





VOGUE PERFUME

DUANE WEARS PRADA

WHEN LIEBERMAN CALLS

Ring Ring, hello, Mr. Michals?

I have Mr Lieberman on the line for you.

DM: Michals here

LIEBERMAN: Dear boy, we would be so thrilled if you could go to Paris and photograph the collections for us.

DM: Oh boy, where is this Paris?

I'm on the way.

LIEBERMAN: You'll be staying at the Hôtel de Crillon and Polly Watermelon will be the fashion dominatrix. My dear boy, which models would you prefer?

DM: Who's available?

LIEBERMAN: Kiki, Coco, Kaka, CooCoo...

Duane to himself:

Models all look alike to me;

I have never seen an unattractive one. They arrive at the studio looking like boys. Voila!

Two hours later after being marinated in hair and make up they emerge from their cocoons as chic butterflies.

How great is this? Getting paid to make beautiful women look beautiful!"

Duane Michals: I will take two Cocos, one Caca, and one Kiki!

MY PARENTS AS MCKEESPORT FASHIONISTAS

Other than the accidental coincidence of being my parents, the only thing they had in common was their obsession with dressing well.

Mother, a clerk in Kaufmann's Department Store, would take a page out of Vogue and have her seamstress in McKeesport copy a dress. Margaret, aka Midge, was a beautiful woman trapped in a mismatched marriage. Her armor was homemade couture, her refuge against Midge's mistakes. I would never have breached these barricades with mere reality.

My father always wore a suit. You would think he was a banker. Jack said one must make a good impression, however, an impression has nothing to do with reality. They lived their lives as impressionists. Of course, the Mr. and Mrs. were the two most stylish parishioners at Holy Trinity Sunday Mass.

My form of teenage rebellion was to be disinterested in dressing up. After the army I decided that my new uniform would be two pairs of khakis and three t-shirts for summer, and two pairs of corduroys and three sweatshirts for winter. Still my favorite.

POLLY WANTS AN EARRING

Once on location with the aforementioned Vogue editor, Polly Watermelon screamed at her assistant, the hapless Vera Wang, “VERA! Where are the chandelier earrings? VERA! I can’t find the chandelier earrings!” “VERA! I told you to bring the chandelier earrings!” Scavenging between boxes of thousands of earrings she raged as if the world were coming to an end, and civilization as we know it would be doomed. Then Polly looked in the mirror and realized she was wearing them. God was in heaven and all things have been forgiven. Whatever became of VERA WANG?

Fashion is fun.

I love fun.

Why don’t I like fashion?



A GREAT YEAR FOR HALSTON

Glasses pushed up, cardigan knotted over his shoulders, Halston, shown here with a ravishing bouquet of key looks from his new resort collection, stands for today.... He has a sense of what women want and he sticks to his guns, evolving, refining. He takes the simplest, most classic shapes and gives them just a little, tiny, enormously subtle turn... a touch of fullness appears at the back of a pyjama top, a peplum on a pink suede jacket... a tie-dye jersey T-shirt falls to the ankle and makes the evening dress of the season. You look at these things—clean and pale and luxurious to the touch—and just want to be in them. They put you at your ease and let the glamour come through... no designer can do more.... All fashion details, page 202. Suga coifs.

DUANE MICHALS

VOGUE HALSTON

Visible Difference.



It performs.

Proof Positive

Hundreds of women, in clinical tests, have actually seen marked improvement in their skin. It became smoother, softer, younger-looking.

Here's how Visible Difference does it:

1. *It gives you deep down moisture penetration. As far as*

20 cell layers deep. 2. It retains moisture within the cell layers. 3. It builds up moisture within the cell layers.

4. It texturizes as well as moisturizes. 5. It absorbs instantly. 6. It gives you results you can actually see.

(In just 14 to 21 days.)

Only Elizabeth Arden can call a face cream Visible Difference.[®]

Elizabeth Arden



ELIZABETH ARDEN



qua profondément le monde de la couture ; alors que c'était selon moi la première définition de mon style.

Blousons de motocycliste en crocodile, manteaux de vison avec manches en jersey, cols montants portés sous des ensembles de flanelle d'excellente coupe, tous ces modèles qui m'avaient été inspirés par la rue apparurent de mauvais goût à la majorité de l'assistance assise sur les chaises dorées d'un salon de couture. C'était pourtant la première collection dans laquelle j'avais assidûment recherché une expression poétique à mes vêtements. Les structures sociales se disloquaient. La rue avait un nouvel impact, son cachet personnel ; elle m'inspira comme elle m'inspire encore. Ne confondons jamais élégance et snobisme.

Quiconque veut manifester son art avec grandeur doit se garder du ridicule. Tout art est limité par son moyen d'expression, le mien est le vêtement. J'ai souvent dit que mon art était un art mineur, peut-être n'est-il pas si mineur et c'est un art en soi. Je ne peux prétendre être sculpteur et faire d'une femme le ridicule piédestal de mes prétentions. Rendre un vêtement poétique est une chose, mais laissons-lui sa dignité de vêtement. Je pense à ces soi-disant avant-gardistes qui font subir à leurs matériaux un traitement au-delà de leurs limites naturelles. Ils détruisent leur propre créativité, détruisant par là-même leur espace de création et terminent en produisant un magma informe. Et pourtant quand nous prêtons une oreille attentive, nous reconnaissons bien le moment où la musique finit et où les bruits commencent.

Je suis un classique et j'aime la discipline. Le vêtement masculin me fascine. Vers 1930-1936, toute une création de modèles classiques apporta à la mode masculine des normes idéales qui demeurent toujours vivantes. (Suite page 124)

