

# BISOUS

magazine 2012

GET your  
**IT GIRL**  
BEAUTY TIPS

HANGING AT THE  
**CHATEAU**

Birkin, Bardot  
Gainsbourg or Paradis?

WHICH **FRENCH ICON**  
DEFINES YOUR STYLE?

**PHOENIX**, THE BAND  
MODEL BEHAVIOR  
in Paris

"SAY FROMAGE!"

Who is **JAMES DUKE**  
**MASON**?

**TRENDS**  
with  
**BENEFITS**

**UNSENSORED:**  
**RICK SHAPIRO**

**FRENCH** KISSED **SUMMER** ISSUE

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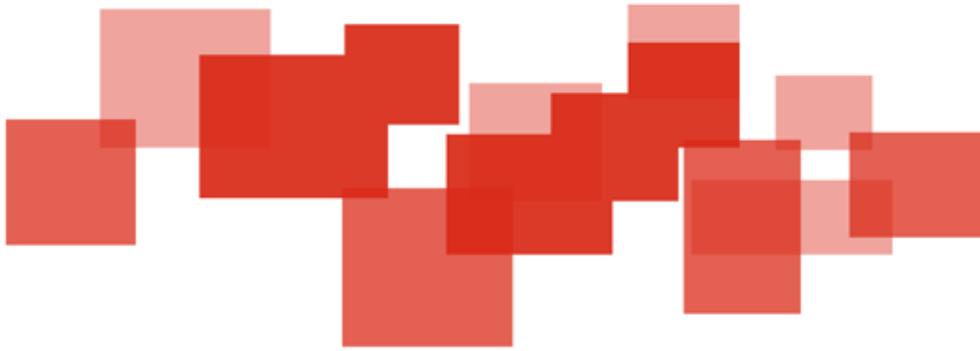


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Salut!

Welcome to our first Summer Issue! Bisous, pronounced beezoo (easy on the z) is a sweet french word in passing generally meaning “kisses see you soon”. After years of travelling back and forth from Los Angeles to France and attending school there one summer I realized I would forever be plagued by the mystery of all that is French. This of course including the language. Yet at the same time I can be fortunate to have celebrated the culuture and forged everlasting friendships. So hence the name was chosen and I rallied my favorite group of talented creatives to help bring what is now Bisous Magazine into fruition. Our first issue has a little French vibe to it and a bunch of content you’ll find relates to French themes.

So, now you know the back story let’s begin....

The French. What can I possibly say about French fashion that has not all ready been said. Most everything would sound like a cliché I presume. In fact, using the word cliché may even be considered cliché.

Alas, we all love French fashion and even romantixize about the culture from their women, their men, their food, their wine and lastly that blasted city of lights. Yes, we love you Paris, you heartbreaker. So, we dedicate our first issue to that which is French and what moves us.

Our cover editorial is dedicated to those iconic women of French fashion and culture. The Bardots’, Birkins’ and more recently the Paradis’ or the Gainsbourgs’. These women have created a significant and timeless style. So, that being said let’s hear it for the French Icons!

Enjoy and Bisous!

Shelli Wright

Co-Editor and Chief Creative Director 



RUNWAY TO CLOSET...

# GET YOUR TREND ON

BY **COURTENAY BRANDT** | **FASHION EDITOR**

WHAT TO WEAR THIS SUMMER? NORMALLY MY GO TO ESSENTIALS ARE FLIP FLOPS, A LITTLE DRESS AND RAY-BANS BUT THIS SUMMER THE S/S 12 COLLECTIONS MAKE ME WANT TO STEP IT UP AND TRY SOMETHING NEW. FROM BARE MIDRIFTS TO SHORT SHORTS. MIXING PRINTS, CLEAN ART DECO LINES AND THE DELICIOUS PASTEL SHERBERT PALETTE THAT MAKES ME WANT TO EAT IT ALL UP.





## BARE MIDRIFFS

DOLCE & GABBANA,  
EMILIO PUCCI, NINA RICCI

Get your core exercises on because this summer is all about bare midriffs. Tight, exposed tummies were all over the runway at Dolce & Gabbana, Emilio Pucci, Nina Ricci and many more. They all had their own version and style but all of them made it very wearable, feminine and oh so sexy. It has even hit the high street with inexpensive versions that can be found at Urban Outfitters, Free People and H&M.



## SHERBETS & PASTELS

3.1 PHILIP LIM, LOUIS VUITTON,  
JONATHAN SAUNDERS, GIVENCHY, VERSUS

One word: Delicious!!! I love all the soft sherbert colours for us to devour this summer. 3.1 Phillip Lim and Jonathan Saunders filled us with beautiful, classic staples for work. My rock n' roll favourite Givenchy gave us the edge and Louis Vuitton was a basket of Easter coloured cupcakes.

## ART DECO

GUCCI, ALBERTA FERRETTI, CHLOE,  
ROBERTO CAVALLI

Gold + black + white = Art Deco on the S/S 12 runways. A dramatic way to dress up for your summer nights out. Gucci took the lead and dressed anyone and everyone in their deco dresses on the red carpet. Alberta Ferretti kept it feminine and flirty while Roberto Cavalli always shows up with lots of sexy. My favourite take on this look came from Chloe with my must-have daytime dresses.



R. CAVALLI



R. CAVALLI

GUCCI



A. FERRETTI



## PRINTS! PRINTS! PRINTS!

PRABAL GURUNG, D&G, MATTHEW WILLIAMSON, MISSONI, PETER PILOTTO, MARY KATRANZOU, BURBERRY PRORSUM, DONNA KARAN.

Prints in every shape, design and colour were everywhere on the S/S 12 runways. The graphic, punchy and edgy prints were strongest at Prabal Gurung, Peter Pilotto and Mary Katranzou. Tribal prints were back and in full force at Burberry Prorsum and Donna Karan. And of course we can't forget the colourful floral gardens of Missoni, D&G and Matthew Williamson. My suggestion for summer is to mix them all up and see what you get. Step out of your comfort zone and make a print statement!



## SHORT SHORTS

BALENCIAGA, DOLCE & GABBANA, PRADA, BALMAIN, VERSACE, ERDEM

If you dare where short shorts . . . then Summer 2012 is for you! The shorter the better and with options from many designers you will find a pair to show off your gorgeous gams. Feminine florals at Dolce & Gabbana, Prada and Erdem. Sexy and tight at Balmain and Versace and a step into the future at Balenciaga.

# Jump in immerse YOURSELF

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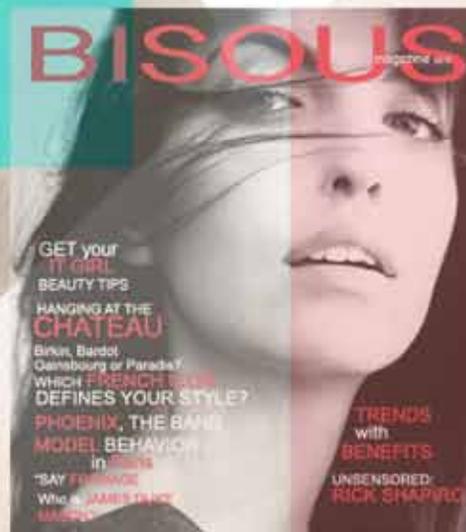
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On the cover Model Bianca Alexa photographed by Shelli Wright is reminiscent of our French Icon JANE BIRKIN wears sheer photofinish by Smashbox Cosmetics, Diorshow Mascara, and YSL glossy stain.

# BISOUS

magazine

Shelli Wright  
Creative Director - Co-Editor

Christopher Robin Bredesen  
Design Director - Co-Editor

Jasmine Hromjak  
Art Director

Annah Yevelenko  
Beauty Editor

Courtenay Brandt  
Fashion Editor

Web Designer - Nathan Taylor

Motion D.P. - Josh Gibson

Intern - Joanie Fox

Public Relations - Sheree Lillie

**For Advertising Inquiries: [info@bisousmagazine.com](mailto:info@bisousmagazine.com)  
213.618-2655**

**Contributing Photographers:**

Aaron Feaver  
Marc Cartwright  
Kate sZatmari  
Lavenda Memory  
Elizabeth Waugh  
Lucas Passmore  
Matt Fry  
Rakeem Cunningham  
Stéphane Falco

**Contributing Writers:**

Chris William Martin  
Ashton Spatz  
Matthew Vasiliauskas  
William Conklin  
Abbey Karr  
Karen Knighton



# TRUE BLISS

BLISS LAU

OWNER/DESIGNER AT BLISS LAU

BY COURTENAY BRANDT

CHEVRON, PHOTOGRAPHER: EVAN LERNER



I DISCOVERED **BLISS LAU** LAST YORK AND INSTANTLY FELT IN LOVE LIKE A BEACON FROM ACROSS THE EDGY, SEXY AND AT THE SAME TIME IN NEW YORK FOR THE F/W 2012 OUR EDITOR AND MYSELF DROPPED OUT WHAT GOES ON BEHIND THE WHAT WE DISCOVERED WAS A VERY PROCESS. IT IS NOT JUST A INSPIRATIONAL ALSO THE STORY OF THE MATERIALS THAT ARE PART OF HER DESIGNS. EACH PART OF THE PUZZLE IS A LONG DEVELOPING THOUGHTFUL STORY LEAVING YOU WITH A BEAUTIFUL PIECE OF JEWELRY THAT YOU ARE ALWAYS INSPIRED TO WEAR.

SEPTEMBER AT A TRADE SHOW IN NEW WITH HER DESIGNS. THEY WERE ROOM AND I WAS HOOKED. DELICATE AND POETIC. WHILE FASHION WEEK COLLECTIONS BY HER SHOWROOM TO FIND SCENES OF THE BLISS LAU WORLD. MULTI-DIMENSIONAL DESIGN

STORY WITH EACH COLLECTION BUT



FATHOM RINGS, PHOTOGRAPHER: JARROD TURNER



*Bonjour Bliss, welcome to Bisous. Tell us where did it all begin?*

I had a handbag collection for four years prior to relaunching as a metal apparel brand in 2007. I used to make a bag inspired by the Brooklyn Bridge, my studio window used to look out to the cables of the bridge in DUMBO. The bag had chains draping down the front of it. One day I just picked up a chain and started draping with it on my model form. I studied apparel at Parsons but was always torn between designing clothing or products and suddenly I realized I could create clothing as products.

The first collection was about subtraction. Subtracting the fabric from a garment and drawing only the seam-lines with my chains. I designed the Tuxedo and Hugmetight that season, both names are inspired by the garments I visually deconstructed.

*Did the body jewelry line begin as bespoke? (be-spoke/bi'spok/adj, meaning made to order)*

Yes it started by making only custom pieces. People would call me and say "I saw this body piece will you make it?" Later I created a full collection. I think the world is not always ready for something new, it's not good to be too early or too late for any trend. My first season selling the metal-apparel [body jewelry] people were scared of the product! Some people even laughed at the collection. Initially the response was a huge emotional roller coaster, I believed in what I was doing even though I received tremendous resistance so I continued to design the chains and after a few seasons the reactions slowly changed.

*Did you have a clear vision each season?*

There is a simplicity to the challenge of ornamenting the body each season. In concept this challenge denotes only one thing to me, this idea is transient and it changes depending on where the world is and how much the sun has shined or snow has fallen.

Each season I focus on a different part of the body to ornament, for fall my focus is on the body as whole, the idea of creating a second skin. A metal skin.

*What was the inspiration for Spring 2012?*

The Spring 12 collection is called "Navigation". The idea of navigation is translated through plotting different points on the body, focusing on areas of interest, the bust the clavicle the wrist. So the navigation for me was navigating over the body.



1 &amp; 3: TUXEDO, 2: HOURGLASS, PHOTOGRAPHER: EVAN LERNER

For example “The Hourglass” is has the idea of navigation and the functionality of how I work. I am obsessed with the idea of having my product being kinetic.

Another example is the “Fathom Ring” my first foray into fine jewelry. Inspired by the fathom which is unit of measure used at sea, an armspan, also known as an embrace. The design is two rings combined, one ring wraps around and embraces the other. I used rose gold and lolite also known as the Vikings Compass Stone, the myth says that Vikings used lolite for navigation because it is polarized and it would tell them the direc-

tion of the hidden sun. The Fathom Ring is a limited edition of 11 pieces celebrating my 11 years living in NYC.

*Your designs are so unassumingly thought provoking. I love how scientific it is. Were you into science growing up and is this a natural inclination for you?*

Each piece of jewelry is like a tiny structure. Because I work in this peculiar medium where the biggest challenger of my jewelry each season is gravity. If a chain doesn't hang perfectly or the balance of the piece when floating over the shoulders is off my little structure has failed. So in essence it

is very scientific but in the visual and functional sense of the term.

*How do you source your materials?*

The discovery or sourcing has happened very organically. Domestically, I have been traveling to old manufacturing towns up the East Coast for a few years now searching out factories that have survived and still make products I can translate into jewelry. The recent collection of metal stampings is created by a factory who only makes metalplates for military insignia. I came to them with a concept of geometric shapes, then the black color I use is

## WE DIG



CLOCKWISE FROM LEFT:  
KINETIC, ???,  
SUSPENSION BRACELET,  
PHOTOGRAPHER:  
JARROD TURNER

painted by a factory that mostly paints metal for the military for combat, hence the black matte color!

*My Process:* The collection starts with draping on the form, then I flesh out my ideas by sketching and back again to the form. I think the best process is a combination of three and two-dimensional design (because it creates new ideas and forces invention and discovery) paired with the mental design development that comes with sketching to work out the kinks.

### *What is the inspiration for Fall 2012?*

It's an evolution from what I have been doing. I wanted to raise the neckline up to here (Bliss points at the middle of her neck) and I wanted to be able to build up and out. I made necklaces that are collar-like and everything is balanced, this season more than ever I had a battle with gravity! The collection is called "The Facet". A facet is something that is angled and geometric but engineered for beauty. The idea of then taking the geometric metal skin is to cover the body with a faceted shape.

### *What are your iconic pieces?*

"The Tuxedo", "Kalidescope Ring"

### *Bliss's favourite things:*

*Cocktail:* Bartenders Seasonal Choice. Mothers Ruin, NoLita

*Dessert:* Pan a Chocolate at ORO Bakery, NoLita

*Place to shop:* I don't shop. I get most of my clothes custom and ordered from my friends.

*Designers:* LD Tuttle for shoes, Collina Strada for washable leather mini-shorts, BiJules for her gold nipple covers, Ohne Titel for their amazing knit skirts & tops

*Flea Markets:* the summer furniture fair, Brimfield in Brimfield, MA. It is 6 football fields of weird vintage mirrors, tables, chairs jewelry etc. Love to spend two days out there rummaging through objects! All the NYC flea markets have died.

*Place to People Watch:* Noho Star, NYC. The best window it's a super old school place where I go to have bad coffee and watch freaky New York locals and tourists of all kinds walk by.

*City Soundtrack:* I love podcasts. Mark Maron is one of my favorites.

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# SWIM FATALE

Summer swimwear inspired by the  
films of Luc Besson.

Photographer SHELLI WRIGHT  
Fashion Editor Courtenay Brandt







PRO QUO

one piece TALLOW  
necklace A PEACE TREATY  
boots ALL SAINTS



# TRANSPORTED

bikini AMERICAN APPAREL  
blazer ALL SAINTS  
tie BARNEYS  
shoes CAMILLA SKOVGAARD



BLEU  
sunglasses KSUBI



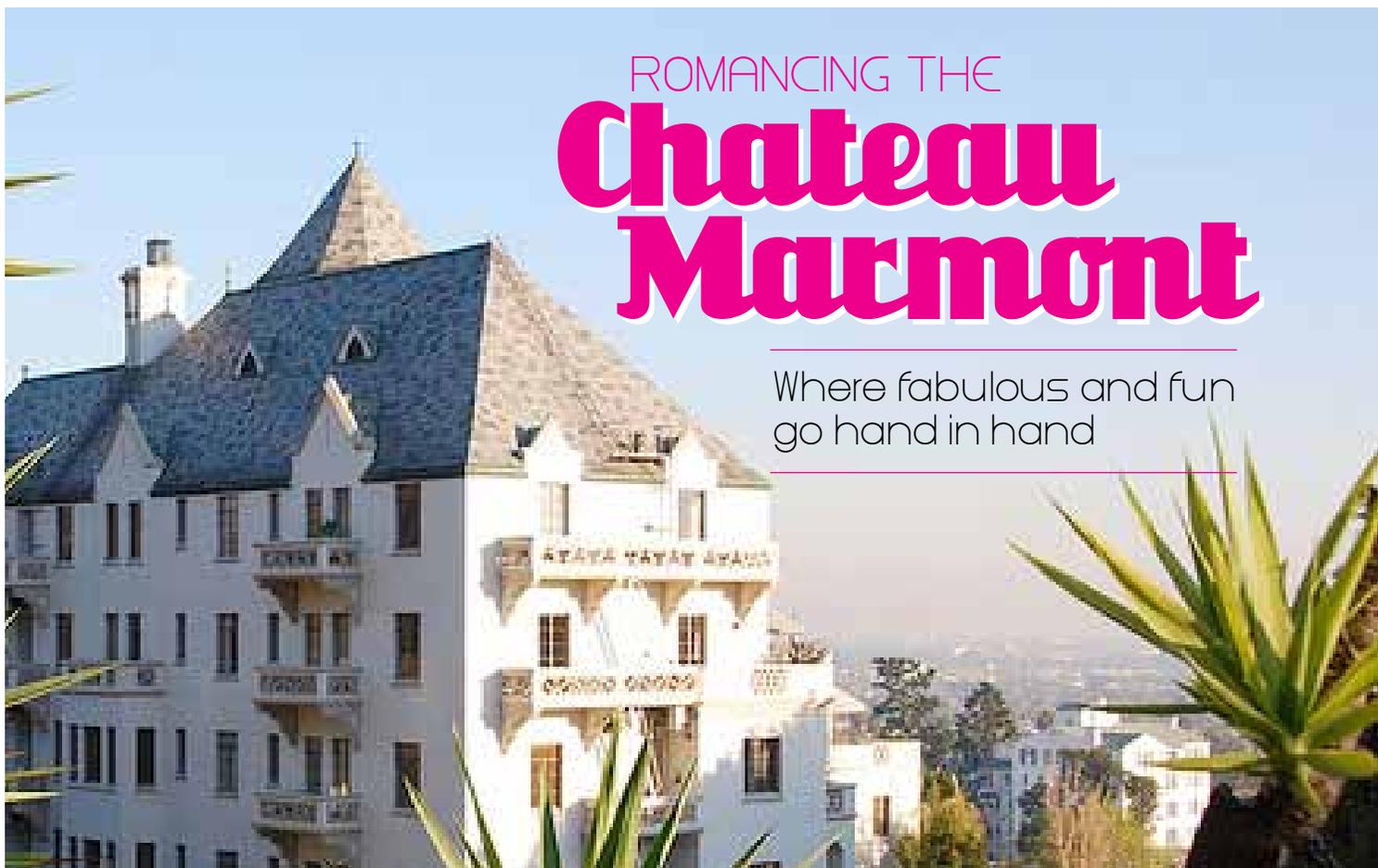


LE FEMMES

one piece L\*SPACE



**ELEMENTAL**  
one piece MINIMALE ANIMALE



ROMANCING THE  
**Chateau  
Marmont**

Where fabulous and fun  
go hand in hand

There's simply no denying it; Los Angeles is star studded. Not only are there block upon block of star laden streets known as the Walk of Fame, but countless celebrities actually reside in town and in turn, can be seen doing regular Joe activities.

