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THE FASHION INDUSTRY LEADERS

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INTERVIEWED BY
Mildred Finger
Erich and Alice Kreisel, founders of Colony Design, Inc., represent a small but very significant segment of the accessories market. European trained, Erich Kreisel is the technical and creative member of the team, whose principal product is belts. Having started business as suppliers of belts for ready-to-wear manufacturers, they became producers of belts for retail stores. Their first venture into licensing was with Jacques Fath, whose belts were their entry into the retail world.

Today Colony Design manufactures, under license, belts for four major European designers as well as belts designed by Erich Kreisel under the Colony name. Their small, prestigious, high quality business will continue under their management. There are no plans for change of management now or at any time in the foreseeable future.
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A: Alice, could we start with the story of your own background—where you were born, when you were born, and what you did when you grew up?

A: I was born in Berlin, a few years prior to World War I, around 1910, approximately. I went first to a private girls' school, and then I think after three years entered an official girls' school, and I don't know exactly what it was called. It was the Chamisso school. C-h-a-m-i-s-s-o... Chamisso School for Girls, which I would compare today with New York schooling standard to a city school, not a private school.

I finished that schooling after approximately 6 or 7 years, and then went to a school which could be compared to a junior college. During these years, my strength was in mathematics, which was and still is a strength of mine. My weakness, to a certain extent, was in languages. In addition to private companions, who were supposed to teach me English and French, I took French lessons and English lessons in school, but the most important language in my life I took with a lot of resistance, was Latin—a language which I consider of unbelievable importance for all languages.

I was at that school, as far as I remember, 3-4 years, then went to a private secretarial school to learn typing, shorthand, bookkeeping—the usual secretarial demands. In the end of the '20s, by then I was approximately finished with my schooling...

Q: At the end of the '20s?

A: I had several more or less short time secretarial jobs for a year or two at a small art gallery, and wound up, in about 1935, as private secretary to a gentleman who owned an iron foundry in Silesia. I lost that job through the prevailing circumstances; the gentleman was taken out of his business, and I
from here on did not work anymore.

Q: That was when the Nazis had already taken over...
A: Yes. This is my schooling.

Q: And you left and came to this country...
A: I left Germany in December 1938, knowing Erich from Berlin since 1934. My first exposure to fashion or accessory industry was in 1934 or 1935, when Erich had started his belt factory in Berlin, and I was permitted, when they worked late in the evening, to prepare coffee and sandwiches for the workers. I arrived in New York December 25, 1938, and must frankly admit, even though we came with practically no money in our pockets, I assumed, by then, for the first few weeks, that America and New York was play and parties. It was one party after another one that was given for us by friends, and I assumed it would continue. I found out later that I was vastly mistaken.

We got married on January 9, 1939. On the same day we signed a business agreement with our first partner, who financed our belt business, and I sent a telegram to my mother, literally saying, "Business contract and marriage license signed today."

Q: Where was she then?
A: My mother later left Germany and went to Cuba for a couple of years, and lived in New York from 1942 till approximately 1975, when she passed away.

Q: And so there you were, in business with Erich, financed by another...
A: Right. By an outsider.

Q: Partner.
A: Right. We made belts strictly for the garment industry, and as we were mistaken in many respects, we had assumed that the American garment industry would be waiting for Erich Kreisel's expertise to produce belts. Little we knew that they had ideas and possibilities of which we never knew or had dreamed of. It was not easy to break into the garment industry....

Q: Where were you located at that time?

A: Our business was at 264 W. 40th Street, in a loft building. The only easy entrance we had into the garment industry was through Erich's designs of sample belts for garment manufacturers, which were very good, different than they were used to seeing. They loved to sample our merchandise; put it on garments for their showings, and then—as belts were always the underdogs, as much as buttons and other accessories—tried to get it copied as cheaply as possible.

Q: Can you mention the names of a couple of people for whom you made belts?

A: One of our most delightful business connections in these years was the House of Davidow. Mr. Mel Davidow and Mr. Archie Davidow treated us like children. They knew that we stuck to them at the time when other people were not too interested in shipping them, as they were known for late payments. I must say that in later years, when their financial situation was excellent, as long as we were willing to provide them with the right goods at the right price, or even a few pennies higher than competitors—they would give us the business without ever opening their doors to other belt manufacturers.

