

London letter

Autor(en): **Macrae, Margot**

Objekttyp: **Article**

Zeitschrift: **Swiss textiles [English edition]**

Band (Jahr): **- (1963)**

Heft 4

PDF erstellt am: **25.05.2024**

Persistenter Link: <https://doi.org/10.5169/seals-798685>

Nutzungsbedingungen

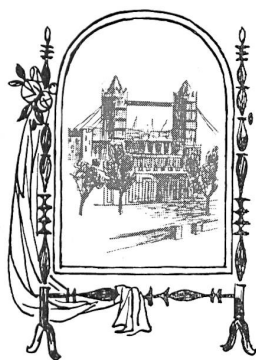
Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

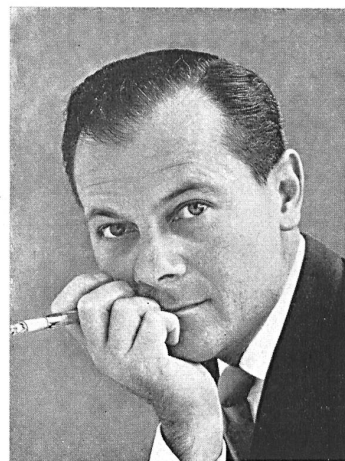


London Letter

JOHN CAVANAGH

John Cavanagh was born in Ireland in 1915. Educated in London, he quickly decided to follow the fashion field, and began his new highly successful career in the workrooms of the late Captain Edward Molyneux, in the time-honoured tradition of picking up pins, eventually to become the great designer's chief assistant. Balmain of Paris was the next step upwards, again as chief designer, and this influence is felt to this day. With great singleness of purpose however, Cavanagh worked towards his big objective, his own Couture House in Mayfair — this he achieved in 1952.

Now — John Cavanagh, a handsome, impeccably dressed man, is well established as one of England's great names in couture — the highlight of his chosen career the invitation by Princess Marina to design her daughter, Princess Alexandra's wedding gown — now past history, but the accolade to the establishment of a great name.



Town and Country

The town and country look which emerged in the international collections recently shown as a prelude to autumn-winter 1963/1964 suits London life down to the ground. The tweedy look, gillie tie shoes, Robin Hood velours, muffled warmth, fur tunics, imaginative woollen stockings, knee-high boots, long vivid mohair evening coats, long at-home hostess dresses in rich warm fabrics — all contribute to the enjoyment of what is sure to be another long cold winter — and excitement takes over at six o'clock, when the great couturiers permit all lovely ladies to be even lovelier in rich brocades, cloqués, exquisitely beaded boleros over slim ankle-length skirts, furs worth a king's ransom, little black dresses with plunging necklines which belie the virgin look of daytime, elegant long hostess and dinner gowns in stinging colour.

This season the choice is there to be made — the ten well-known designers of the Incorporated Society of London Designers have certainly done it once again (Ten Designers only — one missing from the former « top eleven » — the beloved Victor Stiebel, who has retired owing to ill health). English designers are masters of tailoring, and with the suits moving close to the body, and yet another school of seemingly casual two-piece day suits, coats which demand line and balance, fur which needs knowledge to play it the safe way in « way out » handling, they are on their own home ground, especially as the beautiful tweeds and heavier woollens advance in fashion.

John Cavanagh showed a keen eye for impact of blind-dyeing colour, his love affair with hot Mexican pink continuing, while his training of seven years in Paris showed him true to his great flair with blacks — Cloqué, brocade, and again the wonderful Swiss embroideries which he uses with such skill. He told me: « Each season I use some Swiss embroidered fabrics in the collection for a group of models. I enjoy working in these materials, especially in the silk organdies and tulle which are so wonderfully produced and so uniquely designed ».

