



Senyle

Issue II

Editor's Letter

When it came to choosing a thematic presence for Issue II of Semple magazine, winter seemed like the obvious choice. But ever the forward thinker, and never content with the obvious, Semple decided to challenge the icy season and delve into subjects that embody a chilling theme. Christmas and the macabre may not go hand in hand, but they both exist in a frozen world where assumptions are rife.

We invite you to join us as we dust off the cobwebs and defrost some preconceived perceptions in a magazine we hope will challenge your opinions and open your mind.

Until the Spring...
Sophie

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Why
So
Fur-ious?

You can't have your pet and wear it too

The morality of using fur is one of the most heated debates in the fashion industry. From red paint protests to the Yves Salmon concession in Harrods, everyone has an opinion on the use of fur for fashion with no one prepared to give ground. However, would anyone refuse to wear a fur coat if, for example, it meant catching hypothermia in sub-zero temperatures? In a life or death situation would anyone care about the debate, would they still have the will to uphold their belief?

Needless to say, the benefits of using fur for fashion purposes are far outweighed by accusations of cruelty and therefore the fur industry will always be tainted. The cost of one fur coat can equal the death of as many as fifty-five wild mink, eleven lynx, eighteen red foxes or thirty rex rabbits. The figures are heartbreaking, but Semple want to explore the divisions between those who choose to wear fur and those who don't.

November 2012 will see an anti-fur campaign on the streets of London and target high end brands who design clothes with fur, whilst the Inuit culture in Alaska will continue with their daily routines free from feelings of guilt. Why should this be? The answer is clear. There is a cultural divide between the acceptance and non-acceptance of the fur trade. However, when we take a closer look, the divide is not as clear cut as it may first appear.

Fur is renowned for being one of the first materials used by humans as a form of clothing. It guaranteed warmth and protection and for some, it was their only option. Now, fur has evolved into traditional dress that represents a culture and a way of life, as well as its association with glamour and high end fashion. In many countries, due to the surplus of supplies, fur is still a predominant form of clothing for indigenous people and certain societies. In Russia, for example, the Ushanka is a traditional winter fur hat, which is worn mainly by the police force. Yes, it keeps them warm in their frosty climate, but does this mean those who kill the animals for their skins are justified in doing so? Again, the line cannot be easily drawn because certain cultures have adapted to the climates in which they live by using fur as a means of survival. However, fur also features prominently in Western cultures, where climates are stable and average.

“the benefits of using fur for fashion are far outweighed by accusations of cruelty”

In European history, ermine fur was a material used by royalty, especially for royal connection ceremonies. How can someone in a rabbit fur snood be judged when ermine royal attire was considered justifiable?

In our quest for an answer we turned to PETA and the Canadian Fur Council, two companies obsessed with fur, but for very different reasons...

The Canadian Fur Council state proudly on their website that 'fur is a natural, renewable and sustainable resource'. Their message is simple; fur is a gift of nature, it is there to be used. They claim that 'in nature, animal species generally produce more offspring than the land can support to maturity'. So in their opinion we are simply making use of the surplus that nature creates.

The Council champions the idea, that we have a responsibility to protect wildlife areas that provide fur, by observing modern wildlife management and trapping regulations. From their persuasive and informative website we have learnt that there are now as many beavers and muskrats in North America as when the Europeans first arrived in the continent and that raccoons, coyotes and foxes are more abundant than ever before. Fur is not only beautiful, it is also functional and, unlike fast fashions made of synthetic materials, has longevity and can be passed down generations. Fur is an organic substance and the production of synthetic materials involves petroleum, a non-renewable resource. The production and transportation of petroleum causes environmental problems. The Council highlight that like plastic, synthetics do not break down easily and as a result remain in landfills for centuries. The dressing process of fur, on the other hand, will

only preserve the skin for some time; it will eventually dry out and deteriorate, returning to its natural state. They also present a shocking statistic; 'the fur trade accounts for about one-quarter of one percent of animals used as food and clothing each year. About twice as many unwanted pets are put down in humane shelters and ten times more animals are killed on Canadian highways alone'. Worldwide, the fur industry is an excellent example of a sector based on 'the sustainable use of renewable natural resources', which is a principle supported by all conservation authorities. The Canadian Fur Council states that absolutely no endangered species are used in their ethical and ecological production of fur and that licensing, and training courses for trappers are put in place.

"fur is a natural, renewable and sustainable resource...a gift from nature"

However, PETA claim that the attempt to pass off fur as being eco friendly cannot be further from the truth. According to their statistics 85% of the fur industry's skins come from animals on fur factory farms – a facility that houses thousands of animals, simply designed to maximise profit, having little regard for the wellbeing of the animals. The majority of the world's fur is processed in China, where environmental regulations are often ignored and PETA point out that waste

from fur farms is poisoning waterways and polluting the air. On their website PETA state that 'fur is only "natural" when it's on the animal.' Further reading highlights that once an animal has been slaughtered and skinned, the fur is treated with a concoction of toxic chemicals to 'convert the putrefactive raw skin into a durable material', in other words keep it from rotting. Salt, ammonia, formaldehyde, hydrogen peroxide and other bleaching agents are used during this process. Furthermore, PETA challenge the Canadian Fur Council's claim that leftover body mass is used to feed other animals, by stating that the carcasses from skinned animals are dumped into landfills and that many of the animals on fur farms are killed with injections of poison, which makes their flesh inedible.

With so many great alternatives PETA believe there is no just reason to wear fur, despite one's culture, climate or beliefs. They urge people to opt for plant-based, sustainable fabrics such as hemp, cotton, bamboo and linen. These fabrics are proven equally sufficient for keeping the elements at bay and so in turn save the animals. Designers who support PETA's claims include Ralph Lauren, Calvin Klein and Stella McCartney who will not use fur in their collections.

After reading around the subject in preparation for this feature, we have come to understand that it is extremely hard to define whether or not fur is okay, culturally or environmentally. We are torn – on the one hand our hearts go

out to the thousands of animals brutally killed for the sake of fashion and on the other, we recognise that fur is steeped in tradition and that some cultures will continue with their use of this primal resource. We are also of the opinion that if fur is a topic for debate then so is meat; yet millions of people continue to be meat eaters without being treated with the same hostility as those who wear fur. Leather is a by-product of cows, yet lots of us walk around in leather shoes without being condemned by protesters and we are not flour bombed when we order a burger. Do we have our morals confused or are we simply victims brainwashed by adverts by the likes of PETA, e.g. 'I Would Rather Go Naked Than Wear Fur' campaigns, with much-loved celebrities such as Pamela Anderson and Khloe Kardashian supporting the cause?

