

STHWWM

MARGO
SLINGERLAND

INTERROR
.BE

SUSTAINABLE
MATERIALS IN
DESIGN



BLACK
BALLOON
CELEBRITY DRESSING

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MARGO SLINGERLAND

by Marilyn Tona & Ágnes Bernáth

In the work of Margo Slingerland childhood nostalgia, recycling, craft techniques and the use of unusual materials play an important role. Using these unique materials her products create a new nostalgia, a contemporary fantasy world where you feel as a child again. She graduated in 2004 at the Design Academy Eindhoven and has also a degree in 3D-design from the Utrecht School of Arts. She describes herself as a freelancer designer - she worked for brands as Oilily, Studio Pip and Gsus - specialized in illustrative and pattern design.



Alice IN RECYCLINGLAND



In the work of Margo Slingerland childhood nostalgia, recycling, craft techniques and the use of unusual materials play an important role. Using these unique materials her products create a new nostalgia, a contemporary fantasy world where you feel as a child again. She graduated in 2004 at the Design Academy Eindhoven and has also a degree in 3D-design from the Utrecht School of Arts. She describes herself as a freelancer designer - she worked for brands as Oilily, Studio Pip and Gsus - specialized in illustrative and pattern design.

As we know trends come and go. Therefore Interior designers should carefully pursue the trends and know what's new and popular, and what's on its way out the door. The designer world's newest trend comes from the increased environmental awareness.

The 21st century has brought environmental issues to the foreground, as a result the use of recycled pieces is becoming very fashionable. Creative designers are taking old pieces and turning them into something new and different - such as taking an old sofa and making it into two chairs, or taking an old piece of wood and turning it into a trendy kitchen table. Recycling itself is also hot in interior design. One of the newest fashions engages taking old wallpaper and recycling it to make new pieces. Recycling materials are cheap for the clients, but this green project keeps old wallpaper and glue from getting lost in landfills.



5TH RECYCLING DESIGN AWARD 2012

Recycling has many forms in the designers works, we can see interesting ideas and unique implementation. In the last four years designers connected to recycling got the chance to prove themselves, and in this year it hasn't changed.

The 5th Recycling Design Award ceremony will take place on February 17th, 2012, at museum

Marta in Herford. The awarded works and further selected exhibits will be on display until March 18th, 2012. The deadline for registration is October 31st, 2011. Basically the Recycling Design Award is an „open“ competition without a limit of age. All designers with professional or semi-professional education are invited to forward their objects or designs. A maximum of three designs or objects can be forwarded by each participant or team. The aim is to discover and uncover the so-called **“hidden meaning of things being thrown away or chucked away”**.

The seemingly useless and disposed-off things should be re-used to create new objects. The range of required developments stretches from decorative pieces, furniture, clothes/textiles, to various other accessories. The objects must be designed and made out of garbage and/or residues from industry and manufactures for our everyday use or to be used for decoration and furnishing.





INTERVIEW



This new trend also shows in the work of a young, Dutch, freelance designer, Margo Singerland. She likes to create her own nostalgia by translating her childhood dreams and mixing the old with the new and the unusual. In her world we can feel as children again. Before we continue with recycling let's get to know Margo. We had the chance to talk with her for a short time, here is what we found out.

_What do you do for a living?

I am a freelance designer specialized in pattern and illustrative designs.

_When did you start to work as freelance designer?

I started as a freelance designer in 2008, four years after my graduation.

_What did you do before starting your own business?

In 2004 I started as an employed designer. After my graduation I worked for Studio Pip and Oilily. I also designed bags for Gsus. When I got the itch to start by myself, I did.

_Where and what kind of study did you do?

I studied at "Design Academy Eindhoven" in The Netherlands. I graduated at the "Man & Identity" department that is focused on fashion and interior products.

_Why did you choose to become a designer?

When I was 4 years old I already knew that I would like to become a designer (but as a child I didn't know that expression of course). As a child I was

always busy with drawing puppets with nice clothing.

_From where can people know you?

My tea set "An Imaginary Cup of Tea" has been published in the magazines many times. And as a freelance designer I work for some well-known brands from The Netherlands.

_What was your first work of art?

I think it was a painting at a course, when I was 16. But I am not sure if that was art.



To start I would like to say «I love her work», we feel that the artist always has her child's soul. She stays maybe too much in «the childhood», her greeting cards, her pillows or even the tea set feel this atmosphere. It stays in the childish way without going excessively in the cute way.

My first impression was the quest of the artist's childhood. Her work is very interesting because she uses different mediums but we still feel the touch of Margo in each of her works. I love her hand scrawled the first jet that can be seen on some cushion.

If I should choose one word to describe her work I'll say "versatile".

Romain – 18 - France

_In which countries do you consider yourself well-known?

Mainly in The Netherlands, but my work has been published a few times in China and Japan, maybe because of my signature.

How does a normal business day look like for you?

I am an independent designer so I work mostly on commission. Therefore, every day is different. One moment I am enjoying an outline of a job, the other moment I do the administration or I go to town for inspiration.

And a day without work?

In my free time I like to look for inspiration. I like to go to quaint shops or second-hand and vintage shops and flea markets. I also like to drink a good bottle of wine with friends and have a meal together. Or go to the cinema or a concert.

From where do you get your inspiration?

Inspiration comes from everywhere: flea markets, children's books and movies, video clips, fabric shops, nice people, etc. Childhood is one of the biggest source of inspiration for me.

From your activities which is your favorite?

Drawing and designing are the things I like to do the most. Now that I can do this for a living a dream came true.

You are a designer so this means that your home must be stylish too. Could you describe it for us?

I'm quite a collector and I do not live that big. I have a number of notable items in my house, including a pink refrigerator, furthermore an outstanding book and rabbit collection. It is a colorful house where I feel at home and I can also work and relax.



My first impression would be that, she is quite living with her time. It's definitely what young adult would look for. It makes you remember of the past, the childhood, with the sweet and acidulous colours. It's probably too girlish, and simple but the idea is there, only need to grow up more and more.

Although, I like the colorful bags and pillows, I prefer other works, like the tea sets. One is all white with adorable animals shapes, it make you feel like you're Alice in Wonderland, and let slowly your dreams creating amazing stories on the whitness of the dishes. The orther tea set, all knitted, make you feel it as if it was a mix of childhood, because you cannot drink in it and only pretend or just enjoy the view, and also reminds you your grandmother with this kind of revisited old style : still let your dreams coming up in sweetness and happiness. If I should say one word I will say «kindness».

Roxanne - 20 - France





Margo's most famous work is probably her tea-set made by paper. With this paper tea set, arisen from childish fantasy and intuition, we can return to those carefree days of childhood. But why paper? Paper is an integral part of the Asian art and design aesthetic and with recycling on the rise, it's being used and reused even more. Maybe that is the reason behind the fact that Margo's designs have been published in Japan as she mentioned. Also Japan is a country where folding has been elevated to an art form. The craft of origami made from cloth, ceramics, and paper has inspired a wide range of product—including dishware, packaging, and clothing. Besides the paper tea set—which gives us the feeling that we are Alice in Wonderland – Margo made handbags by recycling unappealing materials such as degradable plastic garbage bags. The result is a stylish, unique handbag! Another beautiful work of art from Margo is her textile cups which were constructed by using old handwork techniques.

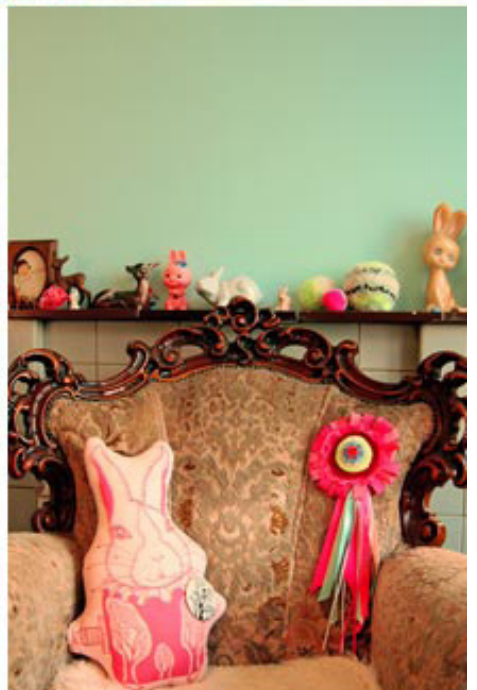
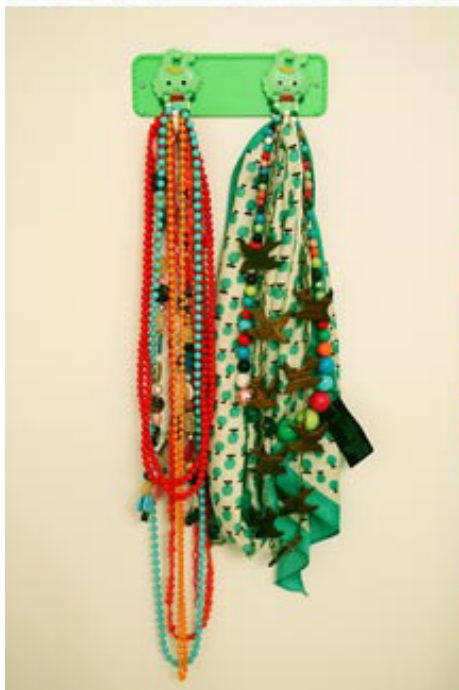
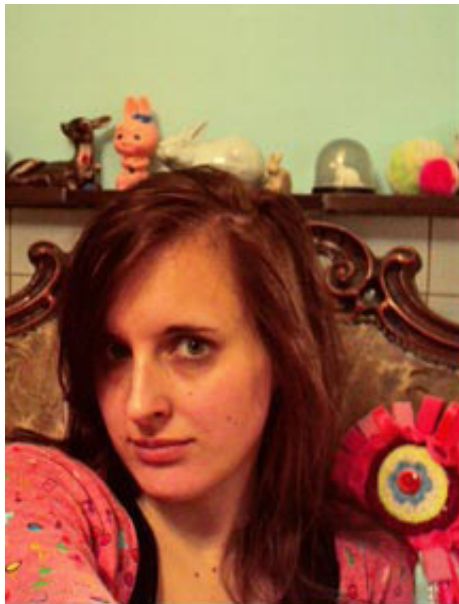


I think the items designed by Margo Slingerland are girly and really playful. It reminds me of the Japanese harajuku style but with more pastel colours in some cases. The drawn animals and little girls widen her target audience as these could be used even by a girl, teenager or a woman who is still young in her heart. In short I would say her designs are facetious. I love the cups with the animals especially with the bunny. These are really creative and funny I could imagine having many kinds of them. Also the first thing that occurred to me was that the cup with bunny looks like something from Alice in Wonderland.

Anikó - 20 - Hungary



Margo shared with us some images of her home. She created a lovely space, retro/mid-century style mixed with thrifted objects. We love her 'rabbit' corner and her Yoshitomo Nara collection! She's living now between moving boxes we've heard, can't wait to see what she does at her new place!





ALICE IN JEWELLERYLAND

This story wrote in 1865 by Lewis Carroll tell the story of a girl named Alice who falls down into a hole and she arrived in a fantasy world. Begins a series of adventures for the little girl. She starts by following a rabbit holding a watch in his hand and exclaiming "I'm late,"

she ended up drinking tea with the Hatter before meeting The Queen of Hearts.

