



WOMEN'S FASHION SUMMER '04

ANTHEA CRAWFORD ARMANI COLLEZIONI ARMANI JEANS BASLER CERRUTTI JEANS D&G JEANS
HUGO BOSS MAX MARA MAX MARA WEEKEND VERSACE JEANS COUTURE

SMITH+CAUGHEY'S

FASHION. LEVEL 1. QUEEN STREET. AUCKLAND CITY. 9160864.

Trends

It's a new season globally, so many of the styles *Lucire* has observed on global catwalks with our own correspondents are now coming on stream. Regardless of hemisphere, there's red in the air, whether it's in fiery looks or Hollywood glam. There's plenty of pop-art inspiration and a final fling with sexiness with some hot and spicy styles.

COMPILED AND WRITTEN BY **Robyn Merritt**

IN-STORE ITEMS PHOTOGRAPHED BY DOUGLAS RIMINGTON

Paint the town red

THE CANVAS IS OUT this season with some energetic and creative designs coming off catwalks around the world. Pop art influences are reflected in prints, fabrics and designs of collections. This season stands out in vibrant reds with loud prints—let your own personality show through.

Corey Lynn Calter, Custo Barcelona, Ailanto and Ginger showed pop art influences in their designs. Ailanto—and many other Barcelona catwalks were vibrant with loud prints and colours jumping off the clothes. Enrico proved that glamour can be fun and Trelise Cooper never ceases to create clothing with the use of stunning fabrics and flowing designs.

LOOK OUT FOR fun and creative prints, authentic fabrics and bold colours.

Barcelona: Ailanto



Miami: Enrico Coveri



At **Andrea Moore**, a deviation from the normal suit jacket sees the addition of a pear print on the back. This **Ferrari jacket** retails at NZ\$490.



LA: Corey Lynn Calter

Martin Margiela's Line Six photo print livens up a T-shirt, NZ\$200 (left), available at Zambesi. Typically, **Custo Barcelona's Boga** top (right) adds a taste of art at NZ\$284, spotted at Maggie Potter.





Sydney: Trelise Cooper

Hollywood diva

GIVE red carpet veterans a run for their money with some of the glamorous designs coming out this season. The catwalks are a stage of elegance. Designs reflect beauty, class and glamour in their use of lustrous fabrics and the attention to detail in elegant drape of fabric in designs. Ensure you shimmy down that red carpet in style by looking out for these designs.

LOOK OUT FOR delicate fabrics and elegant drape in dazzling reds.



New York: Marc Bouwer



Miranda Brown's designs have that artistic touch. Be sure to have a look at her **Fractal Flag** skirt (NZ\$430) in white with red print and her **Fractal Flag** bias top (above) in orange-red (NZ\$390), at Jude.

Easton Pearson's Ernabella skirt ensures you'll be the belle of the ball, NZ\$1,200 at Maggie Potter (*right*). The print on the **Edda Shine** top by **Custo Barcelona** couldn't be called anything but glam, NZ\$264, also at Maggie Potter.



Montréal: Ginger



Trelise Cooper's doing it with her **Moulin Rouche** dress (NZ\$590), available at Unity.

LA: Sue Wong





Barcelona: Mercedes de Miguel

Hot and spicy

HEAT UP your wardrobe and add a sting to your style. The catwalks were alive and making things hot with plunging necklines and fitted designs that bare as much as you dare. This season, spice it up with some of these numbers.

John Sakalis kept it spicy by baring the midriff but keeping it hot by covering the neckline in fur. **Chaiken** had red suggestively peeking out of neutral tones. **Proenza Schouler** vamped it up while **Pegah Anvarian** heated it up with plunging necklines, those short skirts and hot reds.

LOOK OUT FOR plunging necklines, short skirts, bold colours and striking prints.



LA: Pegah Anvarian



Sloggi Sensation is the latest from this European brand. This new series is known for its unique comfort and skin-caressing feeling. At retailers nationwide, it's a hot and spicy addition beneath some of the season's sexier styles.



LA: John Sakalis



Andrea Moore's Parachute skirt is sure to add a little spice, NZ\$320.



At **ZFA**, the **fruit-pattern contrast-band camisole** will liven up a party (left), NZ\$115.



State of Grace has been keeping it spicy with its Melodrama skirt and halter in ruby, from the final joint collection of Catchpole and Church. At NZ\$270 from Unity.



NYC: Oscar de la Renta



LA: Naqada

Fiery

BURN THE COMPETITION this summer with fiery designs heating up the catwalk. Let your confidence carry the flaming reds and striking designs that have been simmering in designers' workrooms, ready to step out and into your wardrobe. This season sees sharp lines and striking bold reds carried off the catwalks and into the stores.

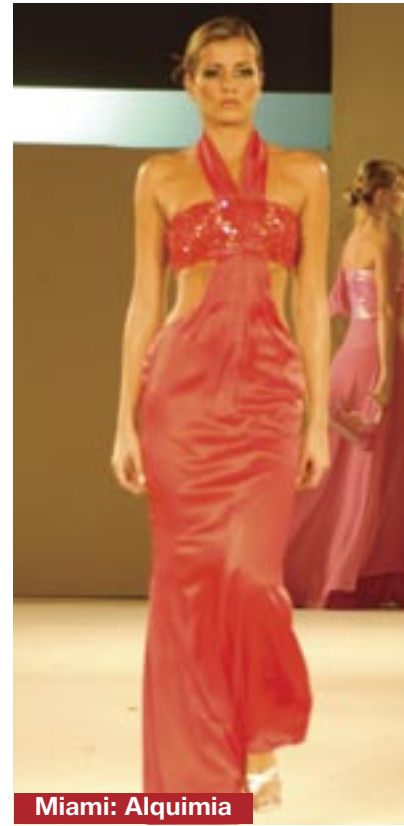
Pegah Anvarian kept it hot on the catwalk with short and strapless dresses; **Alquimia**'s use of colour and the cut of designs left a trail of smoke. The frills at **Oscar De La Renta** kept the catwalk alive while **Oliver Christian Herold** burned a subtle flame and **Marc Bouwer** heated it up with his fabric choices.

LOOK OUT FOR flaming reds, oranges and yellows and flowing drape in striking designs.

Andrea Moore designs are ablaze. Her **Parachute** skirt (NZ\$320) and shirt (NZ\$250, *left*) have frills that are bound to heat up a room.



State of Grace has an evening gown called **Flame**, NZ\$225 at Unity Collection.



Miami: Alquimia



LA: Pegah Anvarian



NYC: Oliver Christian Herold



ZFA satin dress in cherry red, in the window in Wellington for NZ\$269.

Rediscovered red

We're seeing red everywhere. **Stevie Wilson, Nicola Brockie, Phillip D. Johnson** and **Jack Yan** discover, there's plenty this season that suggests this is the "in" colour



J. W. Cooper "Red Hot" boots, made from farm-raised belly alligator skin with alligator pull straps and collar, red calfskin uppers, with tulip stitch pattern and buck stitch), US\$2,650. See www.jwcooper.com.



Lorac Famous Lips Lipstick contains a unique blend of emollients designed to retain moisture in your lips, complement your individual skin tone and leave your lips feeling healthy, moist and full. *Lucire's* choice: cream lipstick in Sexy; matte lipstick in Explore. At US\$17.50, available at www.nordstrom.com, Nordstrom, Sephora, www.sephora.com, Saks Fifth Avenue, www.beauty.com; by catalogue at 1-800-845-0705 and by email at shop@loracosmetics.com.



Red Tibetan coral necklace with silver spacing and decorative silver clasp, from **Kathleen Cadunz Jewelry Design**. Cadunz design's have a respect for the artistry, traditions, and preservation of the world's indigenous cultures. Available at Bergdorf Goodman in New York City, or for more stores, visit www.kathleencadunz.com.



Want the hottest tunes from various locations around the globe? Look into **Petrol Records' *The Sex, the City and the Music*** for some great location-inspired music. *Barcelona* is inspired by the hot-house chic and ultra-cool of this European city that is definitely addictive in its style and flavour. See www.petrolrecords.com.



Guess? Watches celebrates its 20th anniversary with a new face (Paris Hilton) and a commemorative watch. Visit www.guesswatches.com for store locator.



