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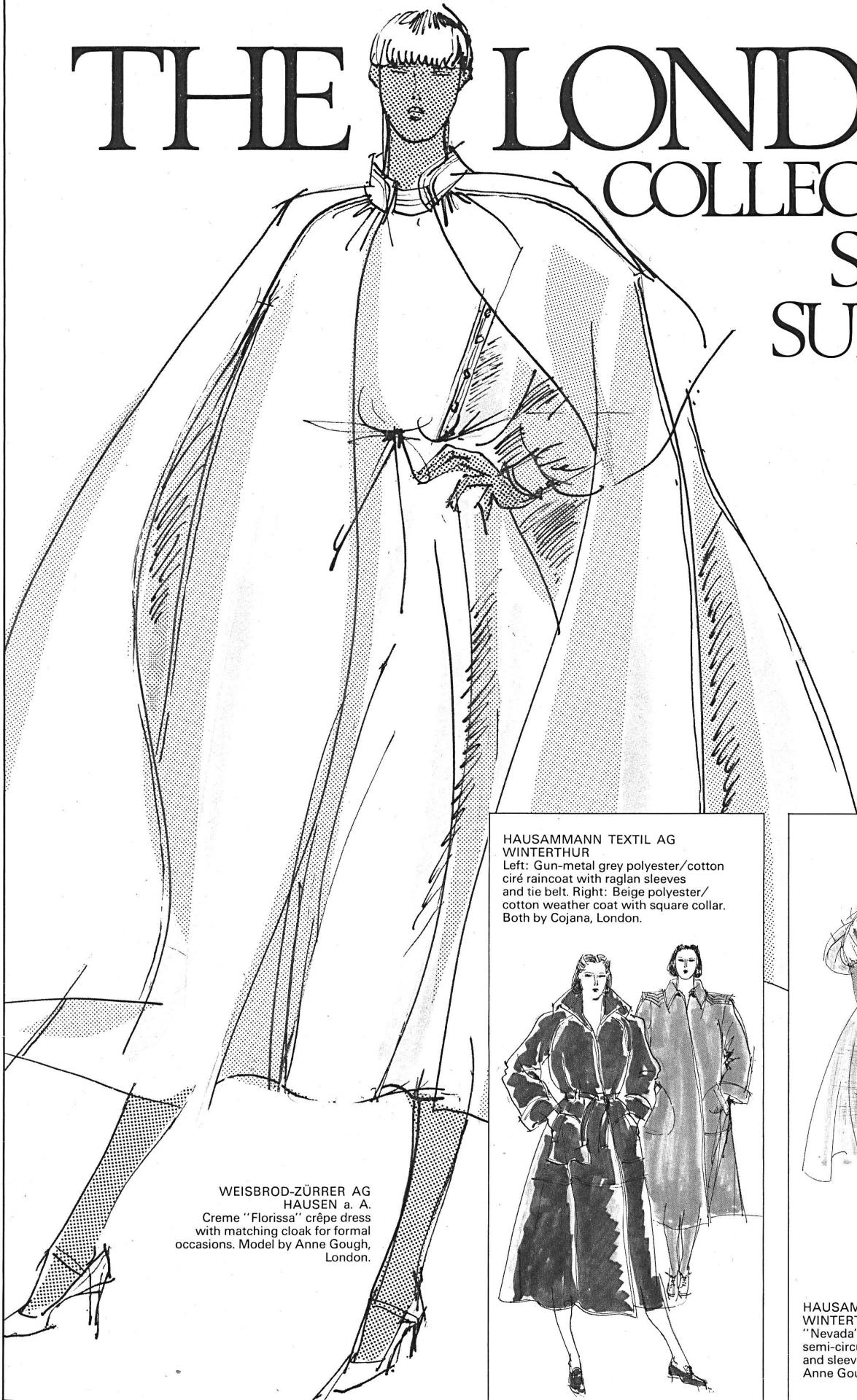
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THE LONDON COLLECTIONS

SPRING SUMMER 1978



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
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.



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

Sketches by Colin Barnes



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 ruffl 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.

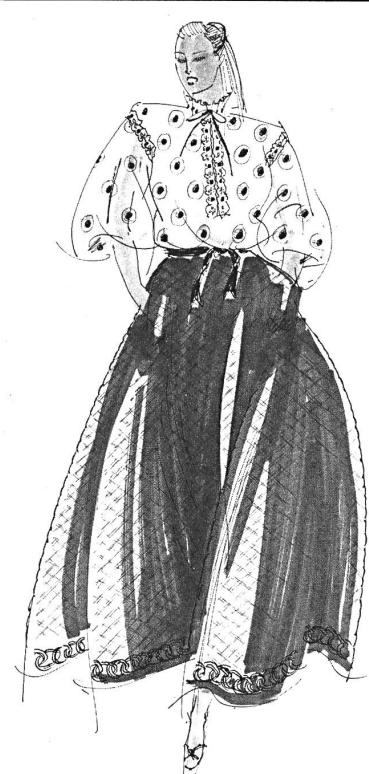
Prices in the top bracket are no longer a problem and so designers have used the most exquisite embroideries they could find in Switzerland. Some say that "for psychological reasons" they no longer look at the price when choosing an obviously very expensive embroidery which they cannot resist. But when 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 Arbeid* 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 Naeff, and were seen in the collection of *Anna Beltrao, Salvador, Murray Arbeid, Michael Geary and*

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.