PAGE DE GAUCHE,
HAUTE COUTURE
JANVIER 1982

CI-DESSOUS,
HAUTE COUTURE
JANVIER 1982



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DIANE MICHALS

TEXTES ET PHOTOS DE CE REPORTAGE © 1983 THE METROPOLITAN MUSEUM OF ART, DE NEW YORK 249

METROPOLITAN MUSEUM SAINT LAURENT 25TH ANNIVERSARY CATALOGUE

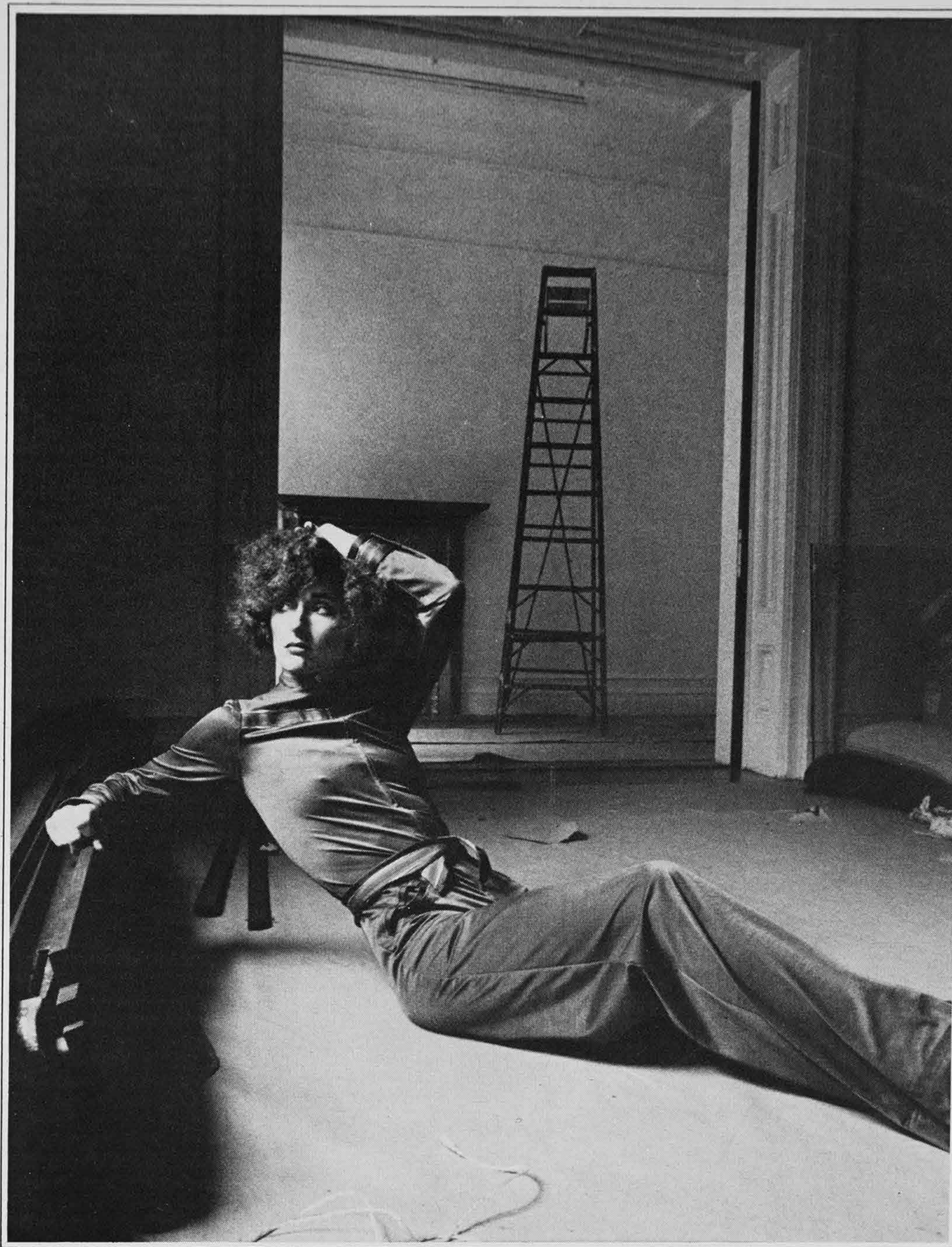


Photo: DUANE MICHALS

GIORGIO SANT'ANGELO A jumpsuit for contemporary dreaming and other things.

In movable

ANTRON® NYLON WITH LYCRA®, of course.

Red and Turquoise, racing stripes and a flicker of braid.

6-12 sizes, Daring Days Little Evenings. \$198.

SAKOWITZ
HOUSTON AMARILLO SCOTTSDALE

SAKOWITZ HOUSTON

Photographer: DUANE MICHALS Photographed at Shephard Gallery, N.Y.

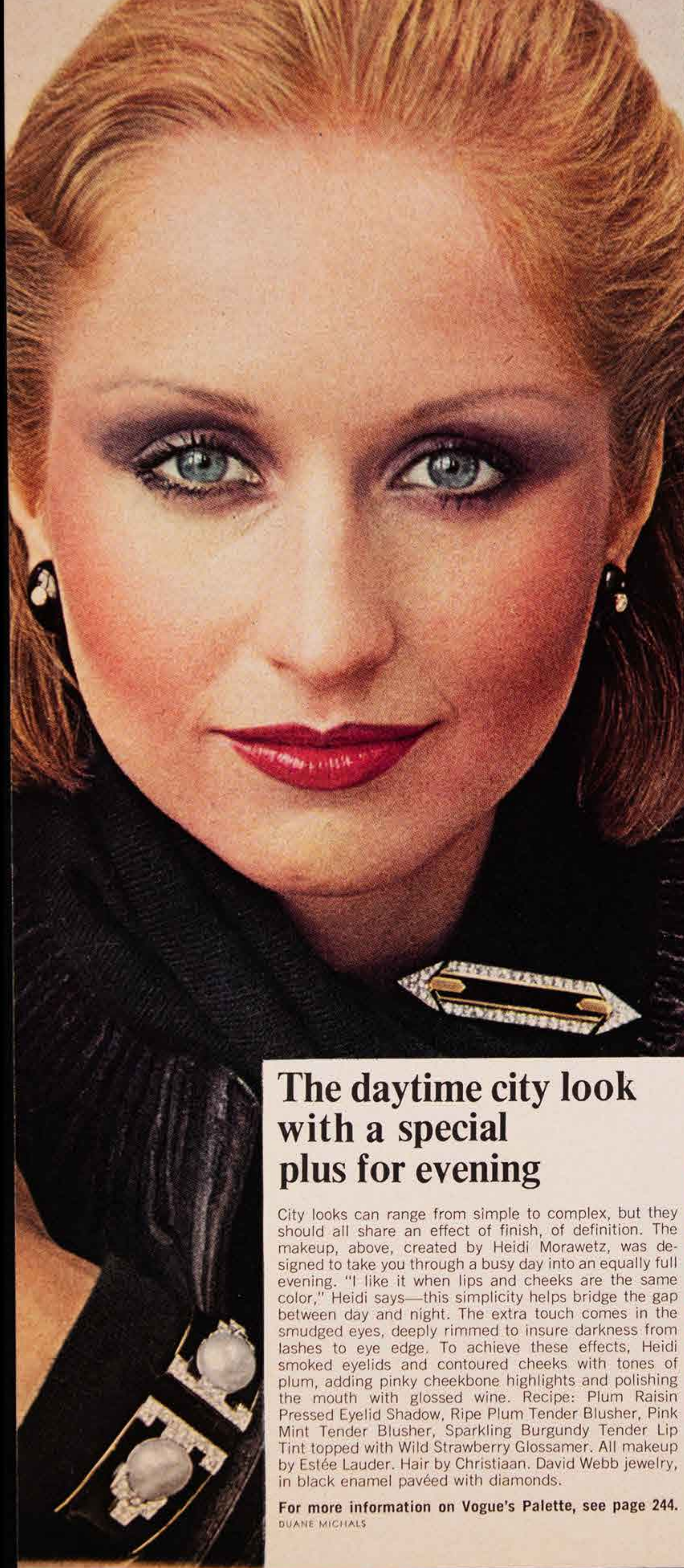


MARY McFADDEN Interprets an inner mood of Viennese essence from a time when style was style. The strength of a pastel Klimt design spilled over a gentle grey. Silk. Belt to be worn at will. Daring Days and Little Evenings.

