

BERLINiB

2020/B

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July
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Cover model for our BERLiNiB 2020/B issue is Natalie Rizou, photographed by A. Tacoma, article: *Beach style, city girl style.*

2020/B BERLiNiB



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When we make a magazine, we start the layout from scratch and add the tag, "TEST OF LAYOUT" in a blue note on the left side of this editorial page. This is naturally and gradually transformed into our own magazine. We replace every one of the earlier test images (which are all documented in our Instagram account) with images from our own original shoots. The idea behind this method is that we want only the best inspiration for our magazine, so we choose images from our favourite sources, such as Vogue, Numero, Harper's Bazaar and Elle Magazine, to light up our pages with images that inspire us as we work to create our own fully original publication. Each issue is developed in this way, and at the time of its publication (for publication times, confer our website) all content is our own. It is only at

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As a relatively new magazine, we have decided to go entirely for 'digital paper'. With top of the line equipment, and the

great taste and creative skills of our contributors, we create excellent results within this frame.

Aristo Tacoma {a photographer in, & the editor of, BERLiNiB; and also often stylist}



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Technology includes:

A variety of cameras; KDE Neon, Gimp, LibreOffice, FontLibrary.org [while we appreciate the role of this library to ease the starting-up of a new magazine, we plan to use our custom-designed fonts starting with 2021], and, not least, PC Android-x86.





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Power of the 1970s

The 70s and its
female icons;
the new classic;
the bohemian
influence on
next season's
designer
trends; how to
get a grip on
the 1970s

Perhaps the bohemian era
of the 1970s is no longer
an obsession--as it no
doubt will be again after
some years, when fashion
has made full circle.
Some the influence of the
1970s is--looking ahead
to FW20/21--being shoved
aside by a surge of what
we may call "1990s
fashion nihilism". But,

lovers of the
70s, have no
fear! The fast-
flowing, self-renewing
rivers of influence from
the decade of hippies
touch everything. 70s
designs--once considered
merely descriptive of an
era--have morphed into
the lofty status of being
labelled "classics",
almost on par with
Chanel's concept of the
"little black dress".

The staying-power and
diversity-appeal of the
70s are riveting. From
what we know about the
inspiration boards of the
dominant fashionistas,
the 1970s outshine the
1980s and pretty much
every other historic
period. And this time it
looks permanent!

Recently, some brands
practically wiped the 80s
off the map; instead they
drunk a strong dose of
the bohemian. Still 1970-
intoxicated, they now
grapple with the 90s
influence on the upcoming
FW20/21 season.

In a word, a self-
respecting fashionista
has got to have more than
a clue about about the
70s. To get a grip, start
with the 70s female

icons--women like **Cher,**
Stevie
Nicks, **Debbie**
Harry and Anita
Pallenberg. These women
shaped more than the
history of fashion.
Their flair in capturing

the hearts of



millions went
along with their muse-
like status relative to
some of the most
influential artists and
thinkers of the time.

E.g.: **Anita**
Pallenne

rg. Her influence on
the members of The

Rolling Stones in the
1970s, including their
fashions, songs and
indeed life decisions
made her easily one of
the most celebrated women
of the time; and a few
controversies do nothing
to denigrate her. She and
the other iconic women of
the time seemed to
radiate--and with some
authenticity, in fact did
practise--a freedom to be
as they wanted to be.

They won the approval of
many but without caving
in to fear of disapproval
from the established
society. Let's admit it:
they were far more
liberated than us. The
exploration also of their

own **sexuality**
with a pervasive sense of
of "couldn't care less
about what others think"
came to a peak with them.
And in clothing, they
blazed a trail of the
now-fashionable approach
of wearing 'what you
like'--and they did so as
a form of self-
expression. It was about,
and is about, an
individuality where being

recognized for the
little
differences
that make
each person
special is
important

ENDURING

to spread it to the millions.

We don't have to wait for the empires to do this. We can

rent the hippie garment

Inexpensively, we can explore the possible styles as we please without crowding our wardrobes. (Some of the retailers that offer those services include the high-end retailer Rent the Runway, TheRealReal, and the more easy-going Urban Outfitters.)

Replicating the 70s' style is one thing; but we can and should certainly **push the envelope**. In the fashion industry at present, staples of hipster fashion are explored in ever-new ways to quench some of the bohemian thirst in the many; and a remarkable thing is that the 70s influences allow itself

to be so experimented with; perhaps because the 1970s styles often were result of first-hand artistic experimentation with second-hand clothes.

Vintage fashion can easily be combined with the free spirit that comes along with the hippy era. Floral summer dresses, a wide variety of boots--from the western-inspired cowboy boots to their sultrier version of tight high leather ones--and more.

Here's a list of the most user-friendly self-renewing trends from the 1970s:

1. Floral dresses
2. Western boots
3. Crop tops
4. High waisted pants

5. Pantsuits
6. Subtle nudity
7. Knitwear
8. Graphic t-shirts

Among the most devoted fans of the style are many style icons--both models and designers. Kate Moss has mentioned in the past that one of her must-haves when it comes to her wardrobe is a vintage 70s floral dress (or something that replicates at least the feeling of that decade). Present-day fashion icon

Vanessa Hudgens is also a true 70s girl in terms of style--she wowed the fashion crowds with hippy looks at Coachella and have been unstoppable in this regard ever since.

Some of the designers which explored this 70s

inspiration during the SS20 season include

Marc Jacobs.

He dedicated his collection to Marina Schiano, Anita Pallenberg, and Ann Reinking in All That Jazz. The whole fashion industry seemed to fall in love with his plethora of patterns, silhouettes and colors. A more laid-back approach inspired by the same decade was present during the Celine show, where wide-leg jeans and suede outerwear dominated the runway. Brands like Etro and Missoni drew inspiration from the decade as well with the floral prints, colorful knitwear and flowy dresses.

Etro, in particular, is associated with the aesthetic of the 70s no matter the season, proving that certain elements of that decade never truly become out-of-style. It serves as a great example of how to approach the 70s without looking dated and unfashionable. For the upcoming season, some of the greatest inspirations from the brand, all of which will surely be hits during the spring and summer months, include white and printed flowy dresses, wide waist belts and slouchy printed jeans. On the other hand, some of the most interesting details seen on the runway were: ruffles, fringe and

scarfs worn in any possible or impossible way, including as one of the classic hippy fashion statements--headscarves. We might as well all explore the more cheerful clothing while we still can as the fall and winter months are looking rather gloomy, in the most fashionable of ways.

Nathalie Sophia

iB

[cont.]

Practically speaking, the most astounding outfits based on such bohemian inspirations are likely to be wearable just once or twice--in a

party setting--and we are fine with that. With all the vintage shopping and rental services available (at least in most strongly technologized societies) with merely a couple of clicks on the keyboard, getting a look for all to remember has never been easier. Most influential fashion people these days are eagerly exploring vintage shops and flea markets in search of 'uncopiable' **authentic bohemian** elements. At least, uncopiable until one of the 'fast fashion' empires puts their machinery to work



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OYSHO, @oysho
CALZEDONIA, @calzedonia

Beach Style, City Girl Style

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The force of
the 2020
summer's beach
& party wear
from the
viewpoint of
the citynight



Covid19 regulations March 20, 2020, leading to exceptional city quietness: Friday early evening in Covent Garden, London, Photo: A.T.

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also love the small businesses that contribute enormously to their vibrant cultures. Cities cannot be shut down and brought to a stand-still indefinitely, and then expected to simply switch back on and function as normal. Small businesses must have a continuous flow of revenue to be able to cover rents, salaries and other expenses. These issues must be considered alongside health and hygiene, to ensure that societies can rebuild after the pandemic has passed.

Furthermore, we must take care of the environment rather than breaking down nature through pollution and deforestation.

***** inserted note:

Since our 2020/B cover editorial was photographed in October 2019 and drafted the following month, cities across the world are experiencing a severe economic reboot due to Coronavirus (COVID-19), coupled with a significant number of fatalities; at the publication date of our 2020/B magazine, there is still no clear-cut research that pinpoints the lifecycle of this pandemic. For updated information, consult the <https://www.who.int> webpage of the World Health Organization. The role of government in supporting the community may be more important now than ever, and government responses to the outbreak have varied from country to country.

One thing is clear: If we love our cities, we must

What matters most is that life, in all of its diversity, is cared for gracefully. That, too, must be thought of as a part of fashion and elegance within our communities.

In our 2020/C issue, arriving September 15th, 2020, we will have some follow-up about such themes in some of our articles. Even if possibly the COVID-19 is not a pandemic by mid-September, the cities will be different than before, and much will be in need of rebuilding. Our strongest wishes of health and prosperity to everyone in this phase.

Visual themes in this magazine **include** thoughts on..

The pendulum swings,

it cannot stay for too long on any place: no matter how

important the attention to some area is, the attention will inevitably waver. That's human nature, that's also the nature of attention.

And attention has gone to nature: to the planet. And hopefully, during that intense swing, something has

improved. And much more must improve.

It has earlier touched the idea of 'nation'. It almost always goes back to touch the idea of 'individual'. Indeed, fashion being composed of individuals--specifically, by all eyes glued on the most

fashionable young ladies around in the world--it goes to the individual woman, who now is celebrated as strong, encouraged to be fierce, to know a bit of Kung-Fu and to be at ease within her own skin, across the globe.

* A saving both of the **brandless** and of the **SMALLER BRANDS** among the global megabrands, even as we appreciate that global brands and net-world-citizen technology can sometimes make life more fascinating and more rewarding.

We are seeing also that the pendulum of global attention touches the idea, the reality, of the Ideal

City.

The concept of the city, in a world of netizens, of digitally networking world citizens, requires a bit of saving of its own. This goes beyond clean water & air etc, but **presumes** good environment:

* A saving from **reckless rent increase:** with the new politically impulses across the political spectrum of exploring ways to curb rent levels in the city of Berlin, the state of California, and many other places.

* A saving of the most vulnerable flowers of **small-is-beautiful capitalism**, the outlets where things made for the love of it more than for the money of it, made, perhaps, by hand, by specialists, who perhaps have existed through generations and cultivated their knowledge and **handicrafts** eg in family businesses.

Politically, binary genders have never been more stuffed into a corner. With binary no longer a dominant factor, relationships are no longer as 'binary' as before either. A 2019 CBS poll showed that two-thirds of U.S. Americans now approve of what CBS termed 'consensual non-monogamy'. With polyamory and its closely related sibling, pansexuality, getting into mainstream trends in a variety of genres, girl fashion acquires some features from transgender attitudes, with fashionable 2020 summer outfit reflecting a new effortless

girl power.





