



# STYLE

**Fall  
'89**

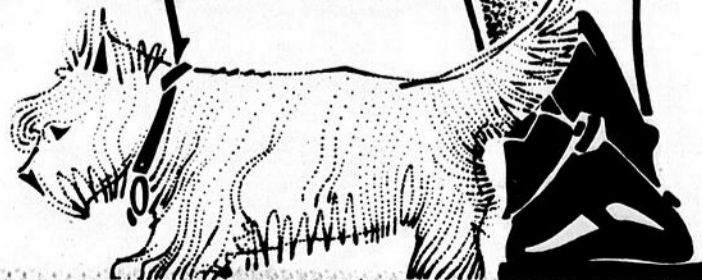
Supplement to

THE WESTMOUNT  
**Examiner**

and

**WHEATY POOL**  
TOWN OF MOUNT ROYAL / VILLE MONT-ROYAL

September 28, 1989



# Long, slim the big look from Paris this fall

It's being called "The Case of the Disappearing Skirt."

Paris designers sewed up a lot of long, slim silhouettes as a primary fashion concept for fall.

They ranged from the "English riding look" with long, cutaway jackets and pants, to the long, slim skirts, sometimes slit or pleated and worn with long, fingertip-length jackets, shaped and seamed in the waist.

It's a silhouette that women will go for. It's body-conscious — there's a lot of emphasis on jackets fitting the waist — but it covers the legs and is ladylike.

"Long and slim is the look of the season," said Bill Bigler, women's fashion director for Macy's.

But hold on just a second before rushing out with your credit cards.

The short, around-the-knee-length skirt didn't go away this season as many predicted. It's as strong as ever.

And, in fact, in some collections, it climbed so far up the thigh that it disappeared altogether.

Karl Lagerfeld's sensation for Chanel was pairing the classic Chanel two-tone jacket with a pair of

textured leggings. That's all. From there, the micro-miniskirts with the classic jackets looked positively decent.

"Short looks new," said Kal Rutenstein, senior vice-president for Bloomingdale's.

Don't kid yourself. There are going to be lots of midcalf skirts and long, boxy pleated skirts on the sales racks as well.

Some call it confusion, but it's really just acceptance of the fact that women are dressing more and more for themselves and their own good points rather than slavishly following trends.

That said, the short tunics worn over body stockings or slim pants shown by the avant-garde designers such as Claude Montana, Issey Miyake, Yohji Yamamoto and Christian Lacroix look like a new trend for fall. Some were beautifully draped as in Montana, or Rothko-like and '60ish in bold blocks of color, as in Miyake and Lacroix.

There were some interesting variations on the short skirts, such as the flippy A-shapes, either pleated or full, shown by Dior, Chanel and

Ungaro. In tweed fabrics, coupled with a jacket, there's a schoolgirlish look to them.

But the mature, slinky look in short lengths took the day. The ladylike but sexy just-above-the-knee slim skirt with peplum or waist-emphasizing jacket so popular last season is still the standby of Paris.

Recommendation: Keep your silhouette as close to your body as you feel comfortable with and at a length that suits your figure, and you'll be in style for fall.

Following are some highlights from the leading designers' collections.

## Chanel

Karl Lagerfeld has done a brilliant job of updating Coco Chanel's classic clothes for the '90s, infusing this season's collection with the insouciance one must have felt when "all of Paris" began buying her clothes in the '20s.

Besides the jackets and the leggings — probably the biggest fashion news of the season — Lagerfeld showed swinging little thigh-length riding coats in an A-line and sophisticated gray-patterned knits with fringe.

There were lots of Chanel classic suits with mostly above-the-knee skirts, and some long Deauville pleats.

Lagerfeld did some knockout classic Chanel white-and-black satin evening combinations with unbelievable loads of pearl and gold jewelry.

## A French idea

In 1925, the French firm D. Porthault produced the first truly decorative bed sheets in bright colors or painted or embroidered with colorful impressionistic designs. They were an instant hit with wealthy Americans visiting France.

(Want to fake a Chanel look? Put a black satin camellia at your throat and every gold and pearl necklace you own, with at least three heraldic brooches to boot.)

Lagerfeld's experiments with dual lengths for evening were interesting — variations on short and leggy in front, veering down to long at the back.

## Lanvin

Maryll Lanvin won applause for her groups of pants and jackets that mixed big checks and plaids, giving a classic daytime style an offbeat kick to it.

She worked the ladylike peplum theme, with some smashingly asymmetric evening clothes, and showed the season's love for bright punches of color creatively combined, such as a black sweater with emerald green trousers, or a vibrant red dress trimmed in purple.

(To dress like a Parisienne, do not be afraid to throw on a pair of aqua shoes with your black dress or yellow shoes with your green dress.)

Lanvin and Erik Mortensen for Pierre Balmain are considered among conservative designers in the Paris spectrum, but both do clothes that are luxurious and wearable.

## Emanuel Ungaro

Everyone expected that Ungaro would do the same thing this season, capitalizing on the fanny-wagging shirred dresses and little high-tension suits that are instantly recognizable as his label.

But he loosened up his signature draped silhouette and used dusky colors and black and white for suits and pants, all with curvy, short jackets.

Ungaro did some sensational jewel-toned color mixes, such as a gold blouse, brown skirt and violet jacket; or pink jacket, aqua blouse and orange skirt.

Lest we forget, the show opened with some tight black leather suits and crocodile-leather miniskirts.

Despite the Easter-egg shape capes in which he hid his tight, short, ruffled and shirred evening dresses, these are still man-pleasing clothes.

## Valentino Garavani

Valentino says he got the inspiration for this collection from a painting by Bronzino, and the best of it

featured black evening clothes with this kind of detail: white ruff collars, gold mesh, neo-baroque spiral embroideries and pearls.

He showed wonderful loose overcoats in his trademark Valentino red, but his day clothes looked like everyone else's.

## Yves St Laurent

St Laurent is the one designer who can really bring tears to the eyes. They say his work is perfection itself, year after year, and it's true.

His little black tuxedo dresses, perfect suits with short, slit skirts and shoulders with that aggressive, masculine but still-sexy edge that only St Laurent can achieve would be staples in any classic wardrobe.

This year he showed his excellence as a colorist by pairing, for example, an indigo jacket with citron pants, a violet satin evening jacket over an orange satin dress.

The stunning finale of shimmering folkloric prints had the hard-boiled crowd clapping along with the Gypsy music.

The audience was on its feet when the perennially ill and shy genius shambled down the runway, head down, arms swinging like a great bear at his sides.

St Laurent's show was a fitting close. Fashion doesn't get much better than that.

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## FASHIONFACTS

■ What women dislike about clothes today.

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Lack of variety	30%
Clothes aren't flattering	26%

SOURCE: Glamour magazine survey

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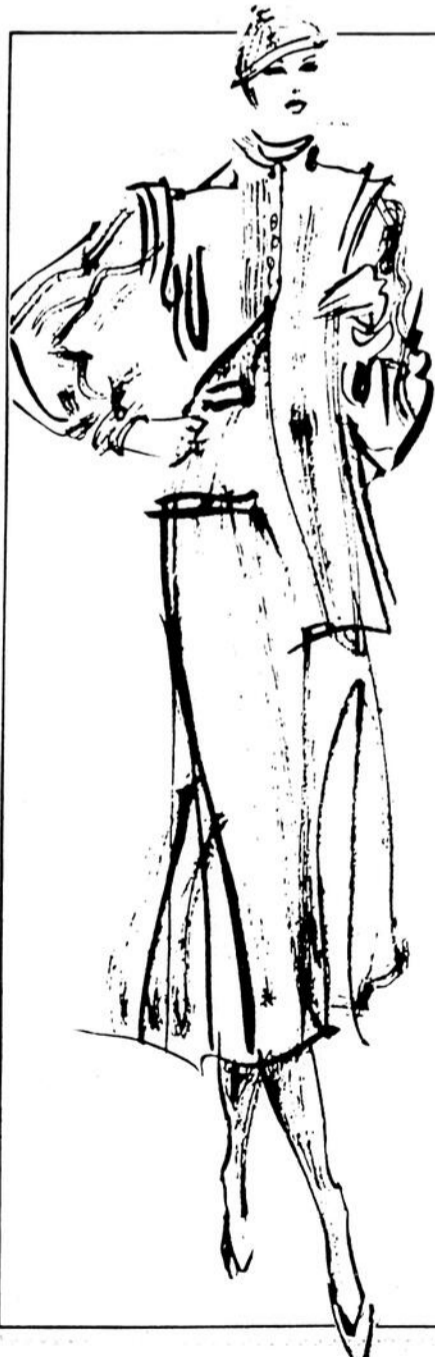
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# Fashion world turns coats from necessity to hot item

Coats are hot this fall and winter. Normally a mere ripple on the fashion scene, this season they're out in force.

