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SOPHISTICATED SPORTSWEAR

More than one hundred fashion shows were staged during the two weeks in April known as the New York Fall Collections. Already at half-time when the big names joined the game, the fashion message rang out loud and clear: American designers are back to what they are best at – sportswear. This year on Seventh Avenue, sophisticated sportswear is the theme, understated elegance the mood, black the color, flannel the fabric – with velvet and glittering knits favorite runners-up.

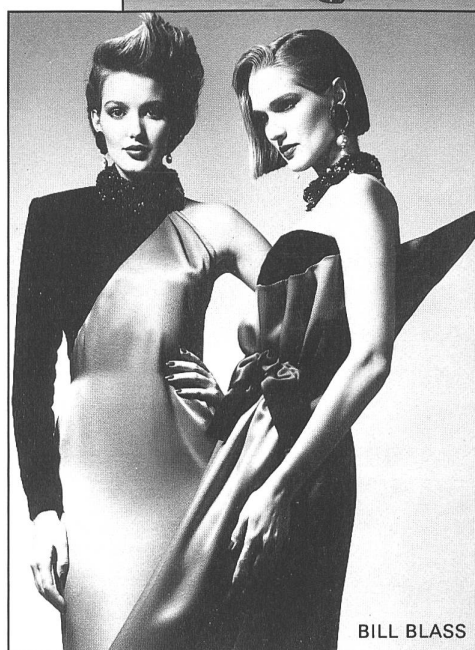
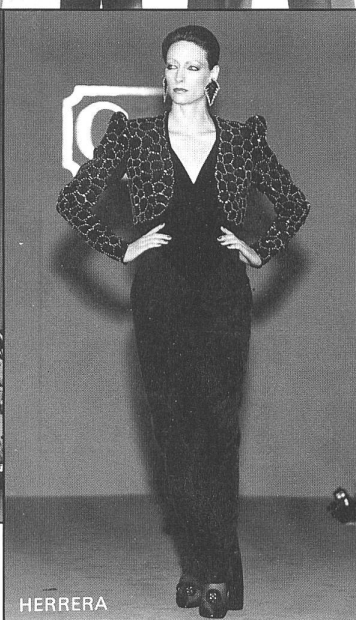
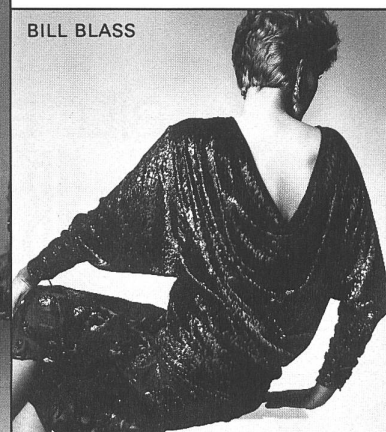
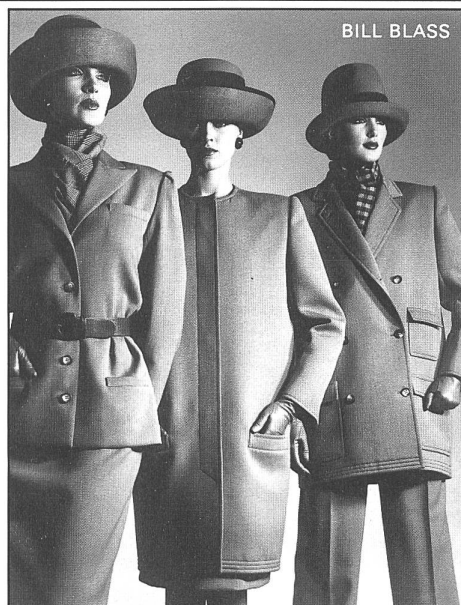
Bill Blass, whose exceptional collection was in the best of American contemporary fashion – from the simple glen-plaid pantsuit to the sequin-embroidered sweaters worn with flannel pants or floating skirts – had remembered what he once said in an interview: "American clothes are beautiful if they sell." There is no question about it, the easy elegance of swing coats and capes seen at Carolina Herrera and Trigère, the feminized chic of wellmade suits in graphic black and white menswear fabrics mixed by Calvin Klein and Bill Blass, as well as the understated luxury of soft cashmere ensembles presented by Oscar de la Renta and Halston will appeal to modern metropolitans all over the world. Sweaters abound, from Ralph Lauren's Sun Valley ski type, to Oscar de la Renta's beaded Argyles, to Bill Blass' plaid mohairs, on to the striking jeweled knit or chenille variations shown by one and all.

With hemlines dropping more often than not to mid-calf, the longer leaner look continues floorlength into the evening. In an unparalleled treatment of evening wear, New York's top designers have succeeded in creating an opulent yet utterly modern look in evening clothes.

In Winter 83, dressy dressing revolves around slim silk pants and velvet skirts paired off with jewel-colored silk jacquard blouses or jewel-embroidered sweaters, sleek sequin-trimmed sheath dresses and glamorous goddess gowns. Designed for the American city-dweller "whose way of life includes four or five parties a week" (Bill Blass), these clothes easily move around town, from one social event to the next, in a dazzling display of sparkling decors, of gold lace and lamé, of chenille, chiffon, satin and panne.