Margo Slingerland's world looks like Alice In Wonderland's world, with her tea set products for example. Her world remember us also the childhood, but she's not the only one to use this inspiration in design.

LES JUMELLES

Launched in 2009 by 2 twins sisters. Les Jumelles is a range of vintage and contemporary jewellery offering a diverse collection that includes necklaces and bracelets created by recycling vintage pieces and combining them with new parts. Most chains are brand new. Some of the beads, charms and pendants we use come from old warehouses where they have remained unopened in their original packaging for up to 40-50 years so each piece has a little bit of history. Les Jumelles is based in Barcelona.

This brand makes some jewellery in childhood and Alice In Wonderland atmosphere.

lesjumellesboutique.bigcartel.com

LE CARROUSEL

23€ - Les Jumelles



SOUVENIRS D'ENFANTS

18€ - Les Jumelles



ALICE IN WONDER- LAND INSPIRED

23€ - Les Jumelles



I'M LATE, I'M LATE BROOCH

9.5€ - This Charming



THIS CHARMING GIRL

Launched in October 2006 by Scottish designer Jacqueline Currie, This Charming Girl is a range of vintage and contemporary jewellery offering a refreshing alternative to what's available on the high street.

The diverse collection includes necklaces, brooches, earrings and rings created by recycling vintage pieces and combining them with new parts. Full of adorable treasures and knick-knacks, each limited edition design is inspired by something different and the collection ranges from romantic charms, beautiful cameos and vintage lockets to an eclectic mix of pendants sure to be talking points when worn.

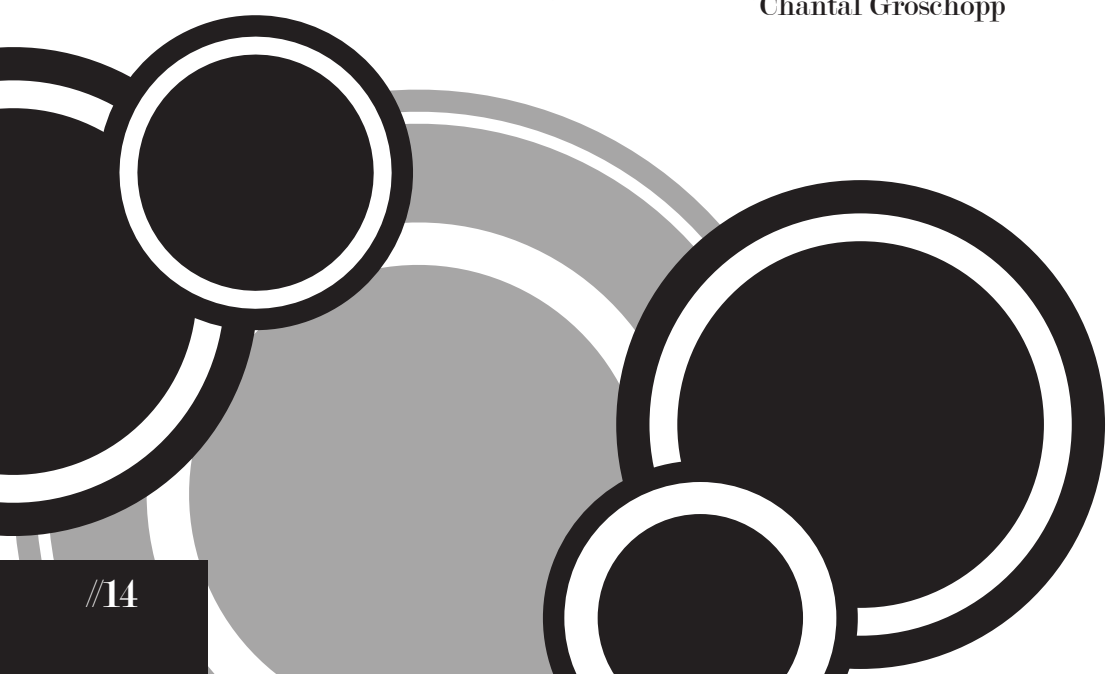
This Charming Girl is based in Glasgow, Scotland and has been featured in several magazines and blogs.

thischarminggirl.bigcartel.com



BLACK BALLOON

Chantal Groschopp



IDENTITY CARD

Name of holders:

Sarah Bos & Cléo Baele



Signature of holders:

BLACK BALLOON

Place of residence: www.blackballoon.be

info@blackballoon.be

Onderbergen 39, 9000 Ghent

facebook / www.deinvasie.be

Occupation: prêt-à-porter collection

hand made & made to measure collection

freelance projects

Interests: MUSIC / life itself / design

street & foreign culture / photography

art / nature / architecture / literature

emotions / human nature & behaviour

Height: 1M77 / 1M83 (both with heels)

Colour eyes: blue / brown

Colour hair: blond / blond

Favourite food: sushi / macaroni balls

macadamia nuts / belgian fries / chocolate

Favourite drink: sake / water

vodka, cucumber and apple cocktail

Favourite music: depends on our mood,

time of the day, time of the year

Link with music: Sarah is a human jukebox

Cléo a human dance machine

Having hobbies like singing in a band and dj'ing

It is a thread through our lifes and collections

Place: Ghent

Date: 02/10/2010

Celebrity Dressing

Celebrity endorsement is not something new, since years back famous and infamous faces have been borrowed to a wide range of products imaginable. In today's society celebrity dressing has become one of the most powerful marketing tools out there. When you see your favorite designer wearing, when people are looking out to buy something do they look for the brand or which celebrity was last seen sporting it. By tying a brand or product to a celebrity it instantly brings it glitz and glamour. It later becomes human and desirable. Being able to get your clothes on a celebrity is always a plus, and even more for a new up and coming designer. Not only will it give you exposure it will also launch your brand in to the known world of fashion. However it is always important to take into account which celebrity

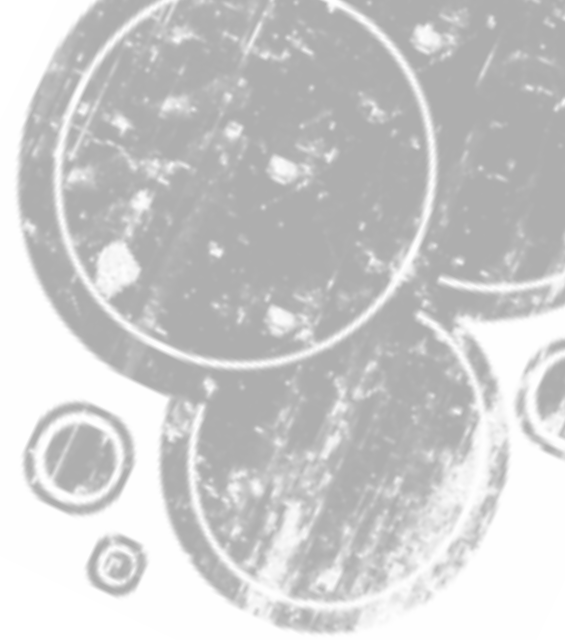
you want for your brand, for example their personal story, their relevance and image. When choosing a celebrity you need to take into account their influence on consumer's behavior. But when you are a new brand maybe you do not have the luxury to choose who your celebrity endorser will be, and anyone will do (taking into account their image is positive for the brand).

Testimonials, reviews and case studies have all showed that celebrity dressing is the most effective means of marketing for a small or large business. I think most of us can relate with the image of seeing a celebrity wearing something cool in a magazine and thinking "I would like to look like that". Whenever we do this, it means that the brand and the celebrity together are working as a marketing force. Instead of creating a full-blown celebrity campaign, simply getting a celebrity (or their stylish) interested in your clothing can give your brand great exposure for a small price. American historian Daniel J Boorstin said: "A sign of a celebrity is that his name is often worth more than his services."



People always remember things that are attached to their favorite name, and since then the new "Superbowl" of fashionistas has now become the Red Carpet. For example, in the Academy Awards many of the viewers are more interested in what the celebrities are wearing and not what movies or categories they are nominated in. The actresses are now paid or unpaid walking endorsers of a brand and it automatically links their image and beauty to that of the brand they are wearing and promoting. It is a subtle still extremely effective way of promoting a product or service. Many careers have revived, died or catapulted when seen on the Red Carpet.

Celebrity endorsement also increases the relationship via the media and PR aspects, since pictures of the celebrities will be featured in various mediums for millions to see and give their opinion about their look. For a small business or up and coming designers having your clothing worn by a celebrity is a sure sign that your brand will do well in the market. For example, Lady Gaga is one of the most valuable marketing tools in today's market, everything she wears or even touches becomes purchasing gold. Recently she attended the "Tonight show with Jay Leno" wearing a creating by 2011 London College of Fashion MA graduate, Dinu Bodiciu. Lucky Dinu was spotted only two weeks before Gaga's appearance at his final collection show at the MA catwalk. His designs were spotted on the catwalk, and Lady Gaga's stylists were contacted immediately.



It is no different for Belgium designer "Black Balloon", created by Cléo Baele and Sarah Bos, who have created multiple designs for Belgium celebrities. As the new hot choice in Flemish fashion they have created a collection of shoes and accessories for Soulwax (an alternative rock/electronic band from Ghent too) and Arno (Le Chevalier des Arts) who seduces of stage dressed fully in Black Balloon. They have also participated in many projects such as De Invasie in Leuven and the Biennale Interior in Kortrijk. This creative duo has dressed everyone from Belgium Actresses and Actors to rock stars and soul singers, there is no doubt they are a powerful force to watch out for.

Barbara Sarafian is a Flemish actress currently starring in the TV series "dubbel leven" and the film "Zot van A" and of course Belgium's latest blockbuster "Rundskop". For her role in the movie "Aanrijding in Moscou", she received an award as best actress.

She was looking very rock 'n roll in a Black Balloon draped pants and glitter me top.

Hand Made Clothing

Having tailored made clothing has always been a great privilege and has always made clothing a unique piece of art. It is not so common now a days with big clothing companies creating “fast fashion”, however small business have been able to maintain this unique feature and they continue to bring originality and skill to the world of fashion. Even though not as popular as going to big retailers, maybe because of higher pricing in an economic downturn, however handmade clothing might be having its moment. Maybe you never thought the sweater your grandma gave you for Christmas was fashionable, however think again. Phoebe Philo, fashion powerhouses Celine creative director, made news with her spring 2011 collection as she sent down a hand woven coat down the runway – and “embracing the artisan” is something Nicola Phelps from style.com called everyone that followed Philo’s footsteps. Many other designers have embraced the chunky sweaters and handmade crochet bags.

“Everything in fashion is so fast, and fashion is knocked off so quickly, that something hand done, a piece that you will savour forever, seems very special and worth the money,” says Toronto designer Rita Liefhebber. The main objection against handmade clothing is the high price tag that comes with it; yes it is a luxury for many. However by supporting handmade clothing not

only are you supporting the arts but also purchasing something that will uniquely belong to you. People are now attracted to the authenticity of the handmade and also the higher quality it brings to the garment. In a world of mass production beautiful handcrafted work is greatly appreciated, it stands out and says “I am special”.

For students it is very difficult to think about purchasing handmade clothing, because it is so much easier simply to go to our closest big retail manufacturers. However it is important to see handcrafted goods as a investment piece and something you know will last a longer time, because generally it is created with greater quality and importance of detail. Many small designers sell handmade clothing, and this is why they become recognizable and valuable. Fashion has always been a cycle with garments coming in and out of fashion, and I believe now it is time to be proud of your granny sweaters and pullovers and make them fashionable again.



