

# BAHM

Street Fashion Issue

Spring 2019



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BAHM Cover model @vanessadavidofficial photographed by @christopherbissell

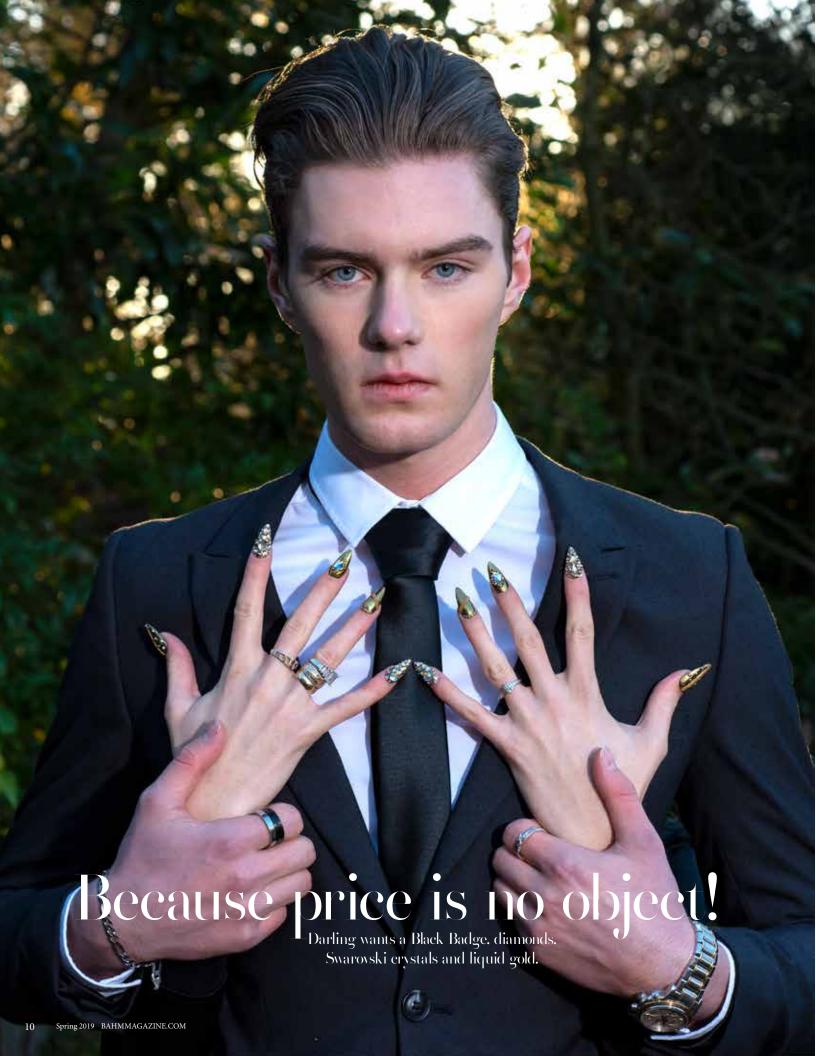


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#### Syeidah McBride Fashion Stylist

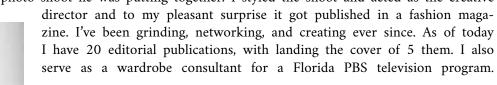
# NY Diamond

BAHM Magazine chats with Syeidah to find out a little more about her love affair with fashion.

**BM** - How did you get your start in the industry? **SM** - I literally dove in head first. I didn't go to a prestigious New York fashion school like F.I.T., I actually went to school for everything but fashion. I have a Bachelor's degree from SUNY Albany, I have a MBA (Masters in Business Administration) from Union Graduate College, and I have a JD (Juris Doctorate) from Albany Law School. I'm not your traditional wardrobe stylist. Unlike many others who went to school for fashion, started by assisting a top wardrobe stylist, or interned and worked their way up at a top fashion house, I did not. I started my career by styling friends and family for special events and everyday wear. I use to help everyone get dressed no matter what the occasion. My own personal style was always unique. I would try a lot of bold colors and try different textures and prints, which would in



turn grab everyone's attention and warrant compliments from complete strangers with just a stroll down New York streets. So actually, I've always had an eye for detail and creating looks from head to toe; I just had not yet tapped into it officially. From 2014 – 2016 I began taking my passion for fashion more serious and began branding myself professionally as a wardrobe stylist. In 2016 an opportunity fell in my lap from a photographer I had connected with in 2014. He reached out for me to do the wardrobe styling for a photo shoot he was putting together. I styled the shoot and acted as the creative





**BM** - Who are some people that have inspired you throughout your career? **SM** - Some artists who have inspired me throughout my career are Lauryn Hill, Erykah Badu, and Janelle Monae. As artists I love their unique, funky, edgy, "break all the rules" style that they possess and they make it look so effortless. Some fellow wardrobe stylist whose work has inspired me are: Micaela Erlanger, Zerina Akers, Marni Senofonte, Luxury Law, and June Ambrose. I love how they all push the envelope with their clients and keep it fun and interesting (it's hard to predict what the next direction with their clients will be). A family member who has always inspired me throughout my entire life is my aunt. She always had a flair for fashion. When I was a toddler she loved to buy outfits for me. She taught me about fabrics, matching prints and patterns, and always paying attention to details.

**BM** - What is life like for a stylist when she is preparing the wardrobe for a photo shoot?

**SM** – Life is nothing short of HECTIC when preparing wardrobe for a photo shoot...LoL!!! Life is all over the place because there are usually a million and one things to get done before you get to the set on the day of shooting. There is not enough time to go into every single detail, but I will try and scratch the

surface with a few highlights.

Once I get finalized details the first step for me is to find out which of my assistants will be available to help the day of the shoot. Next, I begin looking over the mood boards sent by either the photographer or the magazine.

The second step is deciding which designers or show rooms will help bring the mood board to life. Sometimes I know off the top of my head which of my designers or showrooms will work, other times I have to research and reach out to new designers and discuss collaborating on the project. For me personally, I work with both PR showrooms (that house a lot of different designers) and I also work with a lot of independent designers directly. So that means I have to set up appointments with showrooms all over New York City and I also have to coordinate pick up schedules with my independent designers. The third step is looking through the show rooms for pieces that catch my eye, but also fit the mood board. I take pictures of what I see and want to pull. When it comes to the independent designers I'm looking through their look books, Instagram, and/ or their showrooms to see what pieces will work for the project. The fourth step is "inventory." I make sure I have an accurate count of the clothing that I picked up from the showrooms and also the independent designers for each project. I do this by laying everything out and taking pictures separated by designers or showrooms.

The fifth step is getting together accessories (bags, shoes, jewelry, hats). Once every outfit that I pulled is laid out, I now find the best options for accessories that I believe will complement each outfit and pack them up for the shoot as well. The sixth step is packing all of the things for the shoot the night before. The seventh step is to come to the set prepared, but always be ready to improvise. Even with all the planning and preparing in the world, nothing ever goes just as planned in fashion.

**BM** – What is the difference between styling for TV and styling for a lookook?

SM - When styling for TV, a wardrobe stylist needs to know what type of program she/he is styling for. Familiarity with how the set is decorated and you need to know the personal style and measurements of the on-air talent. All of these things help the wardrobe stylist get the look and feel equired for the project before they go and buy the clothing. When styling for a look book you are thinking more commercial. Look books are very clean and usually shot with a white backdrop. The styling isn't "over the top," like in an editorial. The styling is very plain and simple. A look book's main purpose for a designer is to market the clothing for potential clients, so you want the styling on the models as realistic and attractive as possible. The styling gives viewers ideas on how to style outfits or to show them what the latest fashions are.

BM - How do you know what is going to be in style in the

future seasons?

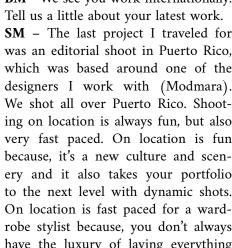
**SM** - The easiest way to know what is going to be in style for future seasons is to watch the runway shows of New York, London, Milan and Paris Fashion Week (in that order). Those four locations are considered the fashion capitals of the world. By watching these shows it lets me know what styles, colors, and textures are to be expected in the upcoming season.

BM - What are the key pieces that are musts for all your styling projects?

