

# MODEL JOURNAL AT THE CLOTHES SHOW LIVE

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*Posing as exhibitors, reporters, photographers and members of the public, everyone agreed on one thing, it was all good fun.*

*Here's what we discovered...*

On Thursday 7 December at 10am, the doors opened to the first ever consumer fashion Exhibition. All eyes glanced at one another in anticipation. What was going to happen during the next four days? Everyone had been preparing for weeks before we knew the programme laid down by the organisers, but we still didn't know. This was to be the first time that the industry would let outsiders in to share the secrets of the fashion world, the fashion shows, the make-overs, the photo-shoots, everything that the industry thrives on. Would they appreciate our funny, fickle business or would the whole exercise be a nightmare for all concerned? Well over 10,000 tickets had been pre-sold, so lack of enthusiasm was the last thing to worry about. By 10.05am the halls were beginning to fill, the exhibitors relaxed, a good time was about to be had by all!

As I wandered around Olympia 2, taking in all and sundry, I got that same old feeling you always get at exhibitions laid on by the fashion world. By 11am, there seemed to be a great surge of school children arriving by the coach load. Picking up freebies from those stands offering them, nervously approaching the Model Journal stand for advice on Modelling, a little more confidently yet with looks of awe toward the fashion stands. This bunch of 13-16 year olds may to some, have seemed a little tedious, but those fashion stands and their people who welcomed them, will no doubt have been welcoming future business, which I guess is what it is all about.

Some of the designers had mentioned that it would probably have been more lucrative to have made up some designer teeshirts and other less expensive items to reach the pockets of the majorities. Then most visitors could have something to take away with them.

It then became time to spot the serious fashion conscious public, sipping drinks in the champagne bar, in between hopping from designer to beauty stand, hungry to glimpse a preview of next year's collections and products. It was clear that the exhibition was going to be an enormous success. How many people outside the industry get to see a collection to try it on before its in the shops? It is this sector of the public who want to know what next summer's shapes, colours and fabrics will be, to plan ahead for their summer wardrobe.

Exhibitors covered every aspect of the industry from fashion schools and colleges (of which there were four); Model Agen-

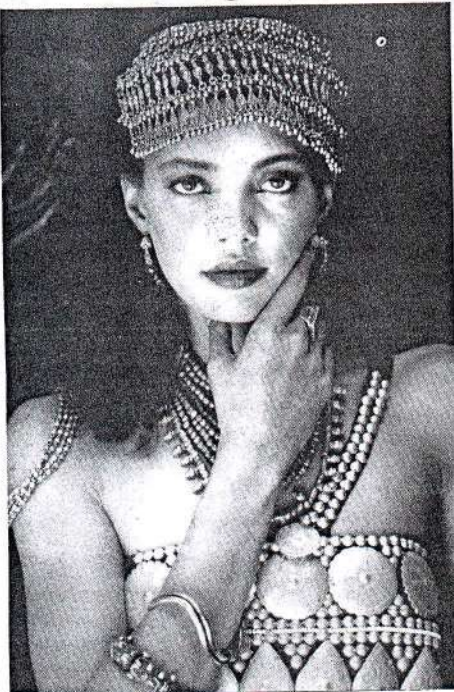
cies (of which there were five); Beauty, such as Barbara Daly demonstrating with her colour works and Harrods perfumery; Hair Stylists such as Trevor Sorbie and the Edmunds Team kept themselves busy with demonstrations. Top designers including Mary Quant, Zandra Rhodes and Workers for Freedom (Designers of the Year 1989) were all meeting with the general public.

Model Journal received a cross section of enquiries on their stand throughout the exhibition. Not in the least surprising considering its readership.