Slatkin & Co. Kabbalah Candles are inspired by the spiritual wisdom of Kabbalah. Red candles in red glass holders are housed in red embossed tin boxes. Available at US\$22 each in September 2004 at Barneys New York, Bergdorf Goodman and Neiman Marcus in the United States; and at Selfridges, Liberty and House of Fraser in the United Kingdom, and online at www.slatkin.com.



Razzle-dazzle the season with **Jewelry by Cari's Tourmaline Gemstone Necklace** with removable pendant. Pure silver ring encircling three graceful silver cords that holds a dangling dramatic Tourmaline gemstone, US\$175. Available at Fred Segal Santa Monica; Nina, Santa Monica; LTH Studio, Studio City; and Heidi St John, Studio City (all in California) and online at www.jewelrybycari.com.



Nikki Earring by Carrie D. Mader, a chandelier-styled earring with a simple, rounded shape that is very flattering and does not overpower the wearer. Made from Carnelian gemstones with either silver or gold wire, US\$164, available on www.carriedmader.com.



Shower yourself with luxury with **Cheena Chandra's 18k gold and micro-faceted spinal ruby and shaded sapphire waterfall earrings** (US\$1,800). Chandra's appreciation of precious and semi-precious gems of all shapes and colours pay an homage to her native Indian culture. For stores near you, check www.cheenachandra.com.



Atop the drawers: **Swarovski Stalactite Candle Holder**, NZ\$1,680. **Rachel Stichbury dragonfly necklace**, NZ\$125, from Magnolia Trading Co., Wellington, New Zealand; **Gregory Ladner evening bag**, NZ\$119.50, and silk bags, NZ\$129.50 (*in drawer*) and NZ\$199.50, from Bijoux Moda, Wellington; **Urban Soul Balma** in Red Patent, NZ\$149.95 from Shoe Connection; black stole from Bijoux Moda. Mannequin borrowed from Magnolia Trading.



Mod inspiration sparks the large **Rectangle Carnelian Ring** from **Sol Chicks Design** (US\$19.99). Available at www.solchicks.com.



Lauren Scherr Anastasia red clutch with gem, www.laurenscherr.com.



Jellie Joolz Double Happiness "Chinois Chic" stretch bracelet featuring five different cameo images taken from vintage Chinese advertisements and mounted on black lacquer settings with black beads, US\$60. Available at www.shopstylecouncil.com.



Madison bracelet from **Zubie NYC**. Featuring coral and garnets, an intuitive design inspired by the uniqueness of the gems. Each is unique. Priced at US\$90. Available at www.zubienyc.com or by calling 1 212 579-9824.



Faceted red coral necklace by **Tarah Prater Designs**, with sterling silver spacers and vintage wooden flower pendant, US\$160; available at www.tarahpraterdesigns.com or by calling 1 206 310-8437.

We covered **Molly N's** stunning range last season and this one looks to be just as fun with its bags. Call 64 9 623-0040.



Bella camisole tank with shelf bra, with self-adjusting back bra satin trim straps; and **Bella Thong**, available at www.bella.com.



Monji Eclectic Watch (US\$95). Designers Shawn Montgomery and James Lambert offer this unisex bracelet-like watch, which is a unique fusion of texture and material. Available at www.ShopStyleCouncil.com.



Wella Color Preserve Hair Care protects, preserves and prolongs hair colour up to 78 per cent longer thanks to a blend of moisture-intense Vitamin B5, colour-preserving molecules and apricot oil. Available at fine hair salons everywhere, www.haircareusa.com and www.wellausa.com/consumer/sfind_c/index.jsp.

Red rules! **Julie Hewett** makes red easy to wear with her **Film Noir** collection. A well-known film make-up artist, Hewett wanted to 'to create reds that were sheer, for those who want just a hint of colour.' The lipsticks contain antioxidants including Vitamin E and grape seed oil and camellia. A subtle essence of rosebud gives each colour a soft, floral aroma. At \$20; available at www.juliehewett.net.

Sol Chicks' Evening Blush rose and gold "colour drip" wine glass is but one of a great selection of eclectic painted glassware collection. At US\$30 a piece, you will never be shy about having another. www.solchicks.com.



TIGI Bed Head Cosmetics presents unique products that fulfil a need but with a distinct attitude of fun and fashion. For great lips on the run, use the the **Perfect Red Lip Crayon** for long-wearing red colour that stays put. Find it wherever TIGI products are sold. For locations in the US and Canada, www.tigihaircare.com.



Tired of seeing "cookie cutter" jewellery? **Katherine Grandfield/RED Texture Studio** has the perfect piece. Her Red Jade Necklace (US\$350) is a double strand necklace made of red jade, citrine, tomato chalcedony with two accents of (green) jade, with a sterling silver toggle clasp. Available at RED Texture Studio, Austin, Texas; www.red-texture.com.

Whoa! Be the "red hot mama" wearing this **Las Vegas Red Destination Halter Top Bikini Swimsuit**, US\$145 from **Inca Swimwear by Stephanie Hirsch**. Available at www.beachcatalog.com/inca-swimwear.html.



Joe's Garb Hot Rod Shoes in red and black are shoes that rock! Inspired by the southern California music scene, Joe's Garb created a shoe that is definitely for the rock star in your guy. Leather cut into vivid flame on a sturdy traction lug sole, with cushioned comfort insole. At US\$89-99, available at www.shoes.com and at Hammonds, 4 S. Washington Street, Sonora, Calif. 95370-4710.

Jazz up workouts and everyday wear with **Couture Active Wear** by fitness pro Janis Safell. Flying off the racks is the **Cargo Jazz Signature Designer Pant** (US\$120), with deep front pockets, cargo pockets on back hips, and pockets on the left thigh. The **Metal Heart Bra Top** (US\$46) is a supportive bra top that scoops in the front with a low ballet back. Buy directly from Safell's web site and score a discount: www.coutureactivewear.com.



RESPECTIVE MANUFACTURERS AND PR COMPANIES; COUTURE ACTIVE WEAR BY PAUL ROSAZZA



Plump Your Pucker Tinted Gloss by the Balm (0.25 oz): plump and perfect your pout with any one of these succulently sweet, lip-enhancing glosses. Formulated with a special combination of folic acid, menthol, and vitamin C and Maxi-lip (proprietary ingredient), these tasty glosses increase blood flow to the lips and reduce the look of fine lines. Be prepared for a poutier pucker after 30 days! *Lucire* picks: Bing My Cherry and Spike My Punch. Available at www.sephora.com and www.theBalm.com.



Three Custom Color Specialists' Century in Red palette (US\$45) features sheers, glosses, crèmes, and shimmers in colours from each decade of the twentieth century. This hot palette gives you every shade of red in every texture you would need for the holidays. For stores near you, check www.threecustom.com. Also available at www.beauty.com, or call 1 888 262-7714 to order offline.



Blue Dot Strawberry fitted jacket (US\$126) and slim, medium-rise **Charlie corduroy pants** (US\$100) are chic comfort lifestyle apparel for women in fabrics and styles designed for relaxation, coolness and purity to be "worn anywhere by anyone for anything." Available online at www.bluedotclothing.com, and at better boutiques and specialty stores across the United States.

Aqua Dessa Honey Pomegranite Cleansing Foam

is a completely organic and vegan cleanser, with honey to nourish and cleanse along with other potent antioxidants like pomegranate, alpha lipoic acid; vitamins C and E; blackcurrant, raspberry, blackberry, strawberry, and blueberry essential oils. It will remove make-up completely! Available at www.aquadessa.com, Fred Segal Apothia, Sephora.com.



Aloette split-colour lipsticks. Mixed and matched for custom blending, these dual lip colour split lipsticks are vitamin-infused to keep your lips soft and lustrous, US\$16.50. Available at www.canada.aloette.com.



The scoop

Lou Davies

We speak to the former winner of the Deutz Fashion Design Ambassador Award and now a design assistant to Francis Hooper of WORLD

How did you get to this role?

I started off as a young graduate and it really grew from there. I did work experience with World, which was someone I really loved. I started as a junior and worked my way up to Francis's design assistant.

What has been your most interesting fashion project so far?

