

Arts **n** Fashion

Exploring the visual and performing arts

m a g a z i n e

ripples from
walden pond

taylor hay:
child actress,
cancer survivor,
humanitarian

michele
ROSSI

visual arts
linda mceall

theatre
roger bean

yonah eveline
and the blew print models

VOL. 1 ISSUE 2 FALL 2011





San Diego Photographer **Heather Middleton** always had a passion for fashion and art. Growing up in the northern suburbs of Chicago shopping trips downtown to Michigan Ave. and field trips to the Art Institute of Chicago were treasured events. Heather's grandmother was a good friend of a famous painter, Tomis Pompa, and she often took her along as a young child on her visits to his studio. The memories of the smells of the oil paints and the magic that happened in his studio are some of the things that Heather feels fueled her passion for creation.

In her late teens, Heather moved to the San Diego area where she met and married her husband Skip. Still searching for the perfect creative outlet she was inspired by her husband's love of photography to pick up a camera herself... and then the ride began!

Shooting only with black and white film Heather's work captured the personalities of society's avant-garde. Her black and white prints were done in the small darkroom off her kitchen, and were then painted using heavy artists' oils. These images were shown in art galleries throughout the San Diego area, and also won her many top awards in juried art competitions. In 2003 Heather was asked to curate an art show in the corporate hospitality village at Superbowl XXXVII and show her images there as well. In 2004 and 2005 Heather was awarded with two solo shows of her work at the San Diego Art Institute.

In 2004 Heather and her husband Skip took their artistic photographic talents and started a new journey with their photography. Shadowcatcher Imagery was founded, and soon became a leader in the San Diego wedding photography industry. Covering weddings, engagements, events and fashion, their tag line "Classic Style with a Cutting Edge" says it all. Soon after the launch of Shadowcatcher Imagery, Heather saw a need for something a little more special for their female clients and then began what she calls the sexy little side of their business, and **Shadow Boudoir** was born.

Shadow Boudoir specializes in classy sexy images for women. Brides use her strong sexy boudoir style images as a very special gift for their grooms on the wedding day. Pinup style photography is one of Heather's strengths. Three of her images were recently selected to be a part of a collection of images featured in a newly released book entitled "The Modern Pin" up by Flo Publishing.

Inspired by fashion, beauty and romance there is no end to the directions that this photographer can go!

Cover Image - Technical stuff- The cover image was shot by Heather with a Canon 5D camera body with a Canon 74-105 f4L IS lens at 1/125 sec. F8 ISO 200. Post processing work was done by Heather in PS CS5 using the signature Shadowcatcher/Shadow Boudoir magic bag of tricks.

The image was shot in the Shadowcatcher Imagery / Shadow Boudoir studios located in Secondido, Ca.

Credits - Bio image was shot by Jennie Harlow, with all post process work done by Heather Middleton.

Letter from the editor

It's all about people.

We need each other. As artists we often get inspiration, ideas, encouragement, advice, assistance and much needed critique from each other. We also applaud each other's work, feel awe and respect for each other's brilliance, and celebrate in each other's successes. There is nothing like the creative synergy of working together on an artistic project to heighten the feelings and tighten the bond between people.

Let's celebrate the interconnected communal experience of the arts. In a theatrical production you can often see a fusion of all the arts coming together: music and dance, the written word, stage design, make-up artistry and fashion (costume design) all enhance the production. Photography helps spread images of the production, and graphic design creates the appealing fliers and programs that help with marketing. They all play a part.

There are three people in this artistic venture that have amazed me and humbled me with their dedication, sheer talent, brilliance and hard work. They are **Donnie Malsuda**, feature writer and theatre reviewer,

Katie Sundberg, head graphic designer, and **Scott Hornbuckle**, webmaster and marketing. I could not do this without them. They inspire me, guide me and patiently help me through the creation of Arts+Fashion Magazine. Others have volunteered their precious time to help, **George Bailey**, whose heart is as big as his talent, the talented **Marianne Domingo**, **Kristen Tope**, **Natalie Susie**, **Alizee Hazan**, **Victor Dias**, **Deanna White** and **Sarah Hpezabal**. I also want to thank **Paul Sapiano** for his gifted photography and social media assistance.

As much as some people try to separate and categorize the arts and artists according to type, skill level, and reputation...it is and will always be about people coming together. Connecting with people, being humbled by people, and celebrating with people our mutual love of the arts.

ARTIST.

Part of speech: noun

Synonyms: Artist: painter, designer, illustrator, graphic artist, sculptor, photographer, dancer, cinematographer, thespian, cartoonist, engraver, architect, interior designer



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KATIE SUNDBERG

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Art of SD Living

STEAM PUNK FASHION CONVENTION

Around the Universe in 80 Hours - Southern California's First
Dedicated Steampunk and Victorian Fashion Convention took
place at the Town and Country Resort from May 6-8, 2011.
Visitors and participants dressed in Victorian finery enjoyed
the exquisite and imaginative costumes, attended classes on
how to make jewelry replicas, and browsed the vendor
displays offering merchandise from hats and goggles to corsets
and bustles.

"This is a creative outlet and it is fun. There is a special style
and flavor to this era," explains Shelley Peters, owner of
Kansas Mercantile, which makes historical clothing and
custom corsets. According to Peters, there are certain



Layout by: Marlene Deering



Photography by Paul Sapiano

techniques that must be learned for successful historical
clothing construction, including boning, piping, and
flat-lining. Natural fabrics like cotton, silk, wool, and linen
were also the norm in the Victorian era. Vendors included
Unique Creations featuring vintage jewelry; Inlumino Arts
offering jewelry, hats, veils, and fashion accessories; Moon-
struck with period clothing and accessories; and Metropolis,
wholesaler of alternative footwear.

Steampunk originated in the 80's and 90's as a sub-genre of
science fiction and alternate history and involves an era where
steam power was still widely used - usually the 19th century
and Victorian era England. It combines Victorian era fashion
with alternate presentations of technology. It has no set
guidelines but tends to combine modern styles with the early,
middle and late Victorian era. This may include corsets,
gowns, petticoats and bustles, coats and spats, vests, and
military inspired garments. Accessories may include parasols,
goggles, timepieces, and ray guns. Steampunk is also popular
with goths, punks, industrial music fans, and gamers. In this
movement, an anti-establishment sentiment combines with a
romantic optimism about man's potentiality for achievement.

Arts & Fashion
magazine

Mystic Water:

Where Art, Yoga, and Kava Converge

By Kristen Fogle

Mystic Water
3811 Ray Street
San Diego, CA 92104
(619) 255-6475
www.mysticwaterkavabar.com



Mystic River is perhaps, foremost, a yoga joint. Or is it a kava joint? ...Art nook?

But however one chooses to classify this barely-over-a-year-old haven, the quaint studio, located in a prime location on Ray Street in North Park, does host yoga daily. Among the classes are all the regulars—Hatha, Vinyasa, Astanga, Bhakti Flow—but Mystic's owner Adesh also offers her own trademarked type of yoga, Kundinyasa. (Think repetitive positions and movements mixed with meditative chanting and gong music—but so much more.)

