



**TWENTY ONE YEARS OF SA FASHION WEEK**

# CONTENTS

5  
Introduction  
Lucilla Booyzen

160  
Profiles

7  
The Story  
Estelle Cooper and Anthony Tischhauser

166  
Designers

14  
Collections

168  
Timeline

140  
Fashion Fusion

170  
Index

Twenty One Years of SA Fashion Week

Editor Anthony Tischhauser  
Assistant Margaret Ferreira  
Consultant Estelle Cooper  
Subeditor Janese Glasscoe  
Design Mama Creative  
Image layout Lucilla Booyzen  
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PO Box 52990  
Saxonwold 2132  
Johannesburg  
+27 11 442 7812





# INTRODUCTION

For the past 21 years, fashion influencers from across the world have gathered at SA Fashion Week, in Johannesburg, to marvel at South Africa's most beautiful creations. In the early years, just after launching what was to become the highlight of the African fashion calendar, I was unaware that I first needed to create a fashion ecosystem that embraced the many facets of a thriving fashion industry if local designers were going to play a role in the global fashion market. These ingredients included design, production, consumption, and most importantly, the business of fashion. I realised that South African fashion needed to change the way it thought, talked, reported and went to market.

This season marks the 34th season of The Business of Fashion and I'm proud that SAFW is the only business-to-business platform that markets and promotes designers throughout Africa. We have strengthened our networks, created income streams for designers, facilitated and encouraged collaborations at both national and international level, and merged labels with local manufacturers.

I believe that fostering sustainable partnerships between sectors of the fashion supply chain will result in an image of excellence within our industry, one that will unearth creativity and business savvy among local talent. We've put business strategies in place that deliver sustainable marketing platforms, and have recognised the power that diversity holds in the fashion sector – still one of the most socially inclusive industries in South Africa.

A career highlight has been witnessing the growth of social media, something that has changed fashion forever. It puts marketing power in the hands of creatives, who, with two thumbs and a creative mind, tapped directly into ready-to-go audiences. Designers were able to build an audience that already desired their creations before the garments became available online.

Looking back on 21 years of dedication to South African fashion, I feel grateful for the chance to establish a system that's become a foundation for the creative fashion industry across the continent. I'm still amazed by the power of fashion and its ability to permeate our lives. Fashion has seamlessly (and stylishly) combined our drinks, food, social media jargon, personal imagery, language, mobile devices and online experiences. And also the clothes we wear. It's a fascinating career on which I thrive.

I would like to thank all the individuals and teams that have worked with me over the years to create, build and sustain the very high standard we

have set. My heartfelt appreciation goes to my husband, Paul Pamboukian and my daughter Marcelle Astrup, who have both been involved from the very beginning. Thank you to my younger daughter Mathapelo Kasienyane for always being there for me and thank you to my dearest friends for their unwavering support throughout the years and for their belief in what we've created.

I'd like to thank my sponsors for sharing my vision throughout the evolution of SAFW; discovering, nurturing and highlighting the talent that makes up the South African creative fashion industry. Without you, I could not have achieved what I did.

This book is a permanent record that shares 21 years of fashion with those who know and appreciate fashion. It is a celebration of the fashion design talent we have in South Africa. The images were chosen by a panel of international and local fashion experts. Starting with Spring Summer 2018, it takes you back to our beginnings in 1997. I have included the front rows, social moments, our media, celebrities and audiences that have played such a vital role through the years.

Appreciate, relish, enjoy and remember.

Lucilla Boozyen

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**Marilyn de Preez**

**Melody Cokayne**

**Nicholas de Klerk – Design and Display**

**Paul Tilsley – Competent Artists**

**Rhonwen Job**

**Sandy Dyer**

**Savannah Sefor**

**Sheila Makuabane**

**SA Fashion Week team**





# THE STORY OF SA FASHION WEEK

In August 1997, in a purpose-designed white marquee in what is now Mandela Square, the heart of Johannesburg's high-powered new commercial hub, South African Fashion Week rolled out the black carpet and announced itself open for business.

In the following 21 years, this bold initiative by intrepid fashion maverick, Lucilla Boozyen, would go on to foster a system that would redefine the top end of the local designer pyramid in fundamental ways. For the first time, designers became the centre of their own creative universe rather than fringe players of commercial prescription or capricious patronage. It allowed the industry's many diverse stakeholders – from models to photographers, retailers, journalists and celebrities – to recognise their common interest and hone their unique contribution to it. Most importantly, it would become the driving force behind structuring, strengthening and growing a consciousness of the enormous socio-economical value of a vibrant local design culture. It would do this by establishing a world-class platform to spotlight the best fashion moments the country has to offer. It would also do this by responding pragmatically to the unique challenges of a complex developing society in a resourceful way, all while remaining true to a passionately held vision, and faith in the future of local design.

This is more than a story about the audacious, stylish and smart coming of age of a glamorous platform called SA Fashion Week. It is a spooling back to revisit the development and growth of an indigenous fashion design culture.

## Cometh the moment, cometh the man (or woman)

Be it destiny or serendipity, every aspect of Boozyen's earlier career seemed to lead up to her decision to launch SA Fashion Week.

Under the visionary leadership of late president Nelson Mandela, South Africa's new democracy had become the poster country for interracial peace-making in the euphoric last decade of the 20th century. If ever the country's creativity could capture the global imagination, this was the time. Already a seasoned industry veteran who, after a brief teaching career, had patiently climbed the ladder from in-house model for manufacturer Caro Creations in Johannesburg's former inner city garment district, to become the top producer of iconic fashion events for a stellar group of local and international corporate and retail clients – she had the skills, capacity and

credibility, as well as the international savvy, to introduce such a novel concept to a country still adjusting to its reintegration into the world community.

Runway Productions, the company she established in 1982 on her return to South Africa after modelling in London, introduced an entirely new way of staging fashion. Inspired by her exposure to the international circuit, the company broke with the local status quo to introduce a hitherto unknown level of professionalism and spectacle. Models were cast for the relevance of their looks rather than their partisan affiliation with a given agency. Clients such as Burhose began to realise that something as parochial as the launch of its Cameo hosiery brand's new colours could become the fashion calendar's hottest date by linking it to the kind of runway drama that would see 1986's top model, Leigh Harding, parading a purring cheetah down the ramp at the Transvaal Automobile Club, in Houghton.

Ever present was Boozyen's deep regard for design, exceptional creative talent and her innate educator's instincts to foster conditions that would be conducive for it to flourish.

Runway Productions' involvement with much high profile local and international fashion initiatives of the time, such as women's magazine *Fair Lady's* annual Catherine Fashion Awards, had already positioned Boozyen to champion greater visibility for South African designers and a distinctive South African sensibility. Runway Productions produced a show in France and, for the first time, South African fashion was shown in Paris, at the Hotel George V's Salon Vendome, in 1988. This allowed Boozyen to introduce a distinctively African flavour, with a multiracial line-up of 23 South African models wearing garments by seven local designers, including Marianne Fassler and the late Elzbieta Rosenwerth, alongside three top French designers Balenciaga, Claude Montana and Sonja Rykiel.

An appreciation of sartorial style had always been part of the shared South African DNA. As the movement towards greater socio-political integration gained momentum, consumer level fashion was often first to reflect the unfolding story.

Again, Boozyen was at the centre of these shifts.

Faced with the challenge of reversing the fast-growing trend of ritzier shopping centre stores attracting its traditional high street customers, Edcon Group's Sales House launched a marketing campaign unabashedly associating the brand with Black Pride. In line with visually arresting advertising spreads featuring high-profile personalities



such as the late Henry Cele, the striking lead in a hugely popular TV mini-series in the mid-80s about the great Shaka Zulu, Runway Productions staged a fashion extravaganza in the ballroom at the top of the Carlton, featuring an all-black cast of celebrity models, like Rose Francis, Millicent and Patience, to celebrate Sales House successfully opening its first store in the Carlton Centre in 1992. South Africa was forging a new order of freedom and the world was keen to participate.

With publisher Gisèle Wertheim Aymés at the helm, *Elle Magazine*, the world’s largest fashion magazine with 43 international editions in 60 countries, became the first international fashion magazine to add a South African edition to its stable in 1996. Partnering with Booyzen, the magazine’s launch was on the then Sandton Square, and featured garments fresh from the most recent Paris Fashion Week, another first for South Africa. Word spread that a spectacle of note was on the cards and an astonishing 3 100 people, of whom only 500 were invited guests, turned up. This earned *Elle South Africa* the International Press Distributors Award for the best magazine launch in the world in 1996, scooping *Marie Claire* which launched in Australia earlier that year.

Other notable personal milestones included the Chloé from Paris show with Stella McCartney’s first collection for this house, in Johannesburg, Sun City and Cape Town, with international models Adia Coulibaly, Valeria Mazza, Marpessa, Lucy de la Falaise and 30 local models; as well as Naomi Campbell’s Versace for Africa Show in aid of the Nelson Mandela’s Children Fund. This took place at the presidential residence Genadendal, in Cape Town, in 1998. The show included the unveiling of the Madiba Shirt that Gianni Versace had designed for Nelson Mandela, as well as Donatella’s first collection for Versace. A cast of supermodels, including Campbell, Kate Moss, Karen Nelson, Claudia Schiffer, Christy Turlington, Amber Valletta and Alek Wek participated in the project.

Currently, Booyzen is a member of the Commonwealth Fashion Council. This has allowed her to continue her advocacy of South African design.

In March 2018, she presented South Africa’s fashion credentials to The Duchess of Cambridge, The Countess of Wessex and Princess Beatrice of York during an exclusive audience at Buckingham Palace, in London, as part of the inaugural Commonwealth Fashion Exchange Design Exhibition. The exchange is a long-term undertaking to draw together talent from the 53-member countries to create networks, trade links and highlight the influence and power of the top designers in this region. A garment by Clive Rundle was included in the exhibition.

#### An indigenous fashion culture begins

The 17 designers who showed at the inaugural SA Fashion Week, in 1997, became pioneers of a completely new way of viewing and engaging with fashion. For the first time, they showed integrated and comprehensive collections of their own, and independent creative vision. This broke with the existing culture of design used to embellish a society event or marketing campaign with extravagant one-off pieces.

An entirely new space, physically and mentally, had been created to engage with fashion. This dared designers to exhibit their collections as works in a gallery, in the tradition of the European fashion capitals, and of positioning their unique creative view at the pinnacle of an industry that could inspire a whole fashion chain. Designers would lead the way to articulate a signature fashion culture that would draw deeply on the country’s social and cultural diversity and recognise that a fashion identity is essential to express the zeitgeist of Africa, to marry the worlds, first with third, city and village, and navigate the dialectical images of modernity and tradition, popular culture and symbols of identity, and affluence and poverty. It challenged designers to build enterprises and brands.

The time had come for the South African designer to be granted status.

#### There is a tide in the affairs of men and women

SA Fashion Week set out to change a situation that needed to transfigure into a new culture.

In the final decade of the pre-democratic era, shifts were happening in all spheres, including the clothing industry. By then political sanctions had eroded the once-thriving textile and manufacturing industry considerably. The excellent spinning and weaving and yarn mills, which were a legacy of British and Italian expertise, as well as the highly respected sewing and finishing industries that produced international labels such as Dior under licence, were confronted with the twin realities of recession-ravaged local consumers and the wholesale withdrawal of international orders.

There was little room for a broader and distinctive designer-led consciousness to flourish. In a market where large local chains dominated, with commercial ranges derived from international trends, or niche boutiques focused on imports for the affluent, designers had no voice or visible means of expressing their work. They certainly didn’t enjoy the respect for design granted the world over, and especially in the three dominant fashion capitals of Europe at the time – London, Paris and Milan. Elite local patronage was the jealously guarded domain of a select few. The most prestigious fashion award was bestowed by women’s magazine, *Fair Lady*, whose Catherine Awards were named after the patron saint of fashion. Designers were nominated by a changing panel of magazine fashion editors and couldn’t enter of their own volition. It was against this backdrop that SA Fashion Week dared to dream of inspiring a designer-led fashion industry that would unleash the country’s creative talent and allow it to develop a South African signature that would capture the imagination of fashion lovers everywhere.

Inextricably linked to this vision was founder Booyzen’s capacity for big-sky thinking, coupled with her vast exposure to the world of design and fashion locally and internationally.

The book *Moda a Milano: Fashion in Milan – Style and Business in a Changing City* was a great source of inspiration. Published in 2002, this book tells the story of how the Milanese fashion industry was reinvented in the 1970s to become the centre of fashion manufacturing in Europe. The first step was to establish meaningful cooperation between the fashion system and political institutions. Secondly, Milan would modernise and become a city of cultural excellence driven by young innovators bringing marginalised areas back to life. Top Italian designers have very distinctive signatures, their own enterprises and, most importantly, sell on all key markets because their products anticipate the desires of their consumers. The result of this far-sighted strategy is that fashion and fashion-related production has grown to be the second biggest industry in Italy.

The system that SA Fashion Week has cultivated over the past 21 years is informed by these concepts.

The structural challenges in the industry, however, remain considerable. There isn’t a full fashion value chain from textile and yarn to garment manufacturing and specialisation that can support high-end design. Manufacturing comes at a premium and is geared to large and relatively uncomplicated runs. Limited investment in machines for specific finishes means certain garments simply cannot be produced. The availability of top-end and state-of-the-art fabric is circumscribed and, without an established tradition of apprenticeship and mentoring, specialised craftsmanship, skills and expertise are in short supply. In the absence of big design houses, internship opportunities for young designers to learn the business side of fashion or gain hands-on experience in the basics of pattern-making, cutting and sewing, fit and finish under a guiding hand after graduation, are minimal, and they, therefore, often have no choice but to create their own businesses. Competition is fierce, be it from an influx of cheap Asian imports or a plethora of international luxury brands vying for the continent’s wealthy custom.

Yet, despite the formidable challenges facing local designers, equally true is that the top end of the market is being redefined by a new consumer wanting qualities that go beyond trend – those who are looking for something handmade, customised and undiscovered. The modern experience is always mediated by personal and cultural histories and memories. This is the niche for the country’s many independent creatives who have a unique and fresh story to tell with their garments. Craft holds a cue here. Cited as the new luxury, this is what can add an unusual, original element to design. It is also where our designers can circumvent the industry’s structural weaknesses with hand-touched ingenuity.

SA Fashion Week too, has responded to the complexities of the dual socio-economic environment in which it operates by evolving from a glamorous marketing showcase of fashion collections into a multifaceted change agency that now also engages with the transfer of industry experience, developing collaborative local and international partnerships and networks, and, above all, encouraging a commitment to quality.

#### Making it happen

SA Fashion Week replicated the familiar format of the then fashion capitals, London, Paris and Milan when it launched in 1997. This is based on the principle of introducing new ideas to an informed audience of buyers and media who, in turn, spread the message to the consumer.

The single-minded focus that would be required to achieve any measure of success in the highly competitive international fashion arena informed the decision to consolidate the individual fashion offerings of Johannesburg, Durban and Cape Town by using the national moniker of SA Fashion Week.

SA Fashion Week has been privately funded since inception, unlike its international counterparts who are principally financed by their respective industry bodies. This made world-class production values and powerful brand positioning of critical importance. Household celebrities such as singer Lira Molapo or much adored ‘It’ girl of the time, Noni Gasa, as well as top models such as Lerato Kganyago, were used as high-impact poster people. Seat drops of glossy, magazine-format lookbooks of designer collections gave real meaning to the notion of a South African fashion idea.

But the stars of every show were, and remain, the designers who were now convinced to develop comprehensive signature collections to launch on a ramp to a full house of fashion cognoscenti as a core part of their marketing strategy, and at a time before the accessibility of online communications.

SA Fashion Week had to perform a difficult balancing act. Internationally, the accepted protocols and cost parameters were firmly in place. Unlike their international peers who have their own comprehensive production and marketing teams in attendance, most local designers relied entirely on the extensive in-house capacity of the organisers to supply the full service. However, high-calibre fashion production and marketing always come at a premium. It is in-depth experience and supportive networks that allow one to create economies of scale.

It became apparent from the start that the support of sponsors and the media would be key.

The media was sceptical at first. A fashion week sounded like a foreign object. Fashion was treated as entertainment. It would take time to convince them that fashion culture could be found on the ramp. The early years were often reported more for society spectacle than considered review. And no one delivered more than the controversial performance artist, Steven Cohen, who arrived on the red carpet decked out in vividly graphic sadomasochistic drag or sporting a skinned rabbit as a macabre handbag.

Nevertheless, the media machine kicked into gear and has consistently contributed

immensely to the unfolding of discussions around South African fashion culture and its transformation. Always ahead of the game, the *Mail & Guardian* wholeheartedly supported this development from the word go, devoting its entire arts supplement to coverage of the inaugural event. The arrival of international title, *Elle South Africa*, heralded a new era as it began to examine collections according to French best practice and in keeping with the editorial ethos and fashion language of the stable. Other international titles, *Marie Claire* and *Glamour*, followed to up the ante further.

Another significant development was the introduction of Schreiber Media’s The South African Fashion Hand Book in 2012. Published twice yearly to coincide with the seasonal collections, it is both an informative who’s who directory as well as a topical review of all new developments in the industry. The advent and growth of social media have had an enormous impact on fashion reporting, here and globally. Instagram sends instant ramp visuals into the ether at the speed of light. Every Joe Bloggs now literally has an opinion, informed or not.

In the absence of state funding, sponsorship revenue has been vitally important to the continued well-being of this initiative. Competitions, with the excitement and publicity potential they offer, have proven to be an enormously valuable tool for securing sponsorship in support of strategic undertakings to develop the industry. The first of its kind was Elle’s New Designer Collections in 1998, which was later renamed the Elle New Talent Search. Aimed at recognising exceptionally talented, newly graduated designers, this competition has produced many industry leaders over the years. One of the most notable recipients is David Tlale, who scooped the award in 2003.

Although menswear collections have been a tradition at SA Fashion Week since 1998, they were always a relatively small component. Over the past decade, menswear has, however, become the fastest growing fashion segment. In recognition of its new status, the first competition exclusively focused on this category, the Scouting Menswear Competition, was launched in 2014. The year before, the Lufthansa 1st Class Collections were introduced to identify and support the most important future designers who have been in business for less than 10 years. The prize allows the winner to expand his/her exposure to the international fashion circuit as a guest of Berlin Fashion Week.

Equally important is to inspire and nurture aspirant student designers. The SA Fashion Week Student Competition has been open to 32 fashion schools around the country since 2005 and gives them access to the fashion industry from an early stage.

In 2017, Cape Wools South Africa and SA Fashion Week launched the first-ever textile-specific competition to promote home-produced wool as an environmentally sound, luxury fibre. Working closely with Cape Wools South Africa, a men’s and women’s wear designer respectively is given the opportunity to develop two signature seasonal collections. By 2003, SA Fashion Week was firmly entrenched as the principal driver of a local fashion culture, and Made in South Africa was added to its positioning statement.

The importance of underscoring the economic potential of this development was articulated by altering this positioning to The Business of Fashion in 2010. This clearly conveyed to all stakeholders that, while still a marketing platform for fashion designers using international best practice, it had by now become the principal change agent in the evolution of a design-led fashion industry. The Business of Fashion wanted to underscore where the energy should be directed. Fashion design would have to be expanded from conceptualising, to production, marketing and sales geared to delivering ready-to-wear brands.

It became apparent that there were structural weaknesses in the local fashion production system soon after SA Fashion Week was launched. Designers were developing interesting garments – there was no lack of imagination or talent. But the infrastructure to develop and produce the designs was sorely inadequate, as was operational business acumen.

In response, SA Fashion Week introduced various educational and training initiatives, which have run for the past 21 years. The Fashion Seminar was first introduced to run alongside the collection in 2004. The two-day educational programme soon expanded to five days and was developed to be relevant to industry participants at various levels – from students to established designers, as well as the crafting community that had begun to collaborate with the designers. The focus was on imparting business acumen as well as hands-on skills development. Seminar speakers and workshop leaders were drawn from many and diverse leaders in their respective fields, locally and internationally. These included professors Natalie Gibson and David Kappo of celebrated fashion institute, Central St Martins in London, Carol Tulloch, co-curator of Black British Style at the Victoria and Albert Museum of London, and Paris-based, South African-born fashion photographer, Koto Bolofo. Skills development workshops, too, were led by master craftspeople, and included South African-born, New York-based milliner, Albertus Swanepoel.