Plucked out those of which have either already launched into a promising career, or are undoubtable about to

As regards direct sales during the show, the many high street designers seemed to do extremely well. Monix, French Connection, Nasty, Naughty and Dolcis were all selling Winter 89/90 stocks with previews of the Summer Collections on show for the public to try on. For me, it was simply a pleasure in itself to see the public's reaction to the secrets we have held back for too long.

go about getting contacts within the industry, especially with a selection of good reputable photographers. We then got chatting about the exhibition, and it seemed Janai already had a number a contacts within the industry. She has worked with clothes from John Richmond, and Boyd and Storey, both of



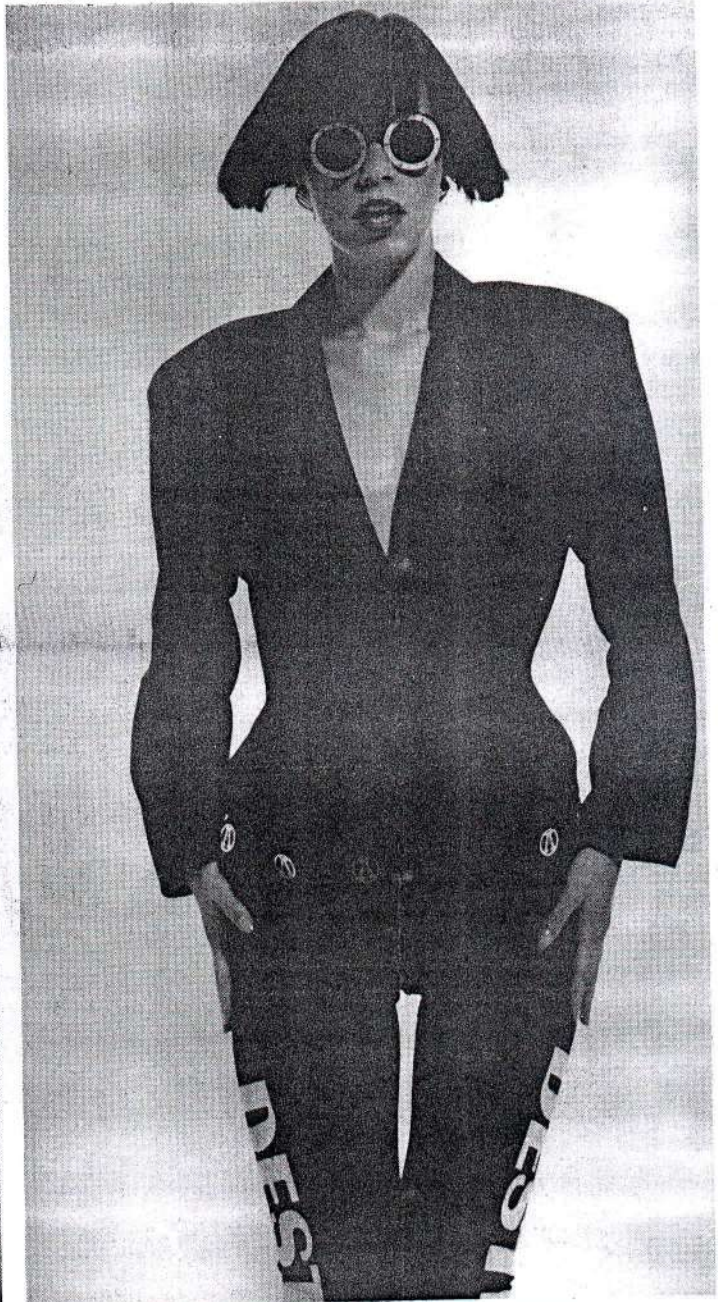
Model: JOJO at LOOK (This month Cover Girl) Make-Up: MAXINE. Stylist: JANAI. Photographer: JJ

## JANAI

Janai came to the Model Journal team for information on advertising her skills, as an up and coming fashion stylist. Initially we were eager to chat about the directory, and how to

which were present at the exhibition. She's been busy doing test shots for the past ten months with photographers.

The latter was working on a shoot for Sylvia, who recently made an appearance with the Blow Monkeys and is awaiting



'DESTROY' Housemodel. Make-Up: ISOBEL BATTEN; Stylist: JANAI. Photographer: LEWIS ZIOLEK.

news of a solo deal. Janai has clearly proved herself in the past year, and she can now look forward to launching the new face of pop for the 90s. I asked Janai how she felt about this. "Oh god!" I'm really pleased, I spent an awful lot of time putting together the look for Sylvia. We worked together on the whole approach, and then I went out and came back with masses and masses of clothes. Two of the strongest looks that came

through were a Military Style and a leopard skin look, from Boyd and Storey, then loads of bold jewellery. I just love the challenge of going around hunting for that one thing that you know, will pull the whole look you're creating, together." Well with a background in banking and travel, Janai is the sort of personality who has that rare mix of strong and hyperactive qualities. Before going freelance early last year, she spent her

holidays in Amsterdam and Germany, slipping into fashion houses with store buyer friends, to whisk the pick of European designs back to London, where she held clothes parties for her friends and colleagues.