Kava is what is served up at the bar. If you aren't familiar, the roots of the kava plant are used to produce a drink with sedative and anesthetic properties which work as an anti-depressant, alleviate anxiety, and are a muscle relaxant. Kava is also great for relaxing without disrupting mental clarity. It has been consumed throughout the Pacific Ocean cultures for centuries but has really made a wave in the states as a great alternative to alcohol. Its only downfall is that it looks (and even tastes) a bit like mud. Mystic serves up a glass for \$7, a kava of the chocolate variety for \$9 (yum!), as well as chai and yerba mate. There are all kinds of great happy hours during the

week (5-8 p.m. Mon-Thurs, 12-8 p.m. Fri) so for those that are concerned with price, that's your time!

And lastly, Mystic is all about the art. Mystic features local artists, particularly live art, during street fairs like Ray at Night.

At the moment, Jenny Larsen's inspired, colorful oil on wood paintings are featured, including one painted in person on August 6. Jenny describes herself as being "driven by the beauty and intrigue of exploring cultural diversity within unexplored natural territories." Her art depicts beings that feel infused with positivity and are almost ethereal—a great addition to a space where the soul (and not just the person) is the customer.

All in all, Mystic is a great place to get centered, relax, or just take in an interesting atmosphere. (I haven't even mentioned the giant fabricated tree that dominates the space, nor the fact that Adesh built the bar using divine proportions.) And, unlike most really cool spaces, this one has great hours—on the weekends it's even open until one. But stopping by any time will put you in touch with some great shop keeps, terrific classes, good bevs, inspired art, and a refreshing message.

PEEPS: ARTLAB'S ARTISTIC MEET UP

BY KRISTEN FOGLE

ArtLab
3536 Adams Ave
San Diego, CA 92116
www.artlabsd.com

ArtLab Studios on Adams is "committed to creativity," and it shows. One jaunt around their studio reveals murals made of laser cut wood, Toygami (just see photo), an enormous demon made out of recycled materials—even first timer art (not that one could tell).

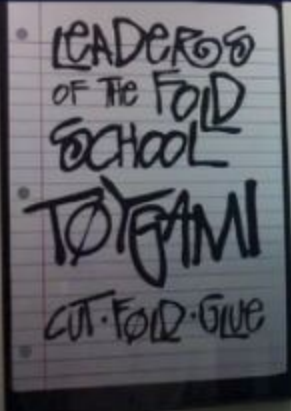
But unlike the traditional gallery space, ArtLab is in itself dedicated to mixed mediums

...not in the sense of their art projects (though obviously there is a lot of that), but in that ArtLab is concerned with promoting artists of all types—traditional painters, sculptors, etcetera, but also singers, songwriters, thespians, spoken word artists, fashion designers, and the like.

And that's where Peeps comes in.

On Thursdays at 7 p.m., these (and general supporters of the arts) meet up to network, socialize, and generally brainstorm ways of working together at the ArtLab space. When I attend the Peeps meet up, the air is casual, led by Jim, owner of the studio space next door, and Dave. Though the conversation at the table is a bit stilted at first, we soon loosen up; we listen to an 18-year-old formerly signed musician play us songs on his guitar and eventually share reasons why we each came to Peeps. It ranges—one girl fled the east coast in hopes of finding more to do with her art, another is a mom who is in a few bands and is looking for community support...me, I just followed my good friend Craigslist who said the group was looking for writers.

Others learned of Peeps from ArtLab's last event the Saturday prior; Summer Nights was wildly successful and drew in many of the local community. Besides showcasing many of the area's artists, including Dave Richards, Brille Daviar, Shane Eileen, Jessie Smith, and many others, perhaps the biggest draw came from the



Toygami on display at ArtLab

live music, featuring Todo Mundo (Latin / Reggae / Brazilian), Girl in the Middle (Rock), and CLEPTO (Pop Punk). September promises much more of this by the way; Nite on Adams and Adams Street Fair will be going on, as well as many smaller shows, and of course, Peeps meet up.

All in all, ArtLab has a good thing going, and Peeps' collection of artists have the potential to really be at the forefront of that. Though the group itself does not have a formal direction, over time there is no limit to what the ingénues of Peeps end up doing with the canvas ArtLab provides.



PHIL BASTA PHOTOGRAPHY



PHIL BASTA PHOTOGRAPHY



FRANCISCO MEDAVOG ARTIST IN RESIDENCE AT ALEXANDER SALAZAR FINE ART

Francisco Medavog is the Artist-in-Residence (summer) at the Alexander Salazar Fine Art gallery in which time he worked on his Spring 2012 Beautification Collection, inspired by the late Kate Sessions, grand dame of San Diego Society and founding mother of the city as we know it. Sessions, a teacher and citizen of San Diego in the 1890s, was a force for good and creativity making the beautification and botanical/landscape design and planning of Balboa Park a top priority. She planted many of the trees herself.

In coordination with the San Diego Historical Society, Medavog had given access to many hand-written journals in which Sessions described her beautification work, her outings with friends including the founders of the Hotel Del Coronado, and her day to day life in San Diego back in the late 1800's to early 1900's. Medavog sees in Session's love of beauty, flowers, and plants an inspiration for his spring collection.

"It's about art and inspiring people to love life and to always have a good time," smiled Medavog. His collection will feature a 12 original pieces with exquisite and original flower prints, see-through cascading skirts reminiscent of the 1970's. Medavog hopes that Kate Session's inspiring influence will shine through his work and go on to inspire others.

The Francisco Medavog Beautification Collection fashion show will take place in mid-September at the Alexander Salazar Fine Art gallery located at the corner of 7th and Broadway.

For information please contact
Alexander Salazar at 619-531-8996.

www.alexandersalazarfineart.com



Francisco Medavog Couture Collection at Masquerade
Photo by: YC



The history of popular music is full of stars who began their careers in the church only to find success in the secular world. Ray Charles, Aretha Franklin and Sam Cooke all began their careers as gospel singers before bursting out from the choir into mainstream success. Amy Grant began her career in the Christian music genre before finding pop stardom. If Josh Damigo has his way, he'll add a different kind of chapter to the annals of church-bred musicians who find success in the secular world. While the above legends all found success in R&B and pop after learning about music in the church, Damigo is in the singer-songwriter mold. Born and raised in San Jose, Calif., Damigo grew up in a very strict household. Only allowed to listen to the KFRC, the local oldies station in the Bay Area, he found himself influenced by bands like the Beatles, The Beach Boys, and much of the old-time, lyrically driven style of music.

Damigo's initial introduction to music was fairly ordinary: In first grade, his mother signed him up for piano lessons. "I absolutely hated piano because my teacher kept giving me classical pieces," Damigo said. "I quit when I was in sixth grade." He only quit piano, not music. "At 16, I taught myself to play guitar... Two weeks after that, I had my first show. I was playing at churches. I was mostly singing - I was a much better singer than a guitar player." It was also at this time that he wrote his first song.