Every report from Paris, Milan and New York gave the rap on wraps: capes, capelets, shawls, redingotes, parkas, cutaways, bombers, cocoons, tunics... you name it. There's even a flamboyant "bathrobe coat" with long bell sleeves.

At first the range of styles may seem overwhelming — but that's good, it means you have a lot to choose from.

It's nice to know you can make a fashion statement just by staying warm.

The overall trend is toward opulence and ornamentation. Plenty of

passemeterie and embroidery, "King of Siam"-inspired bead trims, long leather and suede fringe on huge shawls. Tassels, too. Lapels are big, buttons bold... and gold.

Anything but skimpy, this season's coats envelop you in rich, roomy folds.

Fabrics are sumptuous, resembling Oriental carpets and rich brocade, and they're soft — you'll see cashmere, alpaca, mohair, velvet, suede, wool gauze — even baby llama.

Blanketlike plaids or Indian-print wools are worn over ribbed sweaters and pleated wool jersey pants.

Coat lengths are anything-goes, but two dominate: knee-length and ankle-length. Short boleros add dra-

ma when flung over long, skim silhouettes.

Think romance. The Russian influence shows in Dr Zhivago fur collars and cuffs, complete with matching Cossack hats.

Mystery is back in fashion with swirling capes. These are worn with classic flannel trousers for day and with black velvet tuxedo pants for evening. They're traffic over suits and coats. Lengths range anywhere from elbow to hip.

Colors include camel, taupe, burnt sugar, chocolate, charcoal, black plus harvest hues: maize, pumpkin and cranberry. Strong colors are still on the scene, including purple, fuchsia, red and bright blue. Shades of green scream from khaki to celery, but hover mostly at muted forest.

Shapes? Take your pick: They're long and swingy, slim and belted, flared and pyramid. In general, unstructured and oversized.

Look behind you. Designers are adding buttons, hoods and lapels on the backs of wraps. Jackets with swooping, rounded tails work well with the Victorian influence showing up in French and Italian fashions.

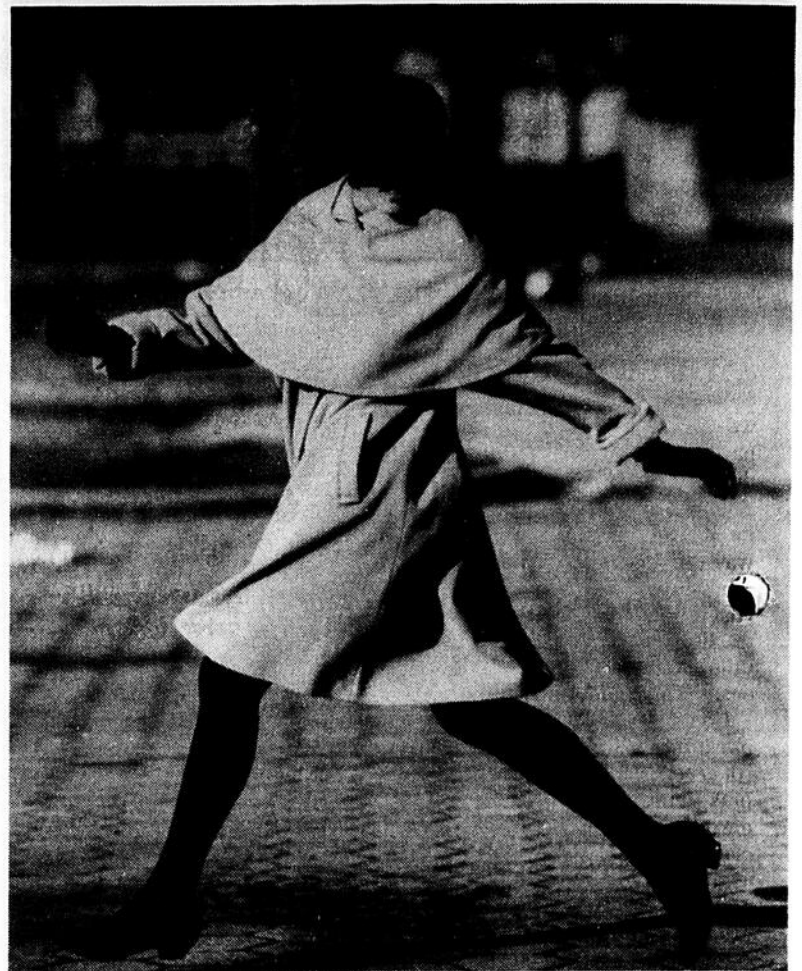
### After dark

Go bold for evening. For example, designer Emanuel Ungaro's dramatic taffeta coats are bright pink, green and blue taffeta and resemble big puffy clouds. They're worn over short, shirred dresses with ruffles and feathers.

Quilted, multicolored evening coats complement velvet dresses.

For impact, some designers add a contrasting lining that flashes into view, like Carolina Herrera's 7/8 coat. It's red, lined in black-and-red blanket plaid.

Designer Isaac Mizrahi's evening parkas are satiny and sable-colored, worn tossed over short, strapless body-skimming dresses. His formal



Keep warm with the season's favorite coat shapes, such as the swingy ease of a trapeze shape, cape or shawl collars. Shown here: trapeze coat by Laura Ashley.

wear includes a floor-length silk parka, worn with black sequined pants and a white silk shirt.

today they're dyed and highly styled, often with other furs used as accents."

### Fake for now

The word in fashionable is *fake*.

Designers, particularly Giorgio Armani, Patrick Kelly and Adrienne Vittadini, are having fun with faux tiger and leopard.

Fashion correspondents called Sonia Rykiel's faux ocelot coats, shown with matching hats and bags, "the best fake fur coats in Paris."

In the realm of real fur, there are butter-soft leather coats and jackets with collars and cuffs of fox, mink, beaver and Persian lamb.

Reversible fur-lined coats are in vogue. (Now *there's* an ultimate sensual experience. Practical, too.)

Industry experts say the demand for opossum has soared, reflecting the popularity of the bomber jacket, and ever-scarce sable continues to rise in price. Mink currently is considered a bargain.

"Believe it or not, the mink stole is back," says *New York* magazine, "with some updating, and so is Persian lamb. These coats don't look anything like your grandmother's;

### Pour-tables

Your slipper-slick, lightweight plastic rainwear *must* be colorful this season. That's simply all there is to it.

Black is blah. Beige or gray? No way. Even umbrellas have to have shock appeal.

School-bus yellow, fire-engine red, emerald green, cobalt and bluebird blues — now you're talking. Accessories — such as rain hats, gloves, boots and overshoes — should match... or clash.

Patterns are fine, too, particularly smart tartans, leopard prints or punchy polka dots.

### Makeup hangs

You'll never mislay your lipstick, not with makeup pendants from Susanne Barch, the New York designer. Suspended from long gilt chains are lipsticks, lip gloss and mascara in cases lavishly covered with shiny hearts, glittering faux gemstones and pearls.

