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# LONDON FASHION DESIGNERS USE SWISS FASHION FABRICS

CONCEPT + REALISATION: JOLE FONTANA

TEXT: MARIE SCOTT

PHOTOS: ERWIN WINDMÜLLER

Styling: Mike Niklaus

Accessoires: Bally, Jean Beverly, Butler & Wilson, Wolford





# MAGIC & MYSTIC

● Like some mysterious figure emerging from the mists of a magical land, a new presence is making itself felt in the dawning design themes for the 1990s, now being presented by British designers.

The presence is essentially feminine, abundant and rooted in Nature. It is seeping into the British culture, exerting an influence on the arts and effecting the very lifestyle of the British.

The embodiment of this presence is the New Woman, a mixture of old and rich traditions and of modern, educated liberalism. She has been born out of the Green Movement and will be leading families and society towards a more caring, more in tune with Nature attitude. And, as seen in the latest designs, she is to be clothed in the same mixture of old and new, in styles that emphasise a voluptuous womanliness, whilst at the same time maintaining a modern freedom.

And in their choice of materials to suit the New Woman, British designers are turning away from the crisp, hard fabrics of the 1980s decade, towards all manner of lighter, more supple, more decorative and figure flattering materials that must combine quality with environmentally friendly production.

In this, Swiss textiles have strong appeal. The leading designers have long appreciated the best of Swiss materials and now many of the new, younger names are also keen to use them. From the finest lawns for the gauzy magical creations included within the ethnic and surreal sectors, through to the most ornamented and decorative of embroidered and sequinned fabrics for the more sophisticated designs, Swiss made textiles are enjoying renewed attention from British designers at all levels.

The richness of Swiss materials at their best ties in with the new mood sweeping through the London design salons. They represent a complete swing away from the "poor" and tattered rags that have clothed the trendy London young for most of the '80s. A whole new generation is slowly awaking to the realisation that beauty is more desirable than ugly. The bizarre and the shocking, the aggressive and the macho that have ruled the London street fashion scene are retreating. For the 1990s, the New Woman is going to be proud of her attributes. She is going to want to be beautiful once more, in a natural and healthy fashion — and with a little design magic.

*C*aroline Charles

*The plain lines cut of this*

*costume do not distract from the flattering*

*feather motifs and festive*

*gleam of the brocade from*

*Abraham*



**L**indka Cierach

*A dominant net effect emphasises*

*this slender evening dress in*

*a delicate material – overprinted,*

*façonné, double organza from*

*Schubiger + Schwarzenbach*







**B**  
*en de Lisi*

*The charm of this straight, slender evening  
dress is in the asymmetry of its  
rich gold guipure embroidery from*