**A**s the multitude of gossip rags will attest, in Hollywood it's not uncommon to see the likes of Matt Damon picking up Pinkberry, Cameron Diaz sans makeup sweating it out at the gym or a red-lipped Gwen Stefani playing at the park with her adorable kids. Yes, living here in LaLaLand, as we lovingly refer to it, has its perks. So when the ladies of Bisous went for a night out on the town, we knew it had to

be at the legen - wait for it - dary Chateau Marmont. Getting a reservation at this celeb hot spot is no easy task for the common folk, but luckily we are well-connected cuties and were able to have prime placement on the warm, chandelier-lit outdoor patio during one of the busier weekday nights. (No, we can't tell you which night or our cool-cred could be revoked.)

Walking into the Chateau Marmont Hotel is a bit like step-

ping back in time. Originally opened in 1931, then revamped a few decades ago to look like its old, authentic self, the hotel's hyped-up history is just as appealing as its classic décor. After smiling past the outdoor dingbats who police the entrance of the secluded Sunset Boulevard hotel, you either take a lift or the stairs up to the lavish lobby. Even if you are the most down-to-earth person who could care less about fame, your nose immediately turns up in its stylish setting replete with accents from around the globe and fancy fur wearing women.

The dual-action hostess hotties (because one would be passé) welcomed us to its famous frontier while at the same time challenged our importance for being there. Since we had reservations, this part was a breeze and they happily sashayed us to our table. While the inside lobby area is undoubtedly cozy, the outdoor patio is where all the action is so we simply had to dine al fresco.

With a lovely lion mouthed fountain trickling in the background, we walked past table after table of tinseltown's elite to our dining destination which was a little too convenient for star gazing. Champagne glasses were clinking and seemingly everyone was smoking. The dulcet tones of chic lounge music tickled our ears and we jumped on the band wagon with a bottle of bubbly. Salute!

A scan around the floor had us giggling like school girls, or was that the champagne? We ordered hors d'oeuvres and got to gawking. Next to our table was the disheveled-looking DJ Samantha Ronson with her stunning model-of-the-moment girlfriend

(who actually ate a burger!) and music maestro brother, Mark. Across the way we noticed snotty stylist Rachel Zoe chatting with modelsaurus Janice Dickinson, snooze-fest. But it was The Walking Dead actor Norman Reedus who really caught our attention with his sloppy yet smoldering facial hair and piercing eyes. How this combo works is beyond me, but believe it when I say, he is hot!

Soon enough our appetizers ar-



rived and we kicked the pallet party off with a Hamachi and avocado salad drizzled with burnt yuzu sauce, perfectly light and refreshing. Heaven was found in the steamed artichoke with lavender honey, so simple and yet so good. Like clockwork the main courses arrived shortly after looking as amazing as the clientele. Two of us took the beef bait and went for the filet mignon while others ordered the roasted chicken and fish of the day. Much like the ambiance, the food never lets you down at the Chateau; a classic is as a classic does.

Gone are the days when the elusive Howard Hughes lived in the attic of the hotel and would spy on the lovely ladies down at the pool with his nifty prism binoculars. Today the Chateau's bevy of beauties and steady stream of glitterati can easily be seen, providing you can get in. Part of its coolness is the fact that it's right there on the Sun-

set Strip and yet completely private to the likes of paparazzi - and people in general. Each of the 63 pet-friendly rooms, cottages and bungalows offers an intimate level of privacy and are designed uniquely with surprising furnishings like marble bathrooms, full kitchens or a grand piano.

After our meal we succumbed to the delectable crème brûlée and fresh berries for desert and it was divine. Watching the pulse of the popular patio where air-kisses are as common as designer dogs was a blast. Looking up we discovered an exceptionally clear midnight sky twinkling with stars, but we had already gained access to the excess and had filled our star sighting quota for the evening. With a nod to our premiere issue theme we casually made a French exit and left the decadent digs.

— KAREN KNIGHTON

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WE SEDUCE

Laura Sfez - OWNER/DESIGNER OF

# L'Ecole des Femmes



Story by Courtenay Brandt Photos by Matt Fry of Frybros Photography | frybros.com

*What was it like growing up in Paris, one of the world's most fashionable cities?*

Paris is serious. If you say you like fashion, you better know what you're talking about -- and much more serious yet, if you say you like literature, break out a heavily supported opinion. I personally love it all. Paris is a cultural bootcamp that whips your ass into shape -- but not to become a snob really. The whole point is to learn the language of hedonism. You spend your time reading, tasting, learning, watching, simply to acquire the best knowledge as to the greatest things in the world that must be enjoyed. I very much enjoyed literature and eccentricity. Paris as a teenager is a dream. In terms of fashion, Paris has taught me it has very little room for the new and different. In fact, there is almost a palpable fear of being different or wearing colors other than black, navy or grey. The Parisian uniform IS a black or navy peacoat, black skinny pants, black sweater, and a scarf. I wish I could say the women wear red lipstick and little skirts. I don't know why I wish that, but it certainly paints a happier people. Perhaps this is why I have always been so fond of the children's attire which paints a much more joyful and sweet picture albeit somewhat naughty on a grown woman.

*Your parents work in fashion, is that what inspired you to follow their lead?*

My sucking as a writer and not being able to succeed in paying bills is what led me to it! I started out as a graphic designer at eighteen working for many different companies in the business. I then became very involved in writing after optioning a story I wrote to a big studio. I was obsessed with writing and optioned a novel that went nowhere and wrote more and more, still not getting anywhere significant. I grew impatient and designed a little dream line called L'ecole des Femmes centered around school and its endless fetishes. Since I'm a big movie buff, I always like to refer to movies when designing certain pieces and at the time it was all about Les Parapluies de Cherbourg with Catherine Deneuve. Not the clothing per se, but the energy and innocence, the Frenchness really. My father who was partners with a production company in Hong Kong said, "If they like what you designed, they'll make it and send it. We'll see..." and they did! I received twenty three samples and a month later, I was in business writing orders left and right! Without my father, I would be nowhere. He is an amazing man. He

has supported and believed in all of my silly designs from the beginning and for that, I am eternally grateful. And as for my mother, she has taught me everything I know love and respect about fashion. She has flawless Frenchosity. She is the true French Femme.

*When did you move to Los Angeles and why?*

My family first decided to move to Los Angeles when I was four years old. The first time we did, I believe it was mainly work related. My father was already deeply involved in the garment industry. THAT, was the first time. We then moved back to Paris, and then back to LA and then Paris over five times. I can fairly say I have spent an equal amount of time in both and feel incredibly fortunate for the gift of biculturalism despite the fact that I am saddened by the lack of French accent on me. I do wish I could go back and not try so hard to sound like a true American (not that there's anything wrong with that! But probably would've had more dates with the accent.)





*When did you launch L'Ecole des Femmes?*

I launched it in 2005 and decided to go on hiatus in 2009.

*Why did you take a hiatus?*

Denim at one point was a much easier sell than dresses and I felt it was wiser to retire from costly production until dresses were in again. I think women have all the denim they need for now and are back on the hunt for daily skirts and dresses. But that's just my opinion. The response to the store has been strong.

*When did you open the shop?*

The shop opened up October 2011 and could not be more pleased with the results! I definitely did not expect for women in LA to want to dress like French school girls. Who knew?

*Who are your favourite designers and why?*

Coco Chanel of course. The woman has managed to own black and white. End of story. John Galliano is to me the greatest spectacle. The makeup, the hair, the enormous stunning and absolutely perfect gowns. His talent with color is unapproachable. He may not always be the most cutting edge in terms of launching trends, but definitely by far the most beautiful. Yves Saint Laurent is a woman at her most womanly and Jean Paul Gaultier is a great example of enormous talent and a magnetic personality.

*Who are your fashion icons?*

I don't have any icons, but I have some that I like. Audrey Hepburn (especially in Charade), Courney Love, Jane Birkin, any woman in any Hitchcock film, Mia Farrow in Rose-

mary's baby.

*Where do you get your inspiration from with each collection?*

I mainly get it from characters in life, very cliché ones like "Hmm, what would a secretary wear if given these options in fabrics? What would a mean but pretty school teacher wear if she could only wear grey? What would a Japanese school girl wear as opposed to a French one?" So it may be more along the lines of costume design, but all done with great respect and consideration for fashion and making it workable. So rather than typical school girl, I'd want to make her a classy and more subtle school girl. The goal is to allow women to wear what they know to be characters, and still pass for sane and fashionable.

*What are some of the iconic L'Ecole des Femmes pieces you have designed?*

The school girl jumpers are definitely iconic. The pencil skirts have been worked and worked as to fit very uniquely and are also iconic.

*What was your inspiration for the Spring/Summer 2012 collection?*

There is a lot of lace and a turbo injection girliness. These designs are to alleviate the dark and often strict lines of the fall pieces. Instead they are dreamy, innocent, button in the back like a child and are meant to have a lot of fun in. These are still very French and what you'd expect a girl to be wearing whilst riding her bicycle through the countryside with a baguette in the basket. Totally cliché thought, but disgustingly true.

*What are your favourite Paris hotspots for:*

*Restaurant:* L'ami Louis.

*Cocktail and bar:* Wine and bubbles on St. Etienne Marcel.

*People watching:* Carretes is amazing. The people you are watching are all walking in front of the Eiffel tower. That's some people watching for you.

*Shopping:* St. Germain. I mainly like to shop for food at Le bon Marche, a rare and exquisite experience.

*What is your city soundtrack when walking around Paris? (your favourite song or album)*

"Bonjour Paris" from Funny Face. I can never stop singing it in my head on a beautiful day in Paris.



Summer is all about **COLOR** this season. It's about wearing your favorite cut-offs and white tee and adding an amazing bright accessory with it, or shoes or just forgetting the basics and dressing yourself in head to toe color! There are no rules this season. Men are wearing red trousers and women are donning florescents. My personal obsession for whatever reason this Summer is **orange** and **purple**. I'm loving both! I'm amazed at how they look with my skin tone. Now, if **orange** or **purple** is not your thing, there are tons of pastels or darker color shades that will work as well. Like I said before, focus on your accesories!! Sunglasses, flip-flops, nail polish, handbags and so on. You get my drift? But don't forget your skincare in all of this wonton color fun. Summer days are still hot and uv rays are still worrisome. So, moisturize, cover up and keep your lips kissable. Your only rule for this season is brighten it up ladies! Oh, and as for you men and your red trousers... I say "Go get'em Tiger!..

Shelli Wright Co-Editor and Chief Creative Director



CHANEL square wrap sunglasses



YSL glossy lip gloss



SOUL SUPERNOVA



HERMÈS cork-venise



ANISSA REYLS COLLECTION DION wedge



JEANNO denim shorts



MISSTRA cotton dress



FRESH lotus eye gel



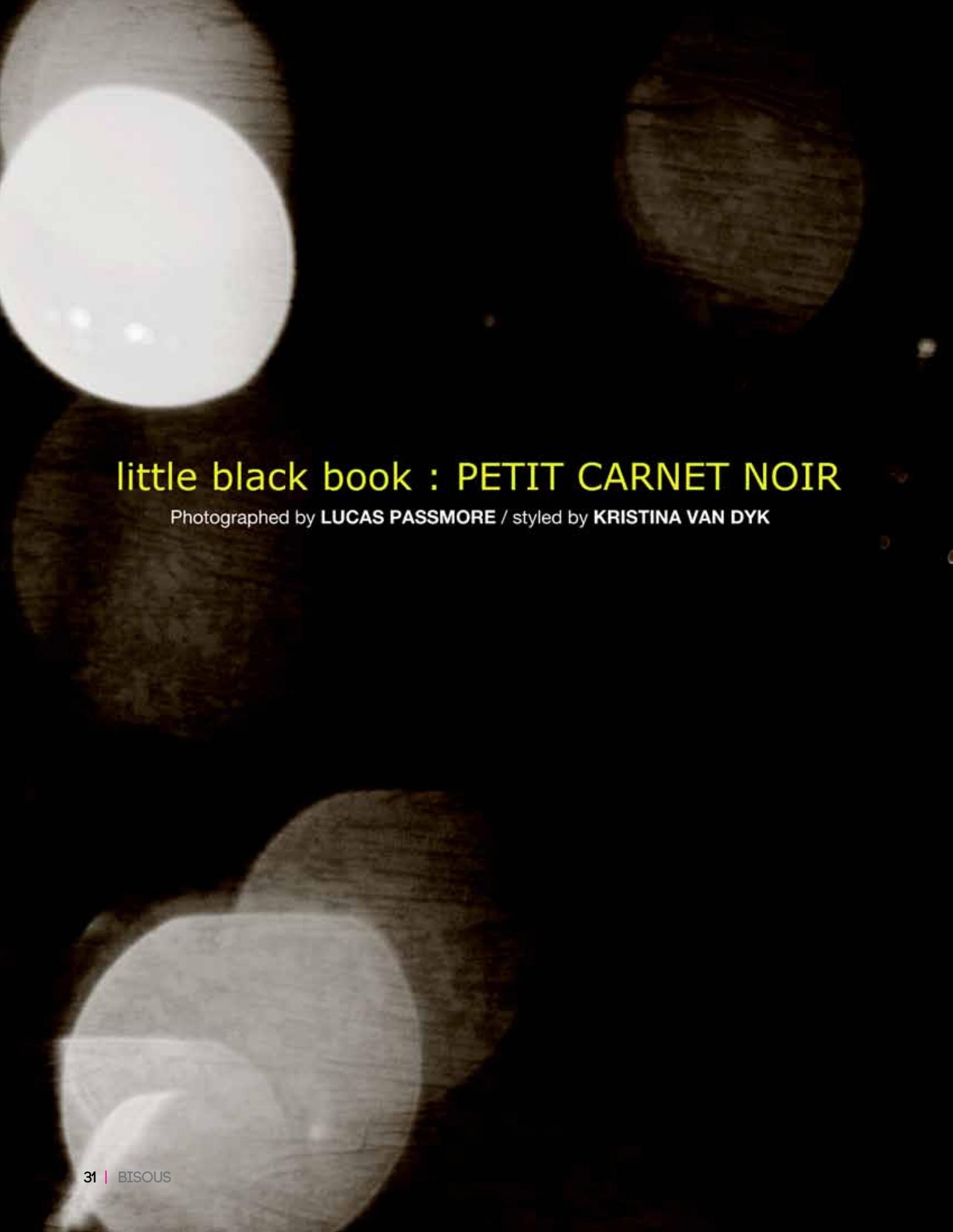
BIORE energizing oxygen ampoule



REVIVE filtré de soleil SPF 45 visage



ALEXANDER WANG hooded t-shirt



# little black book : PETIT CARNET NOIR

Photographed by **LUCAS PASSMORE** / styled by **KRISTINA VAN DYK**





shirt **REBECCA MINKOFF**  
skirt **MISCHA BARTON**  
bracelet & ring **LAURA ELIZABETH**

01225 CARRIE PARRY  
01226 LAURA ELIZABETH  
01227 MARCIELE NASHELLE







shirt **CARRIE PARRY**  
pants **CARRIE PARRY**  
shoes **SHOES OF PREY**  
rings **LAURA ELIZABETH**  
bracelet **NISSA JEWELRY**  
handbag **VINTAGE FERRAGAMO**



swimwear WHITE SANDS  
lingerie VICTORIA'S SECRET







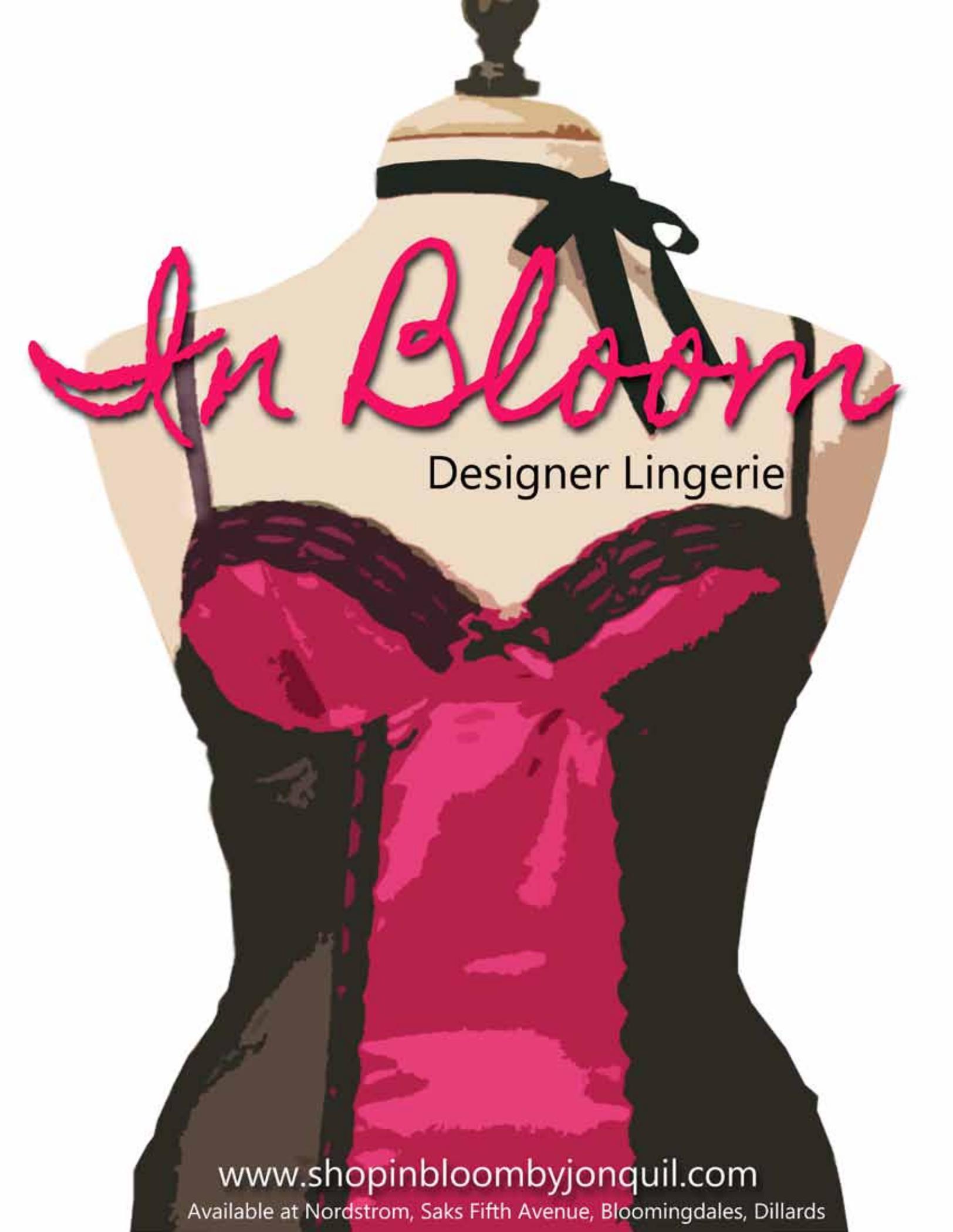


Make-up by **ALYSON GRANADEROS** using  
**JOSIE MARAN**

Hair by **LISA BRYANT HAIRROIN SALON**

Model **VICTORIA WARD LA MODELS**

trench **REBECCA MINKOFF**  
bra **BETSEY JOHNSON**  
shorts **CARRIE PARRY**  
lingerie **VICTORIA'S SECRET**



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# filles chic

Annah Yevelenko, Beauty Editor

We all like to believe that we're beautiful sans makeup. This may be true when we were nine, or even eleven. Men who tell you that you're beautiful au naturel are lying just trying to score points. Trust me. After painting countless faces of every age and shade - I can say, without hesitation, I've seen rooms light up. I've seen significant others drool. I've heard bedroom stories. Maquillage is not a joke, friends.

