

elsewhere







*wet*



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## IMPRINT #8 WET issue

### EDITOR-IN-CHIEF

István Szűcs

### CREATIVE DIRECTOR

Olivier Yoan

### FASHION EDITOR

Deak Rostochil

### ONLINE EDITOR

Annachiara Biondi

### MARKETING EXECUTIVES

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Barbara Pinke

### PR & ADVERTISING SPECIALIST

Dorottya Géczi

### SOCIAL MEDIA ASSISTANT

Yuze Le

### WEB DEVELOPER

Dániel Petrásovits  
Superlab Productions  
www.superlab.hu

### CONTRIBUTORS

Aidan at Elite, Almudena Flori, Charlie T, Chiara at Pride Models, Claudio at Uno Barcelona, David Chiang at Major Models NY, Dylan Kwacz, Ellie Davies at SUPA, Hadar Pitchon, Jade Leung, Jakob Brondum, Juan Achiaga, Julia Gándara, Katie Mellinger, Kevin O at AVE Management, Kristiina Wilson, Leonard Koren, Linda Johansson, Logan Jackson, Marc Anthony George, Melissa Wickham, Michelle Tran, Morgan Hill-Murphy, Nigel Lew, Patrick Lacsina, Rachel Stickley, Rob Povey, Ronnie Tremblay, Samuel Yang, Sarah Kate Gibbs, SK Tang, Tayla at Trend Models.

Any feedback, inquiries or questions, please email to: [info@elsewhere-zine.com](mailto:info@elsewhere-zine.com)  
Marketing and PR related inquires, please email to: [marketing@elsewhere-zine.com](mailto:marketing@elsewhere-zine.com)

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### COVER AND BACK COVER

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*styling* Marc Anthony George  
*model* David Chiang at Major Models NY

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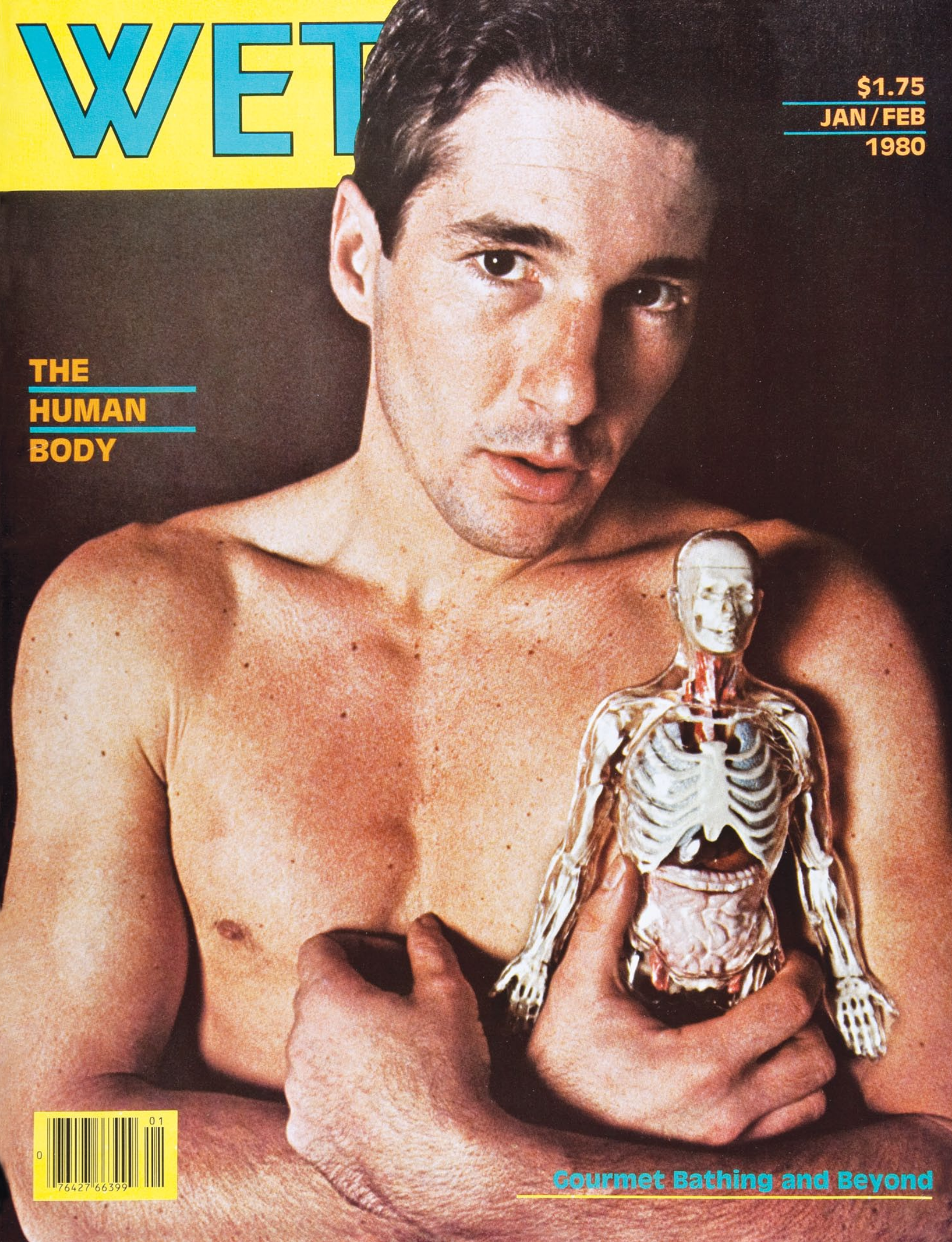
# Editor's Letter

It doesn't matter if you are in rainy London, sticky Guangzhou or hot hot Los Angeles, summer will always bring with it a certain feeling: a mix of freedom, excitement and unexpected - sometimes even unjustified - happiness. Everything looks better, colours are brighter, and your body feels more alive than ever, almost as if your senses were unconditionally sharpened for three months. Our WET issue celebrates this overpowering and seducing energy and we hope that you will be inspired to live and enjoy every single one of these summer days at its fullest.

Have a sexy summer folks!

