

FAERIE MAGAZINE

Celebrating the Extraordinary

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the **VINTAGE &
VICTORIANA**
issue

the **COTTINGLEY
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ON OUR COVER

Victorian Faerie

TEA PARTY

It was stylist Tricia Saroya who suggested a “Vintage & Victoriana” issue of *Faerie Magazine*, while shooting our spring 2016 cover with Kristina Anapau at Saroya’s gorgeous ranch just north of Santa Barbara. Her love of all things vintage—and Victorian in particular—runs deep. “I love that the Victorians were so hugely into science yet still believed in magic,” she says. “I have an image in my mind of an old parlor in rich, deep burgundy velvet and wood, stuffed full of gold-embossed leather books, a terrarium with exotic ferns and other specimens, a table set beautifully for tea, and very proper dapper men in their tweed suits and elegant ladies in lace all having lively and terribly educated discussions about—fairies!”

This aesthetic has influenced the “more is more” attitude she brings to all her projects. For this cover, she wanted “layers and layers of decadent beauty spilling forth, lush details that make you want to climb into a scene and roll around in it.”

So the idea came to do a vintage fairy shoot and to tell a story of fairies emerging from the forest and happening upon an outdoor boudoir filled with elaborate, detailed frocks hanging from the trees and glittering accessories scattered about the grass. Then they would dress for a decadent tea, something wild and *Alice in Wonderland*-ish. Saroya imagined twig-and-lace wings on the fairies and pale, nearly sheer dresses, and then more formal attire for the tea, which would feature a table crammed with brightly colored desserts and candies and fruit, flower teas and juices—and plenty of vibrant blooms. As those familiar with Saroya’s work know, she’s all about placing elegant and glamorous vignettes in a natural

setting: candelabra and moss, good china spread out under hanging trees with chandeliers in the branches. “I love the unexpected combination,” she says. And for the table she wanted “the utmost in decadence, layers of color, and beautiful touches.”

Humans might long for the fairy world, with all its shimmer and magic, but these fairies might delight in being human for one day, decked out in flowing gowns and brocade waistcoats, sampling human fare.

Designer Kambriel came onboard and flew out for the shoot, creating all the looks from scratch. She also brought boxes of accessories, including a one-of-a-kind necklace with an antique French silver Art Nouveau centerpiece and heirloom fin de siècle glass pearls, and an ethereal Art Nouveau headdress covered in iridescent sequins in a variety of shades, grandly proportioned organza roses, and side-draping tassels embellished with hand-blown antique Bohemian amethyst glass teardrops. She brought boxes overflowing with feathers and crystals and flowers and fabric to add to the overall sumptuousness.

Sonalii Castillo, whose photography was featured in the Anapau shoot, agreed to model, and as a fairy enthusiast, she could barely contain her excitement when Saroya placed the wings on her, transforming her for the next few hours. Editor Grace Nuth suggested Andrew Burger as a male fairy, and when a third model fell through at the last minute, Kambriel’s friend Tanya Bjork, who had just come along to help, stepped in and, it turned out, had the perfect fae look. The three quickly became a little family, frolicking through the woods and the flowers as the sunlight streamed down through the trees. Who doesn’t love to play dress up and take a trip to fairyland?

Photographer: **STEVE PARKE** Styling: **TRICIA SAROYA** Clothing Designer: **KAMBRIEL**

Models: **Sonalii Castillo, Andrew Burger, Tanya Bjork**

Hair & Makeup: **Ann Beckett**





Victorian Faerie Fashions

BY KAMBRIEL

We asked Kambriel about the clothing she made for the project—and for fashion tips for those of us who plan to attend a Victorian fairy tea party ourselves (or just look like we might!).

Faerie Magazine: So tell us about the clothes you created for this shoot.

Kambriel: I wanted the clothing to transition from something very natural and diaphanous into something richly luxurious. I wanted to give the fairies a change of pace, where they could shed their more minimal garb and try something a bit more formal than they might otherwise wear to frolic in. After all, a decadently magical tea party was awaiting them!

FM: What Victorian details do you especially love to incorporate into your work?

K: For Victorians, more is more. No detail is overlooked, from the glisten of a sparkling carved jet or metal filigree button to a fine lace embellishment. The opportunity is never lost to add a little extra special touch to the finishing of a piece. Silhouettes are always emphasized, and there's an unexpected pairing of modesty and drama which results in something both timeless and enchanting.

FM: What explains the appeal of vintage Victoriana, do you think?

K: There is something so appealing about the depth of sentimentality in Victoriana. A particular choice of flowers, colors, a shiny or matte finish, the flutter or wave of a fan—everything carries its own special meaning and significance. There's a language that goes far beyond words. And there's a charm to how Victorians can combine subtlety and extravagance in such an elegantly beautiful way.

FM: How would you dress for a Victorian tea party?