### "the icing on the cake is seeing the same models that you styled, walking on the Victoria Secret Runway"

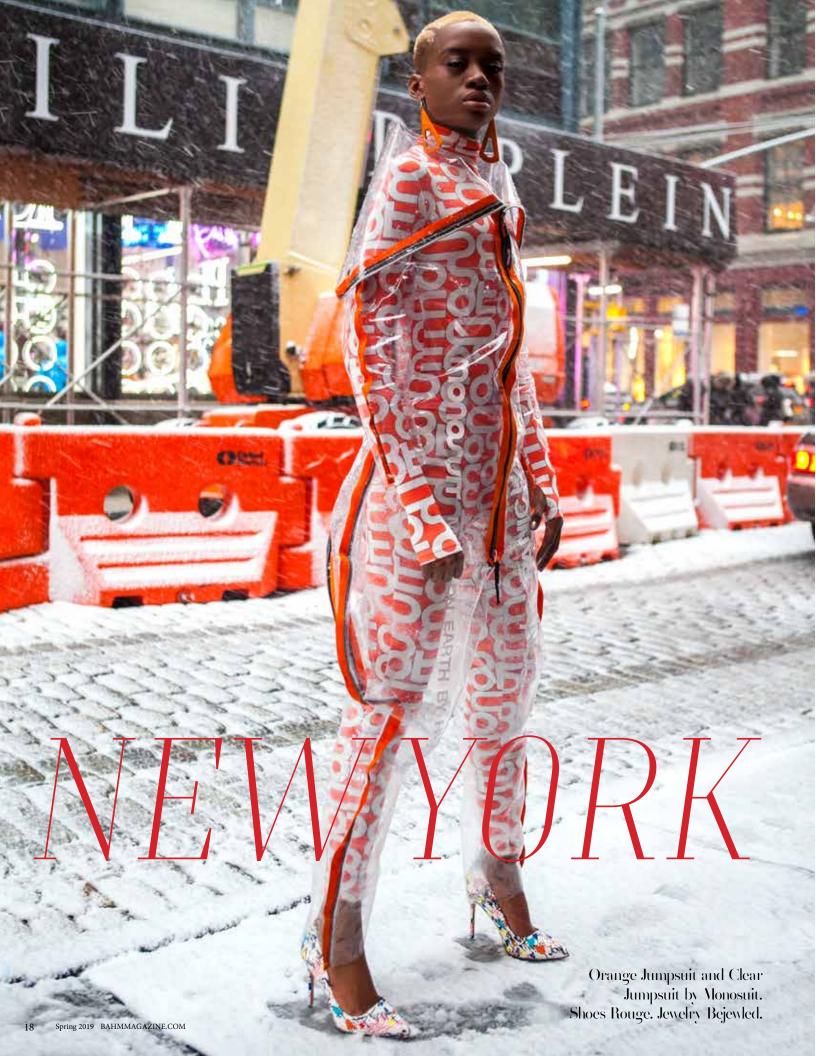
SM - Starting with shoes the key pieces that are must haves for all my projects are: black and nude pumps, and metallic (gold, silver, bronze, etc.) closed or open toe heels. My must haves for jewelry are a large variety of styles in gold and silver. For example, I always have at least one pair of gold and one pair of silver hoop earrings. I also must have a set of gold bangles and a set of silver bangles. For my necklaces I usually have a gold and silver choker but, also a somewhat elegant necklace in both silver and gold as well. Bold rings are always my go to, especially with simple outfits to give that extra pop of detail.

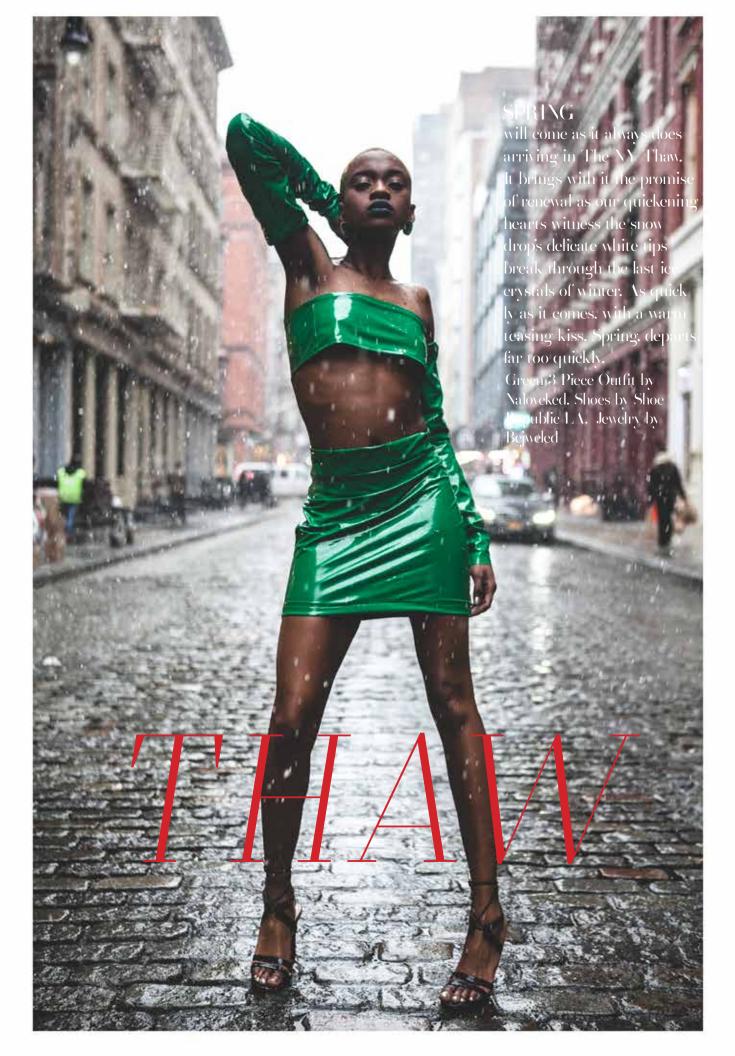
> **BM** - We see you work internationally. **SM** - The last project I traveled for was an editorial shoot in Puerto Rico, which was based around one of the designers I work with (Modmara). ing on location is always fun, but also very fast paced. On location is fun ery and it also takes your portfolio to the next level with dynamic shots. On location is fast paced for a wardrobe stylist because, you don't always have the luxury of laying everything



"In the near future I see myself as an adjunct college professor teaching a curriculum that highlights the business side of the fashion industry. The inside scoop on the life of a fashion stylist."

out and hanging things up on hangers as you would in a studio. You have to come to the set with your bags packed with each and every look from head to toe; you don't really have the luxury of time to figure things out on the spot. Your margin for error is chopped down to nothing. Read more at www.BAHMMAGAZINE.COM. Contact Syeidah: Syeidahmcbride.com @styledby\_sy