One lovely tunic dress drew applause as the model entered, sheer ebony by Forster Willi with a field of tiny green daisies scattered as in a meadow, a tiny fashionable bolero and black satin tie giving it extreme simple ele-

FORSTER WILLI & CO.,
SAINT-GALL

Broderie de marguerites vertes
sur fond noir
Green daisies embroidered on
black ground
Modèle John Cavanagh,
Londres





« RECO »,
REICHENBACH & CIE S. A.,
SAINT-GALL
Batiste « Minicare » brodée / em-
broidered / bordado / bestickt
Modèle Baker Sportswear, London

gance — another, a Forster Willi embroidery which is so beautiful that it is class personified, was a short dress with a black patent belt. Cavanagh knows in his expert way that the superb Swiss embroideries need little embellishment — but superb cut.

Michael, the other charming Irishman in the top ten, was at his best in this sporting look for the coming winter. He uses black suede to sculpt a simple shirtwaister

dress and covers it with a chasuble jerkin in superb tiger skin. His suits are masterpieces of cutting, and there is always something one simply longs to add to one's own wardrobe.

Hartnell, always the master of his field — luxury plus — for the « dolce vita » set, and the aristocracy of England. The royal dressmaker, in a season of furs of every conceivable type, went all the way with a gorgeous black

Crêpe de coton suisse
 Swiss cotton crêpe
 Modèle Hardy Amies, Londres
 Photo Hans Wild

velvet dinner gown with sleeves of white mink — and another, a black velvet evening coat dazzled with an entire skirt of the same rich fur.

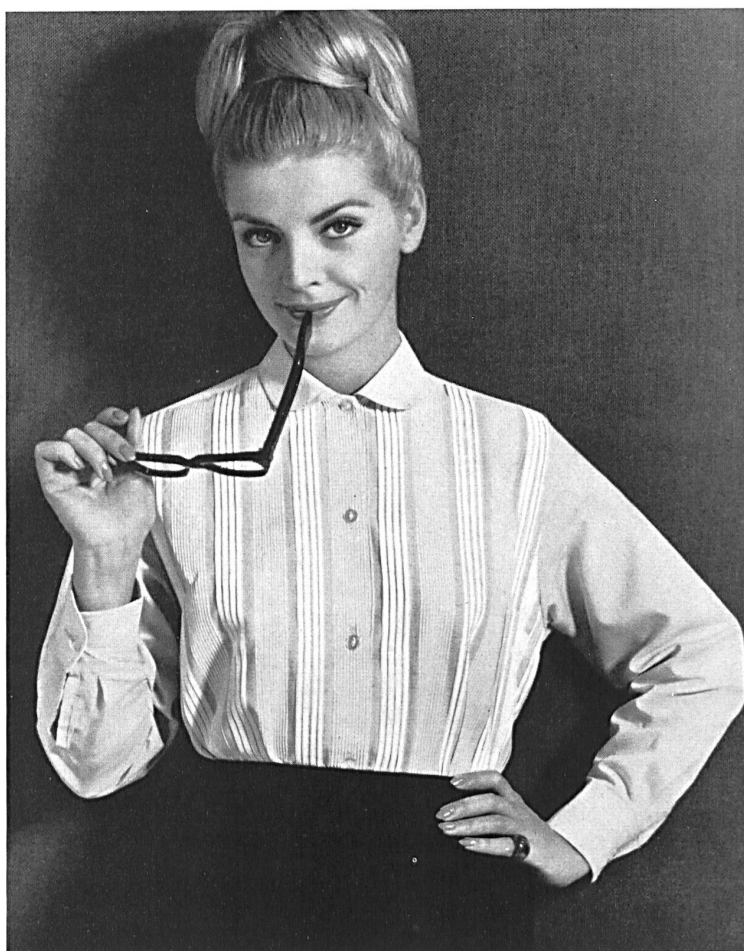
Mattli, the well-known Swiss-born dressmaker, showed his spun sugar choice of colour in pink guipure lace (Swiss of course) and his tiny beaded boleros were the prettiest around.

Ronald Paterson, Scots born, and said to be the youngest of the London Ten, showed a young look, swing and swagger, topees, fur hats, cowboy boots, but lit up for night, in blazer cut jewel embroidered mink-trimmed jackets. Highlight, a mouth-watering group of bon-bon coloured chiffons for the Swing and Bossa Nova fans of London's nightlife.