We are seeing a realized, self-assured radiance that 'appropriates' masculinity

into its **fresh**

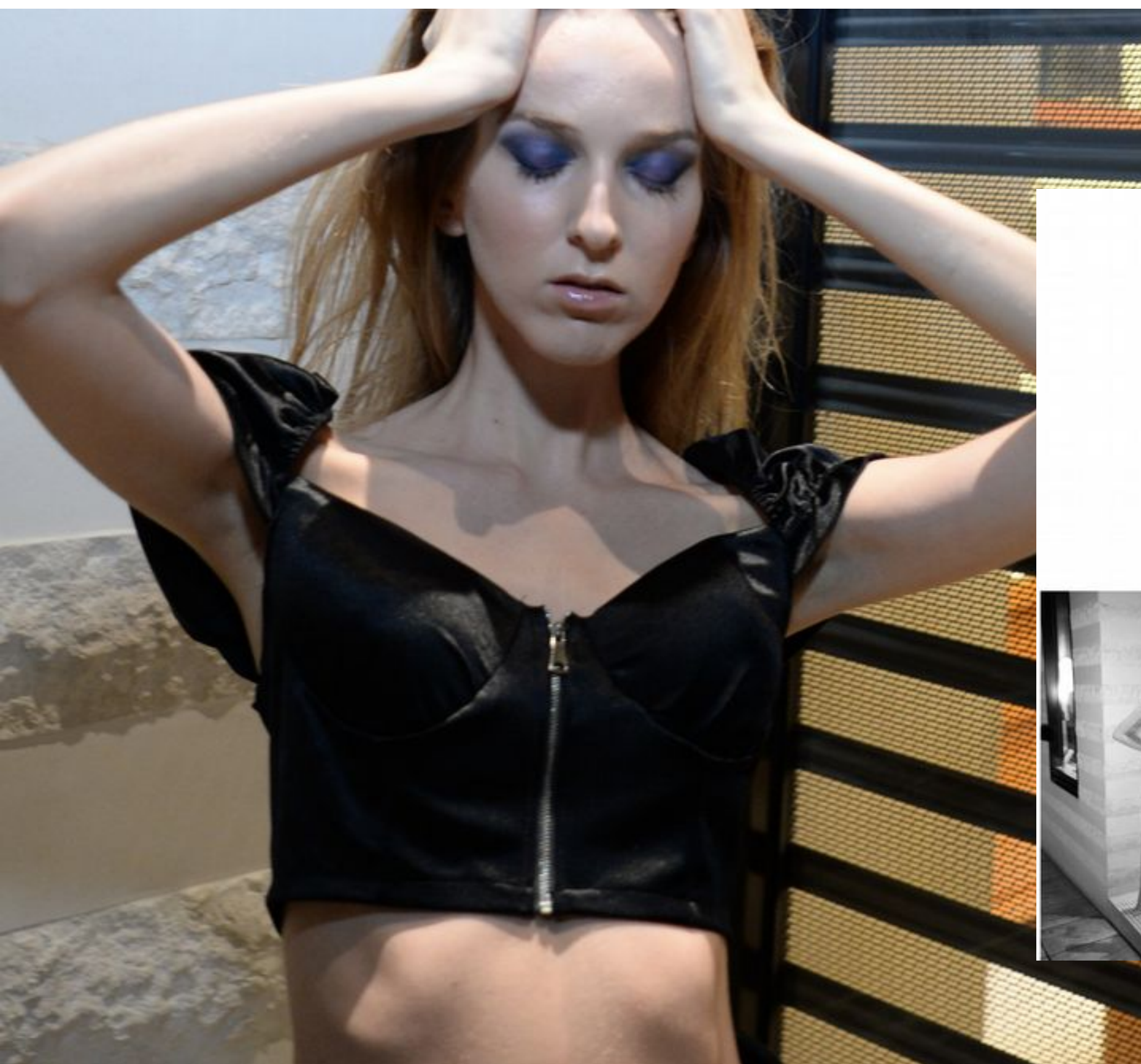
femininity (though the verb 'appropriate' is here used in the connotation of men generally tending to approve of it all). This 2020 radiance is infused with a sexiness that such phenomena as Rihanna's Fenty brand have helped stimulate to. That includes a touch of "lingerie fetish" applied to outfit categories typically far removed from such genres, in a way that commercially works out.

Environmentalism is now taken more for granted, where most brands are working hard towards more

planetary wise

fabrics and colorizing methods, a stronger leaning towards recycling. In 2020 the fashionistas are proudly visiting **second-hand clothes** store and also boldly showing off their sewing machines: tiny logos and logofree clothes are part of the greener flavour of freer fashion.























ib

For BERLiNiB
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**Impressions of timeless style mixed with summer-fresh
2020 trends**

Spotlight s on some essential FW20/21 trends & fabrics

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BOTTEGA EFFECT

The beauty of the dynamic of the fashion industry is that every couple of seasons, a new leader/a trendsetter emerges. Most

often such a situation occurs after a new designer takes over an established brand, giving it a new, fresh look while often maintaining the unique quality of that house. There is no doubt that the most relevant brand of the past and present year is Bottega Veneta. The Italian fashion house known for its manipulation of leather has been modernized by Daniel Lee and has stolen the **hearts of all fashion-girls**. The increased interest in leather garments has caught the eye of many creatives and in response they took the trend on, interpreting it as their own. Among the industry leaders who worked large parts of their collections in leather are Mugler, where leather in various colors ranging from burgundy to midnight blue served as a canvas for rock-influenced outerwear, pants and skirts. The skirts were manipulated in a particularly interesting way, reminiscent of a garter belt connected from the waistline of the skirt to a sock peeking through the high slit. A more feminine and romantic approach was taken by Pierpaolo Piccioli for Valentino with an offer of corseted leather dresses, tailored jackets and decorations with the use of small pieces of leather moulded into the shape of flower

petals. As expected, leather accessories are present in nearly all collections and would be a particularly beautiful way to complete a full-leather look.

STANDOUT OUTWEAR

While Bottega Veneta is mostly associated with their use of leather manipulation, this season the materials served as less of a relevant aspect of the collection. The key became colour and silhouettes most interestingly used when applied to outerwear. One look, in particular, caught my attention in



some
core
fw20/21
fabrics

the best way possible. A floor-length fur coat with thick fringe attached at the bottom. Its resemblance to a floor mop made the garments that much more interesting, balancing right on the edge of what is beyond ridiculous and beautifully creative. Another great fashion house that consistently delivers amazing statement outerwear pieces is Burberry. Their historical association with that particular category and the creative genius of Riccardo Tisci makes for a great result. Classic trench coats were manipulated with diverse materials and decorative techniques, while winter-time coats featured a dropped-shoulder layer with attached fur panels, which resembled a cosy scarf wrapped loosely on top of the coat.

ROCK STAR

While most of my personal favorites distanced themselves from the 1980s influences this season, one inspiration from that period seemed rather popular, particularly in Paris. Isabel Marant and Saint Laurent made their models look like true 80s rockstars. With the influence of the cult movies like "Grease", we saw tight vinyl leggings styled with bourgeois inspired suit jackets matched with shirts tied at the neckline into bows at Saint Laurent. Marc Jacobs on the other hand,

countered his more soft and romantic pieces reminiscent of his work back in Louis Vuitton, with a more edgy look. He went as far to deliver the message as deploying Miley Cyrus to walk the runway alongside the artistic mess he organised in the background. On the runway; leather skirts, glittery mini dresses and leather gloves--the real staples of 1980s rock chick.

CORSETRY

Shapes seem to be trending this season. Those manipulated by the designers to form unnatural shapes born in the depths of their imagination or those that are meant to enhance the natural shape of a woman. Certain brands have a long-term relationship association with enhancing the curves of their female customers. Among the most relevant is the French fashion house Balmain under the helm of Olivier Rousteing, who this season went back to his roots of moulding the body to perfection. While his recent collection ticked off many boxes of the most relevant trends for the season including leatherwork and standout outerwear, some of the most amazing pieces were the tops moulded in leather to look effortlessly draped on the body as cotton fabric

would after exiting the water. On the other hand, David Koma went for a more typical look; layering see-through corsets on top of various garments such as denim and leather pieces with their shape reminiscent of an undone body. Even a classic brand such as Chanel, in their quest to approach a younger customer, presented tweed corsets decorated at the front with a panel of sequins.

WESTERN

Over the last couple of seasons, we have seen an increased relevance of animal prints, both applied to leather and other materials. A definite standout towards the end of last year, and what looks to be this year, is the cow print. In line with that reference, we have seen an increase in cowgirl style driven by the likes of Kendall Jenner and the latest collection of Virgil Abloh for Off-White. Brandon Maxwell created a collection, which kept his feminine and refined style in balance with a relaxed western feel. Maxwell's western style felt both old and new: midi suede dresses and Canadian suits with shearling lined coats were countered by beanies and high heeled cowboy boots and accessorised with belt bags. Dsquared2 also stuck to the cowgirl feel, that one much more

dishevelled and relaxed with leather shorts and plaid shirts along with plenty of fringe and cosy outerwear in which one would love to sit on the porch of their home and watch sunset.

WINTER LAYERS

Dsquared2 mixed their Western style with another trend of the hour--layers. Perfectly fitting for colder weather, winter layers never fail to make even the coldest days of European winter feel like the perfect weather for a walk. Layering tops with cardigans and adding another cosy layer like a long grey sweater with fringe detail and enough volume to serve as a blanket, made for the perfect winter look with a vibe of coolness only cowgirls have. Another form of layering, a much more romantic and girly, was presented by Simone Rocha, who layered her crisp white shirt-dresses with knitted scarf varieties, which formed garments of their own. On American soil, Michael Kors followed a similar principal, layering a variety of coats and capes on top of a shirt and crew-neck duo. There was even a glimpse of cow print in the form of a belted coat and other

elements referring his collection to a more refined and modern cowgirl--an equestrian.

FLY ME TO THE MOON

Speaking of modern solutions, one cannot miss the increased relevance of technology and a drive for discovering the unknown. If there is one field that attracts many investors, both within and outside of the fashion industry, it is space travel. With more opportunities and discoveries each day, the ability to travel to space is much closer than we would have been able to imagine a few decades ago. One of the things fashion industry is particularly skilled at is picking up on new relevant topics and turning them into walking testimonies of what the society of that moment is thinking of. And so, many young designers are picking up on that reference. Kanye West's comeback to Paris and fashion week was marked by a collection reminiscent of a modern spacesuit, mixing the perfect amount of rawness and innovation to create a simple yet futuristic collection. Area presented an all-silver look which looked as alien-esque in its shape as Haider Ackermann's hairstyles, which resembled eggs on top of models' heads and as

entertaining as North West's performance during the Yeezy show.