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



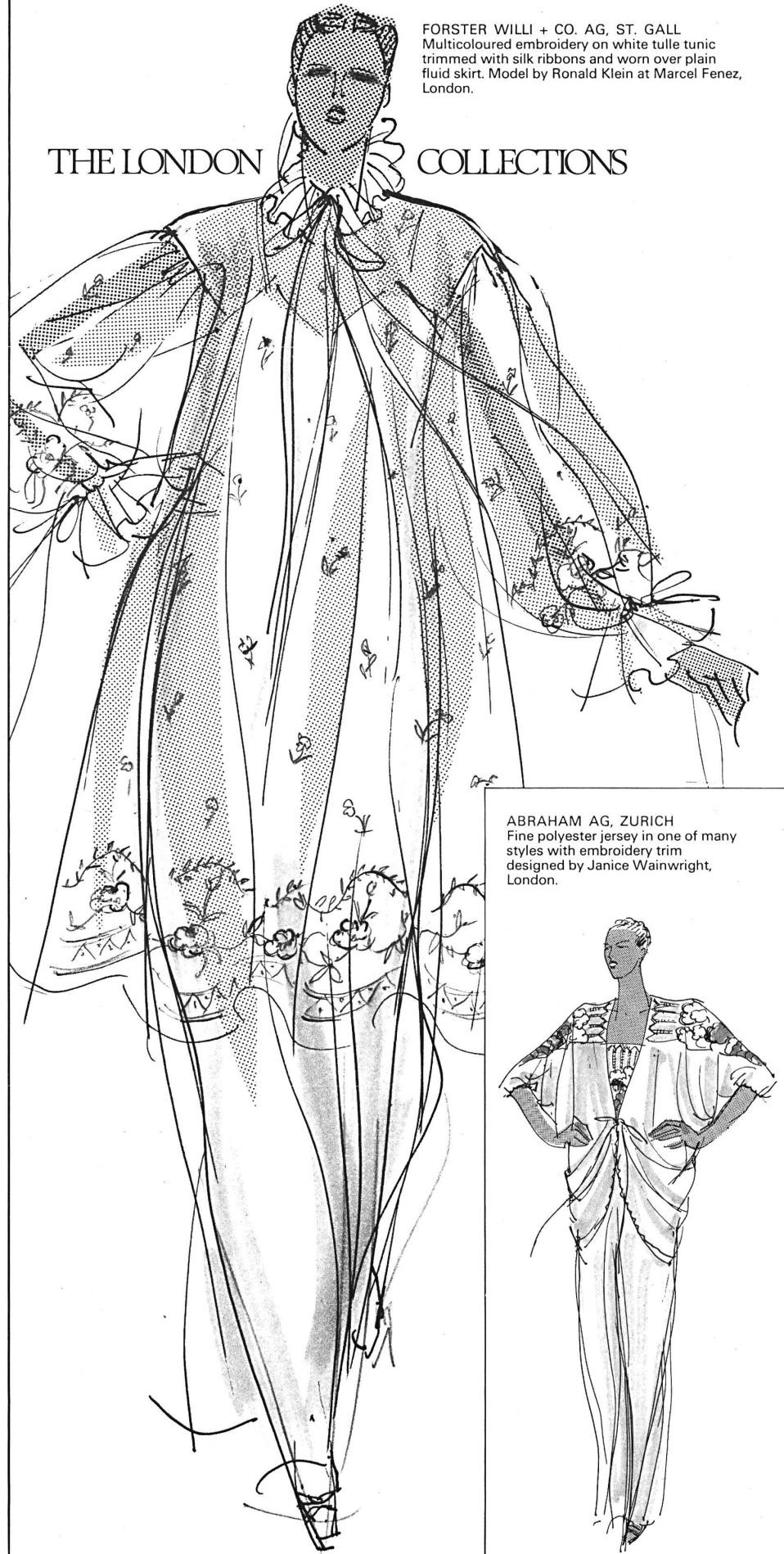
METTLER + CO. AG, ST. GALL
White pure cotton waffle piqué for skirt coordinated with white and navy coin dot clip-cord design on white voile for blouse. Model by Dorville at Michael Geary, London.



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



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



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 Garry 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



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

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

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

SPRING/SUMMER 1978



UNION AG, ST. GALL

Lily of the valley embroidery on organza in small all-over with deep border design used in several different ways in eau de Nile and in bright yellow by Anna Beltrao, London.



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