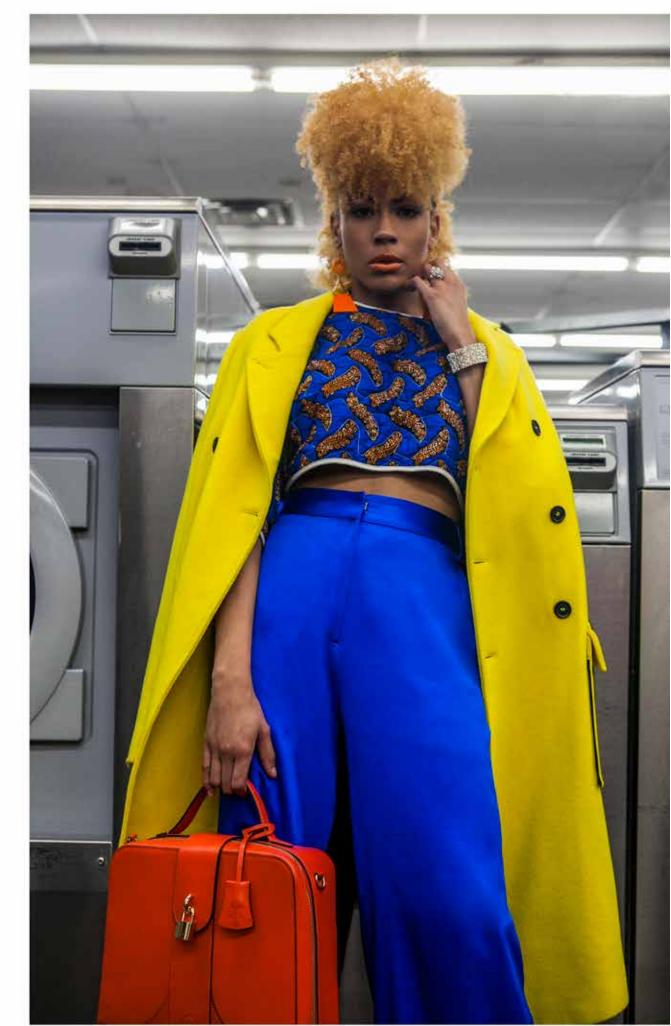




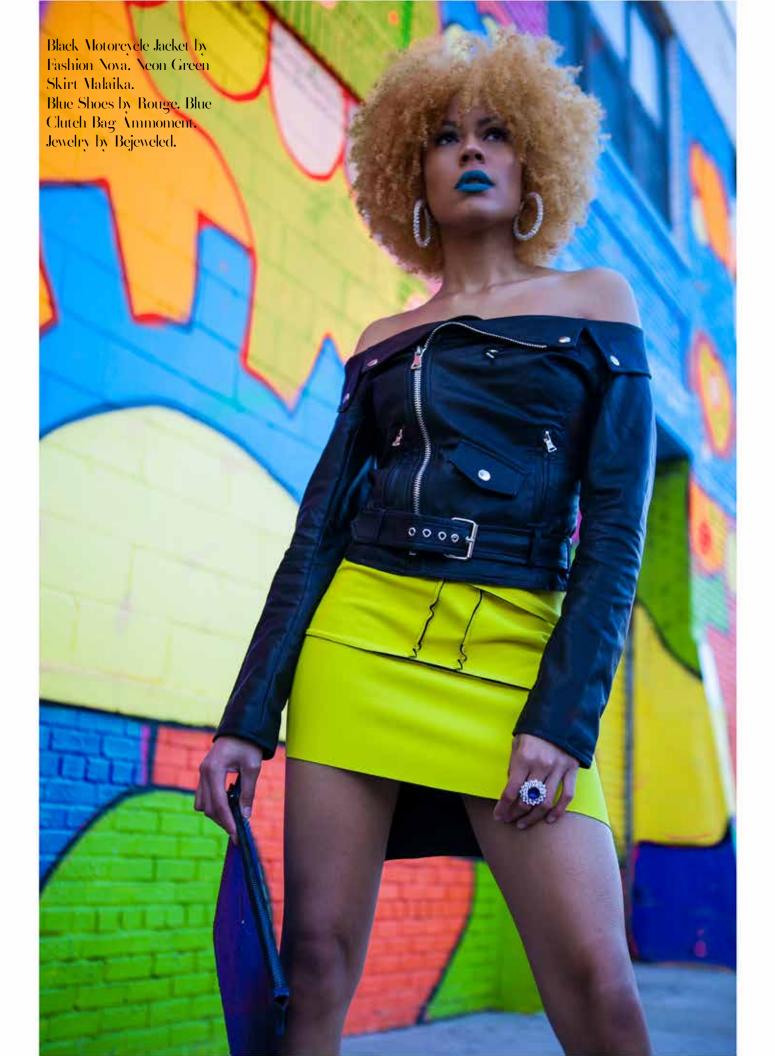








Blue Crop Top by Buki Akomolafe. Silk Pants by Ezie. Yellow Coat Wilde Vertigga. Orange Pocketbook Alef. Tan & Orange Shoes Z Tone. Jewelry Bejeweled.





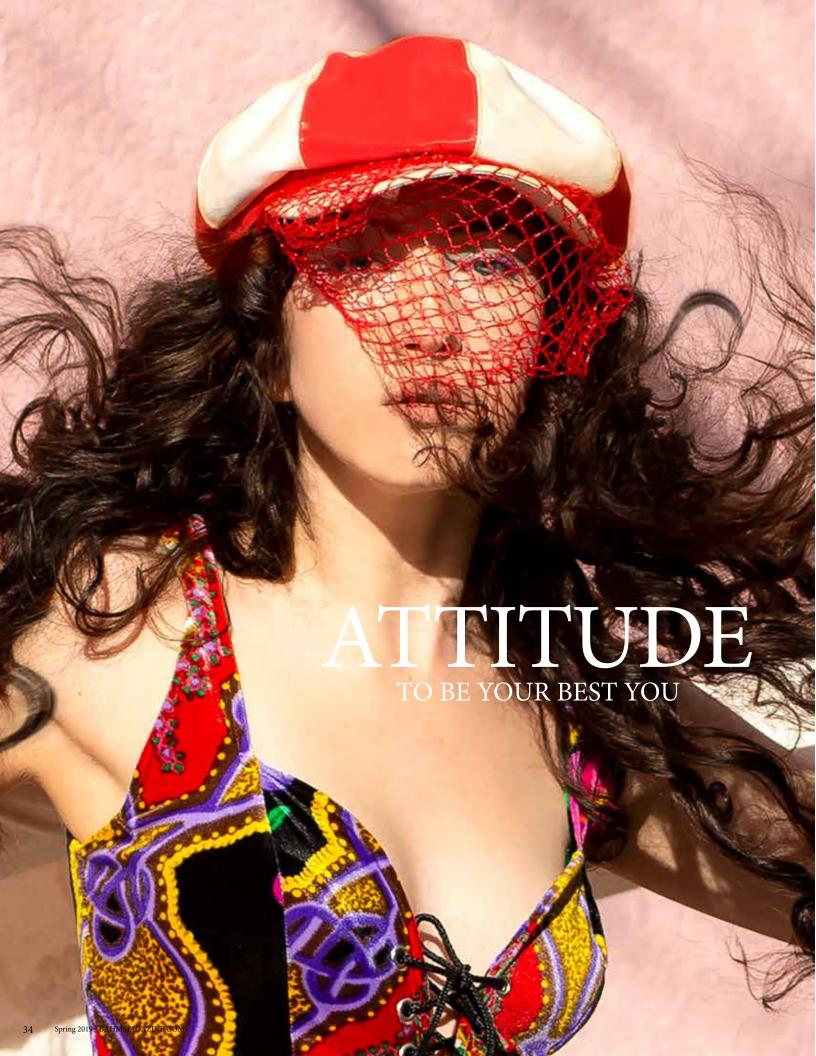












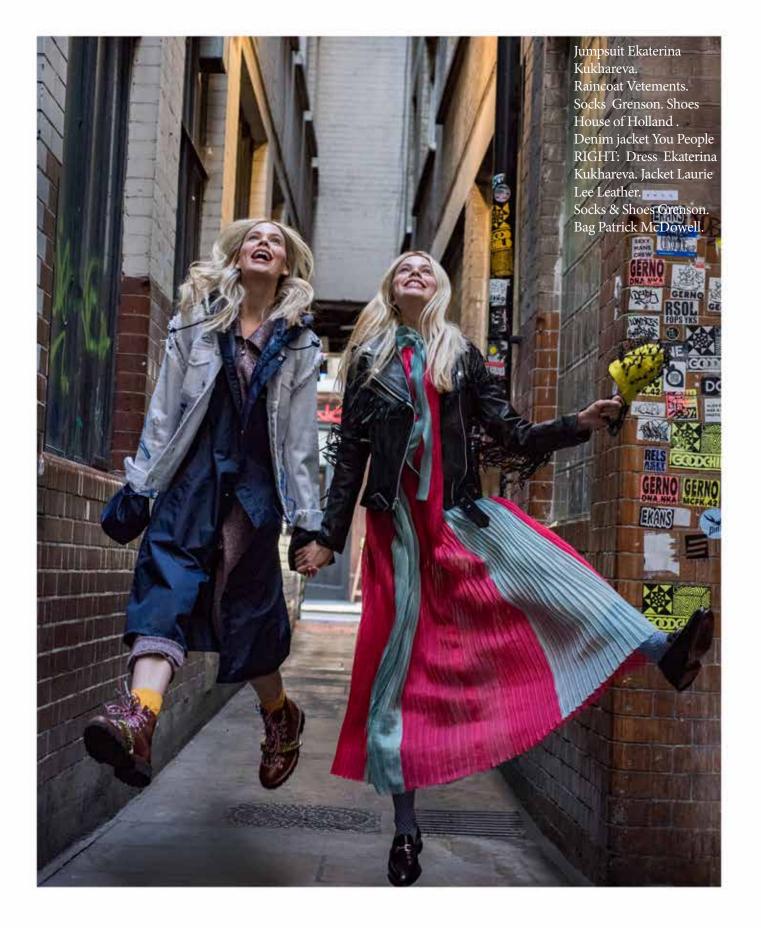






















The creative world of

# Sarah DAW Media Paramedic

When it comes to high quality editorial or advertising photography, Sarah Daw is at the top of her game. Sarah represents a diverse international stable of creative talent that includes photographers, illustrators, creative directors and TV presenters. With creative genius and passion, Sarah and her team work with top international magazines including Harper's Bazaar, Marie Claire and Elle. Additionally, Daw's skills are sought after by esteemed advertising brands from tech, fashion, beauty, music, and celebrity markets. Much more than an agent, Sarah combines entrepreneurship with art and conducts her client's projects to a symphony of success.

