

ISSUE 21

# FLANELLE

The  
Lush  
Edition

RAUL ROMO - GABRIELE PARIS - DARIA IZZBASH - ALYA TIHONNOVA - AN SHAOUDA - MARIYA SAMARINA  
ADITI GUPTA - LEA GROBLER-KALINOWSKY - MYRIAM TISBO - JIAJIA TAN

In the past years, I have observed Flanelle consistently grow day by day while always receiving more rich and more talented submission every day. It has kept creativity alive and was kept alive by creativity.

Talents from all around the world are writing to us every day with messages from the bottom of their hearts, and in these moment I remind myself of the root purpose I had for the magazine : to give a platform for emerging talents with similar visions to be able to be seen.

In this issue, Flanelle's lush edition showcases lavish talent from all around the world. Our cover story was shot by the brilliant photographer Raul Romo in Los Angeles. The cover showcases Tatiana Gabrielle Hobson, an artist, an actress, whose personality equals her beauty. Our issue is set to be published one day before the airing of Sabrina, an American supernatural horror web series in which Tati plays a character called Prudence Night, the leader of the Weird Sisters witch group.

In this issue, Rachel Hatley will also present two emerging brands, Marlow London and Lemuel LC. Our fashion editor Lindsay Cooper will discuss about the importance of the lotus flower as a fabric in Zelei Trace's clothing line. In our final article, we let you discover Amy Roth's world as a second-generation costume designer who has worked in renowned movies such as Motherless Brooklyn and Madam Secretary.

Let your visual sense absorb all the beauty of our multiple editorials, in this 130 pages ad-free issue, enjoy !

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**It finally happened,  
I'm slightly mad**

Photographer  
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Kathrin Hieselmayr

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Anna Cline Blum

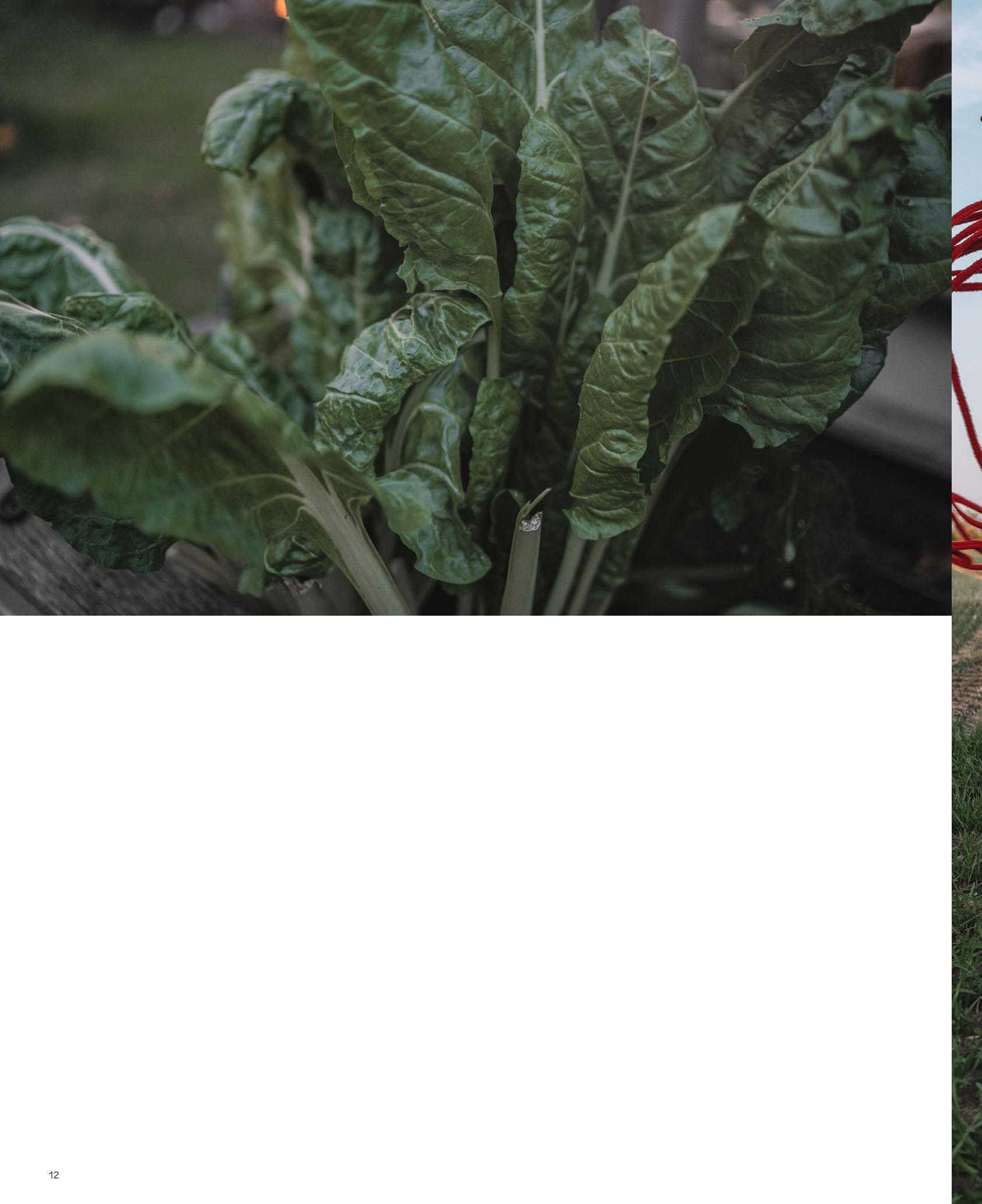
Model  
Sophia Weineck





Blazer Momme Ostendorf; Shoes Glamorous; Socks &Other Stories;





Mask *Regina Schäfer*; Poncho *Regina Schäfer*; Two-Piece Momme *Ostendorf*; Socks *Falke*; Wellness *Mykabi*;







Bodysuit Desree Akorahson; Dress Regina Schäfer; Shoes Public Desire;



# By The Sea

Photographer  
Aditi Gupta

Hair & Makeup & Stylist  
Wungmi Shaiza

Assistant  
Harshdeep

Dress Zara; Blazer Massimo Dutti; Shirt Calvin Klein; Head Scarf Vintage; Gloves & Socks H&M; Heels ALDO;







Top Vintage; Pants Hugo Boss;





# Marlow London

Text by  
Rachel Hatley

Every now and then a brand rises up with a product that's new and exciting. Since graduating from Central St Martins in 2015, Chloe Marlow has been making bespoke and unique sustainable bags for her brand Marlow London. Flanelle spoke with Chloe about her work ethic and the skills she has learnt to create her own business and what the future holds for sustainable fashion.



*What was your first inspiration for creating your brand and did these ideas spring up at an early age?*

I have always known that I'd one day be working within the fashion industry but had no idea in what way. I have always kept journals and I have one from when I was 14 that reads, "When I grow up I want to be a fashion designer!" At school I was always into the creative subjects, I studied languages and art for A Levels. I had a place at a university outside of London to study History of Art but deferred it for a year so I could apply for an art foundation which I did at Central Saint Martins. It was when I gave up my place at university to begin my Textiles degree at CSM that I knew I was on a path that could either lead me to create something of my own or to make my mark on something that already existed working for someone else.

*How did you first imagine your brand developing? Have you kept the same goal?*

I didn't really have a set plan when I started the brand, I just wanted to give it a go; to put my designs out there and see how people would respond to them. I always intended to build a brand that was authentic, creative and expressive that was focused on more than just a beautifully crafted product. This is just as important to me today, three years since launching. I am building a brand that has meaning and that touches people, and encourages expression, creativity and collaboration.

