

DAY

Birger et Mikkelsen edition one spring/summer 2008



A few of our favourite things

India

Hicks on island living

Hot looks for summer

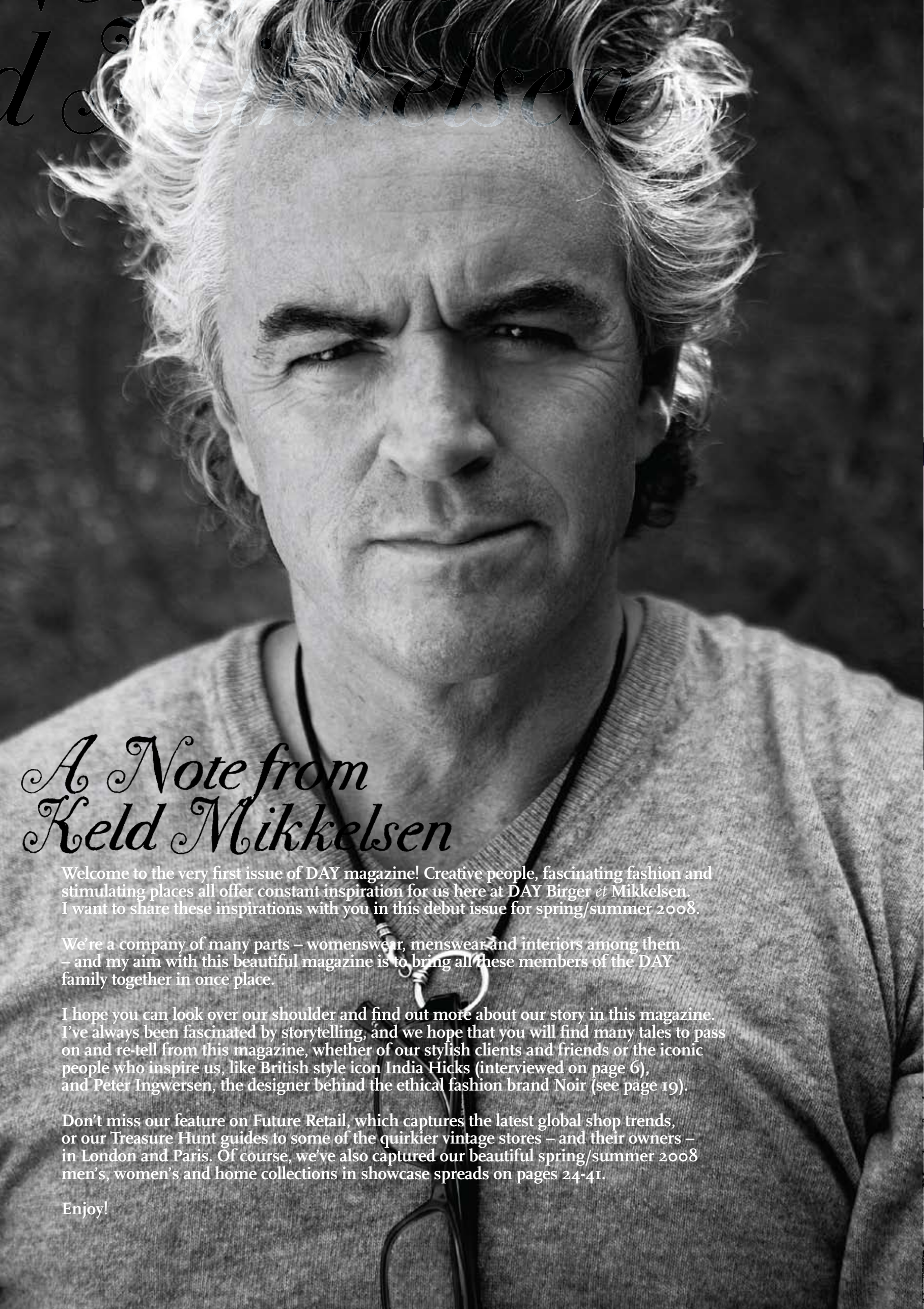
Future trends in fashion retail

London's

vintage hotspots

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Nour fashion's next big name



A Note from Keld Mikkelsen

Welcome to the very first issue of DAY magazine! Creative people, fascinating fashion and stimulating places all offer constant inspiration for us here at DAY Birger *et* Mikkelsen. I want to share these inspirations with you in this debut issue for spring/summer 2008.

We're a company of many parts – womenswear, menswear and interiors among them – and my aim with this beautiful magazine is to bring all these members of the DAY family together in once place.

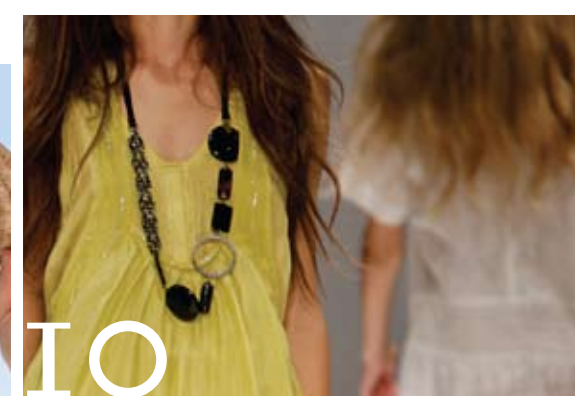
I hope you can look over our shoulder and find out more about our story in this magazine. I've always been fascinated by storytelling, and we hope that you will find many tales to pass on and re-tell from this magazine, whether of our stylish clients and friends or the iconic people who inspire us, like British style icon India Hicks (interviewed on page 6), and Peter Ingwersen, the designer behind the ethical fashion brand Noir (see page 19).

Don't miss our feature on Future Retail, which captures the latest global shop trends, or our Treasure Hunt guides to some of the quirkier vintage stores – and their owners – in London and Paris. Of course, we've also captured our beautiful spring/summer 2008 men's, women's and home collections in showcase spreads on pages 24-41.

Enjoy!



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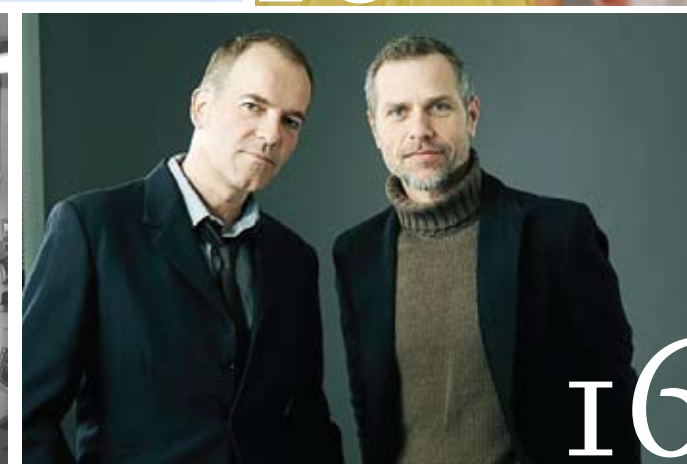
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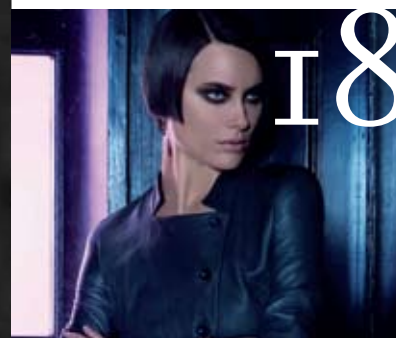
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An ocean for India

LIFE REALLY IS A BEACH FOR BRITISH STYLE ICON INDIA
HICKS. THE GLAMOROUS ISLAND-DWELLER TALKS TO
SARAH HARDY ABOUT HER STYLE, TRAVELS AND INSPIRATION.

India Hicks is surprisingly down to earth, considering her aristocratic heritage. A bridesmaid to Lady Diana, goddaughter of Prince Charles and a direct descendent of Queen Victoria, she is also the granddaughter of Lord Mountbatten, the First Earl of Burma and the last Viceroy of India. Yet her lifestyle is distinctly anti-Establishment. India is best known for her stylish, beachcomber existence and as a proponent for chic “island living”.

The daughter of famed interior designer David Hicks and his wife Lady Pamela, India has been around the world, crossed countless seas and finally settled in the warm swell of the Atlantic Ocean on the islands of The Bahamas with her partner David Flint Wood – an old friend whom she ran into on the island, where he was running a small hotel. The pair fell fast in love.

"It was all his fault," she jokes when asked what initially inspired her to live there. Although she has lived in many different places, The Bahamas have been her home for nearly 12 years and India has always felt comfortable there – although daily life, she finds, is not enormously different. "Wherever I am I tend to follow the same pattern of going to bed early and getting up early so that I can make the most of each day." Yet the school run sounds rather more unique. "In the Bahamas I have the pleasure of taking my children to school on a golf buggy where the most dangerous obstacle would be a passing cockerel or a loose horse." Now, her two eldest children board at a school in the UK, which they love, benefiting greatly from spending half their time in Britain and half in the Bahamas.

