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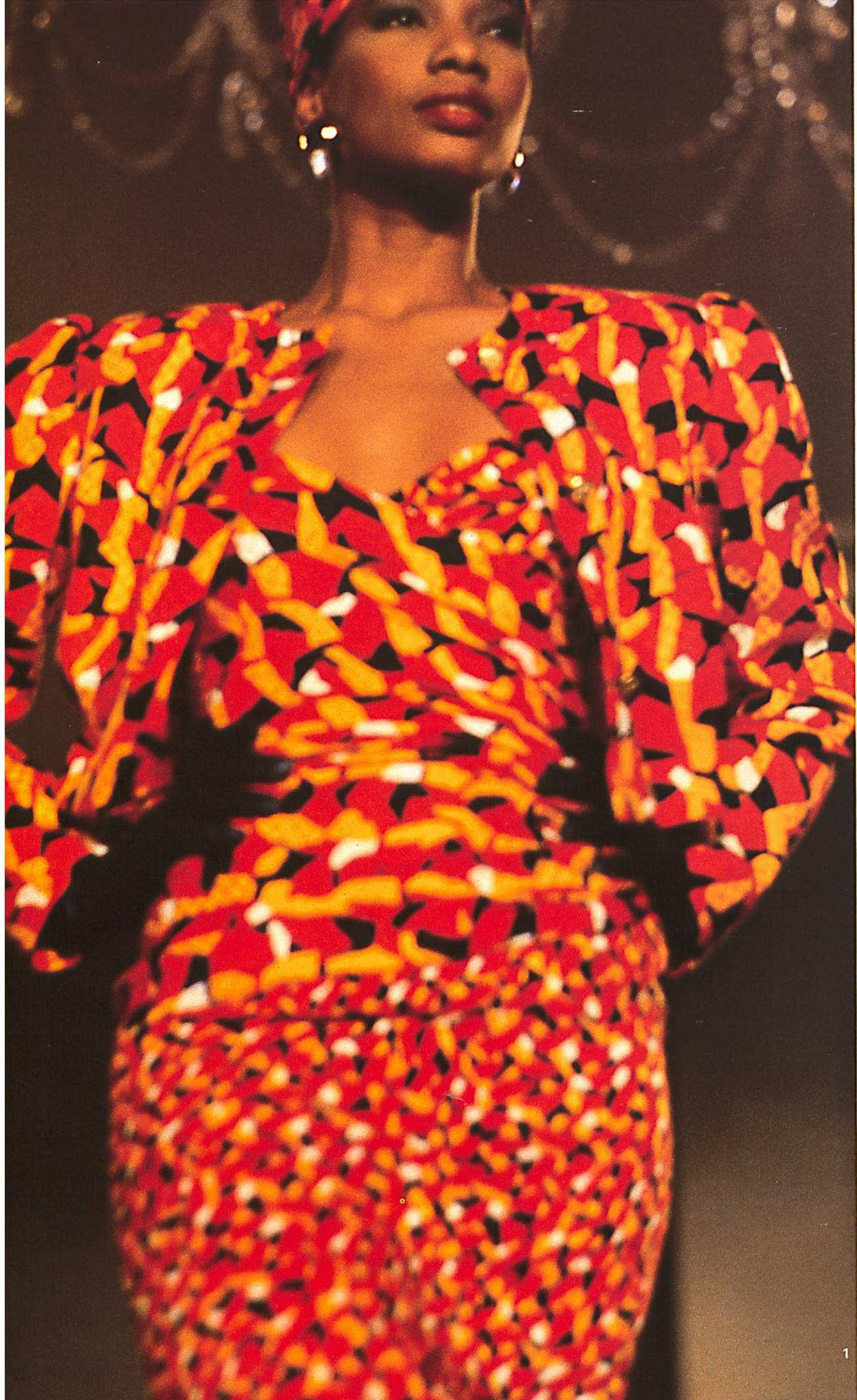
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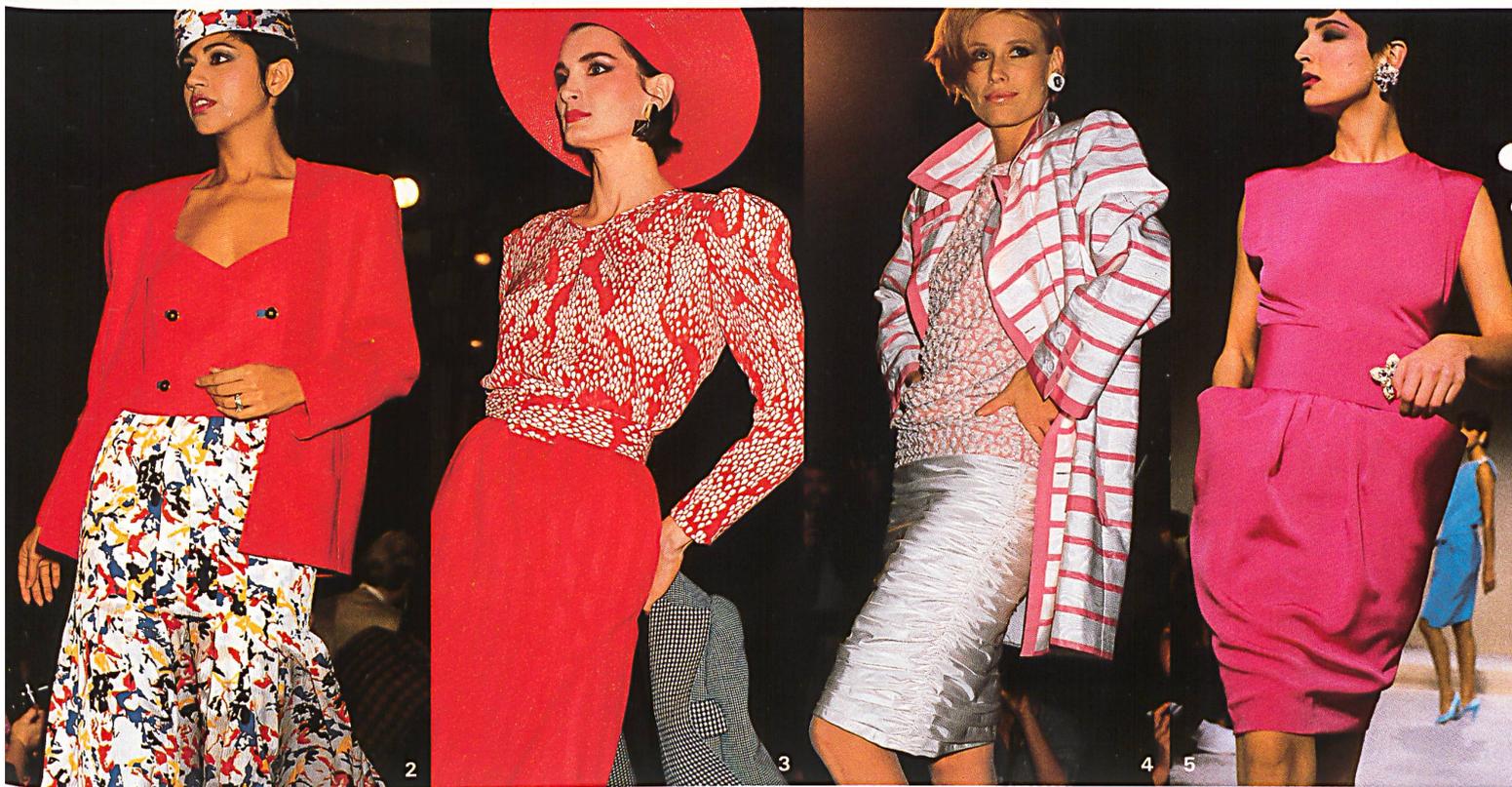
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THE SPRING COLLECTIONS UNEQUIVOCALLY FEMININE

