



GLYNIS TRAILL-NASH  
 FASHION EDITOR



**MONDAY**

"The Yawuru people welcome you to the land and sea for which we are custodians," says Jimmy Edgar. "We ask you to take our land and sea seriously that have been given to us as a sacred site. The feeling is strong when you are in Yawuru Country."

That strength will come in handy over the next week.

We're gathered in a shady spot on the grass beside Broome's famous Cable Beach for Edgar's Welcome to Country. For most of the 19-strong group, the day began at a bleary-eyed 4.30am at Perth airport.

Soon, the five models at the centre of the week-long October shoot will contend with Cable Beach's famous camels for their first shoot of the week, which includes a rather recalcitrant camel called Eli who takes some time to be coaxed into an upright position.

It's just the first challenge that they take on in what must be the most ambitious fashion shoot ever to be undertaken in Australia.

Rather than a single brand campaign with unlimited budget, this is a coming together of the Australian fashion industry for a cause: first, to promote its wares across Australia and, most importantly, around the world; secondly, to give back to those in need via the charity Thread Together.

The #WeWearAustralian campaign first kicked last year as a way to encourage Australians to buy local at a time when the pandemic was all but crippling the industry.

The result of industry round-table discussions spearheaded by Perth-based Richard Poulson, co-founder of e-commerce platform Showroom-X, #WeWearAustralian was simply a hashtag and co-ordinated social media campaign, backed up by a website that would link to brands taking part.

As the pandemic lockdowns once again wreaked havoc on the industry in recent months, a second iteration was mooted.

Which brings us to Western Australia's Kimberley region, shooting in some of the most iconic – and remote – locations imaginable.

"This is really about the uniting of an industry and the strength that brings to the table," Poulson tells The Australian.

"And the reason that we did this campaign was to focus Australian brands on an international market and give it a substantial push in international media and digital marketing. From this shoot, we'll be able to inspire some pretty incredible Instagram opportunities around the world."

It's something that Tourism Western Australia is also hoping for. Seeing the possibilities that could come of it – once the borders open – it has thrown its support behind the campaign.

As dusk falls on Cable Beach, the models are warming up to their new roles as friends on a great Australian adventure. For four of the five, this is their first major fashion shoot and certainly their first location shoot.

Naomi Stevens, with four years under her belt, is the most experienced in front of the camera, and quickly provides encouragement and support to the younger girls. Along with Stevens, India Anderson-Prentice, Will Kalimba and Angus Minear all hail from Perth.

Newcomer Cindy Rostron – a Kune, Rembarnga, Dalabon model who was discovered at this year's Country To Couture Indi-



In

# FOCUS

One week. Five models. 12 crew. 186 brands. 8600km. 300kg of excess luggage. Add the spectacular Kimberley region and you have the most ambitious all-Australian fashion shoot the world has ever seen ...

genous fashion show in Darwin – has flown in from Arnhem Land for her first shoot. She's accompanied by her mum, Jay Rostrum Jurrupula, who is an accomplished textiles artist at the Babbarra Women's Centre.

Creative director Ken Leung is dipping in and out of conversations with the two photographers, James Giles and Claire Hart, and videographer Justin Griffiths as they shoot the models together and in smaller vignettes.

Griffiths, harnessed into his Steadicam, is running amongst them along Cable Beach as the sun goes down, capturing five new friends without a care in the world.

"We're warming them up a little bit," says Leung. The Perth-born creative returned to his hometown from New York during the pandemic. Most recently the creative director of Uniqlo, he has spent the past 18 years overseas and has previously worked for DKNY and Philip Lim, among others. He is planning to stay put, setting up his own agency Studio Paradiso.

"The whole concept is really to capture the youthful energy and freedom on a road trip exploring WA. It's really about the energy of coming together, just to mimic that idea of WeWearAustralian, the joy and togetherness of it. It's not a fashion shoot, it's more like we're following them."

He has briefed the photographers to capture a raw beauty, based more in reportage than fashion, among the natural landscapes. At 6.35pm, the sun has given up the last of its Aperol glow over the water, and with it the available light for the day.

**TUESDAY**

On the side of the red dirt road out to Crab Creek is an abandoned exhaust pipe, which doesn't bode well. Luckily, the 19-strong crew make it to the shoot after lunch in four 4WDs without incident.

