

Previewing London ready-to-wear collections for spring-summer 1976

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PREVIEWING
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1976



On the look-out for models in Swiss fabrics or embroideries, was no mean task and resulted in finding a mixed bag of day to evening garments. Swiss embroideries are generally conspicuous by their absence and it is rather heartbreaking to find that only a few of the many beautiful Swiss fabric qualities have actually found their way into British ready-to-wear collections for Spring 1976.

The reason for this echoes throughout the trade: The present unrealistic prices brought about through the drop in the pound. As Mrs. Veronica Horsefield, designer of the "Veronica at Rembrandt" collection put it: "If I had my way, I would produce the entire collection in Swiss cottons, for I love their colours and designs, but there is a limit to what my customers can afford to pay and so I had to restrict myself to three garments in printed voile." One of these we photographed on her house model.

Nevertheless, on the more cheerful side, the fine printed cotton jerseys are still favourites with a number of British fashion houses and with up and coming designers. Yuki, in his first collection of day dresses at Rembrandt, chose Fischbacher's cotton jersey, whilst the "Louis Féraud at Rembrandt" collection features a striped cotton jersey from Mettler, St. Gall. Glaser of Watford also favoured fine Swiss cotton jersey for shirtwaisters "which we can always sell" remarked their designer, and included a Gugelmann tweed jersey in a two-piece suit.

The few remaining small exclusive fashion houses in London who still produce well-made luxury cocktail, evening and wedding dresses for elegant women at home and abroad, are always faithful to Swiss fabrics and embroideries, regardless of price. Among them are Murray Arbeid, Ross Bergo and Nettie Vogues, where Abraham, Zurich rates among their favourite suppliers.

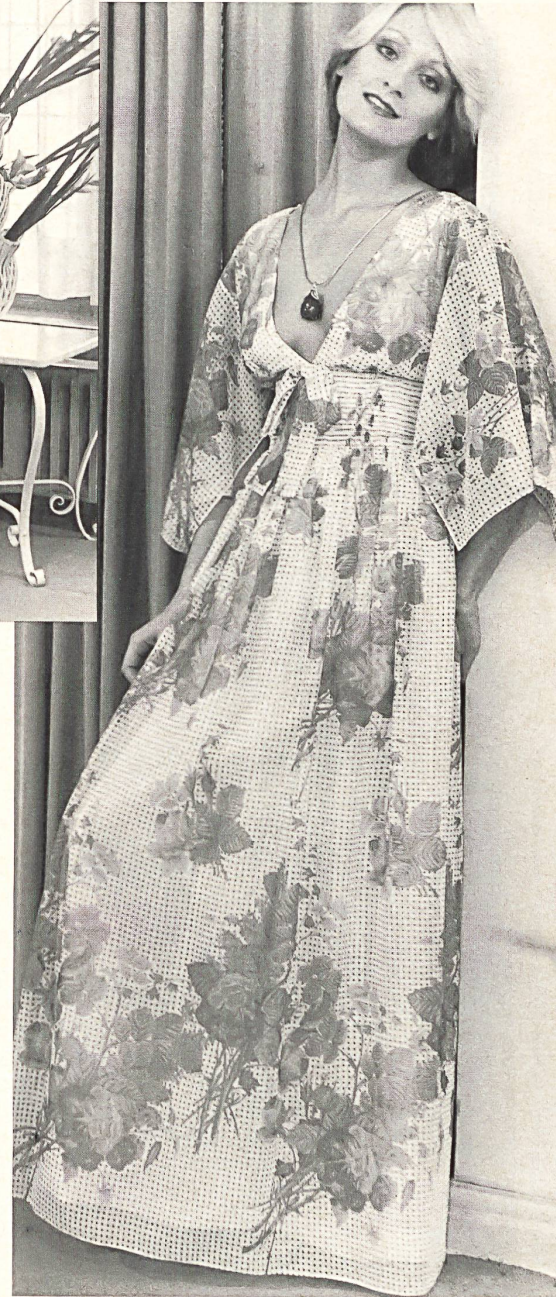
Mr. Egon Lindenberg of Nettie Vogues, at 73, "age does not matter" he declares with a convincing smile, can look back with pride to his modest beginnings before the war when he arrived in England from Berlin and started in business together with his wife who was the designer, in a bed-sitter in London, with three dresses — all he could afford to make. When war broke out, he was asked to produce siren suits and later bought whatever materials were obtainable to make up into party dresses for women who were then in uniform and wanted to change into something more feminine when they came home on leave. After the war business began to prosper when everybody was longing to have a change from utility clothes. In 1947

