



lucire

AUGUST 2004

Gabriel
Scarvelli

One designer can
change the world

American
idol

The true idol look

A light exists in
spring

The gap
between seasons

The circuit

Hot off the
catwalks at
Sydney, Toronto,
Los Angeles, Miami

Hilary
Rowland

Model
businesswoman

Bronzing

Regardless of the
season

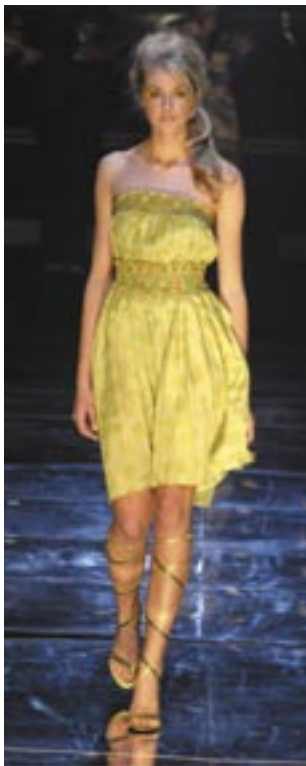
Cocktails
in London

The trendiest
bars in town

Permanent
make-up

We expose the
dangers

juicy style



ABOVE LEFT: One Teaspoon staged a lavish "Alannah Hill rip-off-style show" to promote its tank tops and tiny frocks. **ABOVE:** Surprise of the week: Wayne Cooper took his inspiration from '50s Hollywood, while the Beckhams' hairdresser Tyler Johnson for Schwarzkopf did the coiffs. **ABOVE RIGHT AND RIGHT:** It seems the waistline is rising according to many designers, including Jayson Brunsdon. **LEFT:** Sass in Bide dominated the front papers of the Sydney dailies with an unofficial off-schedule show the day before MAFW.



Gwendolynne designer Gwendolynne Burkin obviously had a hard time trying to edit her favourite garments, staging an hour-long show. Unfortunately, it resulted in fashion overload.

Not the way of all flesh

Fortunately, enough of the local designers steered clear of "tits 'n' arse" to make Mercedes Australian Fashion Week worthwhile, writes **Carolyn Enting** PHOTOGRAPHED BY ALEX ZOTOS

FIFTY SHOWS and 100 designer collections in four days: the Mercedes Australian Fashion Week schedule for spring-summer 2004-5 gave media and buyers a good workout, but still left many visiting international buyers with money to spend and shaking their heads in desperation as to what to buy.

If the collections are anything to believe, we will be spending all of next summer swanning off to parties with the amount of evening-wear or at the beach with flesh-revealing apparel on show.

The mystery was, in part, dispelled for me by a buyer from a reputable Australian department store, who shall remain nameless. They revealed that most Sydney retailers do not attend the event. Instead they do all their buying in advance because most of what goes on the catwalk are showpieces designed to get media attention, and apparently in Australia baring tits and lots of arse is the answer.

Okay we expect a few "show pieces", which make it all more interesting and keep the photographers happy, but there has to be a limit. That goes for theatrics too—**One Teaspoon** staged an extravaganza that appeared to take inspiration from Alannah Hill's trademark productions complete with marching girl routines, and a few bare breasts and

behinds thrown in for good measure, to showcase what was essentially a nondescript collection of tank tops and tiny frocks.

I felt sorry for the designers who have bought into the tits-and-arse brigade, and for the buyers who travelled some distance to get there.

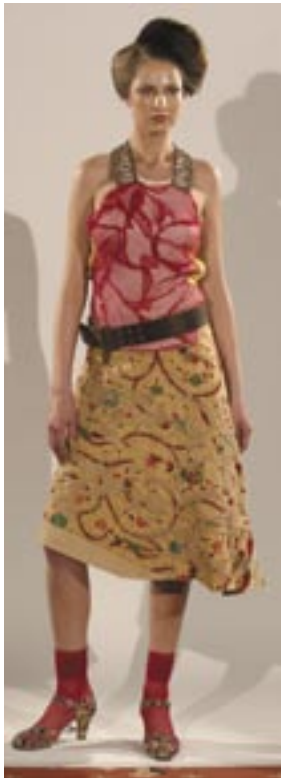
Thankfully not all designers have bought it: Akira Isogawa, Alex Perry, Toni Matceviski, Gabriel Scarvelli, Sunjoo Moon, Rebecca Dawson, Jayson Brunsdon and, surprisingly, **Wayne Cooper** could not be accused of pulling cheap tricks.

Cooper was the surprise of the week with a collection of elegant eveningwear set against a backdrop of stars and the Sydney Opera House, a welcome departure from his usual bikini parade.

Throwing all of the above aside, MAFW 04 was still worth the trip.

There were a lot of pretty things on the runway and the colour palette was delicious: soft gelato colours—yellow, orange, brown, spearmint, cream and pink—subtle tones of nude and grey, and bright apple and emerald greens, turquoise, red and lilac.

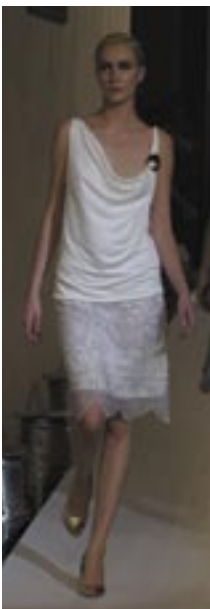
The fashion forecast was all about the frock: girlie and glamorous, borrowing the clean lines of Hollywood dressing from the days when Audrey Hepburn and Jackie O. ruled the stylebooks, flapper dresses



On the web
Read the full story and reviews at www.lucire.com/2003/fall2004/ (select Mercedes Australian Fashion Week), in July



Fresh and happy: Trelise Cooper kicked her heels up at MAFW and snaffled some big orders.



TOP, CENTRE: Lisa Ho, one of many who featured butterfly prints. **TOP FAR RIGHT:** India was a big influence for Akira Isogawa, who featured sumptuous embroidery. **RIGHT:** Zambesi mixes sequins and high fashion with sport. **ABOVE LEFT AND RIGHT:** Fashion moments were delivered by Gabriel Scarvelli and jewellery and accessory designer Sarina Suriano.

reminiscent of the 1920s embellished with embroidery, beading and sequins, to floaty feminine styles in silk georgette that fused '70s influences with the empire line. Skirt lengths were super-short, super-long and everything in between: straight, full, ruffled and pleated with the odd handkerchief hem, while the most dominant silhouette was the baby doll dress—everybody did one.

In stark contrast to last summer, there was hardly any denim to be seen, or trousers for that matter, and those that made an appearance were tailored and with high waists. Hair was also riding a new wave with curls making a comeback. Make-up was mostly matt, sporting nude lips by day and red by night. Footwear sparkled with sequins, while metallic strappy sandals and wedge heels ruled the runway in emerald, turquoise, fuchsia, silver and gold. Favoured fabrications included cotton Lycra blends, satin, silk chiffon, and georgette featuring leopard print, butterflies, florals, circles and tie-dye, with many styles embellished with embroidery and sequins. Memorable moments included **Lisa Ho's** show, which kicked off the event on May 3. Her Exotica collection took inspiration from the era

of Venice-based Peggy Guggenheim resulting in an array of flowing frocks sporting sophisticated prints in a kaleidoscope of florals, ocelots, tie-dyes and ombres.