The House of David Crystal belonged to our early customers. I remember at this moment Nettie Rosenstein among others; Anna Miller Rentner,
Maurice Rentner, Carmel Brothers, which later was George Carmel; Zuckerman, which was also in the early days I think had a partner...

Q: Zuckerman and Kraus...
A: Zuckerman and Kraus... And then Ben Zuckerman. I remember Norman Norell... We had an account which, to my knowledge, was based in Chicago, I think by the name of Capri. There was a Capri and a Carlisle, and I'm not quite sure which was based in Chicago.

Q: Well Carlisle was in St. Louis, I think.
A: Maybe St. Louis.
Q: So you stayed in the business of supplying ready-to-wear...
A: Ready-to-wear people...
Q: ...for a number of years.
A: For... I have forgotten to mention Joseph Halpert, who was an important account of ours, and for some reason to which I will come to in a moment, was a very important friend also. Through Joseph Halpert we got the first contract with a French designer, Jacques Fath. Licensing, then, was practically unknown, but—and again, repeating, through the help of Joseph Halpert—we got a license from Jacques Fath. Jacques Fath supplied us with sketches and samples as far as I remember, which Erich partially covered, or, to a certain extent, adapted for the needs of the American market. We still, at the same time, provided Seventh Avenue, but I started to open retail doors. Of great help (and it sounds as if I always needed people to help me) were Miss Jacobs and Tibbie Taylor of Women's Wear. How I ever got to them I've forgot; maybe again through interference of Joseph Halpert. But, I took my little satchel with belts and went down to Women's Wear, and they sketched or photographed, and all... Mrs. Taylor came to
our so-called little showroom, and photographed and gave us a big spread in Women's Wear. The little showroom was in the same loft building which I mentioned before, at 264 W. 40th, and had the size of an insufficient walk-in closet. We had two chairs; we had a little shelf adhered to the wall with a few sample belts. No window. A floor fan. And it was in the middle of the summer. Through the help of Women's Wear....

Q: Do you remember the year? Approximately?
A: Yes. I would say maybe late '40s, early '50s. I think that through Women's Wear's publication, the then accessory buyer of AMC by the name of Laurel Stevenson, whom I also remember as a dear friend, came to our showroom, wrote us up in her bulletins and reports, and some of the AMC/Federated department stores--and I don't know exactly what the setup by then was--came to us. I never will forget the day when late on a Friday afternoon the door opened and a very good-looking gentleman walked in and said, "I've heard a lot about your belts and want to buy them." And I said, "Oh, wonderful. Here are my belts. Here is a piece of paper. Would you write an order?" And the gentleman, whose name was Foss--F-o-s-s--by then from '40s in Houston, said, "No young lady. I have to catch a plane. Spend $500 for me, and you write your own order." That had never happened to me in life, and again I saw that the United States was a country to be rich, successful and happy in no time.

In later years, to establish ourselves in the retail belt industry, Miss Evelyn Miner, who was accessory buyer for Bonwit Teller's--and I would assume that it was roughly 26-27 years ago, which brings us back into the mid-fifties...

Q: Right. 1955...
A: Again, opened a field for us. Belts, by then—which always have an up and down curve. By that I mean, if we hit (as we did at that time) the sack fashion, or the chemise fashion, the consumer was not in need of belts, and didn't want to buy any belts. I presented one day a sample belt to Miss Miner of Bonwit Teller. She called her merchandise manager, Mr. Charles Bey, and she said, "Mr. Bey..."

Q: How do you spell 'Bey'?  
A: To my knowledge B-e-y. It could be B-a-y-e. I could look into it and try to find it. "I have somebody here who has a belt which I do not think we have seen before. It is a soft, crushed leather belt. The young woman is showing me a similar item in satin, and I think we can open the belt market again." Miss Miner asked Mr. Bey, "How would you feel about running a full page ad in the New York Times?" And Mr. Bey agreed. An ad. A full page ad in the New York Times, with the question, "How much is a manufacturer willing to participate?" Miss Miner asked me the question. And I must frankly admit, our bank account was not in the best shape by then, and to spend money without knowing what it will bring in sounded a little scary to me. I went to the phone, I called Erich, I explained to him where I was. I explained the situation to him, and Erich's next question was, "How many belts is she going to buy?" I turned around and asked Mrs. Miner the same question. Mrs. Miner taught me a lesson at that moment which I never have forgotten, and I am grateful to her for. Never ask that question. If you want to gamble with an ad, gamble with an ad. To make a very long story, stretched out for days, us counting our chickens, or our money in the bank account, trying to put the price for the ad down, trying to negotiate the order and so on and so forth...We ran the ad. Our first order by then was approximately
400 belts, and that started a revival of the belt business.

