



10 CROSBY

Though launching a diffusion line now feels de rigeur for every designer looking to break into the big leagues, the latest Fall of 10 Crosby Derek Lam is probably one of the most highly-anticipated by the fashion pack. Lam hopes to "elevate the experience of what is considered to be affordable fashion" through the collection, named for his Soho studio, with prices ranging from \$225 for a silk blouse to \$695 for tailored coats and leather jackets. The debut lookbook features Hanne Gaby Odiele modeling sexy, slouchy separates like color-blocked silk pants, a black silk trench, a pajama-like suit and sweeping maxi dresses, all of which will mix seamlessly into a wardrobe filled with Lam's eponymous collection—or, in true Lam style, with jeans and a white t-shirt. —Britt Aboutaleb

10 Crosby Derek Lam will be available in Derek Lam's flagship store in New York and online at www.dereklam.com in November.



BLK DNM + MOSCOT

Despite its inception just a year ago, BLK DNM has already proven itself to be so much more than just jeans. Most recently, the brand—founded by Swedish designer Johan Lindeberg—has teamed up with MOSCOT on a new collection of sleek sunglasses. Keeping in line with both companies' minimalist mentality, these eight unisex shades fall into three categories. Aptly named SUNGLASS 1, an updated Wayfarer style with a rounded frame; SUNGLASS 2, a square shape with G-15 lenses; and SUNGLASS 3, a statement silhouette complete with thicker frames and an upturned brow, they tread the line between edgy and classic. Details like sepia-colored or green lenses and slight alterations in shape make each of these glasses unique, as well as set them apart from the rest of the pack. Along with their jet-black frames, the one common thread between these diverse styles is a shiny metal insert that wraps around their edges. And while this limited-edition collection might mark the merging between old and new New York for both of these locally-based brands, you don't have to live in the city to buy them. —Lisa Darwin

BLK DNM/MOSCOT sunglasses now available at BLKDNM.com and MOSCOT.com.

LMF'S SCUBA-À-PORTER



Pragmatic, skin-tight, and more about function than form, there's very little about neoprene that is elegant. But Lisa Marie Fernandez, a New York-based stylist-turned-designer, hopes to inject a bit of sleekness into scuba-inspired gear. After unveiling an eponymous swimwear collection in 2009, she recently expanded the line of bright bikinis and sculpted one-pieces to include about half a dozen dresses. Whether draped in all-black or color-blocked with bold hues, scoop-necked or halter-topped, all mold to the body and hug every curve. More daring selections have an unmistakable, thick black zipper shooting down the front, allowing for hints (or grand announcements) of cleavage. Even with the chic silhouettes, traces of athleticism remain—you can almost see Venus Williams sporting one at a tennis match. One imagines that they can weather a sweat storm, or survive spilled drinks from wild nights on the town. —Elisa Mala

www.lisamariefernandez.com



JANIE + WENDY

With the advent of the iPhone—and its concomitant convenience and ubiquity—amateur photography is experiencing a flourishing not seen since the advent of the Polaroid. Janie Taylor and Wendy Whelan, two women who, as principal ballerinas at New York City Ballet, are already at the apex of a different arena, have taken the Facebook photo album to another level with their photoblog "Ballet, Cats and Other Things," which launched this summer. "I've always had a camera with me, probably since I moved to New York, and I've always taken a lot of photographs," says Taylor, who explains that Whelan's interest in photography developed more recently. The two decided to join forces after Whelan's husband, a professional photographer, pointed out the similarities in their work, which relies heavily on the filters and lenses of iPhone apps like Hipstamatic and Instagram to add a veneer of vintage flavor to the most cutting-edge technology. Both photographers demonstrate an eye for color and composition, producing honest work reminiscent of William Eggleston and other chroniclers of everyday beauty. "I feel like when I first started I took a lot of photos of people, and I'll hardly take pictures of people anymore," says Taylor of her aesthetic taste. "I think a lot of times color is something that really attracts me to what I want to photograph. If it is people, it usually ends up being people I don't know, and it's just a fleeting moment that's maybe a bizarre scene or something that is just one moment in time. That's what usually attracts my attention." —Jonathan Shia