*How did you decide on the materials and textiles that you use for your pieces?*

All our accessories are produced in the UK. The leather we use is Italian-sourced vegetable-tanned leather which is high-quality leather dyed using natural tannins made from plant extracts, free from harmful toxins and is fully biodegradable. The beauty of this material really becomes apparent when the leather begins to age with regular wear. The colour darkens and the surface creates a beautiful patina, completely unique to the wearer - reflecting that person's day-to-day life. I did look at working with different types of leather, including vegan leathers but I kept coming back to vegetable-tanned leathers as they are more sustainable and environmentally conscious than regular chrome-dyed leathers or vegan materials made from plastics. The scarf collections are made from Italian-sourced pure silk or a cashmere-blend fabrication, printed and hand-finished in the UK. It was always important for me from the start to work with UK manufacturers. It has allowed me to work closely with the artisans, to build strong relationships and friendships with those who produce my products and whilst the brand is still growing it allows me to regularly fit the studios and be involved in every process.



*How did you develop your skills for using those materials? Is there a message, mood or theme you try and get across with each collection? Are they all connected?*

Marlow London is an accessories brand that prompts meaningful conversation. Each collection includes words, messages and colour. As an individual I can really see the power in words, I am always seeking messages of inspiration to inspire me and ground me. I try to include this within each collection. Some collections include humorous messages, or sartorial messages other collections go a little deeper with the intention to inspire and resonate with people. I am creating personal expression through accessories.

*Talk us through the process from the start of producing a collection right through to the end.*

I am always sketching ideas and screenshotting inspiration from Pinterest and Instagram. I will go to exhibitions, talks and workshops and often get inspired. When it's time to work on a new collection I often go to Premier Vision in Paris or Lineapelle in London or Milan to see what new materials and colours my suppliers are introducing and to also source new and exciting materials and components. I will come back to my studio and piece together my inspiration, the materials and components I have sourced the words and messages I have saved and noted down. I will be playing with different structures and silhouettes with my maker in her London studio and we will begin to look at the functionality of the design - this process can take weeks or months. We then begin sampling the designs from paper, then scraps of leather before working with the newly sourced materials and colours. Once we are happy with the design we then produce a sample collection which I wear-test and show to buyers, close friends and special customers. We then have time to tweak any elements with the feedback received. Once the collection is confirmed I produce the campaign shoot and product images. I love when the collection comes together and it's time to visually communicate it. Our photoshoots are always so fun, so creative and so collaborative. I work with a similar team each time and each shoot turns out even better than the last.

*How did you curate your team around you?*

I work with lots of different people who are skilled in different areas, they have all become close friends who I am personally inspired by and work so well with. The brand is still young and we outsource work, allowing us to work with a lot of freelancers who, like me, are working hard to succeed and build their businesses. We have become each other's biggest fans.

*What's your academic background? Does this help you now in your business?*

I graduated from Central Saint Martins in 2015 with a BA Textiles Degree. My four years at CSM were very practical and hands on; you are pushed to develop your own style and handwriting. I loved university, it was tough and extremely competitive but it taught me to approach situations thinking 'outside of the box', to work hard, to collaborate and to creatively communicate. Building a business wasn't something I learnt at university, it was something I had to learn as I went. The skills I gained whilst at CSM that I still use today are researching collections, communicating concepts and the technical skills and knowledge that I developed during my time there.

*Do you have a certain type of person that your pieces are aimed towards?*

Anyone who is looking for more than just a beautiful product. Anyone who is looking for meaning and community within fashion, who enjoys expressing themselves through what they wear. My collections are consciously crafted using sustainable materials, designed for those who want to shop more ethically and know who made their products, how they made them and from what. We often design bespoke pieces for clients, using their own words laser-cut on the bags, allowing us to offer one-of-a-kind pieces that are personal to the customer, that tell a story and that are an extension of who that person is.

*What's next for Marlow London?*

The SS20 collection will be available to pre-order in January, and I am launching two collaborations next year with New York-based poet Pavana Reddy and celebrity stylist Alizé Demange. ■



Photographer  
Jiajia Tan

Stylist  
Kehong Le

Makeup Artist  
Augustina Valiaugaite

Model  
Joli (*Titanium Management*)

Close-Knit







High-neck tabard COS; Jumper COS; Trousers MM6; Shoes & Other Stories;





Hood COS; Dress H&M; Socks Arket; Shoes Dr.Martens; Accessories Mooly

# Winter Florals

Photographer  
Gabriele Paris

Creative Direction & Casting  
Pellicola Studio

Production  
Moodart Fashion School

Coordinator  
Ines Fravezzi

Stylists  
Lucrezia del Sal, Giulia Sciessere, Elisa Tedesco, Sara Padalino,  
Silvia Smeraldi, Valentina Lonardo, Debora Mantese, Fabio Mandelli,  
Mariacristina Mistrorigo, Giulia De Togni, Laura Valotto Dampare,  
Giulia Mattei, Perla Simi.

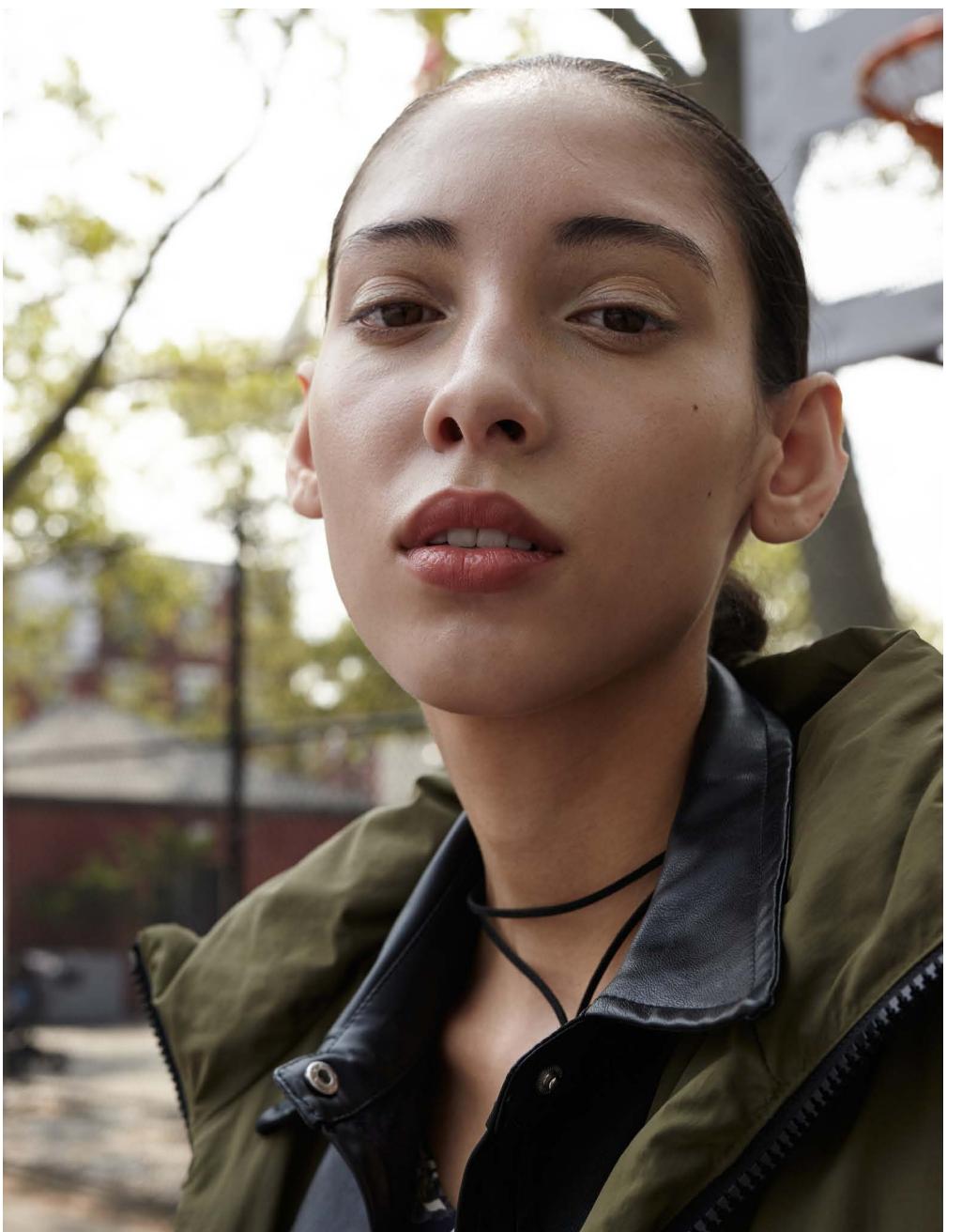
Hair & Makeup  
Zoe Kiefl

Model  
Cassi Priestley (*NEXT Models Management*)