Jayson Brunsdon, formally the creative director of Morrissey, also took inspiration from a female icon, opera diva Maria Callas who became an international phenomenon in the 1950s and 1960s. The collection was all elegance and glamour, heavily influenced by Grecian robes of the goddesses of Callas's homeland.

Melbourne designer **Gwendolynne's** potentially triumphant moment was ruined by fashion overload. The hour-long show was painfully slow, showing in total 64 outfits including many repeats, which resulted in people bolting for the exit at the end.

By the time **Akira Isogawa's** show kicked off in the magnificent MacLaurin Hall of the University of Sydney the same day, it was 11:30 P.M. and two hours late but worth the wait, featuring subtle beading and exquisite embroidery.

The fashion moments of the week belonged to **Gabriel Scarvelli**, whose intricately beaded collection Razor harked back to the days of Sydney's notorious Razor Gang girls of the 1920s,

continued on p. 102



Samora



Jenni Kayne



Frankie B.



Shay Todd

On the web

Catherine Rigod's day-by-day account at www.lucire.com/2003/fall2004/ coming in late July

The real California

Los Angeles Fashion Week is cementing itself on to the world stage. In true Californian style, there's a 'What winter?' as designers cast a sunny, confident disposition on fashion for fall
BY **Jack Yan** PHOTOGRAPHED BY DAVID LEE

AMERICA'S TWO COASTS always seemed two different countries to me: the Wall Street mentality of the east and the Beach Boys of the west. That may be a generalization, but Californians have always been proud of their pioneer can-do spirit.

Unsurprisingly, Los Angeles Fashion Week has risen from being a show which east coasters looked down on to one that enjoys the full legitimacy of IMG—Seventh on Sixth organization and Mercedes-Benz sponsorship.

It's not just legitimacy: Angelinos have really found their niche on the global fashion stage this fall and have collectively created plenty of cachet for California on the catwalks.

Prints of tides

THE BIG TREND this season was the print. **Jenni Kayne** was one of the most representative Californian designers there, with a collection celebrating the state's lifestyle, from rodeo to Rodeo Drive. We loved her denims, halter tops and floral prints, all of which could be donned by women from their teens to their 40s. Sharing our enthusiasm were Sharon Stone, Lara Flynn Boyle, Dustin Hoffman and Owen Wilson (as pictured in our May issue).

Samora, who worked at Stefanel in Milano, created effects on her prints that blended animal spots with energetic swirls; not to mention polka dots on a capelet and floral spots on a corduroy ensemble. Fabrics marked this collection: viscose, suede and cashmere also appeared. This was arguably the most global collection all week, in that it could be sold in Milano and Paris quite happily.

Single went more obvious with its unique animal and floral prints, with red and orange emerging major colours. This was its catwalk debut though the brand has been around for a decade. Designers Galina and

Michael Sobolev sent down everything from spaghetti-strap camis to coats, but it was still a very cohesive collection.

Corey Lynn Calter showed floral and natural inspirations in a collection based around a walk in the woods (though not in the beautiful flowery yellow shoes that caught our eyes). There was a nice use of silk chiffon and cashmere, going for a luxe look. Danielle Clarke's **Frankie B.** focused on a more wintry collection of coats and jackets, in deeper shades of red and brown, with paisleys and stripes.

Classics

DRAPING, ruching and the bare shoulder made both **Editte Keshishyan** and **Rami Kashou's** collections for fall-winter '04-5 more classical in feel. Kashou was more avant-garde in reinterpreting the classic inspiration, using wrapping and knotting techniques, but both seemed to preempt the fascination with Greece this summer.

Sexy

Shay Todd was definitely at the Californian beach but she never crossed into tackiness, despite this being the adopted state of Canadian actress Pamela Anderson. His bikinis, robes, halter-tops and maillots were très Californiens, ranging from a lemon bandeau bikini top to our favourite, a gold lamé top. **Pegah Anvarian's** fall-winter 2004 is sexy and revealing, and a tribute to the décolletage.

Asian

CALIFORNIA IS what much of America aims to be: a melting pot. So it's no surprise to find Asian influences—a huge part of Californian culture—strong.



Single





Editte Keshishyan



Sue Wong



Tomer



Sheri Bodell



Dâ-Nang



John Sakalis



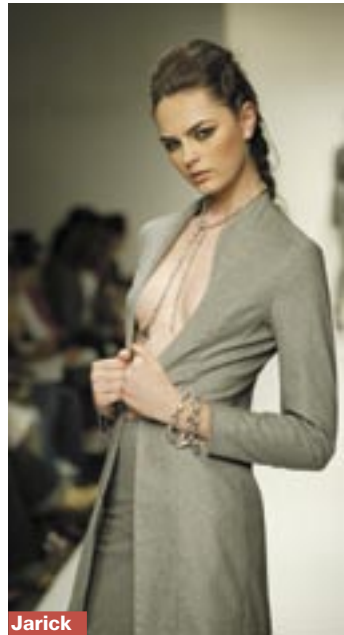
Martin Martin



Lords



Richard Tyler



Jarick

John Sakalis, of Chinese-Portuguese extraction, was a perfect example. Sakalis takes his lead from Chinese silk designs (used on some dresses and skirts), as well as brighter green, magenta and pink shades. Asymmetry was strong, with hemlines between mini-skirt length and the knee.

Frenchman Albert Dahan's **Dâ-Nang** label is a hot California celeb favourite. This may take its overall inspiration from Dahan's 'Sur-plus Indo-Chine' idea, but can be described as more street-glam.

Sue Wong took audiences back to the 1920s but her work was more about Asian-American extravagance. Unlike eastern designers in other countries, Californians "got it", from the opening belly-dancer to the embroidery and semi-precious-stone beading, not to mention fur trim on rococo.

The real Terminators

One of the stand-out collections of the entire week was that of Israel-born designer Gendler **Tomer**. He took menswear ideas but pushed them further (which is why we like with Maurice Malone and R. Scott French back east). We saw conventional shades (blacks and metallics) but unconventional cuts, with details such as multiple belt-holes, pockets on shoulders and high-tech fabrics. A favourite was a dark grey coat with mini-buttons with a dual pocket effect. In all, this is a futuristic, *Terminator*-glam look, which ties in to movements in Sacramento well.

Solids

Primary colours returned in a big way at these collections. **Lords** saw mostly solid shades (blacks, whites and reds) and marked the return of

the jacket and longer hemlines. **Martin Martin** had rather plain blacks and whites, and used tartan to lift the collection as it tried to combine Euro sensibility with streetwear styles. Its finalé wedding dress was one of the most distinctive, with ruffled tulle wrapped around the model.

Joe's Jeans had primary colours (lighter pinks, blues and strong yellows) and made them into a vibrant collection, with a short, camel-coloured jacket one favourite and a denim mini with exposed pocket lining falling below the hem another. **Monah Li** and **Naqada** showed richer shades and reflective colours (orange and green), pleasantly startling audiences on the brightness.