Edgar once again explains the story of his land. He decides to get amongst this model caper – his acting credentials include the stage and screen versions of Bran Nue

Day – and instructs the group how to do the Yawuru symbol for strength, one arm bent at 90 degrees, fist towards the sky, the other hand beneath the bent elbow. He says it doesn't matter what arm is raised, but the other one has to be underneath the elbow, not inside it, alluding to a more impolite gesture if performed incorrectly.

The beach sand is an orange-pink, the sky a deep azure, the water between an otherworldly milky blue, the odd tree caught in its water at high tide.

"It's stingray time now in murky water," says Edgar. "When stingray gets fat, shark gets fat."

No one ventures in.

Naomi and Cindy (models always go by their first names, as per convention) are posing beneath a bare tree, the hot wind catching their hair and hems in its gust.

With this shoot wrapped, the second for the day, the convoy heads to Reddell Beach for another sunset. Clothing racks and a portable changing cubicle are somehow shimmied down the red rocks to the

cream-coloured beach, where hermit crabs are scuttling about between the rocky outcrops.

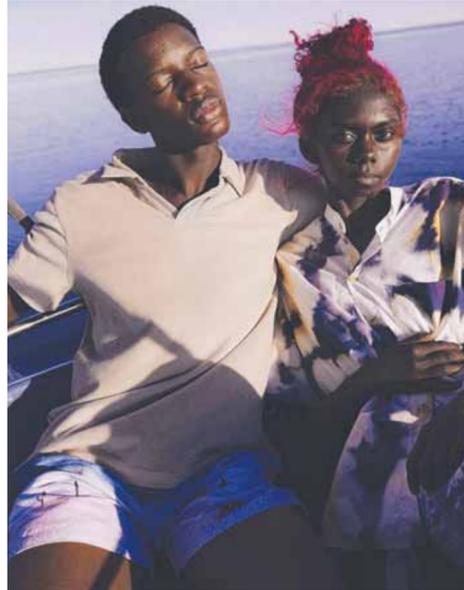
Stylist Kelly Atkinson, co-founder of Showroom-X, is getting the models dressed in their looks for this location. She's pleased with progress so far, having shot 35 total looks out of a planned 71 for the whole week, drawing on 301 pieces from 186 brands sent in from around Australia in the week prior.

To say every part of this whole exercise has been a logistical feat is an understatement.

"All we wanted to do is to try and include as many people as possible," says Atkinson.

"The whole mission of the #WeWearAustralian hashtag is to equalise all the brands so we can run to the same customer. We've got big brands, we've got small brands and emerging brands and I've tried to style every look with a combination of both so that the visibility of the bigger brands gets to the smaller brands. That's what it's about."

As per Atkinson's briefing, the list of participants ranges from big



Northern adventure: models (main, from left) Will Kalimba, India Anderson-Prentice, Naomi Stevens, Angus Minear and Cindy Rostron on Reddell Beach. Above: Will and Cindy on Lake Argyle

JAMES GILES

guns such as Scanlan Theodore, Bassike, Lee Mathews, Rip Curl, RM Williams, Saba and Morrison, to up-and-coming brands such as Wolfgang Scout, Jasmine Alexa and Palma Martin, and Indigenous brands including Ngali and Aarli.

Once the edit of images and video is finalised, all of the looks will appear in some format on the dedicated website, able to be shopped from there via the brands themselves.

In a similar way, every brand involved will be provided with imagery that includes their pieces, to push out on their own social media platforms.

**WEDNESDAY**

Travelling with 19 people and 300kg of excess luggage is never an easy feat, but somehow everyone and everything arrives safely in Kununurra on Wednesday. The convoy heads straight to Waringarri Arts Centre, where we are welcomed to Miriwoong country by elder Ted Carlton.

After a tour of the studios, where many of the artists work on fabric printing and fashion pieces, we are treated to a didgeridoo performance from Carlton, and sample the fruit of the boab nut and damper with treacherous bush honey.

While it may be a day of respite from shooting, there is still much to be done, as well as reflecting on what has already been achieved.

Hart, who is shooting some magazine-specific editorial and behind-the-scenes footage, is thrilled with how the shoot is progressing, and the dynamic between the group. "Will is so calming," she says, while "Angus is the most adventurous." Having worked with Naomi previously, and having scouted India three years earlier, she already has a rapport with them. Since meeting at the start of the week, Hart is also "so excited about Cindy – I just think she is magnificent."

"They are all becoming more confident. I am trying to focus on those in-between, candid moments, just really capturing that connection between all of them and then capturing that connection between them and the landscape."

"I've never travelled for a shoot before, and I would never have seen these places."

