

# The London collections spring summer 1978

Autor(en): **[s.n.]**

Objektyp: **Article**

Zeitschrift: **Textiles suisses [Édition multilingue]**

Band (Jahr): - **(1977)**

Heft 32

PDF erstellt am: **22.07.2024**

Persistenter Link: <https://doi.org/10.5169/seals-796121>

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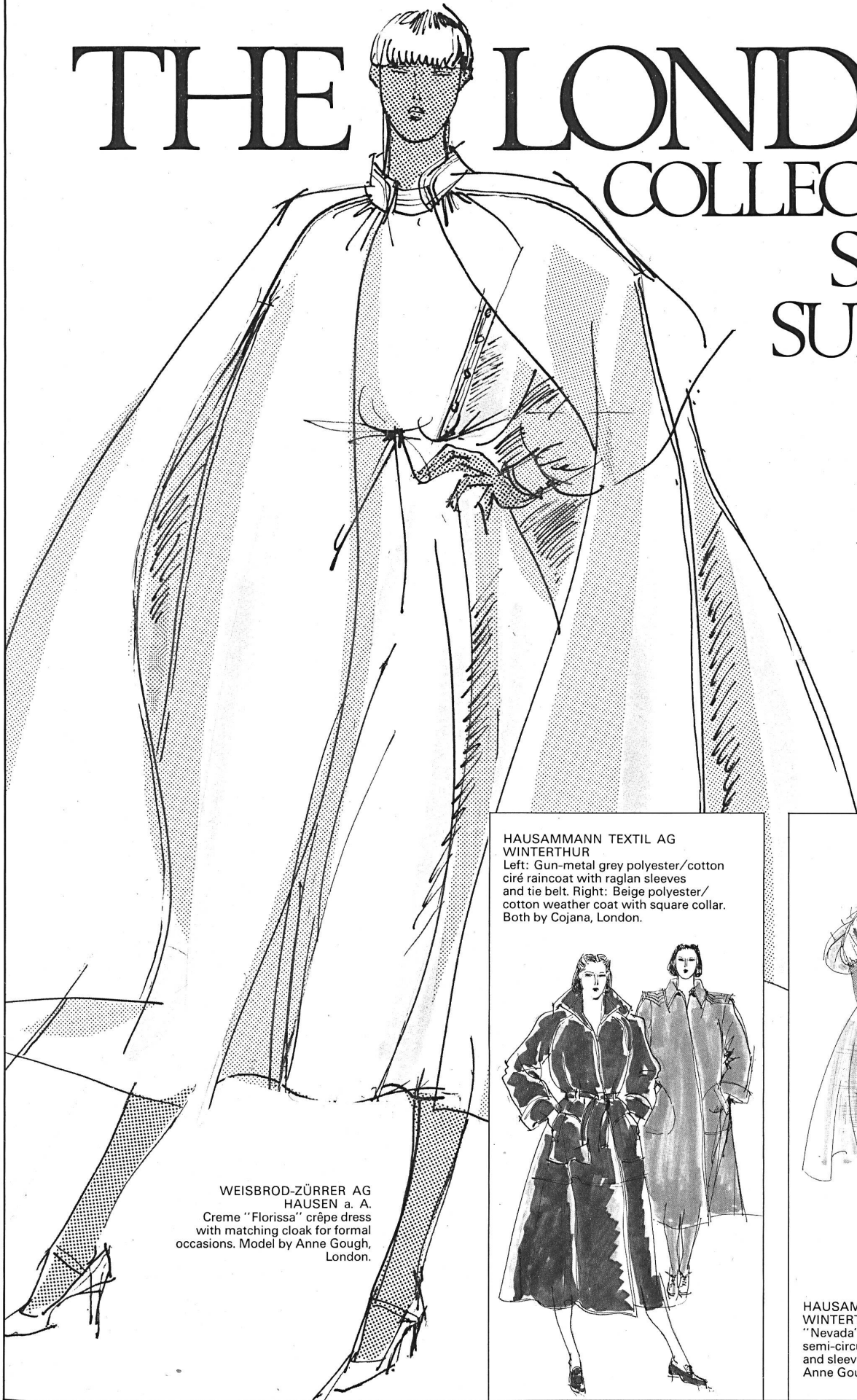
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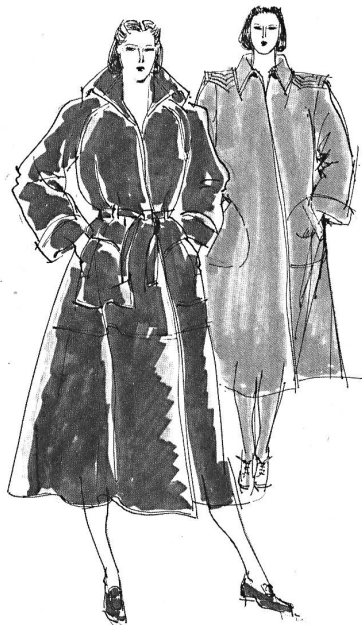
# THE LONDON COLLECTIONS