Seventh Avenue celebrates "la femme". Hips draped, waist cinched, shirred and spiral-seamed. It's all in the cut. Meet Joan Collins in her hey-days. And a rejuvenated Chanel. Floral prints return. In sunny pastels and dazzling brights. On cool cottons, crisp linens and shiny silks. Watch Swiss fabrics on New York runways as American designers shape up for Spring.



- 1) BLASS: *silk jacquard, Poliakoff print*
 - 2) BLASS: *printed silk cloqué*
 - 3) HERRERA: *printed silk jacquard*
 - 4) BLASS: *printed moiré*
 - 5) DE LA RENTA: *pure silk crêpe marocaine*
- All fabrics by ABRAHAM*



NEW
YORK
SPRING

The spring and summer 1985 collections demonstrated once again the double sided face of American ready-to-wear. On the one hand you have the glossy city chic of designers like Geoffrey Beene, Bill Blass, Adele Simpson, Oscar de la Renta and, more recently, Carolina Herrera. Steeped in the European couture tradition, they provide sophisticated clothes for that peculiarly American group, the ladies of the luncheon set. The suit naturally plays an important part in these collections, this season in the new dry fabrics, with the emphasis on gabardine, flannel and crêpe. Skirts are narrow and knee-high, jackets lightly fitted. There is contrast, in color and texture, like the Bill Blass mix of gingham, polka dots and plains, or Herrera's houndstooth checks, shadow striped wools and printed crêpe. Bill Blass carries the theme through into evening with his striped jackets over crunchy embroidered tops and ruched faille skirts.

Proportions are important, with the longer, fingertip length jacket giving a new look to the dress and jacket ensemble. Spring '85 will be a strong season for dresses, with printed silk crêpe the most popular fabric. Blass uses white as a base for his prints with a delicate tracery of primary colors and picks up one of them for a brass buttoned blazer, or adds a trim of one color at the neck, a second at the sleeve of a bloused dress with pleats from the knee. Herrera chooses a navy silk façonné printed with stylised red and white flower heads for her dresses and evening trousers under red satin matador jackets. Adele Simpson's jackets are fluid sequin cardigans over satin organza skirts. For evening the most sophisticated of dresses are at Bill Blass, slim columns of white crêpe, with flashes or bands of rose and gold sequinned embroidery at the midriff, the calf or on the shoulder. Geoffrey Beene, always a designer interested in new ways to use fabrics, blends fine silk crêpe with panels of stretch jersey to give a smooth fit to his series of black evening dresses, including a demure button-through dress with a Chanel touch of white at collar and cuffs.

To complement and balance these established and experienced designers there is the group led by Ralph Lauren and Calvin Klein. Over the past few years they have taken American sportswear and made it a very exciting force in international fashion. For spring '85 they combine a fresh clean cut, often short silhouette with a more romantic, fluid line, reaching calf or even ankle length. Crisp white cotton and flower printed chintz are wrapped into sarong skirts, or cut into big shirts. Trousers are high cut, shorts are wide. Metres of black or white organza are used for T-shirts, voluminous skirts and uncluttered dresses for evening.