THE NEW NEUTRALS : GREEN, BLUE AND BROWN

In a universe where changes are fast, vast and unavoidable, fashion brands are constantly in search of the new, but in such a competitive environment, new is not enough anymore. The new has to last long enough for the brands to cash in on it and if all goes well, the possibility of developing staples which customers will reach for each season grants a success, both in terms of income and relevance. Some of those recent staples include mini bags, mules and monochromatic fashion. This season, fashion is taken over by the new color pallet--the new neutrals, both in the sense of their closeness to the nature and their adaptability. Forrest green, midnight blue and earthy browns have ruled the collections of Christopher Kane, Lanvin, Salvatore Ferragamo. The use of the colours by those brands shows their adaptability with Christopher Kane focusing

more on **sensual silk** and lace pieces, Lanvin on tailoring and

Salvatore Ferragamo on easy, everyday basics.

TALL BOOTS

Boots are never out of style, not even during summer when most prefer to use mules or sandals. Recent season was no exception. Brands in all fashion capitals worked with tall boots including Marc Jacobs, Alexander McQueen, Moschino and Saint Laurent. Granted, all of them have their own unique styles and such was reflected in their approach, but that is the true beauty of a tight-high boots--one can work them in so many different ways; from the elaborately decorated laced up boots matched with Marie Antoinette-like dresses designed by Jeremy Scott to the slick version presented by Sarah Burton. They are like a little black dress--seemingly universal, yet there is much room for individuality.

STRIPPED TO NIHILISM

While not all designers decided to go down the lane of the early 1990s inspirations, it is safe to say that street style is definitely nihilism's ruling ground. Nihilism--the sense of anti-fashion, the careless and

slightly depressing look borrowed from Kurt Cobain and Kate Moss, is particularly fitting for everyday, as there are no mistakes to be made when one decides to stick with simplicity. Laquan Smith's 90s have a tinge of Gianni Versace in them, particularly the Fall/Winter 1992 collection "Miss S&M". On the other hand, Balenciaga stuck with minimalism and dark colors for the most part of their enormous collection. Simple silhouettes, minimal amount of accessories, no makeup look, greased up hair--Nihilism Paradise. Well, it might not be so much of a paradise considering the gory scene and music chosen by Demna Gvasalia, but that dark mood seemed even more fitting for the occasion.

Nathalie Sophia

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Sofia's Style

**Part I of II:
girl essence**

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**"Love is
like a
friendship
caught on
fire!"
Bruce Lee**







"I
loathe
narciss
ism, but
I
approve
of
vanity.

"

Diana
Vreelan
d



<<Yes, we did
many things,
then--all
Beautiful>>
Sappho



Harry
Winston

"People
will
stare.
Make it
worth
their
while."



<<Fashion is
the armor
to survive
the reality
of everyday
life.>>
Bill
Cunningham







Sofia's Style

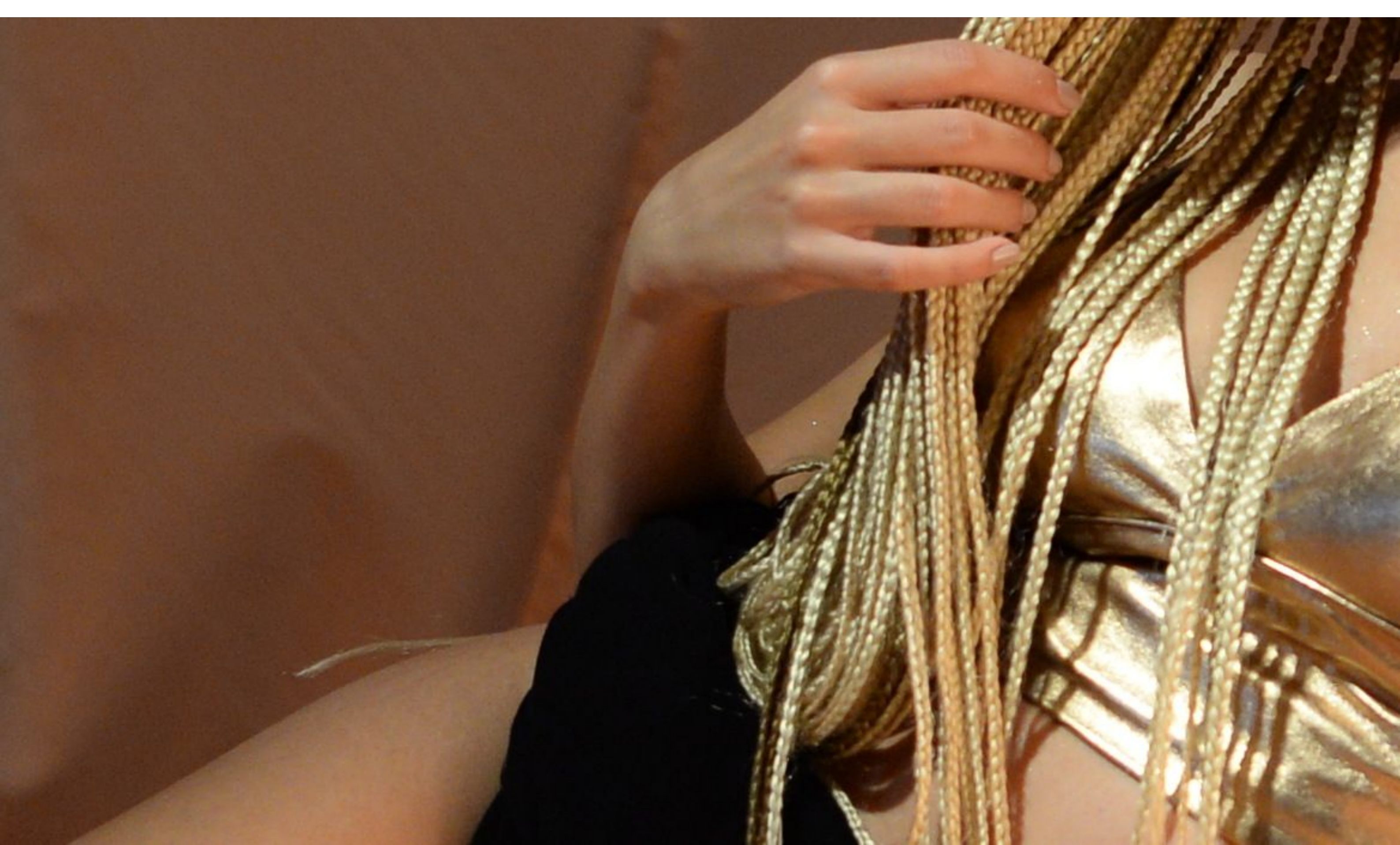
Part II of II:
Girl Armour,
2020ish







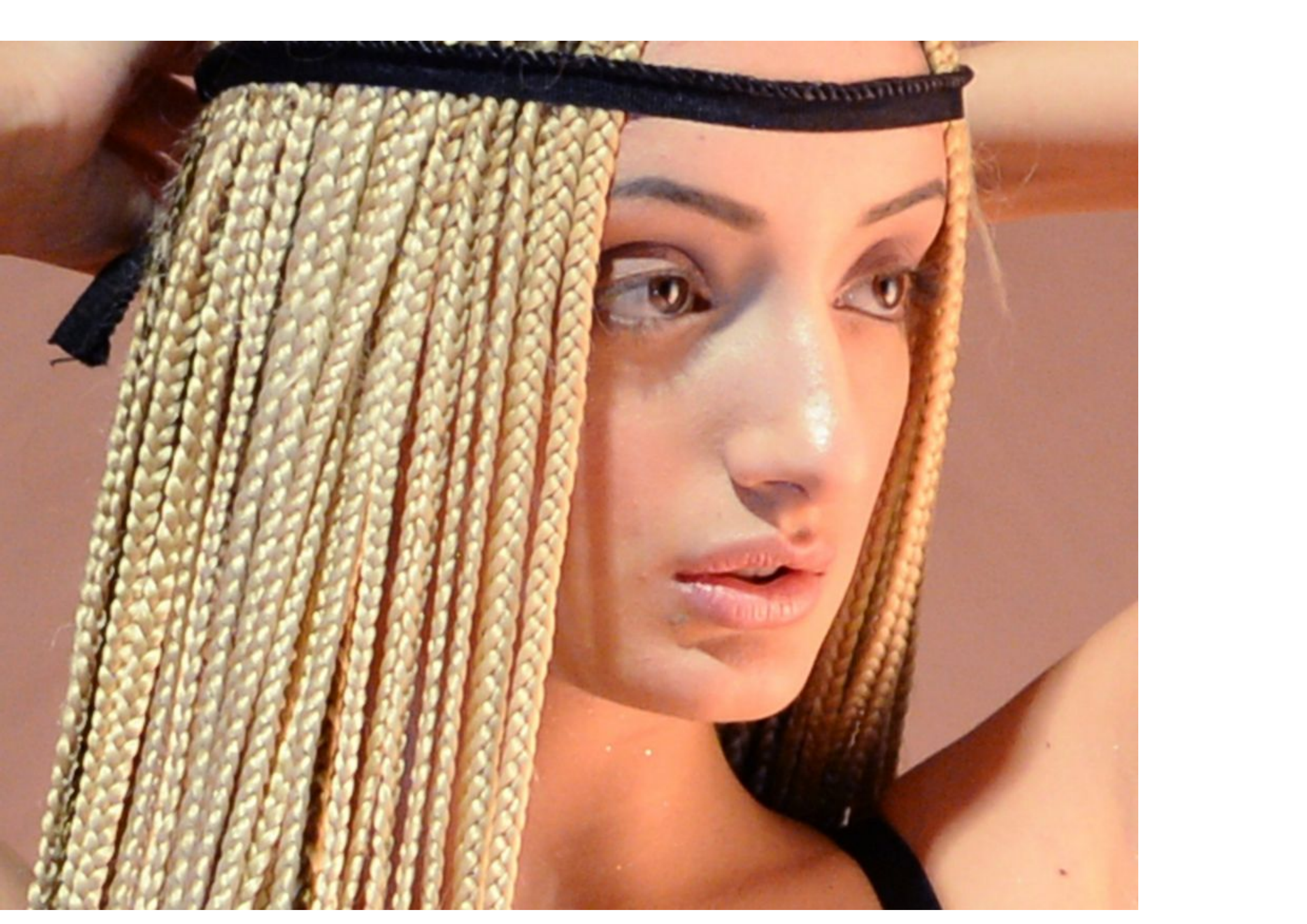






















Christian
Dior

For BERLiNiB by
artist
Ksenia Kotova
@kkseniart

Make me a
fragrance
that
smells
like love



A woman with blonde hair, wearing a black dress and pink high-heeled shoes, is lying on her side on a large black tire. She is looking towards the camera. The tire is placed on a wooden floor with a checkered pattern. The background is a wall with a similar checkered pattern.