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# Dusty pastels, jewel brights dominate fall colors

We all love to watch nature's fashion show, as the foliage slips out of one gorgeous garment and into another.

This year's fashion picture mimics the season's transitions: It moves from the brightest of brights to rich deeper tones, then leads us into winter with a dusting of pastels as delicate as snowflakes.

The good news, of course, is that we're not tied to nature's clock. We have the freedom to dip into this diverse palette whenever we choose.

The big fashion story is not so much the colors themselves as the way they're combined. It's true, the monochromatic look — a series of dust tones, for example — is still with us. But it's being overshadowed by unique combinations of riotous colors.

Consider purple, mustard and burgundy in a single outfit. Or parrot green worn with cyclamen (a hot pink, with a lot of purple) and gold-rod. Or prism violet matched with claret red.

Wonderful looks result from these adventurous combos, and from others that call upon plum and avocado — or match brights such as azalea pink and argyle purple with mustang (brown) and buckskin.

The brights are especially popular in silks and rainwear.

It's interesting to note how we adapt ourselves to color innovations. Green is a strong fashion statement this season, and chartreuse is worth singling out.

When chartreuse was first introduced, it was worn almost exclusively by the young and trendy. But now that it has been around for awhile and we've seen it in window displays and magazines and on television, our eye has become accustomed to it. More of us are willing to integrate it into our wardrobes and certainly to use it as an accessory.

Also noteworthy this season, is the re-emergence of red. It's popular not only in clothing, but in cosmetics, too — red lips, red nails and red blush for the cheeks.

American and European designers have used red this season, either as an accent or as their shining star, the attention-grabber for their collections. Mars red is especially important, but grenadine is also prominent.

Just as the bright leaves of midfall give way to deeper shades, the fashion palette moves from vibrant colors to darker, more subtle ones. Notable among these are olive, pigeon gray, mauve wine, black plum and a rich blue-green called tapestry.

Black is, of course, perennial. In a

continuation of earlier trends, it's being shown with neon brights. But black is less important this season than it has been in the past, as brown moves up the scale for all.

Sometimes brown replaces black. More often, as economics encourage us to keep what we have and freshen it with something new, black is combined with brown. A new brown jacket worn with less-than-new black leather pants is at once stunning, refreshing and practical.

There's a beautiful variety of brown tones in leather, ranging from a scrumptious cocoa brown to a rich brown-black called slate.

Once the leaves turn brown, of course, they're on the way out. And what enhances a tree without leaves

By LEATRICE EISEMAN

as much as a dusting of snow? This season's pastels lend that powdered-snow effect to the fashion scene.

Though pastels are unusual at this time of year, the trend continues from last year. We're seeing powder pink, cornhusk, glacier blue, lily green and pale red purple. Pastels are lovely in wool knits, as well as in sweater knits made of soft, plushy finishes such as angora.

Knitwear is also elegant with colors combined in pastels. Woven into rich tapestries and paisleys, the colors yield lovely heathery finishes and are perfect in country wear.

As always, neutrals occupy an important place in the color picture.

These classics are worn both monochromatically and in combination with other colors.

Some are conjured up by their ethereal names: tidal foam, a soft green that works very effectively as a neutral; or atmosphere, a member of the gray-brown family.

Others, such as charcoal and a taupy brown-beige called elephant skin, are more concrete.

Yet another presence is the metallic looks. Providing a snowlike dusting comparable to the pastels, metallic finishes add their own special glitter. The colors of daytime, with an added gold or metallic thread or sheen, project a new glamor.

The same metallic luster is important in accessories, and eye shadows

appear with metallic and pearlized lusters. Metallics aren't just a continuing part of the fashion scene; they're getting stronger all the time.

Faced with so much color bounty, what are we to do? We can take our cue from nature and change the way we dress. But while nature's change follows accustomed patterns, our own need not. If we're willing to move beyond our usual preferences — forgetting any tired notions we may have about which colors suit us and which colors don't — we'll find wonderfully vibrant, subtle, delicate and neutral colors to suit our every mood.

Leatrice Eiseman is the executive director of the Pantone Color Research Institute.

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### FASHIONFACTS

■ What women don't like about shopping for clothes.

No time to shop  
47%

"Three items at a time"  
rule in dressing rooms  
45%

Confusing store layouts  
41%

Poor sales help  
37%

SOURCE: Glamour magazine survey

# Market, media and women influence men's office attire

Men's fashion took a not-too-subtle shift on Monday, Oct 19, 1987.

Up until then it had been riding a constructed, big-shouldered, pastel-covered wave of Milan-inspired fantasy. Then the stock market plummeted 508.2 points before the closing bell, and the hully-gully years of the '80s sucked in a deep breath for some fiscal belt-tightening.

It is said that men try to appear more prosperous and conservative during chaotic times. As a result, the last few years have witnessed the return of the classic look for in-fashion corporate types.

But that isn't the only factor in the mix. Men find it increasingly necessary to dress to the level of the women who now populate the corridors of money, power and privilege.

Also, the media have been influential in changing the way men dress.

Perhaps no movie has been so

pivotal as *Wall Street*, the Oliver Stone film about a voracious inside trader Gordon Gekko, played by Michael Douglas, who exuded the right amount of street smarts and shark in his Gianni Versace and Alan Flusser suits.

Another fashion trend setter for corporate types is *L.A. Law*, the television show that peeks into the private lives of big-time lawyers in Lotusland. The Nino Cerutti suits, especially the double-breasted kind, worn by actors Corbin Bernsen, Jimmy Smits and Harry Hamlin, have helped refine the power look for up-and-comers.

Two movies, *Tucker* and *The Untouchables*, added a retro look to current styles with their updates of '30s and '40s silhouettes, as well as the new look in silk neckwear, featuring abstract prints or patterns.

Nonetheless, the classic look

means the suit, preferably tailored along what is known in America as "The British Line."

However, the cut is different from what you'll find in London. Americans prefer a quarter-inch-deeper armhole in the jacket and less fitted waist and a higher rise in the trouser than their Savile Row counterparts.

They do agree on one thing — the fabric must be wool. Both British and American executives prefer this all-natural fabric in various weights. However, so does the rest of the world, especially the Japanese and the Russians, and as a result the price of raw wool has risen more than 300 percent in the past two years.

Wool has many advantages. Because it is produced by a grass-eating animal, rather than extracted from petroleum like polyester, it breathes better, absorbs moisture and doesn't wrinkle as readily. Also, it has a luster and feel that cannot be duplicated by synthetic materials.

There are a number of polyester/wool blends on the market that are impressive and have several advantages over wool, the primary being that they are wrinkle-resistant. This is a definite plus for the traveling executive who must look his best while on the go.

The color of your power suit depends on your position in the company.

Are you a creative type in advertis-

## FASHIONFACTS

■ Women's clothing purchases for men.

Percent of women surveyed who purchased item in the past year:

Sport shirts	74%
Underwear	69%
Socks	66%
Sweaters	61%
Dress shirts	57%
Jeans	55%

SOURCE: *Cosmopolitan* magazine survey

ing or marketing? Then you can wear the lighter grays and the browns and tweeds popular this season.

The closer you are to the higher echelon, the darker the grays. However, avoid black unless you are in the mortuary industry.

### The purchase

Buying this power suit is no small investment, especially given these times of financial tumult. The top-of-the-line Oxford brand begins at \$1,000 for a single-breasted wool-flannel suit.

What makes this suit different

## After the suit . . .

The suit is just the beginning of a corporate man's office attire. Here is a list of must-have accessories:

• Shirts. Spread collars are popular now, but the button-down oxford is always in fashion. Pinks, blues and stripes are nice, but white is still the best. It goes with everything.

• Ties. The preferred width is 3 1/4 inches; however, anything between 2 3/4 and 3 1/2 is OK. Silk is the best value. Avoid boring ties but keep in mind that ties should be darker and more intense than the shirt or suit.