French women have it down to a science. They are the epitome of chic.

They are the essence of confidence. They are the ultimate inspiration. Who else has the finesse of a master to artfully smudge a charcoal pencil along the lash line and rim a pucker crimson with the precision of a laser?

Exactly.

Our French counterparts can take this classic style from day into evening without missing a beat and making it look as effortless as blinking. And how!

Perhaps they are wired differently. Perhaps practice makes perfect. Either way there is definitely a mini arsenal of cosmetic weapons we should strap to ourselves at all times in case of emergency.

Skin should always be radiant and and primed with a moisturizer fit to nourish the needs of your corps.

Les femmes françaises have always stepped up to the batting plate with their coiffed lashes. Without a single hair out of place and liner smudged decorously it is no wonder men lust after them and women want to be them.

Finally, those lips. The mouths of sirens cannot be anything less than immaculate. Red, silky velvet is the crème de la crème of lipsticks and we cannot ask for anything better. Perchance refining our kissers with a bit of la couleur rouge is the first step to admitting that we can all be as sexy as our

French icons.





DIORSHOW 360 Mascara

DIORSHOW  
360



BOURJOIS Effet Smoky Pencil

effet Smoky



ESTÉE LAUDER  
Idealist Even Skintone Illuminator

Next time you hear the words *natural* and *pretty* in the same sentence that pertains to anything having to do with your visage - I dare you to whip out your cosmetics armory and attack! Day or night this timeless war paint accommodates any fashionable ensemble, so chin up, tummy in, tits out and strut, mes belles!



fresh.  
SOY  
MOISTURIZING  
CREAM  
SPF 20  
RICH IN AMINO ACIDS  
UVA/UVB PROTECTION  
PA+++  
CRÈME HYDRATANTE  
AU SOJA SPF 20  
50ml e 1.7oz

FRESH  
Soy moisturizing cream  
SPF 20



DIOR Addict  
Extreme Lipstick

LANCÔME Renergie  
anti-wrinkle and firming treatment



LANCÔME  
RÉNERGIE  
FLUIDE NON GRAS  
DOUBLE PERFORMANCE  
ANTI-RIDES - FERMETÉ  
OIL-FREE LOTION  
DOUBLE PERFORMANCE  
ANTI-WRINKLE - FIRING

PIRATES,  
DRAGONS  
— AND —  
JEWELS

*Oh my...*



WRITTEN BY SHELLI WRIGHT  
CELIADFLERSDESIGNS.COM



IT'S NOT EVERYDAY THAT YOU COME ACROSS SOMEONE WHO YOU KNOW WILL BE A FRIEND FOR THE DURATION. I WAS LUCKY ENOUGH TO FORGE A WONDERFUL FRIENDSHIP WITH THE LOVELY **CELIA DE FLERS** FOUR YEARS AGO ALTHOUGH IT SEEMED LIKE YEARS BEFORE I ACTUALLY ASKED AND UNDERSTOOD WHAT SHE DID FOR A LIVING. CELIA'S NEVER BEEN ONE TO GO ABOUT TOOTING HER OWN HORN. IT WAS THEN THAT I REALIZED NOT ONLY WAS SHE A DARLING, BUT A TRULY DEDICATED AND TALENTED JEWELRY MAKER WITH A CLIENT LIST TO DIE FOR INCLUDING OUR BELOVED MR. DEPP. SO, FOR SOMEONE SO ACCOMPLISHED AND YET PERHAPS A BIT SHY ABOUT SHARING, I DECIDED I SHOULD TOOT HER HORN FOR HER.

---

*So Celia, tell us a little bit about yourself as I can see by your accent you're not from around here (we both laugh).*

And Oui! I am not from here . . . being born and raised in Paris, France. Ha ha ! My Accent, I know with all of these years which is now half of my life living in America, my accent never left me!

*I know you're very passionate about your work, what inspired you to start the line ?*

My creations are a natural extension of me. It's the product of my everyday life . . . my musical taste . . . my children . . . my visions . . . I am not trying to adapt to a market, this is the resonance of my soul. It's me I don't follow trend



or market ... I apply it to many other creations. A collection of bags for example which I am in the process of developing.

*When did you move to Los Angeles and why?*

I came for the first time in LA on the 15<sup>th</sup> of June 1989. I always knew from a young age that I will leave France one day ... do not know really why but it is something that I always felt deep inside. As soon as I learned English ... my dreams were always in English. I started working in the fashion industry at a young age. I was 18 when I represented from scratch a new line of clothing called "Maud Defossez" and from there everything took off. Working for different designers like Azzedine Alaïa, Thierry Mugler ... Lolita Lempicka to name a few. I met models and clients that lived in LA and

that were telling me to come and visit them. After that my life was divided between Los Angeles, NY and Paris.

*We can see by your rich press kit that you have designed for celebrities, how did that come about?*

I was very fortunate to know already a few celebrities before starting my line ... and to have met costume designers, stylists that appreciate my creations like Linda Medvene that introduced my jewelry collection to more celebrities ...

*Who's your favorite?*

I can't answer that ... but I will say, Hilary Duff is a sweetheart and very down to earth. Of course, I admire Johnny

Depp even before meeting him. And he didn't disappoint. Such an amazing person, very talented and generous. He gets very passionate with anything he does. I love creating pieces for him as he always gives me total freedom to design.

*When did you launch Celia de Flers designs?*

I launched my line in 2003

*Who are your favorite designers and why?*

Alexander McQueen is magic. Elie Saab for his simplicity and femininity, as well as Stella McCartney, Balmain, and Carolina Herra. Iris Von Herpen because I love the way she mixes traditional craft with innovative and unusual materials.

*Who do you consider to be a fashion icon?*

To name a few . . . Steve McQueen, Audrey Hepburn, Marlene Deitrich, Coco Chanel and the more current probably David Bowie, Sienna Miller Milla Jovovich and Gwyneth Paltrow.

*What have you found to be your most difficult task in launching this line?*

I would say that the task that I found the most difficult beyond the trends and the demand of the market is to keep one's creative integrity . . . to make a choice among all the ideas that come to me . . . which one I am going to develop and put at term. It is also an abandon . . . how to choose in between all these ideas without also having the feelings of betrayal to the other. This is like a dichotomy because every time it is a little bit like Sophie's Choice of William Styron . . .

*If you could say one thing to future designers what would it be?*

Perseverance is one of the keys of success. Believe in yourself no matter what . . . follow your instinct . . . always listen to your loved ones and those that love your creation.

*And lastly, the question all Bisous readers including myself are dying to know . . . What is Johnny Depp really like?*

He is always surprising !



IN *WONDERLAND*

*photography by* SHELLI WRIGHT *styled by* COURTENAY BRANDT



*au pays des merveilles*



PREVIOUS PAGE

jacket ISSA

bustier GERLAN JEANS

pants NICOLE MILLER

THIS PAGE

lips DIOR addict

eyes BOURJOIS smokey eye trio

maquillage DIOR show



PHOTOGRAPH BY MEEK  
HAIR BY LILLIE MILLER  
SHIRT BY STUART WEITZMAN









jacket BLACK HALO  
top WAVERLY GREY  
pants POLECI  
necklace ERICKSON BEAMON

blouse PEACE & PEARLS  
bandeau TOPSECRET  
skirt ISSA  
bell A PEACE TREATY





cardigan CHARLOTTE RONSON  
corset BLESS'ED ARE THE MEEK  
shorts LUBLU  
necklace ERICKSON BEAMON

Photographer: PRETTY MATHS  
Makeup by ANNA VEVELENKO  
Hair by CYNTHIA YESSIMURE  
model: TABITHA © NEXT Models





# RACES

WRITTEN BY CHRISTOPHER ROBIN BREDESEN

---

LEAD SINGER AND GUITARIST WADE RYFF OF RACES WAS KIND ENOUGH TO GRACE US WITH AN INTERVIEW AFTER OUR EDITORIAL STAFF HAD THE CHANCE TO SEE THEM PLAY LIVE IN LA. THE BAND HAS A NEW ALBUM, "YEAR OF THE WITCH", OUT ON THE FRENCHKISS LABEL, WHICH MADE THEM PERFECT FOR THIS ISSUE. RYFF STRUCK A CHORD WITH ME PERSONALLY DESCRIBING WHAT THE NAME RACES MEANS TO HIM. "I RELATE TO THE NAME IN THE SENSE THAT IT SEEMS LIKE THERE IS ALWAYS SOMETHING TO BE UP AGAINST, AND STRONG DESIRE TO OVERCOME WHATEVER IT IS."

---

*Did you always see yourselves pursuing a career in music?*

Yes, ever since I heard Nirvana when I was 12.

*How long have you been together?*

2 years

*So, it's pretty exciting this new album on the Frenchkiss label. How long were you working on the album?*

About a year on and off.

*I see you're doing a West Coast and East Coast tour. Are you planning to tour the rest of the U.S. or Europe? Is this the largest tour you've had to date? What are the best and worst parts you find with touring?*

No this isn't the largest tour we've done. The best parts of touring for me are the little things. A beautiful drive, the inside jokes, the camaraderie and friendships that develop with the bands we tour with, the moments where all 6 of us are crammed into a motel room and cracking up over the most ridiculous things. Those things always have a deeper affect on me. More than the shows even. The worst parts of touring are the 10 hour drives starting at 2 a.m. Or a bad show.

*How did the deal with Frenchkiss come about? Were you fans of the other bands on the label before you signed with them? Any favorites?*

Our manager was good friends with one of the guys at FK. They used to work at Capitol together. She sent him some of our early recordings and they were pretty into it. 1,2,3 and the Drums are some of my favorite artists on the label.

*What or whom do you consider your influences?*

No Comment.

*Who are your favorite artists?*

Patti Smith, Pablo Neruda, Leonard Cohen.

*How would you define your style?*

Glam-pa.

*You're a very fashionable band, has fashion always been a part of the music? The entire look so to speak.*

I don't really consider us a fashionable band. I mean of course we each pick out an outfit to wear when we go on-stage, or do a photo shoot, but it doesn't really go beyond that. I see some bands, especially in LA, where it seems like they really put a lot of energy and thought into the look of the band. Sometimes I see a band and it feels like the look is more important than the music. That sort of thing rubs me the wrong way. I think fashion is should be considered for anyone that is going to be on a stage, but it's important not to try to hard.

*With the state of the record and music business now have you found it difficult to actually make a living as a band? Or have you harnessed this new realm of social networking and self-promotion to launch your own career?*

Yes, it is still very hard for us to make a living off the band. We are a 6 piece band which makes it even harder. Social networking has definitely given bands an opportunity to take things into their own hands, but I think artists will always struggle with making a living off of what they create.

*What's next for the band?*

Touring it seems.

*Who would you consider a music Icon?*

There are so many. Some of the ones that stick out to me are Bob Dylan, John Lennon, Kurt Cobain, Patti Smith, Nina Simone. I could go on.

*What is the most interesting experience you've had on tour. Individually or as a group? Strange, crazy, or otherwise.*

Watching our lawyer break up a fight in Brooklyn was pretty exciting.

hello clance...

My inspiration for **summer** comes from the idea that men's fashion is no longer bound by masculine tradition. Hell, you can even wear a woman's watch if you please.... and yes, I do please! Slight effeminate accents and bursts of **bold color** for summer. **Reds**, **purples**, even **neon green**. Don't go **overboard**. Pick one and stick with it. I went ahead and left my color mostly for the nether regions and kept with a 60's mod vibe for the rest. You can't go wrong with a striped shirt, white trousers and a nice paddock boot. Four guys from Liverpool can't be wrong.

Christopher Robin Bredesen Co-Editor and Design Editor

kenneth cole  
coated canvas bag  
\$298



bespoken striped jersey  
grey/white  
\$225



supra skytop II  
\$130



michael kors  
large runway watch  
\$295

supra skytop III  
\$125



jean paul gaultier  
top w/cutaway shoulders  
\$140



diesel  
thanaz jeans  
\$240



Versace  
Medusa Logo Twill Silk Tie  
\$135



john lobb  
tudor boot  
\$1695



PHOTOGRAPHER: ANGIE MENZE

# Denim

By Matthew Vasiliasukas

It had been a grueling process, but he knew that with continued practice, he'd be able to take control of the dream.

It was all so new to him. For the majority of his life in fact, he never dreamed at all, and instead experienced each night as a momentary blink bridging together the few fleeting seconds separating darkness from light.

But something happened, and now once a week for the past ten years he would be plunged into the confusing reality that had developed a nearly pungent aroma of unwanted familiarity.

It always began the same way, starting with the blurred image of a running shower, the rippling streams of water cascading down his body, flowing quickly past his feet until finally emitting an echoing gurgle before being consumed by the hungry drain.

He would then feel what he interpreted as a sharp pain, although there was no real discomfort, and would turn his head focusing on a small bug crawling along the damp wall behind him.

He felt compelled to move closer to it, maneuvering his lips and nose until they were barely an inch away from it, allowing his sudden heavy breath to force it off course, leaving its legs fluttering and struggling desperately to regain its hold on the wall. Though he didn't particularly care for insects he invited it to crawl along his finger, and felt its tiny, hairy legs sinking into him as if his flesh had been replaced with sand.

Strangely, he then found himself outside of the shower, the bug gone, and standing naked still dripping with water. He turned to the right and noticed a mirror where someone had wiped a small space of condensation away, creating a frame for his apparition-like face where slow trailing clouds

of steam began to pass through.

He then suddenly felt himself moving, as if on a conveyor belt, out of the bathroom and into a spacious living room, where the air was thick with the scent of some kind of flower, and the muffled pulsating sound of what could best be described as the snapping of harpsichord strings.

Gazing through the fogginess of the room, he finally noticed a woman standing unexpectedly at the foot of an escalator. She had long, dark hair, and wore a white, button-up blouse with short denim shorts. As she looked at him, he felt himself move closer to her without his feet actually moving, piercing the soft barrier of her eyes and swimming in a constantly moving pool of light as if being tossed around by sheets of soft galactic fabric.

She then began speaking to him in French.

Not knowing the language and sensing a delay in the verbal delivery, her words flowed in a sort of Morse Code mesh of sound and silence, moving from, "Je vais," to, "ca va," to "Il n'ya pas de quoi," forcing his face into a desperate grin hoping to trick her with some sense of false comprehension.

She merely smiled at him, and then stepped onto the escalator and began traveling upwards. As he tried to follow her, he found his feet planted firmly to the ground as if encased in cement.

Unable to move, he stood and watched as she progressed further and further out of sight, until finally a blinding glow overtook the scene, sending violent shivers throughout his body, causing him to jerk awake in his bed drenched in a freezing sweat.

He could not stop thinking of her, and with each pass-

ing dream the desire only increased. Traversing the labyrinth of well-manicured suburban homes no longer brought him satisfaction for he saw her everywhere; her feet jogging over the hot summer pavement as her long hair escaped the hands of low-hanging branches gleaming and scattering through the air like loose pieces of crystal.

By chance, he came across a tattered copy of Marshall McDonough's *Controlling The Dream State*, and after finishing the epilogue on the author's continued success in manipulating and governing arousal fantasies, decided to take the advice of the torn, coffee-stained pages and learn to speak and interact with the woman during these fleeting nighttime encounters.

As McDonough would stress in the first chapter of the book, the key was to immerse oneself in the essential qualities of the particular dream, as to better obtain a certain power over it. Since he knew very little of the woman aside from her physical attributes, he came to the conclusion that it was necessary for him to completely absorb the one quality he was more than familiar with; that of her ability to speak French.

With little hesitation he moved to Paris, checking into a hotel called *Le Chemin de Damas*, whose walls were covered in great, spray painted spirals that would invite him to run his fingers through their endless loops, breathing hard from the cold of the stone and hiding in the shadowy crevices away from the menacing echoes of unknown footsteps.

He knew from chapter 4 that the process was not going to be easy, but continued his training with an energetic enthusiasm, taking daily French courses at the *Lycee de Dubuffet*, and tuning in at 4pm to the popular television program *Le Jeunes Francais*, where he would close his eyes and try to speak simultaneously with the characters on screen.

He recognized though that the most significant obstacle for him to overcome was his inability to move during the dream state, and taking quite seriously McDonough's insistence on the necessary neurological exercises for such an occasion, would make his way in the evening hours to the book store *Le Maroc*, where he would feel the passing, blinking eyes of others releasing short, warm bursts of air like the exhausted flapping wings of insects, as he stood and stared at the customers making their way up the modest escalator, his feet planted firmly on the ground, but using all of his internal will, forcing his body to shake until finally lifting into the air, floating over hundreds of worn dusty pages and eventually wrapping himself around a woman who most closely resembled her taking in a different scent every time and allowing himself to shrink and crawl inside the pocket of

her jeans, enveloped in a satisfying and comfortable darkness.

After several months of rigorous training, he felt confident in his ability to take control of the dream, and one evening as expected he found himself again exiting the bathroom, water sliding off his body and onto the floor, as he made his way into the living room, finally stopping a short distance away from the woman and the escalator.

The scent of flowers was stronger than ever, and the strange sounds of the background seemed to fade as the woman seemingly without opening her mouth said, "Bonjour."

He felt his body tighten, every muscle devouring another, until finding himself able to lower his jaw and reply, "Bonjour," the words possessing the consistency of water as they washed across the space between them.

"Comment allez-vous," she said, her voice echoing, mixing with the melody of the harpsichord strings.

"Je vais bien. Et vous?"

"Tres bien, merci."

"Comment vous..uh, comment vous.. your name," he stuttered forth, feeling his control slipping away for some reason, and a strong sensation of heat crawling down his face as if he were sweating the light from a hot lamp.

"Je suis desole. Comment vous..comment vous..um," he kept repeating, unable to complete the sentence, the words slowly descending into the blackness of the floor, clanging around hundreds of times forcing what looked like windows in the background to shake and crack.

All the while the woman said nothing, remaining still, her face taking on the quality of sand, morphing into a landscape of shimmering orange dunes, giving him the sensation that he was sinking, until the formations of her mouth finally reappeared, uttering the words, "A demain," as she smiled and turned away, stepping onto the escalator and slowly making her way upwards.

As he watched her a sense of panic came over him, the fear that all his efforts had been for nothing, and he suddenly gripped onto the sides of his pants, again forcing his body to tremble, the tension constricting nearly every bit of energy he had left, until unexpectedly the plucking of harpsichord strings stopped, replaced with a sort of hum that lifted him into the air, his body now dry and the current of some unknown laughter propelling him to a place directly behind her, the denim moving slightly, rippling like rain hitting a body of water, as the two continued to move upward until finally being engulfed in a thick cloud of grayness.

# Les Racines d'un Classique

{The Roots of a Classic}

..... BY CHRIS WILLIAM MARTIN

I've never been to the Onion Johnny Museum in Roscoff, but I'm pretty sure they have a strong idea about where the classic striped Breton shirt got its real start.

