



**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



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## FROM THE ASSOCIATE PUBLISHER

**A**LMOST SINCE THE DAY *Lucire* started, we've received countless requests for a print edition. Enquiries come nearly daily requesting 'back issues' or 'sample issues', so we have always known that there is demand.

The notion may seem obvious, but it took a while for the opportunity to arise for *Lucire* to make use of our experts in print design and create a PDF edition. Or, to take away the technospeak, an electronic book, an idea originally floated by my predecessor, Portia Holt.

The occasion is a special one to us: L'Oréal New Zealand Fashion Week. We look forward to supporting it every year as Official Internet Partner; to working with Pieter Stewart, its managing director, and everyone from L'Oréal Paris and its associated agencies; and to give New Zealand designers an international voice with our 40,000–70,000 weekly readers, 95 per cent of whom are outside the country. We get a chance to showcase work from photographers such as Briar Shaw, while Alice Goulter flies over



from Melbourne to Auckland to lead her team of correspondents. We float some great ideas, some of which even get hijacked. And now, we get to give you a souvenir of one of our favourite fashion weeks in the world.

What you are viewing is a toe in the water to other ventures that may include a print edition of *Lucire*. There may be an online store—in-house. Eddie Uken is putting his time into *Lucire TV* in San Francisco. We're planning brighter things both here in the New York office and in New Zealand with my business partner Jack Yan, who started all of this six years ago in Wellington. For six months, that city was

my own home and a great induction into what being Kiwi and global is all about.

While not the first online fashion magazine, we were the first with a global vision: to have one edition and one message of unity for the world. And while this supplement is filled with New Zealand talent, it's our way of demonstrating that what people want is the same everywhere: freedom, expression and purpose. Sometimes, we can find all three in fashion.

ANN FRYER  
New York, New York  
October 2003



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THIS PAGE: Leiana Rei's paua swimwear (left) was the most talked-about during Style Pasifika; Rei took home the Deutz Fashion Design Ambassador award later in the week. Her other designs proved as strong. BOTTOM: King Kapisi—from the Newtown posse to the Hot Gloss Seat in the L'Oréal Paris Powder Room.

MICHAEL NG/LNZFW; KING KAPISI PHOTOGRAPH COURTESY L'ORÉAL PARIS

# Let the music play

Alice Goulter, Sally-ann Moffat and Jack Yan review the first day's shows, finding Style Pasifika's passion one of the strongest—but Vertice's violinist bored audiences

**T**HE LONG-AWAITED L'Oréal New Zealand Fashion Week began October 20, 2003 at midday with the **Westfield Style Pasifika** show, presenting a triumvirate of designers encompassing the authentic styles of New Zealand Maori and the Pacific Islands, interpreted into modern, wearable clothing.

With music ranging from a soulful ballad with shades of hip-hop to rap, there was a lively beat throughout Style Pasifika.

First to present was designer Sera Mitchinson, with her label **Selector**. Mitchinson presented garments primarily in denims and fleeces, localized with prints of birds, assumably native to New Zealand, in historical, linear style illustrations.

Wellington-based Leiana Rei Perawiti of **Leiana Rei** revealed her much-publicized paua-shell swimwear, which utilizes the innovation of digital printing on fabrics to create a range reminiscent of the vibrant colours of the paua shell. Collaborating with Kapiti-based Minx Shoes, Rei highlighted her pieces with matching ankle boots and strappy slides.

It was not only Rei's swimwear which was impressive: her clothing range encompassed a variety of fabric manipulations mimicking classical Maori patterns.

The début of label **Overstayer**, most notably accredited to Bill Urale—better known as local hip-hop artist King Kapisi—promoted a strong Pacific Island theme featuring denimwear, highlighted with woven flax pockets. The range demonstrated an excellent sense of culture and history, modernized with urban styled graphic artwork such as tagging and distressed prints, à la Phat Farm or Lady Enyce. However, the Pacific Island feel was apparent—even New Zealand visitor's permit stamps from the Immigration Department were incorporated into one outfit.



The audience were fortunate enough to experience the accompaniment of King Kapisi himself performing on the catwalk during the show. The Style Pasifika group, therefore, closed on a particularly high note,



leaving the audience with nothing but to think that it will not be long before we experience these garments and many more, on the streets.

Kapisi said in an interview that he sensed a globalization of hip-hop cultures. The quality of New Zealand hip-hop, for example, had become closer to that in other countries. Therefore, it was probably no surprise to see shades of other nations' hip-hop graphics—such as the different appearances of the Overstayer logo—although the overall effect of the Overstayer range was original.

**SHARON NG PREP-ARES** The second show to grace the catwalks was **Sharon Ng**, titled with a postmodernist '@Home' tag. It was inspired by the ideal of being at home—both Ng's perception of her own home and the New Zealand ideal.

Most memorable was the inclusion of wallpaper-inspired prints, linear illustrations of kowhai flowers and ferns. They demonstrated not only a theme, but Ng's continued work with local artists. The images appeared not only as placement prints on garments, but as continual yardage prints on classically styled woven shirts.

The collection embraced a "preppy" mood but had a feeling of old-fashioned school-yard clothing with honeycomb-knitted sweaters and knee-length pleated skirts. An element of deconstruction was also evident throughout the range with raw edging and half-stitched sleeves. Ng's colour palette was primarily neutral shades of beiges, khakis and chocolates, highlighted with flashes of mustards, bright blues and reds.

The silhouette was focused at a top-heavy level with cropped cardigans and boléro-style jackets. Oriental-style dresses seemed to promote this ideal also, with mandarin collars and capped sleeves.

Ng closed on a high with outfits that reflected her southern Chinese ancestry. Fortunately, none of these dresses, featuring adaptations of Chinese paintings in faded form, had a stereotypical feel. Instead, the cuts were westernized and restrained, reflecting well a New Zealand-Chinese blend without revisiting Ng's Chinoiserie collection from last winter.

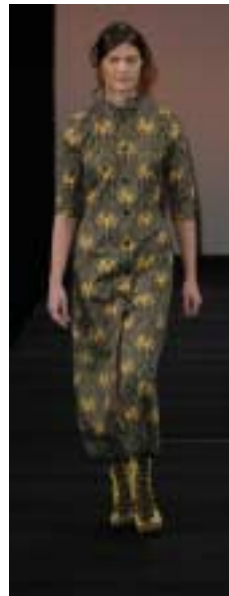
The essence of the collection was apparent right until the close of the show, demonstrating her charming commercialism and confident use of theme to portray a very impressive range.

**THE MUSICAL CANTABRIANS** Christchurch designers grouped together for a following show, starring the much-talked-about **Takaaki Sakaguchi**.

While the three labels (and four designers) in this part of the show received equal billing, Sakaguchi arguably generated more pre-show anticipation—not least in this publication with a cover story.

Sakaguchi's part was particularly well coordinated, expertly done so that no one would know that this was his first LNZFW show. The international feel was apparent, reflecting well on Sakaguchi's experiences in Japan and with Paris catwalks.

Sakaguchi demonstrated an astounding amount of



TOP: Overstayer, with its hip-hop influences. ABOVE LEFT: Selector. ABOVE AND RIGHT: Sharon Ng.

techniques throughout his portion. He revealed an obviously in-depth knowledge of couture finishing techniques with rich and illustrious fabric manipulations including beading, rouching, gathering and embroideries. The collection also included a slight Asian influence including what appeared to be printed cottons along with deep Chinese brocades. Feathers were featured as well as a tribute to the Dior 1940s dressing revolution, the New Look: a short-waisted peplin jacket with oversized rolling collars was tightly coordinated with a richly decorated full skirt.

**Tango's** collection may be summarized as 'stars and stripes'—but not what readers might think. There were no American flags around—the collection was based around a

# CATWALK DAY 1



CLOCKWISE FROM ABOVE: Tango's '99 Luftballons' dress. Sakaguchi. How to make an exit: Sakaguchi. Return of the beret and tie at Barbara Lee. The Parisian showgirl from Barbara Lee. Barbara Lee. Sakaguchi demonstrates more techniques. Starbursts at Tango.

welcome futuristic theme of space travel, beginning with Wagner's 'Also Sprach Zarathustra' and fluorescent lighting. Images of stars, galaxies and the Milky Way were complemented by green, red and black stripes, including a sleeveless black top featuring the words, in an angular typeface, 'HAL hath no fury'.

The collection changed direction toward the end as 'Neunundneunzig Luftballons' began playing. Simplicity entered the arena, with the final white dress featuring an embroidered star print, with model holding helium-filled balloons that floated to the ceiling of the Great Hall in the Auckland Town Hall.

**Barbara Lee** signalled the return of the tie and the beret—mimicking the styles of the old girls' college uniforms in crisp blacks and whites. Drop-waisted mini-tunics presented a flirty feel to the show, accompanied by old-fashioned PE tunics with ties. The appearance of model Nicky Watson thrilled local audiences, donning some of Lee's more dramatic designs in her return to wholesale and her first LNZFW show.