What do you think of Black Balloon?

Hanne Ghyselen. student. Belgium

“It’s a bit too expensive for me and my budget as a student; however the clothing and accessories are quite special”

Jamie Rowe. student. UK

“It is all quite freaky and fashionable, however not stuff I would wear or pull off”

Regina Piovano. student. Italy

“There is not a lot of choice, and I would not be able to afford their clothing”

Alexandra Hernandez. student. Mexico

“I really like the clothing, their style is very different and unique, I would buy their clothing as a investment piece and to be unique”





minimalism

Muhammed Yousuf & Duygu Atceken

Minimalism seems to be the new trend in contemporary interior design these days. Less furniture, clean lines and lack of ornamentation usually defines such a design. But what exactly is Minimalism?

Minimalism is not just about simplicity in design esthetics; it is a lifestyle. Whereas Minimalism originally started out as an art movement in the 1960s and continued as a general design esthetic in the 20th century, today's minimalism represents so much more. It is about reducing certain aspects of life to their essence, like art, fashion, design and food. Where does this longing for minimalism come from and how is it represented in creativity and every day life?



Minimalism is a trend in design in which only the necessary elements are used. The elements are stripped down to the basics. The trend evolved in the mid 1960s when it was used to describe works of some sculptors. This kind of design has a Japanese design influence. The motto of architect Mies Van Der Rohe, “Less is More” is aptly used in minimalist design. Today’s design is more livable and functional than the cold look of the sixties.



elements of minimalist design

The furniture pieces have to be few and bold. The furniture itself will make a statement. A bright red sofa on a stark white floor and surrounding white walls will give you a minimalist look. The storage cabinets or wall units will have a clean look without any mouldings or ornamentation. The finish will usually be glossy for the furniture so that more light is reflected to create an ambience. The false ceiling can be kept plain flat or slabs of different sizes can be arranged to get a built in lighting pattern. Again, no cornices or mouldings on the ceiling. The light fittings also will be simple ones without ornamentation. The drapes can be natural fabrics like cotton or jute in simple roller or roman blinds instead of curtains. Don't burden those walls with paintings. Just have one or two of them in the whole house. Have a space for everything in the house so that there is no clutter which is the basic principle of minimalism.

colors

Minimalism does not mean using only whites. One can play around with colours also. A single contrast coloured wall along with other white walls in a room livens up the room. Greens, blues or yellows could go well with white walls. Use of too much colour in a room may ruin the décor, so go easy on the colours. A texture painted wall behind the seating area or the TV can do wonders to the room.

All said and done, minimalism requires a very simple attitude towards life keeping out all complexities. If the design in minimalist, definitely it will reflect in our life reducing the complexities and making it simple. So give it a try if you believe Less is More!



INTERROR.BE

by Duygu Ateken

We have been intrigued by the works of Belgian artist Tim Baute for a while now. All he says on his website is: "My designs are approached by concept and form with respect for material, environment and function" Now, it's time to know more about him.



Belgian designer Tim Baute was born and raised in Belgium. After graduating from Wetenschap & Kunst at interior design and one year furniture design education in Katho Mechelen, he worked in design & construction industry. Since 2010 January, he has continued to create for his own design office, INTERROR.BE

In the label of INTERROR.BE, Baute summarizes his creations with the quotes from Frank Lloyd Wright to Edgar Allen Poe. I think it's so clear that where he gets his inspirations..

Tim Baute's approach to his work focuses on concept and form, and encompasses respect for material, environment and function.

Let's look at his design approach more closer!

SEVENUP

'YOU CAN'T HAVE A LIGHT WITHOUT A DARK TO STICK IT IN.'

There is no doubt Tim Baute's new minimalist chandelier, Seven-up is one of his intriguing works.

ARLO GUTHRIE



Chandeliers have always been very romantic design pieces in every space but according to Baute they've also been extremely massive! I guess no one can actually disagree! With this in mind Baute designed a chandelier which would keep the nostalgia, but give it a lighter touch. In order to get rid of the bulkiness and the grandeur of this object, Baute used the deconstruction method and literally stuck to the essence of the chandelier. He used the electricity cables as the central structure. When they bundle up, they form the central core that descends from the ceiling. They then

branch off into seven arms. At each end they hold five watt light bulbs mounted on fittings. Fine steel cables attached to a light structure lift the arms, giving them the typical form of the classic chandelier as they hang from the ceiling. The construction of this chandelier is so light that it moves when there is a breeze in the house, thus creating an interesting shadow pl.

CRL

'DINING IS AND ALWAYS WAS A GREAT ARTISTIC OPPORTUNITY.'

As you see in the picture is definitely not a twisted fork!! It's the "Crl"! It's a napkin holder of for pronged satisfaction. A new twist to present a napkin at the dining table. It's made from used forks that gained a new life by turning them into napkin holders.

FRANK LLOYD WRIGHT



It's metal. It holds the textile. It takes hold of that which it is meant to take hold of. It clasps its prize until the time when you, the top commander of your meal, decides it is time for it to let go. At which point, it remains satisfied. For it has done it's job well.

GHOST

'IN THE RIGHT LIGHT, AT THE RIGHT TIME, EVERYTHING IS EXTRAORDINARY.'



"By eliminating the base of the lamp and let it float on a thin line, Ghost stands strong and enlightens your life." Baute describes his lamb design with these words.

AARON ROSE

Ghost's cleverly designed to appear as though the bulb and shade are floating above relatively useless, lax 'stands.'

THIS IS BELGIUM

There is no country that has become more identified with the founding ideals of the European community than Belgium. But has it lost its culture identity? Or is a cultural stronger than politics? The question of creating a piece that represents your country wasn't that easy. For the moment it's hard to ignore the political craziness in Belgium, so I tried to focus on something else. Tim Bauta's Streetstew design which

consists of three puzzle pieces. Streetstew is a practical aluminum trivet for one or more pots inspired on city maps which consists of three puzzle pieces. It's pretty interesting he made that in three pieces!

Under this situation I decided to get young Belgian's opinion about his product, what did they think of 'This is Belgium'?

For one of them, using some kind of steel is a brilliant idea to make the country especially in the context of having no government and the problems between politicians. He thinks that a good country has to be created on a very strong structured principles;

“Countries are like buildings, they can be durable if the buildings structure consists good iron skeleton. In the past Belgium had as well very good skeleton of iron, but during the 20th century, politicians and people wanted to improve that skeleton. On a certain point in history they thought, when they divided the central power over the three regions, every region would be able to manage things better for itself. Now you see the result of that decisions..”

And he added that if we look carefully at all the lines we can conclude two things:

“If we're Belgian minded, we'll see that all the lines have meaning: they are country borders, province borders or inner province borders. So nothing actually is wrong with that, just a mirror of the map in iron. But if we're not really Belgian minded or if we just

don't know the shape of provinces we'll see all thick iron lines... All the lines together form bursts. So Belgium is about to burst! And if people continue to divide power into the regions to smaller parts (cities, villages...) more burst would appear in Tim's work.”

One of Belgian student's idea was:

“On the map our country seems united, but in reality Flemish and Wallon people doesn't feel a relation with each other at all.”

Two other Belgian student's approach were quite different each other for splitting up three pieces in Belgium. According to one of them:

“Now, in 2011, Belgium is at its maximum of conflicts so one small situation, one small thing could facilitate the splitting situation.”

For the other there is still hope;

“You can put the three pieces of his work easily together as well, that means, with little effort of both sides Belgium can be coherent again!”

It looks that Tim Bauta's trivet is not practical only for pots!



Check out more designs from Bauta's minimalist and engrossing collection after the jump and pay a visit to Bauta's brand new website. <http://www.interror.be/> or you can choose become a fan of INTERROR.BE on facebook!

Wood

by Muhammed Yousuf

& Ecosystem

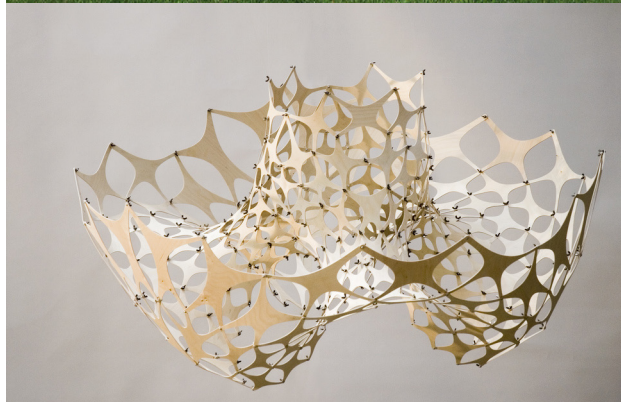
Wood is the most precious part of man's life. Wood has always attracted man since ages. Ever since his existence man is influenced by the elegance of wood. In the primal days wood was the source of fire & energy. The enormous use of wood has led to deforestation, resulting in Greenhouse Effect and

Global Warming. Fortunately, the concern for healthy environment has prompted man to think again and again on the use of wood.

But, its sophistication & ornateness still inspires man to make varied products of decoration and home furnishing.

Today, the Global Warming and Greenhouse Effects have started threatening man to stop the over-use of wood. But, what do we do to make furniture then? What are the alternatives? Furniture are the essential part of our home. The thirst for beauty and elegance has always encouraged man to find charming alternatives to wood.

Today, there are many alternatives to wooden furniture, which are eco-friendly furniture. Eco-friendly furniture are aimed towards less use of wood and more use of waste products and other products, the use of which are not a threat to our environment.//



atelier belge

Chloé Viladomat & João Carvalho//

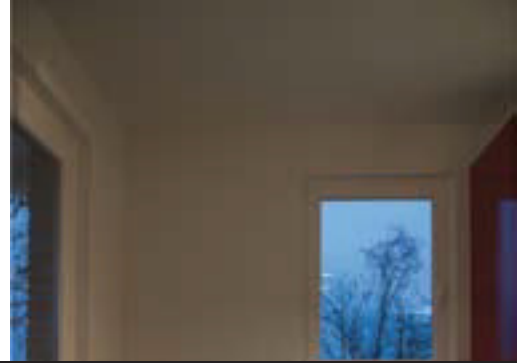
Atelier Belge is a design label based on a collective of Belgian designers.

The label wants to offer chances to creative designers to put Belgian design on the map internationally and promote it within a unique and warm Belgian concept.

In short: "Soit Belge et tais-toi!"

The designers all find a worthy partner in Atelier Belge to give their design or project just that littleextra 'touch'.

In the aim to know better this label, we were given the chance to interview Deevie Vermetten the furniture designer and owner of atelier Belge.



interview//

//Chloé and Joao: First could you tell us a bit more about Atelier Belge ? When did the label start ? How did it start?

//Deevie Vermetten: Atelier Belge was founded in 2009 by Bart Browaey, who wanted to make a platform for young flemish or belgian designers. As he kept on looking soon we met together, and as I wanted to make a first collection for AB, we finally worked together in the label and I joined him in leading the company. Up until today we keep on looking for young designers who need a label. Bart Browaey is no longer an active participant in Atelier Belge. It costed him too much time.

//C.J: And is the label well known in Belgium? International?

