High-Low Mix

and even something quite short and frilly looks relevant again. The point is that it wouldn't work with ballerinas, because that's girly-plus-girly. What's needed is the boy-girl clash of a pair of classic loafers, monk-strap shoes, two-tone brogues, or even twenties velvet slippers with something from the female side of the wardrobe.

Granted, twiglike ankles and endless, toned gams like Anja Rubik's, Alexa Chung's, or Agyness Deyn's are pretty much a physical prerequisite for jumping into this look without a second thought. But for anyone not ready to sacrifice sole uplift, there's another category of tweaked adaptations of men's footwear devised to give height while retaining a grounded, masculine look. Chief in this is Nicolas Ghesquière, who had his entire cast of models walking easily, swinging their arms, in variations on man-flats, but with extrathick soles. Ghesquière, of course, is the very person who started fashion's magnification of the platform when he showed his gigantic Clydesdale boots in fall 2006. That was five years ago. We're in a new decade now—high time fashion started stepping out in fresh directions. □ *view >205*

Read All About It

TAWFIK MOUNAYER MAKES A STAND FOR AFFORDABLE, ARTISANAL CHIC.



STANDARD BEARER MODEL HERIETH PAUL WEARS A TRIBUNE STANDARD BY TAWFIK MOUNAYER PEASANT DRESS, $490; IKRAM, CHICAGO. FROM TOP RIGHT: THE DESIGNER AND ONE OF HIS SKETCHES.





"I have my best ideas at mealtimes," says designer Tawfik Mounayer, unveiling a napkin from ABC Kitchen covered with sketches of the paper-thin, marble-print silk dresses; high-waisted, wide-leg pants; and sweeping, tailored coats now hanging in his Chelsea studio. From those sinuous drawings it's easy to see both his talent for dressing the female form, honed under Isaac Mizrahi (both at Target and Liz Claiborne), and his seventies sensibility (by way of Yves Saint Laurent and Faye Dunaway's wardrobe in *Network*). But what isn't communicated in this debut collection is the thought and craft behind each fawn-colored or jewel-toned garment.

"I didn't want the collection to be all about me," he says, referring to the name of the line, Tribune Standard (suggesting a newspaper or soapbox),which employs a local pattern-maker in midtown Manhattan, a machine knitter in Queens, and a co-op of knitters in Bolivia. And despite its being "cheaper and faster to make things elsewhere," Mounayer plans to support the garment district and international artisans while offering clothes at a reasonable price. Perhaps growing up in Israel before relocating to Syracuse, New York, at age six instilled a more global perspective? "I can't live irresponsibly," he says, before adding, "nor do I want a girl to skip a meal to bankroll her wardrobe." —**ESTHER ADAMS**

SEBASTIAN KIM. Fashion Editor: Jessica Sailer; hair, Teddy Charles for Orlo Salon; makeup, Yadim Carranza for M.A.C. Cosmetics (2). Photographed at the Top of the Standard, NYC. Details, see In This Issue.