

LFW MUSE.



13.03.12

LONDON FASHION WEEK

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Muse. 13.03.12

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EXHIBITION PASS

Fashion Editor's Note

London Fashion Week is a time for attention-seeking, a location where excessive behaviour thrives and for visual stimulation to almost peak to a rarely achieved natural level. The Nouse LFW supplement is our version of events, but distilled to perfection. Picked and blended into a selection of eye candy moments, accompanied with occasional text to further communicate all the best happenings from the many events. The crème de la crème of shows, interviews and gossip have been compiled in glorious detail in this special edition. Even if you don't have a taste for the bitter sweetness of fashion, there is sure to be something for pupils even at a mere glance. Enjoy fashion at its best, British.

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The Trends



Burnt

After close scrutiny of the collections at London Fashion Week A/W 2012, it was not hard to realise that one of the prominent trends that had now erupted was the following colours tones that are of the 'burnt' variety, thus including - antique orange, chocolate brown, light red, gold and bronze. These earthy colours resembled the seasonal changing and the transition to fashions' autumn season with a hint of swag. Designers used these colours to explore metal alloys as the colour of the season. This pallet from Mulberry, whose collection was inspired by Roald Dahl's *Fantastic Mr Fox*, was popular with designers as they incorporated a range of colours from gold, khaki, bronze and brown. Jasper Conran's collection included a beautiful full length gold sequin dress. Louise Amstrup incorporated rose gold leather into her eccentric collection as well as Maria Grachvogel who created drop waist jumpsuits and backless frocks in metallic gold lamé. At Alice Temperley, shiny bronze knits and copper suits in soft prints were presented. This trend was certainly pervasive throughout the many catwalk collections and only time will tell if it stays.

Andrew Adenmosun

Sheer

A trend which was showcased by a variety of designers at London Fashion Week was the use of sheer fabric in numerous different garments and looks. Despite sheer seeming to be a difficult and slightly scary trend to incorporate into your wardrobe, sheer fabrics were used in a variety of ways on the catwalk, showing the versatility of the trend and how it can be not only one for the brave, but can be conservative and low key too. The Burberry and Berardi shows used thin layers of lace and chiffon to create a romantic look. Matthew Williamson utilised the sheer look through his delicate floral pieces and used opaque chiffons at the bottom of full length dresses, to make them not only floaty but slightly daring. Richard Nicoll used sheer in a more edgy sense, finishing his show with a model debuting a black bustier with sheer pants to be the climax of his pyjama-esque catwalk. Luko Bukia perfectly used sheer throughout her collection, ranging from tailored chiffon style shirts to print dresses. Mulberry and Jonathan Saunders also both showed translucent fabric in pastel colours, proving how wearable the trend is both smart and casual for this season.

Charli Rose Lees

Pop

Kitsch, retro prints stood bright and bold on the A/W '12 catwalks. Vibrant and fun for those dark nights and frosty mornings, pop art designs are quirky and have even proven to be that little bit educational. It was the Japanese designer, Rira Sugawara of 'Dans La Vie' who managed to capture this retro vibe most effectively during London Fashion Week. Artistically blending vivid colours with muted greys, browns and blacks. Each and every model had short bouncy bobs with flashes of colour in their fringe, as well as bright eye make-up. Andy Warhol's Marilyn Monroe was a clear style inspiration for this show, entitled 'Exciting Encounter'. The artistic outfits, ranging from models dressed head-to-toe in Pop Art print to punchy and quite frankly outrageous prints on vinyl macs. The iconic purple and orange circle from Jasper Jones' painting 'Target' was featured on skirts, coats and trousers and even moulded into an enormous fascinator. Look out for any 60s American Pop Art prints on clothes, be it giant flamingos, angelic cherubs' faces or iconic buildings. So make your outfit and accessories pop with an even bolder attitude to match.

Jess Holland

Calf-length

Country chic pleats from Margeret Howell, leather mixes with daring slits from Topshop Unique and tweed and polka-dot delights from J. W. Anderson, were all characteristics of this seasons skirt length - mid-calf trend key look. This warmer, comfier style need not be conservative, as these designers have shown with their exciting use of patterns and textures. Caroline Charles went out of her comfort zone by throwing into the mix some deep velvet plus animal print combos, but stuck to her oh so elegant backbone with many looks containing the calf-length skirt. Corrie Nielsen took some Westwood elements in her latest collection which overflowed with tartan and exaggerated shapes on overall fitted silhouettes. The skirts either puffed out to appear like fabric clouds being kicked with their movement, or bordered on fetish themes with leg restriction. Delivering the trend with elegant ease was Sophie Hulme, showcasing yet timeless collection including a range of mid-length skirts and coats for the chilly seasons. The designer spiced up her collection with bursts of intriguing textures including mohair and goatskin for that extra luxury vava voom.

Tessa Barratt

S&M

Rihanna loves it, Kate Moss loves it, the ladies loved it (last season) now it's time for the men. S&M is in again, but this year it is for the boys. Luckily, there won't be a repeat of the leather Louis Vuitton hot pants for the men's wardrobe but leather trousers were plentiful. J.W. Anderson served up a helping of baggy leather trousers paired with conservative jumpers and cardigans, while James Long opted for the PVC leg covering. The show with the best S&M credentials has to be Topman Design. They didn't stop at leather trousers, no, even a prim and proper leather waistcoat. Reminiscent of the punk era, the stand out piece was a modernised PVC trench coat, complete with leather-studded belt. The key to this trend is subtly. Unless you drive a motorbike you won't see any men in a leather body suits, instead it's about adding little details. Christopher Shannon utilised the zip on kneecaps and elbows, while Topman Design went even further: cutting zips across the crotch on trousers And, of course, if you're afraid of a 'Ross-from-Friends' style disaster with leather trousers, you could just opt for the simple leather gloves: timeless and sophisticated.

