

**LONDON FASHION WEEK**  
19-24 FEBRUARY 2010

**Canon**  
PRINCIPAL SPONSOR

LONDON FASHION WEEK

# The Daily

REPORTING FROM FASHION'S FRONT LINE

Got a story? Email us:  
newsdesk@lfdaily.com

VIEW THE DAILY ONLINE:  
www.lfdaily.com

ISSUE No.1, LONDON FASHION WEEK AUTUMN/WINTER 2010

SUNDAY 21 FEBRUARY 2010



THE FASHION MOMENT *Quiet reflection backstage at yesterday's Mary Katrantzou show. Photography by Anna Bauer*

## Pretty subversive

REPORT BY DAVID HAYES

"I am really excited about this collection," said Mary Katrantzou in the backstage calm before her show in the vault-like Topshop space. "Last season I was breaking down crying. This season it's all so organised." It was a pity that the organisation didn't run so smoothly with the front-of-house security. A little excitement before a show can only be a good thing; mix it up with a mad ticket serum at the door and what you get is an audience asking themselves if the fight to get in was really worth it.

Thankfully for Katrantzou, it really was. A strong show of 25 pieces in front of a packed house, which included the Prime Minister's wife Sarah Brown, elevated the designer's signature print dresses to another level this time. Trompe l'oeil motifs caught and froze the sheen of rich swathes of fabric, the sparkle of baroque jewels and regal lines of medals pinned across the chest of steamlined silhouettes were all rendered in vibrant shades of rich orange, deep purple, midnight blue and sugar pink. At times the rococo-effect echoed Gianni Versace's iconic scarf prints from the early Nineties - no bad thing in anyone's book - but the Greek-born, Central

### I BASED THIS COLLECTION ON 18TH-CENTURY PORTRAITS BUT SUBVERTED THEM FOR THE 21ST CENTURY

Saint Martins-trained designer kept the look entirely her own.

"I based this collection on 18th-century portraits but subverted them for the 21st century," explained Katrantzou of the prints that were inspired by artists such as Fragonard and Nattier. "I want to establish an identity and develop my label into an aspirational brand. That means lots of hard work. But I believe to feel challenged, you have to have some fantasy in what you do. As a result, there are many more layers in the collection this season that are combined with the more austere pieces I'm known for."

Those extra layers came in the form of an asymmetric ruffle of lace at the hip, a lacy sleeve skimming one arm, or the metallic twist of a chandelier-style necklace, which added a three-dimensional feel to

Katrantzou's flat trompe l'oeil effects. She even threw a purple cutaway jacket into the mix just for good measure.

"The support from everyone has been so great," said Katrantzou after her show. "When you are a young designer trying to get established, it really is so important to have that. But, at the end of the day, it is what comes out on the catwalk that matters."

Photography by [catwalking.com](http://catwalking.com)



## And now for the invasion of the globalistas...

REPORT BY MOLLY GUNN

Last season saw the foreign editors out in full force for LFW's 25th anniversary, and they're back this season. "I'm adoring it," said Aliona Doletskaya, Editor-in-Chief of *Vogue* Russia. "I loved Topshop Unique - it was so strong. London is a brave laboratory of ideas you don't get elsewhere." Former London resident Aurélie Lambillon, Editor-in-Chief of Paris's *Jalouse* magazine, also enthused, "I love how London designers don't follow trends or look to other

designers for inspiration, they look to their friends instead." American *Vogue* will be represented, too, with Anna Wintour flying in on Tuesday. Senior Market Editor Meredith Melling Burke arrived yesterday and made a beeline for Fashion East. "It's my first time in London! I'm looking forward to Jonathan Saunders and Peter Pilotto, and the Exhibition, too."

For images from *Fashion East* and *Topshop Unique*, see *The LFW Daily* blog at [lfdaily.com](http://lfdaily.com)

## On a roll

REPORT BY ANNA-MARIE SOLOWIJ

"We're having a wind-up," laughed hair stylist Malcolm Edwards as he coiled hair into Forties-style rolls at Ashley Isham. Using the Eighties film star Ornella Muti in *Flash Gordon* for inspiration, the sophisticated cyber-style updos were typical of a look that seems to be rolling out across LFW catwalks this week. Fashion Fringe winner Jena Theo paraded swept-up Seventies dos that twisted and turned around the head, while L'Oréal Professionnel hair stylist Tomo Jidai loosely coiled hair into roughly textured loops at the back

### CYBER-STYLE UPDOS WERE TYPICAL OF A LOOK ROLLING OUT ACROSS LFW

of the head at Mary Katrantzou. For Hannah Marshall's show, L'Oréal Professionnel's Lyndell Mansfield worked beautifully rolled hair into a squared-off shape to create polished Forties-by-way-of-the-Seventies *Blade Runner*-influenced looks. In a season where overt femininity seems to have taken a back seat, such bold, geometric-influenced hair shapes deliver a determined statement about beauty's new power mood.

## Thoughtful shopper

NOTED BY LINDA GRANT

How do you persuade a teenage girl to cover herself up? When young women are supposed to dress like porn stars in bodycon dresses and pole-dancer shoes, when everything is sexualised, how does fashion do its necessary turn and get women back into long skirts and sleeves?

Yesterday morning's Charles Anastase show seemed so radical and unsettling because it was all about extreme volume and layering: long coats worn over voluminous flapping trousers with only the face on show. The shortest skirts were below the knee, most were ankle length, the colours burnt orange, the fabrics almost uniformly chunky. The shape of the body was concealed behind fabric that seemed like fluid city walls.

So what's the message here? Defence and protection from a hostile world? I hope so - it's about time fashion recognised we're living in uniquely scary times and gave us clothes that put layers between us and the elements - and not just for winter warmth. Anastase's collection had anxiety woven into it: take heed, protect and survive.