The Parisian showgirl ideal was also present near the end of the range, with feathered miniskirts and embroidered mesh bodices.

**MORE AT MOORE** **Caroline Moore** hit back against less-than-accurate quips referring to leather fetishism with an autumn-winter 2004 collection called Hard Core. Instead of

taking the obvious, salacious route, Moore attempted garments that were more tasteful—and left the models, accessories and the show to provoke, with "whips", red gloves and fishnet stockings. Leather never looked more desirable.

She succeeded more than admirably with her use of suede, nappa and broadtail lambskin. That was hardly a surprise, since Moore has more than established herself with her use of leather. More enticing were the colours—bright reds, flame oranges, mandarins, apricots and blacks, on such items as lambskin bustiers (sometimes ruched), the ra-ra skirt and memorable slink-skin coats.

Moore's "fresh and fruity" shades





FAR LEFT AND ABOVE LEFT: Caroline Moore. LEFT: Obi's opulent brocade jacket and delustrated satin skirt. ABOVE AND RIGHT: More from High Society. BELOW: Tv host Mary Lambie in Chocolat.

had audiences hungry for more—it will be a challenge in winter to decide between the two shades.

A dark apricot suede ra-ra skirt with matching bustier got deserved applause. The ra-ra skirts almost made us forget that they were made of leather: they looked so light and had a sensual drape to them.

This season also sees nappa leggings—with her coats must-haves for the season—plus the additional colour of 'blush', a nude tone that played to the Hard Core theme. Fishnets over opaque tights and high-top sneaker heels juxtaposed the styling beautifully, never overpowering the craft of the leather.

Finally, the chaps weren't ignored, with a suede lambskin jacket, suede trouser and a 'clubbing coat'—not to mention the rare appearances of the Radio Active logo, representing an FM station that began as a student service.

Judging from the smile on her face, front-row Kiwi singer Carly Binding seemed to be a Hard Core fan.

It was a pity that **Vertice** began its show with a violinist who played for too long—according to several audience members to whom we spoke—which may have dulled the rest of the range. While the musician was excellent, the wait for the fashion seemed endless (and for six minutes or so, it was).

It was not to say that Vertice's work was not competent: we liked the tartan trouser, the leather jacket with black hood, the noticeable purple blouse and embroidery—but Vertice's complex belts and its shade of green seemed slightly out of place. Of course, not even experienced fashion writers can predict tastes in six months' time—*Lucire's* best forecaster Susan Kelly foresees a return to complexity, proving some of Vertice's thinking right. On review, it's a relief that the label attempted something different, but at the time of the joint show, Vertice was overshadowed by Moore.



**FEELING FRESH High Society** showed its four labels—Catalyst, Chocolat, Mosaic and Obi. One of the country's strongest exporters, with half its volume going overseas, the company positions each labels to distinct markets. As the show demonstrated, there is little overlap.

**Catalyst's** use of magenta shades took audiences back to the 1980s—one of the aims of design director Laurinda Sutcliffe—mixing them with the mod-rocker 1960s' look.

The mod-rocker look emerged less so with the cuts but with historically later techniques such as Old English lettering. Other techniques seen often at Catalyst's autumn-winter 2004 range include pleating.

While retro sometimes kicks in during times of recession to give consumers a sense of comfort, Catalyst's collection was not a continuous reference to the past. There were influences, but what we saw was not overly derivative. The way the influences were combined for autumn-winter 2004 ensured a fresh look and upbeat mood for Catalyst—something that we definitely wanted to see.

**Chocolat** promised New Zealand celebrities on the catwalk, proving a hit with the crowd. New Zealand personalities Mary Lambie and Anna Thomas joined divas Jo Cotton, Jackie Clarke and Betty-Anne Monga (Adijah).

Fuller silhouettes with French influences were hallmarks of this collection. In comparison to Catalyst, Jane Mabee's designs were more retro with its use of lace, greys, blacks and notions of French "romance". However, American buyers sitting with *Lucire* were not totally aware of the Kiwi celeb angle.

**Mosaic** contrasted its sister labels once again, with lighter and subtler approaches to its designs. Anne Mardell's work took flowers from prints and into three dimensions, while fabrics included boiled wool, brushed lace and soft gabardine. We spotted icy shades of light mauves and greens on the catwalk; the brushed lace contributed to a slight brightening to set off the paler colours.

**Obi's** autumn-winter 2004 collection was based

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CENTRE TWO PHOTOGRAPHS BY MICHAEL NG/LNZFW; OTHERS COURTESY L'ORÉAL PARIS

THIS PAGE: The glamour of State of Grace and its sea-based theme for autumn–winter 2004. BELOW RIGHT: L'Oréal Paris make-up artists work on State of Grace models backstage.

around the idea of exploration. *Lucire* would go more specific and say that it conjured up the idea of the golden age of exploration, with the flyer cap present and the sherpa look represented by sand-coloured crocheted tops. The collection suggested Amelia Earhart, recalling the early flight age and female independence.

The evening approach was partly military, but contrasted with brocades, satins and silk velvets. It continued the military themes with the belt worn around the waist and diagonally, and strong jackets. Ruching on a red, zipped jacket impressed the Americans, who applauded its presence.

Obi was creatively the strongest of the four High Society brands, with a strong silhouette enhanced by lapels, waistbands and belts.

**SEA OF GRACE** *State of Grace* evolved, but retained a strong feminine flavour—and the principle that they make clothes that they themselves want—that designers Sherilyn Catchpole and Caroline Church are known for. A glorious autumn–winter 2004 collection, the pair showed a water theme recalling mermaids, nymphs and sirens, as well as seaweed and coral reefs.

As the worlds that Catchpole and Church are exposed to change, so has their design style. There is a softness to this collection, more so than an earlier range on heroines that we recall, with motifs of leaves in print and lace. Lighter shades

in coral and pink were contrasted with opulent reds and blacks; we saw them on glamorous aprons and wraps, jewelled tops and a glorious red silk coat. It was perhaps one collection where the designers did not balk at showing backless garments—and stayed well in tune with the tastes of 2004 in doing so.

Our highlights included simple items such as a pinstriped trouser and striped white shirt; while on the other end of the continuum a cowl-front dress in burnt red. We approve of the emphasis this season on jewellery, lace, glitter and embroidery.

The bottom part of Queen Mary's diamond stomacher, made for Queen Victoria, was reproduced as a screen-print; continuing the sea theme was a reproduction of an c. 1880s carved shell cameo brooch, this time embroidered on to fabric.





MICHAEL NG/LNZFW

# Post modern

Alice Goulter reviews the Zambesi autumn–winter 2004 collection and believes that Elisabeth and Neville Findlay have earned the accolade of being modern Kiwi fashion’s “parents”

**Z**AMBESI’S AUTUMN–WINTER 2004 show took place off-site, at the construction site of the old post office by the Auckland waterfront. A classic Zambesi ambience was created amongst half-stripped stone walls, unpolished wooden floorboards and dusty, half-revealed mosaics—not unlike the frequently appraised Zambesi retail stores, designed by Neville Findlay, the husband of the label’s celebrated designer, Elisabeth Findlay.

Amongst such a juxtaposed environment, the show was styled with an almost early ’70s British mood: models graced the catwalk with seemingly ungrouted hair, dark eyes and a slow and casual streetwise strut. Most models wore knee-high black equestrienne boots, made of rubber, almost suggesting an element of Wellington boots. Art direction for the show was carried out by a third Findlay family member, daughter Marissa, who presented an oval-shaped catwalk with the audience seated around building pillars, models circulating around the venue.

The Zambesi silhouette conformed tightly to two main shapes. Firstly, and most prominently, in womenswear was a dropped-waist shape with flare developing subtly





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from the hip area. Skirts were awkwardly cut at the knee length and were made from eye-catching checks and sheers, often adorned with a Zambesi trademark of square, low-sheen sequins.

The second silhouette was primarily form-hugging right down to the tapered legs of elongated trousers and denims. Again, the waist area was dropped to the hips. Bomber jackets were present; rib cuffs stretched around the body again, to the hip point. This was particularly refreshing to see on the men's portion of the show.

One of the most celebrated idiosyncrasies of Findlay's design ethic is, of course, her fearless and immaculate use of drape, not only on classic sheers, but also in collaboration with raw-edge finishings on wool suitings and leathers. Findlay did not fail to impress this season, incorporating colour-contrasting gussets and panelling throughout her womenswear, contrasted with the structural forms of basic biker-style, safari and cropped tailcoat suit jackets in both men's and womenswear.