When I was working with the Deutz Design Ambassador scholarship, I did a denim couture project. This took me to amazing places. I spent two weeks with Vivienne Westwood in her studio—that was mind-blowing. I worked in her archive. I found things she designed years ago—all her collections—and hunted down the shoes that Naomi Campbell fell down in. The in-house model was sick for a couple of days so I tried on her clothes and looked at the finished samples.

How would you describe your personal style?

I have been described as a 'magpie'. I'm excited by ugly prints and trying to make them OK. My personal style is diverse and eclectic.

What will people be seeking this coming season?

As design assistant at World, expect colour and energy, amazing fabrics and beautiful, textured things. I can't give too much away!

What can fashion do to help the world?

You need to give. Clothes that provoke someone or create conversation [are one start]. People explore those ideas and that's quite cool. We did a fundraiser at Ponsonby Primary School, the day after the [Beslan tragedy] in Russia. There were quite a few designers and each showed eight garments. We were able to do something for these children. •



Get the fever! **Fever Nail Polish** (US\$15) from the **Nail Colors by Lippmann Collection** is our choice for some sizzling hot nail colours. Available at Sephora, www.sephora.com, Nordstrom, www.beautyscene.com.

The scoop

Rose Lawrence

Designer Rose Lawrence of Helen Rose in Nelson, New Zealand has started her line of cuff bracelets already on sale in two cities and shown in 2004 at the Cuba Street Carnival in Wellington



How did you get to this role?

I loved the idea of being able to wear artwork, so I started to make my own. People were really receptive and it seemed a natural step to put a label together.

What has been your most interesting fashion project so far?

Learning about starting my own business. The idea of being able to do what I love as a job is really exciting.

How would you describe your personal style?

I really like vintage clothing and jewellery, individual pieces which you can almost guarantee no one else will be wearing. I love satin and other really feminine fabrics teamed up with denim. I have an interesting collection of vintage brooches and big retro belts.

What will people be seeking this coming season?

Printed summer dresses with high waistbands and belts, tops with jewels, embroidery and intricate screenprints, tiny pleated minis with tights, oversized diamante cluster brooches in striking colours like ruby and emerald, and one-off pieces by local designers.

What can fashion do to help the world?

The fashion industry has the ability to produce high-profile people. I believe these people should accept some social responsibility and use their status to speak out against war and other atrocities.



LaLa Scarves are hand-knitted and feature metallic detailing, paillettes and glittering synthetics. Shown are the 96 Emmy Red (US\$210) and the 118 Dune Red Burst (US\$180). Call 1 757 650-0876 or call Teri Slaven at lalainc@cox.net.



Lush European beauty products are hot right now and one of the newest brands to hit is the **Voglia di Yogurt Bath and Body Gel Collection** from Medicea. Yoghurt, rich in vitamins, calcium and minerals, is widely recognized for its health benefits and can improve the look and texture of skin. Rich in lactose, natural acids and proteins that gently exfoliate and moisturize skin; the Bath and Body Gel collection includes tasty treats in Melon & Watermelon; Kiwi & Papaya; Pink Grapefruit & Tangerine; Pineapple & Orange and Pears & Chocolate. Retail c. US\$12. Available at www.lunamoda.com, in upscale boutiques and department stores.

Isn't it time you have fun with your handbag? Check out **Tinu Shoebag**, where fun, limited-edition pieces have been seen at Paris haute couture runways. This inventive line provides bags and backpacks with unique designs. Their exquisite attention to detail is shown in designs which are elaborately decorated with vivid hand-applied Swarovski crystals and jewelled pieces. The sophisticated finish of each Tinu Shoebag defies generic industrialization, and is indicative of fine Italian leather-making.

The **Red Flower Bush Shoebag** (US\$550) is red on red satin with optional red channel crystal straps. Starbust (US\$1,190) has sprays of crystal colours hand-appliqued on satin. Tinu Shoebags are the perfect gift for that someone who has everything and you want to dazzle them.

Check the web site for stores near you or to order directly, www.tinushoebag.com.



Triple-strand red coral bracelet by **Tarah Prater Designs**, features faceted red coral beads, sterling silver spacers and vintage clasp. Perfect for this season's more vibrant looks. At US\$80; available at www.tarahpraterdesigns.com or by calling 1 206 310-8437.



Dooney & Bourke Hobo Handbag, US\$95, available at www.dooney.com. Stockists across the US.



When impressing someone, sometimes size matters. This **eight-carat Belgian-cut diamond ring** is one of the most magnificent, timeless and beautiful we've checked out Down Under. And if size doesn't matter, then there are smaller diamonds. Made by New Zealand's most experienced platinum smith and available at **Antheas**, Remuera.



Zubie NYC Samantha multi-strand necklace with seven varieties of coral and garnet US\$850. Available at www.zubienyc.com or by calling 1 212 579-9824.



Franck Dubarry, a sportsman with a love of the sea and an appreciation for beautiful design, created **TechnoMarine**. The **TM Pave**, which comes in even more exclusive **Precious Edition** and **Limited Edition** versions, is one of the celebrity-favoured range and water-resistant to 200 m. The New Zealand range begins at NZ\$1,700 and runs to NZ\$40,000.



Ritmo Mvndo has appeared in *Lucire* from season to season—in fact, it debuted online with ads on our site—as one of the premium must-have watches. This is its **Bordeaux Palazzo Piazza watch** in red, US\$900. Call 1 866 RITMO-US or visit www.ritmomvndo.com.



There's always a danger that diversifying a brand can take you to unwanted places. **Kate Spade** has managed to control things better and we recently popped by to the launch of her book, *Occasions* (US\$20 retail, US\$14 through *Lucire*'s Amazon.com links). The book does assume that you are reasonably well off to begin with but gives some useful entertaining tips. Kate also has a **Fine China Tabletop Collection**, with everything branching from her clothing designs, such as this short coat for fall 2004 (*top right*).



Gloria Natale does stellar jewelry for a bevy of celebs. Below are her beautifully carved **Starfish** in very fine Mexican opal, US\$3,000, set in handmade 22K gold with granulation. Handmade, one-of-a-kind pieces, they are available at www.glorianatale.com or Blue & Cream in East Hampton, 1 631 329-1392.

The scoop

Morgan Mcglone

We exchange emails with the transplanted Kiwi, former chef and now model agency head at Skin Models in Brazil

How did you get to this role?

I was a chef for nine years. When I moved to NYC to be a private chef I met a photographer at a party. He said he was looking for an assistant and I said I was interested. My first job was an 18 pp. story with Stephanie Seymour for *Surface*. After two years of that I wanted to work in an agency so I started at One Model Management, the best in New York in my opinion. Now I am in Brazil working with the most amazing models and booking team.

What has been your most interesting fashion project so far?

I have had the opportunity to work with the most beautiful women supposedly on this planet (Gisèle, Eva Herzigova, Rie Rasmussen, Naomi Campbell) but by far my most favoured project was a show I put together here in Brazil for underprivileged children, *Favela Fashion*. It was nice to get a group of cool young designers together and make this show, and for a truly good cause as well.

How would you describe your personal style?

Not so into labels but I do own a Helmut Lang coat. Otherwise I have a really relaxed jeans and T-shirt style. For nights out, I am heavily into the Indian influence having been there in April for two months. But at the end of the day I am just a Māori boy living in Brazil.

What will people be seeking this coming season?

This fall, it is going to be about comfort, especially with the state of the world at the moment. No one is going to be threatening or offensive either.

What can fashion do to help the world?

In it there are people who care and people who don't. We as humans have to take a step back and really think that at the end of the day it is just fashion. We are not saving lives, but with a global direction we can at least brighten a few ... that is my opinion. •



ABOVE: One of Skin's models, Bárbara, who is getting high-profile international work.



Zang Toi. An exclusive sneak peek at Zang Toi's spring collection following his standing-ovation fall one (far left). **ABOVE:** A sketch for spring 2004 of a Caribbean blue gown, which shows spring may be quite a grand collection. **INSET, BELOW:** Notes on Zang Toi's inspirations and the swanky parties in 1950s' and 1960s' Jamaica.



Paula Hian. Art and architecture inspired Paula Hian's fall 2004 collection (above) but spring 2005 brings postmodernism for the woman who doesn't want to appear overdressed (top right). **ABOVE RIGHT:** Designer Paula Hian. **BELOW:** Fabric thoughts.