“85% of the fur industry’s skins come from animals on fur factory farms. A facility that houses thousands of animals, simply designed to maximise profit”

Our research appears to reveal that the problem lies with fur sourced outside of the regulations and that properly cultivated furs can,

in fact, be a good thing for our environment. Fair trade ethical fur if you will. We justify eating chicken and eggs by opting for free range instead of battery farmed hens; does our opinion on fur change if the animal had a happy life or if it was cultivated in an ethical way? Is 'free range' just a slogan we have adopted for a clear conscience, or does it really make all the difference? Surely if these animals have been cultivated and reared in an environment that causes no harm to the animal, or our planet, then the wearing of fur can be justified.

“a lot of us walk around in leather shoes unscathed by protesters and we don’t get flour bombed when we order a burger either”

Our editor’s opinion

“In theory I’m swayed to side with the Canadian Fur Council, but it was last week when I found myself in a vintage store in Camden, that I had to ask myself if that was the right decision. As I browsed the rails of vintage finds, I came across a beautiful fox fur stole; chocolate brown and glossy, it was stunning. The perfect accessory for the 1920s look that is ever popular these days and at £70 it was a steal. I talked enthusiastically with my friend as I ran my hand over the plush silky fur. I was abruptly cut short, however, when my hands found the feet attached at one end. I was instantly repulsed. Retracting my hand, a shudder went down my spine. Those tiny little paws staring me right in the face and all I could think of was the fox and the hound and my beloved puppy. I left immediately, in a hurry and with a sense of sadness, but relieved that I finally knew where I stood on the fur debacle, I’m anti-it – all the way.” Sophie



Winter Tresses

How to get the best from your hair this winter.

Words by Grace Molan
Photography: George Akkad

With summer being nothing but a distant memory, we find ourselves battling with the biting winter frosts and the harsh effects of central heating. Neither of which do any favours for our neatly blow-dried hair. We all know that the winter is a challenging time for maintaining healthy hair, but do you know the real reasons why? Semple talks with two of the UK's top session stylists, to find out what measures we can take to stop hair damage this winter.

Andrew Thomas Corbett

Described by Creative Head magazine as a 'true driving force for hairdressing's next generation', Andrew Thomas Corbett is one of the UK's best hairdressers and conceptual hair artists. He is a leading figure in experimental hair design, creating his own pictorial world of 'Dark Mannerism', which draws inspiration from mysticism, mythology and the esoteric.

"To maintain healthy lustre in the hair, ensure you have regular haircuts to remove any split ends. Straight hair is prone to becoming dry and frizzy during the winter months, so make sure you invest in a good conditioner that is designed specifically for straight hair. This will protect and nourish your hair making it silky soft."

"In colder conditions, going from hot to cold puts stress on the hair's structure. Moisture is lost as hot air opens the hair cuticles exposing the cortex

to elemental damage. This can be reduced by replacing your normal shampoo for one catering for damaged hair, which will correct dullness, breakage and static ends. Washing your hair every day will also strip essential oils from the hair making it weaker, so it is recommended that hair is washed every other day to keep it well conditioned."

George Akkad

Relating hair to aspects of abstract fashion, George Akkad divides his time between session work and his role as International Creative Director for Toni & Guy. His work has taken him across the world to work for brands such as Dior, Chanel, Prada and Marc Jacobs, amongst many others and it is this relationship that he has with the world of fashion that fuels his artistic vision for his session work. His approach to hairdressing is unique, in that he works with challenging ideas.

"Curly hair can be more difficult to work with than straight hair since it shows signs of damage and dryness much more easily. The key to maintaining healthy curly hair is prevention, since visible damage to the hair is impossible to repair. By minimising daily damage to your hair and applying strengthening treatments you can enjoy healthy curly hair with minimal frizz."

"If the hair is relaxed, then it will require an intensive treatment such as a leave-in conditioner. If the hair is natural, then each time it is cleansed a deep

treatment should be used to condition every layer of the hair, from the inside out. Moroccan oil is perfect for this."

Images: Hemyca Autumn
Winter 2012 Collection



In a world where everyone is fighting to stand out and be noticed, it is a breath of fresh air to find a brand whose work alone is enough to bring them into the spotlight. There are three underlying factors to this and to reveal them would be to give away the secrets of success. It is safe to say, however, that attention to detail, high quality craftsmanship and classic feminine silhouettes, play a large role in success when it comes to women's wear.

When we first laid eyes on HEMYCA, it was back in September during London Fashion Week. The striking juxtaposition between the sheer pink and blue fabric and the jet black of their evening gowns immediately caught our eye, drawing us into their world of contrast and luxury.

HEMYCA

Fashion's new luxury
Words by Grace Molan

Created by the design duo, Helen Clinch and Myra Nigris, HEMCYA is a luxury women's wear label based in the heart of Chelsea. The name, HEMCYA, which means, quite simply, Helen, Myra, Clothing and Accessories, shows the

powerful relationship between the designers and the brand. "We wanted a strong, bold name, something different that still represented us as the heart and soul of the brand," state Myra and Helen, "we think we found that in HEMCYA."

The pair met whilst studying at the London College of Fashion and after placements with Fashion is and always has been their main passion, with both Helen and Myra coming from strong design backgrounds. Helen's family worked on Saville Row, whilst Myra's from their atelier in Italy, dressing the rich and famous of 1950s society. With fashion practically running through their veins, it is no surprise that the HEMCYA collections are pure elegance and luxury. Their Autumn/Winter 2012 collection attracted huge amounts of press attention, with Anna Wintour being just one of the many high profile show attendees. The designs combined sharp tailoring with beautifully crushed wool, buttery leather and gossamer-like silks, creating clothes that even Anna Karenina would demand to wear. Emerald greens, jet blacks and creamy whites provided a striking colour palette for the collection and this was carried through into the Spring/Summer collection we enjoyed at fashion week.