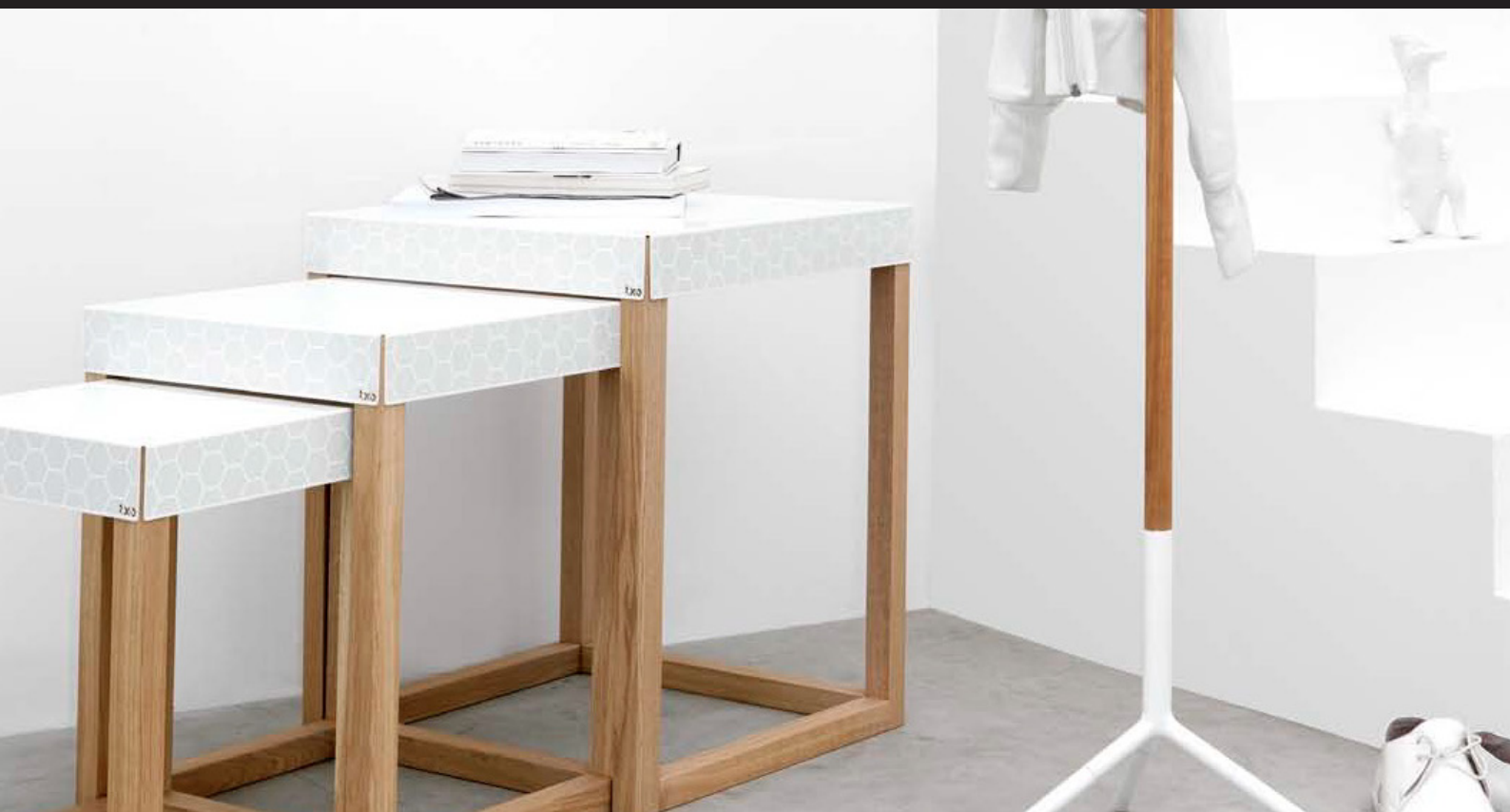
//D: Well we're an upcoming label but we're not as well known as we want to be we're trying to make a name.

//C.J: What is the main concept of atelier belge? And what is the main goal?

//D: The main goal is to reach customers via the internet, exhibitions, meetings etc. while placing our furniture in a typical flemish environment (that goes back to earlier days). Because design is expensive and very often prohibitive for many people we try to keep our costs low so that our design can be afforded by more people.

We want to bring an ecological story (thanks to the materials we use) in

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which we deliver the furniture to the customers ourselves so to keep transportation costs a bit lower.

//C.J: How does the label do to help the designers?

//D: Well, as we keep on searching for designers (quite often they find us) we place their designs on our website and we also take their designs to exhibitions and so on.

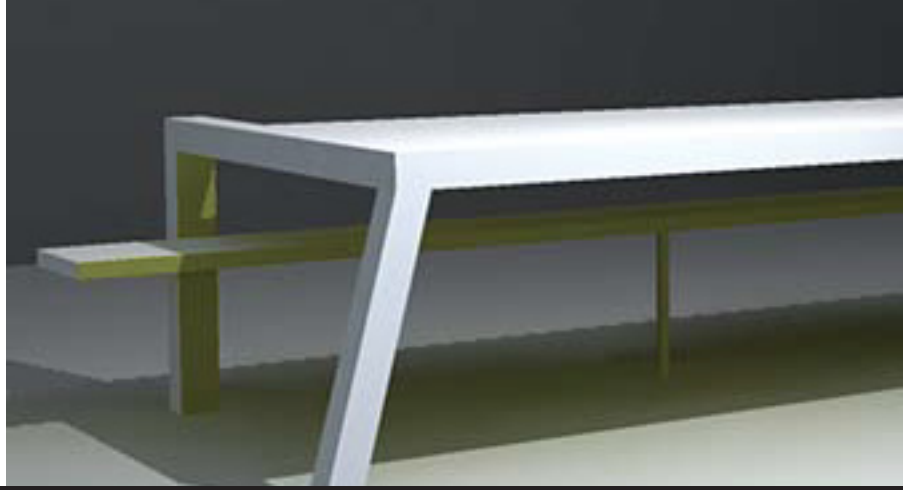
//C.J: So you are helping them to get known?

//D: Of course that is our main goal, to make sure that our name becomes bigger and that the individual designers can show and make known their name.

//C.J: How do you chose the designers, according to which criterias?

//D: Well first of all we have to like their ideas. It is very important for us that their design fits into our concept. The fabrication has to be ecological, their age doesn't matter, it's all about what they have created. the designers have to think outside the box, we only take things into our collection that are different from the mainstream. We also have an ART collection for example for furniture that isn't really met to be used but seen more as a work of art.

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//CJ: And does the label has its own collection? Or only takes care of promoting designers?

//D: Well you can consider the designs by fermetti as our own collection because he's the owner and main designer for Atelier Belge but we promote them both (our designs and the designs by others).

//CJ: So to summarize, we could say that atelier belge is a label promoting designers and designs generally speaking taking into account the environmental causes?

//D: Actually that is correct. We try to restrict this to belgian designers, but we have a few Dutch designers in our collection as well. We also try to promote new stuff that have a twist or reference to 'earlier days'. And so we would like to place all our modern furniture into a classical environment, for instance we are working on new photomaterials as we speak to work this out.

//C.J : What are the environmental standarts of the label, you have already talked about the materials you use, so for example what kind of materials and what else has to be done?

//D: well we prefer the wood to be fsc labelled, we don't want our furniture to be made in countries of which we don't know whether children are involved or of which we don't know the facturers or workers are highly underpaid.

//CJ: And who is your main target? Who do you wanna reach with these designs?

//D: First of all we want to reach as many people as possible. We want to reach people who look for something more than just another IKEA-model.

//C.J: What has been your best achievement of the label so far?

//D: De bakzit is our best selling product (by fermetti) we recently sold 500 copies of this one also the KIWI and our BluBlights that are sold by the Italian company Ex-T.

//C.J: Finally what are your plans for the future?

//D: We would like to become a well known label with our own store so people come and visit us instead of the other way round.//





atelierbelge.eu



Sustainable materials

DESIGN



Principles in Design

by Cholé Viladomat//

In the wake of global climate change, the demand for new sustainable products in design has considerably increased. The aim is to minimize the adverse environmental impacts from a product while the functionality or value of the product is retained or increased.

If the main purpose concerns sustainable development, the use of sustainable material has become a real playground for designers who are more and more creative and inventive manipulating these ecomaterials and succeed in creating a new form of design that is becoming increasingly fashionable.

Designers use nowadays material called green materials. These are composed of renewable, rather than nonrenewable resources. Green materials are environmentally responsible because impacts are considered over the life of the product .To be considered as sustainable material and products have to follow some criterias such as :

- Resource Efficiency (recycled content, natural or renewable, resource efficient manufacturing process, reusable or recyclable, durable; etc.)
- Indoor Air Quality (IAQ) (Low or non-toxic , minimal chemical emissions, moisture resistant, healthfully maintained,etc.)
- Energy Efficiency
- Water Conservation
- Affordability

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> Materials typically considered to be 'green' include lumber from forests that have been certified to a third-party forest standard, rapidly renewable plant materials like bamboo and straw, insulation concrete form dimension stone, recycled stone, recycled metal, and other products that are non-toxic, reusable, renewable, and/or recyclable (e.g Trass, Linoleum, sheep wool, panels made from paper flakes, compressed earth block, adobe, baked earth, rammed earth, clay, vermiculite, flax linen, sisal, seagrass, cork, coconut, wood fibre plates, calcium sand stone).

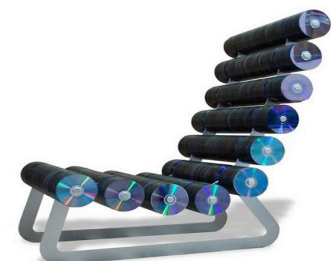
furniture with trass//



Design from recycled elements is an important part within the sustainable design and is often strikingly beautiful. Many modern and contemporary recycled furniture designs are now made using reclaimed or recycled wood, paper or metal. Most interesting about this functional artwork are the combination of original elements that give retired materials a fresh and appealing look their second time as old-but-new furniture designs.

When we think of paper, durable is not the first adjective that comes to mind to describe it. However, the artists that created these pieces used techniques to transform 100 percent post-consumer recycled paper into functional furniture. Paper and paper board were used in these sustainable designs.

Although the bundled chair seems to be a statement in design rather than comfortable seating, other chairs made from recycled materials perfect style, design and function in the same piece. Many recycled cds and dvds found a new role as seating in the lounge chair design, while barrels converted into seating are perfect for any rec room or stylish garage.



furniture with adobe//



furniture with adobe core coconut//



New furniture is often created from old pieces. In some of the new pieces the worn or outdated furniture is disassembled, sanded down and creatively put back together in its new form. Other artists prefer to create something totally new by using old furniture as raw materials and starting the design completely from scratch. Even old tires are sometimes creatively recycled and used as furniture.

Old sinks fashioned into a partition add stylish compartmental storage space. This type of functional recycling is especially attractive in schools and offices. The table shown above was created using scraps from window blinds that were cut to size. It boasts beauty, style and the accomplishment of not letting these gorgeous scraps of wood go to waste.

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Old bicycles were put to good use by being transformed into eye-catching chairs that are sure to thrill bike lovers everywhere. Skateboards can also be refurbished into furniture with retro or classic styling. While the bike chairs are quite obviously derived from bikes, you might need a closer look to notice that you are seated on recycled skateboards.



The breathtaking work of Brazilian designer Hugo Franca carved from discarded Amazonian Indian canoes and fallen Pequi trees. The artist recycles these scraps into the amazing work you see here, proving that being environmentally friendly can be incredibly beautiful.