The French Programme was commissioned by SA Fashion Week in partnership with the French College for Technical Fashion Training, GIH Mode and the Department of Arts and Culture, in response to critique by a contingent of international buyers of the quality of workmanship and cut in local design. Under the expert guidance of Marie Faure, a trained aeronautical engineer, and master pattern maker, Magalie Casetti, the project aimed to immerse a group of 10 designers who, in the spirit of ‘each one, teach one’, would subsequently run workshops to pass their learning onto a larger group of designers.

More recently, SA Fashion Week partnered with retail giant, Edcon, to subsidise its 21 Steps to Retail for fashion school graduates from economically challenged backgrounds. Talented participants are drawn from nominations received from 12 fashion institutions around South Africa, with the purpose of fast-tracking their experiential capacity to perform optimally as commercial designers within a large retail organisation.

The Fashion Fusion Project was to facilitate product development and collaboration between the fashion designer and crafting communities. They would benefit from the modernising influence of contemporary design aesthetics as well as the development of new sales channels. The designers would be instrumental in developing a readily available source of handmade ingenuity that could differentiate their creations.

The project launched with four crafting communities in Gauteng in 2004, and developed into the largest of its kind in five years. Over 79 designers – both established and young – and 800 crafters worked together. The project provided a lifeline and a direct source of income to hundreds of families involved both directly and indirectly. Although it comprised the traditional territories of felting, embroidery, crochet, appliqué and the omnipresent beading, the resulting garments were never remotely curio. The luxury was in the details that captured indigenous nuances of tone, texture and skill. The project was terminated when the Department of Arts and Culture funding ceased.

The dominance of powerful shopping centres with prohibitive rentals in South Africa’s high-end retail precincts has always posed a near impenetrable barrier to access for designers.

Signature designer boutiques expressing a fresh and distinctively South African identity in reaction to the prevalent mass market commercial offerings of the fashion chains, flourished in the heady early days of the new democracy. It was the beginnings of a local designer retail culture which met with some success that was ultimately difficult to sustain.

SA Fashion Week has always recognised the unique challenges posed by South Africa’s retail landscape. Its first intervention as a market facilitator was to introduce a trading floor of exhibitors open to agents, retail buyers and the public to run parallel with the collection shows. Designers who had shown on the ramp could also rent

spaces, as could those who had not. All industry creatives, including jewellery and accessory designers, could exhibit alongside the designers who would occupy a stand after launching on the runway, as could those designers who had not shown. A constant component of the SA Fashion Week seasonal event since its inception in 2001, it subsequently became the Buyers Lounge in 2010.

South African Fashion Week Pop-Up was launched the same year in the Fountain Court of Sandton City, the country’s single most concentrated hub of affluence. Now, for the first time, local design took centre stage in the centre of well-heeled consumption. The curious descended to see the daily runway shows and interact directly with designers who, until then and for many, had existed in the realm of media pages only. The SA Fashion Week Designer Capsule Collection was another step towards broadening consumer awareness of, and access to, local design. In partnership with fashion chain Edgars, a shop-within-a-shop at the retailer’s flagship stores in Johannesburg’s Sandton City and Melrose Arch opened in 2011. This was the first time South African design was easily available in a top mainstream retail environment. In 2012, SA Fashion Week partnered with Annette Pringle-Kölsch, former brand manager for Hugo Boss Woman in Germany, to launch The Fashion Agent. As a specialist wholesale agency for South African designers for both independent boutiques and large chains, it understands and navigates the complexities associated with designer production on the one hand, and the risk associated with fashion retail on the other.

## Epilogue

The emergence of an indigenous fashion culture populated by distinctive and vividly ingenious and exciting signature designers is a remarkable achievement in South Africa’s unfolding identity narrative.

At a time when rampant consumerism and mass production is increasingly questioned by a new type of luxury consumer, inspired by less is more, the individuality of handmade, and fair trade, a small window of opportunity may be opening for our independent brands with their unique stories to tell.

Key will be a renewed commitment by all stakeholders in the industry to a sober and single-minded vision of striving for excellent quality and a South African character that can hold its own anywhere in the world.

→

### **Black Coffee**

*Five Collection*

**SPRING SUMMER COLLECTIONS 2017**

A collection exuding a modern Africanism from bending the traditional to inject a sense of Afro-futurism.







# COLLECTIONS

SA Fashion Week introduced local designers to the hitherto unknown concept of creating a seasonal collection of garments, specifically to be shown on a ramp, in 1997. To get the idea under way, 17 established designers were invited to put a collection on the runway under the heading of Summer Collections 97–98. ‘It’s not going to cost you, but you can show people who you are and what you stand for.’ For the second SA Fashion Week in 1998, guests were greeted with a look-book in a magazine format stating: ‘From the moment the models take to the runway... real meaning will be given to the notion of South African fashion. It’s an opportunity for our fashion to evolve and be presented in a way that is subtly and intrinsically South African.’

In 2003, SA Fashion Week added the positioning statement Made in South Africa to emphasise the unique quality of its offering. In 2010, this positioning was altered to The Business of Fashion: this underscored the broader economic imperative for a design-led fashion industry to evolve, grow and establish itself alongside the seasonal events platform to launch designer collections within a recognised context of international best practice. From 1997 to 2006, SA Fashion Week was a yearly event held in early spring. In 2007, the winter collections were introduced to complement the annual summer collections. This development allowed designers to show two, seasonally aligned, collections to boost their market presence and simultaneously enhance SA Fashion Week’s status on the global fashion calendar.

SA Fashion Week has been staged at several sites throughout the greater Johannesburg area for a variety of reasons over the past 21 years. These could range from a logistical need for more space to simply requiring the injection of novelty or a certain charm. Moving from Mandela Square after the initial three years to the Sandton Convention Centre for the next six years, for example, offered volumes of space and two runways. The Winter Collections 2007 and the Winter and Summer Collections 2008 were shown in Museum Africa, originally the Johannesburg Fruit and Vegetable Market. Then SA Fashion Week opted for the roughly-hewn and un-renovated Turbine Hall for the Summer and Winter Collections 2009 and Summer Collections 2010. In 2011, the Winter and Summer Collections were shown at Arts on Main and Shine Studios respectively.

Thereafter, SA Fashion Week found a home at the Crowne Plaza-Rosebank Hotel for the Winter 2012 Collections and introduced the titling practice of Spring Summer and Autumn Winter for the next season’s collection, to bring it in line with the accepted international format. For the Spring Summer 2016 Collections, SA Fashion Week moved to Hyde Park Corner, and the Autumn Winter 2018 Collections were held in Sandton City. Many designers, too, have chosen seasonal-specific venues to underpin a collection’s creative idea.

→  
**Wake**  
*Tussen Hier en Vaargevuur Collection*  
*(Between Here and Purgatory)*  
**AUTUMN WINTER COLLECTIONS 2016**





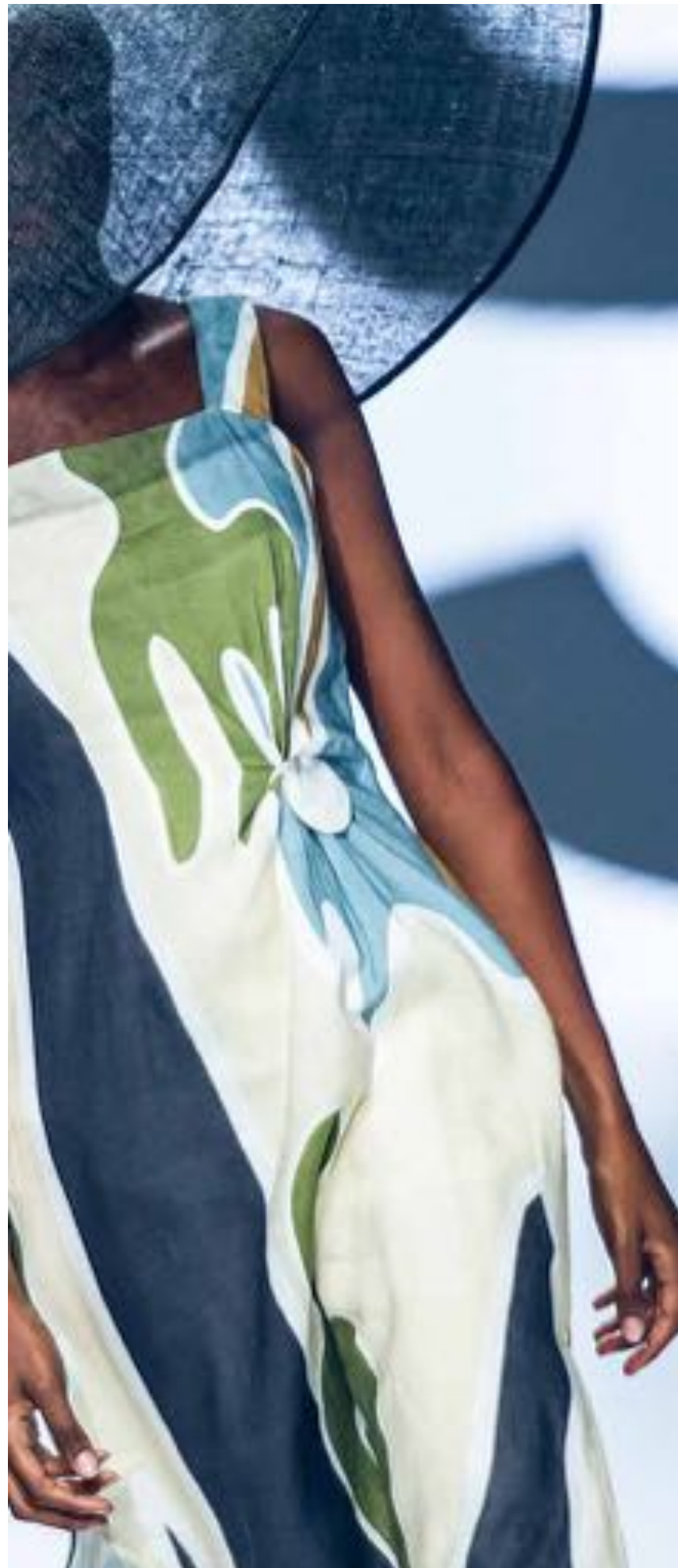


**Rubicon**  
*Hope Collection*  
**SPRING SUMMER COLLECTIONS 2018**  
Queen Mapungubwe Dress



←  
**Rubicon**  
*Nature Fields of Fantasy Evoking Nostalgia in a Different Time and Place Collection*  
**AUTUMN WINTER COLLECTIONS 2018**  
The Queen Dress  
Inspired by the 50s, an opulent dress in tone and volume to evoke a sense of luxurious femininity.





**Rich Mnisi**  
SPRING SUMMER COLLECTIONS 2018

→ **Sindiso Khumalo**  
*Inanda Collection*  
AUTUMN WINTER COLLECTIONS 2018

African Victorian and the pursuit of plant collecting – the collection was based on the merging of these two ideas after a visit to Kew Gardens in London. 'For generations, African artefacts and ornamentation were collected as exotic specimens in the same way that plants were. I wanted to reflect the otherness of African plants housed in a British conservancy. Plants that I've seen grow wildly in my mother's garden, now almost suspended in an artificial, man-made environment. There's something visually very arresting about this idea of collecting African imagery and plant life.'







**Gert-Johan Coetsee**  
AUTUMN WINTER COLLECTIONS 2018

**Frilled Bodysuit Dress**  
Pop culture and streetstyle meet in this high-cut bodysuit with boyfriend-style pants. Dolby dot tulle and cotton tracksuit fabric with satin trim



←  
**Sober**  
*Ancient African Queen Collection*  
AUTUMN WINTER COLLECTIONS 2018

The collection was inspired by images of African queens such as Nefertiti and re-imagining them in a contemporary Sober context. 'This resulted in a modern but very magnificent and regal garment.' The satin dress with a suede touch has 'Xhosa-inspired parallel lace panels, while the lace detail on the shoulders are typically Nigerian.'





**Mmusomaxwell**  
*Sign-me Collection*  
AUTUMN WINTER COLLECTIONS 2018

→  
**Erre**  
*The Hour Glass Collection – Installation*  
AUTUMN WINTER COLLECTIONS 2018

**Draped Cocoon Dress**  
The collection was inspired by garments from the 30s and 50s in a Berlin museum, which remain completely contemporary. 'We loved the timeless, classic quality of these dresses, which make them pieces to keep forever. This collection used draping experimentation to develop new shapes and push proportions to the next level.' The dress is made from new-age techno mesh tailored into a cocoon silhouette that allows it to be draped and moulded into soft architectural folds and shapes.





**Rubicon**  
*Hope Collection*  
SPRING SUMMER COLLECTIONS 2018

The Winnie Ensemble  
'This collection was about hope. Mama Winnie (Madikizela-Mandela) passed on while we were working on it, and I had to include her story. Black is the colour of mourning; white speaks of new possibility. The stark black cotton skirt is contrasted with the softness of the silk blouse with its feminine ruffles. Mama Winnie always wore headgear called *doeks*. The headgear is in printed cotton and represents a cultural beacon in these tumultuous times.'

PAGE 24 (left to right)

←  
**Helon Melon**  
SPRING SUMMER COLLECTIONS 2018

Cigar Shirt  
A simple and geometric cut that elongates the silhouette. 'Inspired by easy effortlessness, the idea of slow fashion and clarity of design. The pure cotton dress conveys a crisp, timeless honesty.'

←  
**Amanda Laird Cherry**  
*Waves of Calm Collection*  
SPRING SUMMER COLLECTIONS 2018

'Swimming in the sea and floating on my back just beyond the break, looking up at the sky and experiencing the changes and rhythmic pattern of the waves' is the mood this outfit conveys. A vivid contrast of texture – chambrays and dobby cottons – creates movement.





**Black Coffee**  
*Orbit Collection*  
SPRING SUMMER COLLECTIONS 2018

Geometric linen and ribbon circles on mesh expand down the contours of the dress.

←  
**Rich Mnisi**  
SPRING SUMMER COLLECTIONS 2018











PAGE 28-29

**Clive***Metamorphosis Collection***SPRING SUMMER COLLECTIONS 2018**

The digitally printed fabric produced during a design seminar at Shih Chien University, in Taiwan, pays homage to the portraits of the first women to graduate from this university. The hats were made by stylist Ian Swann from classic 50s fabrics occasionally sold off from the warehouse of iconic hat makers, Ees Millinery in Johannesburg.

←

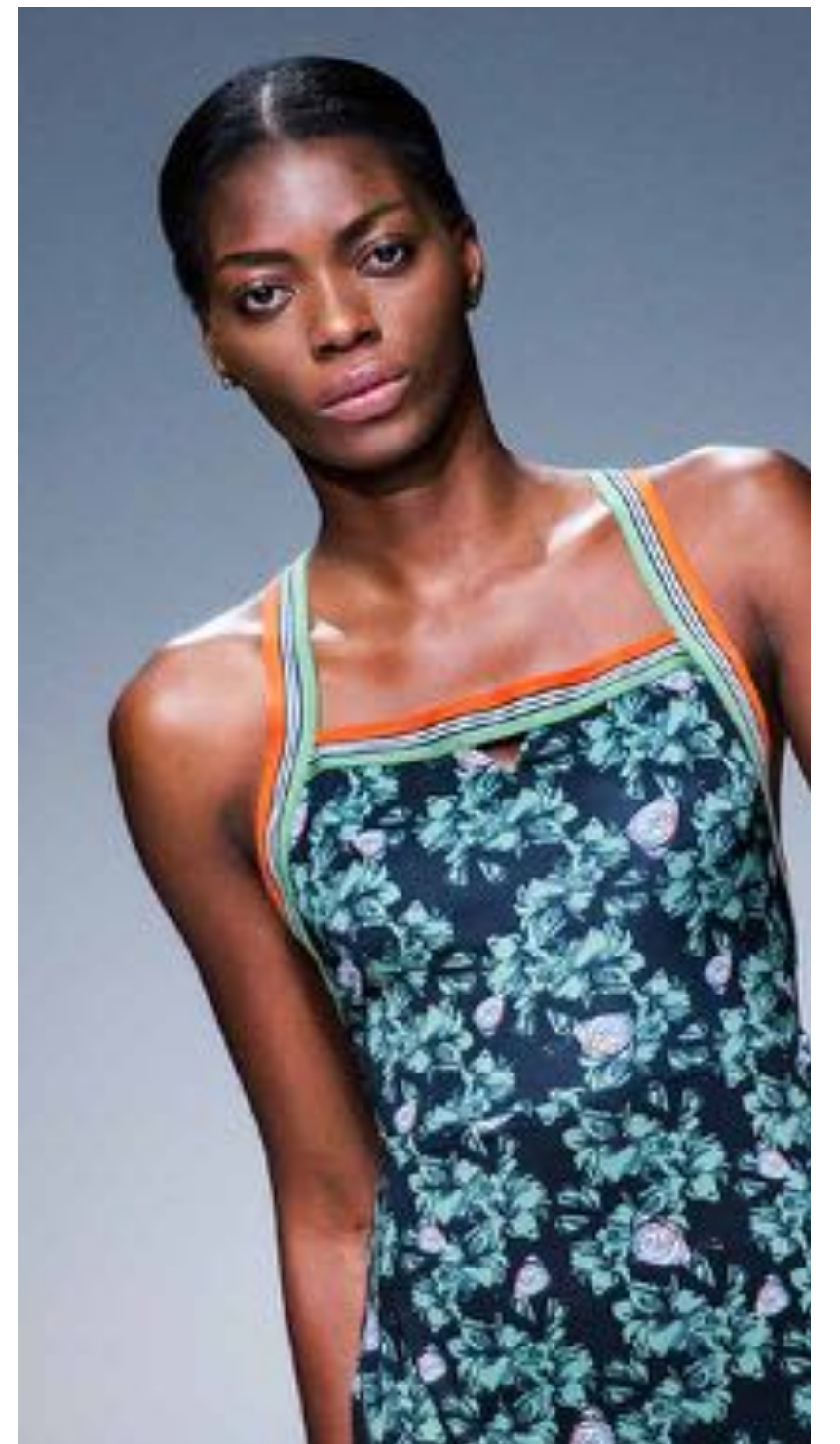
**Mantsho***The Indigo Collection***SPRING SUMMER COLLECTIONS 2018****The Hoodie Dress**

'An athletic sensibility is a recurring idea in my design. I like to balance my masculine and feminine sides. This collection was inspired by Nigeria, Ghana and Ethiopia. There is always a colour in a collection that represents me and here it is the yellow. The Nigerian gele is tied onto one's head and permanently shaped, and can be taken off like a hat or a crown.' The dress features Ghanaian embroidery.

→

**African Style Story***Metamorphosis Collection***SPRING SUMMER COLLECTIONS 2018**

'The beautiful markings on insects and the traditional geometrics of African patterns inspired the exclusively printed textiles developed for this collection.'







**Rich Mnisi**  
AUTUMN WINTER COLLECTIONS 2018

PAGE 32 (left to right)

←  
**Floyd Avenue**  
AUTUMN WINTER COLLECTIONS 2018

'I seldom use bright colours. But I was in a very happy space while developing this collection and it is therefore all about the promises I made to my younger self. The potential of the future. This outfit was like seeing beautiful sunshine, the light at the end of the tunnel.' The ensemble pieces were revisits of previous designs and made in very firm bull denim.

←  
**Ephymol**  
*The Lux-Spot-Look Man in Print Collection*  
SPRING SUMMER COLLECTIONS 2018

A golf-T in overprinted houndstooth knit with contrasting primary colour ribbing to offset the graphic black and white. Trousers with leather sidestrip detail



**De Mil**  
*The Crown Collection*  
**SPRING SUMMER COLLECTIONS 2018**

Pure  
 The genderqueer signature references the clean lines and crisp white cotton typically associated with clerical clothes or vestments in the box-pleated long shirt.



PAGE 35 (left to right)

→  
**De Mil**  
*Futuristic Monk Collection*  
**AUTUMN WINTER COLLECTIONS 2018**

The Modern Monk  
 Redolent of Japanese Samurai and Buddhist monk garments, the distorted shapes work in harmony with one another. Wool blend, pleather and neoprene



→  
**Roman Handt**  
*System Magic Collection*  
**AUTUMN WINTER COLLECTIONS 2018**

A hybrid between a skirt and a pair of trousers, which regards the body as a gender-neutral starting point. Locally and sustainably produced cotton ensures the fabric is traceable back to the origin of the seed, through the QR on the shirt.







