

EYEWEAR

THE VISIONARY MAGAZINE



NICOLAS ROSELLIER

INTERVIEW WITH THE DESIGNER BEHIND JOHN VARVATOS EYEWEAR

EYEWEAR GOES SHOPPING

COLIBRI & RHEINGANS RETAIL PROFILE

VINTAGE PAGES

LEE YULE INTERVIEW & CHRISTIAN METZLER PORTFOLIO

COLLECTION SHOOTS

FACE À FACE, COLIBRIS, FLEYE, ØRGREEN



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CAZAL

CAZAL 656 x 644 x 642



TARIAN

»Opera«

brooch VUYOUS COUTURE, dress BASLER BRIAN RENNIE COUTURE



CAZAL

»Mod. 644«

jacket MATTHIAS OPHOFF COUTURE, gloves KARL LAGERFELD

ØRGREEN

»Zelda«

dress LAURÉL, necklace STELLA&DOT



LEE YULE

interview **ALEXANDER DOSIEHN**
photos **STEFAN DONGUS**

A LONDON STORY OF BRIDGES & BROWS



It's all about being a good neighbor in London's trending – but friendly – Shoreditch neighborhood.

LEE YULE has been working in the eyewear business for decades, including stints as a UK distributor for brands such as Police and Persol over 20 years ago. Nevertheless, Yule remains relatively unknown in the industry. But mentioning his name to collectors of vintage eyewear is a different story entirely. In that world, Lee Yule is an internationally known tastemaker, and we made his acquaintance in this capacity over three years ago and kept in touch ever since. In February, we had a chance to visit the soft spoken Londoner with a cosmopolitan background in his own shop in London's trending Shoreditch neighborhood.

For this issue's Vintage Interview, the proprietor of BRIDGES AND BROWS reveals the philosophy behind his collection while bringing out his Top 10 possessions for our photo shoot.

Lee, please introduce yourself and tell us what you do and why you do it.

My name is Lee Yule, I am the store owner of BRIDGES & BROWS at 63 Redchurch Street in London, and a vintage eyewear collector.

We met for the first time during Silmo tradeshow three years ago, where you appeared with a long beard and asymmetrical CAZAL shades. Now you look way more »reputable«. What is your background, and how did you develop your business up until today?

I was introduced to the world of eyewear through my father, who worked at Polaroid for many years. I started a distribution business in the UK in the early 90s, working with many brands including POLICE, FENDI, PERSOL, MOSCHINO and VIVIENNE WESTWOOD. During this time, my appreciation and understanding of the industry grew and I found myself becoming more and more interested in the history and design of frames from the past. It was fascinating for me to see how designs had changed over the years, how manufacturing processes changed and how that reflected in the designs. I started collecting some of these vintage frames and eventually it turned into the business I have today.

Being a vintage collector myself, I know how a passion can develop into a business. How would you describe the synergies between being a vintage frame enthusiast on one hand, and running a real business to feed the family on the other?

I guess it is different for everyone, but for me I think that it's difficult to have a business model that depends on selling something that is not being manufactured anymore. And therefore we mix the vintage aspect with contemporary independent brands from around the world. Of course beautiful frames are being made today as well as in the past.

Please tell us about your shop in London and why you chose Shoreditch as your location.

My aim was to create a relaxed space with a unique selection of frames, somewhere you never know what you will find. A treasure chest of eyewear wonders! We are always looking to buy stock and have deliveries every week, always something new, rare or undiscovered. We provide honest and helpful advice, never selling anything unless it's just right. For me, it's not good wanting to wear a frame because someone else has been wearing it. It's more about a personalized choice depending on what will fit your face, hence the name BRIDGES & BROWS. Shoreditch is perfect for us,

1. CAZAL »634«

Definitely one of my all-time favorite brands and an obvious one to list. But I love their huge variety of frames. As with many other collectors, it is the original 6 Series that are the frames to look for. I personally love a lot of the 7 Series, too. I have quite a few OG CAZALS, many of them are very close to my heart. In terms of models, I guess I would have to choose the small size »642/97« as my favorite. It is a heavy frame! Also my crystal »634«.



2. MOSCHINO BY PERSOL »MP506«

I think this collaboration was perfect. The quiriness of MOSCHINO was explored perfectly in the range created by PERSOL. I have just managed to find myself a »Mp506«, the frame with the comb temples!