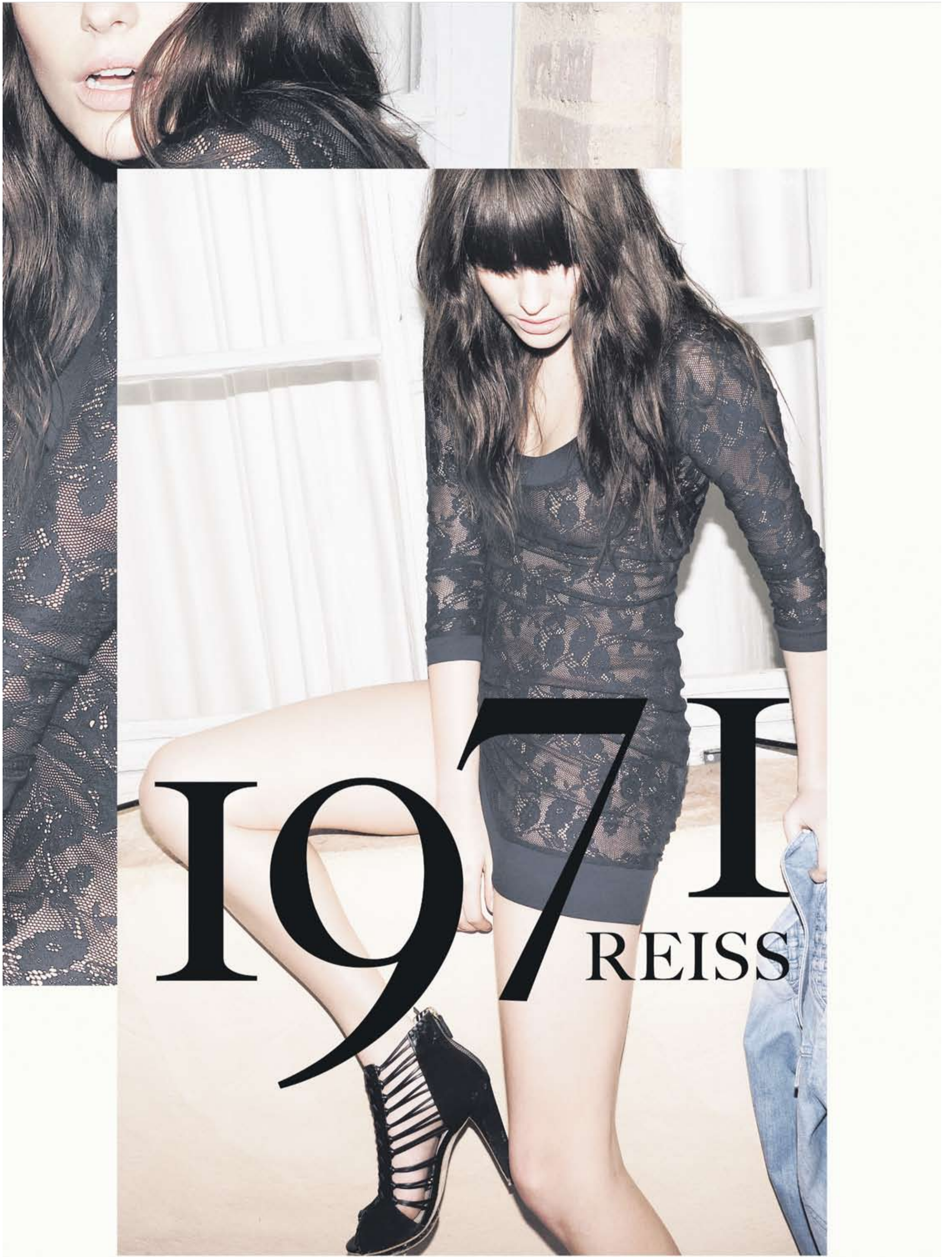
*The Thoughtful Dresser* by Linda Grant (*Virago*, £11.99) is out now

**UJ**  
JEANS FROM £14.99

OXFORD STREET  
SHOP ONLINE: [WWW.UNIQLO.COM](http://WWW.UNIQLO.COM)



**UNI  
QLO**



SHOP REISS.CO.UK

# Catwalk highlights

Report by **SARAH HARRIS**, Fashion Features Writer, Vogue  
Photography by *catwalking.com*



## DAKS

Who would have thought that it would take an Italian to bring Daks back to its great British roots? Taking on a luxury design house with heritage (115 years of it, to be precise) is no mean feat, but Creative Director Filippo Scuffi sent out a collection that was note perfect. There was everything you might expect – trench coats, grey boiled-wool, Aran-knit sweaters and lots of that Daks signature check; but there was nothing fusty about it. Scuffi was inspired by aviation, so those late-Fifties-style narrow trousers, slightly A-lined camel skirts and wool Bermudas were punctuated with quilted flying suits, sweeping capes and lots of lovely leather. Styled with socks and brogues, flying caps and freshly-washed windswept hair, it was all about clothes that girls like Alexa Chung will interpret and make their own. In fact, this collection should earn the brand a whole new legion of fans – those who admire the likes of, say, Margaret Howell, bits of Aquascutum and that other British great, Barbour. And deservedly so.

## EMILIO DE LA MORENA

Emilio de la Morena's star has been on the rise for a few seasons now. And this season, it sparkled. Inspired by otherworldly atmospheres and a young nomadic woman, de la Morena sent a collection of hits out onto the runway, with plenty of them venturing into new territory – namely in the shape of chunky silvery knitwear and outerwear such as sumptuous parkas, fashioned in softest wool from Italian luxury house Loro Piana (imagine, for a moment, how good they would feel to wear). But it was his, now signature, draped silk mini dresses – with their cleverly folded flippy panels and decorated in those mesmerising painterly prints resembling planetary landscapes (achieved by mixing oil paint with wax and others created by the crystallisation of watercolour and salt) – that this collection will be remembered for. Front row attendee Olivia Palermo would certainly look great in any of it. Order books at the ready.

