

# FASHION

(continued from page 10)

**Philip Treacy** - With more spirit than a night with David Copperfield, the prince of milliners stands head, shoulders and hat above his competition. A lime-green quilted cap with diamante comb stuck forward for balance into The Firm. An ingenious skirt on the baseball cap shape left over-sized peaks and its back to break the rules. Playing with proportion transformed classic shapes while maintaining a natural wearable elegance. The tilt of a hat, the height on the head, the way silhouette at detail, the colours - yellow, white, black and white - all for the mark. And the classic? A gilet-cum-vest with its much-dilation and delicacy as a craft-constructed of man-made.

Creativity 7/Commerciality 3

**Sanita Talay** - Hollywood glamour from high above black mermaid, plunging ruffled-front waists on Danish models through to antique gold organza accented with gold-ink shades and embossed lips. Wrap dresses, voluminous wrap skirts in purple and gold silk and organza covered the body. Not cut with asymmetry, dresses, both short and long, showed ruffled coverage with eye and mid-night blue with more green to stunning effect. Waves were too, shoulderless dresses in lace, lace transparent were layered and collars floppy. The skirt cut featured in party and white check, while white appeared for crisp, well-collared skirts and more wrap. A few skirts. Trousers were either organza-tulle or green silk.

Creativity 7/Commerciality 3

**Nicola Furlù** - Quasimodo? Furlù. Effortless cutting in summer's powder blue and light shades of red with long-line double-breasted jackets and narrow flat-fronted trousers. Faded shades of blue, green, coral and yellow marked a diversion away from the persistent neutrals of the last few seasons, but lace and beautiful mesh still played for great a part. A timely focus on shades of red and pink for both tailoring and footwear. Shoulders and waists were narrow, above the and more delicate. Grunge stripes in spicy colourways for casual footwear gave Furlù a freshness and hinted at daring. Key styles were the coat dress, the knee dress and the mix of lace and shiny fabrics.

Creativity 5/Commerciality 9

**Bonnie MacLean** - A repeat performance with another beautiful collection. Experimentation with spiral cutting and one-shoulder styles which filled elsewhere found success here. The best example of a Classical experiment wrapped in crisp white silk wrap

dresses, and a one-shoulder slash dress. Floral prints on transparent plastic resembled cover wrappers while floral prints derived from 1970s Talcott in citrus colourways and Chalky Blue and black were timely. Glamour without the cut featured in ruffled jackets, plunging halter necks, various silk skirts and kimonos wrap tunics with pleated tails. A lace affair with femininity was had with a black, lace cut, one-shoulder smoking dress.

Creativity 10/Commerciality 8

## New Generation

**Charlotte Tilbury** - Three colour, paper-pull dress dresses, silk-satin dress, hat top and wrap skirt through to a lace-trim in turquoise and lime. Jackie O dresses and current brocade angles. A transition to more dramatic period all.

**Depperehead Bonnell** - The collection is showing a maturity and a consistent quality, though perhaps to the detriment of experiment. Trend and trend shapes - pleat-front trousers, hot pants and peplum pants looked most wear to hipster pants and knee-length skirts.

**Pease Ponds** - The stars of the New Generation show and always dubbed "the new Galliano". A monochromatic palette in black, white and grey. A blend of historical shapes - full skirts and Charles-jane necklines - with directional spiral sculpting. The line featured masculine shapes and accentuated the collection with lace, tulle, eye and diamond. The collection proved confident and grand as the lights were down. **Edie Bower** - Another FW top for the top. Bower headed the most during use of colour within the group - combining turquoise, orange and white with red and white stripes. Intricate, knitted hosiery jackets and hosiery shapes shared lace with dresses and smoking jackets.

**Seppie Nottall** - Though undeniably delicate and undeniably light, this was a repetitive collection, both within itself and when compared to other seasons. To the hypnotic sound of dripping water, trailing skirts in white lace with rope ties and heavy rope necklines turned bare-chested models into mermaids. Alike length tunics fit at the back to the collar over three-skimming organza skirts slit to the waist, accompanied with white headscarves, were postcard-like. Layered skirts in marbled brocade and white tulle and simple tulle pink knee-length dresses presented a wide-eyed innocence while pullball pants had a childlike naiveté. Neely greys and green

blue descended through the collection. Skirts were covered or pulled while the overall silhouette was voluminous. A series collection for grown-up girls from New York Land. A little too nice.

Creativity 4/Commerciality 6

**Maxwell Chelapov** - Mad professor Chelapov produced another state-of-the-art collection, transforming the seemingly improbable into the possible. Electric green glow-in-the-dark paper suits opened the show, some of which glowed against an applied silhouette of craggy landscape. Chelapov's techno-fashion focused on a futuristic, futuristic theme, with Max marbled dresses displaying digital ponds and necklines draped with ruche details. Bold tonal stripes in primary colours provided the base for slip-like chiffon skirts suspended from helium balloons. While the fabrication was unique, the collection included the season's key shapes and colours. A few dresses, knee-length skirts, hipster pants, the ruffled skirt, in red, gold and powder blue.

Creativity 10/Commerciality 4

**Alexander McQueen** - Society is safe only as long as this guy sticks to fashion. After leading the crowd in a black wardrobe behind King Cross, like a serial killer leading the police to his victims, McQueen delivered a crucial collection. Titled "The Book", it combined a Hitchcock-esque atmosphere with a distinct message. He models, wearing white contact lenses to conceal their pupils, looked like undead. Striped skirts in blue and red plaid, were more like simple skirts after McQueen had belted the models' legs together. Shoes were brocade and a top-truck print on jackets and dresses had a subtle violence reminiscent of the previous season's blood splatters. Ruffled evening trousers which dipped to the floor at the front took the hipster theme to the extreme. Gown ripped over the edge.

Creativity 7/Commerciality 6

**Oliver Torsari** - Inspiration inhering from Gaudí. Yellow hat-like cropped jacket over black top with cut-out at cleavage and shoulder. Scrupulously minimalist with black lace. Black knee-length skirt with front slit. A touch of glamour with tulle collars and lace, halter neck dresses and ruffles and lace ruffled jackets. Ice blue with drawing trousers. The most naive of naive moments, behind and above the horizon. More above horizon with lace silk collars. Butterflies printed on apple candies, pink lipstick and brushes.

Creativity 4/Commerciality 7