Bug spray is being applied as liberally as sunscreen. Occasionally, a Ta-Ta lizard skittles by after having a look, and rock wallabies bounce in the distance. They won't be the last of the local wildlife we encounter that day.

That afternoon, with two boats commandeered on Lake Argyle, which spans both Miriwoong and Kija country, it's almost an hour before we see our first freshwater crocodile, and a cheer goes up all round.

Any fears about their penchant for human flesh are soon allayed by our skipper Tracy, who explains that due to their long snouts and a crack in its bone, they would break if they bit anything as hard as a human foot.

Just as well, as almost everyone ends up in the water to cool off at some point in the afternoon.

While we moor facing Crocodile Island (named for its resemblance to the beasts), the models are shipped out to take up position on one of nearly 70 islands dotted around the reservoir.

The vastness is palpable; the lake's volume is 18 times that of Sydney Harbour. Today it is as still as glass.

Back on the boat, Will says that this shoot got "the money shot".

"It looked amazing, like we were all just placed there, stranded. I've never been up here before and I really want to come back and spend more time."

Back on shore at a group dinner

early in the morning, but it's already sweaty work in the sun. The models are doing their own touch-ups with bright pink sponge cloths they keep in their pockets.

Working in these extreme conditions, on five models, has been challenging for make-up artist Francesca Poggi, too.

Less has never meant more.

"It's fresh and natural, really undone, that's what they want," Poggi tells The Australian. "And I think it's beautiful – you don't want girls with hair and make-up on in this environment."

"It's about protecting their skin from the sun with sunscreen and keeping off the shine, which is really hard in this kind of environment. Just hydrated, beautiful moist lips – fresh, just being themselves, making them feel comfortable."

Mostly that translates into tinted sunscreen, brushed eyebrows, curled lashes and clear mascara.

"It's been great," says India, looking at the striking sandstone ranges around her.

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at the nearby caravan park, some-one recognises Cindy. While she may be a newcomer in the modelling world, it turns out she is already a star on TikTok, with 54,000 followers.

It's typical of the whole shoot in a sense: completely devoid of ego.

**FRIDAY**

"I think the most important thing in a fashion photo is casting; more so than styling, fashion, photography, anything," says Giles, who is leading the campaign photography. "And I think we did super insanely well with the casting. It's a really cool group and it was like a puzzle that was perfectly done."

The photographer had spent 13 years overseas between Paris, Antwerp and New York, and came back to see family before getting caught in various lockdowns. Now based in Broome, he's relishing the chance to see Australia through a refreshed lens.

"Having lived overseas, you come back and you are amazed at how extraordinary the place is and how exotic. I probably want to extract that (in the campaign) for sure. But really the cutest thing with these shoots in Australia is how relaxed it is."

With the main campaign images finished, Hart and Griffiths take some extra time to shoot additional imagery and video for the wider campaign.

First up is a lily pad lake near our accommodation; later in the day, an expanse of boab trees in the fading light offers up the final few frames.

Leung is stoked with the results so far, along with the energy and sense of collaboration. "It was probably the most ambitious campaign I've worked on," he says.

"My vision for it was that these images will stand out from everything you see on your social media feed, so – when you scroll through – it's what is going to pop off your screen the most."

"Obviously, the locations are amazing, the colours, but also things that just look so otherworldly and unique that you can't help but stop and look deeper."

For those who do look further into the campaign, they'll discover that aside from promoting our own fashion brands on the world stage, the campaign is also giving back via Thread Together, which clothes those in need with new, unsold clothing that has been donated by brands.

To be involved in the WeWearAustralian campaign, both this year and last, the only requirement was to donate to the charity, which currently receives no government funding.

In the campaign's second iteration, the charity has so far received more than \$21,000 from those involved, and more than 15,000 items of clothing – both well above last year's numbers.

As such, this year the campaign will directly be able to dress 4885 people. To give an idea of the impact, it costs \$5 to provide a new wardrobe for one person, which includes some 27 items of clothing.

"The response and the funds raised this year has been extraordinary," Thread Together founder Andie Halas tells The Australian.

"The campaign was perfect timing as the demand for our services exponentially increased during lockdown and WeWear Australian allowed us to respond."

The alignment with the charity was a bonus for the team involved with the shoot.

"A lot of us didn't know what the shoot was for," Angus said of the initial booking from his agent. "Then we learnt what the impact of it was."

Poulson believes it's only the beginning. "To me, it feels like a growing circular purpose – to unite our industry, preserve our craft and allow those less fortunate to smile again. That's Australian right there."