Hannah Clugston



Asger Juel Larsen

Fashion is more commonly associated with the fairer sex, but when a designer commands the attention of all, they deserve a closer look. Asger Juel Larsen is known for his intoxicating bricolage of past and future aesthetics. He serves up a fashionable sandwich with a plentiful filling of history meets undiscovered future, which although falls under menswear, there are many pieces that appeal universally. His look is very of the now. It is dark, industrial and romantic, a style that is being carved out by fashion's main players.

Although Larsen regularly produces a solo show, he has recently been pairing up with other menswear label T.lipop, which in this form of presentation of one Vs. the other, is something quite extraordinary. I ask if this relationship is of a competitive nature, in which he replies, "Ya, you could say that. We have a diverse approach to menswear and our aesthetic is very much in contrast to each other so it makes sense to do a joint show." This form of fashion battlement is unusual though, but this idea is something I suspect will influence many more to come.

Larsen's latest collection has pulled elements from Soviet and Arctic inspirations, but where did these style seeds take root? "It came from a specific photo of a young Soviet soldier proudly marching in front of Lenin at the Red Square, fully armoured and in a beautifully cut coat. And of course, my obsession with military history."

With Larsen's ability to absorb other cultures, I wonder how he feels about his current environment of London Vs. that of his homeland Denmark. "I think the structure and masculinity in my pieces can be reflected to my upbringing in Denmark." He comments. "The 'craziness' and more strange stuff reflects my time in London."

As Larsen acknowledges the 'London Look', one cannot help but assess his own dress code, and how very London

he could be seen to be in style. I ask how the British trends compare to his style origins. "You could say it's individual vs. collective, meaning that I see London as being more daring and people in some ways seem to follow their own independently sense of style, where in contrast, boys in Copenhagen almost follow a code of conduct, which end up as Will Smith 'I Robot' clones."

Larsen was described as being at the 'top of the class' when attending the London College of Fashion for both his BA and MA, in which he both conquered with impressive grades. I ask him if he was always a good boy but now has unleashed his darker side through fashion. "You could say I didn't always follow the rules growing up. I like the contrast of something extremely raw and then something romantic. A thing put together in a different context attracts me."

Larsen does have flare without show horse flamboyance, the thing that often puts off your average man to the fashion business. Throughout his studies he has kept his focus just to menswear, but does he have plans to target the female audience in the future I ask, "I like masculinity. Now it changed and hopefully in near future I will expand and try out womenswear." I am delighted to hear this as I think his look is tough but without a sexual preference in style. He further adds "I have to be ready though. It's a different thing."

He already has a fan in the form of A-lister actor and understated male fashionista, Ewan McGregor, who was seen wearing some AW11 pieces from Larsen's collection. I enquire who else he would like to dress up in his clothes, "I wouldn't mind seeing John Malkovich in my stuff." It is clear that Larsen does not want a sugary trendy name to showcase his clothes, but rather that substance comes before style in how his clothes are understood takes priority.

Text *Paris Bennett*

Photograph *Stephen Conway*

The Interviews

Inbar Spector

She has been described as the designer to watch out for by Vogue, was a finalist in Japan's New Designer Fashion Grand Prix and won acclaim when she presented her collection using models walking on ice for the Les Chiffons de Diamant Award. But who is the ferocious fashion creature? Inbar Spector is an Israeli-born designer that has enchanted London's influential gaze with her exquisite take on style.

With Inbar's latest A/W 12' offerings starting with a basic textual rooting of 'Where does the skin end and the body start', how and where did she venture with this open to interpretation sentence. "Winter is so cold and all I wanted to do is to be at home and not to think about it... so my imagination took me to a world of clowns and fairies, without economic crisis and war." Inbar's playful reaction is innocent for a fashion response. I feel that she has used both her heart and head when creating this collection, whilst maintaining that vital elements that designers overlook, clothes are ultimately fun.

Spector is a long way from home and I ask her, in theme with escapism in her collection, where would she escape to right now. "Haifa, my hometown where family and friends are, not to mention great food and amazing weather!" Her response further endears me to her as she seems to be down to earth, even if her ideas are out of this world.

Hidden depths to Spector then emerge as this collection, although beautiful, has a slight darkness. Escapism is at the core, but other branches of influence are found in controversial realms of the plastic surgery. "I see plastic surgery as another way of escapism, people that don't accept their look have an option today to go to the surgeon and change it." Body alterations under the knife are still seen as a drastic means to superficial problem solving. "I am just saying that it is one more way of escaping reality by changing how you look. Wanting to be a fantasy..."

Spector has expressed the option of branching to menswear in the future. "I have male clients that wear my womenswear clothes." I think we can expect a rather androgynous collection after this comment. "I like men in catsuits and dresses. They look vulnerable and I think it's sexy." I agree with Spector's love for a lady boy.

But where does Spector want her creations to be worn? "I think that the collection is built in a way that you can use a garment for every occasion. My clients are strong and confident women so they can wear these clothes in all sorts of contexts."

Although Spector describes her creations as being able to suit all occasions, to wear them to your local would be an outrage. Her ideal client summarises the target audience when she references her love for the unique and cult singer, Bjork. "Her look is always cool, intelligent and timeless." Much like the look that Spector has bewitched the world with. *Paris Bennett*