## MICHAEL VAN DER HAM

Florals, flashes of neon-pink, swirling seams, sheer panelling, mohair... and that was just one dress. There is so much going on in a Michael van der Ham creation that it can be tricky keeping up. This season, London's patchwork prince continued to explore the possibilities of his cleverly pieced-together party dresses comprising collages of clashing prints – many of them vintage fabrics sourced from Liberty's vast archives (a silk pansy print was particularly pretty). But it was when he loosened things up with a series of sheer and blousy midi-length dresses that it suddenly began to look new. In addition to these were fisherman-ribbed sweaters that were backless with slashed necklines and spliced with mohair and softly draped silk. Van der Ham's navy finale gown, with oyster crinkled silk-crêpe inserts and a smattering of chunky crystals dripping from one sleeve, was pretty sensational – now all he needs is a budding starlet to premiere it.

## HOUSE OF HOLLAND

Henry Holland is all about instant gratification; his front row provides plenty of activity – yesterday afternoon it was courtesy of Mr Hudson, Alexa Chung, Pixie Geldof and Marina Diamandis. His clothes are immediately uplifting – all that colour, all those Eighties references (lots of topknots and gold hoop earrings courtesy of Katie Hillier) – and, now, you can instantly buy it straight off the catwalk. Those with BlackBerry phones were invited to download a shopping application, allowing show spectators to shop from Holland's show and order directly from the eight-piece slogan t-shirt range debuted mere minutes ago. Aside from t-shirts, what else was on display? Bandana paisley-prints on silk-crêpe de Chine breezy boiler suits and shirt dresses, shearing jackets, tight leather dresses and lots of hosiery (a collaboration with Pretty Polly) in candy-coloured hues of pink, aqua, lilac and palest grey. Unfortunately, shoppers will have to wait a bit longer for those pieces – in the meantime, buy the t-shirt.

### BESPOKE FEATURE

## H&M EDITOR'S CHOICE

EMMA ELWICK  
MARKET EDITOR, VOGUE

Wears Sonia Rykiel pour H&M jacket £49.99 and leggings £17.99, menswear t-shirt £9.99

My new year's resolution was to try to move away from the stripe, but I just can't. The Breton top is fifth-floor uniform for *Vogue* girls and I couldn't resist this one. I tend to prefer men's t-shirts as there's generally a greater simplicity in the cut. I loathe t-shirts that are too fitted or detailed. This H&M man shirt gives me that simplicity.

The cropped pea-coat shape of the Sonia Rykiel pour H&M jacket is so versatile and perfect to have on standby. Just sling it on the back of your chair to smarten yourself up as you spin from your desk to your next appointment. I love the leggings, too. There's a cute cutaway frill at the back of the ankle, which gives such a utilitarian item a coquettish feel. I'll definitely be wearing them in the summer with a plimsoll. Sonia's aesthetic is a sophisticated tease, which I love, and it really comes through in the H&M collaboration.

The outfit is just the kind of thing to wear while listening to vinyl recordings of Jane Birkin and Serge Gainsbourg. And if I can resist H&M's array of treats – such as the knee-high socks or stacks of bangles – my only accessory to complete the look will be a strong black coffee.

All clothing available from H&M  
Stockists 020 7323 2211



PHOTOGRAPHY BY CHRIS BROOKS



## Soft vs hard

REPORT BY DAVID HAYES

London just can't seem to make up its mind. Habitually hardwired to the tough stuff – spiked shoulders, black leather, bodycon, you know the kind of thing – it is secretly longing to introduce a little softness this season, and many designers have developed something of a split personality.

Among the knife-point cutting at Jean-Pierre Braganza stepped two dreamy layered-knit looks in deep aubergine; they promised a gentler direction the designer would do well to develop. And soft won out at Topshop's Unique show (above), with cosy layers

of Arran knits and girly chiffon undies ousting the fur hot pants and leather jackets in the cool stakes.

At times, the soft/hard dilemma put designers in such a spin that single outfits verged on the bi-polar: Hannah Marshall mixed coat-hanger shoulders with soft mohair, and Kinder Aggugini slipped tough-girl leather biker jackets over his Empress Josephine-inspired satin-backed crêpe print dresses. How the rest of the week will play out remains to be seen. My money's on the softly softly approach.

Photography by Anna Bauer

## Pet cemetery

FASHION RANT BY DAVID HAYES

I've added something new to my LFW checklist. Before leaving the house, the mantra now goes something like this: today's tickets (check), iPhone (check), Smints (check), cab money (fifty quid should do it, check) and antihistamines (non drowsy, full strength, whole packet, check). Yes, antihistamines. In February. What's that about? Surely, a high pollen count looks unlikely, even taking into account the chance of a plethora of florals at John Rocha. No, the itchy eyes, itchy skin and general sneezy allergy

thing is down to you. You and your fur coat. You know who you are: you've seen animal pelts on the catwalk at New York (full length fox-fur coats at Michael Kors, I hear) and suddenly think, "Now's my chance." I'm not going to lecture, I just wish you wouldn't. And if you are decked out in dead things – be they your granny's favourite rabbit-fur coat or a vintage chubby fur picked up at Portobello – just spare a thought for the rest of us as you budge up on the bench seating, please. Waving it under my nose will only set me off sneezing.

## We are family

REPORT BY MOLLY GUNN

"She's buzzing around because she wants to be involved," said Craig Lawrence, as his mum Judy handed out Babycham during his digital show. "It's sweet, but I keep having to remind her it's meant to be slick!"