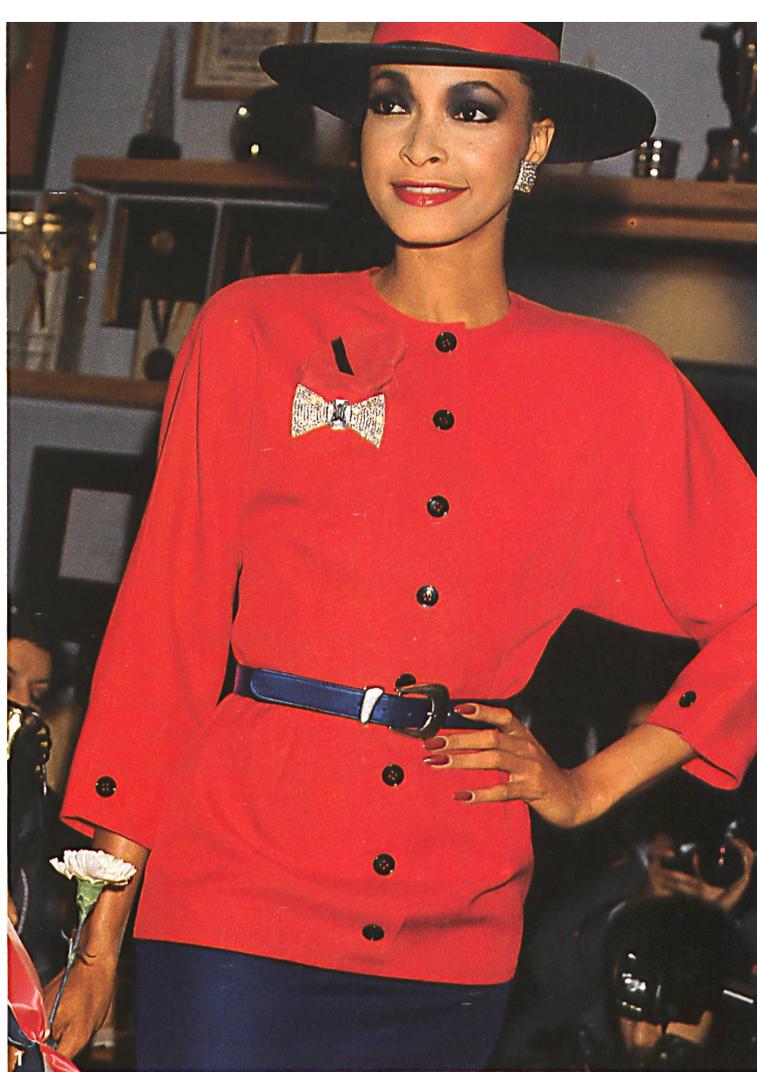
The overall impression from these confident New York designers was of more sculptured shapes, supremely well made, in top quality fabrics, with much use of white, black, the delicate pastels and the more vibrant blues, yellows and Manhattan red.

1) SIMPSON/WEISBROD-ZÜRRER: *plain linen type fabric*
"San Remo"

2) HELGA/GUT: *printed pure silk*

3) TRIGERE/EUGSTER + HUBER TEXTIL: *finely pleated pure cotton*

102 4) TRIGERE/TACO: *plain linen type fabric*



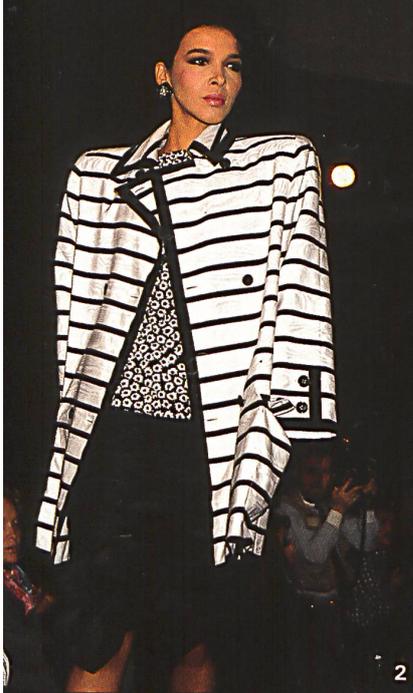


THE CHANEL LOOK

Chanel is a concept that every one in the States understands. It provides inspiration for crisp, sporty elegance, for navy costumes and dresses with snow-white trimmings. Up-to-the-minute smartness that caters to the active woman's needs is stamped on the models by new interpretations bearing the signature of the current stylist — so there is no slavish imitation but rather personal creation based on an immortal model.

