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15 FASHION SCHOOLS FROM 10 NATIONS • 15 FASHIO

Forty-six fashion students from Europe and overseas gathered in St. Gall for the "Rencontre du Jeune Talent". Initial contact between hosts and guests was made on the eve of the great event at a small cocktail reception. After a brief, witty speech, Alfred Kühne, Director of the "Fachschule für Textilien Gestalten", presented each student individually to the international audience.



Bunka College of Fashion Tokyo



Yoshio Inagawa (1960)

1980: admission to the Bunka College's two-year "Ready-to-wear" course; 1982: enrolment for "Advanced Specialization Programme of Designing".
I prefer clothing which indicates the personality and individuality of the wearer.

Takako Matsuki

1980: admission to the Bunka College's three-year "Fashion design" course.
I like the sportive, casual, big silhouette since it only indirectly indicates a woman's figure and permits greater freedom of movement.

Yumiko Sonobe (1961)

1980: admission to the Bunka College's three-year "Fashion design" course.
My preferred creative field is a "dramatic and masculine" style for ladies' outer wear.

Istituto Artistico del'Abbigliamento Marangoni Milan



Mauro Della Valle (1960)

Five years at the Technical College for Knitwear; admission to the Istituto, practical experience with various Italian and foreign firms and designers.
The colours, fabrics and silhouettes should bestow elegance, comfort and satisfaction on the wearer.

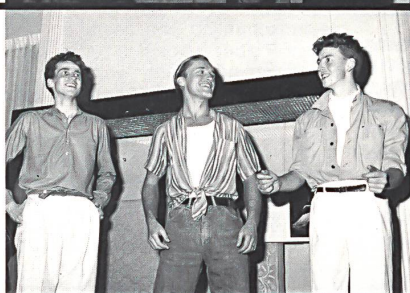
Laura Oglina (1961)

Art school, followed by admission to the Istituto's course in Fashion design; practical experience in the Style-Studio Enrica Massei.
For my models, I have in mind the elegant or practical woman who wears functional clothing whilst not turning her back on femininity.

Livio Fezzardi (1961)

Matriculation with emphasis on the arts; admission to the Istituto's Fashion design course; practical exp. in the Design Studio Correggiari.
I chose the evening wear field because I find this is the best medium through which to express my image of the woman.

Royal College of Art London



Nigel Luck (1959)

1977-78: Kingston Polytechnic, followed by Ravensbourne College of Art & Design; 1981: admission to the Royal College, various awards.
My interests include magazine artwork, exclusive collection designwork, and fashionable fur creations.

John Francis Austin Lloyd (1959)

1976-78: Colchester School of Art; 1978-81: Ravensbourne College of Art & Design; 1981: admission to the Royal College, various awards.
My favourite fields are day-wear, leisure and sports fashions, with a particular leaning for leather and suede.

Brian Anthony Rodgers (1959)

Foundation course at the Liverpool School of Arts and Design; Harrow School of Art (Diploma in Fashion - commended); 1981: admission to the Royal College, various awards.
My special field is leisure and sports wear fashions.

University of Industrial Arts Helsinki



Varpu Riihelä (1958)

Matriculation; admission to the University of Industrial Arts, general studies and training in fashion design; practical experience, and stage costume firms.
I think that dealing with problems in design is continually developing me as a designer.

Irmeli Jussila (1955)

Matriculation; final examinations at commercial college, main subject: Marketing; Public Relations duties in a textile firm; 1978: admission to the University of Industrial Arts, main subject: Clothing design; since 1979: practical experience in various clothing and stage costume firms.

Leena Hartikainen (1953)

Matriculation, followed by admission to the Mikkeli Handicraft School, weaving and sewing; advisor in a handicrafts centre in Tampere; handicraft designer; training in pattern making and in the ready-to-wear trade; 1978: admission to the University of Industrial Arts.

Studio Berçot Paris



Thierry Journo (1961)

Academy de Grande Terre; Ecole du Louvre (Art history, Department for ancient cultures); two-years design course in the Studio Berçot.
I should like to establish my own ready-to-wear firm.

Véronique Fernandez (1961)

Two-year training at the Studio Berçot; practical experience with Dorothee Bis and Chanel; photostyling.
For preference I should like to work on a free-lance basis for a number of stylists. Later on I hope to run my own couture business.

Jézabel Carpi de Resmini (1954)

Paris Baccalauréat; 1973-74: studies in astrology; licentiate in English; 1976-80: employment in a gallery of modern art, an advertising photography studio, a press office dealing with fashion; 1980: admission to the Studio Berçot.

ON SCHOOLS FROM 10 NATIONS • 15 FASHION SCHOOLS

Akademie voor beeldende Kunsten
Arnhem
▽



Antonius Stevens (1958)

Commercial training; 1978: admission to the Akademie's "Fashion styling" class.