Essentials

Several designers preferred to play it safer with elegantly crafted essentials, but that did not mean any absence of creativity.

Richard Tyler showed why he is one of LA's best known, playing with houndstooth, gathering for jackets and soft muted colours. This was a beautifully modelled collection that had its share of celebrities in the audience (see *Lucire* May 2004).

Sheri Bodell showed staple pieces, mixing the best features of the season but going more for a mainstream buyer already quite sold on the brand with her pleating, prints, red and pink details.

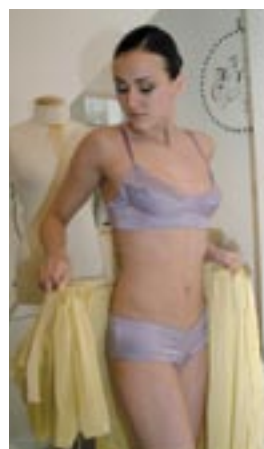
Not quite Californian

Central St Martin's grad Heike **Jarick**'s theme was harder to pick, spanning everything from eveningwear to suits. Christophe Coppens riding hats marked her collection out, as did her use of red mohair and fox fur, though her British-New York sensibility contrasted many others'.

In all, there was plenty of optimism. As we went to press, we noted California's rising house prices (again). Fashion, the barometer of these moods, suggests these west coasters will have a great season ahead. In the words of its Governor, 'I'll be back.' •



CLOCKWISE FROM ABOVE: Janet T. Planet's Björk creation. Eryn Reid's Cracker Woman; her Cracker Man has a '70s-Ziggy Stazrdust feel. Franke from Kendra Francis. Layer by Jennifer Dares. Franke's "open changing room" tableau. Eryn Reid. Pink Tartan.



Canadian chic

Known as Canada's premier fashion week, Toronto showed everything from a Missoni retrospective to clothes in chocolate, writes **Phillip D. Johnson** PHOTOGRAPHED BY CHERYL GORSKI

On the web
Read the full story at
www.lucire.com/2003/fall2004/ (select Toronto Fashion Week)

WITH THE CONTINUAL PROLIFERATION of high-profile market weeks throughout the global fashion industry, everyone is vying for their share of attention. But that is simply not the case with Toronto Fashion Week. Now in its seventh season, TFA is Canada's most recognized fashion event. Through an elaborate series of fashion shows and installations, the Fashion Design Council of Canada (FDCC) designated March 22–6, 2004 as a celebration of Canadian chic, which was held primarily at the Liberty Grand Entertainment Complex.

In recognition of the growing friendship between the cities of Milano and Toronto, Missoni, the world-renowned design house, staged a 50th anniversary retrospective. Mayor David Miller presented a special Toronto Fashion Week award to Missoni for the house's 'outstanding contributions to fashion over the last half-century.'

One of the biggest hits of the week was the Rocolat show by **Janet T. Planet**. Ms Planet's collection of accessible and wearable design art was inspired by 'women who rock.'

Her March 25 installation at Gallery Neubacher was a farewell to the Toronto fashion scene and a celebration of her upcoming move to Los Angeles. The collection was modelled around the use of chocolate and the influence of twelve women musicians, including Peaches, Madonna and Nelly Furtado. Each 'Rocolat' woman was chosen for her tremendous creativity, personal style, inner strength and ability to rock. Several pieces in the Rocolat installation were inspired by women she had previously designed and styled for, including Björk, Emm Gryner and Alex Pangman. This was such a skilful presentation that sometimes one almost had to conduct further research to fully figure out what was made from chocolate and what was real cloth. She uses a variety of fabrics,

including silks, wools and embroidered pieces in a rich, vibrant palette of colours (plum purples, metallic fuchsia, bright green, silver and chocolate brown) to reflect the energetic personalities of these women. The collection featured wrap-around pantsuits, sculptured skirts, striped cat suits, hooded vests and dresses of layered transparent fabrics and tulle.

Kimberley Newport of New York-based **Pink Tartan** enjoys the challenge of making beautiful clothes that 'women want and can relate to.' She designs equally for herself *and* her customers. 'I take the simple approach [that] if it fits me and makes me feel good then I know my customer will love it too.'

She named her company **Pink Tartan** because she loves pink for what it represents: femininity, elegance and classic style. Tartan is the internal company code word used for anything chic. The fall 2004 collection includes beautifully tailored coats, crisp white shirts with elongated cuffs, smartly cut pants that really define the legs and so much more. Again, although this was a womenswear collection, her attention to detail and the execution of her vision made me want to wear some of the outerwear pieces such as the preppy red three-quarter-length just the same. She's a true hidden treasure and one to watch on the international fashion design scene.

Ontario native **Eryn Reid** is a former award-winning, competitive figure skater whose tailoring skills, training from the Ryerson School of Fashion, experience, discipline and her vivid imagination make her a formidable force. Through her creations, she celebrates life, a spirit of fantasy, flair, and fun, with pieces that marry funky and classic. Ms Reid hand-paints many of her fabrics, and her designs are natural head-turners. An exuberant customer says it all: 'I wear the coat in Paris and stop traffic more than once a day. People keep asking me where they can get one. Next time, I'll bring the order book!'



TOP ROW: C'est Chic group show.
RIGHT AND BOTTOM ROW: Missoni retrospective.
FAR RIGHT: A fun show from Cake.



Ms Reid commandeered the elegant boiler House Restaurant in Toronto's Distillery District to debut her fall-winter collection. Inspired by the luxury and decadence of the beloved ballet, *The Nutcracker*, her vision of the Cracker Woman has models as ethereal ice nymphs wearing Victorian corset tops and other designs in pink plaids, hand-painted silk and lace, rich baby blue velvets, herringbone and ornate black lace. I adore her red velvet skirt suit with black trim detailing and her pairing of a baby blue velvet mid-rift top (with black lace detailing on the neck line and sleeves) with a tartan mini-skirt. The Cracker Man sees Reid's impeccable style expressed with sharp lines, intersecting stripes and hints of colour. Taken one step further, her menswear designs have that '70s-Ziggy Stardust mystique that sets her apart. From the two-tone, low-slung pants to the white tuxedo shirt with black lace columns down the front (which wasn't the least bit feminine), she hit all the right notes. She is a star on the horizon, waiting for her moment, which isn't too far off in our eyes.