The former model admits that her three boys (she gave birth to her fourth child, a girl, in December 2007) have been very lucky to spend the majority of their lives on an island, making their own day rather than doing the usual things like going off to a shopping mall. “They are at an age when they need to see the much bigger picture,” she explains of her decision to send her children to boarding school. “They enjoy it, are thriving and if they hadn’t loved it so much then we would have changed it and introduced home-schooling. It was an experiment. I myself went to boarding school and loved it.”



Considering her familial links with Burma, India headed for the former British colony following the last years of her own schooling, beginning an around-the-world escape with her cousin, Timothy Knatchbull. “We then went on to India and of course Burma is so cut off and remote that arriving in India was like arriving in Geneva,” she recalls. Following travels around her namesake country, she continued on to Australia and Africa. “Travelling is very good for you because it makes you a lot more patient and understanding with people from all walks of life,” she adds. Patience is certainly one of her virtues: she seems to transmit serene vibes through the relaxed tones of her voice. She speaks with a soft, polished contentment that does little to give away the fact that she is a very busy mother of four.

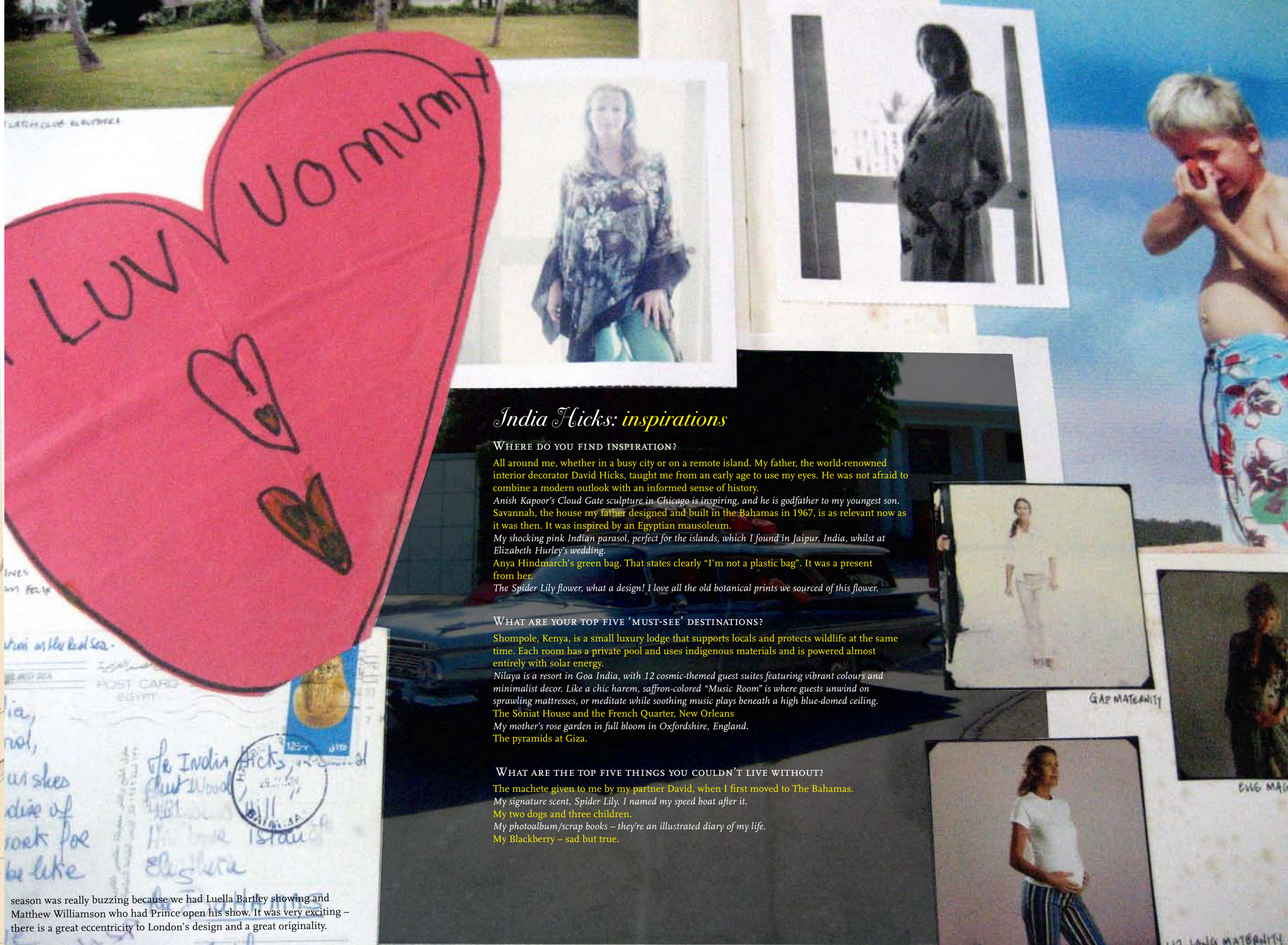
Following her year backpacking around the world India settled in London to study, undertaking a foundation course in art before following her heart to Boston in the USA. “I was seeing someone at the time,” she reminisces. “He was at Boston University so it opened up an opportunity for me to live in America.” After graduating from the same university with a degree in photography she was soon to be catapulted over to what she once considered to be “the wrong side of the lens”. It was designer Ralph Lauren who first spotted India in an issue of “New Beauties” for W magazine and immediately snapped her up for a modelling assignment.

“I was invited to start modelling at a time when they were looking for real people with real personalities. I never thought it would last so I really made the most of it, enjoying every moment.” Those moments have since graced the pages of many leading international glossies including American *Vogue*, *Elle* and *Harper’s Bazaar*, although she remains modest about her success. “I have always been grateful to appear in any publication,” she says.

Having modelled for some of the world’s most revered photographers, including Peter Lindbergh, David Bailey, Lord Snowdon and Arthur Elgort, it was with Bruce Weber that she felt the most comfortable. “Bruce really understood my look. I always looked myself in his photos. I’ve never been a chameleon like other models.” Her most memorable assignment was with legendary photographer Richard Avedon just before he died. The shoot for the Bill Blass Fall 2003 advertising campaign had a “rich history and iconic heritage” theme, and India was photographed with her partner, David. “Working with Avedon was a real honour and a view into how they must have worked in the 60s. There was complete silence on set and only the photographer’s assistant was allowed to join him.” She recounts with an amused smile that she was breastfeeding at the time, and the dress that had been fitted perfectly to her figure became rather tight around her bust as the day went on – a fact which, she laughs, “ended up becoming rather central to the shoot.”

These days, India’s career revolves around her island life and interior design. The family home is painted in very neutral colours, with a plantation feel, but her office is painted fire engine red. “It really gets me on the move. People often think of you living on an island and walking the beach, picking up shells, but in reality you really spend little time doing that.”

India is not only a busy mother and interior decorator: she has also been running her own boutique within the Landing Hotel on Harbour Island in The Bahamas for almost five years. That means events like London Fashion Week are a permanent fixture on her travel calendar. “It’s a great place to find up-and-coming designers. I really enjoy London Fashion Week and am a big supporter. Last



India Hicks: *inspirations*

WHERE DO YOU FIND INSPIRATION?

All around me, whether in a busy city or on a remote island. My father, the world-renowned interior decorator David Hicks, taught me from an early age to use my eyes. He was not afraid to combine a modern outlook with an informed sense of history.

Anish Kapoor's Cloud Gate sculpture in Chicago is inspiring, and he is godfather to my youngest son. Savannah, the house my father designed and built in the Bahamas in 1967, is as relevant now as it was then. It was inspired by an Egyptian mausoleum.

My shocking pink Indian parasol, perfect for the islands, which I found in Jaipur, India, whilst at Elizabeth Hurley's wedding.

Any Hindmarch's green bag. That states clearly "I'm not a plastic bag". It was a present from her.

The Spider Lily flower, what a design! I love all the old botanical prints we sourced of this flower.

WHAT ARE YOUR TOP FIVE 'MUST-SEE' DESTINATIONS?

Shompole, Kenya, is a small luxury lodge that supports locals and protects wildlife at the same time. Each room has a private pool and uses indigenous materials and is powered almost entirely with solar energy.

Nilaya is a resort in Goa India, with 12 cosmic-themed guest suites featuring vibrant colours and minimalist decor. Like a chic harem, saffron-colored "Music Room" is where guests unwind on sprawling mattresses, or meditate while soothing music plays beneath a high blue-domed ceiling.

The Soniat House and the French Quarter, New Orleans

My mother's rose garden in full bloom in Oxfordshire, England.

The pyramids at Giza.

WHAT ARE THE TOP FIVE THINGS YOU COULDN'T LIVE WITHOUT?

The machete given to me by my partner David, when I first moved to The Bahamas.

My signature scent, Spider Lily. I named my speed boat after it.

My two dogs and three children.

My photoalbum/scrap books – they're an illustrated diary of my life.

My Blackberry – sad but true.

season was really buzzing because we had Luella Bartley showing and Matthew Williamson who had Prince open his show. It was very exciting – there is a great eccentricity to London's design and a great originality.

“That’s where I came across the DAY Birger *et* Mikkelsen brand,” she adds. “I was drawn to the detail and the clothes are very fitting to my own style. Their clothing is very comfortable and relaxed to be in.” The shirts in particular are one of her wardrobe staples. “They have a real casualness to them and are as easy to wear to a business meeting in New York as they are on the Bahamas.”