→  
**Floyd Avenue**  
 AUTUMN WINTER COLLECTIONS 2017  
 'The collection is about trials and tribulations and how they shape the person you become. In the same way, the more you wear something, the more it develops its own character over time. That is why I used unwashed denim and why these pieces are all timeless.'

↓  
**Amanda Laird Cherry**  
 Waves of Calm Collection  
 SPRING SUMMER COLLECTIONS 2018

↓  
**Thebe**  
 Geology Collection  
 SPRING SUMMER COLLECTIONS 2017  
 'Inspired by the idea of escaping urbanism and returning to the wilds, the collection captured the idea of girls doing outdoorsy things like hiking and camping. The crêpe blouse is hand-printed with a fish motif, while the cargo cotton twill cargo pants give a nod to femininity with elaborate topstitching.'



PAGE 36 (left to right)

←  
**Ephymol**  
 African Mosaics Collection  
 SPRING SUMMER COLLECTIONS 2017  
 'I wanted to express moving art, which is why this was called the African Mosaic Collection.'  
 Shirt and knee-length shorts in self-printed graphics

→  
**Snaps**  
 AfroRetro Resort Collection  
 SPRING SUMMER COLLECTIONS 2018  
 Proudly Protea Outfit  
 This collection is a 'celebration of the African continent as my home, and in this case, South Africa and our fauna and flora'. Long bomber jacket in stretch satin trimmed with cotton ribbing and cotton rayon lining teamed with a long, satin chiffon shirt and swimming shorts. All in self-printed fabric.





↓  
**DOPE**  
*Zulu Grand Slam Collection*  
**AUTUMN WINTER COLLECTIONS 2018**

Capturing the brand's distinctive blend of sportswear meets Afro-youth culture, the DOPE logo is repeat printed for visual impact. Andre denim shirt and Rafa nylon tracksuit pants



↓  
**Lukhanyo Mdingi**  
*Soulful Collection*  
**AUTUMN WINTER COLLECTIONS 2018**

In search of the essence of love – a modern take on soulful romance with a distinctive oriental sensibility, the collection features an amalgam of Eastern-inspired jackets and tops as well as sporty leisure looks with wide-legged, pleated pants, all in luxurious silk, linen and locally sourced and sustainable cotton. Finishing touches included Afrocentric headpieces and accessories.



↓  
**AKJP**  
**SPRING SUMMER COLLECTIONS 2017**



↓  
**Young + Lazy**  
*The Hour Glass Collection – Installation*  
**SPRING SUMMER COLLECTIONS 2017**

Draped Cocoon



→  
**Selfi**  
*Connection to Self Collection*  
**SPRING SUMMER COLLECTIONS 2017**  
 Eye Print Dress  
 The collection focused on connecting to the self and tapping into the inner child with bright, playful colours.







**Black Coffee**

*Five Collection*

**SPRING SUMMER COLLECTIONS 2017**

The collection exudes a modern Africanism emerging from bending the traditional to inject a sense of Afro-futurism, artist Basquiat's personal style and Xhosa patterns.



←  
**Sheila-Madge**

*Black Lips Collection*

**AUTUMN WINTER COLLECTIONS 2017**

Phantom Dress

The collection explores African art and the different ways other cultures have borrowed and continue to borrow from it. The image on the front, *Mambo Yaya*, references a high priestess of Voodoo. A combination of black-printed textiles, embroidery, knitting and beading was used in celebration of uniquely South African clothes-making skill sets. Illustrator Andel Olivier contributed to the collection.



**Gert-Johan Coetsee**  
SPRING SUMMER COLLECTIONS 2017

Blush Cathedral Wedding Gown  
Gown inspired by Japanese cherry blossoms, with hand-applied flowers and 400 metres of hand-beaded tulle and a seven-metre train.







**Ryan Keys**

*What Makes The Real Me Collection*

**AUTUMN WINTER COLLECTIONS 2016**

Heavily beaded and embroidered tulle, nets and veiling soften a diaphanously feminine silhouette.



←

**Gert-Johan Coetzee**

*Aztec Gown*

**SPRING SUMMER COLLECTIONS 2016**

Hand-beaded lace dress





←  
**Clive**

*The Geisha Wars*  
**SPRING SUMMER COLLECTIONS 2016**

A modern geisha queen wears layers of printed stretch fabrics, and a traditional French Globe de Mariée was modified into a hat by stylist Ian Swann.

PAGE 48-49 (left to right)

→  
**DOPE**

*Coup Collection*  
**AUTUMN WINTER COLLECTIONS 2016**

'The Steffi Coach Coat was inspired by the tennis player Steffi Graf. The model popped her collar during the fittings and said it made her feel comfortable, and I thought, 'That's how you gonna go out on the runway. Be comfortable!' If you feel comfortable, you will look comfortable.'

→  
**Anmari Honiball**  
*Koki Collection*

**SPRING SUMMER COLLECTIONS 2016**

Line Tee and Primary Skirt  
Layers of old wall posters covered in graffiti to collectively create interesting colour layers inspired the skirt, which was made of seven different fabrics, including cotton, spandex knit, pure linen, cotton twill, taffeta and quantec.

→  
**Naked Ape**  
*Moses Mabhida Collection*

**SPRING SUMMER COLLECTIONS 2016**

Hemp, bamboo, mohair and linen hand-printed panels of pixelated Moses Mabhida Stadium seating visuals at a view from a distance. The collection was paying tribute to local architecture. 'It was a beautiful process of hand-printing, layering and creating garment detail.'

→  
**Ephymol**

*70s Movement Collection*  
**SPRING SUMMER COLLECTIONS 2016**

Half skirt culottes  
The shirt's fabric was cut out and appliquéd to resemble stretchy poplin. The culottes have a two-in-one versatility in that it can be worn with or without the removable apron-like component in front.









**Sieslisabelle**  
*Rope Dress*  
SPRING SUMMER COLLECTIONS 2016

Cocoon shapes interplaying with the contrast between the amorphous and structured using cotton sateen and chiffons as well as soft knits.



PAGE 50 (left to right)

←  
**Floyd Avenue**  
SPRING SUMMER COLLECTIONS 2016

The militancy of the #FeesMustFall protesters inspired this collection with its predominantly khaki palette of natural linen that won a GQ Menswear competition. 'I've never dyed anything.' The Zulu migrant mine-workers used to make sandals out of old tyres, and in this context, represent warrior footwear in the same vein as the gladiator sandals.

←  
**Floyd Avenue**  
SPRING SUMMER COLLECTIONS 2016

←  
**Amanda Laird Cherry**  
*Venturing Collection*  
AUTUMN WINTER COLLECTIONS 2016

'As a young girl, I spent nights visiting my ouma (grandmother) at her apartment and sitting on the balcony drawing the spectacular Signal Hill and Table Mountain views I could see. The overriding sensibility of this collection was a recapturing of this feeling of venturing out, of living an adventure.' The pieces are the mountain walk versions of safari wear.





**Black Coffee**

*Fusion Collection*

**SPRING SUMMER COLLECTIONS 2015**

Fusion is a study in the confluence of African and Asian design. Parallels from these different cultures were fused to form a universal language. This marriage of two aesthetics narrates a purposeful tale. Fusion celebrates the point where the texture, pattern and proportion of these two continents meet with a nod to 70s runway glamour. This was the second season of collaboration with crafters from Ekurhuleni. Garment adornment and accessories were produced in workshops at Black Coffee's studio in Johannesburg. Techniques included intricate wire and woven ribbon work following complex geometries, delicate hand-printing, and repetitive button detailing. Dress in digitally printed fabric with wire and button headdress.





**Colleen Eitzen**  
*The Alexandra Collection*  
**SPRING SUMMER COLLECTIONS 2015**

The Alexandra Wrap  
 A multi-wear garment with slip underlay dress and wrap overlay that can be tied in multiple ways. Hand-dyed silk organza with snake-style sequins.

→  
**House of Olé**  
*Birth of Wearable Art Collection*  
**SPRING SUMMER COLLECTIONS 2015**

The ramp became a theatre or artist's studio and the model a canvas wearing a loosely slung plastic PVC cape over garments that were sprayed with paint from two spray guns on either side, to 'literally produce wearable art in the walking'. When the cape was taken off, the 'perchance' effect of the paint on the garments was revealed.





**Erre**

*Myri Dress*

**SPRING SUMMER COLLECTIONS 2015**

Twelve models were used to show the various ways that a single dress construction could be worn. It can change from long to short, can cover the arms or be sleeveless or reveal a plunging neckline. 'It's a multiway dress that can be styled in a multitude of ways to adapt from daywear to dinner and even a trip to the beach, by simply raising the hemline, buttoning the sleeves or changing the neckline.'







**House of Olé**

*Birth of Wearable Art Collection*  
**SPRING SUMMER COLLECTIONS 2015**

The wool jacket was hand-printed by artist Nelson Makamo. The trousers and jacket were in viscose and wool and the T-shirt also featured a Nelson artwork.

←  
**Lunar**

*Jacaranda Bloom Collection*  
**SUMMER COLLECTIONS 2005-2006**

**Jacaranda Gown**  
 'The annual blooming of the jacarandas represents the start of high summer when the streets are carpeted in blossoms. This is the backdrop for the collection, with its heirloom fabrics in simple, uncomplicated yet feminine shapes, capturing the influence of Africa on design, with a quiet nod to the Far East.' The watercolour painting was digitised and printed onto linen.







**Clive**  
*Swan Collection*  
 SPRING SUMMER COLLECTIONS 2014

The fabric, which was painted in three colours – black, red and grey – using a roller and a feather stencil, conveyed dynamic energy and joie de vivre.

←  
**Clive**  
*Polly and Ester Collection*  
 SPRING SUMMER COLLECTIONS 2015





**Roman Handt**  
*Super (Natural) Collection*  
**SPRING SUMMER COLLECTIONS 2015**

Originally designed for the Marvel Fashion Hero competition, the brief was interpreted as the construction of garments that had almost supernatural powers. 'Hi-tech fabric used for soundproofing roofs was sculpted into a garment with an aerodynamic, superhero, supernatural feel. The mask allows the wearer to hide and therefore be his/her true self.'

PAGE 64

**Strangelove**  
*Autumn Winter Collections 2014*

Dancer Nelisiwe (Neli) Xaba performed in several international theatrical and dance shows with Strangelove. In this show, she wore blue striped soccer socks, worn with high heels and a kilt-like skirt, 'representing being caught somewhere between a man and a woman'. The leather hat was studded with electrical three-prong plugs.







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**Ephymol**

*Resort Collection*

**AUTUMN WINTER COLLECTIONS 2014**

A patchwork and recycled ensemble with retro lines. 'The trench coat was a torn and tattered buy from a second-hand shop, which I recycled and freshened up.' Linen and wool jacket with yellow lining

PAGE 67 (left to right)

→

**Anmari Honiball**

*Secret Shapes Collection*

**SPRING SUMMER COLLECTIONS 2014**

Secret Shapes Dress  
'The abstract shadow shapes cast by everyday objects inspired this collection. The garment's silhouette then served as a painter's canvas.' Cotton base panels overlaid with different fabric textures and colours – gold silk, leather, a touch of appliqué.

→

**Albertus Swanepoel**

*Poolside to Paradise Collection*

**SPRING SUMMER COLLECTIONS 2014**

Understatedly easy cotton trench coat with white topstitch detail.







### Naked Ape

*Baya Jola (They are doing it) Collection – Installation*  
**SPRING SUMMER COLLECTIONS 2013**

'I prefer to call it an overall; it is workwear but made from leather – worn with a bamboo wrap around the neck and a hat made of leather offcuts that were hand-woven into one another to create texture. The boots were made of leather offcuts with tyre soles. Every button on the garment is different. These elements were all inspired by early mine workers. The look was completely upcycled. Taking and using what you have. I wanted to express the opulence and lavishness that I witnessed when I came to Joburg when I was nine, where people reinvented themselves after they had read a rare international magazine and used what they had. They upcycled and reinvented. People who celebrated life in a totally different way.'

PAGE 68 (left to right)

### Naked Ape

*Body Parts Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

'I wanted to do a leather jacket and a hemp jacket in exactly the same silhouette, size and design. Both jackets needed to zip apart. So one could replace a hemp sleeve with a leather sleeve, or change the lapel area so it becomes another jacket. With two jackets and three body components in different colours, one could make up about 27 different jackets. In summer, one could shed layers, zip off the sleeves, zip out the centre and be cool.'

### Naked Ape

*Body Parts Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

PAGE 70-71 (left to right)

### Amanda Laird Cherry

*Venturing Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

Referencing the Cape's indigenous Fynbos floral kingdom, the jacket featured laser-cut and hand-sewn felt images of distinctive Fynbos plants, as well as the unique fauna that inhabits it. The headpiece is a twisted scarf printed with similar fynbos fauna and flora imagery.

### Clive

*Prêt-à-Porter Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

Pinstripe grey wool jacket with drop-out pockets and silk velvet trim.









→ **Black Coffee**  
*Imprint Collection*  
**SPRING SUMMER COLLECTIONS 2013**

Custom printed textiles marked the female body with expressive immediacy. The garment creation process involved various laboured appliqué techniques, including detailed needlework and fashioning individual leather and textile elements onto the canvas of the body. This technique is inspired by the seemingly negative pattern image created in original Congolese Kuba cloths. The femininity of the silhouettes is juxtaposed dramatically by the intricate mark-making that imprints, rather than distorts, the body beautifully. Suede and ribbons on sheer mesh.

→  
 Hand-cut suede on sheer mesh.

↓  
 Hand-cut patent leather with ribbons on mesh. Patterning influenced by Kuba mud cloth.

↓  
 Diamond-like geometry derived from Kuba cloth celebrates imperfection. Ribbons on mesh. The headpieces are Africa-inspired masks with rope and ponytails attached.



PAGE 73  
 Custom-printed cotton appliquéd onto mesh with see-through elements to give an illusion of three-dimensionality. Leggings with leather appliqué on mesh.





**Naked Ape**  
*Body Parts Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

←  
**House of Olé**  
*Checkmate Collection*  
**AUTUMN WINTER COLLECTIONS 2013**

The collection pays tribute to Saville Row with a send-up of traditional sartorial rules. Three different superfine wool checks were used for a classic English blazer, with metallic buttons adding an unexpected pop of colour to the lapel. The shirt was printed Egyptian cotton.







**Clive**

*Fragile Collection*

**SPRING SUMMER COLLECTIONS 2012**

The extrapolation of colour in the pattern of a cheap and ordinary fabric by folding it in and hiding it by stitching it from behind to create a 3D effect. The upper part of the trousers is of see-through matte tulle. The sleeve is 'unstitched and dropped to become a cuff or bracelet'. The hoodie is drawn low to 'look ominous, threatening or something else'.

PAGE 76 (left to right)

→

**Naked Ape**

*Layers of Freedom Collection*

**SPRING SUMMER COLLECTIONS 2012**

Everything was reversible with over-dyed curtain fabric for the cargo shorts capturing the idea of travelling. The whole collection was completely asymmetric because we had made a mistake on one jacket and liked it.'

→

**Naked Ape**

*Layers of Freedom Collection*

**SPRING SUMMER COLLECTIONS 2012**







**Clive**  
*Fragile Collection*  
**SPRING SUMMER COLLECTIONS 2012**  
 Hand-dyed linen with burn-out surface treatment.

PAGE 79 (left to right)

→  
**Ephymol**  
*Colour Coded Sophiatown Collection*  
**SPRING SUMMER COLLECTIONS 2012**

A 100% linen jacket with cut-out front detail.

→  
**Roman Handt**  
*Aesthetic Terrorist Collection*  
**SPRING SUMMER COLLECTIONS 2012**

'Urban nomadism in Johannesburg was the starting point for this collection. The silk chiffon shirt was made from fabric constructed from varying shaped blocks draped together to create a form of urban night camouflage. The jeans were distressed with enamel kitchen paint and by blowing bullets through it. Commercial garments are distressed either by cutting or acid burning holes in the fabric – both safe and controlled processes. A bullet-distressed garment gives a sense of protective armour. The seams were sanded down to soften them and create more depth.' Bespoke one-piece felt hat by Chanelle Vlok.







**Naked Ape**

*Pantsula Revival Collection*

**SUMMER COLLECTIONS 2011**

**African Wanderer**

This features layer upon layer of linens in a variety of textures dyed in varying tones and worn with gladiator sandals in linen and leather. All the fabric was sourced and manipulated locally.

PAGE 80 (left to right)

←

**Amanda Laird Cherry**

*Mimetic Contagion Scapegoat Collection*

**WINTER COLLECTIONS 2011**

The garment is made up of seven jackets reproduced to create a dress. This represents the theme of the collection which was about how, as humans, we are susceptible to mimic each other in a way that is very contagious. This can be a negative force that gains momentum and often leads to an individual becoming a scapegoat. The traditional use of skins for bracelets and as talisman is explored. After the ceremonial slaughter of a goat, the skin from the legs is used for bracelets in remembrance of a funeral or a celebratory memorial. The headpiece and the necklace hanging off a chain represent this practice, but are made from springbok skin.

←

**Mantsho**

*The Box Collection*

*Winter Collections 2011*

**Claire Box Dress**

The open wrap linen dress with a dramatic lapel collar expressed the idea of clothes being multidimensional. When the dress was laid flat, the bottom part was shaped exactly like a box. When the gathered neck was opened, it bloomed into a flower which rested on the bubble sleeves. Every element had a double function.







## Black Coffee

*Function Collection*

SUMMER COLLECTIONS 2011

A mutable jacket which can be configured in different ways is based on a modular system of interlocking laser-cut components. The basic building blocks can be reconfigured to fulfil multiple functions. Laser-cut wool jacket with a repetitive leaf-like motif and hand-printed cotton dress.





**Clive**

*Graffiti*

**SUMMER COLLECTIONS 2010**

Bodysuit made from 50s stocking with viscose piping set into an organza slash. Hat by Saadique Ryklief





**Loxion Kulca**  
*Zulu in my Botsotso Collection*  
**SUMMER COLLECTIONS 2010**

'We took denim and the Zulu culture and fused the two. This one-piece overall took workwear to another level. It typically included a waistcoat vest. Here the model is also wearing the traditional clip-on earrings called iyqhaza worn by men and women.'

PAGE 87 (left to right)

→  
**Mantsho**  
*Nigerian Tribes Collection*  
**SPRING SUMMER COLLECTIONS 2010-2011**

Andoni Wrap Dress  
 'There are 330 tribes in Nigeria and Andoni is one of them. I started imagining their attire, and this is what I envisioned a modern Andoni woman would wear. The dress' flare is created with handkerchief details.'

→  
**Loxion Kulca**  
*Zulu in my Botsotso Collection*  
**SUMMER COLLECTIONS 2010**

'Botsotso means denim in street slang. Jacob Zuma had just become president. We wondered: what if a Zulu warrior wore denim? These trousers were inspired by a subculture of Zulu men who have traditionally turned their clothing repairs into works of art. The resulting pants were called *umbiaselo*, which loosely means mixture. We tweaked the concept here and there, but also incorporated the idea of sewing decorative bits on.'







**Ephymol**  
*Edgy Man Collection*  
**WINTER COLLECTIONS 2009**

'This was a huge fabric experiment. Merging art and patchwork as a tribute to migrant labourers mending their clothes. I mixed all these ideas together and cooked them in my own pot. I have no problem using Italian ingredients and French inspiration to make an English breakfast!'

PAGE 88 (left to right)

←  
**Gideon**  
*Early Morning Tokyo Collection*  
**WINTER COLLECTIONS 2009**

'Grey and white and a melange of images take their cue from Tokyo street style – imagining the history as well as the future. The chaos of the street was muted into subtle, fluid and utilitarian layers. The shoes were half finished, the soles unstretched, only roughened with the lining showing to give the audience a glimpse of the story.'  
T-shirting, track suiting, linen and cotton.

←  
**Gideon**  
*Early Morning Tokyo Collection*  
**WINTER COLLECTIONS 2009**

'Necklaces were made of striped t-shirting and rings constructed from newspapers to become wearable private histories.'  
T-shirting, track suiting, linen and cotton.

←  
**Gideon**  
*Early Morning Tokyo Collection*  
**WINTER COLLECTIONS 2009**





→  
**Clive**  
*Lesbian Wedding with Italian Grandmother*  
*Washing Labels Collection*  
**WINTER COLLECTIONS 2009**  
 Zip dress with men's shirt collar. Each zip could be opened to reveal several layers of tulle.