*Bischoff*





**H**elen Anderson

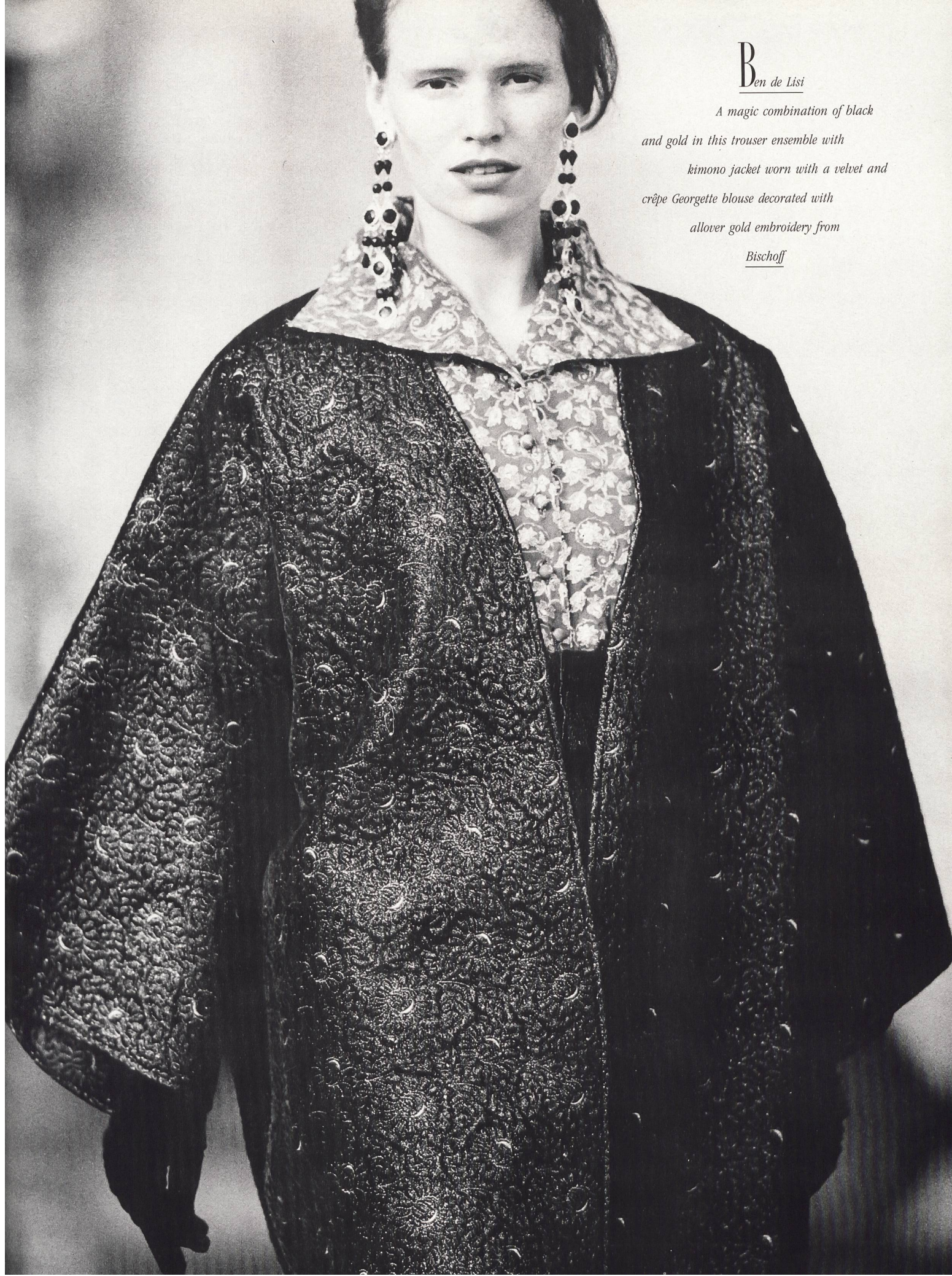
*For the really great occasion – the gleaming  
red satin of this evening dress contrasts dramatically with the clever use of black  
spachtel lace from*

