

MÜLLER MADE NOW

VOL 23

THE ISSUE
OF CONTRASTS
SOBRIETY VS
EXTRAVAGANCE

THE 2ND SKIN CO.
ANTONIO GARCÍA
ANEL YAOS

Spanish fashion at its best

NUDITY

*Edits full
of ART*

FASHION SHOWS & STREET STYLE

with MS Castro Rides

MORE THAN
200 PAGES
FOR YOU
#MADEADDICT

NUEL McGOUGH

THERE IS JUST ONE
STEP BETWEEN SOBRIETY
AND EXTRAVAGANCE





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Harmony is the key



Just before we started working on the issue that begins here, a good friend of mine and collaborator of this magazine gave me a birthday gift, key to the interpretation of the topics which leads this twenty-third edition. *Gio_Graphy: Fun in the Wild World of Fashion* (Rizzoli), by Italian stylist Giovanna Battaglia, came to my hands. Styling advice, her adventures around the world, lifetime friendships... Loads of pages of different colours which exude fashion in every paragraph. While analysing the first section in the book, it is not difficult to get an important fact: Giovanna has fun with fashion and she never ever gets unnoticed. Obviously, no one would do so wearing an enormous flower-print coat with zebra-printed stilettos, but the magic in this Italian lies in being a showstopper even with a simple white suit and minimalistic sandals. Here it comes the birth of the new volume. Do we have to link a sober style to boredom? Where do we state the line between this and extravagance? Or what is more, is there any space for extravagance in a style which is sober at first sight?

Minimalism is usually attached to this statement. It is true that sometimes fashion is overworked with simple lines, monochromatic stylings and no ornaments; nevertheless, several designers create unforgettable collections out of these characteristics. It is fact that the black and white binomial is a fetish in Rick Owens, but his indecipherable patterns and his study of volume leave those who admire his collections speechless. Another example could be Gareth Pugh: this brand makes of gothic style something new, constantly mixing it with the purest of minimalism. Rigid structures, intense colours, innovative materials and its surprise factor make it get to the Olympus of eccentricity. And what about a house as Calvin Klein? From the athletic minimal style in the 90s to the architectural techniques of Francisco Costa there is just one step, but with no doubt, Raf Simons has turned the brand upside down, making Calvin Klein 205W39NYC a brand-new firm and, why not, extravagant!

With this fight between the eccentric and seriousness, the issue begins.

On cover page, top Nuel McGough, with two editorials which analyse both poles. First one, signed by Charly V. Real, already known for our readers, escapes from classicism and renews tailoring adding not so used touches of colour inside the masculine wardrobe. The second one comes with Roger Vekstein, new face in our pages, focusing on the most rigorous sobriety. And talking about extremes, pink invades the riskiest styles while grey, in its floral side, explores the most delicate femininity.

Is it possible to have a harmonious combination of extravagance and sobriety? Our answer is a strong YES. The key would be how much of each style we add. Turn the page and discover the funny universe that lies hidden under a grey and (jus a bit) serious cover that is fashion.

Daniel Albericio
EDITOR-IN-CHIEF





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COVER PAGE: Male supermodel *Nuel McGough* faces the concepts that generated this issue in two scandalous editorials. In this pictures, he is portrayed by *Charly V. Real*.

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Change

Can it be the SS18 season already? It feels like only a few weeks ago I was talking about the fashion month shows! So, with all the fashion weeks over, and the press days and bridal shows done and dusted, it's time for a recap, to share my highlights.

By Ms Castro Rides

Firstly, fur-free is finally happening, with a list of designers joining the fight against animal cruelty. DKNY and Donna Karan have followed in the footsteps of Gucci and Versace. In March 2018, Donatella Versace announced that her family's eponymous brand will no longer use real fur in its products, saying: "Fur? I am out of that. I don't want to kill animals to make fashion. It doesn't feel right," in an interview for The Economist's 1843 magazine. Michael Kors committed to going fur-free in December 2017, with production being phased out by the end of December 2018. The company's policy also applies to the Jimmy Choo brand, which Kors acquired in July. And surprisingly, the latest in the spate of designers going fur free is Maison Margiela's creative director John Galiano.

Then there was the designer hopscotch, with people coming and going and designers being appointed and swapping positions. At LVMH Moët Hennessy, Louis Vuitton announced that Kris Van Assche would become the new artistic director of Berluti. Van Assche is to be replaced by Kim Jones who previously was a designer at Louis Vuitton, and Jones' position has been filled by Off_White designer, Virgil Abloh.

Hedi Slimane, recently moved from Dior Homme (where he was a designer for seven years) to Céline, where he is tasked with creating a menswear range for the label and finally, former Berluti designer, Haider Ackermann, will now focus on his own label. Phew.

LFashion mirrors what is happening in the world today, and although there is a lot of change and it might feel difficult at times, we can't be afraid of it because out of change comes lots of positives. These next few months I will be writing more, getting on the catwalk again and hopefully finally opening my physical space Fashion Space.

Scary but exciting times of change ahead.

1

New York Street Style



Photographs by Danny Chin



2

London





Photographs by Alan West

3

Burberry
Street Style
at the end of the
british brand's show

4

Paris Street Style

Photographs by Paradise Photography





5

Milan
Street Style

Photographs by Giulia Rosatelli



Vin & Omi

I have always admired Vin & Omi. I love that they use fashion as a platform to put their voice and influence on global issues. I love that they have always done fashion in their own way, actually designing according to their beliefs. And I love that they've stuck through it through thick or thin. It was a great honour that I got the opportunity to interview them recently. Here's what they had to say about a potential new ready-to-wear collection, their fall-winter "We Are Not Sheep" line, and what else is in the pipeline for 2018.

By Ms Castro Rides



I remember falling head-over-heels in love with an orange piece from the Colouroctic collection. I was so keen on buying it, and I still dream of it today! Can mere mortals purchase pieces from your catwalk collections, or are they more archival?

We have always done one-offs for clients and ranges for stores and collaborations. Our new ready-to-wear eco ranges will be out soon in stores.

There were rumours that you were planning to do some more ready-to-wear pieces utilising the same signature, innovative material you create. Is this still in the plans for the label, or have you already released it with the highly wearable Stop Fucking the Planet collection? If so, where and when can these pieces be purchased?

We have been working hard at developing twelve unique eco-textiles. We have pioneered eco-processes to take salvaged plastic from recycled projects to finished textiles. We are now producing ready-to-wear collections from our textiles. It has taken us years to develop the processes and fabrics. We have been working on this since 2004.



With each collection you create a new environmentally conscious material using recycled objects. What is the motivation behind this characteristic trait of the label, and what can we expect to see for We Are Not Sheep collection for next fall

We Are Not Sheep showcases our rPET textiles from salvaged plastic. This includes rPET 'wool' and rPET silk type fabric, sustainable eco-latex from a plantain we part-fund, no kill fleece garments from pet UK llama and rare breed sheep, 'leather' made from chestnut skins and mushroom and rPET hybrid denim.

Your creative identity encompasses a wide spectrum of artistic fields from film, to interior and product design. Do you have any projects in the pipeline for 2018 that will see you getting involved in something you have never done before?

We are totally focused on developing our eco- textiles, processes and ranges and rolling out our ready-to-wear collections. This will be our focus for the next few years. We have many exciting projects in production in NYC and London which will be launching very soon.



Photographs by Alan West



Chapter 12

HAPPY BIRTHDAY!

Julia is sitting on her terrace. With the good weather it has become the favorite corner of the house.

Today is her birthday and she has invited Marta and Susana to have a snack.

As she watches people go by, her mind begins to remember: “35 years old, how time passes, eleven years ago I arrived in Ceuta, incredible! I think it was yesterday when I was a little girl and my mother was still there. I remember her every day: her words, her smile, her smell... I still miss her a lot and need her more and more. I wish she were with me! My father, possibly, does not remember that it is my birthday, I think he does not even remember that I exist; I’m used to it, I’m not surprised about him. Today Marta and Susana will come to have a snack. It’s funny how different they are and how much they love each other. Marta is sobriety, her style, her character; Susana is pure extravagance all of her. They are a curious pair that complements phenomenal, a perfect mix. I love them a lot.”