Janai sure knows where she's going, and I predict that will be a long way. Janai can be reached by telephoning 01-840 7000 and paging her on 0705 033 for prospective work



Model: VANESSA BRAUN (1989 Clothes Show Live Model of the Year) During one of the many Fashion Shows. Agency: ELITE. Photograph: TONI CUTHBERTSON

### VANESSA.

Vanessa Brown, was another visitor to the Model Journal stand, we hoped to speak to her later for an interview, but she was unfortunately kept busy working at the fashion show all day. She did tell us, that despite her recent publicity, and thanks to the support of Beth Boldt of Elite and her parents, she was working continuously and doing really well. Good luck Vanessa, maybe in a few years time (when the work pace slows!) you can come and talk to us about your career. Vanessa was the Clothes Show model of the Year 1989 along with Danny who won the Male section.

### LENA

Lena is a new face for Elite having been taken on to the books by Beth Boldt about four months ago. When I spoke to her at the exhibition she had just completed an advertising campaign for Henara vegetable hair colour, to be used in a 'new magazine in 1990. She diplomatically told me that the publication was yet to be named. None the less, the long blonde haired beauty is well on her way to making her face known in the business. A 'graduate' of the London College of Fashion where she spent a year on their modelling course, learning how to walk, do hair and make-up and gain confidence on the catwalk. Whilst at the college she had the chance to do a little work which wasn't all that well paid but it gave her the chance to build up a portfolio. At the end of the course agencies came into the college to 'scout for talent'. Lena was snapped up by Models one, where she spent three months. Unfortunately previous to the signing, she had entered the Clothes Show Model of the Year Competition. Having got through to the finals where she came very close to winning, Models One decided to drop her from their books, due to her competing against other agencies. Undeterred, Lena spent time at two other smaller agencies where she built new portfolios and new confidence. It was then that she decided to approach a top agency. She walked into Elite, had a few test shots the rest as they say, is history.

Her work to date includes another advertising campaign, this time for Kodak, and shows for Zandra Rhodes. Lena is interested in both Catwalk and Editorial and is eagerly building on her portfolio for Elite. Elite has about forty new faces on their books, as well as Elite's top names in the business, they have offices internationally worldwide, and Lena is very excited about the travelling prospects, her new agency can offer.



MODELS ONE had a very strong team to make sure that no girl with potential is missed out. Photograph: RICHARD HORLEY



MARCO RASALA'S headbooker, HEATHER, interviewing a potential model. Photograph: GARETH WYN-JONES

## NEWS AND VIEWS FROM AROUND THE CLOTHES SHOW

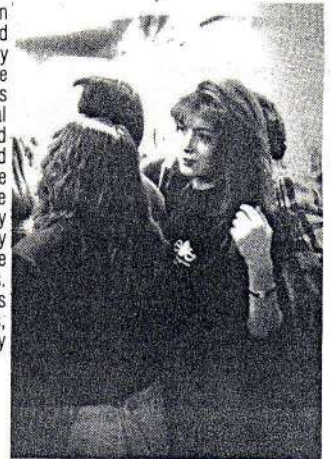


Leigh Maynard is eighteen years old and is studying at Epsom School of Art and Design. At the moment she is modelling a very extravagant, sequined outfit which was designed by a second year student at her college as a competition entry. The competition is run by LYNX and the objective, she says, is to find an alternative to fur. Leigh heard about the Clothes Show from college and her comments are "Brilliant, excellent," and "really good."



13 year old Claire Surridge from Romford came with her mother. She has done some modelling; between the ages of 7 and 11 she modelled for Littlewoods and Mothercare. Five foot six and blonde, she would like to model again, and has approached a couple of agencies who have given her their cards, one has also taken her photograph. Although she is enjoying the show, like most people she complains about having to queue up for so long.

Eva Dijkstra has been modelling for some time, and joined Elite agency recently because, she says, "They are the best." Among other things she has done covers, editorial and photographic work, and has worked from Paris and Milan to Tokyo. From the little she has had a chance to see she says she is very impressed, particularly because it involves people from outside the business. Although London is not as fashion orientated as Paris, she says it's good every country has its own style.