SAKOWITZ

HOUSTON AMARILLO SCOTTSDALE

Beauty Collections



The daytime city look with a special plus for evening

City looks can range from simple to complex, but they should all share an effect of finish, of definition. The makeup, above, created by Heidi Morawetz, was designed to take you through a busy day into an equally full evening. "I like it when lips and cheeks are the same color," Heidi says—this simplicity helps bridge the gap between day and night. The extra touch comes in the smudged eyes, deeply rimmed to insure darkness from lashes to eye edge. To achieve these effects, Heidi smoked eyelids and contoured cheeks with tones of plum, adding pinky cheekbone highlights and polishing the mouth with glossed wine. Recipe: Plum Raisin Pressed Eyelid Shadow, Ripe Plum Tender Blusher, Pink Mint Tender Blusher, Sparkling Burgundy Tender Lip Tint topped with Wild Strawberry Glossamer. All makeup by Estée Lauder. Hair by Christiaan. David Webb jewelry, in black enamel pavéed with diamonds.

For more information on Vogue's Palette, see page 244.
DUANE MICHAELS

Black+

Add these colors to the palette for dark and Black skin tones



Lips

Cheeks

Accents

BEAUTY NOW

Nails

THE YEAR'S BEST MAKEUP COLORS — AS TRUE AS EARTH TONES, DEEP AS CRUSHED BERRIES, PALE AS RAIN — REAL COLORS RAISED TO THE NTH DEGREE.

Eyes

VOGUE COSMETICS

Underwear For Anywhere

By Mary Randolph Carter
Photographed by Duane Michals

"... Long Johns as leg warmers, petticoats as skirts—today's under-fashions are racy but lacy, and too good to hide ..."

It used to be that good girls wore plain white underwear and slept in flannel nightgowns, while not-so-good girls strutted around in high heels and sexy lace peignoirs. Today's under-fashions appeal to both. They're racy but lacy, and too good to hide. Yves Saint Laurent, a man with good timing, knew that, and in his spring couture collection showed a very sheer black bandeau bra with an elegant dinner jacket and tuxedo-striped pants. That legitimized what women have all been dying to do—wear their fabulous underwear as street clothing. To some degree these risqué role reversals have already begun, with old-fashioned undershirts assuming T-shirt status, ruffled and tulle petticoats worn as skirts, long Johns dyed up as crazy leg warmers, nightgowns slipped into to slink out in. The next step is the daring one—the one that fulfills both the YSL look and the old brassiere-ad fantasy—"I dreamed I went jogging ... shopping ... dancing ... in my — bra."



To dye over:
A pair of pastel-dyed undershirts to layer over one another, from Lamston's. The baby-bowed, long-sleeved blue goes for \$3.33, the pink sleeveless for \$1.87—\$1.97. Antique suspenders are \$8 from Early Halloween, 180 Ninth Avenue, at 21st Street. Bonnie-Doon over-the-knee socks, \$3.75 at Bloomingdale's. Ballet slippers, \$15 at Capezio Dance-Theatre shops. Hair on these pages by Harry King.



MARCH 27, 1978/NEW YORK 59



Lacy lady:
A nightgown for out on the town is this lacy number, \$142, by Shu-Ba, topped by the perfect evening wrap, a vinyl rain poncho, \$22; both at Bergdorf Goodman. Dressy sandals, \$38 at Macy's, Herald Square.



62 NEW YORK/MARCH 27, 1978

NEW YORK MAGAZINE

1

To Balthus, The King of Cats



CI-DESSUS : JUPE PLISSÉE EN COTON ET CHEMISE RÉSILLE, CRÉATION MIU MIU. PAGE DE DROITE : ROBE EN JERSEY ET PAILLETÉES, CRÉATION LOUIS VUITTON.

Photos : Duane Michals. Réalisation : Emmanuelle Alt.

2

Salute by Duane Michals

Balthus does not exist.
He is a hero in a fable written by a Chinese poet,
about an artist who paints the atmosphere
of desire with a luminous light,
and draws landscapes imagined by a sorcerer.
His paintings breathe the breath of strange dreams
and awaken in our reveries.
Balthus only shares his secrets with the sphinx.
Balthazar Klossowski de Rola has always
lived in a castle somewhere far away.



"Oh Nelly, I dream such queer dreams
about Heathcliff and Isabella."

MIXT(E) PARIS



*In his haste to touch her hair, Heathcliff spills
a glass of milk and doesn't notice.*

POUR LUI : CHEMISE EN COTON ET PANTALON, CRÉATION PAUL SMITH.
POUR ELLE : TOP EN JERSEY ET ÉCHARPE, CRÉATION LÉONARD ; JUPE PLIÉE EN COTON ET POLYESTER, CRÉATION PAUL SMITH ; COLLANT, DIOR.

MIXT(E) PARIS



New "suit"—twill culottes, \$40; oilskin blouson, \$115, from Calvin Klein Jeans. Bulgari watch

Great suede—tunic, \$220, and skirt, \$118, from Blassport

Smock jacket, \$70, pleated trousers, \$71, Yves Saint Laurent Jeanswear. Concord Delinum watch

Smock coat, \$370, by Anne Klein Coats; skirt, by Peter. Hatsi-Androu for Samuel Robert. Concord watches at Tiffany

Trousers . . . in wool satin, \$88, Christian Dior Blouses and Sport

These eight pages: Hair and makeup, Rick Gillette. All prices approximate. Stores, details, men's clothes last pages.

