

Zeitschrift: Swiss textiles [English edition]
Herausgeber: Swiss office for the development of trade
Band: - (1965)
Heft: 2

Artikel: London letter
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DOI: <https://doi.org/10.5169/seals-798341>

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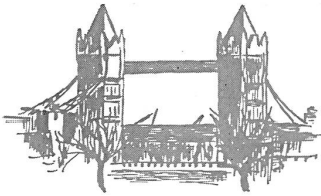
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London Letter

Fair Lady of Spring 1965

As the 36 million pounds super-film « My Fair Lady » swept the world, with Gala Premieres in London booked solidly for three weeks — and with a five years run predicted, it was already apparent to those on the fashion circuit that the commercial fashion world in every international city had got the message it brought — and a new exciting exquisitely feminine « Fair Lady » of Fashion was born.

Cecil Beaton, the brilliant Englishman who designed everything for the great film, so delightful to look at, delightful to listen to, from the ravishing creations its star, Audrey Hepburn wore, to the tea cups and the Edwardian furnishings, had this to say of his fantastic task: « How often does a designer have such an opportunity? The Ascot scene — who better to dress than Audrey Hepburn — so impeccable and elegant? The glistening



Chapeau « My Fair Lady », créé spécialement par
Madame Vernier, modiste de la Cour, en broderie de:
« My Fair Lady » hat, specially designed by
Royal Milliner Madame Vernier from Swiss embroidery by:
FORSTER WILLI & CO., SAINT-GALL
Photo Beverly Le Barrow



Norman Hartnell.

Robe en soie blanche et manteau de soie jade avec garniture de plumes d'autruches; tissus suisses.
White silk dress worn with a jade green silk coat, with feather trimming; Swiss fabrics.
Modèle: Norman Hartnell, Londres

ball gown is like ice on trees in Switzerland — and she looked adorable in the Romney big-brimmed hats, the mobcaps, Bretons, and cartwheels giving added contrast to the black velvet and white lace, the broderie Anglaise and the beautiful embroideries and laces.»

After this, is it any wonder we are now launched on the most feminine spring we have had in decades?

As the season opened, the London Society of Incorporated Fashion Designers, gave the London look to this new international wave. These elegant gentlemen of the haute couture understand the life of an Englishwoman, and they produce the clothes they know she will need for the season ahead with its great social and royal occasions.

Great royal dressmaker, Norman Hartnell was traditionally the first to show. His clothes have always be-

longed to the Rolls Royce set, but aware of the times he has introduced a third string to his bow of the «Petit Salon» and the «Haute couture», in «Semi-couture» — this a service which brings the look of the couture, its advantages within reasonable price by cutting out several fittings, giving only one to the garment which has the seams unstitched — and is thus fitted to the figure — and delivered within seven days — a great service from a great dressmaker.

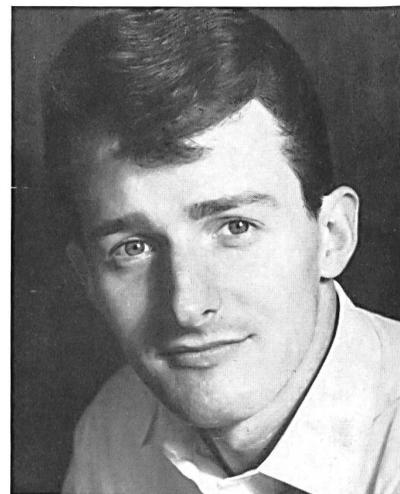
His collection this year is as beautiful as ever — an Ascot ensemble of lily-of-the valley green silk strikingly trimmed with the same shade of ostrich feathers. A throwback to the thirties look was the pale green chiffon two piece, with cardigan top over slim pleated skirt. Clive — a good-looking 31 year old — is the «new boy» of the top couture set. This spring-summer collection is his first with the L.S.I.F.D. and it was a success — sure cut, a knowledge of fabrics, a feeling for delicious colour, and a flair for clothes which can go anywhere. Impact maker was the gorgeous wedding gown of Forster Willi lace-rosettes



Robe en broderie suisse dessinée par:
Swiss embroidered gown designed by:
John Cavanagh, Londres

John Cavanagh

spaced onto sheer organza — and Clive admits that he likes Swiss materials immensely. He uses vivid prints in Sarong dresses, draped with a true South Sea island flair — and his fondant colours for his coats and suits were delicious — pinks, lilacs, and lettuce green. John Cavanagh was right on the new wave length in his own inimitable fashion. He makes pretty clothes for pretty women — and as an impeccably dressed man himself understands just what a well dressed woman wants to wear. In looking backwards to the twenties and the thirties he no doubt remembered his years with Molyneux, the great designer of that period, who has just had his first collection under review at his new Salon in the Rue Royale, Paris, after



CLIVE



a retirement of some years on his carnation farm on the sunny Riviera.