You know the one: it's a creamy off-white wool shirt with a boat neckline and a series of blue horizontal stripes running across the body and sleeves. Now synonymous with French culture, Coco Chanel made the shirt famous when she incorporated it into her nautical line in 1917.

By the 1950's Marcel Marceau would mime being trapped in a glass box wearing one, further solidifying the chemise as a French piece of global couture, but the seafaring men of the Riviera had already been donning it daily a hundred years before.

Berets off to Louis-Napoleon Bonaparte for that: his 1858 Act of France made it mandatory wardrobe for all French sailors, and not just because of his sizzling fashion sense. He had style, no doubt - as anyone with a yardstick could confirm by the sheer length of his moustache - but the inspiration for the new naval garb came from a much more practical place. It seems someone noted that when a man was washed overboard he became highly visible in the waves when wearing a top that featured horizontal lines.

So with a little ingenuity and a splash of French pride, a new uniform was commissioned for the navy, replete with twenty one stripes: one for each of the original Napoleon's victories. *Tres francais, non?*

By 1889, a factory in Bretagne was established where the garment was produced en masse. Soon every French man with a job on the sea was wearing one: it was practical, easy to wear, and had the potential to help you be spotted if you slipped into choppy waters.

Fast forward almost thirty years, when Mademoiselle Chanel came floating by to ogle the boys, and voila: an iconic fashion piece was born. The shirt is in fact so deeply connected to French culture that when you do a Google image search for 'French man', nearly every picture shows a man wearing one. Of course he's also smoking, wearing a beret, and clutching a baguette while he laughs at old Jerry Lewis film reels.

But do the roots stop there, at the desk of La Royale in Paris? The answer may lie in the Onion Johnny Museum in Roscoff.





PHOTOGRAPHY: ZOETICA EBB  
MAKEUP/HAIR: ANNAH YEVELENKO  
MODEL: KACY OWENS, OMM

## WE SHARE

Onion Johnny is the nickname given to Breton farmers who would brave the English Channel every season to sell their distinctive pink onions to their British neighbors in the north. The moniker came from the fact that many of these peasants were named Jean, and could say little else - if anything - in English. That, and they were selling onions. Lots and lots of onions.

The tradition apparently started in 1828 when Henri Ollivier opted to row his way to fortune rather than take the roads and trains to Paris to sell his wares, which in the early part of the 19th century was expensive, dangerous, and odiferous to say the least. His success inspired other French farmers, and within the next hundred years the Onion Johnny's would be collectively rowing some nine thousand tons of onions to the UK every year, chortling between each oar stroke as only the French do.

The Johnny's didn't just bring fresh pink onions and broken English to the Brits though. They also brought a strong impression of the French peasantry to their friends in Plymouth, Portsmouth and Southampton.

Namely, the Johnny's were characterized by their beret, cigarette, and striped shirt.

Now remember, this all started thirty years before the French Navy adopted the Breton striped as an official part of the uniform, and nearly one hundred years before Coco brought it to the world.

Could it be that it was an Onion

Johnny that caught the eye of some ingenious mariners as he tried in vain to save his pink onions from being swallowed by the sea? Was this the original inspiration for what was to come?

It is far too late to reach Henri Ollivier for comment, but the more adventurous among you might find the answer if you make the trip to Roscoff in the north-west of France and pay a visit to

the Onion Johnny Museum, where most surely they claim it to be so.

If that's too far to go, or you would rather spend all your euros in the shops along the Champs Elysees, then make sure you grab a Breton striped shirt while you're there and then follow the recipe below for galettes bretonnes and I'm sure the answer will come to you before your first bite:



Sift together the flour and baking powder. Mix together the sugar and butter. Add the flour mixture and rub well into the butter-sugar mixture with your fingers. Add the egg plus just enough milk so the dough comes together cohesively. Form into a ball, flatten and wrap in plastic.

Chill dough for at least an hour, until firm. Do not skip this step!

Heat oven to 355. Line baking sheets with parchment paper or silicon liners.

Flour your work surface and rolling pin. Roll dough to 1/8 inch thickness, and go to work with your favorite cookie cutter. Place cuts on lined baking sheets. Press each cookie with a fork to prevent puffing before baking. Use the tines to make a pretty shape.

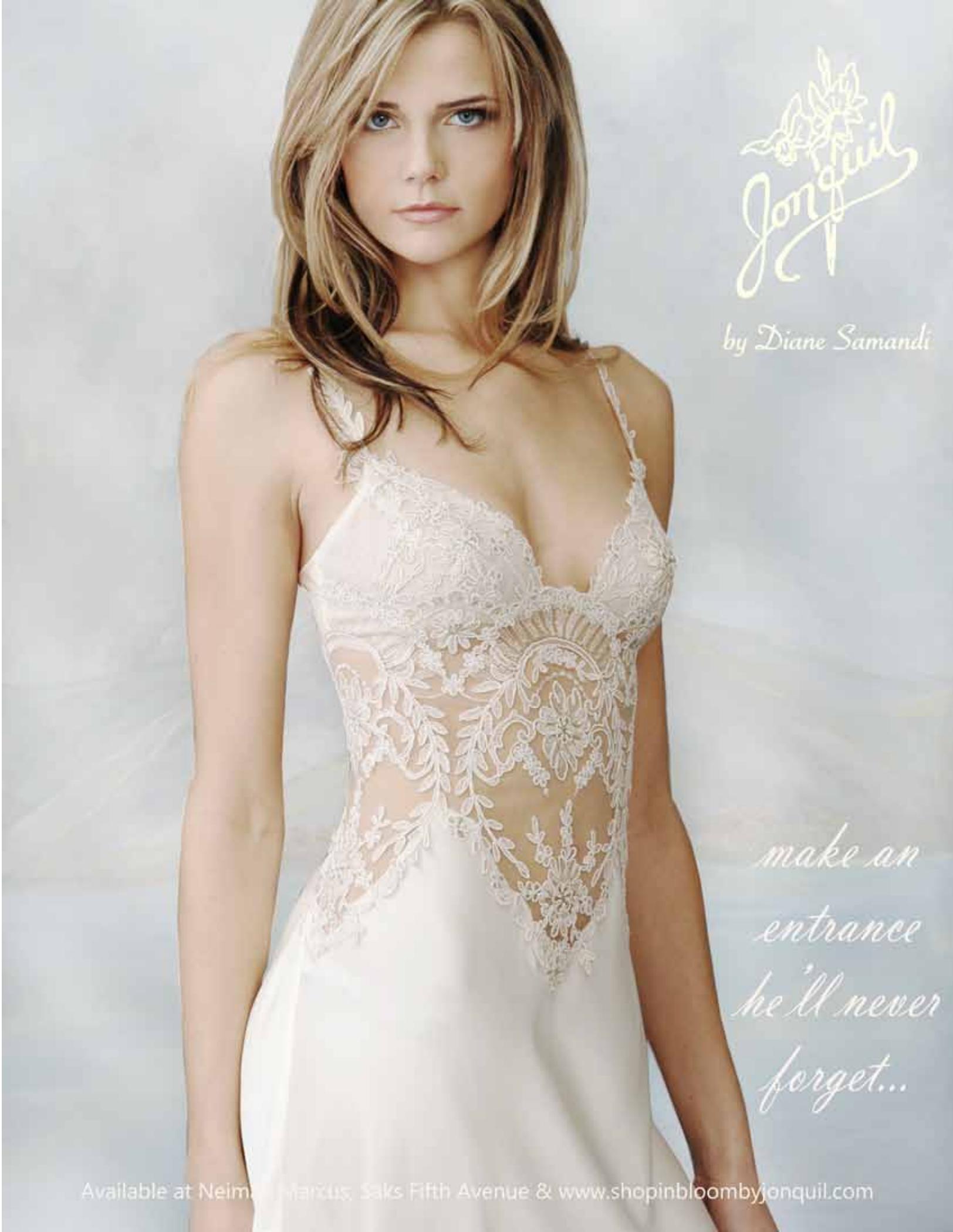
Beat the second egg and add a few drops of milk. Brush cookies with the wash before baking (use yolk only for a deeper golden color).

Bake for 10 minutes, then rotate the baking sheets. Bake an additional 5-7 minutes, until cookies are golden brown on top.

Cool on a rack. These cookies taste a lot better when cool and crisp. Makes 48 small, 36 medium, or 24 large cookies.

*Bon appetit!*



A woman with long, wavy blonde hair and blue eyes is the central focus. She is wearing a white, sleeveless lace dress with a deep V-neckline and intricate floral patterns. The background is a soft, light blue gradient.

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*by Diane Samandi*

*make an  
entrance  
he'll never  
forget...*

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# JUST BREATHE

photographed by **AARON FEAVER** / styled by **SARAH KINSUMBA**

The ever so elusive mademoiselle has defined film and fashion for as long as we can remember. Her style is particular and her goal even more so. Striped fitted jerseys, girly sweater sets, perfectly coiffed hair and a slight grin pull us to her. Women want to be her, men just want her.







collar ORACLEFOX ACCESSORIES  
sweater JEANNE PIERRE  
bracelet/ring AMARILLO





striped crew tshirt LIZ CLAIBORNE  
plaid short L'ECOLE DES FEMMES  
men's denim TEARS OF BLEU



button down shirt JCREW  
jewelry AMARILLO

men's scarf ZARA  
slack H&M  
shoes KENNETH COLE  
glasses GUCCI  
sunglasses VINTAGE VAURNET  
sweater and pants L'ECOLE DES FEMMES  
shoes ENTIENNE AIGNER





men's hat **BEN SHERMAN**  
plaid jacket **ZARA**  
slacks **H&M**  
shoes **KENNETH COLE**  
sunglasses, vintage **RAYBAN**  
dress **LAURA SFEZ**  
shoes **ENTENNE AIGNER**



men's jacket **VINTAGE**, cardigan **BANANA REPUBLIC**, slacks **H&M**, loafers **KENNETH COLE**, tshirt & pants **LDF**, shoes **GEOX**

models **LAYLA MAE @ FORD**, **MATT GARRISON @ VISION** makeup/hair **KATIE HALE**, stylist assistant **ARMITA TABASSI**

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# RICK SHAPIRO

*A New Renaissance Cool*  
*A New Renaissance Cool*

WRITTEN BY WILLIAM CONKLIN PHOTOS BY SHELLI WRIGHT A BISOUS PRODUCTION  
FIND OUT MORE NEWS, AND COMMENTARY ABOUT RICK SHAPIRO AT RICKSHAPIRO.TV

**R**ick Shapiro. Comedian. Poet. Writer. Actor. Artist. With his new album, "Catalyst for Change", a new book, "Unfiltered" and movie, "Project X" just released, Rick is poised to infiltrate an even wider audience, blasting through cult status and into the mainstream. I meet Rick in his Hollywood hills apartment; it's walls covered in paintings, chaotic splashes of color, Movie posters and office plastered with papers containing rampant bits of poetry, ideas and words; so many words. He greets me wearing a pair of well-worn jeans (tailored and customized by his manager Tracy DeMarzo), cowboy boots, and a vintage army surplus button down. We have some iced tea and a chat.

*Tell me about your new album, "Catalyst for Change"—*

It was one of those nights, I never analyze my stuff it was just another night. It was when I sensed what they wanted and I was still just out of New York, and even though I had just moved here, and I blew a gasket, you know. I had a good time. I was yelling my stuff and keeping in my long bits, the kinds that surprise you a lot. It felt raw and unscripted like there were ideas that would just come to you. I liked the CD because I had a point of view. My favorite one that just started that night that turned into a long bit; "long blow job hybrid consumerism . . . stability, marriage, shopping via the blow job journey. I want one of those blow jobs, ones that can change your life. I had one once

*Do you remember your first kiss?*

I remember my first blow job but not my first kiss. Let me think a minute, I think I do.

I wasn't allowed to like anything. I didn't know what "like" was or "want" was. I didn't know, so I kissed a girl

I didn't like or even want. Now I still have a part of me that says, "Yeah, that's how it's supposed to be because I'm your father and let me look at you in a scary way and you'll go numb forever." So I didn't know, so then I just got drunk from the age of 11 on after that kiss.

*Is there anybody you consider an icon or thought about to get you motivated?*

I should try that. No. The thing that always inspires me, when I think about it but especially when I see it is a dog's ass when it's walking away cause it's never NOT funny. The dog has that spirit, it can't help itself, and it's not trying to be funny. There's a spirit of "I am what I am", and then there's a baby when it's smiling and then it drops its pacifier and on a dime it lets out a scream and a scowl. It's that spirit of things can change RIGHT NOW. So why does comedy have to be like, "At least do it like it looks like you memorized it"? Why can't it be fresh? Why can't it feel like a baby dropping its pacifier or feel like a dog's ass walking away? Why does it have to feel like a fucking temp job?

*You said to me once, "Everything is comedy."*

There are days you wake up, and if I would remember those days, which I never do, where you get it. You're like, "you're in this absurd cosmic thing if you can remember that you can keep a handle on shit . . . but it's so hard out there because it's all seriously manicured lawns and faces." You're like, "Oh my god, I'm acquiring a longer yawn, or an arsenal of various yawns."

*In your opinion...*

- Yes, you should loan me money, without question.

*What's worth fighting for?*

Let me answer from the gut and then think too. It's like, these corporate guys. I'd love to change my whole look and be a political aide, so I can fight them from inside their environmental box.. so I could punch them and be like, "Surprise I'm not a clown horse pony out of a cereal box of shitheads." But if I had to list it I'd say fight for what you can do as an individual. Knowing who you are. Fight for self-knowledge and your humanity; your fucking humanity in this world full of billboards. I could go on for hours. You're gut response, your fucking viscera. Fuck!

*Are there any Real men left?*

Well I go to a drum gathering. We gather drums (nods and laughs). You can be a gatherer if it's for men's drums. We also gather hunters (speaking in the voice of a republican). If you're going to gather, gather like a man. Grab. We're getting rid of the word "gather". The better question is where are the assassins? That's not a better question but . . .

A man writes poetry. A man gives it to the person he wrote about. A man punches a guy who's in the god-damned way. A man walks, knows who he is and knows who he can bump and who he can't. To bump someone at a yogurt bar is not a battle, it's not a victory. I want to say there aren't any men, but if there are any please let me know who and where you are. Contact me.

You have to want to be completely accountable. Completely accountable and completely fucking committed to whatever it is you're choosing. We need to be freed up because the walking constructs are alive but they don't mean shit. I wished David Bowie said it explicitly, sure he was Ziggy Stardust and all that but I wish he



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“I’D LOVE TO CHANGE MY WHOLE LOOK AND BE A POLITICAL AIDE, SO I CAN FIGHT THEM FROM THE INSIDE, SO I COULD PUNCH THEM AND BE LIKE, “SURPRISE I’M NOT A CLOWN HORSE PONY OUT OF A CEREAL BOX OF SHITHEADS.”

---

would just interrupt his song and say, “The constructs don’t mean shit”. It’s a little bit duplicitous because a lifestyle person would say, “ Well, it’s up to that man, what a real man is, it’s up to the individual.” I say, “What if it’s not anymore, what if there’s something new that wants to rise out of the earth?” Like new land, it has to exist in your vitals. Something new has to rise out of your vitals. You’ve got to shock your

contemporaries into a new reality. The Only real men are salmon.

*Are there icons that you draw from creatively within your fashion?*

Even something that you base your clothes on is not as superficial as you may think. For me, I saw Jimmy Cliff in “THE HARDER THEY COME” and I based how I dress on him. You know,

it doesn’t match, but he looked cool. You could say he looked like an outlaw but there’s no label for it. It’s like when you walk into a salvation army and you find that thing that’s so cool, and it’s not that glamorous thing, it’s just cool. But as far as who else is on my mind, Tom Waits, Henry Miller Tom Jones, Sam Kinison, . . . he made me want to do comedy. But when I look at a heroic guy, a guy who is just himself,

I think of Bill Murray, Bill Hicks, Dave Attell, Quentin Tarantino, and Oliver Stone. I used to call comedy grabbing at straws. I never called it anything but jumping up on stage like the street. Grabbing at straws. Chomsky. Baudelaire, I love men who have the courage to whisper like James Mason. James Mason rocks out; him and Charlie Bronson. Some say, "You can't be, you're weird". I say, "Do something you like and then do something you don't like".

*If you were stuck in a painting, which would it be?*

Aw that's beautiful. Nobody hears that! I'd like to say Hieronymus Bosch, but it has to be Rothko. You know his painting "Red"? You see his red? I always thought it was just red, but I see it as a rectangle of white. But I'd probably end up in some Edward Munch, Francis Bacon, Idi Amin "Warlord Color Blast". They have that at Carvel . . . the "Edward Munch, Francis Bacon, Idi Amin, Warlord Color Blast" sundae. As long as it isn't Banksy, though I love Banksy. I AM the juxtaposed.

*Should we know you? And why?*

I don't know if I even want to or could answer that, but I'll give it a try. I used to clearly say no, but that's when I was hiding, which is the saddest thing. To think you should hide. Well, it took

me years and years to show up at the Comedy Store, but I still hide, in the corner of this terrace. I have to write it all down.



"IF I LET YOU WALK BY THEN I'M LEFT HURTING, AND IF I DON'T SHOW YOU ME THEN IT'S A JUST A WHITE NOISE EXISTENCE."

The people who know they ought to be known socially are lucky, then there are people who know they ought to be known for other reasons. All these

books I've read, about how society was ineffective because it was all about "I", but the fact is what we're seeing now is we don't have our homes. All we have is "I". All we have is each other, so if I let you walk by then I'm left hurting, and if I don't show you me then it's a just a white noise existence.

We have to be known. The media shows you the wrong guys to be known. Rick Perry gets known. Domino's "chunk chunk in your face" pizza gets known. The importance of the cheese stick, the importance of your deodorant gets known. Those guys who eat porterhouse steaks and walk around with their fat fucking righteous stomachs. And they are known. The homeless guys ignored. What are we, invisible? Is he important? Is that guy? Yes. Everything is seen but us . . . and it breaks my heart.

*What's a friend?*

It's like when you're with your friends and you see a woman you're interested in. Friends don't just give you the intro. Friends do everything they can to make sure you fall in love.

YOU CAN FIND RICK SHAPIRO'S ALBUM "CATALYST FOR CHANGE" ON ITUNES, AND HIS NEW BOOK, "UNFILTERED", AT BARNES AND NOBLE.



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WE LISTEN



# Phoenix

marks the spot

No, this isn't some new-age pirate treasure hunt... We aren't looking for shiny and pristine booty hidden in the far corners of the world. Well, that's not entirely true. It's probably safe to assume that most of us long for adventure. We want to live up to that 'world traveler' persona. So, in 2009, when Versailles based alternative rock group Phoenix opted for gathering inspiration from individual destinations, their album was almost certain to resonate with their audiences and be a hit.

Wolfgang Amadeus Phoenix is a welcomed journey through location, feeling and thoughts... With each song perfectly synching to our experiences as the soundtrack for our adventures.

As Americans, we draw inspiration from other locales. We see it in our art, our entertainment, our crappy reality TV shows (hint hint: Jersey Shore). Nonetheless, we desire new cultural integration. We claim to be citizens of the world, and what makes the French any different? As it turns out, not all that much divides our basic human needs.