Duane Michals

Duane Michals

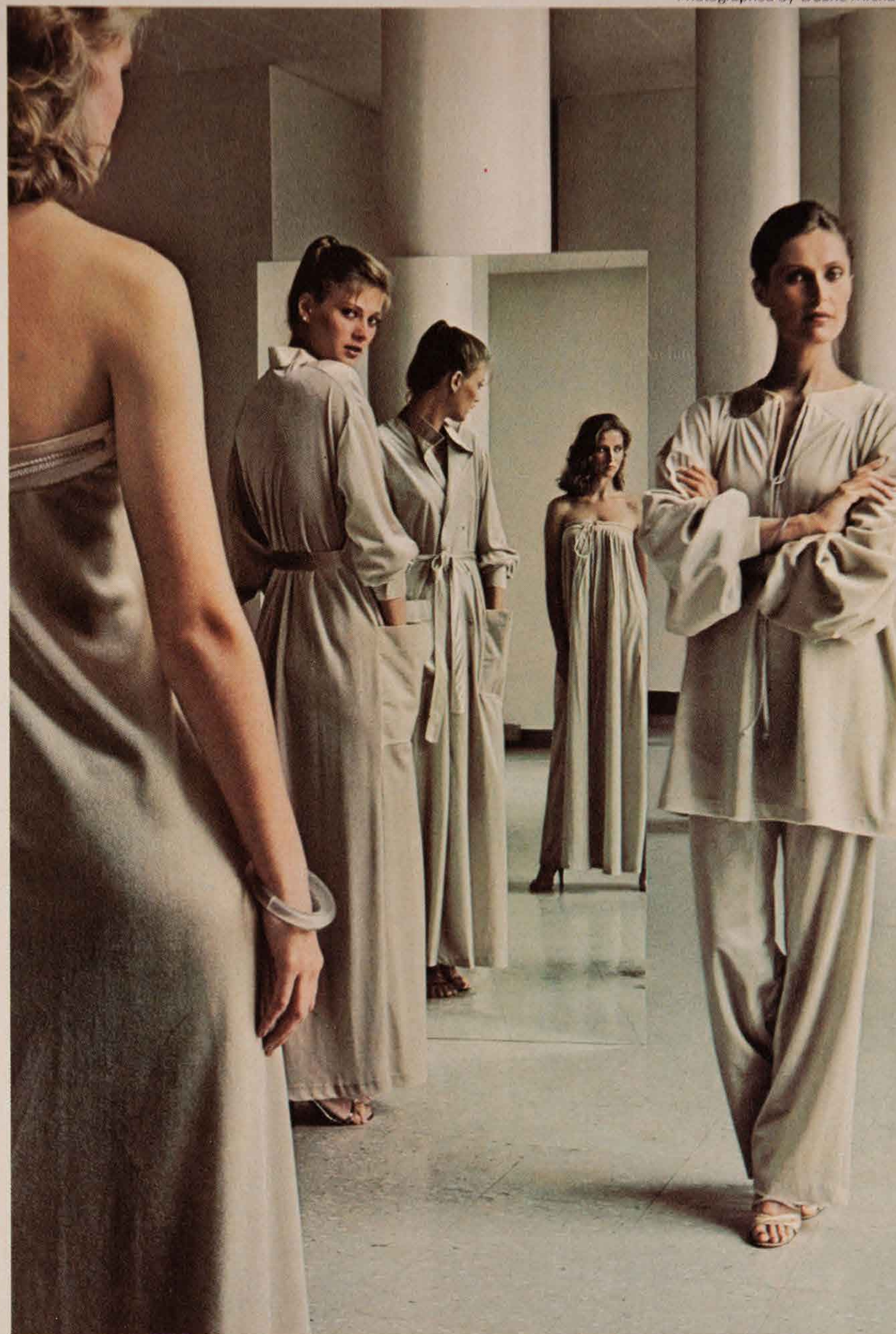
The best finds

Found: A whole range of P.M. dressing...from the easiest at-home evenings, to the biggest nights out. What they share: the dash, the impact of black—often with touches of gold. As total looks . . . or as separate pieces that can turn any look into something special

Embroidered velvet jacket and skirt, \$420; ruffled blouse, \$150. Miss O by Oscar de la Renta
 All-out charm: a golden lace blouse, long velvet skirt, \$420. Bill Blass Collection III
 Softness: Anne Klein's ruffled blouse, \$90, dirndl trousers, \$64, for New Aspects



Evening classic—the tuxedo jacket, \$250, and trousers, \$140. Pierre Cardin Sportif
 Unexpected at-home charm: Ralph Lauren's cotton sweatshirt, \$45, and jogging pants, \$55
 Givenchy's beguiling black blouse, deeply ruffled, very sheer, \$58. For Chesa



Change of pace dressing Geoffrey Beene's clear eye vision of what women want. Ease and elegance. His message is in the understatement. Purity of line. Subtlety of color. Alabaster or black "luxury velvet" Ulcama®. A washable blend of Celanese Arnel® triacetate and nylon. Beene's double breasted coat robe. 6-18. 90. Strapless freefall. P/M. 75. Drop shoulder pajamas. P/S/M/L. 90.

Geoffrey Beene designs Pleasurewear for **SWIRL**.

Arnel

Arnel® triacetate is a trademark of Celanese Corporation.
Ulcama® is a trademark of Blue Ridge Winkler Textiles.

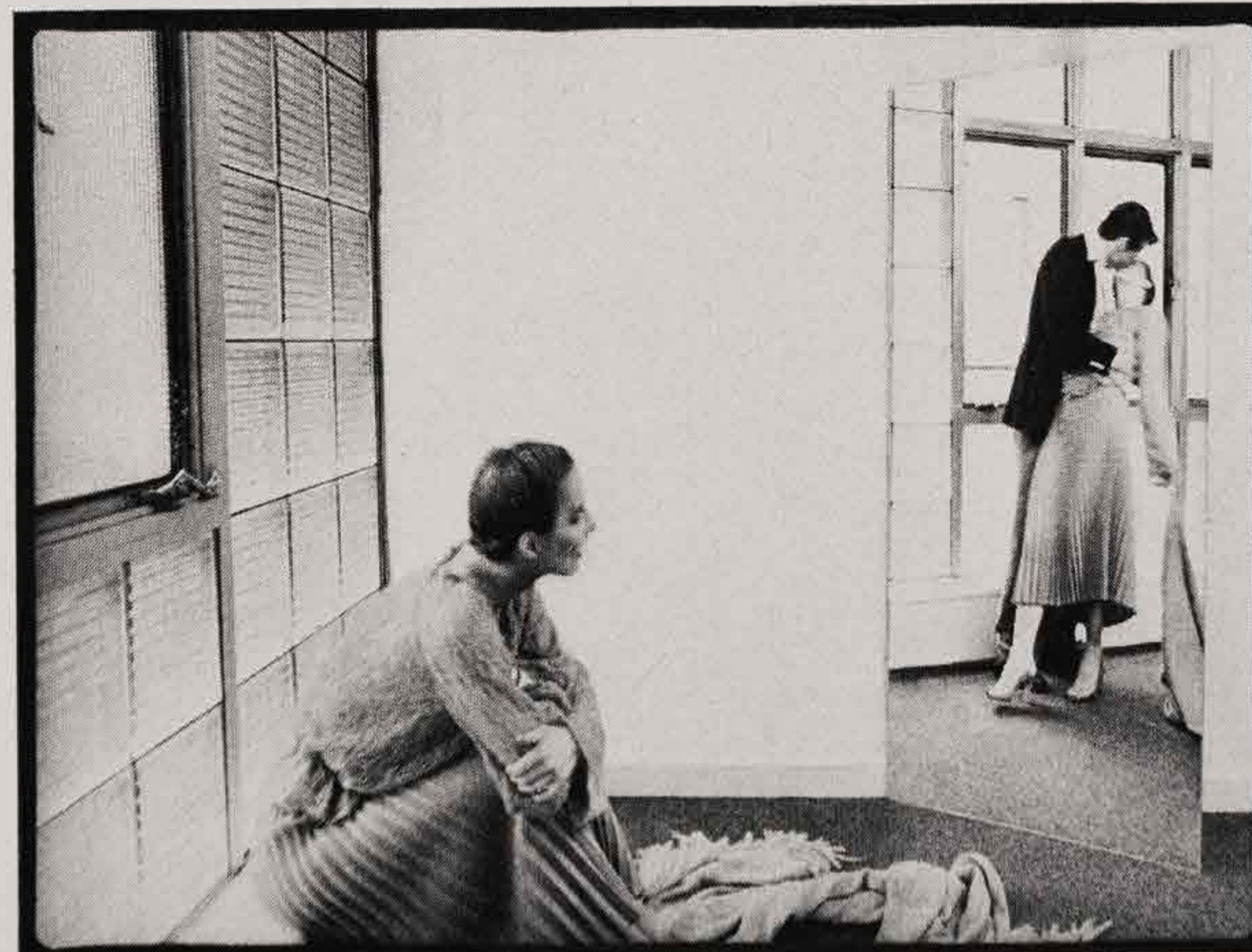
B. Altman & Co. • Nan Duskin • Goldwater's • Bergdorf Goodman • Ivey's • I. Magnin
Nordstrom's • Pogue's • Swanson's Kansas City • John Wanamaker