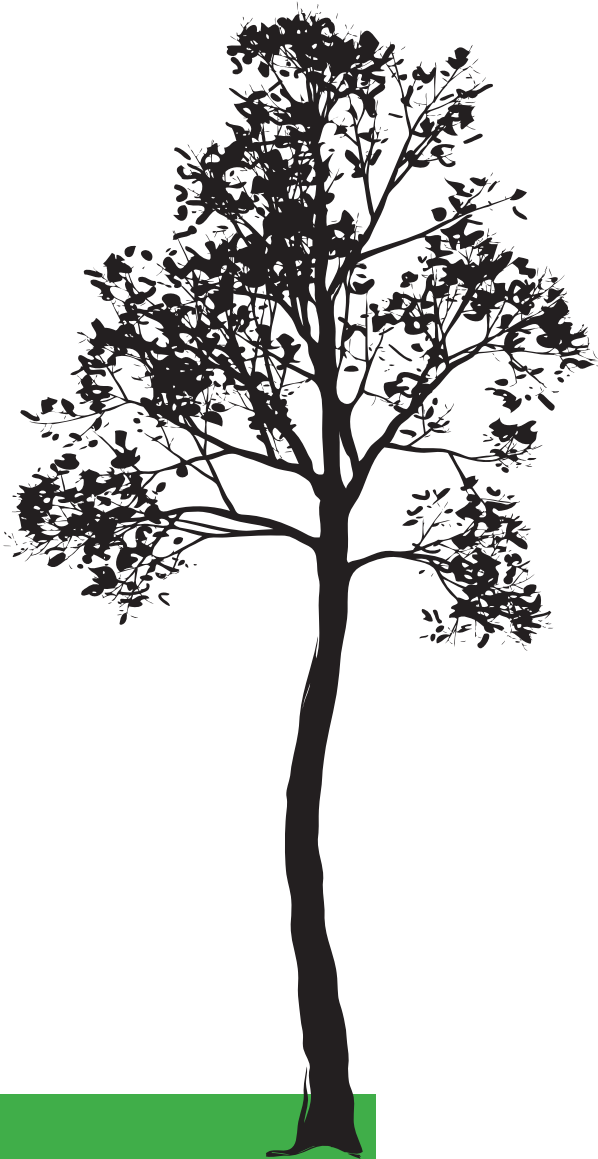


Old beers and soda cans are abundant and often used in stylish design. To create the seating ensemble above, cans were crushed and formed into chairs and side tables.



It seems that sustainable materials in design are an inexhaustible resource and lead to more and more creativity from the designers. Even though this new way of design hasn't convinced everyone yet we can be pretty sure that it has good days ahead.//





nable Design

THE
YOUNG
DESIGNERS
FAIR



theyoungdesignersfair

by João Carvalho//

Theyoungdesignfair is one of the many initiatives that compose The Interieur biennale. this platform for young designers will give young designers or design groups an opportunity to hire a stand where they can put their designs on display during the INTERIEUR biennale.

In 2010 theyoungdesignsfair counted is fifth edition. Since is first edition in 2002 the fair have a phenomenal response. This venue of the biennale is reserved for design schools en designer collectives, and young designer and design studios, below the age of 40.

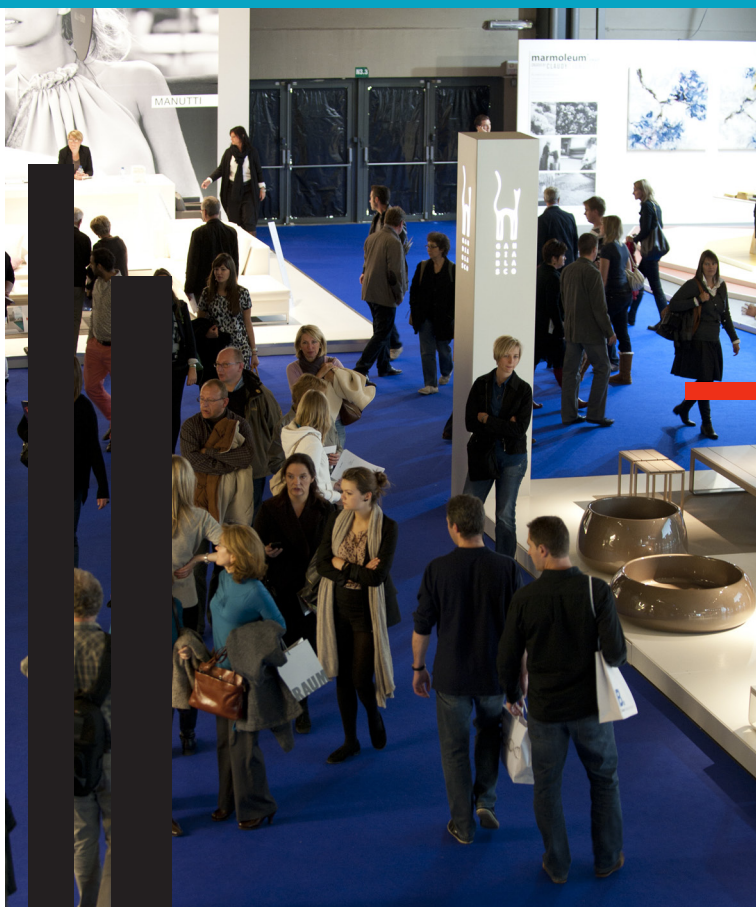
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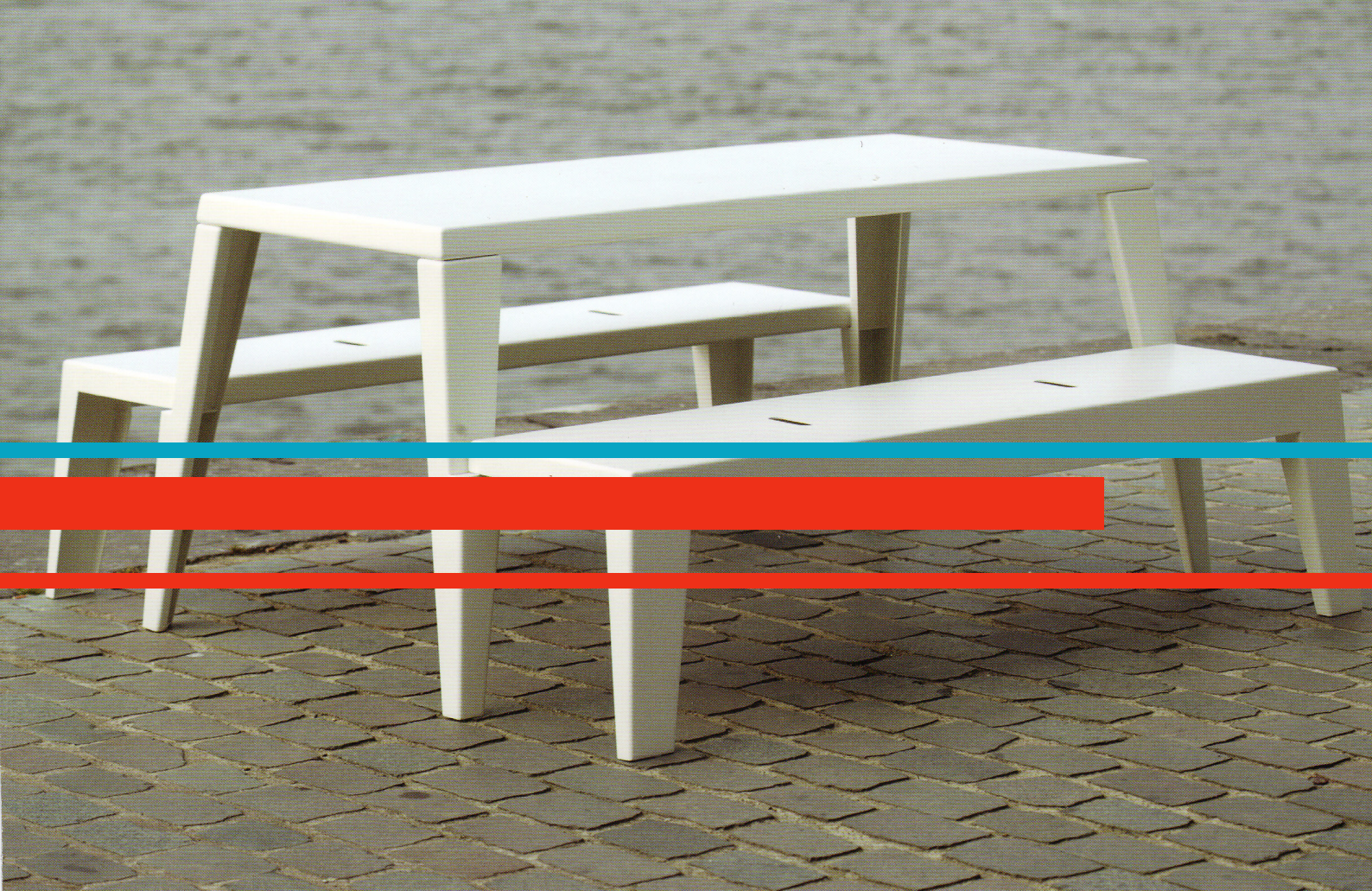
INTERIUR is International Design Biennale that take places in Kortrijk, Belgium and is organize by the Interiur Foundation. INTERIUR 2012 is already been organizing and will be the 23rd edition.

Like the international aspect of the INTERIUR biennale the young design fair have it too. Since the beginner the venue aims to have the participating not only Belgium designers but international designers as well. And it was successfully achievement. The fair have the participation of designers from very different places. In the list we can count South Africa, Australia, Canada, Japan, Norway and so on.

And in the five editions pass in this venue some of the names of the international design of today. There you have a list:

Arthies Design // Atelier Belge // Beyond // boardstories® // De Santos Mickaël // Design Platform Limburg // elevenfeet // Hogeschool Sint-Lukas Brussel // ILIC KOKO LAB // Kris Vierstraete // Les M // LM STUDIO // LuxLabs // Oormerk





st // Elisabeth Leenknecht // flexIVa // FLUX CHAIR // Fousse Interior Elements // Hogeschool Gent - KASK // Hogeschool Sint-Lucas Gent // Panels & Plugs© by Mope // Passion 4 Wood // REFLECTIONS by Antique Mirror // Sooho HAAM // Suspacious // Tabisso // USIN-e //

Now in a little review what was the fair until today.

In 2002 the event take place in a temporary Pavilion in Kortrijk Town square with participation of 32 countries, 46 designer, covering a surface of 870m².

The Grote Markt of Kortrijk has the stage of the edition of 2004, with 6 countries, 25 designers and a covering a surface of 500 m².

The edition of 2006 takes place in Kortrijk xpo halls with a 40,000 m² of expositing are, 9 countries and 27 designers.

And in 2008 edition have the participation of 27 designers of 6 countries. In the Kortrijk xpo halls.//



interieur.be/en/the-young-designers-fair/

How to build



VLAAMSE POORT

TUN TA-FL, Modular garden table for 2 in powder coated steel

with functionality

by María Centelles

Nowadays design has become an important part of the building and construction behavior, but, usually people think that design doesn't mean functionality. Martin Schaubroeck tries to mix these different faced terms.

Good examples of his ability to adapt his designs to different places are the stairs and railings made of steel and stainless steel, always with an artistic touch, or the outdoor furniture.

