

Lucire

Cozmo
Jenks
is *not* an
"it girl"

Inside the
Powder
Room

NOVEMBER 2003
Supplement

L'Oréal
New
Zealand
Fashion
Week
special

The most
in-depth look
at the most
stylish shows



Official internet partner



Hit girl

The publicity machine described milliner Cozmo Jenks as an “it girl”, but as **Carolyn Enting** discovers, the hard-working Hampshire native is anything but

LONDON MILLINER COZMO JENKS is sitting beside me wearing sunglasses, a multi-coloured figure-hugging Lycra mini-dress, the latest Marc Jacobs pink suede boots and sucking on a bright orange ice-block.

It's steaming hot inside the private Urbis-FINZ Lounge attached to the exhibition marqu e at L'Or al

New Zealand Fashion Week in Auckland where we are about to conduct the interview.

A VIP guest of L'Or al New Zealand Fashion Week, Jenks, 30, has provided a jolt of colour to predominantly black front rows, like a brightly coloured bird of paradise with her array of feathered hair accessories. Today is the only day she has gone hatless; instead she has coloured her blonde fringe pink, which matches her boots.

'Wearing colour gives me more confidence and makes me feel colourful. I get a hit. It's a visual thing.'

Partly because of her way of dressing and partly because of her extraordinary talent for creating sensational hats that have been worn by the rich and famous including Jamiroquai, Kylie Minogue and the Royal Family, Jenks often features in the UK social pages.

At LNzFW, event organizers labelled her an 'it girl', a term she 'hates' and is very adamant that she is anything but.

'I'm not an it girl. I'm not a socialite. I work and I'm very

lucky. I get invited to things and I get photographed because I wear colourful things, I suppose but I am definitely not an it girl,' she says.

Jenks is open about the fact that she couldn't have got to where she is now without the support of her father, also her business partner.

She has got to where she is 'working bloody hard for six years and not making any money but getting to do some amazing things.'

Highlights include being invited to attend the Givenchy and Christian Lacroix couture shows in Paris 'which were f***king amazing'; and whenever she is in trouble with the bank she takes along her two Jack Russells Elvis and Pepper—'It somehow takes the pressure off,' she says.

However, visits to the bank manager may soon be a thing of the past for Jenks, who has just completed a new season collection for Selfridges and recently made her catwalk d but designing hats for designer Stephen Fairchild's spring-summer 2003 show in Milano.

Extending into ready-to-wear is all part of her plan and her first line will go into Selfridges for summer 2004. She would also like to design for haute couture in Paris, make a hat for Madonna and produce her own make-up line.

In London her showroom attracts everyone from pop stars to mothers of the bride.

'Some people know what they want and they usually go away with something completely different,' she says.

This year at Ascot she dressed no less than 70 thoroughbred heads and each of those painstakingly hand-sewn by Jenks and her one full-time staff member working crazy hours from 5:30 A.M. to 10 P.M.

'It is a lot of work but I like working under pressure,' says Jenks.

Her special Cozmo Jenks London creations, which can cost up to £600 and packaged in bright orange hat boxes, are a long way from the first hat she ever made.

'I went to the market, bought some teasels and put them on a sunhat and sold it to a friend's mother,' says Jenks.

Growing up in the country in Hampshire, Jenks knew from an early age that making hats was what she wanted to do and at age 18, 'blagged her way into an apprenticeship' with milliner Julie Forge, who taught her all the technical aspects of hat-making. Jenks worked with Forge for three years before going out on her own.

'It was something that came very naturally and I was determined to make it work. You have to trust your instincts,' says Jenks.

The turning point was working with Jamiroquai. 'He has helped me a lot because he is always plugging me and wearing my hats. He is very supportive,' she says.

Her trip to New Zealand and her exposure to Maori culture has inspired her. She wants to add a Maori *moko* (tattoo) to the three she already has, while her suitcase is packed with clothing from New Zealand labels Sabatini, IKG, World and Zambesi, all of whom have impressed her with their slick shows.

Her mission has been to show New Zealanders how to wear hats and she is keen to bring some jazzy sunhats to New Zealand.

'People do look at you and you do cause more attention but you get used to it. It is a confidence thing,' she says.

CAROLYN ENTING

Carolyn Enting's photograph of Cozmo Jenks was taken on the new Sony CyberShot 3.2 Megapixels digital camera. See www.sony.com.