During the creation of Phoenix's fourth studio album, band members Thomas Mars, Deck d'Arcy, Chris Mazzalai and Laurent Brancowitz embarked on a road trip that led them to a close-by Parisian studio of a Romantic painter, a tad further to a houseboat on the Seine, and even hoofed it all the way to our backyard in NYC to collect experiences that would later be translated to musical notes.

Just like all travelers, they discovered a push and pull of good and bad. Every song they wrote was either praised as an immediate hit, or deemed having a fate that would

never succumb to anything at all.

The ten songs that that made the cut are said to be more layered than Phoenix's previous work. Perhaps this progressive technique is an indication of what the members discovered on their journey. Just as one collects stamps on a passport, these men collect words for their melodies.

As if having an accidental (or purposeful) travel motif wasn't enough to solidify the idea of culture collide, the hit single off the album "1901" directly speaks to location, location, location. As expected, Phoenix pays tribute their homeland with lyrics that directly speak to the vision of what residents think Paris should be. Even better, singer Mars declares that the whole album is meant to be "a little bit of a fantasy".

An album as a fantasy? How... fantastic (pun definitely intended)! A fantasy is no different than when we vacation and long for a release from the present, from our current lives; ultimately, we want to be immersed in a world that we believe is how our lives should be lived. The beauty of this all is that Wolfgang Amadeus Phoenix, an album of fantasy, offers us the songs that act as the soundtrack to our fantasies as we've played them on repeat for the past three years.

But for those of you who anticipate a new sound... a new soundtrack... the time is close. Phoenix is recording their fifth full-length album set to release in late Summer 2012. Now there's something to fantasize about!

— ASHTON SPATZ

# ICON LIKE ON

photographed by **SHELLI WRIGHT**  
makeup by ANNAH YEVELENKO

styled by **COURTENAY BRANDT**  
hair by CYNTHIA VELLMURE

It's time for you to UNVEIL your inner icon. Are you the perfected elegance of simplicity like a tshirt and jean wearing Jane Birkin? Or maybe it's the Bardot with the skilled painted cat eyes and big hair that strikes your fancy? Either way there are many styles in between. The boho style of Paradis topped off with a Chanel jacket for a kick of classic line. Lastly, we can't forget that rebel dying to get out. Go ahead and mix that cocktail dress with a moto jacket and boots then rock the night away like Charlotte Gainsbourg. Whichever you find suits you the best, these French women have found an ease of defining style which emanates across the decades.

OPPOSITE PAGE  
dress L'ECOLE DES FEMMES  
under short JONQUIL  
neclace A PEACE TREATY



# MUSE/muse

trench coat BURBERRY  
dress FARAH KHAN  
basket handbag SAN DIEGO HAT  
scarf MISSONI vintage



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gel liner SMASHBOX  
mascara DIORSHOW  
eyeshadow SISLEY



REBEL/rebel

dress ISSA  
biker jacket SW3 Bespoke



Leather jacket: ALLSAINTS  
Jeans: JBRAND  
shoes: MICHAEL KORS



lace/moto jacket SW3



SIREN/sirène

dress QUIKSILVER  
hat EUGENIA KIM





Lace pants GUISTEM  
Jacket CHANEL  
chemise OBAKKI  
jewelry SAMANTHA WELLS



knitted cardigan GINGER&SMART  
scarf MISSONI

# BOMBSHELL/BOMBE

hat L\*SPACE  
dress WHITE SANDS  
sandal ROXY



Two more doses SW3  
Impress JONQUIL



couture gown JAD GHANDOOR





mannequins  
rebel MARGARITA  
bombshell BREA @LAmodels  
muse BIANCA  
siren SIERRA

special thanks to ADAM DRAWAS SHOWROOM, L'ecoles de Femmes,  
Kimberly Perplies and Sarah Fletcher, Bonnie Root, William Conklin, Josh Gibson  
and Chris Bredezen for directing the fashion film.



biker leather pairing 1020 by NICOLE

LEATHER JACKET-ALL

A ROSE OF ANOTHER NAME  
MEET OUR NEW YORK CITY VINE TO FASHION

# LIZ MILLIE

written by shelli wright | photographed, filmed and styled on rooftop location at 28th and broadway by wright, bredesen and brandt.

It's not every day that I find someone who inspires me. When we first decided to start Bisous I was contacted by a young woman, a senior in high school actually who asked me if she could send me her resume. She had heard on the grapevine that we were starting this dynamic project and wanted to know if she could get in on the ground floor of it. She explained that she was a senior at the Lycee Francais de New York, for those of you not in the know it's a very prestigious and fashionable French/English school on the upper Eastside of Manhattan, and will most likely study at Syracuse University in the fall as she's been accepted into their dual program in The College of Arts and Sciences and the S.I. Newhouse School of Public Communications. She further went on to tell me that she had a blog named Trends with Benefits which we immediately loved and that she was extremely passionate about fashion and talking about fashion. I figured sure why not give her a shot, or at least sit down and have a conversation with her.

Fast forward to a month later and we're in NYC for fashion week. It was there that we decided we would do a little coming out story on our miss Lillie and dress her for a photoshoot with some of our favorite accessory and clothing brands: Bliss Lao, youngandng.com, and of course our go to super stars ALLSAINTS.

Later she proved to us that she not only was prepared for her duties at Bisous, but that she was more than able to meet deadlines, bring interesting people to the table and create her own column... So here we go...

New York Blogger turned magazine Columnist Liz Lillie and her column "Trends with Benefits NYC" debut interview with Orly Shani, NBC's Fashion Star designer.

LEFT: PINK JACKET BY ALLSAINTS  
RIGHT: SHIFT DRESS BY ALLSAINTS; CROWN BY YOUNG AND NG



*Fashion Star*  
**ORLY SHANI**

BY TRENDS WITH BENEFITS NYC BLOGGER LIZ LILLIE



**W**hat was your biggest motivator while in the Fashion Star studio? What keeps you driven?

The biggest motivator for me, was simply the opportunity. FS was a once in a life time opportunity to work with some of the most amazing people in the industry, and push myself harder than i have had to before. I've tried to build tuc+wes for nearly 2 years with not much success, so the opportunity and the exposure did not fall lightly.

*How did you feel when you first saw your design in the Saks Fifth Avenue window?*

The moment I saw the skirt in the window of Saks, I just shook my head. I couldn't believe that it was real.

*Who is your clientele and do you find that it has changed after being on Fashion Star / being picked up by Saks?*

I don't think my clientele has changed at all, I think i just have access to more of my girls! The tuc+wes girl is all about reality. She's not living in a fantasyland where the most impractical items are practical. She needs her clothing to be comfortable, sexy, and affordable.

*What was the best piece of advice the mentors, Nicole Ritchie, John Varvatos and Jessica Simpson, gave you?*

To be consistent and pay attention to all the little details.

*What inspires your collection and are there any celebrities or style icons that inspire you? / Celebrities you would love to dress?*

I would love to dress the girls that I'm also dying to be best friends with! Mila Kunis, Blake Lively, Emma Stone, Jennifer Aniston... Gwyneth Paltrow. Beautiful, laid back, natural chicks.



*Tell us about your new Broke City collection!*

The tuc+wes Broke City collection is a cozy knitwear line, inspired by my current state of brokenness (we both laugh). They are 12 tees that take a sense of humor to being "financially challenged."

*What's next for Tuc & Wes?*

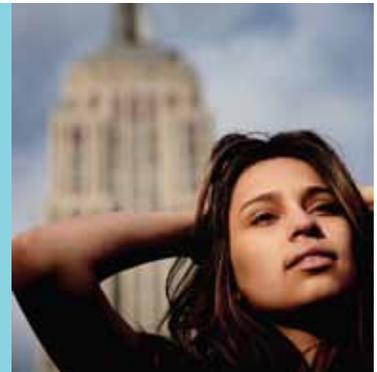
After the Broke tees launch we will work on getting out the full contemporary line. I'm so thrilled to share it with everyone. There are some new really exciting items, and some favorites from the show!

*What do you think about I-ELLA.COM and her studio that we're at today for this interview?*

It's a treasure trove!

HEY THERE, I'M NEW YORK CITY BLOGGER **LIZ LILLIE.**

This was my first interview to date and it's with NBC'S FASHION STAR DESIGNER *Orly Shani*. I wanted to interview Orly not only because I follow the show and love the mentors John Varvatos, Nicole Ritchie and Jessica Simpson, but because I feel Orly is one of the designers that speaks to my generation. My friends and I will definitely purchase her amazing summer designs at **SAKS**. Not to mention, she's a super cool girl and I had a ton of fun interviewing her at this killer designer resale studio, **I\_ELLA**. We had a blast hunting for treasures and trying on clothes together! #TEAMORLY!



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Summer is on its way and so begins my daydreaming of a summer vacation in the south of France filled with wine, cheese, beaches, the sea and the shopping list of everything I must have to wear! I took inspiration from the colors of the Mediterranean and added a touch of my So Cal lifestyle.  
 Courney Brandt, Fashion Editor



Zimmerli "Amity"  
bikini set  
\$200



Roque Alegre jacket



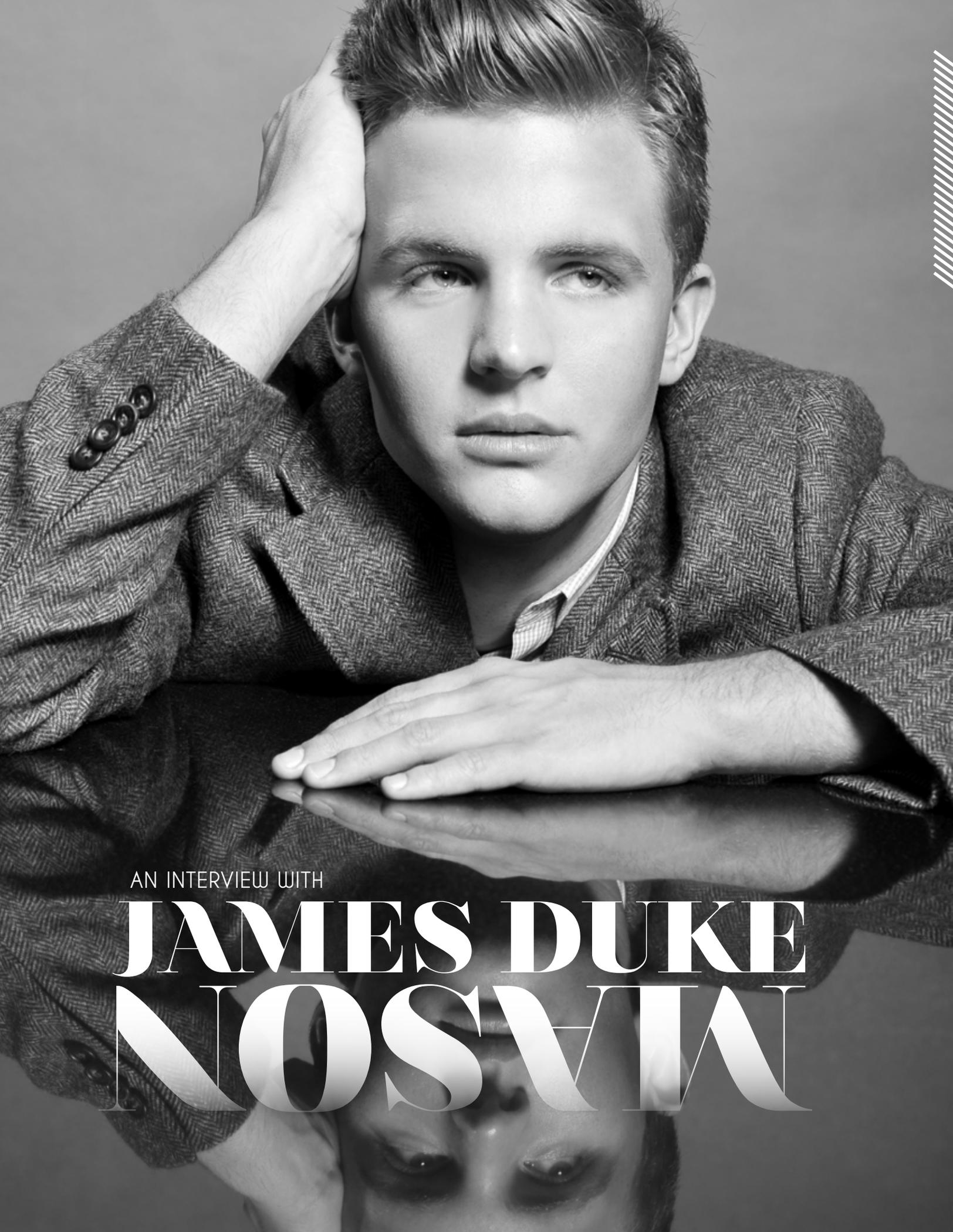
Maria Moran Green  
Agate "Diamond and Drop"  
Earrings \$145



Samantha Wills  
Lined Ring - Amethyst  
\$100



Flannel  
"Sweetheart" Dress  
\$1150



AN INTERVIEW WITH

# JAMIES DUKE NOSWIN

WRITTEN BY ANNAH YEVELENKO  
 STYLED BY LISETTE MORA  
 PHOTOGRAPHED BY MARC CARTWRIGHT

*What should we call you?*

Some people call me James, and some people call me Duke, but ultimately Duke is what I go by the most. James just seems kind of formal and pretentious- Duke is more normal and unassuming, so feel free to call me that!

*Where can we find you?*

I've had the privilege of traveling a lot in my life, but L.A. is home for me. I was born here, and even when I lived in Europe I'd come back to visit a lot. L.A. is my favorite place on the planet, and it always will be I think. I love the weather, the scenery, the aura of it- I've always felt comfortable and at ease here, and I doubt that'll change.

*Why should we know you?*

No reason yet really, although I'm working on it! I've been very active in activism for a few years now, but am trying to focus more this year on my acting career. My first movie, *What Happens Next*, came out this past Valentine's Day, and I'm really excited to see what projects I end up signing on to in the near future.

*We heard you lived in Paris and we want to know all about it! [In a nut shell.]*

I actually went to school in the south of France, near Cannes, although I did go to Paris a few times! It was definitely interesting, and I'm happy that I spent time there. Like I said though, L.A. is where I belong, so it was kind of tough being over there and away from America. I made a lot of friends though, people I still keep in touch with!

*Tell us about your first kiss..*

My first "bisou" was actually with a French boy, believe it or not! I was 15 years old, and we were hanging out with a bunch of friends of ours. We went off on our own and found a park bench under the stars, and that's when it happened! It was a really amazing experience actually. . . I remember thinking in the moment how magical it was.

*What are you listening to?*

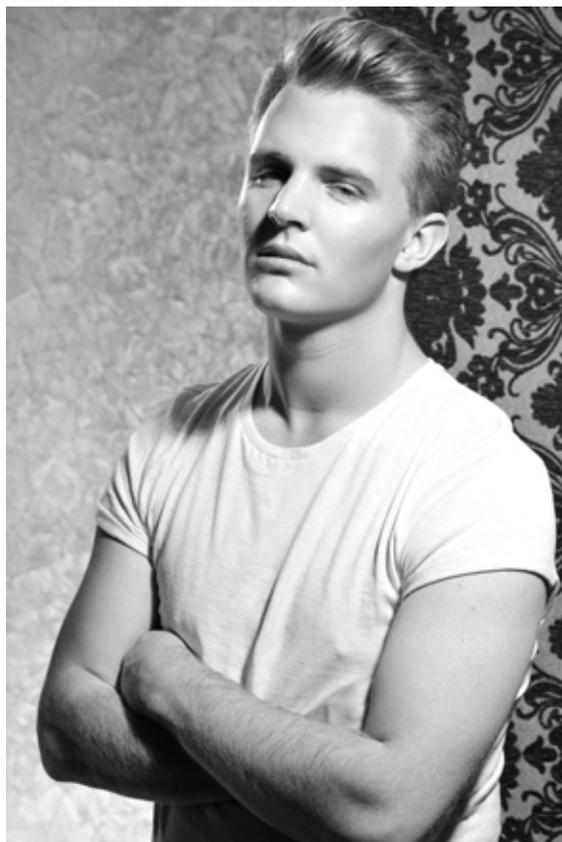
I have very eclectic music taste. I like everything from Van Halen to Lady Gaga, to Elton John, to Beyonce, to Eminem.

I love Foster The People; to me they sound like the modern version of The Beach Boys, which I think is perhaps the greatest band of all time (other than The Go-Go's of course!)

*Who do you look up to and pour quoi?*

There are a lot of people I look up to (Harvey Milk and Bobby Kennedy among them), but I'd say Sidney Poitier is the one person I admire the most. Not only is he the ultimate example of class, elegance and grace, but he made a huge difference in terms of breaking the glass ceiling for the Black community here in Hollywood and across America. He is a man of unbelievable courage, strength and character, and it doesn't get much better in my eyes than him.





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“PRINCIPLES ARE WORTH FIGHTING FOR-  
SOMETIMES YOUR CONVICTIONS ARE ALL  
YOU’VE GOT, SO YOU HAVE TO BE STEADFAST  
AND STAND BY WHAT YOU BELIEVE IN.”

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*Who do you consider an icon? [We want to love them too!]*

At the risk of being repetitive, I have to say Sidney Poitier once again! He’s been vastly unrecognized and underrated by so many people in my generation, but he defines the term “icon” to me in so many ways. Not only is he a larger than life figure whose image is timeless, but his message of equality and fairness for all is timeless is well, and continues to make a gigantic impact on the country and world we live in.

*Are you related to Marlon Brando? Because you sure look like him!*

Why thank you! I am not, although it’s funny because my grandfather James Mason, who was also an actor, starred with Marlon in a movie called Julius Caesar back in 1953. Thanks to that film as well as many others, I have always been very

conscious of Marlon and the remarkable imprint he left on our cinema and our culture, not to mention the fact that he was incredibly attractive! So for you to compare me to him physically is very humbling.

#### *Who/what is worth fighting for?*

I think family is always worth fighting for, as are your closest friends. I am so grateful for the fact that I have a Mom and Dad who truly love me and support me in every way they can, and that I have a few best friends who I know would do anything for me and vice versa. I also think, as cliché as this may sound, that principles are worth fighting for- sometimes your convictions are all you've got, so you have to be steadfast and stand by what you believe in.

#### *Give us your top 5 films of all time...*

That's an incredibly tough question, as there are so many fantastic ones to choose from! My film taste, like my music taste, is eclectic. So I'd say, in no particular order, my top 5: Guess Who's Coming To Dinner (1967, one of Sidney Poitier's best known films), Milk (2008, extremely moving and inspiring), Terminator 2 (1991, greatest action film of all time and far better special effects than most of the movies today), Riding Giants (2004, best documentary I've ever seen, makes me wish I could abandon everything and just live as a surfer in Hawaii), and The Trip (2002, the movie that gave me the courage to come out and be who I am).

#### *Drink of choice?*

I'm not actually a big drinker; most of time, whenever I order a cocktail, I'll ask for it "virgin". One of my favorite restaurant chains in the world is called Trader Vics; they serve a lot of exotic drinks, one of which is called a Bahia (basically a Pina Colada with pineapple juice in it, blended). I'd say that, without any alcohol in it, is my favorite ever.

#### *Life's soundtrack?*

As I said, I love The Beach Boys, particularly because whenever I listen to them they remind me of the beach and being in the sun (summer is by far my favorite season). I also would say, being completely honest, that The Go-Go's are a big part of my daily soundtrack experience; aside from the familial connection, I objectively can say that I love their music and that it reminds me of California and the Pacific Ocean, particularly back in the 80's when L.A. was at it's coolest.