3. DIOR MONSIEUR »2332«

Although there are many beautiful DIORS for ladies, as a man I'm going to choose the »Monsieur« collection. There really are loads of great frames for men, some I wish I had never sold and kept for myself! I'm going to recommend the »2332« model, a simple matt gold aviator with an unusually angled double bridge.

4. CARRERA »5152 41«

Sadly today, the CARRERA range has been re-launched and the quality is not very good. For me, the CARRERA of old stands for quality and innovative design. Along with their own range they also produced the PORSCHE, BOEING, BOSS and SUNJET ranges. I'm going to choose one of the BOSS frames that have been popular in the shop, the »5152 41« is a beautiful blonde tort combination frame.

**5. SILHOUETTE-FUTURA »571«**

I have to list the Futura range as it is one that I have been collecting for a while although they are very rare and anyone will be very lucky to find one. I think I read somewhere that only 200 of each were made, but that may be eyewear folklore... The range is all about big, bold colors, so '70s! Now over 50 years old! My favorite is the »571« in purple with the green dot.

**6. CASANOVA »C02«**

Must be one of the most adventurous designers in vintage eyewear. Not really the most wearable designs, but amazing objects. One pair I have in my collection is the C02 – a must for any evil scientists wanting to take over “ze world”!

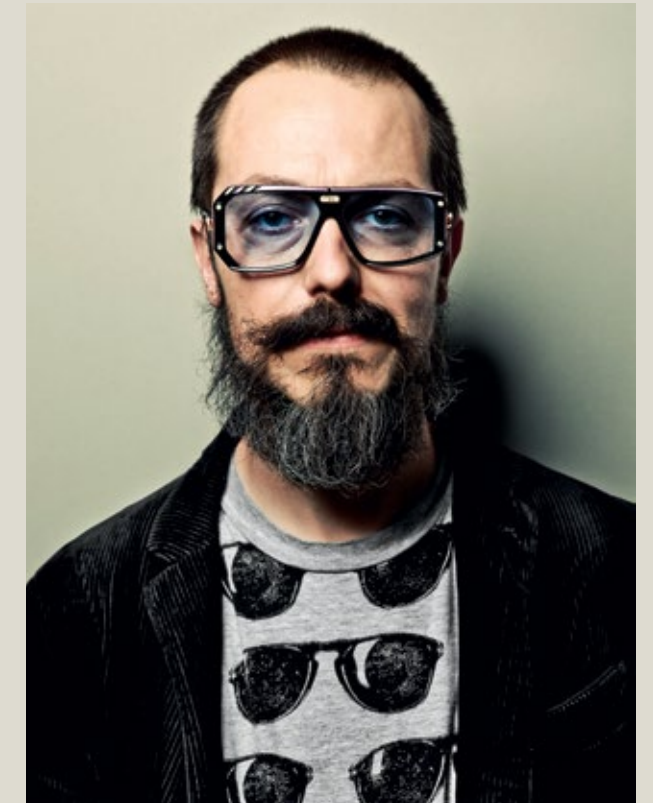
**LEE YULE****AGE:** 44**BORN IN:** London**FAMILY:** Partner Kate and 2 children Romilly and Louis**PASSION BEYOND EYEWEAR:** Family, Dancing and Acid House.**PERSONAL QUOTE:** Here and Now.

Photo shot three years ago. Lee likes to keep up with the times. His glasses, not so much.

there is a great mix of people that appreciate what we do and maybe it would not work anywhere else.

What drove you into vintage? What makes vintage glasses and sunglasses so fascinating to you?

The frame that turned me onto vintage frames was the »Boeing 5701«. When I discovered this frame, it was so different from other regular aviators that were around at the time. The large lenses, exaggerated dimensions, the details with the limited edition cards and the attention to detail in manufacturing; for instance the hinges mechanism where they bend outwards. They were just pieces of art, in contrast to how all the big brands at the time were making frames to appeal to the average man, to fit the most people and so on. Just designs based on selling the most frames possible. This still continues today, although I do see some interesting designs from the big fashion houses these days. But most of it comes from copying vintage frames or smaller independent designers.

We know each other from several Facebook groups with a vintage glasses theme. What do you think about the vintage community – if there is such a thing? Or are we all lone fighters?

