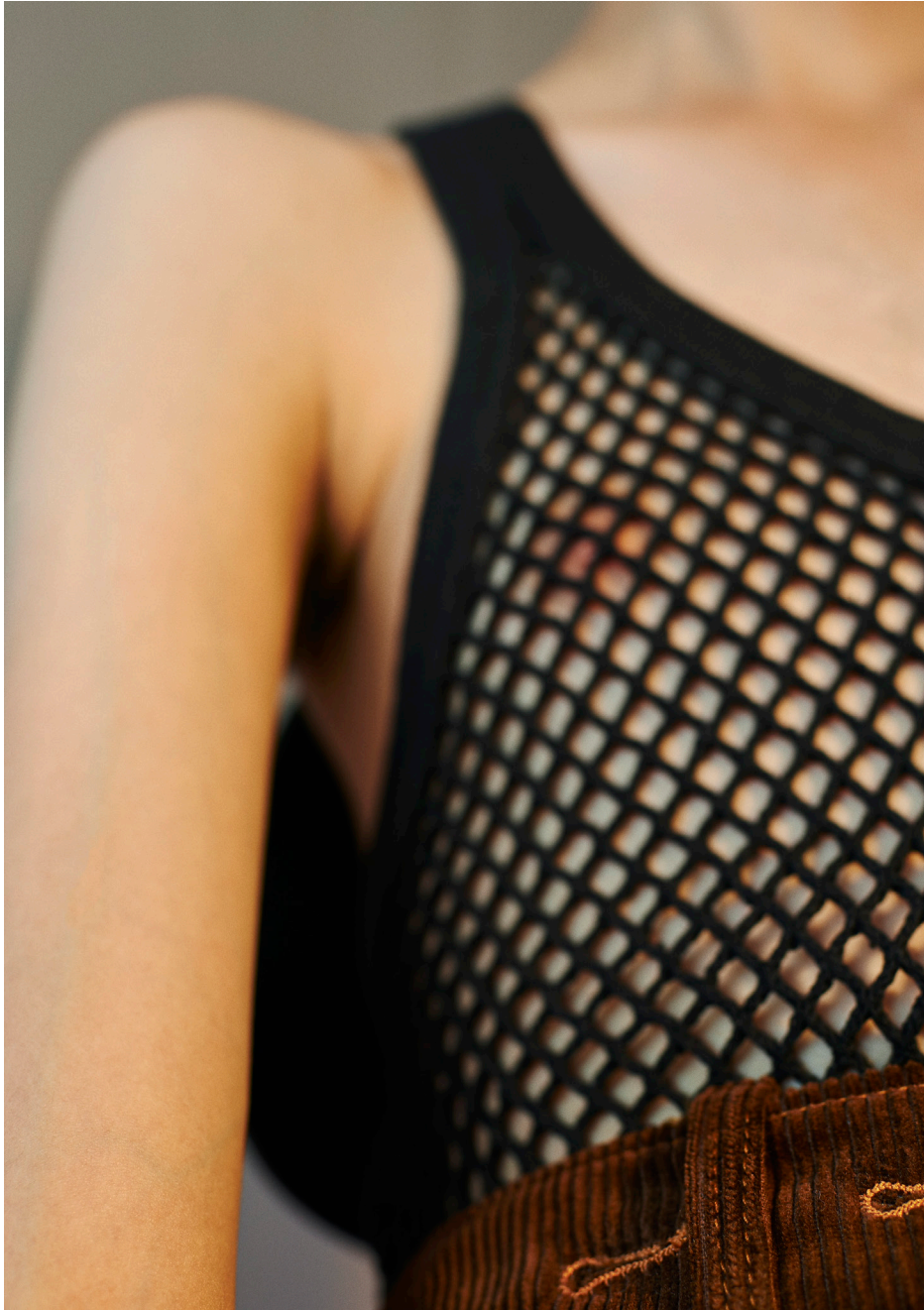


WAIST COAT VINTAGE TROUSERS PEDRO MANTUA SHOES VINTAGE





TOP VINTAGE TROUSERS ALEX MULLINS





THIS PAGE: FULL LOOK ED LEE
OPPOSITE PAGE: JUMPER ALEX MULLINS SHIRT DANIEL FLETCHER







FULL LOOK VINTAGE









OPPOSITE PAGE: SCARF ED LEE JACKET ALEX MULLINS
THIS PAGE: JACKET ED LEE TROUSERS ALEX MULLINS

Talent YUSUF TLAD. JOSEPH TLAD. SONNY P.R.M.
Hair YUSUKE MORIOK **Makeup** MICHELLE DACILLO

Abracadabra

Photography AGNIESZKA CHABROS
Styling THALEA MV





OPPOSITE PAGE: TURTLENECK MARQUES ALMEIDA TOP GOSHA RUBCHINSKIY SKIRT PRADA
THIS PAGE: FULL LOOK COMME DES GARÇONS





PINAFORE PERKS AND MINI SINGLET ANNE-SOPHIE BACK BOOTS MARGIELA







TOP ANNE SOPHIE-BACK



FULL LOOK PERKS AND MINI SHOES MARGIELA

CHOKER HARRIET SUTHERLAND





THIS PAGE: PINAFORE PERKS AND MINI SINGLET ANNE-SOPHIEBACK BOOTS MARGIELA
OPPOSITE PAGE: BOOTS MARGIELA



Talent SOPHIE COLLINS PRIDE **Hair & Makeup** LILY SWAN



CONVERSATIONS:

