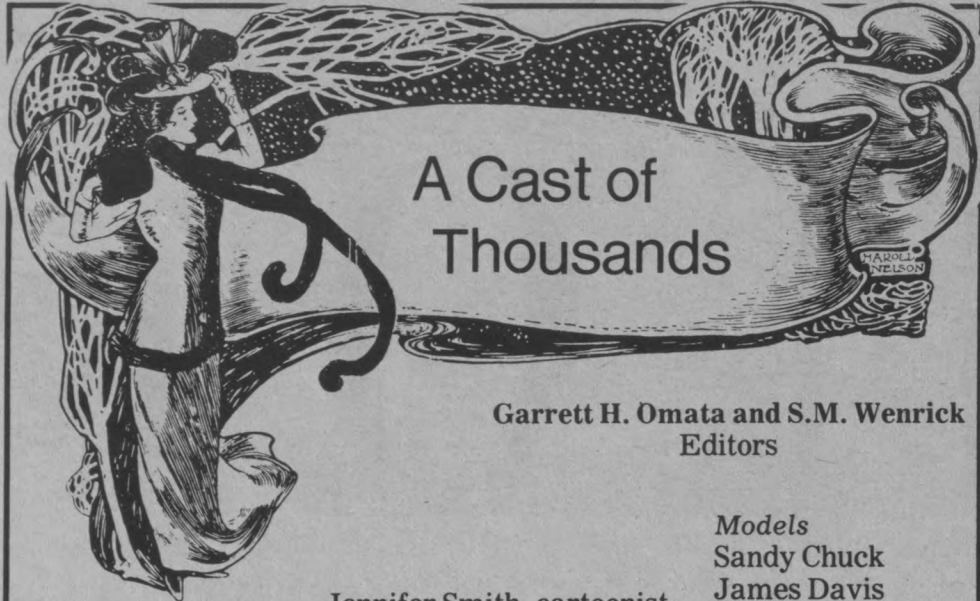


FASHION





A Cast of Thousands

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John Tobin

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Meilani Wenska



To Know No Color

By John Tobin
Opinion Editor

"Daddy, why do dogs lick themselves down there?"
"Because they can, son, because they can."

As an opinion editor of this fine commie rag, it is my job to read and give space to the hundreds of letters found in our illustrious "Reader's Voice" section. In recent weeks I have read too many letters about the inordinate number of blondes on our UCSB campus.

Coming from Boston, I was personally delighted to

find so many of the "California blondes" rumored to inhabit this general area. However, something strange has recently caught my eye, strange not because I've never seen it before, strange because I didn't expect to see so much of it in bright and sunny southern California.

It's black. It seems that a large proportion of the campus population counts black clothing as a major part of their wardrobe. There is no limit to what these people will wear if it is black. Black pants, black turtlenecks, black sweaters,

black skirts, kneesocks and, of course, the black Reebok sneakers. I have even observed some locals dying their hair and painting their nails, all ten of them, with black.

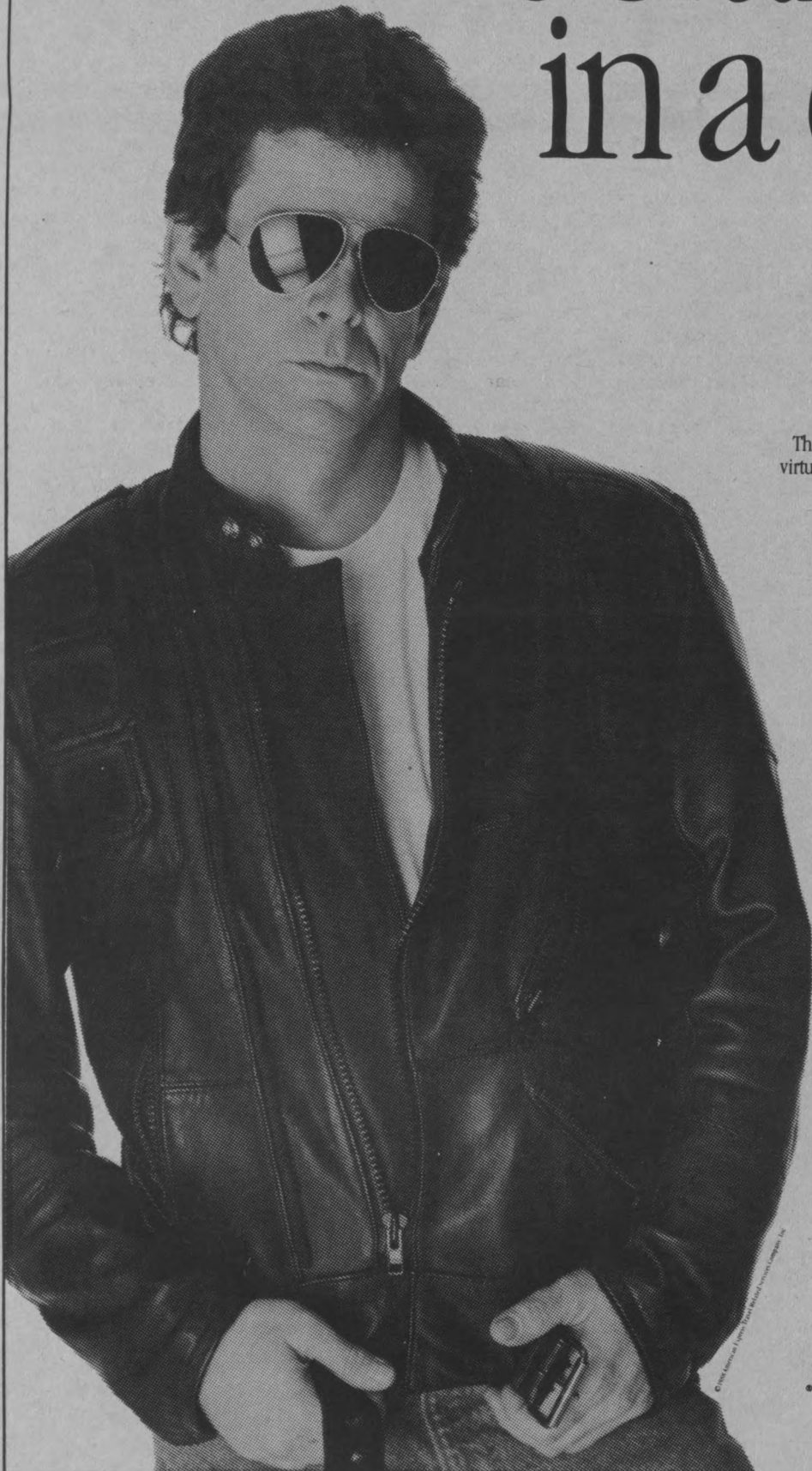
Why? I can't imagine all of the colors and color combinations that look aesthetically pleasing to the fashion-conscious observer. Why do so many people resort to wearing, in essence, no color at all? As a reporter, I went looking for the answer at the source.