• Shoes. Wingtips. Bass Weejun loafers. Tassels depend on the corporate culture.

• Socks. Silk. Black.

• Jewelry. A Rolex watch. Any other make of watch with a subtle leather band.

A modest birthstone ring if you must. If not, nothing but a wedding band will do.

• Coat. Cashmere. Dark if not black. London Fog raincoat (or Burberry, if you're rocketing up the ladder) is *de rigueur*.

from the rest is that it is hand-cut and hand-sewn using the best rayon linings and silk thread.

If you really want the best, then you have your work wardrobe custom tailored. A suit of the finest materials handmade to your specifications starts at \$1,500 and can run all the way to \$3,000.

The advantages to custom tailoring are apparent, especially to those tall and big men who don't fit into the off-the-rack sizes. Also, such suits give the wearer the appearance of effortless ease because the fabric is cut to the asymmetries of his body.

Still, 83 percent of Fortune 1000 executives buy their suits ready-to-wear from retail outlets, according to a study by Howard-Sloan Co, an executive recruiting firm. And for most men, choosing their suit off the rack is the best and most economical process.

When selecting a suit here are details to check:

• The collar should rest smoothly on the neck and shoulders.

• Armholes should not bind and should be high enough so that the entire garment doesn't move when you lift your arms.

• Lapels should be flat at the collar and then roll from the middle of the chest to the first button.

• Buttons should be made of bone. Zippers should be metal. Never accept plastic in either article.

• The jacket sleeves should have a slight curve to match the curve of your arm.

• Pants pockets should be double-stitched to avoid ripping.

• Check the workmanship. Turn the garments inside out and look for loose threads and uneven stitching.

Only one man in a hundred can wear a suit without alterations. Men, unlike garments, don't come in standard sizes. We all vary to one degree or another and alterations are the only way to circumvent these differences without resorting to wearing sacks or togas.

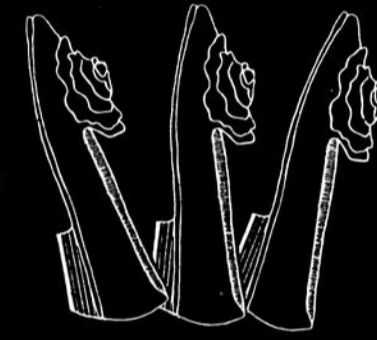
Alterations should be done for two purposes: comfort and look. The two are inextricably linked because a good-looking suit will be a comfortable one. This detailing is what will make or break your suit so care must be taken.

If you don't like the job done by the retailer from whom you purchased the suit, take it to a tailor and see if he can work his magic with what's available.

It's your job to protect your investment because who knows what market tomorrow may bring.

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# Trends in office attire make shopping easier

Shopping for office attire will be easy this season. Anything goes as long as it's long, short, full and vested.

That's the news from New York's fashion heroes of the working woman — Tahari, Regina Porter, Ellen Tracy, Dana Buchman and Liz Claiborne.

From a quick look at designer fashions, the verdict is clear: We'll be wearing full-cut trousers through the winter as well as longer pleated skirts again.

But this season we'll fashion them up with vests, fitted short jackets and shawl-collared cardigans instead of oversized power blazers.

Tahari has gained clout in upper-end career separates, known as the "bridge" category in the retail business because it's between budget and designer prices.

Tahari lines are classic, with plenty of Spencer, equestrian, barrister, Wellington and Stuart jackets over fluid and not-too-full trousers and slim just-above-the-knee skirts.

There also are swiny trapeze jackets and, in an Arabian nights mood, a few Nehru jackets and harem pants.

Equestrian styles still are interpreted with white silk charmeuse Edwardian blouses, hunt club jackets and jodphur pants, with velvet trims used as an accent — but there are some twists to the trend.

And in a time of anti-fur demon-

strations, the use of fake fur collars is refreshing, as well as smart, on, for example, a red wool shaped jacket with portrait collar worn over a black-and-red wool pin-striped skirt and red wool challis paisley print vest.

Regina Porter continues to offer her no-frills classics.

Porter prefers relaxed, easy shapes with skirts hemmed either just below the knee or sweeping

## Wardrobe top ten

Keep in mind that the working woman's look this season is a no-frills, thoroughbred approach featuring relaxed tailoring.

Here are 10 items to put on your shopping list:

- Classic white shirt with French cuffs.
- A fitted coatdress.
- A long, lean skirt, preferably pleated.
- High-waisted trousers in soft, drapery wool gabardine.
- A long cardigan as an alternative to blazers.
- Turtleneck sweaters.
- A long jacket with soft shaping at the waist.
- A sarong skirt.
- A vest.
- Suede flats.

across the lower calves, and trousers soft and narrow.

Standouts in her relatively small collection include a gold-and-black silk jewel print blazer with matching blouse that is reminiscent of a Hermes scarf design and a quilted purple suede bomber-style jacket worn with matching pants and a white jacquard blouse.

Dana Buchman, the young designer affiliated with the Liz Claiborne conglomeration, shows her best-ever collection this season, with an emphasis in classic lines featuring long skirts and full trousers that taper at the ankle, as well as a few new items, including jumpsuits and sarong skirts.

Buchman has broken her collection into four groups with theme names: Autumn Leaves, Devon Moors, African Plains and Black Tie Optional. Each has a different color palette and fabric mix.

Created for the woman who likes to wear lightweight silk year-round, Autumn Leaves is a group of boxy safari jackets, camp shirts, soft pleated trousers with sporty side buckles, skirts with fly fronts and longish sarong skirts.

Middle-management types who like the executive look of navy blue are offered the Devon Moors group, which features long, top-of-the-ankle skirts in either slim or Hollywood-waisted pleated styles in gabardine or knit to be mixed and matched with knit blazers and vests, as well as elegant ivory crepe de chine blouses with starpoint collars.

Red is a basic with Buchman, but instead of being teamed with black, she shows it with cream and vicuna brown in animal prints. A standout is her red wool topper with swing back in a cashmere blend with a cream-colored cable-knit twin set over matching knit pants.



Sleek, feminine tailoring is the key to this season's thoroughbred office fashion. Elegant trousers and jumpsuits are the newest ways to move up the fashion ladder. Shown here: Stanley Platos' glen plaid jumpsuit.



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# Kids can take fashion to the extremes

Kids have all the luck.

Their parents might spend hours scouting the stores when cool weather strikes, pursuing the perfect power suit or a trench coat that makes the right statement.

But tots and teens can run wildly through the racks, grabbing the trendiest colors, patterns and styles, no matter what the extreme.

After all, they don't have a supervisor to answer to... just Mom or Dad. And what's not to like about

bold hues and whimsical patterns in easy-to-care-for fabrics for the small fry set, and more sophisticated, almost grown-up fashions for teens?

If you're wondering what's new on the young fashion scene, stay tuned for a rundown of the latest togs for teens, tots and those in between.

Those who determine their size by the month needn't fret over an occasional drool or spill and its devastating effect on their outfit.

The newest in color-coordinated

sweatsuits (from brand names such as Soupçon) can be mixed and matched at a moment's notice, much to Mom and Dad's delight.

If Junior spills apple juice on his trouser leg, for instance, his parent can simply slip them off, slip on a new pair — maybe in a matching print or contrasting hue — while leaving the rest of the outfit thankfully in place.

For toddlers, youthful renditions of the classics and practical playwear are coming on the scene as a trend that's really no trend at all.

Baby-blue overalls and jackets in no-iron denim (Levi's Youthwear), flouncy floral dresses (Ruth of Carolina, Ceil Ainsworth), colorful miniversions of the quintessential hooded slicker (Wellipets) and crisp oxford shirts (Imp Originals) are just some of the mainstays that make a child look good and add up to good common sense in his or closet.

After all, in light of today's baby boom, parents will want to hold onto these timeless frocks for the next generation.