Glynis Trill-Nash travelled as a guest of Tourism WA.

THE AUSTRALIAN WINE

## Salute great Barossa wine family's exit with brilliant shiraz

JOHN LEHMANN

After 40 years making wine in the Barossa, Rolf Binder remains adamant about one thing: the world shows no sign of losing its taste for Barossa shiraz.

"The market loves the oomph of shiraz," the veteran winemaker says.

Rolf and his sister, Christa Deans, have worked side by side

for decades, continuing the legacy of their father, Rolf Heinrich Binder, and mother Franziska, who started the family's wine business in 1955 after first visiting the Barossa to pick grapes.

Over the years, the Binders patiently invested in vineyards across the valley, including centenarian shiraz vines planted in the 1890s in Vine Vale, and won a reputation for making beautifully balanced, sophisticated wines

capable of exciting palates on the global stage.

American wine critic Robert Parker Jr is one of many international critics to have fallen under the Binders' spell, calling their winery one of his favourites whose "offerings are never excessively oaked, possess extraordinary ripe, concentrated fruit, great individuality"

But now Rolf and Christa are stepping back, selling the winery that carries their family name, and 113 hectares of vineyards, to Australia's biggest winemaking company, Accolade.

They had to face the reality that the next generation of Binder children were moving in different directions.

Like wine itself, we all understand that nothing lasts forever, but that doesn't mean we can't celebrate the past. So this week, The Australian Wine Club

presents a special deal of three stylish reds made by Rolf and Christa over the past few years. As always, the mixed-dozen deal offers extra special value.

Rolf isn't walking away from the wine game entirely. While he's interested in working more with grapes like carignan and montepulciano, he believes the Barossa should never forget what it does brilliantly.

"The Barossa should stick to what has made it so famous, which is shiraz and the other Rhone varieties," he told wine critic Huon Hooke soon after the sale was announced.

"Like pinot noir in Burgundy and grenache in the southern Rhone, we need to acknowledge what has got us to where we are."

The wines below illustrate the beauty and class of modern Barossan red.

**Rolf Binder Heysen Barossa Valley Shiraz 2017**

A common trait of this Binder trio is lovely palate weight and delicate flavours. These are not jammy, heavy, high-alcohol wines, but beautifully balanced, polished wines that Barossa's best winemakers are striving for today.

The Heysen is one of the premium flagships of the Binder portfolio. Juicy, velvety and supported by lively acidity. Black plums, blackberries and spice, with just a touch of eucalypt giving a sense of place. High-quality shiraz. Scored 95 Halliday points and a gold. Amazing value in the mixed-dozen deal. RRP \$70 a bottle.



SPECIAL \$59.50 in straight dozen; \$27.99 in mixed-dozen deal.

**Rolf Binder Heinrich Barossa Valley Shiraz Mataro Grenache 2017**

Sourced from low-yielding, old vines on the Binder estate, this shiraz-dominant blend (roughly 50/30/20) weaves fruit sweetness with a thread of rustic savouriness. The combination is classic Barossa: peppery shiraz, soft tannins from century-old Mataro and juicy raspberry flavours from the Grenache, picked from 70-year-old vines on the Western Ridge at Gomersal. Cedar, wood smoke and chocolate notes round out the picture.



The Heinrich is made in tribute to Rolf Heinrich Binder and doesn't let him down. 93 points from team Halliday. 14% alc. RRP \$40 a bottle. SPECIAL \$34 in straight dozen; \$27.99 in mixed-dozen deal.

**Rolf Binder Hales Barossa Valley Shiraz 2015**

Nothing better than trying Barossa shiraz with a few years under the belt – of the wine, that is! The 2015 Hales was released as a \$25 wine but shows us again the complexities that most Barossa shiraz reveal when given a little time. Medium-bodied; full of flavour. Aromas of blueberries, violets and licorice lift from the glass, before subtle



flavours of anise, hoisin and Chinese spice emerge, giving this wine interesting complexity. Let it breathe as you enjoy your first sips, take your time and you'll see the wine change. 13.5% alc. RRP \$25 a bottle. SPECIAL \$21.25 in straight dozen; \$27.99 in mixed-dozen deal.

**ROLF BINDER MIXED DOZEN** Four bottles of each wine \$27.99 a bottle.

Order online or telephone 1300 765 359 Monday to Friday from 8am to 6pm AEST. Deals only available while stocks last. The Australian Wine Club is a commercial partnership with Laitwhaites.



SCAN ME