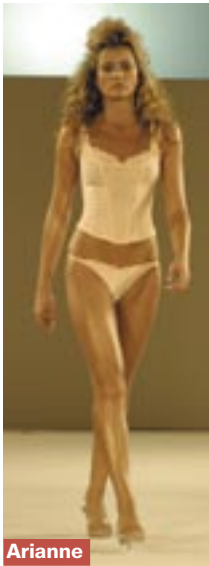
When **Kendra Francis of Franke** opened her Queen West boutique (at 920 Queen Street West at Shaw Street) two years ago, her initial offerings consisted of body-hugging pants, bust-baring, skimpy tops and assorted dance club ensembles. But over time, she refined her skills and branched out into other design areas including beaded chiffon cocktail dresses in pastel blue, grey and silver, clingy off-the-shoulder and scoop-neck pieces in black, grey, silver and fuchsia that she sold for \$225-\$650. As well as her satin and chiffon skirts cut in three different lengths: full, to the knee and super-short



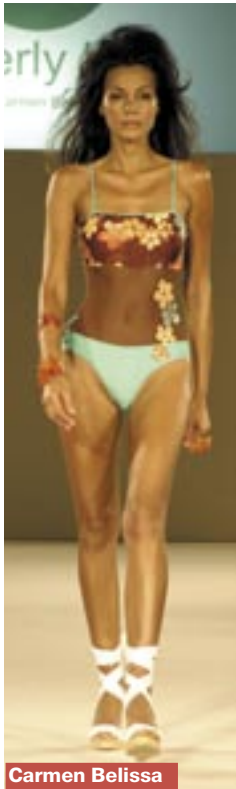
(\$175-\$250). Instead of dressing the models backstage, she and her set designers created tableaux where the models in matching bras and panties in solid, rich colours dress themselves. The audience then was privy to the sight of women in their individual "dressing rooms" going through the process of getting ready for a night out on the town. Ms Francis's ability to design these dreamy outfits and

the models' seeming unawareness of the audience worked to give the pieces that extra something.

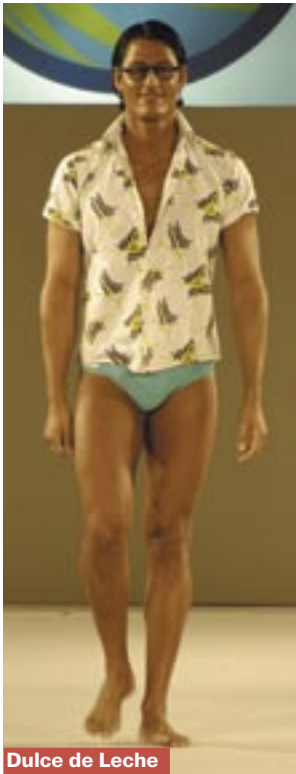
The **C'est Chic** designer group show at Hazelton Lanes (55 Avenue Road) located in the heart of Toronto's renowned shopping and entertainment district featured designs from an eclectic and talented group of designers. This list includes **Aquascutum of London, TNT Woman, TNT Blu, Petra Karthaus, Love and Money, Tian Art**, and shoe accessories from **Browns Shoes, Vivaci Shoes, KSP Jewelry** and **Sandro and Felice**. From sexy swimwear *continued on p. 102*



Arianne



Carmen Belissa



Dulce de Leche



Pineda Covalin



Teresa Valencia



Alquimia



Claudia Bertolero



Julian Chang



Julian Chang

The global fashion show

From all over the world they came—India, the Caribbean, South America, Spain, Italy, Mexico—to to the sixth annual Fashion Week of the Americas at South Beach’s Roney Palace Resort, Miami
BY **Phillip D. Johnson** PHOTOGRAPHED BY RICHARD SPIEGEL

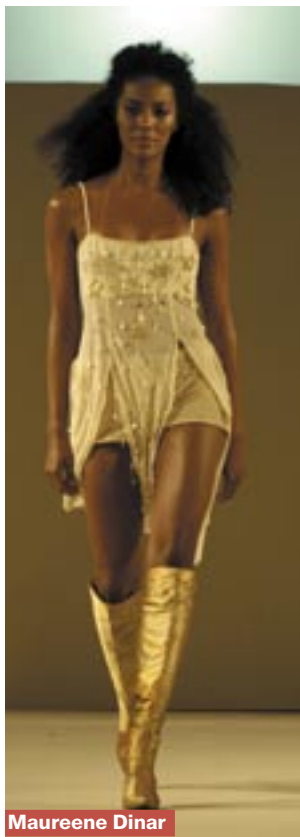
IN THE PAST, I have been less than enchanted by the line-up of designers—save a few—that Beth Sobol and her staff have attracted to Miami for the foremost Latin American fashion showcase in the US, Fashion Week of the Americas. This time around, I am impressed with the vastly improved calibre of the talent and the manner in which they enriched my education of the fashion world as the week progressed. Now more than ever, fashion is global and the language barriers we come up against are surely surmountable by depth of talent and appreciation of beauty.

DAY ONE The week opened with the electrifying Lingerie–Swim Showcase. **Arianne Lingerie** of Canada returned, showing it has not rested on its laurels. The team behind Arianne used a wide range of fabrics (cool cottons, silk, jacquard prints and lace) to create underwear pieces that can easily serve as casual daywear and sexy nighttime evening-wear. A dusty rose print slip with white lace edging does double duty as an understatedly sexy negligée. A cream coloured spaghetti strap top, when paired with cigarette-cut jeans, becomes the perfect night-out-at-the-club outfit. The beautiful bodysuits become more special when paired with a custom-fit business suit.

The **Beverly Hills by Carmen Belissa** swimwear collection was more alive with the Latin spirit. Ms Belissa, a native of Columbia, knows how to turn up the heat. I particularly liked her version of the two-piece swimsuit made popular by Ursula Andress and Halle Berry in their respective James Bond films, her yellow and brown floral print low-cut, halter neck one piece suit, her crayola flower-print one-piece with its accompanying purple sarong cover-up, and the sexy sunflower yellow two-piece suit with its yellow fringed sarong cover-up.

Phillip D. Johnson is features’ editor of *Lucire*. Richard Spiegel is New York editor of *Lucire*.

RICHARD SPIEGEL



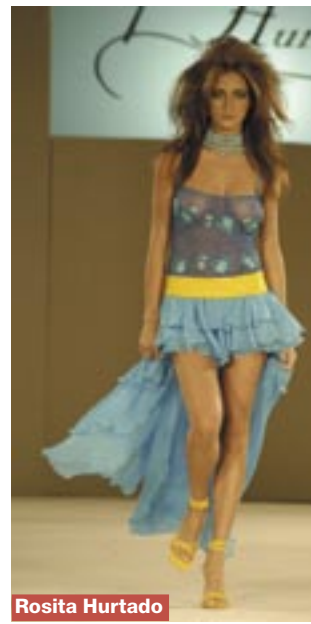
Maureen Dinar



Heather Jones



Diego Morales



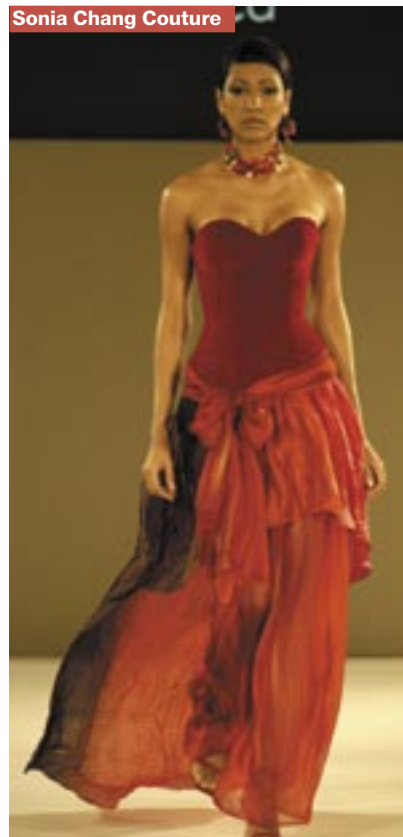
Rosita Hurtado



Cole Face



Mercedes Marquez



Sonia Chang Couture



Fatima Arrieta



Andrea Di

Teresa Valencia reminds me of the clothes Donatella Versace sends down—except Ms Valencia seems to have some talent to do the job right

The red-hot new Latin-flavoured men's label, **Dulce de Leche**, was the highlight collection of the week. This collection of well-structured and fitted shirts, pants ranging from Capri pants and full-length cargos to brushed cotton lounge pants and sizzling swimwear gets its flavour from the creative minds of its co-designers and owners, Luis Toro, Carlos Mejia and Rafael Paris. The line also includes beautifully cut board and fitted boy shorts in a variety of colours for those of us who aren't Chelsea boys with 12-pack abs.