STYLING BY LUCREZIA DEL SAL

Gold Jacket Sveta; Hoodie Stylist's own; Dress Cettina Bucca;  
Jeans Diesel; Boots Jeffrey Campbell;



STYLING BY VALENTINA LONARDO

Jacket & Trousers Salvatore Vignola; Dress OVS;  
Boots Buttero; Shirt Diesel;

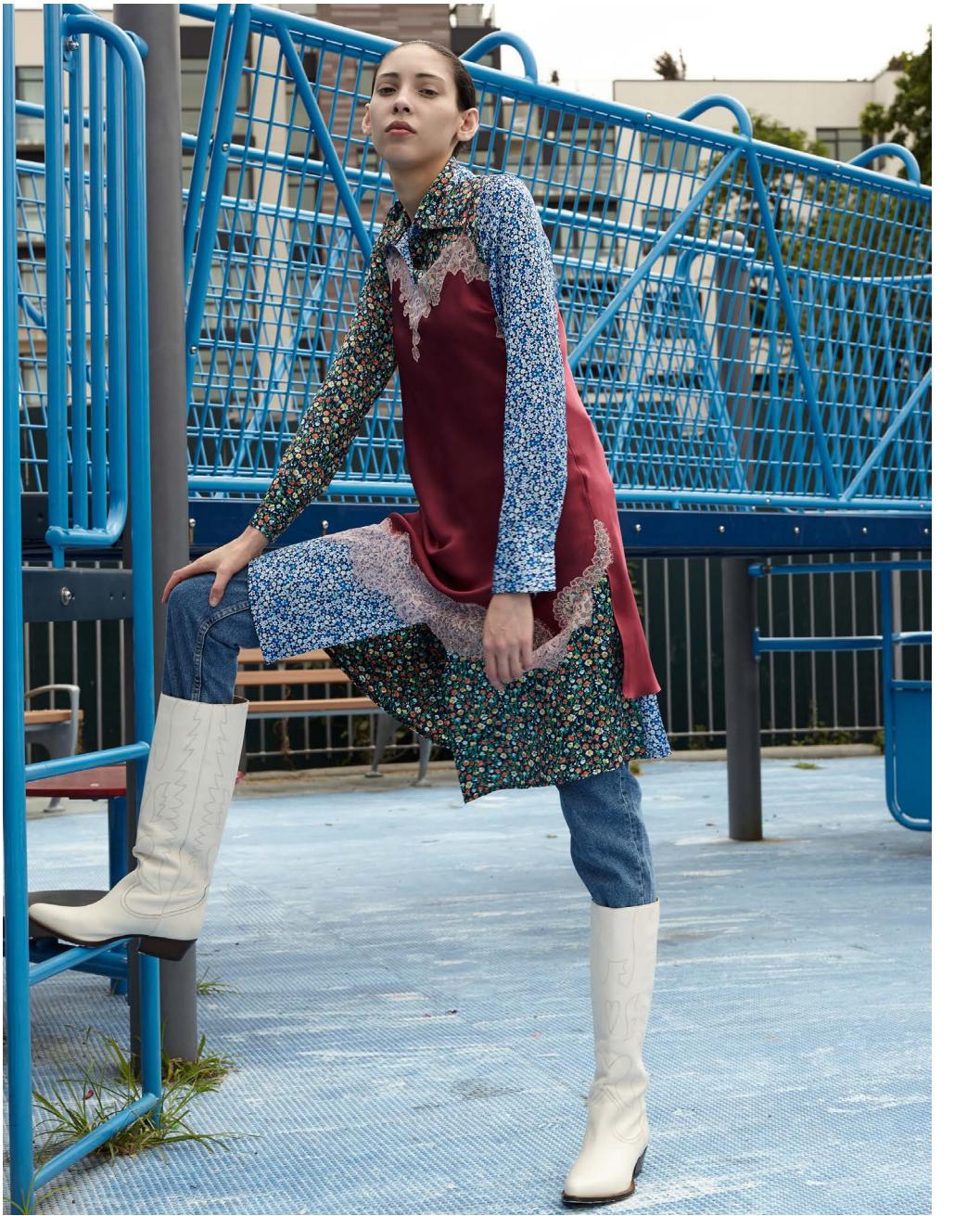
**STYLING BY MARIACRISTINA MISTRORIGO**

Puffer Jacket *Bimbay Lola*; Leather Jacket *TPN*; Dress *Shine Milano*;  
Jeans *Diesel*; Boots *El Vaquero*;



**STYLING BY SILVIA SMERALDI**

Dress *A Lab*; Jeans *Kontatto*; Boots *Fabio Rusconi*;



STYLING BY GIULIA MATTEI

Jacket Giorgia Arcidiacono; Petticoat Luna Diseta;  
Dress Stylist's own; Jeans Zara; Boots Buttero;

STYLING BY GIULIA SCIESSERE  
Sweater TPN; Dress Cettina Bucca;





STYLING BY PERLA SIMI

Coat Belfiori Couture; Jumper Dondup; Jeans  
Levis; Shoes Buffalo;



**STYLING BY ELISA TEDESCO**

Coat *Cettina Bucca*; Dress Stylist's own; Sweater *Kontatto*;  
Trousers *Giorgia Arcidiacono*; Boots *Kontatto*; Bag *Dissona*;