Annachiara Biondi  
Online Editor





# Leonard Koren & WET: The Magazine of Gourmet Bathing

Venice Beach, California, 1970s: Leonard Koren, a young visual artist with an unusual interest in bathing environments, decides to dedicate an entire publication to the topic, founding WET: The Magazine of Gourmet Bathing. Despite its eccentric subject matter, or perhaps because of the inventiveness required by it, WET quickly became the archetype of a new way of making magazines both visually and conceptually, which perfectly embodied the playful and paradoxical spirit of the New Wave of graphic design. Founded in 1976, the magazine was published for six years, collecting along the way an increasing number of talented contributors and producing clever, inspirational and often ironic content, including articles on how to cook fish in the dishwasher and interviews with the likes of David Lynch. WET was original, innovative and always unexpected, and it remained so until its closure in 1981, leaving a legacy that keeps inspiring today.

For our homonymous issue we reached out to Mr. Koren to learn more about gourmet bathing and his artistic career.

Venice Beach, 加利福尼亚, 1970s: 一位年轻的视觉艺术家, 成立了WET: 一本关于艺术高级沐浴的期刊。抽离现实的主题和标新的内容, 使得WET很快成为一本备受欢迎的富有玩乐气息的新生代平面艺术期刊。自1976年创立初刊号, 它得以持续出版6年, 在期间收获了许多才华横溢的艺术家的支持, 并持续创造出一个又一个标志性的主题, 比如: “如何在洗碗机里烹制鱼”, “与David Lynch聊聊天”。作为一本原创并具有鲜明特色的期刊, WET坚持着让读者大跌眼镜的风格直到1981年, 却一直启发着一批又一批的后来人。

本期elsewhere连线Mr. Koren, 了解高级艺术沐浴和他个人的艺术生涯。

text Annachiara Biondi 的文字  
translation Yuze Le 翻译



**Before making WET, you were already producing ‘bath art’—portraying people taking baths. Where does your interest in bathing come from?**

My cultural roots are in European countries where there were strong bathing traditions. I was raised in Los Angeles where an emphasis on bathing culture generally was quite pervasive. California has many fascinating natural hot springs, which I experienced as a teenager and early adult. The fantastical imagery stuck in my mind. And then, when I was in architecture school, I became fascinated by small intimate environments. I realized that the bathroom is the quintessential small, intimate environment of contemporary Western culture.

**What was the main idea behind the magazine?**

Prior to WET I was making art—primarily silkscreen and lithographic prints, and unique shower curtains—with bathing themes. But I reached a conceptual impasse; I was bored with art as objects. The magazine seemed a good way to fuse my formal art concerns into a more open-ended, uncharted social context.

**WET was published between 1976 and 1981 in Venice, California. How would you describe those years? Do you think a magazine like it could exist today?**

I would describe those years as vital, dynamic, and integral to my launch into the world of artistic entrepreneurship. No, I don’t think a magazine exactly like WET could exist today—primarily because paper magazines are no longer the avant-garde medium of the moment.

**During its six years of publishing, WET was very influential in terms of graphic design, becoming an archetype of the New Wave. In which way do you think your studies in architecture influenced the graphic design choices for the magazine?**

I don’t really think that my architectural studies had much to do with the graphic aspect of WET. I think the systematic nature of my mind found comfort in the domain of architecture, and that same turn of mind made magazine publishing, which is a lot about systematic organization, seem natural to me. On the other hand I think my art instincts, my incessant exploration of the aesthetic realm, provided the kind of mental flexibility and openness that allowed for WET to unfold in the way it did.

**In your opinion, what made the magazine so inspirational for artists and readers in general?**

Artists and other creators are always on the lookout for original, interesting artistic expressions of any kind. Because the magazine provided a venue for the most imaginative graphic explorations of its time, it naturally

became a magnet for creative people.

**Some issues of WET had a set theme – fire, the human body, obsession – while others didn’t. How did you choose and commission the magazine’s content? Did you follow any criteria?**

The primary criterion for inclusion was a high degree of “interestingness.” Writing, visuals, and the graphic design had to ignite imaginative sparks in the minds of the readers—or there was no reason for it to be in WET. In order to achieve the kind of dynamism I demanded of the magazine, the methodologies approach constantly changed. My belief was that methodology determines product. So most of my time was spent pondering new methodological approaches to magazine making.

**In 2012 you published Making WET: The Magazine of Gourmet Bathing, a visual and written record of the production of the magazine. What made you decide to write a book about it?**