Hardy Amies, well established in so many fields of fashion that his name is a big one, is well at home, completely at ease with his handling of the luxury look. His tweeds, colourful newcomers in a blend of sometimes as many as forty colours, long vivid shirtwaisters for the fashion-conscious hostess, led up to furs dyed green or orange to match his coats in warm lush fabrics.



Chapeau de cocktail en velours noir et mouchoirs de guipure de Saint-Gall
 Fantasy cocktail hat in black velvet and St. Gall guipure handkerchiefs
 Modèle de Peter Shepherd, Londres



Devant de blouse en coton suisse à plis; se fait sur fond rose, gris, tan ou bleu
 The shirt front is made in Swiss tucked cotton on either pink, grey, tan or blue ground
 Modèles James Pierce, Londres

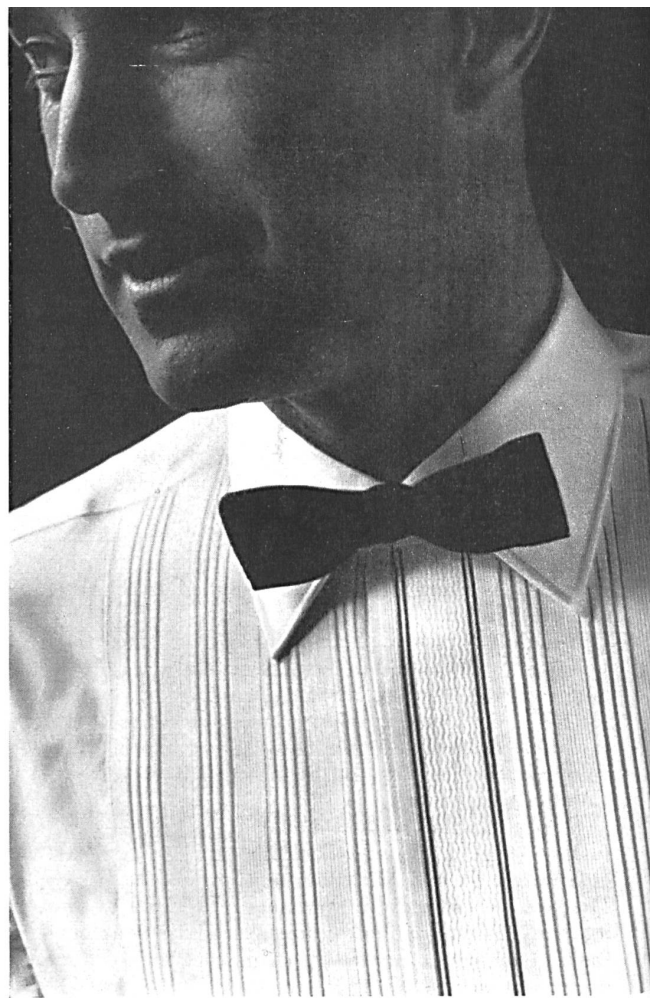
Coton plissé suisse
Swiss cotton plissé
Modèle Le Roi, Londres

Add to all this luxury sets of sables from neck to hem, coats and cloches of Somali leopard, pullovers of zebra, all the minks to broadtail shirtdresses, the zany furs of kangaroo from Australia to Mexican rabbit dyed pale pink — and you have the picture as presented by our leading London designers.

And I predict that so fascinating have at-home garments become, so adventurous the horizon, that entertaining at home is due for a big upswing. After all, its at home that a woman can unearth her inhibitions — and clearly, this is the way designers want it.

Generally, on the international scene, I have noticed a great deal of Hollywood influence — in the Carole Lombard trousers in velvet — and this is of interest — of unlined lace — the Garbo rage which is now packing them in at movie theatres in Rome, London and Paris — many of this season's fashions are shown in these movies of over twenty years ago — the chasuble, the Robin Hood hats, the thigh-high boots, the flowing hostess gowns, the Garbo bob, which the great hairdresser Alexandre recreated this season in Paris.

Margot Macrae



STOFFEL S. A., SAINT-GALL
Tissu « Aquaperl » / fabric
Modèle Drivay



STOFFEL S. A., SAINT-GALL
Tissu « Aquaperl » / fabric
Modèle Telemac