Josh has seen success early and often in his career to include San Diego H.A.T Awards for Best New Artist, Best Male Performer, Best Male Singer/Songwriter and Best Male Vocalist. He headlined the West Beach Music Festival w/ Jason Mraz, Jackie Greene and Kate Voegel in Santa Barbara. In 2009, Damigo won the San Diego Music Award for Best Local Recording. This very coveted award is voted on by a committee of "who's who" in San Diego's music scene. Past winners include Switchfoot, Jason Mraz, Blink 182, and Jewel.

Damigo hits the road this year on tour, but you can find him locally at Lestats at 3343 Adams Ave, San Diego, CA at 9:00 pm. His show is open to all ages.

Josh's complete show schedule is listed on [reverbnation.com](http://www.reverbnation.com/joshdamigo) at the following address:
<http://www.reverbnation.com/joshdamigo>.



danielchinphotography



a ripple from walden pond

by richard platt

People like me are a standard joke in the theatre world. I'm every artistic director's Worst Nightmare: the nobody playwright. Once I knew this - it took two years, but I'm a slow learner - it made perfect sense. Every artistic director of a successful theatre company lives in a state of perpetual motion, and the chance that a new play by a complete unknown with no theatrical pedigree will actually be worth reading, let alone be worth seriously considering, is remote almost beyond reason.

My work, understandably, has graced more than one wastepaper basket. Had I known how arduous and frustrating the task would be I would have curled up like a salted snail and given up. Fortunately, I was blessed with the innocence of the ignorant. Nobody told me this was a fool's errand, so I was not inhibited by being labeled a fool; or at least, not until I was in too deep to turn back.

The journey that culminated in *Ripples From Walden Pond: An Evening with Henry David Thoreau* began more than twenty-five years ago, when I first read Thoreau seriously. He is a fascinating and complex man. By 1854, when he was thirty-seven, Thoreau had written what would become the most reprinted and influential political essay in history, known today as *Civil Disobedience*, but no one knew it. He had published his masterpiece, *Walden*, one of the few books of nineteenth-century American literature that can claim indisputable status as a classic, but no one read it. He had been classically educated at Harvard, and could read Latin, Greek, and French as easily as English, yet he had earned much of his meager living from manual labor. He had made genuine scientific contributions in his discovery of previously unclassified plant and animal species, and his unraveling of the mysteries of the dispersion of seeds in forests. A few close friends called him a seer and a poet. Nathaniel Hawthorne called him a wholesome and healthy man to know, and Ralph Waldo Emerson, the most respected man of letters in America, called him his best friend. Everyone else called him a failure. Thoreau's life is one of the great underdog stories in American literature, yet no one, to my knowledge, had brought his life to the stage. I decided I would.

The one-man theatrical format has long been my favorite, because of its intimacy and its consequent ability to engage the imagination. Thoreau is wonderfully suited to the stage. He is the quintessential American archetype: self-reliant, blunt, hostile to rank and privilege, unwilling to accept any philosophy as true without the test of

implementation, and above all fiercely and passionately steadfast in his insistence that government exists for the benefit of the governed, that its power is derived from the consent of the governed, and that each man is the equal of every other man and superior to any government. He is sufficiently iconic to be recognizable, but not so iconic as to require a writer or actor to overcome an audience's preconceived image, as they would have to, for example, with Abraham Lincoln or Winston Churchill. His writing is also sufficiently voluminous to yield material - on my shelves, about five linear feet, including biographies - but not so voluminous as to be unwieldy.

I began jotting down ideas and transcribing favorite passages from Thoreau in the summer of 2007. Thoreau's thoughts are eternally fresh, his prose muscular, his themes timeless: What are the duties and responsibilities of a just man to an unjust government? What is the role of education in a free society? If the right to speak freely is so important that it is guaranteed by the First Amendment to the Constitution, to what purpose shall we use it, and to what extent? If the government derives its power solely from the consent of the governed, what are its limits? How can a man

be content to hold opinions, if in his opinion something is wrong but he does not act? When does consumerism become toxic? When is enough, enough? How, and to what purpose, shall we live our lives? Thoreau reminds us that competition is the driving force both of the consumer society and the cancer cell; that it is the ethos of rats and lice and roaches, and that it is our privilege as human beings to be guided, if we will, by the principles of mercy, empathy, justice, and goodwill. I did not write *Ripples From Walden Pond* intending it to be a



Thoreau's life is one of the great underdog stories in American literature, yet no one, to my knowledge, had brought his life to the stage. I decided I would.

that is unfamiliar or a passage that is opaque, I can stop to research and re-read. A theatre audience cannot. For the action to move freely all the literary speed bumps have to be smoothed out. If the audience has to stop even for a moment and ask, "What did he say?" they've lost the next three lines, and the playwright and the actor have lost them.

I passed the manuscript around to a number of friends in the theatre community, and received for my trouble only raised eyebrows and a polite

smile. Then began *The Year of The Pregnant Silence*. Constructive criticism is a ticklish business. Every work of art, however humble, has someone's ego invested in it. When most people ask for constructive criticism, what they really want is praise. The best advice I can give to anyone wanting to write is leave your ego behind. When you are finally given honest professional feedback, however harsh, be grateful. Getting friends to understand I actually wanted their candid opinion was my biggest hurdle. With the exception of my loving wife, who has always, to my limitless benefit, demonstrated an utter disregard for my feelings in evaluating my work, I could get no one to take me at my word. Nobody wanted to tell me that my play was dense, inaccessible, and in general, a stinker.

Enter Eric Poppick, actor, director, and dramaturge extraordinaire. I first met Eric at a performance of *Write Out Loud*, the theatrical company founded by Veronica Murphy and Walter Ritter, which is dedicated to the reading of literature aloud to live audiences. Having heard Eric read an essay by Alistair Cooke (of *Masterpiece Theatre* fame), I knew at once that Eric's performance was informed not merely by Cooke's unsurpassed literary skill

and by a genuine and deeply thoughtful understanding of what he had to say. I approached Eric after the show and asked him to give my play a quick read and offer his thoughts. Two weeks later, having read the manuscript, he asked me how much criticism I wanted. What he really wanted to know was how much criticism I could take. I invited him to breakfast. The manuscript, at that time, was thirty-eight pages. Eric spent three-and-a-half hours telling me what was wrong with the first seven. When he left, he doubted he would ever hear from me again. He was wrong. He had given me exactly what I was asking for: truth without sugar. Now I could get back to work. In five days I had a complete rewrite, and we began again. This process continued through at least ten rewrites over the next year. Eric's unerring sense of what works and does not work as theatre,



The best advice I can give to anyone wanting to write is to leave your ego behind.

Arts | Fashion

and his skill in conveying his thoughts to a theatrical novice, amounted to a master class. My debt to Eric is very great. The script in its current - and hopefully final - revision is thirty-four pages. The transcriptions of original source material, notes, and rewrites exceed one-thousand pages. As the great Bette Davis said of aging, so we must say of the writer's life: it ain't for sissies.