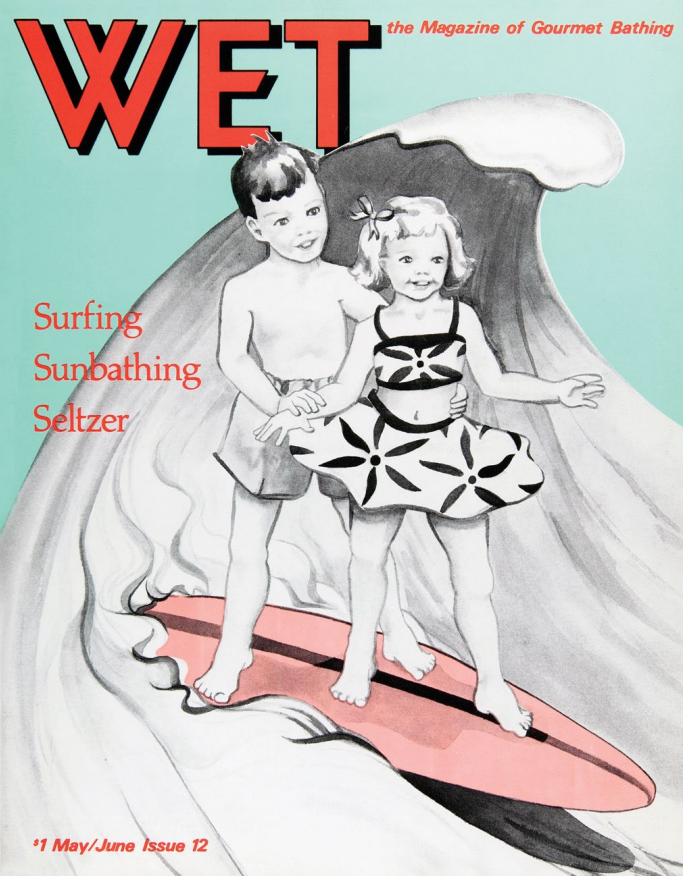
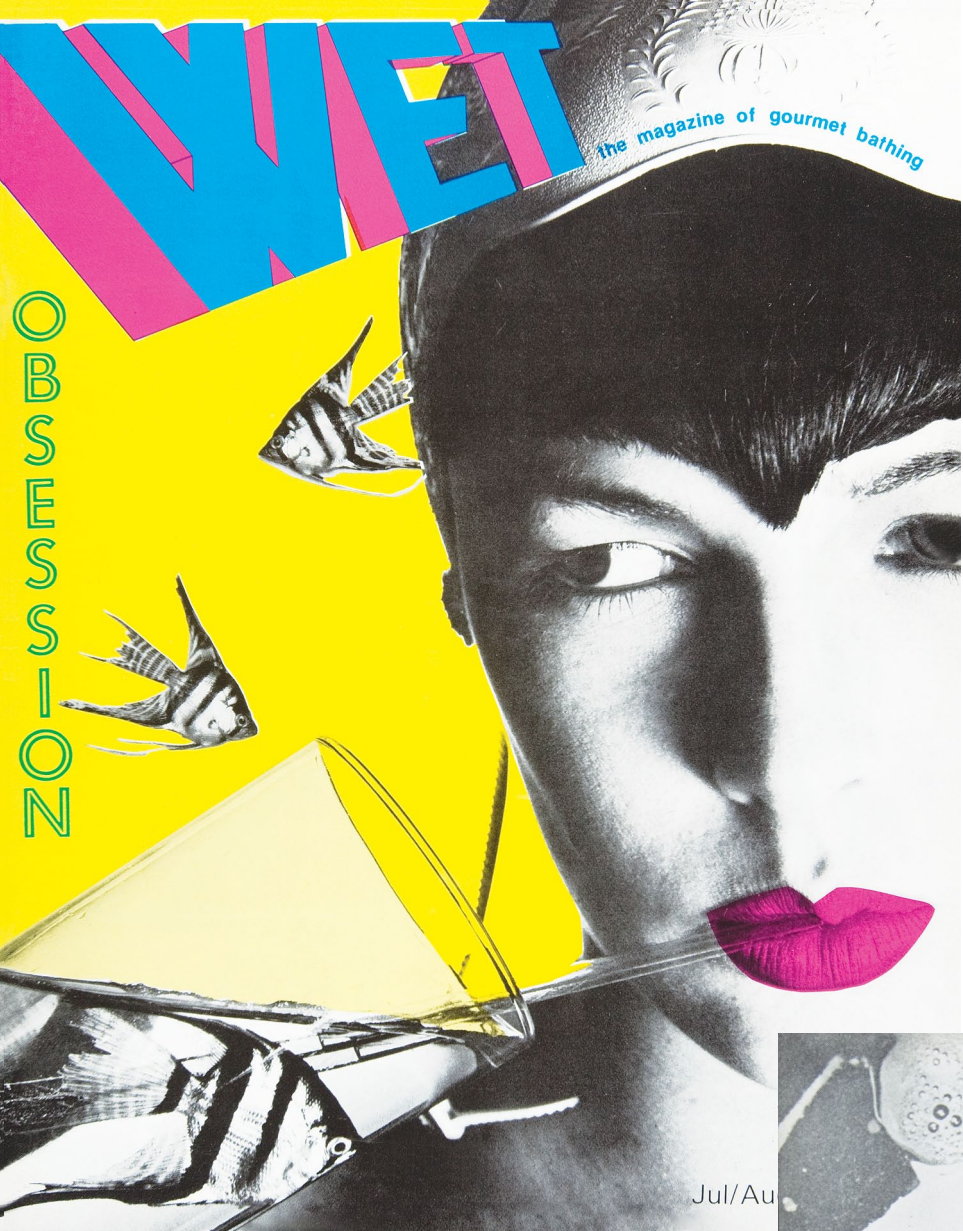
I wanted to preserve a historical record of the process of making the magazine should my son, who is now quite young, ever want to learn from his father’s experience in that particular art-business enterprise.

**Making WET is only one of the many books you have published in the past years, covering a wide range of subjects including aesthetic, architectural environments and Japanese gardens. How did you come around to the idea of starting to write books?**