The Internet is making the world smaller, which for me is a great thing. It means that people can connect

in a way that would have been impossible in the past, the vintage community has grown out of this new ability to communicate and to share their passion and knowledge. Are we lone fighters? Maybe to some degree, not everyone has the desire to search for that elusive colorway of a frame made over 50 years ago.

Please give us your thoughts about the different (social) media that allow vintage fans from all over the world to connect, share, trade and sell. Is there an ideal scenario?

In the past, I think it was big business that had the power in the market, to be able to advertise in magazines and then have the network of distribution to get their brands onto the high street. This has changed now with social media. Now an individual can reach thousands of potential customers by posting a single image on Facebook, Twitter or Instagram. This can only be a good thing. There is no ideal scenario, things will continuously develop and change. The hard part is to stay on top of it all. One really interesting platform is frametraders.net with a focus on vintage eyewear, where everybody can list their treasures free of charge, no matter if they are retailers or private collectors.

Thank you for the interview, Lee.

NICE NICE

ME, MYSELF AND I AKA CHRISTIAN METZLER
CHANEL »5202«

»This image was a by-product of the shoot for True Hill. Experimenting with an alternative kind of lighting, we ended up with a cool image for our small label NICE NICE.«



CHRISTIAN METZLER

interview ALEXANDER DOSIEHN

FROM THE LIFE OF A VINTAGE PHOTOGRAPHER

Christian Metzler is an internationally known collector of vintage eyewear and highly talented photographer – all wrapped into one person.

To no surprise, Christian likes to aim his lens at interesting characters wearing just as interesting pieces of eyewear. For this issue's Portfolio segment, EYEWEAR's Vintage Editor, Alexander Dosiehn, had a chance to rummage through Christian's archives and talk about his creative process.

Hello Christian, it's always a pleasure to talk shop with a fellow collector about our mutual passion. Today we're looking at your work as a photographer. Do you see it as a job or a higher calling?

Thanks a lot for being interested not only in my passion for eyewear, but also the fruits of my day job (laughs). Working as a photographer is a dream come true for me. There's never been a day, ever since my days as an apprentice, when I regretted taking that leap of faith. Every day I'm looking forward to getting out of bed and pursuing my »job«. So I'm really living my dream and making a living off my passion. And that could be considered a »higher calling«, I guess.

People can feel it when they look at your photographs. The photos we're showing in this segment predominantly feature characters wearing rare vintage eyewear. Do you supply the glasses for the shoots, or do your models bring their own?

That really depends. A lot of the people shown here didn't need me to supply them with glasses, since they happen to be passionate eyewear collectors of their own, most of them photographed during eyewear meet-ups. But I can definitely say about one certain shot, that I gave the young man the inspiration to start collecting eyewear. So you could say I hooked him up. On some of my commissioned jobs, I provide glasses to the models or musicians. I like to bring a good selection of frames to every shoot, just in case. And when I'm shooting a rapper, the line-up I bring is different than shooting a fashion story. Most of the time, we'll go through my frames together and pick the right glasses. They'll say stuff like, »I want a photo with the Notorious BIG glasses!« Or, »Are you bringing a couple of CAZALS?« But I surely hope that my glasses aren't the only reason clients will choose me, and my photography also plays a part. But hey, having an extensive eyewear collection has surely proven a bonus.

How about your day-to-day work? What are your jobs outside the eyewear universe? What type of photographer are you?

I consider myself as a people photographer, meaning that my photographic work always revolves around human beings. My clients include advertising agencies, musicians, music labels, companies, jewelry manufacturers, but also private customers. I offer advertising

photography, CD artwork and also take photos at weddings. I love working with people, directing a shoot, setting the lighting, and then sitting at my computer in the studio and fine-tuning my work. To me as a photographer it's always important that my subject feels comfortable. I would describe myself as a kind-natured photographer tuned into the current zeitgeist with an elevated taste.

You not only exhibit distinct taste in your eyewear choices. Your entire style, including tattoos, outfits, jewelry, and your car all contribute to making you an overall »vintage body of work«. How would you describe your personal style and how did it evolve?

Wow thanks for the compliment. I like »vintage body of work« a lot! The starting point was definitely vintage eyewear. And at some point I noticed that the same manufacturers from those times had also made other nice products that I liked. That's when bags, jewelry, watches and clothing came into the mix. I like the luxury of days gone by. It's affordable, stylish, and offers enduring value. The BENZ I'm currently driving, a »300CE 24V« from 1992, was my girlfriend's suggestion. She was up in arms against getting a FIAT »Multipla«. And she was right – of course! From time to time, I like bringing some of these items to my assignments, for instance a silk shirt by VERSACE, some CHANEL jewelry or an MCM suitcase. And if it's a good fit, they become part of the scene. But that tends to be the exception to the rule.

