

# Swiss Italia

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# SWISS Italia

Skirt lengths are the big news of the Italian "haute couture" collections for the spring/summer 1970. In fact, of the 30 couturiers who have just presented their collections in Rome, only very few hesitated to drop the hemline from mini length down to the ankle. This new length, strongly hinted at in the two previous collections, has finally taken over, especially because it is closely bound up with two new silhouettes: the vertical, fitting neatly between two parallel lines (Valentino, Antonelli, de Barentzen, Forquet, Lancetti) and the bust-moulding line flowing down into a skirt flaring out corolla-like (Carosa, Sanlorenzo). Pleats are a constant feature of the latter style. The light fabrics used often give an air of great suppleness, a soft, loose line. Frequent use is made here of chiffons and georgette crêpes for sun-ray pleats or pleated insertions (Capucci, Galitzine, de Barentzen). Wide, flat pleats emphasize the cut of certain skirts of suits: this season saw in fact the revival of the suit in its traditional style. At Valentino's, several skirts, looking straight and rigid, open at every step: beneath a black minidress, sometimes spangled. Another theme recurring frequently, especially for the evening, is the extensive use of ruching and swirling flounces: an absolute novelty at Mila Schoen's whose collection—with the emphasis on details carried to the point of exaggeration—keeps a completely personal character all its own. She is the only one who has had the courage not to relapse into the retrospective, although her series of creations in white jersey with long fringes—a re-invention of the "tango" style—drops level with the calf and even as low as the ankle. This couturière, reviving the fashion for skirts and blouses, is—with a very few other big names of couture—extraordinarily successful in giving a chic look to these outfits: her

famous ribbed blouses being enriched this season with guipure yokes. In the fabrics there are mainly woollens with positive-negative micro-designs, self-toned tricoloured knop-wools, satiny wools and above all many prints oscillating between the decorative arts and futurism, some even going back to the "Bauhaus" style. Among the silk prints, the "hawk feathers" in delicate shades of powder pink and beige (de Barentzen) have met with very great success, as well as polka dots, that old favourite with its perennial charm. The new sanded crêpes, chiffon prints and above all the mat-satiny silks (small checks) are often used for more formal dresses. This season however designers are showing a quite special interest in Swiss embroideries, whose ever wider range offers, for the evening, sumptuous solar creations dissipating the mists of austerity hovering over the "1935 revival". Among the creations in the limelight: Carosa's cigarette-line lovely white dresses whose pleats are held back by several layers of ruched broderie anglaise; the sumptuous grand gala coats of Mila Schoen in gobelin embroidery; the three-dimensional cut-out with several rows of tassels with giant pearls giving sound effects, for Barocco's pink pyjamas; André Laug's little casual dress in embroidered and cut out salmon pink leather; the mosaic in multicoloured polyvinyl for Galitzine's prize model; Mila Schoen's series in jewelled embroidery, that is to say St-Gall spangles cut out and enriched with lozenges with onyx glints. But we could go on quoting for ever. And we would also have to mention the materials used which—as soon as we depart from the traditional—are those used in modern art, plastics, and fabulous jewels, which make Swiss embroideries the richest in fantasy and the most modern in the world.