BM - What drew you to this Industry?

A - I wanted to be a film director but the thought of 6 years at film school was a non-starter so I started taking

photographs and did quite well.

BM - How long have you been an agent?

A - I don't think of myself as an agent per se, I develop concepts, pitch, and edit, cast, produce, negotiate and have a good understanding of budgets and the client's needs from concept to delivery. More media paramedic or trader perhaps?

BM - What do you look for in people you represent? A - Over the years it's changed; now it's simple, can they tell a story?





BM - CAN YOU TELL US A BIT ABOUT YOUR CASTING AND PRODUCTION SERVICES?

A - We produce projects from concept to completion; I've always liked getting stuck in and involved early on in the concept stages. Mindful casting and thoughtful locations along with a realistic creative team matched to each project. This is so important to the end result. It's like cooking, fresh talent with an organic approach to achieve the creative synergy that gets visual results.

BM - You have many high end Brands as clients who are looking for artists. What do you attribute that to? A - My background as a photographer and working alongside endless (often difficult) talent for many years. My ability to listen and interpret a creative brief quickly and stretch and exceed the client's expectations.

BM - How do you see the changes in the photography industry since the use of digital cameras? How was it in the past compared to now?

A - The photography industry along with the mind blowing advances in technology has fallen victim to its own success, supply exceeds demand. Everybody is a photographer or an editor. People everywhere are taking good photographs. I would like to see the return of good Art Directors and Copy Writer teams. Video killed the radio star. Social media uncovered a lot of the mystery surrounding pho-

tography, particularly fashion and beauty photography. Before the workshops, YouTube videos, and endless reality TV programs, nobody knew what went on during a fashion shoot. Fortunately all the YouTube's in the world can't teach somebody how to see and, the return of a little mystery would be good.

www.sarahdaw.com @sarahdawlondon

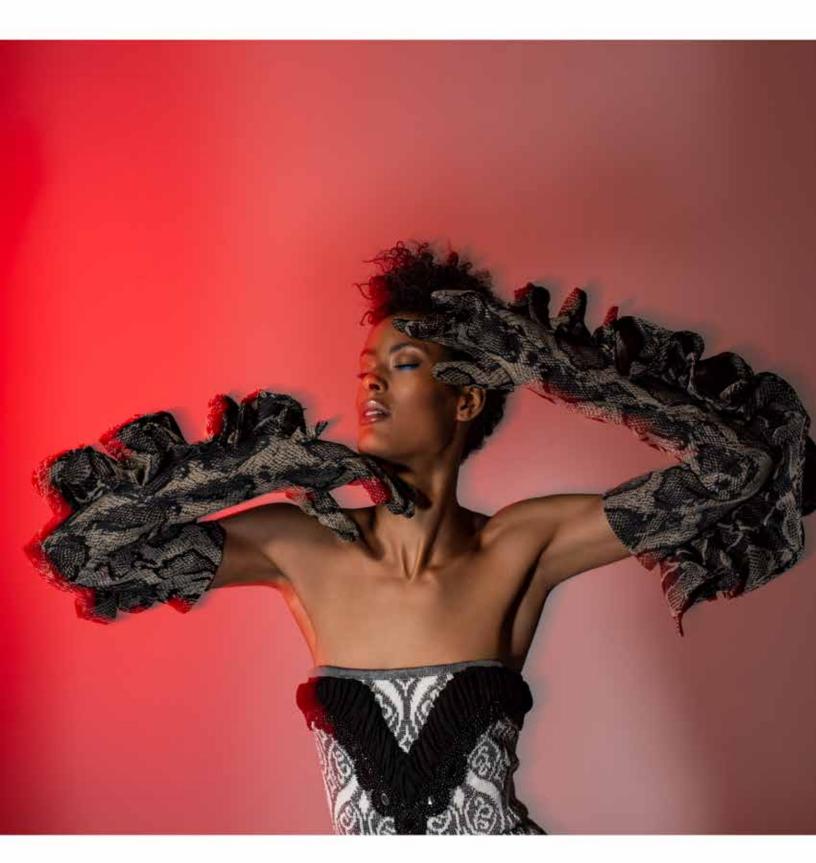
# BEAUTY & BEAUTY &

It is no wonder that makeup artist Bryanna Angel is the most sought after makeup artist in the UK. Her skills are in demand with Haute Couture designers, advertisers and her work has graced the pages of countless international magazines including Vogue and Elle. We were fortunate that Bryanna was able to take a break from her fast paced day on location to share a little about her life in the world of fashion and beauty.

B

ryanna, BAHM Magazine has been keeping an eye on your work for some time. We see that you won "The Most Published UK MUA Award" consecutively for 3 years running 2014, 2015, 2016. Although your work has graced Vogue many times, we love your latest Beauty editorial work that appeared in Italian Vogue. Tell us what was the inspiration for the minimal but edgy looks you produced for that beauty spread in Vogue Italia?

BA: I'm passionate about skin, I wanted to show creativity in simplicity, beauty in a minimal form. Shapes that follow the focal points of the face. Eyes, brows lips but in a simple elegant way, yet still keeping the modern graphic lines seen in 2018 catwalks. Focusing on skin work adding freckles and highlights for a healthy glow. BM: You have a busy schedule as you makeup work is in demand. We see your work on the runways of the world. You travel the world from London to European destinations creating the most beautiful makeup on celebrities and models. How do you pick and choose which jobs to take on? **BA:** I'm fortunate enough to be in a position where I can pick and choose which I feel is rare for a makeup artist in the industry, I think Team is important to me, I work with some amazing creatives who each have their role in making a mood board come to life making each shoot unique. I try and pick work that gets me thinking, I have a passion for ethical brands and what they stand for so these brands normally take priority. I want to create so I try and pick work that challenges me or the industry, A no makeup makeup is one of the hardest a makeup artist can do, it uses more products, experience and skill than any other style, your instinct says put on more but your mind says no let's carefully look for the light, highlight and shade where's needed. Because of this I try to work in different lighting conditions for variety and challenges, light changes so no two jobs are the same.



Gloves Aleksandra Seweryniak. Top by Ekaterina Kukhareva Photography by Christopher Bissell @christopherbissell Agent - @sarahdawlondon. Styling by Emily @mrsemilyevans. MUA Bryanna Angel @bryanna\_angel\_mua Model @vanessadavidofficial

B

M: You are popular with fashion designers. Your work has appeared in both Italian and Spanish Elle Magazine - all stunning. Your makeup is so on trend that is seems to lead as opposed to follow. What is your secret?

**BA:** I very rarely look at other makeup artist's work for inspiration, I have a lifetime love for art. I study artists and sculptures my favourites being Picasso, Fabian Perez, Carne Griffiths, Monet, Doriana Popa, sculptor Rory Menage. I look at paintings also details on clothes, shapes and colours. Nature also has a big influence the shades and textures in seasons.

**BM:** We had read a lot of your magazine interviews and makeup reviews you have done concerning makeup trends and brands. You are also the brand ambassador for several brands. Tell us about that.

**BA:** It's always an honour when brands pick you, especially when its brands you're passionate about and products sit pride of place in your kit, you grow to love, rely on, and trust. I'm currently working alongside some amazing brands such as Getset-go Bags, Cover FX, Smak Brushes, Funkon Fashion. Trying new products seeing if they can fit my aesthetic or kit, trying them in ways that companies are hopefully pleasantly surprised by the outcomes as I know my styles quite different.

**BM:** What colors will you be applying to faces for Spring 2019?

**BA:** Glitter, stones, and colour washes seem to be very much on trend for 2019. All applied in a minimal contemporary way. Clear glossy skin, brushed up brows, and subtle metallics, strategically placed,

**BM:** We see you did the makeup for the Cannes Film Festival and Miss England. Tell us what you loved about that.

**BA:** These are feel good jobs, I do these as I find them quite rewarding. There's a sense of achievement and accomplishment with these clients because so much hard work and preparation has gone into getting to these events, having to win multiple shows to rank up to these prestigious events and take part. I love being part of the process and getting to follow their journeys.

objects I can use or add to makeup to create shape or texture.

BM: What kind of work really excites you?

**BA:** Working with new designers definitely, they're still raw and passionate. They're not tainted by commercial or sales yet, so they're experimental and open minded. I drive home after a day's shooting day's shooting feeling I've done my best work and feel creatively satisfied and happy that there projects will stand out over others.