THE FALL COLLECTIONS



BILL BLASS



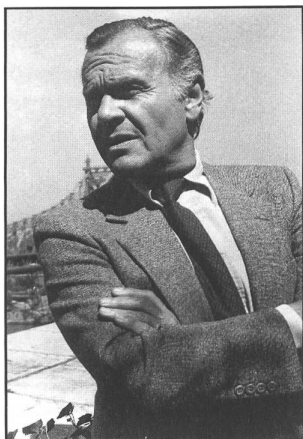
"I have been using Swiss fabrics ever since I went into business 30 years ago," says one of the most widely acclaimed American fashion designers. "Today, Abraham is one of my mainstays and probably my single biggest resource for silk fabrics in Europe. It is the imagination and the quality of Abraham's that appeal to me, the flair, the verve." Twice a year, Bill Blass spends a day in Zurich working with Abraham designer Manfred Görgemanns. He describes their collaboration on fabric development as very close and mutually inspiring. Very often he may even take direction from an Abraham print, having it translated into a handknit or an embroidery, thus building a story around it. Indeed, one of the highlights of his Fall collection, the much applauded range of plaid mohair knits, have taken their inspiration from an Abraham silk jacquard print.

The master of deluxe sportswear, whose fashion statement for Fall centres on "the combination of a sporty attitude with very opulent fabrics", believes that this is not the time to be pretentious or ostentatious in your dress. His are the clothes that one would be able to wear to small dinners as well as to big parties. The idea of the three thousand dollar jeweled sweater worn with a pair of grey flannel pants – which, incidentally, is one of the strongest messages to emerge from the New York collections this year.

For his outstanding contributions to American fashion, the

"Senator of Seventh Avenue" received the most distinguished rewards the fashion industry can offer, as well as an honorary doctorate from the Rhode Island School of Design. He is also an eminently successful businessman. His sense of line, color and style have helped to carry him from a sketcher's desk to sole ownership of Bill Blass Ltd. Refusing to limit himself to one area of design, Blass has expanded his talents and now has 32 licensees, ranging from furs, menswear, women's sportswear, Vogue patterns, home furnishings, candies, automobiles, to perfume. The annual wholesale licence volume is estimated to reach about \$200 million.

The dynamic sexagenarian with the handsome all-American looks of the former Fort Wayne High School football player usually starts a collection by sketching designs at home, either at his East 57th Street penthouse or at his 18th Century country house in Connecticut which he shares with his golden retrievers Brutus and Kate. The sketch then goes to a workroom where the design is made up. Once the original is perfected, duplicated and patterned in all standard sizes, its price is fixed anywhere from \$800 to \$6500. The easy elegance of Bill Blass' creative designs and the beauty of his fabrics are recognized and worn by many prominent customers, such as the First Lady, Mrs Ronald Reagan, Mrs Henry Kissinger, Mrs Estée Lauder, Princess Lee Radziwell, and Miss Raquel Welch – to name just a few.



”My relationship with Abraham is an old one, a close one and one that I value very much. – Bill Blass”

Designs: Bill Blass
Fabrics: Abraham
Photos: Harlan Kayden

DESIGNER PORTFOLIO



Boticelli-inspired metallic jacquard silk muslin (Abraham)

BILL BLASS

From left to right: Co-ordinating printed checks on hound's-tooth patterned silk jacquard (Abraham) / Co-ordinating printed checks on hound's-tooth patterned silk jacquard (Abraham) / Satin-backed crêpe (Abraham) / Oversized flower print on moiré ground (Abraham) / Brushwork design on leopard-patterned silk jacquard (Abraham)



DESIGNER PORTFOLIO



CAROLINA HERRERA

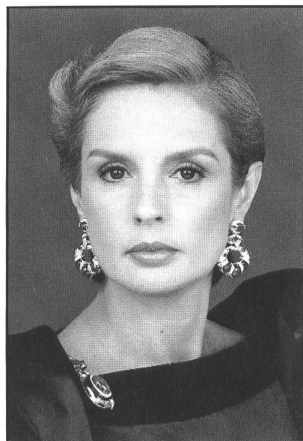


With her fifth collection showing in New York this April, Venezuela-born Carolina Herrera has established herself as a sophisticated designer who knows how to sculpt a simple pure line with an eye to striking details. When she made her professional entrance into the fashion industry two years ago, she felt "it was time for women to look like real women." Herself a member of the Best Dressed List since 1972, she has created a strong personal signature – big sleeves. The Herrera silhouette is basically a molded one, set off by broad shoulders and full sleeves that "flatter women and make them look slimmer." Right from the start there has always been that look of couture about her extremely well-finished, entirely stateside-produced deluxe ready-to-wear.

Mrs Herrera's taste for beautiful materials was developed at an early age. Taken by her Grandmother to see a Balenciaga collection, the then thirteen-year old fell in love with silk gazar. She has reintroduced this beautiful fabric onto the American fashion scene, giving it a prominent place in each of her collections. Of her suppliers Abraham who designed for her an eye-catching velvet dot appliqué variation she says: "They are very open to suggestions and simply wonderful to work with."

Another entrance-making Abraham black silk gazar gown in her Fall collection features embroidered sequins and a leaf capelet. The sinuous silhouette is repeated in a long, slender velvet sheath complemented by a transparent Forster Willi silk organza overskirt.

Lovely Carolina Herrera, who does not have to rely on shiny stones to spark her creative talent, believes that "when you are using sequins they have to be of the best quality, such as the ones offered by Schlaepfer of St. Gall." Personally she likes best to mix materials and colors, as witnessed by the brilliantly colored alpaca coats and capes lined with Marabou, the wools and velvets, the tweeds and jerseys, the cashmeres and satins. At prices ranging from \$800 to \$5000, the designer strongly feels that women buy her creations as an investment and are, therefore, entitled to the best available qualities in materials. Together with her husband Reinaldo, Carolina Herrera has fashioned a busy international lifestyle around their four children. Although most of her time is spent working and designing at her elegantly appointed New York showroom, she always looks forward to the time she is able to spend at her home in Caracas.