That's not to say that the fun is gone — bows get tacked on shoulders and pockets, appliqués are stitched on bodices and animal motifs are knitted right into sweaters, lest Dad mistake one of his son's button-downs for his own.

One set of waterproof boots (Wellipets) has either a frog or duck's face imprinted on the front for the ultimate in puddle-jumping.

## For preteens

Preteens, these days, will want to follow their parents in the malls. Stores such as Laura Ashley and Benetton now cater to the size 6X through 14 group, and The Gap has gone so far as to create a new store, GapKids, just for those in-betweeners. All offer pint-size version of the designs that made the stores famous.

And designers who don't own their own stores are striving just as hard not to baby this age group, but rather give it what it wants — younger remakes of the pieces found in the junior collections — in their own section of the department stores.

That means elementary and middle school students can find a profusion of "grown-up looks" brought down to size with colors, and cuts that even a mother could love.

At GapKids, for instance, there are cotton cardigans, chambray shirts and plaid pants, while at Benetton, schoolgirl-style dresses hang beside vibrantly patterned unisex Tees, polo and rugby shirts and striped overalls. Mothers, sons and daughters can color-coordinate trousers, jumpers and dresses made from, such as:

The written message, created through jewelry, caps, coats, skirts and socks that say something — literally. Some words such as those outlined in a rhinestone pin or overstated in gigantic letters on the sleeve of a jacket, are meant to be read. Others mimic graffiti or even ancient hieroglyphs and serve more as a pattern than they do reading material.

Piece dressing, accomplished by accumulating a half-dozen or so modular fashion pieces in contrasting, not-to-be-missed brights, black-and-white, jumpsuits, leggings, loose

## Tops in jewelry

Italy's jewelry industry is the world's largest, and virtually all its production comes from 3,500 small workshops.



The younger crowd stays in vogue with cheerful bright colors and grown-up styles. Shown here: raincoats, boots, pants and sweater by Laura Ashley.

tunics, tubes and rectangular pieces that can be worn as belts, hoods or tube tops and skirts are draped and layered in combinations to create a multitude of looks.

Some stores (such as Units) specialize in piece dressing, and many stores and catalogs (Spiegel) include piece ensembles in their junior departments.

Sixties chic brings back the best of

the miniskirts, leather jackets, fringed vests and tie-dyed shirts for today's teens. After all, they missed these fashions the first time around.

Neck-and-neck styles, inspired by everyone from Barbara Bush to Coco Chanel to Madonna, has teens draping pearls, crosses and crystals around their necks. The necklace — or necklaces — dictate the rest of the outfit, from shoes to the hat.



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# Designers tell secrets of being well-dressed

What makes a woman well-dressed?

No one should know better than the French designers, those luxurious masters of fabric and cut.

Being cornered backstage for a moment after their ready-to-wear shows for fall wasn't necessarily the best situation for an exposition on the fine points of couture.

But their answers were revealing. "A hat," said the playful American designer Patrick Kelly, whose Eiffel tower-shaped chapeaux certainly made a point with some simple black jersey dresses.

"I don't know," said Christian Lacroix, accurately enough.

While his Third World riots of pattern and form have won him praise as the most inventive designer in Paris ("He's his own man," said *Women's Wear Daily's* publisher John Fairchild), Mr Lacroix is not exactly what one would wear to break into high society.

Marc Bohan, a kindly looking little man who does refined designs for Christian Dior, had a simple answer: "She knows herself so she knows what to wear. It's up to her."

Yohji Yamamoto, known as the dark monk of French fashion for his remote, esoteric collections, had a remote, esoteric answer.

"First of all, basically, it's your heart," he said, smoothing back a shock of black hair. He thought for a long moment and then added:

"And if you really want to wear it,

you can wear it in a good way. You see? You have to be sure. Sure about you. Of course, you need to experience, to try the other person's feeling on you. It's kind of a communication."

To dress well, Mr Yamamoto said, dressed himself all in loose black, with a white pincushion at his waist: "Every morning you have to be free as a woman."

Karl Lagerfeld's answer was appropriate, coming from a talent that creates Chanel collections that suit everyone from a youthful Princess Caroline of Monaco to elderly imitators of the late Duchess of Windsor.

A woman who is well-dressed wears "something that goes with her looks, her legs, her life and the rest," said Mr Lagerfeld, a modern-day dandy who was wearing dark glasses and a gray ponytail. "Not in terms of fitting on the body, but fitting in the life."

Issey Miyake's answer was in character, considering that he had just sent models down the runway looking like an alien species.

"I like people different; I like people who dress badly, that show personality," said Mr Miyake, a handsome man with curly black hair and a Clark Gable moustache. "I hate people who follow the fashion slave. They should enjoy the life."

Louis Feraud, a gray-haired, distinguished-looking man who was greeting guests in an art gallery where his

paintings were on display, had a practical answer that segued into a bit of Gallic chauvinism:

"That she be comfortable. That she is happy. That her clothes are very light. There is a little detail to bring out the eyes. And all of this should not be show-off. Only to the man in love."

Asked to elaborate, Mr Feraud's daughter Kiki, who was translating for him, said: "A woman which shows for everybody is not chic. She must do that only for the man who is in love with her. There is a way of shining that is indispensable for everyone. But you have to be not looking at the people looking at you. Not drinking that thing."

Valentino Garavani, with his hooded eyes, smug, tanned face and jet-set clientele, had the most useful answer:

"The woman first of all must know what suits her very well. An intelligent woman knows what to choose in a collection. Not to be wrong, the most simple thing"

## The fun in lingerie is in taking it off

More is more in today's lingerie. The Victorian look is back, with plenty of eyelet, ruffles and lace.

Multiple pearl buttons fasten in front, from the lowest point of the sweetheart neckline to the peplumed waist.

The key, you see, is to have something that is totally fun to take off. The more layers, buttons, snaps and ties, the better.

Anything that partially reveals and teases is perfect. The look is both innocent and wildly seductive.

And *decolleté*, à la *Dangerous Liaisons*, is having a heyday. Here again, there are layers of filmy fabrics, mounds of lace, endless petticoats and piles of slippery satin. Wear your hair up, with a few wanton tendrils caressing your neck.

The harem look is hot, taking its lead from diaphanous fabrics found in fall/winter fashions. Wrap yourself in a silky, sheer, floating robe. Underneath, wear satin pajamas or tap pants with a delicately beaded camisole — or nothing at all.

Tie an exotic scarf in your hair or around your waist. Burn incense of scented candles in your bedroom or spritz on a come-hither perfume. Wear embroidered slippers in Aladdin's lamp shades.

The season's satin pajamas are so loud you'll wonder if they'll keep you awake: Colors vibrate shades of fuchsia, hot pink, yellow and red — often combined in one outfit (plus matching kimono). Also popular are mix-and-match polka dots, stripes and bold florals.