While still immersed in her memories, the phone does not stop ringing. After a while she realizes and runs into the room. Takes the phone

- Hello!

On the other side of the phone:

- Happy Birthday to you! Happy Birthday to you! Happy Birthday Julia, happy birthday to you!
- Ha, ha, ha, thank you —Julia laughs happily.
- Hello Julia! I’m Marta. How do you feel at you 35?



- Same as yesterday, ha, ha, ha —Julia laughs again.
- Hello! Congratulations! —Susana congratulates her too— How are you?
- Now great after your congratulations —Julia answers— I count on you to have a snack, I'll prepare something special.
- All right! See you in the afternoon. Enjoy your day! —Susana says goodbye.
- See you later —Marta says goodbye too.
- See you later, girls!

After hanging up the phone, Julia plunges back into her thoughts.

“Will Orlando remember that it's my birthday? Maybe not... Sometimes I cannot help but miss him, but this relationship is dead. I would not like Margarita to find out what there was between her husband and me, I would die of shame.”

Margarita is still happy and in love. She is worried about having to make a very important decision. Roberto has asked her to go and live with him. She is afraid, but she is aware that sooner or later she will have to decide something. She just needs time.

After lunch, Julia starts preparing the snack for her friends, they will arrive at five.

She is surprised, she has been congratulated by Emilia and Margarita, she did not think at any moment that they will do, she assumed they would not remember the date.

"Today I hope Marta," Julia thinks, "to tell us what's wrong with Jorge, what is it that he likes another girl. I do not understand anything, they look to me like the perfect couple. How is it that he likes another one? Marta is a charm. Orlando did not call, it's better that way. I gave him ten years of my life, I always knew he would not leave his wife. Sometimes I think it would have been better not to meet him. The truth is that I have learned many things, maybe I have not lost ten years, I have gained experience... And life goes on."

Doorbell is ringing.

- They're here –Julia murmurs– Hi girls!
- Congratulations! –they congratulate her again both at once.

Marta gives her a gift and Susana, another. Julia opens them enthusiastically. "What will it be?" she thinks.

When she opens them, she discovers a huge basket for the beach and an enormous beach towel.

- Thank you, thank you very much, I love it –Julia is excited.
- I'm glad you like it –says Marta. You already had to renew the ones you have, ha, ha, ha.
- They are beautiful, the basket and the towel –Julia is still excited.
- I'm hungry –Susana breaks the magic of the moment–, my baby is asking me for food.

The three girls sit around the coffee table in the living room. After having a snack and before cutting the cake, Julia asks Marta directly:

- What is it that Jorge likes another girl?

Marta grimaces with her mouth.

- Well, I think so, but I do not know.
- Explain yourself –responds Susana, with a face of not understanding anything.

Marta is a bit exalted.

- Last week I saw him talking several times with his ex.
- And? –suggested Susana, surprised.
- Well, from that moment on he began to behave strangely –Marta tries to explain to them.

Julia tries to calm her down.

- Do not worry, it will be something temporary, you will be having a bad time, surely it has nothing to do with his ex.



- Only a year ago they broke up –says Marta worried.
- What a danger they have, ha, ha, ha –Susana takes it as a joke.
- I do not know where you see the fun –Marta responds angrily.

Julia tries to reassure her. She explains that Susana did not say it with bad intention, she just tries to dismiss it.

While the three friends are still talking about the issue, the doorbell rings.

- Who will it be? –Julia is surprised.
- Are you waiting for someone? –Marta asks.
- No, I'm not waiting for anyone –answers Julia.

Without stopping to look through the peephole, Julia opens the door directly. Her face changes when she sees the boy who followed her and Margarita through Madrid

- What are you doing here? –Julia asks.

PERSONAL SHOPPER

By Borja Romero

EXTRA- fance

According to the Royal Spanish Academy, the trait that characterizes an extravagant person. Undoubtedly, this feature is nourished by originality, and that of being original is a particular feature of today's society. Social networks, television and other means of communication facilitate the rapid and practically worldwide viewing of any image. Therefore, to be unique or novel is a badge that currently has acquired special difficulty.

On other occasions, I have commented how fashion offers us the opportunity to express our personality and ideals. For this, we not only adopt a style, but we personalize or "customize" the garments to give them a personal and individual character.

From this current need and from the history of tailoring, services are born that allow you to "design" your own garments to make a "made for you" wardrobe. El Corte Inglés has developed an action plan that includes a tailor-made tailoring service, allowing men the possibility of carrying out personalized orders.

Famous menswear brands Emidio Tucci and Emidio Tucci Black show their clients the option of making the garments they want, making the necessary corrections to adapt them to their physiognomy. Currently, most firms perform standard patterns that do not address individual differences. For this reason, and without additional cost, men can choose a "witness garment" of the collection, and expert tailors will take note of the new measures (drop, sleeve, shoulders, trousers, etc). In short, it is time for men to wear a suit in "Your Perfect Size".



Images: El Corte Inglés



In addition, not only adapt the garments to our anatomy, but we can customize the details in each garment. The choice of fabrics that make up the different parts of a jacket in its extensive sample of fabrics, models, linings, buttons, elbow pads, eyelets, color of the threads, *felpics*, etc., are part of the wide range offered by this service to create unique garments.

Males not only have the option to customize their suits, jackets and pants. The shirts are one of the keys of any male outfit, from the basic white to any patterned one. Through the Service “Su Camisa”, tailors adapt the shirt to the physiognomy of each man. Obtained the measures, comes into play our originality or creativity in the choice of fabrics, neck models, buttons, cuffs, thread color, embroidery or seals. That is, everything necessary to have a shirt that we will feel like a second skin.

What is clear is that trade adapts to new needs, covering the duality of a world that pushes the imitation of image models and, at the same time, encourages us to search for individuality and originality. El Corte Inglés has formulated some services that allow us to get right with our garments, describing threads of our personality by selecting the details.







Portrait of designer Anel Yaos

ANEL YAOS

“I design my collections according to my mood or the moment I am going through in life, all of these flows into my creation, everything comes from the inside.” Anel Yaos opens the doors of his surrealist, rebel and daring atelier.

By Rubén González

Imagination and creativity, how does this explosion occur in Anel Yaos collections?

Well, it's the perfect mix when it comes to carrying out a collection where anything goes, the most impossible mixes. What would be tacky for society, we love it! The aesthetics of the 80s, the evolution, the ambiguity and, above all, the most important thing, also have a lot of influence: call the attention, have people talking about you, even if it's bad (laughs).

We know that one of your characteristics is, without doubt, surrealism. Where did this curiosity come from?

It really is born from the surrealism that I have inside, it is my alter ego that gives life to all the madness that I reflects in my work! It also adds that I am a great admirer of surrealist artists who, in their time, were ahead of their moment, most of the time, very misunderstood, in addition.



Staging breaking rules, shape, pattern, etc. Rebelliousness or audacity?

I think it's a mixture between the two. Rebellion because I do what I want without caring what it may entail and to break the established parameters; daring because I like the continuous innovation of things and make magic or art from what, for some people, are simple garments.

Reviewing your collections, we hallucinate with the wide variety of materials and an immense chromatic range. Where does this choice begin within your creations?