SWIRL



PHOTO BY DUANE MICHALS

© 1977 ANNE KLEIN & COMPANY



Images.
A sum of many compatible parts designed by Donna Karan and Louis Dell'Olio for Anne Klein & Company, 205 W. 39th St., New York, 10018



PHOTO DUANE MICHALS - SOND CHROUETRE

© 1977 ANNE KLEIN & COMPANY

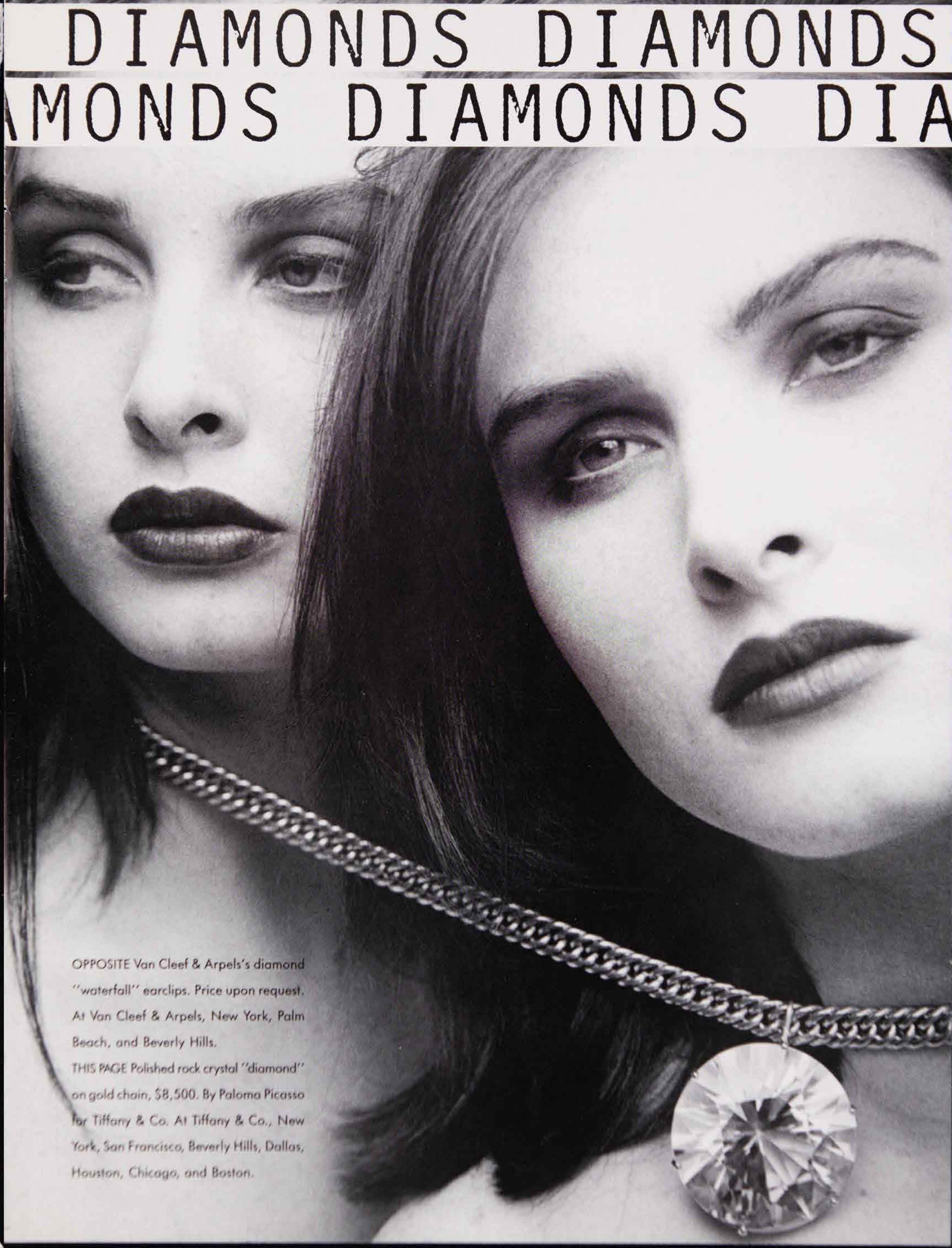


Autumn dramatics by Donna Karan and Louis Dell'Olio for Anne Klein & Company. A sum of many compatible parts to communicate your personal fashion statement. Anne Klein & Company, 205 West 39th Street, New York 10018



ANNE KLEIN

JOR MAJO DIAMONDS DIAMONDS
MAJOR MAJONDS DIAMONDS DIA



OPPOSITE Van Cleef & Arpels's diamond
"waterfall" earclips. Price upon request.
At Van Cleef & Arpels, New York, Palm
Beach, and Beverly Hills.

THIS PAGE Polished rock crystal "diamond"
on gold chain, \$8,500. By Paloma Picasso
for Tiffany & Co. At Tiffany & Co., New
York, San Francisco, Beverly Hills, Dallas,
Houston, Chicago, and Boston.