- 1) DE LA RENTA: *plain pure silk crêpe marocaine*
- 2) BLASS: *printed moiré*
- 3) DE LA RENTA: *printed silk skirt*
- 4) DE LA RENTA: *plain pure silk crêpe marocaine*
- 5) BEENE: *inserts of plain matte jersey*



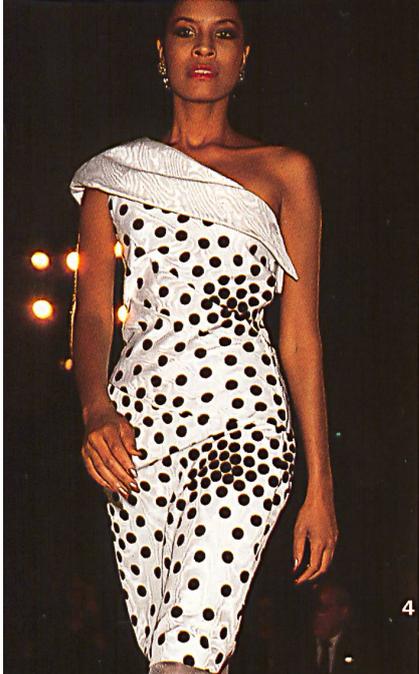
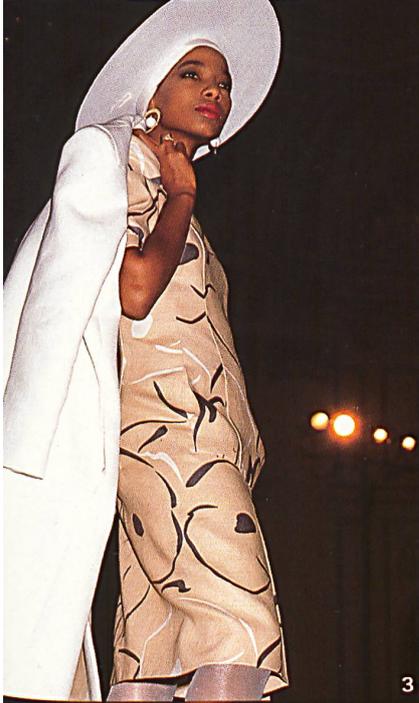
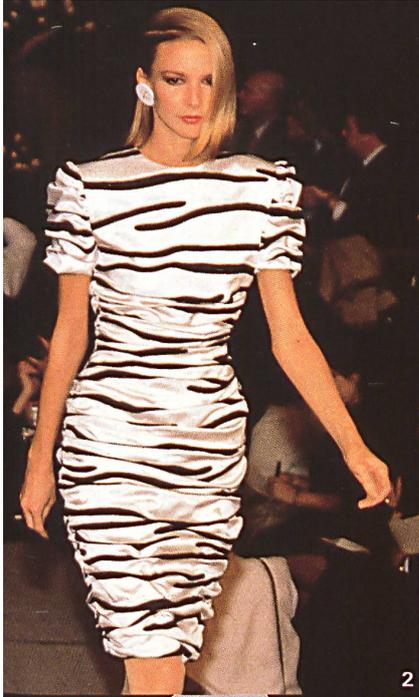


PRETTY PRINTS

Print fabrics are an absolute "must" in the new spring/summer fashions. Graphical and fanciful dot designs in various sizes and repeats play a role. Classic shades are just as effective as luminous summery colorings. The vast spectrum of Swiss silks and crisp linens that American manufacturers love to work with have been turned to charming account in very feminine body-contouring cuts and in shirt styles that deftly combine sportiveness with feminine elegance.

- 1) HERRERA/RIBA: *print on pure silk jacquard dotted ground*
- 2) BLASS/ABRAHAM: *printed silk cloqué*
- 3) HERRERA/ABRAHAM: *pure linen print*
- 4) HERRERA/ABRAHAM: *printed moiré*
- 5) MACKIE/SCHWARZENBACH: *plain satin-backed crêpe*