To see humanity in its degraded state we need only turn on the television or open a newspaper. This is not the purpose of art. The purpose of art is renewal.

passed the manuscript around to friends again. This time the response was immediate and overwhelming, and everything began to fall into place. Eric and I read the script to Veronica Murphy, the artistic director of Write Out Loud. She laughed and cried and sighed and cheered. We asked her to help us find a home for Ripples. She had one: Write Out Loud. Ripples From Walden Pond was produced by Write Out Loud in a staged reading on October 4, 2010, at the Old Town Theatre, directed by Veronica Murphy and Eric Poppick, and featuring Francis Gercke, who demonstrated why he is regarded as one of the most accomplished actors in San Diego county. Fran, hopefully, will be returning to the Cygnet stage as Henry Thoreau: Ripples From Walden Pond has been selected as a finalist for a 2012 San Diego Foundation Creative Catalyst Fellowship. More information, as it becomes available, may be found at www.cygnettheatre.com, or by calling the Cygnet Box Office at (619) 337-1525. And so the journey continues... My hope is that Ripples From Walden Pond will introduce Henry Thoreau to a new generation, help them to see their world not in terms of its limitations but in terms of its possibilities, and to believe in those possibilities. We are living in an age that suffers from an inversion of a sane and healthy hierarchy of values. I believe the goal of all art, when it is not merely attempt-

ing the simpler and legitimate goal of entertaining, should be to inspire, uplift, edify, and ennoble; to place in the mind and heart of the audience the desire to be more than they are, and when possible to give them the tools or to suggest a path whereby positive change in themselves and their world may be effected. If an artist is compelled to display the ugliness that slithers under the rock of the human

condition, their work is wasted unless it can show a path toward redemption. To see humanity in its degraded state we need only turn on the television or open a newspaper. This is not the purpose of art. The purpose of art is healing, growth, and renewal. The often-repeated creed of Art for Art's Sake, which began with the romantic movement in the early nineteenth century and reached its apogee with Oscar Wilde, is self-indulgent nonsense. It is a symptom of the barren artist and the unwell society. It is the business of art to turn our attention outward and upward, to connect us with something finer and greater than ourselves. Art without altruism is egotism. Art without purpose is vanity. Few nineteenth-century minds have more to say to the twenty-first century than Henry Thoreau, and none more elegantly. He is a well of cool, clear water for a world only beginning to suspect it is dying of thirst. Thoreau died in 1862. He was forty-four years old. At the time of his death, he knew that Walden was to be printed in a second edition. There has been a new edition, on average, every year since. Ripples From Walden Pond is a gesture of both gratitude and homage: a thank-you note to an old friend. Henry Thoreau is one of the great men in the history of American letters. •

**More information
will be available in
December at www.cygnettheatre.com**

*(((photography by John Bryant
graphic design by Katie Sundberg)))*

Andre
Belmont

www.andrebelmont.com

Arts & Fashion
Magazine

Layout by Malome Domingo



MR. BEAN MAN

by Donnie Matsuda

graphic design:
katie sundberg

“Wonderettes” creator Roger Bean has made a name for himself, molding golden oldies into marvelous musicals

These days, you can hardly walk into a regional theatre without being serenaded by the saccharine-sweet sounds of that ‘50s-and-‘60s girl group, The Marvelous Wonderettes. Their smash-hit musical (of the same name) topped the charts when it premiered in Los Angeles in 2006 and went on to a very successful Off-Broadway run in 2008. Along the way, the fabulous foursome has garnered many awards, a huge fan following, and even a holiday sequel (the merrily titled Winter Wonderettes). As the leader of this truly wonderful pack, Roger Bean has taken his initial success with the “Wonderettes” brand and made a career out of turning fading oldies into rocking jukebox musicals.

He has created nearly a dozen shows, including *The Andrews Brothers*, *Route 66*, *Why Do Fools Fall In Love?*, *Honky Tonk Laundry*, *Life Could be A Dream*, and his newest musical, *Summer of Love*. Despite his busy writing and directing schedule, Bean had time to answer a few questions about his career as a playwright, his inspiration for the “Wonderettes,” and his plans for the future.

Where did you grow up and how did you first get involved in theatre?

I grew up in Seattle, where I began my acting career playing Little Jack Homer in a local children’s theater company. I remember doing something funny and getting a reaction (I only remember doing ‘something,’ not exactly what it was!), but I definitely remember making people laugh, and that was when the theater bug first bit me. I only dabbled in the theater growing up, doing a few shows here and there for my church during junior and high school.

Did you always know you were destined for a career in the theatre as a playwright and a director?

When I got to college, I took a few acting classes, but realized I needed to be in charge, so I started to direct. Years later, when I needed to create work for myself, that’s when I became a playwright. But I did write much earlier, with my mother, during my teen years. We would write plays utilizing already existing music (much like I do now), but we would rewrite the lyrics to very famous songs to suit our tastes. Not exactly legal, but I was young -- who knew any better? Besides, who would come after a young kid and his

mother for rewriting music they used in their church play? Now, I still use already existing music, but I have many deals in place with music publishers and composers -- all very legit and ‘grown-up,’ I suppose.

How did the idea of “The Marvelous Wonderettes” come about?

I wrote my first show for Milwaukee Rep called “Don’t Touch That Dial!” and it was a big hit. They wanted another new show right away. I was home in Seattle visiting my family, and my mother happened to have an old scrapbook of hers out -- with pictures of her dressed as a cheerleader. She taught me the difference between a cheerleader and a songleader (my mother was a songleader - as are the Wonderettes), and talked about her being in a singing group in her high school, doing talent shows and things. That’s really where the germ of the idea came from.



Roger Bean (right) with partner Perry Steele Patton, opening night of “Summer of Love” at Musical Theatre West, April 1, 2011. Photo courtesy of Musical Theatre West.

Tell me about the creative process you went through writing and creating “The Marvelous Wonderettes.”

How long did it take? And any specific sources of inspiration or influence?

I spent about six months or so just listening to music -- getting into the period, the style, the groove of the era. After a while, the music that bubbles to the top becomes obvious, and I start piecing storylines together. Another piece of the

puzzle is checking who the music publishers are for particular songs -- I've learned through the years to be careful about falling in love with certain songs and then getting my heart broken when I can't use them. "The Marvelous Wonderettes" took about nine months for the first version to be written (it started as a one-act), and then coming back to it on and off over numerous years. It premiered at Milwaukee Rep in 1999, came back in 2001 as an expanded two-act version, went through some legal rigmarole for a couple of years, and then finally opened in Los Angeles in 2006 to great acclaim. It's been a great roller-coaster ride ever since.

Are you surprised at how popular the Wonderettes have become?

I always knew it hit a sweet spot in people's memories, but of course had no idea how large the fan base would become. It's a very special and unique show, and I feel very blessed to see so many people get tickled and moved by the show.

What is the most common challenge you face each time you re-stage



"The Marvelous Wonderettes?"