India also buys from her sister-in-law Allegra Hicks’ collection. “Her kaftans are perfect for island living. I look for a diverse selection of designers but they all have a common thread running through them – a sort of hippie chic.”

Perhaps the biggest feather in India’s creative cap has been her partnership with cosmetics company Crabtree & Evelyn, which began in 2006. She had just launched her book, *Island Beauty*, at the same time as the company was drawing up a list of potential spokespeople for the brand. “We both have the same message to convey: using your surroundings. And they have always used botanicals so, for me, it was an invitation to be a creative partner and have an eye on every detail. Everything is run past me. The packaging, for example, is exactly how I wanted it to be.”

She admits to initially feeling quite intimidated when it came to developing a new fragrance for the company, but was soon educated by two “noses” who were experts in the field of olfactory nuances and who helped her

create the beach-fresh scent. “I very much enjoy the partnership – we are looking forward to doing another collection together.” DAY Birger *et* Mikkelsen also supports the Island Living range as “it fits in very well with their brand,” according to India. “They have stocked it in all their stores ever since it came out. It was a very easy connection.”

Creative projects are something the busy mother always has on the go, both personally and professionally, and her biggest project has been the recent birth of her baby girl. So how did it feel to expect a girl after three boys? “I wouldn’t change my sons for the world,” she replies, oozing a maternal contentment. “I’ve been very lucky.” By all accounts, one would have to agree.

A long, hot summer...

DAY BIRGER et MIKKELSEN'S HEAD OF WOMENSWEAR, MICHALA WIESNECK, AND NET-A-PORTER.COM BUYER, SIMRAN SEHMI, PICK THEIR FAVOURITE DAY LOOK FOR SPRING/SUMMER 2008, WITH BOTH OPTING FOR MAXI-LENGTH, BOHEMIAN SILHOUETTES.

MY STORY FOR THE DAY SPRING/SUMMER 2008 COLLECTION STARTED WITH TWO GIRLFRIENDS — REALLY, REALLY CLOSE FRIENDS — WHO ARE FRIENDS ON GOOD AND BAD DAYS AND WHO SHARE THEIR MEMORIES AND BORROW EACH OTHER'S WARDROBES. ONE OF THE FRIENDS IS VERY BOYISH AND SLENDER, WITH A SLEEK AND GAMINE LOOK. SHE IS ALL ABOUT UNRESSED EMOTION, WHILE HER SLIGHTLY OLDER GIRLFRIEND IS MORE FLAMBOYANT, SENSUAL AND VOLUPTUOUS.

MICHALA WIESNECK

You can wear this cropped linen jacket with jeans too. The silver print is quite a sporty fabric - metallics are key for summer.

You can see this new girlfriend coming into the collection, and she is a little bit more undressed, perhaps wearing only one layer and not the usual creative layering I do.

I love this silk dress with lots of mother-of-pearl sequins.

What is important is that you have this long layered dress, but you've got to wear flats with it. I never style with high heels - DAY is all about hidden glamour.

DAY IS A VERY UNIQUE LABEL, WITH A BOHEMIAN LOOK THAT WE DON'T OFFER WITH ANY OTHER BRANDS AT NET-A-PORTER. OUR CUSTOMERS ARE VERY BRAND LOYAL AND THEY WANT CRAFTED, ORIGINAL PIECES AND THEY KNOW THEY'RE GOING TO GET THAT FROM SEASON TO SEASON WITH DAY. THE CLOTHES ARE LUXURIOUS, WITH A VINTAGE QUALITY, YET THEY'RE ACCESSIBLE TOO.

SIMRAN SEHMI

The wooden beaded necklaces sell very well. Our DAY customers like the entire look, so the accessories really round it off.

I love the colourful silks in the collection, such as aquamarine blue and acidic yellow. There's a real North African and Moroccan feel to them, which is key for this summer.

Maxi-length dresses are fluent, easy pieces that transfer from day to night. There's a Seventies, Bohemian vibe to them - and this one will look great with a summer tan.



A PERFECT FIT

ENGLISHMAN ABROAD GRAHAM ADDINALL, MENSWEAR DESIGNER FOR DAY Birger *et* Mikkelsen, talks to Fiona Harkin about candles, biker style and his new Danish lifestyle.

“You know you’re Danish when you’ve got at least half a dozen candles in your house and you wear at least one scarf,” jokes Graham Addinall, the recently appointed head of design for men at DAY. “I’ve seen people on the beach wear scarves. I’ve even seen people at the gym wear scarves.” Graham isn’t mocking – he believes this national penchant for all-weather neck attire is just one in a long list of endearing traits that the Danes possess.

Having joined the company in February 2007, Graham has slipped into his new Copenhagen-based life with ease, mainly thanks to the outgoing nature of the locals. “I love living here and I really like Copenhagen,” he says in his softly spoken, northern English accent, as he nestles into a homely sofa in the showroom at DAY’s head office – or “the House” as he refers to it. “There are two prongs to it. One is that the quality of life here is so good and there’s a very clear work/home life divide. It feels very civilised, it’s really safe, quite grown-up and pretty too. I can walk to work to as I don’t have a car anymore – I’ve just got a bike. The other part I really like is the people. Generally, I’ve become very fond of the Danes. I love the fact that they’ve got all this, but they really know how to have a good time too. Copenhagen is quite a party city.”

Graham is clearly at home, and one thing he appreciates above all else is the “killer sense of humour” in Denmark. “The Danes put the English to shame when it comes to irony and sarcasm. I didn’t realise how important this is because it means you can approach people on such an equal level.”

Born in York in northern England, the 44-year old originally studied for a psychology degree at university but had no real intention of turning it into a vocation. “I had always been interested in fashion and decided I wanted to work for Paul Smith, and the way in was to get a job administratively, so I did a year’s course in management and got a job with Paul Smith assisting in the design office.” Heading into the fledgling Paul Smith business was a lucky move. “The company was really small at the time and it was all hands on deck, so I’d do a bit of selling and then I’d do the swatch books, so it was fantastic.” Eventually, Graham became responsible for the brand’s main line collection, although he remains modest about his time there: “It was almost like an apprenticeship over 18 years.”

The decision to move over to DAY was a surprisingly easy one, according to Graham, made the moment he walked into the head office in the heart of Copenhagen.

“There was something about the brand that appealed from the very beginning. The minute you walk into the House, there’s such a nice atmosphere. It’s like a boutique hotel.”

Graham has a clear vision for DAY menswear, setting the tone with his first collection for spring/summer 2008, which he sees as a foil for the womenswear. “The DAY man is the husband, boyfriend or best friend of the DAY woman,” he explains. “Essentially, we’re designing for the same couple, and the man is creative, intelligent and individual.

“Menswear has to be subtle,” he adds. “It doesn’t change as much as women’s wear does and isn’t as dramatic. So, I’ve created a group of individual items, each with something special about them that would make you want to buy them but that you could also wear together. You can dress them down or you can pull it all back and do a minimalist version for work – but there’s still something interesting about everything.”

His admiration for the brand is clear. “I think there’s a very definite style here, apparent when you walk into the House or one of the shops. I like that about DAY in the same way that I like other designers who don’t chase trends but have a definite idea what they are – and stick to their guns.” To Graham, DAY is a perfect fit. “There’s a soul to it that I like – and a charm.”

“For spring/summer 2008, I thought of the company’s Scandinavian heritage. I tried to think what Scandinavia is about, maybe as a cliché or just as a perception. The thing I like is the idea of this strong, tough part to Scandinavia, but there’s a gentle side to it too. It is often thought of as being quite a tolerant, creative and calm place. So I wanted to bring those two sides together.”



“THE BIKER ELEMENT BRINGS TOUGH BIKER SHAPES TOGETHER WITH SOFT FABRICS OR COLOURS – A TOUGH EXTERIOR BUT GENTLE AT THE SAME TIME. THERE’S A BIKER JACKET IN WASHED CORD – TOUGH SHAPE, TOUGH SILHOUETTE, TOUGH DETAILS, BUT A SOFT FABRIC.”

“I TRY AND MAKE SURE EVERY SINGLE STYLE HAS A LITTLE DETAIL ON IT, LIKE LITTLE BITS OF TAPE OR EMBROIDERY – OFTEN ON CUFFS – BECAUSE MEN DON’T ALWAYS WANT A STRONG STATEMENT, JUST A NOD TO FASHION.”

FROM HARDWARE TO HOMEWARES

A family hardware store in the Norwegian capital of Oslo has been transformed into an interiors haven. Charles Ferro meets the sisters behind Bolina



Above: The original Bolina hardware store.
Above right: Sisters Cathrine and Hanne Borge.
Right: Bolina's interior display.



SISTERS CATHRINE AND HANNE BORGE MAKE FOR AN ENTREPRENEURIAL PAIR, TRANSFORMING THEIR FAMILY HARDWARE STORE IN AN UPMARKET SECTION OF OSLO INTO A DESTINATION FOR FINE CLOTHING AND HOME DESIGN. “IT WAS STARTED BY OUR PARENTS IN 1975, BUT AROUND 1990 WE CHANGED THE STORE FROM A PAINT AND TOOLS OUTLET TO INTERIORS, GIFTS, CURTAINS, FURNITURE AND, LATER, CLOTHING. WE TURNED IT INTO A LIFESTYLE SHOP,” SAYS HANNE.