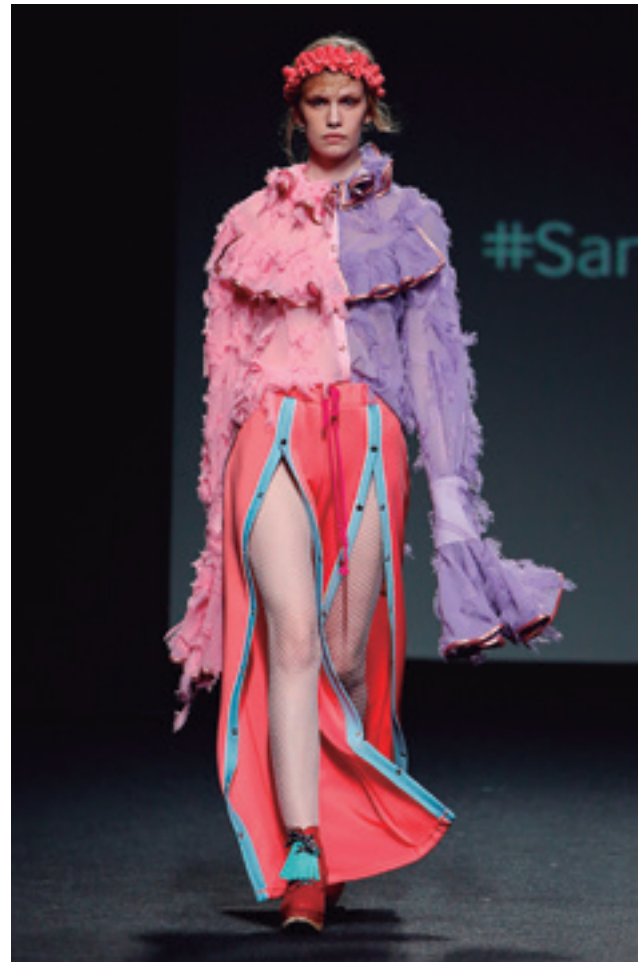
I really buy or design all the fabrics that I like, most of the time without having a relationship between them. Then, when the concept of the collection is decided, I start to try that these fabrics, which at first had nothing to do with material, color or patterns, end up joined together by hand, giving them a shape so that they can be well understood in the inspiration that you want to reflect.

How do the latest street style trends influence in Anel Yaos?

Well, the truth is that they have a very important point when it comes to seeking inspiration, because the street style trends, undoubtedly, since people give their vision or shape to the garments, making very interesting conjugations, an act that, many times, helps us to give another perspective to the placement of a garment.

How would you rate the last year regarding your growth? Did 2017 treat you well?

Designing my collections according to my mood or according to the moment I am living in my life, all that influences my creation, everything comes from my insides. 2017 began in style: I met the love of my life and with everything came my previous collection, Odaxelagnia, which takes the process of knowing someone until they reach love. All this is reflected with small brushstrokes in the collection. At the end of the year the love of my life decides to move away from me so as not to destroy both of us and thus begins my state of anxiety, madness and despair. Always taking a positive side, my new collection, Anxiety, is born, in which I reflect the bad moment that I lived (and still live) and all of this is reflected in this collection. For me, my best work.



What do you think about the fact that it is considered “current” not to use the catwalks as a means of exposing the collections? Do you think it is something momentary or that, on the contrary, it will prevail in the industry?

Well... I think it is a complement to make something different and new, to present your collections in different or emblematic sites and, thus, give another vision to your work. But, as I mentioned earlier, it's something to do on time; the catwalk will always have its importance.

Finally, what would be the appropriate steps to create a good collection?

Personally, creating a good collection is designing something that defines you and your personality and influences at 100%, not creating something dictated by trends or society.





CREATIVE MIND

This is how illustrator Bruno Santin self-portrays himself for our twenty-third edition: his beginnings in fashion, his present and his expectations for the future.

@aquilesbrunosantin



@MisterSantin

Dries Van Noten





I'm an illustrator on my own. Until last year, I worked part-time at a fashion store. Now I am 100% artist. My main job is to make personalized portraits, but I also do fashion illustration, mural painting, bag designs; I always try to be open to new artistic proposals. I studied at the School of Arts in León. In my case it works in the way people who have seen my portraits in friends or relatives' houses and they want one for their own. I also have clients from all over the world through social networks like Instagram or Twitter. I like art. Well, in general, any creative field: architecture, fashion, garden design, comics... Being an illustrator allows me to use my creativity all the time, keeps my head awake and always open to new challenges. I usually find my inspiration on Pinterest or Instagram and I am an avid reader of fashion and design magazines. I've been drawing... Well, all my life! I was always able to draw, I was the typical child who was always surrounded by markers... And Playmobil! I draw every day for about three or four hours in the morning and the same time in the afternoon. Of course, I also draw on weekends. There are no free weekends when you are an artist! I am a constant worker, I think my illustrations have a recognizable, clean and very positive style. I would like to work with an agency in the future. My dream? Well... To make a cover for an international fashion magazine.



ANTONIO GARCÍA

Timeless pieces that revisit and modernize classic styling, both from ready-to-wear and made to measure service. These are the keys to the brand Antonio García.

By Rubén González



Antonio and Fernando García are the creative minds behind their brand

What concepts make up the brand Antonio García?

Our message could be summarized as a renewed classic, or a reinvented classicism, this definition perfectly responds to what we do: timeless proposals that last over time, always re-viewing our creations from an absolutely contemporary angle.

International recognition, large catwalks and showrooms in different parts of the globe. How do you feel with these results?

We receive invitations from both inside and outside Spain, such as in a showroom in Japan, or in New York; shows in Moscow Fashion Week or in the Czech Republic... Being able to get to work out of our country is good for measuring yourself abroad and see how others work, be up to date and, of course, it is very rewarding.

How do you work your ready-to-wear? How important are the trends on the street for you?

It is undeniable that for anyone who is dedicated to fashion, street style, today more than ever, is a true reflection of what the public wants and demands. The conceived street style is very important; always as a point to keep in mind for many aspects. It has been talked about even in *haute couture*, there have been cases in which it has been very important for its development.



Images courtesy of Antonio García

How is the creation of a design handled so as not to fall into the anguish of monotony?

In addition to ready-to-wear, we make tailor-made sewing, which is adapting to a specific client with specific characteristics and needs. It helps you a lot to look for new ways, to adapt to the person or the circumstance; it helps us to get out of the canons and look for other ways. Ready-to-wear, for example, has a dynamic or norm to avoid falling into a routine or the same turns; the designer has to look for everything new to be able to communicate different messages and not fall into monotony.

Today, do we have more options or, on the contrary, previous generations set rules and standards to follow when designing?

I do not know if at the time of design, but at the time of dressing, we who rely on that classic style, there are some touches to that classic elegance, certain tones that mix historically, sometimes we find mixtures that we had never thought, and we get excited. There have been rules that have lasted a long time, and they are still there, but the concepts in dressing up are changing and today they are all mixed up. How wonderful!

How do you remember your time in fashion studies? Would you repeat?

With a lot of love because we had it inside. And flatly yes, we would repeat them. At first, I thought about studying English Philology or Journalism, but just the year I finished and had to decide on higher studies, a private design school was opened in Seville, in which I managed to enter. I notice the difference between then and nowadays. We had a different sense of rhythm; now everything is vertiginous, children want to be Galliano or McQueen from one day to the next. And this, added to the phenomenon of social networks, makes everything much easier; our path was much calmer and, above all, much more real.





How many styles of women can fit into Antonio García?

I always say that the woman who dresses in Antonio García has to be an intelligent woman, with all things clear. A woman who likes clothes and fashion in herself, to have fun with her. Maybe one day you like to go with a more classic register and, the next day, you want to dress a little more carefree. In short, an eclectic woman who has different concerns and ways of expressing herself.

The world of cinema absorbs a lot of time, how do you manage not to lose your mind?

Fernando lives in the world of cinema and, working together, side by side and hand to hand all day, we have a very common language and tastes. I recognize aspects or styles of Antonio García in the work that Fernando does for the cinema. Although Fernando's cinematographic work is specific to costume design, I always collaborate and give him some ideas and contributions.



THE 2ND SKIN CO.

The mission of Antonio Burillo and Juan Carlos Fernández is to offer a contemporary version of a near and versatile luxury, suitable for a wide range of women, with different tastes and lifestyles. This is how they explain the creative universe re-presented by The 2nd Skin Co.

By Paula Albericio

How and when is The 2nd Skin Co. born? Who is behind the brand?

The 2nd Skin Co. was born in 2006, and behind it we are Antonio Burillo and Juan Carlos Fernández. After our passage through Ángel Schlesser we were very excited, and we did not think about the degree of success we were going to have years later. After a tough season, we were strangers! The press was supporting us more and more and little by little we began to have clients who were loyal to the brand. After a brief time, after our presence in international fairs, the internationalization of the brand began. Our history was complicated in the beginning (we had enough success surviving!), then the galloping crisis came two years after opening... But thanks to the support of many people and our enormous enthusiasm, effort and ability to work, the result today cannot be more satisfying.

The latest collection of The 2nd Skin Co. is inspired by the 80s, do you think that in fashion any past time was better?