TACO AG, GLATTBRUGG
Printed cotton voile.
(Nettie Vogues, London)

A. NAEF AG, FLAWIL
Floral embroidery motif on georgette.
(Ross Bergo, London)



WETTER + CO. AG, HERISAU
Border-printed nylon organdie.
(Nettie Vogues, London)



Mr. Lindenberg had his first chance to buy from Switzerland "from Mettler and Union" he recalls. Since then he has met many other Swiss manufacturers, and his collections of cocktail and evening dresses have never been without Swiss merchandise. For spring 1976 he chose an elaborate self-toned navy embroidery from Jakob Schlaepfer, St. Gall, some very pretty border printed voiles from Taco and Wetter, including a striking combination of embroidery with printed cotton. Of Britain's five top designers, Gina Fratini, who loves everything frilly and feminine, has used Swiss printed voile for loose dresses worn over layers of batiste petticoats. She also chose Swiss striped cheese cloth for mix-and-match tops and trousers, Swiss



△ TACO AG, GLATTBRUGG
Green and pink border-print on cotton voile.
(Nettie Vogues, London)

METTLER + CO. AG, ST. GALLEN
Multicoloured print design on pure cotton jersey.
(Cornelia James, Brighton)



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plain cotton in contrasting colours for bib tops with matching frilled skirts and polyester jersey for more demure low-waisted dresses. Cornelia James's fashion creations are particularly encouraging. Born in Vienna where she studied fashion design, she has been in the trade in England for about 29 years. She started a small factory for gloves in Brighton, from where she still works today, and is now well-known to buyers all over the country. She has also a thriving export business. Cornelia James made her name first through being a perfectionist in glove design but later extended her business to scarves and blouses and, in recent years,



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has ventured into fashion. Aiming her collection of separate tops, shirts and skirts with matching shawls and head scarves in the first instance at holiday travel and resort wear, she produces co-ordinated separates which are glamorous and at the same time very practical. For these cool, easy-care, uncreasing garments, Swiss printed cottons and cotton jerseys from Mettler, St. Gall, were an obvious choice for the Spring collection 1976. Cornelia's film producer son, Peter James, invited his mother to design the clothes for the leading lady in his latest film "Spanish Fly" and thus added yet another dimension to Cornelia James' versatile activities and another opening for Swiss textiles. She has also just started to experiment on scarves with the new "Tricamo"® embroidery motifs by Jakob Schlaepfer, St. Gall.

Greta Sitek

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**1 METTLER + CO. AG
ST. GALLEN**
Pure cotton jersey in multi-coloured print design.
(Cornelia James, Brighton)

**2 GUGELMANN + CIE AG
LANGENTHAL**
Tweed jersey two-piece suit with short-sleeved blouse in matching creme jersey.
(Glaser, Watford/Herts)

**3 JAKOB SCHLAEFFER
+ CO. AG, ST. GALLEN**
"Tricamo"® embroidery motif.
(Cornelia James, Brighton)

**4 CH. FISCHBACHER
CO. AG, ST. GALLEN**
Multicoloured printed voile and plain batiste.
(Gina Fratini, London)

**5 REICHENBACH
+ CO. AG, ST. GALLEN**
Striped cotton fabric.
(Gina Fratini, London)

**6 CH. FISCHBACHER
CO. AG, ST. GALLEN**
White apple print on red pure cotton jersey.
(Yuki at Rembrandt, London)

**7 CH. FISCHBACHER
CO. AG, ST. GALLEN**
White mini-dot print on brown cotton jersey.
(Yuki at Rembrandt, London)



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