Eudon Choi

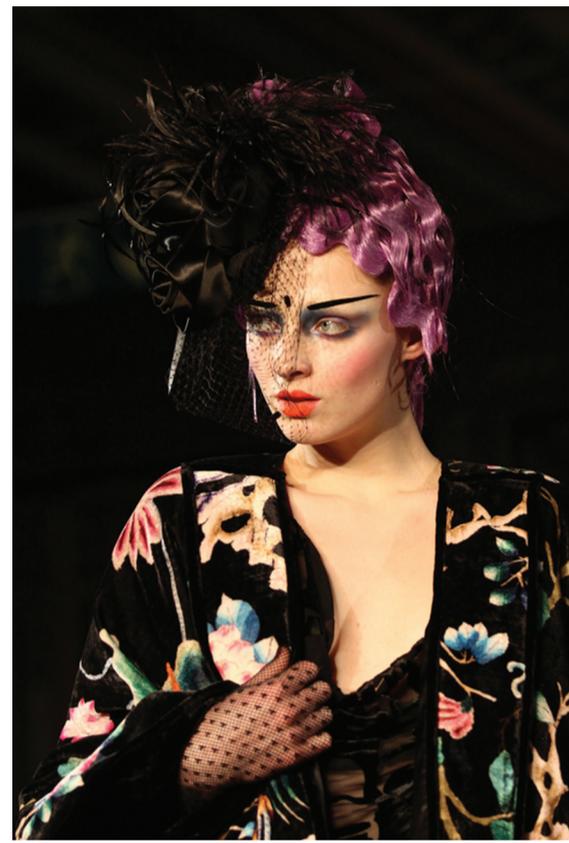
Having won the Vauxhall Fashion Scout Merit Award for Spring/Summer 2011, Eudon Choi debuted with his first On Schedule show this year, with quite a buzz. But what's his thing? He is certainly a humble, lovely man, with a simple and aesthetically beautiful collection, but most importantly his inspiration is, well, inspiring. It wasn't particularly relevant to his being born and raised in Korea, or his MA from the Royal College of Art. And it wasn't something he used as Creative Designer for Sienna Miller's label Twenty8Twelve.

It was inspired by Captain Robert Falcon Scott's expedition to the Antarctica 100 years ago this year, during which he, and his five comrades perished. The polar theme is undoubtedly a luxurious one though, and Choi says, "I wanted it to be reminiscent of Scott's endeavor, so I suppose it is sporty in that sense, but the luxury of a quality garment had to come through as well which is why I chose fabrics such as suede, cashmere and lamb's wool." The use of fur on cuffs and hoods is timelessly classic, set against a polished palette of white, grey and navy, creating a sleek silhouette. Choi's chosen colour to compliment this palette was a glacial turquoise, but he said: "I don't really know why particularly that colour, after-all the main scheme is white and cream, but the turquoise is craftily used in soft materials like suede-tailored trousers, so that it brings warmth rather than a chill to the collection."

I ask Eudon how his garments are tailored so well, and so considerably for a women's collection, and he tells that his "background in men's wear has hugely influenced the way (he) designs for women. I think women are attracted to the dynamism of men's clothing, and instead of undermining the female form, male tailoring only serves to accentuate the feminine." The emphasis on outerwear in the collection certainly appeals to the toughness of strong coats and blazers, and how that conflicts with the sort of clothes usually designed for curves. But Choi says with conviction that "men's tailoring in a women's collection doesn't necessarily mean androgyny".

Polar expedition style capes, which "are a bit like the early flying gear that pilots used to wear, were teamed with white caps"; they are about protection from the elements, like Scott would have faced 100 years ago. "The hand-crushed sequins are a nice motif running through the garments", he says with a smile. Scattered in paneling across suede and jersey tops they are like "the reflections formed on the Antarctic plateau". That expedition in 1912 was called Terra Nova, which means new earth, so I ask whether Eudon's advice for this fall is 'go have a new adventure somewhere, but be prepared and fabulous doing it?' He smiles, "I think Captain Scott would be proud of that".

Sophie Walker



Elisa Palomino

Elisa Palomino is not interested in trend following, she is interested in trend setting. Which would explain why she used avant-garde darling, Florine Stettheimer, as the inspiration for her autumn/winter '12 collection. Crystal Flowers, the name of Stettheimer's posthumously published book of poems, entitles Palomino's newest show and was chosen, as Palomino notes herself, because "Stettheimer had no fear". In fact, passages from Crystal Flowers have managed to creep up the hems of Palomino's dresses, right into the heart of the design process. Lines from the poem, Chaud-Froid, wouldn't go amiss in a critical review of Palomino's own line-up. The words: "You are delicious/You are a dream/You are full of softness/Full of delicacies/Marvellously blended", hit the nail on the head when it comes to describing Palomino's latest work. The catwalk was alight with "marvellously blended" fluorescent colours and headdresses, mixing a vast range of fabrics from flyaway feathers to dense velvet. Palomino begins the process with the fabrics, "I use alcantara, and it's a wonderful fabric that gives me a lot of volume. Sometimes pieces start quite flat and get more dimensional as I add to it, especially with the headpieces, the flowers come out 3D."

And it would be wrong to discuss Palomino without addressing her headpieces. The extravagantly tiered blooms affixed to the head of her models, transform them into products of a modern Eden. Sporting bubble-gum coloured hair styled with a 1920s wave, the model's headdresses exuded a surprising mixture of New York chic and exotic paradise. Palomino notes, "the headpieces are an extension of the hair and make-up, we do a headdress per look." But Palomino is not a one-dimensional designer, focusing on design and leaving the rest up to chance, for her it is, "a beauty experience". And an experience that very much appeals to all five senses. Her latest venture is fragrance, not in the conventional moneymaking sense, but rather an addition to the artistic "experience". On meeting Palomino after the show, the first words out of her mouth are, "did you smell the perfume?" The musky fragrance is not a tangent or an experiment; instead it magnifies the original inspiration of Stettheimer. Palomino explains, "Stettheimer and her sisters were socialites of the 1920s New York salon, I wanted to bring the eccentricity of these women into the show." Along with the haunting female choral music, the perfume eludes to a life of feminine rebellion and decadence.

This fashion collection, this art, is Palomino's life. The Palomino I see stood amidst a crowd of staff clutching flowers and grinning into a camera, is the same as the Palomino who works hard to create more than just a dress, but a "beauty experience."

Hannah Clugston

The Show Reviews

Louise Gray

Louise Gray's pre-show champagne reception had the understated fashion elitist swanning about, whilst being cradle rocked by the sounds of early Madonna. Then to open the show, first words bellowed out were, "All you girls with your straight perms trying to look like Bette Davis instead of Angela Davis . . ." With these great expectations vocally pitched, comes into reality a range of clothing unlike any others.