OTKUTYR

FASHION HOUSE
EST. 2011

Art Direction,
Production & Styling:
OTKUTYR
@otkutyrfashionhouse

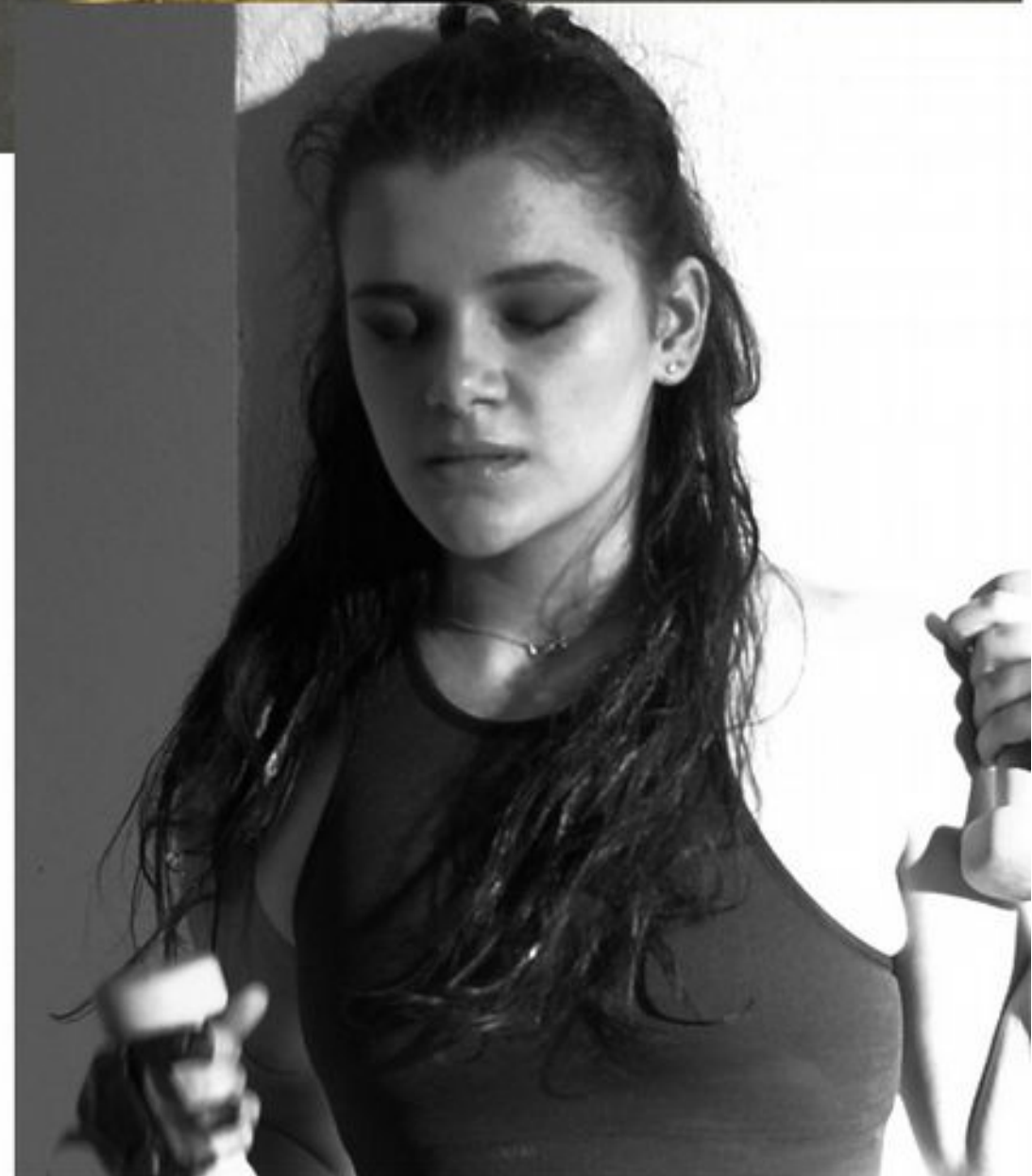
ASPECT DORÉ

@aspectdore



Glimpses of a potential starlife

Fashion model Nicole Keisidi





Fashion model
Nicole Keisidi,
@nicolekeisidi

Photo & main styling:
Aristo Tacoma

Co-stylist:
Myrto Departez

MUA, hair styling:
Myrto Departez,
@myrto_departez

Studio location:
Studio P56, Athens,
@studio.p56.

Fashion labels:
OYSHO, @oysho
ZARA, @zara
EX-TREME, Athens,
@theonly_extremeworld
NIKE, @nike