No, we do not believe that any past time was better. Fashion, like any other creative form, is in evolution and continuous change, in order to represent the social and economic context of the moment. The fact of mentioning an inspiration or a year of reference renders simply easier to identify some key elements of each collection that, at the same time, have been previously very representative of a certain time. In the case of our next collection for fall-winter, we have used pronounced and patterned shoulder pads, which can be a nod to the 80s.



Bridal

What inspires you the most when creating?

Our creative process is always developed starting with the fabrics. The other elements of inspiration can be many and vary in each collection. Our woman has personality, she is a fighter, she knows what she wants, and she has her own style; she is real, very feminine and detailed... And always regardless of her age.

We keep looking at the past: a firm or designer that influences you in a special way...

We love fashion, all the great designers of the past have done special things that we admire.

There is a lot of criticism of Spanish celebrities who choose international firms to attend events. However, The 2nd Skin Co. has become the signature of many famous national faces... Do you think our celebrities should bet on Spanish fashion always or is there a time and place for everyone, whether national or not?

It is a delicate issue... As a brand, we cannot complain because the support we receive from local and international celebrities is quite constant and always a source of satisfaction. We are very grateful. It is true that in very important events, such as the Goya Awards, it would need more support from the most important representatives of our film industry. But we are not able to criticize their taste and if, for example, their brand is Gucci, or if they receive proposals for brands that have the capacity to pay them a cache... We do not feel capable of judging those choices.

You already mentioned before, but what really defines the woman you saw in The 2nd Skin Co.?

The 2nd Skin Co. women are women who bet on liking themselves and looking irresistibly beautiful. Each and every one of them are our muses! Our designs are "sophisticated simplicity", with a confection that talks a lot about what we like, our craft and the way we see fashion. There are a series of cuts that, collection after collection, continue to be a sales success: box necks, long sleeves, certain volumes. Without a doubt, the dress in all its styles, whether short, midis or long, is our most iconic and recognizable piece. We give extreme importance to the quality of the fabrics and the level of preparation of each and every one of our pieces.

How do you see the present of Spanish fashion? And its international projection?

The current panorama of Spanish fashion is very interesting, there are several designers, of different caliber, who have a very different product among them. The "Made in Spain" is becoming more and more known.

It is not necessary to give names, but have you ever been asked for a styling in exchange for posting images on social networks under the theme of "this will make people see you more"?

Yes, and a lot... It has happened to us both for public events, as for private ones. When we are asked for pieces for private events in exchange for "visibility in networks", the answer is usually a resounding no.

Do you think that fashion, right now, is more art or business? Can they go hand in hand peacefully?

Fashion is business. Within the dynamics of this business, there are very artistic moments and, in fact, in each collection that is shown, there are pieces that are known not to have much output! But the primary objective continues and will always be sales. It is essential to survive.

If you could dress a historical character, who would it be and why? And of the current panorama?

Marie Antoinette, but we imagine her as Kristen Dunst in Sofia Coppola's film (laugh). From the current scene... There are many! Undoubtedly, having launched our first ready-to-wear bridal collection this year, we would love to make the wedding dress of Meghan Markle, the future princess of England.

What has been the best moment of The 2nd Skin Co. so far, the one that remains stuck in the memory and in the heart? What about bad moments?

Fortunately, we have had many of those best moments. The bad ones? We do not like to remember or even mention them! (Laugh).

When asked about the future of the firm, the answer is clear: "We hope it to be brilliant!" Undoubtedly, our country's fashion has in The 2nd Skin Co. one of its banners of elegance, femininity, creativity and delicacy in equal parts with which, without a doubt, that future, we confirm their words, it glimpses even more than brilliant.



L'Hiver



I V Á N C A M P A Ñ A

A meteoric trajectory that is summarized in a beginning with Francis Montesinos even during his academic stage and culminates with a young, although consolidated, brand that seeks to open its own point of sale in Madrid. This is Iván Campaña.

By Daniel Albericio



Designer Iván Campaña at his atelier

Start in the industry with Francis Montesinos, go through Angel Schlessler... The expression “enter by the big door” of Spanish fashion can be applied to a 100% with you. What did you learn during those seasons inside these houses?

All these moments of my life occurred when I was still studying the career of Fashion Design in Valencia. Francis gave master classes once a week at school and it was where he approached me and told me that he would love me to be part of his creative team, and there I was the first two years of my career. I joined a real design team with a dynamic that was established with private appointments to very select clients that Francis himself attended, and to create lines of the collections that were presented every six months in the Cibeles Fashion Week. It was two years of madness where I had classes in the morning and work all afternoon, but it was two wonderful years where I could live unique moments.

I was a simple student of Design who entered the world of fashion directly, rubbing shoulders with models that I idolized, with designers I admired and with personalities that I never thought I would meet. It all went wild, but I lived it in a natural way.

After two years, that same summer I presented to the national design competition Gillette for Venus, making a collection of swimsuits and ended up selected from 10 national finalists. When they called me to tell me the news they told me that the jury would be made up of great figures from the national fashion scene, designers, magazine editors, models and some other celebrity. That summer I put my efforts in creating the appropriate design and there we presented ourselves in Madrid. A magical night where the winner would be me. That same night, Angel (Schlesser) approached me commenting that he would be honored if I passed by his studio in Madrid to make me a job proposal. And that's how, in just three days, I moved to the capital and started working side by side with another of the great creators of this country.

Learning process was the same in both houses: work, perseverance, understanding of what the public demands and, of course, having a clear identity.

London served you to complete your academic stage in the world of sewing. What attracts you from the English capital, talking about design?

When I started my career in London it was to focus on artistic direction. I learned to work in teams that were made up of different departments, where I had to have both managerial and decision-making capacity, as well as ordering the ideas of many professionals. English education makes you open your mind, learn from other colleagues, respect the different ways of seeing fashion. You always have an identity, but you have to know how to metamorphose.

What is the best advice you have received in all these years of experience?

The best advice is to create a work team that knows how to follow your essence, that understands fashion as you know how to see it and educate the professionals that surround you with respect. Maybe this is not an advice per se, but an experience that I retain after being in several fashion houses.

Paula Echevarría, Inma Cuesta, Elizabeth Reyes... Does the "celebrity" showcase really serve to keep growing as a firm?

When we talk about celebrity we talk about people who are real, they are not made of other material. The difference is that they attend certain events that are exposed to photographers who then publish those images in the press, magazines and television. It is the way to show a punctual work. I think that the growth of a firm can be good if you dress certain celebrities. But I also think that this work has to be perfect, any detail can give you an erroneous image of what your firm or company projects.





There comes a time when you are also launched to the design of bridal collections. Designing for a bride, is it a challenge? That is, one should leave mix your essence with the idea that the bride has... Or have you been given total freedom when designing that special dress?

When our opportunity to create bridal collections appeared, it was to give an outlet to help our work. Since our birth, this sector has been an important part of the company's trajectory. I designed my first wedding dress while I was studying, and I still have that first sketch. Today we already have the third collection that can be found in some of the most important points of sale in Spain. In Seville, I personally attend all the brides who want us to create their dress. I listen to each comment and together we make that dream design come true, creating dream dresses, exclusive and totally tailored. I am lucky to be able to dress many women who delegate to me such an important piece.

You have had some "affair" with menswear design. Is there any collection for men in mind?

The only times I have done so have been in a very private way, for grooms who has asked for it because of closeness and friendship. Always understanding that it is only for the moment of the wedding.

Something you would never design.

I think that, as a designer, I have a very open mind and I cannot say "no" to anything, because I am crazy about any new project, I am a very restless man and, above all, very perfectionist when it comes to playing other subjects that are not fashion, for example.

And what about your most outstanding piece or pieces in all your career?

A few years ago, I was the first to incorporate golden belts as a seal of the house; soon they began to appear in all the looks of guests. Some of the designs of our collections have become pieces that we admire.

To finish, plans for the future?

I have in mind the opening of my own point of sale in Madrid, it is a dream that I have been shaping for years, that I look forward to and would like it to become a reality very soon.