My favourite of the lot was their pale blue-grey-green thin-striped dress because it was discreet enough for the man looking to blend into the woodwork but can be played up for the man looking to stand out in the crowd. The pant designs shown were artfully designed to be extremely comfortable and of the stylishly sportswear mode. Further, their shirts are priced between us\$60 and us\$90.

DAY TWO Day Two started with a prêt-à-porter showcase that featured some very promising and talented designers from South America and Italy. Costa Rica's **Sonia Chang**'s ready-to-wear collection was too

<http://lucire.com>

ethnic for my taste. Pieces that were otherwise "done" in their implicit simplicity of lines were often ruined by ethnic print detailing that caused me to cast a not-so-positive second look on each piece in question.

Ecuador's **Teresa Valencia**'s designs remind me of the clothes Donatella Versace regularly sends down her runway—except Ms Valencia seems to have some talent to do the job right. Her swimsuits are fantastic. Her daywear pieces are youthful and fresh. Even when she goes over-the-top—as in her bright busy print long skirt with an asymmetrical hem—she still manages to keep it together. Best of show here were her swimsuits, her orange and cream silk halter evening gown with its ribbon hemline and her multi-fabric gypsy gown.

One could not be more cheered up by the colourful silk ties and scarves designed by Christina Pineda and Ricardo Covalin for **Pineda Covalin**. Used in various ways as tops, belts, and sarong waist ties—to name a few—this Mexican team uses fashion to 'expand the richness of Mexican and Latin-American culture and traditions throughout the world.' I particularly like the way they paired their scarf tops with crisp white culottes and cigarette pants, and how they kept it fresh and light throughout the whole presentation.

Peru's **Claudia Bertolero** is fluent in five languages and especially knowledge about designing clothes for an international audience. Having worked for both Prada and Versace in the US before completing her degree in Milano, Ms Bertolero is the 2003 recipient

On the web
Late July: the full story at www.lucire.com/2003/fall2004/ (select Fashion Week of the Americas)

continued on p. 102



FASHION FEATURE



You only live twice

ABOVE: Scarvelli's American Rose Dress shown at Mercedes Australian Fashion Week in Sydney for spring-summer 2004-5. **ABOVE RIGHT:** Gabriel Scarvelli: designing with an eye on the sustainability of our planet.

They say God is in the details, in which case the environmental consciousness and social responsibility of Gabriel Scarvelli, Mercedes Australian Fashion Week darling and a survivor of the onset of liver cancer, should be the most worshipped in the industry

BY **Carolyn Enting** PHOTOGRAPHED BY THE AUTHOR AND CLIVE SOUNESS/KAHUNA DIGITAL; CATWALK PHOTOGRAPHED BY ALEX ZOTOS/MAFW



United Nations Environment Programme
Lucire is the UNEP's first Fashion Industry Partner



THE WORDS *fashion*, *social conscience* and *environmental sustainability* are not often seen in the same sentence but for Australian designer Gabriel Scarvelli, it is the way forward for fashion and the future.

Wherever possible, Scarvelli uses natural fibres, 98 per cent of the dyes he uses to colour his fabrics are organic, he rescues rose quartz chips destined for the scrap heap to bead onto his garments, employs 12 Indian beadworkers in a small factory two hours out of Calcutta whom he pays 48 times the average wage, and plans to help them set up an independent organic cotton plantation. All this aside, Scarvelli, 25, has talent—lots of it.

At Mercedes Australian Fashion Week in May 2003, he launched his first signature collection of intricately beaded dresses now stocked at luxury boutiques Tracey Ross on Sunset Boulevard, Coco Ribbon in Notting Hill, Karen Walker in New Zealand and a number of high-profile fashion boutiques throughout Australia.

His most recent show at MAFW '04 at the Cove, Sydney was a triumph and hailed one of two fashion moments of the week—the other belonging to couture jewellery designer Sarina Suriano (*see separate report*).

Inspired by Sydney's gangster women of the 1930s, Scarvelli named his collection *Razor*, after the Razor Gang who used to rule the streets of Surry Hills where his workroom is based.

This time it was Scarvelli's turn to rule. Trebling the number of pieces of his hand-finished demi couture from eight to thirty-eight beaded styles, models sashayed down the runway wearing fabulous flapper frocks fashioned from silk georgette, hand-embroidered tulles and French lace.

However, unlike many young fashion designers Scarvelli has not let his success go to his head.

'My goal is not to be rich and famous. My aim in life is to help people out because someone once helped me,' Scarvelli said.

His passion and drive for protecting the planet and helping the underdog can be explained in part by his story, which reads like a Charles Dickens novel featuring a guest appearance by Cinderella's fairy godmother.

Growing up in a dysfunctional home, Scarvelli had a less than happy childhood and found solace in his aunt's vintage clothing shop in Paddington where he helped mend garments for \$2 an hour.

One day, a 90-year-old Russian woman walked into the store. Upon seeing some of the beaded garments, she revealed that she used to work for haute

FASHION FEATURE

couture beading and embroidery institution House of Lesage in Paris.

She announced she would teach Scarvelli, then aged 12, the secrets of tambour, the French beading and embroidery method, even though she had signed a confidentiality agreement in 1925 never to pass on the skills. She died a year later leaving him all her equipment.

Two years later, home life, coloured by alcohol and abuse, became too much. He ran away aged 15 with 'nothing but the clothes he was wearing, a bag and a book'.

He lived on the streets of Sydney for several months, one day passing out from lack of food and woke up in hospital.

Doctors quickly diagnosed he had the beginnings of liver cancer. He was operated on 'as a ward of the state', had part of his liver removed and told he had a 10 per cent survival rate.

'I made a decision that if I woke up from the operation I was going to get out of the situation I had been in,' he said.

'I was being given a second opportunity at life and that was my inspiration.'

In the beginning, no one wanted to employ him because he didn't have a second change of clothing, but he persevered working any job he could get in a cutting room.

It wasn't long before he was snapped up by designer Collette Dinnigan after he began beading for the bridal industry and worked for her for three years as head beader.

While working for Dinnigan he was exposed to beaded fabrics from India, many of which were badly made.

'They knew how to bead but didn't know how to knot it off properly,' he said.

However, the work inspired him to make his first trip overseas, at age 19, to Calcutta, India with the view of working with and paying bead workers to create beautiful fabrics for a growing list of clients that included Jodhi Packer and Peter Morrissey.