”I like the best qualities in material. They make all the difference. – Carolina Herrera”

Designs: Carolina Herrera
Fabrics: Abraham and Forster Willi

DESIGNER PORTFOLIO



Allover silk embroidery on organza-ground (Forster Willi)

CAROLINA HERRERA

From left to right: Tweedy check design on leopard-patterned silk
jaquard (Abraham) / Jacquard cloqué chiné (Abraham) / Silk
gazar appliquéd with velvet dots (Abraham) / Panne with metallic
effect (Abraham)



DESIGNER PORTFOLIO



Mary McFadden

The biggest hall, the tallest models, the hugest crowd made up the setting for what turned out to be one of the most imaginative shows of the season. Mary McFadden, whom Vogue ranked among the top 12 American and Women's Wear Daily among the top 12 international designers, always has a leitmotif for her collections. This time it was an imaginary Napoleon setting out to conquer the concrete jungle of Manhattan. He soon gets sidetracked when he meets a girl named Josephine wearing a black "marii" pleated dress – which everybody immediately recognizes as the designer's personal trademark. As the Empire fantasy unfolded, one could not help but wish for binoculars to conquer the vast spaces of the NBC Studio in Rockefeller Center where the event took place. Nonetheless, Miss McFadden's architectural mohair coats, her quilted morning jackets and figure-skimming evening gowns, as well as her unique mixes of fabrics, have a way of breaking through even long-distance barriers. Lace predominated, combined with "marii" pleating, velvet and lamé. There were also velvet appliqués on faille and taffeta from Forster Willi, some crêpes and black and white silk organzas from Abraham.

Mary McFadden has her own way of working with fabrics. They are preselected from weavers' ranges according to a predetermined theme and edited for her by assistant Kathryn

Shugart. When the sample lengths arrive they are put on a ring for Miss McFadden to work from. Of this phase of her creative work the designer says: "When I get the fabrics I see how I am going to work with them. Most of the time I do not know where the fabrics come from. I just make the dresses."

The former editor of Vogue and one-time Director of Public Relations for Christian Dior, New York, who grew up on a cotton plantation near Memphis and was educated at the Traphagen School of Design and the Ecole Lubec in Paris, has been designing collections since 1973. During her extensive travels she collected unusual African and Chinese silks. Made up into tunics they attracted the attention of Vogue and were heralded by the magazine as a new direction. These and subsequent Mary McFadden silks were unique in the way they floated on the body. Her quilted jackets and coats are inspired by body structure. The "marii" pleated robes of satinbacked polyester are striking for their original mosaics of color and are recognized worldwide as the designer's distinctive signature. Miss McFadden, whose design licences encompass some 22 products, says of her clothes design: "It is a very romantic attitude towards women. It deals with soft dressing, floating on a woman's figure. Very color orientated and texture orientated. And it has the uniqueness of style."



”The fabrics I use fit into the mood of my collections. — Mary McFadden”

Designs: Mary McFadden
Fabrics: Forster Willi

DESIGNER PORTFOLIO



Oscar de la Renta

"Black is the most colorful of all colors", says Oscar de la Renta. He used it extensively in his Fall collection. One of the top creative designers in contemporary fashion, he also believes that "there is only one way of dressing well." His demonstration at the Parsons School of Design during the New York Fashion Week this April brought the point home: All the way, from the neatly tailored tweed and cavalry twill suits, to the understated elegance of cashmere separates, the sportive luxury of textured knits teamed with flannel pants, the sequinned sweaters and jackets that add spark to simple velvet dresses, to a firework of jewel-embroidered black beauties in velvet and chiffon. Even before the grand finale it was quite clear, the fashion-maker from Dominican Republic had once again added his inimitable touch of *richesse* to this season's American Look.

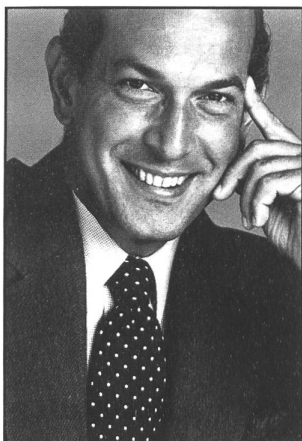
A recipient of the "Winnie", the Coty American Fashion Critics' Award twice over, Mr de la Renta has been using Swiss fabrics in his collections for many years. Among his regular suppliers are Forster Willi, Schlaepfer and Abraham, of whom he says: "They have an extraordinary sense of quality and creativity. I love their fabrics... they are top of the market." One of the most memorable embroidery designs in the show – the black chiffon sheath with a sparkling star-cluster at the neck and a glittering milky-way of multicolored rhinestones down the front – was specially created by Abraham to the designer's specification. Another winner is the group of brightly colored Abraham silk jacquards which Oscar de la Renta charmingly admits to

having included "because Americans are much more fond of color than Europeans. And because in the wintertime those who can afford to buy my clothes go South."

Coming from the South himself – Oscar de la Renta was born in Santo Domingo of Spanish parents and studied art at the Academia de San Fernando in Madrid – he was bent on becoming an abstract painter. He detoured into fashion when Cristobal Balenciaga and later Antonio Castillo engaged his services. In 1963 the young couturier followed Castillo as designer of the Elizabeth Arden couture and ready-to-wear collection in New York. Two years later, he and the American designer Jane Derby formed an alliance which evolved, after Mrs Derby's retirement and subsequent death, into the present de la Renta organization. Today his fashion firm is a design center from which as many as 80 different product lines emanate. They include the highly lucrative Miss O line, men's clothing, household linens, home sewing patterns, accessories, shoes, loungewear, as well as one of the most successful fragrances ever launched in the American market.