In the know

San Francisco's DesignObject carries not only designer items, it has been founded and run by a decorated veteran of American graphic design

Joshua Distler of DesignObject on Mission Street, San Francisco, might not be the sort of person you'd expect selling designer goods. Or maybe he is. So many creative types find it a breeze to go from one creative medium to another—Distler, the founding typeface designer at Shift and honoured by the likes of *ID Magazine*, *Communication Arts*, the Type Directors' Club and the American Center for Design, is no exception. He set up DesignObject in 2001 to retail high-concept design. With an expectedly well designed—though difficult to search—web site at www.designobject.com, and a eye for the different, Distler and his team have taste that can be had for reasonable prices. For those who are stuck, there are even gift vouchers.

ABOVE: Perch birdfeeder by Amy Adams, us\$85. ABOVE RIGHT: Collapsible French fruit bowl, us\$360, designed by Gonzalo Bohorquez. BELOW RIGHT: Rechargeable candela colour single lamps by Duane Smith and Stéfán Barbeau at us\$18, sold in a minimum of three.





ABOVE LEFT: Nadine Bernecker and Nicky Watson. ABOVE CENTRE: Beauty editor Nicola Brockie in one of the first make-up sessions on Day 1. ABOVE RIGHT: Cindy Taylor declares the L'Oréal Paris Powder Room open. BOTTOM: Amber Peebles, Miss World New Zealand and a beautician by trade.

L'Oréal's pampering haven

Nicola Brockie uses her professional beauty knowledge as a magnifying glass to check out the L'Oréal Paris Powder Room at L'Oréal New Zealand Fashion Week—and concludes that Auckland's A-list room is the place to be

WHAT DO WEARY FASHIONISTAS DO when they need to unwind and charge their batteries? They venture to one of the most exclusive places at L'Oréal New Zealand Fashion Week. Behind its scenes is the L'Oréal Paris Powder Room, a place to be pampered—but not quite escape the glare of the cameras.

E! Entertainment Television's Cindy Taylor is here to officially open the Powder Room for this year and will appear daily there whilst filming footage for two E! shows, *Wild On and E! News Live*, both of which are anticipated to give New Zealand Fashion Week crucial international exposure with their estimated 400 million viewers globally. Newstalk zB late night host Kerry Woodham is here as mc and will be busy interviewing celebrities, designers and much more.

These facts alone might convince one already that the L'Oréal Paris Powder Room is *the* place to be this Fashion Week.



It's 10 A.M. on Monday, October 20, the first day of L'Oréal New Zealand Fashion Week and the games have just begun. I arrive at Pamper Central: every girl's dream, a haven of colours, smells and sights to massage the senses and to feed the soul between frenzied show schedules.

As I am ushered into the Powder Room by the hunky Hilton doormen, something transports me back to the day I discovered my mother's cosmetics' bag for the very first time. I dive in, wanting to try everything at once, getting tangled up in a flurry of curiosity and excitement. First stop: the make-up artist's chair.

Being a make-up artist myself, and rarely ever having the opportunity to be on the other end of the brush, as it were, I am naturally curious as to what will happen to me when I sit in the chair: will I come away with the dreaded "department store" makeover, or will I be transformed into a goddess?

I am filled with trepidation as I put myself at her mercy. In the Powder Room there are approximately eight L'Oréal make-up artists, working all



LEFT: Milliner Cozmo Jenks with TV hostess Kerre Woodham and Jenks's assistant and friend, Laura.
BELOW LEFT: Francesca Rudkin interviews *Lucire* publisher Jack Yan live on Sky TV.



day long to give the fashion-weary a much-needed and sought-after boost after exhausting rounds of shows. In this heat, *we need L'Oréal!*

Despite my initial reservations, I come away looking very natural and polished, and suitably impressed with the make-up being used. Being a self-professed product "junkie", I have tried everything I could get my hands on from a very early age and must say that the L'Oréal Paris Invincible Platinum range has made a great impression with its rich colours and textures.

The atmosphere in the Powder Room continues to build over the course of the morning as more and more Fashion Week delegates discover our secret haven of girly hedonism. Still dizzy with excitement, post-makeover, I make my way to the manicure table where there are a bevy of talented nail technicians, at the ready to take me to hand heaven. I am greeted with a smile as my hands and nails are deftly filed, smoothed, painted and massaged, using a range of L'Oréal polishes and moisturizers. It is a fabulous opportunity to sit quietly and take stock, before heading off to the first show of the day.