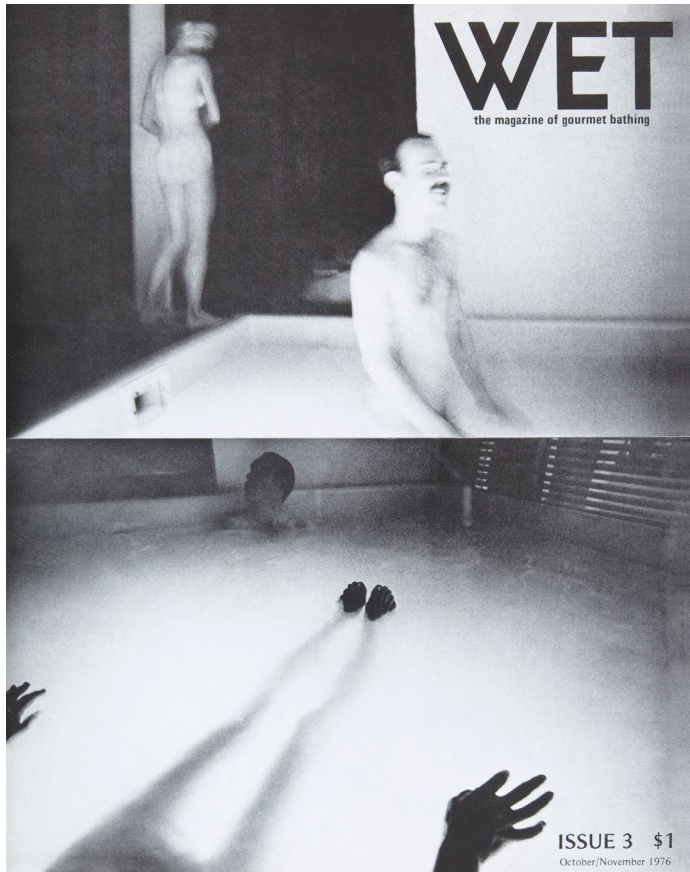
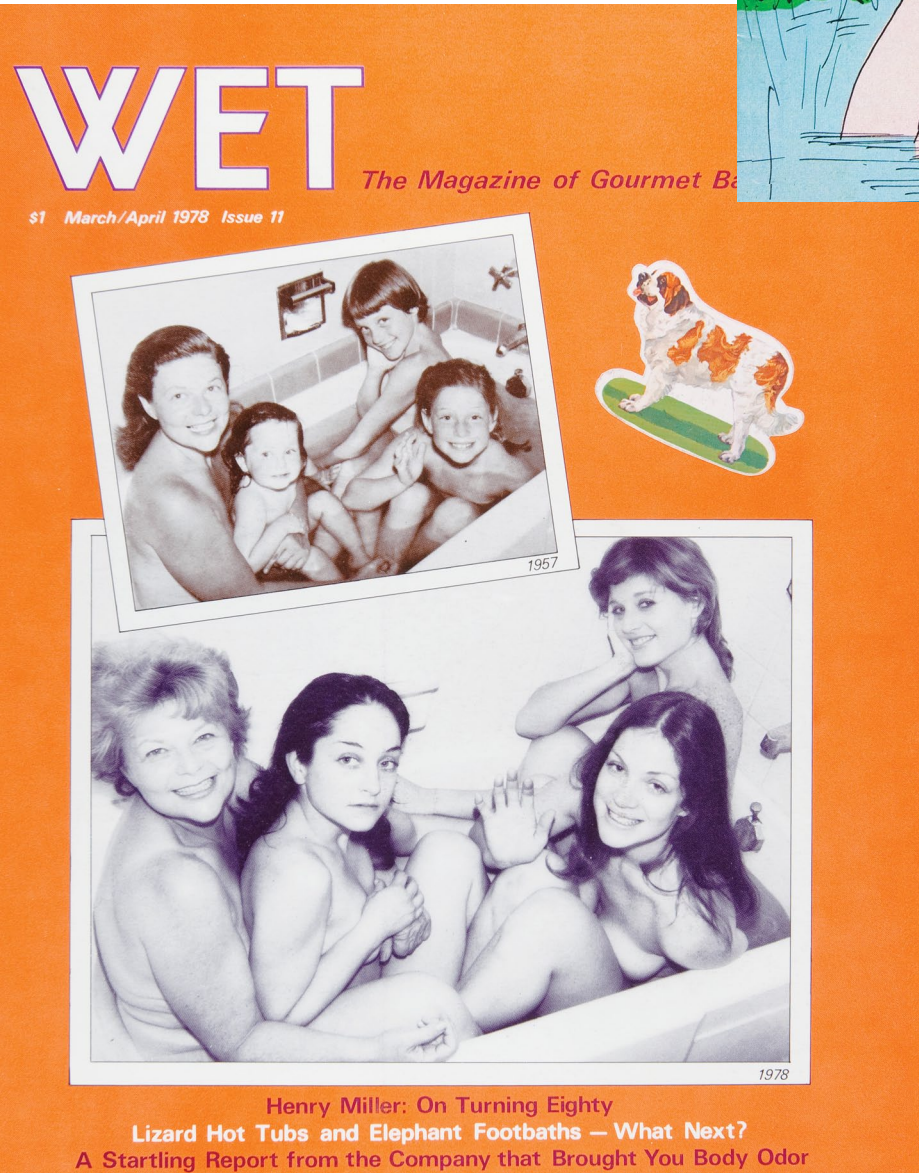
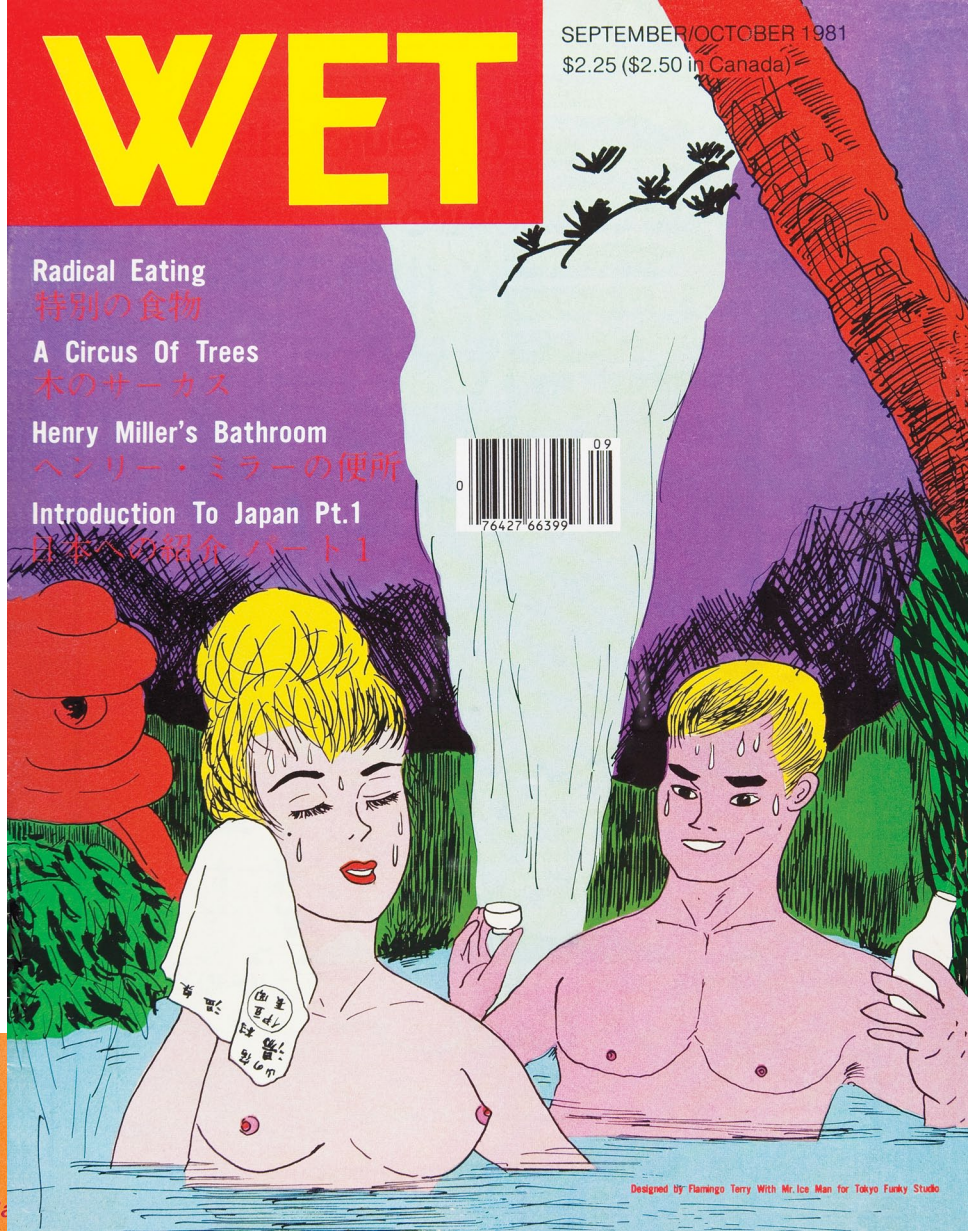
When publishing WET, I was in love with the ephemeral. I thought books were too fixed, too permanent, and therefore not very interesting as expressive medium. But after I stopped publishing it I began making trips to Japan. At that particular moment, the traditional Japanese fashion idiom was intersecting with that of the West for the first time in a really big way. The effect was explosive. The idea to make a book about Japanese fashion seized me with incredible force. So I did. The experience of making the book was wonderful. And the book, titled “NEW FASHION JAPAN”, was quite successful in the marketplace. From that time on I was hooked on making books and have been making them ever since.

