

# Top fashions from London in top fabrics from Switzerland

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left:  
 METTLER + CO. AG  
 ST. GALL  
 100 % cotton jersey  
 abstract print shirt from  
 the Jaeger collection  
 for autumn 1977.

right:  
 FILTEX AG, ST. GALL  
 100 % cotton voile small  
 floral printed shirt  
 from the Jaeger  
 collection for  
 autumn 1977.

# TOP FASHIONS FROM LONDON IN TOP FABRICS FROM SWITZERLAND

Skeches: Colin Barnes

During the British Fashion Week, March 29th-April 3rd 1977, when designers and ready-to-wear manufacturers showed their autumn/winter 1977 collections in London, two quite distinct fashion looks emerged: clear-cut sporty, easy-to-wear elegance in tweedy English-styled clothes for day, and soft luxurious femininity with a lot of glitter for evening. It is quality that counts with the top end of the trade buyers. With prices as high as they are and in fact going to be higher still next autumn, British customers feel that clothes will have to last longer and should therefore be well made and of good quality material. This is where Swiss fabrics come into their own on the British market, particularly for late day and evening wear, the area most sought after by foreign buyers. Here the price barriers fall, in fact "the higher the price, the better for some of my customers" was a comment from one of Britain's designers. Up to 3/4 of their collections are sold to world-wide export markets and this frequently also includes Switzerland. Swiss textiles are well represented in the London collections for autumn/winter 1977. In couturier Hardy Amies' ready-to-wear collection, simple cowl-neck woollen day dresses, softly gathered skirts to wear

with tweedy waistcoats and blazer jackets appear in beautiful warm, spicy shades of jersey by Gugelmann in a variety of interesting blends. Shirts are in printed silk by Gut or in silk crepon. A former Kingston student who had taken part in the St. Gall international young fashion designers competition several years ago, was discovered working with the design team who create the Hardy Amies ready-to-wear collection.

In her second season as one of 26 London designers showing jointly at the Inn on the Park Hotel, Cherry Frizzell used Hausammann's brushed cotton for dungarees and matching shirts, having been very successful with Swiss cheese cloth in her spring collection.

Pleats are important for autumn/winter 1977. Anna Beltrao achieved an interesting effect by pleating Abraham's silk georgette with gold lamé for skirt and loose bodice, and using the same material unpleated as underlay for the top, making it a very attractive cocktail dress. This talented designer from Brazil with a charming personality has also a great flair for sparkling colours and exciting novelty fabrics.

Hand-tucking epitomizes the elegant cocktail and evening dress collection by

HAUSAMMANN  
 TEXTIL AG  
 WINTERTHUR  
 "Corona" brushed  
 cotton dungarees  
 with matching shirt.  
 Model by  
 Cherry Frizzell,  
 London.

WEISBROD-ZÜRRER  
AG  
HAUSEN a.A.  
"Fiesta" polyester  
taffeta combined with  
colour-matched striped  
"Shapphire" for midi  
dress with velvet  
bodice by Annie Gough  
at Gemini, London.