In addition to clothes &
shoe design by stylists

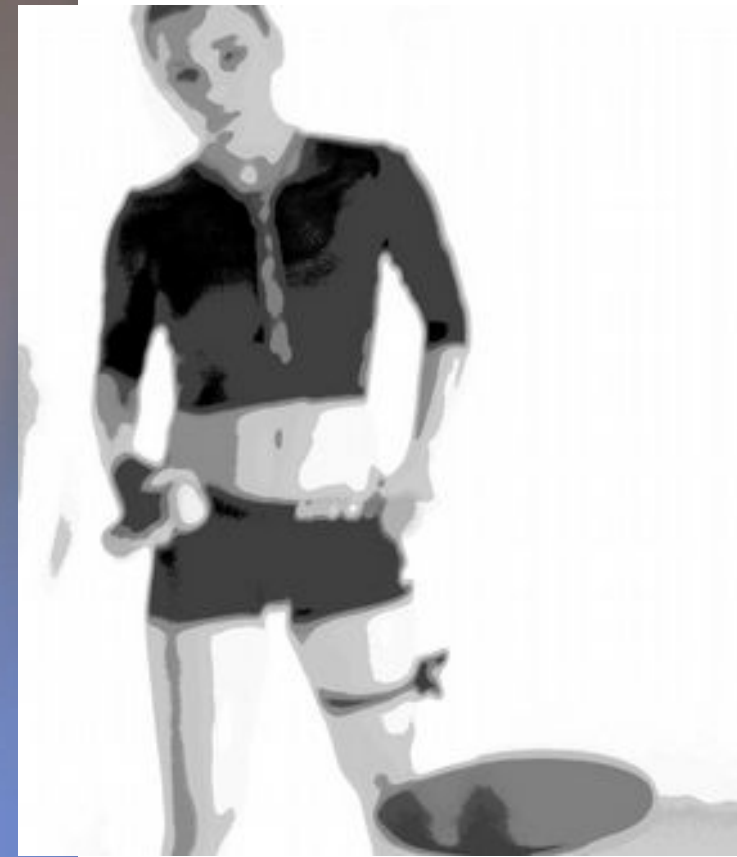


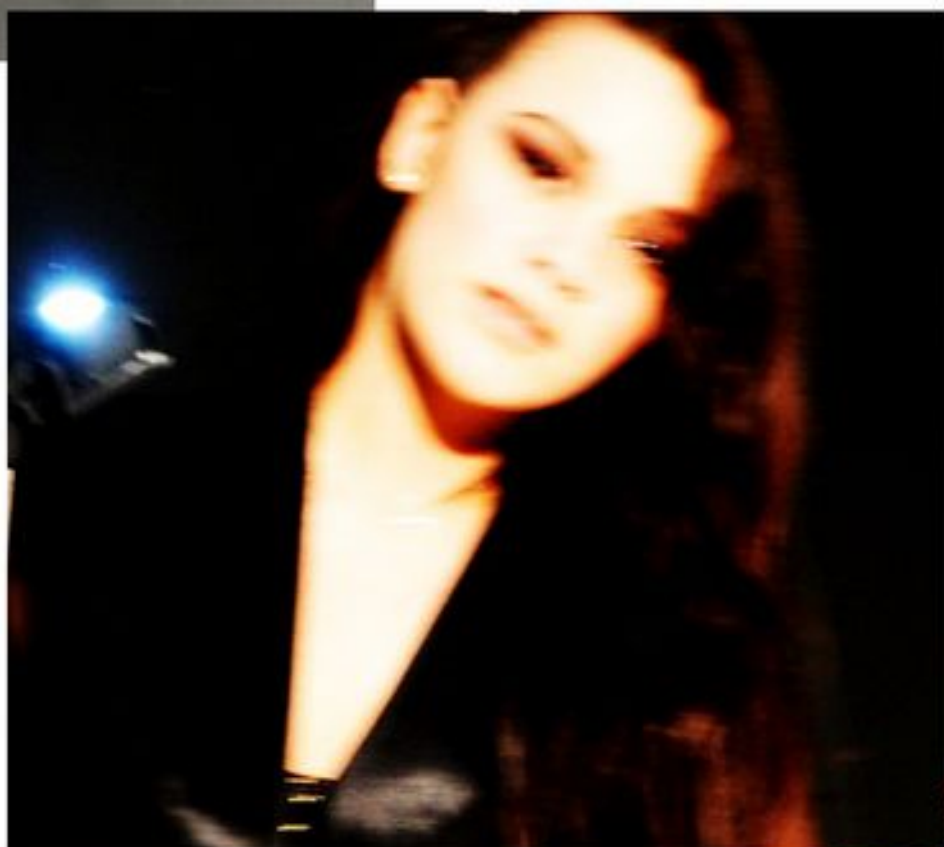






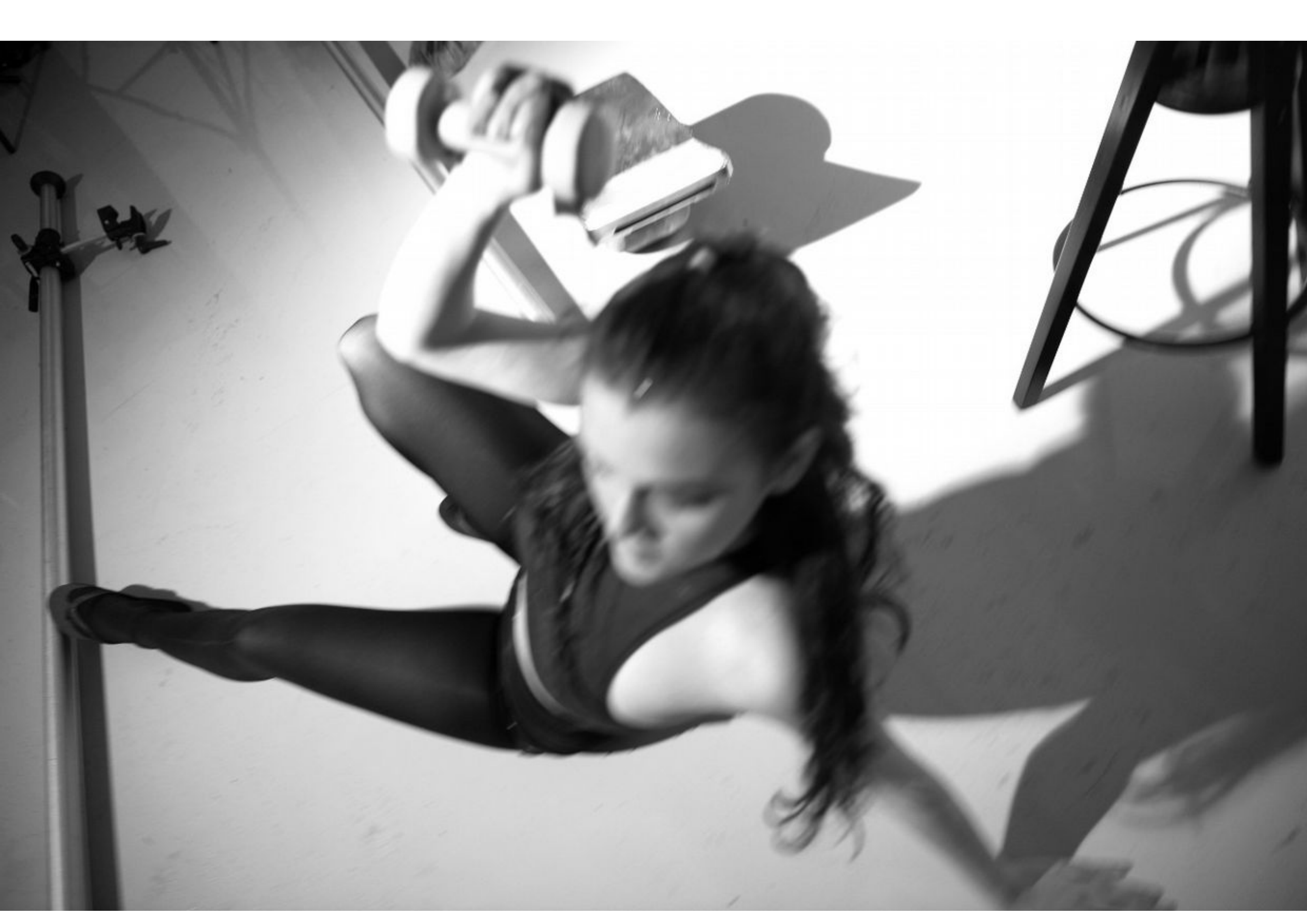






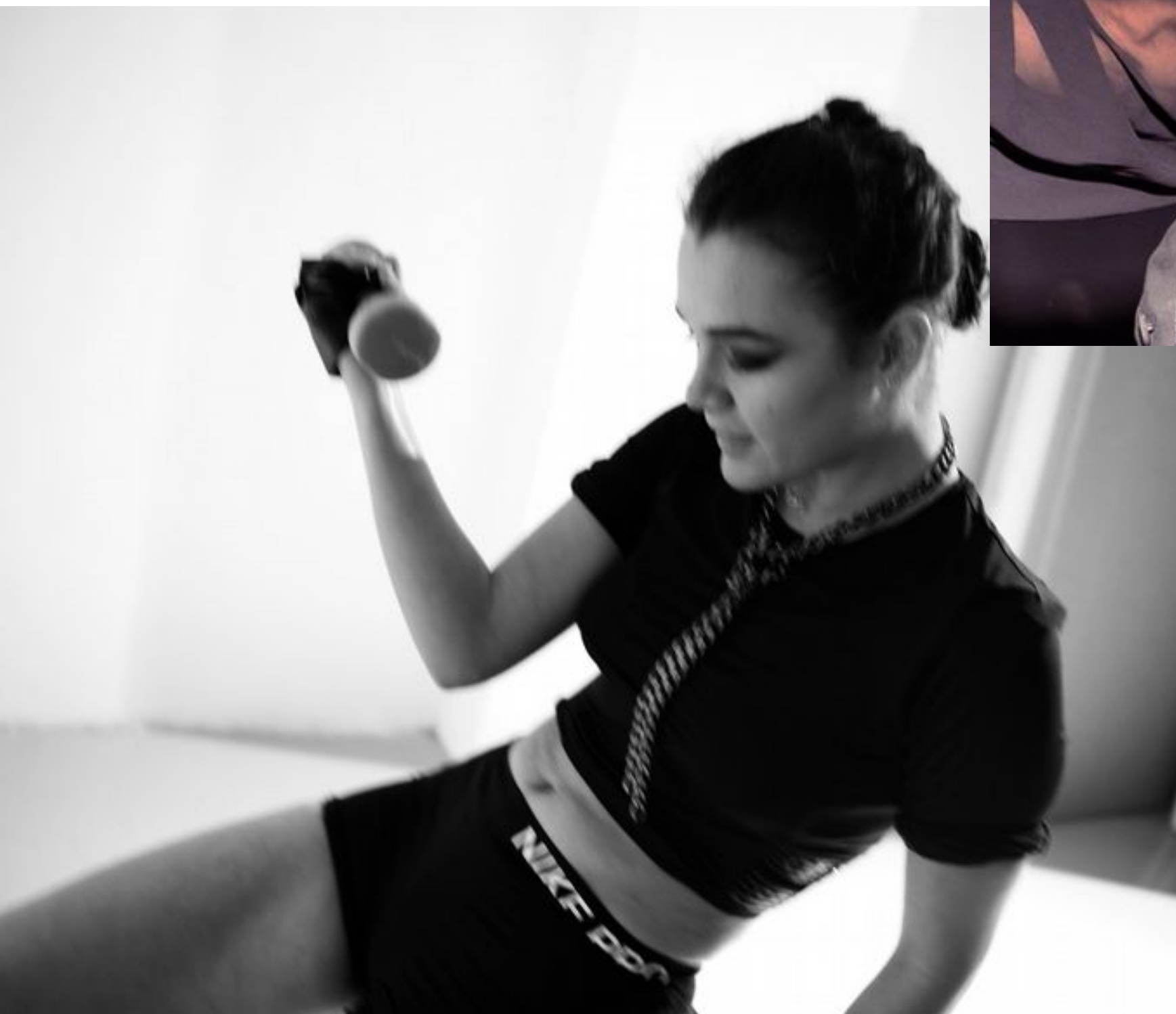














mellow-

summer
city



Fashion
model Eline
Victoria,
@eline
victoriaaaa

Dressing
up for hip

coloured
conquest
of the 2020



Fashion model is Eline
Victoria, @elinevictoriaaaa

Photo: Aristo Tacoma

Main photo location: Studio
Metro, Oslo, @studio_metro

Photo location includes
TheaterCafeen, Oslo

MUA: model herself

Stylist: A.T.

Fashion brands include:
military-style body suit by
El Rocks, Athens, @el_rocks

bracelets by Ioakeimidis
hand-made jewelry
@ioakeimidis_collection

multicolored leather belt by
Janodave, Athens,
Monastiraki, janodave.gr

shoes by Xit, Oslo, @dinsko

metal jacket by Maki
Philosophy, Athens,
@maki_philosophy

black leggings by Oysho,
@oysho





not just
mellow..









