



VANESSAMORIN

PHOTOS BY NICOLAS SISTO & KATARINA SOPČIĆ

The hallmarks of VANESSAMORIN's aesthetics lie in mysteriously elegant collections. And such creations have helped its German-born namesake designer to make waves in the fashion industry, catching the eye of even the most jaded fashion enthusiast.



FROM LEFT Mystical aesthetics is a core element for the label; a necklace that serves as Vanessa Morin's lucky charm; and the designer captured in a relaxed pose.

Muted palettes, luxurious European fabrics that elegantly drape a woman's form, precise silhouettes and signature in-house prints: These are the cornerstones of the eponymous label VANESSAMORIN.

German designer Vanessa Morin spent most of her early years dabbling in various art forms and quickly found her voice in the realm of fashion design. Immediately upon graduating from the international fashion school ESMOD, she was scouted to be a fashion designer by an agency in Munich. Her innate talent quickly moved her up the ranks to the role of head designer when high-end Parisian fashion house Damir Doma came knocking. Next on her glowing resume: Being handpicked to build the label's diffusion line Silent from scratch. This experience imbued her with the confidence and ingenuity to boldly move from Paris, home to Munich, Germany, and kick-start her eponymous brand.

Morin's contemporary, elegant and clean aesthetics possesses a certain gravitas, especially when it comes to rack appeal, due to the monochromatic tones she favours. But her unique use of soft, natural fabric combinations helps temper the intensity that pervades some of the collections, and lends a fluidity to her designs that is best appreciated when worn. It comes as little surprise then that the award-winning designer has garnered a religious following from women looking to inject effortless élan into their wardrobes, an achievement which is in no small part thanks to her forte in concocting elegant basics with a twist.

In the ephemeral world of fashion, where mixing leopard with nautical prints are a fashion statement one day and retina-searing tutus with brocade the next, many a savvy dresser would take a perfectly-fitting black silk blouse over any trend du jour — reinvented by Morin, of course.

Inspiration is the soul of any designer's work. From which of our five senses do you derive most inspiration? I'm a very visual person, so sight would be the sense that I draw most inspiration from. I need to see what surrounds me — people, situations, nature and textures. The combination of these elements helps breathe life into my collections. Great sources of influence for my work are objects, memories and past moments in time. I find solace in old, precious objects that were hand-made during a slower, quieter era, especially because today's society is driven by fast-paced consumerism.

Many creative endeavours are based on an artist's mood. What is your disposition when you are creating and how does this influence your work? I am more quiet and organised and don't generally let my mood affect my work when creating. The tricky part about conceptualisation, though, is that when you start, you don't know the picture that the puzzle will assemble. But I guess this is also the exciting part of the journey, finding each piece and building it together.

I also visit flea markets and vintage and antique stores regularly to help fuel my creativity. It's always fun trying to imagine the person who donned that fabulous dress

made in the '20s and what occasion she was getting dressed for. My students at ESMOD also help inspire me because their ideas and energy are fresh. It's great to be around young new creative types, it really helps to get my creative juices flowing.

Walk us through the steps from conceptualisation to the finished product. The creation of a collection generally takes around six months from the idea stage till the sales samples are hanging in the showroom.

The first step usually requires a long period of research. I'm inspired by art, architecture and period pieces from the past. My atelier has a mood board where I tack up items that inspire me: Colours, fabric swatches and images which will galvanise a theme for my collection.

The next step is visiting fabric fairs and obtaining swatches from the textile companies I have chosen to work with in Europe. After I have selected the fabrics I am going to use for the season's collection, I then start to sketch. This process is the most difficult because it has the most impact on the collection. I'm very fortunate to have my father greatly involved in the business. He takes

care of all the communication which needs to take place between the manufacturers and pattern-makers in Italy, Poland and Portugal.

Tell us a little bit about your experience at Damir Doma. What lessons did you learn during your time there? It was a very inspiring time, which helped me to define my own style and armed me with the building blocks for building my own brand. I was constantly challenged to outdo my previous collections because that is just what the industry expects from you. Overall, I feel very lucky to have been given the opportunity to work with such an international team. From the stylists and photographers, to the manufacturers, these relationships have left an indelible mark in my development, and I am truly thankful for that.

INHABIT has an intimate structure that allows its team to maintain strong relationships with both their customers and designers. How does this ideology resonate with you? We have a similar mindset with regards to forming close bonds with our customers. It's easier for us to react to their needs when there is good open dialogue and communication between the two parties.

Designer Vanessa Morin has Swedish roots, but she was born in Germany. She graduated with the "prix créateur" as best diploma collection and won several newcomer prizes.

Her label VANESSAMORIN is part of a family-owned company, and dad Gösta runs the administrative work and manages the business.



LEFT Just zip it: A close-up of a shearling jacket from the Fall/Winter 2013 collection. TOP RIGHT & BOTTOM LEFT The work spaces for the VANESSAMORIN team. BOTTOM RIGHT Styling a model for a photo-shoot.

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The VANESSAMORIN showroom RIGHT Walking the streets of Paris.



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