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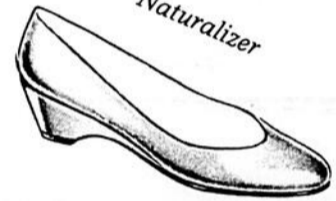
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#### FASHIONFACTS

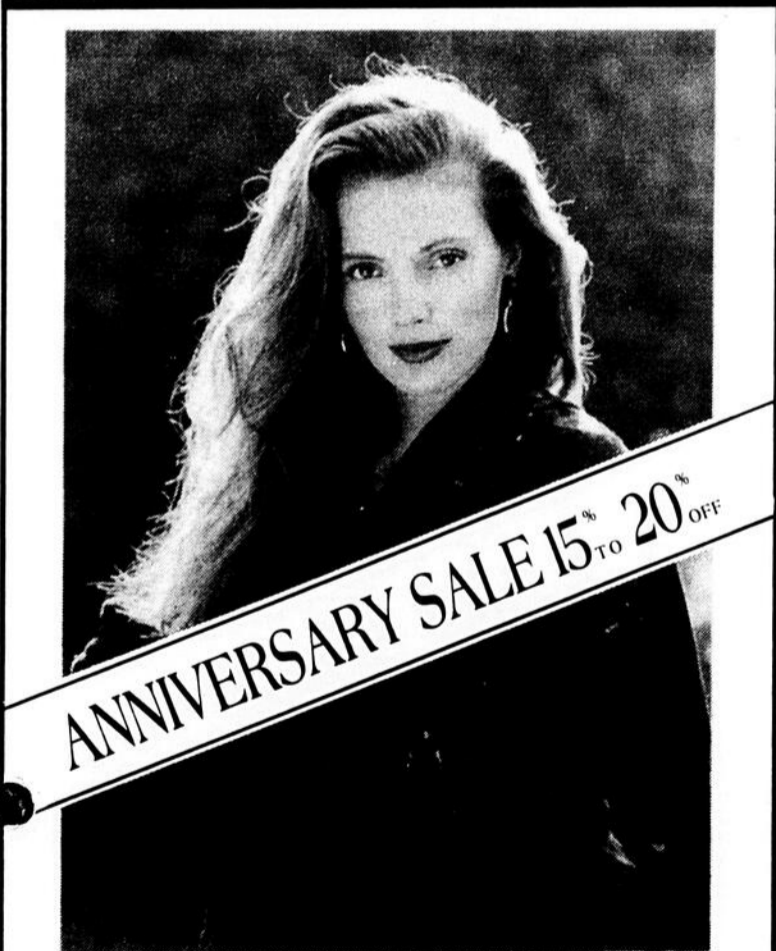
■ Hot fashion looks for fall.

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# Males go rough and tough in casual look

This fall North American males will be cultivating a rough, tough image in their casual attire.

Denim and T-shirts will take a backseat as a more varied wardrobe produces individualistic results.

Men will be creating seasoned sportsman looks or cutting a dapper swath with a kind of affluent gangster profile reminiscent of post-World War II. They'll reflect a new at-easeness, a new durability.

Guys will be able to choose their "type," be it jet-setter, intellectual, cowboy, adventurer or great outdoorsman. The possibilities are as rich and varied as the country's landscape.

Styles can and should be mixed for stronger, more eccentric fashion statements. Once again, it's a season of "anything goes." And there's an abundance from which to choose.

Robert Beauchamp, *Esquire* magazine fashion director, is calling for a more "tailored sportswear." Whereas a man used to get along with three pairs of jeans, he will now be opting for trousers with pleats, worn with

cardigans and crewnecks.

"This is certainly the 'year of the coat,'" Mr. Beauchamp continued, with single-breasted, double-breasted and belted models, primarily in lightweight woolsens.

"By contrast to the beefy coats we've seen in years past, this fall's eased-up silhouette calls for more drape across the chest," he said. These looser, less rigid shapes make way for a variety that's echoed in vests and trousers.

As in women's wear, the emphasis will be on layering. Shirts, vests, sweaters and lightweight coats used in diverse combinations can expand the wardrobe's flexibility and create new outfits.

If you're on a limited budget (and who isn't?), it's the season to make a few choice expenditures — a mock turtleneck, a Nordic-patterned sweater, a sturdy pair of corduroys, a suede or silk vest, an abstract-patterned tie.

"The word of 'dress furnishings' has grown by leaps and bounds," said Mr. Beauchamp.



For cool-weather months, men will turn to classic casual wear favorites. Shown here: wool knit pullover, corduroy trousers and sport jacket by Bernard Holtzman for Harve Benard.

"With suits, trousers and jackets becoming all the more expensive, men have discovered what women have always known — if you change the accessories, you'll create new looks."

Socks, belts and ties are more colorful than ever. Zany patterns, deep, luxurious colors abound. And woven ties are more popular than ever. With this trend toward dressier casuals, ties fit handily into the leisure picture.

Ralph Lauren took over where "Urban Cowboy" left off, leading city dwellers into the garb of which New Mexico, Idaho and Montana are made. This concept's popularity has led other designers, such as Saratoga and Alexander Julian, into the bush with rugged fabrics and Western accessories.

Distressed denims, corduroys, lodens, shearling coats and gloves, plaid or paisley woolen shirts, felt hats, silver buckles and all-purpose boots take their place in every closet.

On the more uptown end of the dressed-down we have a profile featuring many of the shapes and patterns made popular in the '40s. Loose-fitting, double-breasted, belted jackets and coats with turned-up collars and enormous lapels are part of the look.

Wide, cuffed pants in herringbone or tweed with a slightly military cut are being shown. Also down memory lane of the '40s are wild, bold ties, argyle socks, ascot scarves, breast-pocket hankies and wing tips.

Bottle-green blazers have replaced patrician blues. They'll be seen

either with heavily starched white cotton shirts or aggressive autumn ambers and russet tones.

With cashmere ever more costly, alpaca is coming into its own for sweaters. Native and ethnic prints have overtaken the lighter-weight fabrics with shirts, scarves and ties done in African and American Indian motifs. You'll find occasional bizarre detailing like fringes and beading. The cuts are less arbitrary, more drapery and generally softer and more comfortable.

Aviator jackets are more than *de rigueur* with denims. They'll be

more accessorized, worn with many different fabrics and textures. Other leathers are any color but black, with suedes finding more popularity than calfskin.

When it comes to shoes, Ralph Lauren has again taken the lead, producing many variations on the timberland moccasin. Whether in town or country, men will be padding around in a wide array of mock shoes done in evermore ornate and luxurious leathers. Accompanying this footwear, we'll see the wildest, most interesting socks in the history of legs.

## FASHIONFACTS

■ Hemline preferences in the workplace.

At or below knee 90%



Above knee 10%

SOURCE: Glamour magazine survey

## FASHIONFACTS

■ Hemline preferences for casual wear.

At or below knee 63%



Above knee 37%

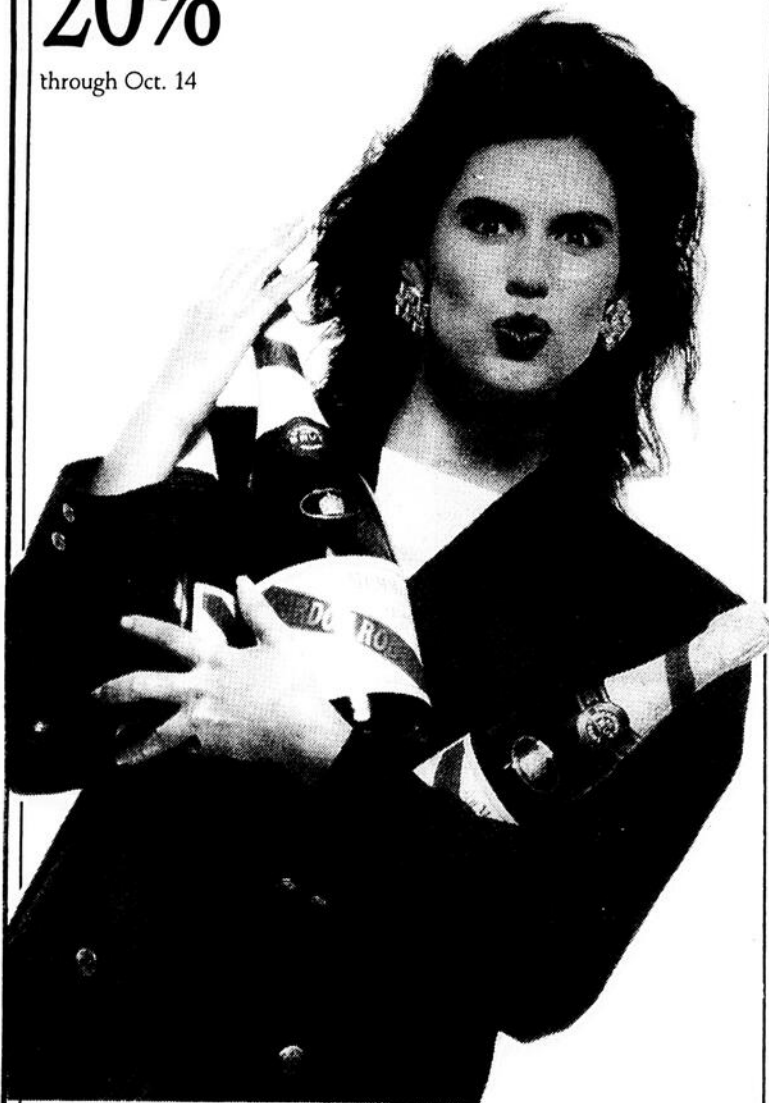
SOURCE: Glamour magazine survey

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## Mink suspenders

A mink coat, says Mary A. Wrenn, a managing director of Merrill-Lynch Capital Markets, "is the working woman's equivalent of red suspenders." The winter uniform for the upwardly striving businesswoman seems to be a long, dark coat worn with ensemble shoes and a bulging briefcase.