Marina Kirkpatrick has lived in Oman in the Middle East for five years. She didn't come all that way just to see the Clothes Show, but saw it on TV and came with a group of schoolmates. She has some modelling aspirations but has only modelled once, for her school. Her only comment on the show is "brilliant".

Hannah Deller, 16, from Chadwell Heath, Essex, came to the show with her friend. They work in Cote A Cote Fashions, and heard about the show from David Carter of the Clothes Show Magazine when he visited their shop. She has thought about modelling, but has not yet approached any agencies. Both girls describe the show as very good.



16 year old Fatima Alibhlai (hope I've spelt her name right) heard about the Clothes Show from her peer group, and came purely to see the fashion. Disappointingly she found the show to be a bit boring with not much happening. There's one in every crowd.

A gentleman with very strong if naturally biased opinions about the Clothes Show, and fashion in general, is Keith Biddle, head of department of fashion, knitwear and surface pattern at Northbrook College, Worthing. Having completed his education, Keith is a shade more eloquent than most of the young ladies we spoke to. About the Clothes Show itself he says "It's a very good idea, it's marvelous," and "giving access to the public to see how the trade operates."

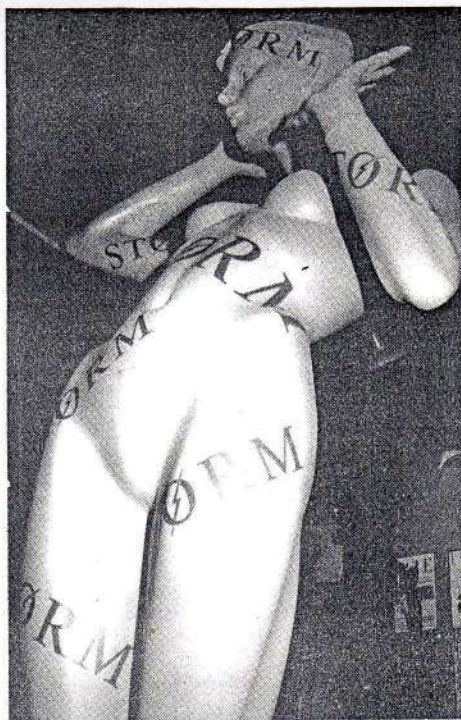
Keith and his students have brought along some of their designs, extravagantly spangled and decorated garment for both sexes, similar to the dress being modelled by Leigh Maynard from Epsom. They are not selling, but taking orders. Two of the points Keith makes about his students' designs are the quality of the material and the craftsmanship, "something a little bit different but not outrageous."

Apart from specially commissioned on-off designs in silk at £25 per three metres, nothing on the Northbrook College stand is priced at under 100 pounds. A leather suit is typically £200.

Of fashion in general, Keith says that the industry, (in the broadest sense) is the fourth largest employer in the country, and there are marvelous opportunities and exciting careers for young

people who want to work hard. And of course, it isn't just about design but cutting, make up, styling, communication, a whole subculture in fact. Hard, demanding, but very satisfying work.

Comparing us with our neighbors, Keith is quick to point out that as far as education is concerned, we are the best in Europe, but when it comes to dressing, the British are mean. Overall the average Briton would rather pay £19.99 for a dress or whatever than £99.99. The economics can't be faulted, but everything else can. They are not interested in paying more for better quality. Fortunately this last statement can't be entirely true, because according to Keith they could have sold every garment on the Northbrook College stand six times over but Saturday afternoon.



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### TABATHA

17 year old Tabatha left school last year, and has since been signed on to the books of Storm, she has already been seen to grace the pages of a leading German magazine, along with Italian vogue, no less. Sarah Doukas, MD of Storm agency, met Tabatha when she came second in last years Clothes Show Model of the Year Competition. Along with her sudden European editorial fame Tabatha has ap-

peared on the Clothes Show programme itself. She says of Modelling, People told me it was a bitchy business, there's no doubt it is competitive but working with Sarah at Storm has been great. We all get on really well at the agency. I am really enjoying what I am doing. Tabatha and 16 year old Chantelle (also from Storm) were looking forward to working with her at the Clothes Show again, this time on a fashion shoot for a magazine. Chantelle also left school last year, and was also head-hunted by Sarah Doukas, after entering the Clothes Show Model of the Year competition. Advertising campaigns to date include Wella and an unnamed catalogue, shot by Lord Snowden in Paris. Chantelle is excited by the prospects of travel and after her modelling career, she wants to work with animals.