The wholesale licence volume is estimated at a yearly \$200 to \$225 million.

The designer's dominant talent and his contributions to the world of fashion have been widely recognized. The President of the Dominican Republic honored Mr de la Renta with the order of Juan Pablo Duarte, grado Cabellero, and the order of Cristobal Colon, grado de Gran Commandante, for being one of his country's most distinguished citizens.



“I like to work with natural fibres. Silk, I think, is the fabric I like most. – Oscar de la Renta”

Designs: Oscar de la Renta
Fabrics: Abraham

DESIGNER PORTFOLIO



Left: Oversized floral design on silk satin jacquard (Abraham) / Right: Multicolored rhinestone embroidery on silk chiffon (Abraham)

A MAMMOTH MARKET



America's gigantic apparel industry counts about 25 000 plants generating some \$50 billion in wholesale shipments annually. The capital of the industry is New York, home to 5500 companies giving work to 140 000 employees and shipping around \$15 billion wholesale volume a year.

Seventh Avenue

Usually referred to as SA, Seventh Avenue has become a synonym for the city's garment center, with its cluster of showrooms and workrooms, most of them in buildings from 34th Street to 42nd Street, between the Avenue of the Americas and Eight Avenue. Number 550 is the top address. Together with 530, it is headquarters to many of the industry's most prestigious names. Catering to a domestic market that is a multi-faceted continent, the industry's structure is equally intricate. At the top there are the European equivalent of couturiers, different in



THE APPAREL INDUSTRY

that they do not produce custom-made clothes. Houses, such as Galanos, Stavropoulos and Trigère. On an equal footing is a small but powerful group of internationally renowned fashion designers with multimillion dollar licensing operations, such as Bill Blass, Geoffrey Beene, Perry Ellis, Halston, Calvin Klein, Ralph Lauren, Oscar de la Renta. Large volume designer label and brand manufacturers with numerous apparel divisions follow, gradually tapering off to the tiny entrepreneurial operations. The fragmentation of the industry is best illustrated by the fact that over 70% of the companies have less than 50 employees. With approximately \$3 billion annual sales volume, Levy-Strauss is the largest, yet holds less than 4% of the total U.S. apparel market.

American apparel

The particular strength of the industry is its capability to produce good fashion at prices averaging \$100 for a dress. Fabrics are of secondary consideration, the look must be right. Retail prices in excess of \$200 are only paid by about 3% of the American women. However, efforts are being made to upgrade qualities sold into the mass market. Label merchandising and the development of strong brands identified with value and style as well as quality is well underway. On retail level, department stores push designer labels and specialty stores run sewing classes to teach women to appreciate quality and style.

Complex market

Within the domestic market, climate, lifestyle and demographic shifts vary from one region to the next. Yet, while the American woman has many faces, American designers know her intimately from extensive travels from coast to coast, from frequent appearances in stores and regular attendance at social events. Most manufacturers produce four to six collections a year, showing to the retail trade Summer in January, Fall I in February/March, Fall II in April, Resortwear in August and Spring in October/November, with Transitional clothes somewhere in between. Successful styles are passed along from one range to the next, from one division to another, with slight alterations in style and a total change in fabric. American manufacturers look at Spring fabrics from mid-April to June and at Fall fabrics from mid-November to January. They tend to overbuy sample lengths.

Tomorrow's consumer

The market is on the move. For the second half of this decade, forecasts predict that the 25 to 44 years old will hold the greater share of disposable income. This new generation of consumers will be career orientated, with one out of two women working outside the home. To be successful they must dress the part and keep fit. They require clothes and accessories appropriate for business as well as leisure wear, active sportswear and exercise equipment for after work and weekends. The proportion of middle-aged Americans with annual incomes exceeding \$50 000 will double in the 45 to 54 years age group and increase by 60% in the 55 to 64 years age group. Value for money being the rationale of the '80s, this new consumer potential will want quality apparel and good home furnishings at realistic prices.



Left: Tulle with appliquéd velvet flowers and silk satin underdress (Forster Willi) / Right: Tulle with appliquéd velvet motifs and organza ruffles (Forster Willi)

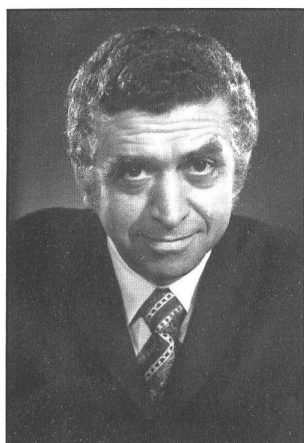
Stavropoulos

Greek-born George Stavropoulos' karma has been fashioned by love. There is his love for beautiful clothes that started him designing already as a teenager. It was love again – for an American girl whom he married – which made him close his couture salon in Athens to go to New York 22 years ago. Last but not least, it is a lifetime of love for that most seductive of all fabrics, silk chiffon, and his masterful handling of it that places him among the top designers of luxurious evening wear. There is one more that George Stavropoulos admits to: "I love Swiss embroideries." Since his first meeting with the late Willy Forster in 1963 he has been using Forster Willi embroideries in each of his collections. Many of the embroidery patterns have been specially created for him by the St. Gall house. Traditionally, at every Stavropoulos presentation the grand finale is always composed of embroidered tulle.