Q: When did you get started in this building? When did you move out of 264 W. 40th Street?

A: This is short interim, and I don't know the exact year. That is too hard to reconstruct. I would say we were in 264 through the war, because I see myself—and we were very, very shorthanded; the able men were in the army—doing a man's job; being on a big cutting shear, cutting and doing everything else that was needed in order to keep production flowing and growing.

Q: You were making all the merchandise in your own facility?

A: Yes. We always did. We never have believed in giving anything out, and I think part of our reputation is based on that; that Erich and I at all times had 100% control of our...of the quality of our merchandise.

Q: You don't remember what year you might have moved into this building?

A: Into the current building [at 385 Fifth] we moved approximately 20 years ago.

Q: Because that then took you out of the garment industry and into the accessories market.

A: Yes. Would you like me to go into the details, or did Erich give you that? Why we one day made up our minds to drop the garment industry completely?

Q: I'd like to hear it from you. Too, I mean.

A: We had a very pleasant relationship with Bill Blass personally, whom we originally met when he first came out of the army. As far as I remember, he first worked at David Crystal...
Q: Before Anna Miller?

A: As far as I remember, then went to Anna Miller, then later to Maurice Rentner, and bought Maurice Rentner. I am not quite sure if it was at Anna Miller or at Maurice Rentner that we had sampled a belt in their own silk material, and prices and money have changed so much that it is hard to remember. If my memory is correct, Erich requested approximately a dollar for stock production of the belt, and we were told that we could only have 80-85¢. We accepted the order. I think, I am not quite sure if we accepted or refused it. It was around Christmas time, and Erich went to our good friend—which I am still proud to say that I can call him, Bill Blass—and said, 'Bill, Alice needs a dress for New Year's Eve.' Bill was nice enough to go with Erich into the stock room or to Mr. Lewin. Erich picked a dress for me, brought the dress home. I loved the dress. We compared the style number. The dress, by then, as far as my memory goes, it was an embroidered gown, was something between $150-$200. And we found out that they tried to cut the price of the belt by 10¢. Erich went back to Early Lewin and to Bill Blass, explained the situation....

Q: You mean to Gene Lewin.

A: To Gene Lewin. I'm sorry. Explained the situation. We sat down with some of our friends, our advisors, our very close friend, our attorney, and decided to go out of the production of belts for the garment industry.

Q: Now, when did you become involved with St. Laurent? When did you first have that?

A: We moved into this building approximately 20 years ago, doing belts for department stores. And to talk partially about interesting occurrences, pleasant and unpleasant, I never will forget one experience, which I, at one
point had with a major New York fashion store. We thought it should be possible in our factory to produce other little items, besides ladies' belts. And Erich took a bicycle clip, covered it with patent, put an artificial little flower—I think it was a gardenia—on it. I went and sold one store one dozen head bands—the item I'm talking about—if my memory is correct, at a dollar a piece. About a week or two weeks after we had shipped, the buyer called me back and said, "I have to return 11 of your 12 headbands. They are not right for me. They do not sell." I was very upset, very depressed, but as long as we had a pleasant relationship with the store otherwise, I accepted the return. Within one week the store had the same item on their shelves for a retail price which we had asked wholesale. Interesting point: They never returned the 12 original pieces. They only returned eleven. Our first connection with the House of St. Laurent goes approximately 18 years back. It was the season before, or the season when Mr. St. Laurent was very influenced by Mondrian. And here again came a very remarkable development. Erich one day got a call from Paris from a friend of his who was instrumental in our connection with the House of St. Laurent. "Mr. St. Laurent wants to see your sample line of belts." Erich said, "I do not see my way clear to send my sample line over. I will come myself."