*Forster Willi*

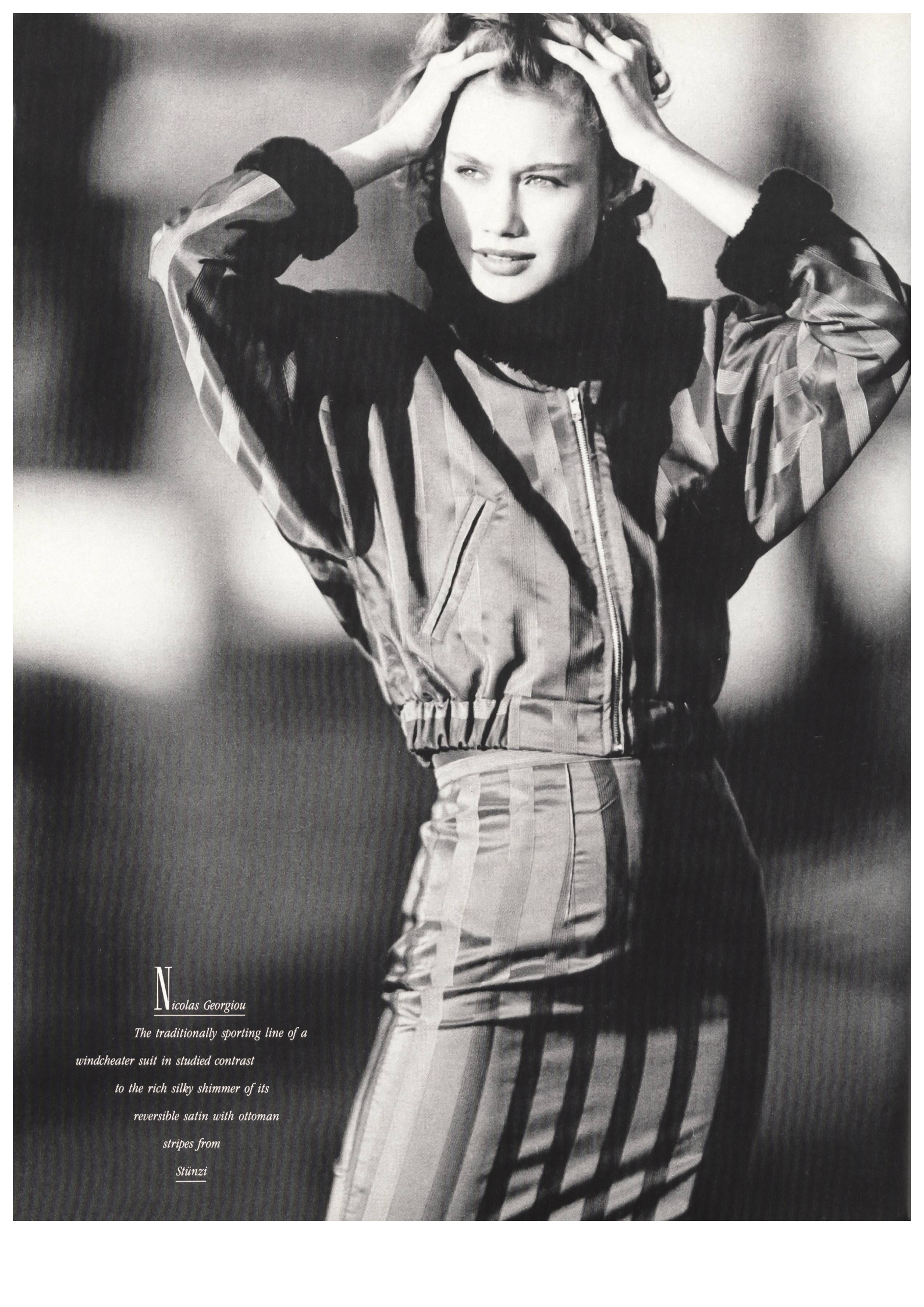


**B**  
*en de Lisi*

*A magic combination of black  
and gold in this trouser ensemble with  
kimono jacket worn with a velvet and  
crêpe Georgette blouse decorated with  
allover gold embroidery from  
Bischoff*







**N**icolas Georgiou

*The traditionally sporting line of a  
windcheater suit in studied contrast*

*to the rich silky shimmer of its  
reversible satin with ottoman*

*stripes from*

Stünzi



*O*rient + Occident

*This soft, sparkling dress sets  
the scene with a swing and its wide*

*bell skirt shows the unusual fabric to  
advantage: striped gold lamé with stretch*

*cloqué effect from*

*Weisbrod-Zürner*







**P**aul Costelloe

*The restrained absence of  
superfluous detail in the cut of this two-piece  
draws attention to the delightful  
design in fine wool print from*