Back to the future

In a *Lucire* exclusive, designers share with Phillip D. Johnson their plans for spring–summer 2005 before the Olympus New York Fashion Week shows at Bryant Park

FASHION DESIGNERS are a pretty cliquish bunch; therefore, they invariably end up at the same fabric shows, avoiding each other's gazes at the same vintage clothing stores, flea markets, trendy museum exhibits and photography bookstores. Some seasons, it's very apparent that they all got the same vision in their sleep. Other seasons, the editors and buyers are faced with so many different trends and ideas, it's a wonder we are not left permanently stunted from the visual overload coming down the runways of the world's fashion capitals.

According to the Premier Vision *Summer 2005 Special Report*, the upcoming season will embrace 'a need for energy, lightness, playfulness and fantasy' in designs that are both 'utilitarian and novel [with] ingenious detail and pretty colours.' Colour for next season, says the

The upcoming season will embrace 'a need for energy, lightness, playfulness and fantasy'

report, will be an interesting mix of naturals, darks and piquant bright shades with diverse interpretations of playing opposites against each other (natural with artificial and simple with lighthearted) and white acting as the anchor that tones everything down.

Texture design, it continues, will take centre-stage with looks that are fresh, colourful and technical—with stitch, weave and print all contributing to an 'attitude of optimism'. Some of the predicted highlights of the season include light-reflecting translucent cottons, engineered fantasy accomplished through burn-outs, dye-cuts, appliqués and prints, rippled effects using ridges and seersuckers, and the use of dense woven twills, featherweight fluid jersey, extra fine linens and whimsical patterns and floral prints.

Phillip D. Johnson is features' editor of *Lucire*.

The following designers, while they belong the international fraternity of the Brotherhood (and Sisterhood) of the Cloth, are individuals first, and designers second. As such, their varied vision for spring is noteworthy in their scope, and they were more than happy to share them with us for this début print issue of *Lucire*.

Zang Toi What is the theme for your spring–summer 2005 show?

The theme for the **Zang Toi** signature collection derives from the cool elegance of Round Hill Villas in Montego Bay, Jamaica where jetsetters of the '50s and '60s hung out with their friends. This is juxtapositioned against the hot vibrant colour of Jamaica's street market and reggae lounge culture for the **House of Toi** (bridge) collection.

Who, what or where inspired you?

For the signature collection, I was inspired by the cool, waspy elegance of Babe Paley (who did have a vacation home in Jamaica) and the hot sexy and sultry look of Naomi Campbell at her Jamaican retreat in Kingston (the capital city of Jamaica).

Can you tell us a little of what to expect at the show?

The signature line will takes its cue from the cool, elegance and glamorous movie-stars of yesteryears and the old-money style of Mrs Paley and her high society friends, while the bridge collection will be more youthful, concentrating on hot, sexy, flirty babe-looks and the street-looks of Jamaica.



HOUSE OF TOI AND COURTESY ZANG TOI; PAULA HIAN CATWALK: RICHARD SPIEGEL; OTHER PAULA HIAN IMAGES COURTESY PAULA HIAN



David Rodriguez.

The former Richard Tyler assistant came into his own last spring with a delightful retro collection (left and above left) but now indulges in *la dolce vita* for spring-summer 2005 (above, above right and right).



Paula Hian

What is the theme of your spring-summer 2005 show?

The theme of the collection is one that is based around the concept of "ladies-who-lunch with a postmodern twist". These are serious clothes for women who desire to make an impact, but don't want to appear over-dressed or trendy. The starting point, of course, is the fabrics, which will include textured tweeds with hints of lurex and metallic details, colourful textured fabrics that have that feeling of a rainbow, various weaves and hopsack cloth. The collection embodies the lightness and colours of spring, an awareness of sorts, as if spring has sprung for the first.

Who, what or where inspired you?

I was inspired by my continued love for postmodern art, which was reflected across the line within the luminescent colours and depth of the fabrics I saw in Paris at Premier Vision, and from other sources when I was in the conceptualization phase of putting the collection together. I was haunted by the very textural fabrics I saw, the metallic detailing (which I have used to embroider linen and textured cotton jackets and dresses); and the wide selection of sherbet colours available.

Can you give us an idea of what to expect in September?

Daytime looks will maintain that basic aesthetic of postmodern artistry I have long advocated for, but everything will be totally different from the clothing I designed for the fall 2004 collection. Evening looks will be very sleek and fluid with geometric, postmodern shapes (inserted triangles, triangles within triangles) playing a major role. Some evening pieces will have puff sleeves and hemlines, but it won't be the poufy look of the 1980s that was popularized by Christian Lacroix. This will be a modern, sleeker version. Halter gowns are fitted at the waist with flared hemlines, and skirt lengths are set at two at two levels: either very long to the floor or mini.

David Rodriguez

What is the theme for your spring-summer 2005 show?

The theme for spring 2005 is based on the image of Sophia Loren living *La Dolce Vita* while playing on the Amalfi coast, then looking gorgeous while sipping an espresso in a Roman café and hitting the hot night-clubs of Rome!

<http://lucire.com>



Escada.

Spring sprung at Escada with fruity fabrics and juicy styles. But the actual spring-summer 2005 collection will feature the Union Jack, according to Johnson.



Who, what or where inspired you?

I was most inspired by the sultry sensuality of Ms Loren and the jetset class of the late '50s and early '60s, images of Eero Saarinen's fluidly modern architecture, particularly his landmark TWA terminal at JFK.

Can you tell us a little on what to expect at the show?

My starting point every season is fabric! I always work with only the best such as creamy soft Vachetta leather, textured silk-cotton tweed, stretch cotton faille, and Kid Mohair crêpe. Using these fabrics as a foundation I build the story with details like handmade Belgian lace (the lacemaker in Belgium is the sixth generation of her family making lace by hand!), hand-painted rose vines, and hand-blown glass buttons made by a young Philadelphian glass artist named Collin Darrel. All these elements combined to create a wonderfully detailed and beautiful collection in the spirit of American couture.

Brian Rennie for Escada

Who, what or where inspired you?

This season we're bringing together orchid prints, fruit appliqués, strass crystals and brightly coloured tweed for a cheerful summer rendez-vous, with lots of help from some hearty Scottish and lightweight Italian summer tweeds. The tweeds will be in white, red or sorbet shades such as mint, rose or light blue, with Lurex threads worked through as an option, finished with piping, fringes or rich sequin embroidery on the lapels of small jackets, suits or simple dresses. These will be combined with blouses, tops or chiffon dresses in wonderful floral or gaudy exotic prints. We also have little knitted suits consisting of a finely pleated skirt, top and jacket in magnificent summer colours or with fine stripes, for a wonderfully casual yet feminine effect.

Can you tell us a little on what to expect at the show?

For the coming spring-summer 2005 collection, Mr Rennie and his team will be featuring the Union Jack on short leather bikers' jackets, sexy miniskirts and casual knitted outfits. Elegant tweed suits in red, black and white, combined with ultra-thin silk dresses, will be given a feminine finish with ties, buttons, decorated seams and playful symbols. To conjure up images of a glamorous rodeo under a starry sky, we're also offering luxurious western styles with diamond-cut Swarovski crystals on ultra-miniskirts, midnight-blue leather suits with opulent crystal

On the web

Coming soon, read Phillip D. Johnson's designer-by-designer catwalk reviews from Olympus New York Fashion Week at www.lucire.com/2004/spring2005.

FASHION THE CIRCUIT



Pamella Roland. From modern luxe for this fall–winter 2004–5 (*left*) to inspiration from the island of Capri for spring–summer 2005 (*above*) from designer Pamela DeVos.



Alvin Valley. For fall–winter 2004–5, it's a taste of town and country (*right*) from the rising designer (*above*). This season, expect Gaudi inspiration.



Tocca. Tocca celebrates 10 years with a 'whimsical' range. **ABOVE AND RIGHT:** From Tocca's holiday–resort 2004 collection.



Chado Ralph Rucci. **LEFT:** Rucci's inspiration board. **ABOVE:** Spring 2004 couture could provide some clues.

appliqués, and shiny leather jackets in silver combined with dark denim jeans with glittering western ornaments.

Pamella Roland

What is the theme for your spring–summer 2005 show?