Following the classic art of couture dressmaking, George Stavropoulos makes frequent use of the bias cut, so flattering to a woman's body movement. He does not make preliminary designs in muslin, which he scorns at as being too rigid.

Instead, surrounded by bolts of chiffon he drapes original dress lengths to a dressmaker's dummy, folding, pinning, cutting it with masterly deftness. Adding layer upon layer of the diaphanous fabric, sometimes tone-on-tone, sometimes in subtle color contrasts, the designer may use as much as 25 yards of silk chiffon for one of his creations. Seams are all but invisible, camouflaged by intricate cuts and embroidered appliqué motives.

With an Old-World charm of his own, Mr Stavropoulos readily concedes that his designs are inspired by moods rather than trends. "If I feel romantic, I make romantic dresses." While he may occasionally create gowns for private customers, among them First Ladies and celebrities from the world of theater, film and opera, he usually makes anywhere from 3 to 50 copies of a dress. They retail at \$600 to \$3000 and upwards at the country's most prestigious stores: Martha's, Bergdorf-Goodman, Saks Fifth Avenue, Neiman-Marcus, Elizabeth Arden, to name a few. The designer who justly claims to having liberated chiffon from its classic treatment of tiny pleatings, also creates elegant daywear in natural fibre wools, silks and linen.



“Swiss fabrics? – I love them. I used them in Greece and I have been using them here in New York. – George Stavropoulos”

Designs: George Stavropoulos
Fabrics: Forster Willi

DESIGNER PORTFOLIO



Stavropoulos

From left to right: Silk organza with silk embroidery (Forster Willi) /
Allover silk embroidery on tulle with metallic effect and appliquéd
rhinestones (Forster Willi) / Tulle with appliquéd velvet motifs.
Silk satin and silk muslin underdresses (Forster Willi)



DESIGNER PORTFOLIO



Adele Simpson

Adele Simpson has been a moving force in designer clothes for more than 50 years. A believer in pure fabrics, she has also been one of the Swiss textile industry's most faithful customers on Seventh Avenue. Mrs Simpson started her career at age 17, working and studying at Pratt Institute in the evenings. At age 21, she was the highest-salaried designer in the New York garment district, before launching her own successful firm. Today, her daughter and son-in-law, Joan and Richard Raines, share with her management responsibilities for the 60 employees multi-million dollar firm.

As daughter Joan recalls: "A belief in quality has always been the cornerstone of the house. We still pride ourselves on the fabrics we use. It is like Tiffany's – people come back because they know that the name means superb quality." Joan Simpson Raines, who worked at Vogue Patterns and Christian Dior in Paris before joining the family business, travels twice a year to Europe to buy fabrics and spot fashion trends. Abraham, Mettler, Schwarzenbach, Stünzi and Weisbrod-Zürcher are regular sources for silks, cottons and polyester blends, as is Forster Willi for embroidered trimmings. "We find that some of the Swiss houses make the most wonderful blends. It is not only the art of weaving but even more important the art of finishing which they master. The same is true about Honan. The best-finished Honan silks we have seen came from Switzerland."