'The travel agent asked me where in India I wanted to go. I looked at the map and the first city I saw was Calcutta. I said, "Calcutta," and the agent looked at me as if I was an alien and said, "Are you sure?" I said, "Yes, I will stick with my first gut feeling and go to Calcutta," he recalled.

With a budget of A\$1,000, Scarvelli gave himself two weeks to find a factory to bead for him. He found it on the second day, two hours out of the city. It is the same one of which he is now a part-owner and still uses today.

It turned out that at one time the factory had beaded for Christian Lacroix and had only reopened months earlier, after being closed for 10 years.

The factory had lost many of its skilled workers, so Scarvelli sat on the floor with them for a week and began teaching them what he knew. A special bond and friendship were born.

Over the past six years he worked with the people of the village, the name of which he will not disclose, and helped set up a co-op system and successful beading operation.

The factory's reputation for exquisite workmanship has led to work in Belgium and Germany beading bridal fabrics, facilitated by Scarvelli to ensure that they are fairly paid for the work they do.

'I can't give them work 365 days of the year so I supervise international clients they do work for. That keeps them self-sufficient and I don't take anything from them,' he said.

'They are like my family and I protect them as much as I can. I have heard of so much abuse in India from the western world and think it is disgusting.'

A co-op manager from the village runs the factory and supervises the workers. Surplus money goes into a co-op fund to be used for helping the



Aside from the knowledge and techniques he has taught the villagers, they have also taught him.

'When we all get stuck we go to this guy in the village who is in his 50s and a master who will work it out in 10 minutes,' Scarvelli said.

The work the factory produces is so accurate that often people cannot believe the work has been done by hand.

'That is a compliment when I hear people say that,' he said.

His masterpiece to date is his American Rose beaded V-neck shift dress, a combination of nine colours, which was a showstopper at MAFW '04.

Scarvelli couldn't buy the coloured beads he wanted so he went back to the traditional method of blowing coloured dye through each individual bead. It took four people two weeks to dye the beads, and then another four weeks for Scarvelli and three assistants to bead the fabric before it was ready to be cut.

However, it is a labour of love for Scarvelli, who is driven by quality and ethics, and will always choose the high moral ground over convenience.

He rescues rose quartz from sculptors' scrap, polishes up and drills holes in for beading.

'[Mankind is] using so many of our natural resources that we cannot reproduce. [At Gabriel Scarvelli] we use as much as possible of any natural resource rather than throwing it away,' he said.

She would teach Scarvelli the secrets of tambour, the beading method, even though she had signed a confidentiality agreement with Lesage in 1925

extended families of the workers and people in the village, from getting running water and pumps into the village, electricity, helping people into housing, or aiding those who require urgent hospital attention.

The factory also holds basic medical supplies with 24-hour access.

Now fluent in Bangoli, Scarvelli travels to India several times a year and, when I tracked him down, was planning his 22nd visit.

What is amazing is that when he first set out for Calcutta, he had no idea he was headed in the right direction—a fact he only became aware of when a trip to Bombay revealed that all the beadworkers spoke Bangoli.



OPPOSITE PAGE: Beaded beauties backstage at Gabriel Scarvelli spring–summer 2004–5 collections. **LEFT:** The ultimate little nude dress exquisitely hand-beaded by Gabriel Scarvelli spring–summer 2004–5. **RIGHT:** Gabriel Scarvelli takes his bow at Mercedes Australian Fashion Week in May 2004.



Scarvelli favours natural fibres. Fabric scraps from the workroom go to the local kindergarten to use for artwork, while he worries about the mounds of polyester being created by clothing manufacturers ‘because it is not a reusable plastic,’ and ‘the chemical wastage that comes off synthetic dyes is insane.

‘Under average conditions it takes synthetic fibre 300 years to break down. Even when it breaks down into particles the soil is going to be chemically polluted. We have been producing nylon since the 1940s and I’m just wondering where it all went to,’ Scarvelli said.

‘While we probably will never be able to eliminate synthetics we can pull back on how much we use and make clothes last better so they will last longer and be friendly to the environment.’

He admits that he uses nylon zippers (presently he hasn’t another option); however, for the most part, the materials he uses are natural and biodegradable. Only two dyes he uses contain low-grade chemicals; the other 38 are organic.

Giorgio Armani, who is growing organic cotton crops in Peru, is an inspiration.

‘I really admire Armani for that. He has seen our environment degraded from products that he has previously used, and we are looking at doing the same thing in India,’ he said.

The people of his village recently offered to gift Scarvelli some land so that he could build a house, as a way of thanking him for all he has done for them. However, Scarvelli has other ideas.

His goal is to help them set up an independent organic cotton plantation for the village women to run, where they, not him, financially benefit, and hopes the project will help them become self-sufficient and raise their self-esteem in a culture that doesn’t recognize women as equal.

He has already received interest for the cotton from a buyer in the United Kingdom.

‘I think we should look after what we own and take responsibility for all our actions and the effect they have on the general picture, and the future of the world,’ Scarvelli said.

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Carolyn Enting is a regular correspondent for *Lucire*, and fashion editor of *The Dominion Post* and New Zealand TV One’s *Good Morning*.

Not the way of all flesh

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and couture jeweller and accessory designer **Sarina Suriano** who sent her models down the catwalk wearing nothing but jewels.

New Zealand designers **Trelise Cooper** and **Zambesi** also put on a strong show. Cooper's collection had Scott Tepper of Henri Bendel, New York declare it the 'freshest and happiest show' of the week.

Tepper placed a big order and was happy to go on the record saying he thinks Trelise Cooper will be the next big designer from New Zealand and Australia to hit the big time internationally.

In contrast, Zambesi's subtle collection was a beautiful evolution of its trademark silhouette guaranteed to keep discerning shoppers happy next summer.

Another New Zealander to make her mark was designer **Kay Cohen** who launched of her signature underwear brand Pleasure State.

A fusion of new technology, wearability and luxurious extravagance, it featured flexible corsets that double as outer wear pieces, cheeky knickers with rear keyhole cut outs, Swarovski crystals, and sturdy bras decorated with French lace.

Credited with the repositioning and global expansion of Elle Macpherson Intimates from Australia to the United Kingdom and USA, Cohen's new label has already been picked up by Selfridges, Harrods, Liberty and the House of Fraser in United Kingdom, and David Jones in Australia.

Other labels that impressed included Paris-based **Sunjo Moon**, and Australian labels **Mad Cortes**, **Marnie Skillings**, **Alice McCall**, and new generation babies **Milich & Morton** (Danielle Milich, daughter of Sabatini's Margie Milich-Evans, and Joelle Morton).

Hong Kong, Singapore and Malaysia also took part in the event, which may become known as Asia-Pacific Fashion Week in the future. Organizers Australian Fashion Innovators are already calling it 'Mercedes Australian Fashion Week—the Asia Pacific Fashion Week', and worked hard to get fashion designers from Asia to take part.

Some of the most refreshing fashion came from the **KL Six of Malaysia**, showing at MAFW for the first time, **Hansel** from Singapore, and **Spy Henry Lau** from Hong Kong delighted with his ultra-feminine pieces and satin butterfly prints. •

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Canadian chic

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and cute tops to beautifully tailored pants (and culottes and jeans) and killer coats, everyone put forth their best efforts and scored a hit. Fashion is all about change and the occasional changing of the guard. Ergo, presentations such as these give young designers a chance to show their stuff and demonstrate their abilities in the best possible setting.