**Black Coffee**  
*South Collection*  
**WINTER COLLECTIONS 2009**

'An exploration of the idea of a fashionable woman travelling through Africa with a fresh eye to collect treasures to combine with a western wardrobe. This resulted in garments resembling African artefacts. This linen dress was hand-beaded and embellished with buttons. The fringed head piece was hand-beaded and embellished with pom-poms.'







**Clive**

*Reconstruction, Deconstruction Collection*

**SUMMER COLLECTIONS 2008**

**The Brazilian Dress**

Yellow and turquoise silk described as *ugly/beautiful* was hand-dyed and transformed into rich shades of plum and orange. The texture was created by hand-stitching in the Clive Rundle studio.





**Black Coffee**

*Geometry Collection*

**SUMMER COLLECTIONS 2008**

'The driving force behind this collection was unusual construction techniques and geometrical wax-printed African fabrics from Mozambique, which already have an optical effect on the eye, became the starting point. These body-defying garments emphasised light and shade and played with repetition. Every piece was folded and tucked to simultaneously conceal and reveal the shape of the wearer. The meticulous construction included craft from the Department of Arts and Culture Fashion Fusion Project to produce an alternative to traditional dress and proof that Africa can be modern.'



PAGE 94 (left to right)

←

**Clive**

*Reconstruction Deconstruction Collection*

**SUMMER COLLECTIONS 2008**

Re-made jacket from components extracted from cast-off men's suits.

←

**Strangelove**

**WINTER COLLECTIONS 2008**

This line was based on a social project. 'We used refugees as our models. They could keep whatever they modelled so they could be presentable when going for job interviews. We were serious about identity. The swap worked. They were up-styled and proved that dress is a form of power. You can often get the part by dressing the part.' The jacket is wool with leather teamed with trousers with oversized pleating.





**Amanda Laird Cherry**  
*Cross Cultural Eco Consciousness Collection*  
**SUMMER COLLECTIONS 2008**  
 A fusion of an old and new relaxed feel through a long Indian kaftan with short grandpa kaftan worn between a suit of pure raw silk.

PAGE 96 (left to right)

←  
**Superella**  
*Young at Heart Collection*  
**WINTER COLLECTIONS 2008**  
 'Hearing a musician talk about making clumsy music, I thought of making clumsy clothes. A triangle wedge of fabric became a clumsy part to be added to the divided bodice to make the dress look clumsy. Three clumsy tops made of rami linen and pure cotton are layered on top of each other. Inspired by the Tom Waite's classic Young at Heart, the collection was shown on deliberately selected 'non-models' between the ages of 50 and 82.

←  
**Superella**  
*Young at Heart Collection*  
**WINTER COLLECTIONS 2008**  
 All-in-one with single pleat detail over a clumsy top with a clumsy scarf.

PAGE 98  
**Clive**  
*The Black Polyvinyl-Chloride Collection*  
**WINTER COLLECTIONS 2008**  
 Jacket constructed from black PVC, tulle, felt cut-outs and strips of luminous fabric worn with shoes covered with PVC spats and freebie toy charm jewellery by Geraldine Fenn.

PAGE 99 (left to right)  
 →  
**Clive**  
*Stretched Construction Collection*  
**SUMMER COLLECTIONS 2007**  
 The first of a series of garments using stretch construction. Organic curves were drawn on four-way stretch fabric with chalk and each line sewed with overlock stitching following the chalk line.

→  
**Colleen Eitzen**  
*The Victoriana Collection*  
**WINTER COLLECTIONS 2007**  
 Silk crêpe dress with silk satin bias strips.





2018 2017 2016 2015 2014 2013 2012 2011 2010 2009 2008



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**David Tlale**  
SUMMER COLLECTIONS 2006–2007

PAGE 103 (left to right)

→

**Sun Goddess**  
*The Kumkani (Kings) Collection*  
SUMMER COLLECTIONS 2006–2007

The Ingwe Men's Look  
Namib desert-scapes and sounds inspired an urban King of the Desert incorporating strings of beads typically worn by traditional healers or sangomas.  
Leopard print knit-lycra vest and military-inspired linen trousers with leather trim pocket edges.

→

**Holmes Bros**  
*The Heart of Darkness Collection*  
SUMMER COLLECTIONS 2006–2007

'In this collection, genders were swapped, with women dressed as men and men as women. Fabrics were mixed up to pair denim with silk or traditional formal wear with streetwear. Accessories included copper mask belt buckles, beaded wallet chains and super-funkadelic brooches of wire and beads.'

PAGE 100

**Strangelove**  
SUMMER COLLECTIONS 2007

'We were exploring the idea of suiting to rejuvenate it for a younger market. Expensive suiting fabric has an edge, and the important structural components of a suit that really matters are hidden. Here the edges of the fabric were sewn and woven. The gender-defying skirt references an apron. Restrictive leatherwear, such as oversized braces, almost to the point of non-functionality, were introduced. All the pieces were hand-crafted and hand-woven.'

PAGE 101

**Ephymol**  
*Gumboot Collection*  
SUMMER COLLECTIONS 2007

'There is a certain custom in the townships that some people find hard to understand. It is a type of self-expression among miners, on the compounds or in the hostels where they find different ways to use a tie – there is an art to it. This overall was made with a young man going to a gumboot dance in mind. I really wanted to hype up that old township mining culture.' Shweshwe with hand-beaded pocket edging and crafted white gold buttons and pendant.







**Lunar**  
*Africa Dreaming Collection*  
**SPRING SUMMER COLLECTIONS 2015**

**African Queen Dress**  
‘The colour application was inspired by a South African landscape seen during a road trip – blue represents the sky, green the horizon and charcoal the road.’ Silk with mesh trim and worn with a neck-piece made out of individual strips of piping worked together by hand.

→  
**Black Coffee**  
*Black Coffee Develops with Time Collection*  
**SUMMER COLLECTIONS 2005–2006**

Cotton coat with acetate skirt.







**Sun Goddess**  
*The Nubian Collection*  
**SUMMER COLLECTIONS 2005-2006**

**Namib Herero Dress**  
 Inspired by the Herero women of the Namib Desert and the way they wrap textiles around the body to dress. The asymmetrical red leather apron added opulence to the already extravagant circular linen skirt.

→  
**Mantsho**  
*Three Four Five Collection*  
**SUMMER COLLECTIONS 2005-2006**

**The Ten Collar Jacket**  
 'The collection taught me how to translate my feelings into shapes and forms and give meaning to design. I reflected on a traumatic car accident our family had been involved in while designing the collection. The 10 layers of the jacket captured the emotions I went through while processing our family's car accident.'







**Life**

SUMMER COLLECTIONS 2005-2006

'The design was inspired by the idea of wearing your personality. The vibrant colours and prints represent confidence, self-belief and being unafraid to be uniquely who you are.'

PAGE 108 (left to right)

← **Holmes Bros**

SUMMER COLLECTIONS 2005-2006

'Streetwear was an afterthought in South Africa until recently. In this collection, we mixed the metaphors – some looks were dressed up, others dressed down.'

← **Bongiwe Walaza**

SUMMER COLLECTIONS 2005-2006

Matshaka Top  
Sewing individual strips of shweshwe cloth created a uniquely handmade finish rooted in the African tradition of matshaka (strip/ tassel) fabric making.







### Leopard Frock

Summer Collections 2005–2006

The collection was inspired by iconography, African prints and patchwork.  
Overdyed Mandela print panel skirt with distressed top.

→

### Stoned Cherrie

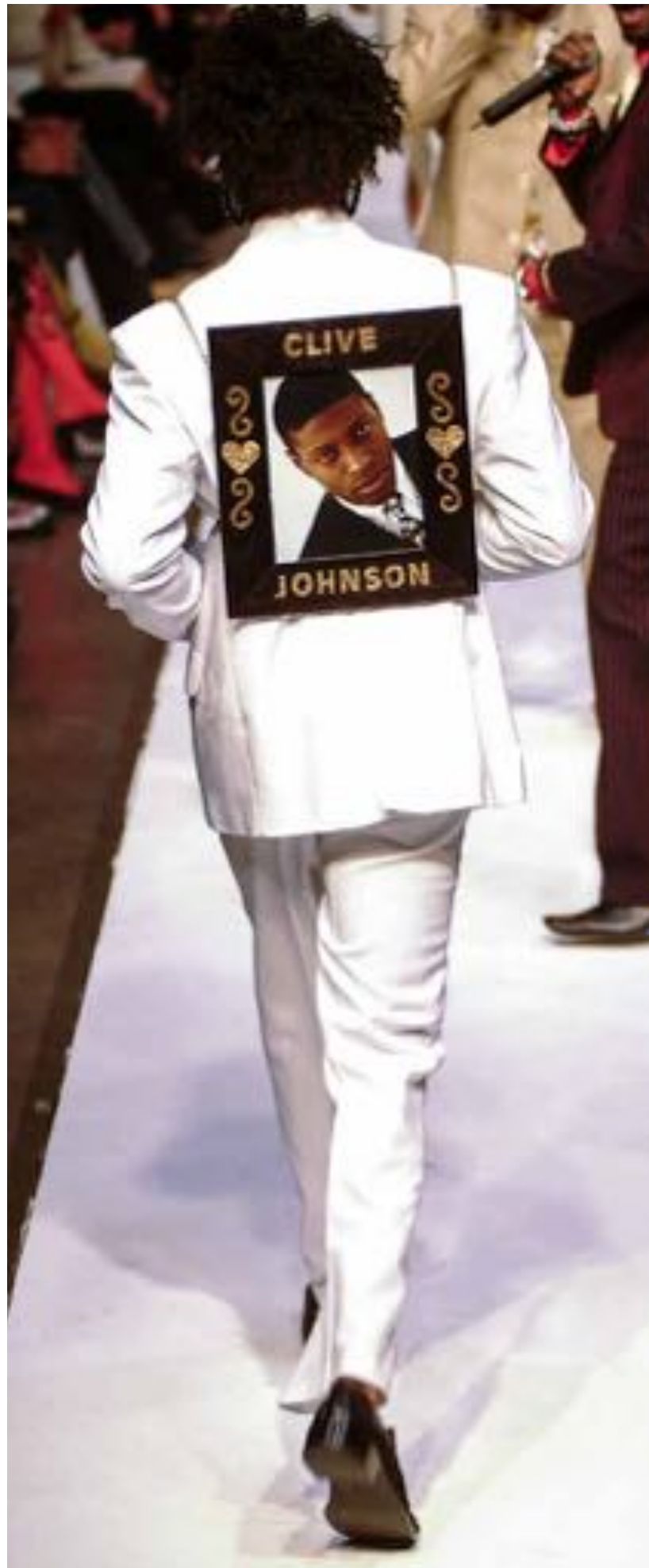
Heaven Collection

SUMMER COLLECTIONS 2005–2006

'The idea of African angels was the inspiration for the collection. Images of angels with big afros were woven into fabric or hand-printed onto specially dyed silks. Traditional pieces such as this Zulu hat were reinvented with jewel-coloured embellishment.'







**Ephymol**  
*Clive Johnson Collection*  
SUMMER COLLECTIONS 2004-2005

'Clive Johnson, the British-Jamaican model and producer who lived between London and Johannesburg, was a big inspiration. He was the father figure that I never had, a best friend and a confidant. He loved the township life and became a brother to my family. He played a big role in my life, he trained me, he connected me to the world - he used to give me the best clothes bought from all over the world - as if I were one of his children. He was a people's person. The print on the back of the jacket was taken from the frame next to his casket, which I still have. He had just passed on and this collection was my tribute to express my gratitude for the huge influence he had on my life.'

PAGE 113 (left to right)

→  
**Craig Native**  
SUMMER COLLECTIONS 2004-2005

→  
**Craig Native**  
SUMMER COLLECTIONS 2004-2005







**Bongiwe Walaza**  
*Xhosa Makoti Collection*  
 SUMMER COLLECTIONS 2004-2005

**Matshaka Skirt**  
 Skirt construction from traditional shweshwe matshaka fabric-making paired with a cotton 'shawl-coat' with hand-stitched shweshwe knots.

←  
**Amanda Laird Cherry**  
*Origami Walks the Nhangakazi Mountain Collection*  
 SUMMER COLLECTIONS 2004-2005

This collection fused the four main elements of the Japanese art of origami, the Shembe pilgrimage, municipal workwear outfits and shweshwe. The 100% cotton green tie was made in the exact workwear fabric used for municipal worker garments. The Shembe do an annual pilgrimage to go up the Nhangakazi Mountain and they wear a particular dress. A small group of men do the pilgrimage in Scottish kilts, and this inspired the skirt. It wraps around the body like a kilt, is low-slung to make it more contemporary and full-length, alluding to the various tribes around the world where men wear long wraps. Pleated shoulder shweshwe strips reference origami and hanging adornments made of de-constructed metal and aluminium with cotton belt tassels referenced those worn by the Shembe as anklets.





**Clive**  
*Climbing Out of a Hole Collection*  
 SUMMER COLLECTIONS 2003-2004

Dress made of fabric constructed from shreds of muslin and cotton with appliquéd takkie cut-outs.

PAGE 118 (left to right)

→  
**Stoned Cherrie**  
*Drum Campaign*  
 SUMMER COLLECTIONS 2003-2004

'The distinctive imagery of Drum Magazine covers that reflected life in the townships of the 50s became the central theme of this collection. We celebrated icons of the nations – Miriam Makeba, Nelson Mandela, Steve Biko, emblazoned on streetwear T-shirts.'

→  
**Stoned Cherrie**  
*Street Couture Collection*  
 SUMMER COLLECTIONS 2003-2004

'The brave new woman lives in a time of rampant urbanisation, influenced by a multicultural society. Her wardrobe is a wild mixture of unusual colour combinations, curved and straight lines, brilliant and opaque hues. The reflection of the African sun on scatterings of glass, grass, concrete and gold, create perspectives and intrigue as she struts her stuff.'

PAGE 119

**Loxion Kulca**  
*Zweto Collection*  
 SUMMER COLLECTIONS 2003-2004

Garment by up-and-coming guest designer label, Zweto, for the Loxion Culture streetwear brand.











### Stoned Cherrie

*Urban Kraal Collection – Installation*

**SUMMER COLLECTIONS 2002–2003**

'The theme of the collection was infinity, with spirits creating something out of nothing. We re-interpreted traditional concepts in a new way – the distinctive binding used to embellish Xhosa garments, became stitching. We incorporated a lot of denim as we were doing a collaboration with Levi. This is our take on Afro-urban culture. The typical low-slung leather and shell Xhosa belt was urbanised with denim instead of the traditional Xhosa fabric.'

PAGE 120 (left to right)

### ← Amanda Laird Cherry

*Stick Fighting My May to an Emotional Coming of Age Collection*

**SUMMER COLLECTIONS 2002–2003**

'The top, made of the right and wrong side of shweshwe, was inspired by an Indian and Moroccan kaftan. The chest wrap, also shweshwe, alluded to what is called a baleta, a blanket or a piece of fabric which holds a baby in place on a woman's back. The bracelet was made from a car number plate with ALC repeated and represented the traditional wide African bracelets that are made with a leather base and aluminium trim wrapped onto strips.'

### ← Amanda Laird Cherry

*Stick Fighting My May to an Emotional Coming of Age Collection*

**SUMMER COLLECTIONS 2002–2003**

'Long shirt fused with my love of shweshwe and cravats. The body adornment was a combination of bottle tops and Zulu love letter beaded badges attached to a string and tyre base. The use of the sticks in this collection was inspired by memories of my father, who always walked with a stick, fused with the Zulu culture of stick fighting.'

### ← Amanda Laird Cherry

*Stick Fighting My May to an Emotional Coming of Age Collection*

**SUMMER COLLECTIONS 2002–2003**

'Diagonal vintage comb print shweshwe shirt worn with a retro square-ended tie worn with a tyre strip chest belt with Zulu love letters and the letters ALC made by the Hillcrest Aids Centre. The green, red and white are bottle tops to represent the ankle bracelets which are also made with bottle tops and traditionally worn while dancing. The overall intention was to meld culture and the passing of time. The red asymmetric leather skin alluded to the leather loincloths worn pre-clothing.'







**Gideon**  
*The Circus Came to Town Collection*  
**SUMMER COLLECTIONS 2002-2003**

A mix of colour, texture and self-made, re-used and recycled fabrics and throw-away scraps were used to create a collection inspired by the resourceful costume-making of 19th century travelling circuses.

PAGE 122 (left to right)

←  
**David West**  
*The Everyday Collection*  
**SUMMER COLLECTIONS 2002-2003**

'The everyday looks of my seamstresses were a big part of my inspiration. We need to celebrate all sorts of beauty. Fashion is particularly guilty of promoting only one kind of beauty – so I challenged that and presented my clothes on people of all shapes, sizes and ages.'

←  
**David West**  
*The Everyday Collection*  
**SUMMER COLLECTIONS 2002-2003**





**Strangelove**  
 Saartjie Baartman Collection – Installation  
 SUMMER COLLECTIONS 2002-2003

'Saartjie Baartman was a spectacle at the time because she naturally had the body shape that Victorian women were mimicking with the corsets they wore. We were examining the difference in how black and white people view body aesthetics. Thin versus voluptuous. The colonisation of culture.' The garments made of parachute material were inflated by wind turbines to change shapes, from thin and elongated to round and opulent. 'Technically the fabric billowed out, aesthetically it became translucent, soft and delicate. Yet the delicacy disguised a life-saving strength.' Many of the elements referenced corsetry and restriction, symbolic and real. This ensemble combines a jacket in upholstery fabric with a shirt of parachuting and a corset with leather straps.

→  
**Strangelove**  
 Saartjie Baartman Collection – Installation  
 SUMMER COLLECTIONS 2002-2003





**Clive**

*Stitch-By-Stitch Collection*

**SUMMER COLLECTIONS 2001-2002**

Silk georgette blouse with hand-sewn pleats and hat by furniture maker Charles Pierce.

PAGE 122 (left to right)

→ **Clive**

*Stitch-By-Stitch Collection*

**SUMMER COLLECTIONS 2001-2002**

Dress constructed from 100 000 staples with ends flattened on the inside and weighing 18kg. Miner's hat fitted with paper shreds by furniture maker Charles Pierce.

→ **Clive**

*Stitch-By-Stitch Collection*

**SUMMER COLLECTIONS 2001-2002**

**Mandela Dress**  
Dress constructed from street vendor fabric printed with the familiar Mandela iconography and misprinted political text sewn onto a black gauze skirt. Worn with miner's hat decoratively repurposed in the tradition of local soccer fans.







**Clive**  
*Stitch-By-Stitch Collection*  
 SUMMER COLLECTIONS 2000-2001  
 Gold Chain Dress  
 Dress constructed from gold rickrack trimming sewn together.

←  
**Paul Munroe**  
 SUMMER COLLECTIONS 2000-2001





**Julian**  
**SUMMER COLLECTIONS 1999–2000**

'Nelson Mandela had created a powerful sense of patriotism in South Africa in the late 1990's which I wanted to reflect in a collection with an equally strong African identity.' Crisp khaki and white linens interpreted a simple yet dramatic African-Japanese fusion aesthetic with razor-sharp cutting lending an almost severe elegance to the collection. Zionist African Prayer Sticks were used with each garment. The collection spoke of a stylish cultural fusion and whispered the promise of a long-awaited indigenous fashion identity, a commentator noted at the time.



↑  
**David West**  
*The Moth Collection*  
**SUMMER COLLECTIONS 1999–2000**

**Velkoek Dress**  
 The inspiration was taken from the moth – the ragged edges of their wings, their dusty powdery-ness, the folded feeling of their wings. Many garments were trapped or folded underneath a veil of tulle to contain them. The headgear represented the pattern of a moth flying around a light bulb. The opening sequences were in dusty cream and stone tones which transitioned to colour representing the incandescence of the light bulb, then to black as the light went off. We punched holes into some of the garments to make them appear moth-eaten.'

→  
**Clive**  
*African King and Queen Collection*  
**SUMMER COLLECTIONS 1999–2000**

Lady-in-waiting in white linen dress with wide cuffs and lapels covered with vintage mother-of-pearl buttons typically used on men's shirt collars. Teamed with shortened white gumboots.





↑  
**Anna-Mari Claasen**  
 SUMMER COLLECTIONS 1999-2000

**Wishing Tree Dress**  
 A piece inspired by the magical children's book, *The Wishing Tree* by William Faulkner, the image of a tree was silk painted on stretch mesh and finished with wool and thread sewed on for the leaves and leather pieces for a bark-like texture on the trunk.