My greatest interest lies in daytime outer wear for ladies with the emphasis on femininity and elegance. This field provides a very wide range of possibilities for designs, fabrics, colours, prints and silhouettes.

Jeanet Thomas (1956)

Completed grammar school; 1975-78: technical training in pattern drawing and sewing; 1978: admission to the Akademie, special field "Fashion styling".

My greatest interest lies in wearable and practical ladies' outer wear for the chic woman who appreciates quality and comfort and who wants to be up-to-date.

Hubertus Laurentius Maria Ekstijn (1958)

1976-77 Pedagogic High School "Gelderse Leergangen", Textiles department; 1977: admission to the Akademie.

I find it a challenge to work on ever-new and surprising elements.

Pauline Boyer (1963)

Elisa Lemonier Technical College (Haute Couture Department); CAP-Couture; two-year training in the Studio Berçot.

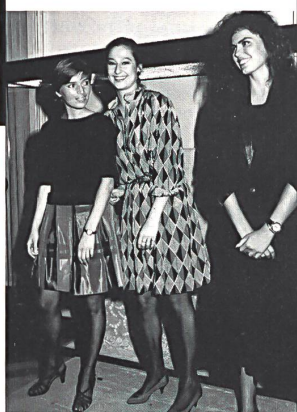
My greatest interest lies in undertaking free-lance work for various or in working closely with a single stylist.

Deutsche Meisterschule für Mode
Munich
▽

Doris Scheja (1955)

1975: Matriculation, followed by apprenticeship in ladies' tailoring; Apprentices' final examinations; employment with Nina Ricci and Emilio Pucci; 1980: admission to the Meisterschule; 1982: Master's Diploma examination.

My preferred field of activity is sporty to elegant ladies' outer wear, day wear, featuring youthful lines.



Christine Marx (1958)

Matriculation, apprenticeship in ladies' tailoring with Uli Richter, followed by journeyman's years of service; practical experience with Frank Henke Mode; 1981: admission to the Meisterschule.

My main interests are leisure wear and festive evening wear.

Mirella Lutz (1958)

Completion of one-year teachers' training course; 1979: language course in Cambridge, followed by admission to the Meisterschule.

I am concentrating at present on day and festive wear for ladies' outer wear. I also enjoy designing men's and boy's sports wear models.

Fachhochschule Niederrhein
Mönchengladbach
▽

Christine Wollner (1957)

Apprenticeship as dressmaker, followed in 1978 by Matriculation with emphasis on economics; admission to the Fachhochschule, with emphasis of study on "Creation of clothing".

My possible future career will lie in the fields of model design in conjunction with the preparation of master patterns, fashion graphics or free-lance work.

Gerhild Hohmann (1959)

1977: specialized subject diploma from grammar school; 1977-78: Bekleidungsfachschule Aschaffenburg. Diploma examination; admission to the Fachhochschule; 1981: Refa certificates A/B.

My professional ambitions: model designing with prepara-



tion of master patterns, if possible, for ladies' outer wear; working in the graphic arts or advertising techniques branches.

Rolf Axel Günther (1955)

Matriculation, began law studies, completed apprenticeship in men's tailoring; 1978: admission to the Fachhochschule, special field "Textile and clothing techniques" with emphasis on "Creation of clothing".

I am interested in fashion promotion and fashion journalism as well as the creation of designs in the ladies' outer wear and men's and boys' wear field.

Fashion Institute of Technology
New York
▽

Norma L. Harris (1961)

Various posts as seamstress and cutter; 1981: admission to the Fashion Institute; 1982: free-lance patternmaker for children's wear at Barbara Karp, New York.

My field of interest is couture sports wear. My garments can be sporty or elegant and comfortable.

Jean Lockier (1961)

Training at the Fashion Institute of Technology.

Practicality and utility are the most important factors in designed creations. A garment must be wearable, affordable, functional and flattering.

Stacey Heller (1962)

1979: admission to the Fashion Institute, training in sports wear, active sports wear, couture evening wear and petite and large size garments; 1982: part-time assistant production manager in a leather manufacturing firm.

I am very interested in designing sports wear, because I feel that this is where the market is.



Hochschule für angewandte Kunst
Vienna
▽

Karin Strametz (1958)

1972: 4 years professional school for textile design, one year Master class (Graz); 1977: admission to the Hochschule, 3 semesters Master classes in stage costumes, 7 semesters Master classes in fashion under Prof. Karl Lagerfeld.

The result of my work should first and foremost be wearable, functional and aesthetic fashions specially able to reflect the times in which we live.

Meinrad Plakolm (1959)

1974: Fachschule für Bekleidungstechnik und Gewebe, Linz; 1979: admission to the master classes in the Hochschule (Prof. Karl Lagerfeld), first prize in several contests.