As you would expect with any successful design house, there is no 'average' day. The life of Helen and Myra is as hectic as it is exciting, but as both girls admit, "that's what we love about fashion". The forever changing nature of the industry means that what may be planned for the day in the morning, will have completely changed when the afternoon arrives. Last minute alterations for clients, issues with stock at a factory and responding to press features are all things that crop up, adding another dimension to their daily life. It does mean, however, that there is never a dull moment and with their latest collaboration, as patron designer for the 2012 Cancer Foundation charity ball, HEMCYA continues to grow into the internationally recognised brand it set out to be. The dress designed for the ball featured in their latest London Fashion Week show and was modelled by Paul Weller's daughter, Leah, before it went to auction. Moments like this along with highlights such as showing their work to the Queen as part of the Jubilee celebrations really show that the hard work is finally paying off. Both girls agree "(they) have been working very hard for the last five years (and still are) to be able to achieve what (they) have so far, so it's a wonderful feeling to receive the recognition (they) have."

With distant plans of a menswear line, interior design work and product designs in the pipeline, HEMCYA will soon be a global household name. For them, the future is very exciting.



The HEMCYA definition of luxury is: feeling wonderful and confident. Knowing you are wearing something unique that you can treasure. This is similar to the Semple ethos and we cannot wait to see how the brand progresses in the next few years. After all, luxury is always sought after and these girls deliver it in a classic and elegant way. We are hooked.

*Wuthering
Heights*



Emily Bronte

50 Shades Too Far?

Words by Sophie Maguire Artwork interpretation by Godwin Oppong

Whatever your opinion, either love it or loathe it, there is no denying that 50 Shades of Grey has been the book of the year. Slated for being appallingly written and riddled with awkward phrasings for the female anatomy perhaps, but 40 million copies sold worldwide nonetheless.

I will admit I was amongst the thousands of women who were taken in by Mr Grey's elusive prowess. Seduced by the foreboding love story of Anastasia and Christian, intrigued by the raunchy BDSM scenes and proud of my choice. I refused to hide my reading material on the morning commute and I'm glad to say I was not alone. Scattered amongst each carriage, every other woman could be seen gripping her 50 Shades of Grey novel (or 50 Shades of Smut as it has been coined by some critics), lips parted, a slight glint in her eye and everyone knew she was at 'that' chapter.

The book 50 Shades may not be the work of a literary genius and Erika Leonard, better known by the pseudonym E.L. James, may not be the world's greatest writer, but she has certainly found her niche. Tapping into a market of wanton women who want their leading man tall, rich, handsome and in possession of a sex swing, has secured Erika a place in Time magazine's prestigious annual: '100 Most Influential People' list for 2012 and has significantly increased the bank balance of the married mum of two. Hats off to E.L. James.

So yes, it's official, 50 shades was a hit, and we cannot deny the obvious comparisons to the characters of the classics that are dear to our hearts. Cathy and Heathcliff, Tess and Alec d'Urberville. The foundations for this story were written many years ago by the literary greats, each of whom were, without doubt, a genius when it came to love stories and tempestuous relationships. In essence, 50 Shades of Grey is Wuthering Heights with hot sex, and, let's face it, we have embraced that. It's a modern take on the great novels of the past and it works.

But the news that publishing house Clandestine Classics, are planning to rework novels such as Jane Eyre and Pride and Prejudice so that they include erotic sex scenes, is one step too far and has left us less than turned on. In fact, we would go as far as saying it is 50 shades too far. Reworking the likes of the Bronte sisters' masterpieces seems ludicrous and in bad taste. The classics have always been sexy enough and have long sufficed to deliver an audience a healthy dose of tumultuous lust and love. So why rework them?

Clandestine Classics, the adult fiction publishers, sought to vindicate their decision to add sexually explicit scenes into books such as Wuthering Heights, by pondering the idea that if alive today, the Bronte sisters might have chosen to take their written works down the erotic route. The 'added extras' are set to see Cathy and Heathcliff engage in bondage that would even leave the likes of Miss Steele wincing. Company founder Claire

Siemaszkiewicz is said to have claimed that, "there's a lot of underlying sexual tension in their stories" as justification for the grotesque amendments.

Siemaszkiewicz would be correct in her statement, there is indeed underlying sexual tensions in many of the classic stories, but it is what's left unsaid that makes these stories so alluring. Emily Bronte's decision not to have Cathy and Heathcliff ravish each other on the misty Yorkshire moors, was not a by-product of a less progressive and sexually liberated time, but rather, simply, that Bronte recognised that sometimes less is more.

The adding of 'missing scenes' will in my opinion ultimately make these much loved works insincere and cheapen their worth. Wuthering Heights doesn't need bondage sadomasochism any more the Queen needs Facebook. It just doesn't make sense. Changing someone or something's original meaning for the sake of popularity or sales is sacrilege, and I expect Bronte fans everywhere will be up in arms to learn of the new additions to their treasured tales.

One thing I am certain of is that if Heathcliff and Cathy do go all kinky on us, Clandestine Classics best be expecting a bitter backlash that will definitely leave a sting - Christian Grey style.

The Charisma of Evil

Words by Marni Banks

As if on a Ferris wheel trends come round time and time again. Season upon season we see the same concepts; the only thing that differentiates them is their title. Whether it be termed as dark glamour or hallow haute couture, one of winter's favourite trends has to be the dark and mysterious, Gothic-inspired look. However, the roots of this trend have been buried beneath the popularity and excitement that surrounds it. Lurking in the cracks of churchyard graves and the depths of the woods are the real stories and history behind the Gothic trend. A history, which unveils the spine shivering realities of a time where death and morbidity were the obsessions of the people.

Harking back to the Middle Ages, the term 'Gothic' was coined to describe the art

movement and style of the time. This was a period when death, destruction, and disaster were sensationalised after the invasion of the Roman Empire. The Notre Dame was one of the most famous buildings to be inspired by French Gothic architecture, and its legacy endures to tell the story today. The Victorian cult of mourning was another characterisation of this period, which had a huge influence on the trend. Black dresses, black netted veils and corsets that reshaped the female form evolved from religious clothing, to head turning, statement pieces. It was a time when faith and ritual practice were prioritised; a pivotal moment for the belief in the extra-terrestrial; a time when witchcraft and the belief in Wicca shaped the minds of people.