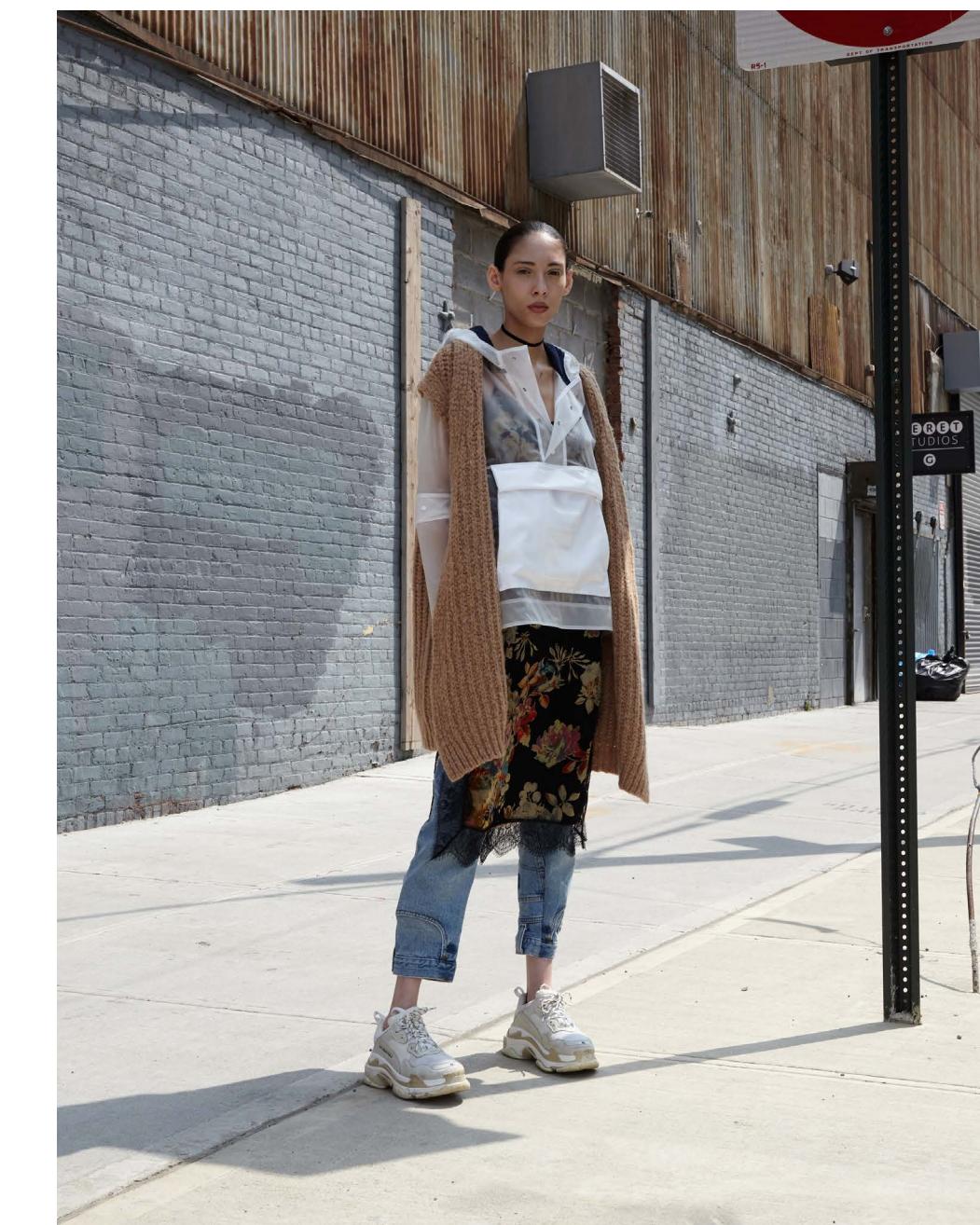
STYLING BY DEBORA MANTESE

Jacket Kimonorain; Sweater MOZH MOZH; Dress Zara;  
Jeans Diesel; Boots New Rock;



STYLING BY FABIO MANDELLI

Coat Angelia Ami; Sweater Pomandère;  
Dress Mantero1902; Boots Buttero;  
Belt Kontatto; Stockings Nebbiolo;



STYLING BY GIULIA DE TOGNI

Cardigan Pomandère; Raincoat Fila; Dress Zara;  
Jeans Cie Denim; Shoes Balenciaga;

# Lemuel MC

Text by  
Rachel Hatley

Getting back to the roots of dress making is a big part of the East London based designer Marta Cernovskaja brand ethic. With Lemuel MC, Marta has brought dress making back to the forefront. From studying Textiles in Brighton to creating her own dresses, she is no stranger to working her way up. She uses linen for all of Lemuel MC's dresses and a dedicated seamstress to create each piece. Flanelle talks to Marta about what inspired her to start her own brand and what she's learnt since doing so.

*What was your first inspiration for creating your brand and did these ideas spring up at an early age?*

My first inspiration was to create the perfect simple dress, one people can wear in different ways and this is still one of the bestselling dresses on my website. It is also one size to fit a range of body types, to not put people into boxes of sizes. Especially nowadays, every brand seem to have their own idea what each size is.

*How did you first imagine your brand developing? Have you kept the same goal?*

I first started working from home and my dream was to one day have a studio to work from, which came true. Then my second goal was to have enough money to exhibit at the trade show and that is happening in February 2020. I am in the process of creating a new goal but not sure what it is yet.

*How did you decide on the materials and textiles that you use for your pieces?*

This one is easy. I only had one material in mind: linen! I love linen, always have, and as I suffer with a severe case of eczema it was important to me that the material I use is skin friendly, natural and also sustainable. Linen just has it all. I could go on about linen much more!

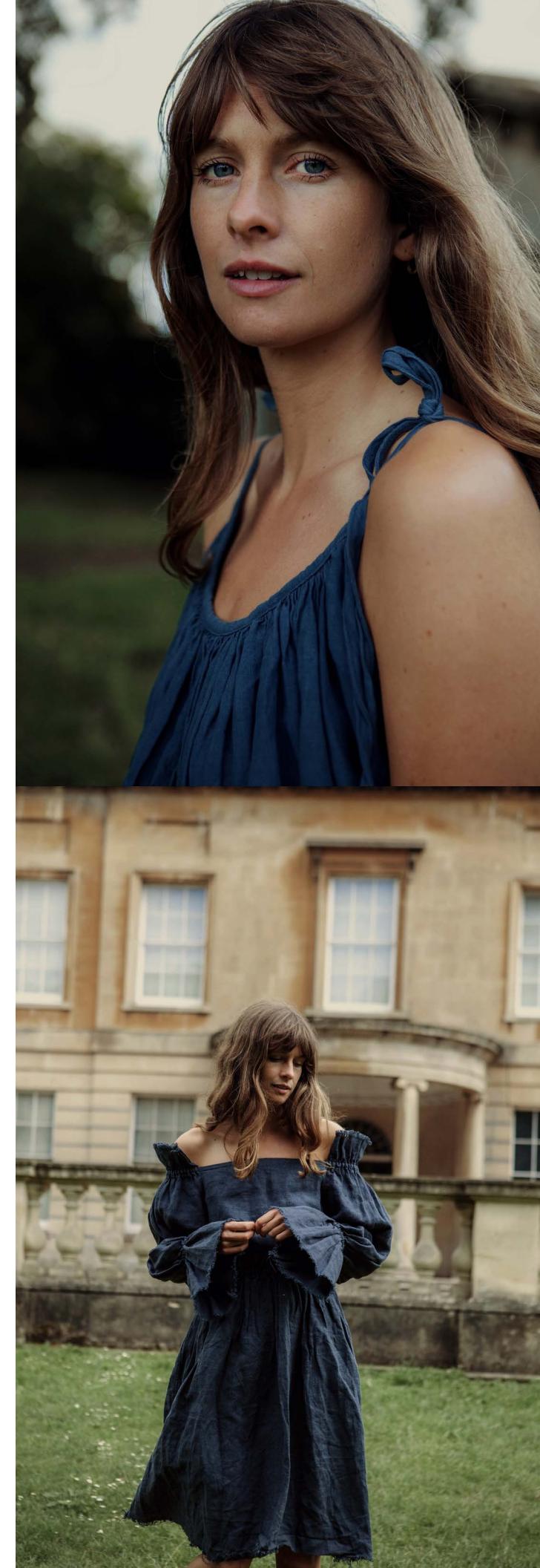
*How did you develop your skills for using those materials?*

Linen is not a hard material to work with, unless it is woven loosely like a gauze, then you need to be extra careful when cutting and sewing as it moves a lot. But I have the most experienced seamstress, who has been with me from the beginning and she has taught me a lot, as I myself don't come from a fashion background. I studied textiles.

*Is there a message, mood or theme you try and get across with each collection? Are they all connected?*

I don't have collections as such and am constantly designing and experimenting. My new designs come out when they do, there is no way of guessing as the process of designing is very fluid and has no rules. But what I like for people to get is that these are classic pieces and to be worn often, and made only by me and my seamstress, and to us quality is the most important thing.





*Talk us through the process from the start of producing a collection right through to the end.*

I don't do collections; each design comes out of my head quite naturally and sometimes unexpectedly. But it often starts with a vintage pattern, which I and my seamstress look at, change a few things, decide on material and that's it!

*How did you curate your team around you?*

It is only me and my seamstress for now and of course my partner, whose name is in the brand! His second name is Lemuel and my initials are MC, and he helps out a lot with the boring side like finances and paperwork.

*What's your academic background? Does this help you now in your business?*

I studied Textile Design in Brighton, it does help a lot actually, especially in the knowledge of fibres and weaves, prints and all.