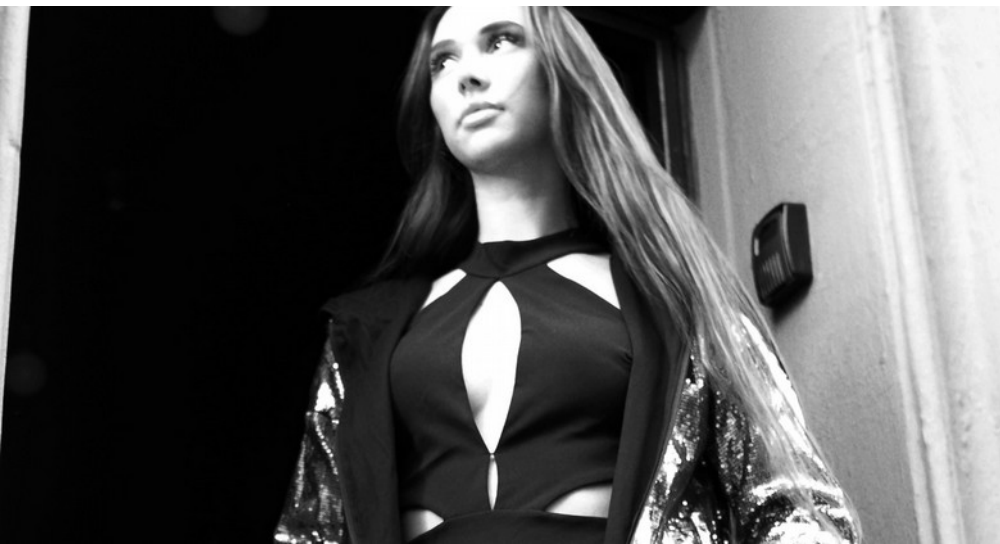






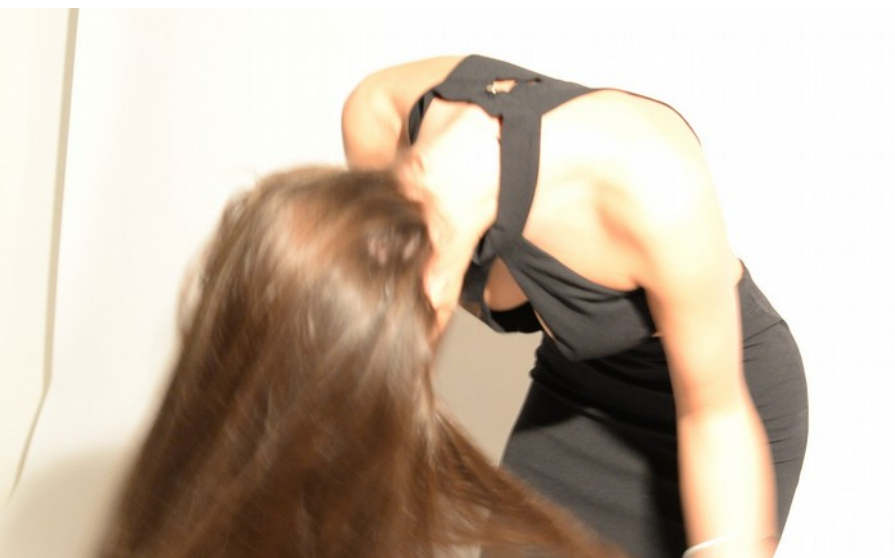








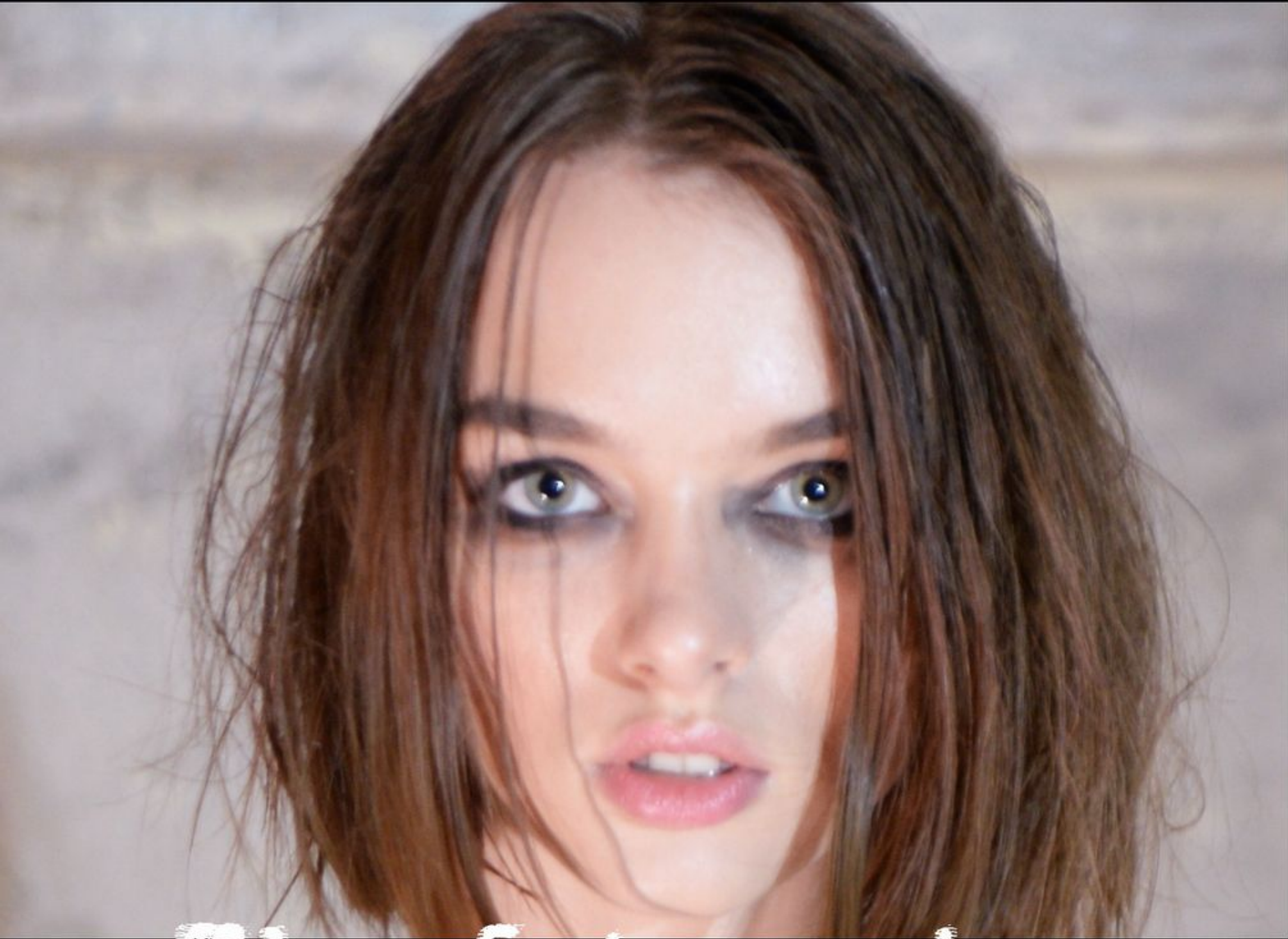








iB



Factor
y-
made
produc
ts are
good:
but
handic
raft
produc
ts are
genera
lly
the
best,
and
may
endure
far
longer.

The future is
handmade

Fashion model
Nastia Kasprova



Fashion model:
Nastia Kasprova,
@nastia_kasprova

Photo and main styling:
Aristo Tacoma

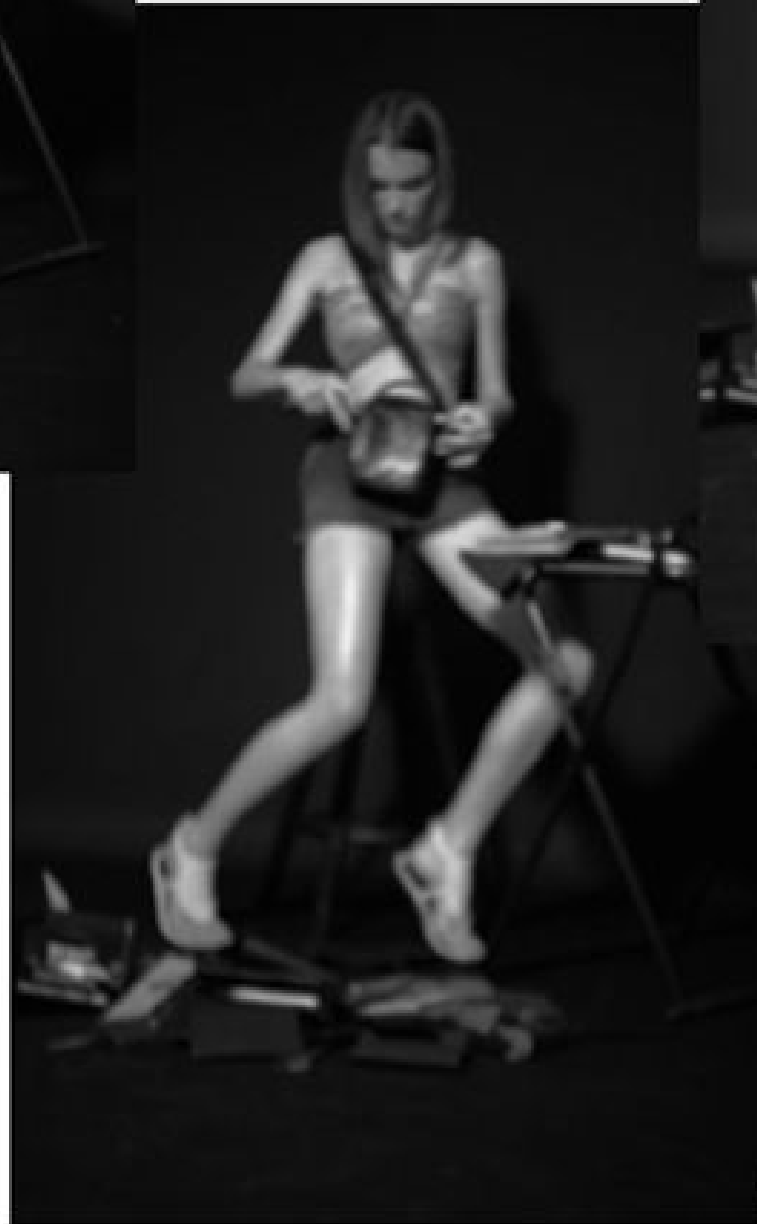
MUA, hair styling and
co-stylist: Myrto Departez,
@myrto_departez

Featured fashion labels in
editorial: Pouches Simona,
@pouches_simona

Photo locations:
Studio P56, Athens,
@studio.p56;

W/classic sewing machine:
Jano Dave leather store,
Monastiraki, Athens, at
janodave.gr;
Production shop photographed
by A.T. in Psyrri, Athens

Other labels in editorial:
Fabric: Mama King A/S, Oslo,
@mamaking_as, Oslo;
shoes and other clothes from
Uff Vintage Heaven, Oslo,
@uff_secondhand;
leather photo bag:
Jano Dave



Global
handicraft
s market:
over half
a trillion
dollars.
--IMARC
market
research

Over 40
billion
dollars:
size of
USA's
creative
crafts
industry
--

Associatio
n for
Creative
Industries





<<To
(un)make
something by
hand
expresses
your soul>>

--anonymous
industrial babe

Robots
notwithstanding:
automated
production is like
fastfood, & cannot
ever fully compare
with handicrafts.
Given the option,
who doesn't want
handmade italian
shoes? So also with
a vast range of
other products.



The tobacco
pouches by
Simona are
an eminent
example of a
handmade
product
which is
well known
in Greece
and, due to
their
fashionable