Crosses, capes and pendants hung from the necks of the

Wiccan culture and piercing purple lips and moss green jewellery adorned the women. Believing the dead lived on under the watch of a deity, these were all significant elements of the witch style and have lasted to become highly symbolic of the Gothic trend today. The idea of erotic macabre was catapulted onto the fashion scene, popularising styles such as the black-clad, draped cloak and domineering black tail dresses; styles that will always recall the image of a witch. But the negativity that often surrounds this image is one that is falsely assumed. Owing to the false accusations of the Salem witch trials, the idea of witchcraft and the Gothic was linked to injustice and has therefore been turned from a crime to something that is celebrated in fashion. The lack of information surrounding Wicca reasons why it was associated with Satanism, but in reality it is nothing more than a harmless religion and a core influence on styles today.

The Gothic style has grown from a manifestation of the people, to an obsession with some of the most renowned and prestigious designers that dominate the market today. Valerie Steele, fashion historian and author, has studied this trend as closely as witches studied their spells, and shared with Semple her opinion on the obsession with the Gothic.

Q: In your opinion, where does the Gothic trend originate? Do you think it can be defined by a date?

A: No, it can't be defined by a date. The idea of the Gothic is more

than a trend; it is a sensibility. Large elements of the concept have been a big part of fashion. For example, the mid to late 70s was the modern interpretation of the Gothic, as Gothic punks dominated the fashion scene. But the sensibility really goes right back to the Salem witch trials; it has a long dark history.

Q: Do you think the trend is misinterpreted as a satanic culture?

A: Yes certainly. The idea of the Gothic has a lot of hostility surrounding it. This is partly due to the panic surrounding youth culture. It is different, frightening and alien to many, so a lot of people associate the trend with a sense of nervousness.

Q: The trend is often recycled year upon year. In your opinion, do you think it has changed?

A: The trend has evolved so much and this is because there is a lot of variation in the sensibility. Some designers interact with the trend while others may follow what is popular. There may be a black mood in the season which some designers latch on to and therefore tailor and style their designs in a Gothic way, turning conventional styles into new Gothic-inspired fashion pieces. Some designers, on the other hand, will delve deeper into the roots of the trend and be inspired by elements in the history of it; these designers are rooted in the Gothic trend. Armani for example, is the antithesis of the Gothic trend.

Q: In your expert opinion do you think that designers are

doing the trend a disservice by wrongly portraying Wiccan culture?

A: No. It is not a designer's job to be historically accurate. Their job is to design with their creative impulses and therefore they can just evoke the sensibility and style.

Q: What is the fascination with this trend? Why do you think it keeps popping up year after year in collections? What is the psychology behind designers continuing to use it, and we keep buying it?

A: The idea of Dark Glamour is seen as the essence of style. It is glamorous and romantic. Designers have a love of the Victorian style, a romance with the past. There is a fascination about looking to the past and finding cultural others who are different and stand out in comparison to what is seen as a norm. The Victorian cult of mourning is perverse in today's society and we are intrigued by it. Dark Glamour is the charisma of evil, it is thrilling and exciting and that translates as we watch the trend walk down the runway.

Semple believe the history of the Gothic trend shows us that the morbidity and wickedness surrounding the concept were linked to the Wicca religion and that this was associated with fright and evil. Yet we understand that the thrill of this trend drives the popularity forward each year. It is certainly true that the Gothic trend has a lot of cobwebs, but you can't deny its looks so great on.



The Bewitching Hour

Photos by Leanne Dixon



This Page: Topshop
Top: Topshop, Skirt:
Stylist's Own, Ring:



This Page: Topshop
Skirt; Topshop Top
Intimissimi Body
Style's Own Shoes

Opposite Page:
Intimissimi Body









Previous Page: Topshop Top, Superdrug Necklace, Earrings
Model's Own

This Page: Topshop Cloak, Stylist's Own Body, Necklace Stylist's own

Next Page: Topshop clothes, Stylist's Own Jewellery









This Page:
Topshop Top,
Intimissimi
Body, NotaBene
Necklace







This Page:
Intimissimi Tights,
Topshop Dress,
Stylist's Own Shoes,
Nota Bena Jewellery







Previous Page:
Topshop Top,
Topshop Skirt,
Nota Bene
Necklace

Opposite
Page: Stylist's
Own Body
and Necklace





This Page:
Katayoon
Haute Couture
Dress, Stylist's
Own Shoes







This Page:
Katayoon
Haute
Couture
Dresses

Next Page:
Same as
before







Treasured Garment

Emma Allen of Style Sequel

Interview by Sophie Maguire

It wouldn't be a Semple Magazine if we didn't seek out a woman and her treasured garment. So this time around I sit down with Emma Allen, founder of Style Sequel, to discuss how a childhood of dressing up her Barbie dolls and rifling through her mother's closet led her to work in an industry she loves and how sometimes, a stranger's opinion can change the way you dress. In her own words, Emma talks to Semple about the people who inspire her and the treasured garment that will forever hold a special place in both her wardrobe and her heart.

Looking Back: Fashion and Me

Q: Tell us about your childhood, where did you grow up? What were you like as a child?

A: I grew up in Chesterfield, Derbyshire, with my parents, my older sister and a large extended family. I had a very creative and outdoorsy upbringing with lots of time spent playing dress up and making tents.

I remember lots of laughs, some great holidays – the best being a weekend spent in a traditional horse-drawn caravan in Norfolk when I was four – and of course a few fights. I was a very outgoing child with a stubborn streak. One of my favourite pictures is of me and my sister when I was

about three and she was five. I was clearly being particularly 'outgoing' that day and I am practically on top of the camera whilst she is trying to rein me in a little. It is odd looking at that picture now, because I am very camera shy these days.

Q: What is your first fashion memory?

A: Like a lot of little girls I loved my Barbie dolls, but I never used to act out 'life' stories or anything like that with mine – I had no interest in the horses, cars and things that came with them. I don't even think I gave them names. All I did was dress and re-dress them. My grandma, who was an amazing seamstress, once made me an exact replica of one of my favourite Barbie dresses. I must have been about seven at the time and I adored it. I still remember it so well – dark green cotton with batwing sleeves, a full skirt and hot pink triangles appliquéd onto it (it was the early 1980s after all). I wish I still had both those dresses – I'd frame them and hang them on my wall.

Q: Why fashion?

A: I have always, always loved clothes – for as long as I can remember. My mum was always super stylish and I used to love sitting in the bottom of her closet, amidst her dresses and coats when she was getting dressed for a night out. Growing up in the 80s there was so much fashion around – puff ball skirts, big bows, neon socks. All this was great fun for a young girl, I just loved it. It didn't take itself too seriously. As I grew up I became much more

interested in vintage and past-season fashion (my first visit to the V & A costume collection when I was six is still fresh in my mind) and today my love is for beautiful clothes of all eras; whether that be 100 years ago or yesterday. I suppose that love is what drives Style Sequel today – my belief that beautiful clothes should be appreciated for much more than one season.