>

This young metallurgist designer (29 years old) wants the synergy between creativity and functionality. His works contain a great professionalism and a deep knowledge of the materials he uses.

Martin Schaubroeck creates multifunctional works with a wink to the Western Fleming language.

His reference materials are metal or steel, both let him design elegant and decorative elements indoor and outdoor.

Schaubroeck buildings range from decorative items and furniture for homes to designs in public places, and also, designs for private companies such as ladders.



>
A strange characteristic of this designer is his passion of using light to create different feelings in his constructions. He thinks that a light source does not have to create the sensation of light.

Schaubroeck plays with shadows and tenue lights in the sculpture 'Happy Cube's'. This design are boxes with green translucent materials and thank to the light, Martin creates many tonalities, shadows and brightness. This is a decorative object.



One of his most important and representative buildings is the receptor-eye in the Roeselare Vinotheek.

The Vinotheek began operations in 1996 and has grown into a full wine shop in Roeselare and surrounding. The construction consists in a tower steel structure filled with bottles of wine.

Outdoor the most important construction of this young designer is the Sculpture 'De hemelwortel' (Roots of Heaven). Is an iron tower adorning the garden of the social housing project in Kortrijk, Binnenhof.

With this construction Schaubroeck won a competition organized by the South-West Flanders in Kortrijk housing association. It's easy to appreciate the excellent and creative use of metal in this work.//

Interviews

Blanca Corella

Spain. 25 years old. Economist.

What do you think about the new fashion of introduce art design in the everyday objects of the house?

I think it's a way to link design and the environment sustainability. People are more and more aware of the environment destruction but not everybody has a big place to put this kind of furniture. The most of the people don't have mansion and looks for something useful. It might well be true that it isn't for anyone.

Ana García

Spain. 24 years old. Pharmaceutical.

Do you think for a young designer is easier to learn about new resources and materials and know how to adapt them to his designs?

For a young person always will be easier to adapt to the new trends and will have more creativity, he will apply new ideas to new designs. So yes, I think it's easier the adaptation.



Maxim Beuselinck

Belgium. 21 years old. Airline pilot.

What do you think the designer expresses with the use of lights in his creations?

Light is like time. You use it like you want. In the current green thinking society – without looking at the commercial aspects – re-using materials is very trendy but also very economical. A lamp is lamp. Nothing more. I don't like direct light, and I think the designer shares my opinion. So, instead of making a hood of toxic plastic, why not using old bottles of wine and giving them a new life full of 'happiness'!?


Adriana Dumont

Spain. 24 years old. Nurse.

Do you think an art construction needs to be functional? for example, the furniture Martin Schaubroeck creates.

I think an art construction doesn't need to be functional; art could be abstract and without any practical use; but on the other hand I prefer spend money in art if I can profited it.





THE TECHNIQUE OF METALWORKING

by Regini Gloria

THE STORY

The use of metals for the production of items at different dates from the dawn of civilization. At the beginning of the Christian era, the most common metalworking already had a long tradition, opened thousands of years before the processing of copper. Since the time of the great civilizations of the Middle East was also adopted the distinction between precious and non precious metals, also known prehistoric Europe. Gold and silver were first used for religious use in the production of articles for the temples or ceremonial jewelry and accessories for semidivine figures (such as Egyptian pharaohs, kings priests in the Middle East, the chieftain of Europe). Later they found employment in the production of personal ornaments, weapons, various equipment, mirrors, brackets for lamps, chairs, beds. At the beginning of the seventh century BC, were ultimately used for the first minting of coins, gold or silver, in Asia Minor, and from these regions coins spread quickly throughout the Middle East and Greece, making items for areas not only their value, but also for their beauty. The bronze and iron were and are still prized

primarily for their resistance, which makes them suitable for the manufacture of weapons and tools, while copper, tin and lead, thanks to their special malleability, were used since the epochs Remote mainly for the production of small objects, containers and bracing wood structures. Between the fourth and third millennium BC, discovered the possibility of mixing, or wire, metals in different quantities and combinations. Dates back to this fact, the discovery that the union of tin and copper you get the bronze, while that of lead and tin from the pewter.

THE TECHNICAL WORKING

Originally, the techniques for working metal evolved slowly, also in relation to the difficult progress of metallurgy, or the techniques used to extract pure metals from soil or rock. Major boost when they said they had a sedentary lifestyle, with the transition from nomadism to agriculture and sedentary livestock. These conditions seem to have occurred more than once in the northeast of the Iranian plateau, where they would then spread along two directions: the first part of the Mesopotamia and Persia through the west, Egypt and North Africa, landed in Spain, the second, however, brought to Europe, passing through western Iran, Anatolia and the Hellespont. The first metal to be worked, starting from the fourth millennium BC, was the copper in the soil or water course in small nuggets. In 2500 BC the main processes of copper processing, now sufficiently matured, they began to be applied to other metals (gold and silver) and alloys (bronze, electro).

The most popular methods for modeling metals were forging and the beating hot and cold, which originally drew the hammering and tempering, annealing, refining, milling, who laid the foundations for polishing and grinding, useful in the manufacture of mirrors, the union of multiple sheets of metal by means of joints or nails flattened and, later, welding, casting. These techniques are still the most widely used processes for artistic work metals.

The first ornamental techniques derived by the same procedures adopted for modeling beating

commodities, it was common the addition of lines or grooves on the metal, obtained by repeatedly hitting the surface (or, in the case of plates, the bottom) as evidenced by many vessels and other types of containers discovered in the royal tombs of the Sumerian city of Ur. Through a process of typing more refined you also get different kinds of decorations in relief, in parts more carefully, they can achieve pictorial effects. This technique was used for over 4000 years and reached the highest expression in Europe in the sixteenth and seventeenth centuries, religious in the production of furniture and utensils of gold and silver.

Metal surfaces can be decorated with linear patterns by etching and engraving. In the first case, the artist uses a cutting tool or by etching to remove thin strips of metal in the second case, however, carves the surface with a blunt tool, on which beat with a hammer. The two methods are mostly intended for the decoration of precious metals.



IRON AND STEEL

Little jewels in meteoric iron were found in some Egyptian tombs, no doubt this metal was long considered a rare commodity in antiquity. It is believed that the first to know and use techniques for the extraction of iron by adopting it mainly for the manufacture of weapons, were the Hittites of Anatolia around 1400 BC. It is the introduction to the Chinese instead of melting processes: from the sixth century AD stands for pagodas and other buildings were made of this metal. Despite the resistance, functionality and versatility, making it particularly suitable for practical purposes, however, the iron was often used for ornamental and artistic. Great importance was in Europe from the twelfth and thirteenth centuries, the technique of wrought iron, hammered hot that is up to the desired shape, applied by so-called blacksmiths.

Recognised in Germany and in Italy, the art of wrought iron produced during the following centuries splendid gates, ring knockers and handles for the massive doors of castles and cathedrals, decorative scrolls, used as a reinforcement of the portals, elegant lanterns. Precious bearers, of which there are significant examples in Tuscany (remember the gates of the Duomo in Siena, performed in the first half

Another procedure is impressing on the metal surface decorative motifs made up of many thin dotted lines, which make some areas opaque, creating a contrast with those remained shiny and reflective. This technique, like the previous one, is mainly applied to precious metals. It is a different method of the chemical, which can darken the desired areas, widely used on the armor and the steel parts of weapons. Considering the metalworking in the context of artistic events, we must not forget that after the industrial revolution began to distinguish between everyday objects and industrially produced decorative objects of handicraft production. For thousands of years, until the middle of the eighteenth century, everything was necessarily produced by hand and every object, even if only for practical use, was given an aesthetic quality.

of the fourteenth century by the Conte di Lello Orlandi and his son James). In the Renaissance, railings and iron gates are harmoniously integrated in the balance of architecture, simplifying the drawings. The seventeenth century saw the heyday of French production, adapted the prevailing Baroque and Rococo (gates of the Palace of Versailles), while working in Italy remained faithful to the principles of sobriety and classical composition. Lapsed in the neoclassical period, the production of wrought iron shots on the wave of the nineteenth century Gothic revival and the emergence of the Arts and Crafts movement in England then enjoyed a wonderful season in the different facets European Art Nouveau. In the twentieth century has known a renewed interest

Even steel, metal alloy based on iron and carbon of enormous practical value throughout the modern age, in the past lent itself to interpretations and artistic embellishments: in the sixteenth century, for example, were much appreciated armor decorated with incised or obtained through acid attack. The craftsmen who produce them resorted to the techniques of forging hot experienced in previous centuries by blacksmiths. Since the industrial revolution were the endless applications of iron in architecture and civil purposes is a temporary exhibition (see Exhibitions International), and industrial. Works like the Eiffel Tower remains a testimony to the happy atmosphere of enthusiasm and creativity of nineteenth-century European architecture in the face of unprecedented expressive possibilities offered by technological and engineering.



ECOLOGICAL METAL ART

by Patricia Núñez

The growing environmental concern to preserve the delicate balance of life on our planet, has resulted in endless green actions and behaviors in an attempt to provide a grain of sand to the struggle for protecting the environment

Among these actions, recycling is perhaps the most popular. Different recycling techniques are mostly applicable increasingly on more resources in life, and it was only a matter of time to be applied in areas such as graphic design, industrial, fashion, interior design, architecture, arts, etc.

The art is not incompatible with the care of our milieu and respect the environment. Playing with different materials and make recycling of the same form of expression is a way as valid as others, for that the artist and the viewer be aware that our waste products can be reused and become art. This is how borned the concept for 'recycled art', art made from recycled materials, a growing trend worldwide.



Within the recycled art, which used many materials, we will focus on the art of recycling metal, one of the most recycled materials in the world, and almost always melts again to make new creations.

Recycled metal art is an amazing trend that has been gaining popularity for decades. This form of art uses metal scraps and pieces that would ordinarily end up in a land fill; instead, artists transform it into unique pieces of art that can live on with a new purpose.

Recycled metal art is also great for collectors and art enthusiasts because each piece is guaranteed to be unique. They're also an interesting and creative thing to place in your home.

There's no limit to the type of artwork artists can create with recycled metal. You'll find garden ornaments, sculptures, home decor, furniture and more. Some things are purely decoration and some pieces are even functional, like the furniture. The imagination of recycling artists is unlimited, showing that anything is possible.

In this area have emerged numerous artists around the world who are dedicated to making recycled art, among which we highlight famous artists such as Tim Pace, the Israeli Ali Akbar, Jud Turner, Boris Bailey, Gildardo Lugo or the greek Nikos Hitoglou.

Tim Pace's case is particularly interesting. Electrician by trade, with no formal artistic training, in 1995, a excess scrap and the request for a unique gift led him to build almost by accident a three-foot tall sculpture of a golfer to go in a garden.

Thus was born Eco-Art Creative Metal Recycling, where, cast-off, discarded, scrapped metals find new life-through the imagination of artist Tim Pace.

'I am a metal sculptor working in the medium of found art. Found art is created by Taking That already exists an object and turning it Into Art. I use recycled metals and weld together to create Them familiar and abstract objects. One goal I Have When Designing Retaining pieces is the shape of the found object, Keeping it recognize. Basically, if it Can Be welded, I can use it. Each piece of my work is unique, created one-at-a-time, and Every work is signed and numbered' says Tim.