Gray has an unshakable style, that even though she is now treasured as one of the British hot shots, she shows no sign of faltering under the pressure to sand down her raw edges. There is an abundance of colour, prints and sparkle, but never overly girlie. The sunset Mohican motif was captured with authoritative style.

Art and fashion flirt throughout the show, with Sonia Delaunay evolutions displayed from metallic booted toe to black rooted hair. The attitude of Punk, Camden market and make a rule break, give across a London look.

There is always a heavy sprinkling of accessories in the form of chandelier neon earrings, encrusted disco tights and an extremely blinged bra to go that step further. Gray describes her collection as "everything all at once", but to have presented this design overloading, whilst maintaining a playful and dreamy aura, is something of pure genius. *Paris Bennett*



James Long

At the James Long Menswear show, fashion boundaries were pushed. Long showcased his new collection of signature knitwear and other fashion musts, including chunky tweed bags, for Autumn/Winter season Menswear.

This included the newest eccentric trend, seen at both Milan and Paris fashion weeks, the clutch for men. Long experimented with luxurious textures and colours throughout the range shown, using fur and even sequins to add detail and style to minimal pieces. Leather and velvet trousers have emerged as a staple for Menswear, and this look was heavily featured in Long's collection. Then teamed with tailored shirts, thick knitwear and long tasselled scarves, the phrase subtle chic springs to mind.

The staple sheepskin collared aviator jacket was one of the pieces shown most frequently on the catwalk, but Long took the trend a step further, using rich colours such as gold, black and grey.

James Long Menswear proved that men's fashion does not have to be outshone by women's fashion alone and that menswear can be just as exciting and fast paced.. *Charli Rose Lees*



Pam Hogg

One of Pam Hogg's first ever collections was called 'Wild women of the West' and this collection harked back to her rock n roll days in her band, Doll. The sheer and leather cat-suits gradually exposed more flesh as the collection developed, with strips and bows in strategic places. However, this provocative, monochrome S&M look was juxtaposed by the sweet, signature bonnets seen throughout which gave a folklore element, as if a town full of innocent milkmaids had discovered metallic and latex. With heads covered, and bodies uncovered, the S&M theme was developed to include white fur cuffs, furry collars, and black tulle neck ruffles.

The second half of the collection was decidedly more feminine with two stunning jewel encrusted cat-suits in pale pastel pinks, and softer, crepe bonnets adorned with bows. With the rest of the silvery, black collection the only colour introduced was a sharp red in bows and ribbing, not quite the burnt colour seen elsewhere season, but very "Pam". With hair in slick, centre parting buns, and make-up futuristically pale, with robotic thick black eyebrows, the show felt timeless, androgynous and completely crazy.

I doubt we'll all be wearing bonnets, but the sheer cat-suit's will be a key evening piece. *Sophie Walker*





Mark Fast

The Mark Fast Autumn/Winter 2012 Catwalk Show attracted a lot of media and celebrity attention. Attendees included the likes of Kanye West, Nicola Roberts, stylist Grace Woodward, Marina Diamandis, model Portia Freeman, The Saturdays member Mollie King & TV presenter/stylist Zara Martin. Witnessing the calibre of the individuals that were present surely created a high level of expectation for the collection.

The collection consisted of a lot of figure hugging or should we say "figure loving" woollen dresses. Knitwear was heavily present, however the sensual twist such as the midriff revealing jumpers. There was meticulous attention to the cut, fit & finish along with the brilliant monochromatic taupe, pearl and camel colours which made it an excellent autumn collection. As the end of the show commenced Fast unleashed a set of magnificent blue and black sleek dresses which were beautifully accessorised with his signature beaded crochets.

The models were all elegant and sophisticated-looking, their shoes were simple with a splash of glitter for shine and their hair styled back with a bohemian touch. The Fast's latest offerings satisfied all initial built up anticipation with true fluid ease.

Andrew Adenmosun

Inbar Spector

Israeli-born Inbar Spector is most certainly one to watch out for. Fuelled by her avid interest in escapism and the question "where does skin end and body start?", Inbar Spector's designs were a fantastical utopia, a showcase of dresses, skirts and jumpsuits that ought to belong to a whimsical fairytale.

The sugary, candy-floss colour palette, soft roses, parma-violet shades, pale greens and a striking gold. Inbar's accomplished craftsmanship also shone through with her confident use of voluptuous ruffles and breathtaking swathes of frothy tulle; these are dresses and skirts truly fit for a princess and ones which will appear on the high street as Christmas party wear...we hope!

The finale welcomed an explosion of applause and sheer astonishment on the faces of the people lucky enough to be on the 'FROW'. The last of the collection was a gigantic bridal dress, proving that Inbar Spector knows how to keep fashionistas wanting more! The lights go down, at the top of the catwalk, is the model in the white ruffled gown, a white beacon in the impending darkness... absolutely magical.

Jess Holland

Mattijs

It would be a massive cliché to describe a show titled 'Starburst' as 'stellar', but there was no denying that the spectacle of Mattijs' latest collection had a certain brilliance to it. Even the most hardened Fashion Week veterans could not help but crack a smile when the the models walked on to a disco-remix of the star wars theme tune.

The majority of the collection was understated in form, but executed in rich tones of blue, black and aquamarine with flashes of orange. The dresses flowed beautifully; the innovative angled pleats and asymmetric cuts creating a ripple effect.

Models necks were adorned with burnished rose gold collars of varying thickness, some crimped to echo the pleating.

There were only a few standout pieces, including a beautiful night-sky blue tulle dress embellished with Van Gogh style stars, and paired with a simple blue button-up shirt.

I imagine the inspiration was an exploding supernova, in keeping with the 'starburst' them. However, in execution it appeared to be more of a technicolor homage to the shapes seen on the Chanel or McQueen catwalks last season. There was beauty but not enough strength or drama to convey an astral blast.