→  
**Anna-Mari Claasen**  
 SUMMER COLLECTIONS 1999-2000

**The Nature versus Art Collection**  
 'An experimental garment treated as an artwork with unpredictable layers of paint colours running into each other with lines, spirals and tentacles creating a sense of movement. The see-through stretch mesh fabrics of the skirt were used as a canvas and meant to look alive. Instead of sewing beads on, they were pushed through from the back of the fabric and then tied. The beads shone through to create specks of light. Ostrich feathers were used as a fringe to create more movement. The jersey had semi-precious stones fixed onto it. Chunky wool and very thin shiny copper-like thread were knitted together to look eaten away in parts. With lots of negative space, the skin showed through and was surrounded by mohair. The use of a variety of materials and paint literally turned the garments into wearable art.'

PAGE 132

**Leopard Frock**  
*Fusion Collection*  
 SUMMER COLLECTIONS 1999-2000

Hand-beaded gauze dress with traditional belt.





←

### Black Coffee

SUMMER COLLECTIONS 1999-2000

During the pre-millennium angst of 1999 when obsession with futuristic minimalism reached an all-time high, Black Coffee responded with a collection that defied gender specific customs. The padded jacket is made of detachable elements including pockets with hook-and-eye closure. Cotton voile trousers assembled from pieces sewed together to resemble handkerchiefs.

→

### Amanda Laird Cherry

SUMMER COLLECTIONS 1999-2000

Minimalist *Umbaselo* Collection

'The long shirt was a fusion of an Indian khurta and a North African long robe. The layering and use of an apron explored the fusion of workwear and daywear, highlighting the way people in Africa mix garments and play with proportions, which is not as gender-specific as traditional European clothing. Under the apron was a swathe of khaki-like material. The trousers were cropped with two cross-over strips inspired by the *umbaselo* (mixed and patched together) trousers. This became a tradition over many years when mine workers and migrant workers patched their trousers when they tore or wore away. The patches were in the form of triangles and braid strips to create patterns. These pants were worn when men went home and wanted to impress the women. One can still see *umbaselo* pants being worn to this day. The white forehead sticker referenced the traditional Xhosa face-painting during the initiation of young men. The Pondo people believe that connects them with their ancestors.'



### Craig Native

SUMMER COLLECTIONS 1999-2000





**Destroy**

*Disorientate Collection*

**SUMMER COLLECTIONS 1997-1998**

Inspired by the fine line between love and hate and the ability to transform the most distressing images into visuals of timeless beauty. The dress was an example of how complete extremes can work together. Raw stretch mesh with screen print and hand cut edges left raw.

→

**Marc and Michael**

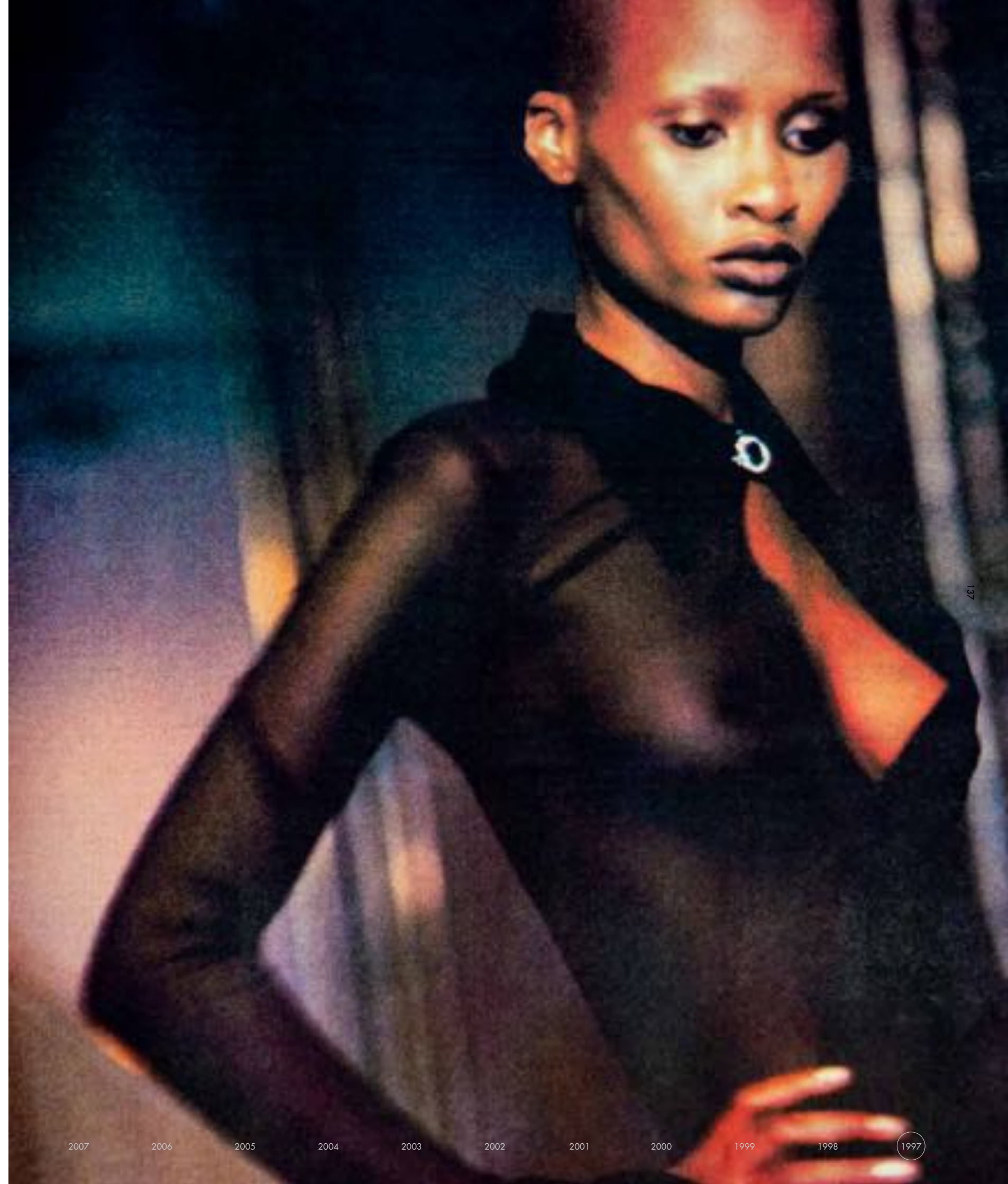
**SUMMER COLLECTIONS 1997-1998**

PAGE 137

**Thebe**

*Geology Collection*

**SPRING SUMMER COLLECTIONS 2017**









# FASHION FUSION

The Fashion Fusion crafter development project was initiated in 2004 and is SA Fashion Week's most wide-ranging mentorship programme to date. The purpose of the project was to offer crafters the space to expand their skills and learn new ones through exposure to contemporary fashion-making. Open to anyone practising craft, the project piloted in Gauteng, and expanded in its third year to include the North West, KwaZulu-Natal, the Eastern Cape and the Western Cape, and expanded to all nine provinces in 2007.

The crafter-designer collaborative process would typically begin with an intensive week- or two-week-long programme within a community's home base, which actively facilitated and encouraged a free flow of creative ideas among all the participants. Designers and crafters would subsequently workshop and develop new creative ideas and techniques. Equally important to the process was the transfer of production skills, including pricing, quality control and time management, to encourage crafters to become more self-reliant and entrepreneurial.

Within four years, a vibrant collaborative culture had taken root to such an extent that, by 2007, more than 60 percent of designer collections shown at SA Fashion Week, featured hand-made detail or embellishment specifically commissioned by the designers. And although the well-trodden territories of felting, embroidery, crochet, appliqué and the ever-present beading were regularly traversed, the resulting garments would never look remotely curio cute. The luxury was in the details of indigenous nuances of tone, texture and skill.

As the project gained traction and crafter communities grew in confidence, members would be sponsored to attend SA Fashion Week, in Johannesburg, for upskilling immersion programmes. The Fashion Fusion Project developed into the largest of its kind, where over 79 designers (both established and emerging) and 800 crafters worked together. The project was funded by the Department of Arts and Culture and was terminated in 2011.

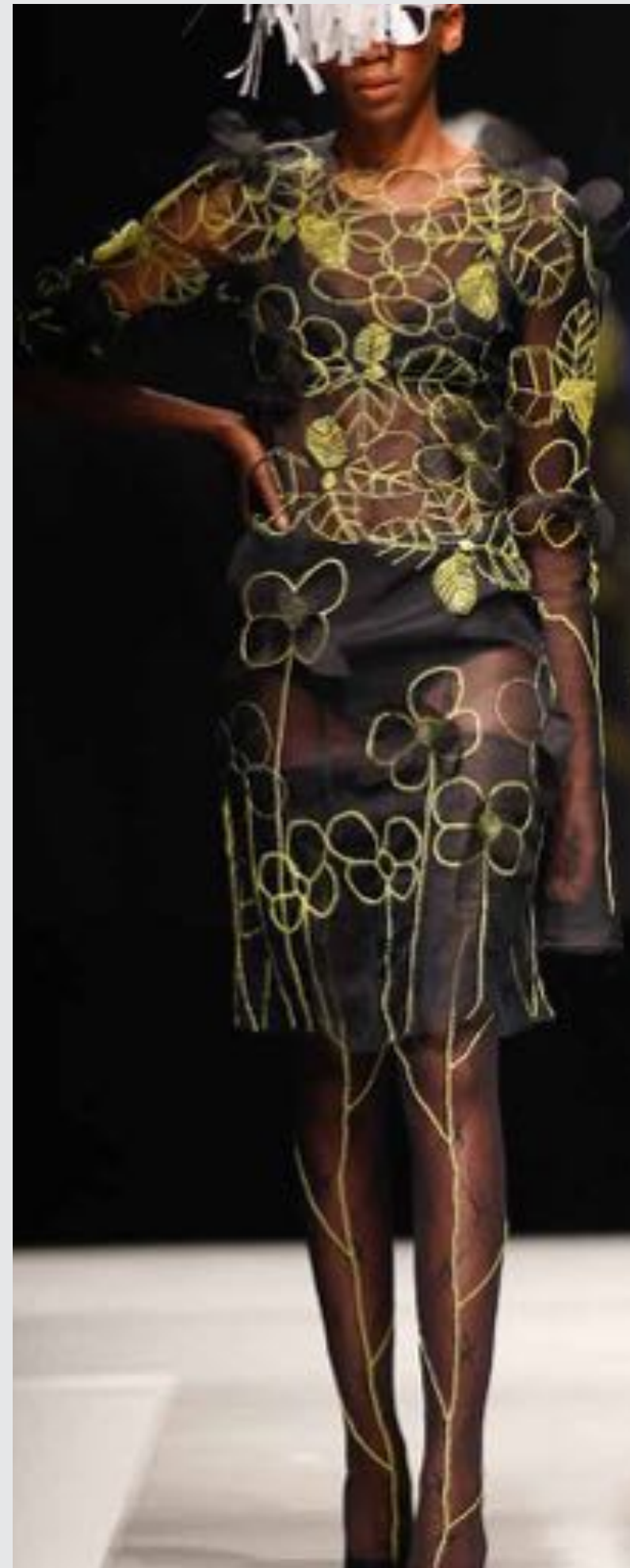


**Holmes Bros**  
Crafters from Kwa Zulu- Natal  
SUMMER COLLECTIONS 2006





Clive Rundle  
 Crafters from Gauteng  
 SUMMER COLLECTIONS 2011



Clive Rundle  
 Crafters from Gauteng  
 SUMMER COLLECTIONS 2011







**Terrence Bray**  
*Crafters from Kwa Zulu-Natal*  
 SUMMER COLLECTIONS 2011



**Terrence Bray**  
*Crafters from Kwa Zulu-Natal*  
 SUMMER COLLECTIONS 2011



**Kottin Twille**  
*Crafters from Gauteng*  
 SUMMER COLLECTIONS 2011



**Vesselina Pentcheva**  
*Crafters from Limpopo*  
 SUMMER COLLECTIONS 2011





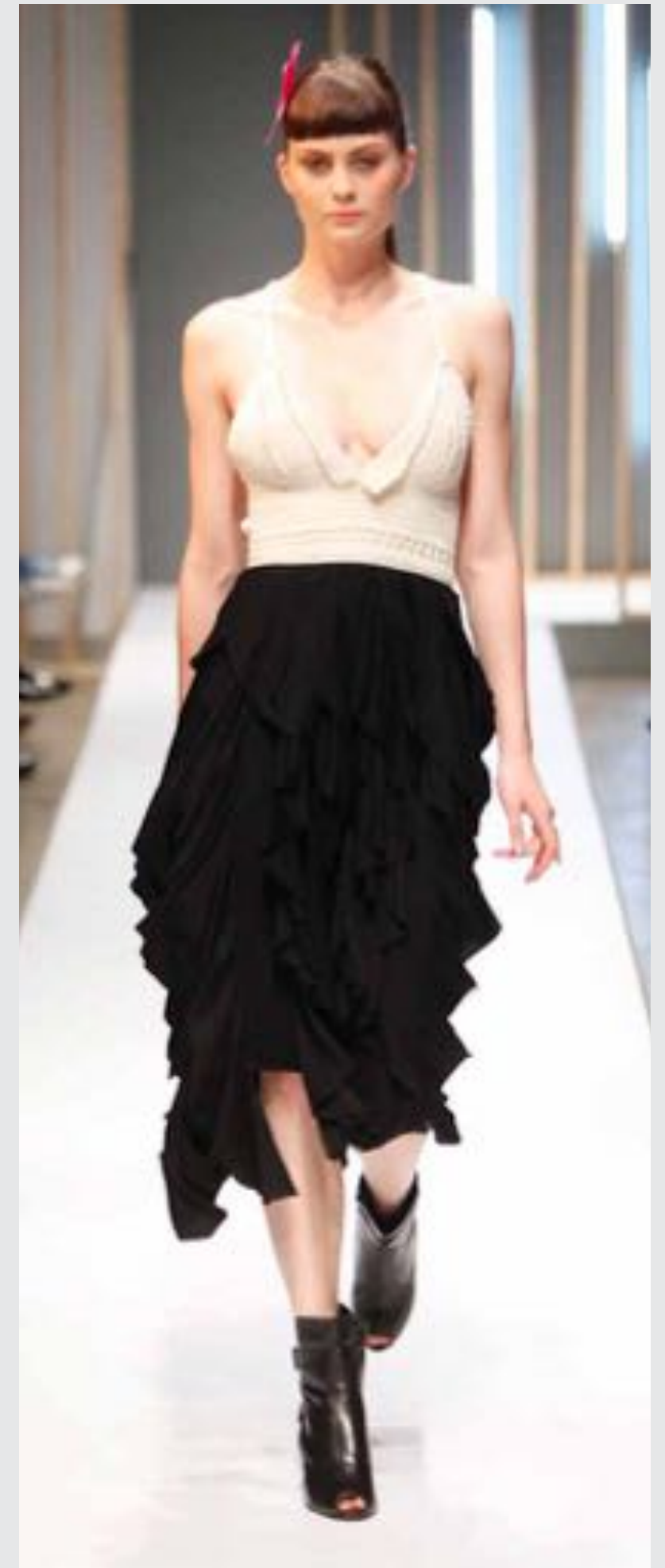
**Terrence Bray**  
*Crafters from Kwa Zulu-Natal*  
 SUMMER COLLECTIONS 2010



**Amanda Laird Cherry**  
*Crafters from Gauteng*  
 SUMMER COLLECTIONS 2011



**Terrence Bray**  
*Crafters from Kwa Zulu-Natal*  
 WINTER COLLECTIONS 2011



**Sibu Msimang**  
*Crafters from Kwa Zulu-Natal*  
 WINTER COLLECTIONS 2010





**Guillotine**  
*Crafters from Limpopo*  
 WINTER 2009



**Amanda Laird Cherry**  
*Crafters from Gauteng*  
 WINTER COLLECTIONS 2011



**Amanda Laird Cherry**  
*Crafters from Gauteng*  
 SUMMER COLLECTIONS 2008



**Amanda Laird Cherry**  
*Crafters from Gauteng*  
 SUMMER COLLECTIONS 2008





**Story**  
 Crafters from North West  
 WINTER COLLECTIONS 2008



**Story**  
 Crafters from North West  
 WINTER COLLECTIONS 2008



**Story**  
 Crafters from North West  
 WINTER COLLECTIONS 2008



**Terrence Bray**  
 Crafters from Kwa-Zulu Natal  
 WINTER COLLECTIONS 2008





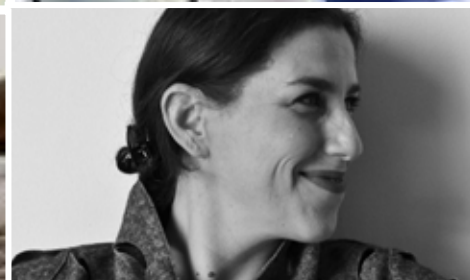














# PROFILES

**A**

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**AFRICAN STYLE STORY**

‘I came to Africa and fell in love with traditional fabrics – they evoked my old dream of fashion.’ With little formal training in the field, but inspired by the many stories, traditions and faces of women she encountered on her extensive travels, Carla Pinto began designing in 2006. Her label, African Style Story was launched at SA Fashion Week in 2016. Based in Niassa, one of Mozambique’s poorest provinces and drawing on her former experience as a communications consultant, Carla Pinto is actively engaged with community outreach through a programme which donates beautiful headwraps to patients undergoing chemotherapy to raise awareness of cancer among teenage girls. A percentage of proceeds from garment sales is donated to the Cancer Association of South Africa. *Born* Lisbon 1976

**AKJP**

Keith Henning started out with a few menswear items and luggage pieces which were sold at the Neighbourgoods Market in Cape Town. The focus was on a minimal, sophisticated and timeless aesthetic in a muted palette. He named the label in honour of his grandfather, Adriaan Kuiters. Keith is fascinated with the golden age of travel and the functional simplicity and classicism that was associated with it. Keith has done several collaborative ranges using imagery by Cape Town-based artists, Georgina Gratrix, Julia Rosa Clark and Jody Paulsen to develop original fabric prints. *Born* 1982

**ALBERTUS SWANEPOEL**

Quartus Manna was Albertus Swanepoel’s womenswear label until he switched to hat design. He moved to New York in 1989 where he trained as a milliner under Janine Galimard, who had worked for Balenciaga in the 50s and 60s. From 2004 he collaborated with several designers such as Carolina Herrera, Proenza Schouler and others on runway collections. His millinery label is carried by several international stores. In 2008 he was a runner-up in the Council of Fashion Designers of America (CFDA) Vogue Fashion Fund Award. He is continuously inspired by Africa and its diversity. *Born* Pretoria 1959

**ANNA-MARI CLAASEN**

Initially enrolled for a degree at the University of Cape Town’s Michaelis School of Fine Art, Anna-Mari Claasen turned to fashion design once she discovered her true vocation after being exposed to the high-end fashion stores of Tel Aviv’s affluent Kikar Hamedina as an au pair. She first incorporated her love of art by painting on fabric and experimenting with the sculptural qualities of stretch fabric whilst studying, and has continued to do this throughout her career. Anna-Mari earned a coveted internship with Zuly Bêr’s Lamine Badian Kouyaté in Paris after scooping the SA Fashion Week New Talent Award in 1999. A

former design lecturer with Gordon Flack Davidson Design School, she has been instrumental in many fashion skills development projects including the Fashion Fusion Project with SA Fashion Week, the ASM Fashion Industry Work Readiness Programme to develop new labels and the 21 Steps Edcon Retail Readiness Programme. *Born* Bela Bela 1974

**ANMARI HONIBALL**

‘I do not consider clothing to be art. It seems too practical and purposeful to be considered such in the Western sense. I understand what I do more as a means of applying the principle of artful technique to the everyday or as putting art to work. Anmari Honiball studied both fine art and fashion design and believes clothes must communicate with one’s surroundings. Beauty and comfort are key elements in her work. Starting her career as an assistant to designer, Marianne Fassler, she was a finalist in the 2012 Elle New Rising Star Design Awards in 2012 and in 2013 showed her first womenswear collection at SA Fashion Week Spring Summer Collections in 2013. She won the Lufthansa 1st Class Collections, also in 2013, and was a finalist in the New Talent Search. *Born* Kimberley 1986

**AMANDA LAIRD CHERRY**

‘My collections are a sculptural exploration to make what I have in my head tangible. Clothing allows me to incorporate my other great loves – fine art and drama – into a sustainable business. It also resolves the desire I have for greater political engagement by enabling me to use clothes to tell stories about the beauty of South Africa and its people to promote greater dialogue and reconciliation.’ After working for a surf and sportswear company and a mass retailer, she founded the Durban Designer Emporium (DDE) with Colleen Eitzen and Neil Roake in 1996. Subsequently she opened the lifestyle shop, The Space in 1998 with Colleen Eitzen. Amanda, who has always been fascinated by Japanese culture and, in earlier years, fused it with a Zulu influence, first showed at SA Fashion Week in 1999. Extremely respectful of cultural appropriation, she is deeply influenced by South Africa’s multicultural reality and her own desire to pay homage to its unique layers in a sensitive and contemporary way. In more recent collections, she has explored and translated the imagery, impressions and memories of her own childhood at the foot of Cape Town’s Table Mountain into her distinctive signature. *Born* Cape Town 1962

**B**

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**BLACK COFFEE**

With a name inspired by late nights, hard work and the 1948 Sarah Vaughan classic, Jacques van der Watt debuted at SA Fashion Week in 1999. Occupying a space somewhere between history and imagination, designer Jacques’ collections all start off with a deeply referential approach. His initial

drawings show the constructional concept of the garments. These are then further explored with the show’s venue as a source of inspiration. ‘The starting point is always strongly conceptual. Despite any theatricality, the clothing remains the hero. One form often leads to the next and single ideas evolve into one large and continuing body of work of interstitial collections. I believe in timeless, slow fashion,’ says Jacques, who draws deeply on his two major fields of interest, African and Japanese culture. Fabrics, for his signature investment pieces, are customized with geometric interplay a key element. Each collection derives from a different base, a new influence. Decorative and constructive geometry work hand in hand with the common idea that garments are sculptural, three-dimensional structures often built up from transparent layers. Repetitive patterns distort or give shape. Jacques has been nominated five times for the SA Fashion Awards and has won twice (in 2001 and 2007). In 2009 he received the Mercedes Benz Art Award for his installation referencing the earthy red hues used by Himba people of northern Namibia. He is the 2017 winner of the SA Fashion Week Cape Wools SA Designer Challenge. In 2018 he exhibited a wool outfit embellished by a crafter from Katlehong at the Commonwealth Fashion Council Exhibition in London. *Born* Pretoria 1971.