A far cry from hammers, tools and buckets of paint, Bolina is now an interiors destination inspired by creative ideas from all around the world. The store is known in Oslo for its mix of continental classics with vanguard design – a combination that has proven a hit with the well-heeled locals.

Hanne and Cathrine are now the third generation of Borges to run Bolina. Hanne, something of an entrepreneur from an early age, became hooked on collectibles and treasure-hunt finds while travelling with her family. “I have always been keen on interiors and fashion, ever since I was 10 years old. It started with me buying things from different markets when we were abroad on vacations. I would bring them home and sell them in my father's shop.” She adds that running the shop has merged with the sisters' personal lives and has become a lifestyle in itself. Working the shop “floor” is part of their lives and they believe it is essential to deal directly with customers to better understand what they want.

Most Bolina customers are women between 25 and 45 years of age, says Hanne. “We have all kinds of customers, and they come to our shop to get inspiration, for interiors and clothing.”

Bolina has a rule of thumb: 80% of the inventory should be classic and 20% “on the edge”. Their inspiration for the store's offer comes from digesting a variety of international magazines and sourcing at trade shows in London, Paris,

Copenhagen and Amsterdam. “We try to be ahead of all trends and weave this into our concept, but at the same time we need a certain part of our portfolio to be more classic,” explains Hanne, adding that the DAY Birger *et* Mikkelsen selection meshes handily with the overall Bolina concept. “It is a perfect fit – trendy, but still classic and value for money.”

Do they ever disagree or clash when it comes to choices for the store? The Borge sisters have been in the business long enough to learn when to push any sibling rivalries aside. “We do the buying for the shop ourselves. We don't always have the same opinion, but tend to balance each other quite well,” Hanne says. “I might be a bit more commercial, or classically oriented though.”

The Bolina shop in itself is a delight, not just for the goods inside, but in terms of architecture too. It's all part of the store's appeal. “We change the look of the shop on a rather frequent basis, both the products and the visual presentation, the creations, in-store presentations and window dressing,” adds Hanne. You may not find tools or paints in Bolina anymore, but you will find an inspirational interiors destination with a uniquely creative personality.

www.bolina.no

Overture to a sharp appearance

CHARLES FERRO MEETS THE OWNERS OF ONE OF ZÜRICH'S LEADING FASHION DESTINATIONS, FIDELIO, WHO ARE ON A MISSION TO STAMP OUT DULL DRESSING.

PARTNERS MARCO KUNZ AND DANIEL SCHLEGEL HAVE A TASK: TO ADD VARIETY TO THE WARDROBES OF ZÜRICH'S WELL-HEELED MEN. THESE TWO RETAIL ENTREPRENEURS HAVE BUILT THEIR SUCCESSFUL BUSINESS BY OFFERING A RANGE OF BRANDS AND SERVICES –FOR BOTH MEN AND WOMEN – IN THEIR TWO MAIN STORES: FIDELIO 1, CARRYING TOP-LINE BRANDS SUCH AS MARTIN MARGIELA AND HELMUT LANG, AND FIDELIO 2,

REFLECTING A SLIGHTLY MORE RELAXED TONE WITH LABELS LIKE C.P. COMPANY AND K-KARL LAGERFELD. “THE STYLES AND SPIRIT ARE COMPARABLE, BUT WE WANT TO GIVE CUSTOMERS THE OPPORTUNITY TO DISCOVER NICHE BRANDS, SUCH AS DAY BIRGER *et* MIKKELSEN MENSWEAR,” SCHLEGEL SAYS OF THE SECOND SHOP.

The name Fidelio stems from Beethoven's only opera, a story about a woman who dresses as a

man, Fidelio, to rescue her beloved from imprisonment. “We're not really opera fans – we enjoy jazz and modern music – but opera is one side of our tastes,” Schlegel notes. Just as “Fidelio's” bravery won her the right to unlock the prisoner's chains, the Fidelio shops aim to free modern men from the chains of dull attire.

“Men in general are grateful for the help. Women are more used to shopping and often know what they want. It's about trust and a man who trusts you will be a regular client,” says Schlegel.

Marco Kunz started the first shop in 1987, offering menswear labels such as Paul Smith. More designer names were added and the shop moved in 1997 to its current address on Münz Platz, a few years after Schlegel entered the business in the 90s. Success has its price, though. “Around 2002 we realised the shop was too small. It was always crowded and we started to lose customers,” says Schlegel. “So we decided to open a new shop.” Fidelio 2 opened in 2004, just a two-minute walk from the original.

Neither gentleman was a fashion retailer by trade; Kunz worked in the furniture business and Schlegel was a bookseller. “I did a lot of reading and still do, but now I read what I want to read,” Schlegel chuckles. “I'm glad I changed.

“Maybe we went into fashion because we consider it to be a good thing, like good food or music, though not the most important thing in life. That's why we keep a relaxed atmosphere in the shops. We want to give clients the chance to look without feeling they have to buy. We aim to present fashion free from snobbish attitudes.”

Schlegel's relaxed approach fits well with Scandinavian fashion labels, such as DAY Birger *et* Mikkelsen. Fidelio discovered Nordic styling a couple of years ago at Copenhagen Fashion Week. “The Scandinavian style is a picture you see on the streets, a mix of rock star jeans dressed up with a jacket, or a tie and jeans. It matches our perception of business: fresh, customer-oriented, very professional, yet easygoing. It's generally an expression of fashion suitable for everyday wear and not over-styled. It matches Fidelio.”

www.fideliokleider.ch



The main Fidelio store, Zurich.

Fashion's Head Girl

AS EXECUTIVE FASHION DIRECTOR AT INSTYLE MAGAZINE IN THE UK, SOPHIE HEDLEY'S PERSONAL APPROACH TO DRESSING INFLUENCES A NATION OF WOMEN. BY BECKY SUNSHINE

A sense of fun in fashion – enjoying it, respecting it, but not taking it too seriously – is Sophie Hedley's fashion ethos. For the 38-year-old mother, it's about juggling a fulltime job, her kids and everyday life and then examining how fashion can slot in and make her feel great.

“Mine is a frenetic lifestyle, working five days a week at a busy magazine and looking after my two daughters and my stepson,” she says. Her job at InStyle magazine, as executive fashion director, often leaves Sophie feeling like the head girl at the office. “I'm a bit of a bossy pants and have a young team to manage. As a senior member I feel very much like the grown-up of the department and therefore feel obliged to dress accordingly.” Which is why she opts for simple, tidy and groomed. “I have so many meetings with advertisers, brands, clients and plenty of public-speaking engagements, so how I present myself is representative of the magazine. For me, that means I start with heels, hair and nails – and then my clothes are stylish and neat.”

Sophie considers herself a creature of habit when it comes to her own wardrobe: “I do go for the same basics, like my many pairs of black tailored trousers, but then I'm always looking for something that makes a pop of a difference and can update my look. That's the key, that's what makes people so stimulated in the fashion business.”

And of course she often travels, attending fashion weeks each season. “When I'm shopping I start thinking about what would make a great travel outfit for work. A good wool dress, for example, that you'd think is a bit dull, but is so useful. That's when the staples come out. Great bags are a major weakness of mine – and very much shoes too, although this winter I'm particularly loving boots.”

But come the weekend it's all about the relaxed look: baggy boyfriend jeans, a pretty top and trainers. “My style is informed by practicality: I'd hate to be considered a slave to fashion. But then I do tend to head off on a tangent with my inability to resist anything sparkly. I love nothing more than a sequinned top, boyfriend jeans and dangly earrings. Oh and I love animal print. I think DAY, Birger *et* Mikkelsen is particularly strong with embellishment and print; I love to layer the looks, mix pieces from various seasons – and they always have a great rope of beads or a wonderful coat to finish the look.”

Fashion should also be used to lift one's spirits, explains Sophie. “I truly am fascinated by the world of fashion,” she admits. “It really does have its delicious moments. I've found myself sitting at a show in New York, for example, and smiling to myself because I'm being paid to watch it. I am extremely privileged. My brother works in business and when we talk about our jobs, I realise what I do doesn't translate into the normal world, which makes me feel very lucky.”

A mighty heart

THE MOODY ALLURE OF NOIR CANNOT BE IGNORED, YET DESIGNER PETER INGWERSEN REVEALS TO CHARLES FERRO THE LABEL'S PURE HEART OF ETHICAL GOODNESS.

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WHEN PETER INGWERSEN TELLS HOW THE COTTON THAT GOES INTO HIS FASHION COLLECTIONS COMES "STRAIGHT FROM THE HEART OF UGANDA," YOU WONDER WHETHER HE'S MAKING A VEILED REFERENCE TO JOSEPH CONRAD'S BLEAK NOVEL ABOUT AFRICA, *HEART OF DARKNESS*. THE 45-YEAR-OLD DANISH CLOTHIER ADMITS TO LIKING THE DARK SIDE IN PEOPLE AND NAMED THE COMPANY HE STARTED JUST OVER TWO YEARS AGO "NOIR".