We started our connection with the House of St. Laurent with ladies' belts, then got a sub-license from Abraham in Zurich for St. Laurent's scarves. A sub-license because Abraham owns the worldwide license for St. Laurent's scarves. This was in the very early days of our connection with St. Laurent. One day it came up, as long as we are handling the belts and the scarves, why don't we do the jewelry? And we started to manufacture and sell ladies' costume jewelry. If I remember correctly, in the early days, as long as we did not have our own
manufacturing possibilities for costume jewelry, Kenneth J. Lane did the pro-
duction for us and we did the selling. We had the jewelry license on and off--
we had an interruption in between; then we took it back, and a couple of years
ago we gave it up completely. The St. Laurent organization had grown a lot by
then and wanted a better, bigger organization, with sales people on the road,
where we are selling everything out of our showroom in New York, at 385 Fifth
Avenue, with the exception of short trips, which my showroom girls or I are tak-
ing. WE do not have any so-called road salesmen.

Q: And you don't participate in any of the out of town marts.
A: No. We have tried once, the Dallas Mart, for one season, and
it was a fiasco. Our merchandise and our sales depend so much on personal contact.
Not only sales wise, but also production wise, that we know which customers need
what. Customers through the years have accepted my help and I'm the first sales
person to admit very frankly if I have a feeling something is not needed by a
customer, I don't aim at selling it; or, if in my personal opinion, a customer
goes too much in one way or in one look, I would be the first one--even if it
cost me sales--to admit, "Watch your step. I do not think you need it." Thank
God, it has paid, that customers are trusting us, and just as much as they trust
us in not over-selling, they trust us, or me, in sales, enough if I suggest some-
thing strongly, to at least to give it a try and to consider it.

Q: Now, after the St. Laurent license was well in place, you under-
took some other licensing arrangements. Those are...I know Fendi is one, but...

A: The first license we added, after the St. Laurent license, was
Hubert de Givenchy ladies' belts and ladies' scarves. Again, after a number of
years, we dropped the scarves and we are known, in quotation marks, as "the belt
people," and are not necessarily experts on silk or woolens or anything of that kind. We should stick to belts, which is our business and our field and our expertise. Our relationship with the House of Givenchy, and Mr. Hubert de Givenchy, is a most pleasant business relationship there could be. We then added, with the help of Mr. Didier Grumbach, Thierry Mugler belts. And last but not least, in the last two years, Fendi of Rome. I'm strictly talking belts.

It is one of the most interesting experiences, which still baffles me daily. The great differences in a St. Laurent, Givenchy, Mugler and Fendi collection. The designers themselves are looking at fashion from completely different viewpoints. In all due fairness to Erich, he is the first one, in preparation of samples, who has to understand the designer's way of feeling. I, from a sales end, have learned this. But it is highly interesting. If we have a customer in the showroom and we are showing one of the collections, through error or intention, one item of another designer is put on the same table, some customer will realize it immediately, that there is a different feeling to it.

Q: Is...How do you think the percentages are, vis a vis department stores and specialty stores, for your business?

A: Our business, with the exception of some Rive Gauche boutiques, like for instance, Bloomingdale's, I. Magnin, Sakowitz, is mostly done with specialty stores and not with department stores. Our merchandise is, by comparison, too high styled for main floor department store counters. Also, the pricing is slightly different than other manufacturers who have a larger volume, and not the expenses which we experience, through collections, through constantly changing collections, to the effect that we are using, for instance, strictly French suedes. We are not using any domestic suede. We are using, to a certain
extent, imported ornamentations. We are...

Q: Do you buy buckles, are buckles imported?

A: We are not too successful with main floor counters in department stores. Our biggest business is better and multiple specialty stores.

Q: Better, and what was the other?

A: Multiple stores, specialty store. And the so-called specialty stores are not one little store anyway, anymore. We are happy enough (and I don't mind to quote her) to consider Atours, dba Cachet, as one of our best and most pleasant customer relationships. To my knowledge today, this firm has between 15 and 20 stores.

Q: Which firm is that? I'm sorry, I didn't hear...

A: The name is "Atours, dba Cachet." C-a-c-h-e-t. They are located...their main store and main operation is in Miami or Miami Beach. But today they have stores in Chicago, in Houston, in Las Vegas, just to quote a few. One of the other very interesting experiences...We are making is...that it is much easier to deal with smaller stores, where many times the owner is the buyer, or the daughter of the owner, or a very close relationship. People we have known for many, many years; people we socialize with; people who trust us; people who go to the phone and ask me, 'Alice, is there anything I have missed?' Or, 'Anything that you suggest that we should do? And I must say with a certain pride that they listen to me. Department stores, today, have a different problem. Years ago a buyer for accessories in department stores was in a job, and you did not see, practically, either every market trip or at least every year a new and different person. The reason for that being that the young people who are going into the buying field are first put into accessories. If they are not good enough to do...
the job of a buyer, they will naturally disappear somehow. If they are good enough to do the job of an accessory buyer, management will move them into bigger areas, more important areas, like ready-to-wear, sportswear.....