**BONGIWE WALAZA**

Bongiwe’s Xhosa roots are in the Eastern Cape. The daughter of a dressmaker, she started making her own clothes from left-over bits of fabric, as well as assisting with orders, from an early age. After qualifying as an electrical engineer, she started her career at Telkom wearing a self-made dress on her first day, which quite soon led to a steady stream of orders, which she fulfilled by working at night. In 1997 she started studying fashion at the Durban University of Technology, and in her first year, won both the Du Pont Lycra National Award and became a finalist in the Smirnoff International Awards. In 2001 she became one of four winners of the M-Net AngloGold African Designs 2001 competition who showed at New York Fashion Week and went on to show at SA Fashion Week the same year. Her distinctively African signature has always allowed her customers to express their own culture through fashion. It has also afforded her many opportunities to show her work at various South African embassies around the world including Berlin, Beijing, Bombay, Cairo, Guangzhou, Hanoi, Hong Kong, Paris, Milan, Mumbai, Qatar, Shanghai, Singapore, Thessalonica, Tokyo and Zurich.

*Born* Mqanduli (Eastern Cape) 1964

**C**

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**CLIVE RUNDLE**

Clive disavows the title of fashion designer in favour of describing his garment-making as a ‘design-dream process that culminates in intricate structures, a kind of intelligence that harmoniously integrates multi-cultural impressions. ‘I happen to compose in fabric

while cutting structure. The model carrying it is integral to the composition... so is the atmosphere. It is a trick of the eye, a way of seeing something imaginary.’ After starting his career supplying local and international fashion label boutique Wizards in 1983, Clive opened his store in 1988 and showed his first collection at the Collections Printemps-Été 1989 at the Cour Vitrée, Paris. In 2010 he participated in the Africa International Arise L’Afrique-à-Porté Autumn Show in Paris and presented a paper at the 4th International Conference on Design Principles and Practice in Chicago: *Divduality – An Ethnography of the Dress*. In 2011 he showed his One Pattern Piece, One Week, One Fabric, One Collection at the addictlab in Brussels and was the subject of the exhibition: *Clive Rundle – About Memory* at the Afronova Gallery where the movie *Dust to Dust*, for which he did the costumes, was screened in Johannesburg. He was also featured in *Fast Forward Fashion* by Nathalie Grolimund. In 2013 Clive and his entire studio participated in a three-month immersion programme hosted by Anne Chapelle, CEO of BVBA 32 in Antwerp followed by a show with BVBA 32. He represented South Africa in Global Fashion Capitals at the Museum at FIT in New York in 2015 with a garment from his Rorschach Collection which subsequently became part of the museum’s permanent collection. A second piece from the Swan Collection was acquired in 2018. In the same year he was invited to present a two-week design module, The Potential of a Slash, at the Fashion Design Department of Shih Chien University in Taiwan and also represented South Africa for the 2018 inaugural Commonwealth Fashion Exchange Design Exhibition held at Buckingham Palace, with a specially commissioned piece. The Brighton Museum and Art Gallery’s Fashioning Africa Collection Department acquired three pieces from his Afridesia 2003 New York Collection. *Born* Harare 1969

**COLLEEN EITZEN**

Colleen has been making dresses and picturing ideas since she can remember. She first walked into the fashion design studios at the Durban University of Technology during a matric class tour and immediately resonated with the career she was to follow. With her excellent drawing skills and keen interest in art history, her design approach has always been to reflect her personal ethos and love of simplicity in her clean cuts and functional pieces and above all, to make garments that a woman loves to wear. ‘SA Fashion Week gave me access to a wider audience and made me accessible to a wide audience, but my intention always is to remain true to myself.’ In 1996, she and Neil Roake set up the Durban Designer Emporium selling only her own as well as Amanda Laird Cherrie and Gideon’s work. In 2000, this evolved into The Space which only carries ranges that are designed and manufactured in South Africa. *Born* Amanzimtoti 1964

**CRAIG NATIVE**

A former sprinter who had participated in the South African Championships in 2000, Craig turned to fashion design to study at the Durban University of

Technology after a knee and ankle injury cut short his track career. His love of sport and music is reflected in his designs. Growing up on the Cape Flats in Mitchells Plain, he hit a nerve in the collective psyche with his modern take on South African culture using his signature clothing to comment on local society and politics. ‘Fashion cannot be separated from politics and the social realities.’ Taking his inspiration from the streets of Cape Town, he believes in making people think through his fashion statements. ‘I’ve stayed true to my core of Africanism and desire to highlight those parts of Africa not featured in glossy travel magazines.’ In 2010 he dressed the South African Football team for the World Cup.

**D**

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**DAVID TLALE**

It was David’s two uncles, both outstanding in everything they did, who introduced him to the world of fashion. ‘I was especially connected to the one who was a landscape artist. He would paint murals in many of the homes all over our neighbourhood. I loved the way he would walk into a room and start drawing out of nowhere, then, in the space of two weeks, a landscape would fill the entire dining room or living room wall. I enjoyed watching him mix colours, and how, without any reference, he would just create these wonderful paintings out of his head. The other uncle was a technician who would fix everyone’s electronics – radios, TVs, whatever. David was particularly drawn to him because of his dress sense. He would be dressed to the nines every day – a three-piece suit, shirt and tie, pocket square, a man bag and, the finishing touch – an old, distressed leather toolkit.’ ‘He also always had a tiny whiskey bottle in his pocket. I was struck by how stylish he was even though he didn’t own a car or a house, all he had was a bicycle. His influence was really major, I started putting myself together and became more discerning in my choice of clothing because of him.’ While studying auditing at Vaal University, David met and was impressed by the statement-making students studying fashion on the campus. His ‘aha’ moment came when he visited the sewing room and resonated with the creative atmosphere. After his studies in 1998, he took a part-time tutoring job in the fashion department while he ran a studio from his home sewing clothes for clients from the neighbouring townships like Sharpville and Sebokeng, as well as the suburbs. In 2003, he established his label, won the SA Fashion Week’s New Talent and simply never looked back. In 2012, he hosted a 13-episode reality TV show and mentoring programme, *The Intern by David Tlale* on SABC 3, mentoring aspiring designers in developing cohesive collections. He presented a collection on the ramp at New York Fashion Week in 2013 and showed independently on the streets of New York during NY Fashion Week in 2018. *Born* Vosloorus 1975

**DOPE**

‘My fashion journey started when my friends and I wanted to look cool and fresh on the basketball court. In high school we were wearing Air Jordans and Uptempo Nike basketball sneakers, but we wanted to look cool off the court too, so we adopted Nike Air Max running sneakers. Now our sneakers were cool, but we were still wearing team track suits. Our clothes weren’t matching our sneakers. I started a skate/hip-hop business to fill the gap doing the clothes our idols overseas were wearing but that weren’t available here and would have been too expensive anyway. Skate gear was the beginning of streetwear. Skateboarders were wearing retro basketball sneakers and listening to hip-hop. I

**DAVID WEST**

‘I am inspired by everyday things. My approach to design has always been to look for the beauty in

unexpected things, to challenge the norm of what is seen as attractive. I find bad taste incredibly inspiring and thought that people may discover their beauty through my clothes.’ He started his label while studying fashion at Cape Peninsular University of Technology staying late at night to use the studio machines and making up all the orders himself for a shop in Long Street. He first showed at SA Fashion Week after graduating in 1999. Within two years he was selling in Hong Kong, London, Stockholm and Tokyo. Other retail ventures have included a shop inspired by the late Brenda Fassie song called *Weekend Special* as well as a collaboration with product design duo, Dokter and Misses. He then joined Truworths as a trends analyst where he developed their in-house Ginger Mary and LTD brands. He subsequently joined Woolworths as a senior designer heading up womenswear and running special projects such as the new local designer initiative, Style SA, which is presented annually at SA Fashion Week. He is currently working in fashion e-commerce. *Born* Cape Town 1977

**DE MIL**

Coenraad de Mol literally grew up under his tailor mother’s cutting table where he would play with the off-cuts and steal his sister’s dolls to dress. ‘My mom taught me to never be afraid of tackling anything that required a needle and thread.’ As a young dancer, he developed a love of costume and design and subsequently switched entirely to design working as an independent costume designer for many stage and television productions. Two highlights were the African Extravaganza for the World Aids Conference held in Durban in 1997, and the London production of *Greece* held in Johannesburg in 2000. He established De Mil in 1997. The name is a quirky play on his own name and that of celebrated film director Cecil De Mille’s names in response to actress Norma Desmond famously telling De Mille ‘I am ready for my close up now’ while shooting the film, *Sunset Boulevard*. ‘As designers that’s what we do, we help to get people ready for their daily lives.’ Catering for free spirited individuals brave enough to live outside the conventional, he is a keen exponent of the idea of non-binary clothing. *Born* Johannesburg 1973

**DOPE**

‘My fashion journey started when my friends and I wanted to look cool and fresh on the basketball court. In high school we were wearing Air Jordans and Uptempo Nike basketball sneakers, but we wanted to look cool off the court too, so we adopted Nike Air Max running sneakers. Now our sneakers were cool, but we were still wearing team track suits. Our clothes weren’t matching our sneakers. I started a skate/hip-hop business to fill the gap doing the clothes our idols overseas were wearing but that weren’t available here and would have been too expensive anyway. Skate gear was the beginning of streetwear. Skateboarders were wearing retro basketball sneakers and listening to hip-hop. I



grew up playing sport, so I knew how comfortable sports clothes and materials were. It was skate gear that led met into fashion, and design in general.’ Self-taught, Andile Cele – who mixes the obvious with the not-so-obvious and challenges the notion of luxury with the versatility of sportswear – started his career designing casualwear for a skateboard company. He launched his own streetwear label, Designer Original Products Enterprise (DOPE) in 2009. At the time, his average shopper was 19. That person is now 29 and has changed his lifestyle and taste but is being replaced by new generations of 19-year-olds. To cater to the original youth customer, as well as a variety of other lifestyles that relate to the brand, sub-labels were introduced. DOPEorange features streetwear influenced by hip-hop and the youth culture, DOPEwhite is a trendy collection with a very contemporary twist, DOPEblack is an experimental line with a more formal feel, DOPEplus is the collaboration line and DOPEhomme emphasises luxury fabrication. ‘It’s all about comfort and style for me. Streetwear can’t be strictly defined – it’s just what feels comfortable. It could be formal, casual or sporty, or you could mix it all together and take a walk.’

*Born Umlazi 2009*

## E

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**ERRE**

‘We were pressed for time to register the company in 2000, so we randomly opened an old dictionary on myths and legends and saw the word *ere* – a French word that means to journey. We liked it because it’s simple and would look great on a label. It also evokes the idea of ‘a breath of fresh air’. Carina Louw and Natasha Jaume met as fashion lecturers at Oakfields College in Pretoria where Natasha taught sewing and Carina pattern making. Between classes they started collaborating and in 2013, the publicity they gained from being finalists in SA Fashion Week’s New Talent Search, catapulted their brand into the public eye. With their signature ‘new take on power-dressing’ approach of making clothes that allow modern women to navigate the complexities of contemporary living with a sense of empowerment, they have articulated seven key design principles that are applied to all their garments. These are based on a mixture of universal aesthetic design principles that include the importance of fit, classic timelessness, how critical it is to remain true to a signature style that captures one’s identity, being aware of the focal points that one wishes to emphasise, the impact of silhouette, the power of texture and, finally, the courage to take the risk to make a visual statement. ‘It is powerful and empowering to choose to make a fashion statement with one’s appearance.’ Princess Charlene of Monaco discovered the Erre signature during a shoot for a local magazine and has since commissioned bespoke custom garments that have gained several events.

*Carina Louw born Ermelo 1981*

*Natasha Jaume born Vereeniging 1984*

**EPHYMOL**

‘My collections are inspired by the 50s in Sophiatown. I loved the sophistication of that era, the patchwork, the township vibe and the hostels. The black men in hostels and townships didn’t have much money, and when their clothes got torn or worn, they would fix them with beautiful, neat patchwork. Even today one of the core things that people still do is patchwork. I love all that kind of thing, it takes it from rags to riches. I believe in preservation, it is

always about recycling things.’ Even as a teenager, Ephraim Molingoaane got bored with the ‘normal way of dressing’ and made his own coat out of a second-hand purchase which he wore to school. He started modelling in 1991 in township shows. ‘They had Black Miss South Africa, Miss Legs South Africa and Mr Nightclub.’ At that time, Brenda Fassie introduced Ephraim to Clive Johnson who was to become his mentor and adviser. After becoming the first black model to be the face of Diesel Jeans in a worldwide campaign in 1996, he became a fashion stylist which he believes is a very valuable background for a designer. ‘As a stylist you are ripping up other designs and changing their looks and putting different elements together to create your own image. You have to know how to put things together. I always say the best designer is the best stylist.’ Ephraim first showed at SA Fashion Week in 2002. ‘It was called the Pink Panther collection because it was pink and black. I was one of the few local designers who used pink and flower print fabrics for men. ‘I just love the experience of dressing men. It is always a wonderful challenge to convince them to dress in a different way with new colours and fabrics.’

*Born Soweto 1971*

## F

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**FLOYD AVENUE**

The Smarteez label was a South African youth culture phenomenon that celebrated individuality. They understood fashion to be a tool of expression and a declaration of freedom. ‘We were brought together by our mutual rebellion against the expected norms, the questions we had about life. We all agreed that we express the random world we live in with our random attire’ says one of them, Morapedi Floyd Manotoana. They called themselves The Smarteez after winning a 100th Year Wear Competition organised by the French Institute in Joubert Park in Johannesburg in 2008 for their fabulous dress sense. After learning to sew from fellow Smarteez, fashion designer Lethabo, Floyd studied fashion design at the South Western Gauteng College in Soweto and went on to launch his own label, Floyd Avenue, in 2013 which won the SA Fashion Week Scouting Menswear Competition in 2016. ‘When you are creating a brand, you have to make it sound right – Floyd Path or Floyd Street sounded weird, so it had to be Floyd Avenue. The reason why I am better at designing menswear, is because I design the dream pieces that I would like to own. It’s about me first – I need to understand my own space.’

*Born Soweto 1986*

## G

– **GERT-JOHAN COETZEE**

Gert-Johan Coetzee told his mother in Grade 2 that he would be a famous fashion designer one day. As a young school boy, he first started dressing his pencils in tissue paper and then his sister’s dolls. At the age of eight, his mother sent him to sewing classes and soon after that he started entering the Bernina Fabric Fun competition, Lapjol which he went on to win several times. He was already operating a fully-fledged studio at the age of 16 and graduated from North West School of Design in Klerksdorp, at the age of 18 in 2005. During his second year he won the Bukani Fashion Award which led to an internship with the studio that had created the Madiba shirt. He met Kim and Khloé Kardashian while they were in South Africa as ambassadors for the alcopop drink, Brutal Fruit, and he ended up making a dress for Kim, who

passed it on to Kourtney. That was the break-through that established him as a red-carpet designer. He registered his business in 2009 and first showed at SA Fashion Week in 2010. He specialises in couture but also designs a ready-to-wear range called Gert. He is the mentor on the reality TV show, *Project Runway SA*. His commitment to the development of the South African fashion industry is illustrated by his sponsorship of the three-year GJC fashion bursary programme at the North West School of Design which is in its eighth year. He is respected in particular for using the powerful voice of fashion to focus attention on social issues with each collection he shows. Gert-Johan also champions women-focused causes such as breast cancer, violence against women and prejudice. *Born Koster (North West Province) 1987*

**GIDEON**

‘My philosophy has always been to follow my mood and headspace with an initial item of inspiration which I then follow through with in-depth research. My garments and outfits start off as fictional or non-fictional characters which I then bring to life with accessories that I source.’ His love of fashion comes from a childhood spent closely with his grandmother who was an excellent seamstress with a depth of knowledge and creative flair that continues to be a powerful influence. ‘She dressed many working women in the community as well as her four daughters. As a child I was mesmerised by watching women being transformed and empowered by her garments.’ Gideon is passionate about eclectically mixing textures and fabrics to produce a result that is more than the sum of its parts or their original intended usage. He likes a show audience to identify with one ‘character’ in a collection and participate in the feeling he creates. He cherishes his independence and enjoys sharing his ‘stories’ without commercial influence. ‘Fashion is a form of art, art is to evoke emotion – that is my ultimate goal.’ Gideon has been the head of creative design at the Durban University of Technology (DUT) since 2016. His teaching method is to ‘build his students up with a positivity that allows their own identities and fashion skills to incubate’ rather than forcing them into predefined moulds. He was instrumental in securing a DUT slot to introduce his top students at SA Fashion Week.

*Born Johannesburg 1969*

## H

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**HELON MELON**

Helen Gibbs established Helon Melon in Woodstock in Cape Town in 1995. She has a passion for natural fabrics and making everyday wear a priority with clear, simple design. Her most important reason for making garments is the hope that they will make the wearers smile. ‘I don’t dictate anybody’s style. My garments give them a platform to accessorise and add their own personal finishing touches.

*Born Virginia, Free State 1964*

**HOLMES BROTHERS**

Gary and Laurie Holmes started customising their surfboards when Laurie was 14 and couldn’t get anybody to do it for him. This quickly expanded into a small business making ultra-thin wafer boards and a logo that soon appeared on their distinctive T-shirts and boardshorts. Gary studied fine art and Laurie, textile design. They both started out in the corporate clothing business while building a fashion label aimed at free-spirited young men and women on the side.

This was launched as Holmes Bros in 1999 and first showed at SA Fashion Week in 2002. They have shops in Cape Town, Johannesburg, Ballito Bay, Hillcrest and La Lucia in Kwa Zulu-Natal. All garments are locally produced as part of their community commitment and a zero-waste policy sees off-cuts and unused fabrics transformed into their collectible shopping bags. They have sponsored the Menswear Award of the Durban Institute of Technology’s Department of Fashion Design for the past six years.