**Looking at all the projects you have created and all the books you have written in your life until now, is there anything that you would have done differently?**

If I could do it over again, I would treat every person I ever met with a lot more courtesy, consideration, and appreciation. But other than that, there is nothing I would have done differently.







在制作WET之前，你就已经在制作沐浴艺术—表现人们沐浴的艺术手法。你的兴趣来自哪里？

来源于我欧洲的浓郁沐浴文化背景。我生长在洛杉矶，那里沐浴文化也是十分浓厚。当我还年少的时候就经常游历加州各大温泉，泡在水里的美好感觉一直深深扎在我心里。直到后来我进入了建筑学校，我开始喜欢小而紧凑的环境氛围。我意识到浴室是一个紧凑的西方文化的浓缩体现。

这本杂志背后的理念是什么？

在制作WET之前我一直在做艺术：主要是丝网印刷和平面印刷，还有独特的浴帘设计。都是环绕着沐浴的主题。但是我逐渐失去了兴趣，且厌倦了把艺术发展成为物件的这个过程。制作杂志却是不同的。它成功地把艺术的思维打开，转化为未知的大众内容。

WET 出版于1976 至 1981 的 Venice, California。能否形容一下当时的岁月？你觉得这样的杂志能否还能出现在今天人们的视野里？

我觉得那是一段充满了活力和缤纷多彩的时光，并且是打开我艺术职业生涯的重要部分。我并不认为一本像WET一样的杂志能在今天生存下来，主要是因为当代纸媒已经不是主流了。

在6年的发行里，WET 成为了平面设计界的标杆，并且在随后新浪潮运动里发挥了重要作用。你怎么评判你建筑设计的背景对这本杂志中平面艺术的选择？

在对图像，平面艺术的选择上，我来自建筑学习的背景并未派上用场。我是一个非常有条理的人，学习建筑设计的同时我的个性得以派上用场，使我感觉十分舒服。同样的个性促使我对发行杂志产生了兴趣。制作一本刊物同样需要有条理和系统化地处理内容，所以对于我来说并不难。另一方面，我认为我的艺术本能，和不断渴求探索更多内容的审美观，给了我和WET开阔的视野与包容性。

为什么这本刊物能给这么多读者和艺术家灵感与启发？

艺术创造者们总是在寻找原创和独特的艺术表现形式。由于这本杂志在当时是一个艺术创想与革新图像的聚集地，自然吸引了很多有奇思妙想的人。

有一部分的WET有特定的主题，如：火，人体，痴迷。在选择主题和内容的时候，是否遵循着一定的规则？

最主要的因素就是内容一定要有意思，非常有意思。文书，影像，还有平面设计必须要能点燃读者内心里想象力的火苗，若是不能激起他们的想象力那么那些内容就不能出现在WET里。为了使得内容更多元化，我一直采取不同的方法以表现主题和艺术。我坚信方法将改变事物的结果。所以我花了很多时间去改变制作杂志的方法。

在2012你发行了：制作WET： 艺术沐浴，以图像和文字的方式记录杂志幕后的全过程。是什么促使你产生了这个想法？

我想保留这段历史，所以后人，即使是我尚幼的儿子，也能从我的经历里了解到如何经营艺术企业。

在你写下的一系列出版物中，包括了关于美学，建筑环境，日式花园的书籍，以及这本杂志。是什么给了你灵感，并开始写书？

在发行WET的时候，对于它的热情却是非常短暂的。当时的我认为书本太过于死板，一旦被印在纸上便是这样的了，并不是一种有意思的传播媒体。但在我停止发行后我远到日本旅行。那时正是日本传统时装文化，与西方潮流交接的重要时期。影响重大而深远。一种想要做一本关于日本时装的想法绕在心头。所以我就这么做了。做书的过程让我感到十分享受。最后这本“NEW FASHION JAPAN”在市场上取得可观的成功。自那之后我就爱上了做书，并且一直持续了下去。

若是要你把所有做过的项目还有书籍再做一遍，你会做出什么改变呢？

如果我能有再一次的机会，我想我会对每一位我遇到的人致以更加客气，包容以及感谢的态度。除此之外，别无其它改变。



# Body Language: A Conversation with Samuel Yang

Freshly graduated from school, designer Samuel Yang is manifesting his progressive ideals around the body and around the world.