I was inspired by my travels this year to Costa Rica, Capri and Paris. I was in Capri having lunch with my daughter and saw a girl with the most beautifully styled shirt. It was not made of expensive fabric but I loved the way it looked. I sketched it and you'll see it as a shirt and as a dress for next season. The palette is navy, khaki, black and white and I used fabrics such as suede linen, stretch wool, chiffon, and trim lace.

Ralph Rucci

What is the theme for your spring–summer 2005 show?

As the collection is now in the process of being built, there is no one theme to discuss. There is a multiplicity of concepts, references and techniques to unfold. I do not like to discuss concepts when they are in their birth stage, because my vocabulary may not be clear since I am trying to find my way. I am working on energy auras, and the light that we may perceive around another human being, especially the movement of light that we perceive as a person moves. I am attempting to take the cut of the clothes in this direction. We shall see ... I am working with a palette of colour particular to a variety of artists: Motherwell, Beuys, Twombly, Caravaggio, Adolph Gottlieb, Antonio Tapes and Fontana. I am also taking the work that I began in fall couture, specifically the 'spheres', and attempting to take one step further.

Who, what or where inspired you?

I was inspired by the face of Silvana Managano, the utilitarian eccentricity of Joseph Beuys, air-like chiffrons cut on the bias, Japanese samurai armour,

Japanese tobacco pouches, seventeenth-century Italian and Flemish infantas, hand-braided and woven Japanese baskets, a dissection of cut through graph paper—much like the investigation of the mind through architecture. Black brush strokes as haunting as silver cuts on a Fontana canvas. Acid-apple green as the colour of energy, and black as punctuation.

Alvin Valley

What is the theme for your spring–summer 2005 show?

Costa Brava and Gaudi architecture.

Who, what or where inspired you?

The inspiration comes from the free spirited and colourful mentality of the Costa Brava. This season the Alvin Valley girl is the girl of the moment. She's mysterious; you don't know where she is from. She's powerful and always the life of the party.

Can you tell us a little of what to expect at the show?

Masculine and feminine looks combined with comfort and chic. We are building a scene to recreate the beauty of Gaudi architecture and the spice of Costa Brava.

Ellis Krueger for Tocca

What is the theme for your spring–summer 2005 show?

The theme for this collection is Celebration. As we enter our tenth year, we wanted to bring together all the elements that are truly Tocca in spirit: feminine, whimsical, sensual and luxurious in nature. This collection brings to life the details that have served at the heart and spirit of Tocca: a colour palette that has a sweet eccentricity (Parma violet, emerald, jet and diamond), favourite embroideries reinterpreted in new ways, great hand-beading artisan work, and custom-made

continued on p. 114



Mercedes-Benz



The new Mercedes-Benz SLK Roadster from \$84,500

GILTRAP NORTH SHORE



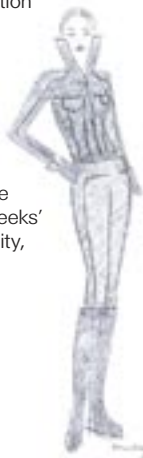
Mercedes-Benz Authorised Dealer

145 Diana Drive, North Shore City, Auckland, New Zealand.
Tel: (09) 44 33 808, Freephone: 0800 367 3876, www.giltrapnorthshore.co.nz



IPG. IPG's Turet Knüfermann (*left*) says her autumn–winter 2005 collection has a 'Platinum Future' inspiration. **ABOVE AND ABOVE LEFT:** Favourites from Turet Knüfermann's autumn–winter 2004 collection, shown October 2003. **RIGHT,**

FAR RIGHT AND TOP FAR RIGHT: Sketches of what we can expect at Air New Zealand Fashion Week in two weeks' time: a sleeker silhouette and subtlety to boost femininity, all with an optimism for the future.



City of sales

A lot is riding on the revamped Air New Zealand Fashion Week. **Jack Yan** speaks to a selection of designers to investigate what we can expect on the Viaduct catwalks

TWO WEEKS AFTER this magazine hits newsstands, Auckland will put on what it hopes to be its grandest New Zealand Fashion Week. It has to: a change of naming rights' sponsor to Air New Zealand and a change of venue to the Viaduct where the Hilton Hotel is located mean that Fashion Week boss Pieter Stewart and her team have to convince buyers and media that the new event builds on the good vibes of the old.

To see what their chances will be like, we quizzed some of the country's best designers on what we can expect from them.

Both **Zambesi** and **Nom.D**, designed by sisters **Liz Findlay** and **Margi Robertson** for very different markets, were coy about what we would see in two of the most anticipated shows of the week.



Nom D's Bored Games collection is for spring but its remains coy about winter.

Findlay told *Lucire* that she was able to come up with something fresh simply because 'It's my job and I love it,' and spoke of the opening of Zambesi's Flinders Lane store in Melbourne, Victoria, after we paid it a visit.

Robertson, meanwhile, gave a few more clues. When asked, she responded, 'That would be giving the game away. However, you can rest assured there will be a presence of darkness.'

Robertson says that the autumn–winter 2005 range will stay true to her customer base. She certainly knows their attitude: 'It's fantastic that our garments seem to have appeal to all sorts of individuals. The one thing that they have in common is that they are stylish, confident people, who reflect the same edgy vibe that is Nom.D.'

She is busier than most. Not only is she showing at Auckland, she will be at New York Fashion Week on September 10 and, at the time of writing, is confident of securing more retailers in the United States.

One of 2003's headliners, with plenty of front-page coverage, is **Turet Knüfermann** of **IPG**. And she says she'll top last year's show. 'We'll have them purring!' she exclaimed.



ABOVE: It's a cinch that Zambesi will maintain a unique look while advancing its existing style (spring–summer shown).

Mild Red. Donna Tulloch at Mild Red would only say that her autumn–winter 2005 collection would be based around an artist, but it would be 'funkier and more fun ... but still serious.' Earlier seasons may provide a clue: she has said belts would play a part, as it did for autumn–winter 2004 (*top left*). **ABOVE:** Her Box Office Blues: Summer Sequel collection for spring–summer 2004–5 provides a few more clues in terms of Mild Red's evolution and Tulloch's use of felts and wovens.



On the web
Read spring reviews of Zambesi, Trelise Cooper and Philippa Beaton at www.lucire.com—search for keywords



Philippa Beaton. Philippa Beaton (*below*) has already revealed to *Lucire* that her next collection is inspired by the wit of Dorothy Parker, but she will still produce “trustworthy” designs. Earlier collections bear this out: Tipi Hedren and *The Birds* inspired last winter (*above left*), while William Morris and the arts and crafts’ movement of the nineteenth century inspired spring–summer 2004–5 (*above and left*).



Sabatini White.

The focus is on completeness and innovation for the next season—we love the pocket detailing and trim for winter 2005, as previewed at right. **ABOVE:** Sabatini for spring–summer 2004, in stores now. **LEFT:** Autumn–winter 2004, in the season just passed.



Knüfermann had just been to Brazil and brought back more inspiration. ‘The seductive allure of IPG remains.’

She says autumn–winter 2005 will be sleeker with a more feminine tailored silhouette. ‘We will be using a range of more off-beat fabrics as well as concentrating on high-quality wools and silks to raise the standard of the brand as it evolves.’

IPG will maintain its balance and not take its known sexiness into tackiness. ‘The garments are almost always inspired by very classic looks: a simple suit must be fitted and worn with heels, preferably with nothing or a set of sexy lingerie underneath; an evening dress will be sleek and floor length with a low slung neckline or backless to reveal sexy shoulderblades.

Turet Knüfermann of IPG says she’ll top last year’s show. ‘We’ll have them purring!’

‘The recipe is simple: a flash of skin without revealing too much, a sleek, almost androgynous look will enhance the femininity of the wearer.’ What Knüfermann seems to mean is that subtlety is more sensually feminine than the disastrous tack taken, for instance, by Anna Nicole Smith’s new self-named brand.

She was open with the theme: ‘Platinum future! [It’s about] a futuristic feminine feel without the ominous starkness that comes with many in-

terpretations of space—more an exciting taste of the style and clarity of what an advanced, enlightened world can bring.’ Finally, a forward-looking range that may, if initial sketches are any indication, bring a sense of the optimism that seems to have disappeared from many collections since a sense of forward thrust in the 1960s.