The London designers generally confirmed swirling pleated skirts — with few straight skirts — suit jackets sitting mainly at hip level, the length mostly just below the knee (although Paterson showed some charming «young» fashions above knee); colours are fondant pinks, apple greens, powder blues, all the caramel and pale beige gamut, cream, and navy blue with white, while red and white checks made a welcome reappearance in suits and slim coats. Embroideries and lace, crepe and chiffon, with ostrich feathers to add to the mood of the thirties, will add chic to the Discotheques springing up everywhere as the bands take up the nostalgic theme and heat out the foxtrot and tango of former happy days.

As «My Fair Lady» does record business, music everywhere sobs out «On the street where you live» and «I could have danced all night».

The London fashion designers are with it. With an ear to the thirties, and an eye to the sixties, they've given us in this 1965 spring-summer collection, the best of both worlds.

The clever, brilliant, good looking gentlemen of the English fashion scene, have decreed that women must look like women — and pretty ones at that — and women are loving it.

After all, Audrey Hepburn cant have it all her own way, as she enchants the whole world in the world's most enchanting film.

Margot Macrae

FORSTER WILLI & CO., SAINT-GALL
Broderie sur tulle avec fleurs appliquées
Embroidery on net with appliquéd flowers
Modèle: Clive, Londres

Swiss Cotton Fabric and Embroidery Centre, London

FORSTER WILLI & CO.,
SAINT-GALL

Organza d: soie brodé
Embroidered silk organza
Modèle: Dellwood Models, Londres
Photo John Cole at Studio Five