Q: What is Style Sequel? And where did the name come from?

A: Style Sequel is a luxury online designer clothing resale service; we take the time and trouble out of de-cluttering. Because I have several years of experience in this area (I started as an eBay seller six years ago), we are lucky enough to have access to some of the most wonderful wardrobes from around the world. We take in stock from Australia, Milan and Hong Kong, as well as from the UK of course. Our buyers are an international, fashion-savvy crowd who are looking for a high quality experience when buying their pre-owned designer clothing. Our buyers have a real eye for collectible, gorgeous pieces of 'second chance' fashion. We recently sold an amazing 'as seen in The Devil Wears Prada' Chanel jacket and (one of my personal favourites) an incredible Alexander McQueen military waistcoat from his legendary Fall 2008 The Girl Who Lived in the Tree collection. The name came from the idea of giving beautiful pieces of fashion that may be unwanted a second life elsewhere. We wanted them to star in their very own 'style sequel' if you will.

Q: Is the concept of vintage important to you?

A: Personally I love vintage fashion, but since starting Style Sequel I have learnt that vintage means different things to different people. Some consider all second hand to be vintage, some only items from before a certain era (which is where I stand on the subject). I don't consider Style Sequel to be a vintage site as the majority of the pieces we sell are only a couple of years or even a couple of months old – some are even this season. If we do sell vintage it has to be something very special – like the 1970s YSL and Ossie Clark dresses we sold recently.

Q: What is your standpoint on fast fashion?

A: I am very much anti- 'fast fashion' but I am certainly not anti-affordable fashion. I was brought up to believe in quality not quantity and I hate to be wasteful. I really appreciate good cuts, detailing, and finishing. I hate wonky hems, cheap buttons and uneven darting. This doesn't mean that I only buy designer; far from it, I do not have that sort of money (when I do splurge it is always second hand). I very much shop on the high street but I am very selective about what I buy; very often I come out empty handed. If I don't see something as having real longevity – regardless of the price – I just won't buy it. It would upset me so much to have to throw something away after one or two wears. I'd feel cheated.

Treasured garment: I love It because...

Q: What is your most treasured garment?

A: My whole wardrobe is my most treasured possession and in a way choosing just one item feels like I am betraying the others. But one garment that really deserves the 'treasured' accolade is my late 1950s Susan Small silver cocktail dress.

Q: Tell us the story behind it?

A: I bought it a few years ago for my first very formal wedding in Canada. I'd never been to a black tie wedding before and needed something that would work from afternoon to late evening. I was lucky enough to live just off Portobello Road at the time and spent every Friday I could there (I'd decided on vintage early on). After a couple of months of fruitless searching I finally spotted the most gorgeous silver dress – fitted bodice, slashed back and pencil skirt. It was love at first sight, but I reluctantly discounted it as I was very much a flared skirt kind of girl and also being very pale skinned I was sure I could not wear silver. But the lady who owned the stall saw me staring, took one look at me and said 'that will fit you like a glove'. I was less than sure as it had a far more fitted shape than I usually go for, but so sure was the stallholder that she said she would take it back next week if it was not perfect when I got it home – not something

you get offered often at vintage markets. Such faith could not be ignored so I bought it, took it home and voila, it fit as if it were made for me. I was overjoyed – of course I went back to thank her profusely the next week. So in love with it was I that I took it in my hand luggage to Canada and back, as I knew I could never replace it if it were to get lost.

Q: What memories, emotions and senses does the garment evoke for you?

A: Apart from making me feel so grateful to the lady who persuaded me to buy it, it reminds me of a truly wonderful wedding and an amazing few weeks spent in Canada with superb friends. It now hangs on the back of my bedroom door (I cannot bear to shut it away) and I smile every time I see it. It is like an old, very glamorous friend now.

Q: If you had to give your dress a second life what would you do with it?

A: I would never part with it, but I am always happy to lend my clothes to my special (and very careful) friends. I have lent it to two very different friends of mine and it looked equally special on them both, despite their being physically miles apart. Just proof that it is a truly magical dress.

Q: If your garment could talk what would it say about Emma?

A: That I am prepared to wait for perfection and that I don't like to compromise.

That I value a beautiful cut above all things and that I truly believe gorgeous clothes should be worn and enjoyed – or at least looked at often.

Getting to know Emma: The Girl Behind the Dress

Q: To whom do you owe your success?

A: To everyone who has ever supported and helped me; my family, my teachers (I had some truly amazing ones), my boyfriend Tom, who persuaded me to go for it, to quit my job and set up alone, my wonderful friends who both humour me and laugh at me. And of course to Simon and Novia, the original core Style Sequel team – I would be nowhere without them.

“I would never part with it, but I am always happy to lend my clothes to my special (and very careful) friends.”

Q: Who inspires you?

A: All of the above, plus anyone who lives their life with honesty, integrity and kindness. I am also a huge fan of contemporary art – sculpture in particular and I enjoy things with a dark undertone – Louise Bourgeois and Ann Wenzel are favourites. Oh, and if London were a person, then ‘her’ too, each and every day.

Q: Who are you when know one's watching?

A: I'm always me, I think – I am a pretty ‘what you see is what you get’ girl. Of course I'm a bit more relaxed when I'm alone or around my very close circle of family and friends and a bit (ahem) less tidy and organised at home than I am at work. And of course I'll only wear my treasured oversized vintage Spiderman T-shirt behind closed doors – it is like a dress on me and I love it.

Q: And finally, if you knew then what you know now, what advice would you give to your younger self?

A: Don't throw all your childhood and teenage clothes away! Appreciate your youth. It is such a cliché but so true, you never get those days when you really had no responsibilities back – they are an absolute treasure. Oh, and don't go for that perm when you are twelve – it really won't suit you.

Doing it for the Girls

Words by Sophie Maguire

Lingerie evokes sexuality and desire. It's sold with the promise of a greater sex life and the idea that you will be found irresistible. We purchase it for honeymoons, dirty weekends away or special occasions and stores such as Ann Summers are cashing in on our need to please the men in our lives.