*Laurie born Durban 1967*

*Gary born Durban 1975*

**HOUSE OF OLÉ**

Olebogeng Ledimo started out as a model and worked as a sales assistant for the Fashion Nation Designers Emporium in Bloemfontein before developing such a deep interest in the garment-making process that he would spend many hours after work sewing in the shop’s in-house manufacturing studio. He first showed some garments at the SA Fashion Week Exhibition where he was approached by Wandi of Loxion Kulca to join them and go on to become their creative director. He launched his first House of Olé collection on the ramp at SA Fashion Week in 2006. The House of Olé label came about by combining his nickname, Olé, with his love for lions, their pride and how they dominate their territory and organise their lives. He resonates with them as they do everything together. In 2009, he took a sabbatical from his business to do a course in tailoring at the London School of Fashion that resulted in the Olé London Limited Edition. In response to the many internship requests and with his love of mentoring, he developed the reality TV show, *Raw Silk*, for SABC 1 where aspirant designers are given the opportunity to compete for an internship while receiving extensive coaching and publicity. *Born Bloemfontein year 1979*

### J

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**JULIAN**

Julian launched his brand of both ready-to-wear and couture garments after completing his fashion design training in the 90s. The Julian label was sold to high-end boutiques and chain stores and exported to the USA through a New York agent. He also created made-to-measure bridal and evening gowns for many local socialites and celebrities. Julian believes that a designer garment should be well-tailored and impeccably finished for it to be recognised as a luxury product that can demand a higher price. He has therefore personally trained and developed his artisans and garment workers, including beaders who were upskilled from cleaners, all with an emphasis on a perfect finish and cut required for top quality product. He has a personal passion for pattern making and has always created all his own. ‘I have always focused on creating beautifully cut and finished luxury garments of an international standard.’ *Born Johannesburg 1964*

## L

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**LEOPARD FROCK**

‘There are so many places in South Africa called Leopard Rock, why not do Leopard Frock?’ According to Marianne Fassler, frock is a lovely old worldly word that also has all the campness she adores. ‘It is just a gorgeous, flippant, rather humorous word to use for a label.’ It equally captures the deep inspiration she draws from Africa and the unabashed love of animal print she has had since her business started in the 80s. ‘It has a wonderful sort of presence.’ She has

always been fascinated by African tribal costume and ceremony. ‘Just walking down Diagonal Street in Johannesburg, you could see the Venda people dressed the way they would normally dress. To this day, you will find people wrapped in their Basotho blankets because it expresses an eternal truth somehow. I think translating costume into contemporary clothing is another story however.’ And here she treads a careful and respectful path. ‘I do know pin-stripe, tartan, patchwork, torn and shredded things, intricately beaded collars – I know my language – and the tribal inspiration must become fashion clothing.’ She soon realised she was going to have to create her own fabrics when she launched her business. ‘We use everything. Every scrap is combined to become a unique garment that can never be repeated. You can take an existing African print and overlay it with hundreds of scraps of other African prints and there you have created an entirely new African print.’ She is particularly fond of using stretch gauze with African beads sewn onto it. ‘Stretch fabric is so easy to wear – almost like not being dressed in clothes – so it can become part of the wearer and change her body language. Fashion for me is something quite ephemeral, something you can’t quite pin down but something you know you can’t live without.’

**LIFE**

André Martin is a self-taught designer rooted in the city, on the street corners and skate parks, the taxi ranks and corner shops. ‘We come from the street – our label was born there, we understand it. Life wants to bring living back to the streets, where it belongs.’ *Born Durban 1976*

**LOXION KULCA**

Growing up, Wandi Nzimande’s dad sold second-hand furniture, and his mom, clothing. ‘I would work in the shop with the clothing. When we started in 1999, the hip-hop culture was big. We wanted to incorporate a bit of that into our own look. I love hats and so we got aunts and grannies to knit hats for us that turned into our iconic beanies. We sold hundreds of thousands of beanies. Getting them made was a big challenge, so we would commission ladies in the street to crochet them. We’d leave the wool with them on a Thursday and do a run to collect on Monday. ‘I also wanted to create affordable and workable clothes that would reflect the multiple cultures one finds in the townships, as well as the utility that is required from clothes. A township person has many lives in a single day. It starts with travelling, so comfort is key, but then it must also be appropriate for work or for going out on Fridays – clothing must serve many lifestyles. Affordability and styling are vital. We were inspired by the overall. We had to figure out how to put value to that state of mind – that of working to feed the family and make it cool.’ Loxian Kulca ran a design competition called Loxion Passion Fashion in Soweto between 2001 and 2004 showcasing young designers from all over Gauteng each month. The overall winner would then be included in their SA Fashion Week show. *Born Soweto 1976*

**LUKHANYO MDINGI**

‘We create easy, timeless fashion by tapping into the essence of what these words mean to permeate every piece. We are deeply referential of cross-cultural inspirations and soulful contemporary narratives. Our commitment to a sense of authenticity is rooted in the spirit of love which I believe defines the unique nature of the signature and label.’

*East London 1992*

**LUNAR**

Since its inception under the original founder, Karen Ter Morshuizen, as well as Dominique Gatland and continuing under present day owner and creative director, Nicola Luther, the Lunar label’s distinctive ethos has always been to create clothing that was as natural as possible in both fabric and design. They use the finest, predominantly natural, fabrics such as pigment-dyed linen, hemp, silk and organic cotton, bamboo and wool, as well as the best craftsmanship. Design inspiration is drawn from nature and the African landscape as well as the hand-worked quality of crafting or art. Deeply committed to fair trade and sustainable practice, the business believes decent working conditions for its employees are fundamental to their label.

*Karen born Somerset West 1972*

*Dominique born Johannesburg 1980*

## M

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**MANTSHO**

Mantsho, which means a beautiful dark complexion in Sesotho, was established in 2005 by Palesa (Flower) Mokubung after a four-year stint with iconic designer brand, Stoned Cherrie where she eventually became lead designer. A graduate of clothing production from the Vanderbijlpark Technical College, she has travelled extensively throughout Africa drawing inspiration from indigenous cultures and historically important black South Africans. Her abiding motto is ‘a garment has to do something for your life’. *Born Kroonstad 1981*

**MMUSOMAXWELL**

‘It’s only the quality of your product that counts.’ Mmuso Potsane and Maxwell Boko launched their label, Mmusomaxwell in 2017 after winning the David Tlale Internship Programme. Winning the New Talent Search competition in the same year, allowed the duo to show at SA Fashion Week and secured them a year contract with specialist designer agent, The Fashion Agent and a trip to London which the far-thinking duo exchanged for studio equipment and another ramp show instead. ‘Showing is critical, both because it enforces the discipline of creating a new collection and keeps you in the media and consumer’s view.’ Deeply referential of their African heritage within a contemporary context, their signature design balances complex construction and pattern-making with wearability. ‘We want to create garments that are intricate to the eye but effortless on the body.’ *Mmuso born Qwaqwa (Free State) 1991* *Maxwell born Zinduneni (Eastern Cape) 1993*

## N

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**NAKED APE**

Sheldon Kopman grew up in Johannesburg where he ‘gypsied’ around with his single mom before going into the fashion industry as a model and soon became a highly respected producer, creative director and stylist. He lived in New York in the early 90s where he developed a keen interest in the language of hip-hop, ‘what it meant, what it was about, the history’ and launched his clothing label, Naked Ape, in 2010 with the dream of demonstrating what could be done in the South African luxury space. His signature style embraces a ‘buy less wear more’ philosophy of multi-functional, well-considered pieces of good quality and in beautiful fabrics that can take the wearer a long way and into a variety of situations simply by being exceptionally well designed. He believes passionately in the importance of a cohesive



fashion industry structure where designers and skilled garment artisans work closely together. ‘Designers cannot exist without highly skilled artisans. We need to work hand in hand – we each add something to the other.’

Born Pietermaritzburg, 1972

**R** –

**RICH MNISI**

‘I grew up with all these incredible family stories about my great-grandmother and the woman she was and, although I never knew her, the stories about her and my understanding of who she was can be found in my clothing.’ Rich, who founded his label in 2014, is keenly interested in the world of pop culture too, and draws much inspiration from contemporary film, music and art. His signature is best understood as a perfectly balanced blend of traditional African heritage and nostalgia shot through with contemporary culture.

Born Kempton Park 1991

**ROMAN HANDT**

‘The urban intensity of Johannesburg influences my work tremendously when I consider what great streetwear should be. Inner city clothing is visually chaotic, there isn’t a single social tribe that is immediately identifiable. I experiment with chaos in texturing and add it to the construction process.’ Roman Handt sees himself as an iconoclast who wants to ‘un-educate’ people about what they’ve been taught about fashion.’ One must live a life with a garment because it takes you to many places and reflects your identity’ He believes his task is to redefine the identity of 21st century man with cloth, cut and construction.

Born Johannesburg 1979

**RUBICON**

Hangwani Nengovhela comes from a long line of sartorial style. Her mother was a gifted dressmaker whose father would unstitch garments to teach himself patternmaking, and she describes her grandmother as the ‘Anna Wintour of Venda’. She spent her school holidays learning new stitches and ways of construction from her mother, it was therefore a natural progression that she would find her way into the world of fashion. ‘When I launched my label in 2002, my anthropologist grandfather suggested the name Mapungubwe in reference to the rich cultural history of this World Heritage site, that he had written up, but I thought it would be too much of a tongue-twister. Instead I fell in love with the idea of Rubicon, the metaphorical point of no return first used by the Roman general Julius Caesar during an invasion of enemy territory. I felt the name would inspire and motivate me to continue, persist and be resilient.’ Hangwani first showed her classic Rubicon signature at SA Fashion Week in 2005. ‘I like my pieces to convey a sense of timeless style and permanence. And I must want to wear every garment I include in a collection myself.’

Born Sibasa (Venda) 1976

**RYAN KEYS**

Ryan’s passion for fashion goes back to his early childhood helping his mother choose what to wear. A graduate from the Spero Villioti Elite Design Academy in Hyde Park, Johannesburg, he draws on the world around him as his main source of inspiration – seeing both positive and negative, the beautiful and not-so beautiful to feed his creativity. With a keen eye for

silhouette, a deep love of beautiful, and particularly delicate and sheer fabric as well as intricate detail such as embroidery, his creations have a distinctive and timeless elegance. ‘I am obsessed with fabrics – I can spend hours playing in a fabric shop. Funny enough, I cannot stand shopping for myself. I’m more about making other people pretty. That is what I enjoy most.’

Born Johannesburg 1991

**S**

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**SELFI**

The name is derived from self-care, self-empowerment and self-betterment. ‘Each collection taps into an aspect of the self – be it identity, sustainability or self-nourishment – the essence of the self, which is natural and authentic,’ says Celeste Arendse, the founder of this brand of clothing and accessories with its strong emphasis on sustainable and ethical production.

Born Malmesbury (Western Cape) 1984

**SHEILA-MADGE**

The natural environment and unexplained phenomena are the twin sources of inspiration for Sheila-Madge Bakker’s well-considered garments which fuse concept and the avante garde with wearability.

Born Nelspruit 1987

**SINDISO KHUMALO**

An architecture graduate from the University of Cape Town, Sindiso Khumalo worked with the architect, David Adjaye for eight years before completing a MA degree in Textiles at Central St Martins in London. ‘The materiality of objects has always fascinated me. I felt with textiles I could be involved in the materials made to create a garment, as well as the garment construction itself.’ Distinctive of her label which she launched in 2014, is the graphic images she develops for her textile prints that draw on her Zulu and Ndebele heritage as well as modernistic Bauhaus and post-modern Italian Memphis group references. Equally key is her emphasis on African storytelling and the need for beautifully designed garments with an everyday wearability. ‘Beautiful things alone are long gone. The world wants more.’ The ‘more’ for Sindiso is clothes that can become heirlooms because they are made to last and are in natural fabrics. She still wears cherished pieces handed down to her by her grandmother. She loves the pace of the fashion industry but has incorporated architectural principles in her approach. Equally she believes that clothes must be ethically made and made to last and has spoken on sustainable fashion platforms at both the United Nations and the European Union as well as collaborated with the United Nations Ethical Fashion Initiative to make handwoven fabric with artisans in Burkina Faso. She won the Vogue Italia’s ‘*Who is on next – Dubai*’ competition in 2015.

Born Muchudi, Botswana 1980

**SIESHISABELLE**

As child growing up in a creative home but in conservative South Africa, the word sies – which means ‘yuck’ or ‘shame on you’ – was one Isabelle Lotter often heard due to her non-conformist behaviour and artistic inclination. Her label Sies!Isabelle was therefore a defiant celebration of her uniquely creative identity and signature. The label was established in 2006 and launched at SA Fashion Week in 2009. ‘I create timeless clothing that makes my muse feel beautiful, dressing her in clothing that is flattering to her body shape, is easy to

wear and which compliments rather than eclipses her. Our African bodies do not conform to the Chinese, European or American mould yet we have been forced to feel shame rather than celebrate being healthy human beings.’ She designs for the more voluptuous woman, for women who embrace their figures and want to adorn them in beautiful clothing. Isabelle runs mentorship programmes for young designers where they can work on their projects in her studio and with both her and her experienced staff’s support.

Born Johannesburg 1983

**SOBER**

One of nine siblings cared for by her seamstress grandmother, Tshepo Mafokwane has early memories of staying up at night to keep her gran company as she finished commissions. Her love of design was ignited when she watched a tailor ‘conjure up her matric dance dress, seemingly out of nowhere’. She first went into the fashion business as a merchandiser but returned to her first love of design to open her studio part-time in 2006 while continuing to work in corporate retail and, soon after, was invited to present a collection at the Nederburg Auction. Initially only creating bespoke garments for the red carpet to her clients’ specifications, she increasingly felt the need to express her own vision more boldly. Taking the step to launch her own label and ‘no longer make clothing I do not love’ was a sobering experience. Her label, Sober, therefore reflects that moment of self-realisation and ‘cutting loose’. It also implies freedom from bonds that no longer serve one. She believes the success of her label is based on her keen understanding of what her typical customer wants and a ‘feeling’ that she expresses which is mostly inspired by her fascination with African culture and traditional queens in particular. ‘African women have changed, and I believe our fashion should follow suit.’

Born Polokwane 1980

**SNAPS**

Snaps is Keegan John Anderson’s label aimed at metro-sexual males who are willing to break free from the traditional expectations of how men should dress. He discovered his love of fashion during a stint as a studio intern with designer, Amanda Laird Cherry and went on to graduate cum laude from Durban University of Technology. Keegan is head of Gert-Johan Coetzee’s menswear division and Snaps is his own label for which he designs and prints all the fabric. ‘Snaps reflects my way of thinking. I love sharing my loudness, and Snaps allows me to do this’ He is a natural rebel who instinctively challenges societal norms. ‘Who’s to say that men won’t soon evolve into dressing in an androgynous way and stereotypes surrounding masculinity won’t fall away.’

Born Durban 1993

**STONED CHERRIE**

Afro-urban, also dubbed Afro-urban chic, is a term Nkhensani Nkosi coined. ‘I had wanted to create a brand that would express 21st century African identity and celebrate strong, beautiful women who had shaped our identity in some way.’ Having grown up in both rural Transkei and urban Diepkloof, Nkhesani wanted to contribute to transforming the way Africans feel about themselves. As a social sciences graduate who was inspired by the urban energy she experienced whilst travelling Africa, she went on to start a new visual narrative around African identity that would challenge the staid Big 5 stereotypes to the Afro-urban energy she experienced in South Africa.

‘Fashion has always been part of popular culture. For me, that was the form that it would take but it was a lot more to do with identity and culture than fashion, it was more about identity and social commentary. Fashion was the vehicle for self-expression.’ She established Stoned Cherrie in 1999 and launched it at SA Fashion Week in the same year. Nkhensani chose the name after her sister and a friend had written a film called *Black Stoned Cherry*, and ‘walking through a supermarket one day, I came across a tin of stoned cherries – in that moment, together with a bit of poetic licence, the brand name was cemented in my mind. Apart from the word ‘*jerrie*’ being township slang for woman, I enjoyed the idea of likening beautiful women to cherries.’ In 2005, she was recognised by US-based mentorship programme, Endeavour, as an impactful entrepreneur.

Born Johannesburg 1973

**STRANGELOVE**

Carlo Gibson and Ziemek Pater both studied clothing design at the University of Johannesburg before Ziemek came up with the name, Strangelove, for the collaborative label they launched in 2009. Carlo later did a diploma in fine art and jewellery design in Rome. Strangelove did many international shows in conjunction with theatre, ballet and musical productions and were known for the theatrical spectacle that their fashion shows always guaranteed. Strangelove produced both commercial collections as well as bespoke experimental pieces on commission. Their signature mainstream designs were well tailored with sleek silhouettes and a predominantly neutral colour palette that would emphasise shape rather than surface. Whilst they used conventional suit forms and tailoring for their menswear, they would bend the rules with unusual details or fabric choices, adding a hood or outsized ties and trousers. Strangelove designed the parade uniforms for the South African Olympics team in 2004 adding an unexpected twist to traditional sportswear with yokes and borders in shweshwe. In 2014 Carlo launched a new label, Klipa, which is township slang for R100. ‘My interpretation is that you put a clip on 10 x R10 = R100. With Klipa I’m developing a new identity for people to express what we are now as Africans.’ Carlo won the 2018 Wool Board Designer Challenge.

Born Johannesburg 1971

**SUN GODDESS**

Thando and Vanya Mangaliso began selling skirts out of the bonnet of their VW Beetle in 2000. Their distinctive ethnic African-inspired designs are often traditional in feel but with a contemporary twist. Inspiration is drawn from South African tales and images of traditional dress and cultural practices and turned into modern pieces. ‘We noticed that the more ethnic we were, the more positive the response.’ Fashion to them is a means of self-articulation and expression. After an initial career in business marketing and with an urge to express their heritage and culture, they turned to fashion as a means of communication. ‘One can deduce a lot of things from dress, which is a universal language.’ They showed their first collection at SA Fashion Week in 2002.

Thando born Cape Town 1975

Vanya born Mount Ayliff (Eastern Cape) 1973

**SUPERELLA**

‘I don’t see myself as a fashion designer. I am a maker of clothes and only partially a designer. I make clothes for people to buy and wear, not for models and hangers.’ Ella Buter’s mother made her children’s clothes and, as teenagers, they were each give a

sewing machine, so her clothes budget went on finding fabric and making the dresses she wanted but couldn’t find anywhere. She initially became a display artist before winning an Elle-Lisof bursary to study fashion at Lisof in 1999. ‘Comfort is everything to me. I make clothes for normal days not special days. We all must get dressed in the morning and I want to make that easier for my clients.’ Henry Miller’s *Tropic of Cancer* inspired the name of her label, Superella because ‘clothes are the one thing that can change who you are’.

Born Welkom 1966

**T**

–

**THEBE**

‘I grew up in an all-women home where my mother had an almost obsessive love of fashion and my grandmother was a seamstress.’ Thebe Magugu’s mother is always impeccably dressed. He now makes dresses as a way of giving to other women. ‘The magnetic power that I witnessed when she transformed herself using clothes.’ He started drawing stick figure fashion sketches after receiving a black sketch pad from his mother in Grade 3 and has never looked back. In 2017 *Elle Magazine* invited him to submit a proposal to the International Fashion Showcase 2018–19 in London where a panel of industry insiders, buyers and media, chaired by Sarah Mower OBE, selected him as one of 15 emerging international designers to produce a collection. This included a two-week tutoring programme in preparation for the collection to be shown at Somerset House during London Fashion Week in February 2018. ‘My collections are very considered because they come from a deep emotional place and I translate these emotions into functioning garments. I think that’s the most exciting part for me, the translation of meaning into fashion.’ His design philosophy is ‘to merge sleek, forward-looking design with motifs from his continent’s storied past, providing smart, multifaceted clothes as precious as the women wearing them’.