Both of us are great fans of the CAZAL brand. And we have a mutual friend who is shooting the photos for the current CAZAL campaign. Wouldn't that kind of gig be a dream job for you – even for some other brands?

Well, of course! I would love it – and not just for CAZAL. I love the entire world of eyewear and there are so many large and small manufacturers that I would be happy to work for. What our friend Armen is doing for CAZAL is so incredible, such great work. And I have to admit I'm a little jealous. But at least, Armen getting the job means they have a photographer who's great at what he's doing, has good ideas and taste, and a good heart on top of that. I met him last year in NYC and he's also pictured in this portfolio. Just a great dude!



CAZAL PHANATIC II

ARMEN DJERRAHIAN AND DAMEION WILLIAMS
CAZAL »616 Col 131«

»It's never easy to take pictures when the subject happens to be a great photographer. But when it's combined with a passion for eyewear and the shoot is set in Brooklyn, it's a real blessing. I feel honored for getting the chance to take this photo.«



GOD LOVES THOSE WHO ARE PATIENT

JAYSUS
GIANNI VERSACE »424«

»This photo is from a cover shoot for the latest Jaysus album, the title of which translates into English as, »God loves those who are patient.« Naturally, I suggested wearing sunglasses for the shoot. And I knew that because of the connection between the VERSACE »424« model and rapper Notorious BIG, it was the perfect fit for Jaysus.«



CAZAL PHANATIC I

DAMEION »RHYTHMCHILD« WILLIAMS

Starting with a CAZAL »906«, Dameion used the temples of a »627« together with hand-crafted inner rings to create his own 642/3 model, all made from original vintage CAZAL spare parts and his own, rich imagination.

»This photo happened at a time when I flew to New York for shooting a CAZAL lookbook. Dameion was one of the models for the lookbook and a seasoned collector of CAZAL eyewear. And he's also an inventor of some great frames on top of that, some of which even ended up becoming official CAZAL pieces. It was a great opportunity to shoot these guys on the streets of Brooklyn with their collection.«



CAZAL BROS III

ARMEN DJERRAHIAN AND DAMEION WILLIAMS
CAZAL »642«

»When I met up with Armen and Dameion in Brooklyn to shoot some pieces from their CAZAL collections, this Cadillac happened to drive by. Armen simply waved down the driver and hijacked the ride. After we had blocked two entire lanes for ten minutes, the police casually asked us to clear the road. This kind of thing only happens in NYC.«



BERLIN LEAVES

DAVY JONES
JEAN PAUL GAULTIER »56-8171«

»Davy started out as my Instagram friend, then we also became friends in real life. Recently we met up spontaneously in Berlin. Davy works as a model so I thought that an impromptu photo shoot would be a great idea, since he already happened to be in town. Fortunately, I had a few glasses in my trunk and the »56-8171« was a natural fit. That's how this rather dark portrait happened. Quick one, but came out nice.«



TRVE HILL

TRVE HILL AKA DJ TOWB
Vintage MARCOLIN mit Clip On

»Trve Hill asked me to take some new press photos and we ended up climbing on a rooftop in Stuttgart. I like the brooding atmosphere and the architecture in the background.«



SURPRISE IN NYC

SWAGGMAN
EMMANUELLE KHANH »EK1200«

»SwaggMan is a rapper from Paris and an Instagram friend of mine. We have been following each other's accounts for a while now, all based on our shared interest in vintage eyewear. In 2013, we ended up both being in New York at the same time and made plans to meet up, which fell through for scheduling reasons. But when I was cruising down 5th Avenue on my last night in NYC, I happened to spot somebody wearing sunglasses. And taking a closer look, we instantly recognized each other. SwaggMan - fate brought us together on the city streets. Since then we have been talking on the phone regularly about eyewear and vintage collector's items.«



CAZAL
»Mod. 163/3«



CAZAL
»Mod. 627/3«

jacket H&M STUDIO, top ALEXANDER WANG via BOUTIQUE 1, skirt COACH, earrings OSCAR DE LA RENTA via BOUTIQUE 1