"I was looking for a name and *noir*, French for black, has stylish connotations," he says. "I love Edgar Allan Poe, for example: his dark side, especially *The Raven*. But black fits in our colour scheme, with white, like Yin and Yang. You wouldn't know what black was without white, like you wouldn't know evil without good."

It may sound sinister, but no: darkness isn't in Ingwersen's heart. Noir has been using ethically grown cotton from Africa since the first collection. When the line was launched, around 30% of the cotton was from a fair trade source. Now Ingwersen has boosted the amount of fabrics used in the collection to nearly 80% – all with a certifiable ethical origin.

"Our goal is to create ethical clothing from ethical fabrics and manufacturers, but also clothing that is attractive and sexy," Ingwersen states. "But I don't believe in charity. I believe in strong business models. Strong business models can eradicate poverty and are a platform for advancement in the third world." With experience from his years at Levi's and DAY Birger *et* Mikkelsen, Ingwersen knows exactly how to build

a successful business model and has made ethics the cornerstone of his. "We are a CSR [corporate social responsibility] company. We were born like that, it's part of our DNA." Although the beginnings were difficult and it took a long time to find the right partners abroad, he adds: "We were able to buy some beautiful fabrics from day one."

In fact, while ethics are clearly becoming a stronger selling point every day, it is the allure of the Noir look that draws acclaim. The brand sells in 18 countries around the world. During the next round of fashion weeks, starting in January 2008, Noir will show in Germany, London, Copenhagen, New York and Paris, as well as launching a new menswear line in Milan.

Another launch will be the Noir Foundation to help support people working on farms in Africa. Ingwersen says the foundation is independent, but has an excellent chance of getting an extra boost from Danish foreign aid funding.

All of this takes not only time but dedication, too, and Ingwersen admits to being a workaholic. "I don't believe in leisure time: it's overrated. I have no real outside interests except what I do. Vacation doesn't mean a lot to me. I enjoy it, but it doesn't fill space in my head." To Ingwersen, work is "a facet of me and there's so much to think about – the psychology of it, management, strategies, financials. I wish people would run families like this. Good things that come out of business can be applied to a good home."

A strong business model with a conscientious heart can become a model for others. "I would love to think we could inspire other industries, and our own," Ingwersen says. Maybe he will, and others will recognise the dark side of a world that needs to be brightened.

www.noir-illuminatiz.com

Shalom Harlow wears Noir's spring/summer 2008 collection.



Apartment retailing at Lane Crawford, Hong Kong.
Below: DAY Birger et Mikkelsen's Pilestræde flagship, Copenhagen.



FUTURE RETAIL

BEHIND EVERY SUCCESSFUL BOUTIQUE IS A RETAIL GENIUS THINKING UP BRAND NEW WAYS TO ENTICE CONSUMERS INTO FLEXING THEIR PLASTIC. AMANDA CARR ROUNDS UP THE LATEST SHOP TRENDS.

The future can be tricky to predict, but in retail there are always visionaries who understand what customers want. From "curating" a range of products to offering luxury goods for just a limited time in a pop-up format, there are plenty of new tricks to draw you to the checkout desk.

In the latest spectacular move, for instance, the west-facing corner of Selfridges department store in London has been transformed. Once a dark, wood-panelled sanctuary where men could be found browsing for socks, it is now the glamorous Wonder Room, full of covetable luxury goods from the likes of Tiffany & Co, Hermès and Chanel. The area cost £10million to refit and was designed by architects Klein Dytham, together with Selfridges' creative director Alannah Weston, and aims to put the passion back into purchasing by offering a more curated range of product.

Rather than present endless rows of expensive goods, Weston looked to history for inspiration and based the presentation on Cabinets of Curiosity used in the 1700s to show off treasures acquired during grand European tours. The resulting product in the Wonder Room has been edited down to represent only the "best of the best" in a way guaranteed to excite even the most jaded of shoppers. This super-curated range is presented in a cityscape of modern glass cabinets, built to focus attention on each item.

As well as the luxury brand offer, there is also a Wonder Product range, presented in the Concept area, consisting of out-of-the-ordinary items. The sense of awe created by one covetable piece, such as the Chanel necklace made for Nicole Kidman in the Baz Luhrmann film *Moulin Rouge!*, helps to add interest and bring the room to life.

But do customers appreciate this curating? James Servini of Selfridges is in no doubt. "We have had a fantastic response from the customers and the Concept area has been a huge hit. Nowhere else in London can a customer wander from browsing the best of the world's fine jewellery brands into a shop that contains such an array of interesting products. The stock is updated so there is always something interesting for customers to look at," he says.

This edited presentation style also allows Selfridges to brand its selection of luxury goods. To feature in the Wonder Room is now a real accolade, and in today's market, where even luxury product is ubiquitous, that's a branding exercise worth its weight in gold.

Back out on the street, it's been a while since Rei Kawakubo of Comme des Garçons invented the pop-up store idea by opening her first guerrilla shop in Berlin in 2005, and

Top row: Cabinets of curiosities at Joyce's New World Tower flagship, Hong Kong. Second row: London jeweller Theo Fennell's Show Off! Selling exhibition at the Royal Academy. Third row: Apartment retailing at Lane Crawford, Hong Kong. Fourth row: DAY Birger et Mikkelsen's Toll House showroom, Little Venice, London.

The show, designed and implemented by Fennell and freelance visual merchandiser Emma Davidge from Chameleon Visual, took 11 months to organise and opened to Fennell's customers and press for just four days. Fennell's staff and designers walked customers around the creative installations and ended up selling not only the jewellery but the installations too.

Ranging from the guillotined head of Marie Antoinette with her massive ruby earrings still attached and nesting magpies fighting over gobstopper-sized gems to a "crime scene" skeleton, half unearthed, with a silver bullet in the punctured skull and diamond-studded gold necklace, the displays engaged the amazed customers in a way that simply doesn't happen in a retail space. Fennell pointed out that even in a luxury store environment, customers generally aren't that interested in the workmanship, but throughout the exhibition he could hear visitors enthusiastically commenting on construction and design. "It was a very potent way of involving the customers, it really excited them and got them asking how the pieces were made. The show did the job of 10 assistants," he added.

And most importantly it sold jewellery, not just at the show, but also back in the stores after the event, where sales were significantly higher. Customers lucky enough to have purchased from the show would not forget the buying experience.

The introduction of experience doesn't need to be grand. DAY Birger *et* Mikkelsen has opened a showroom that picks up on the trend for "home-style" retailing and offers its wholesale customer an immersive experience through clever merchandising at the quaint Toll House, next to the canal in the tranquil heart of Little Venice in London. Set over three floors, the showroom is laid out as the "home of DAY", with stylish kitchen, lounge-style meeting rooms full of the brand's Home range, carefully chosen colour schemes and even a beautiful

garden to emphasis the lifestyle element. The ranges on display are easily understood and instantly imaginable in a customer's own home. According to the showroom staff, visitors frequently want to move in, which must be the ultimate in experience appreciation.

The stores offer a similar value experience, says visual merchandising manager Frederikke Rambusch, who put the finishing touches to the brand's new Reykjavik store in December, designed by UK architects Brinkworth. "You really can't buy atmosphere; you have to create it," she says. "We do this by thinking hard about the merchandising. We create 'dress moments' for customers to experience in the store. We don't just put merchandise out on racks; we think about the whole event, such as party, office, weekend, and put everything you might want to create that look in the same area. We try to make it the same experience you get at home. "

The brand's concept store in Pilestræde, in the heart of Copenhagen, is laid out like a comfortable house to encourage customers to dwell. Ethnic wooden walls and textural leather shelves contrast with bright and comfortable sofas, tables and chairs scattered with DAY products. At the Reykjavik store, Rambusch dressed the Christmas mannequins and placed them all on reindeer skins for a cosy festive feel. "To accentuate the home experience we've used home style ideas, such as luggage trunks, and turned them into modern fixtures, which again adds atmosphere and makes customers feel comfortable with Day," she adds. And in today's retail climate, where better for customers to feel at home than in your store?

Curated consumption

ASIA-BASED DESIGNER RETAILER JOYCE HAS JUST REFURBISHED ITS NEW WORLD TOWER FLAGSHIP IN HONG KONG WITH A CURATED CONSUMPTION THEME. THE ENTRANCE HALL, ONCE A TRICKY SELLING SPACE BY THE LIFT, NOW HOUSES BEAUTIFULLY CURATED CABINETS CONTAINING EXQUISITE ANTIQUES, LUXURY ACCESSORIES AND EVEN TAXIDERMY. MEANWHILE, ICONIC INDEPENDENT STORE

COLETTE, IN PARIS, IS RENOWNED FOR ITS CONCEPTUAL BUYING OF UNUSUAL, ECLECTIC AND CUTTING-EDGE ITEMS, PRESENTED IN A CURATED TABLETOP STYLE. FOR THE LAUNCH OF THE ROGER VIVIER SHOE COLLECTION AUTUMN 2007, THE RANGE WAS EVEN PRESENTED IN THE WINDOW IN A MODERN TAKE ON THE CABINET OF CURIOSITY TREND.