A. NAEF & CO. S.A., FLAWIL (SAINT-GALL)

Organza de soie brodé

Embroidered silk organza

Modèle: Angèle Delanghe, Londres

Photo John Cole at Studio Five

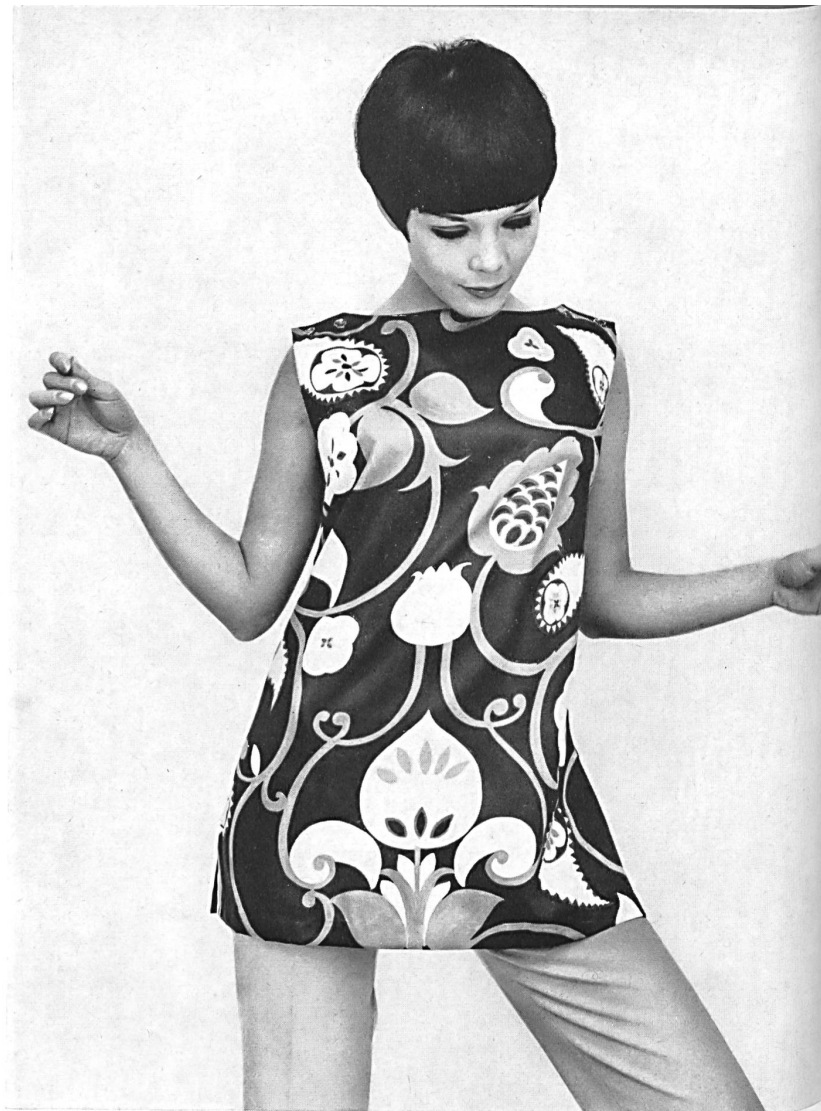


FORSTER WILLI & CO.,
SAINT-GALL
Guipure brodée blanche
White embroidered guipure
Modèle:
Angèle Delanghe, Londres
Photo John Cole at Studio
Five

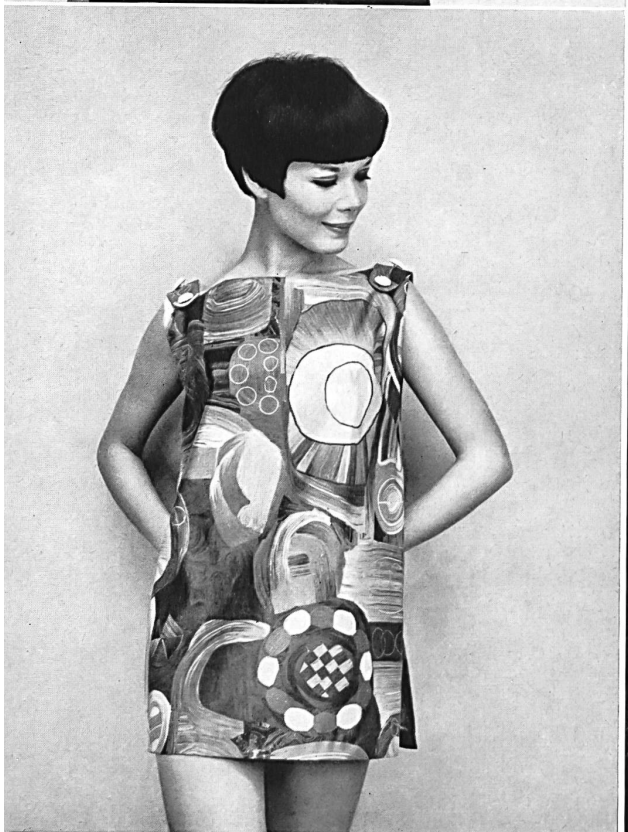


METTLER & CO. LTD., SAINT-GALL
Voile de coton
Cotton voile
Modèle: Reldan-Digby Morton

▼
METTLER & CO. LTD., SAINT-GALL
Satin de coton imprimé
Printed cotton satin
Modèle: Franklyn Fashions, Londres



TACO AG., GLATTBRUGG (ZURICH)
Satin de coton imprimé à la main
Hand printed cotton satin
Modèle: Franklyn Fashions, Londres



METTLER & CO. LTD.
SAINT-GALL
Voile jacquard fantaisie
de coton
Fancy Jacquard woven
cotton voile
Modèle:
Franklyn Fashions,
Londres
Photos John Cole
at Studio Five

FORSTER WILLI
& CO.,
SAINT-GALL
Twill de Térylène
brodé
Embroidered Tery-
lene twill
Modèle:
Teddy Tinling,
Londres



« FISBA », CHRISTIAN FISCHBACHER CO., SAINT-GALL
Toile Térylène/rayonne brodée
Embroidered Terylen/Rayon broadcloth
Modèle: Teddy Tinling, Londres



« ABC », ALEX BAUER & CO., SAINT-GALL
Tissu Térylène/rayonne brodé
Embroidered Terylene/rayon fabric
Modèle: Teddy Tinling, Londres

« ABC », ALEX BAUER & CO., SAINT-GALL
Térylène brodé/embroidered
Modèle: Teddy Tinling, Londres
Photos Chaloner Woods