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# The Italian 1965 Spring-Summer Collections

It may well be said that Italian couture is more flourishing than ever in spite of the bitter arguments that preceded the 1965 spring-summer collections and led to a split between Rome and Florence. But the designers' determination to impose their point of view played a decisive role by instilling vitality into the collections, which showed an undeniable similarity of trends and a thoroughly Italian style, although each couturier remained true to his own personality.

The stress laid on fabrics calls for the use of high quality articles. And fabrics of Swiss origin are the ideal answer to this requirement.

The collections placed the emphasis on piqué, a perfect fabric for the spring and a typical product of the Swiss cotton industry. Let us mention in particular Biki's suits with their faceted cuts, Baratta's belted jackets and

bloused backs, as well as the long jackets in white and black cloqué piqué by « Barocco » (the pseudonym used by the Swiss designer Gilles, who has just opened a new workroom in Rome), Antonelli's evening gown with its very pure lines, flaring at the hem, with a small half-belt emphasizing the discrete décolleté, and finally the bridal gown presented by the young couturier De Barentzen.

Zurich silks were used in profusion; the highlight of the collections being a series of ankle-length gala evening gowns with the waist hardly marked, created by Germana Marucelli, in Swiss silk with transversal stripes in all colours on a white ground.

Swiss organza confirmed its last year's success. Forquet, for example, stresses the freshness of youth in his loosely cut suits, with large collars in white organza. De Barentzen features a yellow cocktail dress, with a bloused back and



FORSTER WILLI & CO., SAINT-GALL  
Robe de cocktail en guipure  
Modèle Biki, Milan



FORSTER WILLI & CO., SAINT-GALL  
Ensemble du soir en soie verte avec blouse  
de broderie blanche découpée, avec applications  
Modèle Sorelle Fontana, Rome

slightly flared semi-sheath skirt, while Lancetti sets off his tailormades, with their little sophisticated jackets, with a small dressy blouse in organza in a contrasting shade. But the greatest triumph of this crystalline fabric is once again the bridal gown. Wanda Roveda showed a dozen bridal gowns, the last being composed of 70 yards of St. Gall cut out embroidery braid wound in a spiral round the bride, who was wearing a veil in the form of a crystal cloche.

We met St. Gall embroideries in almost all the collections, in the form of broderie anglaise braids, rich guipures in relief, cut out embroideries or allover with spring-like designs. For one of his long jackets with a buttoned waistcoat, Barocco uses an embroidered allover of black daisies on a white ground; the same embroidery in white is also chosen by Antonelli for a full length extremely simple bell-shaped bridal gown. Carosa makes original use of the

little red St. Gall embroidery on a white ground, with 32 rows of flounces, for an off-the-shoulder cocktail dress which was the highspot of his very feminine collection. Forquet also uses broderie anglaise for a white evening coat in mousseline, black embroidered. Guipure is used by Guidi for a sheer coat worn over an off-the-shoulder dress whose décolleté is discreetly veiled with flowers cut from the same guipure. The very smart dresses of Mirella di Lazzaro are worn with guipure blouses. Signora Biki of Milan uses guipure for a number of models, the most striking of which are two straight blouses, one white and the other black in classical guipure, completed by two long skirts in black and white respectively, for informal parties at home, and a very rich suit in white guipure, with a huge floral motif and applications, for cocktails.

Adapted from Jole Rota-Bennato, Milan

## Sorelle Fontana, Rome

At the end of March, members of the press were invited to Zurich to see the new haute couture export collection for the winter 1965/66 of the famous fashion house « Sorelle Fontana ».

This house was founded in Parma in 1907 by the mother of the three sisters, who took over from her when she moved to Rome at the end of the war. The idea of the three Fontana sisters was to create an original fashion, independent of Parisian couture. Success crowned their ambition and the Fontana sisters had soon built up a brilliant international clientele. In 1951 the collection was presented in the United States for the first time, resulting in the opening of a branch in New York; later the three sisters also opened branches in London, Sydney and Hong Kong, while the showings of their collections took them to all the biggest towns on the five continents. Knowing that a great many women who cannot afford to become clients of haute couture nevertheless wish to be elegant, the Fontana sisters created a ready-to-wear collection designed specially for sale in their boutique.

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Tissu pure soie brodé à la main  
Modèle Sorelle Fontana, Rome  
Photos Tenca