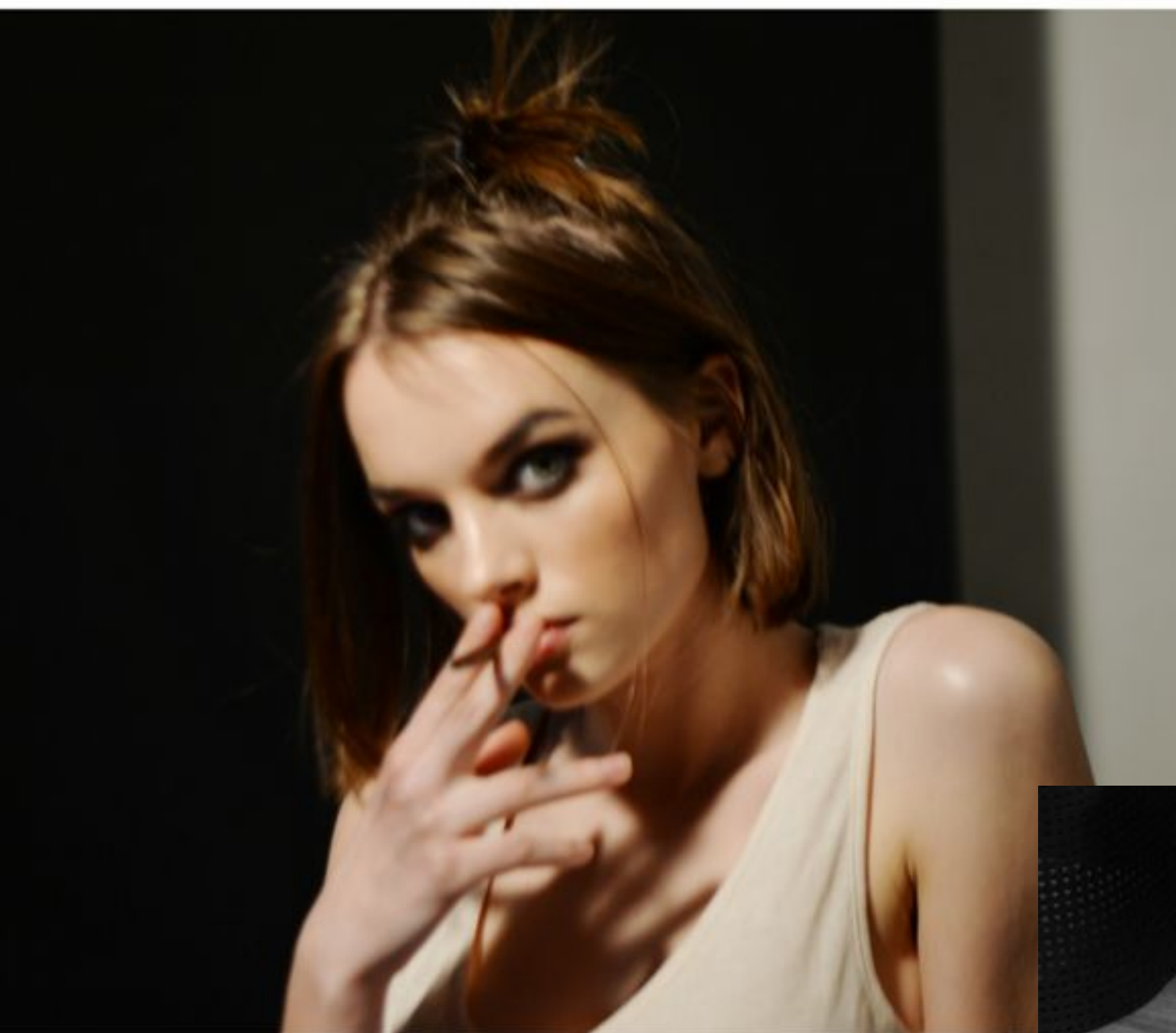
style and
high quality,
starting to
become known
internationa
lly; our
model shows
not exactly
how they are
made but how
they might
have been
made

Regularly, BERLiNiB comes
with editorials promoting
quality handicrafts as
foundational aspects of
top fashion. We are
grateful to
@pouches_simona for
letting us bring their
products into this our
first pro-handicraft
editorial











A day in the life of the artist



Fashion model Betul Ceyhan,
@betulcyhan
Photo/styling: Aristo Tacoma
MUA (also featured in
editorial): Banu Altun
Yorulmaz,
@banuyorulmaz

Locations include:
Taksim Hotel Troya,
Beyoglu-Taksim, Istanbul
@troyahoteltaksim
Sara Cafe & Nargile,
Istiklal, Istanbul

Labels include:
ASMALI MESCIT MAH.,
Istiklal, Istanbul,
@ramazancanbaz_spicebazaar64

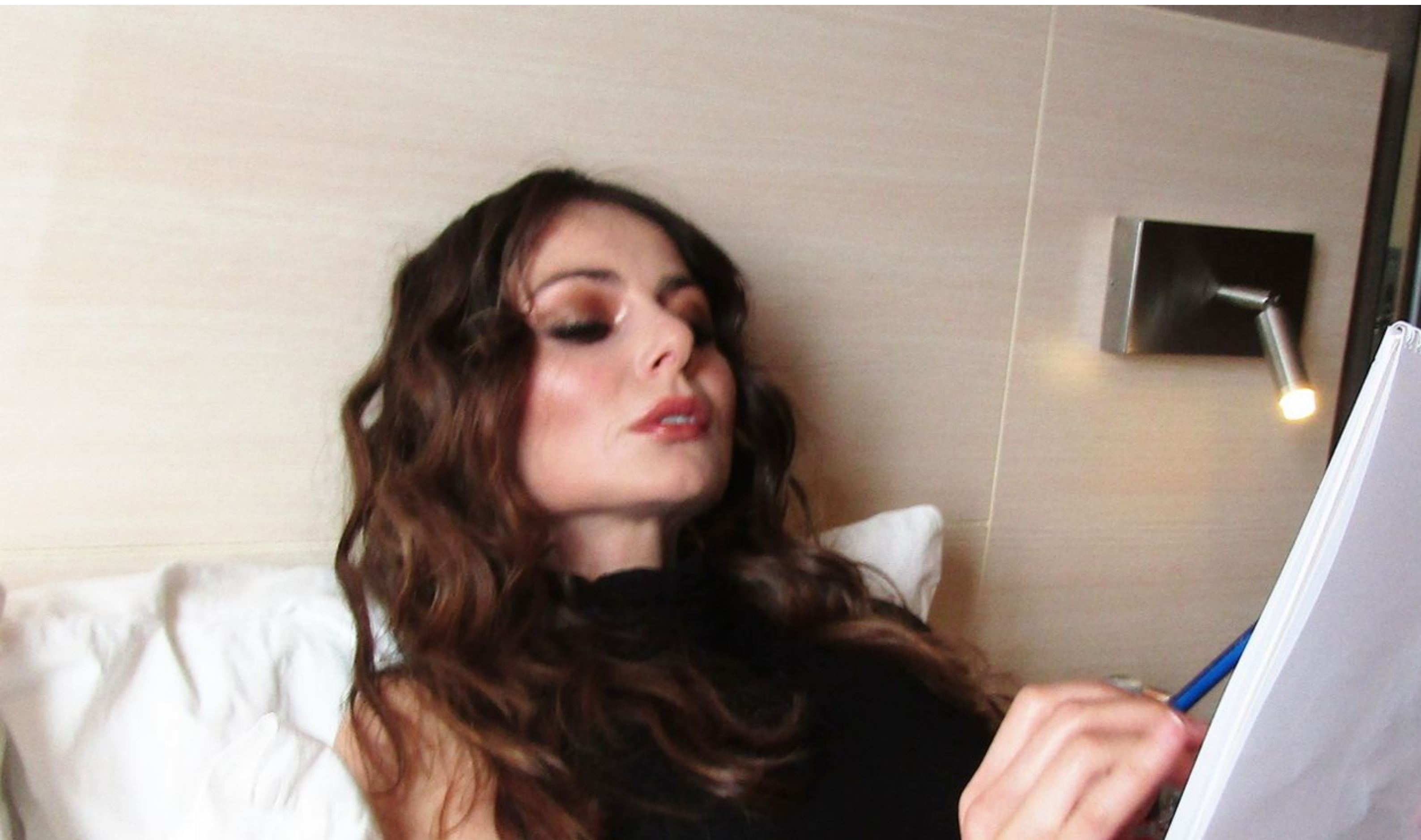
MANGO, Istanbul, &mango
RETROLYKKE, Oslo,
@retrolykkeherre
HM, Istanbul, &hm

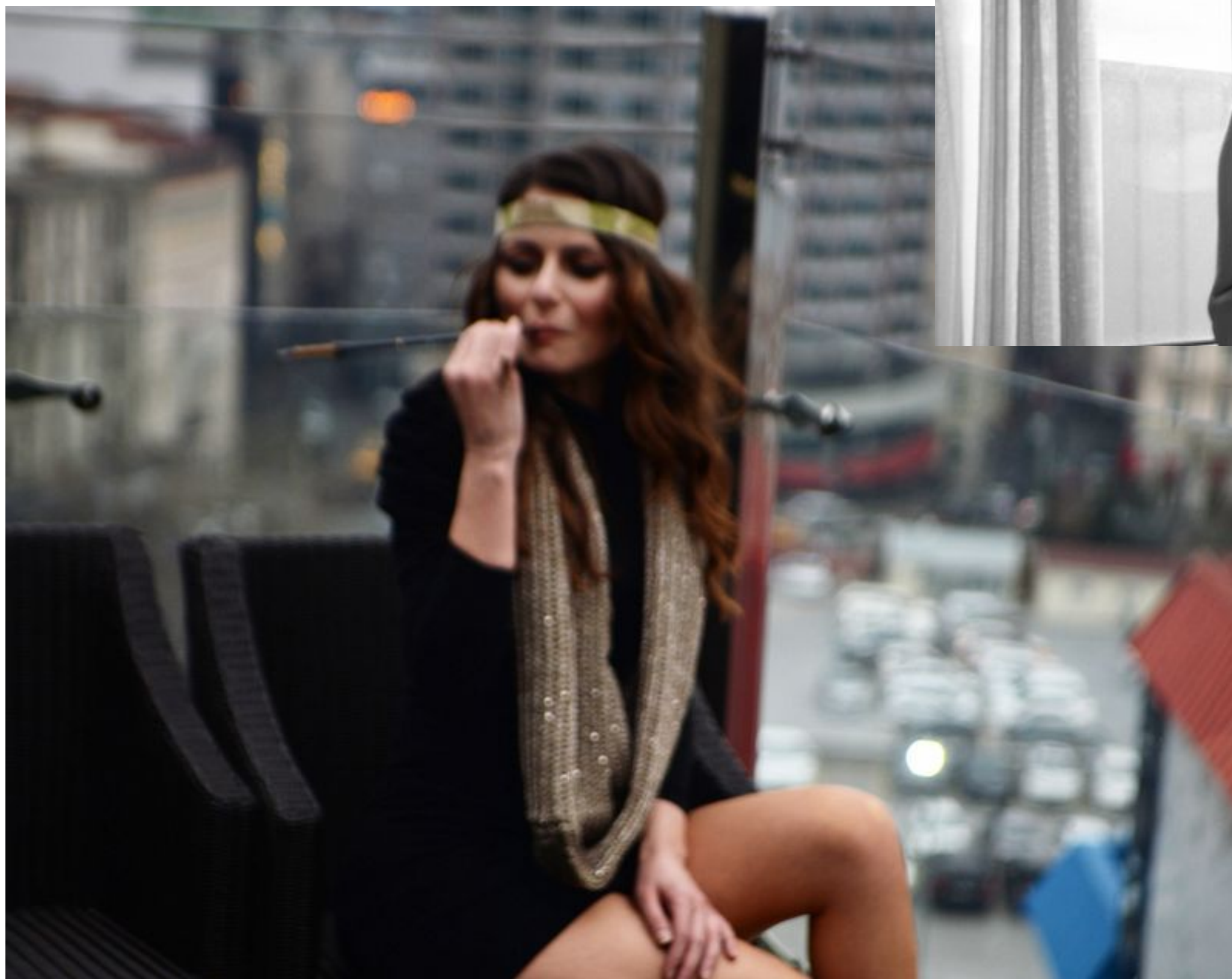




<<Your work
is to
discover
your work
and with all
your heart
to give
yourself to
it.>>
Gothama the
Buddha