Jole Rota

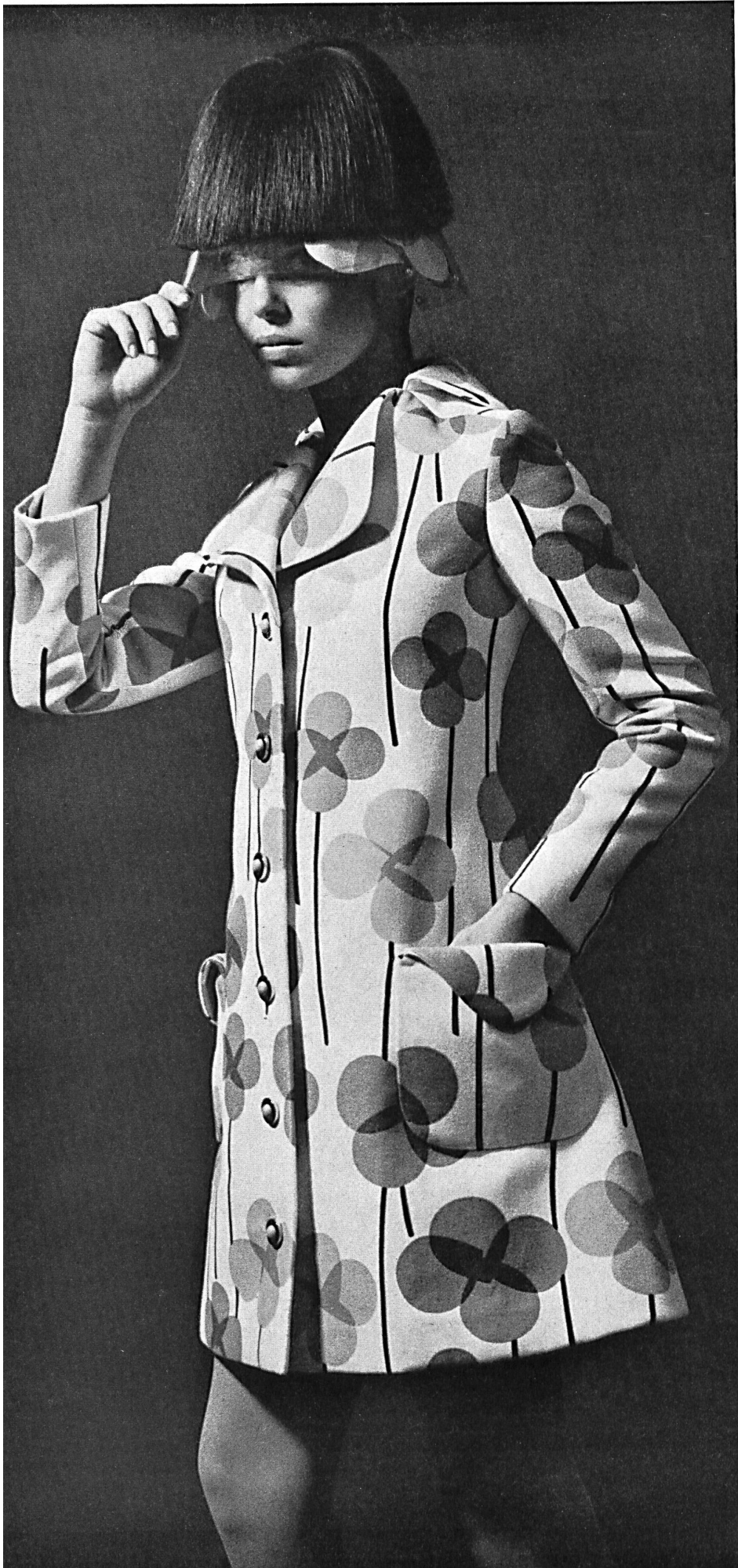
*Swiss embroideries  
and fabrics  
head due South  
for a fashion meeting  
point of two nations...  
giving birth to new ideas  
and stylings...  
It's a memorable mix.*

BAROCCO, ROME  
Three-dimensional cotton embroidery  
on organdie,  
decorated with plastic balls, by  
FORSTER WILLI & CO., ST-GALL