One label conspicuously absent from the autumn–winter 2004 collections was **Mild Red**. Designer **Donna Tulloch** had wrestled with the decision last year due to a desire to consolidate her present accounts, but for the 2005 collections, she had no question.

Buoyed by strong sales of her autumn–winter 2004 collection—in which this author had an item named for him—and a spring–summer range that seems to be equally strong, particularly with its must-have belts selling by ‘truckloads,’ Tulloch said that autumn–winter 2005 will head toward the ‘next level.’

She was also coy about the theme of the collection. ‘I’d prefer a closed shop till people are sitting down, to surprise them.’ But she did reveal to us that it was a salute to an artist whom she was fortunate enough to have once dined with.

‘It is an evolution. It’s something I’ve always wanted to do. ... The collection is funkier and more fun, but not [with] a lot of additives. *Clothes* are what it is all about: we will not get into gimmicky

continued on p. 114

Golden Gate's fashion flare

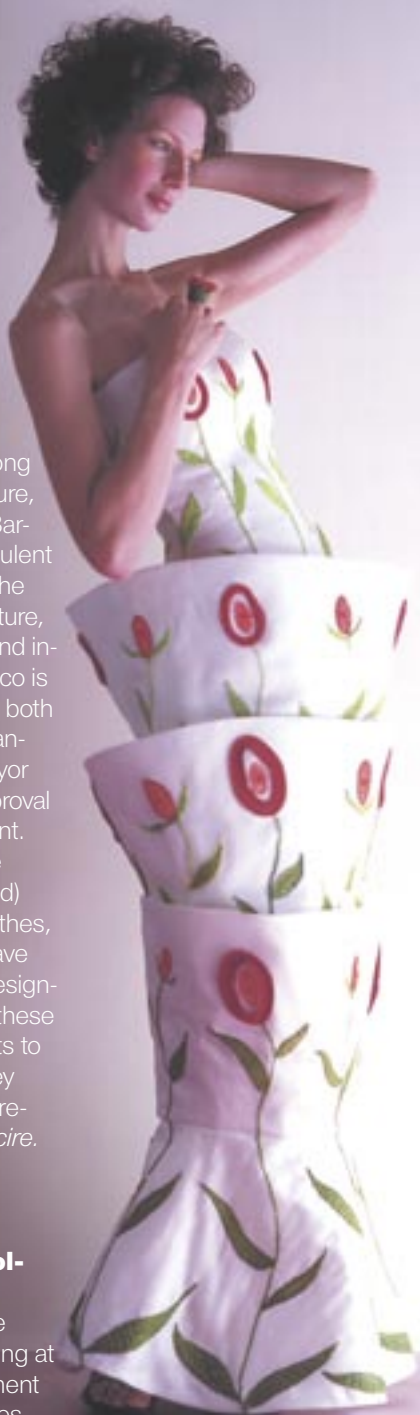
The inaugural San Francisco Fashion Week should be a cracker, particularly with the city's reputation as one of America's most artistic and stylish, reports **Catherine Rigod** in this exclusive preview

SAN FRANCISCO has long been a hotbed of culture, from the days of the Barbary Coast to the turbulent Haight-filled 'sixties. The city prides itself on culture, diversity, technology and independence. No wonder San Francisco is showcasing its native talents in things both artful and accessible: fashion. San Francisco Fashion Week has received Mayor Gavin Newsom's official stamp of approval and the press eagerly awaits the event.

With the Palace of Fine Arts as the setting, the show is ready to (rock and) roll. The stars of this show are the clothes, jewellery, make-up and hair which have been carefully constructed by their designers. Recently, I was able to interview these lucky—and courageous—participants to talk about who they are and what they hope SFFW will mean to them. A full report appears in a future edition of *Lucire*.

Colleen Quen

WHILE GROWING UP in Alameda, **Colleen Quen** would roam the beach, collecting seashells and gazing at the colours and tides of the ocean. Starting at age seven, Colleen began to experiment with design by deconstructing dresses



BELOW LEFT: France-trained Colleen Quen is expected to show grand couture designs at the inaugural San Francisco Fashion Week. Her aim: to infiltrate the Parisian fashion élite. **ABOVE RIGHT:** Christina Hurvis's sketches for SFFW.



for herself. Quen commented, '(My mother) would take me to Britex to choose the fabrics I wanted for my school and party dresses.' Beginning at age eight, Colleen started sewing creations for her mother to marvel at and for her Barbie to model. Colleen decided to make design a formal pursuit, attending the Fashion Institute of Design and Merchandising in San Francisco for an associate's degree and California State University, Hayward for a bachelor's degree. She spent two years in Paris attending the Simone Sethna School of French Couture. After a decade working for San Francisco notables Wilkes Sport for Wilkes Bashford, Eileen West, Karen Alexander, Jane Tise, Brian Fedorow, Joan Walters, Bugi Bugi and the Gap, Colleen was ready for avant-garde and for couture.

For her, haute couture is a place for strength, character and any eye for beauty. 'I begin with a pure, simple thought,' says Quen. 'It comes from my visual interaction when I travel to different places, or I'm in my own city (San Francisco) walking on the beach or in Golden Gate Park.'

On the practical side of things, one must tread carefully, especially when using fabrics that cost \$400 per yard. 'You want to be sure the design fits and is expressed perfectly before cutting into actual fabric.' With so much attention to detail, it's not surprising that a single design can take 80 to 140 hours of work.

Focusing on the upper echelons of society, Colleen hopes to infiltrate the Parisian élite and fashion aristocracy in France. 'My clients are women who take community leadership positions—directors of museums, opera, symphony and ballet,' explains Colleen.

Colleen's designs are eye-catching and beautiful, as well as one-of-a-kind. From San Francisco to LA to Paris, beauty in fashion will continue in Colleen Quen's designs.



LEFT AND ABOVE LEFT: Saffron Rare Threads, with founders Priya Saraswati and Yugala Priti. **ABOVE:** Elegance from Christina Hurvis. **ABOVE RIGHT:** Christina Hurvis herself. **RIGHT:** Jewellery by Cari Streeter, also showing at SFFW.



Rock & Republic

A FEATURED LINE AT SFFW is the **Rock & Republic** clothing line, which has become a symbol of LA chic and shine. This denim label provides a sexy, modern inspiration to the contemporary set. Choosing to emphasize a tight young fit, Rock & Republic CEO and head designer **Michael Ball** has captured the attention of San Francisco.

Born in Las Vegas and raised in the milieu of the music business, Ball was surrounded by the rebel nature of the beast of the biz. He has captured that spirit and brought it to consumers who buy it lock, stock and guitar pick once it hits the shelves.

In July 2002, Rock & Republic launched with the motto, 'Everyone deserves to dress like a rock star.' It has become one of the most popular denim brands. With celebrities like R  n  e Zellweger, Paula Abdul and Britney Spears wearing the jeans, the denim line has developed a loyal following. At LAFW, Rock & Republic succeeded in bringing fashion to the next level with an all-out riot! Can they attract the same attention in San Francisco?

Saffron Rare Threads

'Day to night versatility' is the inspirational goal of **Saffron Rare Threads**, which marries corporate America and the Orient Express, sharing spice with the fashionably inclined. Saffron partners **Priya Saraswati** and **Yugala Priti**, who stated, 'We take inspiration from our backgrounds, our travels, and our customers—the woman who balances work, travel and play with equal flair.'

Priya attended the University of Alberta, then Sophia University in Tokyo before embarking on a career in investment banking. With a desire to work in the apparel industry, Yugala moved from New York City to San Francisco. Beginning as an intern, she worked in production, then segued into design assistant for a local street wear line. Merging the two fledgling careers, Priya and Yugala found their inspiration: function meets fashion.

For these partners, design is the embodiment of an idea. '[We] conceptualized the line that represents the life of the girl-on-the-go [who is] looking for timeless style that will confidently carry her to her next appointment, or the next time zone.'

Saffron was chosen by Vespa SF for 'Fashion in Motion', to customize a Vespa motor scooter as a showcase piece (see 'The Scene' this

issue). Using an Indian word for the Vespa design, Ajira, Saffron Rare Threads detailed the Vespa with this message. The scooter has a pearl white body featuring the logo and colour accents in Saffron colours. It boasts a '... sleek, feminine and sophisticated style for the girl on the go.' In other words, it's perfect for city life.