The **Layer by Jennifer Dares** collection was filled with pieces infused with clean line detailing that is strong yet sexy, and completely

influenced by the shape of a woman's body. Ms Dares takes a particularly devious pleasure in fooling your eyes by inserting more than enough intriguing bells and whistles within her design framework. It wasn't especially *avant-garde*, per se, but it demonstrated her ability to take a simple design and make it all the more special without vulgarizing the base design vision. Another outstanding design from the collection was her dark burgundy velvet dress accessorised with a narrow apple green leather belt wrapped over the shoulders and around the waist in an empire fashion.

Cake was simply the low-key fun lingerie presentation. In terms of design, no new ground was broken with this collection, but much like a Betsey Johnson show in New York City, these girls vamped all over the runway and seemed to be genuinely enjoying themselves. Sometimes in fashion, innovation has to take a back seat to the proposition that fashion is also fun, and can be light-hearted when need be.

The Italian design house, **Missoni**, is known worldwide for their trend-setting, ready-to-wear knit classics, but the house, belonging to a Rosita Jelmini Missoni and Ottavio Missoni, actually started out as a tiny workshop producing athletic track suits for the Italian Olympic Team. The couple's first big break came in 1964 when they met fellow designer Emmanuelle Kahn and decided to collaborate in designing a knitwear collection together which they showed in Milano two years later. They soon became world-famous, or, rather, infamous, when Rosita, making a last-minute decision, told the models to take off their bras because they ruined the lines of the black silk jersey dresses they were to model on the catwalk. Ms Missoni didn't realize then that under the hot, blazing lights the tops of the dresses would become transparent, and the fashion world was suitably shocked, and they made headlines around the world.

Ottavio and Rosita Missoni prefer to be known as artisans, and not designers, because their business was firmly grounded in their ability to dream up colourful designs, initially mostly influenced by folk art. They started with stripes, and later incorporated other design influences, thus creating a style of design that is easily recognizable the world over. Today, the Missoni design house employs around 200 people at their Sumirago headquarters in the province of Varese. The Missoni 50th anniversary retrospective runway show featured significant creations from the house's archives.

As Suzy Menkes wrote in her *International Herald-Tribune* review, '[I]n Angela Missoni the family has found a designer with a powerful, modern spirit. Her mix of tough, mannish pants and shorts, painterly splodges of animal print and free-flowing patterns in purple, burnt orange and lime, made a strong summer 2004 show that added to the joyous occasion.' Although the Toronto Fashion Week show was a recreation of the original celebration, I couldn't agree more. The design house, under the strong leadership of Ms Missoni, continues to be a force to be reckoned with on the world fashion stage. •

The Fashion Design Council of Canada (FDCC) is located at 55 Avenue Road, Suite 2350 (Toronto, Ontario M5R 3L2) and can be reached by telephone at 416-922-FDCC (416-922-3322); by fax at 416-922-4292 or online at info@fdcc.ca. www.torontofashionweek.ca.

The global fashion show

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of the prestigious Grand Prix of the Concours International des Jeunes Créateurs de Mode in Paris. Her design strength is one that is almost a lost art within fashion itself: the ability to design solid pieces of clothing and still inject an essence of fantasy into each piece without crossing the boundary into being a caricature. I loved her leather embossed bustier and skirt suit paired with a poncho-like jacket. This piece can be easily worn with panache and élan by women in Beverly Hills, New York, Paris, Spain and her native Peru and everywhere else, too.

I saved the best for last. In viewing the enchanting collection from Alejandra Moreno, Elva Nagashiro, Tery and Keni Gutierrez and Marcelo Rojas—the collective from Bolivia formally known as **Alquimia**—I am reminded of the words of Ralph Waldo Emerson: 'We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes.' Each principal designer formerly owned and operated their ateliers before joining forces in September 2003 to form the first haute couture fashion house in Bolivia.

This collection was the highlight of my day. I love the colours, the fabrics, the cut, the attention to detail, everything.

DAY THREE Julian Chang, a Peruvian designer in Miami, was proclaimed by *Women's Wear Daily* to be 'the new and upcoming ready-to-wear designer to watch,' and they could be right. His designs for women are very evocative of the cool, modern sophistication of Michael Kors and Alvin Valley combined. The womenswear portion of his show was one of the few occasions where American sportswear influence seamlessly combined with the Latin influence of the Miami and Latin American region. The menswear component was somewhat evocative of the lively sensuality John Bartlett brought to his collections. The best of show was his chocolate brown shirt (with beige contrasting piping detail) paired with a bronze-gold, bell-bottomed pant. It was so very '70s, but with a modern twist. You had to love it.

The International Style Showcase was a mixed bag. The collection from Guyana's Michelle Cole for **Cole Facts** didn't strike the necessary chords within me. I wondered just who would buy and wear a gown that looks like a bunch of inverted cabbage leaves. It's green. It glows. It's horrid.

Trinidad & Tobago's **Heather Jones's** collection fared far better. She struck all the right chords in the audience by creating pieces that were luxurious yet deceptively simple and feminine. It wasn't a perfect collection but her sense of when to stop and, in a sense, allow a design to define itself, is right on the money.



LEFT: Cake. **ABOVE:** The C'est Chic group show at Toronto Fashion Week. **RIGHT, FROM TOP:** The author's Mustangs: model years 2001, 2003 and 2004.



Her use of delicate flower prints on silk and chiffon is fabulous. I loved her white leaf print strapless ensemble with its handkerchief hemline. Her declarative, bold use of colour to define her design vision is brilliant. Her only misstep was that scary, orange carnival get-up towards the end.

Spain's **Robert Pietri's** womenswear collection seemed somewhat slanted towards the matronly customer; the pieces that resonated best were those that showed some youthful vigour. I liked his forest green cargo pant culottes and accompanying lightweight three-button jacket. I thought his white ankle-length sundress with graphic orange flowers was quite beautiful.

The Argentina Showcase highlighted some of the design talent in the country. Knitwear is a tricky area for even the most talented of designers; therefore I was very, very impressed with the **Andrea Dinatale for Andrea Di** knitwear collection. Much like Pierrot, she finds new and ingenious ways to provide women with wonderful and unexpected options from casual wear to evening. I loved her various hand-made skirts, tops and knitted cardigan coats. Her dusty rose (with black and white jet accents) fringed shawl is quirky yet ably saleable at the same time. For evening, her one-shoulder knitted black gown with its gray banded piping is sexy and sensual, with a little bit of peek-a-boo action, to boot.

While I wasn't that impressed with **Marcelo Senra's** collection, I applaud the effort and his sense of form, colour and ability to mix different textures. Here as well, the final effort—for the most part—seemed just too "costumy" and designed for the mythical Senra costumer. He cuts a mean pant (very much like Alvin Valley) but spoiled the final effect by adding distracting shredded fringes on the bottom.