Born Kimberley 1993

**Y**

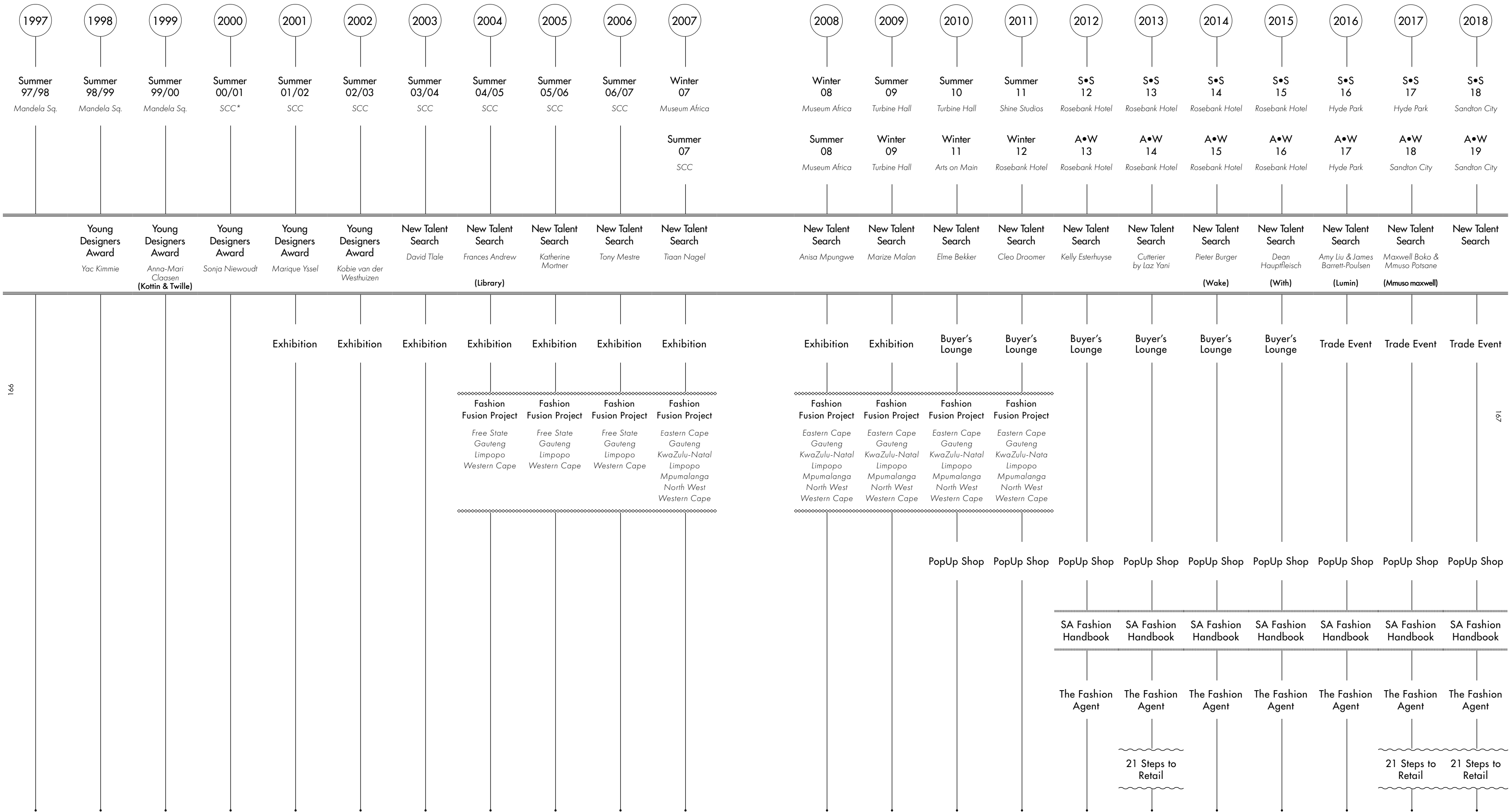
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**YOUNG + LAZY**

‘I already knew about street culture in primary school. The other kids always had the best clothes and sneakers and that is what ‘cool’ meant to me.’ Anees Petersen began his Young + Lazy label in 2012 and expresses a very personal idea of street wear-influenced style. ‘My work is really personal. It covers my heritage and culture, which comes through in my designs.’ He will take an existing chain store denim garment and reimagine it into something for his label by adding his own twists and touches. A graduate of the Cape Town College of Fashion Design and former co-founder of the Cornerstone Store, he currently works from a studio in Woodstock. ‘The feeling of being independent and doing what I think is right for my brand is good. I’m taking full ownership of my style and staying true to what I want do with it.’

Born Cape Town 1986





166

167

\*Sandton Convention Centre



# DESIGNERS

who have shown at SA Fashion Week

## 1997

Albertus Swanepoel  
André Croucamp  
Blue Zoo

Cathrine Moore

Clive

DE Patri

Duvall

Errol Arendz

Fancois Vedemme

Gabi Rosenwerth

Gavin Rajah

Gideon

Hilton Weiner

Hip Hop

Jenni Button

Julian

Juniper

Marc & Michael

Marianne Fassler

Marion & Lindie

Paul Munroe

Shakur Olla

The Boys

Thomas Red

Wonder Boy

The Boys

Vicky Leach

Willy Ndaira

Wanderboy

Yac Kimmie

Craig Native

David West

Dusk

Etiket

Fabiani

Irene Kotsiros

Jacques le Grange

Jenny Button

Joe Soap

Lialize Bezuidenhout

Maphiwe Mzolo

Maya Prass

Roman Rosoo

Nichola Frankel

Brett Goldman

Buyani Khona

Clinton Lotter

Clive

Colleen Dubane

Craig Native

David West

De Patri

Errol Erendz

Gavin Rajah

Hayley Rasool

Ineeleng

Irene Kotsiros

James Edward Moulder

Jaqui Pettridge

Julian

Karen Monk Klinjstra

Lialize Besuidenhout

lorena Bradley

Marianne Fassler

Marion & Lindie

Maya Prass

Paul Munroe

Row -G

Sam Bulgin

Scelo Ntshalintshali

Sister Bucks

Suzan Hansen

Terrence Bray

Thabani Mavundla

Wander Boy

Wily-Bët

David West

Domanique Gatland

Duvall (Brown Skin)

Etiket

Geraldine

Gideon

Helen Bull

ICUBA

Identity

Irene Kotsiros

Karen Monk-Klijnstra

Clive

Colleen Dubane- GFD Emporium

Lialize Bezuidenhout

Lotto Ramosili

Madame de Ville

Malcolm Klük

Marianne Fassler

Marique Yssel

Maya Prass

Mikateko Mhlanga

Nicole Aires (Gracia)

Nina Penberthy

Anieke van der Walt

Anna-Mari Claasen

Black Coffee

Bonga Bengu

Brett Goldman

Clinton Lotter

Clive

Colleen Dubane

Craig Native

David West

De Patri

Errol Erendz

Gavin Rajah

Hayley Rasool

Ineeleng

Irene Kotsiros

James Edward Moulder

Jaqui Pettridge

Julian

Karen Monk Klinjstra

Lialize Besuidenhout

lorena Bradley

Marianne Fassler

Marion & Lindie

Maya Prass

Paul Munroe

Row -G

Sam Bulgin

Scelo Ntshalintshali

Sister Bucks

Suzan Hansen

Terrence Bray

Thabani Mavundla

Wander Boy

Wily-Bët

David West

Domanique Gatland

Duvall (Brown Skin)

Etiket

Geraldine

Gideon

Helen Bull

ICUBA

Identity

Irene Kotsiros

Karen Monk-Klijnstra

Clive

Colleen Dubane- GFD Emporium

Koketso

Kula Kids

Lesego Malatsi

Life

Loxion Kulca

Lunar Clothing

Marion & Lindie

Marique Yssel

Matis Make Over

Maya Prass

Mikateko Mhlanga

Mikateko Mhlanga

Milkmaid

Natalie Callis

Nelson Pillay

Pasquale Hairstylists intercoiffure

Paul Monroe

Pierre du Plessis

R.I.P torn

Richard de Jager

Row -G

Ruby

Ruff Tung

Sandile Msomi

Sbo Shonge

Sister Bucks

South African Hair Collection

Stoned Cherrie

Strangelove

Sun Goddess

Terrence Bray

The Polo Winter

The Pringle Winter

Thomas Red

Thulare Monareng

X & O

Zanele Msele



Suzaan Heyns
Terrence Bray
Tiaan Nagel
Two
Tzvi & Ramon
Urban Goddess
Vesselina Pentcheva

## 2013

Albertus Swanepoel
Amanda Laird Cherry
Anmari Honiball
Bianca Warren
Black Coffee
Blacklisted
Casey Jeanne
Clive
Colleen Eitzen
Cutterier by Laz Yani
Elli-Nicole
Ephymol
Erre
Casey Jeanne
Clive
Colleen Eitzen
Cutterier by Laz Yani
Dusud Errol Arendz
Ephymol
ERRE
Fundudzi
GertJohan Coetzee
Haroun Hansrot
Jacqueline Munsami
Joel Janse Van Vuuren
Just
Kottin & Twille
Kujula C. Mtambo
Lerissa Terblanche
Loxion Kulca
Ludwig Bezuidenhout
Lunar
Mej. Lues by Hanrie Lues
Misshape
Muntsho by Leon von Solms
Naked Ape
Narainsamy by Mike & Sons
Palse Homme
Roman Handt
Row-G
Rubicon
Samantha Constable
SieslIsabelle
Skorzch
Sober
Stoned Cherrie
Strangelove
Suzaan Heyns
Take Care
Tembeka Vilikazi
Terrence Bray
Tiaan Nagel
Two
Vesselina Pentcheva

## 2014

Agut
Albertus Swanepoel
Amanda Laird Cherry
Amanda May

Amos Tranque
B.ZAR
Anmari Honiball
Anneen Henze
Beware The Wolf in Sheep's Clothing
Black Coffee
Casey Jeanne
Charithu by Mike Narainsamy
Claire McKenzie
Clive
Cloche
Colleen Eitzen
Cutterier by Laz Yani
Elli-Nicole
Ephymol
Erre
Fundudzi
GertJohan Coetzee
Gravite
House of Olé
House of Saint Luke
Ilan
JD by Shaldon Kopman
Jenevieve Lyons
Joel Janse Van Vuuren
Kat van Duinen
Keys Fashion
Kim Gush
Kottin & Twille
Larisa MODA
leigh Schubert
Loxion Kulca
Lunar
M4S
Mantsho by Palesa Makubong
Matte Nolim
Matte Nolim
Meistre House of Design
Mej Lues
Miri Fashion
Naked Ape
Oh!Deer
Palse
Plum Bum
Revelation Fashion
Roman Handt
Rubicon
Sfiso Sabelo
Shirts & Co.
SieslIsabelle
Sober
Terrence Bray
The Wolf
Touch of Bling
Vino
Wake
Yadah Exclusive Designs

## 2015

Adam & Eve
Afrikan Swiss
Ageo
Amanda Laird Cherry
Amos Tranque

Angelo Sebastian
B.ZAR
Black Coffee
Bluecollar Whitecollar
Bodhisattva
Chartu by Mike Narainsamy
Clive
Colleen Eitzen
Democracy of Denim
DOPE
Duke
Ephymol
Erre
Esnoko
Fundudzi
GertJohan Coetzee
GreerKyle
Hannah Collection
Hombre
House of Alfalfa
House of Olé
Iamione
Ilan
Influenced
Isabel de Villiers
Jenevieve Lyons
JJ Schoeman
Kamanga Wear
Keys Fashion
Lalessa
Life
Lunar
M4S
Mantsho by Palesa Makubong
Matte Nolim
Meistre House of Design
Michelle Ludek
Mod-ish
Nicole Hoyer Designs
Non- European
Oh!Deer
Olowsdotter
Plumbum Engineered
Ralfe
Revelation Fashion
Rich Couture//Mapitso
Rip 'N Sew
Rogue Wear
Roman Handt
Rubicon
Rumbie by Rumbie
Shirt & Co.
SieslIsabelle
Sober
Somerset Jane
Sun Goddess
Temprocha
Thabo Maktheta
Touch of Bling
Touch of Bling
Urban Zulu
Wake
Wear SA
With
Yadah Exclusive Designs

## 2016

African Style Story
Afrikanswiss
Anmari Honiball
Atelier Dajee
Aya Velase
Black Coffee
Clive
Colleen Eitzen
DOPE
Duke
Ephymol
Erre
Esnoko
Etsa
Floyd Avenue
GertJohan Coetzee
Greer Kyle
Guillotine
Heart & Heritage
HerRitual
Hombre
House of Olé
House of St. Luke
Isabel de Villiers
JJ Schoeman
Judith Atelier
Kat Van Duinen
Keys Fashion
Kottin & Twille
Lavinia
Leaf Lethare
Liz Ogumbo
Loayo Art & Creations
Lumin
Lunar
Mantsho by Palesa Makubung
Matte Nolim
Meistre House of Design
Michelle Ludek
Mod-ish
Nicole Hoyer Designs
Naked Ape
Morphe
Naked Ape
Non-European
Nu Base
Odon
Palse
Presidential
Rip 'n Sew
Rogue
Roman Handt
Rubicon
Sheila-Madge
SieslIsabelle
Siyathakoza
Sober
Somerset Jane
Sun Goddess
Tailor Me
T_Niche
Touch
Urban Zulu
Vintage Zionist
With
Yadah Exclusive Designs

Zamaswazi
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## 2017

African Style Story
Afrikanswiss
AGEO by Arnold Phasha
Akina
AKJP
Angela De Montigny
Anmari Honiball
Atelier Dajee
Aya Goods
Aya Velase
Bayanda Khathini
Beware the Wolf in Sheep's Clothing
Bi Parel
Black Coffee
Chu Yan (China)
Clive
Danielle Frylinck
De Mil
DOPE
Edda Gimnes
Ekta
Ellen Madie
Ephymol
Erre
Esnoko
Floyd Avenue
Gabrielle Swimwear
GertJohan Coetzee
Heart & Heritage
House Of Saint Luke
I Just Am.
iFele
Ipikoko
Isabel De Villiers
Janine Turner
Jessica Shuttleworth
JJ Schoeman
Judith Atelier
Kentse Masilo
Keys Fashion
Lalessa
Leaf Lethare
Leandi Mulder
LIU LIU
Liz Ogumbo
Loayo Art & Creations
Lukhanyo Mdingi
Lumin
Mantsho by Palesa Mokubung
Maria McCloy
Matthias M Mathee
Mmusomaxwell
N.O.T.E Clothing
Nisithi Sewnath
Nivadni Sewnath
No Shade
Originally Kasified Clothing
Palse
Pichulik
Pure Moon

Ri.ch Factory
Rich Mnisi
RK Menswear
Roman Handt
Rubicon
Selfi
Sheila-Madge
Siesl Isabelle
Simone Bufe
Sindiso Khumalo
Sisiano
Sober
SolSol
Somerset Jane
Stich and Steel
Summerheart
Sun Goddess
T_Niche
Tailor Me
The Hive
The House of Diva
The Park
The Watermelon Social Club
Thebe Magugu
Tide Louw
Tiller
Turner Studio
Urban Outlaw 69
Vintage X Afrofunk
Vintage Zionist
WW Style by SA
Yanela Mtalo
Young + Lazy
Yung Blood Apparel
Zamaswazi

## 2018

African Style Story
Afrogrunge
Amanda Laird Cherry
Artclub & Friends
Bayanda Khathini
BeachCult
Bi Parel
Birth
Black Coffee
Cindy Mfabe
Clive
Danielle Frylinck
De Mil
Dope
DUT: Rise of the Oxx
Ellen Madie
Ephymol
Erre
Esnoko
Fikile Sohulu
Five8ths
GertJohan Coetzee
Guillotine
Helen Asrat Design
Helon Melon
HSE of bespoke by Waseefa Hutton

Label	Designer name	Pages
<i>African Style Story</i>	<i>Carla Pinto</i>	31
<i>AKJP</i>	<i>Adriaan Kuiters &amp; Keith Henning</i>	38
<i>Albertus Swanepoel</i>	<i>Albertus Swanepoel</i>	67
<i>Amanda Laird Cherry</i>	<i>Amanda Laird Cherry</i>	25 37 50 70 80 97 114 120 134
<i>Anmari Honiball</i>	<i>Anmari Honiball</i>	48 67
<i>Kottin &amp; Twille</i>	<i>Anna-Mari Claasen</i>	4 16-17 27 41 52-53 72-73 82 90 95 105 134
<i>Black Coffee</i>	<i>Jacques van der Watt</i>	108 115
<i>Bongiwe Walaza</i>	<i>Bongiwe Walaza</i>	28-29 46 60-61 71 77-78 84-85 91-94 117 126 127 129 131
<i>Clive</i>	<i>Clive Rundle</i>	54
<i>Colleen Eitzen</i>	<i>Colleen Eitzen</i>	113 135
<i>Craig Native</i>	<i>Craig Native</i>	103
<i>DOPE</i>	<i>Andile Cele</i>	122 131
<i>Darkie</i>	<i>Themba Mngomezulu</i>	34 35
<i>David Tlale</i>	<i>David Tlale</i>	136
<i>David West</i>	<i>David West</i>	38 48
<i>de mil</i>	<i>Coenraad De Mol</i>	32 36 49 66 79 89 101 112
<i>Destroy</i>	<i>Michael Burt</i>	23 57
<i>Ephymol</i>	<i>Ephraim Molingoaane</i>	33 37 50
<i>Erre</i>	<i>Carina Louw &amp; Natasha Jaume</i>	21 43-44
<i>Floyd Avenue</i>	<i>Floyd Manotoano</i>	88 123
<i>Gert-Johan Coetzee</i>	<i>Gert-Johan Coetzee</i>	24
<i>Gideon</i>	<i>Gideon</i>	103 108
<i>Helon Melon</i>	<i>Helen Gibbs</i>	55 59 74 76
<i>Holmes Bros</i>	<i>Laurie &amp; Gary Holmes</i>	130
<i>House of Olé</i>	<i>Olé Ledimo</i>	45
<i>Julian Couture</i>	<i>Julian Smith</i>	133
<i>Keys Fashion</i>	<i>Ryan Keys</i>	110 132
<i>Leopard Frock</i>	<i>Marianne Fassler</i>	109
<i>Life</i>	<i>Andre Martin</i>	86 87 119
<i>Loxion Kulca</i>	<i>Wandi Nzimande</i>	38
<i>Lukhanyo Mdingi</i>	<i>Lukhanyo Mdingi</i>	58 104
<i>Lunar</i>	<i>Nicola Luther</i>	30 80 87 107
<i>Mantsho</i>	<i>Palesa Makubung</i>	22
<i>Mmusomaxwell</i>	<i>Maxwell Boko &amp; Mmuso Potsane</i>	49 68 69 75 76 81
<i>Naked Ape</i>	<i>Shaldon Kopman</i>	128
<i>Paul Munroe</i>	<i>Paul Munroe</i>	18 26 32
<i>Rich Mnisi</i>	<i>Rich Mnisi</i>	35 63 79
<i>Roman Handt</i>	<i>Roman Handt</i>	16 17 24
<i>Rubicon</i>	<i>Hangwani Nengovhela</i>	39
<i>Selfi</i>	<i>Celeste Arendse</i>	40
<i>Sheila-Madge</i>	<i>Sheila-Madge Bakker</i>	51
<i>SieslIsabelle</i>	<i>Isabelle Lotter</i>	19
<i>Sindiso Khumalo</i>	<i>Sindiso Khumalo</i>	36
<i>Snaps</i>	<i>Keegan Anderson</i>	20
<i>Sober</i>	<i>Tshepo Mafokwane</i>	111 118 121
<i>Stoned Cherrie</i>	<i>Nkhensani Nkosi</i>	64-65 94 100 124 125
<i>Strangelove</i>	<i>Carlo Gibson</i>	102 106
<i>Sun Goddess</i>	<i>Thando &amp; Vanya Mangaliso</i>	96
<i>Superella</i>	<i>Ella Buter</i>	6 37 138 139
<i>Thebe Magugu</i>	<i>Thebe Magugu</i>	15

# INDEX



Back cover text adapted from a quote by  
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Transcriptions  
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Photography  
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Eunice Driver Autumn Winter – Spring Summer Collections 2018  
Ivan Naudé Summer 1998 – Spring Summer Collections 2017  
Lizmarie Richardson backstage & social images  
Roger Jardine 34r  
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It has been an honour putting this retrospective together for Lucilla Booyzen. Not only have I met and engaged with incredible designers who have been so very generous with their time and knowledge, but who also allowed me access to their private motivations, drivers and dreams – I have learnt much from them and am humbled. I would also like to thank my assistant Margaret Ferreira whose thoroughness and dedication to the project astound.  
Anthony Tischhauser



FASHION  
IS DEFINED AS  
THE ART OF THE  
PERFECT MOMENT,  
THE NOW AT THE  
THRESHOLD OF  
AN IMMEDIATE  
FUTURE.