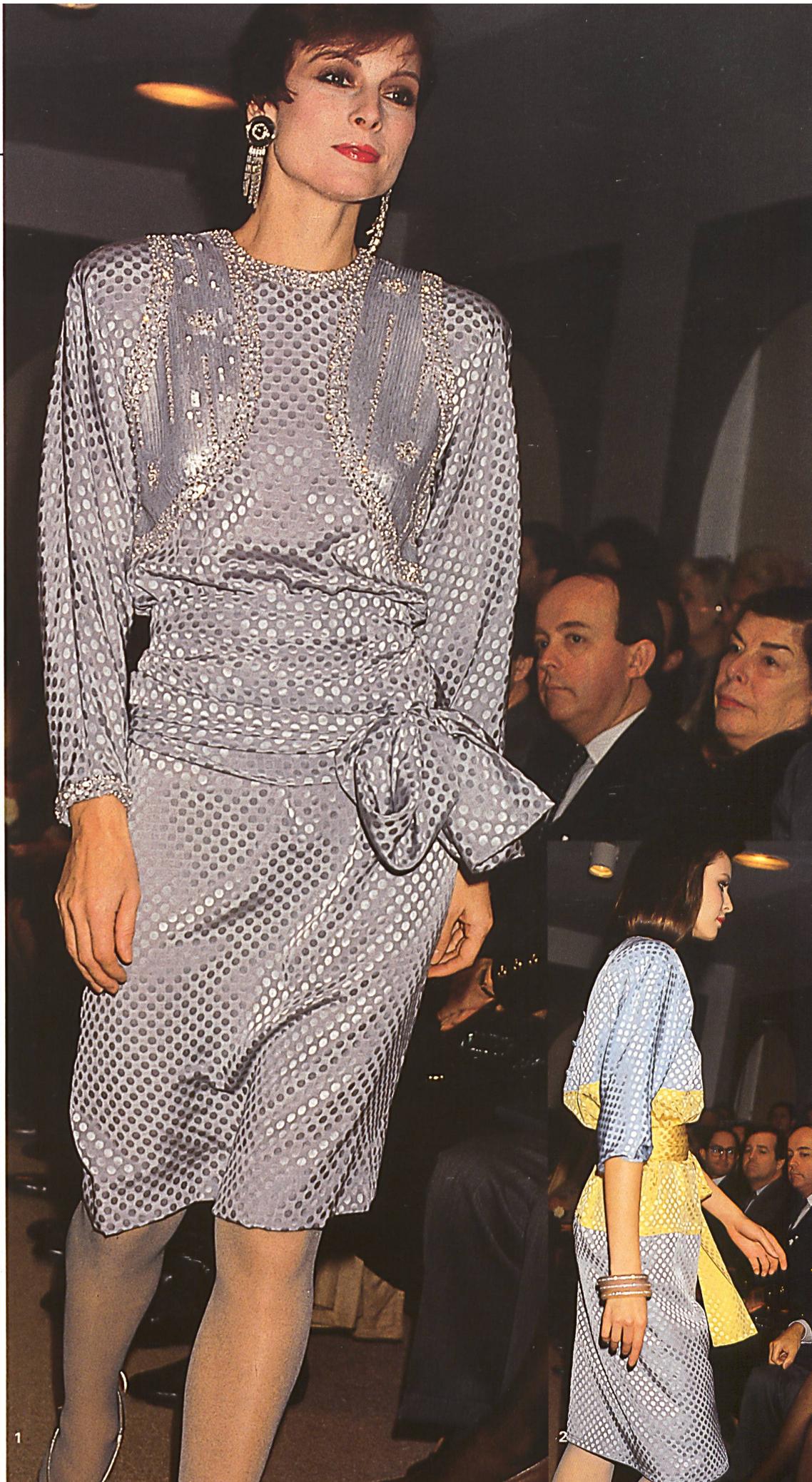




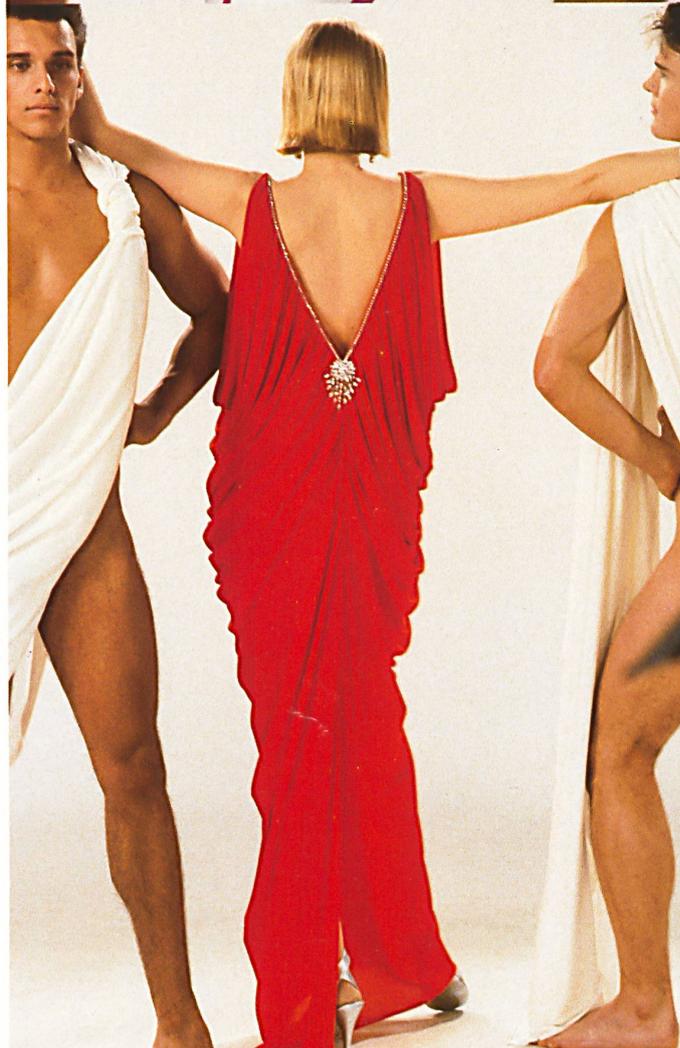
SHINY SILKS

The swing to luxury class materials has made a profound impact on Swiss manufacturers of top-quality silk fabrics with elegant jacquard designs. Matte/lustre effects, softly falling fabrics and the deep pastels are a marvellous foil for female charm. The sensual silks appear even more opulent at night when accompanied by heavily embroidered borders underscored by golden and iridescent applications.

- 1) SIMPSON/SCHUBIGER: *pure silk jacquard*
- 2) SIMPSON/SCHUBIGER: *pure silk jacquard*
- 3) RICHILENE/ROHNER: *silk crêpe de Chine with border embroidery and gold appliqués*
- 4) RICHILENE/ROHNER: *jacquard dots on silk with border embroidery and iridescent appliqués*







DESIGNER PORTRAIT

A YOUNG DESIGNER HITS THE MARK:

Marc Boucher

Who is Marc Boucher? A new star in the New York fashion firmament; a highly talented 25-year old with a flair for glamour, sensuality and a tremendous fashion sense; a South African who came to New York for the first time on a visit and remained to launch his own business early in 1981.

Drawing on his fertile imagination, Marc has established himself as a designer force of note, and attained a prominence few so young would dream of. Marc Boucher is now firmly entrenched in the galaxy of stylists who create the most glamorous, unequivocally feminine and sexy clothes on the market. His couture is intended "for women who want to be noticed". The woman he has in mind when he designs "is almost perfect, beautiful and skinny. She has an air of mystery around her, is slightly exotic. She combines her femininity and sensuality with a little aggressiveness. She is extremely intelligent. She is athletic, body conscious and her own mistress, a real woman of today and tomorrow."