K: I'd wear a long iridescent silk brocade jacket or high-collared capelet, along with yards of delicate lace ruffles and elaborate embroidery that's been accented with sparkling French jet beads in the shapes of crescent moons and stars—especially if it were for a midnight tea! I'd top my outfit off with a jaunty confection of a hat decorated with an abundance of rare night-blooming flowers created from hand-dyed velvet, surrounded by a cloud of diaphanous silk tulle veiling.

FM: How did you approach dressing the fairies?

K: I wanted their clothing and accessories to be beautiful and glamorous, but in a way that still feels very organic and connected with their natural surroundings. It's a blending of the wild and the refined ... much like the fairies themselves at the tea party. Try as they may to be proper, their inner whimsy and mischief can't help but come through!

FM: Do you have any advice for someone trying to achieve a vintage fairy look?

K: Listen to your inner magpie tendencies. Reach for what attracts you and don't be afraid to blend it all together. Soft textures, shimmering shades, pieces from around the world, spanning oceans and centuries, cobweb-fine laces and delicate, heirloom details—all in abundance! Don't worry too much about how they'll go together. If you combine what you really love and are naturally drawn to, a kind of magic happens where everything begins to meld in an alchemical way that ultimately can lead to a style and aesthetic that's uniquely your own.

To dress our woodland fairies, Kambriel conjured a tunic-length Shadowen blouse with dramatically flared sleeves and extra full lower flounce, made from sheer floral lace mesh in a deep ivory shade; an empire-waisted, mid-length gothic nightdress with an off-the-shoulder neckline and gently flared sleeves made from an iridescent rose-gold softly pleated cotton; and a loosely fitting white Byron shirt with fully draped and gathered sleeves and an open-collar neckline, along with deep wine crushed-velvet leggings and a vintage French filigree and crystal belt. For the male fairy, she also made a high-collar, ivy jacquard Borgia shirt and decadent peacock silk brocade waistcoat in shades of black and teal accented with silver filigree buttons, topped off with an antique Edwardian silk charmeuse top hat.

For the tea party attire, she came up with a black moiré frock coat with curved lower hem and standing collar, accented with a black lace ascot and purple cuffs made from a double layer of embroidered organza; a medea gown in black moiré with off-the-shoulder cobweb mesh sleeves and a center panel framed in black soutache of gleaming golden green European silk brocade delicately woven with a design of sweet birds hidden among the leaves; and a forest fairy dress with a bodice created from a multitude of embroidered organza leaves in shimmering shades of copper and violet and bias waterfall flounces along the lower hem.



Visit Kambriel online at kambriel.com.







CREATE A
*Victorian Faerie
Tea Party* BY TRICIA SAROYA

Saroya shares some tips for setting up your own outdoor tea party to enchant all your friends (and passing fairies).

Any slightly overgrown or super green natural setting is great. Your backyard will do just fine, especially if you're under a lovely tree, or maybe in the ivy patch, or in a field or orchard, or by a stream—the more wild the better.

I know that many people are nervous about using color or too many details. It can get overwhelming sometimes. A great tool is to stay within a specific color palette. Go to the hardware store and get some paint chips and play around with combinations until you find one you love. Or if you already have a lovely tea set that you would like to use, then take your color cue from it. As long as you stay within a particular color story you can keep adding details until there's no more room on the table! Think also of using lots of texture as well, to keep things interesting.

I love to add several layers of fabric, with each one showing. For this shoot I just tossed them on the table, swirling them around in a very haphazard way. You can also have a more tailored look with different sizes, each one showing beneath the other. Think layers of petticoats on a wild-west madam.

For the table setting I used a vintage tea set from my grandmother and added in old silver and found bits from thrift stores. As long as you're working in a particular color story, you really can use almost anything. Think in layers: I love to stack dishes one upon the other.

For flowers, again I used a lot of live plants, like petunias and hydrangeas, in addition to the cut flowers, and I stayed within my color palette. I got these from the local farmers market and then popped them in the garden after the shoot. This will give you a lot of bang for your buck as well as volume and height.

Having different height levels is also a way to keep your table interesting. I combine flowers and fruit in one container, but keep in mind that the fruit will make your flowers' life span shorter, and the flowers will make your fruit ripen faster. I used several of my vintage teacups and creamers as containers for the flowers, as well as tall cake platters. I love to have the effect of containers spilling forth their abundance right onto the table. I'll even put clusters of flowers and fruit just on the table without a container, or tip one over so it looks like the contents have spilled out. It looks so much more abundant that way—like a magical feast literally overflowing with flowers, fruit, and goodies!

For the food, I wanted the most beautiful desserts and candy I could find and picked up everything from the grocery store. Anything sugar frosted gives you a wonderful magical effect. For the drink, fruit juices or flower teas are beautiful. For grownups, champagne is lovely, especially with raspberries flowing in the bubbles. Any glass ringed with colored sugar looks extra festive.

This shoot would have another kind of magic at night with colorful jewel-tone candles and lanterns everywhere and twinkle lights strung in the trees.

No matter how much or how little you add to your table, creating a luscious setting out in nature will have a magic and beautiful ambiance that you and your guests won't soon forget! Enjoy!



See more of Tricia Saroya's design at triciasaroya.com.