But hang on. You have the boobs so you are the boss – that's what I say. I believe lingerie should be for us; we don't need someone else's approval to feel sexually attractive, we should be able to celebrate our own sexuality. Choosing the correct undergarments is power dressing underneath our clothes and it can be a huge ego boost for us females. The secret of what lies beneath the mundane work suit or the ripped, baggy Levi jeans you drop the kids at school in, will have you feeling dominant and sexy; but this time for you, not him.

Whatever you are wearing, make sure that your underwear screams power and I can guarantee you will walk with a spring in your step. So leave the control pants in the drawer and throw out the washed-out Bridget Jones knickers in favour of some feminine lingerie that is wearable and damn right sexy. Embrace your curves, work that wiggle and take a stand for women everywhere by doing it for you.

You can thank me later.



Lingerie by Lucile and Intimissimi

Forty Five

Got the Blues for Winter?

Words by Sophie Maguire

Winter is a double-edged sword. On the one hand we welcome the new colder months with a festive spirit; we embrace that there are leaves on the ground, sip hot chocolate, we enjoy that fresh brisk air that clears the mind, thoughts of Christmas loom, log fires burn on chilly evenings and chunky knits and winter boots fill our wardrobes. We vow to spend evenings with friends, wiling away the hours drinking rich red wines and then fall under a fluffy duvet wearing flannel pyjamas. But after a few weeks, or even days, of this cooler climate the novelty abruptly wears off. As we start both going to and coming home from work in the dark, skipping

exercise in favour of slumping in front of the TV, binging on stogey comfort foods and staying in for the evening, the nostalgia for the winter months vanishes and in its place the unveiling of the harsh realities of wintertime; darker days, blistering cold winds that chafe our skin, static central heating induced migraines and a few extra pounds gained. Then there's cabin fever and the anxiety over Christmas budgets to contend with. Not quite so fairytale like as it goes. So it is no wonder that many people fall into deep depressions during the winter months.

Depression in general is no fun for anyone. Depressed people feel melancholy and those who

love them are often left feeling helpless. If you are finding, however, that your depression creeps up around the winter period, you could be suffering from SAD (Seasonal Affective Disorder). The disorder, which begins to set in as our days become short and grey, includes symptoms of malaise, frustration and changes in eating and sleeping habits, as well as a lack of concentration. Many people report that they eat and sleep more in winter and that the dark grey skies can cause them to feel low. This is all perfectly natural; most of us generally feel better when the sun is shining. But for those with SAD, the changes in mood and behaviour are much more severe and happen regularly,

each winter. Once someone has experienced two or three winters of symptoms, they can be diagnosed as suffering from seasonal affective disorder.

It is the cycle of light and dark that determines our sleeping and waking patterns and it could be the disruption of this pattern that contributes to SAD. Until the use of electric light, people used to wake with the sun, rise with the dawn and sleep when it became dark. Nowadays, we tend to override these natural rhythms, manipulating the hours of light and darkness to suit our modern lives, thus upsetting our natural balance.

Not getting enough hours of sunlight can lead to Seasonal Affective Disorder; this is because light is a major component in enabling us to function. When light hits the back of the eye, messages are passed to the part of our brain that determines sleep, appetite, sex drive, temperature, mood and activity. If there's not enough light, these functions are likely to slow down and will eventually stop altogether. Certain people crave a lot more light than others, and these are usually the people who are likely to develop seasonal affective disorder. Low serotonin and melatonin levels are also a contributing factor. When it's dark, the pineal gland in the brain produces the hormone melatonin, making us sleep. When it becomes light again, it stops producing melatonin and we wake up. This also occurs in animals; and those that hibernate have been found to have very high levels of melatonin. Wanting to

hide away during the winter is simply a chemical reaction.

Managing depression can be extremely tricky and can cause relationships to become strained and break down. More people separate during winter than any other time of year, so it is important to seek out help. Some people affected with SAD go on anti-depressants; others just learn to cope with their symptoms. Other treatments include bright light therapy, which involves spending some time each day exposed to very bright light, at least ten times the intensity of domestic light. Many patients also seek out counselling, psychotherapy or cognitive behaviour therapy. These methods can be really useful in helping people cope with SAD symptoms as they can also help uncover other influences that may be contributing factors and enable us to actively do something about them.

So if you're feeling less than cheerful this winter, don't fret. Seek help and take steps to start smiling again. Pamper yourself; get outside, exercise and support each other in the understanding of SAD. And remember winter doesn't last forever.

Semple's 6 Reasons To Smile This Winter

1

It's now officially ok to go shopping for that winter wardrobe, which is bound to cheer you up

2

Wrapped up winter walks. Yes it's cold, but it's beautiful. Take a stroll and remember you don't own all the problems in the world

3

Christmas lights will make the walk home a lot more cheerful

4

You can drink cider and mulled wine before 5pm without disapproving scowls

5

It's ok to add 15 marshmallows and 5 sugars to your hot chocolate now. You're allowed

6

Snow is pretty



One Chocolate Coin too many

Sophie Maguire asks “Is it incessant greed, pride or just plain consumer brainwashing that has us spending money we just realistically don’t have?”

Words by Sophie Maguire
Artwork Stephanie June Ellis

Nowadays Father Christmas is quite possibly a sexual deviant, carolers are hooded yobs looking to make a quick buck, toy stores are crowded and overflowing with spoilt children and our time-honoured Christmas tunes have been replaced with the dreaded novelty gimmick track, which crops up each year without fail. You can only get excited once the Coca Cola advert graces your screens and Starbucks have practically achieved a miracle, 'Christmas in a cup'. Who would have thought you could bottle the stuff, eh!

It's depressing really when you think about it, that the season to be jolly has in fact been turned into a retail event at our expense. Packed stores, irate customers, a relatively miserable shopping experience and final demands from your credit card company – Merry Christmas.

According to IMRG (Interactive Media in Retail Group), last year we spent a staggering seven billion pounds online alone, in the lead up to Christmas day and in the midst of a recession and with that number only predicted to increase for Christmas 2012. I'm left wondering, can we even afford Christmas anymore?

Advert after advert of families adorning the tree with its twinkling lights, swapping desirable gifts; the latest phone for Dad, a designer bag for Mum, expensive gadgets and the latest toy sensations for the kids, and they all look so happy, don't they? Are these retail companies with their empty promises of Christmas

joy to blame for our excessive spending habits, or is it simply that we have forgotten the true message of Christmas?