"Excuse me, but why are you wearing black today?" Ooohh baby! If looks could kill, I wouldn't be alive to write this. With the dirtiest look, my potential source walked away. Maybe I was too forward.

"Excuse me, I'm doing a light-hearted article for the Daily Nexus on why so many people wear black on this campus. Could you please tell me why you wore black today?"

"It's my favorite color!" was part of the reply I got from this approach. There is no need to divulge the rest of the conversation except to say that it was brief and I thought of a great comeback ... an hour later. This went on for most of the afternoon. Nobody wanted to discuss it. (See pg. 5A)

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INTERVIEW WITH

The Designer

By Scott McCollister
Contributor

Good design follows a line from the eye to the mind then straight to the heart.
— Alexander Julian

Judy Kaye used to walk back and forth in front of my dorm window. Her eclectic style of dress intrigued me, and one day my RA pulled me in to meet her. Her dream was fashion design, and since then I have watched as she has come closer to this dream. Last spring Kaye displayed her work for the first time at a Biltmore fashion show and was enthusiastically received. Last week her work was shown again in a smaller show at Zelo. What follows is an interview with the designer at Cafe Roma.

SM: I guess that this interest in fashion has been stewing for a few years?

JK: It started with making pillows for my Barbies, so I had an interest in sewing when I was fairly young. My mom taught me how to use the sewing machine when I was nine and I've been sewing on it ever since. I took one sewing class in the sixth grade but I didn't learn much except how to make a prairie shirt.

SM: And after Barbie?

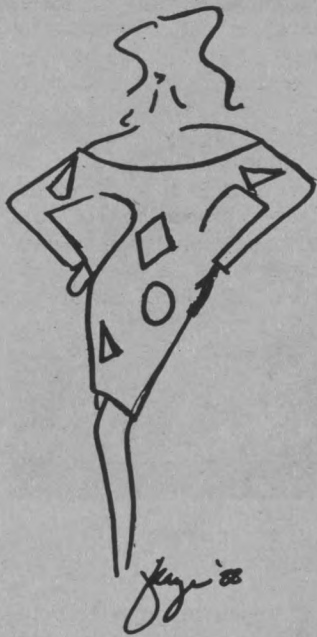
JK: I began altering patterns when I was 13. I'd see something in a magazine I knew I couldn't buy, so I'd make a pattern for it. A classic example was a Chanel dress I saw in *W* magazine. I had to have it, so I made it. I still have it. I didn't learn how to knit until I was 17. I bought a *Learn How to Knit* book and taught myself. It wasn't easy, I went through a lot of practice yarn. The first sweater I made was my own design and I've made very few sweaters from patterns since.

SM: It seems obvious that you have a "gift" for fashion.