INK BIG THINK BIG THINK BIG THINK BIG THINK BI
IG THINK BIG THINK BIG THINK BIG THINK BIG THI



FROM LEFT TO RIGHT 27.94-carat emerald-cut diamond ring, \$1.25 million.
At Chaumet, New York and Honolulu. 74.47-carat aquamarine ring with
twenty-two diamonds, \$76,915. At H. Stern Jewelers, New York, La Costa,
and Bal Harbour. 8.33-carat emerald-cut diamond ring. Price upon request.
At Black Starr & Frost, New York, Boston, Washington, D.C., Palm Beach,
and San Francisco. Aquamarine and diamond ring. Price upon request.
At Fred Leighton, New York. Yellow-sapphire and diamond ring. Price upon
request. At Fred Leighton, New York. Cuff links of 21-carat (each) canary diamonds.
Price upon request. At Harry Winston, New York. 24-carat Colombian emerald and
diamond ring. Price upon request. At Tambaran Gallery, New York. 43-carat sapphire and
diamond ring. \$1.2 million. At Balogh Jewelers, New York.

AVENUE/DECEMBER 1989 153

AVENUE MAGAZINE

CLOTHES CALLS

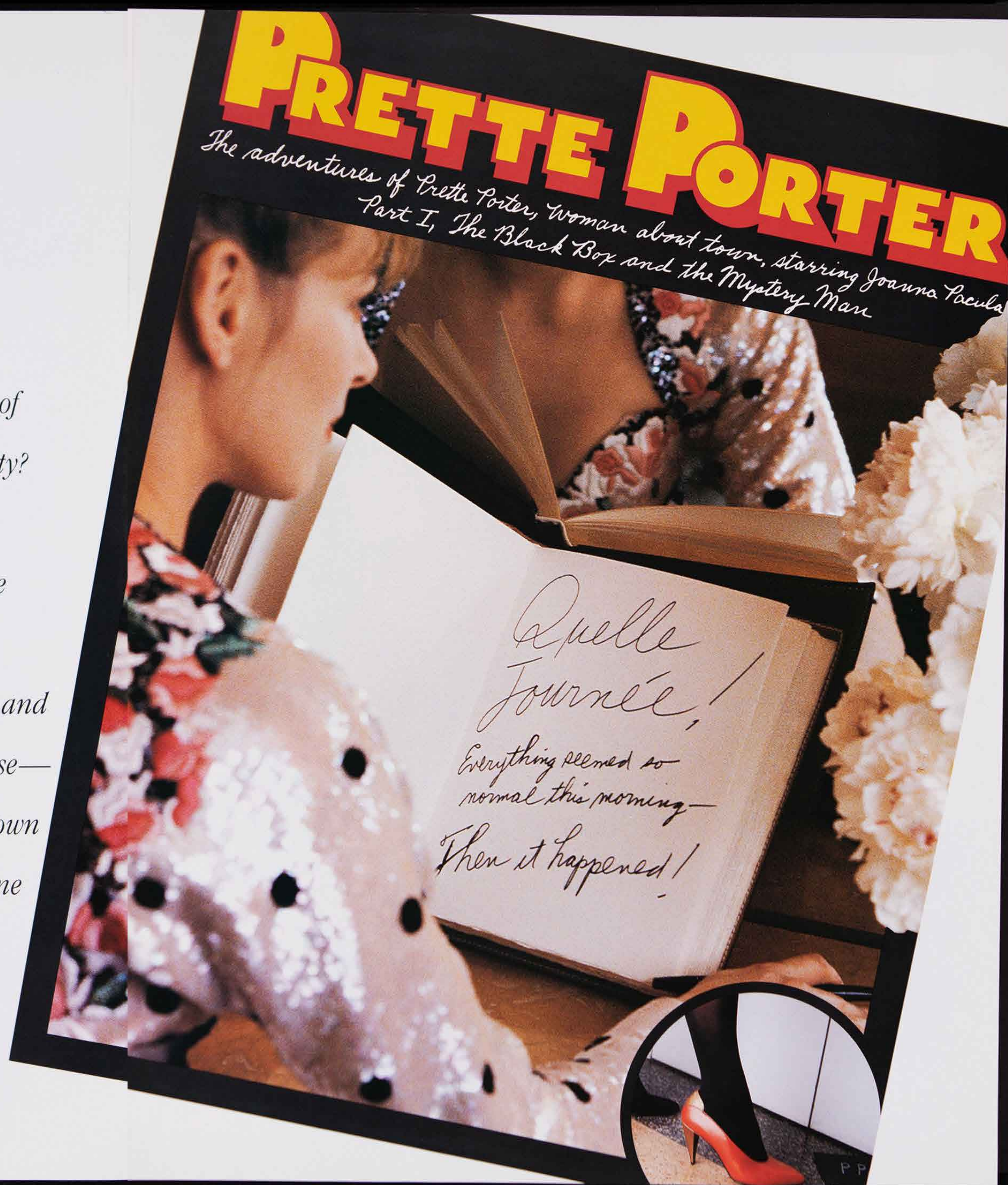
Quick—what's the right thing to wear when receiving a note from a mysterious stranger? Or when following a trail of clues through the paranoia-producing streets of New York City? When waiting in a dark boîte facing who knows what? On



WHAT'S PRETTE UP TO NEXT? STAY TUNED.

the next five pages, Joanna Pacula is Prette Porter, our Holly Golightly-esque heroine whose life is one clothes call after another, and whose adventures—sartorial and otherwise—are going to be chronicled in Mirabella's own

continuing comic strip. The words and pictures are by Duane Michals, concept and art direction by Angelo Bucarelli, with Martin Charnin consulting. You've heard of mystery weekends—think of this as a mystery wardrobe.



MIRABELLA COMIC STRIP

PRETTE PORTER

The adventures of Prette Porter, woman about town, starring Joanna Pacula

Part III, The Spy from SNEAK

Words and
photographs by
Duane Michals



UNGARO, PRETTE'S GREAT DESIGNER FRIEND, HAS SHOCKING NEWS. SNEAK, THE SCANDAL MAGAZINE HAS DISPATCHED A SPY TO THE PARIS COLLECTIONS TO WRITE AN EXPOSÉ DISCREDITING THE COUTURE. WOULD PRETTE UNMASK THE SPY FROM SNEAK? "YES, YES, YES!" UNBEKNOWNST TO THEM, SOMEONE HAS BUGGED THE CAFE AND TAPED THEIR CONVERSATION.



Geoffrey Beene
Albert Nipon
Bill Tice
Ava Bergmann
Betsy Bloomingdale
Alternatives
Concept '80s
Models Coat

SWIRL

Everything
about
her has
changed

SWIRL CATALOGUE



PLATE 132. DUANE MICHALS. NEIMAN-MARCUS.
1985. ARNELL/BICKFORD ASSOCIATES FOR NEIMAN-
MARCUS; ART DIRECTOR PETER ARNELL. GELATIN
SILVER PRINT, 32×48 CM. COURTESY ARNELL/
BICKFORD ASSOCIATES

NEIMAN MARCUS PROJECT CONCEPT



"Somehow, real gold and sterling silver never go out of fashion."