对话 Samuel Yang —— 了解刚从校园走出来的年轻设计师，对人体和服装的认知。

text Deak Rostochil 的文字  
translation Yuze Le 翻译  
photography 摄影 Hart+Leshkina

Recently you studied MA Womenswear at Central Saint Martins. Tell me about your journey to London and how you arrived at the decision to take such a course.

I grew up in Shenzhen, China, before moving to the UK in 2006. I started at Central Saint Martins in 2009 and a few months ago I finished my MA Fashion womenswear course. Before I decided to move to the UK I had plans to apply to the art university at home, but feeling quite determined to go somewhere new to me, I chose to leave the country. Once settled in, I didn't really make a decision to go to Central Saint Martins, but the work I was doing led me there instead.

**Beyond the execution of your designs, what is the principal objective behind your work? Is there a specific message you attempt to illustrate?**

As a designer, I am guided by an interest in the human form, which most likely developed from my background in fine art. My interest in fashion, specifically, is in its allowing a contact or proximity with the living body that isn't as obvious in other artistic media.

**Is it important for you to represent in clothing, which exists physically, a human experience, an internality? How much of yourself and your own experiences do you integrate into your work?**

The body in my work has always a sort of subjective being, while the piece of clothing is almost purely objective. The fabric is cold; it lacks the natural warmth of a body. But once it's worn, the shape and the lines of the fabric start to conform to our body, producing a sort of equilibrium. It's an interaction that creates new and sometimes unexpected results, when compared to either the unclothed body or the bare garment. These thoughts are always the fundamental thinking of my design, and also provide me with the desire to make the clothes.

**And how do you apply those ideals to your design method?**

My recent MA collection is about expressing the tension that appears in a variety of forms, both physically and mentally. It is about exploring the difference of mixed medias to create a multi-formed tension for this collection; materials such as rubber, plastic and PVC-coated fabrics, which emphasize tightness, oppressiveness, and wetness. Speaking of unexpected results, I like to look at designing clothes from a different perspective. For example, have you ever imagined looking at people from the bottom of their feet to their head?

**So your entire process almost begins at the other end of the spectrum, in order to achieve the unexpected. What other aspects of fashion design attracted you to delve further into it as opposed to different mediums of art?**

In comparison to the other art forms, it's the freedom that fashion allows me to express my ideas of the body. It's also always enjoyable to be able to bring abstraction into real life.

**Tell me about your time spent working under other designers. How did this advance your work ethic, design strategy, and your intentions for the future?**

During my placement year at the BA, I did intern for a couple of designers. To work under other designers definitely gives an understanding of how a fashion company works first hand. It also helped me to improve my own view of fashion. Each designer's studio has quite different ways of working, so in terms of design strategy, I am not particularly influenced by these experiences, but instead I have realized what I would want to do when starting my own studio.

**Are you happy being based in London?**

I am, London is a city that is always full of energy, inspiration, and interesting people. There are also always good exhibitions and shows happening here.

**I've seen really interesting sort of collages and film photography paired with images of your collection by Hart+Leshkina. How did your collaboration with them come about?**

The collages were part of my own developmental work for the collection. When I first discovered Hart+Leshkina's work I found it very interesting, so when I was about to finish my final project at the MA, I decided it was time to approach them. We worked it out and they shot the collection as well as a short film. It was very exciting to work with people like them, we share a very similar dialogue on lots of things so we're always on the same page.

**How do you plan to further develop your designs and contribute to the fashion community in the future?**

I have started my own studio and my aim of approaching fashion is to find a connection to art in order to keep on going and developing myself in designs. I am creating these site-specific based projects in which I'll work in different locations. It will give me the opportunity to communicate with local artists and meet interesting people, and to exchange ideas and collaborate with them.









**能否分享你去伦敦圣马丁学院学习研究女装的历程？是什么让你做出这样的决定？**

我自小在中国深圳长大，直到2006年才离开故乡去到英国。2009年开始在圣马丁开始女装设计的研究生课程，直到几个月前才结束。我本想进入一所国内的艺术院校，但内心中其实渴望去一个不一样的地方，这便来到了英国这陌生国度。一开始的时候自己并没有一门心思就想进入圣马丁学习，是当时做的工作给了我圣马丁学习的想法和机会。

**是什么激发了你的灵感，影响你的设计理念？**

由于先前学习美术的缘故，我对人体一直有着浓厚的兴趣，也既是我现在设计的灵感来源。我之所以喜欢上时装，也是因为它与人身体体型上不可分离的联系和纽带。这点在其他艺术形式上并不十分明显。

**对于你来说，服饰是一种物质上的体现，精神上的体验，还是潜在的交流？你个人的经历对你的设计影响多少？**

在我的涉及里，人体是总是主观的，但衣裳永远是纯粹客观。布料是冷的，它们不像人体有自然的温适感。但是当布料被人们穿上后，它们的棱角和形状就开始与人的身体融合并与之产生一种平衡。衣钵与身体的联系，总是产生让人意想不到的崭新视觉效果，这是赤身和单独的一件衣裳所做不到的。我的设计一直贯彻着这样的理念，并且因此激发出我的灵感。

**那么设计过程中你是如何贯彻你的这一想法的？**

我近期的研究生毕业作品表现的就是身体上和心灵上的各种矛盾与不安。利用不同媒介的冲撞以表现这种不安份感；比如橡胶，塑料和pvc 布料，以表现出紧张，压抑和湿润的感觉。我更喜欢以不同常态的眼光去理解时装设计，且总是能产生意料之外的效果。比如，看一个人的时候你有没有试过从脚向上最后看到别人的脸？

**那么是否能把你的创造过程理解为，一个制造意料之外产品的过程？相比其他艺术形式，服装设计的哪一点让你更加深入地呈现你的理念？**

相比其他艺术形式，服装设计让我更贴近人体。我也非常享受这种把不和谐感具现化地感觉。

**在其他设计师麾下工作的经历是否使你的表现力和技法更加成熟？**

我在大学时期为许多设计师实习过。与他们一起工作，我了解到时装公司是如何运转的，并且也改变了我对时装的看法。每一个设计师的工作室有着不同的工作习惯和做法。这并没有对我产生任何改变，却让我明白成立自己的工作室以后需要怎么做。