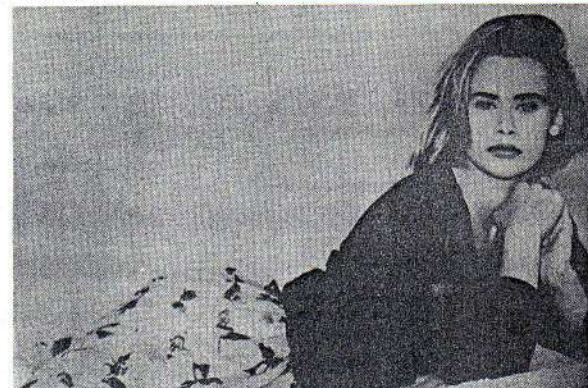
**Storm's girls  
have pouty lips  
and high  
cheekbones.**

The girls say that anyone interested in getting into modelling should come and meet Sarah at the agency as she is looking for new girls all the time.

### WATCH OUT FOR THE NORMAL PEOPLE

Model Journal spoke to two models from Look model agency at the Clothes Show. Gorgeous girls that they are, Judith Evans and Mew Mew are not just "lookers" but loonies as well. One of them insists she is half Chinese, no not Mew Mew, Judith, who looks as oriental as Eva Braun. When she sees I am unconvinced, she rattles off a few words in her mother's native tongue. I can't understand them, but even if I could, I wouldn't be able to print them, because she says they include the Chinese equivalent of the exple-

STORM's livesize mannequin was The attraction... (from left to right) Models TABITHA, NATHALIE CHANTELLE and agency boss SARAH DOUKAS. Photographs: RICHARD HORLEY



Model: MEW at LOOK. Photograph: DAVID JAY

ive she uses to describe two magazines she has modelled for, insisting that if Model Journal publishes their titles she will never work in Britain again. Why not? I ask. Both girls are adamant that to have these names on their tear sheets is the kiss of death for a model. I decided to leave it there, but just in case you're wondering, no, they could not in any way be described as offensive.

### JUDITH

Judith is 5 foot 10 and 20 years old. Mew Mew is the same age, and both girls are fair haired. When she has finished bouncing up and down, insisting that her friend's mother is full chinese, I asked Mew Mew why she chose that name. Amazingly it wasn't her but her parents who chose it; her father's surname is actually

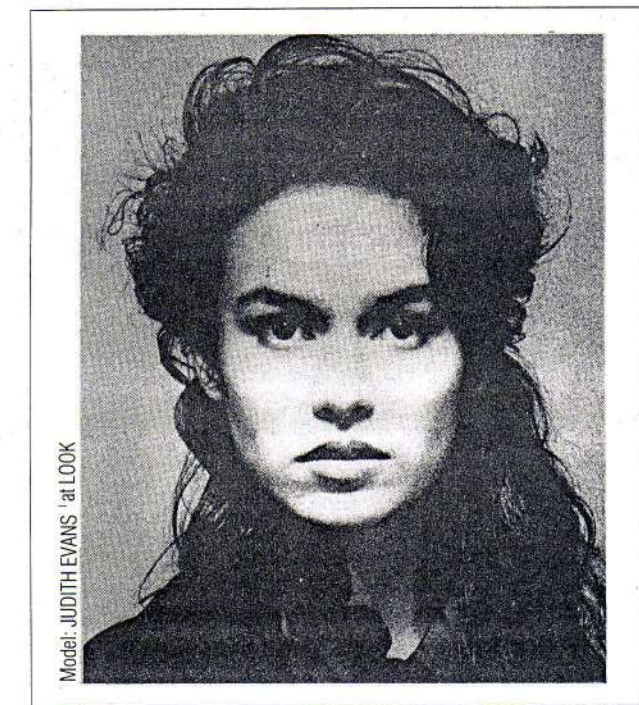
Mew. "Mew Mew" she says, "like the French actress." Good thing that Daddy isn't a football fan; Manchester United FC doesn't quite have the same ring to it.