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# Put stretch in wardrobe with scarves

As clothing prices continue to climb, women are hunting for ways to get more mileage out of their wardrobes.

Many women have found that scarves can stretch clothing budget dollars in several ways. Scarves can spruce up a black dress, brighten a dark suit and give a new look to last year's winter coat.

"Scarves have come around like any other fashion. You can't walk into a store without seeing them everywhere," said Kristine Gaines, the director of an image consulting and wardrobe planning service.

"We're seeing them on coats, dresses and as belts and hair accessories. Hopefully, they will remain as a fashion staple," she said.

While scarves are a big accessory this year, the trend is not altogether new. Interest in scarves began several years ago when clothes were relatively simple and dark colors were dominant. Scarves provide color to an otherwise dull look.

For European women, scarves always have been high-priority accessories. Within the last year, more American women have turned to scarves and other accessories to update their old clothes, enhance new ones and to express their personal style.

"Although they've been around as long as clothing has, scarves have been virtually overlooked as fashion accessories. Women are just now beginning to understand the versatility of scarves and how they can extend their wardrobes," said Jana Larkin, owner of Larkin Enterprises Ltd.

Ms Larkin and a friend, Michele Jackson, have developed a 26-minute video on tying scarves called *Scarves: Tie into a Great Look*.

Designers customarily have dictated to women what they should wear, but scarves are a fashion mandate set by women, according to Jackson, marketing director of Larkin Enterprises.

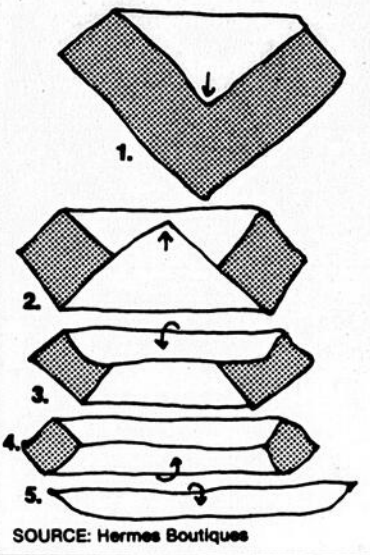
"I really believe that women have started directing the fashion industry. A few years ago, there were a few scarves out there. Women showed an interest and retailers responded," Ms Jackson said.

Choosing a scarf is a lot easier these days. Today's patterns and colors have something for everyone.

Simple scarf patterns have taken a back seat to more intricate and exciting styles. Among popular scarf patterns are florals, paisleys, polka dots, plaids, stripes, and bold, abstract designs. Bright colors have been the season's best sellers.

## FASHIONFACTS

■ How to fold a scarf into a belt.



with scarves, because they don't know how to tie them," Ms Nelson said during the workshop. "Tying a scarf looks harder than it is. It's really easy!"

Lois Freiheit, color consultant for the firm, demonstrated how to create different looks with scarves.

Here are some examples:  
 • A large challis scarf can be draped over the shoulder of a dress and worn inside a belt. Add a colorful necklace to give the outfit a dressier look. A scarf draped over the shoulder also adds weight and detail.  
 • Fill the empty neckline of a blouse or suit, or add a splash of color to an outfit by tying a classic ascot from an oblong scarf or folded square. Tie a

square knot and shift the knot to the front, back or side.

• Create an evening top from a large square scarf by draping the scarf into a halter. Tie at the neck and waist and wear with a dressy evening jacket.

• Create an evening cape by tying four corners of a scarf together. Slide the arms through each loop. This can be worn over a spaghetti-strap dress, or strapless dress.

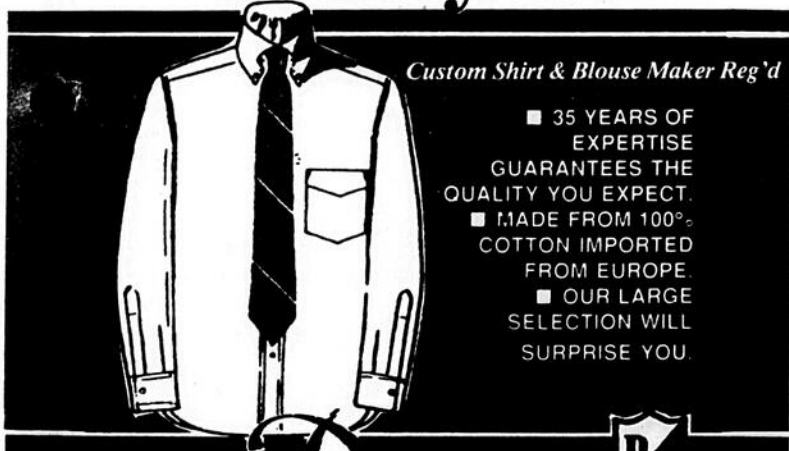
• A scarf becomes a belt by wrapping it once or twice and softly tying or twisting the scarf.

• Make a cummerbund from an oblong scarf by crossing the front ends in back. Twist the ends, bring forward and tie.



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"We're seeing a little bit of everything in scarves," Ms Gaines said.

Although designers have given the go-ahead for mixing and matching of patterns and textures in clothes, Gaines urged women to use some caution when buying scarves.

"You have to be careful with scarf patterns. You should choose a scarf pattern that picks up a bold color in an outfit," Ms Gaines said. "When wearing a print, make sure the scarf pattern is smaller or larger than the pattern in the outfit. This gives you the right effect."

Silk scarves remain top sellers, but gaining in popularity is the large, challis shawl. The silk twill also is a favorite. Because of its heavier texture, silk twill is easier to work with than silk.

Silk scarves work best with lighter and softer clothes such as blouses and dresses, while the challis works best when worn with coats, suit jackets, sweaters and knits.

Scarf prices range from \$5 to \$120. The average scarf costs about \$20.

Pins and clips can dress up a scarf, while holding it in place. They sell for about \$10. Silk scarves should not be pinned, MS Gaines said, because the pin will damage the fabric.

Having a scarf is one thing, but arranging it presents problems for many women.

Scarves can be worn a variety of ways, but it may take time to get it just right.

Tips on tying scarves are available from books, in store exhibitions, videos and seminars.

Sharon Nelson, owner of a color and image consulting business, recently conducted a scarf workshop.