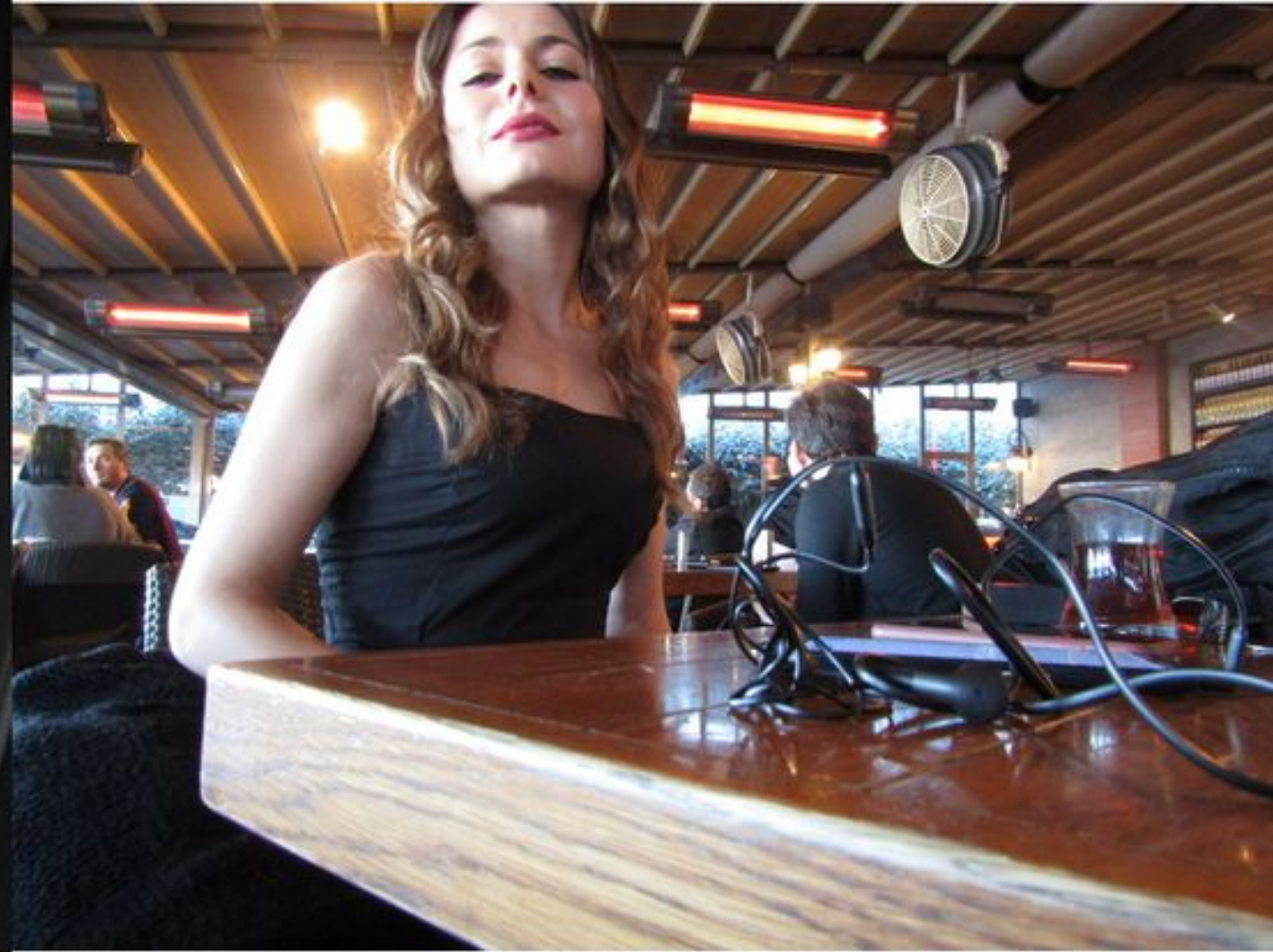












iB

Outer- courses of the French Kiss after Jane Birkin

Text: Aristo Tacoma

Art: Jamie McCartney,
see caption

"Picasso is Spanish, me too. Picasso is a genius, me too. Picasso is a communist, me neither." Nobody but Salvador Dali could have said that.

It seems this inspired Serge Gainsbourg to write the love song "Je t'aime...moi non plus"--"I love you...me neither" dedicated to Brigitte Bardot, but known to the public first through the somewhat breathless recording Gainsbourg did with singer and actress Jane Birkin in 1969.

Birkin said she **"got a bit carried away...so much that I was told to calm down... At one point I stopped breathing...if you listen to the record now, you can still hear that little gap."**

The record, an instant success, was released with the playful subscript, "Forbidden for those under 21." (The song was too hot for some countries, in which it indeed became forbidden.)



The photo shows a tiny excerpt of the monumental now-classic 2011 work by famous UK artist Jamie McCartney entitled The Great wall of Vagina featuring 400 plastercasts of vulvas. For related, newer works, visit greatwallofvagina.co.uk & jamiemccartney.com. Reproduced with permission for BERLINiB by the creator of the sculpture and copyright holder of the photo, J.McCartney.

A 2016 article in Vogue entitled "The French Kiss, According to the French (And How to Dress for It)" the article author hinted on the idea that the French Kiss peaked in 1969 with just this Birkin recording. Generalizing, we submit, in an easy spirit, that heavy petting sort of peaked in

1969 with just this recording. Indeed, heavy petting, while practised enthusiastically everywhere, hasn't had much praise since after the 1970s; and perhaps there is, or should be a change, here. After all, it is one of the great four dimensions.

For in the legal world, there are, properly speaking, at least four dimensions to sex: it is the consensual dimension (which we have heard volumes about from all major news outlets the past year or two).

Then we have the age dimension; much dicussed and well-known by most.

The third dimension of sex, legally, is the power/relationship dimension: does one person has a lot of power over the other person? Are they related? Etc. This dimension is also touched on when we speak of the 'context' within which the sexual activity took place.

The fourth legal dimension of sex is what we can call the 'type of sexual activity' dimension. This dimension goes all the way from the hint of it in a blown kiss to a full-fledged naked intercourse, and in between we have the variations. These variations live in popular jargon not just as "petting" and "heavy petting" but of course also as "making out", "rubbing", "bumping" and the vaguely scifi-sounding concept "outercourse". {And several pages of other synonyms if you consult not just the slightly edited urbandictionary.com but its consciously unedited free-wheeling cousin, urbanthesaurus.org.}

[cont.]

Obviously, the laws about sex in various countries have changed, and not always in the same way, over the past century. Some laws in some countries lump all sexual activity into mostly one category and focusses mostly on the dimension of age and the dimension of power/relationship/context. In the past two years there have been great media-focus on the question of consensuality, especially given certain types of power relationships.

As for the age dimension, there is, on the average, a general tendency towards giving the youngest in society more and more responsibility--including voting rights, driving rights, etc--and this tends to go together with a proposition to lower legal sexual debut age.

However, generally speaking, 'types of sexual activity' is typically being treated in a heavy-handed or course way. Full-blown intercourse between lovers can be a very beautiful thing, but that does not preclude the insight that non-intercourse heavy petting with clothes on is not only very different but also having its own type of beauty, besides being, in this world with an important health focus, just about infinitely

safer, and something that involves also the most natural form of birth control of all. ['Infinitely safer': more precisely, much safer, but it depends on what type of heavy petting etc.]

Sex without sex--heavy petting--has the important feature of protecting a sense of individuality even while the orgasmic aspect of sexuality can be explored; whether it involves orgasm or not may not be the point; it is generally agreed that it is intensely pleasant when done right and in

fact some studies show that women may have a higher chance of getting into climax by heavy petting than by intercourse. Given all these factors--the protection against diseases, the enhancement of the sense of individuality, the obvious increase of the sense of 'innocence' in the experience, and the empowerment of the woman relative to both the question of birth control and relative to the classical male-chauvinistic 'missionary' attitude of 'penetration' as the 'the point of sex'--given all this, why is not heavy petting considered one of the most important topics in the 21st century discussions on sex? Why is it a side-topic? Why do the laws regard it as just another sexual activity, neither worse nor much better than intercourse? It is a universe of difference.

One of the possible consequences of this sort of heavy-handed law that disregards the importance of heavy petting as a category of sexual activity vastly different from penetration sex is the focus in society turns to how to make intercourse safe-- rather than how to modulate an intimate relationship so that it does not needlessly turn to intercourse for sexual satisfaction when there

are such extremely good alternatives. (To be precise, there are some laws, in some countries, that do talk explicitly about heavy petting and that draws a sharp line between it and sex-- however only in certain contexts.)

Perhaps Vogue had a point: the French Kiss sort of peaked in the 1960s, and since then, **despite the growth of feminism, mass media has sort of given in to the idea that whatever is sexual, it is, later if not sooner, also coitus.** With the

digital era, many new zones in between sexual intercourse and non-sexual intercourse have opened up: but the laws still lumps mostly all

things sexual into one category, often with results that probably are not aligned to the intentions that the authors of these laws have.

In a 2019 article ("Notes on Science") in this magazine, we note that brain science is telling us something of the importance of erotic, and pre-orgasmic activity: one of the findings is that just prior to orgasm, there is an increase of the healthy types of brain waves called 'alpha'. In this state of mind, with

coherent, large-wavelength waves of the region towards 10 Hertz or cycles per

second, the brain is harmoniously able to learn faster, and process data at a more subliminal level. In this state of mind, pain is reduced, and pleasure at a natural high, without any need of drugs.

Brain science can even tell the difference between a mocking, sarcastic form of laughter, and the real thing-- the good-natured laughter: it is only laughter that has a genuine smile and kindness in it that goes together with alpha waves.

Studies of sexual activity in the human female further suggests that heavy petting is biologically natural, because while there are typically few nerves (note that there are individual differences here) in the vagina, the main nerves inducing the alpha state and the pre-orgasmic state and also orgasm are in the inner lips, the labia minora, and of course also in the clitoris--both of which are stimulated better given the right type of heavy petting than in a masculinistic missionary thrusting intercourse. It is therefore in a sort of liberally interpreted feminist spirit to assert that heavy petting ought to get the upper

hand, and that the 1969 peaks alluded to by Vogue should inspire new outercourses and peaks of sexual insights in upcoming years.

Beauty Style Fashion



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