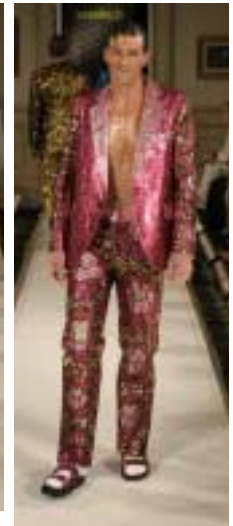
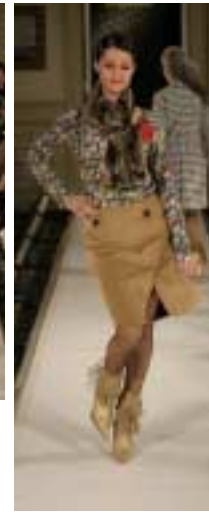
The colour palette consisted of primarily dark basics—of navies, blacks and deep charcoals—a light relief from the onslaught of neutral beiges present in many other ranges. Highlight colours of the range included mustard yellows, pale lemons, tans, creams and deep purples.

The show was, to date, a highlight of the week, initially offset by ambient venue and completed by an almost technically flawless range—a sincere complement to Zambesi, who after over two decades of trading, can rightly be named the "parents of New Zealand fashion".

ALICE GOULTER

Findlay did not fail to impress this season, incorporating colour-contrasting gussets and panelling throughout her womenswear

MICHAEL NG/LNZFW; WORLD BACKSTAGE PHOTOGRAPH COURTESY WORLD



# Grand and grander

The media and public can consistently depend on World for sheer spectacle—great fashion, candyfloss hair and nz\$20,000 worth of Swarovski crystals did just the trick

**M**EDIA ARE ALWAYS DELIGHTED by World: not just because of the famous spectacle of each catwalk show, which somehow manages to balance excess with true style, but because the label overcomes cynicism. None of us can ever be attacked for gushing about the label—because even when you take away the theatrics: viz. this season’s candyfloss hair and the nz\$20,000 worth of Swarovski crystals on one model’s legs, World still stands up.

Couture from designers Francis Hooper and Denise L’Éstrange-Corbet demonstrated that invention remained strong at World: a harlequin, sequined gown and a layered, pink silk dress among the two eyebrow-raisers.

World pursued a partly nautical theme: its menswear was made up of glittering suits, worn by models who were supposedly meant to be “sleazy” Cuban sailors.

Of the *prêt-à-porter* items, world denim re-

turned for the season with clean lines, contrasted with what the pair call ‘candy colours’. Draping on knits was notable.

Entitled ‘I Don’t Like Sport, but I Can High Jump’, the combined collection emerged in an abstract fashion, according to Hooper.

Hooper and L’Éstrange-Corbet had collaborated with artist Reuben Paterson to create some of the glitter and glitter-dust-covered garments. Before the week was up, it was reported that one of the nz\$10,000 sequined suits had been put on hold by a collector impressed with the collaboration.

Expatriate Brent Lawler—based in Paris and Sydney—was responsible for the make-up and was, again, creative in applying it on faces and bodies. Colours reminiscent of Mondrian and a porcelain effect helped with the spectacle.

Finally, World proved that its fashion transcends age by using three mature models, Pamela Farry, Barbara Brinsley and Ruth Coghill, known as Dunedin’s “society girls”, and who appeared in an earlier *Lucire* report from that city.





## From Fix to fab

A day which begins with dramatic indoor rain at Insidious Fix and ends with Margi Robertson's strongest Nom D collection ever has to be one for the record books: **Alice Goulter, Jack Yan and Sally-ann Moffat** recollect

**D**AY TWO of L'Oréal New Zealand Fashion Week kicked off with the **Insidious Fix** autumn-winter 2004 range. Designed by Kylee Davis and Jason Crawford, the Auckland-based label had not shown on the LNZFW catwalk since its memorable sheep-shearing show in 2001.

Without failing to impress again, Fix—as the label is colloquially known among the cognoscenti—began its show on a raining catwalk with the rolling sounds of thunder and flashes of strobe-assisted lightning. Models slugged down the puddled catwalk amongst ice sculptures accompanied by the warming aroma of mulled wine, served prior to the show.

The range showed an impressive maturity which Fix appeared to have developed since its last show. Wool and knit structures appeared to be finer and more intricate, subtly patterned with cable configurations. The knit garments were accompanied by an impressive woven range consisting of woollen pinstripes, denims and PVCs. These garments complemented the range superbly, most notably, the inclusion of mini-length PVC bubble skirts and old-fashioned striped mid-length walk shorts.

The show's mood aptly supported the colour palette: deep chocolate browns and rich maroons and wines, complemented by lighter shades of pastel pinks, ivories and pale blue. Other notable pieces included a knitted pink strapless mini-dress as well as knitted brown hot pants. Wovens were also integrated with knitted side seam panels, again in hot pants, and miniskirts.



THIS PAGE: Insidious Fix matures in its design for autumn-winter 2004; rain effects and strobe-light lightning made this one of the most memorable LNZFW catwalk shows.





TOP LEFT AND CENTRE: Holic. TOP RIGHT: Madcat. ABOVE AND RIGHT: A true delight: Annah Stretton's self-named range. BELOW RIGHT: Claire Kingan-Jones combined from Robin Jones, RJC and Edge into her show.

**FIRST-HAND SMOKING** First to show in Group 2 was **Holic**, where designer Sarah Hewlett presented a collection of extremely wearable garments with intricate fabric manipulations. Probably most impressive in the range was Hewlett's use of the old-fashioned technique of smocking, applied to bodice areas of dresses and other suppression points, around waist areas and hem points.

Second in the show was Nelson-based label **Madcat**, who showed a variety of styles. A French inspiration was suggested with Madcat's gamines down the catwalk; horizontal stripes in black and grey and ribbons played on stereotypical ideas of postwar Gallic culture.

**Annah Stretton**, best known for her label Annah.S, told *Lucire* on the Sunday before the first shows that her rebranding to her full name suggested a maturity—but we need not have worried.

Stretton presented an eclectic range, appearing to be inspired by a punk theme with a pirate element. All garments

were lavishly adorned with rich embroideries, floral appliqués, safety pins, pearls and jewels, creating a feeling of buried treasure. Stretton's colour palette included creams, browns, oranges and purples with pale blue highlights. The collection spoke of Stretton's love of vintage clothing that she had come by on London and Paris back streets, essentially crossing time—hence the 'Time Pirates' tag for this collection.

**IT'S NOT THE CHATTANOOGA CHOO-CHOO** Two years ago, we said Kingan-Jones should be doing a show on her own: this year, we got our wish. **Claire Kingan-Jones** presented her three labels, RJC, Robin Jones and Edge. The three labels were merged together to create one show alternating the labels between outfits.

Beginning with the sound of trains, we were tempted to think that 'Chattanooga Choo-choo' would be the musical accompaniment, but we were happily spared that. The train sounds, accompanied by dry ice, were clever touches in a show entitled 'Off the Rails', a theme that Kingan-Jones followed with the appearance of train tracks across waistlines or down fronts, and buttons that suggested railway switches and lights.

As a whole, garments throughout the show appeared to have a military influence, contrasted with Kingan-Jones's typical lightweight satins and chiffons. Another point of contrast to a silk top in white-grey was a black trousseau on one model, Chloë Alexa. Fabric details included polka dots and florals, again consistent with Kingan-Jones's love of browsing through vintage fashion.

Stand-out items in this collection included Kingan-Jones's "film star" orchestra dress in red, which moved away from the military structure in favour of glam—though not quite red-carpet, it would not have looked out of place at several LNZFW functions.

**BUILDING ON SUCCESS** After a stellar show at L'Oréal New Zealand Fashion Week in 2002, the Nicholas Blanchet winter 2004 collection, entitled 'Shelter', was an eagerly awaited part of Fashion Week, presenting to a full, three-storeyed audience at Auckland Town Hall's Grand Hall. Blanchet did not fail to maintain his credibility as one of New Zealand's most prominent designers.

The Shelter range was inspired by the structural elements of buildings in our past and present. The range embraced the juxtaposition of gothic-styled buildings and the sleek minimalism of today's architecture. This inspiration was translated through the use of delicate brocades



# CATWALK DAY 2

MICHAEL NG/LNZFW



CLOCKWISE FROM ABOVE:  
 R/c. Architecture-inspired outfit from Nicholas Blanchet. Draping from Nicholas Blanchet—a trademark feature from the designer. Saga Soulo. FAR RIGHT TO NEAR RIGHT: Nicholas Blanchet.

and sequin-embellished separates coordinated with crisp, structured pieces.

Blanchet's work is commonly identified by his unique garment prints and explorative use of positive and negative space between the garment and artwork. Confirming this skill for yet another season, the range included prints on satin, most memorably a full-panel print of the Empire State Building, gracing the whole lower hem of a dress and creating the illusion of the building's texture.

Dark charcoals, black and grey were used as base colours for the range, reminiscent of urban cityscapes, highlighted with tones of reds and winter whites. The tight colour palette enabled Blanchet's ideas and inspirations to be clearly communicated to the audience, aided with innovative jewellery pieces which almost encased the garments in wire, crafted by Octavia Cook.