From Sarah-Jane Clarke's twins, Arky and Bo, taking a curtain call on the catwalk after Sass & Bide's show, to Heikki Salonen and Mary Katrantzou's mothers beaming as their offspring showed their new wares, family is omnipresent this London Fashion Week, bringing a homely edge to proceedings.

For sisters Annette and Daniela of Felder Felder, having family present at show-time is of utmost importance. "Our mother always flies in for our shows. She is our biggest muse – she was the one who told us about Central Saint Martins, which was radical for someone living in the German countryside. She hasn't loved all our collections, but this one she approved of!" says Daniela.

Maybe it's to do with the new 'cosy' unpretentious mood for 2010, coined as a key ingredient by *Monocle* Editor Tyler Brülé. Fashion isn't just about looking good, it's about

feeling good, too – and who makes you feel better than family?

Matthew Williamson and Julien Macdonald have always had the support of their mums, though family aren't always encouraging – as Orla Kiely found during her show. "My teenage sons are here moping around somewhere. I'd better rescue them," she said, as she rushed off to save them from daunting fashionland.

Matthew Williamson is showing at 7 Howick Place, SW1 at 1pm today; and Julien Macdonald at The Banqueting House, SW1 at 4.30pm



Celia wears hers with stripes. For more long skirts we have seen, visit [lfudaily.com](http://lfudaily.com) Photography by MARCUS DAWES

## Us and hem

REPORT BY EMMA SIBBLES

We clocked them at Marc Jacobs last week and saw them yesterday at Charles Anastase. Now we're starting to see the long skirt trailing the cobbles at Somerset House.

Nathalie Riddle from *Harper's Bazaar* was spotted wearing a Haider Ackermann ankle-length black dress. "I've noticed other people and several catwalks featuring a longer length," she said. "It's easier to wear in a draped style, like my dress, because it's more flattering. Plus, I can't do a mini in this weather."

Victoria Moss from *InStyle*, wearing a black tube skirt, agreed. "I really like the Alexander Wang jersey maxi. It's the other extreme from the mini; it looks right after everything being so short and it's more wearable."

Coming to love the maxi really makes some practical sense, and women may well welcome a new option on those days when they just can't face the mini.

Form-fitting jersey is the default choice for obvious flattering reasons. It feels much subtler than its shorter sister, but remains seductive. Maybe this story is set to get longer.

Emma Sibbles, Fashion Features Editor, *ASOS* magazine



DAKS  
Loving the deerstalker bonnets

BABY-G  
Natascha Stolle watches coming up soon. V cool!

COCKTAILS  
Ours is a Fashionista from One Aldwych, please



OTT SECURITY  
Calm down, it's only fashion

BODYCON  
Who does this suit exactly?

WORKING WEEKENDS  
Oh, the fashion-mum juggle...



BESPOKE FEATURE

# KAREN MILLEN

*Atelier Alert*

It's the high street's best-kept secret and Karen Millen's stealth weapon. *The LFW Daily* goes behind the scenes at the brand's design atelier to witness the birth of Karen Millen's stellar S/S 10 collection

It's a common misconception that venerable French fashion houses are the only brands that boast in-house design ateliers. Not so. Karen Millen has been spearheading haute on the high street by whipping up creations in its atelier since 1981.

"We seriously agonise about the weight and size of the topstitching on a great jacket, about the size of the logo on a button, the weight of the interlining on a collar or the position of the seam lines on a knockout dress to make sure they are the most flattering they can be," says Gemma Metheringham, Karen Millen's MD and Creative Director. She believes this couture-like attention to detail, coupled with the brand's atelier set-up (where initial sketches are created into final garments), lies at the heart of the brand's DNA.

Having established Karen Millen's reputation for thoughtfully designed affordable-chic pieces in recent seasons, this spring sees the introduction of a more relaxed, effortless aesthetic. "Winter was about designing armour: life felt hard, thanks to the see-sawing economy. For S/S 10 we wanted to introduce a softness and lightness to counterbalance this," says Metheringham of the draped jersey dress (pictured) that articulates the brand's new, fuss-free take on modern femininity.

### Laid-back luxe

"We always consider how trends will translate into women's wardrobes. Draped jersey dresses are incredibly feminine but can sometimes be unflattering. We deliberately nipped our dress in at the curve of the back to enhance any figure, and added a belt at the waist to create more definition. We also crafted it out of a super-lightweight jersey that would skim rather than cling."

Gemma Metheringham, MD and Creative Director, Karen Millen

Dress £135. See the entire Karen Millen collection at [www.karenmillen.com](http://www.karenmillen.com)

THE DRESS WAS CREATED BY DRAPING AND CUTTING THE FABRIC ON THE STAND



THE S/S 10 CAMPAIGN IMAGE



MACHINISTS SEW THE PANELS TOGETHER TO CREATE THE DRESS



GEMMA METHERINGHAM, THE BRAND'S MD AND CREATIVE DIRECTOR



THE FINISHED PRODUCT



THE DRESS IS FITTED ON THE HOUSE MODEL AND FINAL ALTERATIONS ARE MADE

## BEAUTY SPOT

## The back lash

REPORT BY ANNA-MARIE SOLOWIJ

Call it a retaliation (it's not quite a revolution, yet...), but at no less than five shows during LFW so far, mascara was conspicuous by its absence. Okay, so this might not be hold-the-front-page stuff, but consider this: the UK mascara market is worth about £200 million (Mintel), so if sales suddenly take a dip, it's important to know why.

According to make-up artist Lucia Pieroni for Hakaan's debut show (right), "Without mascara, you can see the colour of the eyeshadow on the lid." In this case, the soft taupe-grey lent the girls an androgynous look – another key trend emerging this season. At David Koma, where the inspiration was a "drowned maiden", an absence of mascara made the girls appear Ophelia-like. Make-up artist Val Garland, who created the "beautiful utility" look, minus mascara, at Daks, and made a mascara-free statement at Mary Katrantzou, put it into perspective. "The minute you add mascara, the look somehow becomes about 'make-up.'" Echoing a mood that emerged for S/S 10, Val described a feeling for understatement in make-up. Trend analysts have termed this

"blingimalism", and we're seeing the results of "less-travagance" in muted colour palettes and underplayed luxury throughout fashion.