I think the challenge is to always remember that each audience is new -- we have to approach each production as if it's the first time discovering something. Since we already know it so well, we have to make it look as if it's brand new and fresh. That can be challenging, but when it works, it is incredibly rewarding.

You have now created several musicals, each of which seems to have a slightly different bend to it. Is there a common thread or theme that runs through all your playwriting? Or is each show you create totally and completely independent from the next?

I always think that each show is different and unique. But friends think there is a common tone, a spirit of the heart that is infused in each one. I've been told I wear my heart on my sleeve in my shows, and I suppose that's kind of the common denominator.

What do you hope audiences take away from your shows?

Pure joy.

What advice do you have for emerging playwrights?

Keep thinking, keep writing. Even if it is just a little bit every day. Keep those muscles working.

Any exciting plans for the future? Is there another musical up your sleeve, just waiting to be pulled out?

I'm working right now on another Wonderettes sequel, one that will take us into the 70s. Very groovy, with a touch of disco dust. I'm having a blast!

To learn more about The Marvelous Wonderettes, visit:
www.marvelouswonderettes.com

To learn more about Wonderettes creator and director Roger Bean, visit:
www.rogerbean.com

Or, take your own walk down memory lane and doo-wop with The Marvelous Wonderettes at a San Diego theatre near you:

Moonlight Stage Productions
San Diego Musical Theatre
September 14 – October 1, 2011
January 6 – 22, 2012
760-724-2110
858-560-5740
www.moonlightstage.com
www.sdmt.org



Photos of the Original Off-Broadway cast by Carol Rosseg.

Yonah Eveline

AND THE Blew- Print Models

STORY BY
PAOLA HORNBUCKLE

GRAPHIC DESIGN BY
KATIE SUNDBERG

PHOTOS BY HEATHER~
SHADOWCATCHER IMAGERY



Modeling

Yonah Eveline is a beautiful lady who has combined her love of a profession with her love of helping others. Through her school, which she co-owns with Kevin Young, she takes a lead role in personally guiding and instructing classes of excited, eager models. Known as "Mama Bear," she makes sure she nurtures each models' self-esteem and inner confidence as well as their walk. The Blew-Print Models are a dynamic part of the San Diego fashion scene and get a lot of hands-on instruction participating in many types of fashion shows. Yonah models along with her students on some assignments, and recommends others on other assignments. She also helps run the school, teaches classes, serves as a marketing and promotional advisor, and is actively pursuing her own professional modeling career. Although she seems to be the epitome of a woman who has it all, she has a precarious relationship with her own beauty due to her traumatic past.

Bullied Teen

Yonah grew up in Riverdale, Georgia the daughter of an American entrepreneur and a German homemaker. Her father, Walter, was a kind, self-made man, and her mother, who attended college for psychology, was the "world's best housewife." A blood brother, Andy, and an adopted brother, Mike, rounded out the family. As a child, she attended the K-12 Montessori school and (along with her family) was a member of the Mormon Church. The school she attended, Counterpane, which means 'love and unity' was made of small classes, but unfortunately did not offer either love or unity for Yonah. She, along with her brother Andy, was subjected to cruel bullying for years and years. "I'm not sure why it happened. I had braces and glasses and was extremely geeky. My brother was a sweet, loving kid. We got picked on by the principal's son and other kids from church. I became the champion of my brother," explains Yonah. From age 10 to age 16, she endured teasing, ostracism, and humiliation. After a while she gave up. She had one friend, Christina,

NAYELI PONCE



we help models gain **perspective** and **frame** their career through training

JESSE BARBA



MERCEDES TORRES



NATALIE GARAVELLI



NAYELI PONCE, NATALIE GARAVELLI, YONAH EVELINE, MERCEDES TORRES, JESSE, BARBA

KEVIN YOUNG



BLFW-PRINT MISSION STATEMENT: To provide a revolution in model training and education. To help any model who is willing to invest in themselves and take their talent to the next level.

YONAH EVELINE



Modeling

and tried to survive day to day, year to year, accepting abuse as a regular part of her life. It was at the age of 16 that she went to a dance with her brother Andy and had a moment of crisis, and then an epiphany. She started to dance with him as if no one was looking. This liberating feeling was a cathartic moment that would pave the way for the positive transformation to come. Soon, her looks did a complete turn-around. Her glasses and braces came off, and the ugly duckling turned into a swan that everyone was noticing. "All these boys were paying attention to me and I could not believe the change. I felt like they were baiting me. I could not believe it," she says. Enjoying but at the same time wary of the power of beauty, she went on to college.

Modeling...Maybe Not

Attending Carnegie-Mellon for a degree in Communication Design with a Minor in Business Administration, Yonah was working at a French restaurant during her freshman year when a retired photographer came up to her and asked her the inevitable question, "Why aren't you modeling?" He had worked for IMB Modeling in New York and insisted on taking photos of her. The photos were taken and circulated among the right people in New York, but they demanded she get her already thin frame down to 103 pounds. Yonah declined and concentrated on finishing college. She enjoyed many projects including working on a patent for Ford Motor Company during her senior year. She came up with an idea for her own biotech company, but found that getting angel investors was difficult as people refused to take her seriously due to her looks. She started to work in a law firm and noticed similar obstacles. "The men wanted to sleep with me, whether married or not, and the women wanted to stab me in the back," she explains. As she was planning to go to law school in Detroit, she fell in love instead, and decided to come to San Diego to be near her life partner.

her glasses and braces came off...



then



and the ugly duckling turned into a swan that everyone was noticing

Kevin Young and the Blew-Print Models

Yonah decided to model as she looked for a job. On her second assignment, she met Kevin Young, a fellow southerner from Memphis who was teaching the models how to walk. They quickly bonded and she saw value in him and his fledgling school for modeling. "I looked and saw that he had a crappy website. I made a deal with him. He would teach me how to walk and I would help him with the marketing of his company. I told him I thought he would be a great business partner but he was undervaluing himself because he was not marketing himself properly," said Yonah. She used her knowledge of communication design and her business background. Soon, she became co-owner of the company and the website was doing so well that Kevin asked her to be the face of Blew Print Models. She assumed the role of Director of the School as well as instructor of certain classes. "I come in, I jazz them up, I tell them to market themselves and work hard! I make them look in the mirror and say 'I am a Model' and they are," affirms Yonah.

Some of the biggest satisfactions come from her students when they say "Thank you" to her. As "Mamma Bear," she gets to protect them and make sure they are safe and happy. Yonah is very aware of the dangers out there for young models and often warns them about situations and photographers that are not safe. She admits there is a draw to do drugs in the modeling industry and she is very much against it. "Some days I need to be on the news in the morning, have a shoot in the evening, and a runway at night. There is a draw to take substances that will give you energy and some girls will get caught up in it real quick."