Blanchet also presented his recently founded Nicked range, which appeared to be more casual and irreverent in comparison to Shelter. Again, the use of graphics took a clear dominance in the range with stylized gargoyle images embroidered on fleece garments, with almost a rock metal reference. Without competing with the Shelter range, Nicked has enabled the brand, Nicholas Blanchet, to be seen as a not only as a meticulously tailored high-fashion label but also as producers of high quality, original streetwear.

**GIRLS IN A. HOOD** Saga Soulo showed a collection that

was beautiful, but in some cases slightly more mainstream than previous years. The promise was grand: 'a passion for play with a suggestion of modern vintage—epitomising fine tailoring with a sensual twist.' It was there on some items: designer Angela Hood produced some shining garments.

The initial contrast was more between masculine and feminine. The collection included Hood's Rough Rider jackets and skirts in a chocolate shade, with a rugged western look though made more softer with the pencil waist and a thin red belt. Her favouring of browns, yellows and blacks also helped with contrasts at the beginning of the catwalk show.

A shining example of Hood's 'passion for play' came with her Mod Bod tunic, cut beautifully, allowing the shirt beneath to reveal itself through the arm areas. Her Top Heavy top was a delightful off-the-shoulder design, in black with bold, octagonal, red and silver patterns—the stand-out piece from this collection. The Stitchin' Time shirt had loose stitches in black at the back; Saga's Flirt Mesh singlet was sheer, bright yellow, with thin stripes, creating a sensual effect. Our principal dislike was a plaid coat that seemed out of place and was more vintage than passionate.

There was passion in the music throughout: a Saga Soulo CD was complemented by live music on the catwalk, by DJ Rob Salmon, a New Zealander who recently returned from a stint in New York.

## CATWALK DAY 2



MICHAEL NG/LNZFW

# Mod medley

It was music for the eyes as Nom D's Margarita Robertson took audiences back to the mods in a memorable collection—one that **Alice Goulter** believes captures the mood of the now and was her highlight of Day 2 at LNZFW

**T**HE FINAL SHOW for Day Two of L'Oréal New Zealand Fashion Week was that of Dunedin-based label Nom D. Held at the unlikely venue of the Auckland Showgrounds in Greenlane, a catwalk had been created on the stadium floor, and the audience seated in tiered grandstands either side of the catwalk.

Designer Margi Robertson introduced the audience to her autumn-winter 2004 range with a medley of brightly col-

oured track wear, grounded with basic white and black hoodies, track pants and singlet tops. Striped leggings and long sleeve tops were layered under the raw-edged garments in the bold—but harmonial—combination of oranges, maroon and teal. The ensembles were finished with a classic white Converse trainer.

The range developed further into a primarily black and white medley. While still incorporating the stripes, Robertson styled the range further with the addition of low-slung



## CATWALK DAY 2



suspenders hanging from shorts, trousers and skirts. She appeared to draw inspiration from the late '70s–early '80s independent music scene by incorporating the idea of pop badges, again in basic blacks and whites. As at Zambesi, this was a family affair, with Chris and Margi Robertson's son having worked on some of the prints, notably the 45 rpm records.

Badges were dispersed throughout the range and added on the lapels of jackets and fitted tops. The range also gave reference to the British mod rockers of the late '60s and early '70s, with crisp styling with slim fits and traditional knit shapes such as plunging 'V' necklines and slim-fitted polo-necks. Other features referencing this ideal were the presence of oversized self-covered buttons.

Slim-legged trousers were a common feature throughout the collection, often contrasted with bulkier upper-body garments. Fullness was often attributed to the upper arm with oversized puffed sleeves attached to long slim fitted sleeves in knitwear, the medium in which Nom D is most commonly associated with. The continual use of the bold black and white stripes maintained a consistent look and feel to the range.

An element of semi-deconstruction was also present as Robertson included sharply tailored waistcoats, jackets and trousers. She added the technical insides of other garments, such as the inside of tailored trousers, including pocket bags and waist banding to the lower hem of a waistcoat. Sharp blazer jackets were slashed in half and worn almost as an accessory, again laden with pop badges, branded with peace signs and other social comments.

Robertson also embraced the slogan 'Don't Shoot', emblazoned across printed tees and tops, appearing almost as a political comment of the present day.

To date, this range has been the one of the most impressive to show at L'Oréal New Zealand Fashion Week, and will, without a doubt, follow through internationally to make a mark for Nom D—and Dunedin—globally.

ALICE GOULTER



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# FASHION WEEK'S SUPERMODEL



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FAR LEFT, TOP FAR LEFT AND LEFT: Catch's space theme had a '60s retro feel. TOP LEFT AND ABOVE LEFT: Paula Sim. TOP RIGHT AND ABOVE RIGHT: Jane Rhodes. RIGHT: Roisin Dubh's butterfly wing skirt.

# Street to chic

Day Three of LNZFW proved to be 18k gold. While not every collection was a winner, at least three left **Alice Goulter**, **Jack Yan** and **Sally-ann Moffat** gobsmacked. Streetwear kicked off the day, while Sabatini White was pure icing on the cake

**D**AY THREE of L'Oréal New Zealand Fashion Week was the day of falls and near-falls literally, though not with the fashion itself. IPG (covered separately) was talked-about because Turet Knuefermann showed that one only needed two celebrity names to get headlines, rather than half a dozen, and Trelise Cooper was talked about for the simple reason that autumn-winter 2004 was her best-ever collection.

However, after the first inter-show Powder Room break,

the whisper we heard from the Sky tv cameraman was that an unnamed designer had fallen and broken her leg pre-show. Unlike other rumours that day—Day 3 seemed to be full of them—that one was confirmed correct as news spread that Roisin Dubh had indeed fallen. By mid-afternoon a model *almost* fell at IPG, but in comparison to Dubh's accident, only the most ill-minded wanted to see another fall. Psychic transmissions to the catwalk kept her standing.

Falls or no falls, as they say in show business: the show must go on. And it did.





**BIKERS AND SPACEMEN** The day opened with streetwear labels Catch and Sim in a joint show.

**Sim** designer, Paula Sim, presented a medley of '80s-styled garments in warm browns and creams with highlights of musk and khaki. The collection featured slim-legged trousers, wraparound coats and fleece "sweater dresses". Checks were also a highlight of the range, manipulated into biker-style jackets and mini-kilts. Though some of these items were unremarkable, Sim pushed her stylistic envelope on numerous occasions: a floral print skirt, cut diagonally, featured a delightful pink and gold pattern, while cutouts from the side of a charcoal-coloured top signalled daring. Her use of lace and sheer materials played on shapes and skin.

Second to present was Auckland-based label **Catch**. Designer Jason Burrows explained his lunar '04 range as having a "60s feel, combining retro futuristic touches with modernist simplicity". The range, which was primarily based in black tones, reflected the ever-popular mod look, especially relevant to the menswear portion of the show, with thin white ties set off by fitted black shirts. The image of a sparkling solar system was glittered throughout the range, most impressively on a slim-fitting black velvet blazer.

**FIRST-HAND SMOCKING** Prominent New Zealand womenswear labels Glory, Jane Rhodes and Rosin Dubh presented the second group show of the day.

**Glory**, designed by Teri Johnson, embraced a relatively preppy look to the range with tailored walk shorts and structured boléro-style cropped jackets, accessorized by oversized buttons. Knickerbockers were also a feature of the range, finished with strapping details at the hem.

This classic, more structural element of the range was then contrasted by a lighter, more bohemian styling influence; paisley prints were used throughout the range styled in bell-shaped sleeves or hidden under dark velvets as linings. The eclecticism created by the use of the two such opposing influences created a pleasantly refreshing overall look to the range.

**Jane Rhodes**, with her Reveal winter 2004 collection, was in some ways overshadowed by Roisin Dubh's accident. In this collection, there were some wonderful items such as her green pinstripe wool bustière and the black Toulouse suit with oversized pockets. Beading at the bottom hem of Rhodes's Hannah dress and flaring on another ensured variety, as did the military feel on a blue cotton-velvet coat. If criticism were to be levelled at Rhodes, it was that this collection had no single stylistic direction other than the early appearance of underwear as outerwear and several marketable coats and jackets. That is not to say the items will not be individually strong sellers; just that it makes a writer's attempt to divine the designer's initial impetus a difficult task.

**Roisin Dubh**, who unfortunately was unable to attend her show due to injuring herself during a rehearsal that morning, created a range of intricately detailed garments which appeared to reference the notion of organic versus inorganic. With a Celtic singer and a historically themed solo ballad, the show opened with a delicate knee-length layered skirt, memorable as each layer of chiffon on the skirt was detailed with the veins of a butterfly wing—a concept that

CLOCKWISE FROM TOP LEFT: Roisin Dubh. Pacifica influenced Miranda Brown. Turquoise and blue gave a distinct New Zealand flavour in Miranda Brown's collection. Roisin Dubh brought tradition mixed with *art nouveau*. The fern was prominent at Miranda Brown's collection.