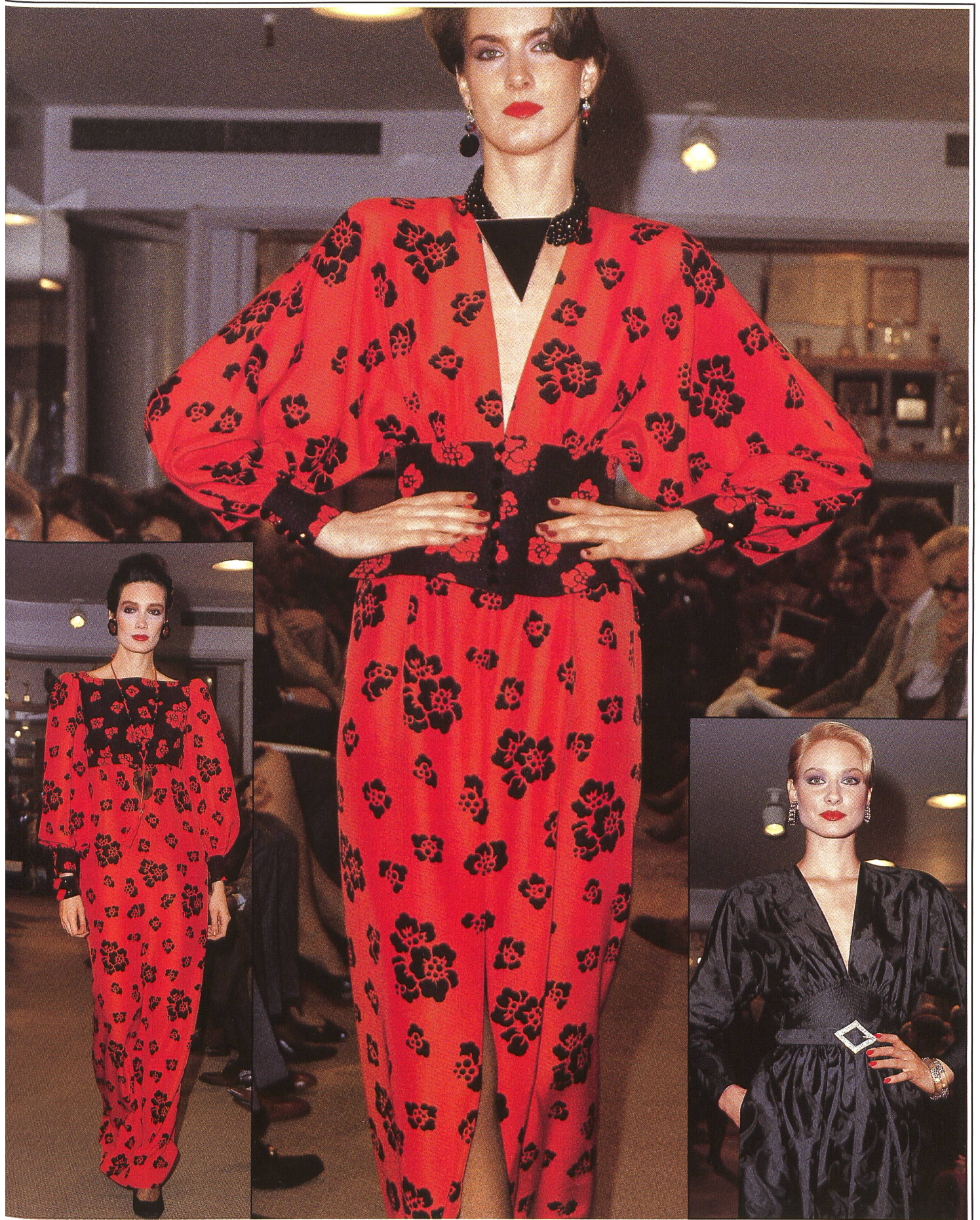
Adele Simpson is known for her original approach to fabric and silhouette. Cotton was considered a fabric for housedresses until Mrs Simpson began to use specially designed cotton prints and weaves for both day and cocktail dresses. Traditionally, there is always an impressive array of Swiss cotton designs in every one of the designer's Summer collections. Very naturally, she was the first recipient of the Cotton Fashion Award bestowed by the National Cotton Council. In addition to collecting the most coveted fashion trophies, Far East traveller Adele Simpson collects costumes, textiles, books and artifacts. Recently, she presented a dazzling collection of foreign costumes and fabrics to the Fashion Institute of Technology. Adele Simpson believes that "clothes are meant to be lived in, not fussed over". Her beautiful day and evening designs are available in London at Selfridges and Harrods, in Canada, and in all of the major department and specialty stores throughout America, at prices ranging from \$300 upwards. They appeal to the investment-conscious woman executive wife, who expects and receives from this designer label good value for money and the finest in contemporary fashion. Looking at the future, Joan Simpson Raines says: "We are a very strong family with a very nice small company. Yet, we probably do the largest volume in the price range we are in. We have no desire to become all things to everybody. That is one of the reasons why we have not diversified. We intend to stay with the Adele Simpson look."



”We go to one Swiss house for its creativity in prints, to another for its exciting colorations, to a third for its wonderful blends of fibres. — Joan Simpson Raines”

Designs: Adele Simpson Fall 1983
Fabrics: Stehli and Weisbrod-Zürcher

DESIGNER PORTFOLIO



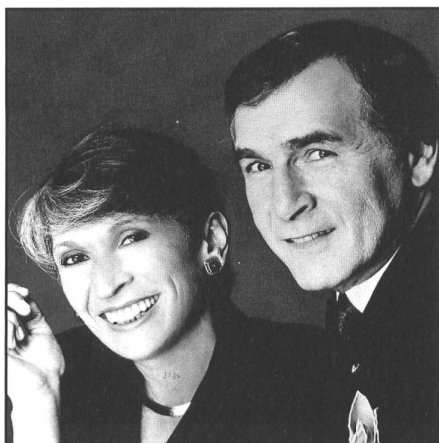
Albert Nipon®

Built on tucks, pleats, ruffles and bows, the meteoric rise of the Nipon empire is one of those incredible from rags-to-riches American success stories featuring all the classic ingredients. Two children of Russian immigrants, a poor but talented girl and a handsome young man, whose father had changed the family name from tongue-twisting Niepomaczyczk to smooth Nipon, meet on a beach in Atlantic City. Marriage follows, then a first pregnancy. The young mother-to-be starts to design maternity dresses. They are snapped up by customers in native Philadelphia. She persuades her husband to leave his sales position with DuPont to start Ma Mère, a maternity manufacturing company. She then settles back to raise three sons and a daughter. Following a late Sixties maternity slump, Ma Mère faces a crisis. In 1972, at a time when most makers-up and stores play it safe with pantsuits, Albert Nipon asks his wife to resume her design work. The two decide to try their hand at regular dresses. Ten years and five divisions later they are still doing it, with Albert looking after the business side of the now \$60 million enterprise (not counting label licence volume) and Pearl directing the design of all the lines. There are quite a few by now, sold through more than 1000 department stores across the country. In addition to Albert Nipon retailing from \$300 to \$1500, there are the more moderately priced Nipon Boutique (\$200 to \$300), the Nipon Collectables separates (\$90 to \$300), the Nipon Blouses (\$50 to \$70) and the Nipon Executive Dress, a budget line for the working girl in the \$100 to \$200 range. Together they

make of Albert Nipon, Inc. one of the largest designer-label dress manufacturers in America.

Pearl Nipon designs "for women who enjoy being attractive but not an attraction". Her creations stand for femininity, beautifully detailed and easily identified by their bows, buttons, tucks, pleats and sumptuous fabrics. The Nipons regularly attend Interstoff and Ideacomo and have been steady admirers of "the superb quality of Swiss textiles". Among their current Swiss suppliers are the silk and novelty houses Abraham, Stehli, Stünzi and Schwarzenbach, the embroidery houses Schlaepfer and Union of St. Gall as well as Mettler and Taco for cottons. Of her Swiss cotton voiles Mrs Nipon says: "They are beautiful and still look fresh even after a hundred showings." Apart from the fabrics, Pearl has another personal link with Switzerland. Swiss-born Rosina Feldmann has been a loyal right-hand to the vivacious designer for many years.