It's no surprise that mascara is a potential victim of this pared-down aesthetic. Such a "maximal" beauty product in terms of its cosmetic effect, there has certainly been an obsession with all things eyelash-related in recent seasons. But whether this is just a momentary backlash, or the emergence of a new beauty aesthetic, who knows?

Interestingly, a lack of mascara throws into focus the condition of the lashes, an opportunity for new product development that the beauty industry has been quick to embrace. There's L'Oréal Paris's Renewal Lash Serum, a fortifying boost for lashes, and word has it that Lancôme – a company known for its mascaras – is upping the ante with Hypnôse Precious Cells, a mascara that contains the same formula as its prestige Absolu skincare range. Out in April, exclusively at Harrods, there's already a waiting list. Perhaps the rest of us aren't quite ready for the mascara backlash just yet.

Photography by Anna Bauer



## Twilight lips for after dark

REPORT BY JESSICA HOGAN

Fans of the vampire-movie genre will be thrilled to hear that beauty is in a gothic groove this season, with a trend that emerged in New York at Peter Som, Luca Luca and also Narciso Rodriguez. Lips as dark as night have surfaced in London, too, at Felder Felder, where Winona Ryder in Bram Stoker's *Dracula* was the beauty muse, to Napoleonic heroine Madame Récamier by way of early Eighties goth club the Batcave at Kinder Aggugini, to tough tribal goths at Sass & Bide. The common factor is a lip-colour

palette of moody, murky shades of black, burgundy and dark violet. The variant? Texture. At Kinder, Pat McGrath for Max Factor favoured a matte wine stain, while at Sass & Bide, M.A.C make-up artist Petros Petrohilos painted a vinyl finish of metallic-grey lip gloss on top of a plum lipstick. Ever taking texture to the extreme, make-up artist Alex Box for M.A.C created "black, plush velvet" lips at Hannah Marshall (left), echoing the punky textures in the collection.

Photography by Anna Bauer

## A little bit country, a little bit rock 'n' roll

REPORT BY HEATH BROWN

The country look has never been the same since Kate Moss invaded the Cotswolds with her metropolitan take on rural style. Hot pants with wellies, who would have thought it?

Bolstered by this rural revolution, it looked like the Unique design team at Topshop had spent a weekend at Moss's rustic retreat rifling through her wardrobe to inspire their latest catwalk creations.

Entitled Be Prepared, the collection began with a Girl Guide theme, with award badges sewn onto garments, but evolved into an homage to the

**BOLSTERED BY A RURAL REVOLUTION, IT LOOKED LIKE TOPSHOP UNIQUE HAD BEEN AT KATE MOSS'S RUSTIC RETREAT RIFLING THROUGH HER WARDROBE...**

grown-up girl who wants to be stylish and outdoorsy.

Styled to the max by Katie Grand, antler hats and faux fox fur echoed a wild woodland theme, while a definite outward-bound functionalism was found with duffel coats, shrunken waxed jackets and trench coats. But who would have thought of teaming these with cable-knit legwarmers, chiffon tutus (a must for any country outfit) and fun-fur hot pants. Very Kate.

"The styling was unbelievable," said popster Nicola Roberts. "It was so full on!"

## Digital dreams

REPORT BY JULIA ROBSON

The big story emerging from London Fashion Week is the digital-technology explosion. You can't ignore it. It's not simply the new black; it's the future.

Being the first to fully embrace live streaming shows, thanks to a BFC initiative, with an official schedule peppered with exclusive fashion films commandeered by elusive key industry figures like Hussein Chalayan is, however, no more a gimmick than shoving bloggers onto the front row.

Although theories about the democratisation of fashion are true, this is a consequence, rather than a reason, behind the delirious speed of the social-media revolution. No longer a leisure tool for teenagers, it's become a commercial weapon designers have seized upon and are using as an extension of their brand, just like accessories and perfume.

Yesterday at 9am, the Daks show was live-streamed to 502 Daks shops throughout the Far East, where it was 6pm – the shopping hour, coincidentally. Jaeger's customers can expect a live-streamed show on Monday at 3.30pm, the same time as the world's leading fashion editors. (Kerching!) While Burberry Prorsum goes one stage further with its 3D show on Tuesday – complete

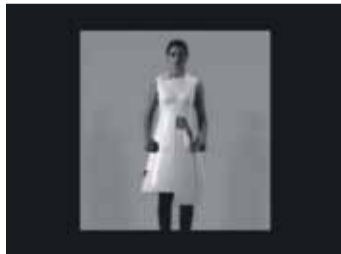
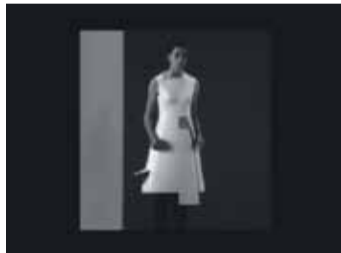
with behind-the-scenes frivolities – with live events simultaneously taking place in (materialistically inclined?) centres, from Dubai and Tokyo to Los Angeles.

At yesterday's live-streamed House of Holland show, another futuristic digi-device was trialled. Here, BlackBerry devised a "bespoke" app, which allowed customers to shop from a t-shirt collection as they watched online. "Ignoring the (commercial) possibilities of the internet is madness," said the BFC's joint CEO, Caroline Rush, who pushed to bring in the official digital schedule before any other capital could. ("It was a case of, who first?")