Images courtesy of Iván Campaña

Queens

OF EXCESS

I think Iris Apfel is the author of the great statement “more is more and less is bore”. Yes, excess is always more and, what we call less, sometimes it is boring. And do not misunderstand me, I have nothing against a good minimal look or simplicity, but sometimes, so much to see people dressed only in white or black and with so much sobriety and austerity in their outfits, gives me a horrible laziness.

By Paula Albericio

I regret to be the one to say this again, because I am neither the first nor the last, but black does not make you lose weight, nor does it become the epitome of elegance of today for tomorrow. So, taking advantage of the central theme of this edition, I see myself in the almost obligation to vindicate the excess not only in the festive outfits, but also in the diary, applauding all those fabulous women who dare with everything, who take fashion as fun and as a way to externalize their personality and they encourage us to take an example.

Anna dello Russo heads this list in her own right, as nobody like her to dare with the riskiest outfits and proposals of firms and designers. It may be that being one of the most important fashion editors on the planet granted Anna the privilege of accessing before anyone to the what, when and how we are going to get each season, but we cannot deny that the Italian was always one step —or a thousand! — ahead of the rest. Her outfits will never stand out as discreet or boring. Colour, ostentation, excess. You may like it more or less, but it is clear that she will never go unnoticed and that you will never get bored with her looks.



Every time I see a picture of Giovanna Battaglia, the first thing that comes to my mind is that of “Italians do it better”. Yes, I know that it was not focused on anything related to fashion, but its original meaning was something unseemly or politically incorrect, but come on, we can apply the case to this Milanese. Maybe because she is one of my favorites, not to mention that it has been sitting at number one on my podium of inspiration since I discovered her, does not allow me to be entirely objective. Elegant, fun, mysterious, sophisticated... Do not be fooled when you see her wearing a LBD, because she surely hides some complement or detail in her look that will surprise you. She knows how to mix and have fun.

Tracee Ellis Ross has been one of my last and best discoveries. The versatile actress seems to have inherited from her mother, Dianna Ross, not only a great charisma, but a sense of fashion and a very personal style. Casual, party, working girl, lady, rock & roll, funky... Tracee dares everything, risks and wins. And the best thing is that it comes out naturally, or at least that's what she transmits. A must in their outfits? Hairstyle, makeup and accessories that fit perfectly.

Another form of excess, not always well understood or interpreted is that of the Kardashians (sometimes I hesitate to include the Jenners here, but this time we will keep the original ones). It is true that the words “elegant” and “simple” do not usually appear when describing the styles of the most mediatic sisters of the star system, but it is clear that with their pluses and minuses, Kim, Kourtney and Khloe always give us that *je ne sais quoi* as the surname Kardashian and “excess” seem to go hand in hand.

Of course, I cannot forget Iris Apfel and her style lessons. A pioneer in the art of combining market pieces with signature clothes (no, Olivia Palermo has not invented anything), the American businesswoman and style icon has confessed that she “does not like the modern; the trends come and go, I like the timeless clothes, the simple, what you can take a long time, although nowadays everything is to use and throw away”. Seniority is important and that, in matters of fashion, this would not be different.



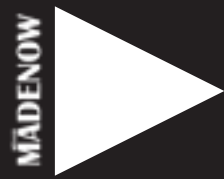


We could make an almost infinite list of celebrities who make excess their personal stamp, whether with better or worse success: JLo, Rihanna, Nicky Minaj, Lady Gaga... It seems that in the world of music is where more examples we can find.

Perhaps having grown up in the 80s and 90s, a time that has given so many excesses in terms of fashion and style and all the editorials that have drunk and continue to drink from them, makes me look with nostalgia and admiration at everyone who dares and defends excess.

If a lesson is left to us all, it is that in fashion there is no rule but the one you want to mark. There is no immutable law that imposes that sequins or feathers can only be worn in party or evening outfits. That if you wear a maxi necklace you can also go for some XXL earrings and stay so cool. Cheerful colours are not just for summer and rhinestones can be worn without problems on a daily basis. The limit stays where you put it, because if you like what you wear, and you feel at ease, that ends up transmitting and what others say, who cares.

Images: Pinterest





White leather bag with short strap, *MANGO*.

THE EDITOR

loves...

Final touch of every single styling, accessories add that special thing to fashion. Classic and minimal, of with retro shapes and intense colours, these are our favourites this season.

Photographs by SARA GARCÍA

Selection by DANIEL ALBERICIO

Illustrations by NAT DE LA CROIX





Braided necklace with embellished straps,
DOMINGO AYALA.



From top to bottom,
sunglasses models
096, *ROSS & BROWN*;
Odessa, *ANDY WOLF*;
and ML0005, *MONCLER*.
All of them available at
Federópticos General.







Braided earrings with multi-coloured spheres, *DOMINGO AYALA*.



**Black leather, transparencies, shiny fabrics. The night is
dressed up in colours that, despite being sober, are full
of personality and extravagance in their essence.**

Photographs by CHARLY V. REAL
Styling by CRISTIAN CENTURIÓN





Printed sweater, *BRUNO GIORDANO*; pants, *TOP MAN*; lace-up shoes, *ZARA*.



Metallic-effect pants,
BRUNO GIORDANO.





Black leather jacket, *TOP MAN*; leather pants, *BRUNO GIORDANO*; Superstar sneakers, *ADIDAS ORIGINALS*.



Metallic-effect coat with furry collar, BRUNO GIORDANO.

Black pants with front slits, *BRUNO GIORDANO*;
see-through tee, *COMPLIT*.





Black blazer and lace-up shoes, both ZARA; shirt, SILVIO SIERRA; leather pants, BRUNO GIORDANO.





Model: Agustín Bruno (K-MANAGEMENT). Photography assistant: Emmanuel Jonnas. Set: Vamala Estudio.



*Long windbreaker,
BRUNO GIORDANO.*



PINK IS MY COLOUR

Extravagance rules genderless styling by means of intense colours with pink being the ultimate showstopper.

*Photographs by EDUARDO CABRERA
Styling by IRENE FLORES*



Dress with petals on the straps, *AMARAT*; gold necklace, *DANIEL ESPINOZA*; natural bag, *KBAS*.



Pale pink gauze skirt, LAURA BERNAL;
gold spheres necklace, DANIEL
ESPINOZA; black sun hat, KBAS.





Sleeveless pink body, JARABO; printed skirt, AMARAT; necklace with golden piece, DANIEL ESPINOZA; embellished sunglasses, GUCCI.



Pink shorts with petals, AMARAT, star earring,
INMACULADA VERGARA; vintage over-the-knee boots.



Bougainvillea skirt with white petals on the sides, *AMARAT*; silver ring and earrings, *DANIEL ESPINOZA*; stylist's own bowtie.






Pleated wide leg pants, *LAURA BERNAL*;
earring, *DANIEL ESPINOZA*.

Model: Raúl Rodríguez. Make-up artist: Andrea Gómez.



Blue pleated sleeves, AMARAT; vintage necklace; fuchsia leggin-boots, ZAPSHOP.



Sweater, H&M; shirt,
ANDREA URQUIZU.



L'HOMME ET LA SOBRIÉTÉ

Simple lines, neutral colors and open spaces for an everlasting
exercise of styling inside the masculine wardrobe.

Photographs by ROGER VEKSTEIN
Styling by DANILO PEREIRA



Suit, *EQUUS*; printed shirt, *ANDREA URQUIZU*;
shoes, *FELIPE QUINTO*.





Suit, *EQUUS*; vintage shirt.





Pants, *EQUUS*; vintage shirt; trench, *BURBERRY'S*; shoes, *FELIPE QUINTO*.

Suit, *EQUUS*; shirt,
ANDREA URQUIZU.

Model: Nuel McCough (K-MANAGEMENT). Make-up artist: Melanie Ratuschny. Hairstyling: Matías Tello.

THE *Savile*

Sobriety was never so feminine. Light and vaporous fabrics meet in this season's most glamorous garden just to confirm that, undoubtedly, sobriety does not mean boring.

Photographs by SARA GARCÍA
Styling by DANIEL ALBERICIO



eneri

Black gauze cintage dress with spaghetti straps and ruffles; polka-dotted handkerchief, *STRADIVARIUS*.



Green knitted jersey
and light blue and
white striped
handkerchief, both
STRADIVARIUS; white
dress with side slit
and XXL ruffle on the
top, *GM BY JE*; stylist's
own hat.