BM: Who is the client that truly inspires you?

**BA:** This is definitely a hard one as I work with some amazingly creative people. If I had to pin-point any out of the many, I'd have to say there's actually two that stand out the most. Both photographers, David PH Hyde and the other Martin Martinez (s\_martinezphotography). Both think outside the box and look at light in a completely different way to any other clients . They're experimental and create trends rather than follow. They're quite unique creatives and very mentally fulfilling to work with. Both feeding my passion for unique contemporary makeup.

**BM:** What is your favorite kind of makeup?

**BA:** Definitely skin work. I love making dull tired skin look glossy fresh and well looked after. Models often turn up tired and their skin stressed from being constantly worked on. I get out my oils and creams massage it in, then correct, conceal, buff, then gloss. I love adding the colours and tones that brighten and complete the natural healthy looks like it's straight from a skincare advert.

**BM:** Make up trends have evolved so much over the last 10 years. What do you forecast as the big makeup trend 5 years from now?

**BA:** Textures and originality, as more and more designers and brands become ethical. I feel makeup will become more about the senses and art. The more natural products used to produce fashion the more makeup will become organic yet creative. Combinations of gloss and matte, light /dark organic products, and shapes applied with emotion and artistically. I think the stereo typical edited model will go out the window and real skin colours and shapes will become prominent. What was once seen as a defect in need of cover, will be framed on the

# "as more designers and brands become ethical. I feel makeup will become more about the senses and art. The more natural products used to produce fashion - the more makeup will become organic yet creative."

BM: How long have you been a make-up artist?

**BA:** In total about 20 years but actively 17. Training in full media makeup and hair, SFX and male grooming. I started in television and theatre but as time passed I could feel fashion was where my passion lies. The colours and textures also the change from season to season and how some trends unexpectedly recycle. No two days are the same.

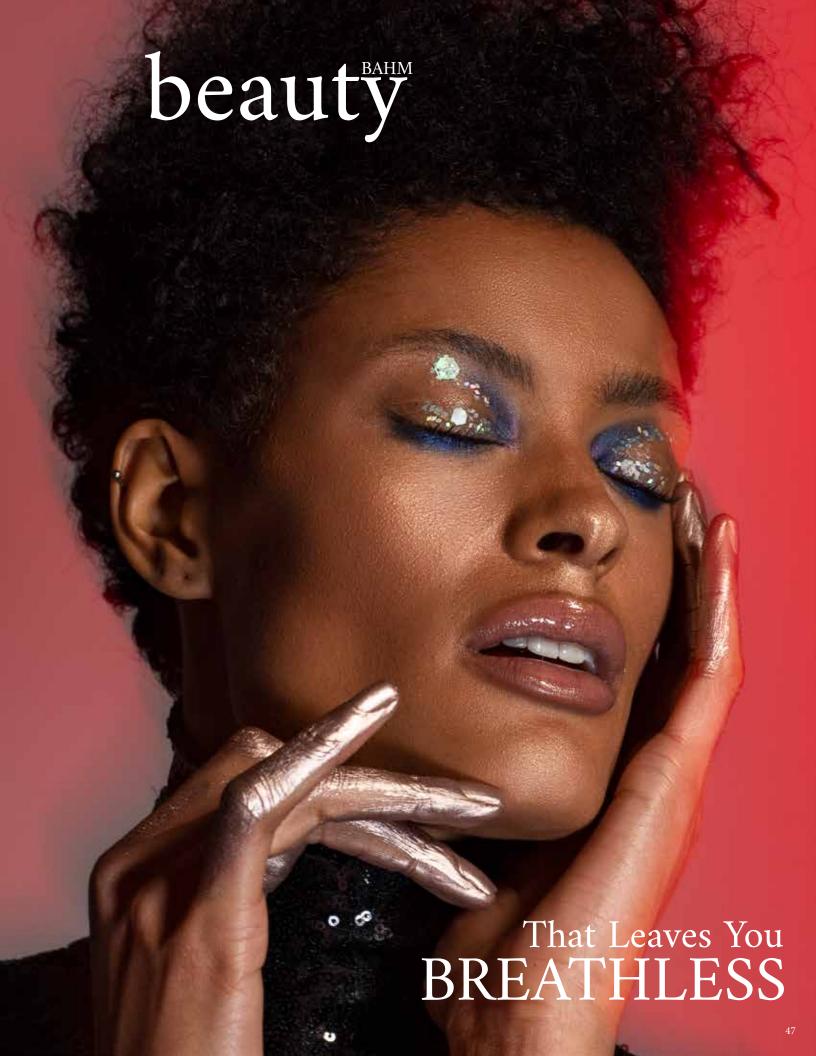
**BM:** What inspires your makeup art?

**BA:** Definitely art and shapes, I find myself sat with closed eyes thinking of the face shape and clothes, then my mind goes into overdrive. I'm also collectic, I go around to galleries, shops, and craft centres, picking up little trinkets or shaped

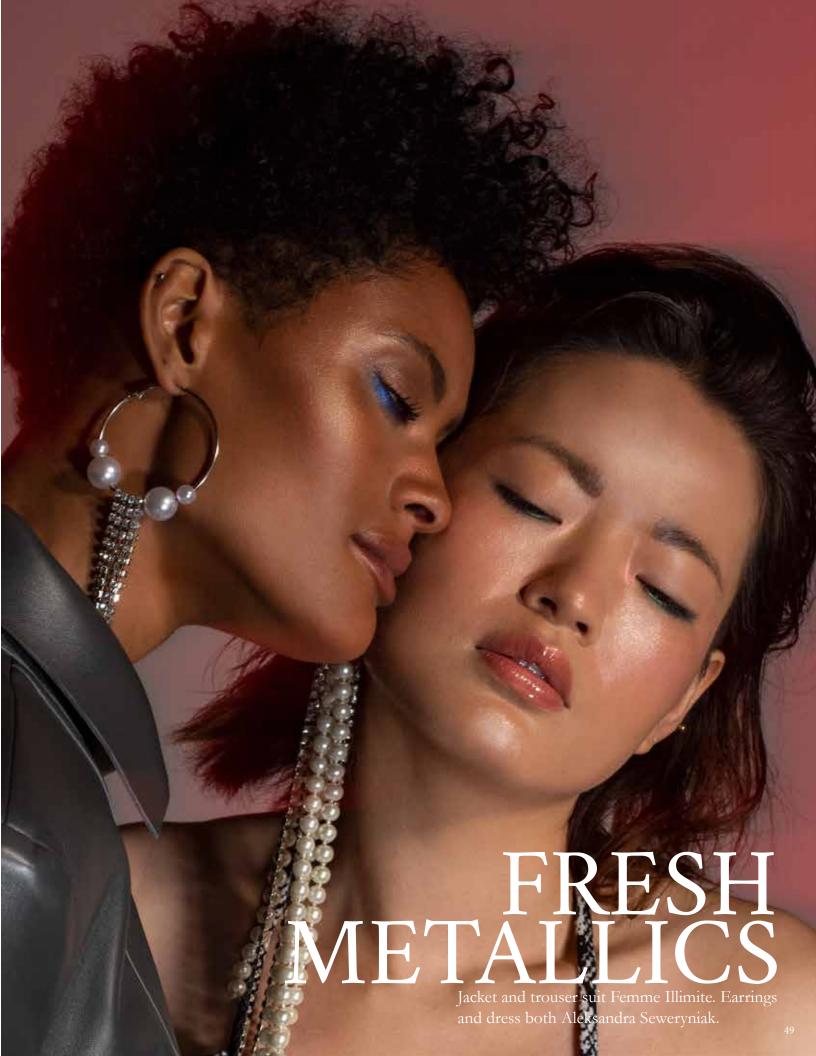
face pride of place. Natural beauty, warts and all. So, grow the brows, stop the contour, and create a masterpiece that matches your mood.

**BM:** You work with a lot of celebrities and models, what are the most important things you do to prep the skin for makeup?