**你喜欢伦敦吗？**

非常。总是能在伦敦找到活力，灵感， 还有各种各样有趣的人。也总是能发现好的艺术展览和秀。

**你与Hart+Leshkina 的合作是如何产生的？这些贴图和影响表现出你的设计的非常有趣的一面。**

这些贴图是我个人系列的一部分。从第一次发现Hart+Leshkina，我就被他们的作品打动了。直到我快要完成我的研究生毕业作品时，才找到他们来帮助我拍摄我的系列且制作出了一个微电影。我们在艺术上的共鸣非常强，能与他们合作我非常开心。

**未来的日子里你将如何继续你的设计事业？并且如何用你的作品推动时尚界的发展？**

我已经开了自己的设计室，希望以时装和美术的关系来壮大我个人的设计。我正在不同的地方和地理位置做出不用的项目。这给我机会与当地的艺术家合作并且擦出不一样的火花。



N

*photography* István Szűcs  
model Nigel at Want Management

























# South of Heaven

*photography* Morgan Hill-Murphy  
*styling* Jakob Brondum  
*hair & make-up* Linda Johansson at onerepresents  
using [myorganicsuk.com](http://myorganicsuk.com)  
*set design* Melissa Wickham  
*model* Ellie Davies at SUPA  
*styling assistance* Charlie T



ELLIE WEARS DRESS  
PETER PILOTTO





DRESS  
HOUSE OF HOLLAND





TOP AND SKIRT  
MARKUS LUPFER



TOP REBECCA MINKOFF,  
SKIRT GOAT





DRESS  
PETER PILOTTO



DRESS HOUSE OF HOLLAND,  
SUNGLASSES ERDEM X  
LINDA FARROW GALLERY





DRESS  
PETER JENSEN,  
SUNGLASSES  
MATTHEW WILLIAMSON X  
LINDA FARROW GALLERY



Don't Go  
Where I Can't  
Find You

*photography Nigel Lew*  
*model Kevin O at AVE Management*























# Elemental

CHIARA WEARS JACKET MARC BY MARC  
JACOBS AT VINTAGE GARAGE,  
GLASSES STYLISTS OWN

*photography* Michelle Tran  
*styling* Jade Leung at Viviens Creative Melbourne  
*hair* Sarah Kate Gibbs at FUR hairdressing  
*make-up* Rob Povey  
*model* Chiara at Pride Models





SHIRT EQUIPEMENT, TOP TOP,  
FME APPAREL, SKIN PASTE & BONE  
AT GRACE BOUTIQUE,  
GLASSES STYLIS, BROWN



CULOTTES VALE, TOP FBUDI AT  
PRETTY MUCH, PERSPEX SHOES  
AT VINTAGE GARAGE, PLASTIC  
TROUSERS BY JADE LEUNG





TOP RAG & BONE, SKIRT PREEN  
TURKANA AT GRACE BOUTIQUE,  
PERSPEX SHOES AT VINTAGE  
GARAGE, PLASTIC TROUSERS  
AND SLEEVES BY JADE LEUNG



TRENCH OSTWALD HELGASON,  
PANTS FBUDI AT PRETTY MUCH





DRESS FME APPAREL,  
PLASTIC TROUSERS AND  
SLEEVES BY JADE LEUNG



SHIRT EQUIPMENT AT GRACE BOUTIQUE,  
SKIRT CHLOÉ AT FILLY'S STABLE,  
PLASTIC TROUSERS AND SLEEVES BY  
JADE LEUNG





TOP OSTWALD HELGASON AT  
GRACE BOUTIQUE, SKIRT AT  
VINTAGE GARAGE, PERSPEX  
SHOES AT VINTAGE GARAGE,  
PLASTIC TROUSERS AND  
SLEEVES BY JADE LEUNG



# Messy Enough

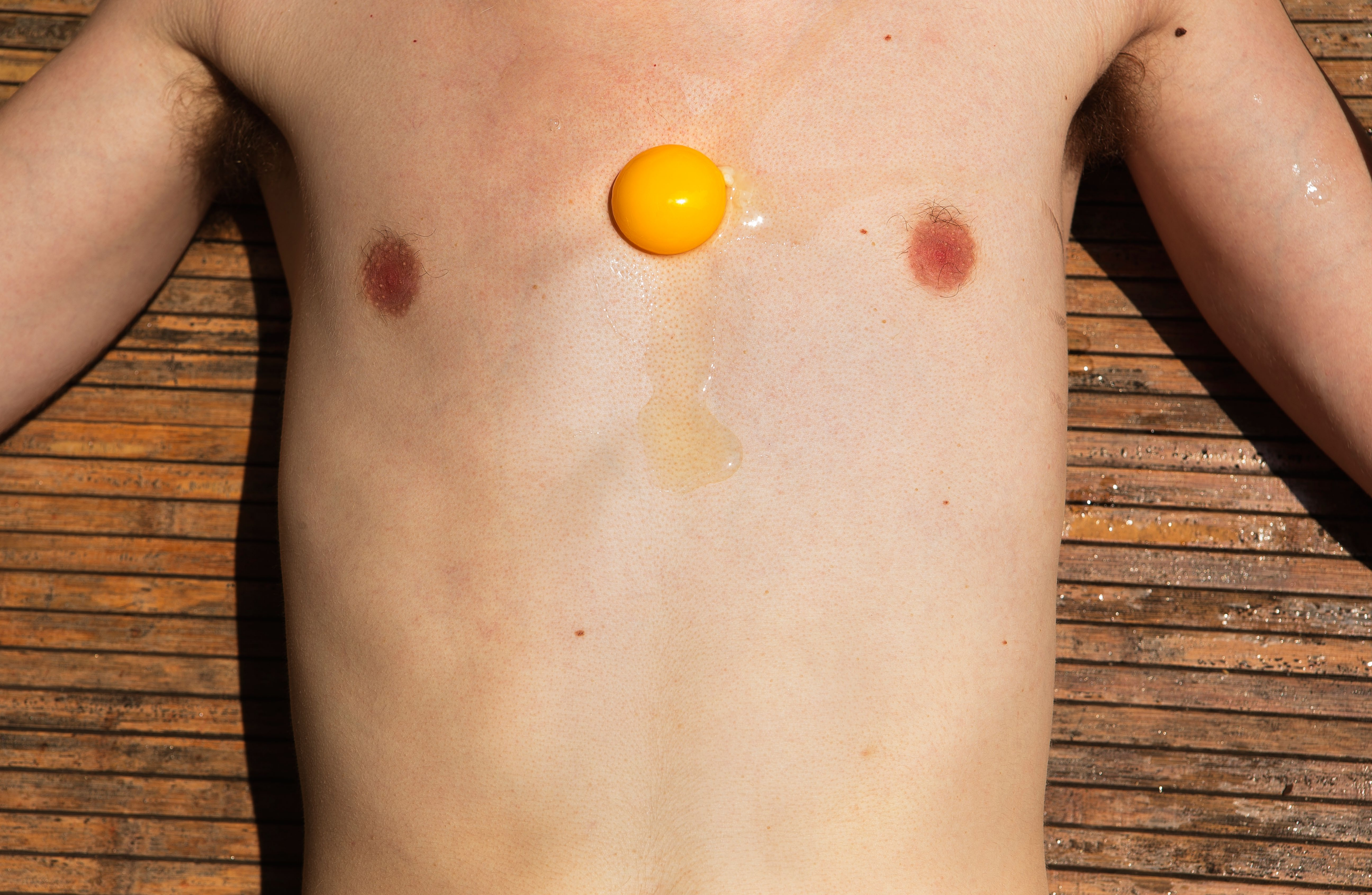
*photography* Kristiina Wilson  
*prop styling* Rachel Stickley  
*make-up* Katie Mellinger  
*model* Logan Jackson

