Black and white gingham blazer and pants and red
and blue handkerchief, all *STRADIVARIUS*.



Vintage grey masculine blazer; leopard-printed belt, *STRADIVARIUS*.





White jersey, *STRADIVARIUS*; black puffer tied around the waist, *H&M*; vintage grey pants, *CACHAREL*; stylist's own hat.



Vintage jeans, *VERSACE*;
denim jacket, *REPLAY*.

Model: Manuela León (+QMODA). Make-up artist: Sara García. Styling assistant: Patricia Pérez. Creative direction: Rubén González and Daniel Albericio.



Vintage wool cardigan, *BURBERRY'S*; vintage high waisted pants; leopard-printed belt, *STRADIVARIUS*.

Photographs by CHARLY V. REAL
Styling by PRISCILA AGUILAR

Nuel McGough shakes tailoring in order to move it from classicism to modernism by means of prints, embellishments and loads of attitude.

HOMME ET L'EXTRA VAGANOE



Blazer and pants,
both 111.



Jersey, pants and blazer with leather flap, all 111.



Vintage blazer; pants, 111.









Jersey de punto y pantalones, ambos de ANNUNAKI; chaqueta, de BREEDER'S; zapatos de charol, de 111.



Tropical printed shirt, N1; pants, Annunaki;
necklace, 111.



Chaqueta con cristales bordados, de
BRUNO GIORDANO; pantalón con
pinzas, de *ANNUNAKI*.



Black blazer, 111; flower printed tee, N1;
red fur stole, BREEDER'S.



Model: Nuel McGough (K-MANAGEMENT). Photography assistant: Emmanuel Jonnas. Set: Vamala Estudio.

Checkered jacket and pants with draping on the waist; embellished jacket and checkered pants, all *NINA GRUBAR*.



2B

Street style latest whim is composed of coordinated looks to wear as a couple. The mix of prints does the rest.

*Photographs by JÜRGEN KRAMBERGER
Styling by NINA GRUBAR*









Embellished jacket and checkered pants; and
printed vest and animal printed skirt, all *NINA
GRUBAR*.



Skull-printed shirt and red pleated skirt; and
shirt with zipper and animal printed pants, all
NINA GRUBAR.





Models: Laura Butkovič and Nina Butkovič. Make-up artist: Maja Ašič. Hairstyling: Alexander Kaos.



COM

RADE

SHIP

The power of a good basic is indisputable. Simple and functional, they build the perfect wardrobe.

Photographs by RUBÉN GONZÁLEZ

Styling by DANIEL ALBERICIO and RUBÉN GONZÁLEZ

Carlos and Mauro wear *LEVI'S* jeans. Around their necks, black leather belt and printed handkerchief, both *LEVI'S*.







Mauro, with slim jeans, *LEVI'S*; blue trench, *EMIDIO TUCCI*; grey knitted scarf, *Missoni*; and yellow wool beanie, *ASOS*.





Carlos is wearing shorts, grey sweater and brown leather belt, all *LEVI'S*.



From left to right, Mauro wears denim jacket with fleece lining and black jeans, both *LEVI'S*; green and grey felt hat, *BIMBA Y LOLA*; Carlos, with sharienne-like jacket, brown leather belt and backpack, all *LEVI'S*; beige felt hat, *ZARA*.

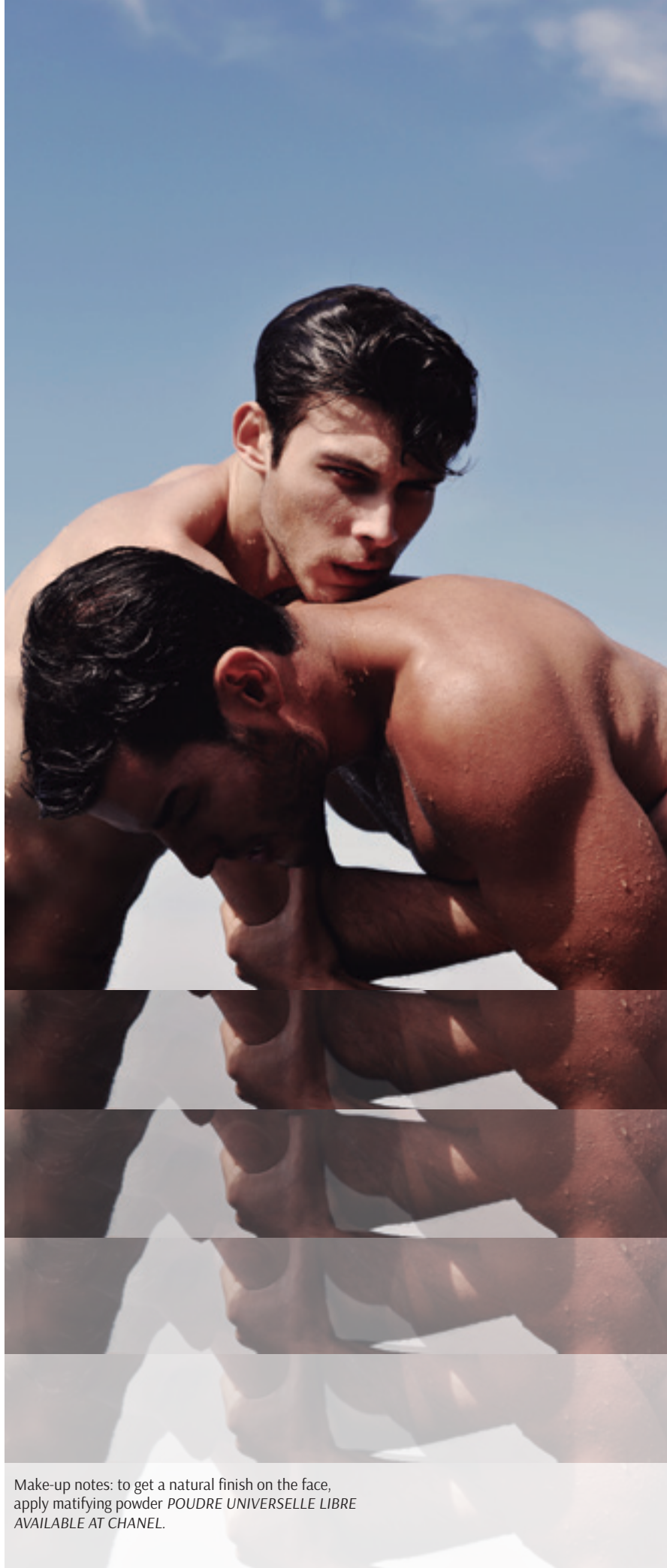




LEVI STRAUSS & CO.
NEW YORK, N.Y.
ESTD 1853
TRADE MARK
COPIED FROM ORIGINAL
EVERY GARMENT GUARANTEED



White jeans and printed handkerchief, both *LEVI'S*;
Wayfarer sunglasses, *RAY-BAN*.



Make-up notes: to get a natural finish on the face,
apply matifying powder *POUDRE UNIVERSELLE LIBRE*
AVAILABLE AT CHANEL.

Green skinny pants, ASOS; camel leather belt, *LEVI'S*; and vintage round sunglasses.




Models: Carlos Gómez and Mauro Quintero (both at +Qmoda).
Make-up artist: Romina Elorrieta. Hairstyling: Moisés Pérez.
Special thanks: Grupo Número 1.





BOLD

PRINCE



Provided with limitless
sensuality, everything
is possible in a univer-
se full of fantasy, co-
lour and eroticism.

Photographs by SARA GARCÍA
Styling by KATIA LEÓN

Black fishnet dress, *BERSHKA*;
beis fishnet tights, *H&M*







*Vintage shaper and unicorn
facemask, ALEHOP*



Vintage blazer; belt,
STRADIVARIUS; furry
keychain used as
earring, *ASOS*



Metallica t-shirt, *BERSHKA*;
pink fishnet tights used and
gloves, *CLAIRE'S*





Stylist's own sweater and
leather gloves



Yellow and white polo shirt,
ZARA; cat-eye sunglasses,
BERSHKA





Model's own jeans over pink
fishnet tights, CLAIRE'S



Model: Salvador Esono.