*Christian Fischbacher*



**J**acques Azagury

*This delicate and flattering,  
figure emphasising cocktail dress*

*with appliqué pink petals on  
black tulle with gold embroidery from*

Jakob Schlaepfer





**H**elen Anderson

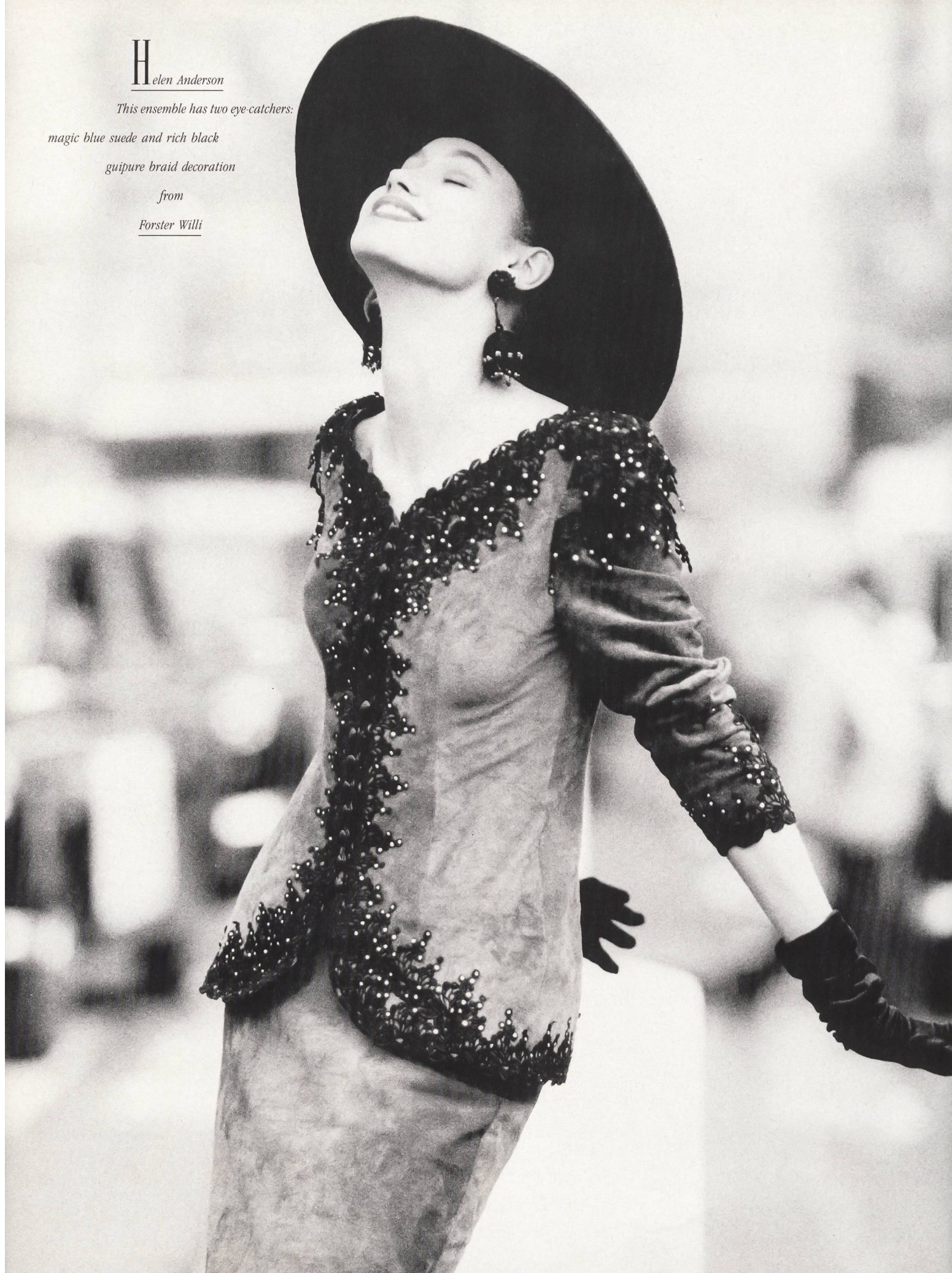
*This ensemble has two eye-catchers:*

*magic blue suede and rich black*

*guipure braid decoration*

*from*

*Forster Willi*







**A**ntony Price

*The asymmetric coils of this  
black background print with its cellophane  
effect and silk fringes shroud the figure  
giving it an air of mystery and  
seduction. From  
Jakob Schlaepfer*