Accordingly, Marc Boucher's clientele includes such eminent personalities as Jane Seymour, Barbara Streisand, Joan Rivers and Raquel Welch. His success was meteoric right from the word go, and now he is constantly celebrated by fashion editorials in major magazines.

Syndicated columnist Eugenia Sheppard pronounced: "A new talent in American fashion... Marc Boucher!" And WABC - TV's "The Morning Show" called Marc Boucher "A great success story... the man who designs for the super rich and famous... one of the most talented designers in the country today!"

His special design signature combines a definite shape with simplicity, fluidity and line. But when one is clothing the body, one needs a certain amount of structure. "A woman should carry her clothes straight from the shoulders. That's the straightest part, the

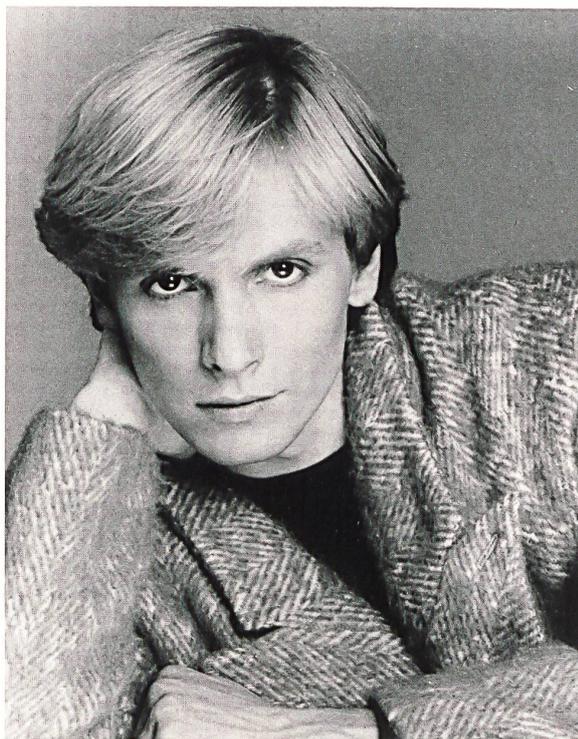
widest part of her", says Marc of his design credo, noting his propensity for cutting in from a dolman sleeve to a tapered hem for dramatic effects.

Marc Boucher's spring collection is very young looking. "It's the first time I've used a lot of prints. I'm usually very happy working in solid fabrics, because I love to sculpt and drape. This time I was able to find some beautiful prints, especially from Abraham. I have a definite idea how I want a print to look. I like abstract designs."

Marc Boucher also loves colors. Black and white, bold fuchsia, bright blues and reds are the vivid shade choices for his remarkable spring and summer collection.

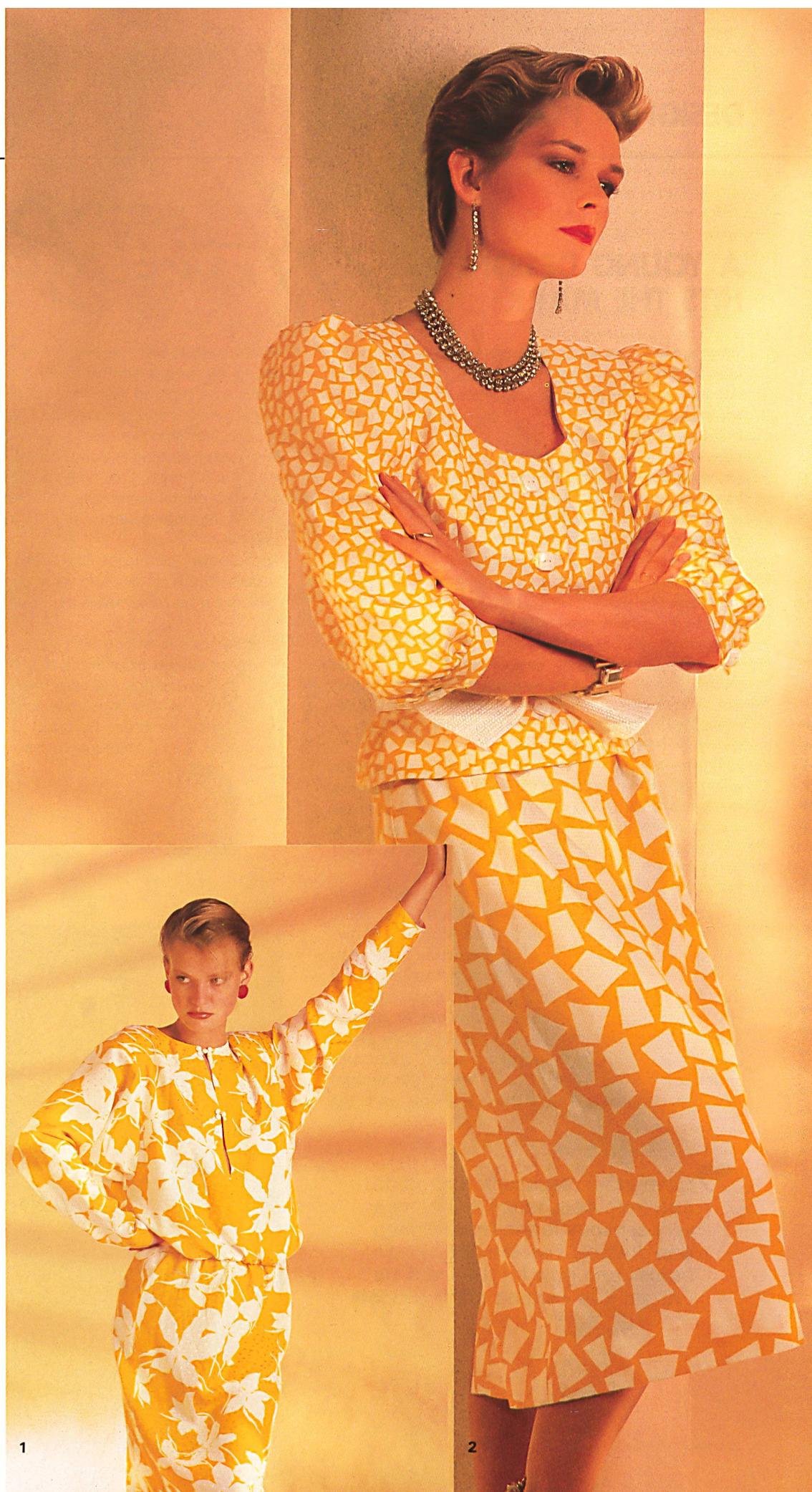
Is he involved in selling his collection? Yes, and it's a very educational experience that has a strong influence on his designs. He sells his clothes throughout the country to the finest specialty and department stores, such as Saks, Bergdorf Goodman, Neiman Marcus or Lou Lattimore, to name only a few. We predict he'll go far.