ROOM 23

In public, a polished, smart style to enjoy a deserved holiday in the city. But, indoors, lust and lack of control are the only rule. Welcome to Room 23.

*Photographs by RUBÉN GONZÁLEZ
Styling by DANIEL ALBERICIO*



Blue suit and white shirt, both *FORECAST*; handkerchief and burgundy leather watch, both *HUTTON*.



Camo-printed nylon parka and slides, both *HUTTON*;
black pants, *MANGO*; black leather bag, *ZARA*.



Roll-neck jersey, *OFFICINE GÉNÉRALE*; pale pink shirt, tweed blazer and beige pants, all *FORECAST*; glasses are Joel's own.





Blue bomber jacket with orange lining and brown leather belt, both *FORECAST*; navy blue pants, *HUTTON*.

Beige knitted jersey, *HUTTON* underwear, *CALVIN KLEIN*; Joel's own glasses. On the bed, books: *100 AÑOS DE MODA*, *CALLY BLACKMAN (BLUME)*; *El ABC de la Moda*, various authors (*PHAIDON*); *GIO GRAPHY, FUN IN THE WILD WORLD OF FASHION*, *GIOVANNA BATTAGLIA (RIZZOLI)*.





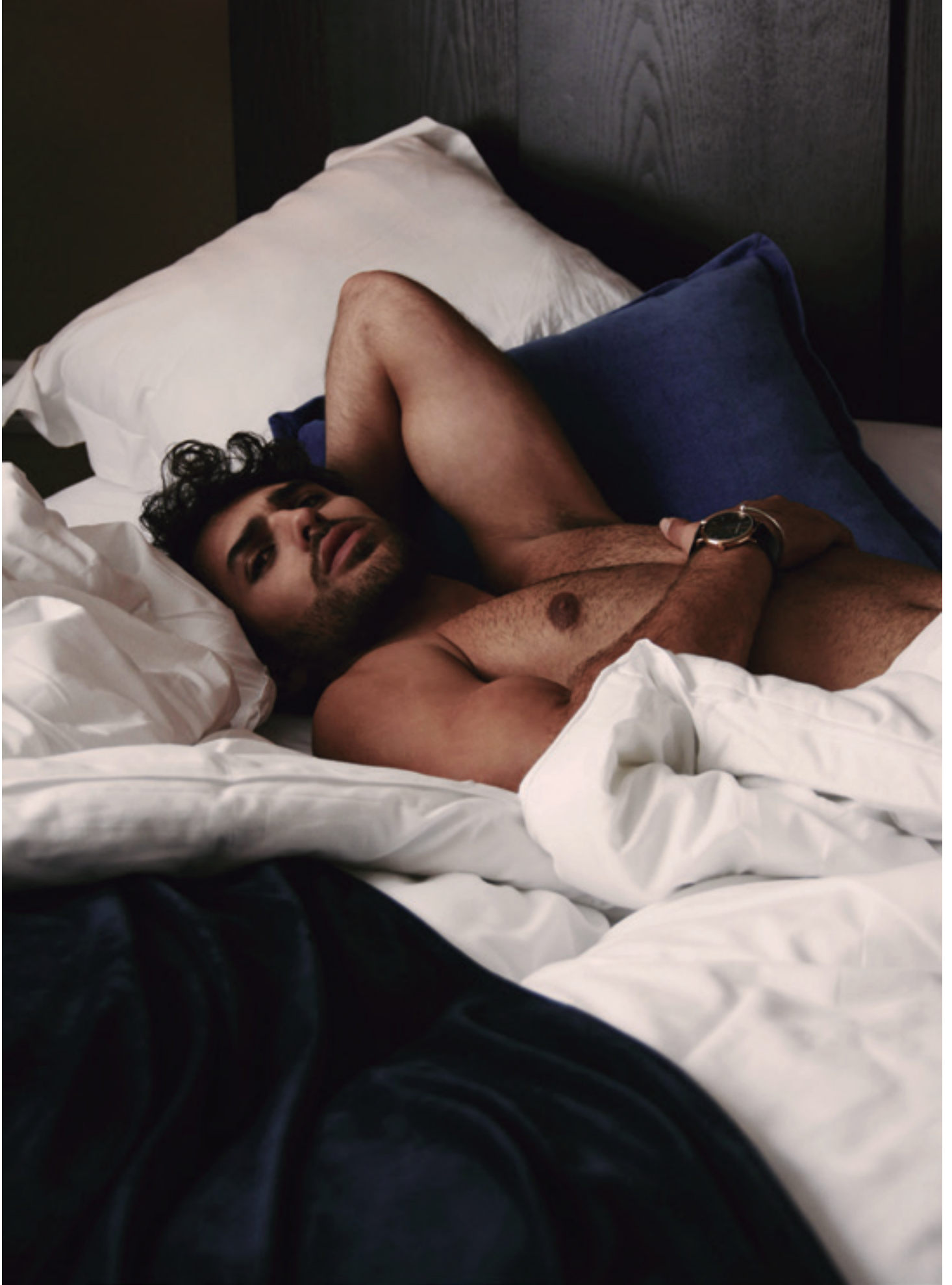
Pale pink V-neck jersey and pink and white striped underwear, both *HUTTON*.



Joel wears black underwear, *GUESS*. On the sink, from left to right: face and body moisturizers, *RITUALS*; moisturizer, *SKIN TAILORS*; *BLEU* PERFUME, *CHANEL*; and *THE ONE* PERFUME, shampoo and after-shave treatment, all *DOLCE & GABBANA*.







Black leather and gold watch, *MARK MADDOZ*; stylist's own bracelet.



Model: Joel Marrero (+Qmoda). Make-up artist: Sara García. Hairstyling: Moisés Pérez. Special thanks: La Laguna Gran Hotel and Grupo Número 1.