Blew-Print is a great training experience for models because they get a lot of work, including print. Although they are not getting paid, the experience is invaluable. They learn to arrive on time, be prepared, how to dress, how to create a resume, how to deal with agencies, and how to read contracts. To Yonah, being successful is not just making it in the industry - the confidence that models acquire at Blew-Print translates into all aspects of their lives, including their relationships. A Blew-Print

model will get the chance to participate in many fashion shows, including charity work. Being a model in her own right, Yonah often brings her student models to assignments if they can be used. She is very honest and forces her models to be honest about what it is they are best suited for: runway, print, catalog, or beauty. She encourages models to work for credit, and to always give credit to all the photographers that work on a shoot. Looking back, she can see that her mission is to inspire those who feel they are not conforming to the standards of beauty. She values the individualism that every model brings to the fashion industry. Lastly, like the 16 year old she once was, she encourages everyone to "dance like nobody's looking." ●

Yonah!!
OH NO YOU
DIDN'T!!

muted scream

Thank you so—
much!!! (KAT)

I am so very lucky
to have you as my mama
bear, AND

personal guardian
Angel!!

... now I'm gonna go and
bounce off the walls!!

04/16/2011
KAT

A MODELING STUDENT
LEAVES A SCRIBBLED
NOTE OF THANKS ON A
NAPKIN.

SONO VASO
iconic maternity fashion



Taylor Hay

child actress, cancer survivor, humanitarian

Debbie Britt-Hay

graphic design by
Katie Sundberg



Taylor appearing on The Early Show to promote the Make-A-Wish Foundation and Yes, Virginia.

make a wish

at first glance, Taylor Hay appears to be just another bright, energetic twelve-year-old. But once you start talking to her, it's easy to see she's not just a typical kid. She shows a maturity and wisdom far beyond her years.

Taylor began her acting career at the tender age of four, booking the first commercial she auditioned for. She worked on several films and projects for the next five years and was excited about her acting future. Then, the unthinkable happened. Taylor was diagnosed with cancer and her whole world changed. She spent the next year of her life in and out of hospitals, enduring weekly chemotherapy treatments, and just trying to find the strength to face another day. But instead of feeling sorry for herself or allowing the illness to break her spirit, Taylor fought back.

As soon as she was physically able, Taylor began her mission to help others. When she found out she would lose her hair, her first act of kindness was to donate her beautiful, waist-length hair to Locks Of Love. While still bald from her treatments, Taylor began working with the Leu-

kemia and Lymphoma Society to spread the word about how others could become involved. She was named the "2009 Girl of the Year" for the Society and an Honored Teammate for LLS's Team in Training program. She also attended fundraising functions and educational assemblies as a key note speaker, sharing her story and urging others to help.

About a year into her two-year treatment, Taylor also became involved with the Make-A-Wish Foundation. Anxious to get back to her acting, Taylor's wish was to be involved in a new movie, her first since becoming ill. Through Make-A-Wish, Taylor was introduced to Macy's and she appeared in the holiday special Yes, Virginia animated by Tim Burton and produced by Macy's with a portion of the proceeds benefitting Make-A-Wish.

Taylor is now a year post-treatment, but her loyalty to the associations who helped her continues. She worked with Macy's last year to launch a letter-writing campaign, which earned over \$40,000 for Make-A-Wish. She was the keynote speaker at a fundraising golf tournament that resulted in over \$100,000 being donated to the Leukemia and Lymphoma Society. She's appeared on television and conducted radio interviews, all in the name of fundraising for her causes. Now a healthy almost-teen, Taylor continues to help others by implementing fundraising programs in her schools, attending assemblies to teach other kids the effects cancer



Taylor and her friend, Nina, being interviewed on the red carpet of the Friends Of Scott yearly gala

friends of scott

instead of feeling sorry for herself or allowing the illness to break her spirit, Taylor fought back.

had on her life, and urging them to help by bringing in pennies for LLS's Pennies for Patients program. Last December, Taylor and her mom obtained sponsors and made over forty fleece blankets to donate to the hospitalized oncology patients at Rady Children's Hospital.

Taylor is living proof that even a kid can make a huge difference for others in need, and she hopes others will join her in helping others and teaching compassion. ♦



Taylor on the red carpet of the CARE awards in Hollywood, which recognizes kids for their acting work as well as their scholastic success and non-profit involvement.

care awards

CARO FERNANDEZ, MAKEUP ARTIST BUENOS AIRES, ARGENTINA

BY PAOLA HORNBUCKLE

CARO FERNANDEZ LIVES IN BUENOS AIRES, where she obtained a degree in Communications from the University of Buenos Aires. She is bilingual, fluent in English, and has knowledge of German and French. She learned makeup artistry with, among others, the masters Oscar Mulet and Juan Carlos Lopez.

Having initially worked in television and film, she focused exclusively in fashion and publicity, working for projects for designers, runway shows, print, and commercials. She has worked with international artists of the caliber of Paul McCartney, Marky Ramone, Aterciopelados and Ismael Serrano.

Some of the magazines she has collaborated with include La Nación, OhLaLa, Harper's Bazaar, Para Ti, Hola, Para Teens, Brando, G7, Luz, Shop&Co, La Fuga, Remix. She has worked as an instructor/consultant at the ABM and inside Project Fashion as well as a private consultant.

She has volunteered with cancer patients undergoing chemotherapy, children with Downs Syndrome, and career training programs, as well as animal protection agencies. Since 2008, she is a free agent but maintains a very close working relationship with Clarins Paris.

www.carofernandez.com.ar

[www.facebook.com/pages/
Caro-Fernandez-Makeup-Artist](https://www.facebook.com/pages/Caro-Fernandez-Makeup-Artist)

Photography: Lucía Cimmins
Styling: Laura Santit Agne
Makeup: Caro Fernandez
Hair: Marco Bustamante (Supermova Peluqueros)
Model: Andrag Abrego

CARO FERNANDEZ VIVE EN BUENOS AIRES, donde cursó la carrera de Ciencias de la Comunicación en la UBA. Habla Inglés (es bilingüe) y tiene conocimientos de Alemán y Francés. Aprendió maquillaje, entre otros, de los maestros Oscar Mulet y Juan Carlos López.

Habiendo trabajado inicialmente en televisión y cine, se enfocó casi exclusivamente en la moda y publicidad, maquillando para campañas de diseñadores, desfiles, publicidades gráficas y comerciales.

Ha trabajado con artistas nacionales e internacionales de la talla de Paul McCartney, Marky Ramone, Aterciopelados e Ismael Serrano.

Ha colaborado, entre otras, con las revistas La Nación, OhLaLa, Harper's Bazaar, Para Ti, Hola, Para Teens, Brando, G7, Luz, Shop&Co, La Fuga, Remix.

Se ha desempeñado como docente en la ABM (dentro del curso Proyecto Moda) y también de manera particular.

Ha realizado trabajo voluntariado para pacientes de quimioterapia, niños con Síndrome de Down y programas de orientación vocacional, así también como con organizaciones de protección de animales. Trabaja por libre desde el año 2008 colaborando estrechamente con la marca Clarins Paris.





