

Fashion from page 1H

from the street, the establishment designers reworked current ideas.

Shoes with platforms were primary. A Lagerfeld revival two years ago. Industrial shoes and boots of the Doc Martens variety were prevalent, also high-heeled boots, sometimes in colored patent leather.

Skirts were mostly long and flowing or asymmetrical from knee to ankle as at Lagerfeld.

Shirts were apparent, especially among the dandies, also long ties. But the big white tent shirt in a Chanel, showing six to 12 inches below colorful tweed tunics and four inches below the sleeves of jackets, was the newest looking. This oversized shirt was seen buttoned only at the waist with a T-shirt or sweater showing through from beneath.

Less flamboyant

As for the two great fashion leaders of recent years, Lacroix and Lagerfeld, Lacroix has to some extent subdued his flamboyance. His first 15 to 20 models were long and soft, in black or brown in a tent environment that was simple and austere. However, Lacroix's inspirational touch was very much in evidence as the presentation progressed to dynamic color combinations in knit, brocade and print.

Soutache braid was used to adorn printed leather vests and

jackets as part of a long, soft silhouette with a Spanish theme. Wide-brim hats and large gold buckles on shoes and boots helped to solidify the collection.

In his designs for four different pret-a-porter collections, Karl Lagerfeld showed signs of fatigue. Yet, his collection for Fendi in Milan was the best he has done for the sisters. The knits for Fendi were excellent.

Chanel, too, was an outstanding Lagerfeld collection, relying on a most-exciting presentation in which he used men's long Johns, as Coco Chanel had once done, with the oversized white shirt, to set off new interpretations of Chanel jackets and vests. As the show progressed, jackets in color were shown with black tights and tight, simple, tall black cavalier boots. This look was further developed in combination with velvet jackets and white shirts in the climax to the presentation.

Jackets with tights, introduced by Lagerfeld in his Karl Lagerfeld Collection two years ago, is still directional. This represents an evolution that began with Courreges 25 years ago.

The Chloé and Karl Lagerfeld collections, reflected a recycling of current styling with limited exploration of new ideas, although Lagerfeld's long, full, colorful

garbards coats were indeed inspiring.

Last season, Lagerfeld's first collection for Chloé since he left seven years ago, was soft, romantic and a marvelous update for Chloé that is now missing from the new collection.

Count on Valentino

Valentino presented an elegant, sensible, and wearable series of models. The romanticism of Valentino was emphasized by shimmering tiers of fluted chiffon extending out about four inches around pants and skirts. This avant-garde touch provided both excitement and newness.

The mood in London in early March was sober, wistful, even melancholy in keeping with the economy. Zandra Rhodes showed in her factory. Jean Muir emphasized black.

In Milan, it was Karl Lagerfeld for Fendi and Giorgio Armani who provided a shot of vitality in a season of subdued, underplayed elegance that replaced the usual flashy, sexy styling. In Italy, government scandals of bribery and Mafia connections reinforced the somber mood.

Stanley Winkelman covers the European fashion scene for The Observer & Eccentric. A Bloomfield Hills resident, Winkelman has a long history in the fashion industry.



Karl Lagerfeld: Medieval leather helmet, oversized coat and cuffed, spike-heeled boots.



Lolita Lempika: Gold lace and seaming on black three-button jacket, with gold-edged red coat, bell bottoms and high-heeled ankle boots.



Christian Lacroix: Soutache braid on printed leather cut-away fingertip jacket, over ankle-length full trousers, blouse and high-heeled suede shoes.

Photos from page 1H

make creative albums out of them," she said, opening one of the albums she takes to class so students can see how it's done. Goldstein claims she doesn't have artistic talent, and that anyone can come up with their own imaginative ways of displaying photos.

She particularly likes the idea of grouping photos together from a particular event, and accentuating them with lettering that describes the get-together, whether it be a birthday party or a holiday celebration.

Her workshops are all hands-on, and students can complete a single album page during a session. Mostly, people are working with fairly recent family photos, but she also helps out when someone has an accumulation of vintage pictures.

"I do some individual work with people who have 50-60 years of photos," she said. These albums may be put together by older people wanting to do them for

younger people in the family, or by younger people who have inherited family photos and other mementos, which also may go into the album.

The only thing students need to bring to class, besides photos, is a big pair of scissors. Goldstein can supply the rest of the materials. She sells starters' kits for \$35 that include acid-free photo album, pen and labeling pencil, and mounting supplies. Most of her classes are in three sessions, with the first night a lecture providing information on photo care and the other two nights working sessions.

In addition, "I do hold a continuation workshop in my home," she said, seated at the kitchen table where the home workshop is conducted. She has a big table and it can run the length of the room with the leaves added.

"I also speak to groups or organizations," she said. Most of her students are women. "Organizing photos seems to be a wom-

an's job," she said with a smile.

Goldstein encourages her students to compile a family photo/keepsake album for these reasons: to develop a strong sense of heritage, to provide self-worth, especially if children keep their own albums, to make the photos worth the time and money you have spent taking them, and just for pure pleasure.

Goldstein does not recommend magnetic-style or other albums that contain acid. If your photos are already stored this way, "You should remove the photos from the album and transfer them to a photo-safe album," she said.

When choosing pictures for the album, be selective. "Wood cut, blurry, dull or duplicate or similar shots," she said. "Create separate

albums for each child. When they're old enough to do it themselves, let them do their own album. My son started one at age 8."

Goldstein believes in creative cropping. She often crops the background from the photo, cutting around the shapes of the people, and mounting this on acid-free colored paper in a bright color and different shape.

"I like motivating people to do things," said Goldstein, who has an M.B.A. and spent eight years in management with a major corporation. She has taught fitness classes throughout the local area part time for the last 12 years.

She and her husband, Mitchell, have two sons, Mike, 8, and Steven, 5.

When photo workshops meet

Registration is underway for Laurie Goldstein's photo-organizing workshops, called Shoebox to Showcase. The following classes will be held:

■ Tuesdays, April 20, 27 and May 4, 12:30-2:30 p.m. or 7-9 p.m. at the Farmington Community Education, 30415 Shilohwasee, Farmington Hills, phone 489-3333. Fee \$18. Classes are free if age 60-plus and a Farmington Schools resident.

■ Thursdays, April 29, May 6, 13, 12:30-2:30 p.m. or 7-9 p.m. at Mercy Center, 28900 11 Mile

Road, Farmington Hills, phone 473-1815. Fee \$20.

■ Wednesdays, May 5, 12, 19, 7-9 p.m. at Bloomfield Hills Schools Recreation, Community Services Office, 4174 Dublin Drive, Bloomfield Hills, phone 493-0885. Fee \$20, or \$22 for nonresident.

■ Tuesdays, May 11, 18, 25, at Birmingham Community Education, 2436 W. Lincoln, Birmingham, phone 433-8444. Fee \$15, or 50 percent discount for age 60-plus if Birmingham Schools resident.

For further information call Laurie Goldstein at 851-1094.

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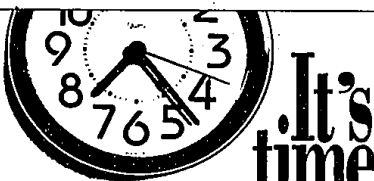
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