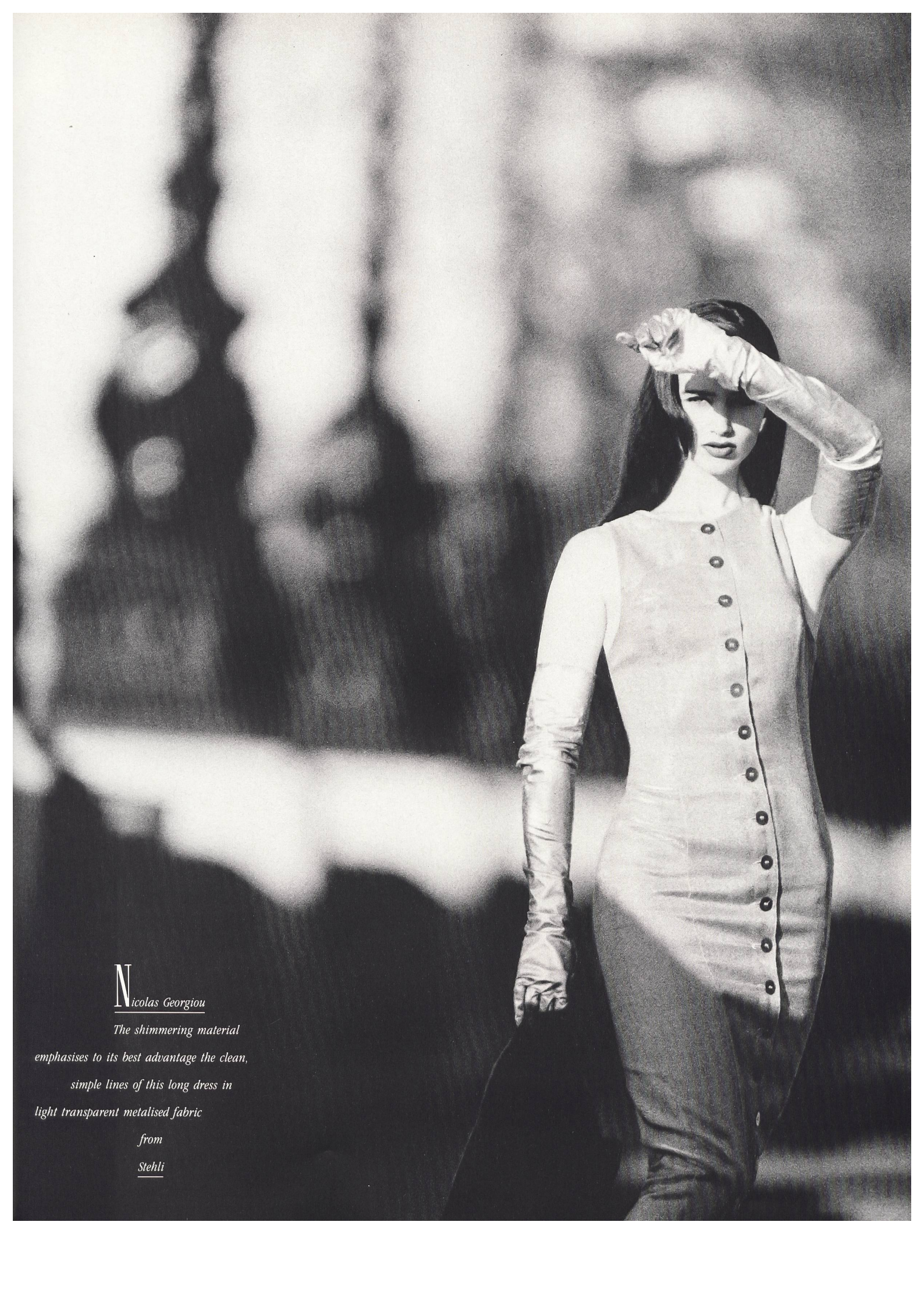


*O*  
*Orient + Occident*

*A humorous contrast between  
bare skin revealed by the cleavage and  
the decorous hood combined  
in this slender evening dress  
in parma violet ottoman from  
Weisbrod-Zürcher*