## SPRING SUMMER 1978



Sketches by Colin Barnes

HAUSAMMANN TEXTIL AG  
WINTERTHUR  
Left: Gun-metal grey polyester/cotton  
ciré raincoat with raglan sleeves  
and tie belt. Right: Beige polyester/  
cotton weather coat with square collar.  
Both by Cojana, London.



WEISBROD-ZÜRRER AG  
HAUSEN a. A.  
Creme "Florissa" crêpe dress  
with matching cloak for formal  
occasions. Model by Anne Gough,  
London.



HAUSAMMANN TEXTIL AG  
WINTERTHUR  
"Nevada" rustic voile day dress with  
semi-circular embroidered pockets  
and sleeve interest. Model by  
Anne Gough, London.

THE LONDON

COLLECTIONS



JAKOB SCHLAEPFER + CO. AG  
ST. GALL  
White allover embroidery on navy cotton  
voile with scallop-edged border used for  
full skirt, collar and sleeves. Model by  
Dorville at Michael Geary, London.



A. NAEF AG, FLAWIL  
White allover broderie anglaise ankle-length  
tent dress with deep frill and cotton embroidery  
edged petticoat. Model by Marcel Fenez, London.



FORSTER WILLI + CO. AG, ST. GALL  
Delicate self-toned border embroidery on  
champagne tulle for romantic mid-calf length  
evening dress with large collar. Model by  
Murray Arbeid, London.

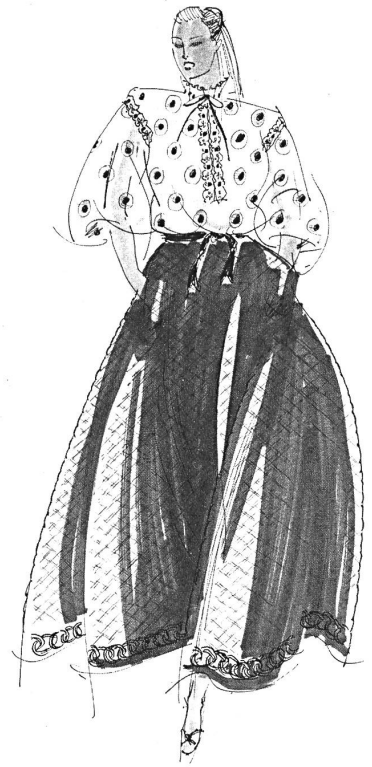
A new look emerges from the London spring/summer 1978 collections for late day and evening wear, this being the area where Swiss textiles can mainly be found. Clothes are more romantic, prettier, softer and more feminine than last year's. Lines are fluid in soft silk jersey or luxuriously full with enormous yardages used for frilled chiffon or crêpe de Chine skirts. Each designer does his or her own thing, for "so many lines are right", said designer *Janice Wainwright* explaining her theme for spring where she has used Abraham's jersey which she likes "because it does not drop". She produced a whole range of different styles in this material from spiral to tent shapes, all decorated with embroidery. And embroidery is right for it reflects the current romantic mood in fashion.