The visionary talents of **Maureene Dinan** served her well, as did her appreciation for and fascination with all forms of art. An award-winning designer with a clientèle that includes Victoria Beckham, Xuxa, Cecilia Roth and Melanie Griffith, Ms Dinar sent down her runway one of the most focused collections of the week. It was youthful but not alienating to older women. For day, she showed warm

weather tops (tanks and dressy T-shirts) with vintage-looking jeans and trousers. I adored her black evening gowns and cocktail dresses. They were sexy and flirty, with a hint of vamp. When she deviated from white, cream or black, she showed ethereally beautiful pieces made from a gold-bronze fabric with '60s-style graphic prints.

There is nothing revolutionary about the menswear collection from Estaban Luciani for **Toscana**. The jackets were cut close to the body but still appeared to be designed for the everyday man (another big plus). The pants shown have a somewhat relaxed fit, but again, will accentuate all the right parts, so to speak.

DAY FOUR The final day was dedicated to the showing of various couture lines and a special FWA 2004 Designer of the Year presentation show by Francisco Martini Coveri of **Enrico Coveri**. **Sonia Chang** of Costa Rica showed that with a little bit of focus, great things are indeed possible. Best of show included her black flower print gown, a gorgeous white-yellow-green flower print chiffon gown and a blue mock turtleneck sleeveless gown with a sweeping asymmetrical hem.

Columbian **Diego Morales's** designs are best suited for women of the non-shrinking violets variety with fabulous bodies and attitude to spare. His ideal client would be a woman who can carry off wearing a halter top gown with keyhole detailing and a front kick flap that stops just beneath her you-know-what. Think Jennifer Lopez in that green Donatella Versace gown at the Grammys and you have an idea of the women he designs for. This collection is very Latin, very sexy and the essence of what is often seen as new and youthful couture designs.

Peru's **Fátima Arrieta** straggled the fence between classic couture and the new sexy permutation practised by Mr Morales and other young design talents. Stand-out pieces here included her mustard yellow lace-chiffon gown with its plunging neckline and her crystal-encrusted yellow-gold strapless column gown.

Like her fellow countrywoman above, **Mercedes Marquez** has an excellent sense of the thought processes of women. She designs clothing that serves to hide their flaws and accentuate the parts of the body they feel most proud of. Her eveningwear pieces were absolutely gorgeous, particularly the white or cream gowns. My favourite is her cream strapless empire silk gown with a delicate cream lace overlay. It is perfect for a modern bride to wear down the aisle, a night out on the society charity circuit, or simply out to dinner and other special occasions.

Bolivia's **Rosita Hurtado** made her triumphant return to FWA after being named Best in Eveningwear at the 2003 show. Once again, she showed a wide range of pieces for evening, including Cinderella ball gowns, palazzo pants paired with dressy tank tops, and a wedding dress so beautiful, it was the stand-out piece of the day. •

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

The boss is back

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teering to sit in the back seat, though Ford has provided seat belts.

The Goat might be better built, because the Australians know how to screw a car together, but it's still based on the same car many antipodeans use as a taxicab. This time, the Mustang isn't a Falcon, Pinto or Fairmont with falsies. So on style, the Mustang still has it.

Jack Yan is founding publisher of *Lucire*.

Report from the real world

What we say is one thing, but what are our readers talking about? We peer into *Lucire*'s StyleTalk forum at www.lucire.com/forum, making us the world's most interactive magazine. This month: Lata's back from her wedding, Terry samples Clean, and Joanna and Greg reckon the sex-sells trend has had its day

AFTER a successful wedding in May, **Lata Tokhi** (*née* Budhrani) returned to the StyleTalk forum with aplomb, including a link to her engagement photographs. We were right: it was a traditional Indian ceremony with the official engagement function taking place a couple of days before the couple tied the knot.

Weddings are covered at shaadionline.com/sol/asp/rnc/rituals-customs.asp?ComID=42 and, perhaps it's the mood right now, but Lata discovered a wedding page at her **Dot Com Women** site was the second-most visited.

Tips there, by Caroline Lashley, were geared toward guests, with suggestions such as, 'If you're a friend of the bride, this is neither the time nor the occasion to even think about upstaging her,' and 'Do not wear white.'

In fact, it's not only not wearing white: 'stay away from bold colours such as black and red (too dramatic) as well as these fashion elements: skin-tight, "painted on", low-cut, revealing, and sheer.' The link is at www.dotcomwomen.com/beauty/fashion1.shtml.

The happy couple, meanwhile, took in the **Pench Tiger Resort**, where Rudyard Kipling wrote *The Jungle Book*. There's more from their album at www.elementswebservices.com/karmajhiri/—we thank Lata for her generosity in sharing it with *Lucire* StyleTalkers.

FOLLOWING THE PUBLICATION of Carolyn Enting's piece on Mercedes Australian Fashion Week's revealing garb, **Greg Fleming** of Auckland, New Zealand felt that the tack (and tackiness) of the Australian flesh-focused fare wasn't in line with expectations for 2004–5.

After the creative director of *Arena* came out saying that "sex sells" would be toned down, Greg—and others—expected something more refined.



TOP RIGHT: *Lucire* web site home page. Click 'StyleTalk Forum' beneath the ad to join the chats. **LEFT:** Sarina Suriano's jewelled models—but two readers feel sex mightn't sell. **RIGHT:** Terry Edwards located Clean at Sephora's web site. **INSET:** Clean and Pantene Pro V, as used by our readers.

Greg wrote, 'Society at many levels does not "value" the sexual [orientation] of fashion advertising. I get the sensualness, because that is more personal.'

There certainly had been that toning down in the last few fashion weeks we had witnessed: sensuality was replacing sexuality. That begs the questions: were the Australians behind?

We concluded that they weren't, but that there were designers out for shock value—evidently not really washing when it got to our readers.

Our new member **Joanna DeVoe** of **Koshi** in Los Angeles, Calif.—profiled briefly in this issue—added, 'Now that the sight of a half naked woman can barely turn heads anymore, now that we have to go further to make our point, it seems the trend has come back round to bite us in our crack-revealing, blue-jeaned butts. We're no longer sexually viable if not perfectly flabless, poreless, juicy, airbrushed and young.'



FINALLY FOR THIS MONTH, regular reader **Terry Edwards** in Tennessee asked us if we had seen the new **Clean** scent. 'It's supposed to smell like soap,' she wrote.

Naturally, we went to the first person we could think of: beauty editor **Stevie Wilson**. She explained: 'A fresh and clean scent, Clean gives you the scent of a having just stepped out of a luxurious bath or shower and adds a couple of light notes to it so that you smell clean all day long. Perfect for any age group from teen to older, it's a great summer fragrance'—which was enough for Terry to make the purchase, to report favourably, 'It smells like a fresh shower.'

It's **shampoos** that have Lata enquiring, so if you've recommendations based on what you like—she prefers her **Pantene Pro V** while *Lucire* publisher Jack Yan is sold on **Garnier Ultra Doux**—add your thoughts to www.lucire.com/forum/viewtopic.php?t=189.

You can contribute to *Lucire* StyleTalk as well, interact with other readers and our staff, and have a chance to be featured at this column. All who feature here will double their chances in our latest draw on the site. Surf to www.lucire.com/forum.