New ways to sell

THE BODEGA STORE IN BOSTON, US, HIDES THE HIPPEST SNEAKER STORE IN TOWN BEHIND A TRADITIONAL BODEGA-STYLE SHOP SELLING PAPER TOWELS AND WASHING DETERGENT. A SECRET ENTRANCE THROUGH THE HOUSEHOLD GOODS LEADS TO A WOOD-PANELLED SNEAKER STORE SELLING LIMITED EDITIONS. THE HIGH-END STREETWEAR BOUTIQUE RELIES ON WORD-OF-MOUTH AND BLOGS TO PULL IN APPRECIATIVE CUSTOMERS, WHO LOVE THE COVERT SELLING TECHNIQUE.

Experience retail

HONG KONG LUXURY DEPARTMENT STORE LANE CRAWFORD HAS JUST OPENED ITS HOME STORE INTERIOR SHOP IN PACIFIC PLACE. SET OUT LIKE A LUXURY APARTMENT, THE CONCEPT GIVES CUSTOMERS AN "AT HOME" EXPERIENCE AND LETS THEM IMAGINE THEY'VE POPPED AROUND TO A FRIEND'S HOUSE, ACCORDING TO GENERAL MERCHANDISING MANAGER, ROSS URWIN.

Pop-up

SLOWEAR, THE ITALIAN COMPANY THAT ADVOCATES A MORE CONSIDERED APPROACH TO PURCHASING, IS LITTLE KNOWN OUTSIDE EUROPE AND HAS CHOSEN A TEMPORARY POP-UP LOCATION IN TOKYO'S OMOTOSANDO HILLS TO PROMOTE ITS BRAND TO THE JAPANESE MARKET. ON CLOSURE, ALL THE SHOP FIXTURES ARE AUCTIONED OFF AND THE PROCEEDS PUT TOWARDS SCHOLARSHIPS FOR STUDENTS TO ATTEND THE MUSASHINO ART UNIVERSITY IN TOKYO

COMMES DES GARÇONS' NEW PERFUME 8 88 HAD ITS OWN DEDICATED POP-UP STORE IN LONDON'S BURLINGTON ARCADE. OPEN FOR 10 DAYS IN DECEMBER (AFTER WHICH, AS THE STORE DRAMATICALLY CLAIMED, IT CLOSED "FOR EVER"), IT OFFERED THE NEW FRAGRANCE AND THE OPPORTUNITY TO BUY LIMITED EDITION T-SHIRTS AND COLLECTOR CDG PERFUMES.

DAY Birger *et* Mikkelsen's new Pilestræde flagship in Copenhagen.

her most recent pop-up selling the 8 88 perfume opened in December in London's Burlington Arcade for just 10 days. But the trend for "see it or miss it" temporary retail spaces shows no signs of abating as pop-ups are the perfect vehicle for an instant retail fix.

In New York, the Japanese mobile phone company NTT DoCoMo created a brand profile from scratch through opening a one-week pop-up boutique and exhibition space in New York's trendy SoHo in October 2007. DoCoMo's mushroom mascots, DoCoModake, are instantly recognised symbols of happiness in Japan and the accessories, such as phone cleaners and straps, are best sellers. For the pop-up, which was organised by Sebastien Agneessens for Formavision, 16 Japanese artists were commissioned to create work based on the funghi characters. The store was a hit, Agneessens says: "I was blown away by how successful the concept was. Only the Japanese New Yorkers initially knew about DoCoModake characters, but it attracted a wide

array of people, who became immediately mesmerised by the mushrooms. We also chose a location with high street traffic, and people walking in front of the space were seduced by its clean, cute characteristics."

The stylish execution of the event, with beautifully considered displays and busy working artists, added a gloss to the phone products – something that wasn't going to happen by simply creating an ad campaign or store product launch. Agneessens explains, "We create these temporary manifestations in order to generate buzz and create a dialogue with the creative community and opinion leaders. It definitely creates the cool factor."

In today's saturated market, even the process of selling needs to be made less routine and more experience-led. British luxury jewellery designer Theo Fennell decided he wanted to create a highly unusual experience with his extraordinary four-day selling exhibition, *Show Off!*, held last October in the grand setting of London's Royal Academy of Arts. Fennell wanted to bring something new to the purchasing process and explained that, "People are not as well educated on the techniques of jewellery making as they used to be. I wanted to show there is more to luxury jewellery than big diamonds and branded accessories. I wanted it to be the start of a new way of doing things and to put design back at the centre of everything."



DAY BIRGER *et* MIKKELSEN
SPRING/SUMMER 2008
COLLECTIONS FOR MEN AND WOMEN



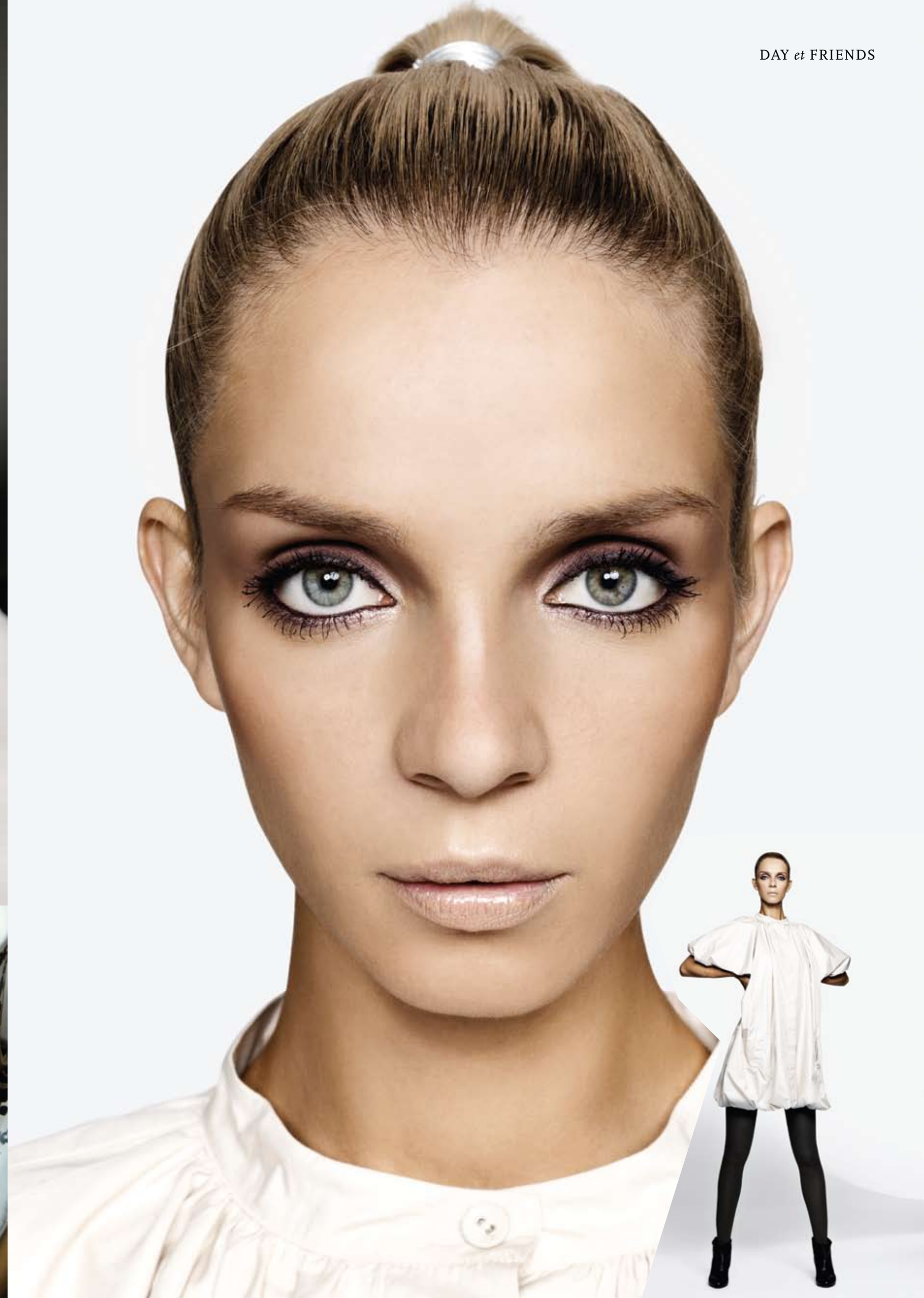


DAY SPRING/SUMMER 2008
CATWALK



30 DAY MAGAZINE

DAY *et* FRIENDS









An endless, glamorous summer

WISHING FOR AN ENDLESS SUMMER BY THE SEA IS THE DREAM BEHIND THE
DAY BIRGER *et* MIKKELSEN HOME COLLECTION.







VINTAGE ECONOMICS

Genuine, reinvented or modernised, vintage fashion and interiors have endless appeal. Marie Le Fort uncovers the latest insider vintage destinations in the heart of Paris.



Vintage Versace at L'Eclaireur.



Vintage Versace at L'Eclaireur.

of a good song. This is something special that stands out and stands the test of time in a modern world ruled by consumerism,” he comments. “For me, a vintage piece holds the word ‘memory’ within. And I see two ways of remembering the past: either by bringing it back or by adapting it to the present moment.