www.balletcatsandotherthings.com

SUZANNAH WAINHOUSE

"I've always been drawn to nature," says Brooklyn-based painter and jewelry designer Suzannah Wainhouse. "The deep sea, the beautiful way the ocean rounds and smooths shape—it's really spectacular." This love of oceania might seem counterintuitive for a girl raised in rural southern Vermont, but it has long been a defining factor of the nature goddess's work, starting with the primal, beach-worn amulets and rough-hewn rings she introduced in the Spring of 2009. Her latest collection—a series of hand-molded brass and silver brackets sculpted to resemble the raw, weathered remnants of the ocean floor—is no different. "I took the idea of forms buried at the bottom of the ocean and applied it as I sculpted and softened the pendants," says the artist. "Sometimes, it's a very difficult process because metal can be unforgiving—but it's a wonderful challenge." —Ashley W. Stimpson

www.suzannahwainhouse.com



RYAN TRECARTIN

Multimedia artist Ryan Trecartin, the ingenious mastermind behind the feature-length "movies" *I-Be Area* and *A Family Finds Entertainment*, is the somewhat surprising subject of a new monograph from Rizzoli, to be released in conjunction with the tour of his newest work, the four-hour magnum opus *Any Ever*. His work is a manic, hyperbolic explosion of digital media, festering with crypto-adolescent Internet jargon and stylized with garish costuming from our present future. One can barely conceive of his work without diving headfirst into it with headphones. But the book is a prayer answered for those countless times you wish you

could replay nonsensical non sequiturs such as "Please don't accept your progressophobia in work flow by brand washing my global blanky with same page." Trecartin's hectic movies are condensed into a layout that reads like a brochure for the underbelly of the information age. Pull-quotes from the movies are scattered across screenshots and interspersed with photographs of installations from exhibition venues. While the book is by no means a substitute for the singular experience of seeing his work in the flesh, it lends some clarity to the particularly paradoxical work of one of our generation's most iconic artists. —Sam Parker

Ryan Trecartin is out October 4 from Rizzoli.



SCARVES OF WARIS

Waris Ahluwalia, best known for his fine-jewelry line the House of Waris, is not your typical fashion insider. Before the launch of his first collection in 2006, he spent six days a week for six months of the year alongside a family of artisans he discovered in India. Ahluwalia brings the same devotion and craftsmanship to his newest venture—hand-loomed cashmere, silk, and silk cotton scarves. "Like the jewelry, we're exploring old-world techniques to create pieces for the new world," he says. The inspiration behind many of his collections is "love and history." "As always, I must add the disclaimer that I understand neither. How this manifests itself

in a collection, whether jewelry or scarves, is always exciting for me." Inspiration is not the only thread that binds the two. Some of the motifs from the scarves come directly from the jewelry, including the Roma bird and the palm frond. At his Fall 2011 New York Fashion Week debut the designer presented his collection of ten styles, including hand-embroidered, hand-dyed, batiked, silk-screened, and block-printed designs, alongside his jewelry. —Gaia L. Braun

House of Waris scarves now available at Barneys New York, Maxfield.colette.com, and Dover Street Market.



HACIENDA DE SAN ANTONIO

The Hacienda de San Antonio—first established in 1890 and acquired by Sir James Goldsmith in the 1970s—is in the highlands of Colima, Mexico, near the crater of the Volcán de Fuego. The newly restored property, built on five hundred acres of a coffee plantation, offers comfort, tranquility, and luxury for those seeking either active pursuits or total relaxation.