"Most women are uncomfortable

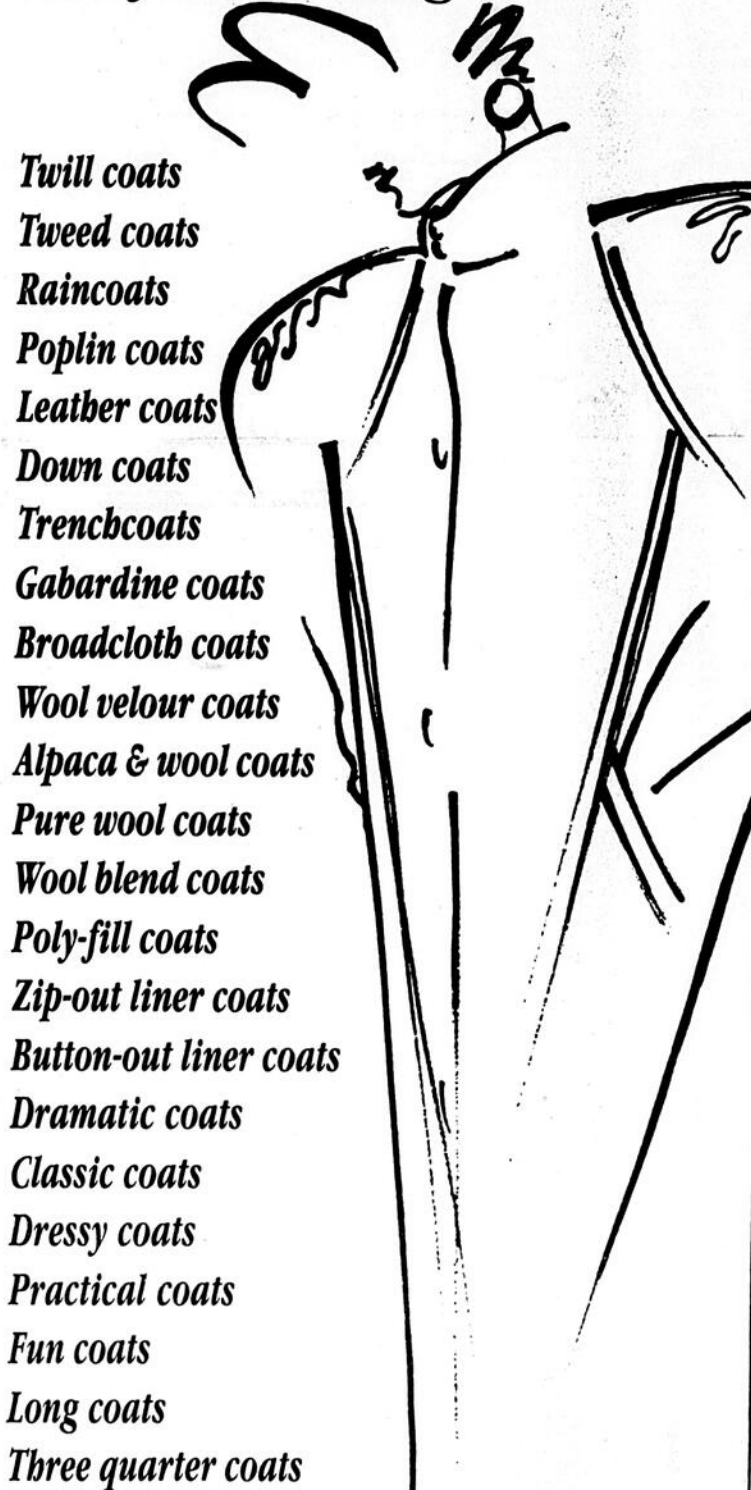
## Ancient thimbles

Excavations in Syria, Pompeii, Spain and Roman settlements in Britain have turned up bronze thimbles shaped like acorns and miniature mosques, evidence that the familiar thimble form was in use at least as early as 300 BC.

## No trust

Ambitious young men should avoid bow ties, says Michael Korda, author of *How to Get It, How to Use It*. He says that a famous "image consultant" has written that the average person who wears a bow tie is distrusted by almost everyone.

## More Fall & Winter coats than you can imagine...



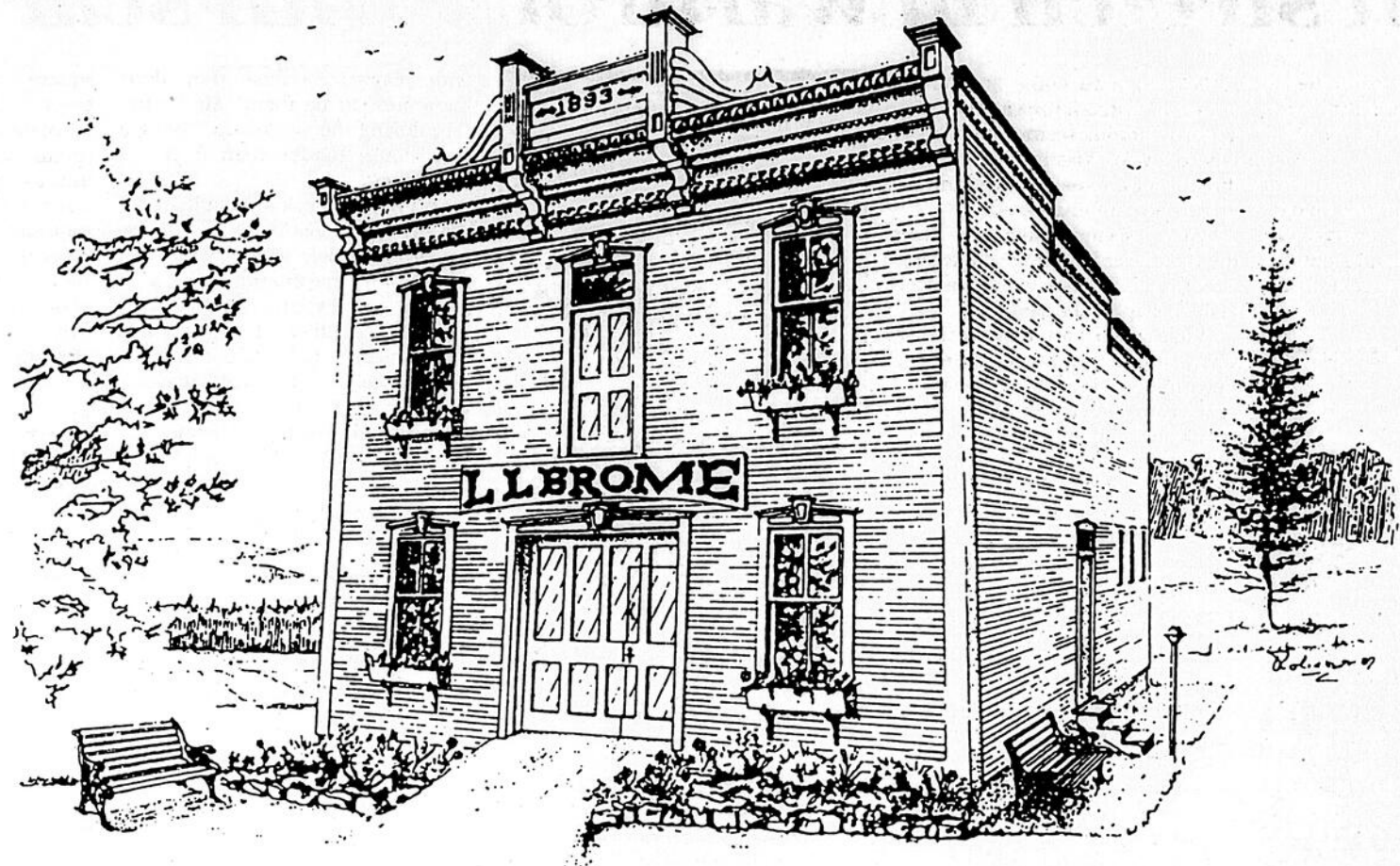
- Twill coats
- Tweed coats
- Raincoats
- Poplin coats
- Leather coats
- Down coats
- Trenchcoats
- Gabardine coats
- Broadcloth coats
- Wool velour coats
- Alpaca & wool coats
- Pure wool coats
- Wool blend coats
- Poly-fill coats
- Zip-out liner coats
- Button-out liner coats
- Dramatic coats
- Classic coats
- Dressy coats
- Practical coats
- Fun coats
- Long coats
- Three quarter coats

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