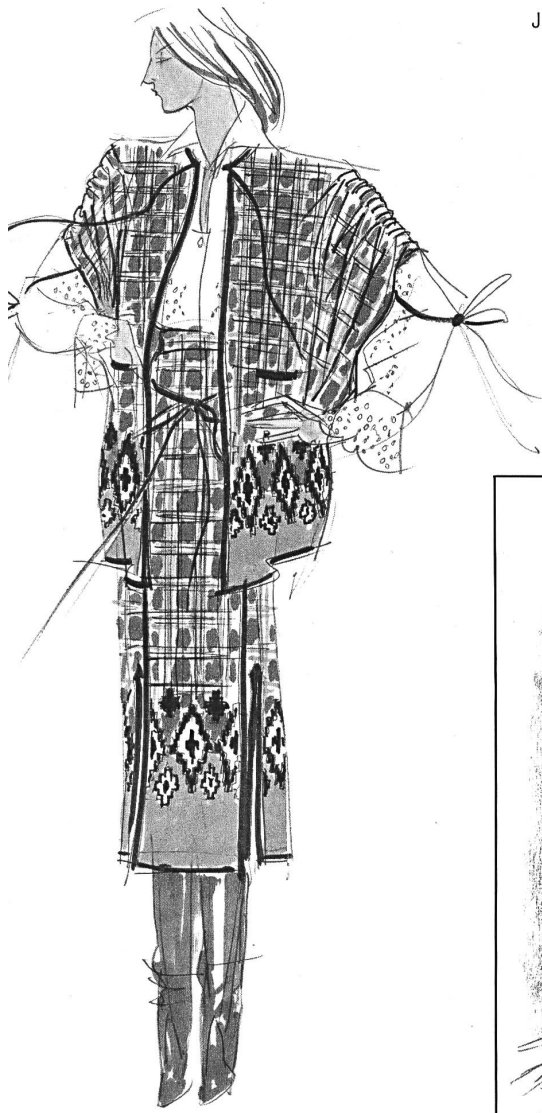


△  
METTLER + CO. AG  
ST. GALL

Plain and printed  
"Caprina" combined  
for culottes and top.  
Model by Marisa Martin,  
London.



◁  
ABRAHAM AG  
ZURICH  
Blue viscose jersey  
combined with gold  
lamé silk georgette  
evening dress by  
Anna Beltrao, London.



△  
 JAKOB SCHLAEPFER + CO. AG, ST. GALL  
 Multicoloured embroidery on wool tartan  
 combined with matching plain cloth.  
 Model by Bill Gibb, London.

▷  
 ABRAHAM AG, ZURICH  
 Black silk georgette with gold lamé coin  
 dots.  
 Pleated cocktail dress by Anna Beltrao,  
 London.

▽  
 METTLER + CO. AG, ST. GALL  
 Pink Lurex® jersey pleated midi skirt with  
 matching bedjacket style top.  
 Model by Juliet Dunn, London.



Murray Arbeid who used silk crepon by Abraham for short and long dresses and designed several styles in an exquisite shadow-striped mousseline de soie, adorned with delicate crystals on black or dove-grey ground from Schlaepfer. News at Belleville Sassoon who used Schwarzenbach and Stünzi fabrics in their autumn/winter 1977 collection was that this 18 years-old couture house whose royal customers include Princess Alexandra, the Duchess of Kent and the Duchess of Gloucester, have for the first season started to sell outside their salon. This has been an instant success. This house is also famous for their wedding dresses for which they have used many a Swiss embroidery during the past years. Some of Britain's young up-and-coming designers, as for instance Julia Fortescue at collection "O" are finding the paper work involved with importing fabrics from Europe too much added worry and are therefore reluctantly turning to buying British. One young designer, however, who seems to be coping well with this problem is Juliet Dunn. She used a pretty pink Lurex® jersey from Mettler and pleated it for skirt and bedjacket-style top ensembles.





◀  
 ABRAHAM AG  
 ZURICH  
 Silk crepon, chocolate  
 brown cocktail dress  
 with hand-tucked top.  
 Model by Murray  
 Arbeid, London.