Their affinity for grasping the subtleties of San Francisco's time, space and work ethic makes Saffron Rare Threads an ideal line to watch in the Golden Gate City. '[It] is a cosmopolitan city where the coolest food, music and art are often hidden under layers or found only by those "in the know." Our clothes also have hidden features and surprises that can be personal to you or shared with others,' Priya confided.

I have to agree; it's a line that belongs in a category by itself.

Christina Hurvis

Christina Hurvis always displayed a strong passion for clothing. As a child living in Chicago, she used *Vogue* tearsheets as wallpaper to decorate her bedroom. Such unique fashion interest morphed into a 15-year design career, working for such designing luminaries as Christian Dior, Jean Paul Gaultier, Pierre Balmain and Nicole Miller. Using her work experience as a springboard, Christina began her own couture line, one she refers to as 'classic elegance with a twist.'

This elegance incorporates a smattering of pop media, with any inspiring bit that happens to grab her. Be it a scene in an old film, flowers on the street, or the collar of a sweater or jacket of a passer-by, she takes it all in. Moulding a common denominator theme, Christina is given the framework of her next creation. 'I like to keep in mind a certain era or   poque that works throughout an entire collection.'

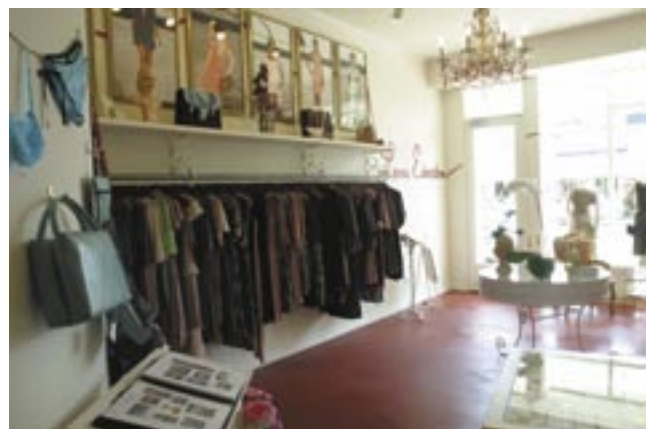
Focusing on the current fashions—and specifically gowns—for   lite sophisticated women who know what they want, Christina comments, 'My bridal clients don't want to buy off-the-rack; they want something more personal.'

Treating design as a true art form, using a woman's body as the epitome of beauty, she takes her cues from Parisian couture houses like Dior and Balenciaga. While based in San Francisco, Christina hopes to send her design message to potential clients around the globe. 'My collections pretty much transcend continents as my client  le is very sophisticated, regardless of where they come from.' Christina's designs reflect the exquisite taste and sensibilities of the women

continued on p. 115



LEFT AND BELOW: Henn & Hoo's new collection for spring-summer 2004-5. **ABOVE:** Phillip Rhodes and Jenny Hoo. **RIGHT:** Leona Edmiston's new flagship store in Santa Monica, Calif.



All over the world

STOCKHOLM FASHIONDAYS
OFFICIAL MEDIA PARTNER

Designers from other parts of the globe are gearing up for their collections. **Jack Yan** catches up with Leona Edmiston and the new Henn & Hoo, and Sweden's Sharka Mastera and A Mass Uniform

AS I SAT ON MY QANTAS FLIGHT awaiting take-off, the muzak system began playing 'I Still Call Australia Home' instead of a John Travolta tune to promote its goodwill ambassador. I had not been to Australia for many years, but was popping over to meet up with **Jenny Hoo**, a designer known for her Logie gowns and for sweeping various fashion competitions at high-profile horse racing events.

Since that meeting, Hoo—she kept the Indonesian-Chinese surname from her first marriage—and milliner Phillip Rhodes have gone into partnership, with a new label, **Henn & Hoo**.

My conversation with Hoo and Rhodes revolved around future trends and how in *Lucire*'s August issue Susan Kelly had predicted the end of the skin-baring tackiness that some designers were facing. They identified something similar. Officially, 'The Henn & Hoo label provides women with wardrobe necessities in a size range that caters across the board, whilst the new Jenny Hoo label presents a directional boutique line with a dazzling fashion edge and freshness of style.' In short, Jenny Hoo would continue creating beautiful, distinctive designs such as those that celebrities such as Suzie Wilks—not to mention a whole host of Logie winners—have worn; Henn & Hoo, meanwhile, would cover more bases, providing staples that were so elegant one could mistake them for special-occasion dress.

They showed me several ensembles from the upcom-



ing Henn & Hoo range in Hoo's Glen Iris showroom. Hoo's notions of perfect cut and fit were combined with Rhodes's ingenious injections of clever detailing. Certainly the range appeals to an intelligent woman who appreciates the best quality that money can buy, without being charged the earth—but also one who wants a design that is a cut above the rest. Their description is that Henn & Hoo is for 'chic chicks'.

Another Australian designer that is making headway, with the opening of a store on Montana Avenue in Santa Monica, Calif., is **Leona Edmiston**. She even has tentatively suggested another boutique in 2005 after a very positive reception to the flagship on Montana. Edmiston, who is already repped at 140 stores globally, and who has dressed Nicole Kidman, Sophie Monk, Kym Wilson and Hélène Christensen, also gave us a preview via her American end.

Edmiston said that she brought autumn-winter 2005 together using a diverse range of styles and themes 'to create what I hope is a truly magical collection.'

'My colours for autumn range from the bright highlights of turquoise and plum to the muscat musty pink tones which are soft, pretty and subdued. The prints are chocolate and tawny hues—hopefully it's a new look in city dressing, sexy, smart yet sensual for the modern woman.'

COURTESY LABELS AND PR COMPANIES; LEONA EDMISTON ARRANGED BY KIP MORRISON & ASSOCIATES AND IMAGES FROM THE LABEL DIRECTLY



On the web
Stockholm Fashion-
Days at www.stockholm-fashion-days.com



ABOVE: Leona Edmiston's spring-summer 2004-5 collection. **LEFT:** Kym Wilson and Leona Edmiston. **TOP FAR RIGHT:** Sharka's fall-winter 2004 collection. **ABOVE RIGHT:** Sharka spring 2004. Her next collection will not be shown till February 2005. **INSET, BELOW:** Ekaterina Oudalova's A Mass Uniform, autumn-winter 2004-5.

Oudalova studied at the London College of Fashion and is the daughter of parents who formerly worked in the clothing industry. She sees her growth into fashion design as more of an 'educational progress' and maintains an open mind about her work, for neither parent has remained in the industry.

Her designs are characterized by an industrial and functional look, explained by the fact that Oudalova has been studying full-time while building A Mass Uniform. 'I have chosen to work with basic shapes and varying them with beautiful fabrics. This way, I have kept things simple enough for me to handle without having to employ anyone full-time.

'The result has turned out to be a successful line of wearable wear—I am not an inventor but a product developer,' she said.

Her principle for A Mass Uniform is that the clothes should be considered part of one's 'personal mix,' just as furniture for a home is. 'It is the [wearer who balances] the industrial and the personal. I only encourage that by offering a range of versatile garments.'

In September, Oudalova will open a shop with three other designers. There, she expects to be able 'to control everything from sample production to sales'—while she loves working with other talented people, she admits to preferring a good level of control.

The shop, **öös**, is located in around Mosebacketorg on Svartensgatan, on Stockholm's Södermalm island—considered one of the more fashionable districts known for its poets and artists, and a hotel owned by ABBA's Benny Anderson.

Her spring-summer 2005 range will reflect Oudalova's 'curiosity'. She does not have a business strategy or a corporate philosophy—she regards both as irrelevant at a stage when she is selling on commission. 'Naturally it is at my risk, but on this scale I see it much more as a benefit and a freedom,' she said.

'I have worked on a easy going grown up girly style, twill, printed fabrics and soft jersey,' she revealed.

Czech-born **Sharka Mastera** of **Sharka** launched in spring 2002. She had emigrated to Sweden 22 years ago and originally graduated from Esmod with a menswear degree. After working briefly at H&M, she went to New York to work on a womenswear range for a label that was going to diversify into that market. Currently, she is based in Oslo, though Sharka remains incorporated in Stockholm.

Mastera is known for her edginess, which shakes up the casual-wear approach of Swedes. 'On the whole, people in Scandinavia enjoy leisure time and the great outdoors. They really don't want to wear fussy clothes.