Prices in the top bracket are no longer a problem and so designers have used the most exquisite embroideries they could find in Switzerland. Some say that "for psychological reasons" they no longer look at the price when choosing an obviously very expensive embroidery which they cannot resist. But when made into a stunning dress it will certainly sell for there is a market for beautiful, highly priced clothes in Britain at the present time. Thus the dream *Murray Arheid* had many years ago of making very expensive dresses has now come true. The big story for spring 1978 is embroidery on tulle. Best examples came from Swiss manufacturers Forster Willi, Schlaepfer, Union and Naef, and were seen in the collection of *Anna Beltrao, Salvador, Murray Arheid, Michael Geary* and



CHRISTIAN FISCHBACHER CO. AG, ST. GALL  
Multicoloured printed pure cotton voile bib and tucker long apron-skirted dress with white lace trim, designed by John Bates for Jean Varon, London.

SPRING/SUMMER 1978



METTLER + CO. AG, ST. GALL  
White pure cotton waffle piqué for skirt coordinated with white and navy coin dot clip-cord design on white voile for blouse. Model by Dorville at Michael Geary, London.

METTLER + CO. AG, ST. GALL  
Bold black/white zebra print on fine pure cotton jersey for skirt and coat with matching black cotton jersey halter neck top. Model by Dorville at Michael Geary, London.



A. NAEF AG, FLAWIL  
Champagne self-toned embroidery on tulle for crinoline evening skirt with matching taffeta underskirt and plain tulle blouse with round embroidered yoke. Model by Ronald Klein and Marcel Fenez, London.

FORSTER WILLI + CO. AG, ST. GALL  
 Multicoloured embroidery on white tulle tunic  
 trimmed with silk ribbons and worn over plain  
 fluid skirt. Model by Ronald Klein at Marcel Fenez,  
 London.

THE LONDON COLLECTIONS



*Marcel Fenez*, to mention just a few. Forster Willi's embroidered collars on tulle are popular and they look prettiest in white used on pastel-coloured crêpe de Chine dresses. In what is her largest ever collection, *Anna Beltrao* shows a dozen different ways of using Swiss embroideries on delightful evening dresses. Even the traditional lily of the valley embroidery motif is no longer confined to a wedding dress but receives here a versatile evening gown treatment. *Anna Beltrao* also loves Abraham crêpe de Chine and created some cleverly cut dresses in this material which appear to be held together merely by knots. Swiss prints are few and far between in the London spring collections with the exception of some striking florals on crêpe de Chine and on cotton satin from Abraham, on cotton jersey from Mettler, as seen at *Dorville* by *Michael Geary* and on voile from *Fischbacher* used by designer *John Bates* for *Jean Varon*. Swiss rustic voile, the upgraded version of cheesecloth, reappeared at *Anne Gough*, enhanced with her favourite sweet pea embroidery, in a group of day dresses. From *Marcel Fenez* comes what designer

ABRAHAM AG, ZURICH  
 Fine polyester jersey in one of many  
 styles with embroidery trim  
 designed by Janice Wainwright,  
 London.