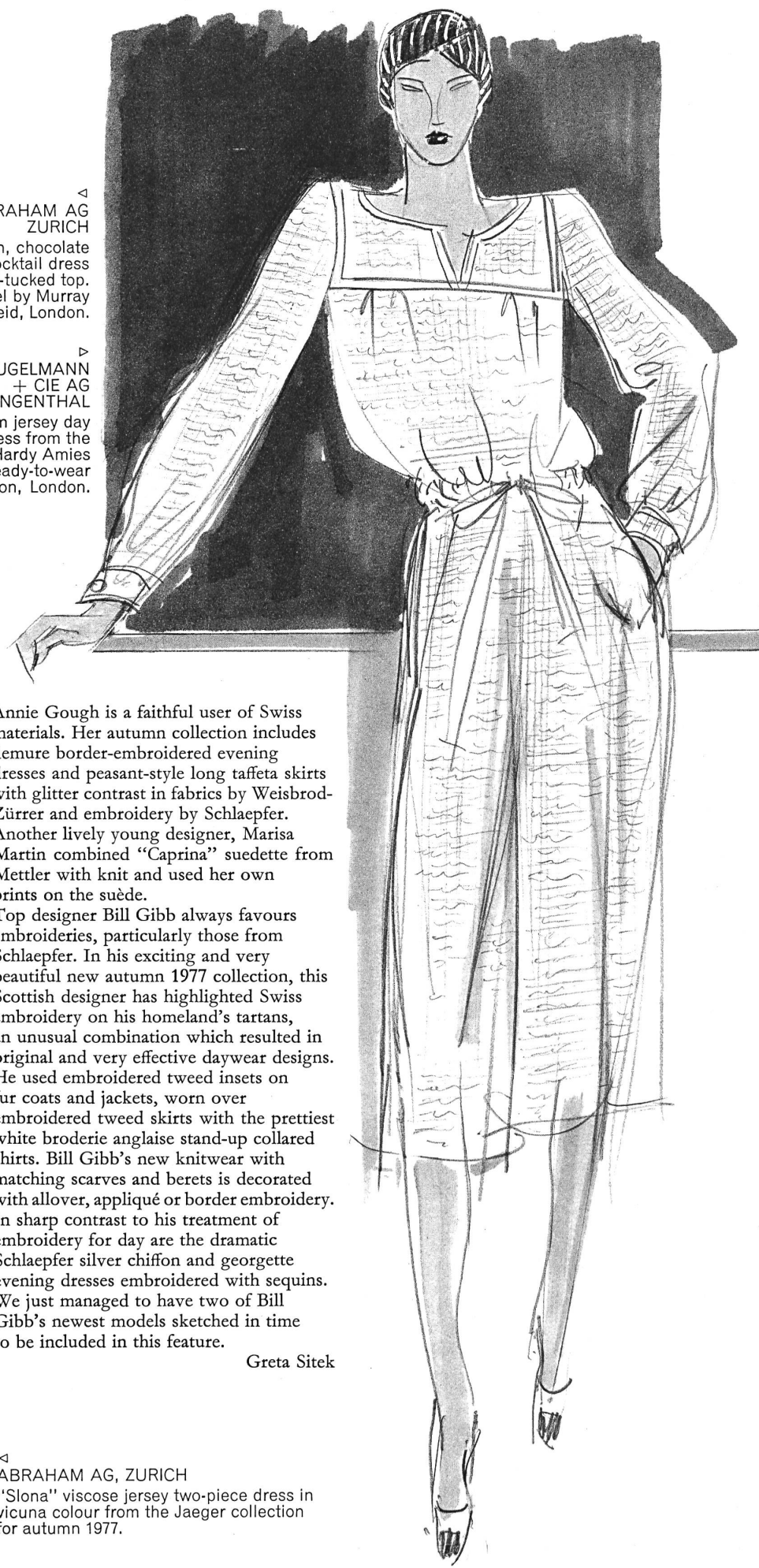
▷  
 GUGELMANN  
 + CIE AG  
 LANGENTHAL  
 Cream jersey day  
 dress from the  
 Hardy Amies  
 ready-to-wear  
 collection, London.