'The idea is to design feminine styles that are cutting-edge and perfectly wearable all at once. Most Swedish designers

continued on p. 115

Sensuality seems to be a more appropriate word for Edmiston's designs. While she has been down the very sexy route as one half of design duo Morrissey Edmiston, she does not seem to be caught up in trends. Certainly her latest collections are more individualistic—as an independent designer, she has become stronger.

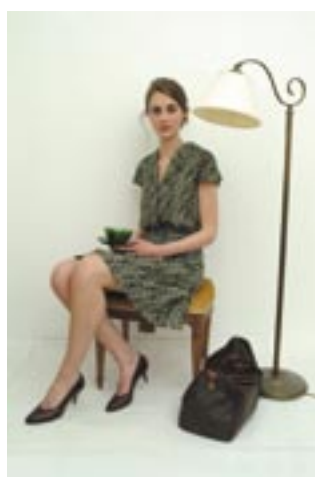
'My philosophy was to embrace womanhood in all its forms, not to be trend-specific and create a product that could go from office to opera with style and panache,' explained Edmiston. She has detected that emergence of a new consumer who demands multiple uses from her wardrobe.

'While the frocks can certainly be sexy it's never blatant.' But she does defend those colleagues who use skin: 'Living in Sydney, with its summer climate and beach city, I guess it's unavoidable that skin is always a focal point with Australian designers.'

She continues to be inspired by Pucci. 'I have always been mad about prints and love Pucci. My sense of colour has been developed from growing up in Australia. Because of [our] isolation, Australians develop a sense of style which has a new fresh perspective on fashion.'

In August, *Lucire* predicted the end of skin-baring tackiness. Rhodes and Hoo identified something similar

Ekaterina Oudalova of Sweden's **A Mass Uniform** will show at Stockholm FashionDays, at which *Lucire* is an official media partner, at the end of August.



FASHION FEATURE

Since her catwalk début in 2001, people have focused on Helen Talbot's change of career from lawyer to fashion designer. Yet what really makes Talbot tick as a creative person and what is in store for winter '05?

Jack Yan interviews her PHOTOGRAPHED BY SAM CRAWFORD

The ascent of Helen Talbot

Make-up and hair by **Kristen Stewart**
Modelled by **Louise Tulloch**/62 Models

Louise wears designs from the Helen Talbot
autumn–winter 2005 range



I HAD ALWAYS BELIEVED EVERYONE to have “creative spirit”, which would grow or atrophy according to life circumstances,’ says Auckland-based Helen Talbot. During the last year, Talbot has ascended rapidly as a strong New Zealand designer, with her upcoming autumn–winter 2005 collection, previewed here, an example of combining quality with unpredictability. Her use of solid colours, form and construction tell a distinctive story and fulfil that growing customer base: one which now demands a look that suggests a special occasion but which can be practical as well.

Her label, which debuted in 2001, was founded with her son Edward, began with a more costume-oriented approach. Since then, it has departed from that somewhat but the new collection, and that of the last winter, ‘pay tribute to our own beginnings.’ Consequently, she is well equipped to design clothing that crosses genres.

This fascination for costume and creativity comes from a childhood which Talbot describes as a ‘relative isolation’, growing up on a Taranaki farm where she dreamed, as a child, of becoming an archaeologist. To combat that isolation, she had what she describes as a voracious reading appetite, one which ‘gave me a rich and eventful parallel universe. She drew costumes for herself; in difficult times she drew and wrote poetry. ‘I have never been

able to sit with a pen in my hand and not draw. I had enormous empathy for the Marquis de Sade in the film *Quill*, when he eventually draws with his own blood.


‘For as long as I can remember, I was passionately interested in a change of circumstance, in dreaming my way out of the difficult times and into another world, the fantasy world imaginative children have.’

Talbot, who firmly believes herself to be “right-brained”, describes her ability as one of creative visualization, one which has become more focused in the last three years. ‘I have always been able to visualize rooms and clothes and gardens in my head ... my focus over the past three years has been on creating with fabric, to a point where I can feel the weight of the fabric, hold it up to the light in my mind and watch it fall, change its colour and texture or see how it combines without another fabric.’ She needs no prototyping or computer aids, which is just as well: ‘I am regarded by my children as technophobic and forbidden to dabble with electronics.’ She admits to disliking day-to-day accounting or finding that a design cannot be realized due to cost.

Her process has generally been one of visualizing, drawing or creating on a tailor’s dummy, in what she calls a ‘free-fall way’.

Today, her visualization has become so focused that mathematical rules



A woman with curly hair, wearing a long black trench coat, stands in profile looking out a large window. The window has a wooden frame and looks out onto a building with columns and greenery. The scene is lit with warm, golden light, creating a contemplative mood. The woman's coat has a belt and buttons. Her right hand is resting on the window frame.

'It is easy to think that making a change in the world is too difficult, but taking those first few steps to change and, every day, walking further and being conscious and aware of inhumanity and injustice is a significant contribution'

FASHION FEATURE

and precision help her become more *adventurous* with her design. The rules fuel creativity because it's no longer an easy process. In Talbot's case, she has, over the last several months, begun to codify her visualizations into patterns in her mind. She now explores patterns that she adds to or subtracts from.

These are not unlike the rules of language. When going to a foreign country, we almost always know what we want but not necessarily the words to say it. It is only when we codify words with wants that we express ourselves. And, interestingly, Talbot has a love of language, a student of French, Latin and German and blessed once with an English teacher 'who clearly loved the "feel" and "play" of words.

'There are times when I feel my deepest love is for poetry and it may be because it has a dignity and gravitas about it that is difficult to feel with fashion.'

For fashion, admittedly, can sometimes be perceived as frivolous. De-

signing, 'on a purely selfish level ... can go nowhere toward reducing inequality and relieving suffering in the world.' But since she feels she is exactly where she should be, designing 'makes me whole and in doing so, it makes me capable of adding something to humankind,' she says.

'These are only clothes and, as such, cannot change the world, but in a curious way they make the world a smaller place, a place in which we recognize ourselves in all humankind.' If we begin to see each other as our neighbours, then we may end conflicts. Talbot does not say this, but she does hope that her clothes can inspire.

She is not, therefore, keen to pursue a mass market. She would rather stay pure to her purpose and preserve her creative integrity. She is 'virtually forbidden' from attending her store because she feels she could be reluctant to part with a design. 'Someone once offered to give me "visiting rights" to a one-off garment to help me adjust to parting with it,' she recalls.

The mass market simply does not appeal. While it is easy, in her view, to come up with an antipodean version of the ubiquitous satin bomber jacket first





seen on northern hemisphere catwalks seizing upon such a trend holds no interest for her. She would rather consumers love her clothes for their originality.

Discussing trends naturally leads *Lucire* to ask her about her autumn–winter 2005 collection.

‘I have given myself licence to design a winter collection which draws on all my special interests in historical costume, layering, pleating, decorating, tailoring, asymmetry and texture, including the creation of our own fabric, and I feel tremendously excited by it,’ she says.

As she was interviewed, she was surrounded by fabrics that had been dyed, pleated, painted and quilted. It became clear that this would be an important collection, one that could be Helen Talbot’s most-watched by both the industry and consumers alike.

Those attending her show in mid-October at Air New Zealand Fashion Week will see c. 40 outfits, each made from up to four individual garments. It is supported by Audi, a brand which shares her outlook on good design.

There, expect to see a lot of black with an oriental influence, heavily tailored clothing ‘with a subversive twist,’ and finally, clothing which would be ‘seriously “costume” in its origins,’ she predicts. The three “parts” flow together through a common thematic link that has been there since her label started. There is a historical element based around western colonization and the Orient, ‘[combining] to give the collection a global relevance.’

That plays well into Talbot’s own greater view as someone who sees the triumph of justice in all walks of life.

‘Maybe when this label grows and is recognized for its integrity, it will give me a voice which could be heard in a positive way. It is easy to think that making a change in the world is too difficult, but taking those first few steps to change and, every day, walking further and being conscious and aware of inhumanity and injustice is a significant contribution. ...

‘I would like to think that each garment had a message to give to its wearer: to look beautiful, ... to be beautiful and, somehow, to touch those others in your life in a positive way.’ •