“I love jersey, especially that matte one from Abraham. I think it is a very sensuous fabric for sculpting and draping. I need a good basic quality and now for the first time I've got it in exciting prints too.”

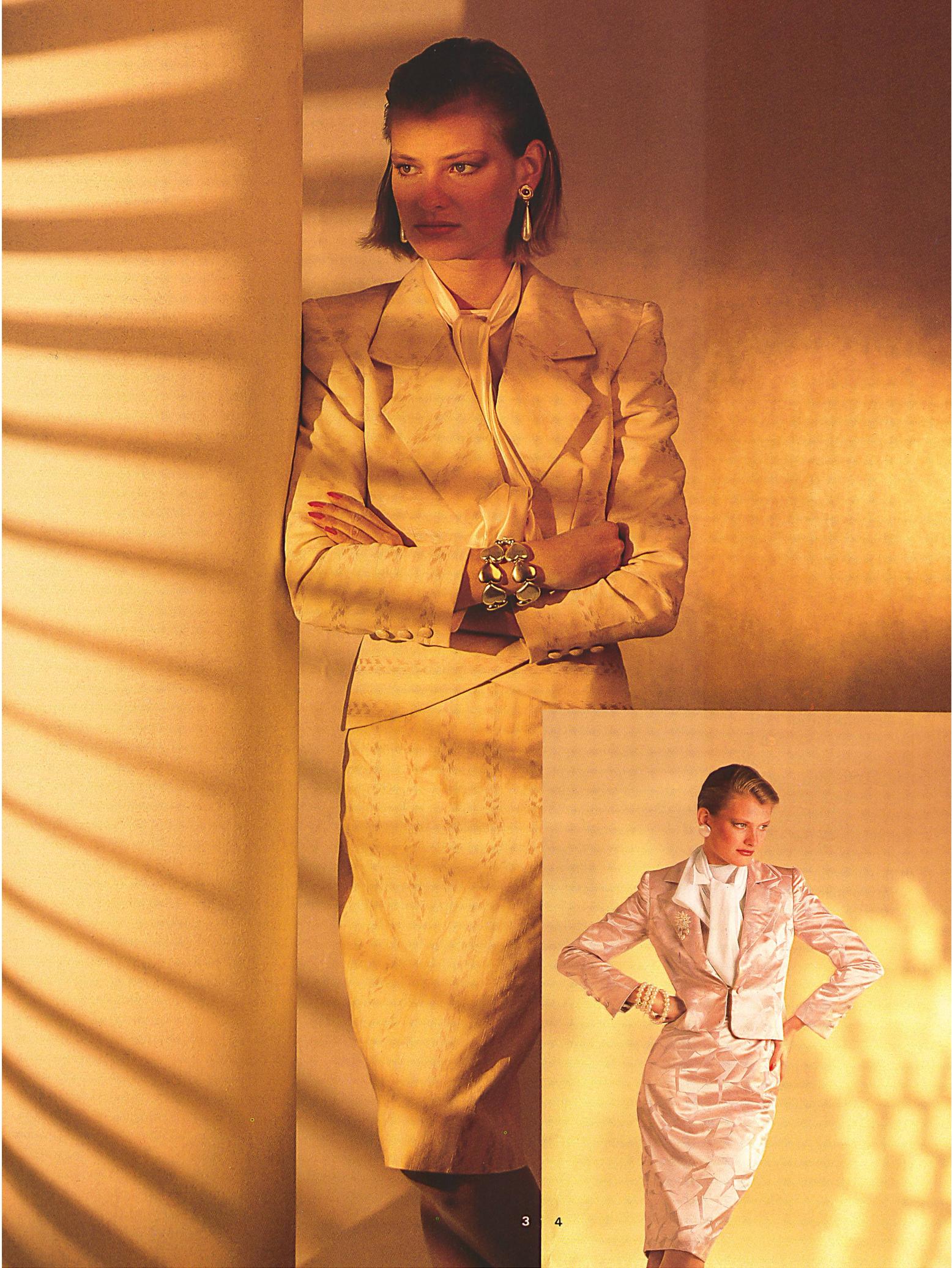


SUNNY PASTELS

Powdery colors have been completely ousted by bright pastels: light sunny nuances in yellow, melon and cool turquoise. Flattering and even somewhat sophisticated, they bring in their wake an irresistible atmosphere of summer tinged with freshness. Mix-match designs offset against white, stripes, and unusual two-tone patterns are just as popular on grainy linen-look fabrics as on crisp pure silk.