#### *If you were stuck in a painting, which would it be?*

Another really difficult question! I'm not a huge painting connoisseur to be honest; I'm much more into photography, especially photography that captures a lot of that iconic 1950's/1960's "Americana" imagery. I also love the work that Bruce Weber has done over the years, and had the pleasure of meeting him a few weeks ago here in L.A. during Oscar season. He was a sweetheart, and I felt truly honored getting to meet such a talented artist.

#### *Tell us anything:*

Congrats on your first issue, and thank you so much for including me as part of it! I have nothing but great expectations for the magazine, and look forward to hope-

fully coming back and doing something with all of you again in the near future!

#### *Ask us anything:*

Can't think of anything really... all my questions have been satisfied ;)

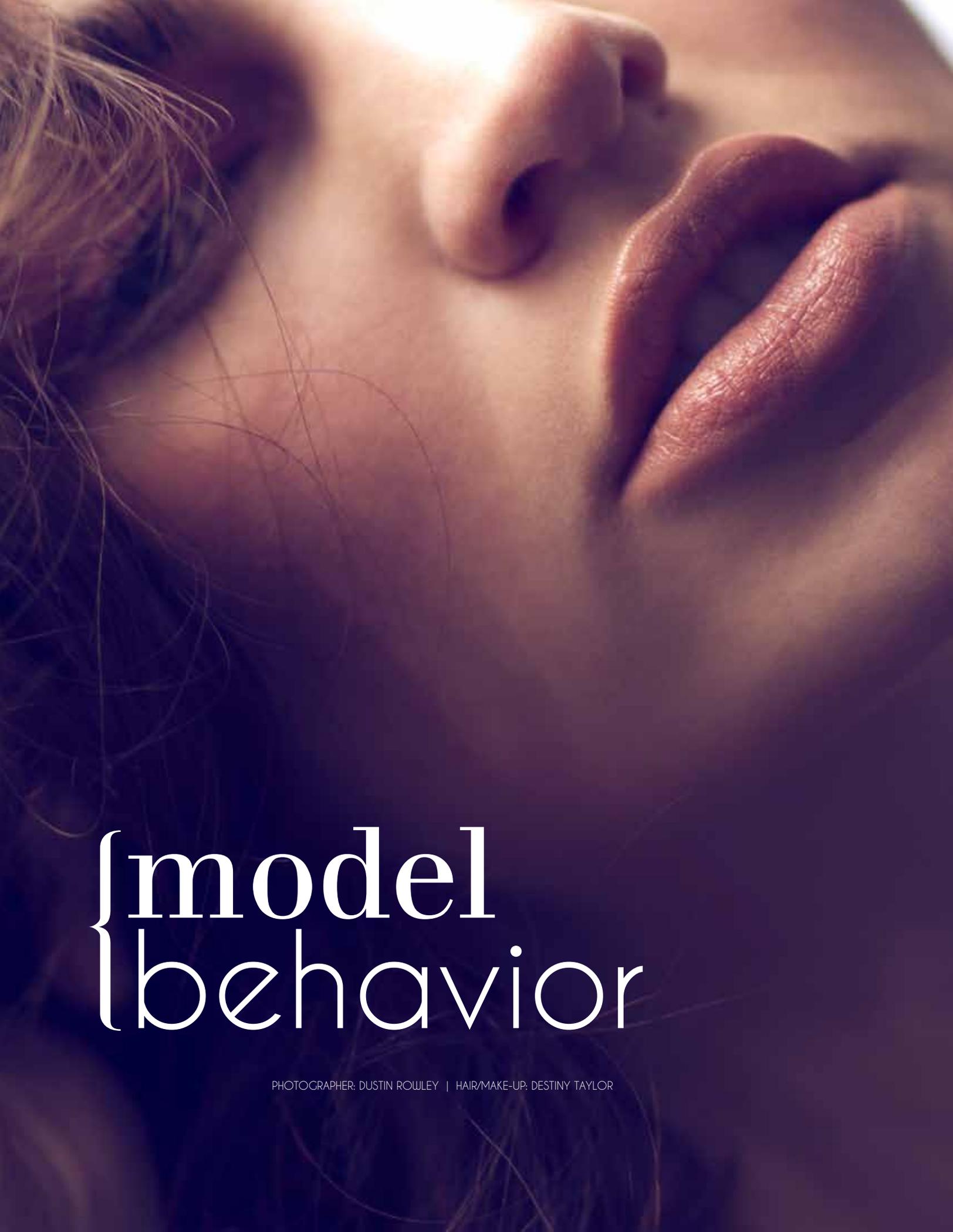
#### *All the best!*



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# {model }behavior

PHOTOGRAPHER: DUSTIN ROWLEY | HAIR/MAKE-UP: DESTINY TAYLOR



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WE OFTEN WONDER IF IT'S AS GLAMOROUS AS ONE THINKS WHEN WE THINK ABOUT THE DAY IN THE LIFE OF A FASHION MODEL. WELL, IN BETWEEN PHOTOSHOOTS, DESIGNER SHOWROOMS, CASTINGS, FITTINGS AND COUTURE SHOWS WE WERE ABLE TO IMPOSE JUST A LITTLE ON MODEL KATE WELSH'S ADVENTURE IN PARIS. YOU CAN CONTINUE TO FOLLOW KATE ON HER BLOG:

{ [HTTP://STR8FROMK8.WORDPRESS.COM](http://str8fromk8.wordpress.com) }

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I've been in Paris before during fashion week, as well as during the summer Haute Couture shows last year... and to be honest the fashion weeks often ended up being one of my least favorite times to be working in the city. The main reason is, until this trip, I was perpetually unsuccessful when it came to booking runway shows in Paris. During the Haute Couture weeks I feel generally disadvantaged by my height (I'm 177 cm or a little over 5'9," but most designers, particularly for the Haute Couture lines, tend to prefer to book the tallest of the tall girls, meaning Haute Couture week is the PERFECT time to be 5'11" or even 6' in Paris!).

On top of that, after going to more castings than I can count during the last fashion week, I was ready to throw in the towel and just accept that, whatever I was doing when I was walking, it WASN'T what people wanted for the Paris runways. Finally I came to dislike the fashion weeks because girls flood into the city for it just to do the shows... I'm not so bothered by more competition, but it's a pain that it inevitably means MORE wait time. During the majority of the year there are plenty of models in Paris, and it's not unusual to find yourself at a casting with a LOT of other girls; and when that happens naturally you have to wait your turn to be seen, sometimes as much as 2 or 3 hours!

But during fashion weeks the majority of the castings are for runway shows, and hundreds of additional models come into the city just for these shows, so it becomes the norm for EVERY casting, EVERY day, to be flooded with girls... which means that many of us leave home at 8 or 9 in the morning and don't return home until about 12 hours later... but MOST of what we're doing during that time is simply WAITING.

It's hard enough to prepare yourself for so much waiting... sure you can bring a book or, in my case, a sketchbook or other things to keep you busy, BUT you also have to haul those items with you when you're traipsing all over Paris all day long! But I've had even more of a challenge being patient during the long days of fashion week castings because I keep going, I keep waiting, and I seem to continue failing to book anything!

However finally this winter, persistence and patience paid off for me, and I booked my first Haute Couture runway show! I love runway because no matter how many shows I've done or different experiences I've had with it, no two shows are EVER the same and I still get those little butterflies in my stomach before walking. It's nerve-racking, after all, to know how many people will be watching, taking pictures, taking video, and so on, and knowing that models DO fall and at any moment that COULD be you who bites the dust!!! BUT for me that's part of the appeal, the shaky nerves and the little adrenaline rush that comes with it... as well as one more chance to do it right if only to prove to myself that I'm a professional dammit!!!

So finally, I once again have some backstage images to share, as well as a few photos and even a video taken during the show! The designer I walked for is Cengiz Abazoglu, a Turkish designer who has now shown during the Paris Haute Couture weeks a few times: Cengiz Abazoglu

As can be expected with Haute Couture in general, every piece of clothing was absolutely STUNNING!!! Being able to wear garments like that is being able to experience first-hand the close relationship between fashion and art, and to witness just how much love and agony has to go into every piece to bring it to completion.

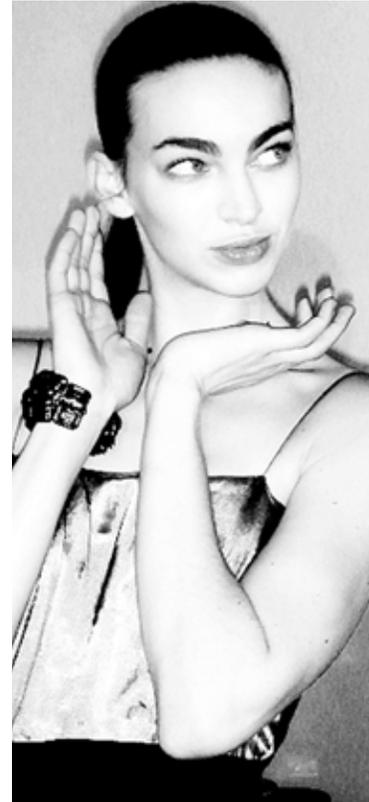
And I must send my appreciation to Mr. Abazoglu and team for one other thing: For the first time in all the experiences I've had of different runway shows, I slipped my feet into the shoes they provided for me and breathed a sigh of relief because they fit PERFECTLY (I'm a size 10, and though girls my height tend to have bigger feet, usually shoes provided to us at shows or during shoots are between the 8.5-9.5 range, so perpetually too small for my giant "gunboats" - nickname courtesy of my dad!) After relief came stunned joy because the shoes not only fit, but they were (as far as 4-inch heels go) actually comfortable and EASY to walk in! If I were in a position where designers were interested in the advice I had to give, the absolute BEST I could offer would be to put more thought into what they put on their models' feet during runway shows; after all, NOBODY wants us to fall! It's embarrassing for us and it certainly doesn't make their clothing look any better!

Anyway now that I've shared that valuable insight (or I suppose stated the obvious) it's time to share some images!!!

The show was produced in a parking garage, which meant that there was enough space for the models to invite friends to come watch, which isn't usually the case with shows in Paris. It was a great chance for me to invite a few of my flatmates to come see what my "work day" looks like . .

*{ see captions and photos }*

So finally I've passed one more "landmark" in my modeling adventures, and can now say that I have indeed walked in an Haute Couture show in Paris! Even though in retrospect I can always find something I wish I had done better or done differently on the runway, I can also at the very least be happy with it but not least, the best



media souvenir I can share from this job is a video of the show in its entirety. Once again, as the video is not my personal content, the best way to share it is with the following address: [www.youtube.com/watch?v=8KuJLXCyMjk](http://www.youtube.com/watch?v=8KuJLXCyMjk)

Now that Haute Couture week is over things have slowed down quite a bit in Paris, and (thanks to the magic of direct bookings) it's time for me yet again to say "Au Revoir" to Paris.

LAST WE CHECKED WITH KATE SHE HAD SIGNED WITH NEW YORK MODELS AND WAS HEADING TO NYC. HOPEFULLY SHE'LL SHARE MORE OF HER WORLD WITH US! SEE KATE'S EXCLUSIVE PHOTOSHOOT FOR BISOUS MAGAZINE IN OUR WEBATORIAL SECTION THIS MONTH!

# model kisses from Paris



I cross this bridge often on my way to and from castings and jobs. It's the bridge of Pont Neuf and it's a famous crossing for lovers. Supposedly if you write your name and the name of your lover on a lock, fix it to the bridge and throw the key into the river, your love will last forever ... Tres parissienne!!!

During fashion week, the majority of castings look like this: lots of girls, NEVER enough chairs, and the sound of several languages floating through the air. This was a show casting for Issey Miyake and, given how many girls were there when I arrived, it was relatively quick; I was seen about 45 minutes after arriving. Usually we pass the wait time by chatting, meeting other girls (especially from our agency or our country), looking at each other's portfolios, playing with SOMETHING on a smartphone, or (when well prepared) reading, drawing, or studying (many of the girls are students or at least making effort to learn the language of the market they're working in). For my part I NEVER go to castings without a book, or a sketchbook, or BOTH!



I walk to work everyday when I book the showroom (by walk it's about 35 minutes from the flat I stay in). That way I'm nice and awake by the time I arrive, and as tough as work can be it's hard not to be happy when you're greeted by this cheery little heart-covered sign upon arrival!

More backstage at Larvin: Sometimes things slow down at the showroom and the girls working have a welcomed opportunity to sit and relax for a few minutes . . . particularly when I'm only working a four hour shift, I'm happy to keep working and playing dress-up to give the girls working 8 or 9 hours a little break from the high heels :-). And of course when it's a beautiful dress like this it's hard to say no.



The empty rack at the back of the room means it's lunchtime for the clients and therefore break time for the models!!! The showroom certainly has an ebb and flow of traffic, with rush hours in the morning and afternoon, and low points when the clients are taking lunch or dinner. The models are grateful to work during those low-points as it gives us a small amount of much-needed time without high heels! Here are several of the girls enjoying a short break.



One size fits all. Not so much. Shoes at the Larvin Showroom

My FAVORITE piece from this season's collection in the Larvin showroom . . . most of the time it was on a mannequin so all of the clients could see it on a female form without having to request it . . . BUT on one or two occasions clients still wanted to see it on a real woman, and I just happened to be in the right place at the right time!



During a test shoot for an Italian designer, the MUA was kind enough to snap a few shots while I was working . . . For the first shot they had me on the balcony of a flat on the 6th floor of an apartment building in the 11th Arrondissement. That flat was amazing, the view was great, but the weather was still in winter-mode . . . part of my job is to NOT look freezing when I actually am!!!



EUIKA BAVAR  
HAIR AND MAKEUP

Prepping for the Cengiz Abzoglu show. There was a whole team of hair and makeup artists helping us prep for the show, and I had the privilege to run into one I've worked with before AND am currently working with to schedule a very cool editorial in Paris during March. I'm a big fan of her work and if you're curious I suggest you check out her website and see for yourself just how talented she is!



Makeup: Done, Hair: Half-Done... Now it's the perfect moment to send some love to my mother agency back in Portland, or from backstage at the Cengiz Abazoglu Winter 2012 Haute Couture Show :-)

Even after already having finished makeup on several models, the work station of MUA Erika Bavar is organized and ready for the next girl! THAT'S how the pros do it backstage (Hair and Makeup area for the Cengiz Abazoglu show)





The lineup card is an ESSENTIAL tool for runway shows! This little sheet is copied and available to all of the dressers and models to make sure everyone gets into the right garments and into the right place in line for their different passes on the runway. It also helps us see at a glance how much (or how little) time we will have to change between one pass and the next . . . Fortunately for this show we had enough girls and our order stayed essentially the same, so that we had a decent amount of time to get out of one look and into the next. This isn't always the case, and sometimes you have 3 different people scrambling to undress and re-dress you to get you back to the runway in time for your next pass! Yet one more reason the runway experience can be exciting but nerve-racking!!!

Finally, in addition to the lineup cards we also have the assistance of snapshots that help verify which garments belong to which model, and where each look belongs in the show. Once again, this show was well organized and we each had our garments in a separate space, ready to go with the right shoes and accessories. These are the two dresses I wore during the show . . . Go ahead and drool, they're even more beautiful in person



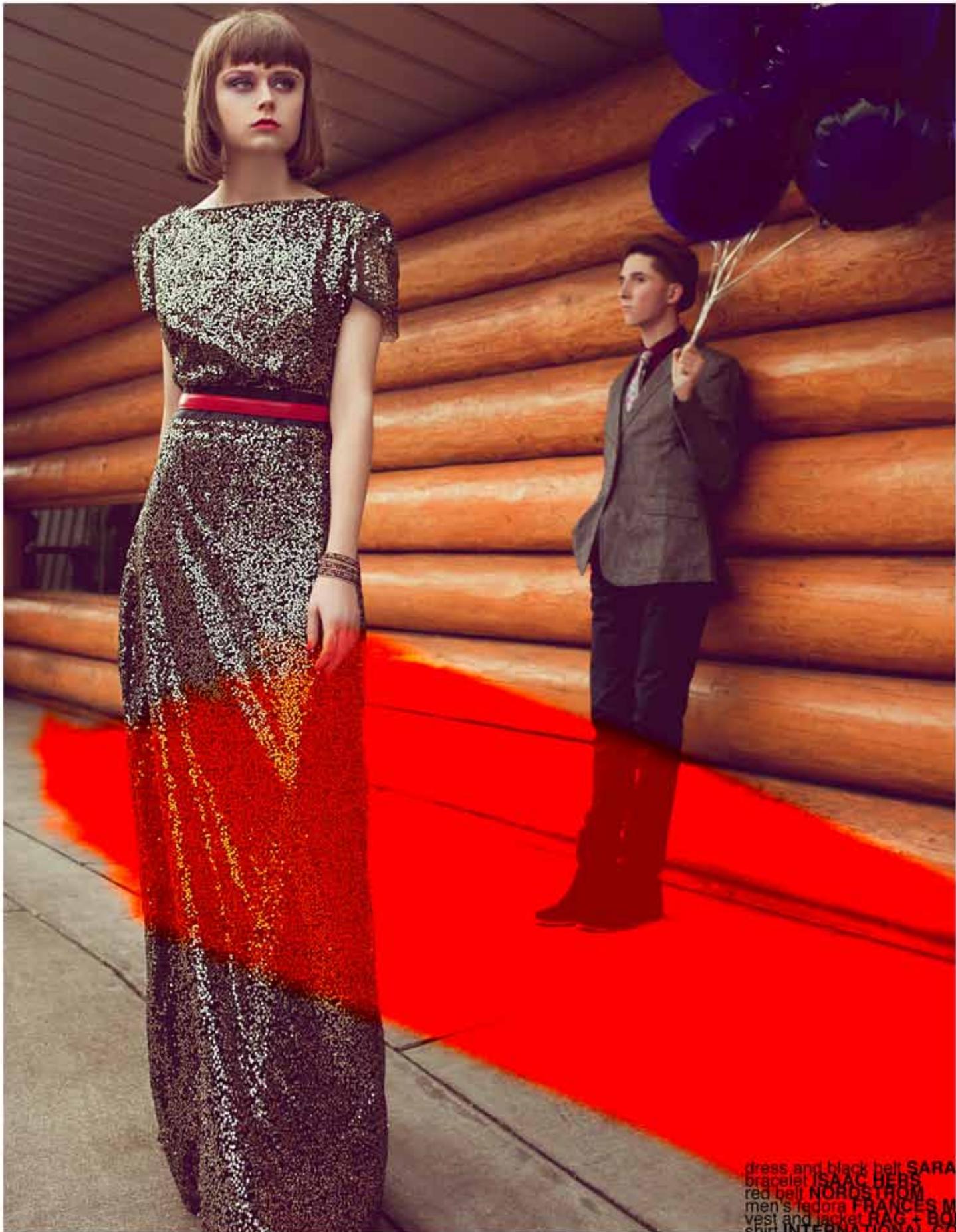
Walking home after a long day, I snapped a few shots of the Cite de la Mode near Gare Austerlitz in the 13th arrondissement. Larvin has held their showroom here 4 times per year for several years, and the space is also host to a variety of other shows and exhibitions focused on fashion and art. Last time I was in Paris I came with a stylist friend to the Vintage showcase held here, where over 20 vintage retailers from Paris brought a selection of their best clothes to be admired and purchased all in the same place.