On return from Style Pasifika, I am ready once again to indulge myself. This is the stuff of dreams for those of us who are addicted to pampering, always searching for the latest fix. The more we have, the more we want, and today is no exception: I jump straight into the arms of the L'Oréal hairstyling team to continue on today's quest for perfect grooming.

I slink into the chair as if it were made for me. I want to be poker-straight: I want hair that has no kink, no frizz, no fluff, and no flyaway. Straight as an arrow.

They go to work.

I have two stylists from the L'Oréal team spraying me down with a glossing spray before ironing out my hair.

Twenty minutes later, the result: a sleek glossy mane of blonde that Gwyneth would die for. I am once again convinced that the team here in the Powder Room are miracle-workers.

I make my way glamorously to the next show.

Thus far, the make-up at the show's has been an eclectic mix, from the strong pacific flavour of the Pasifika shows to the high glamour of Barbara Lee, Sakaguchi and Tango and the sexy elegance of Caroline Moore, to the pared down bronzed faces and beauty spots at Sharon Ng. Each designer has gone their own way, dependent on their style and the mood they have wished to evoke.

This season will be all about experimentation: taking one feature and making it "pop"!

Back in the Powder Room, things are hotting up. I have another session in the make-up chair, this time with Stacey, the Technical Director for L'Oréal Paris. She is nothing short of brilliant and transforms my look from soft and natural to smoky glam with soft greys and lashings of mascara and glossy lips.

There are live interviews happening on the Hot Gloss sofa, with the likes of Bill Urale (a.k.a. King Kapis) who has just launched his own clothing label, Overstayer. And our very own Jack Yan, publisher of *Lucire*, interviewed live by Francesca Rudkin for Sky Channel 9. We even have our own Powder Room paparazza, *Metro* Young Photographer of the Year 2003, Amanda Dorcil. There are delicious nibbles and bubbly aplenty. For those who are just too tired to move, the autumn-winter 2004 collections are being beamed in live from the catwalk.

The make-up artists, manicurists and hairstylists are busier than ever. After a team photo on the Hot Gloss sofa to help raise funds for L'Oréal's main charity, Look Good, Feel Better, it is sadly time to bid farewell to what has become a sanctuary amongst the wonderful madness that is the first day of Fashion Week.

I take my hat off to the L'Oréal Powder Room team. They managed to exceed expectations in every way, wielding their make-up brushes, buffers and straightening irons with both skill and enthusiasm, for the scores of fashion-weary who flocked to their haven in search of rejuvenation and pampering. Because we were worth it—and we hope to be again in 2004.

NICOLA BROCKIE

'I go to the doctor to have vitamin shots, they keep me going.'

DOMINIQUE STRAUSS
Access USA, New York, NY

Survival guide

How the fashionistas survived LNZFW, compiled by Carolyn Enting

'I always end the fashion circuit with a visit to a spa to get rejuvenated, and a day at home by myself.'

EULA SMITH
Ems Fashion Consulting, Los Angeles, Calif.



'Linden Leaves Foot Reviver spray. It really works and helps shrink your feet after they have swollen up in the heat.'

COZMO JENKS
London milliner and LNZFW VIP

'Drink lots of water and try not to drink too much of anything else. Sleep when you can and keep a sense of humour. [Because you often have to wait a long time for shows to start,] make sure you have a good book in your bag and try and find like-minded people you can have a decent conversation with and switch the seating around so you can sit next to them.'

LOUISE CHUNN
Editor, *InStyle UK*, London

ORÉAL
zealand
FASHION
WEEK
L VIP TRANSPORT



ABOVE: Jenks (right) and the new Peugeot 307 cc with folding hardtop. Photograph courtesy Peugeot.



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Edited in London.
Broadcast from Dallas.

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The same pattern is practically repeated at any other fashion week.

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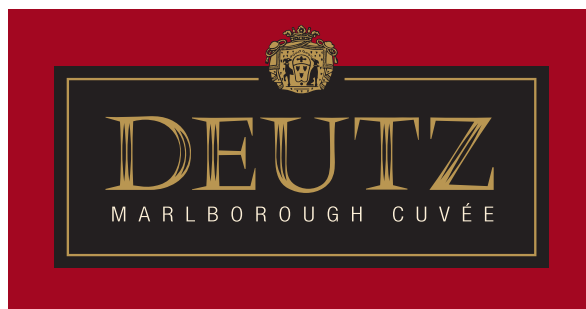
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