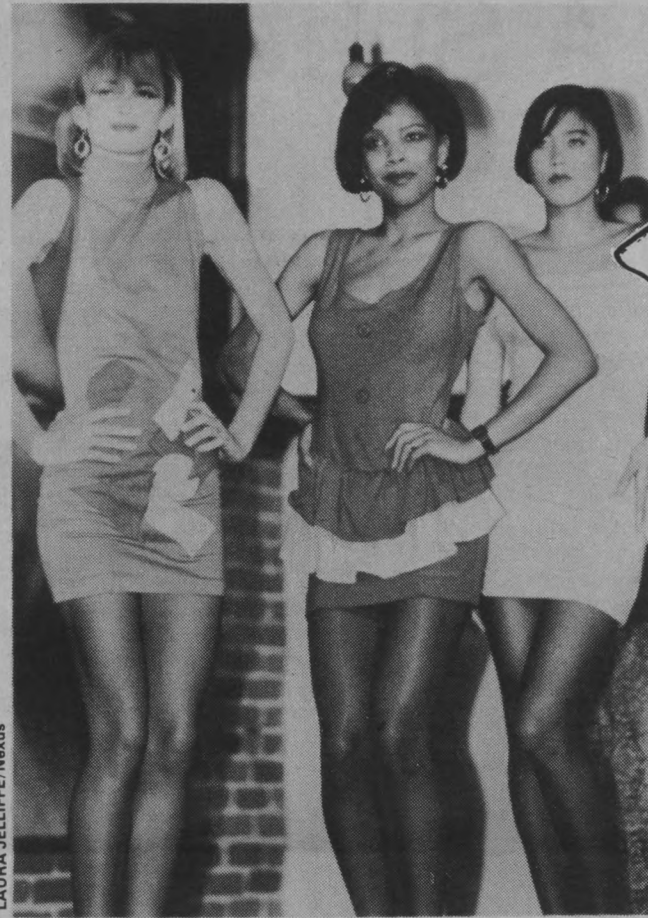
JK: If talent can be inherited

mine probably was. My grandmother was a fashion editor for *Vogue* magazine and owned a fabric store in New York, but unfortunately she passed away when I was only four. No one else in my family has the same passion for sewing and design as I have. After talking with other people, I have learned that sewing comes much easier to me than most people and I have an unusual amount of patience for it. To some that would seem a "gift."

SM: Many would say that fashion design is an art



much for American fashion standards. Coco Chanel and Jessica McClintock are my ideals in women's design. Missoni is my favorite for fabrics, color and texture. I'm not influenced by any particular designer, every designer will do things I like and things I don't. If they didn't, people would be bored and no standards for good design would exist. But believe me, for everyone out there that likes what you do there are just as many who



LAURA JELLIFFE/NEXUS

form...

JK: If I say that fashion is art it must be expressed as an opinion. Many artists would argue that fashion is not art, but I think it can be. As far as I'm concerned the body is an empty canvas. Instead of using paint or charcoal, I use fabric. Line and form are as important in good design as they are in other art. Couture design is definitely art. Although it may not be functional, it is visually pleasing. I identify most with couture designers in that respect because I see every outfit as unique, existing in its own right.

SM: As an artist, who has inspired you in design?

JK: Perry Ellis was my favorite designer. He did so

don't. Designers fail when they aim to please everyone. For that reason, I think inspiration has to come from within.

SM: Like other art forms, fashion has different mediums...

JK: I happen to believe fabric is the best medium although others have used plaster and grass. My favorite fabrics are linen and rayon, the former is easy to work with and the latter nearly impossible. I

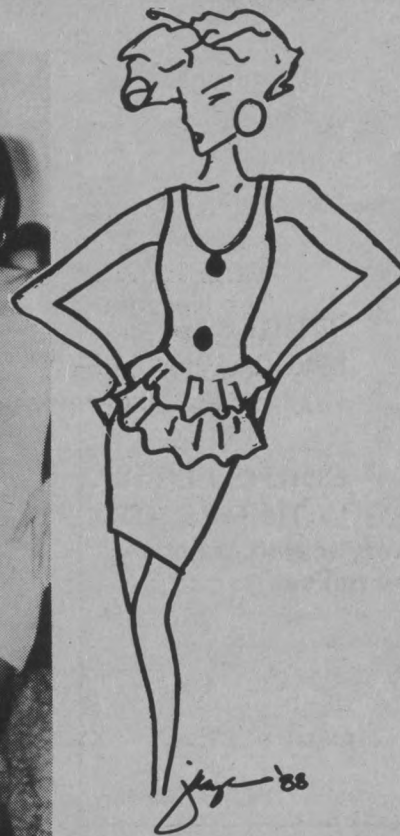
also like wools and silks. I only work in natural fabrics. Clothes must be comfortable as well as good looking. I've lost many friends bringing them fabric shopping. It's something I have to do alone. I can literally spend days in a store just looking at fabric and envisioning clothes. Fabric is my greatest inspiration. I rarely buy fabric without knowing what it will be.

SM: What type of time frame is involved?

JK: I can make an outfit in as little as two hours and I've made a sweater in as little as three days. That may seem incredible, but I've been sewing for 13 years. I've learned a lot of tricks and shortcuts.



Judy Kaye is on the left. Scott McCollister is on the right. Below, three of Kaye's designs for the Zelo show.



SM: Can you phrase what you do as a particular style?

JK: I would say I don't have one. That sounds ridiculous but I love so many different styles from classic to modern. My clothes don't usually relate to each other. That is where my difficulty arises in designing a "line" of clothes. It's difficult to pull off a show with a twenties inspired dress and a bubble skirt on the runway at the same time. I learned that from my first show.

SM: You must be pleased with the success of your first show.

JK: The show I did for DeMarcos (at the Biltmore) gave me a wealth of experience. Although I was trying to do too many things other than the show, I really got a feel for the pressures, creative and otherwise, that are involved. The response was overwhelmingly

positive for my first show. Other than the show at Zelo on Thursday, there isn't much more I can do right now. I'm graduating in June and school has to be my first concern right now.

SM: Why did you pick English as a major?

JK: I love to write. It comes second only to my love for clothes. Someday I would like to go into fashion journalism or editing. It's one of the few areas I haven't really pursued.

SM: Do you think people are basically apathetic toward fashion?