Although more fashion fans can join in with LFW than ever, genuine "insiders" are given the greatest platform. "What you have to remember is fashion is not just about frocks. It's the drama, the who, what, where," explains James Grant, founder of the creative agency Starworks, who collaborated on LFW's Starworks Conversations (where industry insiders comment on shows and stuff).

"Fashion is still fashion," says Grant. "But now it comes all wrapped up in a neat little screen."

Screengrabs from the Hussein Chalayan A/W 2010 film (right)



## Get the London Look

REPORT BY HEATH BROWN

We all know that if we wait long enough for our favourite trend, it will eventually reappear. But one style that has been constant is what is being tagged the London Look – sharp, dark and clever-of-cut, it seems to have been around for ever. "British-based designers tend not to follow trends, so they evolve in a different way," says a supportive Mark Holgate of US *Vogue*. "They value commitment to craft and technique rather than commercialism."

So what is this look? It reached its pinnacle in the Nineties with

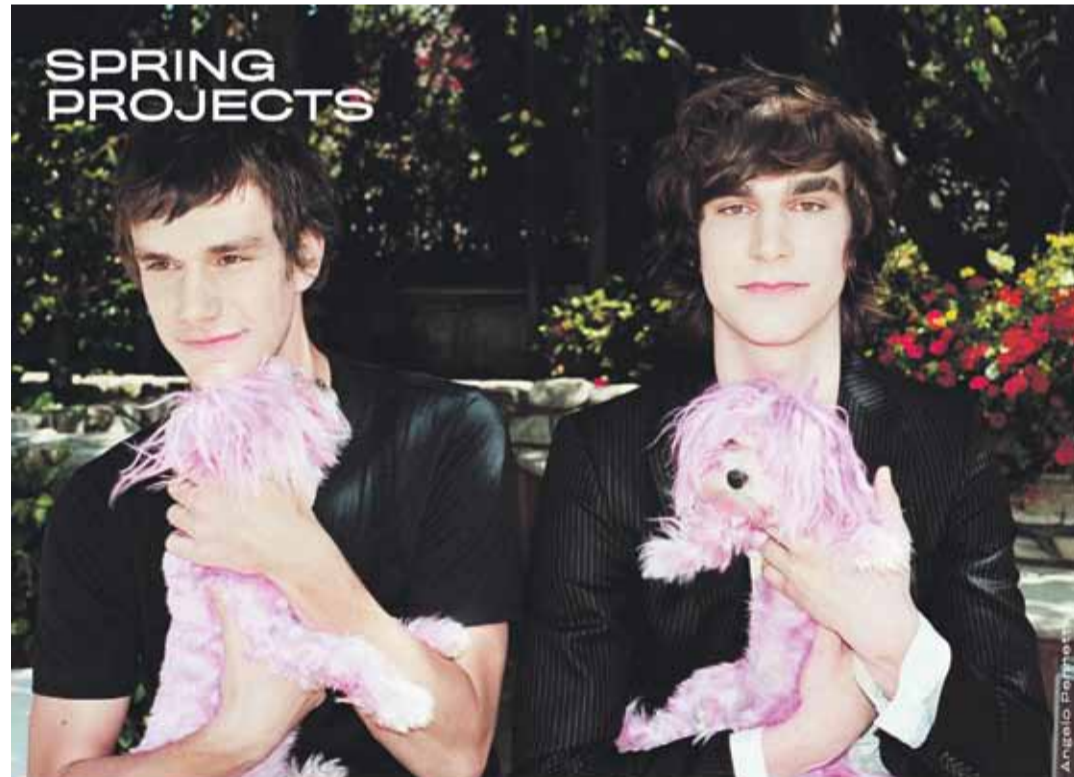
bodycon silhouettes, tricky detailing and severe tailoring (à la McQueen) and has been a theme to vary ever since. Think back to Owen Gaster, Antonio Berardi and Tristan Weber, or look forward with Jean-Pierre Braganza, Bryce Aime, David Koma, Samantha Cole, Hannah Marshall and Maria Francesca Pepe.

"This look may seem to have stood still but the experimental and technical ideas are in the detail," says Professor Wendy Dagworthy, who heads up the RCA's fashion and textile school. "And it is a spirit that is unique to London."

## Helping hand

REPORT BY EMMA SIBBLES

*Vogue* editor Alexandra Shulman enthused over London's fashion talent yesterday, stressing the need for sponsorship and mentoring. Of the BFC/*Vogue* Fashion Fund, she said, "It's so important to support younger designers as the bigger labels get older. We need a healthy, thriving fashion industry." All eight labels on the short list qualify for help. "They can learn so much," she said. "Most designers we see will have struggled to put their show on." The first winner of the £200,000 prize will be announced in May's *Vogue*.



**OH! YOU PRETTY THINGS at Liberty**

Liberty & Spring Projects present an exhibition of the new generation of British fashion photographers