“There are two distinctive approaches to vintage. On the one hand, there’s Maison Martin Margiela’s “replicas” of fashion designs. By replicating vintage pieces found in flea markets, his line 14 consists of garments made with brand new fabrics but with the original’s genuine old tags. It’s vintage with a contemporary approach.

“On the other hand lies the idea of a personal choice – like wearing one’s grandfather’s watch or first leather jacket – as if only old objects are capable of holding the test of

time. It’s as if the wearer has an emotional and very personal link to the piece, even if it hides the anonymous story of a former life in which the wearer takes part by adding chapters to it. And only then, does it become real vintage and priceless,” concludes Hanover.

Designer Florence Lemaux’s limited edition series of bags has a similar old/new aesthetic, perfect to go cycling with or match with a designer outfit: “I recycle old linens and small leather pockets to create bags that have a soul and a patina,” explains Lemaux. Accessories label Matières à Reflexion also ingeniously combines old and new. Handmade in its Paris boutique since 2002, each of the company’s bags, totes and purses is made from a single vintage garment carefully selected for its print or patterns by the customer. The garment is then torn to pieces and “converted” into a unique style of bag. Choose your leather jacket – or



L'Eclaireur's new rue Boissy d'Anglas store

torn to pieces and “converted” into a unique style of bag. Choose your leather jacket – or come with your own – and have it turned it into a weekender holdall.

At ArtCurial, the Parisian auction house, the themes of its popular interiors sales events feed an insatiable appetite for vintage design. “From Hermès watches to collectibles in design that range from the 50s to the 80s, the market has never been as bold and optimistic,” comments Fabien Naudan, head of ArtCurial’s design department. With a Pierre Paulin sale scheduled for March 2008 – the French designer who celebrated his 80th birthday with a standalone exhibition at Azzedine Alaïa’s stylish Paris gallery last November – ArtCurial’s mission, according to Naudan, is to “bring back the old and unique into stylish interiors.”

Leading Parisian vintage destinations Dansk Mobil to Dansk Møbelkunst. Seguin have long understood the value of such iconic design names as Arne Jacobsen, Jean Prouvé and Charlotte Perriand. Big players on the international market, they attend fairs such as Design Miami and countless art biennales, to sell exceptional pieces of vintage furniture. The relationship between the art and design worlds is becoming ever closer and is much hyped, but in their private Parisian spaces, these two design galleries know the true value of vintage: an object that is characterised by excellence, maturity and that has an enduring appeal. In short, an object that is bound to remain a classic.

Vintage accessories by Florence Lemaux.



Paris address book

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Products on sale at Bis Morgen
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MATIÈRES À RÉFLEXION
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75 003 Paris
+33 1 42 72 16 31
www.matieresareflexion.com

L'ECLAIREUR
8 rue Boissy d'Anglas
75 008 Paris
+33 1 53 43 03 70
www.leclaireur.com

GALERIE DANSK MØBELKUNST
53 bis, Quai des Grands Augustins
75006 Paris
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www.dmk.dk

MAISON MARTIN MARGIELA
23 & 25 BIS, rue de Montpensier
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www.maisonmartinmargiela.com

GALERIE PATRICK SEGUIN
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www.patrickseguin.com

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London Address Book

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www.8cheshirestreet.com

MENSAH
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www.mensah.uk.com

During his career on the catwalk, Herbie modelled in John Galiano’s famous graduate show at Central Saint Martins. However, it was another graduate there, Dean Bright, who eventually became a cohort, creating outfits for Herbie’s side-project band, Rin, Tin, Tin. A pair of Bright-designed multi-coloured velvet trousers and a matching shirt are two of the very few items Herbie has retained from his modelling days.

On the shop floor all of his favourite fashion eras happily collide, with delicate Victorian period pieces fighting for attention against 80s Thierry Mugler and 70s Gucci accessories. Just don’t expect to find many of his original Vivienne Westwood pieces: “We sold them all to put a deposit on a house. I’ve kept one pair of trousers from the Pirate collection, though I think they’ve got a hole in them.”

From fashion to furniture and Russell Roberts, a dealer who cherry-picks the best vintage furniture for his East London interiors store, name-checking all the key mid-20th century furniture designers, from Charles Eames to Ettore Sottsass, Borge Mogensen and Arne Jacobson. Among Russell’s passions, which range from the English modernism of Robin Day to the graphic placement style of Joe Tilson’s artwork, he holds a special place for all things Danish. “I love those big Danish rosewood desks from the 50s - and those really good quality sofas from the 60s.”

His shop is carefully curated, peppered with rare Modernist furniture and objects including original Eames chairs, Hans Wegner sofas, Ercol tables, Tilson artwork, mid-century tableware and even inflatable cushions. “I’m always buying things I don’t want to part with. It’s especially difficult in this business as you know how difficult it is to re-stock. Some of the rarest items I’ve had are 50s Herman Miller pieces – the American manufacturer of Eames. On the whole, pieces from this manufacturer and particularly from this period are quite hard to come by, but I do get them in from time to time.”

But when does collecting as a hobby actually become a viable business idea? “I originally started to buy things for no reason other than that I liked them. Then my friends started to offer me money for some of the pieces. I ended up with a house full of stuff I didn’t know what to do with. Now I’m a dealer, not a collector.” With one exception: 1980s Tomy robots, of which Russell has a vast collection. “I always wanted one as a kid and all I got was a really small one for Christmas. It was a big disappointment. So now I have about a hundred.”

Left: Hats at Beyond Retro. Retro signage at Russell Roberts. Herbie Mensah’s modelling portfolio. Below, top row: Russell Roberts in his East London interiors store. Second row: Beyond Retro’s Bettina McIlworth. Bottom row: Herbie Mensah and his Portobello vintage emporium.



London’s
VINTAGE
TREASURES

London’s eclectic vintage scene has something for everyone. Catrin Davies seeks out the specialists behind the city’s top destinations.

WHETHER IT’S A PAIR OF 1980S VIVIENNE WESTWOOD PIRATE BOOTS, A LITTLE BIBA NUMBER OR AN ORIGINAL PIECE OF CHARLES EAMES FURNITURE, LONDON’S VINTAGE SCENE CAN SATISFY ANYONE’S RETRO DESIRES. FROM THE BUZZER-ENTRY FORMALITY OF DESIGNER VINTAGE BOUTIQUES TO THE SOUND OF BARTERING PUNTERS ALONG PORTOBELLO ROAD, YOU NEVER KNOW WHAT YOU’RE GOING TO GET UNTIL YOU FIND IT.

“Fifties indie-hop lad, club-night queen, forties femme fatale, sailor girl, glam rock and goth girls –the list goes on and on....” Not so much a census of London life in 2008 but Bettina McIlworth’s description of the eclectic customer-base at Beyond Retro, arguably one of East London’s best-known destinations for vintage fashion. An outgoing Australian, she has been manager at the original East London branch for two years, following a lengthy career as a fashion buyer.

“The first vintage item I owned was a pair of 1940s men’s trousers – very zoot suit!” says Bettina, whose personal style is schizophrenic to say the least. “One day Tribal Pop, the next day Voodoo Victoriana – but always with a smile,” she quips. If you want a glimpse into the Beyond Retro psyche, then look no further than Bettina’s taste for Victoriana – “the luxury of cloth and the painstaking glory of all that excessive beadwork,” – combined with her enthusiasm for ancient tribal dress: “The idea of wearing a particular costume and adornment for a special ceremony or daily life inspires such celebration in dress.”

Considering there are between 500 and 800 new items hitting the rails every day, the potential to reap some bounty in Beyond Retro is enough to get any vintage addict foaming at the mouth. “You can take

your personal style wherever you wish here – it’s not prescribed or predictable at all,” says Bettina, highlighting one of the reasons why the store is so popular. Its reach encompasses Givenchy dresses and period Victorian boots, 1980s shell suits and 1960s cloche hats. Staff and customers are equally content with cross-referencing, mixing their Chanel couture with their Run DMC.

More than anything, Bettina’s on a mission to get a little more 1940s style into her life. “I am always on the hunt for more from the 40s – it seems that it’s the hardest era to come across.” It’s a fashion period that gets her particularly excited, “for the shape and cut but mostly for the feeling I get from wearing it – its structure makes me feel womanly, elegant and free.”

On the other side of London, on that well-trodden trail of many a vintage lover, Portobello Road, Herbie Mensah offers a different shopping experience. A seasoned market-stall holder for 15 years, he started out selling designer clothing amassed over a youth spent modelling for Vivienne Westwood and playing in bands.

“It started one Christmas actually; I didn’t have any money so I decided to sell all my clothes on a stall. I didn’t think anyone would buy them, but they did and it snowballed from there,” says Herbie. In fact, it snowballed into one of London’s best vintage boutiques, Mensah, which opened its doors in December 2005. The lovingly edited selection includes precious pieces from Jean Muir, Biba, Mary Quant and Gucci, to name but a few. “At the moment people can’t seem to get enough of Yves Saint Laurent. As soon as we put it on the shop floor it goes straight out the door,” he adds.