JK: People tend to wear clothes unaware of the fact that someone makes them. Someone designs, picks out fabric, produces the garment and then promotes it. Promotion is the only aspect most people are aware of. Someone will see the pieces to something I'm making and have no concept of what they are or where they go. There will always be people who are apathetic toward fashion, I just won't be one of them.

SM: Do you think fashion is becoming more focused or more universal?

JK: It is difficult to forecast where fashion is going. Trends are really the only remotely predictable factor and I've never been too much of a conformist. My feeling is that fashion is becoming universal. Style is up to the individual more than ever. It is no longer a matter of what one wears, but how it is worn. That is where personal style comes in. Someone can take the most basic pieces and create an absolutely smashing outfit. I never know what I will be inspired to do from one minute to the next so I suppose I wouldn't be able to tell you what someone else will be doing!



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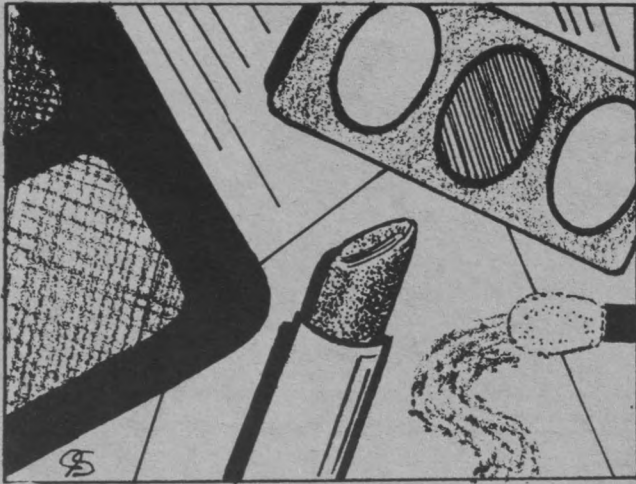
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By Sabrina Wenrick
Special Sections Co-Editor

For women, preparation for a job interview doesn't stop with a suit and resume. "A total look" is what you're aiming for at an interview, makeup artist Karen Fraker said. "Makeup is a personal thing," she added, and while "people tend to go with colors they like," they should be sure to stick to one color family. Looking "together" is an essential part of making a good impression.

To the interview you can wear a suit, a skirt with a sweater, a jacket and pants, or a dress, depending on the



exact nature of the appointment. Fraker points to classic, more subdued colors as appropriate for the working world, and says that makeup should coordinate with your clothing.

Daytime, business makeup is more subdued, less dramatic than that for nighttime, and the Nexus set up a session for her to demonstrate how to apply it in a seven-step process. (Blond model Heidi Hofmann wore a dark blue blouse, which Fraker kept in mind when she decided on

cool colors for the makeover.)

1. Touch up imperfections. Fraker toned down the red in Hofmann's cheeks with a bit of yellow-toned foundation. But she warns against going overboard, as fluorescent lights tend to "take the red out of your skin." If your tone is a bit on the grey or green side use a pink coverup.

2. Next, some foundation, making sure it is close to your skin tone and blended down the neck. Fraker

recommends a liquid foundation applied with a sponge. Natural lighting is optimal, she says, as generally "the bathroom is not bright enough."

3. Eyes. She encourages the use of commercially packaged tri-color eyeshadows. Apply the lightest shade right above your eye, the medium shade on the inner part of the lid, and the darkest color on the outer corners but not all the way up as it should fade out. For Hofmann she used a pink on the eyelids with a grey blue slightly above that.

Don't forget the eyebrows. Carefully pluck them from below, (don't over pluck) and then brush them up.

Fraker then applied slate-colored liner above Hofmann's eyes, pointing out that she was "staying in the cool family." Eyeliners "make the eyes look bigger, but don't apply them all the way around," she says, "just on top, and a little on the bottom."

4. Powder to set all this. She recommends carrying a compact to keep the effect fresh all day.

5. Blushes. Two shades are generally used, a darker shade under the cheekbones, and a lighter one just above. For contour, Fraker applied a little on the jawbones, aiming for an oval look to the face. She stressed blending everything well.

6. Mascara was applied by means of "a little trick" — down from the top lashes first, then normally underneath and then the bottom lashes. For blond hair, wear brown or dark brown mascara rather than black.

7. Lipstick is the final touch, here a shade of plum. Lip color should not be too glossy, and liner is desirable, Fraker said and added, "Make sure to freshen up your lipstick during the work day, as well as checking on your eyeliner and blush to make sure it isn't fading off your face."

In terms of the total look, Fraker stressed softness and simplicity. Hair should be smooth and elegant, and a manicure is also important in terms of giving off a polished impression.

(Fraker learned all this from playing in the bathroom when she was little and then discovering as she modeled that she "excelled in makeup." Since then, she has had over fifteen years experience in the field working for Brooks Photography, television and movies. She charges \$25 for a typical hour's makeover and can be reached at 964-3270.)

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Defying the Fashion Monster

By Garrett H. Omata
Special Sections Editor

As anyone can tell you, fashion is a tricky issue. It's not easy to be up on the cultural and stylistic ebb and flow of the current trends and fads. It is especially difficult for the financially struggling college student to invest properly in just the right set of clothes before they go out of vogue. It would not be unusual to buy an outfit costing in the triple digit figure and discover it has become old and overexposed before you get it worn in. Luckily, UCSB students have their own solution to the fashion problem that reduces the pocket book squeeze: They dress like bums.