MICHAEL NG/LNZEWF; LOWER MIRANDA BROWN PHOTOS COURTESY L'ORÉAL



THIS PAGE: Angeline Harrington's 'confidently individual' range was 1960s-sharp.

allowed for colour to relieve audiences from an overuse of black at the LNzFW collections.

Other organic images of flora and fauna were used throughout the heavily patterned collection. This ideal was then contrasted by tessellating leadlight patterns and gothic-style symbols, almost giving reference to the *art nouveau* design movement.

Dubh's almost-literal translation of her inspirations was apparent in her continuous attention to detail throughout her range; hand-painted skirts featured scallop-edged hems, according to the shape and constraints of the primary image.

One notable Aquarian-age feature was the bold black lettering, reading 'Uranus Illuminary', on a yellow singlet, one modern interpretation of Celtic astrology that also seemed to play a part in this collection.

**THE RETURN OF M&A ACTIVITY** **Miranda Brown's** part of the next group show was influenced by Pacifica, but not to the point of stereotype. Instead, Brown wisely tempered her designs, showing Pacific motifs on accessories while blending other aspects of New Zealand style into her work.

Her all-white dancer—including face-paint and white feet—opened the show wearing a white, ribbed sleeveless top and a full skirt. The connection was not completely clear, considering that Brown chose some of the brightest fabrics for ready-to-wear during the week.

Clever airbrushing techniques distinguished her autumn-winter 2004 collection, giving dresses and scarves a gentle cascade of colour rather than the prints we had seen during the week. White stripes on a black skirt—using the same technique—complemented rather than contrasted the foundation colour, giving Miranda Brown's designs a calmer feel. Turquoise and green—especially a bright shade for her finalé—appeared on the catwalk alongside reds, greys and whites.

Wellington-based designer **Angeline Harrington** presented a range which reflected the sharp styling of the 1950s. Waistlines were sharply pinched in slim-fitting pencil dresses with bold but minimal draped panels in crisp delustrated satins. The waist was a continual focal point of the range, notably with waist-length wraparound shirts in floral prints.

Harrington demonstrated a sound knowledge of fabric handle, with exquisite fabric manipulations throughout the range, including knee-length swing coats and satin shirt dresses. The collection was confidently individual, embracing a unique silhouette and overall look which enabled her first appearance at L'Oréal New Zealand Fashion Week to be very memorable.

**SABATINI SUPREME** Near the end of Day Three, those in the media attending all shows get a tad weary. By this stage, they have seen at least 22 shows, some with more than one collection in them.

Their feet are sore; their Saben delegate's bags are about to burst heavy with goodie-bag offerings and a nice long soak in the tub is beckoning. So it was with the sense of humour that only the lack of a full night's sleep and standing all day can give you that those who arrived at the **Sabatini White** show laughed, when told upon arrival and presentation of their media passes, that there were no seats.

The sense of humour remained long enough to realize the





THIS PAGE: Jo Chambers's Sabatini White collection showed her capability and imagination.

following: if they weren't seated they would be unable to take notes. If they were unable to take notes, they'd be unable to write anything. This knowledge encouraged them to reach for yet another glass of wine and prop themselves up against the nearest column in Auckland's War Museum.

Eventually they ushered themselves into seats that had been sitting empty for far too long to enjoy the last collection of clothes for the day: that of opular knitwear label Sabatini White, showing in the museum foyer.

The grandiose venue, which was transformed into an impressive three-pronged catwalk, suited the exclusively feminine and delicate knit pieces from Sabatini White's autumn-winter 2004 range.

A large sketch by French artist Marc Chagall of a woman astride a horse claimed the top of the catwalk and made for a stunning backdrop as the models strode deftly past.

Inspired by Chagall, the pale pinks and sage greens, amongst many other lighter hues, were representative of his dreamy artwork. Fur and feather trims were featured throughout the range of lightweight pieces along with fringed edges and pom-poms.

In line with previous seasons, designer Jo Chambers demonstrated her remarkable ability to translate knitwear into formal eveningwear pieces, including knitted halter tops, plunging V-necks and saucy knitted miniskirts.

Other highlights of the range included variegated striped tops, often detailed with leather trims, elongated knit cardigans with oversized rolled collars, floral jacquard style knits, and innovative use of textured yarns. The honeycomb knit construction was used in a variety of garments which were often styled with matching knit underpants. Some designs were teamed with lingerie.

The must-have in every colour was the cardigan, which reigned supreme.

As always, Sabatini's attention to detail, which has placed them in a variety of international stores, was a prevalent feature throughout the collection, aptly titled Seduction. Cardigans were lined with lightweight ruched knits, visible only around the neck area. Pearl buttons were featured on short, layered ra-ra skirts.

Jo Chambers is an accomplished designer blossoming under the maturity, reputation and guidance of Tony Milich, the helmsman of Sabatini. White showed her diversity and courage to push the boundaries of traditional knitwear.

Chambers was true to her shy reputation and had to be coaxed out from backstage for her turn on the runway at the end but she shone under the audience's applause.

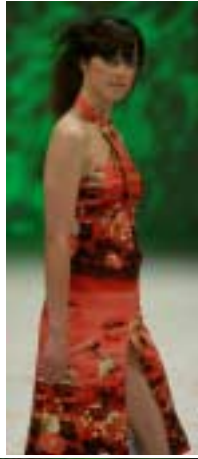




# Playgirl du jetset

Turet Knuefermann's iPG collection divided opinions, but certainly got the most press mileage. However, the appearance of E!'s Cindy Taylor was not as cynical as some might have thought: she was perfect for the brand, writes **Jack Yan**

COURTESY L'ORÉAL PARIS; AND BY MICHAEL NG/LNZFW



THIS PAGE: IPG had the services of E!'s Cindy Taylor, already established as part of LNFW, and to counter criticisms, showed plenty of garments that were elegant and considered.

TURET KNUEFERMANN'S IPG (International Play Girl) label drew a reaction—audiences either loved it or criticized it. Amongst the *Lucire* team, opinions were initially divided on how appropriate “being revealing” was, even if we did have a good time with red and orange pieces of tape being blown into the audience and dry ice which seemed to have cleaned our shoes in the front row.

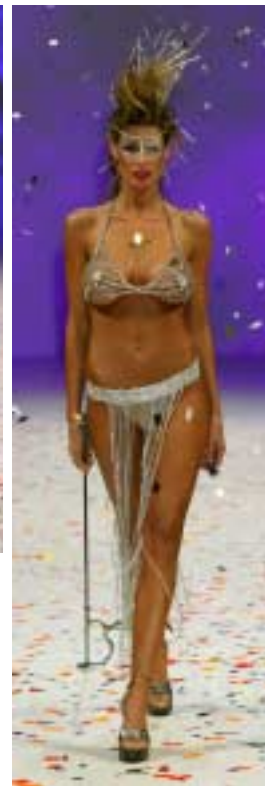
Granted, Knuefermann was braver in showing off skin and with both E! Entertainment Television's Cindy Taylor and New Zealand's own Nicky Watson modelling, she could not have had better models.

Taylor, with her Paraguayan heritage, was particularly suited to the International Play Girl image of a strong, well-

travelled, independent woman, walking confidently down the catwalk several times. (It was a frenzied experience in make-up moments before, with Taylor's producer Chad Gajadhar describing a mini-“crisis”; Taylor, with a sense of Paraguayan *jugársela frío*, took it all in stride, with aplomb—again such an ideal for IPG.) Watson, meanwhile, relied on sheer spectacle, Knuefermann's sexy outfits and local recognition for her effect. Both approaches were winners as far as the media were concerned.

In fact, IPG (whose sister label IPB also appeared on the screen, though no garments were shown, helping with the collection's tightness) generated so much buzz that false rumours about one model's lateness circulated—but were rapidly confirmed by this magazine as being nasty fabrica-

# CATWALK DAY 3



COURTESY L'ORÉAL PARIS; AND BY MICHAEL NG/LN2FW



tions. These were probably from the same people who, spotting the water left by one model who poured it over her body on to the catwalk, willed the next one to fall (and almost got their wish—but for a quick recovery from the young lady).

This season, *jantelagen*, as one says in Scandinavia, hung around the designer, who actually did put on a great show with clothes that could stand up to critical analysis.

After all, the above immediately suggests that there was not much more than skin when in fact Knuefermann sent down a gold Oriental-inspired gown with butterfly patterns, an orange strapless dress, a hat with bird motifs and a hooded white top with contrasting brown bodice area. We liked her use of draping; but we also liked her white linen trouser. Her colour palette ranged from black, principally, to oranges and greens. This was the most brightly coloured show all week, up to this point.

Compared to earlier IPG efforts, this was hardly a collection centring around sexiness: Knuefermann has matured as a designer and injected plenty of elegance, from a red satin dress worn by Taylor to a hot pink–green–purple striped top, worn by the same. There was a touch of Halston to her work, an observation with which Brian S. Long of Apropos

Press and Showroom of New York—a long-time *Lucire* friend—agreed.