*Do you have a certain type of person that your pieces are aimed towards?*

They all are quite personal. I design things I can proudly wear myself. But also I imagine a creative spirit who knows themselves well.

*What's next for Lemuel MC?*

I am going to exhibit at Pure London in February 2020, this will be my first year at the tradeshow. But more exciting is the project I am working on with The Exchange (where my studio is based). It's a short course inspired by William Morris and extinct plants. Participants are producing sketchbooks with their design ideas to be exhibited at The Exchange early next year. The project is sponsored by the UK Arts Council, in partnership with the Natural Trust's Red House, The Exchange, and the research on extinct plants kindly given to us by Kew Gardens. ■

Photographs by Marta Cernovskaja & Karolina Wisniowska.



# Tati

Photographer  
Raul Romo

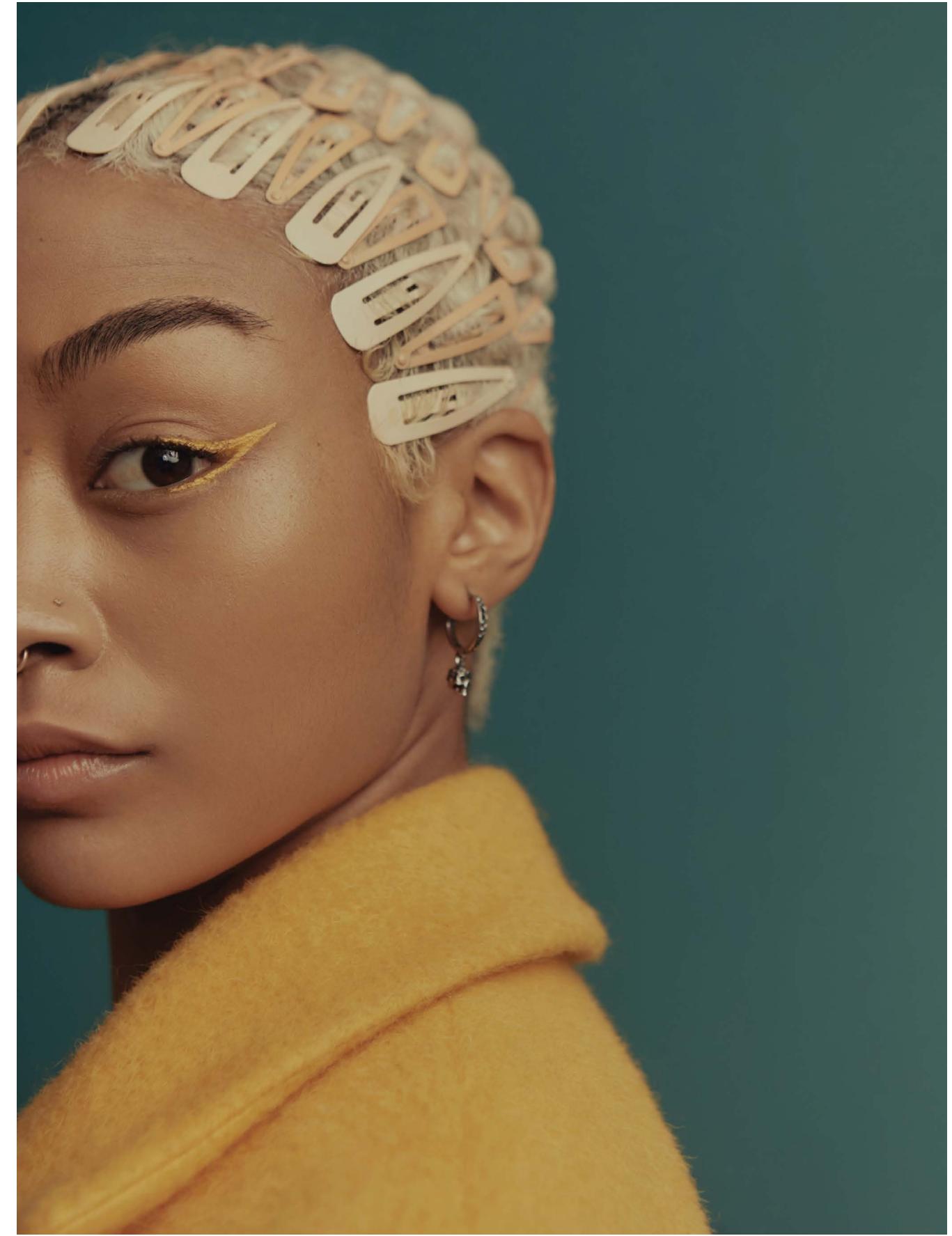
Stylist  
Kaitlyn Vitug

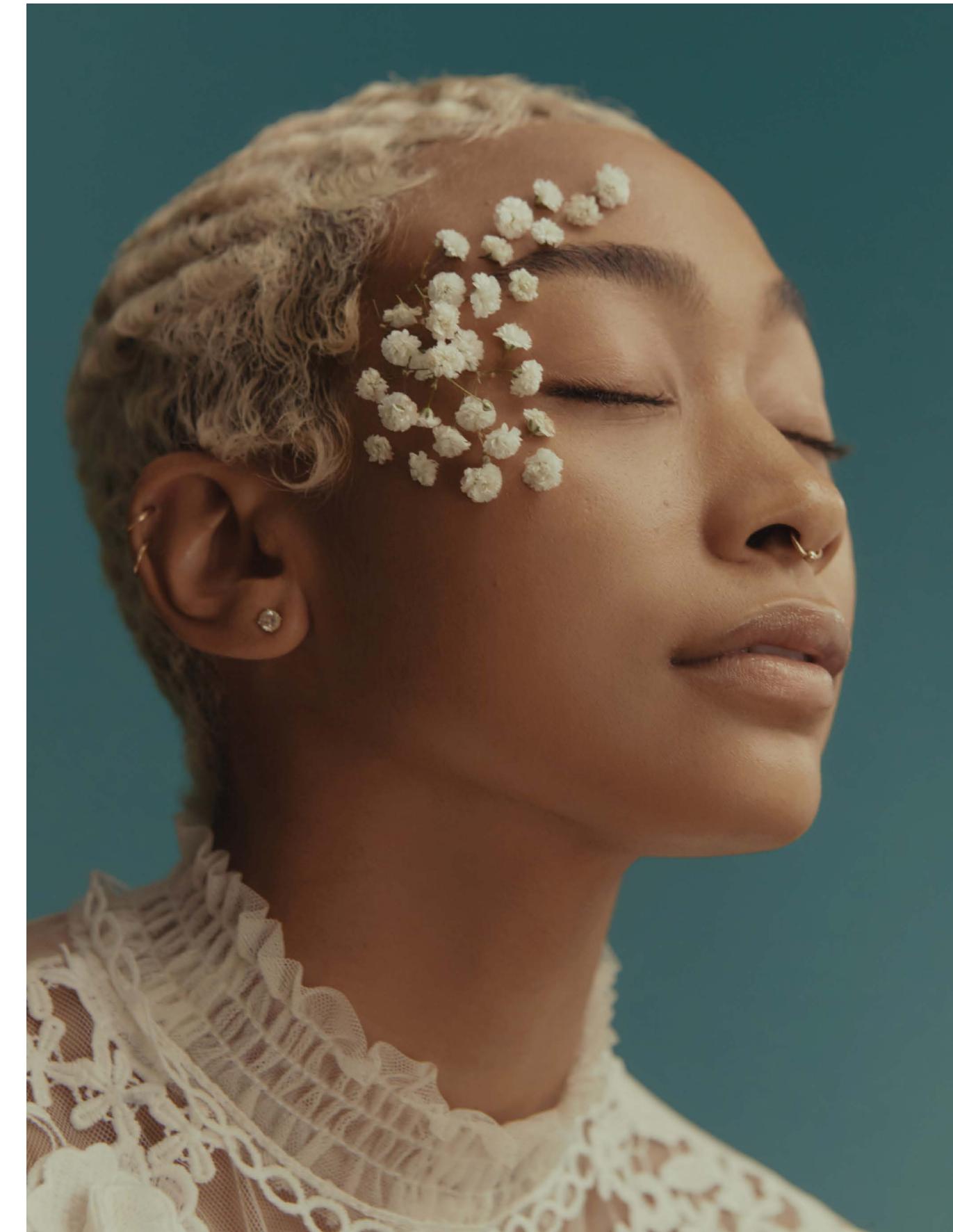
Stylist Assistant  
Chelsea Lozano

Makeup Artist  
Elie Maalouf

Hair  
Suzette Boozer

Model  
Tati Gabrielle







Top Anna Kiki; Dress House of London; Hat Vex;