Both these bubbly young things act as though you have to be slightly crazy to be a model, which is not such a bad idea for girls of their age who might be working under constant pressure. Judith who left school with no qualifications, "because I ate the stamp money and crisps" was turned down but the first model agency she approached because she dressed up like a tart. Normally I would take this to mean a woman of easy virtue, but for Judith it might equally mean a custard pie. When she went to Look though, she wore jeans, and was accepted. Describing herself as a rebel, she claims Cosmopolitan among her magazine credits, but every-

body's done that! Her shows include Emmanuelle, Joe Casely Hayford and Laura Ashley. Next year she is going to Paris, Milan and Germany, then Tokyo. And just to prove she did learn something at school, she's started writing a book.

### MEW MEW

Mew Mew comes from Suffolk, and talks as though there's no tomorrow. She started modelling about the same time as her friend, and has done Looks and Just 17, but mostly advertising. She got into modelling through the back door, her boyfriend, who is in a band called Blue Mercedes, knew someone who worked on a fashion magazine. Like Judith, she loves modelling, especially because it enabled her to visit Leningrad. Her other credits include Johnson's,



Model: JUDITH EVANS at LOOK

baby lotion and making and AIDS commercial. I suggested that perhaps many models would not want to make a commercial like this, but she

says she was more than happy to do it, and that it will only be seen in very trendy, independent cinemas. What did she do in the

commercial? "I eat a hot dog, and ketchup runs down my face." I think I'll leave Sigmund Freud to unravel that.



Top: BETH BOLDT from ELITE with top models NADJA ALDRIGE and NEW FACES during a television interview at the MODEL JOURNAL stand.

Middle: The long wait to gain entry was bearable whilst JEFF BANK mingled with the crowd. Bottom: Two hours before closing time, and still an endless queue. Some pass the time waiting reading MODEL JOURNAL.

Top right and down: MODEL JOURNAL EDITOR MARCEL MUELLER with; CLOTHES SHOW MAGAZINE EDITOR ROY KENT; LOOK BOSS SALLY RICHARDSON; MARCO RASALA

Bottom right: The only chance for a photograph of the MODEL JOURNAL STAND was before opening time. The fort is held by CAROLINE COOK, MIKE CANTELLO AND MARCEL MUELLER

Photographs by: BILL BAKER, RICHARD HORLEY, GARETH WYN-JONES



*Looking back. Having got over the sun and mayhem of this historical first fashion, what has the exercise achieved for the industry?*

*When we spoke of Jeff Banks over four months ago, about the exhibition soon to be staged by The Clothes Shoe team, his own words expressed that the idea was to 'offer the man in the street a chance to experience first hand what really goes on behind the scenes.' Both the programme and the magazine regularly receive an abundance of letters from viewers and readers, requesting make overs, fashion shoots or some kind of physical involvement in what the Clothes Show programme puts out every Sunday afternoon. This is precisely what was staged over the four day exhibition.*

## LOOKING BACK

Despite the huge advertising campaign, tittle-tattle in the industry predicted such an exercise as an ego boost to the organizers and unworthy of the venue which holds London fashion week twice yearly. After all, London Fashion week is where the serious money comes from, when the top Designers show their latest collection to the buyers and media who in turn generate the finances.

But let's not forget our customer, Joe Public. He's the buyer from

the retail store, the one who not only buys the designs, but also pays the taxation and overheads which fuel the wheels of the industry.

The late 80s have seen a change in the marketing procedure from wholesale to retail. During the early 80s, stores became increasingly more like warehouses themselves. markets were upgraded in location display and merchandise. The public were demanding something, but what was it? The fashion buying pub-

lic no longer wished to be dictated to by designers, they knew what they wanted, and were willing to hunt for it. The industry got scared and re-directed their marketing strategy to create collection which were based on a basic wardrobe to be mix and matched, collect and added to.

A good idea in theory but in practice the public were not convinced for long. They wanted to know more about what they were buying they wanted freedom of choice.

Ignoring the designers who continued to dictate the latest looks, shaped and fabrics, the public went to the suddenly attractive markets and furiously hunted what they knew they were looking for.

Then came the clothes show programme. Jeff and Selina took their viewers around the country, educated them about markets, manufacture, material and how to create 'your own style.' At last it seemed someone was answering them.