This spring I was invited to the Hacienda de San Antonio for a friend's birthday. The owners, Alix (Sir James' daughter) and Goffredo Marcaccini, made everything available to us, and the feeling was less that of staying at a hotel and more like being a guest at their house, with attentive and friendly staff who still understand the importance of privacy. When Alix redecorated the Hacienda's twenty-two rooms and three suites, her principal goal was to use the brilliant colors of Mexico while balancing the scale of the property and incorporating the country's traditional arts and crafts. Beautiful wool rugs, for example, are hand-loomed by a family from Oaxaca's Textilán del Valle.

The Hacienda de San Antonio takes advantage of its stunning location with a selection of vigorous activities. A hike or a horseback ride to the Volcán de Fuego both offer an adventure and a challenge with magnificent views of the crater and the adjacent valleys at the end as a reward. The Hacienda also works to connect guests with their food and drink. The coffee roasting process is done regularly and you're invited to watch and taste and learn about the techniques from the experts. The ranch has a variety of farm animals and even a family of llamas, and most of the produce is 100% organic and comes straight from the garden.

Anybody can find their own special satisfaction at the Hacienda de San Antonio, whether it be a relaxing pool holiday or a romantic wedding. Nothing comes closer to a perfect location than this special place in the mountains of Colima. —Twin Wild

www.haciendadesanantonio.com

CHRONICLES OF NEVER

When examining the structured yet whimsical garments of Gareth Moody's *Chronicles of Never* collection, it helps to keep in mind that, from his first appearance on stage in 1904, Peter Pan has traditionally been played by women. Inspired by architecture and geometry as much as fantasy, Moody, one of the founders of Ksubi jeans (he ended his "love/hate" relationship with that brand in 2005) brings an androgynous, adventurous flair to his Fall 2011 collection for *Chronicles of Never*, which takes its name from Peter Pan's homeland, the imaginary Neverland. An avid collaborator, traveler, and poet, Moody added men's and women's shoes and eyewear to his unisex collection of resplendent basics, finishing touches to his complex drapings and long, clean lines. Moody's marriage of fantasies of old with the sartorial here-and-now has produced a line whose sophistication and surety rival its capacity for imagination. These are clothes for men and women, not lost boys. —John Orved

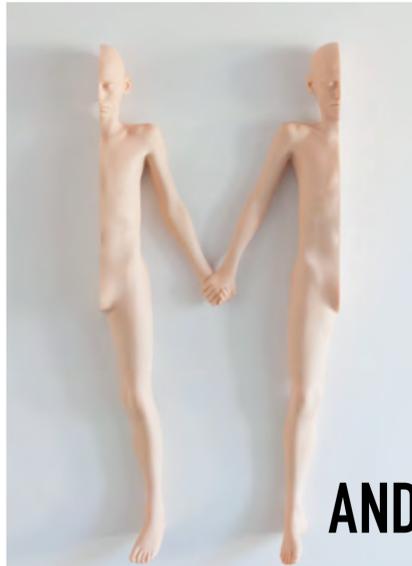
www.chroniclesofnever.com



Despite a fixation on man's limitations, Swedish-born artist Anders Krisár seems to have garnered a reputation for nearly flawless sculpture. His pieces, particularly those concerning his own internal yearnings as a young boy, benefit from an ability to employ subtlety to jarring ends. With a focus on family and, more broadly, interpersonal relations, he creates castings of torsos, limbs, and full figures, then projects internal conflicts by way of external markings. His photographs, conversely, seem to play off the passing of those relationships, featuring nearly-empty rooms carrying the eerie smeared light of an individual having come and gone, leaving only the memory behind. This month, independent publisher Orsodi-Back releases a monograph of his work, encapsulating this focus on dichotomies in seventy illustrations stretching across 184 pages. Accompanying the images are essays by an array of notable scholars, including Sandhini Poddar and Arnaud Gerspacher of the Guggenheim Museum, critic Katie Kitamura, and Anders Kreuger, curator at Lund Konsthall in Sweden. While the translation of other media to print can have its difficulties, fortunately for readers, Orsodi-Back achieves a certain cleanliness that places the attention firmly on Krisár's softly-spoken message.