ROBERT RAFTON

I grew up in Toronto, an only child of a single mom. Even though I was a big tall kid I read a lot. My early love of books became an even bigger love of movies. In my early twenties I was lucky enough to be accepted into the screenwriting program at the American Film Institute in Los Angeles (often known simply as AFI).

After I graduated I stayed on in LA and worked in the production end of the motion picture industry while also struggling very hard to become a successful writer. 'A writer writes' as the saying goes, so pretty much every day when I had the chance I was using words and thinking about words. It was words, words, words for hours at a time. Did I love it? Yes. But looking back I can see how all the endless thoughts of how to tie different characters and stories together made me a little sick of words.



I actually began to have some success as a writer but had to return to Toronto when my mother became ill and needed me to be close by. It was around this time I began to take up photography. I'd had some interest as a kid but now I dove in, becoming obsessed in a way that's pretty unusual for me. And the main reason I liked photography was - surprise - because it didn't involve words. I saw it as a completely non-verbal and almost abstract form of expression. I actually went out of my way to take images that didn't 'mean' anything and basically just shot whatever looked cool to me. A lot of the images I took at this time - but not all - were nature-related.



Of course I'm biased but I think some these shots were pretty good and generally speaking they were well-received. But then a funny thing happened as I looked for ways to make more and more abstract and meaningless images. I found that whenever I looked at the work of other photographers I was almost always attracted to images of people. Street photography had never appealed to me but I began to find myself especially fascinated with the street images of photographer Chris Weeks. He's a pretty big shot celebrity and fashion photographer but considers his street shots to be his real work. I was so influenced by what he did that I began to go out and try some street photography myself.

It wasn't easy at first however I got more comfortable shooting on the street bit-by-bit. Before too long I found that this sort of photography was much more rewarding to me. And I liked it because it involved (real life) characters and a kind of storytelling. In a way I'd come full circle. I also found that street photography improved my timing in a way that was very helpful when I did 'conventional' portraits. I was better able to capture people's expressions at exactly the right moment.

The moral? Well, words fail me. But if forced I'd say it seems that stories about people and the human experience will always be the most powerful kind of artistic expression. Whether we like it or not.

michele Rossi



Michele Rossi

Lucca (Tuscany), Italy

Translated by Ant Oskari

My story is one of a son of immigrants from Calabria who moved to Tuscany in 1965. Growing up, I didn't like studying and instead spent a lot of time in the woods and in the country surrounding my home. My family was so poor that I had to wear second hand clothing. There was a very beautiful woman who gave me clothes that her husband was done wearing. At the age of 14 and armed with my first mini-paycheck (which I got working for a peasant), I went to a store to buy a Fruit of the Loom shirt and a pair of Fiorucci jeans. The money I had was not enough to buy them so I told the girl who was working at the store that I would have to return the next day with more money. She went to call the owner of the store who was, in fact, the woman who had been donating her husband's clothing to me.

A few years later, I started working at that store. Soon, I became a representative, a store-window designer, and commercial director until my dream of owning my own fashion business came true in 2006.



Q: Your new born "Femme" collection in its first season is already in the best boutiques in Italy. How was the idea born?

My ideal woman has always been a woman who loves to get dressed without following trends and who enjoys mixing styles and tastes. It's a woman who is "shabby" on purpose - a woman who can wear a field jacket with a pair of pants of "grisaglia" (the fabric) or a very classic jacket with broken jeans, without renouncing to a 12 inch heel. She is a woman who searches for the right piece without being worried about "griffe" (a designer label) or trends.



I have been visiting military markets all over the world and the military style that later became refined - feminine with an outstanding tailored cut and great fit - is now my signature style. With time, my collections have evolved as I experimented with fur, jeans, and sophisticated looks while always being inspired by vintage.

Q: What are the qualities that your collections have in common?

It's "Heart" with a capital H. I never accepted compromises with a path that's not linear. I am interested in real collections that are telling a real story.

Q: On the "Femme" website there is the Italian national anthem. Are you patriotic?

The anthem is on my website because I feel I am a true Italian. I love my country and I respect its rules. I love military clothing and I respect those who wear it even if I am not in favor of war. That is why on my clothing you will often find the word "LOVE."

Q: With your collections you promote messages of love: for people, for nature, for our nation. Who are the "lovers" that choose to wear Michele Rossi clothing?

There is not a precise group of people; many different people like my clothing. They are people who are not attracted solely by recognizable "griffe." I think my clothing expresses a message of sweetness and refinement and my military inspiration is also evident. Probably when you work with love, this message is embedded in the product itself. The attention to detail, the embroidery, and the detail itself are peculiarities of my collections. The famous people who shop at the boutiques that sell my collections are the first to find my clothing, and they are able to appreciate the quality and originality.

The panoramic views that are embroidered on my clothing are the views of my memory: the Italian villages, the country of my peasant childhood, the games I used to play as a child, the flight of butterflies, and the writing ("LOVE" - that is love for my work, for the people, and for life).

Q: Who are your heroes?

Definitely my parents that I lost when I was 20. They taught me to find happiness in little things. My heroes are also those that are not involved in the superficial side of the fashion world: those who prefer eating pizza in a lab-workshop rather than going to a VIP party.

My hope for the future is to be in good health and keep on creating things that I am the first one to like. It is very rewarding to see the most people possible wearing my creations, and I hope that the joy that fills my heart in creating them can fill up their hearts when they wear them.





Fashion Design



Arts & Fashion magazine



Fashion Design

Michele Rossi
stilista di moda

La mia è la storia di un figlio di emigranti Calabresi, arrivati in Toscana nel 1965. Poca voglia di studiare, molto tempo trascorso per i boschi e le campagne che circondavano la mia casa. Talmente povero che ero costretto a vestire abiti di seconda mano. C'era in particolar modo una bellissima ragazza che mi regalava i vestiti dismessi di suo marito. Un giorno, all'età di 14 anni, con in tasca la mia prima paghetta ricevuta da un ortolano a cui avevo dato una mano, mi sono recato in un negozio per comprarmi una maglietta Fruit of the Loom e un paio di Jeans Fiorucci. Ma i soldi non bastavano, e quando dissi alla commessa che glieli avrei portati il giorno seguente, lei andò a chiamare la titolare della boutique. E apparve proprio lei: la ragazza che mi regalava i vestiti. Da quel giorno iniziai a frequentare il negozio, qualche anno dopo ne ero diventato il commesso, poi rappresentante, vetrinista, direttore commerciale, fino alla realizzazione del sogno: una ditta mia. Era il 2006.

Arts & Fashion magazine



Fashion Design
La neo-nata Femme, una collezione che già dalla prima stagione si è collocata nelle migliori boutique d'Italia. Come nasce l'idea?