This is not literally speaking, of course. But to some other famous universities, coming to class in a t-shirt and sweats would be a decidedly bad social statement. A friend at Boston University admitted her surprise that our daily wardrobe was so casual. The student body there, apparently, is very much aware of decorum and propriety. Isn't that a

shame?

The practicality and simplicity of the un-fashion statement of many UCSB students should be a source of pride. On a campus our size with our relatively easy-going lifestyle, it properly reflects the collective personality of Santa Barbara. And in most cases, it is not the result of careful observation of accepted behavior and attire. People just dress the way they want to dress. And for those of us who can't afford to do anything else, un-fashion is the only way to go.

There are several variables to look like you are fashionably apathetic, but also want some basic similarities. The first of these is the t-shirt. T-shirts are a staple in the daily wear of students. Not only are they simple to put on, comfortable to wear, but they are also one of the major distinctions of a person's personality and loyalties. People are always selling and buying shirts that make statements about politics, alcohol consumption, sexual preferences, favorite bands, club affiliations, and sport teams. Indifferent t-shirts



are a rarity nowadays, and boring at that.

There is also a preference for type of t-shirt. 50/50 cotton and polyester blends are definitely out, while 100 percent "beefy-t" style shirts are preferred. They are heavy enough to last a long time and take a beating, and breathe well in the warm weather.

Jeans are always fashionable, as well as being economical and undoubtedly the most versatile pants ever made! Levi's 501 bluejeans are probably the most popular style in the United States, if not the world, right now. The tough denim allows you to trash and thrash them, and still wear them the next day. This is a great benefit to bicycle riders, since the saddle is usually very hard on the crotch area. Washing them is easy, because it usually doesn't matter what you throw it in with or what temperature it is. You can wear jeans to class, to parties, and to the theatre. Heck, they're more useful than a swiss army

knife!

It is true that everyone else wears them, but nobody would accuse you of being trendy because nobody really cares too much. In a similar way, sweats are an encouraged form of clothing since their comfort and simplicity overrides the urge to stick to flashy, expensive fashions. Sweatshirts with or without hoods can be worn in cool or warm weather, and serve the purpose of covering up exposed flesh quite attractively. Sweats do the same thing, and are often much more comfortable than a pair of nice slacks. I find great relief in knowing that I can go to class in an outfit that costs less than \$35 and not be mistaken for a welfare recipient.

Face it, in a climate as stable as ours, there's no need for a very large wardrobe. Slobbery is the wave of the Eighties. So don't spend all your cash on clothes you really don't need. The UCSB bookstore can set you up with official university sportswear with barely a dent in your checkbook. Go out to a movie, donate something to a worthy charity, or pay your tuition fees. Clothes don't make the man, they just clutter him up.

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NO COLOR

(Continued from pg.2A)

Maybe I was going about this the wrong way.

I tried the question one more time, this time at a local party. The reply I got here was interesting enough. "Black is a thinning color. It makes a person look thinner." I thought I had found the answer.

Not so fast. With a quick look around the room, I realized that this was a personal matter. Too many thin people were wearing black for this to be universally true.

My esteemed editor informed me that a lot of these people are "artsy," that is, they enjoy the art scene. "Aahh," I said, "artsy. Sensitive students. Maybe if I gathered them together in a group discussion, they would feel more comfortable talking about their color preference." I arranged one with a friend and neighbor of mine, who wears black and has many friends who do.

"John," she called, "I can't get a group together." This didn't entirely surprise me.

"Why?" I braced myself.

"They don't want to have their names in the paper ... they don't want to be teased for saying something dumb."

After a long discussion with my neighbor, I was enlightened. It seems that people who wear black don't want to get into a group because that would make their dress code look "trendy." A definite faux pas in this tight circle.

Like the boy at the beginning of this article, I had a response without a real answer.

(See pg.9A)



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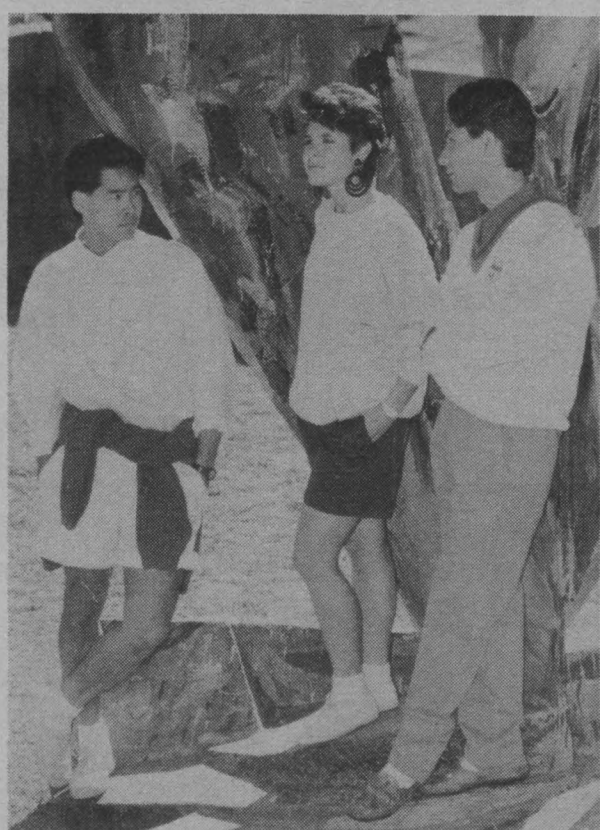
GREAT LENGTHS




Class

With the Spring Quarter just around the corner, clothing styles must adjust accordingly. The UCSB student body never looked as good as they do now in contemporary fashions from Gary Paul and Arabesque in Santa Barbara.