8th February - 14th March 2010

Alice Hawkins  
Dan Jackson  
Josh Olins  
Angelo Pennetta  
Jacob Sutton

**LIBERTY**  
www.liberty.co.uk

4th Floor, Exhibition Space  
Great Marlborough Street, London, W1B 5AH

## THE LFW DAILY CREDITS

Created and Edited by  
**JENNY DYSON & CAT CALLENDER**  
 Managing Editor  
**JANE MONEY**  
 Art Director & Designer  
**BIANCA WENDT**  
 Deputy Editor & Chief Sub Editor  
**MARION JONES**  
 Deputy Chief Sub Editor  
**FIONA RUSSELL**  
 Sub Editors  
**MICHELLE MARGHERITA, VICKY WILLAN**  
 Designers  
**LUCY NEWELL, CARL WELLMAN**  
 Reporters  
**DAVID HAYES, JULIA ROBSON,  
 HEATH BROWN, EMMA SIBBLES,  
 MOLLY GUNN, KATIE GREENGRASS**  
 Beauty Correspondents  
**ANNA-MARIE SOLOWIJ, JESS HOGAN**  
 Guest Writers  
**LINDA GRANT, SARAH HARRIS,  
 MELANIE RICKEY, CLARE COULSON**  
 Staff Photographers  
**ANNA BAUER, MARCUS DAWES,  
 SHANIQA JARVIS**  
 Advertising Manager  
**GEORGE RYAN**  
 Distribution Manager  
**FRAN WEBER-NEWTN**  
 Production Manager  
**CAROLYN MOTT**  
 Editorial Assistants  
**FIONA CAMPBELL, RUTH CLIFFORD**  
 Runners  
**AMY MALONEY, CELIA-JANE UKWENYA**  
 Blog Designer  
**WOLFRAM WIEDNER**  
 Blog Fire Marshal  
**BLUE BUSHELL**  
 BFC Marketing Manager  
**CLARA MERCER**  
 Printed by  
**THE GUARDIAN PRINT CENTRE**  
 Published by  
**JENNY & THE CAT LTD**  
 Founder Publisher  
**RUBBISH INK LTD**  
 Thanks to  
**THE BFC TEAM AND  
 SOMERSET HOUSE**  
**MERCEDES-BENZ FOR PROVIDING  
 US WITH WHEELS**  
**M&S FOOD FOR FUELLING  
 THE DAILY TEAM**  
**THE GOLDEN SQUARE FOR KEEPING  
 THE ROOF OVER OUR HEADS**  
 For all advertising enquiries, please  
 email [advertising@lfdaily.com](mailto:advertising@lfdaily.com)

LIVE CATWALK ILLUSTRATION AT CHARLES ANASTASE  
 Drawn by Astrid Chesney / [astridchesney.co.uk](http://astridchesney.co.uk)

1.



2.



3.



4.



5.

## SHOPPING COLUMN

Compiled by **VICTORIA BAIN**  
 Junior Style Editor, Telegraph Magazine

- 1. LEATHER JACKET, £250**  
 Karen Millen  
 (0870 160 1830)
- 2. CHERRY RING, £6.45**  
 Avalaya ([avalaya.com](http://avalaya.com))
- 3. JOGGING PANTS, £55**  
 Topshop (0845 121 4519)
- 4. SKULL CUFF, £30**  
 Urban Outfitters  
 ([urbanoutfitters.com](http://urbanoutfitters.com))
- 5. 'BRADSHAW' SANDALS, £95**  
 ASOS ([asos.com](http://asos.com))

BESPOKE FEATURE  
**JUMPSUITS YOU, MADAM**

NORMALLY I WOULD BALK AT BENDING DOWN TO DO UP MY ANKLE STRAP.  
 BUT IN THIS DRAPED ALL-IN-ONE IT'S NO EFFORT AT ALL. MIND YOU,  
 THIS ISN'T JUST ANY OLD JUMPSUIT, IT'S AN M&S JUMPSUIT

Jumpsuit £59, in store from June  
 Belt £15, sandals £29.50, in store from February  
[marksandspencer.com](http://marksandspencer.com)



## Glove love

## REPORT BY MOLLY GUNN

From vertiginous one season to flats the next, comfortable seemed the natural progression. The new shoe secret? Foot gloves – those formerly sniffed-at feet huggers with the moulded plastic soles. “Once you’ve tried them, you just can’t imagine wearing anything that pinches,” says LFW *The Daily’s* Cat Callender of her Marks & Spencer Footgloves. “And they go with everything, from my Ruffo Research leather skirt to my paint-splattered Current/Elliots.” What might sound like Granny Chic is fashion’s new pragmatism. Even

notoriously resistant fashion editors are getting on board. “I’m normally in sky-high heels, but by midday I can’t walk,” says *Elle* Fashion Director Anne-Marie Curtis, who was spotted at LFW yesterday wearing comfy, navy wedged round-toe Pierre Hardy shoes. “It feels wrong now. We’re over that, aren’t we? Once you’ve slipped your feet into comfortable shoes, there’s no going back.” Pared-down style at a fraction of the usual foot-fetish cost? What’s not to love?

See [lfdaily.com](http://lfdaily.com) for more fashionable folk in comfortable footwear

## Carine loves catsuits

## REPORT BY JULIA ROBSON

Dilemmasville on Friday pre-David Koma. Tempers were already frayed in the queue when someone tweeted “Carine’s here!” from Hakaan (right) across town. This wasn’t mere fashion-editor baiting. The editor of French *Vogue* was indeed perched on the front row, serious in her Prada coat and signature mind-boggling heels. Happily the show melted her glacial façade (or perhaps it was London’s spring sunshine?). “For his first show I ‘sink’ it was well done,” drawled Roitfeld, who had just arrived from

New York and who left for Paris immediately after. “Everything was just so... short!” she said of those bum-hugging pelmet skirts worn by Lara Stone. Then Roitfeld voiced every editor’s dilemma. “What I would personally like is very different from my magazine.” For me, it would be the light-grey Catwoman suit. For the magazine? The beige dress. You know, maybe I put both in my magazine.” The French *Vogue* editor returns to LFW on Sunday.

Photography by [catwalking.com](http://catwalking.com)



## Exhibition highlights

## REPORT BY JULIA ROBSON

The Exhibition stands at LFW are well worth setting aside some time for away from the catwalk shows – to explore when you have a spare HOUR or so (haha, as if). First stop, the Navy Board Rooms (first floor) to see the newly expanded Lingerie Boudoir section. Check out Alôe, designed by Claire Judge, whose range includes sand-washed silk playsuits trimmed in featherweight French lace and “tailored” loungewear, which sells to Barneys and Coco de Mer. There are also some dramatic ranges by Italian giants La Perla, and Dutch

lingerie designer Marlies Dekkers (who has 130 stores in Europe); the winning showpiece of the Triumph Inspiration Award by Brit James Nolan, who is now working for John Galiano, and some saucy pieces by Shiri Zinn (get her to show you what she has just sold to Corso Como!).