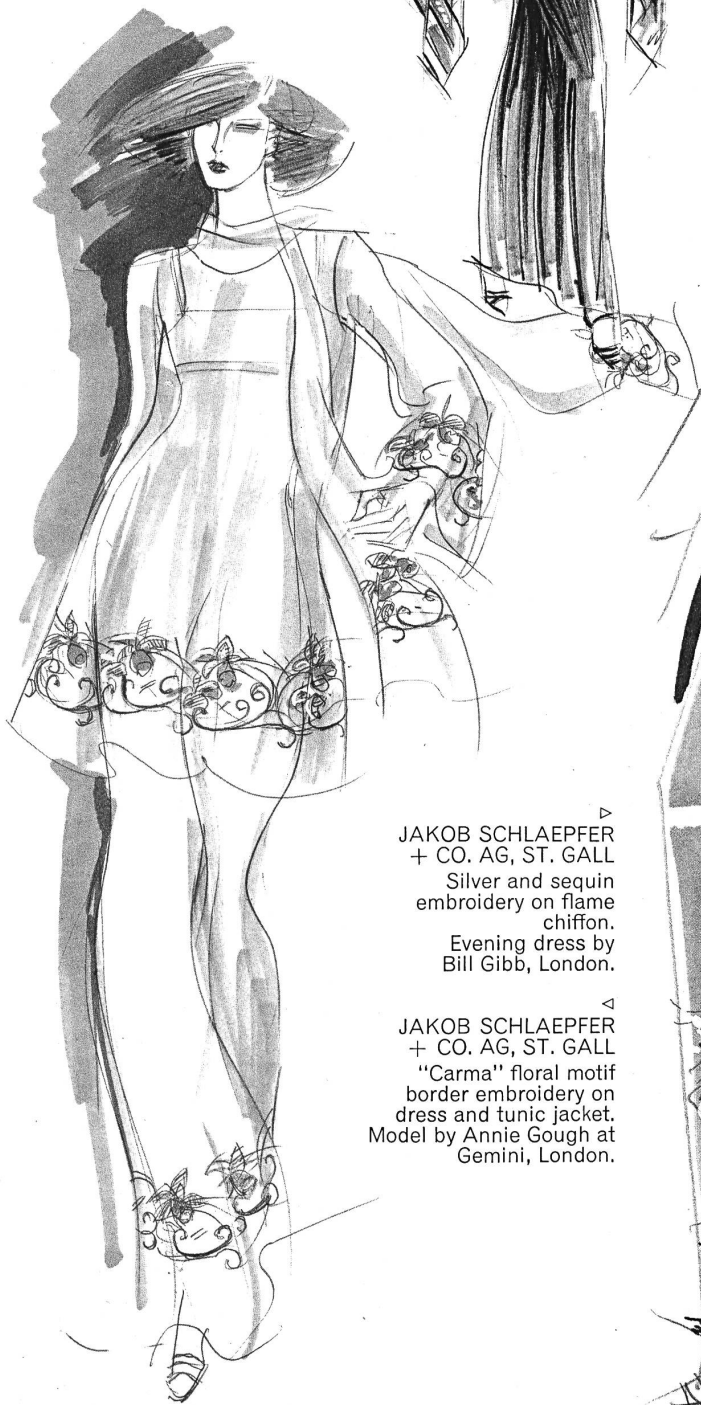
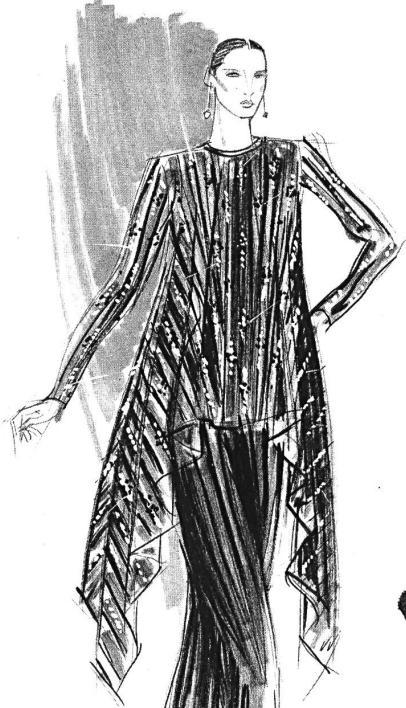
Annie Gough is a faithful user of Swiss materials. Her autumn collection includes demure border-embroidered evening dresses and peasant-style long taffeta skirts with glitter contrast in fabrics by Weisbrod-Zürcher and embroidery by Schlaepfer. Another lively young designer, Marisa Martin combined "Caprina" suedette from Mettler with knit and used her own prints on the suède. Top designer Bill Gibb always favours embroideries, particularly those from Schlaepfer. In his exciting and very beautiful new autumn 1977 collection, this Scottish designer has highlighted Swiss embroidery on his homeland's tartans, an unusual combination which resulted in original and very effective daywear designs. He used embroidered tweed insets on fur coats and jackets, worn over embroidered tweed skirts with the prettiest white broderie anglaise stand-up collared shirts. Bill Gibb's new knitwear with matching scarves and berets is decorated with allover, appliqué or border embroidery. In sharp contrast to his treatment of embroidery for day are the dramatic Schlaepfer silver chiffon and georgette evening dresses embroidered with sequins. We just managed to have two of Bill Gibb's newest models sketched in time to be included in this feature.

Greta Sitek

◀  
 ABRAHAM AG, ZURICH  
 "Slona" viscose jersey two-piece dress in  
 vicuna colour from the Jaeger collection  
 for autumn 1977.



▷  
**JAKOB SCHLAEPFER  
 + CO. AG, ST. GALL**  
 Delicate crystal motifs  
 on black shadow-striped  
 mousseline de soie cape.  
 Long evening dress  
 model by Murray Arbeid,  
 London.



▷  
**JAKOB SCHLAEPFER  
 + CO. AG, ST. GALL**  
 Silver and sequin  
 embroidery on flame  
 chiffon.  
 Evening dress by  
 Bill Gibb, London.

◁  
**JAKOB SCHLAEPFER  
 + CO. AG, ST. GALL**  
 "Carma" floral motif  
 border embroidery on  
 dress and tunic jacket.  
 Model by Annie Gough at  
 Gemini, London.



**ROBT. SCHWARZENBACH  
 + CO. AG, THALWIL**  
 Black taffeta evening coat and  
 dress.  
 Model by Belleville Sassoon,  
 London.