There is a sexy tradition at IPG which Knuefermann had not betrayed: Watson did come out with a jewelled bikini set that stunned audiences. However, there was plenty for the real fashionistas to sink their teeth into, and *Lucire* has heard more than favourable comments from at least one buyer. The proof of the pudding is in the eating—and in this business, those comments that will ensure IPG's return next year.

JACK YAN



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# Heroine addiction

Trelise Cooper deserved—and got—a standing ovation at the close of her autumn–winter 2004 catwalk show. **Alice Goulter** and **Jack Yan** explain why

**E**VERY L'ORÉAL NEW ZEALAND FASHION WEEK, we look forward to several designers' collections. Trelise Cooper is consistently on our must-see list.

As any well travelled fashion writer knows, it is rare to find talent that dares push the envelope on design; rarer still to find a designer who does not mind being glorious in her approach and executes it impeccably. Even at the couture shows in Paris, the balance is not always found. For autumn–winter 2004, it was found at Trelise Cooper.

Overstatement? We do not think so. This magazine has publicly—most recently in the publisher's guest editorial on the web site—been a fan of Philippe Dubuc of Montréal, Québec, the first Canadian designer to show at the couture collections in Paris. Dubuc has an edge, to even seasoned journalists indefinable, in the way he uses his fabrics and employs his cuts, but most of his work—certainly what we see in his rue St Denis shop—is prêt-à-porter. Trelise Cooper treads this same line: we find lovely details that are filled with expensive pizzazz and are surprised at the price tag, so much so that hers was the first label that sprang to mind when we were quizzed about us-export-ready designers (not counting those that have more established connections Stateside).

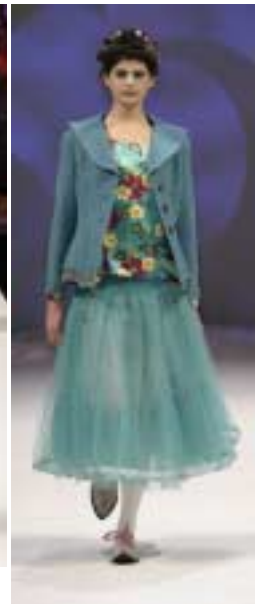
For the Cooper *je ne sais quoi* includes that geographically transcendent factor: a woman wearing Trelise Cooper will look good regardless of which city the door she exits is located. People have been known in London to stop Cooper wearers—there is even a story about an Englishwoman stopping a Kiwi and offering to buy the clothes off her back. A tapestry-style scarf in her latest collection was worn by the publisher of this title on Day 4 of LNZFW—and he was stopped several times during the day and had his sartorial good sense commented upon. Cooper transcends classes, and it seems with her scarf at the least, gender.

We should not have been surprised when we learned a week before LNZFW that Cooper already had a deal in the United States. When we asked buyer Dominique Strauss of Access USA to comment, he was proud to say that he took a great deal of the Trelise Cooper and (its sister) Cooper by Trelise output to the us, where it is lapped up. The Frenchman was justifiably thrilled with his find. And he wasn't about to let anyone else in on this treasure.

Based in Auckland, Cooper herself was the star designer of the week—by that we mean she is as much a celebrity in her own right as the clothes she creates. Karen Walker is the only other designer who generates this level of buzz; Zambesi, World and Nom D create excitement in the clothes



THIS PAGE: *Lucire* staff and other journalists are calling this Trelise Cooper's strongest collection ever—a sentiment echoed by American buyer Dominique Strauss.



but retain a level of privacy that the more public Cooper relinquishes to some extent.

Thus, the Auckland Town Hall auditorium was packed on the Wednesday evening with celebrities, media and buyers. You know a Kiwi has made it when one is claimed by another country: Cooper has been titled as an Australian designer on many occasions throughout the past year.

This collection, titled 'Powerful Women of Myths and Legends', fully embraced and elaborated on Cooper's well renowned style of colour, pattern and texture, using knits, satins, jacquards, silks and tapestries to name a few.

The collection travelled from strength to strength, beginning with Cooper's more casual element of the range, including denims, checks and printed knits. Elastic suspenders were revealed under loose-fitting crushed satin singlets, contrasting the image of regimentation with Cooper's overtly feminine look. The range progressed into more formal clothing, with floor-length coats, over delicately layered skirts—another classic Trelise Cooper styling detail.

To identify a colour palette for a Trelise Cooper collection would be almost impossible; however, strong colour references were made to bright aqua blues, teals, reds and browns. Fabrics were lavishly illustrated with bold floral prints, polka dots, stripes and sequins. Other styling details

included the additions of corsetry on jackets and dresses, woollen embroideries and nettings. Near the close of the collection, the audience was left speechless by Cooper's formal dress range, which was carried an slight mediæval influence in full skirts, sharp waist definition and sheer flared sleeves. Her Grecian gowns, with the idea of goddesses and muses, and her coin detailing, were beauty itself—we were elated to see these at the Great Hall as a confident step into a more stylish 2004.

Cooper, whose increasing global profile positions her amongst designers such as Melbourne's Alannah Hill and Scanlon & Theodore—and in our view, labels even further afield—fully justified her place as one of New Zealand's most feminine and elaborate designers, as she gained a standing ovation at the close of the show, a very rare achievement in New Zealand catwalk history. Members of the *Lucire* team would have been the first to stand, but for the notes on our laps about what we feel is Cooper's strongest collection.

Writing is a challenge, however. At Trelise Cooper, the fashion journalist tries not to allow one's jaw to drop as one is absorbed into the beauty of the clothes, balancing that with one's professional obligation to readers. This season, Trelise Cooper's designs made the task harder. This is not a bad thing; we demand more such challenges!





# Let's gather here

Doris de Pont—formerly DNA—had more than a name-change to deal with: she had high expectations after a successful LNZFW show last year. By all accounts, she surpassed them, writes **Sally-ann Moffat**

**D**ORIS DE PONT and her team caused a sensation at last year's LNZFW with their Wild Things range and expectations amongst the media in the audience for this year's show were high. We needn't have worried.

With her name reclaimed for exporting reasons—DNA was not available in every country—de Pont had more at stake: this was an opportunity to show that the high standards we had grown accustomed to remained.

From the arrival at St Kevin's Arcade on Karangahape Road, where we were welcomed by the rhythmic sounds of Pacific Island drummers, served sushi from St Pierre's and invited to imbibe organic wine from Milton Wines near Gisborne, New Zealand, the show was seamless.

A grass matting flat-floor catwalk imbued the air with a Pacifica scent and anticipation was high as we were expertly lead to our seats. The lights went out and the drumming increased in intensity and volume as the rhythmic beats welcomed a fire dancer onto the catwalk with great enthusiasm. Then the catwalk show began.

The skill of subtlety is not one to be overlooked in the world of fashion and style and this whole show and range was perfectly, stylishly subtle. The exquisite cut of the opening Ballonski Skirt and the Taboo Tank allowed the observer to enjoy the richness of John Pule's artwork. His *Let's Gather Here* has been adapted from his limited edition works as the Doris de Pont print for winter 2004.

Well loved for their innovative screen-printing Doris de Pont and her team's strength lie in their ability of combining



bold prints with carefully designed and cut pieces of clothing that do not try to compete with one another. The print and the cut complement, and each piece of clothing is subtle and bold at once.

Slim-cut pants, pleated wrap skirts, tulle halters, hoodies worn under sensual silk-fitted jackets and plaid pants with printed fringed belts kept the emphasis on the waist for winter 2004. In addition, feather and leather belts were made to look like a *titi*, a Polynesian term for a style of waist adornment. Neutral colours—tapa, marmite, toffee, ochre, and gorse—created tones reminiscent of an island beach paradise at dusk and were affronted by a bold red. Black and white were ever-present and always necessary as the backbone of any range.

Canny catwalk styling came in the form of covetous mother-of-pearl jewellery and an innovative use of Perspex.

It was printed with colourful feathers, heated and then moulded into Polynesian crown headpieces and tattoos reflecting both our diverse multicultural heritage, with its strong Polynesian, Asian and European influences, and our ingenuity and creativity.

The range has a strong Poly-Eurasian structure and tone and the music for the show reflected this: Many Hands (an Auckland band) mixed highland bagpipes, Rarotongan log drums, electric and acoustic guitars, flute and many other instruments to create a sound perfectly suited to the Doris de Pont winter range and giving a true “melting pot” identity.

An ecstatic Doris said after the show, ‘When the fire dancer came onto the catwalk and the crowd roared then I knew it was a success—we gave them a bit of a scare! It was everything I hoped it would be.’

SALLY-ANN MOFFAT





ELLE MACPHERSON  
INTIMATES



LEFT, TOP ROW: Sidewalk is ready for the street. LEFT: Cybèle's Midnight in the Garden of Good and Evil. ABOVE AND RIGHT: Helen Talbot. BOTTOM: Kristen.