Top *Masaki Matsuka*; Dress *Lavish Alice*; Boots *Afffair*;

Suit *Molly Bracken Premium*; Boots *Dissona*; Sunglasses *Anna Kiki*;



Dress *Molly Bracken Premium*;

Suit *Anna Kiki*; Shoes *Doc Martens*; Beret *Maxaki Matsuka*;



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# Harmony

Photographer  
Alya Tihonova

Stylist  
Katerina Shatilo

Makeup Artist  
Anastasia Belyaeva

Models  
Lena & Nike

Artists  
Brosse Sisters



(Left) Cardigan Cotton; Skirt Zara; Blouse H&M; Tights Calzedonia; Shoes Georgian Local;  
(Right) Dress H&M; Jewelry Aliexpress; Shoes Zara.



Skirt & Blouse Cotton; Shoes Zara; Socks Calzedonia; Brooch Vintage;



(Left) Skirt & Blouse Cotton; Shoes Zara; Socks Calzedonia; Brooch Vintage;  
(Right) Trousers & Shirt Cotton; Shoes Zara; Earrings Vintage;





Dress H&M; Shoes Zara; Jewelry Aliexpress;





# Sandra

Photographer  
Myriam Tisbo

Stylist  
Stela Plaka

Makeup Artist  
Egle Roccacella

Model  
Sandra Tendo



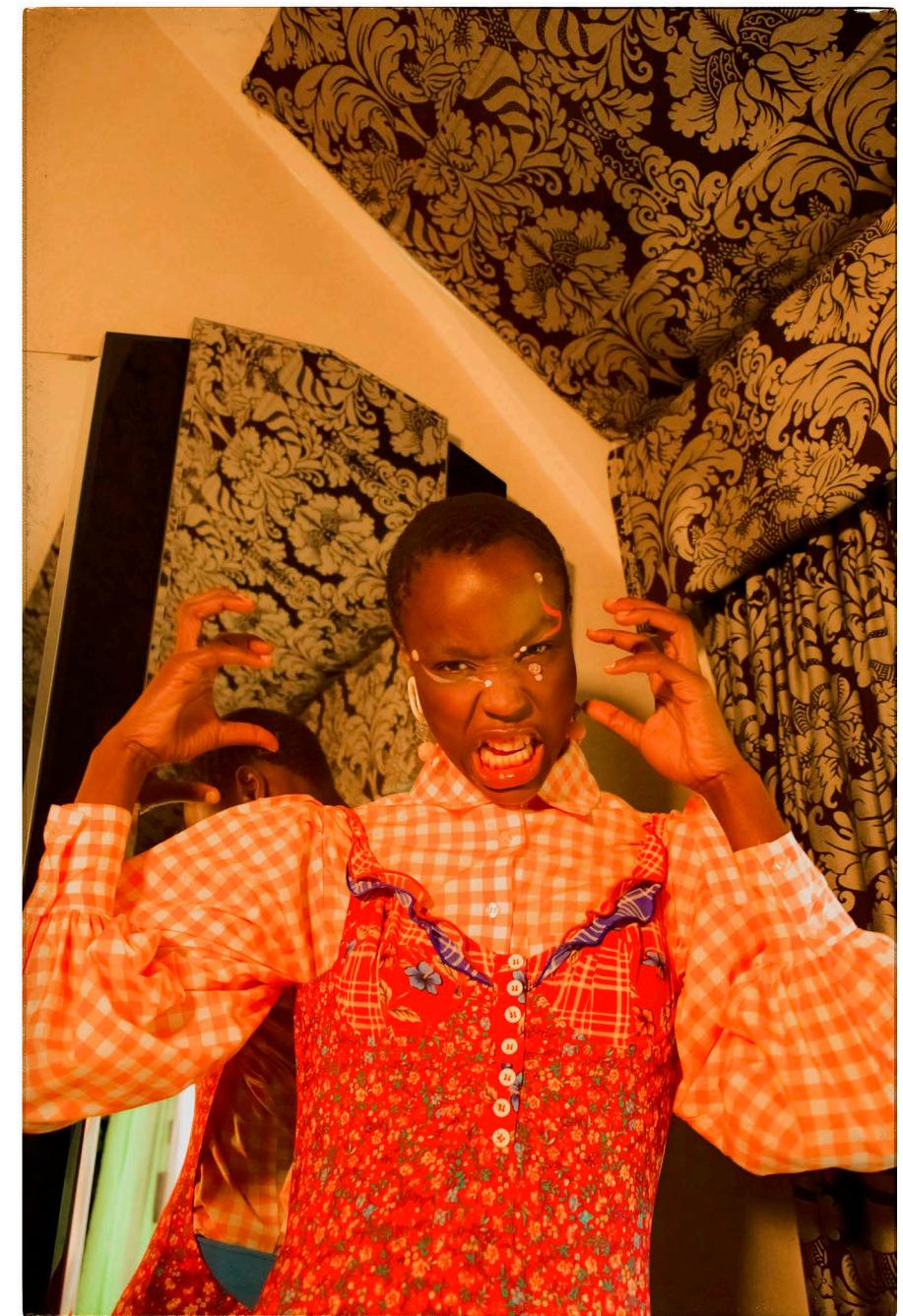


Dress Ramelle Official, Jewelry Averher Jen.





Top Maurogriffoni; Jewellery Msahlberg;





Shirt Ranelle Official; Top Janie Design; Shoes Oltre;



Dress Moschino & Ramelle Official; Sunglasses Marco Venturi;



Jumpsuit ASOS White; Shirt Blame Your Daze; Hat Braccialini;



# Retrace Your Steps



Text by  
Lindsay Cooper

The lotus flower is heavy with symbolic meanings. In most cultures, it represents purity because the flower emerges from muddy riverbeds with clean, white petals. In Buddhism it stands for knowledge and spiritual awakening. But it might be the flower's relationship with rebirth—originating in Ancient Egypt because lotuses retract into the river during the night and blossom again every morning—that most influenced the business ethos behind Tracie Zelei's clothing line, Zelei Trace.

Inspired by the story of a young Cambodian woman who was given a second chance at life after escaping sex trafficking, Zelei planned a trip with the intention of helping other vulnerable women. You may be expecting Eat Pray Love-levels of soul-searching and a Hero's Journey after which our protagonist returns home the same, but somehow different thanks to months of introspection. But that would be selling Zelei short.

Not satisfied returning home with internal changes, she set about affecting real, measurable changes in the lives of others.

It was on her pilgrimage to Cambodia that Zelei found her new calling in the form of lotus fabric. The first natural microfiber, the textile is produced from the filaments within the stems which are extracted by hand, twisted together, dried and then spun into yarn in a process that's completely eco-friendly, organic and electricity-free. The result is a lightweight, wrinkle-free and stain- and water-resistant cloth reminiscent of linen.

But the fabric doesn't only benefit the global community by creating a more environmentally friendly alternative to conventional materials and turning the stems (which are conventionally considered waste) into a resource, it's also benefitting local communities in the rural northwest. The story of the young girl that started it all still resonates with Zelei and drives her to work with suppliers that stand for social equality and provide fair compensation in order to help the women working in their supply chain transform their own lives.