Audrey Butvay
Director of Advertising,
International Cosmetics Firm.

Ciani

It's not just real jewelry, it's real Ciani.

A collection of 14 karat gold and sterling silver jewelry. At the Ciani department at fine stores. \$25 to \$500.
Necklace \$65, Earrings \$20, Bracelet \$90 © Ciani, Inc. sub Monet Jewelers Inc.



"Once I decided to choose real gold and real silver, all my other choices were easy. Ciani."

Leslie Denniston
Actress

Ciani

It's not just real jewelry, it's real Ciani.

A collection of 14 karat gold and sterling silver jewelry. At the Ciani department at fine stores.
Onyx, 14 Karat Gold and Sterling Silver Necklace \$125, Earrings \$50, Bracelet \$60 © Ciani, Inc. sub Monet Jewelers Inc.

CIANI JEWELRY

Kimberly. For the woman with a mind of her own.



The Kimberly woman has found the clothes that work beautifully with her multifaceted life. The casual elegance of this three piece Tattersall suit in a wool flannel and polyester blend. The shawl collared Spencer jacket has flapped pockets. Open pleats fall gracefully from its narrowly belted skirt. Completing the trio, a softly bowed blouse in luxurious polyester crepe de chine. Sizes 6-16. About \$235. At Bergdorf Goodman; Jacobson's; Raleigh's; Frederick & Nelson and other fine stores.

KIMBERLY[®]

105

KIMBERLY



BREAST BEAUTY AND HEALTH

**The newest
advances
in shaping—
bras to surgery**

Three questions: 1) How do you like the way your breasts look on you (too wide, big, small, low)? 2) Are they doing their most for your shape (visually balancing hips, slimming waist)? 3) Why ask? Because you can do a surprising amount of body redesigning on your own with some surprisingly simple changes. Example: Check your nipple position (see how *page 98*). You may find a simple bra-type switch can subtly reposition breast tissue—and make a big difference in how you look and clothes fit. Or put in a few minutes of exercise a week and you'll give drooping breasts a firmer support structure. And if more help than that seems in order, breast-lift surgery may be too—a procedure that, like all of these shifts, can make dramatic improvements in your psyche as well as your shape. *(Continued)*

Photograph, Duane Michals/His hair, George Roberson. Her hair, Gabby. Makeup, Bobbi Brown.

Gloria Vanderbilt
Gloria Vanderbilt
for Murjani
USA, Ltd.



*Jeans designed by Gloria Vanderbilt are shaped
to fit your shape beautifully. Her blue denims are about \$32.
Her black, white and khaki jeans made of 100% cotton drill are about \$30.
And her blouse is just one from her collection of plaids made of 100% polyester.
In the same sizes as her jeans. 6-16 About \$30.
When you see them at Bloomingdale's, Lord & Taylor, Macy's New York,
J.P. Allen, Burdine's, Harzfeld's and Parisian you'll know*

*you never had it so good
for so little*

The New York Times Magazine / February 19, 1978 27

GLORIA VANDERBILT JEANS

Gloria Vanderbilt
Gloria Vanderbilt
for Murjani
USA, Ltd.



*The soft blouse by Gloria Vanderbilt.
It's made of 100% polyester crepe de chine with ruffled cuffs
and neckline. Sizes 6-16. In many soft colors. About \$32.
When you see it at Bloomingdale's, Saks Fifth Avenue, B. Altman & Co.,
Bamberger's, Burdine's, Carson Pirie Scott, Halle Bros.,
Rich's, J. W. Robinson, Robinsons of Florida,
John Wanamaker, Philadelphia, Woodward & Lothrop you'll know*

*you never had it so good
for so little*



Romantic Overtones.

Soft smoldering
embers of color to warm
the faces of Fall.

This is the season to be your warm-
est, most romantic self. Wearing clothes
that are feminine as never before.

And with them, you'll glow with
Romantic Overtones. Nuances of
ember-lit color from our Great Color
Collection. Soft and smoldering. Rich
and russet. Tawny, tender, and
tempting. Romantic Overtones. To
warm your lips, cheeks, nails and eyes.

Wear them—and let the sparks fly
where they may.



Unmistakably
Elizabeth Arden

ELIZABETH ARDEN



"Jaunting Cart Colors"
by Bernhard Altmann,
those people you thought knit
only cashmere classics

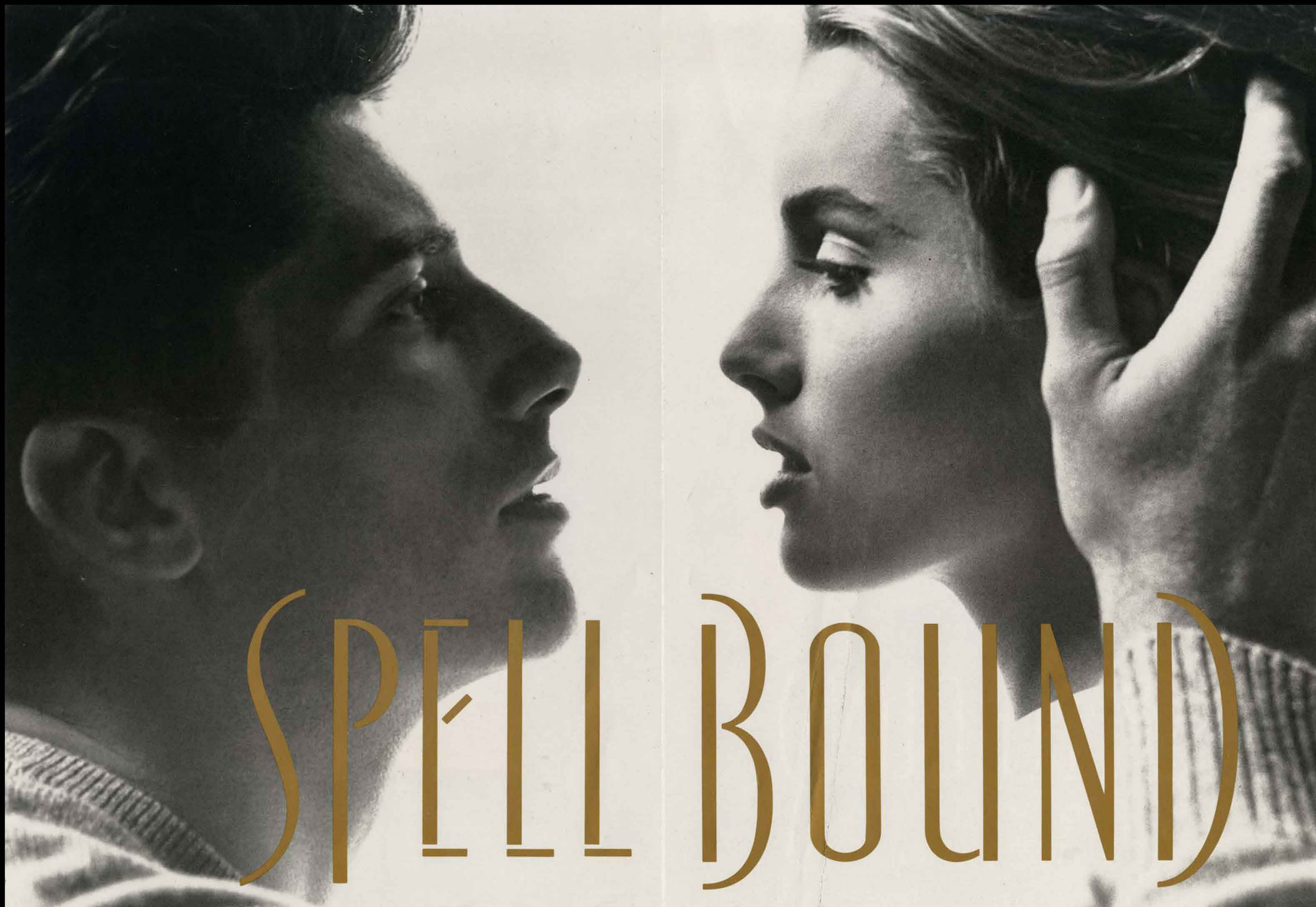
Jog through Ireland in a jaunting cart. See for yourself where Bernhard Altmann discovered colors Kerry Blue and O'Flattery Green. They're knit together in a dress