# A day of Cult-ure

Thursday was a day of culture, from a stirring spiritual summoning at Ngati Babe to 1930s Shanghai at Liz Mitchell. **Alice Goulter** and **Jack Yan** review proceedings on the final day of shows

**T**HE FUTURE of New Zealand fashion was presented on the fourth and final day of catwalk shows at L'Oréal New Zealand Fashion Week. The New Generation shows of 2002 showcased such labels as Christina Perriam and Doosh, both now prominently stocked throughout the country; with this in mind this year's New Generation shows were eagerly awaited, both by media and the designers themselves, whose careers could be properly launched.

Designer **Helen Talbot** commenced the New Generation collections with a variety of military-inspired garments, elaborately trimmed with brass buttons and regimental styling. In addition, Talbot included a variety of crisply tailored pinstripe suits. Draped floor-length skirts were also a notable feature of the collection.

Streetwear label **Sidewalk** was second to present. Already stocked in a variety of stores throughout the country, siblings Campbell and Valeria Bevan along with cousin Austin Moncrieff presented a variety of intricately printed garments. Most impressive was their bold use of floral screen prints on black men's shirts and ties. The range also featured biker-style jackets with stand collars, angled placket shirts and gathered seam features on trousers.



**Kristen**, designed by Kristen Walker, appeared more established than new-talent. Due to be a mother of three in the New Year as twins join her household, Walker evidently delights in the feminine, with a collection that featured items in pink, including a skirt and velvet coat over a lace top. Green, red and gold were among Walker's colour palette.

**Cybèle's** winter 2004 collection was based around the theme of midnight in the garden of good and evil. It encompassed the symbolism of a snake, often scattered throughout the collection in sequined gold motifs, similar to Sidewalk. Designer Cybele Wiren presented a range was commercially appealing, encompassing low-waisted bubble skirts, floral linings and velours.

**Ink'd** certainly impressed the general public and more than a few fashion industry people with its range of men's underwear, but the energetic show with little stylistic variety almost came off as a cheap shot. The dance routines with multiple male models on the catwalk at once were novel, while the designs themselves had some merit: the Pacific-inspired patterns on the waistband and the Ink'd logos on cropped tops were worthy of note; but the black-and-white palette could be said to be dull.

Wayne Goldsmith, designer for **IDXU** (pro-



nounced 'zu'), referenced his Spanish heritage for his collection, titled 'Perla Negra'. The brief but comprehensive range, consisting of a variety of delicately tailored pieces using an array of fabric manipulations, included layered bias bindings to create skirts, roule loop fastenings and contrast stitching details. Probably most notable in the collection was the hand-painted geometric matador image emblazoned across the front panels of a full skirt. There was a hint of classical suiting from the 1930s, though Goldsmith's coats were more 1960s in style.

The **Zya** winter 2004 collection reflected the sharp tailoring and elegance of the 1940s. Designer Nadine Freundlich included fur shawls, masculine suiting details on womenswear and clean crisp business shirts with elegant features such as four-button cuffs. Freundlich's bold colour palette consisted of black, red and white, used in suitings, knits and shirting.

**Ngati Babe**, possibly one of the most memorable performances of the whole week, closed the second and final New Generation show on a particularly high note.

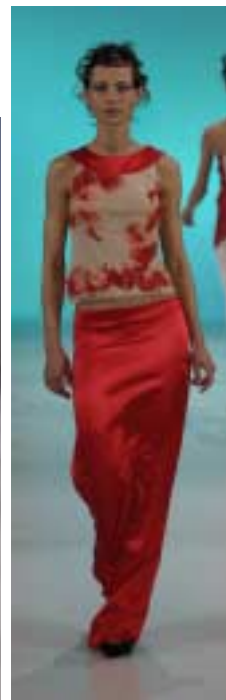
After a prayer from *whanau* summoning good spirits, designer Te Kaihou Ngarotata, at only 13 years old, presented a variety of classic streetwear pieces, including denim, cargo pants and T-shirts. Ngarotata noted the return of the puffa vest to the streets, but with an original element: the khaki puffa vest was quilted with a koru-inspired wave symbol. Ngarotata also used silhouetted images of traditional Maori figures, some from old photographs, in her prints. There was cultural significance in her choices: they were to signify the determination of the Maori culture, especially after the signing of the Treaty of Waitangi in 1840. Hence, in hip-hop style, '18' and '40' were featured on an off-shoulder black top. In a similar style, 'Ngati' was printed on the back of a black trouser. The traditional necklace was reinterpreted.

Along with *whanau*, Ngarotata performed a closing haka that was soul-stirring and arguably the most meaningful and spiritual experiences in all three L'Oréal New Zealand Fashion Weeks.

The direction and quality of the range left the audience doubtless on Ngarotata's future: if she can achieve such a credible performance at such a young age, what limits can the future possibly hold for her?

**ASIAN ORANGE** Thursday was proving to be quite a day for showing the many sides to New Zealand culture. Thank God fashion is not monocultural like the English-only New Zealand banknotes (we're not going to rest till we see them with Māori).

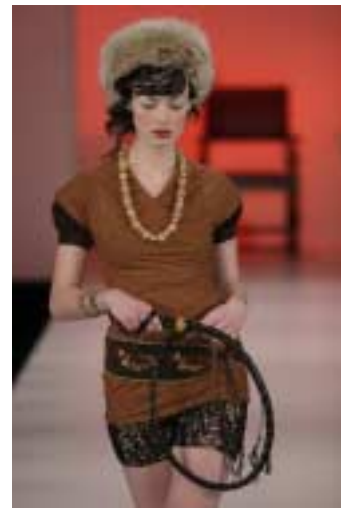
Earlier in the day, away from the catwalks, one of the co-authors of this review joined commentators including Paula Ryan (*Simply You*) and Annie Dow (*Annie Dow Design*) at Fashion Lab—at which it was mentioned that New Zea-



CLOCKWISE FROM TOP LEFT: Glamour from idxu. New Zealand hip-hop style from Ngati Babe. Alan Mok. Haka featuring designer Te Kaihou Ngarotata (in centre of group). The men of Ink'd. Idxu. Zya. ABOVE FAR RIGHT: Alma Joung.



## CATWALK DAY 4



LEFT: Alma Juong. ABOVE LEFT AND ABOVE RIGHT: Avissuar. OPPOSITE PAGE: Liz Mitchell and her 1930s Shanghai-inspired collection.

land's population would be 16 per cent Asian in over a decade. Certainly down Symonds Street, near the university, and Queen Street, that was fast becoming evident. So there should have been little surprise that one group of designers was comprised of east Asians hailing from Hong Kong, Malaysia and the Republic of China.

With some glitches—only one designer's name ever showed on the wall and post-show, there was a hiccup in the official LNZFW web site preventing the right web page to be seen—the show did go on, frequented not only by family members of and suppliers to the designers, but network tv show *Asia Down Under*. This was not tokenism: Sharon Ng had, after all, shown on Day 1. There seemed to be sense in grouping three talented Chinese-ethnicity designers together; at least from a media point-of-view, it allowed us to consider if there were an expatriate flavour.

**Alma Juong's** collection was about opulence—again cementing that amongst New Zealand designers there was a sense of 'What recession?' This was a largely traditional Chinese collection with plenty of sequins, jewellery and gold (the colour). Remember that these designers aren't Maoists: they hail from Chinese countries that followed their souls, not post-'49 Politburo diktats. *This* could be what east Asian overstyle is about, but God bless Joung for tempering it.

Even when venturing away from gold, blacks and blue-greys were executed with Chinese style. There were departures from silk, with lace—we enjoyed Juong's vision with her mini-dresses and lace dresses; while sheer, they were consistently accentuated with gold and jewelled details.

Toward the end of the collection, Joung returned to reds but made use of layers in one dress, accentuating the principal colour with yellow and orange. A white silk satin dress and a wrap with sequined lapels built up to the most memorable finalé of the week: an ice-white dress with scalloped wings formed an angelic vision down the marquée runway.

**Alan Mok** was a designer who had received plenty of hype within *Lucire*, thanks to a classmate of his who thought very highly of his work. And we found him gentle and personable, with his hand-lettered business cards. So we didn't expect staple items to come down the catwalk, especially after the hinted intent that the collection would be about angels and fallen angels.

White, teal and black were his main colours, while there were clever touches such as a circular clasp for his scarf and a winged effect on the back of one white dress (quite different from Juong's splendid finalé). Cleverer details consistent with Mok's theme included the appearance of flames and the devil's pitchfork as patches on one dress and the ruching on another, but numerous items remained unresolved.

The delightful Malaysian designer Avis Sim of **Avissuar** presented more feminine offerings, including a gold cape with white trim, a navy dress with fur collar, another dress with a jewelled peacock on the front, a burgundy wrap with gold diamond patterns and a white silk satin dress with beading—which in many respects confirmed the east Asian love for wearing one's riches on one's sleeves, literally. Fortunately, like Joung, Sim kept from going overboard with this principle, tempering her designs with the necessity of retailing domestically.