India Block



Lauren Macaulay

You are a designer, costume-creator and fashion illustrator... Describe your 'Wonderful World' in 3 words.

Kentucky Fried Chicken

Is there a particular artist or a general influence that first inspired you to start drawing?

I've been drawing since a young age; I was always given a pen and paper to keep me busy! There are so many inspirational artists throughout history. I've always admired David Hockney, his work is so varied and experimental. I love his photomontages which capture movement, different viewpoints and the lapse of time; I used one as inspiration for my chair project which was a lot of fun. I'm trying to find a spare moment to get to his exhibition at the RA.

You are renowned for your ability to create detailed illustrations in such a short space of time. After studying your London Fashion Week sketchbook from 2010 and having just come back from the Week myself, how do you manage to achieve such detail under such pressure? Years of practice or natural ability?

I guess it's a bit of both really. I have done a lot of life drawing- I'd make myself do 5 second sketches and simplifying to see what the least amount of marks are that could still be recognisable as a figure. I people watch, sitting in museums and drawing the people walking round. A knowledge of pattern cutting helps in understanding how clothes work on the figure.

You graduated in 2010, achieving a first class degree! What has been most difficult as a newcomer in the industry?

Money! You have to do a lot of free work to get anywhere it seems nowadays. Promoting yourself like a product is also a little strange. You have to be confident and sell yourself. Send those emails even if you don't think anyone will reply. Be

"It's getting a movement that you can't get in a photograph"



Lauren Macaulay's Topman

friendly and talk to everyone, push your business card down their throats.

What is it about capturing catwalk style in drawing format that you love most?

It's getting an atmosphere or movement that you sometimes cannot get in a photograph. I love the challenge of summing something up with a few lines before it passes you. It's an artistic impression.

You illustrate a lot of men's fashion, for the likes of J.W.Anderson, James Long and Lou Dalton. Is this your signature style?

I do enjoy menswear, it can be so inventive. Men are pretty much shirts and trousers, so interesting and different designs get me excited. As for style certain clothes make me want to draw in a certain way because it sums up the mood of the collection.

You identify that the concept behind the A/W Pringle of Scotland Capsule Collection was the Scottish outlaws that were hung, drawn and quartered. Do you always identify themes and concepts within your work?

I was obsessed with a place called hangtown when I designed that. I like concepts and stories and history. I enjoy making costume because the outfit is there to help tell a story and create a believable world. All my projects at Uni were concept lead. For me there has to be a reason why you do something. I love Viktor & Rolf and Aitor Throup's work because of the interesting stories and concepts behind the work, every detail has been thought about.

Some of your illustrations are solely black and white, while others are awash with colour. Tell us the reasoning behind this.

Sometimes the detail is important so black and white works. To be honest most of the time I only have a black pen with me and it's nice to keep things simple. I can get carried away with colour.

Jess Holland

Julian Hakes



During London Fashion Week we spoke to new budding shoe designer Julian Hakes whose collection has turned many heads including mine. Hakes who also happens to be an architect was displaying his new "mojito" collection in the navy board rooms as we were privileged enough to be able to speak to him and find out about his transition into the fashion industry and how he got about constructing his rather eccentric mojito collection.

What is the name of the collection?

The brand is called Julian Hawkes London and the collection is called the mojito

What sort of background did you have before coming into the fashion industry?

I studied architecture as an undergraduate at Sheffield then went on to do my post graduate studies and MPhil at Cambridge. The way this whole project started was I was an architect and bridge designer as my background, so for ten years I spent my career designing bridges all over the world from Moscow to Boston, LA throughout the middle east and all over the UK and I was in the studio thinking how would I go about designing a shoe if I thought about it in the same process I would design a bridge.

How did you go about designing the concept for this quirky shoe design?

We've been working on the brand since 2009 since we first released a graphic online to a website and it was just a 3D graphic of something I'd been working on and it went completely viral, as a result of that we got approached by some major press and big retailers to make it into a real shoe and some well-known celebrities who wanted to wear it, however it was just a 3D graphic it wasn't even real it just a virtual reality image, this was in 2009. Then later on that year we were asked to do a collection with Anne Sophie bank here at Somerset House, so we did her shoes for that catwalk.

We made all of our shoes through a 3D process so they were all 3D designed, 3D printed. We then got a link to a big shoe factory that owns a lot of brands, they own and co-develop a lot of well-known brands and they said that they would like to invest in our business. This was an opportunity to turn this into a real project so we went from our hand built version to more sophisticated 3D modelling, 3D printing and then a whole series of tooling to create this collection.

How is the fashion industry treating you & what does the future hold for Julian Hakes London?

I never expected the brand to get so much interest so

quickly but it's something that owes a lot of its success to the people that blog and write about fashion and twitter.

Is the mojito collection currently available in stores?

Very soon this season they will be in shops through-out the UK.

How much will they retail?

My price point is all about democratic Couture, a fairly typical consumer can buy something that is from the catwalk and the pages of vogue and actually try it buy it and wear it. I wanted to make something which was really highly designed like I would design a bridge, however also that people would afford to purchase. The classic range will start from £150 however if you wanted to spend a bit more you move through the price range by materials and print for instance the Swarovski pair will cost much more..

What is the most eccentric material that you have used to make a shoe?

We've got a python version which basically looks like a real snake just wrapped around your foot which freaks a few people out.

Andrew Adenmosun



Lara Jensen for Inbar Spector

Who initiated your collaboration with Inbar Spector ?

She got in contact with me. We were both seeing that whenever her dresses or garments would appear in editorials, somehow the stylist always seemed to pair my headpieces with her headresses. So other people had already kind of brought our work together, before us even speaking. It seemed quite natural that we should work together; we have similar aesthetics, our work is quite dramatic.

How did you go about the process of collaboration?

We spoke about different ideas and themes, the materials we both prefer to work in. Things just started to fall into place; as her collection developed it was becoming clear how I should respond to it. Inbar really likes things that are reflective, her whole collection is about concealing the body and removing from the body. I think the masks as a concept really lend themselves to that.