And while the larger social issues they're tackling are central to Zelei Trace's identity, so are the designs. The brand's Spring 2020 line, which marked the brand's debut at New York Fashion Week earlier this year, had something for everyone. Menswear and womenswear, day and evening, boho and buttoned up, the offering doesn't ascribe to any single aesthetic value and it's certainly not what one expects eco-friendly clothing to look like. But what exactly should we expect from the brand that pushes consumers to reconsider their ideas of fashion and how the industry ought to operate?

It might be time for a fashion industry to be reborn—and we expect Tracie Zelei will be leading the way. ■





# A Peaceful Afternoon

Photographer  
AN Shaoda

Stylist  
Sunyijia

Hair & Makeup  
Frau Romanova

Model  
Song Xingmei (*Longteng Models*)



(Left) Top Sonder Morl; Pants Sonder Morl; Shoes Yshan studio; Hat Everttype  
(Right) Top Immy Zhang; Skirt Rizhuo; Hat Everttype



Top Sonder Morll; Pants Sonder Morll; Shoes Yshan Studio; Hat EyeType;





Top Sonder Mortl; Skirt Inmy Zhang; Hat EyeType;



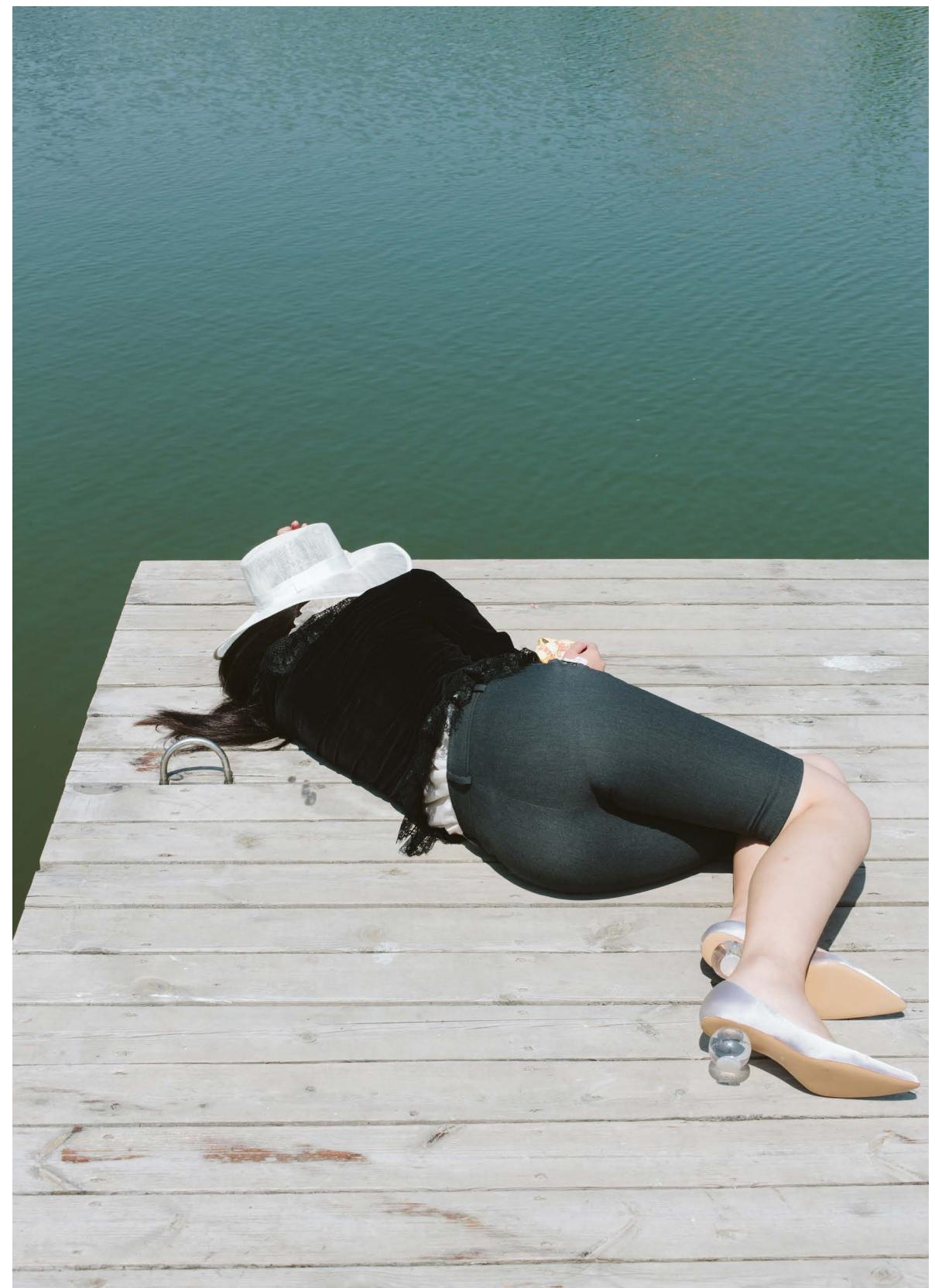


Shoes Yishan Studio;





Coat & Skirt *Inny Zhang*; Hat *Everttype*



# Family Ties

Amy Roth is the second-generation costume designer behind some of your favourite films. But don't let that intimidate you.

"I think people may get the impression of costume designers that we love pretty things and we like to shop. But, I just love being on film sets" explains Amy Roth. "I'm much more interested in telling stories than just being in a room hugging vintage clothing."

As the niece of Tony- and Oscar-winning costume designer Ann Roth, you probably think Amy has spent a lot of her life on glamorous film sets and you're right—sort of. During her childhood, she filled every duty from valet to background actor and worked on sets with John Huston and Charles Bronson. More recently, she's worked in the wardrobe departments of *The Avengers*, *Fame* and Edward Norton's upcoming directorial debut, *Motherless Brooklyn*.

While most designers are happy to perpetuate the seductive reputation that comes with seemingly any job in the fashion industry, all of Amy's stories come off as authentic. Like the time she bonded with Golden Globe Award-winner and trendsetter Chloë Sevigny over her vintage collection while they worked out of a barn. Or the time she was almost sick during a four-hour fitting with George Clooney.

Amy credits her attitude regarding fashion to the medium of film itself. "It isn't always pretty. There's a grittier element to making movies and I love that. I did *Midnight Cowboy* and there's something about doing action on a dirt road, it's always been very exciting to me."

Read on to learn more about one of the most down-to-earth legacies in fashion, how Amy balances big personalities on set and the problem with the contemporary vintage economy.

Text by  
Lindsay Cooper

*Flanelle Magazine: What's your earliest memory on a film set?*

Amy Roth: There was a movie called *Independence* shot for tourists in Philadelphia who were visiting the Liberty Bell. My aunt put my cousin and I in as Quaker kids, so we're alongside this stellar cast with Ken Howard as Thomas Jefferson and Eli Wallach playing Benjamin Franklin and John Huston directing it. One of the greatest directors of all time and he was absolutely adorable with us. He would let us sit behind the monitor and just have so much fun.

Before that, I did a movie called *The Valachi Papers* in Rome. But I think the most potent memory was doing *Hair*, which was directed by Miloš Forman. I remember being around Ann, Twyla Tharp and Mary Ellen Mark, who was the still photographer on the show. She had all these Nikon cameras hanging all over her body and she was young and just beautiful and so independent. I bought one of her books when I came home and just tore through it at the time, that all had a big effect on me for sure.

On that set, I really got a taste of what women could be in the '70s. There were a lot of strong women around me at that time who definitely had an influence on the way I saw myself in the world and the way I saw the future.