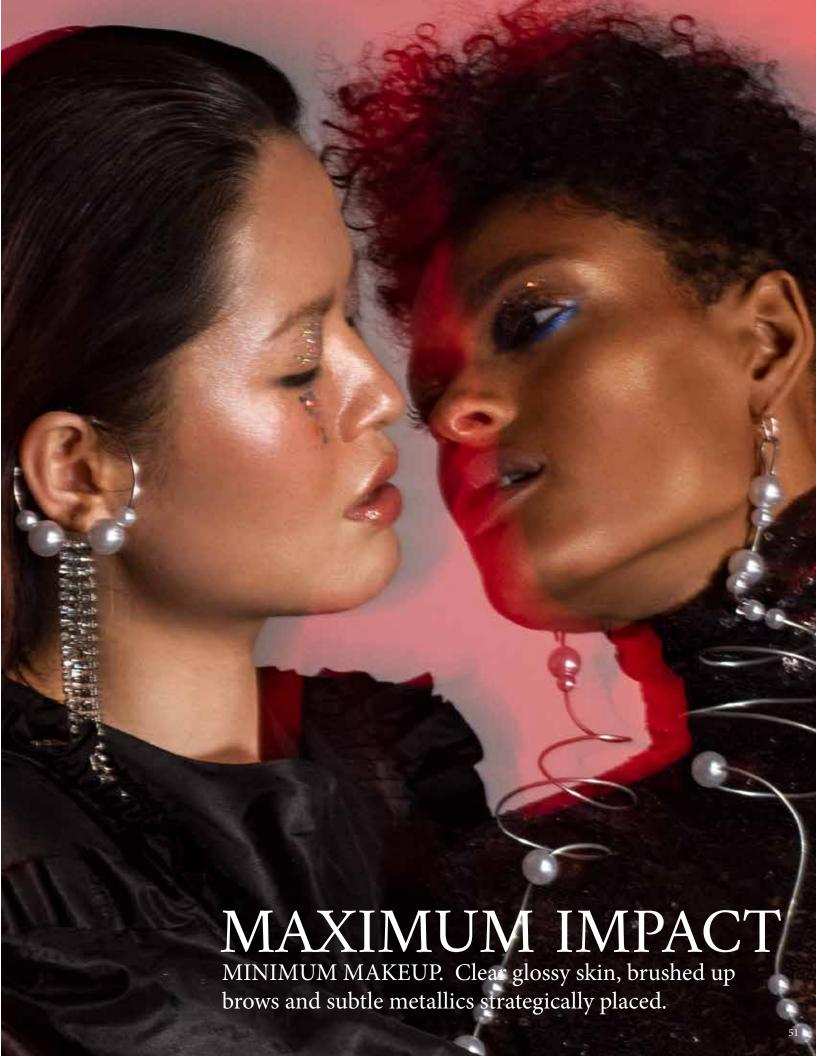
**BA:** Skin prep is one of the most important parts of makeup. Without a well-nourished base there's no point. Each MUA has their own routine and product preferences. Mine's no exception. I remove all makeup using an exfoliating wipe and tone the skin, removing all dead skin and dirt in pores with pixie glow tonic toner. *Continued on page 48* 



























### TRANSITION OF AN ICON



Wanderings of 3 Kyāmērā Amigos in a field on the Alberta plains. Anwar Hossain Christopher Bissell Helena Lines

"The voyage of an artist through his own land never ends, however long his wanderings be. The land has bounds, but the artist's capacity to seek and behold is boundless."

Anwar Hossain

(6 October 1948 - 1 December 2018)

It is with much sadness to hear of the passing of our friend, the legendary Bangladeshi photographer and cinematographer Anwar Hossain. Deemed 'the father of modern photography' in Bangladesh, Hossain has shown future generations of photographers what constitutes modern composition in the new era of the visual world.

As a photographer, film activist, and freedom fighter, Anwar was a man whose work transcended borders and hearts. He would complete 15 fiction and 30 documentary films in his lifetime. Anwar won Bangladesh National Film Award for Best Cinematography five times for the films Surja Dighal Bari, Emiler Goenda Bahini, Puroskar, Anya Jibon and Lalsalu. He was also author of eight major photo books. His contemporary work created a unique visual language in the way he used natural light, which will go on to teach future generations of artists, photographers, and cinematographers the world over.

Some of his major clients included BBC, NHK, Discovery, USAID, NASA, UN, UNESCO, UNICEF, CARE, Con

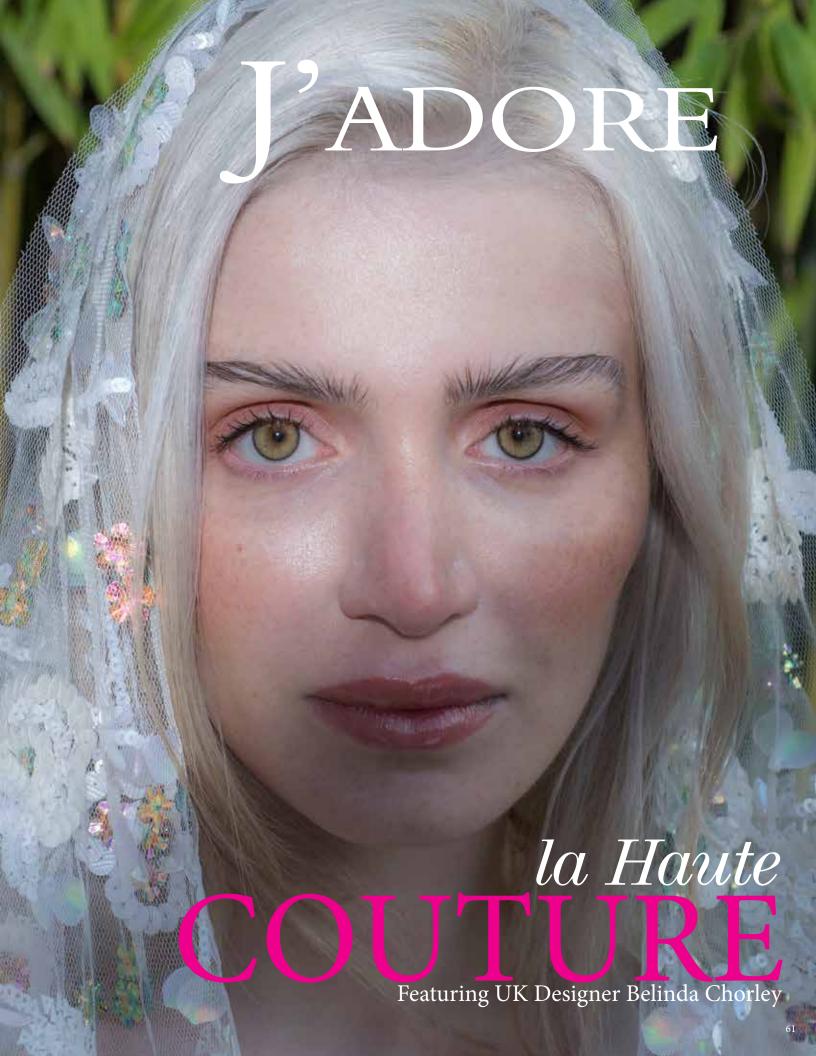
cern, USC Canada, Singapore Airlines, MatFilms-France. Anwar's Collections and exhibitions include Musée Européen de la Photographie, Paris, 1993; Shilpakala Academy & the National Museum of Bangladesh, National Archives in Canada, Museums in Czechoslovakia and Romania.

Making Paris his home since 1997, Anwar taught at colleges & universities in the UK, Alexandria, Washington, US. He gave seminars & keynote speeches in UK, Brussels, Netherlands, Delhi, Calcutta, Cyprus, Paris and Rome.

A man of the world Anwar leaves behind nations who mourn the loss of a gentle kind man, a true icon in photography and cinematography.

From the team at BM, many thoughts and prayers go out to Anwar's family and friends. His photographic and cinematographic legacy lives on.

For more visit Anwar's site: http://www.anwarpix.fr



#### UK DESIGNER BELINDA CHORLEY. GRANDEUR AND HAUTE COUTURE

In BAHM Magazine's exclusive interview with fashion designer Belinda Chorley, we discover how she has achieved success by defining her own terms and rules.

BM: When did you know you were interested in design?

**BC:** I knew I was interested in design when I was about 14 years old. I was a punk and hated to dress the same as my twin sister, so we rebelled and started experimenting with looks, making clothes from 1950's curtains, and my mother's sheets!

BM: How did you get started in fashion design?

**BC:** I started learning about fashion design when I went to college at Bristol Poly, where I studied fashion and textiles (BA Hons). I stayed in Bristol and started making clothes for local shops and bands like Massive Attack and Nellee Hooper (Soul 2 soul) co-writer for Prince AKA the 'symbol'.

I then re-established myself in London where I started making for big band names like: Dire Straits, Bros, and Pete Burns. All the while becoming Vivienne Westwood corsetiere in production and then becoming her gold label couturiere corsetiere, making for Helena Bonham Carter, Sarah Jessica Parker, Nigella Lawson, Kirsten Dunst, and Dita Von Teese. **BM:** What drives your inspiration?