Da sempre la mia donna ideale ama vestirsi non seguendo i dettami della moda, ma mescolando gusti e stili. Una donna "volutamente trasandata" che indossa la field jacket su pantaloni di grisaglia o la giacca classicissima su jeans strappato, senza mai rinunciare a un tacco 12. Una donna insomma che ricerca il pezzo

giusto, senza preoccuparsi di griffe o tendenze. Da sempre colleziono abiti militari. Ho visitato, e continuo a visitare, tutti i mercati militari di tutto il mondo e il militare - divenuto poi raffinato, femminile, dai tagli sartoriali e la buona vestibilità - è ormai la mia firma. Nel tempo le mie collezioni si sono evolute, ho sperimentato la pelliccia, il jeans, l'abbigliamento donna sofisticato, sempre comunque traendo ispirazione dal vintage.

Quali le caratteristiche che accomunano le sue collezioni?

Il cuore con la "C" maiuscola. Non ho mai accettato consulenze dove non intravedevo una strada lineare. A me interessano le collezioni vere, che raccontino una storia vera.



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Sul sito web di Femme suona l'inno nazionale italiano. Si definirebbe patriottico?

Sul mio sito suona l'inno perché mi sento un Italiano vero, amante del suo paese e rispettoso delle regole. Amo gli abiti militari erispetto che li ha indossati, anche se non sono a favore della guerra. Ecco perché sui miei capi appare ricorrente la scritta "LOVE".

Con le sue collezioni lancia messaggi di amore, per le persone, per la natura, per la nostra nazione... chi sono i "Lovers" che scelgono di indossare i capi di Michele Rossi?



Non esiste un target preciso di persone, piacciono a molti, a coloro comunque non attratti soltanto da loghi e griffe riconoscibili. Penso che i miei capi esprimano un messaggio di dolcezza e di raffinatezza, anche quando l'ispirazione militare è evidente. Probabilmente quando lavori con amore, questo messaggio è intrinseco nel prodotto stesso. L'attenzione per il particolare, il ricamo, il dettaglio sono caratteristiche peculiari delle mie collezioni. I personaggi famosi che gravitano nelle boutique che tengono le mie linee sono i primi ad accorgersi dei miei capi, in grado di coglierne qualità e originalità. I paesaggi ricamati sui miei capi sono quelli della memoria, i villaggi, la campagna della mia infanzia contadina, i miei giochi da bambino, il volo delle farfalle e la scritta LOVE che è amore per il mio lavoro, per la gente e per la vita.

Chi sono i suoi eroi?

Sicuramente i miei genitori, che ho perso all'età di 20 anni. Loro mi hanno insegnato a riconoscere la felicità nelle piccole cose. I miei eroi sono anche coloro che non si fanno coinvolgere dal lato più superficiale del mondo della moda: quelli che preferiscono mangiare una pizza in laboratorio circondati da mille prove stile, piuttosto che andare ad una festa vip. La mia speranza per il futuro è quella di stare in buona salute e poter continuare a creare cose che principalmente debbono piacere a me stesso, il risultato gratificante, è vederle indosso a più persone possibile, affinché la gioia che riempie il mio cuore nel crearle, possa riempire anche i loro nell'indossarle.



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FEMME By Michele.R

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Fashion Design

Photo Credits:
4: Alice Franchi
7, 11, 12, 13: Antiquark featured
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Graphic Layout: Marianne Domingo

Boutiques that sell Michele Rossi
Raspini in Firenze - ITALY
B&B in Milano - ITALY
Russo in Capri - ITALY
Victoire in Saint Tropez - FRANCE
Le Bon Marché in Paris (Paris - FRANCE)
Vakko in Istanbul - TURKEY
Yagi in Tokyo - JAPAN
Madison in Beverly Hills - USA



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Arts | Fashion
MAGAZINE

16 40

linda mccall

emundi, australia

an artist inspired by the
australian outback and
a passion for life

Q: How did you first get into painting?

Linda: I believe that "She who has the most fun WINS!"
Art is my passion. Always has been, ever since my school days. After school I went to drawing classes and then, only a few years ago, approaching 40, I chose to study with a well-known artist in Canberra, Margaret Hatfield, in mediums, color and texture.

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I liken the art of life to painting being that we all have our own canvas to paint in life. We choose the tools, the brushes, the mediums to create it. We are constantly given the opportunities to change our style if we choose to see it, or, if you sense it needs adjusting. And so we always find the correct tools available to use, if we choose to. That is the beauty of life, love, art and fashion.

I love that opportunity awaits us and we choose the tone, texture and finality. (If it wasn't a word it is now). We choose our Topic, just as we choose labels in a supermarket, to create a theme. I always say "be careful what you wish for as it might just present itself," then what will you do? Fill it with color and love. What else is there to do? Maybe I didn't get into Art, maybe it got to me?

Q: How hard is it to succeed?

Linda: When you create something there is always an element of good and bad, and everyone will have their own view on how they see things. So I have learnt it is always so important to believe in your own creation. I am ever mindful of that. However with my painting I allow it to create itself and play with the unconscious mind and have fun with the painting. And then the medium I use and lust for life appear without effort. I try to remember that all artisans in the past had to believe in their own craft to succeed, just as we all do in every aspect of life.

I believe success is measured on your own experiences, and who and what you choose to measure against, and relate to. Success is really how you affect yourself, and others throughout the day. Success is the magic of the people and the environment. Success is ultimately measured by who? Your own perception of yourself. I have a saying I created for what I stand by: 'Choose to Live life with love laughter and passion, and success and abundance will flow with ease.

Q: how did you find your niche? Any important events that helped or hindered you?

Linda: Just as I live life by my mantra and in my style I am influenced by my diverse upbringing and

"naked energy"



from my life experiences that make me in many ways. As a child I grew up in the outback of Australia, on an aboriginal station where my father was building houses for the local communities and my mum was a nurse. So living in this magical environment I was inspired by untouched nature, wild animals, traditional peoples and a wonderfully energetic family. I had different experiences than city kids of my age. I guess my style was influenced by these early beginnings but also my love for the anatomy and the human form.

Bodies inspire me as a therapist and as an artist. This fascination grew with my studies of the human body while doing a diploma in Shiatsu and oriental therapies. That was one of my big turning points. Observing the art of movement caused my visual art to evolve with the understanding that everything is made from molecules. Tiny little molecules of life that make us what we are, with the element of light that brings colour is where the intensity comes from. I come up with ideas for a painting however they

often take their own shape once I start and the end result is not always what I imagined. But that is an element of surprise for me as an artist because I am able to express things that I was not even aware of. I love texture and I must admit most of my paintings are too bright and require a large space or suit a corporate or business environment. Very rarely will I hang a painting in my house. I also love the challenge of just working with 2 colours, that is what the Zebra series depicts after visits to Africa. As I continue to travel and meet new people I'm constantly finding myself evolving as an artist and a person and expect future experiences will also help me.

Q What drives you?

Linda: Humanity. What we are all capable of never ceases to amaze me. And Nature, our beautiful vast world and the gifts it holds for us all, if we choose to open our eyes and see its true essence. Having lived in different cultures not only in Australia but Hong Kong and Saudi Arabia these experiences inspire me. As Cate Blanchett once said, "people say she's like this and like that but who I am is forever shifting"



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