Consider supporting recycled metal artists, who create art and useful items out of items that the rest of the world considers trash. Recycled metal artists are doing a service for the environment while doing something they love. These artists aren't just making art; they're doing a service to earth and the rest of humanity by rescuing scrap that would end up in a land fill for the rest of time//



Discarded highway signs taken on a new life in these recycled transit chairs by artist Boris Bailey. //Price: 1100\$ / 775€



Fishermen. By Tim Pace. Price range: \$55-\$78 / 40€-56€

LOVELY MARIQ'UITA



Lovely Mariquita since 2005 creates a colorful world that is reflected in accessories, clothing and artwork. Typically, the animal figures, inspired by old animated movies. These can be found as a common thread throughout the collection.

The clothing exudes atmosphere by one year 50, but the cut is among the best contemporary, elegant, portable and easy to maintain.

And our favorite topic: Lovely Mariquita is still 100% handmade and unique pieces with a nice finish.

She is oftenly using animal figures and fifties clothing style in her designs. We can have an overlook to the past to understand her style clearly.

THE 1950S LIFESTYLE

Activities and Trends

The baby boom was in full swing. More people were getting married and having children than ever before. In the ideal family of the 1950s, dad brought home the paycheck, mom did the cooking and cleaning, and the kids were respectful and well-behaved.

For a long time, the average age at

which young people first got married hovered around 24 for men and 21 for women. By the 1950s, this figure had fallen to 22 for men and 20 for women.

There were several reasons for this phenomenon. During the war years, couples who normally might have waited to get married were faced

with a climate of uncertainty. They began to get married sooner, often on an impulse. After all, who knew what the future would bring? The optimism of the postwar years created a desire to “get back to normal,” and what could be more normal than marrying and settling down? In addition, couples often postponed marriage and children during poor economic times. Now that the economy was good, they felt they were ready. Together, these factors sent couples down the aisle in increasing numbers, and at younger ages.

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Teenagers

In the past, there were no teenagers. If you weren't a child, you were an adult. Although educators began to view the teen years as a separate stage in life during the 1900s, it was during the 1950s that the concept really caught on. For the first time in history, young people between the ages of 12 and 20 had their own culture, and this trend was very disturbing to their parents. In the old days, social events like dating and dancing had only one purpose.... to find a spouse. For teenagers in the 1950s, dating didn't mean courting, and dancing was done for fun.

Young men who wore leather jackets, listened to rock & roll music and idolized actors like James Dean were portrayed as hoodlums by the media.



Trading Stamps

It was the duty of every “smart wife” to stretch the household budget, and trading stamps certainly helped. When you made a purchase at your local supermarket or gas station, you received whatever brand of stamps they gave out: King Korn, Top Value, Plaid and S&H Green Stamps were the most popular. You licked the back and stuck them in your saver's book, and when you had enough you could redeem them for cool stuff.



Teen Trends

- Going steady
- Cruising
- Sock-hops
- Getting pinned
- Wearing your boyfriend's class ring (on a chain or wrapped with yarn because it was too big)
- That crazy rock & roll music
- Hanging out at the malt shop
- Having a crush on the latest teen idol

Faith

Like many things in the 1950s, religion was still very traditional. We attended services every Sunday, married someone of the same faith in a big church wedding, and baptized or christened our babies. Nuns were dressed in full habit, and priests and pastors were always men. Church buildings were traditional clapboard structures with gleaming white steeples.

Many states still had blue laws, which made it illegal for stores and other establishments to conduct business on Sundays. These laws were arbitrary and difficult to enforce, and officials were beginning to look the other way if a Sunday drive included a stop at the shopping center.

Newspapers and Funnies

- Norman Rockwell illustrated the cover of the Saturday Evening Post from 1916 to the 1960s.
- The first issue of Playboy hit the newsstands in 1953, featuring nude photos of Marilyn Monroe the wild, wild west.

Books, Magazines

- Life
- Photoplay
- Reader's Digest
- Colliers
- Saturday Evening Post
- Playboy (1953)
- TV Guide (1953)
- Ideals
- Comic books & funnies
- Peanuts (1950)
- Alley Oop
- Priscillas Pop
- Bugs Bunny
- Dick Tracy
- Buck Rogers
- Freckles & His Friends
- Captain Easy
- Books
- Profiles In Courage
- Guinness Book Of World Records (1955)
- On The Road
- Catcher In The Rye
- Wild Wild West
- Cowboy life was definitely in style!
- Cowboy fashions
- Square dancing rodeos
- Ddude ranches
- Country & western music
- Westerns on TV

College life

The number of Americans who graduated from college increased dramatically in the 1950s, from 14 percent of the population in 1950 to 22 percent in 1960. War veterans were taking advantage of the G.I. Bill, and the technical nature of many modern careers required more advanced learning than in the past.

Popular fields of study for men included Engineering and Agricultural Sciences, while women studied Teaching, Nursing, Secretarial Skills and Home Economics.

The policy of in loco parentis gave colleges the authority to act in place of the parents when supervising student life. Skirts and dresses were required for women, dorm visits from members of the opposite sex were prohibited, and any young lady who went out for the evening had to sign out and be back by curfew. Women had to have written permission from their parents to take weekend trips off-campus, and any female student who got married was required to drop out. Colleges also restricted the rights of students to form organizations or join political causes.

At school

In the 1950s, the one-room schoolhouse became a thing of the past. During this decade, most communities combined their rural and town schools into consolidated school districts and built large, modern schools in the suburbs. The small country schools were closed, and buses provided transportation for the country kids.

Half of the children in public school purchased their lunch from the National School Lunch Program, which began in 1946. Along with reading, writing, arithmetic, penmanship, citizenship, fire drills, duck-and-cover drills and fingerprint inspections, this was a typical school day in the 1950s.

Most popular baby names of 1955

GIRLS BOYS

| | |
|----------|---------|
| Mary | Michael |
| Deborah | James |
| Debra | David |
| Linda | Robert |
| Patricia | John |
| Susan | William |
| Maria | Richard |
| Barbara | Mark |
| Karen | Thomas |
| Nancy | Charles |

The 1950s were the golden years of fraternities and sororities on campus.

Approximately 33 percent of undergraduates participated in Greek life, which included theme parties, formals, teas, exchange dinners, charity work and Greek Sing festivals. Hazing and binge-drinking were decades away...the focus here was still on comradeship and character-building.

The central exchange office

Each telephone subscriber was connected to the nearest central exchange office, which was named after the town or street where it was located. Your individual subscriber number could range from one to five digits.

Party Lines

If you couldn't afford your own phone, you shared a party line with your neighbors. Up to 12 parties shared a single subscriber number, which was followed by a party letter (J, R, M or W), a ring code (one long, two short, etc) or a combination of both. 75 percent of all phone lines in 1950 were party lines.

Exchange Names

After dial conversion, automatic exchanges kept their central office names. For dialing purposes, the names were reduced to the first two letters, which were sometimes followed by a number.

Callers dialed these lettered exchanges before dialing the subscriber number.

They became known as exchange names. On the dial, each number was shared by three letters. Even though the exchange names were different, the actual numbers being dialed could be the same as another exchange.

If the exchanges were close to each other, one of them adopted a new name. Unlike the original central office names, the new exchange names usually had nothing to do with their location.

In my county, the towns of Woodstock, Cary and Crystal Lake chose the exchange names FEderal 8, MErcury 9 and GLencourt 9.

When you made a call within your exchange, dialing the complete exchange name usually wasn't necessary. Out-of-town callers needed to use the full exchange name.

"Bedford 247, please"

In a manual exchange, all local calls were connected by the operator. You signaled her by picking up the receiver and clicking the switchhook. Your phone didn't have a dial, because phone numbers were given to the operator verbally. When you made a call, you gave her the central office name, the subscriber number and any party line extensions.

Dial Service

In an automatic exchange, subscribers could dial local numbers themselves. This was also known as dial service, and making the change to an automatic system was known as dial conversion. The manual switchboard was removed, party line subscribers received their own individual numbers, and everyone was given a phone with a dial.

Typical Phone Numbers

manual exchange:

-Bedford 247

-Phone 32

automatic exchange:

-KEEnwood 237

-HUdson 3-2700

-DA3-1000

-PENnsylvania 6-5000

-MU-1485

within an automatic exchange:

-8-2345

-33-5678

-29-238

-S-4537

party line:

-Smallville 1601-R-2

-Darlen 10 F 12

-Hebron 142-J

-Farmtown 234-3

-Oakton 38-J1

other operator
assisted calls

Phone numbers with Zenith or Enterprise as the exchange name were toll-free numbers. An operator connected you and then filled out a ticket reversing the charges. The operator also helped you make collect calls, ship-to-shore calls, station-to-station calls, person-to-person calls and calls to mobile phones, which were first introduced in 1946.

direct distance
dialing DDD

With DDD, subscribers could dial their own long-distance calls without operator assistance. The system was first used in Englewood, New Jersey in 1951. Installation in all parts of the country was completed in 1962. Because DDD required that all phone numbers have seven digits, any numbers still using old formats were changed to the standard seven-digit format that we use today. Area codes were also established under this plan.

Telephones

dial tone

The dial tone was an electronic tone adopted by automatic exchanges to indicate that a line was free and ready to use. Basically, it replaced the familiar "number, please?" that you heard when making a call in a manual exchange.

long distance

Before direct distance dialing came to your area, most out-of-town calls required operator assistance. A few nearby towns could be connected by your regular operator or by dialing the number yourself, but all other locations required calling the long distance operator. You gave her the city and state, the exchange or central office name and the subscriber number. You waited on the line while the connection was made, unless it was going to take a long time. In that case, the operator would call you back when your call was ready.

all number calling

All-number calling was also known as digit dialing, and was first used in Wichita Falls, Texas in 1958. With this system, the lettered exchange names were translated into three-digit prefixes, which gave everyone a seven-digit number. Many towns made the conversion to digit dialing shortly after the arrival of dial service, and only used their two-letter exchange names for a brief period. Some towns made both changes simultaneously and never used an exchange name at all.

If we consider Lovely Mariquita's style we should also have a look to animation movies because the figures that she uses in her designs evoke animation characters. There are many animation movie company in the World but the well known one is ...

History

Walt Disney Animation Studios is an American animation studio and the subsidiary of The Walt Disney Company responsible for creating the company's well-known animated films. The feature animation studio was an integrated part of Walt Disney Productions from the start of production on Snow White and the Seven Dwarfs in 1934 and pioneered a new form of family entertainment.

More than seven decades later, Walt Disney Animation Studios continues to honor its heritage through animated films that combine beautiful artistry, masterful storytelling and ground breaking technology. In 1986, during the corporate restructuring to create The Walt Disney Company, it officially became a subsidiary of the company under the name Walt Disney Feature Animation. The division took on its current name in 2007.