Anders Krisár is out this month from Orsodi-Back. A solo exhibition of Krisár's work runs at Ramus Barquet from September 8 to October 15.

ANDERS KRISÁR



DION LEE



Far off the mainstream fashion circuit, the blogosphere is buzzing about a new talent in the land Down Under. In the few short years since Dion Lee debuted, he has emerged as Australia's most prolific high-fashion designer, and he's about to take the rest of the world by storm.

My line focuses on the construction of clothing. I'm always exploring how things function and how they work," Lee says about his designs. Even as a child, he loved cutting things up and putting them back together. "Often it's just the subtlety of things you don't discover until you look through a piece and its functional elements."

His graduate collection at the Technical and Further Education New South Wales Fashion Design Studio in 2007 immediately caught the eye of buyers at Belinda, one of Sydney's poshest boutiques. But it was his breakout collection in May 2010 that put him on lists of designers to watch all over the world. The collection brought together menswear-inspired tailoring, digital inkblot prints, and girly, pleated cocktail dresses—all featuring quirky cutouts and masterful technique. Net-a-Porter scooped the collection up, bringing Dion Lee beyond the shores of Australia for the first time, and he hasn't disappointed since. And while Lee's mainline collection continues to impress critics, his contemporary collection of soft shirting and dresses, Line II, and collaboration with Australian retail chain Cue have gained him slews of new fans.

For Fall 2011, the 25-year-old Lee pushed his technicality into new territory. "I was focusing on two things that my collections haven't really focused on before: silhouette and texture," Lee says. For some pieces, Lee broke jackets apart and put the fractured pieces back together, while for others he cut giant slices out of austere dresses and skirts. For the first time he also moved into experimental fabrics, printing photographs of packaging onto plasticized latex, draping transparent latex film, and applying heat-transfer latex prints to create texture.

"It's funny, buyers tell me how subtle the clothes are, but to me they're anything but subtle," muses Lee, although he admits that the tactile nature of his most recent collection is impossible to pick up on from a distance. "I suppose you have designers who, when you see something ten meters away, it's loud and visibly identifiable, but I suppose there's a quietness I like about those details that aren't extroverted and loud."

Hopefully, those quiet details will speak volumes for Lee, who is showing in London for the first time this season. "I've been pushed to show the label internationally since I started out, but I didn't want to rush into showing overseas. I think now is the right time and there's such an attitude of embracing, accepting, and nurturing new designers in London." Lee's fusion of traditional tailoring and aggressively forward-thinking design screams London fashion, so he's bound to find a warm welcome. —Suzanne Weinstock

www.dionlee.com

TESSA EDWARDS

Tessa Edwards is the rising London designer who won't be swayed. Her unique, couture-influenced blend of post-apocalyptic glamour will divide opinion—but she's happy with either love or hate: it's the insipid in-between that offends.

Her stint at Central Saint Martin's was far from idyllic. She might have used the time wisely, gaining valuable experience at the French haute couture ateliers she places on a pedestal—Anne Valerie Hash, whom Edwards "adores," then later Christian Dior—but her work was misunderstood on the post-graduate MA course and she left before completing. "They said my work didn't fit into a 'fashion context' of modern fashion," Edwards explains. "I couldn't understand why it had to, and I kept getting told how 'weird' I was. There is a conditioning today to mold students to work in the industry but not have their own label or change the industry. I couldn't think of anything worse than subscribing to that—you have to spread your wings to push equal integrity or longevity. It takes a renegade to say, 'Enough!' turn left when everyone is veering right, and do herself justice. Edwards is a rare bird, a startling talent—and she will build her fashion house on just that. —Dean Mayo Davies

www.tessaedwards.co.uk



Photography by George Harrow; Model: Isabella at Select.