Kim Nguyen

At the ripe age of 24, Kim Nguyen, designer of New York label Colturra, is still in school and already making waves after her recent S/S16 presentation - quickly becoming one to watch.

Interview STEPH SEIBEL Portraits PIOTR NIEPSUJ

Steph: Let's start with a little background history - where did you grow up?

Kim: I was born in Houston and lived there until I left for New York three years ago. I lived in Florence for a bit, then moved back to New York, and now I'm in Milan.

Steph: Where are you studying and what stage of your education are you currently in?

Kim: I'm at F.I.T. finishing my senior year in Milan.

Steph: What inspired you to become a designer?

Kim: I think it's a mix of things, when I was younger. Some days I would go to the nail salon where my mom worked and flip through magazines like Vogue and Harper's Bazaar and sketch ideas for the women who came in to get their nails done. But it's crazy; my mom has done nails for some really incredible women in Houston, like women that I'd see in the back pages of

the society section in Vogue. It sounds really superficial when I think about it today but I felt like I was getting this exclusive glimpse of what it meant to live glamorously — Actually, this is kind of funny and totally random but she also did a manicure for a member of ZZ Top. I wasn't there for that but I remember her telling me about some famous rock singer with an abnormally long beard coming into the salon to get his nails done. Other days I would work at a gas station in 2nd Ward with my dad. I'd help with checking people out, refilling the fridge area, tearing down boxes, things like that. I'd see people dressed completely opposite of what I saw at my mom's salon, totally from different socioeconomic backgrounds. I think that was good for me. It balanced me. Also I met Lil Keke there once when I was 16! I rang him up, I honestly can't remember what he bought, but who cares?

Continued on pg.92



S: Many students struggle balancing their school projects with their internships, jobs, and personal creative projects — what's this experience been for you?

K: I think as a student you should feel as though everything that you are doing is of your own will. Otherwise, if you tell yourself that a certain school project or an internship isn't what you want to do, that it's something that's being forced upon you, then it's going to feel like a struggle. Fashion is supposed to be fun. I mean I have had a lot of sleepless nights of working, but I really can't complain. I'm having fun and I want to keep going and learning.

S: When did Colturra actualize for you? Where did you derive the name from and how does it correlate to your brand?

K: The first time I ever sold something. It's a word I made up, I didn't want to use my name because I felt like that would be selfish and take away from the clothes. And because it's a made up word I feel like I have the freedom to reach people from all over.

S: What are some of the challenges you face as a designer?

K: Balance.

S: How would describe your personal style, and does that influence how you approach your designs?

K: I'm usually in the same black or grey sweater, black jeans, and sneakers. Sometimes I wear vintage or thrifted stuff. Often the latter become reference pieces, so lately I have been trying not to wear them out so much.

S: Do you have any long-term goals for Colturra? What does your future for it look like?

K: Ideally still doing Colturra.

S: What can you say about your upcoming senior collection? What were your main inspirations for this collection and how does it segway from your last collection?

K: It'll have the same attitude as the last collection, but it's influenced a lot by my trip to Houston in August. I felt incredibly welcomed back home, and I want this collection to make people feel like that.

S: What is the best piece of advice that has been given to you?

K: Don't focus on the things you hate, focus on the things you love.



INSTAGRAM: @COLTURRA
WWW.COLTURRA.COM

The Journey that Awaits

Photography DANIEL OGLANDER
& LAURA KAMPMAN







The resting point
Was relentlessly far
“I hear wild strawberries grow there” She said
Starts to run
He catches her hand
Calmly smiles
“Let’s walk a while”
He said
The journey
That awaits us
Is
The best part

— DANIEL OGLANSDER









Communion

Photography JOHNNY ROZIER

Stylist JENNIFER GRIMM

Talent KID PLOTNIKOVA WOMEN

TURTLENECK NANIUSHKA DRESS SHAINA MOTE HEELS VINTAGE





COAT NANIUSHKA TROUSERS CREATURES OF COMFORT HEELS VINTAGE









NECKLACE A.K. STUDIO





HOODIE STYLIST'S OWN TRENCH RACHEL COMEY JEANS LEVI'S HEELS VINTAGE





TOP NANUSHKA SKIRT & NCCKECLACE OBJECTS WITHOUT MEANING

TOMORROW

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