# Mysterious Skin

*photography* Patrick Lacsina  
*styling* Dylan Kwacz  
*make-up* Ronnie Tremblay  
*model* Aidan at Elite



Aidan wears  
POLO COMME DES GARÇONS





SHIRT ALEXANDER WANG,  
SWEATER ANDREW COIMBRA,  
TROUSERS SANDRO,  
SANDALS CAMPER



JACKET RANI KIM,  
TUNIC ANTE MERIDIEM,  
PANTS THREE EIGHTHS,  
SHOES ALDO





SHIRT ANTE MERIDIEM,  
TURTLENECK MICHAEL KORS



JACKET MAISON KITSUNE,  
HAT AMI





BOXERS DAVID BECKHAM,  
SNEAKERS NIKE



JACKET ANDREW COIMBRA,  
SHIRT COMME DES GARÇONS,  
PANTS ANTE MERIDIEM,  
SOCKS MCGREGOR SOCKS,  
SANDALS ALDO





POLO COMME DES GARÇONS,  
SWEATER & SHORTS AMI,  
SANDALS CAMPER



JACKET MAISON KITSUNE,  
SHORTS YOUR NEIGHBOR,  
HAT AMI,  
SOCKS MCGREGOR SOCKS,  
SHOES TRIPPEN





BACK IMAGE:  
JACKET RANI KIM,  
PANTS THREE EIGHTHS

FRONT IMAGE:  
JACKET ANDREW COIMBRA,  
TROUSERS TOPMAN







TAYLA WEARS  
DRESS PULL & BEAR,  
CROWN JULIETA ÁLVAREZ

CLAUDIO WEARS  
JACKET PULL & BEAR,  
UNDERWEAR DAVID BECKHAM

# Turn Together, Burn Together

*photography* Juan Achiaga  
*styling* Julia Gándara  
*hair & make-up* Almudena Flori  
*models* Tayla at Trend Models and Claudio at Uno Barcelona





TAYLA WEARS  
TOP & OTHER STORIES

CLAUDIO WEARS  
JEANS KIABI



CLAUDIO WEARS  
JACKET PULL & BEAR



TAYLA WEARS  
T-SHIRT REEBOK



CLAUDIO WEARS  
T-SHIRT O'NEILL X KYLE NG









# Life Sounds So Sweet

DAVID WEARS  
JACKET, SHIRT,  
PANTS, TIE AND  
BOOTS GIVENCHY BY  
RICCARDO TISCI

*photography* Hadar Pitchon  
*styling* Marc Anthony George  
*model* David Chiang at Major Models NY





JACKET, SHIRT AND  
TIE GIVENCHY BY  
RICCARDO TISCI



HAT CARUSO,  
ROBE DRIES VAN NOTEN,  
PANTS MARC JACOBS,  
SHOES GUCCI





JACKET MARC JACOBS,  
SHIRT AND TIE GUCCI





SHIRT AND TIE  
BY GIVENCHY BY  
RICCARDO TISCI



JACKET BY MARC JACOBS,  
SHIRT AND TIE BY GUCCI,  
PANTS BY GIVENCHY  
BY RICCARDO TISCI,  
SHOES BY CHRISTIAN LOUBOUTIN





HAT CARUSO,  
ROBE DRIES VAN NOTEN







SHIRT GUCCI  
UNDERWEAR MODEL'S OWN





TUXEDO, SHIRT AND PANTS  
ALEXANDER MCQUEEN  
SHOES GUCCI



COAT VERSACE





HAT CARUSO,  
ROBE DRIES VAN NOTEN,  
PANTS MARC JACOBS,  
SHOES GUCCI







## STOCKISTS

& OTHER STORIES [www.stories.com](http://www.stories.com)  
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WOLFORD [www.wolford.com](http://www.wolford.com)  
YOUR NEIGHBOR

## PHOTOGRAPHERS

Hadar Pitchon @hadar\_pitchon  
Juan Achiaga @achiaga  
Kristiina Wilson @kristiinawilson  
Michelle Tran @mishytran  
Morgan Hill-Murphy @morganhillmurphy  
Nigel Lew @nigellew  
Patrick Lacsina @patricklacsina

## STYLISTS

Dylan Kwacz @dylankwacz  
Jade Leung @jaderose  
Jakob Brondum @jakobwalkstheline  
Julia Gándara @juliagandarowski  
Marc Anthony George @marcanthonygeorge  
Rachel Stickley @rnasti