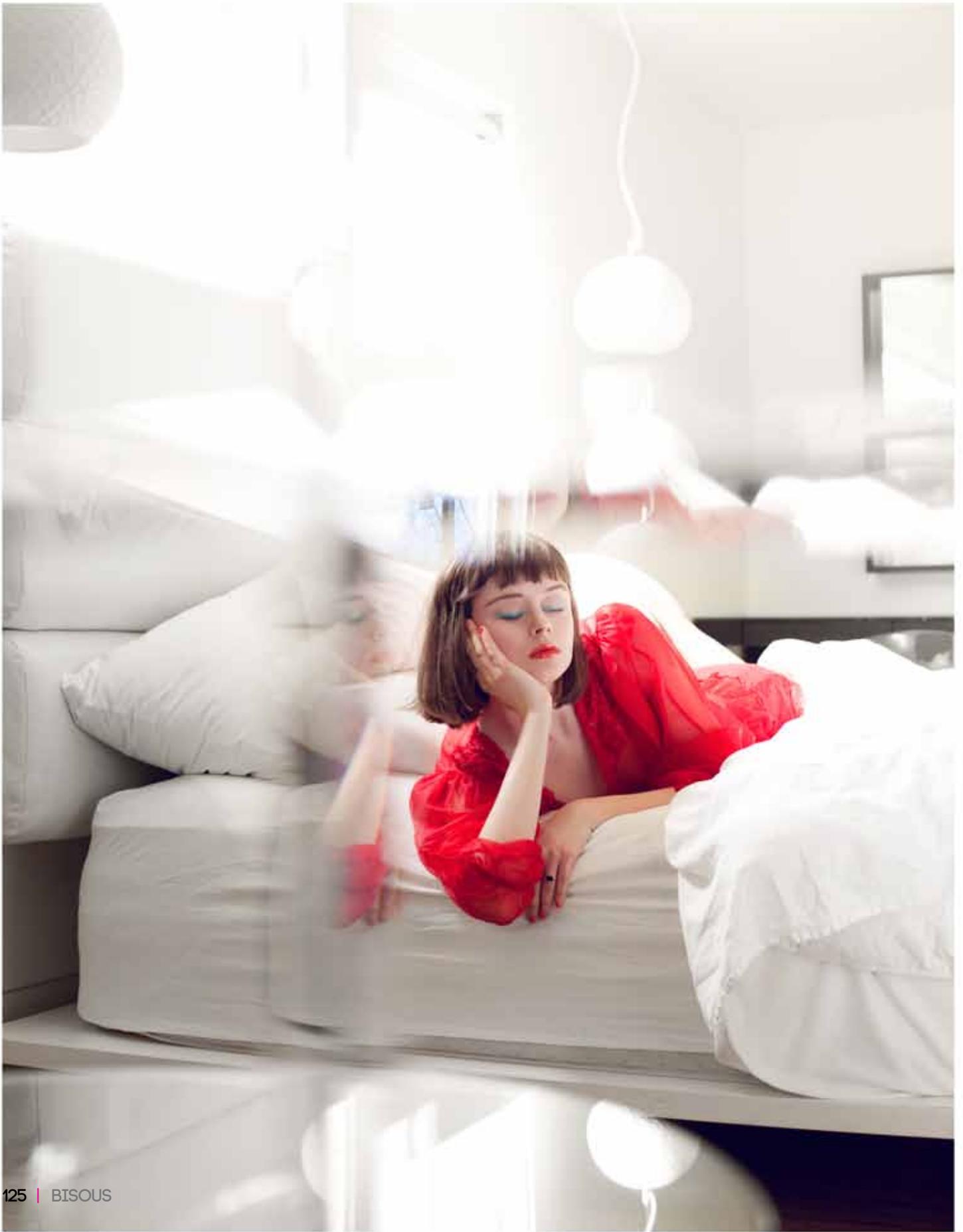
FULL ON

**ROUGH**

photographed by **LAVENDA MEMORY**  
styled by **SAMANTHA LEMIEUX & JILIAN RAE JEWEL**



dress and black belt SARAH SEVEN  
bracelet ISAAC BEBS  
red belt NOROS FROM  
men's fedora FRANCES MAY  
vest and jacket FLAG + BONE  
shirt INTERNATIONAL CONCEPTS  
tie CRISPEN ARGENTO  
trousers PATRICK ERVELL  
loafers JEFFERY CAMPBELL



dress TULLE FROM LEANNA NYC  
necklace MINOUX JEWELRY  
ring and baret ISSAC HERS  
shoes VINCE CAMUTO  
opposite page  
slip and robe VANITY FAIR





dress and black belt SARAH SEVEN  
bracelet VINTAGE COSTUME  
tights DONNA KARAN  
shoes VINCE CAMUTO  
vest RAG + BONE  
shirt INTERNATIONAL CONCEPTS  
tie CRISPEN ARGENTO  
trousers PATRICK ERVELL  
loafers JEFFERY CAMPBELL

www.vincimoda.it



makeup **TERRI REECE**  
hair **KELLI GASAWAY**  
assistant **OLIVIA RENEE**  
models **SKYE VELTEN, MUSE**  
**NICHOLAS WILSON, MUSE**





dress **LEANNA NYC**  
necklace **jade rose for SARAH SEVEN**  
tights **DONNA KARAN**  
shoes **MESSECA NYC**

# MILANI



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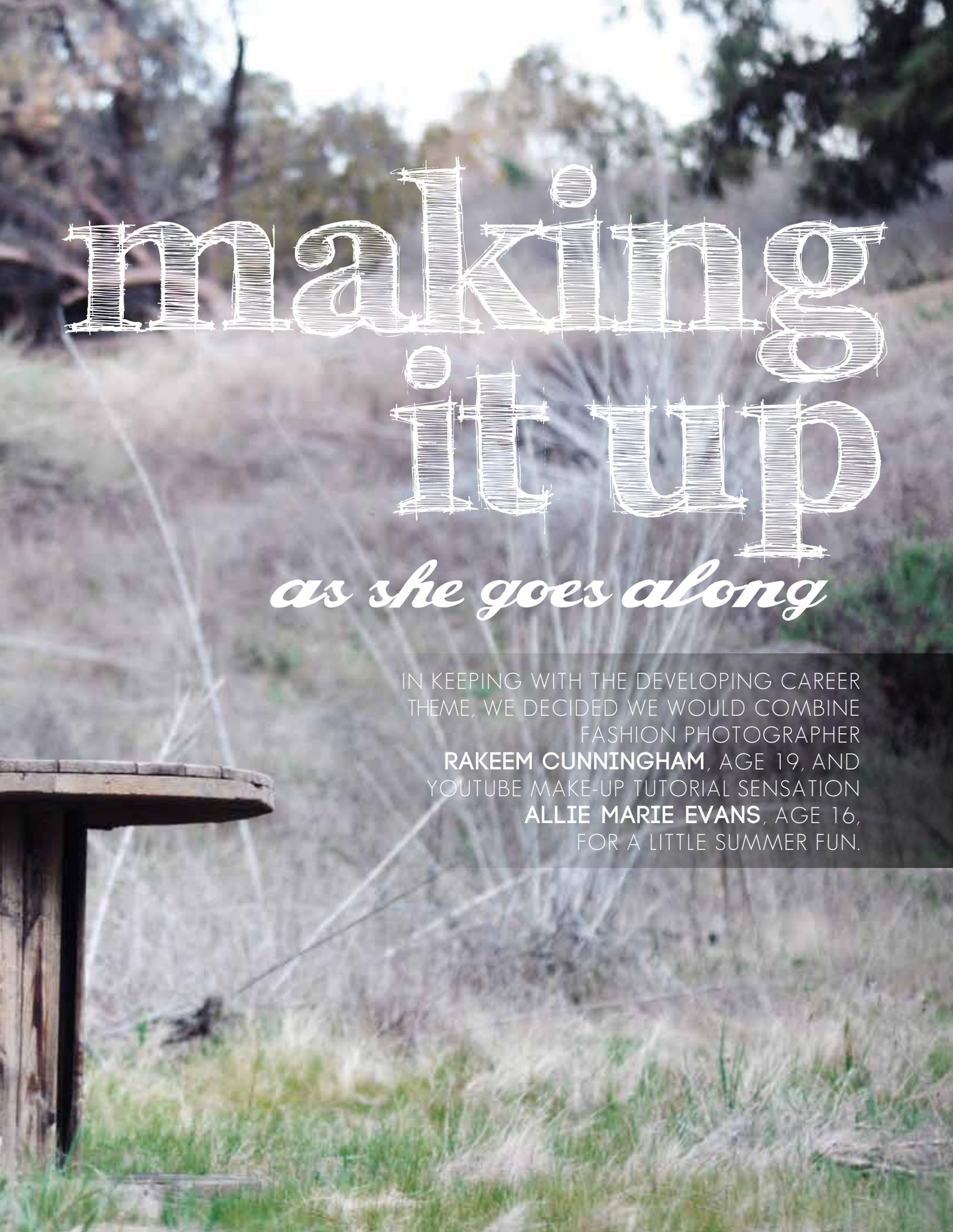
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# OPEN YOUR EYES TO A WORLD OF COLOR



COLOR WITH IMPACT





making  
it up  
*as she goes along*

IN KEEPING WITH THE DEVELOPING CAREER  
THEME, WE DECIDED WE WOULD COMBINE  
FASHION PHOTOGRAPHER  
**RAKEEM CUNNINGHAM**, AGE 19, AND  
YOUTUBE MAKE-UP TUTORIAL SENSATION  
**ALLIE MARIE EVANS**, AGE 16,  
FOR A LITTLE SUMMER FUN.



PHOTOGRAPHER: RAKEEM CUNNINGHAM

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*How old are you?*

16

*How long have you been in Los Angeles?*

5 years ago, it was such a crazy experience. I was so excited the whole flight here. I looked out the window and thought "oh my gosh I can't believe this is happening."

*What influenced you into starting a Youtube channel?*

I am obsessed with fashion and make-up. The main reason I started was because I moved to a new school and didn't really know anyone. I needed something to keep me busy.

*Where you surprised when it became such a hit?*

Very!!!

*Who is your inspiration?*

My mom. I love how daring she is with all her outfits and they come together so effortlessly. A life role model is definitely Taylor Swift. The way she has handled herself in the lime light is amazing. I hope to model my persona after hers. She is such a classy young lady!

*Who do you consider a fashion icon?*

I consider the Olsen twins to be fash-

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ion icons they are constantly pushing the envelope and they have an amazing eye for trends.

*Have you ever been to France?*

I was just there. It was so over whelming to see all the different trends and the streets are just lined with the most amazing window shopping, I was in heaven!!

*What's your favorite thing to do when you're not working?*

I love going to the beach with friends or just driving around and blasting music.

*What made you change your hair color from brunette to blonde?*

My hair has been every color under the sun from brown to red to blond, but I always go back to blonde. Something about changing the color makes me smile and have more fun.

*If you could give any advice what would it be?*

The most important advice I would give is to never change yourself to be what other people want you to be. The people who don't love and support you for who you are don't matter.

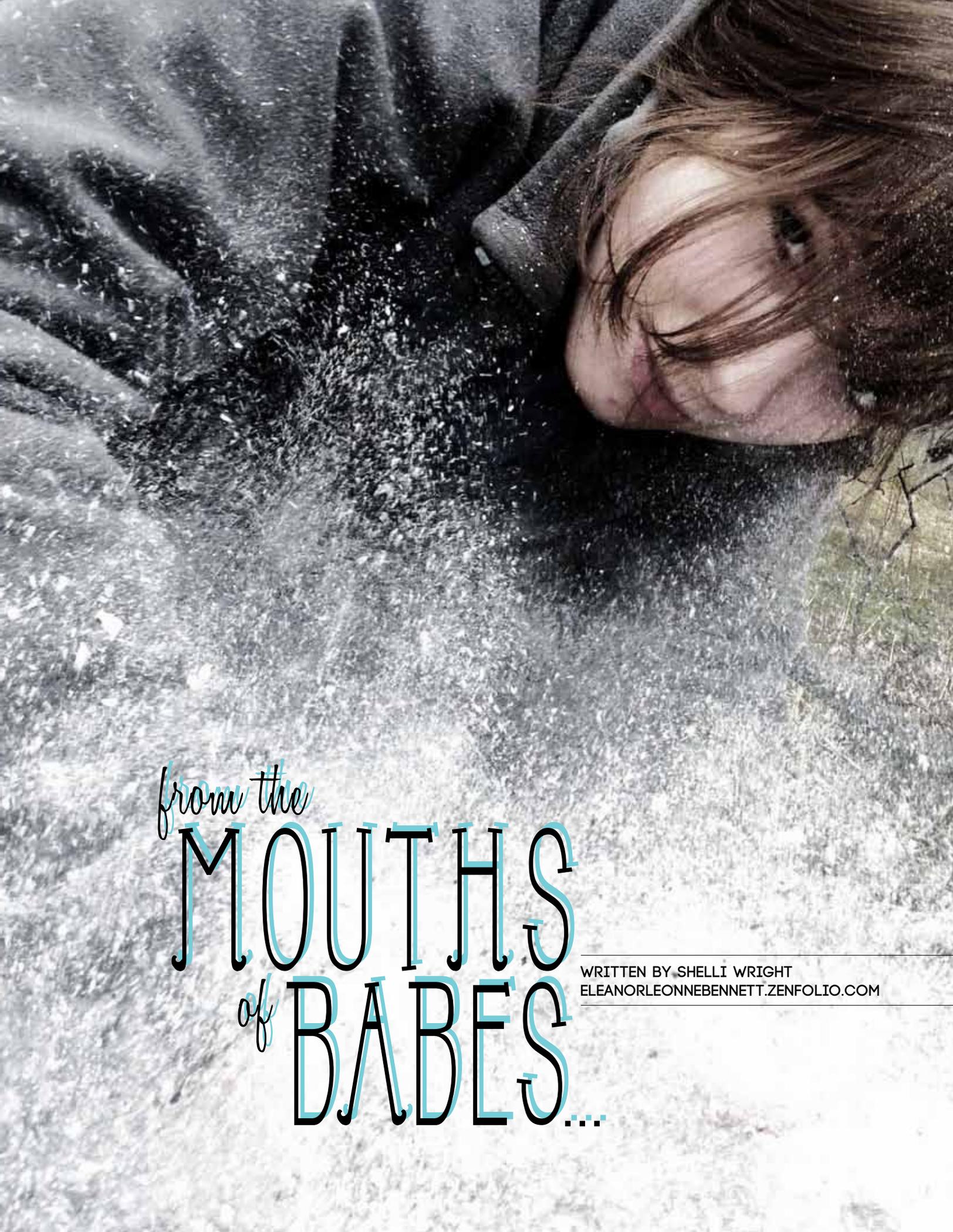
*And lastly . . . when you think of your photo shoot you did for us with Rakeem what song or soundtrack comes to mind?*

Singing in the rain comes to mind. We were shooting outside most of the time and it started raining. All we could do is laugh and continue to shoot. We made the best of it! I love Rakeem, he's awesome!



MORE ON RAKEEM: [RAKEEMC.COM](http://RAKEEMC.COM)

MORE ON ALLIE: [YOUTUBE.COM/USER/GLASSSLIPPERBEAUTY](https://www.youtube.com/user/GLASSSLIPPERBEAUTY)



*from the*  
**MOUTHS**  
*of*  
**BABES...**

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WRITTEN BY SHELLI WRIGHT  
[ELEANORLEONNEBENNETT.ZENFOLIO.COM](http://ELEANORLEONNEBENNETT.ZENFOLIO.COM)

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FROM PERSONAL EXPERIENCE, I FOR ONE CAN BARELY REMEMBER WHAT I WAS DOING YESTERDAY MUCH LESS WHAT I WAS DOING AT SIXTEEN, BUT I CAN BE CERTAIN I WASN'T CONTACTING FASHION MAGAZINES AND OFFERING MY SERVICES. **ELEANOR BENNETT** CONTACTED US AND ASKED IF SHE COULD SUBMIT SOME OF HER PHOTOGRAPHS. YOU HAVE TO ADMIRE THE MOXIE. MOST OF THE SIXTEEN YEAR OLDS THAT I KNOW ARE MORE INTERESTED IN THEIR IPHONE THAN MAKING A LIVING AT BEING AN ARTIST, BUT NOT ELEANOR BENNETT.

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**E**leanor Leonne Bennett is an internationally award winning photographer and artist who has won first place with National Geographic, The World Photography Organisation and Nature's Best Photography. Her photography has been published in the Telegraph, The Guardian, BBC News website and on the cover of books and magazines in the United States and Canada. Her art is globally exhibited, having shown work in London, Paris, Indonesia, Los Angeles, Florida, Washington, Scotland, Wales, Ireland, Canada, Spain, Germany, Japan, Australia and The Environmental Photographer of the year Exhibition (2011) amongst many other locations. She was also the only person from the UK to have her work displayed in the National Geographic and Airbus run See The Bigger Picture global exhibition tour with the United Nations International Year Of Biodiversity 2010. Eleanor is one of a kind. At the age of 12 she had already won her first major photography award. So, I took it upon myself to sweep her up and ask for an interview instead which she thankfully replied, "That's great I could use an interview in my press kit."

*How old are you?*

I am 16.

*Where do you live?*

I live in North West of England.

*Do you attend school?*

Nope, home educated since the age of 4.

*How old were you when you picked up your first camera?*

12 years old, it was a point and shoot camera.

*You've accomplished so much at such a young age, what or whom influenced you the most to promote yourself?*

Mainly seeing the artists who had won the Turner Prize going on to earn a lot of money. I want to make self expression and art my career. I would like for the pieces I create to resonate with people around the world.

*Where you surprised when you won your first award?*

Yes, I was quite shocked I had a chance with the amount of people who have cameras.

*Who is your inspiration?*

I have many but I would say I'm inspired by Damon Albarn. I want to have a good work ethic and achieve a lot in a short space of time.

*Whom do you consider a fashion icon?*

Alexander McQueen, someone who is different. I hate dressing in normal clothes, I'm always searching charity shops for something different in texture and style, that has quality to it and substance.

*What's*





*your favorite thing to do when you're not taking photos?*

I enjoy caring for animals watching a lot of comedy listening to good music of all genres. I also enjoy walking and karate.

*Tell us what's next for you and your photographic art*

More experimentation in subjects and textures, more muted portraiture, more fashion and hopefully more contemporary images to come.

*Where do you see yourself in 10 years?*

Hopefully with my own home, doing albums , book , magazine covers and directing music videos occasionally.

*Is there any wisdom you would like to share?*

Never rest on your laurels , but have a balance. I almost never do press releases even though I was in the C!-WEM Environmental Photographer of the year 2011 Book that had more than 10,000 entries. I was also published with multiple images in the Life is a bed of roses book for Macmillan Cancer that had many many entries and well known figures in the the judging panel. I've also won a grand prize in a Japanese photography competition recently for Visual Voice under 18.