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Photos by Richard O'Rourke



ss Appeal

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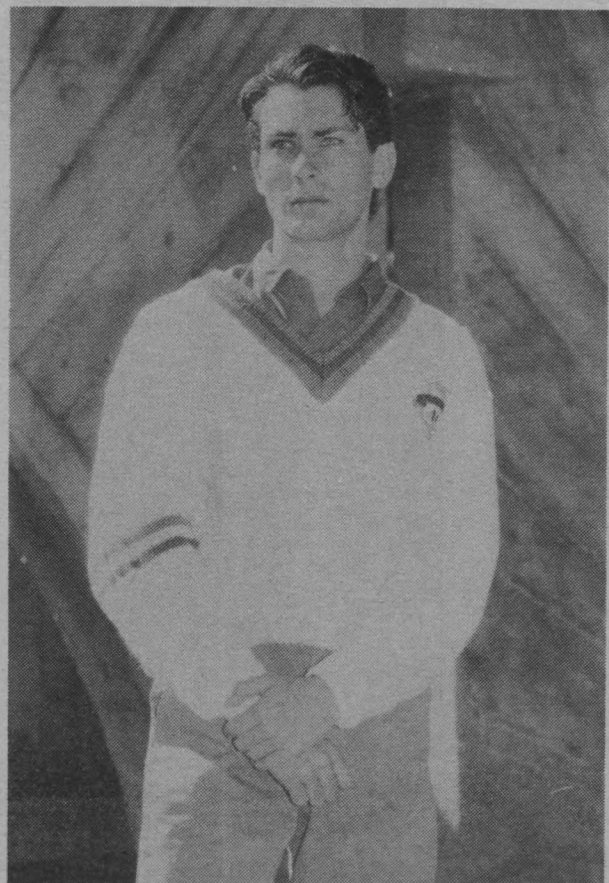
Clothes Courtesy of
Gary Paul and Arabesque

Upper left: Meilani (left) wears a skirt and blouse by AKA, \$80 and \$72, respectively. Sandy (right) wears a blouse, \$44, jacket, \$60, and skirt, \$28, also by AKA.

Lower left: James (left) sports a shirt by Axis, \$58; and pants by Basco Sportswear, \$120. Ed (right) models 100 percent linen shirt, \$106, and pants, \$110, by Mondo.

Below: James' pants are by New Man, \$78, while his sweater, \$74, comes from Mexx. Ed is clad in Girbaud slacks, \$65, a New Man print shirt, \$70, Tony Lambert sweater, \$40, and a Rabena snake skin belt, \$50.

Below right: Sandy sports an outfit by Adrienne Vittadini; skirt, \$92, top, \$112, and a Candice York necklace, \$46. Meilani is dressed in a Metropole outfit consisting of a top, \$60, skirt, \$80, and necklace, \$22.



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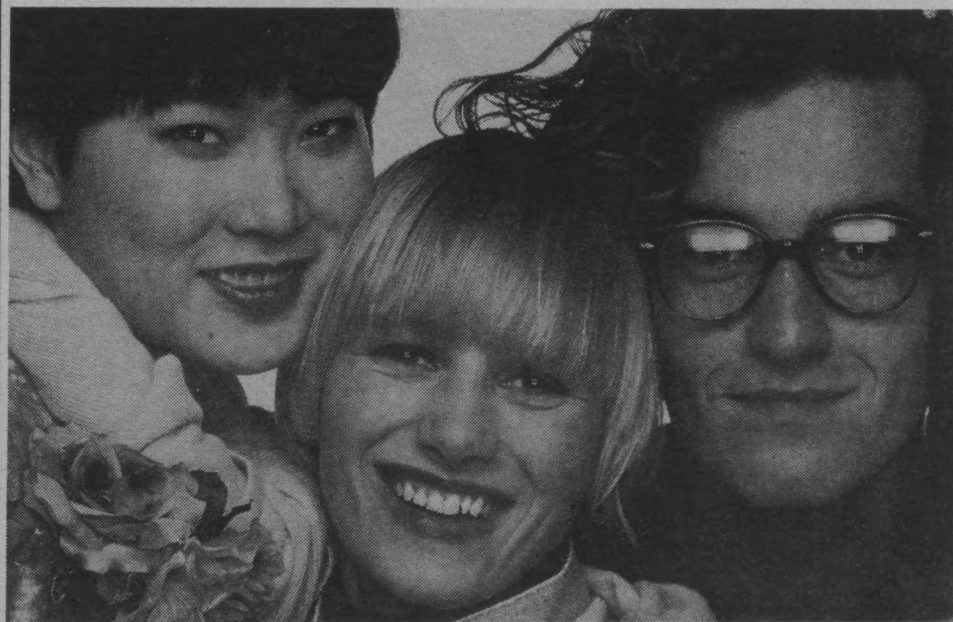
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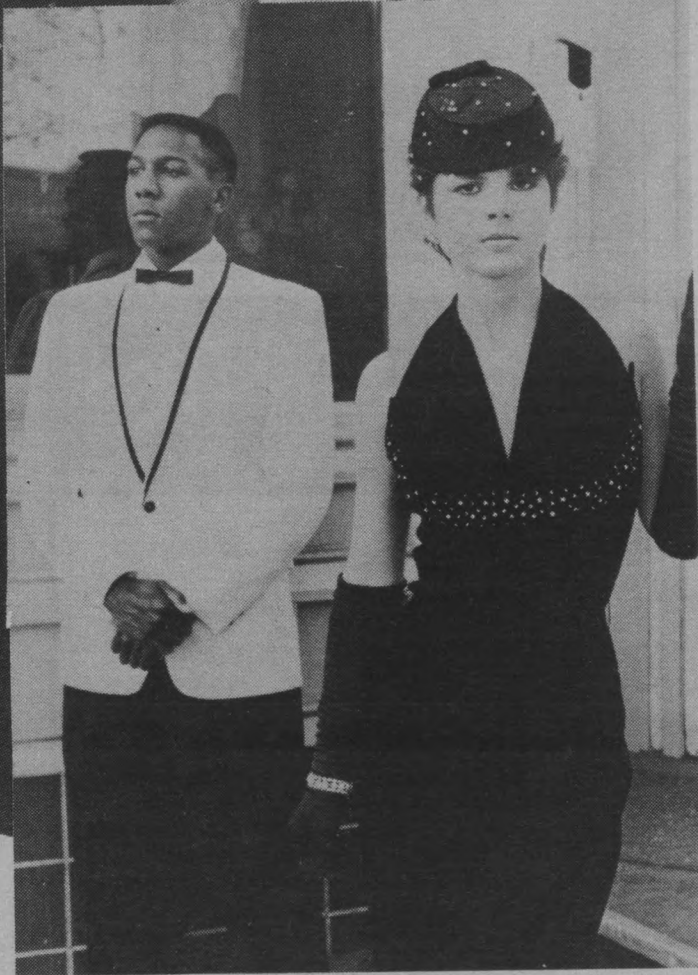
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Time in a Bottle