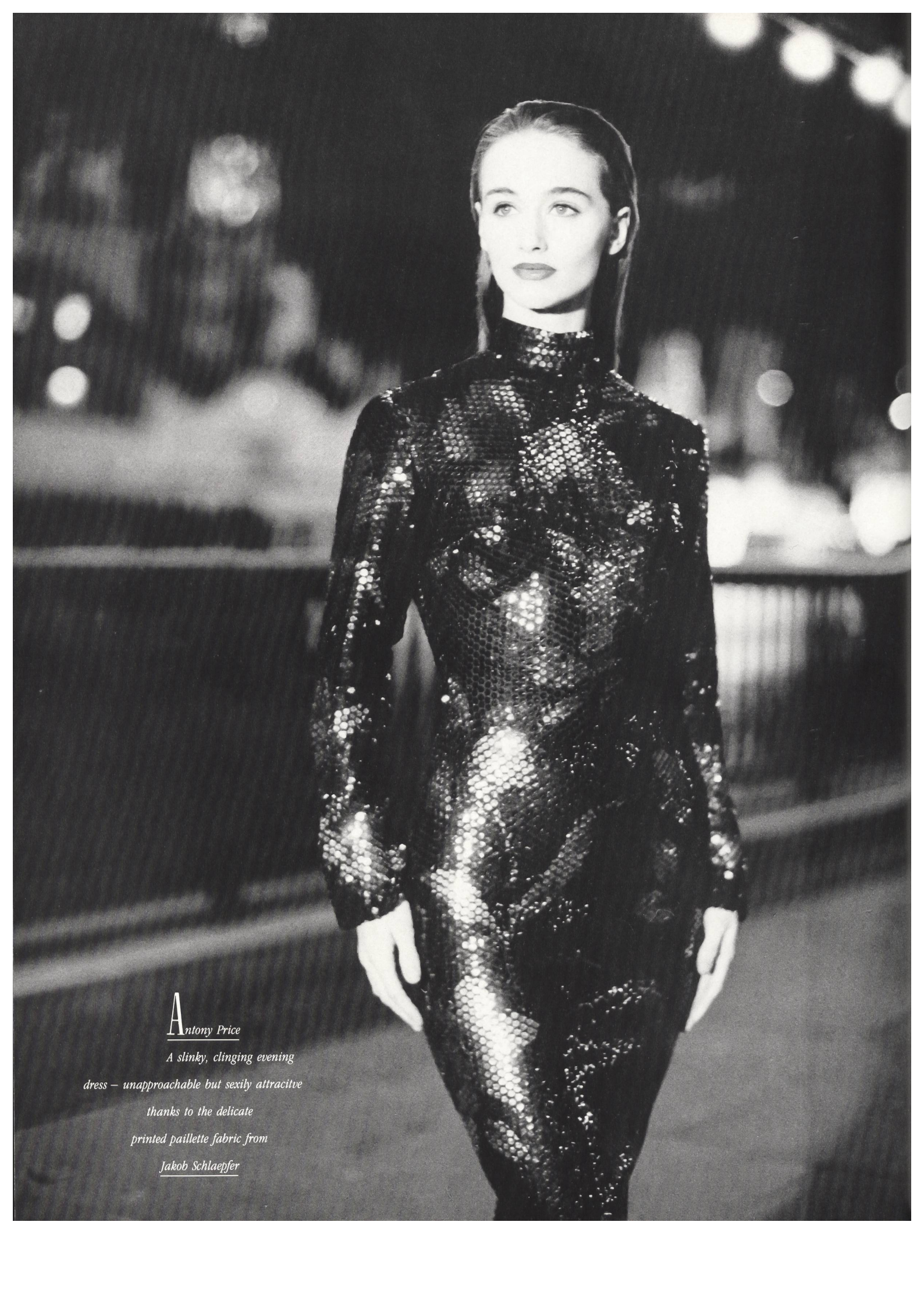
**N**icolas Georgiou

*The shimmering material  
emphasises to its best advantage the clean,  
simple lines of this long dress in  
light transparent metalised fabric*

*from*

Stehli





**A**ntony Price

*A slinky, clinging evening  
dress – unapproachable but sexily attractive*

*thanks to the delicate  
printed paillette fabric from*

*Jakob Schlaepfer*



Lindka Cierach

*Magic moments and a mystic  
mood are the qualities of this long  
evening dress in exquisite reversible  
Jacquard organza, overprinted with  
oxidized colours from  
Schubiger + Schwarzenbach*