**BC:** 1. The desire to create the ultimate contemporary corset. 2. The desire to be creatively evolved as a person and a designer (the next design has to be better than the last.) A designer never stops being creative, never stops learning. Whenever I teach or have an intern, I instinctively teach them to continue to learn and to grow through learning and even to embrace their failure in design. "Success is not final, failure is not fatal: it is the courage to continue that counts." In today's perfect world it appears that success and achievement is instant. It is not. And to understand this basic element of growth in design is fundamental.

BM: Do world events spire your designs? BC: If I wasn't specialising in bridal wear, I would make more political statements to the world and industry. I would love to educate the youth about the horrendous waste in the fashion industry and the impact it has on the world's climate. However, a bridal wear designer has her limitations and has to be commercial and appeal to the client.

# "THE NEXT DESIGN HAS TO BE BETTER THAN THE LAST. A DESIGNER NEVER STOPS BEING CREATIVE."

My favourite elements in design are: shape, colour, texture, and space. The same elements can be applied to other art forms such as photography, painting and sculpture. In architecture: the simplicity of Art Deco style which considers all of the above. In Pattern; the repeat of patterns in nature.

BM: Who are the women that wear your designs?

**BC:** The women who wear my designs tend to be artists, women in media, and doctors. Intelligent women with a strong sense of self and design who are unafraid of being themselves.

BM: Your fabrics are very sumptuous. How do you choose fabrics?

**BC:** Bridal wear can be so generic, and I get easily bored, so I experiment with texture and pattern to achieve a new look. Mixing classic with contemporary and costume to achieve a unique style.

All my embroidery is hand worked in India and designed by myself. The last piece was inspired by the Japanese Cherry Blossom. The twisted branches of the tree in juxtaposition to the delicate falling blossom, represented the Ying and yang of love and hate in relationships.

BM: What brings you joy in life?

**BC:** 1. In work: when I am designing (in particular, draping on the stand), when I get the opportunity to zone out in my studio to my favourite music and create. 2. To see my designs on the catwalk is quite overwhelming. But the joy my designs bring to my clients is the best emotion. To see a happy bride on her wedding day, is what keeps me going. And that I've helped a woman fulfil her full potential on her 'Day'. 3. To work on films such as: Tomb Raider (Angelina Jolie), Wonder Woman (her inspiration corset), Assassin's Creed, Anna Karenina (Keira Knightly), Catherine the Great (Helen Mirren, Gina Mc Gee." See more of Belinda's designs at www.beyondbridal.co.uk.

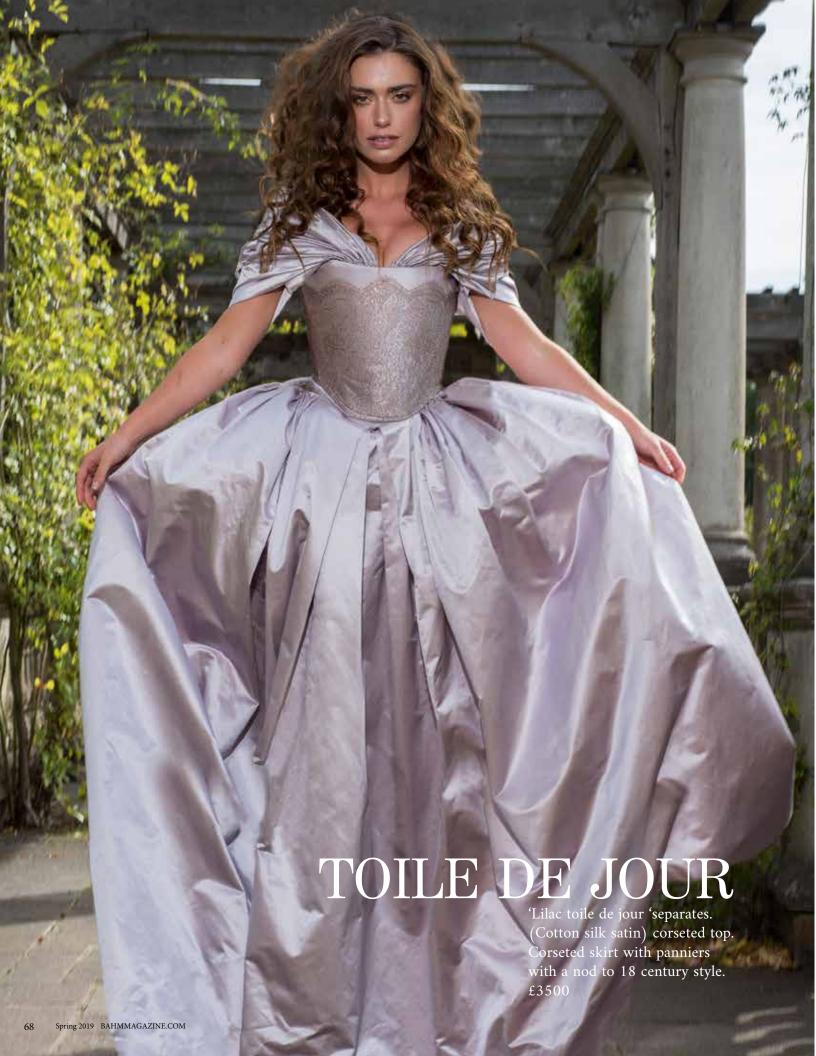
Read more at www.BAHMmagazine.com

On the previous page: Floral iridescent tulle sequinned veil. Hand embroidered. 3x3 meters. £1,500















annah was just 6 years old when her family was vacationing in Los Angeles. As fate would have it, she'd take an elevator ride with some casting directors at her hotel, who would encourage her parents to get her into acting. A few months after returning back home, Hannah would land three commercials in her first two auditions. The young starlet's first big role would come during the Chemainus Theatre Festival in It's a Wonderful Life, playing Zuzu, Young Mary, and Bella. Just after her 10th birthday, Hannah landed a role in a Macy's Christmas Commercial titled, The Wish Writer. "I cried when they told me I got the part because I had to go to 6 auditions for it and I didn't know until that last audition that I got the part. It was overwhelming."

## What's your favorite thing and least favorite thing about acting?

My favourite thing is when I get the part. My least favourite thing is traveling to Vancouver and memorizing the lines.

#### What's been your favorite role so far?

Every role is special because it prepares me for more roles and every part is unique. My role in Sacred Lies as Constance was my favourite because she was a complicated and damaged girl with many sides to her personality. She was the most challenging role I've done.

## What has been your biggest challenge that you've had to conquer?

As far as acting is concerned my biggest challenge would be working in the freezing cold and working in the summer heat outdoors. Those roles are much more difficult than they appear on the screen. I've had tears freeze on my face and I've worn wool and layers in the middle of the hottest days of summer.

# You're out acting when others your age are in school. What do you do when school impacts shooting schedules?

I'm still in school but I'm in a flexible program that allows me to work at home or if I want to, at school. My classmates treat me the same as everyone else. When I'm acting I do my schoolwork around those hours. So far, it's worked well for me.

## Has your success impacted your relationships with your friends?

Yes, I've had to cancel plans with my friends many times to audition and to work. It can be hard sometimes to leave when I know I'm missing out but I've also made some very good friends from acting that understand what it's like.

Besides the wonderful support from your parents,

#### who are other individuals that have contributed and helped to get you to where you are today?

I learned a lot from my acting coach Jacqui Kaese. I started taking classes with her when I turned 7. I did countless self tapes with her and I learned a lot about what to expect in the audition rooms from her.

My new agent, Paul Christie, was a huge turning point for me too. After I signed up with him I started booking film roles.

# You've already won a few Joey Awards!!!! Please tell us about each one and why it's special to you.

My first Joey was for my role in the Macy's short film Christmas commercial, The Wish Writer. It was special because it was my first award. It was beyond exciting playing the lead in something that elaborate. I worked in the heat for 10 days while wearing layers and wool. I wore an ice vest under my wool wardrobe, but it melted a few times. The filming changed locations several times and they brought in up to five dump truck loads of fish ice they would use for snow for a few of the outdoor scenes. I'll never forget the work I did for that one.

This year I received two Joeys, one shared with my cast mates in When Calls the Heart for best ensemble and another for my role as Constance Bly in Sacred Lies. I was very happy about both wins but the one for Constance in Sacred Lies is very special to me because it was a much more demanding

role playing a girl who is nothing like myself, those are the best to play.