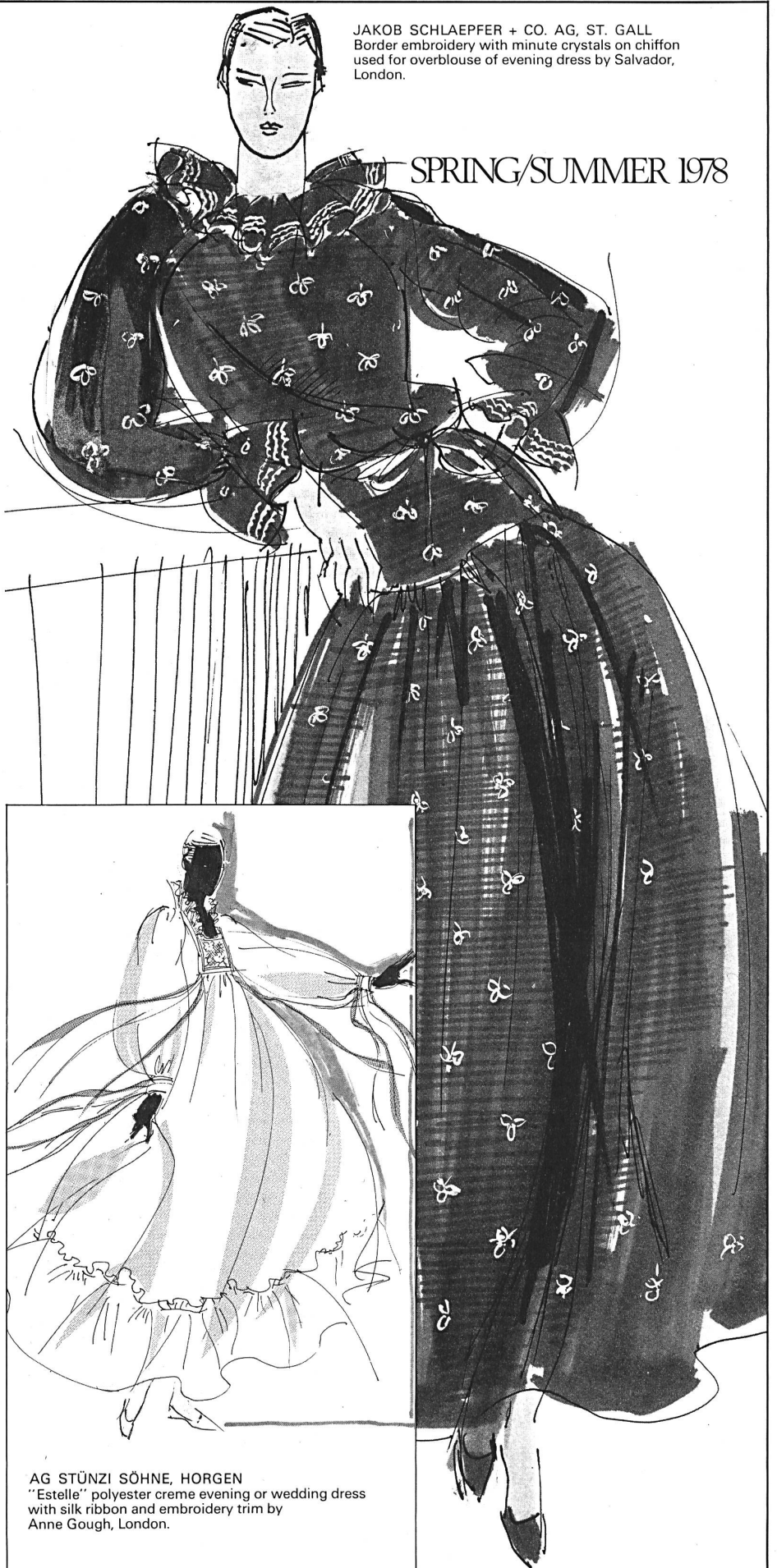
FORSTER WILLI + CO. AG, ST. GALL  
 Eau de Nile embroidery on white tulle for  
 romantic evening dress is offset by matching  
 green filled underdress. Model by Anna Beltrao,  
 London.

JAKOB SCHLAEFFER + CO. AG, ST. GALL  
 Border embroidery with minute crystals on chiffon  
 used for overblouse of evening dress by Salvador,  
 London.

SPRING/SUMMER 1978

Roland Klein calls "a younger look", which is reflected in Swiss embroidered, very full, frilled and infinitely pretty ankle-length tent dresses. This gifted French designer who came to England 10 years ago and has worked for the last 7 years as joint managing director of *Marcel Fenez*, epitomised the romantic look with crinoline style dresses. Typical is one in champagne coloured embroidered tulle with taffeta underskirt and another in white broderie anglaise with matching parasol which will no doubt find its way to Ascot next spring. For a touch of glitter, Schlaepfer's crystals and sequins in attractive and eye-catching new combinations with embroidery appear mainly in evening wear collections. However, *Cojana*, the house most famous for their coats, have used a deep border embroidery from Schlaepfer in beige and brown with gold appliqué on pure silk for a group of tailored coordinated day into evening outfits. *Cojana* also shows weather coats in Swiss ciré and mat polyester/cotton qualities from Hausammann in their collection for spring/summer 1978.

Greta Sitek



UNION AG, ST. GALL  
 Lily of the valley embroidery on organza in small  
 allover with deep border design used in several  
 different ways in eau de Nile and in bright yellow  
 by Anna Beltrao, London.



AG STÜNZI SÖHNE, HORGEN  
 "Estelle" polyester creme evening or wedding dress  
 with silk ribbon and embroidery trim by  
 Anne Gough, London.