Will the masks always be tied to the collection for you?

I see them functioning as separate pieces. They are born of the collection but they can exist independently. For those few months Inbar and I worked separately in our own studios, our styles are very distinct and yet they compliment each other.

Had you ever done anything like this before, or did you have to develop new techniques?

We decided to go down the jewelry route to really highlight this aspect of reflectiveness. They're coloured crystals in gold and silver settings. I'm a maker that really adapts to different styles of working. Jewelry is something I've never really done before, but I very rarely find technical issues challenging. I think it's because my Dad is an Art Design Technologist, so nothing really scares me. The techniques I used were pretty traditional. Each individual piece was laid out with the crystals and pinned together, then I viewed the collection together as a whole and made some changes. Each headpiece took well over a weeks worth of hours, and I work eighteen-hour days.

What about your work for famous clients such as Lady Gaga?

I was working on a commission for her at the same time as doing the Spector show. I mainly make for her private archive, I often submit six or seven designs, some completely off the wall. Those are usually the ones she chooses – the most technically complex ones. It's very rare to be given such creative freedom, that opportunity to make something where you can put your heart and soul into. She's a lovely person to make things for.

What drives you creatively, and who or what inspires and informs your work?

I've always had this compulsion, this mad drive, to make stuff, to stick things together – to make something out of something else because you're not satisfied with the original design. I think you'll find a lot of designers have that, this dissatisfaction with the environment around us, and the urge to augment it.

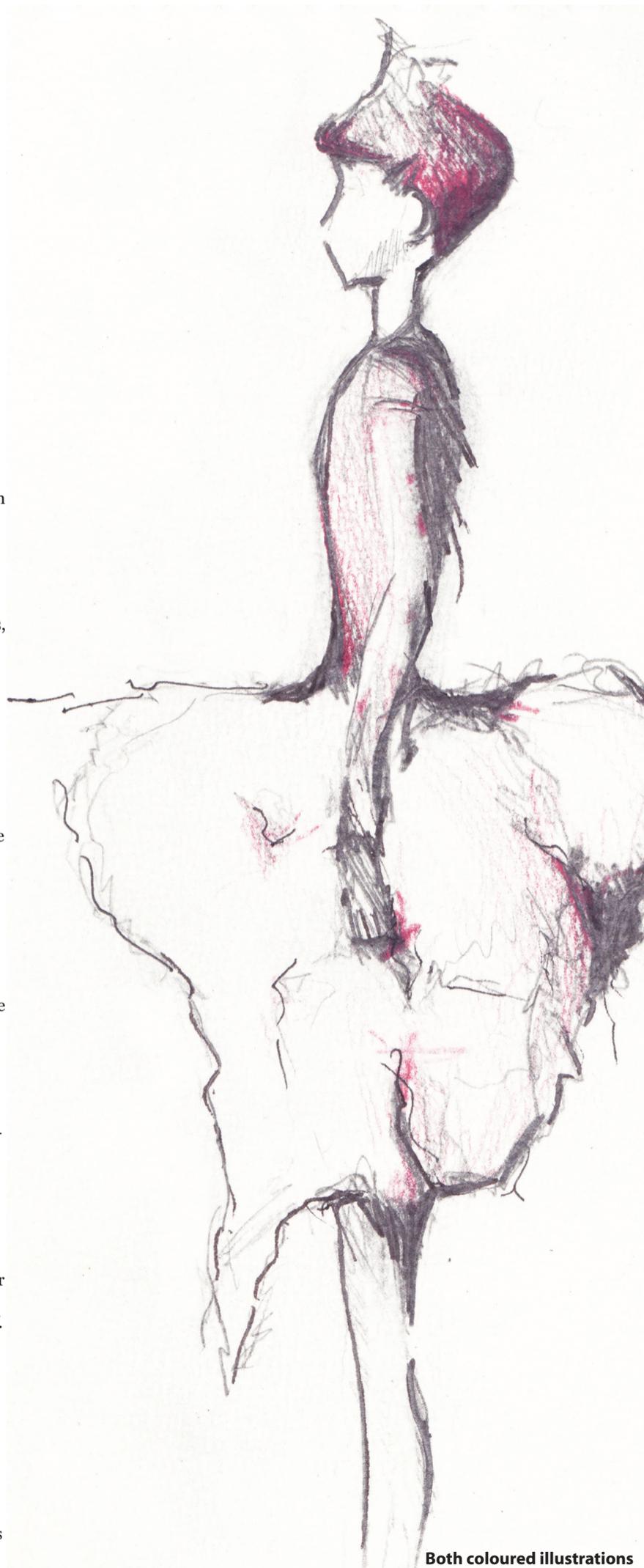
I believe there is something of life and of man that is unlocked in the creative process. Ted Hughes said 'words can unlock doors in the mind', and I believe this can be true of a colour, or a gesture. A lot of different artists inspire me, like Caravaggio, Goya, Barbara Hepworth and Francis Bacon. In terms of fashion, it will always be the original Alexander McQueen. Sarah Burton does an amazing job, but it has lost that vicious edge it had under him. It was always had this underlying, sinister feel; it used to frighten me, and I loved it. I like to listen to Mozart in my studio. I know that sounds pretentious, but I like epic stuff. His music captivates me – it unlocks those pictures in my mind.

What direction has your career taken you? What projects do you hope to work on in the future?

For the last couple of years I've been working with people to create for the catwalks or for editorials. I love doing work for editorials, because it gives me the opportunity to create some amazing pieces, which make amazing images. I like making fine art pieces – I trained as a fine artist. I want to remain doing all that, but I also I want to put together my own collection, something entirely mine and with my own stamp on it. I would love to create a diffusion line – it would be great to create something more accessible for the mass market. I'm not interested in making large amounts of money on the catwalks; I'm in this for the passion, not the money.