*Have you seen the relationships you had with those women influencing the way you design or the way you go about your job?*

Without a doubt. My aunt's always in my head. She came up through a different system, one she sort of invented. Whether she was making *Midnight Cowboy*, or *Klute*, or *The English Patient*, or *The Talented Mr. Ripley*, she had a great sensibility when it came to creating—filmmaking, theater, whatever it is. She has these absolutes of "always do this" or "you should never do that." She knows that they're tried and true and she always reminds me to keep at it. I don't want to say she micromanages, but she makes sure I'm doing what I need to do in order to continue to be relevant.

*It sounds like you still go to her a lot for advice. Is that true?*

Always, every day. Especially for a period piece, because you just don't want to get that wrong; you have to be accurate. When I do my research, I'll take it to her and she'll say, "This is really good." But then I have to take that research and make it real. I have to rely on my own instincts and my own sensibilities.

*What are your visual references usually pulled from? I'm really curious about your research process.*

I think in order to do what we do, you have to enjoy reading literature and seeing films. You have to have an interest in people and your vision has to be there. I think if you are born that way, you'll read a script and immediately have a vision of it. You'll automatically say, "This reminds me of something." Go with that and do your research and take it to the director. If they like it, you start gathering.

When I do this, I don't know if it's going to coincide with the director's vision or not, but if they like it, we're going to meet somewhere in the middle. I'll just start collecting the characters a little bit of their wardrobe at a time before taking it to the director and asking, "What do you think of this?" Then again, I might have to shift gears before going back in and digging a little more.

You may have your vision, but you also have to stay flexible so when the director says, "This is what I was thinking," you can take that and make it your own.

*How do you find working within those constraints? You always have to consider the opinions and the visions of other creatives, including some pretty big names, so I imagine they have strong opinions. What's that process like?*

I really invite the opinion and relish the ideas of a director who has a strong vision and an actor who definitely has a point of view and knows what they want to do. Especially if it's somebody I admire. I don't want to say that it's not important what an actor's wearing, but sometimes it's not as important. Maybe they don't need so much help getting there.

But you do have to speak up if it doesn't make sense or feel like you need to explain it on another level. You also have to be honest when something's working or it's not and see how much of a costume somebody can handle.

I once hit a golf ball and it made a really nice noise and it went straight, did exactly what it was supposed to do. I've tried doing that again and again and I could never hit it the same way; that sound or moment you have in your fitting rooms is what you're really looking for. You're trying to have a Zen moment where things really click—they just happen. My aunt says it's when the person that walked into the fitting room disappears and I suppose that's what it is, ultimately.

With Edward Norton, during *Motherless Brooklyn*, we had that moment after I found a great coat for him and we knew it was right. We had this jacket and then I went off and made a lot of his clothes, which is kind of scary. When I'm making something, I know what I want to do and I hope they like it, but after a first fitting, I get a sense of where I think they want to go.

With Edward, he and I were very in tune on that film. We shared a vision, which made it easy. He trusted me to get him to the place he was trying to be.

*How much do you design pieces rather than source them?*

If it's a television series, you're acting faster and you end up sourcing it and shopping it. Maybe in the next episode or two episodes ahead, you start making a few things because you want to execute your vision when you can't find it at Bloomingdales or something. It gets frustrating because I don't want to see the same old thing. It's a little homogenous out there. You have to really be inventive. I also want to create a sense of mystery and the best way to do that is for me is to make clothing so nobody can pinpoint where it comes from.

But sometimes you want it to be recognizable. You want the clothes to say, "You know this person, you know who this character is." It depends, but generally, I will make it when time allows.

*When you do have to source things, have you found that process has changed over the course of your career?*

Yes. I mean, the boutique life in New York City is gone. You used to have buyers buying things from all over the place and collecting a really eclectic look in the store. There was this one manufacturer I used to only be able to find in boutiques who made wonderful men's clothing. And when I find one of their silk shirts in a vintage store, I will always buy it.



*With the resurgence of vintage fashion, how do you find sourcing right now?*

I have a lot of feelings about this. I just did a movie set in the 1940s and before that I did the 50s with *Motherless Brooklyn*. Both times I did not have enough clothing. It's all been picked over and it's losing its sparkle; it's aging.

We, in the industry, need this. We need to keep telling these stories. And this clothing is so important to what we do. So to have people wearing it with jeans? They don't make that gabardine anymore and I'm not going to find it anywhere else. It's like a museum piece, it's rare and hard to find. To me, it's like a black market when I hear people are buying rare pieces. It's just you're not going to find that anymore; everything's becoming one of a kind. It can be kind of upsetting.

The further we get away from those time periods, the rarer these pieces are. And so we have to take what we have now and say, "This should be safe and we need to hang on to this."

*Going through your portfolio, I can see why you feel that way. A lot of your projects are set in those eras of the '40s and '50s. Is that a conscious decision?*

It's what excites me the most. I love the idea of dressing somebody head to toe and working with every actor, every background actor. Plus I just think the clothing of that period is so beautiful. It's an opportunity to do something beautiful. Even with projects like *Motherless Brooklyn*, which is not a movie about beautiful people. It's not even a rosy look back on the '50s. At the same time, the silhouette, the shirts, all of that is still beautiful to me.

And how do you find oscillating between those period pieces and more contemporary projects? You've worked on *The Avengers*, but you've also worked on projects like *Motherless Brooklyn* and created costumes for contemporary characters in "normal" clothing. I feel like costume designers are one of the only types of fashion creatives who are expected to master every aesthetic.

I do it to myself more than anything. My comfort zone is probably a period piece, but you have to be adaptable if you want to be part of something. The next script or the next project from the director you've always wanted to work with might be telling a story that's from the

1980s or the 2000s. And if you want to be part of it, you need to keep working all your muscles all the time and not get stuck in one time period.

I'm much more interested in telling stories than just being in a room hugging vintage clothing. Yes, it's nice, it's wonderful and I love it—and I think you can tell the story in a way that's so much prettier when it's period. But there are a lot of really important stories out there that just need to be told. I don't care what period they're in; it's usually the characters and the story that interest me. I'm trying to stay relevant and keep working all my muscles so that if something comes up, I'm prepared.

*What's that dream project you're staying prepared for?*

I've always said the James Bond movies. They tend to encapsulate a lot of what I like to do. I love leading ladies; I love to make them look great. I love their sexiness and their strength and their power. And I love a Bond girl.

And James Bond, of course, the sharp dressed man. Nothing more exciting than that. And then the villains.

I love the idea of being able to take fantasy and elevate it a little bit, but keep it within what actually could be. And it's still very glamorous, the production design and the costumes of James Bond movies. I could do something very visually exciting with chase scenes and all that. This job is just a great way to work. You get these opportunities to travel the world. What's better than that? ■

# *Ya Vodyanoy, Ya Vodyanoy*

*Photographer*  
Mariya Samarina

*Makeup Artist*  
Arina Sedova

*Stylist*  
Nadya Yakovleva

*Model*  
Arina Sedova



(Left) Jacket Zara;  
(Right) Jumper Zara; Shoes Sintezia;





Jacket Zarr; Belt I.I.Y.; Shoes Sintezia;

# Tale of Nymphs

Photographer  
Daria Izbash

Makeup Artist  
Milena Borshcheva

Stylist's Assistant  
Viktoriya Mogilevskaya

Models  
Vlada Kostina (*Areola Models*)  
Daria Zatsepina  
(*Aquarelle Models*)

Stylist  
Irina Evseenko

Hair Stylist  
Alena Radina

Retoucher  
LiEliseeva





Dresses *Libellulas*; Accessories *Vintage*;



Dress Alisa Hir; Skirt H&M; Accessories Vintage Arelie;





Dresses Alisia Hitt;

RAUL ROMO  
GABRIELE PARIS  
DARIA IZBASH  
ALYA TIHONOVA  
AN SHAODA  
MARIYA SAMARINA  
ADITI GUPTA  
LEA GROBLER-KALINOWSKY  
MYRIAM TISBO  
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