#### You work in an industry full of famous people. Can you name some of your most memorable meetings with celebrities?

Josh Duhamel directed me on the set of The Buddy Games which was a comedy feature film. He took the time to take pictures with me after wrapping and then later, selfies. He was a genuinely nice guy who laughed a lot during takes which let me know I was doing a good job. The creator for Sacred Lies, Raelle Tucker and director Scott Winant were very memorable for me because of the amount of time I spent with them and the work I did with them. They both took the time to say nice things and compliment my work all throughout the filming of it. They made my work easier and more fun.



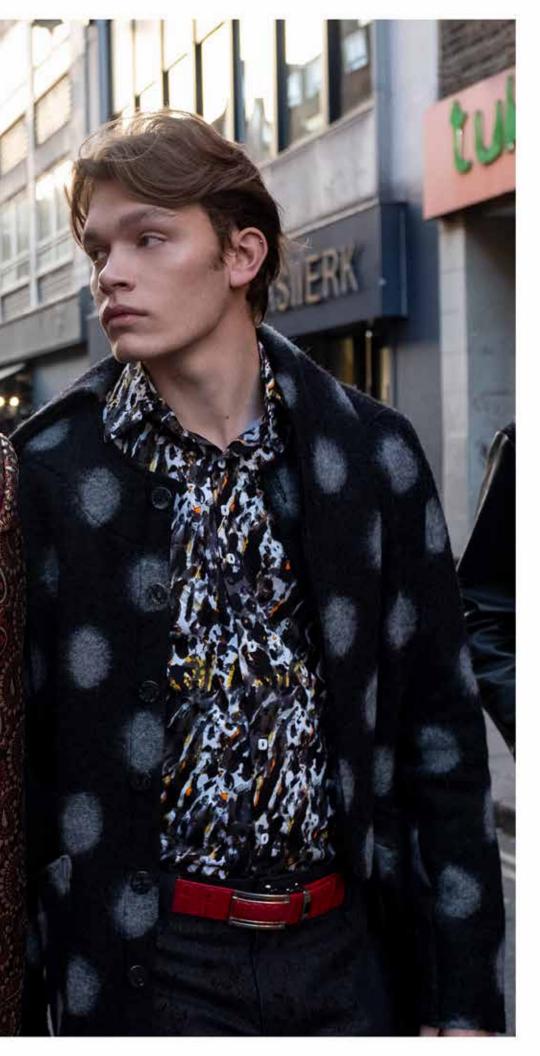
Meeting Drew Goddard who directed me in Bad Times at the El Royale was amazing because of all the great work he's done. I would love to work with him again.

What advice would you give to another young person who is passionate about drama/acting? *Keep going. Don't quit.* 



Brocade Jacket £620.
White embroidered shirt £220.
Carlo Black boiled wool £280.
Red crocodile belt £230.
Splashed shirt
Godivari £198.





"Wearing Nico Didonna makes us pumped by how we look and lit by the way we feel."

Nico Didonna is the Atelier at 29 Great Windmill Street, London. His beautifully inspired classic designs are not only gorgeous to look at but extremely comfortable to wear. Celebrities, fashionistas and those in the club scene are often spotted wearing his high end garments. Sumptuous fabrics and patterns and his trend setting designs are the hallmark of Nico's work and those who know, are featured wearing his garments in music videos, theatre productions and of course in movies such as Mama Mia, Harry Potter and Alien: Covenant.

His designs are seen in magazines such as Vogue and are worn on the runway at shows and events like London Fashion Week.

When BAHM asked Nico to describe his designs and brand he modestly said:

## "classic with a twist"

Nico Didonna's fashion house creates two fabulous collections per year for both men and women. They can be seen at nicodidonna.com.









## STYLE MEMO

Express yourself as an individual. Wear unique pieces that will reflect your own personality.

Your best secret weapon is to choose items with great tailoring to give you confidence and style. You will look sharp and well put together every place you go to work or play.

Left - Johanne boiled wool geometrical print jacket £520. Trey Wax cotton trousers £252.

2nd to left - Johanne long hair Cashmere jacket £680. Hand painted denim jeans £280.

Centre - Paid jumpsuit style 9127 £390. Python belt £230.

Inner right - Da Vinci plum wool coat £540 Burgundy trousers stretch cotton with hem zip details £248.

Right - Marchese plaid wool cape £380. Trey Alcantara print trousers £248.



## AN IMAGINATION THAT CARRIES US TO FANTASY WORLDS THAT NEVER WERE



With an imagination that turns flights of fantasy into reality, Emily Evans is a styling force to be reckoned with. Based out of London, she has worked with publications including The Impression, Vogue Italia and Vanity Fair.

She is the Newly appointed Senior Fashion Editor of the Paris based SacreBleu Magazine. An intuitive and savvy business woman, Emily ran her own label boutiques in Harrods and Sloane Street where she dressed many celebrities including Gwen Stefani, Elle Macpherson, Kate Moss, Helena Bonham Carter, Eva Herzagova, Peaches Geldof, Mica Paris and Kate Winslet. She has created concepts for London Fashion Week presentations, Look Books for new designers and has created wardrobe for music industry videos and tours.

BAHM Magazine spoke to Emily Evans about what the world of Fashion Styling looks like from her perspective as a Designer, Stylist, Art Director and Senior Fashion Editor.

**BM** – How long have you been a stylist? Emily - On and off for 15 years. I've always been styling in some kind of capacity, whether for Independent Magazines, brands or my own label.

**BM** – How did your career in the industry begin?

Emily- Assisting and working for lots of Different London designers.

**BM** – Who are some people that have inspired you throughout your career? Emily - Grace Coddington, Tracey Emin, Katy England

**BM** – What is life like for a stylist when she is designing a wardrobe for a photoshoot? Emily - Starts off with lots of emails back and forwards with the photographer and team regarding the editorial story. Then I contact all the PR Agencies that have clothes that will work for each shoot, check what they have available and then go and collect it all. It can take a good week

 ${f BM}$  – Is it different than styling for TV or a Lookbook?

Emily - Every job really is different but with a LookBook I generally style what the designer has designed and combine it all together, whereas TV, you need lots of options.

**BM** – What moves you and inspires you to create the unique looks in your creations? Emily - I try to create my own unique style. I like combining full on couture with something unexpected. I like to push boundaries. For me a lot of my work is escapism and fantasy

**BM** – How do you know what is going to be in style in the future seasons? Emily - I go to all the seasonal fashion shows. Paris Fashion Week in particular inspires me the most.

**BM** – What are the key pieces that are musts for all your styling projects? Emily- Key pieces are usually dresses. I'm a massive dress fan.

**BM** – Where do you get the ideas for the editorials that you pull for? Emily - Ideas come from everywhere, Film, Mu

Emily - Ideas come from everywhere, Film, Music, Old Archives, the 1970's I love in particular

**BM** – CAN YOU TELL US A LITTLE ABOUT YOUR LATEST WORK AND SOME AMAZING CLIENTS? Emily - Latest work was this shoot in SOHO with the team for BAHM. Was so great as was really fast paced and the twins are amazing to work with. I love doing red carpet too. Celebrity clients for the British Fashion Awards is always a great opportunity.

**BM** – Do you have a favourite designer? Emily - I've always loved Vivienne Westwood. **BM** – How do you see your work changing the world as it is today?

Emily - I hope my work makes people happy. I like to wow with my choices of clothing as I love texture and colour. I hope people can look at an images and escape reality for a minute!

**BM** – How do you feel about the green design practice? How important is it to maintain "slow fashion," high-quality practices in an industry that is always demanding more?

Emily - I'm really into sustainability fashion. I try to boycott high street fashion as much as I can and I always personally wear vintage clothes most of the time.

**BM** – What advice would you give to a new stylist wanting to break into the industry? Emily - Advice to a new stylist is to be patient, do loads of research and always be early for a job. It's not cool to be late, ever!!

**BM** – Congratulations! How does it feel to be awarded the position of Senior Fashion Editor of the Paris based SacreBleu Magazine?

## "I like to push boundaries. For me a lot of my work is escapism and fantasy."

Emily – Yes, really great, it's a new magazine so it's lovely to be on board at the start. I was happy to be asked!

**BM** – What do you love about being a fashion editor?

Emily – I like planning the issue from start to finish, planning each editorial and deciding which photographers to ask to shoot the editorials. Lots of learning on the job but it's a great team.

In this issue of BAHM Magazine, check out the Fashion editorial story From Soho With Love and the Beauty editorial Breathless featuring Emily's work.

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