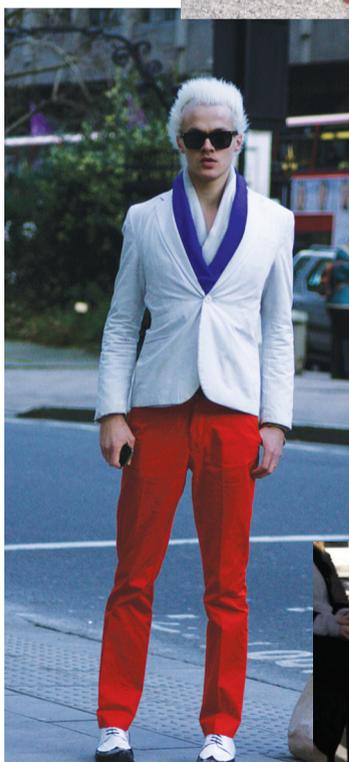
India Block

“Colour, or a gesture can unlock doors in the mind”



Both coloured illustrations above by Hélène Tezapsidis.

Street Style



Beauty

Favourite Look

By Tessa Barratt



Amongst a cacophony of velvet and feathers, Elisa Palomino brought cute to the catwalk with this doll-like palette of pastels. Soft pink cheeks and subtle lilac eyeshadow focused at the inner eye is perfectly perked up by the pop of matte orange lipstick. The dark 20's brow completes the look, reminiscent of the striking sirens of silent movies Clara Bow, Louise Brooks and Marlene Dietrich among others. 1920's glamour is set to storm the cinemas later this year with Marion Cotillard,

Gemma Ward, Isla Fisher and Carey Mulligan channelling it effortlessly through eagerly-awaited period dramas *Low Life* and *The Great Gatsby* respectively. The era is a favourite reference for many fashion conscious celebrities, including blonde bombshells Christina Aguilera and Kate Bosworth. Palomino's aesthetic may be too daring for the lecture hall, but each aspect used individually will certainly add something special to your makeup repertoire for a night on the town.

Nails

The seemingly insignificant details are those that complete catwalk looks and create designers' intended atmosphere. This season nails were used to full advantage by a whole host of talented stylists and nail artists.

Here's our top 5:

- Sophy Robson for House of Holland: Bright, 70s, houndstooth.
- Leighton Denny Expert Nails ambassadors for Osman: layered, shimmering, glamorous.
- Fashionista for PPQ: gold, glitter, heart-tipped.
- Marion Newman for Vivienne Westwood: edgy, original, Skateboarder chic.

And for the guys...

- Simon Foxton for Astrid Andersen: Gold, brash, masculine glamour.



Hair



The middle parting has returned to the catwalks, with sleek, sophisticated looks at the Sophie Hulme showcase, who complimented the trend with a low ponytail for an aesthetic exuding effortless refinement, yet casual charm. This easy, everyday look, paired with simple nude makeup perfectly suited her ready-to-wear collection featuring beautifully tailored feminine pieces that would be quick and easy to replicate for a casual look on campus. Other patrons included Christian Blanken, who gave the trend an edgier appeal, paired with poker-straight locks. In contrast, Mark Fast produced a bohemian

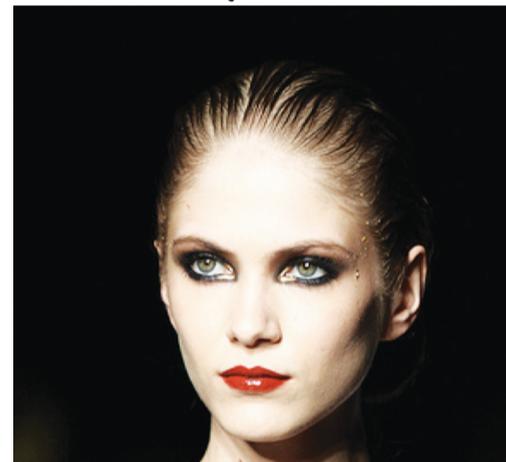
spectacle of plaits to harmonise with his latest collection of high-end knitwear. The chunky braiding was worn in a range of styles, hanging loosely or twisted across the forehead. Celebrity fans of the style include the Olsen twins, Scarlett Johanson and Dianna Agron (aka Quinn from *Glee*). Hair was used to more dramatic effect at the Ubuntu International Project Showcase, with half head cornrow braiding giving way to luxuriously voluminous waves. Backcombing was used to striking effect to create a strong silhouette. The look was completed with thick, intense eyeliner and deep red matte lipstick.

Extreme Look



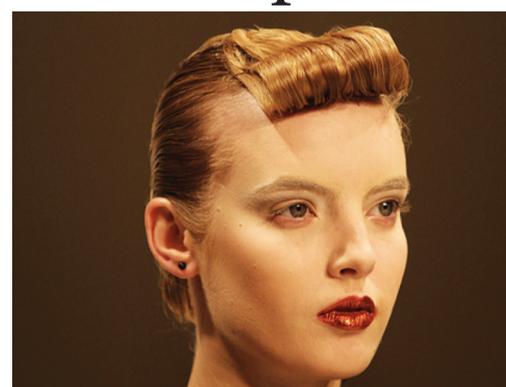
Alice Lee's eccentric hair creations were certainly a memorable experience. With hair swept over the face and around the neck, she aimed at mystery and succeeded. A largely monochrome knitwear wardrobe of slinky dresses and structured coats, adorned with simple leather plaiting, was given a sinister charm with this bold, original look. Streaks of colour embellished the structured style, which was inspired by the macabre themes of 19th Century Dark Romanticism. This season is a step up from the Spring/Summer collection featuring simple knotted buns and ponytails, proving the brand is constantly adapting and looking for innovative hair and beauty looks to complete their collections. Muted lips and immaculate complexions gave the strikingly constructed veils the spotlight, and they performed immaculately.