The difficulty in all three cases is putting the garments into a global context. Asian buyers would probably be more impressed than those selling domestically—for them, the determination of New Zealand designers to find a signature style, such as Liz Findlay has done at Zambesi, is not always understood (despite Findlay's exporting success in every



market Zambesi has entered). Rather, change and grandstanding can sell instead—and this trio went as closely as possible to that without throwing away the knowledge that they are expatriates working in the antipodes and sometimes needing an antipodean mentality.

#### THE OTHER CHINESE DESIGNER **Liz**

**Mitchell** and her *Kiss of the Dragon* collection for autumn–winter 2004 was unashamedly Chinese-inspired, taking its inspiration from 1920s' and 1930s'—read post-Republic, pre-war—Shanghai. Prior to the show, media had been given chopsticks with their invitations. With Mitchell's background in costume design, this was an inspired choice and minor cultural *faux pas* aside, it was beautifully executed. Construction on every piece was top-notch, while Mitchell injected proceedings with celebrities on the catwalk including Brigitte Berger, Geeling Ng, Jennifer Ward-Lealand and Susan Wood.

We should devote some very brief time to the *faux pas*. This may be the world of fashion, where cultural symbols are borrowed. Certainly, there were no problems seeing longevity symbol appear; nor were there issues with some hand-lettering on stockings that could have been done better. But a white wedding dress is not, especially if it were to feature a celebratory symbol on its lace. White, the colour of mourning and funerals in the Chinese culture, had little place here.

But we should focus on the rest of the collection—which was exquisitely beautiful.

Mitchell, according to her company, had been fascinated with *Flower World of the Courtesans* and pre-war Shanghai. As one of the few couture designers at LNZFW, Mitchell



triumphed with beauty and tradition.

Her initial garments were very traditional, but showed off a new foray for Mitchell: underwear.

Slips, French knickers, slips and bras were decorated with hand-painted peonies and chrysanthemums, showing from beneath traditional coats. We adored her black silk and lace wrap and the modern twists—initially thanks to colour—that Mitchell injected into the 1930s style. Her hand-painted silks, used on dresses, were among the best all week.

She logically moved to whites and golds with white lace trim for dresses as the show departed from the initial Chinese inspiration, and included, expectedly, modernized cheongsams. Top marks to Mitchell for her black corset dress under an olive coat and her second-to-last deep purple sleeveless cheongsam with an obi, with the longevity symbol repeated on each collar.

To stress the couturière background, the red used on a silk wrap and a velvet dress was more regal than the typical Chinese shade, helping stress the Liz Mitchell brand as a high-end one—a clever combination of her initial inspiration with modern sensibilities.

Her obis were to die for, complementing her designs



# CATWALK DAY 4



THIS PAGE: Karen Walker.



beautifully. In addition, bias cutting à la Vionnet, fur collars, hand-painting, fans and parasols and other accessories contributed to the bridging between 1930 and 2003.

Betjemans Salon's John Waring was as remarkable, if not more so: we adored his fan-inspired hair pieces which aimed to re-create stylized Chinese hair-styles from the period. Deb Tan, the only Chinese-sounding name we recognized from the Liz Mitchell show team, produced an admirable, updated make-up style, using pale gold base tones and terracotta over and under the eyes, according to the company.



There is some truth that last impressions last, so rather than revisit the finalé, we'll leave readers with this thought: of all the collections at LNZFW, this was a fine one to close the on-site shows on. Liz Mitchell is going to go far with this collection, which we noted was favoured immensely by buyers and the many gathered celebrities in the audience. Of all the collections, this was the best suited for the Oscar red carpet and cemented Liz Mitchell as a brand of quality for a very discerning eveningwear—not to mention underwear—buyer.

**THE ORIGINAL** To close L'Oréal New Zealand Fashion Week for 2003, one of New Zealand's most famous designers, Karen Walker, presented her 'Queenie was a Dog' collection at an Auckland recording studio.

The collection opened to the early '80s Joy Division hit, 'She's Lost Control', with models sitting on a rotating raised platform. The collection, inspired by the fairgrounds of the early 1930s, contained a variety of colourful pieces emblazoned with cute circus prints.

As predicted by one *Lucire* correspondent, Walker would pay tribute to New York punk band, the Ramones; T-shirts featured well-known slogans 'Gabba Gabba Hey' and 'Hey Ho, Let's Go'. The collection upheld an essence of the '80s with skin-tight tapered jeans, ruffled collars and velvets. Drapy fabrics such as satins and chiffons were crafted into



carefully beaded kimonos complemented with suspender belts.

Walker's chosen colour palette consisted of muted greys and browns, contrasted by candy brights such as peaches and aquas. Models wore the recently re-released Reebok Classic high top basketball boots, also a tribute to the 1980s.

Walker also released her range of jewellery at the show, which uses a variety of gems, customized with

her ironic sense of humour. The jewellery range features diamond-encrusted skulls, monogram rings and charms, with icons of Walker's previous 10 collections.

While the venue was criticized by some for its absence of seating, *Lucire's* view remained: as long as we get to see her collections in London as well, and as long as the clothes are this good, did we really need pampering? It was not a view widely shared, not least by two foreign buyers to whom we spoke.

One could not say this ended LNZFW on a low note—there was plenty of free Bollinger and parties to attend after Walker's show. And venue aside, Walker is sure to secure plenty of buyers on sheer quality and great design. She delivered on the things that were important to fashion. It's a useful reminder to those who let personality get in the way.

For those still down come Friday morning, the Stella Artois Fashion Wrap party at St Matthew's in the City that night would raise any mood with its house music and video installation by Andrei Jewell. It was a fitting end to another L'Oréal New Zealand Fashion Week.



# It's getting hot in here

The southern summer sees swimwear take on a more exciting feel as antipodean designers break out of conservatism

**GO SHELL, GO WELL** Leiana Rei deserves a mention additional to her successful LNzFW show. She took home the Deutz Fashion Design Ambassador Award—and we managed to fit in half an hour to check out her paua shell-inspired collection at the Auckland City Art Gallery before dashing off to Nom D on October 21. Leiana won a return trip to the UK for a design-related programme and NZ\$3,000 toward expenses and inclusion in the D&AD Getty Images Bloodbank database of the very best new creative talent ([www.dandad.org/gettyimages/bloodbank](http://www.dandad.org/gettyimages/bloodbank)). For more information on the Leiana Rei range, call 64 4 802-5074, 64 25 511-766 or email [leianarei@ihug.co.nz](mailto:leianarei@ihug.co.nz).



**DIAL MMM FOR MOOCHI** Moochi's founders have swimwear roots, so it's a welcome sight for the southern summer that we see eight separate pieces, based around the idea of Freedom, from the hot label. Visit Moochi at [www.moochi.co.nz](http://www.moochi.co.nz) or at the flagship store at Moochi Corner, corner High Street and Vulcan Lane, Auckland (64 9 373-9823).



**JETS JETZT** Next month in *Lucire*, we'll profile Jessika Allen, the designer behind Australian label Jets. As an Australasian brand, it's one of the most successful—at Harvey Nic's, it's the retailer's number one, sold without any marketing. Fit, fabrication and quality are behind this range; visit [www.jets.net.au](http://www.jets.net.au).

COURTESY MONTANA WINES



# Winter takes all

Our world-exclusive preview of the New Zealand winter 2004 collections, where new talent—namely Sharon Ng, Takaaki Sakaguchi and Angeline Harrington—is set to rise to the top



PHOTOGRAPHED BY

**Briar Shaw**

MAKE-UP BY **Anya Renzenbrink**

MODELLED BY **Nicola** at Nova Models

ABOVE: Moss stitched knit with diagonal pleat skirt, from the Sharon Ng @Home winter 2004 collection, which showed October 20, 12:30 P.M. (see Day 1 reports).





## FASHION EXCLUSIVE

From the Sakaguchi Urban Collection, the black-and-white spun sculptured tunic and black diamond cut skirt. Debuted as part of the Canterbury group show on October 20, 2 P.M. (see Day 1 reports).







FASHION EXCLUSIVE







Angeline Harrington pan-collar Quant dress in a 100 per cent silk black-and-white print. The Angeline Harrington winter 2004 collection showed on Day 3, October 22, 3 P.M., alongside Miranda Brown's collection.



## 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, IGG, 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](http://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](http://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

**W**HAT 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



## LIVING LIFE

'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

ORÉAL  
zealand  
HION  
WEEK  
L VIP TRANSPORT

'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

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





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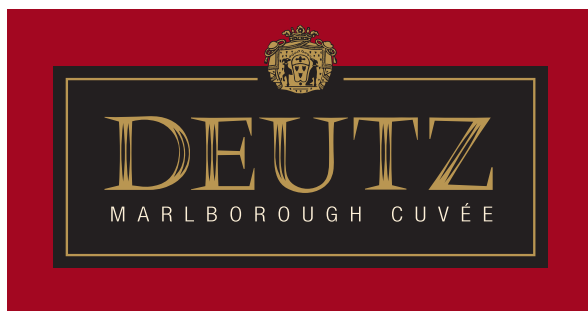
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