This season brings a bumper crop of milliners (East Wing) including J Smith Esquire (his collection is inspired by London’s Soho nightlife) and Noel Stewart (who wins the prize for largest hat-in-show). Six Showroom has the coolest shoes by Swear and b Store. This season we

also welcome a Viking invasion in the Lower Embankment Galleries.

“We like London a lot!” Kajsa Cappelen Holst of the Swedish brand Little Green Story told me. “You are very aware of Fair Trade here in Britain.” Housed under a big parachute-like installation with dangling guy ropes by Christopher Raeburn are six brands in the Made by Scandinavians section, which includes funky organic t-shirts by Little Green Story and a Sixties hippie-vibe range by Patouf.

Guess what, Scandis? London likes you, too!

# TAKE \* A RUBBISH BREAK

FASHIONABLE FUN & GAMES  
BROUGHT TO YOU  
BY POP-UP PUBLICATION  
RUBBISH MAGAZINE  
FOR TODAY'S ANSWERS GO TO  
WWW.LFWDAILY.COM

**BEWARE VPL**  
CHECK YOURS DAILY

**NEWS FLASH: COGNITIVE THERAPY**

To tie in with the Winter Olympics, RUBBISH has noted a brand-new challenging sport, strictly for visitors on site at Somerset House. If anyone can think of a shortening for this sport name, please contact us. Meanwhile, it can best be described as Spring/Summer Looks Worked In February, or, rather, fashionable women trying to be even more fashionable than they are, which is quite a lot, and a little scary to anyone not in the industry. Cue February frozen drizzle and defiant parading of clogs and bare legs; towering high sandals offering up one's tootsies to the extremities of winter frostbite; shorts, and sherbet wisps of chiffon with not much for warmth on top. "This form of fashionable peacocking is peculiar to the prêt-à-porter shows," says sartorialista Ivor Dipdye. "Not for the faint-hearted, it requires goose bumps of steel and an ability to not slip on cobblestones for maximum peer points." Our vote? Null points.

**FASHION ANAGRAM**

**JET TACKY SNOB**

COMING SOON

**MAISON MARTIN MARGIELA '20' THE EXHIBITION AT SOMERSET HOUSE**

Save the date  
3 JUNE - 5 SEPTEMBER 2010

SOMERSETHOUSE.ORG.UK

**ONEALDWYCH LONDON**  
The definitive contemporary luxury hotel

Just across the road...

Serious cocktails  
Fabulous food  
And a great night's sleep

onealdwych.com

**YUM YUM IN MY TUM**

\*

THE LFW DAILY EDITORS WOULD LIKE TO THANK THE SILVER FOX STUART ROSE AND HIS TEAM AT M&S FOR MAKING US PACKED LUNCH, TEA AND SUPPER FOR THE DURATION OF LFW



**GUESS THE LABEL**  
SQUIGGLE HEADS CREATED EXCLUSIVELY FOR RUBBISH  
BY ANTHONY ZINONOS  
Give us a clue? Here you go: Savile Row

**ICON PUZZLE SUZY MENKES**  
PAINT BY NUMBERS

1	5
2	6
3	7
4	8
	9
	10

Using felt-tip pens that match our colour palette, simply colour in the image according to its corresponding number.  
ILLUSTRATION BY BLUE BUSHELL

## TALENT POOL

BESPOKE FEATURE

The LFW Daily nabs a preview of ASOS.com's eagerly anticipated designer collaborations and finds they're the new must-buys for summer



"From my perspective, supporting young designers is one of the things that makes me want to work in fashion," says ASOS.com's Buying Director, Caren Downie. Before she moved to ASOS two years ago, Downie was the woman driving Topshop's designer collaborations. Now at ASOS she's working that same magic for the e-retailer. In addition to signing a roll call of stellar names for S/S 10, she is also helping nurture Britain's young design talent, investing in their own-label collections and providing designers with advice on how to build their fledgling businesses. "Supporting young design talent personally gives me a buzz. It's what makes me tick!"

A roster of more than 10 designer collaborations will be launching on the site in the coming

months, and highlights to make a note of include London Fashion Week favourite Josh Goot (an Australian designer whose urban sportswear aesthetic and watery abstracted prints have earned him a following of loyal fans among fashion editors). Then there's the Finnish-born Heikki Salonen (a one-time design assistant at Erdem and current design consultant for Diesel), who translates the codes of formal menswear into deliciously feminine pieces; and NEWGEN designer Holly Fulton (a former design assistant at Lanvin), whose graphic printed work featuring signature embellishments of leather, Perspex and Swarovski crystals make hers one of the hot tickets of the week. Prices from £45 to £85. Available from ASOS.com



**Josh Goot**  
Age: 30  
S/S 10 inspiration: crystal and tinted glass  
Signature: contemporary minimalism/splashed with a riot of colour and abstract print  
Fashion motto: be yourself

Available from June



**Holly Fulton**  
Age: 32  
S/S 10 inspiration: architecture, arrows, windows, deco explosions, 1930s cinema and letting my OCD love of pattern run riot!  
Signature: art deco meets pop  
Fashion motto: if it's big, wear it

Available from July



**Heikki Salonen**  
Age: 30  
S/S 10 inspiration: Flaming Lips artwork, Yoshimi O, Japanese punk bands, utilitarian wear  
Signature: modern youth classics turned into tailored womenswear  
Fashion motto: real clothes for real women

Available from June

LIFE HAS ITS MOMENTS...



...MAKE THEM UNFORGETTABLE



**PANDORA**  
UNFORGETTABLE MOMENTS