Eyes



Ashley Isham's models flaunted dark, dramatic eyes on the floor, with thick, black eyeliner and eyeshadow set off by a touch of gold at the inner corners. This look, completed with shocking red lipstick and a flawlessly powdered complexion is one to make a scene with.

Lips



Nora Nona, makeup artist for the Bernard Chandran AW12 Show, was not alone in pairing a natural complexion and soft, muted eyes with statement lips. Her take on the trend saw a strong red lip with a metallic sheen, paired with a nostalgic rockabilly quiff.

After-show Parties



Hussein with the Tiny Dragons: Josef Mandel

Hussein Chalayan

Hussein Chalayan held a launch party for his new Grey Line collection and new perfume, Airbourne by Comme des Garçons. The secret South Wing at Somerset House was dimly lit, and filled with a select list of fashion's most insightful buyers and press. Belvedere Vodka was served with fresh fruit juice and guests moved around digital videos being played of the Spring/Summer '12 collection lookbook. Eight bloggers and photographers also exhibited their interpretation of the collection. The look was clean (and costs a lot less than the Runway Black Line), the drinks were fresh, the buzz was cool and understated. This was not a fashion party for Elle magazine junkies. The evening was carried along by new band, The Tiny Dragons (opposite), who played a nice set of lyrical acoustic tunes. They weren't particularly stylish or cool, but that in itself set Chalayan's line up to be unpretentious and focused on quality rather than high profile celebrity. We were chuffed with our goodie bags of Butter nail varnish and limited edition bags. A class act all round. *Sophie Walker*

Egg: Wearable Art

Egg hosted the ultimate alternative after party. Dubbed 'Wearable Art for Durable People,' it promised to be outrageous. It didn't disappoint, especially compared to York (it's a well known fact that every time a hen party sash enters Reflex, a fashion fairy dies). The night kicked off with a fashion show, showcasing the work of cult designers Alexander Gocast, Felipe Johann and Ashley James. Johann created interesting shapes with a mix of herringbone and retro patterns mixed with fur, modelled by the fiercely beautiful Gina Harrison. The dark and dramatic clothes were inspired by the fetish scene. Afterwards, scenesters and drag queens buzzed around the tented atrium under a chandelier of disco balls. Extra points for disguising yourself as a chess piece or as the contents of a five year old's craft set. We were definitely not in Kansas any more; well, the invitation declared itself as a 'polysexual' environment. The club itself was a veritable warren of different rooms. Highlight of the night was the LONG X DJ set. Gareth and Sick Bwoy are not only talented DJs, but part of the brilliant team behind reviving the Boy London brand. The night culminated well into the early hours with everyone unleashing their inner freak to a DJ set from headliner Jodie Harsh, with her infamous circus set. *India Block*



Gentlemen wearing their 'art'

Top Tweets

- 'Feminine bows and tweed caps are the order of the day @Burberry #LFW' and Owls! @Burberry#LFW *GlamourUK*
- 'It's all about London right now!!' *Rihanna at the Stella McCartney Presentation*
- 'Here's looking at you Christopher Bailey. Just. Gorgeous. Xx @Burberry' *Kate Bosworth*
- '@henryholland show was excellent!!!! Houndstooth dress was so ideal. X well done Hen! *Alexa Chung*
- 'Loved mulberry! Furry!' *Pixie Geldof*
- 'Ahhhh anna wintour alert! She is backstage having a preview of the collection #LFW' *Made in Chelsea's Millie*
- 'Breathtaking jewels, fur hats & embellished gowns. Most marvellous@TemperleyWorld show yet. #From-russiawithlove' *@DelevingnePoppy*
- 'Sunday dinner in front of the fire. This is the greatest thing about Great Britain. Well that and #LFW' *@LavenderRowan*

Charli Rose Lees

Best of the Catwalk Soundtracks

- *INXS - Need you tonight* played at the Pringle of Scotland Show
- *Marina & The Diamonds - Numb* played at the Burberry Prorsum Show
- *Old skool TLC song - Creep* played at the Topshop Unique Show
- *Azealia Banks - 212* played at the House of Holland Show
- *Charli XCX - I'll never know* played at the Fred Butler Show
- *LCD Soundsystem - Dance yourself clean* played at the Fashion East Show
- *Lianne La Havas - Forget* played at the Moschino Cheap & Chic Show
- *Lana Del Rey - Video games* played at the Aquascutum Show
- *Jack & Jill - Work if girlfriend* played at the Louise Gray Show
- *The Cinematic Orchestra - To Build A Home* played at the Burberry Prorsum Show
- *M.I.A - Bad* played at the Jean Pierre Braganza Show.
- *'Miss You', by The Rolling Stones* played at the Pringle Show

Andrew Adenmosun

The Front Row



London fashion week was certainly a celebrity fuelled affair celebrities present include Anna Wintour and Bill Nighy attend the Nicole Farhi autumn/winter London Fashion Week show. Sir Philip Green and Chloe Green attended the Topshop Unique show. Fashionista Olivia Palermo, Twiggy, Jodie Harsh and Carly Lawson were other front rowers at the Matthew Williamson show. Kanye West, Nicola Roberts, Grace Woodward and Mollie King all dawned the front row at the Mark Fast show. Jo Wood and Sadie Frost made an appearance at the Vivienne Westwood Red Label show. Alexa Chung and Pixie Geldof supported their friend Henry Holland by sitting in on his House of Holland show. Singer Alexandra Burke was at the PPQ show. Pixie Lott also dropped in on the PPQ show. Home Secretary Theresa May was seen at the Osman show. Model Kelly Brook looked resplendent at Giles. A pregnant Peaches Geldof was at the Moschino Cheap And Chic show. The Made in Chelsea star Millie Mackintosh was at Clements Ribeiro while co-star Amber Atherton of made in Chelsea basked in the Jasper Conran show. Gemma Arterton and Tinie Tempah attend the Issa show. Samantha Cameron sits front row at Christopher Kane. *Andrew Adenmosun*

“Can we say bustier?
What is a bustier, anyway?”
Boris Johnson at LFW



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