Q: You mean more important areas in terms of volume.
A: Yes, of volume done. And bigger expertise. I used to say years ago that I am on terms with buyers personally so that I know practically their personal life. Today I must say (and I have said it many times) not only are we getting older, buyers are getting younger. Which creates a personal drift. The department store or large specialty store buyer is faced with another problem. Before the buyer can write an order, get it okayed by merchandising, a lot of time expires. With a specialty store buyer, most of the time, as they leave the showroom they leave their order, or are able to process it within a few days. And the department store, or large specialty store buyer, has to go partially by computers, partially by the signature of the superiors, the money market, the general business situation and cannot follow their own feelings fashion wise, investment wise, expenditure wise.

Q: How important do you think at this time that fashion changes are in the general picture of the selling of accessories?
A: I only at this moment can talk about the belt business. And I again stress a point--women's belts. We are not connected with any men's belts. During the last few years, the women's belt business was very good and still is. The silhouette has not changed to an extent that there is more or less need for a belt. Every skirt, every pants with a waistband, lends itself to the need for a belt. There are dresses taking over to a minor extent from separates, but again, with a clarified and very distinguished waistline.
Q: And, of course, when you have that you have a need for belts.

A: Need for belts.

Q: Right. And belts...Not necessarily basic belts.

A: With today's money situation, where even the consumer who is in affluent circumstances watches very carefully what she buys, it is easier to sell a well produced, well made tailored accessory than something too fancy! Something overly fancy is too much influenced by a fashion look, looks obsolete a season later, and the consumer is very careful about her investment of money.

Q: Alice, what's your experience at this point with reorders? Are reorders in the picture, or....?

A: Reorders are in the picture, but where originally (and I'm going now decades back) we had two market weeks, one for winter and one for spring and summer, it got changed to four markets. One line you show in January for spring delivery; you show another line in April for summer delivery; you show the next line in August for holiday and resort. And then again in November. I'm getting a little confused and unclear there, because, whereas as I mentioned before, we started out with two market weeks, we got to four market weeks, and now we almost have six markets. If an item proves to sell well, the specialty store, again, will be aware of that fact and they'll reorder what the demand is for. When your larger operation, through the expense of money, has to watch very carefully to clear their stock first before they can afford to reorder, and are much more inclined, constantly, to ask the question, 'What is new?'

Q: At this time, is there a separate Colony belt collection
separate from the...?

A: Oh, yes. I'm sorry. I neglected to mention that. Besides the four licenses I mentioned, we all along had a Colony belt collection designed by Erich Kreisel, which covers the happy medium. And again, experienced buyers, who are familiar with our collections, also would see a slight difference there. Even though the Colony collection covers practically all gamuts of fashion.

Q: Do you know what the percentage is approximately between what you sell of Colony vs. what you sell of the licensees?

A: It's very hard to say. It changes constantly. It changes from season to season. That is almost impossible. There are seasons where you hit an item in a special collection like Colony, or any of the licensees, which is extremely strong. The next season you may hit it in another collection. It changes too much and it is very hard to answer that question.

Q: But all the collections that you do are made in the factory just a block away from here.

A: All of our merchandise is produced in our own factory on W. 36th Street, under Erich's supervision.

Q: Yes, he pointed the facility out to me one day.

[Side 2]

A: He goes between the factory and showroom/office facilities, approximately four times a day. I am usually not spending any time at the factory because, even at times when Erich is not there, there are enough people in charge to follow his instructions and carry out what is needed.

Q: About how many workers do you have over there?

A: Approximately thirty.
Q: Approximately 30.
A: At times, which is, again, an unusual situation, when Erich is not in New York—which happened last week; he attended the Paris couture showings—and I remained in New York. I took a short walk over to the factory once a day, and I must admit, I enjoyed it very much, partially to see old familiar faces. And again, what reminds me of experiences many, many years back, to be inside a belt factory with all its trials and tribulations.