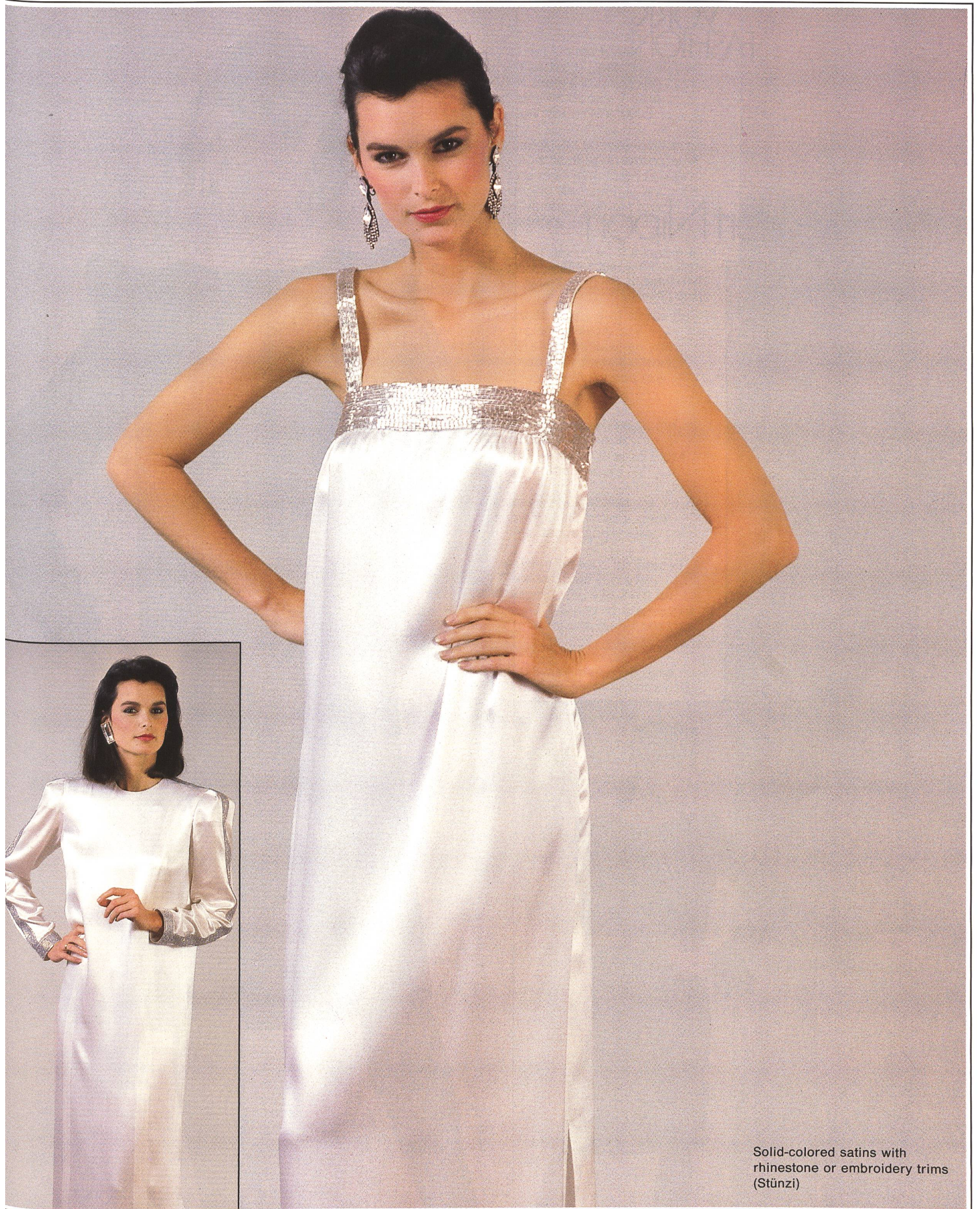
Loyalty also abounds at the Nipon factory in Philadelphia where many of the 600 employees have been working there for twenty years or more. In addition to the approximately 175 000 garments per division produced in this 16 000 square-foot model facility each year, clothes bearing the Nipon label are sold abroad under licensing agreements in England, Germany, Australia, Canada and Singapore. Other licence arrangements include coats and suits, knitwear, sewing patterns, table linens, luggage, bed and bath furnishings and a fragrance stoppered by a glass version of the famous Nipon signature bow.



”Swiss fabric houses are extremely dependable. They are also very good with colors. — Pearl Nipon”

Designs: Albert Nipon
Fabrics: Stünzi

DESIGNER PORTFOLIO



Solid-colored satins with
rhinestone or embroidery trims
(Stünzi)

Albert Nipon®

Solid-colored satins with
rhinestone or embroidery
trims (Stünzi)



NEW YORK FROM A TO Z

For first-timers in New York: useful TIPS AND ADDRESSES

Airport: Taxi fares to and from Midtown hotels are about \$50, shared limousine service from hotels to airport about \$10 per person. Bus transfers to and from Eastside Airterminal at 38th Street and 1st Avenue \$6 one-way. At airport take free shuttle bus to Eastside Airterminal bus departure point. Buses leave Terminal every 30 minutes on the hour.