My preferred creative field: lightweight daywear for men and women featuring functional details and a well thought out cut, also with a view to the maximum optical effect.

Otto Drögsler (1957)

Completed grammar school; admission to the Hochschule, Master class under Prof. Karl Lagerfeld; prizes in several contests.

Through my participation in the "Rencontre du Jeune Talent", I should like firstly: to present my models to an international, professional audience; secondly: to make contact with the foreign fashion trade and thirdly: to compare my work with that of students from other technical colleges.



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Kingston Polytechnic,
Kingston upon Thames
▽



Christopher Chin-Kwong Teckham (1961)

English and drama studies; Art and Design Foundation course in Epsom; 1980: admission to the Kingston Polytechnic, winner of various awards, fur designs.

My favourite themes include ladies' outer wear, day wear or festive evening wear; I am particularly fascinated by fur designing.

Antonia Schofield (1961)

1980: Blackpool School of Art's Art Design and Design Foundation course; admission to the Kingston Polytechnic, study of a wide range of fashion subjects, winner of a shoe design prize.

My interests range from day-wear/ladies' outer wear, sports and leisure wear and festive wear to shoe and jewellery design.

Virginia Cleverly (1962)

1980: admission to the Kingston Polytechnic's Fashion course; study of a wide range of fashion subjects, commendations, practical experience with Feminella Ltd.

My preferred fields are ladies' outer wear and leisure and sports wear.

Kunstgewerbeschule der Stadt Zürich
▽

Maya von Allmen (1960)

Secondary school; preliminary course at the Kunstgewerbeschule; 1977-80: apprenticeship as a ladies' dressmaker in a Haute Couture firm; 1980: admission to the special class in the Kunstgewerbeschule.

In order to remain as versatile as possible, I have not yet selected any special



area. I have an open-minded approach to all fields.

Dorothee Vogel (1959)

Completion of the cantonal school; preliminary course at the Kunstgewerbeschule; admission to the special class in the Kunstgewerbeschule.

The creative fields should be as varied and diversified as possible.

Karin von Allmen (1959)

Secondary school; one-year course at the Frauenfachschule; 1977-80: professional apprenticeship as ladies' dressmaker in a Haute Couture salon; 1980: admission to the special class in the Kunstgewerbeschule.

I enjoy working for happy, carefree people who want to assemble their wardrobes with an eye to fashion, but according to their individual taste.

Leicester Polytechnic
Leicester
▽

Karen Lynne Barlow (1962)

Foundation course at Walsall College of Art; admission to Leicester Polytechnic, special field: Contour fashion; various awards.

I like to use texture on texture, particularly fine pleating and draping together in light, clear colours and delicate fabrics. I like my work to look exclusive and expensive.

Elizabeth Margaret Wilson (1961)

Leicester Polytechnic, special field: Contour Fashion (lingerie, foundation wear, nightwear, loungewear, leisure wear, swimwear), various awards.

I find the styles of the 1920s with their neat, slim looks and the emphasis on bead-



ing for evening wear and accessories, particularly interesting.

Helen Mary Tozer (1961)

Leicester Polytechnic, brassière design, Body Fashion design, lingerie, nightwear, loungewear, leisure wear, swimwear.

The influences on my design ideas are mostly of an ethnic origin. I have a very personal feeling about colour and I love to use embroideries which give me the scope for my ideas.

Parsons School of Design
New York
▽

David Pfendler (1958)

Fashion training in Fort Worth, Texas; 1980: admission to the Parsons School, winner of an award in the ILGWU Design Contest 1980.

I prefer co-ordinated ready-to-wear fashion, but am not committed to any specific type of design.

Margaret El (1956)

1974-78: Hampton Institute; 1980: admission to the Parsons School.

I am very much interested in designing women's apparel at the moderate level. To me it is the biggest challenge to design for the masses.

William Frawley (1961)

1979: admission to the Parsons School, 1st place in Rayon/Acetate Competition.

I prefer sports wear and casual evening wear; however, I am happy with most aspects of design.



Modeschule der Stadt Wien im Schloss Hetzendorf
Vienna
▽

Michaela Alsmasy (1963)

1978: completed grammar school; admission to the Modeschule's Department for fashion design and ladies' dressmaking; several periods of practical experience in a Viennese Haute Couture salon.

My favourite themes are day-wear and imaginative evening fashions.

Katharina Robl (1963)

1977: admission to the Modeschule's Department for fashion design and ladies' dressmaking; various ancillary training courses, prizes in various competitions.

My preferred creative fields: sports and leisure wear for young people, because these are the areas in which personal concepts can best be expressed.

Christine Osterseher (1963)

1978: admission to the Modeschule's Department for fashion design and ladies' dressmaking.

I enjoy designing for men's and boys' wear in the sporty idiom, but have no special favourite theme.