called Ring Of Kerry. They get together again in a heathery, textured sweater and checked bramble skirt for country rambles. All in Shetland wool, the dress about 25.00,

A DIVISION OF MCGREGOR-DONIGER, INC., N.Y., N.Y. 10019
the sweater about 15.00, the skirt about 20.00. Jaunt to the nearest store that knows great knitting, or write post haste to Bernhard Altmann, 1407 B'way, N. Y. 10018.

Bernhard Altmann
THE LEGEND OF A GREAT KNITTER

BERNHARD ALTMANN



SPELL BOUND

ESTÉE LAUDER

Out in front, from left:
 Donna Karan, building her own style—a black “scarf” skirt, 3/4 length sweater coat, body suit. Donna Karan New York. Skirt, about \$140; body suit, about \$180; coat, about \$300. . . . Jacqueline de Ribes’ dinner dressing: trousers, sparkle chiffon T-shirt, redingote. Turnout, about \$5838. . . . Jackie Rogers’ definition—of “dinner”: jersey, draped. Dress about \$725. . . . Top, wide-leg pants, the deepest green velvet: Carolina Herrera’s pyjama. About \$2800. . . . Solid-gold sparkle: Gloria Sachs, a tartan lamé long skirt, beaded and quilted lamé check jacket. Skirt, about \$400; jacket, about \$950. . . . Mary McFadden’s dress: softly pleated, banded in embroidery, about \$3200. Hair, makeup, James Theadford Weis. Mary McFadden’s hair, Gregory of Kenneth Salon; Carolina Herrera’s hair, Rene of the Hotel Pierre. Details, stores, last pages.

Chanel, Vionnet, Schiaparelli, Claire McCardell: great designers all, and women designers, they were anomalies of their times—and they stood alone. In '85, women are cutting the banner headlines—cutting them again and again, with as diverse styles as can be found in our times—at the hands of a Jean Muir, Norma Kamali, newcomer Carolyne Roehm, or Liz Claiborne. As a phenomenon, “It’s not just happening among women designers,” says Donna Karan—who, this fall, has moved from Anne Klein to her own signature Donna Karan line. “It’s the surge of women coming at last to the forefront of every profession.”

Their ways of getting to this championship season are as varied as their lives at the cutting edge: Venezuelan Carolina Herrera and Paris’s Jacqueline de Ribes evolved from fashion consumers—with style to sure-handed clothes creators. Jackie Rogers acted in Federico Fellini’s classic *8½*, modeled for Chanel, and owned her own shops on Madison Avenue. Women designers, today, are businesswomen: Gloria Sachs, a watercolorist who once studied with Fernand Léger in Paris, recently bought her own knitting mill in Ireland.

In a season of body dressing, women are coming to the fore: At their best, with an ability to zero in on clothes with a sense of softness and fluid line, a personal point-of-view that’s still accessible to other women. Says Jackie Rogers, “A man’s mind is different when it comes to design. He feels line and sensual elegance from an abstract approach. I drape the collection on my body.”

What’s new? Women, in fact, designing for themselves. And from that, for others. On these four pages, six of the season’s stars—Donna Karan, Jacqueline de Ribes, Jackie Rogers, Carolina Herrera, Gloria Sachs, Mary McFadden. Their clothes choices are all from their fall collections.

Duane Michals

OUT IN FRONT: The many styles of a successful woman

VOGUE

IMPORTANT WOMEN DESIGNERS

beene at his best

As he proved once again in his stellar new collection, Geoffrey Beene knows the body like no one else. And he takes advantage of this talent: his clothes are all about cut, about the engineering of sophisticated fabrics to highlight curves. Yet even when Beene reveals the body, he's never vulgar. His interest is in "shadow and substance and illusion. Whispers of layers constantly shifting," Beene said of the dress at left, "so you aren't quite sure what it is. It's meant to fascinate the eye." Mark his words on the next six pages. There's a certain sneakiness to these clothes—in terms of flattery, versatility, prescience—that bears watching....

Photographs by Duane Michals

Gown in silk-tulle with silk point d'esprit and a silk tulle underskirt. More Info, last pages. Hair, Frederi Fekkai for Bergdorf Goodman, NYC makeup, Brigitte Reiss-Andersen for Jacques Dessange. Wire sculptures by New York City artists Mark Gagnon, Jeffery Kangas, Pat Boylan and Monica Mandracchia. Courtesy of Bergdorf Goodman.

MIRABELLA

A fable by Duane Michals

Mots et photos par Duane Michals / Réalisation Isabelle Peyrut

Mon
Chéri
Où
es-tu
?

VESTE DE SMOKING EN VELOURS ET JUPE EN SOIE, YVES SAINT LAURENT RIVE GAUCHE.

Photographe de mode et artiste reconnu, l'Américain Duane Michals se caractérise par l'onirisme de ses saynètes dans lesquelles il mêle les mots à l'image. Auteur de nombreux ouvrages, il nous conte ce mots-et-les-illustrations-amoureuses de Sophia.



JALOUSE, PARIS



LOUISE BOURGEOIS