Bloomingdale's at 59th Street and Lexington Avenue: Get a visual lecture in creative retail merchandising. See Boutiques on Third for the latest in American designer fashion.

Chinatown: Many restaurants are off-licence. Get your table wine at the wine shop next door. Hunan House, 45 Mott Street, is good on Sezchuan style cuisine.

Drinking alcoholic beverages and smoking are more or less out.

Elaine's, 1703 Second Avenue at 88th Street, Tel. 534-8114. Join a with-it crowd for an evening of contemporary Yorkville ambiance and fettucine Alfredo.

Fashion Calendar, a weekly publication by Publisher Ruth Finley, 185 East 85th Street, New York, N.Y. 10028, Tel. 289-0420, is a complete listing of coming fashion events. Individual copies covering the Fall and Spring showings are available February and September at \$35 per copy.

Gratuities: Curiously enough tipping and overtipping is much "en vogue" in democratic America.

Hotels: Add 15% service and about 10% tax to the room rate quoted.

Jogging is all the rage along the avenues. Best watched from a sidewalk café on Columbus Avenue.

Ketchup, they may not have. What they do have is an incredible selection of caviar and other epicurian delights. Give yourself a treat at Caviarteria, 29 East 60th Street (between Park and Madison) or at Balducci's, 424 Avenue of the Americas, open weekdays 7 a.m. to 8:30 p.m. Sundays 7 a.m. to 6:30 p.m. Both gift-wrap and ship.

Language: New waves of immigrants flood the city every few years. Don't wonder if communication breaks down. Hotel personnel, restaurant staff and taxi drivers may not always speak English as fluently as you!

Market research: Every two years the Market Research Division of Fairchild Publications publishes a comprehensive

report on "The Textile/Apparel Industries" of the United States. Next release Fall 1983. Costs \$12.50 per copy. Address orders to Fairchild Fact Files, Fairchild Books, 7 East 12th Street, New York, N.Y. 10003.

New York Times: Check the Sunday edition for antiques and fleamarket street fairs. You'll hear one-man street bands, see raggae a dancing and sample an extraordinary variety of ethnic foods from street vendors.

Office personnel: Don't get upset if telephone operators, secretaries *et al* never call back. Be determined, try again.

Purchase tax: Prices at shops and stores do not include the compulsory city sales tax. Add about 10% when you juggle dollars against francs, marks, yens or whatever currency you are thinking in.

Quick meals or fast food are served at the city's numerous coffee shops. Midtown and Downtown they all close at evening commuting hours.

Rendez-vous, business or otherwise, be punctual. New Yorkers have a great respect for time, theirs and yours.

Soho (South of Houston Street): Try Greene Street, 101 Greene Street (between Prince and Spring), Tel. 925-2415 for French food and live jazz in a spacious and elegant greenhouse cum barn setting.

Travel arrangements: Swiss-managed Avos Travel, Inc., 608 Fifth Avenue, Suite 410, New York, N.Y. 10020, Tel. 245-1150, is efficient and reliable. Ask for Miss Ingrid.

Underground transportation: Fares start at 75 cents. Don't take the subway during rush hours. Even better, don't take it at all.

Video Shack, 1608 Broadway between 48th and 49th Streets, offers the city's largest selection of video cassettes, to fit both domestic and foreign-made recorders. Open 10 a.m. to 1 a.m., 7 days a week.

Walking: Do as the natives, pack a pair of comfortable shoes and walk.

Xmas cards and greeting cards in an extraordinary variety are available at the city's numerous card shops. Take some home for friends.

Yogurt is the New Yorkers' lunchfare. Try some at one of the Health Food shops.

Zero-in on a Broadway show. TKTS at 47th Street and Broadway (Duffy Square) sell tickets at half-price, but only on the day of the performance. Open weekdays from 3 to 8 p.m. Sundays noon to 8 p.m.





HEMDENSTOFFE

Die Hemdenstoff-Kollektion von Hausammann + Moos – sie richtet sich auch an die Hersteller von Damenblusen und Herrennachtwäsche – basiert auf bewährten Qualitäten, die laufend modisch aktualisiert werden. Die Gruppe Taghemd wendet sich an den modebewussten, eleganten Mann ab 30, der den Tragkomfort von reinen Baumwollgeweben zu schätzen weiss. Zum Winter 84/85 sind die klassisch dessinierten Feingewebe durch raffinierte Bindungseffekte und feine Akzentfarben modisch aufgefrischt worden. Ein weicher Grauschimmer veredelt die Modefarben Schilf und Flieder, wie auch die klassischen Blau-, Beige- und Rosé-Töne.

Die Halbwollgewebe Lanella und Lanella Junior haben das Freizeitthemd für den modisch und in bezug auf Qualität anspruchsvollen Mann ab 25 im Visier. Neben einer breiten Uni-Serie liegt der Schwerpunkt der Dessinierung auf Karos – von kleinrapportigen Minischotten bis hin zum grossen Holzfällerkaro – in sportlicher Kolorierung, belebt durch modische Akzentfarben. Dank der Weichheit und Pflegeleichtigkeit des Materials spricht das Lanella-Programm, insbesondere in der Hellfond- und Schotten-Ausmusterung, auch die Hersteller von Kinderbekleidung an.

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1. + 7. Twill Smarto 100% CO. – **2. + 9.** Batist Domino 100% CO. – **3.** Fantasia-Popeline Tossa 100% CO. – **4.** Jacquard-Popeline Carlos 100% CO. – **5. + 6. + 10. + 11. + 12.** Lanella Junior 17% WV/83% CO. – **8.** Popeline Prado 100% CO.