*Almost done...do you have a favorite soundtrack you like to listen to when you're in your creative zone?*

It would be too mean for me to pick one, so here are five ;)

1. The Jam story - The Jam
2. Demon Days - Gorillaz
3. The Many Faces of Oliver Hart: How Eye One The Write Too Think (You just have to listen to hear for yourself)
4. Modern Life is rubbish - Blur
5. The kick inside - Kate Bush

*And lastly, so, you know our magazine is called Bisous which means kisses, have you had your first kiss?*

No first kiss! Maybe I never will for my tendency to flash someone in the eye with my camera if I think they are cute :)

# st. michelle

Photographed by **KATE SZATMARI**/styled by **CAMILLE YVETTE**





floral blouse ARYN K  
fringe coat OLIVER TOLentino  
denim shorts BODY GLOVE





blouse ARYN K  
shorts NICOLE MILLER  
jumbo sequin baret VINTAGE



wool overcoat **PAUL & JOE FEMME**  
knee-high stockings **URBAN OUTFITTERS**  
cut-out combat boots **DR. MARTENS**



blazer REISS  
hair & makeup SAYURI MITSUMORI  
model KAYT@FORD MODELS

# YOUR FUTURE IS IN OUR HANDS...



## SHELLI WRIGHT - CHIEF CREATIVE DIRECTOR CO-EDITOR



Shelli Wright is a Fashion Photographer residing in Los Angeles, California. After retaining a BS in Journalism Shelli continued her studies in Paris at Parsons School of Design. It was that stint in Paris that inspired Shelli to follow her passion for Fashion and she began shooting models for agencies in Paris, London, NY and of course back on the west coast in her home town of Portland Oregon. Now working over 15 years in Southern Cal, Shelli decided to enlist director/editor and partner in crime Christopher Robin Bredesen to start what is now Bisous Magazine. A platform for other creatives like themselves to forge relationships and friendships worldwide and put out what they think to be a pretty bitchin' mag.

<http://www.shelliwrightphotoworks.com>



## ANNAH YEVELENKO - BEAUTY EDITOR



Annah developed her love for makeup artistry as a child when she marveled at her grandmother's shades of red lipstick and the precision of her mother's liquid liner flick. Growing up in an artistic family she began to paint portraits - realizing her passion to paint faces. With a decade of experience behind her belt with jobs ranging from commercial and fashion print to runway shows to film/video work - she is constantly researching the industry to always be up-to-date on trends in skin care, makeup and hair techniques.

[www.belleface.com](http://www.belleface.com)



# OUR FUTURE IS IN YOUR HANDS...



## CHRISTOPHER ROBIN BREDESEN - DESIGN DIRECTOR CO-EDITOR

Chris began his career in documentary film over 15 years ago following dirtbag skateboarders around the world. Thus began his passion, thereafter continuing his studies and receiving a B.A. in Journalism from the University of Oregon. He is an award-winning editor and has worked in the commercial, feature, TV, and documentary genres. For the past 3 years, Chris' focus has been on fashion and beauty in both print and film.

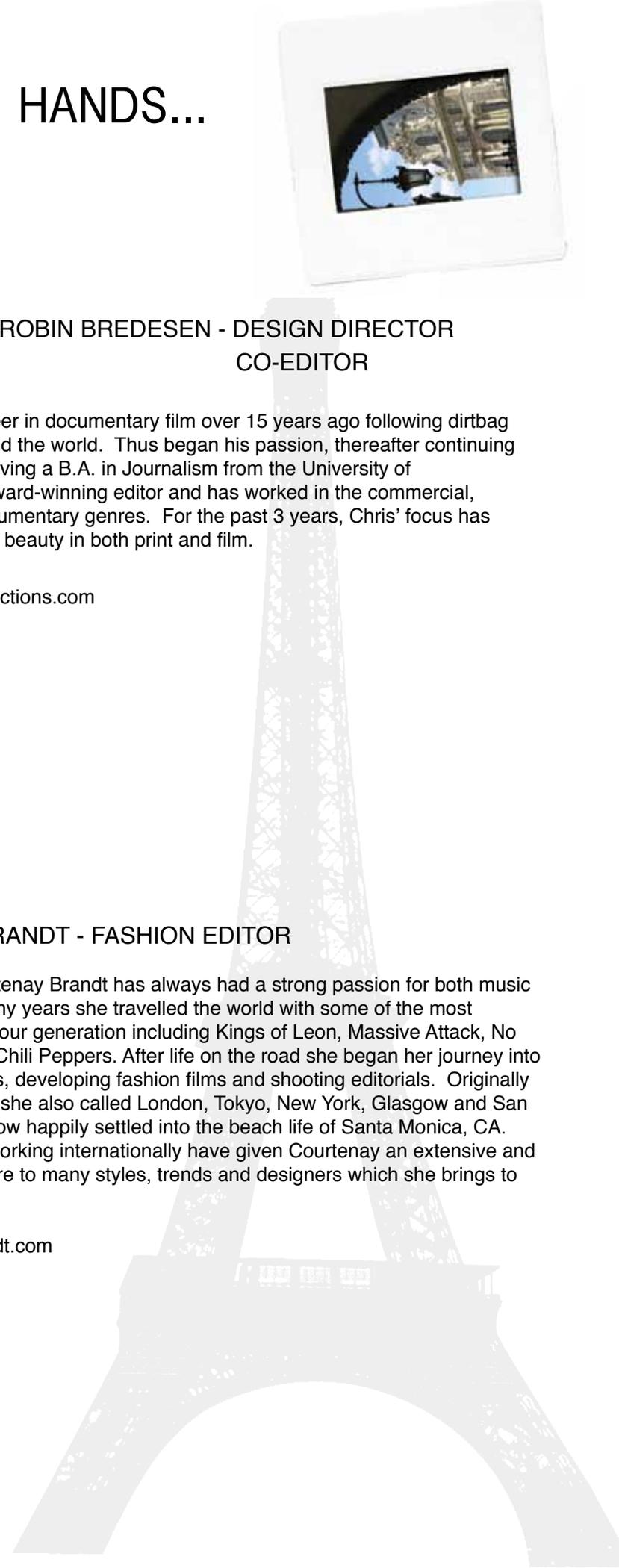
[www.bredesenproductions.com](http://www.bredesenproductions.com)



## COURTENAY BRANDT - FASHION EDITOR

Fashion Editor Courtenay Brandt has always had a strong passion for both music and fashion. For many years she travelled the world with some of the most successful bands of our generation including Kings of Leon, Massive Attack, No Doubt and Red Hot Chili Peppers. After life on the road she began her journey into fashion styling bands, developing fashion films and shooting editorials. Originally from Vancouver, BC she also called London, Tokyo, New York, Glasgow and San Diego home but is now happily settled into the beach life of Santa Monica, CA. Years of living and working internationally have given Courtenay an extensive and unparalleled exposure to many styles, trends and designers which she brings to the pages of Bisous.

[www.courtenaybrandt.com](http://www.courtenaybrandt.com)



## GUEST LIST

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**Aaron Feaver** is a photographer living and working in Los Angeles, California. He loves old French movies, bicycles, and playing catch with his girlfriend.

Soundtrack for the shoot: Sunday Morning, by The Velvet Underground

[feaverishphotography.com/](http://feaverishphotography.com/)

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**Marc Cartwright** is a celebrity portrait photographer, who grew up in New York on Long Island's East End. In 1993, he moved to New York City where he attended NYU studying Semantics. While fulfilling an art requirement, he discovered photography. Marc quickly realized that his love of the art was to become his life's passion. His work has appeared in Elle, Marie Claire, Entertainment Weekly and Variety to name a few.

Soundtrack for the shoot: Billy Holiday

[www.marccartwright.com/](http://www.marccartwright.com/)

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Hungarian born photographer, **Kate sZatmari** can often be seen laying on the ground getting dirty or on top of a car, train...anything climbable! This is usually so, so she can get the perfect angle for her shot! The final image, is all that matters!

Soundtrack for the shoot: OneWorld, by Lingus

[www.kszphotos.com/](http://www.kszphotos.com/)

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### **Lavenda Memory**

First Kiss (ish) story: Okay, so I was in kindergarten. There was this kid named Michael standing behind me in line for the library who was trying to cut closer to the front. He said, "I'll give you a kiss if you let me cut in to the front." "Um, yuck," I replied. I was kind of a quiet kid, so I crossed my arms and turned my back to him hoping he'd just go away. He repeated himself a few times until I found him right smack in front of me again, with his wormy little boy lips on my cheek. It was crazy how quick and instinctual my reaction was. Right there, in the middle of the hallway, I smacked the poor kid right across his little cheek. (Can you hear the cheer of womens-lib across the nation?) He was sniffing and sobbing all the way to the nurses office (and yes, I felt bad). But he definitely did not try and kiss me -ever- again.

[www.lavendamemory.com/](http://www.lavendamemory.com/)

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Based in New York City, **Elizabeth Waugh** is a commercial photographer with a wide range of clients in the fashion and advertising industries. She is currently working on a collection of portraits depicting many of the creative luminaries of her generation, entitled "The New God."

Soundtrack for the shoot: Life in Mono, by Mono

[elizabethwaugh.com/](http://elizabethwaugh.com/)



**Lucas Passmore**, Los Angeles based photographer, also owns a doberman named, "Killface."

Soundtrack for the shoot: We pretty much had Billie Holiday's anthology playing on a loop for the entire shoot.

[www.lucaspassmore.com/](http://www.lucaspassmore.com/)

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Hello, my name is **Matt Fry**. I love my wife, my dogs, and my camera, and I live in Echo Park, California, a neighborhood of Los Angeles. I shoot natural light and film, and I'm lucky enough to work with brilliant people.

Soundtrack for the shoot: (I always Kill) The Things I Love, by The Real Tuesday Weld.

[www.frybros.com](http://www.frybros.com)

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19 year old **Rakeem Cunningham** is currently enrolled in the UCLA School of Arts and Architecture as a Design Media Arts major. He has decided to pursue a career in fashion photography and aspires to show that everyone is beautiful. A few of his idols include Steven Meisel, Tim Walker, Paolo Roversi, Annie Leibovitz, and David Sims.

[rakeemcphotography.carbonmade.com/](http://rakeemcphotography.carbonmade.com/)

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**Matthew Vasiliauskas** is a graduate of Columbia College Chicago, where he received a Bachelor of Arts Degree in Film and Video Production. In 2009, he was awarded the Silver Dome Prize by the Illinois Broadcast Association for best public affairs program as producer of the Dean Richards Show at WGN Radio. His work has appeared in such publications as The Pennsylvania Review, Stumble Magazine and The Adirondack Review. Matthew currently lives and works in Los Angeles. You can view more of his writings here: [thepapersnake.com/](http://thepapersnake.com/)

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**William Conklin**: Artist, Comedian, Writer, Devil may have you.

Soundtrack: Stay On The Outside, by Whitey

[www.williamconklin.com](http://www.williamconklin.com)



NICOLE MILLER  
FRI. FEB 10  
6PM  
STUDIO

FALL 2012  
Mercedes-Benz  
Fall/Winter



DECADES OF TRADITION .. make yours

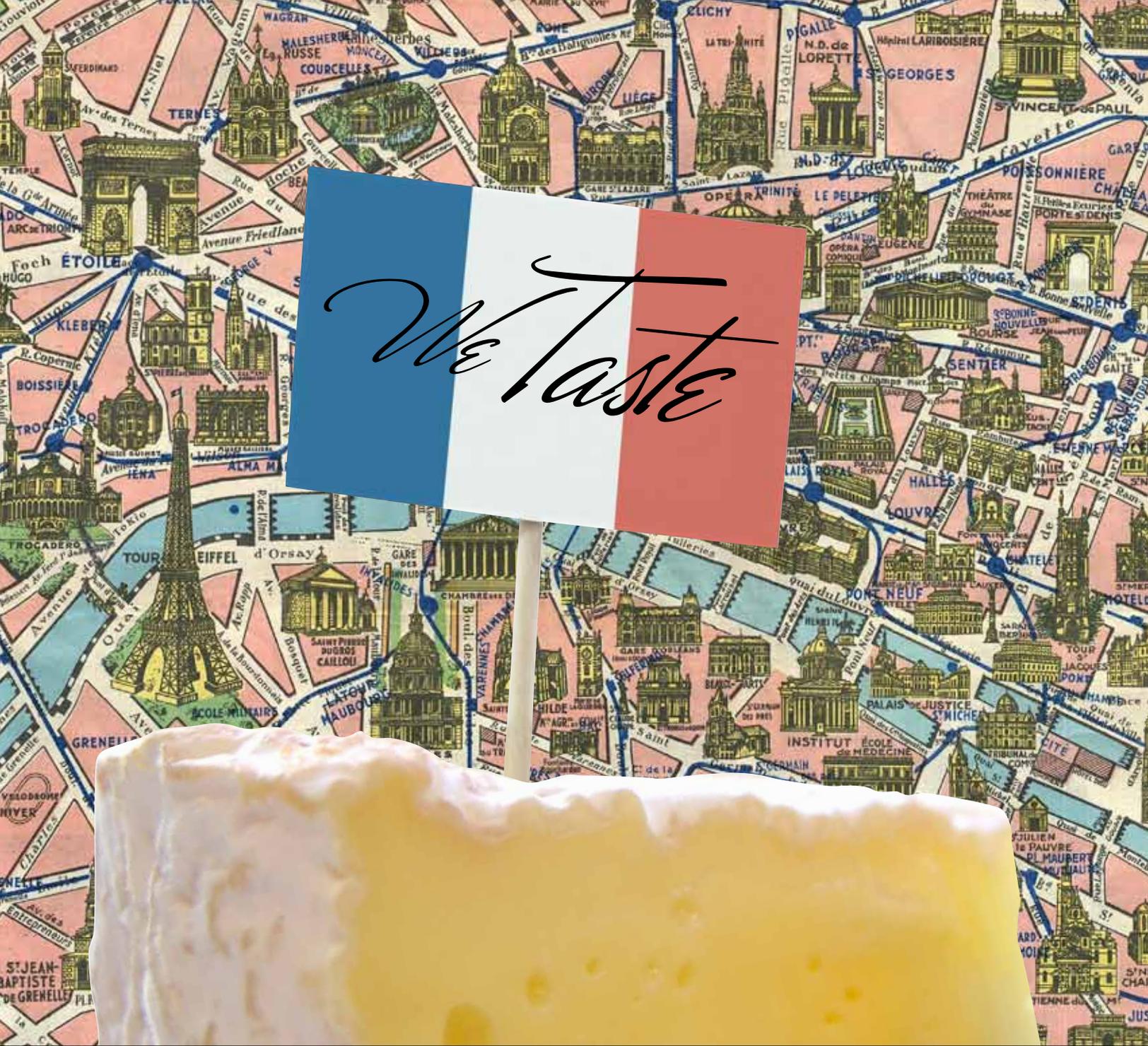


SINCE 1944

**RINGSIDE**  
**STEAKHOUSE**  
PORTLAND, OREGON

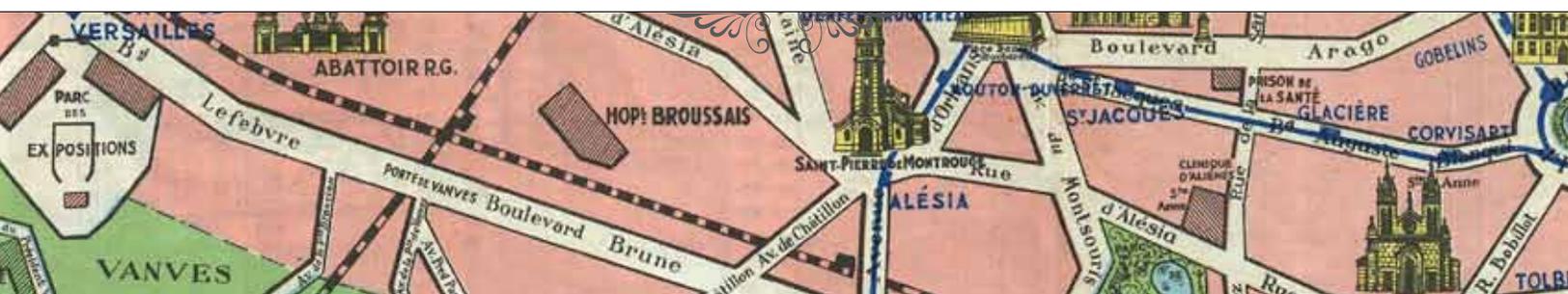
RINGSIDE  
**FISH HOUSE**  
AT FOX TOWER

[WWW.RINGSIDERESTAURANTS.COM](http://WWW.RINGSIDERESTAURANTS.COM)



*Writer Abbey Karr, Fromageier | Photographs by Stéphane Falco*

Every woman dreams of Paris. so,when I got the opportunity to live in such a place and learn just how they do it,how the Joie de vivre can come so effortlessly to the French,I took the offer without blinking twice.





have found the perfect way to bring, in your best french accent, "O! Paris, to your backyard!" Wine and cheese!

Not too many can say they do it better than the french! I know because I was there! I tasted the creamiest camembert, the stinkiest epoisse and paired them with the best wine I've had to date! Not all French cheeses are allowed into the states but since my return, I've found some amazing cheeses that take me back to the city of lights every time I take a bite!

Take Fleur Verte for example. This pure white Chevre, or goat cheese, is delicately wrapped in tarragon and thyme then pierced with pink peppercorns. It's floral aroma and creamy mouth feel will pair beautifully with any french Rosé, my favorite being Chateau Clarette from Provence.

If its traditional cheeses you're looking for, then look no further than the massive 150 pound wheel of Raw cows milk cheese called Beaufort Alpage! Of course in stores you're not obligated to purchase the entire wheel, but you may want to take home a big piece as it always disappears quickly off of any cheese board. This cheese is nutty, a bit

fruity and ultra smooth. It's a perfect partner if you are going to be serving Chardonnay. Remember, French Chardonnay will give you a very different profile than a traditional California Chardonnay. On any note, literally, Beaufort is the way to go!

Craving something different? How about a triple cream cow's milk cheese literally covered in mustard! Well, mustard seed. Delice De Pomard, a rich cream cheese from Burgundy is sold in small containers ready to open and enjoy! The entire cheese is covered in finely ground mustard seeds which are local to the region. Try finding a Pinot Noir from Burgundy as well to pair with this cheese. It shouldn't be difficult as Pinot Noir is Burgundy's starring grape!

Abbaye de Belloc is a cheese that I find very underestimated. It's not only rich in flavor, but also rich in its history! It is based on an ancient Pyreneese recipe that dates back about 3000 years! Made from sheep's milk, the paste is fine and dense. It's high in fat with rich, caramelized flavors that make it a perfect fit for meatier wine varietals such as Grenache'. If you really want to spoil your guests, or even just yourself, purchase some truffle mousse. A sinful addition to both Abbaye and vin!

Why not finish your cheese tasting off with a bang, or should I say tang! Saint Agur, offers said quality. Not as salty as most blue cheeses, this cows milk blue is melt in your mouth fantastic! Its also delivered without a rind so its easy to dig into as soon as you get it home from the store. Drizzled with honey and paired with a late harvest Zinfandel you'll forget about Rocky Road ice cream and any other dessert that comes your way!

Don't be afraid if your pairing right or choosing poorly, for its all in your palate! Cheese is in the eyes of the beholder and I can only hope that what I've shared with you is just the beginning of your pairing adventure. Bon Appetite!

ABBAY KARR IS OUR FAVORITE LOCAL SO-CAL FROMAGEIER (CHEESE EXPERT)

FOR QUESTIONS ABOUT CHEESE PAIRINGS PLATINGS, ETC. PLEASE CONTACT ABBAY AT [CESTLACHEESE@GMAIL.COM](mailto:CESTLACHEESE@GMAIL.COM)



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