If anyone tells you that the good old days are over, merely shake your head and point them in the direction of vintage clothing stores like Pure Gold in Santa Barbara. They specialize in offering authentic classic fashions at very reasonable prices, as well as accessories and rental costumes. Elegance and affordability is the key word here, and vintage clothes do not lack in either.

NO COLOR

(Continued from pg.5A)

What does a reporter do in such cases? I had to look back at my notes for the facts that I couldn't see. That's right, pure unadulterated conjecture. What was left? I didn't have any worthwhile sources, let alone the answer to my burning question. But I did have some interesting responses. My conjecture, however, can only be applied to the people I got my responses from.

With another look I discovered these facts. They didn't want to talk to a total stranger about it. They feared for their easily bruised ego and didn't want to rattle off something so incredibly stupid that people would giggle and stare at them on the street after it was printed. They don't wear any colors, nothing that can be called flashy or bright.

They simply wear black. And, damn it, they don't care how many people wear this style; it is, by no means, to be considered trendy.

All Photos by Greg Eliason

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Shown **above left** are two different examples of spectator pumps in black and white. On left, white pump with detail on toe and heel by Jazz (\$50). On right, black pump with white detail by 9 West (\$58). **Left**, black pump with back detail in lizard skin. (\$54) **At right**, reptile shoes in grey-pink. Flats \$46, pumps \$62. Pictured here are two popular shapes of handbags for this spring, large clutch and small shoulder-strap styles. (\$15 and up)

Season of



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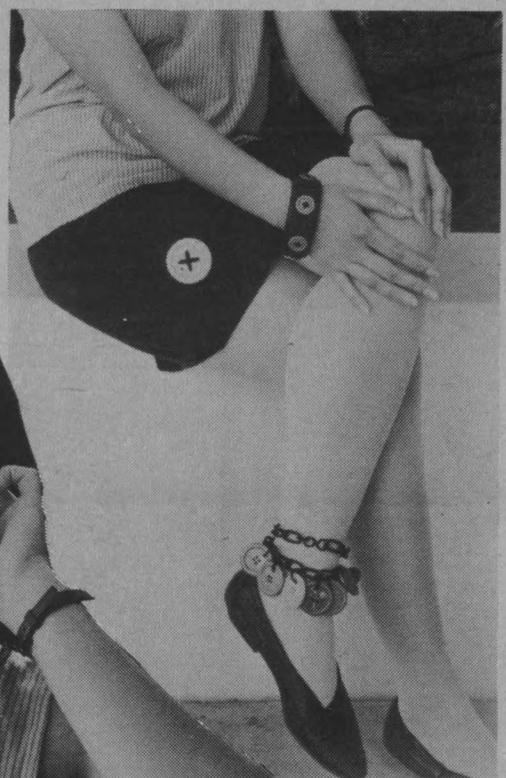
the Whimsical

By Rebecca Ho
Contributor

The recent popularity of shorter skirts and longer hair combined with the re-emergence of frivolity and fun among the collections of Europe's top designers make accessories this spring more important than ever. The news in color, texture and shape is bold. Spectator looks (two contrasting colors) are big in navy blue, classic red and black shown with white. Vibrant shades of unusual colors such as fuschia make a strong statement in mid to late spring. Lizard skin is in. Shapes are large and well-defined yet, at the same time, flexible. There's a lot of playfulness this season in spite of the emphasis on structure.