- 1) RICHARDS/RIBA: *two-tone silk print*
- 2) BLANCO/ELAN/WEISBROD-ZÜRRER: *mix-match prints linen-type ground*
- 3) MIGNON/STEHLI: *jacquard-striped linen/cotton*
- 4) MIGNON/SCHUBIGER: *jacquard-patterned pure silk suit with chiffon blouse*



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COTTON PRINTS

Swiss cottons, whose popularity is also mounting in the United States, are a key theme in spring/summer sportswear fashions. Various weave constructions are juxtaposed, mesh is combined with linen-look cotton prints, and breezy tops with shirts are created in firmly woven cotton materials. Apart from the cotton wovens, cotton single jersey is another hot favorite. Switzerland offers fine-meshed qualities, both solid colored and printed, whose crease resistance makes them the obvious choice for dresses that will emerge uncrushed from suitcases.

- 1) TICA/METTLER: *print in diagonal cotton weave*
- 2) HOUSE OF CHAR/METTLER: *printed cotton jersey*
- 3) HOUSE OF CHAR/TACO: *cotton mesh top and matching cotton print skirt*



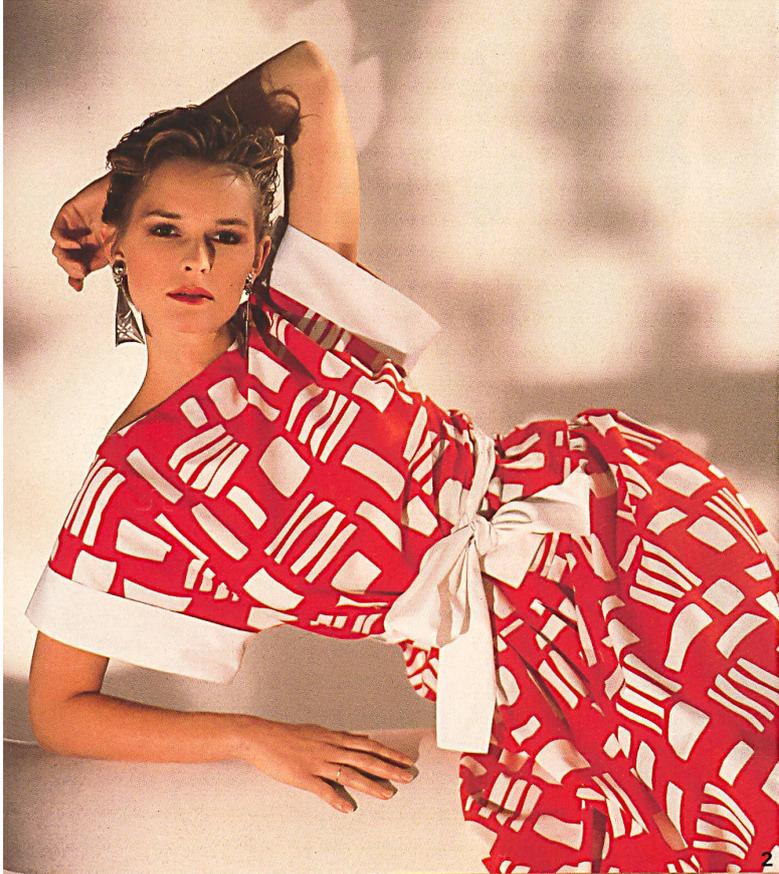


COOL FABRICS

Natural fibres – chiefly cotton and silk in the hot season because of their good insulating properties – are the Swiss textile industry's preferred raw materials for their superior quality fabrics. These superb grounds are the perfect foil for both tone-in-tone and multi-colored prints. Floral prints are making an obvious come-back, some in stylized others in nature-inspired representations. Fanciful, remodelled geometrics are still a very stylish alternative, as are the delightful positive/negative print designs.

- 1) BEENE PART TWO/TACO: *graphic cotton print in black and white*
- 2) HELGA/FISBA: *printed cotton popelin*
- 3) RICHARDS/RIBA: *print on pure silk jacquard dotted ground*
- 4) GENTILLESSE/FISBA: *printed cotton satin*





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DELIGHTFUL EMBROIDERY

The American woman, too, finds Switzerland's universally famed embroideries irresistibly charming. Accentuating femininity and underpinning the opulence of the model, these specialities provide the discerning manufacturer with the stuff dream dresses are made of. Cut-out and burnt-out laces, the Swiss embroidery industry's *pièces de résistance*, appear in innumerable guises in the collections. Edgings are prominent and given a conventional slant, but are used to extremely elegant effect in cocktail and evening fashions.

- 1) GENTILLESSE/SCHLAEPFER: multicoloured cotton piqué in pastel shades with matching border embroidery
- 2) RUBEN PANIS/FORSTER WILLI: embroidered silk organza with leas appliqués and coloured rhinestones