Q: You raise an interesting point. Are most of your employees people who have been with you for a long period of time?
A: Not as much as it used to be. Years ago, when we originally started, most of our employees were European craftsmen. They are dying out. They are retiring. It is very, very hard today to get skilled labor. You have some people in the factory today, whom you partially broke in yourself through the years, but it happens at all times that you hire people who you think are capable, hopefully, to break them in and to teach them.

Q: Are you unionized? Is your factory...?
A: Yes.
Q: Through ILGWU.
A: Through ILGWU. It is Local #40, which is the belt makers' union.

Q: Do they do anything by way of training people, or you have to...?
A: Not now, no.
Q: You would depend on the schools for the training.
A: Not even on the schools. We depend to a large extent today on people partially from Puerto Rico, from Tahiti, from Santa Domingo. In this factory
you practically have to speak three languages. I think I could say there is almost more Spanish spoken than English. Some French. And Erich, who is fluent in English and French, through the years has learned enough Spanish that he also is able to communicate with them.

Q: If...How do you feel about what happens to the firm of Colony Designs when you and Erich retire?

A: At this moment, we do not like to think about retirement. We don't have any children. We don't have anybody to leave the business to. We are of the opinion that our licensing agreements, and our reputation and rapport depend very much on Erich and Alice Kreisel. It is impossible to foresee what the future may bring. If somebody should come up who might be interested in...and for us the right person, we would consider to break somebody in as a partner and maybe one day to take over for us. An idea we both hate is the word retirement. As I mentioned earlier, we don't have any children. We live and breathe for the business and love every moment of it. We complain, and we love it.

Q: Right. What would you say to a young person who wants to break into the accessories field, whether it's belts or some related area? Is it possible to do, and how much money does it take?

A: The money outlay is impossible to answer. I don't know. I don't know. What I think some people have done, talented young designers, doing their designs, and being able to find production facilities, standing production facilities. Not have their own production. I think the accessory field is the most interesting field in the apparel related business there can be, because it is flexible, it is fashion, it sparks....I'm biased. I love it.

Q: Right. But you do think there are possibilities for people
to come into the field?

A: Oh, definitely. There are lots of young people who have come into it from what I know into costume jewelry, into belts, in the last couple of years, successfully.

Q: And so you think it's possible to do. Are you of the opinion ... Or, how do you feel about how they should get their experience?

A: To my knowledge, they have to be trained at one of the fashion schools, or should be. Or, have some what used to be called apprenticeship, with an existing firm. Or, gain their experience by trial and tribulations, by their own mistakes, which can be very costly and very treacherous.

Q: So that they really would need to be well capitalized, regardless of how much their capital is, it has to be....

A: This is very hard for me....

Q: Yeah. Right. Yes. But that money is an essential to starting a business.

A: Unless there is some combination between a talented young designer and somebody with a financial background.

A: Right. Alice, could you talk a little bit about the different ways in which you work with your four individual licensees, namely St. Laurent, Givenchy, Thierry Mugler and Fendi? How many...In what way...?

A: From the House of St. Laurent we are getting the belt collection of belts which are shown on the St. Laurent ready-to-wear line, and/or the couture line. We are showing and selling these belts, sometimes with the addition of some more or less necessary staple items, which are approved by the House of St. Laurent. As far as Givenchy, Mugler and Fendi are concerned, we are getting
twice a year suggested sketches. We are getting twice a year a few sample pieces. But not enough to fill a complete collection. From the samples and sketches we are getting, and from looking at the designer's collections, Erich is able to interpret their feelings for a special fashion season and fashion trends.

Q: In other words, when he goes over to Europe to see St. Laurent couture, for example, now, he also sees Givenchy...

A: Yes. Certainly, certainly.

Q: And then he covers the pret-a-porter.

A: Then we see St. Laurent and Givenchy and Mugler in Paris. Fendi sometimes attends the Milan showings, which is a slight problem for us because there is a two week spread between the Milan showing and the opening of the Paris showings, and it is difficult for both of us to be away from here for three weeks together. Therefore, we are seeing one of the lovely Fendi sisters, either when they are in New York or if we don't go to Milan, we visit them in Rome.

Q: Right. Okay. Thank you very much.

A: It's my pleasure. Thank you.
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