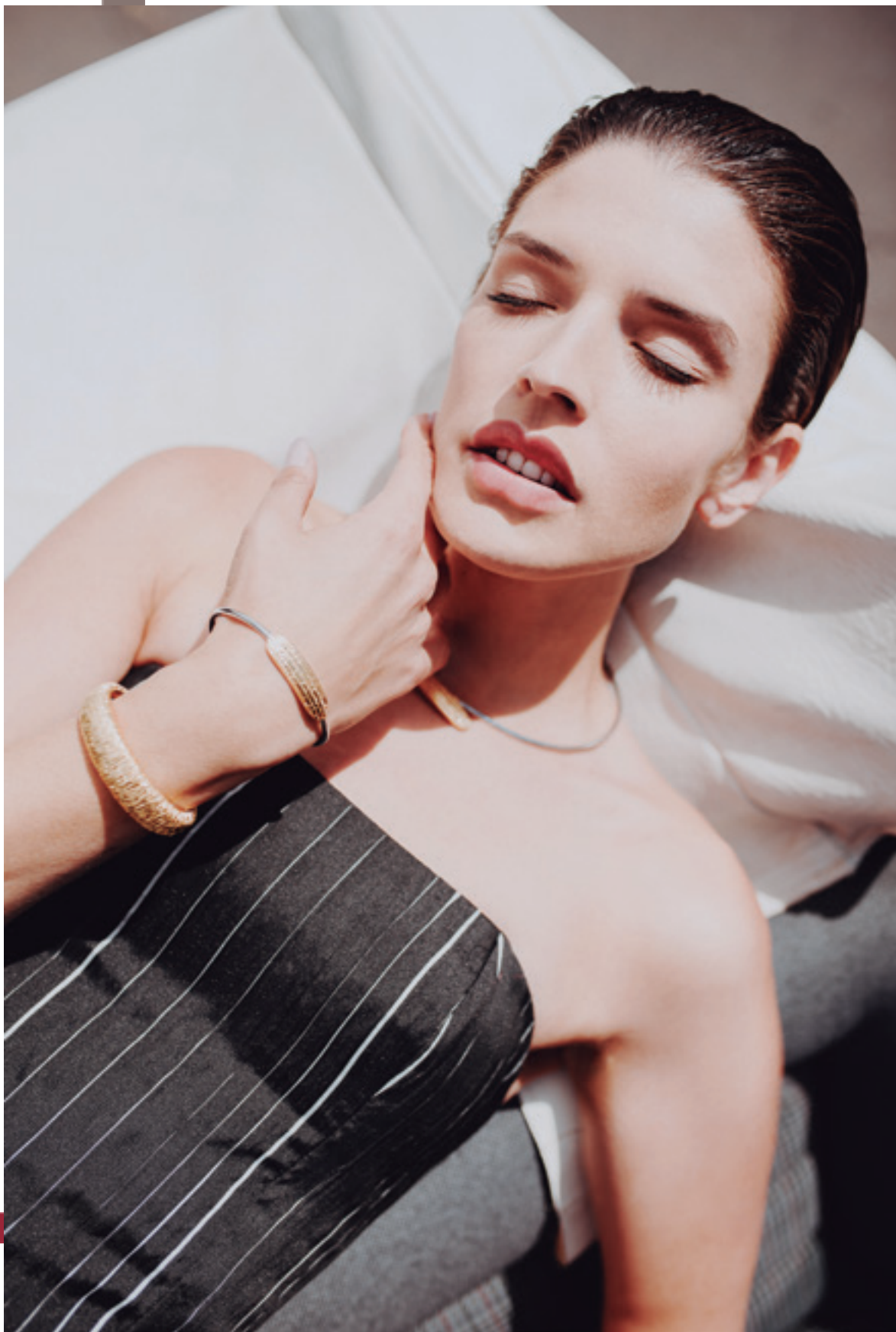
JEWELS BY THE BEACH

Next Summer we will leave scandalous jewelry from past seasons behind and renew our jeweler with a minimalistic and geometric touch together with a glam, sporty look.

*Photographs by CRISTIAN NAVARRO
Styling by DANIEL ALBERICIO*



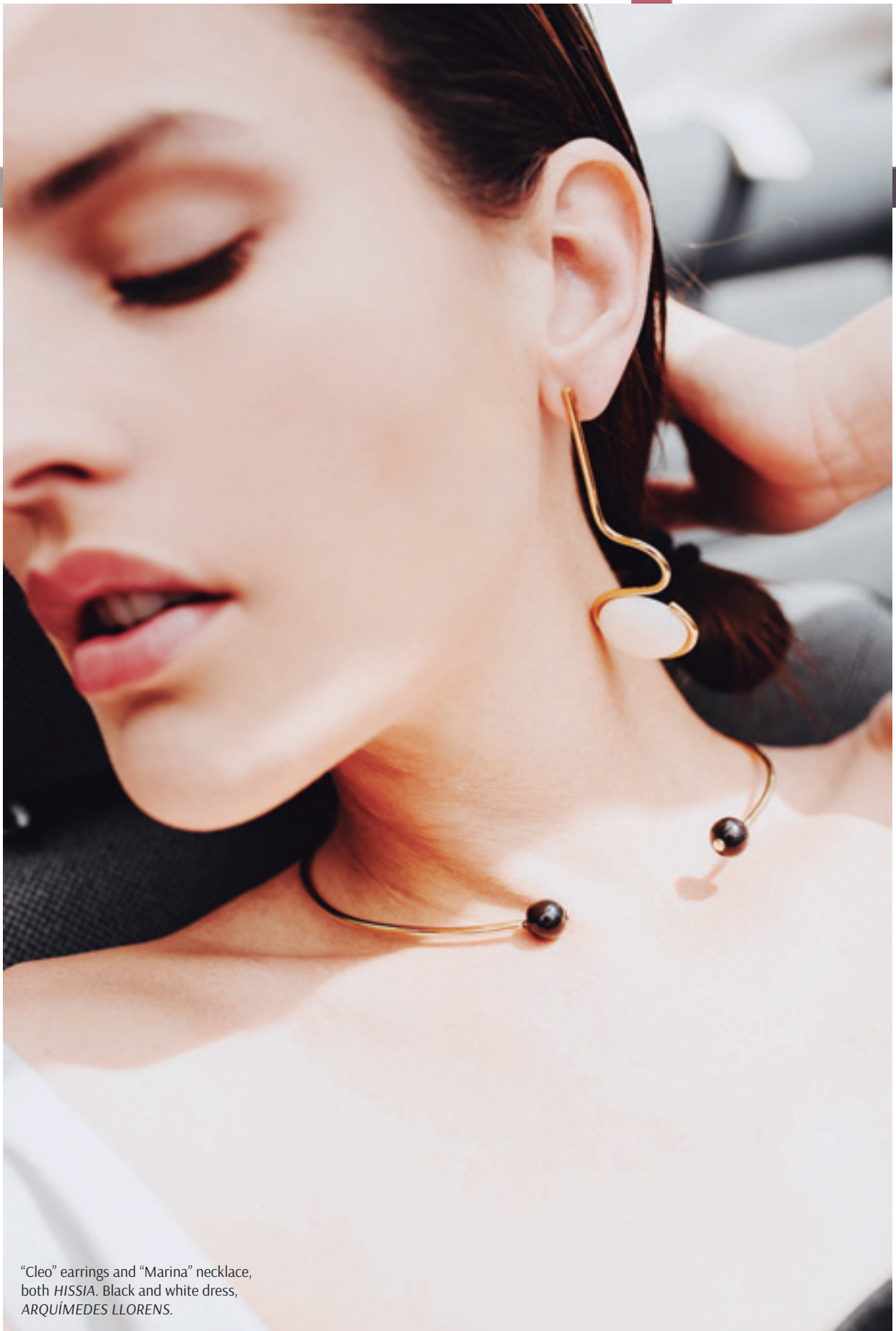
"Luna" necklace in gold and silver and "Marrakech" and "Luna" bracelets in gold and silver, all HISSIA. Black and white striped dress, ARQUÍMEDES LLORENS.



“Luna” necklace in gold and silver and “Marrakech” and “Luna” bracelets in gold and silver, all *HISSIA*. Black and white striped dress, *ARQUÍMEDES LLORENS*.




"Riad" earrings, HISSIA. Black top with white cuffs, black wide leg pants and bridal corset, all AROUIMEDES LLORENS.



"Cleo" earrings and "Marina" necklace,
both *HISSIA*. Black and white dress,
ARQUÍMEDES LLORENS.



“Inés” removable earrings and “Mía” bracelet, both *HISSIA*. White top with black edges, *ARQUÍMEDES LLORENS*; blue wide leg pants with white stripe and slit, *SANDEL O.*



“Luna” and “Oni” silver rings and “Mídiri” earrings, all *HISSIA*. Blue velvet swimsuit with lace-up shoulders, *JAVIER AGUILAR*; plastic embellished trench, *ARQUÍMEDES LLORENS*.



Model: Soraya Rodriguez ("Omoda"). Make-up artist: Romina Elorrieta. Special thanks: Joel Marrero (Volkswagen Cabriolet).



YELLOW THING
Balenciaga

CLAUDIA ESPART

The illustrator revisits this fashion season and selects with her art her favourite runway looks and some creations of her own.

Illustrations by CLAUDIA ESPART



BLONDE DEVIL
The Blondes



IT'S A WRAP

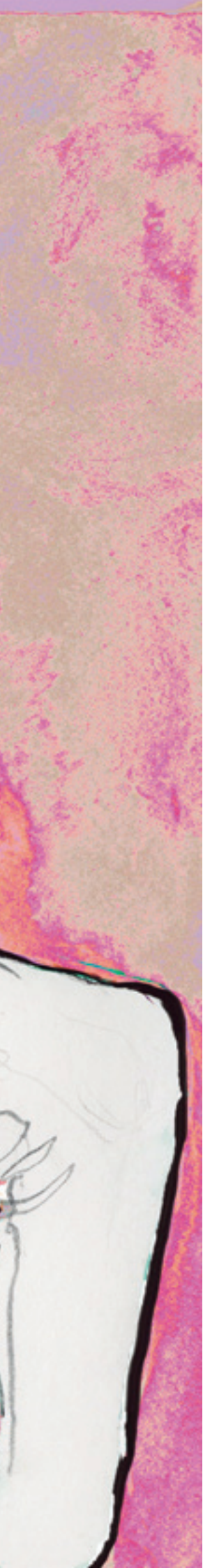


JARDÍN DE LAS DELICIAS



WHITEISH
Rick Owens





PINK
Burberry Prorsum

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