Herbie’s big moment came in 1982 after being spotted at The Embassy club in London by the manager of Westwood’s World’s End shop. He worked her first ever catwalk show and spent the next few years travelling the world as model, muse and sometime singer-in-a-band. “I was really into the new romantics and the whole 1940s tailoring that went with it, so that is really my era. I wasn’t so much into the punk stuff. I still love the 60s styling too – I was heavily influenced by my mum and dad and the clothes they used to wear. My dad was always getting his suits tailored up in Tottenham. I loved his two-tone suits and pointed shoes.”



SULTAN OF STYLE

Paul Poiret prompted a revolution in fashion. Catrin Davies pinpoints the moment this decadent designer freed up silhouettes forever.

PAUL POIRET – MASTER OF FLAMBOYANT SELF-PROMOTION, OF DESIGN DECADENCE AND ART DECO DELIRIUM – WAS UNQUESTIONABLY ONE OF FASHION’S GREATEST VISIONARIES. ABANDONING 19TH CENTURY FASHION CONVENTIONS, HE WHIPPED WOMEN OUT OF THEIR STIFF CORSETS AND INTO SOFTLY UNSTRUCTURED COCOONS. HIS LEGACY WAS TO REVOLUTIONISE THE WAY DESIGNERS DRESSED THE FEMALE FORM.

At the turn of the 20th century, Poiret was one of the few designers who truly looked forward. Shifting the focus from the waist was not about androgyny, but about ushering in modernity. Poiret liberated women from their unnatural silhouettes into limpid, feline creatures, the stuff of seductive, Arabian nights and opium-induced dreams.

“He freed women from the strict corset and created these loose, unstructured shapes. We’re happy for that moment at DAY, because those fluid silhouettes are so influential to our style,” says Michala Wiesneck, head of womenswear design at Day Birger *et* Mikkelsen.

Born in Paris in 1879 to cloth merchant parents in the Les Halles district of the city, Poiret’s first design job was at the prestigious atelier of Jacques Doucet. A little later, while working with Charles Worth at Maison Worth, he made his first Kimono coat (to much derision). By 1904, filled with vision and conviction, Poiret began building his own empire.

In a purple haze of muted, moody pastels and art deco nuances, Poiret’s Belle Époque silhouette emerged. A master of drapery, Poiret could famously mould a garment from one sheath of fabric (conveniently, as he was a terrible seamster). And although

Poiret may have released the waist, he encased the ankles in the hobble skirt and shackled them in harem pants. Soft, ovoid coats cocooning the figure, neoclassical columns falling in pleats, scarf dresses, pantaloons, lampshade tunics, capes... Poiret restructured and revolutionised the female form in louche, lounge dressing that exuded Oriental exoticism.

Amongst his many achievements, Poiret was also the first designer to fully realise the value of branding, maximising his popularity with a line of home furnishings and fragrances. His iconic rose trademark testified to his acute brand awareness. “He [Poiret] was a revolution in fashion,” adds Wiesneck. “He was the first designer to concern himself with branding, creating the perfumes and the kind of image we associate with contemporary brands.”

It was in his wife Denise that Poiret had his most ardent advocate. It was she who had the bold confidence to translate his flamboyant flair into wearable, enviable ensembles. Denise moved in influential circles, radiant and magnetic in Poiret’s creations, and several pieces from the recent Poiret retrospective at the Metropolitan Museum in New York can be traced back to one of Denise’s social outings. It was with equal vigour that the couple threw their notoriously decadent parties, most notably The Thousand and Second Night in 1911, which was a champagne-fuelled, Persian-themed soiree. These were nights for the *garçonnes* and society gals to shine at, with their Kimono dresses, turbans and pyjama suits, all accessorised with obligatory daubs of Martine or Rosine, Poiret’s signature scents. Poiret, of course, went as the self-styled Sultan.

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(woman)
Tunic: DAY Jette 2081-114-180
Hat: SSo8 showpiece
Shoes: SSo8 showpiece
Necklace: DAY magnificent 2081-477-940
(man left)
Jacket: DAY Justin 3081-112-110
Shirt: DAY Soft 3081-114-102
Pants: DAY Denim 3081-121-105
Shoes: SSo8 showpiece
(man right)
Jacket: DAY Ticking 3081-112-104
Pants: DAY Mask 3081-121-110
Shirt: DAY Pique 3081-118-109
Belt: DAY Graphic 3081-474-101
Shoes: SSo8 showpiece

Page 29
(woman top left)
Dress: DAY Gallery 2081-131-108
Shoes: DAY Tube Sandal 2081-478-104
(woman middle top)
Dress: DAY et Friends DAY Sunshine 2083-131-301
Shoes: SSo8 showpiece
(man middle)
Cardigan: DAY Forest 3081-319-702
T-shirt: DAY Melange 3081-216-916
Pants: DAY London 3081-121-111
Scarf: DAY Magdala 3081-473-106
Belt: DAY Graphic 3081-474-101
Shoes: SSo8 showpiece

(woman top right)
Dress: SSo8 showpiece
Cardigan: DAY Fully Fashion 2081-319-119
Necklace: SSo8 showpiece
Hat: SSo8 showpiece
Shoes: SSo8 showpiece
(woman bottom left)
Jacket: DAY Diddy 2081-132-101
Bag: SSo8 showpiece
Shoes: DAY Tube Sandal 2081-478-104

Page 30
(man)
Blouse: DAY Light Jersey 3081-216-435
Blouse: DAY Light Jersey 3081-216-435
Pants: DAY Marka 3081-121-116
Belt: DAY Stud 3081-474-102
Shoes: SSo8 showpiece
(woman top right)
Dress: DAY Factory 2081-116-100
Necklace: SSo8 showpiece
Vest: DAY Squared 2081-134-103
Bracelet: DAY Fantasy 2081-477-127
Shoes: SSo8 showpiece
(woman down left)
Top: DAY Classic Deux 2081-115-112
Knit dress: DAY Cache 2081-310-105
Necklace: DAY magnificent 2081-477-940
Shoes: SSo8 showpiece
(woman down right)
Blouse: DAY Dreamer 2081-116-103
Doll Dress: DAY Parel 2081-131-223
Skirt: DAY white 2081-122-116
Shoes: SSo8 showpiece

Page 31
Dress: SSo8 showpiece
Legging: SSo8 showpiece
Shoes: SSo8 showpiece

Page 32
(woman middle big)
Jacket: DAY Twig 2081-112-104
Dress: DAY Boutique 2081-131-118
Pants: DAY Filles 2081-121-100
Shoes: SSo8 showpiece
(woman left down)
Cardigan: DAY Gamina 2081-319-114
Dress: DAY New Poplin 2081-115-200
Shoes: SSo8 showpiece
(woman middle down)
Jacket: DAY Marianne 2081-112-211
Shorts: DAY Blush 2081-123-308
Shoes: SSo8 showpiece
Top: DAY Factory 2081-115-208
Belt: DAY Heavenly 2081-474-108
(woman right down)
Dress: DAY Couturi 2081-131-199
Cardigan: DAY Fully Fashion 2081-319-119

Page 33
(woman top left)
Dress: DAY Dreamer 2081-131-137
Necklace: SSo8 showpiece
(woman middle big)
Dress: DAY Factory 2081-116-100
(woman right small)
Jacket: DAY Diddy 2081-132-101
Dress: DAY Secrets 2081-131-140
Shoes: DAY Tube Sandal 2081-478-104

(woman right big)
Vest: DAY Squared 2081-134-103
Shirt: DAY Scooter 2081-114-202
Shorts: DAY Box 2081-123-211
Belt: DAY Helping 2081-474-103
Shoes: SSo8 showpiece

Page 34
Scarf yellow: DAY Jodhpur 3081-473-505
Scarf blue dot: DAY Kolkata 3081-473-104
Scarf black/grey: DAY Assam 3081-473-107
Scarf striped black/white: DAY Happy 3081-473-527
Scarf blue: DAY Magdala 3081-473-106
(man)
Jacket: DAY Justin 3081-112-110
Pants: DAY Denim 3081-121-104
Shirt: DAY Ray 3081-118-113
Shoes: SSo8 showpiece

Page 35
(man left)
Blazer: DAY Summer Siesta 3081-111-104
Pants: DAY Panorama 3081-121-117
T-shirt: DAY light Jersey 3081-216-425
Belt: DAY string 3081-474-100
Scarf: DAY Jodhpur 3081-473-505
(man down middle)
Blazer: DAY Ticking 3081-111-112
Pants: DAY Ticking 3081-121-100
Shirt: DAY Ray 3081-114-111
Belt: DAY Graphic 3081-474-101
Tie: DAY Stripe Tie 3081-479-500
(man down right)
Blazer: DAY London 3081-111-113
Pants: DAY London 3081-121-111
Shirt: DAY Cut 3081-118-820
Belt: DAY Graphic 3081-474-101
Scarf: DAY Jodhpur 3081-473-505

Page 37
DAY Lotus 79793 small
DAY Lotus 79794 Medium

Page 38
DAY Napkin 71704
DAY Square 75788 60*60cm
DAY Saddle 79959

Page 41
DAY Happy 79799 box
From the left:
DAY Antique Silver
Candle: 79536
Candle: 79537
Candle: 79538
Candle: 79565
Candle: 79539
Candle: 79543
Candle: 79533

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