The giving and receiving of gifts during the festive season is both a pleasure and a privilege, but it's the obsessive nature in which we Brits spend that has me beguiled. Where has this need to spend come from, surely it's the season of goodwill, not bad debt. Whatever happened to just being with the ones you love?

"Are these retail companies with their empty promises of Christmas joy to blame for our excessive spending habits?"

Now don't get me wrong, I'm no Scrooge, I can accept that the giving of gifts is a time-honoured tradition and that it just so happens to be one of the best things about Christmas day for many young children; and some adults – after all, who doesn't love presents? But I think the Grinch made a valid point; it's the utter discontentment that has me angry and it was that same dissatisfaction that drove him to pulverise Christmas for the town of Who Ville. It's not even really about the money spent; what has me baffled is that I cannot tell you what I received as a present last year.

In fact, I can remember very few

presents I have ever received. Yet I know that the people gifting me have spent a small fortune in a bid to impress, when all you really need is the people you love around you. Material goods do not make Christmas, it's an idea manufactured by the retailers to suck money out of us and we are quite literally buying into it.

So this year before you mindlessly splurge your hard-earned cash in a bid to keep your family 'happy', maybe you should ask yourself what Christmas really means to you.

Because I believe Christmas to be of the heart and mind and not of the pocket.

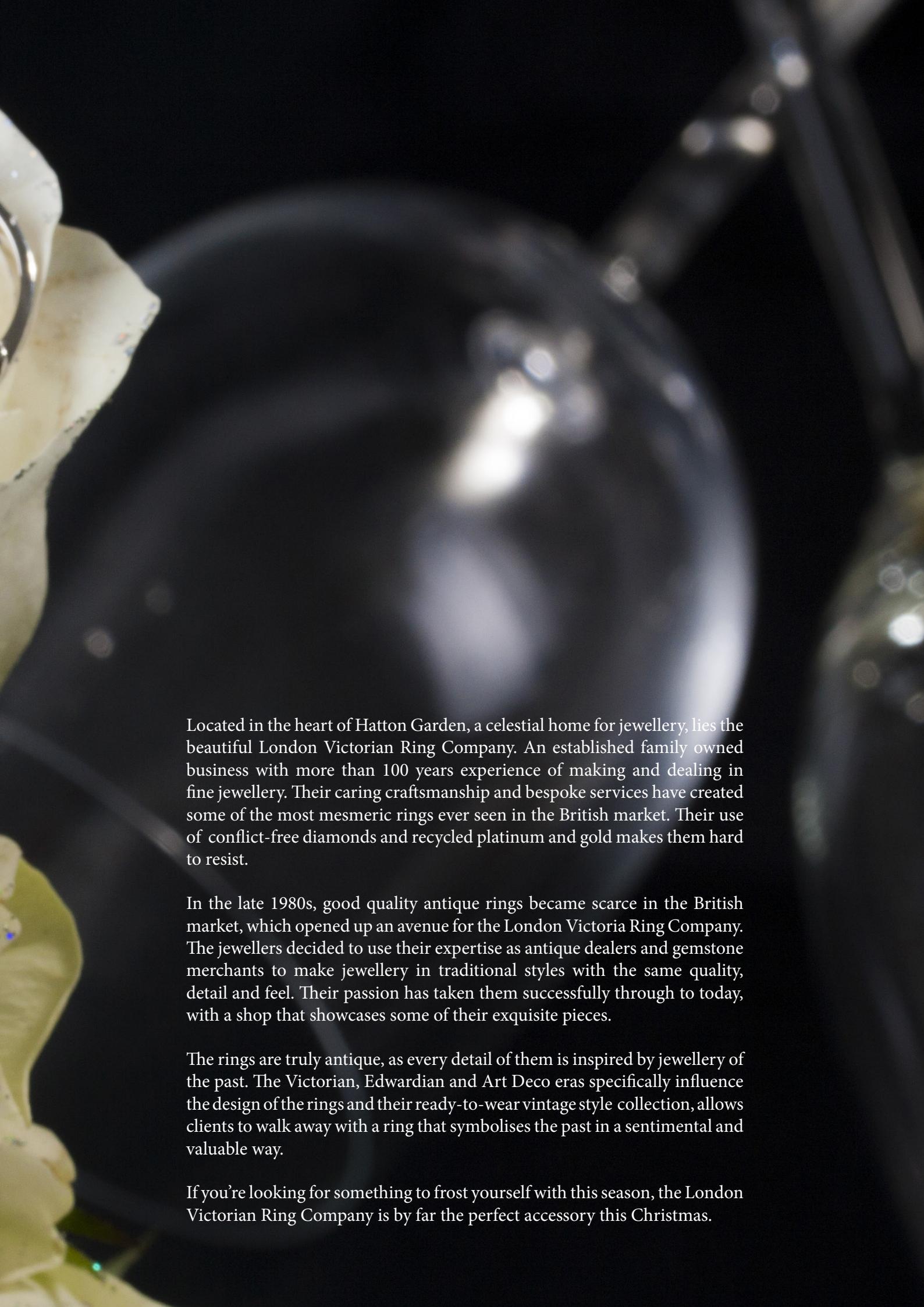


Frost Yourself

Words by Marni Banks Photography by Sophie Hutchings







Located in the heart of Hatton Garden, a celestial home for jewellery, lies the beautiful London Victorian Ring Company. An established family owned business with more than 100 years experience of making and dealing in fine jewellery. Their caring craftsmanship and bespoke services have created some of the most mesmeric rings ever seen in the British market. Their use of conflict-free diamonds and recycled platinum and gold makes them hard to resist.

In the late 1980s, good quality antique rings became scarce in the British market, which opened up an avenue for the London Victoria Ring Company. The jewellers decided to use their expertise as antique dealers and gemstone merchants to make jewellery in traditional styles with the same quality, detail and feel. Their passion has taken them successfully through to today, with a shop that showcases some of their exquisite pieces.

The rings are truly antique, as every detail of them is inspired by jewellery of the past. The Victorian, Edwardian and Art Deco eras specifically influence the design of the rings and their ready-to-wear vintage style collection, allows clients to walk away with a ring that symbolises the past in a sentimental and valuable way.

If you're looking for something to frost yourself with this season, the London Victorian Ring Company is by far the perfect accessory this Christmas.