Keep an eye out for patterned, tinted and decorated hose; flash legs (stockings of lycra printed with wild designs); the return of the four-inch heel, notably pumps with a decorated heel; and flats ornamented with small bows or buttons. Silk flowers are important accessories for the hair or for pinning *n'importe ou*. Other items include stretch cinch belts of medium to large widths, large clutch purses and small shoulder-strap bags, boldly shaped jewelry including new button styles, and moon watches which display a.m. and p.m. with a rotating sun and moon.

The prevailing look, given the enormous choice of accessories this spring, is feminine. The theme is detail — shorter skirts reveal decorated stockings. Plain pumps are dressed up with a detailed heel. Longer, sleek hair is held back by a single blossom. Whimsy is very much an element in play this spring, and accessories are the key.



All accessories furnished by Robinson's of Santa Barbara.
All photos by Derek Beecham.



Above right: Sheri Swygart, Stacey Lawrence and Rebecca Ho ham it up in sunglasses by Ray Ban, Fendi, and Laura Biagiotti respectively. (From \$25-\$125) **On left, pictured vertically:** Adrienne Vittadini scarf with two silk flower pins; scarves range from \$14-\$119. Flower hair clip; variety of blossoms and sizes range from \$8-\$18. Colorful and fun button jewelry in bright pinks, yellows, blues and reds. Necklace \$35, bracelet \$25, pin \$6.50. Earrings also pictured.

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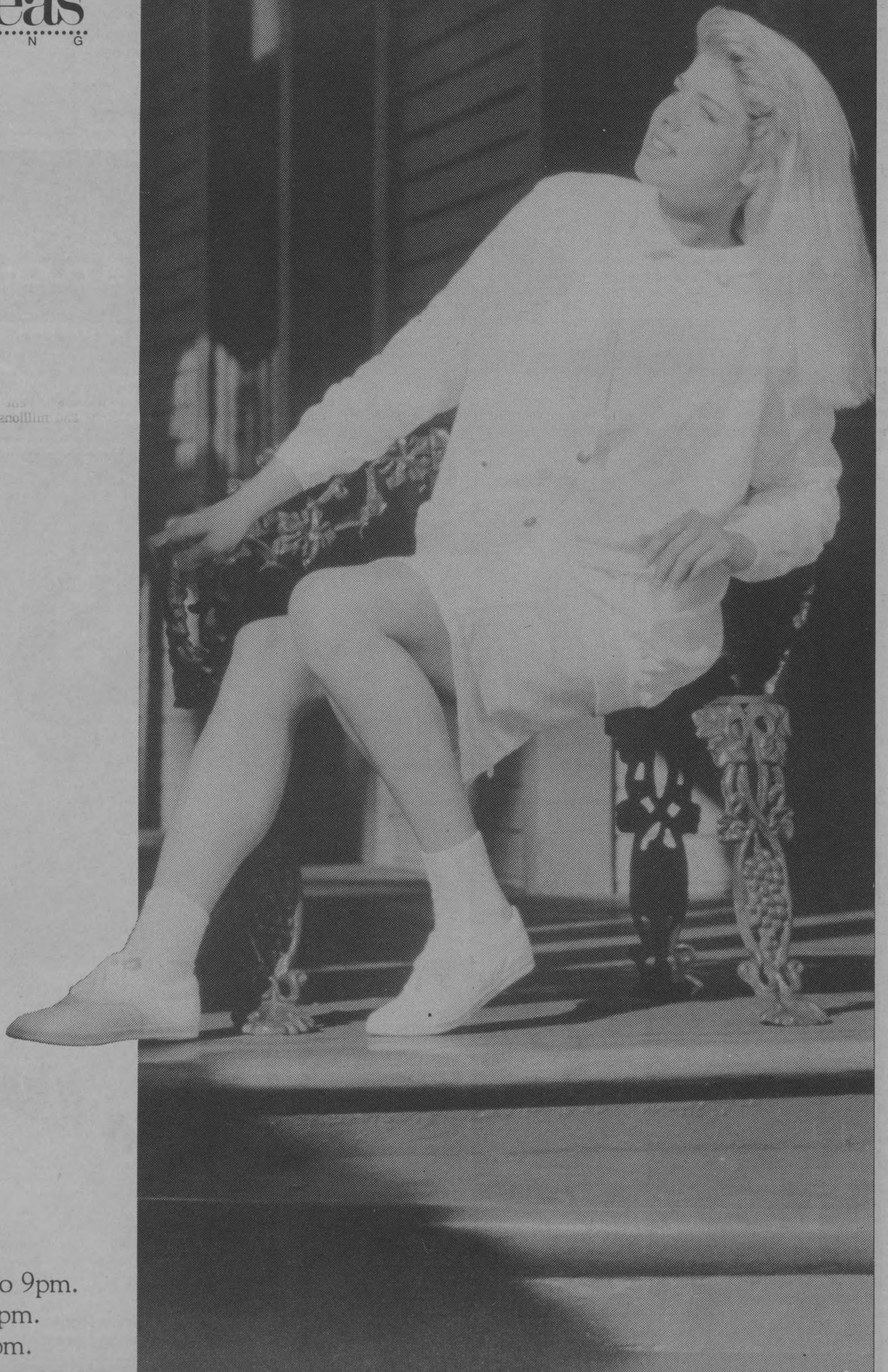
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