WALT DISNEY ANIMATED FILMS

- 1937 – Snow White and the Seven Dwarfs
- 1940 – Pinocchio
- 1940 – Fantasia
- 1941 – Dumbo
- 1942 – Bambi
- 1943 – Saludos Amigos
- 1945 – The Three Caballeros
- 1946 – Make Mine Music
- 1947 – Fun and Fancy Free
- 1948 – Melody Time
- 1949 – The Adventures of Ichabod and Mr. Toad
- 1950 – Cinderella
- 1951 – Alice in Wonderland
- 1953 – Peter Pan
- 1955 – Lady and the Tramp
- 1959 – Sleeping Beauty
- 1961 – 101 Dalmatians
- 1963 – The Sword and the Stone
- 1967 – The Jungle Book
- 1970 – The Aristocats
- 1973 – Robin Hood
- 1977 – The Many Adventures of Winnie the Pooh
- 1977 – The Rescuers
- 1981 – The Fox and the Hound
- 1985 – The Black Cauldron
- 1986 – The Great Mouse Detective
- 1988 – Oliver & Company
- 1989 – The Little Mermaid
- 1990 – The Rescuers Down Under
- 1991 – Beauty and the Beast
- 1992 – Aladdin
- 1994 – The Lion King
- 1995 – Pocahontas
- 1996 – The Hunchback of Notre Dame
- 1997 – Hercules
- 1998 – Mulan
- 1999 – Tarzan
- 2000 – Fantasia 2000
- 2000 – Dinosaur
- 2001 – The Emperor's New Groove
- 2001 – Atlantis: The Lost Empire
- 2002 – Lilo and Stitch
- 2002 – Treasure Planet
- 2003 – Brother Bear
- 2004 – Home on the Range
- 2005 – Chicken Little
- 2007 – Meet the Robinsons
- 2008 – BOLT
- 2009 – Princess and the Frog

THE PROCESS OF ANIMATION

“Animation offers a medium of story telling and visual entertainment which can bring pleasure and information to people of all ages everywhere in the world.”

1 A storyboard is made, all the animators and directors come together to discuss the entire film.

2 Once the story is laid out, the dialogue is recorded. This is done before animation, so the animators know what the characters will say.

3 The storyboards are presented as the story

4 After the dialogue is recorded, the animators can make rough sketches of just the characters. Usually these drawings are quite messy, there is still no color, or background. Some animated films have used over 50,000 individual drawings.

At most animation studios, the best animators only sketched a few animation drawings, leaving gaps in between. Later on, a person called an “inbetweener” would finish the scenes, by drawing in between the areas that the animator had left.

5 Once the entire film has been drawn on paper, the animation drawings go to the inking department. There, the inkers copy the animation drawings on to a clear celluloid acetate, sometimes called a Cel.

6 After the outline of the characters has been made, the unfinished Cels go to the Painting Department. The painters flip the Cel over, and paint the colors on the back. They paint on the back so the characters appear crisp, and have an outline.

7 Before the Animation Cels get photographed a background must be added. Because a Cel is clear, and it only has the painted character on it, if a background is made, it will show through. Usually backgrounds are painted with Tempera or Water Color paint. Although, in some Disney productions, the background was painted on glass, and combined with other glass painted backgrounds to create the illusion of extreme movement. (This technique is used in Snow White and the Seven Dwarfs.)

8 Now all the combined elements (the Cel and the background) can be photographed. Although, the final product is not filmed with a normal projector, or camera. A special device, with a lens mounted facing down on to a table top captures each frame of the animated feature. Usually, the background is placed into a special mount, then covered with the Cel, then covered with a large piece of glass, then photographed.

9 After all the drawings have been filmed, the dialogue is added. Sometimes the film is edited at this step.

10 The animated film is released, and the general public may view it.

yesterday & today fashion

Early Western travelers, whether to Persia, Turkey or China frequently remark on the absence of changes in fashion there, and observers from these other cultures comment on the unseemly pace of Western fashion, which many felt suggested an instability and lack of order in Western culture. The Japanese Shogun's secretary boasted (not completely accurately) to a Spanish visitor in 1609 that Japanese clothing had not changed in over a thousand years. However in Ming China, for example, there is considerable evidence for rapidly changing fashions in Chinese clothing.

Changes in costume often took place at times of economic or social change (such as in ancient Rome and the medieval Caliphate), but then a long period without major changes followed.

This occurred in Moorish Spain from the 8th century, when the famous musician Ziryab introduced sophisticated clothing-styles based on seasonal and daily timings from his native Baghdad and his own inspiration to Córdoba in Al-Andalus. Similar changes in fashion occurred in the Middle East from the 11th century, following the arrival of the Turks, who introduced clothing styles from Central Asia and the Far East.

The beginnings of the habit in Europe of continual and increasingly rapid change in clothing styles can be fairly reliably dated to the middle of the 14th century, to which historians including James Laver and Fernand Braudel date the start of Western fashion in clothing. The most dramatic manifestation was a sudden drastic shortening and tightening of the male over-garment, from calf-length to barely covering the buttocks, sometimes accompanied with stuffing on the chest to look bigger. This created the distinctive Western male outline of a tailored top worn over leggings or trousers.

maria antoinette has a fashion icon

The pace of change accelerated considerably in the following century, and women and men's fashion, especially in the dressing and adorning of the hair, became equally complex and changing. Art historians are therefore able to use fashion in dating images with increasing confidence and precision, often within five years in the case of 15th century images. Initially changes in fashion led to a fragmentation of what had previously been very similar styles of dressing across the upper classes of Europe, and the development of distinctive national styles.

These remained very different until a counter-movement in the 17th to 18th centuries imposed similar styles once again, mostly originating from Ancien Régime France. Though the rich usually led fashion, the increasing affluence of early modern Europe led to the bourgeoisie and even peasants following trends at a distance sometimes uncomfortably close for the elites—a factor Braudel regards as one of the main motors of changing fashion.



Albrecht Dürer's drawing contrasts a well turned out bourgeoisie from Nuremberg with her counterpart from Venice. The Venetian lady's high chopines make her taller

Ten 16th century portraits of German or Italian gentlemen may show ten entirely different hats, and at this period national differences were at their most pronounced, as Albrecht Dürer recorded in his actual or composite contrast of Nuremberg and Venetian fashions at the close of the 15th century (illustration, right). The "Spanish style" of the end of the century began the move back to synchronicity among upper-class Europeans, and after a struggle in the mid 17th century, French styles decisively took over leadership, a process completed in the 18th century.

Though colors and patterns of textiles changed from year to year, the cut of a gentleman's coat and the length of his waistcoat, or the pattern to which a lady's dress was cut

changed more slowly. Men's fashions largely derived from military models, and changes in a European male silhouette are galvanized in theatres of European war, where gentleman officers had opportunities to make notes of foreign styles: an example is the "Steinkirk" cravat or necktie.

The pace of change picked up in the 1780s with the increased publication of French engravings that showed the latest Paris styles; though there had been distribution of dressed dolls from France as patterns since the 16th century, and Abraham Bosse had produced engravings of fashion from the 1620s. By 1800, all Western Europeans were dressing alike (or thought they were): local variation became first a sign of provincial culture, and then a badge of the conservative peasant.

Although tailors and dressmakers were no doubt responsible for many innovations before, and the textile industry certainly led many trends, the history of fashion design is normally taken to date from 1858, when the English-born Charles Frederick Worth opened the first true haute couture house in Paris. Since then the professional designer has become a progressively more dominant figure, despite the origins of many fashions in street fashion. For women the flapper styles of the 1920s marked the most major alteration in styles for several centuries, with a drastic shortening of skirt lengths, and much looser-fitting clothes; with occasional revivals of long skirts forms of the shorter length have remained dominant ever since. The four major current fashion capitals are acknowledged to be Milan, New York City, Paris, and London. Fashion weeks are held in these cities, where designers exhibit their new clothing collections to audiences, and which are all headquarters to the greatest fashion companies and are renowned for their major influence on global fashion.

Modern Westerners have a wide choice available in the selection of their clothes. What a person chooses to wear can reflect that person's personality or likes. When people who have cultural status start to wear new or different clothes a fashion trend may start. People who like or respect them may start to wear clothes of a similar style.

Fashions may vary considerably within a society according to age, social class, generation, occupation, and geography as well as over time. If, for example, an older person dresses according to the fashion of young people, he or she may look ridiculous in the eyes of both young and older people. The terms *fashionista* and *fashion victim* refer to someone who slavishly follows current fashions.

One can regard the system of sporting various fashions as a fashion language incorporating various fashion statements using a grammar of fashion. (Compare some of the work of Roland Barthes.)

When you choose to purchase handmade clothing, you are buying art. Each piece is carefully handcrafted by a person, not a faceless machine. The design is well-thought out, and fabrics chosen with purpose. No other piece is exactly the same, and therefore when you buy from a handmade artisan, you are truly supporting the arts.

Up until the Industrial Revolution, all gifts were handmade. However, mass-produced items soon replaced handmade gifts, leading to a small cultural backlash against mass-produced gifts. In the early 1930's a group of advertisement writers devised a manifesto to explain the superiority of handmade to mass-produced gifts.

their reasons

Handmade items are able to distinguish themselves from the uniformity of mass production and are one-of-a-kind.

It took more time to produce handmade items than to go out and pick out a gift for a friend, symbolizing the giver's commitment and willingness to give their own time to please the recipient.

Today, there is not the same backlash against mass-produced gifts, but the reasoning behind the manifesto is still very true. Especially in our fast-paced, over-programmed culture, handmade gifts show a deep personal and emotional commitment to a relationship.

The gift giver makes the item with the recipient's tastes in mind, making the gift more personal.

Handmade items were not contaminated by profit-seeking companies.

"I am a man Skirts"

Presenting, radio and acting, the former journalism student Joyce Beullens (25) does it all! Fortunately she found in her busy schedule to have a hole in our Lovely Mariquita skirts to go shopping. "I like to wear skirts, trousers because I'm afraid you see my butt crack!"

What do you want from the skirts of Lovely Mariquita?

They are colorful, the fabrics are thick and high and they have the perfect model! And then look at, the childlike fun fantasized parakeet that is on it! I am the biggest fan! The broshes I love! My thing!

Cindy Iwens is the firm behind madam ... Lovely Mariquita

How did you get the great idea to design these dresses?

It all started with the accessories. I go through all colorful characters who apparently fell in the taste. And these were the perfect addition to children's clothing, to expand into the adult clothes. Then I will convert the characters on clothing and ultimately on skirts. At first I thought it was mostly for kids but adults also seem like the end! My clothing is suitable for the whole family.

Are you yourself a man dresses?

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Are you yourself a man dresses?

Huge! A skirt will always fit and is super feminine, I feel it in my super!

You make the skirts also tailor?

I always have a few custom pieces, but that's just to show what the possibilities are. The customer can choose color and figure, and so everyone has their own unique skirt.

What is your ultimate dream?

In order to do this full time!

Lovely mariquita!

The skirts of Lovely Mariquita and are all unique pieces are custom made.

Prices:

Circle Skirts and A-line application / decorative pin: € 90

Skirts with double layer and silhouette / decorative pin: € 110

Skirts with double layer and application: € 110

T-Shirts: € 25

Bambi's brooches, birds, horses and squirrels: Prices vary between 10 and 20 euros.

Seda Karaku, 23 years old, Istanbul, employee in a PR agency.

"They are so cute but if any animal skin is used in those designs i won't wear them. But that figures add to clothes sympathy and it is attractive, different, stylish. Some of them reminds me old times, so it needs courage to wear them in our modern life."

Agnes Bernath, 21 years old, Budapest, studying on marketing.

"50s style, girly and cute, also it has this school girl feeling. But the main thing for me that its really 50s thats it... The best is the red ones. I love the little animals. They are really cute, but for children. its just strange for me that a grown woman wears a skirt with this pattern. But i love the unicorn so sweet."

Aylin Figen Dinc, 20 years old, Istanbul, student

"There is the animals which make a story. It's childish but for me repulsive."

Loredana Nisipasin, 20 years old, Bucuresti, studying on economics

"i love very much lovely mariquita because of the unique style that brings into the fashion world...a little childish and yet innovative..."