To Spot
a Glacier
you have
to have
Good Ice
Sight

A heated debate on global warming...

Words by Marni Banks

Fifty Four

One of the most frequently heard phrases these days is, “I’m cold”, especially when the nights are drawing closer. Everyone makes a point of expressing how cold they are by either violently shivering, or huddling like penguins next to a radiator. The irony behind this, however, lies in the global warming panic. Scientists, geographers and politicians are running in circles over the rising temperatures of the earth’s surface. Be that as it may, this isn’t to say there isn’t a problem. The behaviour of our planet is certainly changing and it cannot be denied that British summers are now a myth and that flooding has struck us all like lightening. But why do we complain about the cold so much and turn the radiators on full blast, yet fret when news channels show we are putting ourselves in danger owing to our excessive energy consumption?

Simple tapped into the history of the earth’s surface and asked whether the rising temperatures are as recent as we think and whether our efforts to make a change are

changing anything at all.

In 2006, Al Gore, previous American vice-president and environmental activist, released the documentary, *An Inconvenient Truth*, as part of his campaign to demonstrate to people that global warming is a recognised problem. The documentary revealed statistics that prove human activity is having a large impact on our earth’s behaviour, statistics that are convincing enough to persuade all women to put their hair straighteners to one side and go natural every now and then. After viewing this documentary, it is clear that our excessive consumption culture is having a detrimental effect on the planet and that therefore we need to live more sustainably in order for future generations to be safe.

Unfortunately, what is omitted from all the fear-ridden

“Everyone makes a point of expressing how cold they are by either violently shivering, or huddling like penguins next to a radiator.”

statistics is that global warming is not a new phenomenon. It has been studied and found that the threatening temperatures of today, have prehistorically been experienced four times before, reaching temperatures that

were ten degrees higher than those seen today. What’s more, these warm periods lasted for over 100 million years. So why the sudden panic now?

The fear of losing our livelihood, and the threat to our planet has lead to anxiety and therefore strategies that contradict themselves. One of the fashion industry’s sweethearts, Stella McCartney, has campaigned for ‘Meat Free Mondays’ to raise awareness of the rising temperatures and to encourage people to cut our meat consumption, as the farming processes are said to be a large contributor to global greenhouse gas emissions. However, research has shown that dinosaurs and cows have contributed to previous and current warm periods due to their vegetarian diet themselves. So the production of meat does indeed contribute to global warming, but it is ironic that the campaign to stop us eating meat in a bid to reduce emissions could be rendered pointless.

The scientific truth proves it is inevitable that the power of nature will always overrule us. It is time to stop sitting on the fence and complaining or convincing ourselves that panicking is going to change it. Instead, we need to realise that if the behaviour of our planet is going to change, we need to adapt to the environment. Of course, changing our consumption habits will help to prolong the alteration, but if history repeats itself, we are looking at another 990 million years of ‘global warming’.



The Reigning Scent



Words by Marni Banks



As the saying goes, 'curiosity killed the cat'. However, this is not true for British perfume brand, Clive Christian. It is amazing what treasures you can find in the dishevelled and ignored parts of your house and it is the simple curiosity of one man that started the Clive Christian perfume empire. Locating an original bottle from the Crown Perfumery under the floorboards of their family home, Clive and daughter Victoria founded what has grown to be one of the most prestigious and expensive perfume ranges in the world. Launching their newest fragrance during the festive period when romance blossoms beside a log fire, there are many reasons why 'V' is the perfect accompaniment for these long wintry days.

Growing up with some of the finest smells in the world, Victoria's love affair with perfume reflects the concepts upon which Clive based the fragrances. The perfume house believed in creating harmonious perfumes, which could be worn by a man and woman, to bring them together and complement one another. Bounded by love, the two perfumes in the 'V' collection create a stunning medley of scents that are inescapable this Christmas. Victoria is now the

Global Ambassador for the Clive Christian Perfume House and her expertise in perfumery is one that cannot be matched.

"When I was younger my father would travel a lot and he would always bring back a souvenir – more than likely perfume with a beautiful bottle or with an unusual fragrance. So for years I built a collection from all around the world – and was very passionate about it. It is something my father and I have always shared. Because of this, I developed a personal passion for the fragrance world."

Victoria has always flirted with the idea of perfume and romance. The 'V' collection, named after Victoria herself, tells 'a timeless love story'. "One of my favourite things about V for Women is the scent of Orange Blossom, one of the fragrance's heart notes. It is a fragrance which is very clean, bright, determined, and distinct. In the Victorian language of flowers, it was the symbol of first true love and indeed the flower that Albert gave to the young Queen Victoria the very moment they became engaged. V for Men and V for Women are truly romantic perfumes. They are the perfumes you want to be wearing the moment you meet your soul mate – and that could be any day. I think that's why I love them so much – they're enchanting, for the hopeless romantic and those that believe in true love."

The scents used in the V collection are also synonymous with the festive season. From heart notes of Nutmeg to base notes of Amber, Oakmoss and Frankincense, Victoria

describes them as "buttery, spicy and almondy", connoting the warm and comforting smells of winter food and festive gatherings. "The V perfumes also have dry, earthy cedarwood, piquant pink pepper and an elegant warm vanilla which feel comfortable and confident to wear and never fail to illicit compliments which certainly help to break the ice and start conversations. The V perfumes fit perfectly for this time of year as they have a 'two-tone' scent for me – light and bright orange blossom and peppers and the deep dark resonance of Frankincense and Amberwood... It is like the meeting point of summer and winter. Warm and cool, just like autumn."

Along with the connection V resembles between two people, the perfumes also illustrate a love affair with the past, a longing for tradition and nostalgia. "I always keep a miniature bottle of the most significant fragrances from my past – one breath of each is like a three-dimensional photograph album and takes me instantly back to my teenage years or a trip or occasion when I wore them." The strong and enduring scents released in the perfume are powerful enough to mark a moment and create an impression. "My father always said that your perfume should simply be an extension of your handshake." So this winter, whether you are looking for love or wanting to make it a season to remember, V will encapsulate your desires and, hopefully, make all your Christmas dreams come true.

“I wonder if the
snow loves the trees
and fields, that
it kisses them so
gently? And then
it covers them up
snug, you know,
with a white quilt;
and perhaps it
says “Go to sleep,
darlings, till the
summer comes
again.”

Alice’s Adventures in
Wonderland

—
Lewis Carroll

Semple's Little Black Book

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