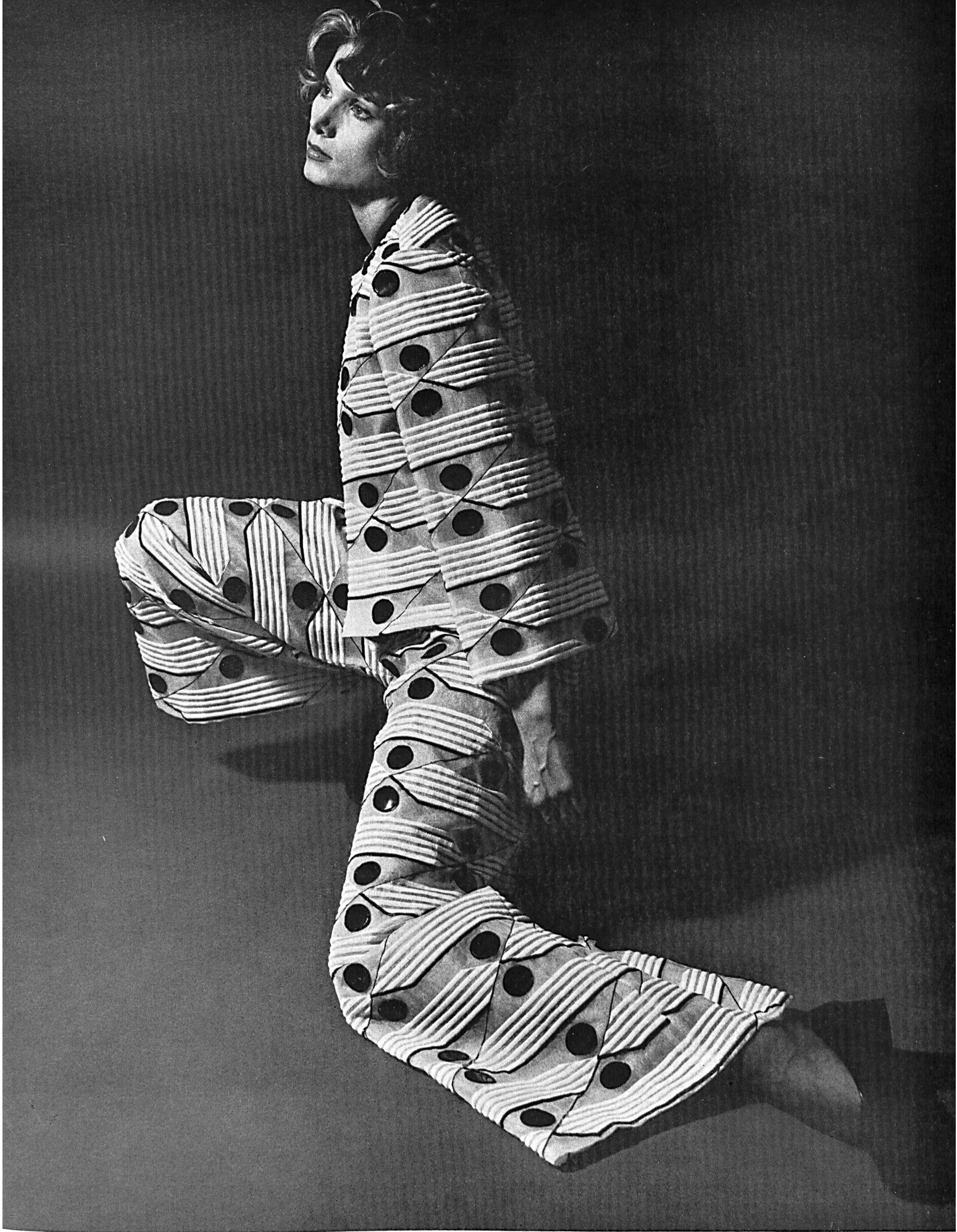
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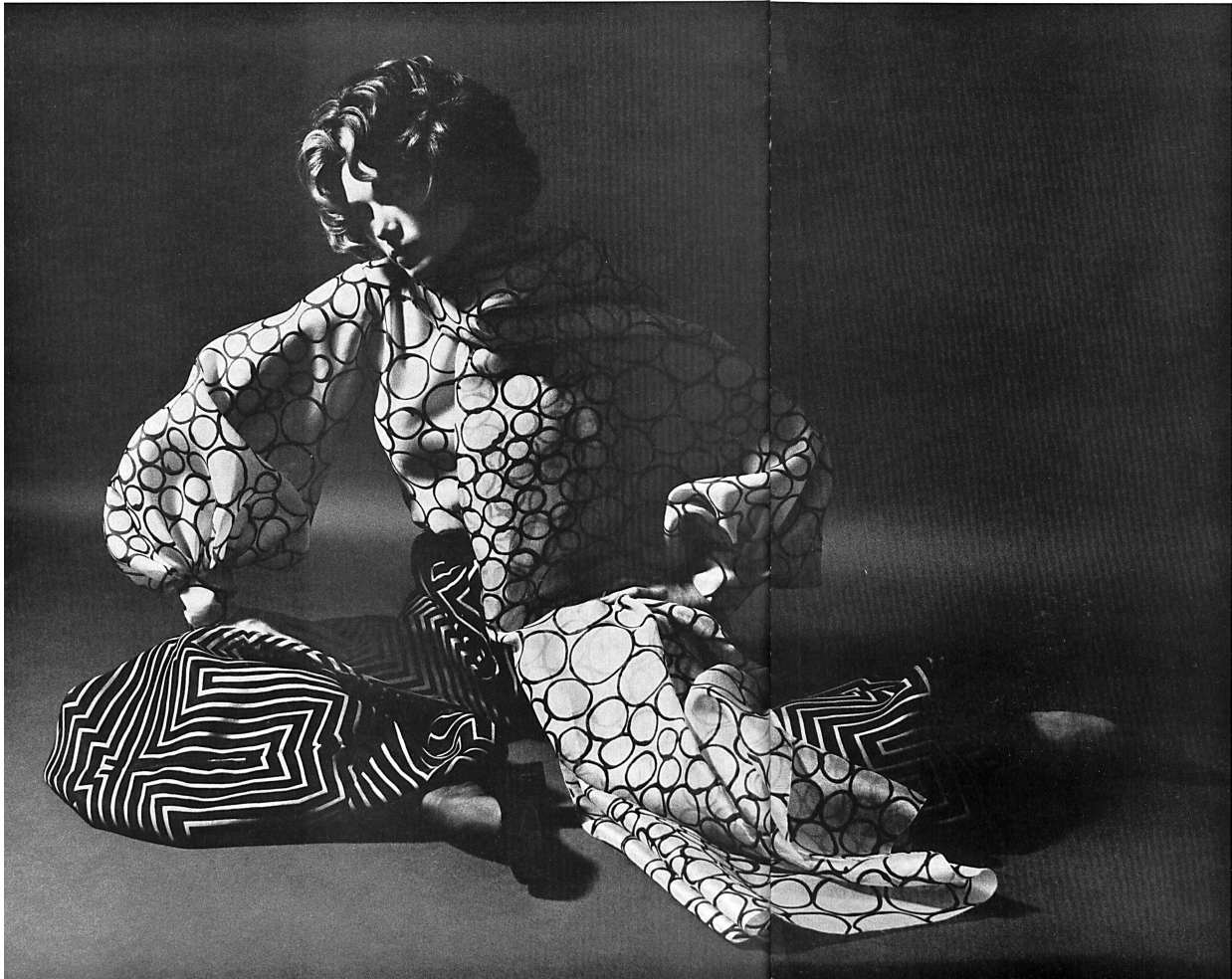


◀ *BAROCCO, ROME*  
*Triple cotton print by*  
*FISBA DE SAINT-GALL*

▶ *IRENE GALITZINE, ROME*  
*Silk organza with Crimplene® embroidery*  
*and applications in plastic by*  
*FISBA DE SAINT-GALL*







IRENE GALITZINE, ROME  
Silk organza print by  
FISBA DE SAINT-GALL







# SWISS italia



◀  
**BAROCCO, ROME**  
*Filmy organza with cotton  
and gold lamé embroidery by  
FORSTER WILLI & CO., ST-GALL*

◀◀  
**CAROSA, ROME**  
*Filmy flounces  
in dainty cotton lace by  
FORSTER WILLI & CO., ST-GALL*



# SWISS italia



◀ **MILA SCHOEN, MILAN**  
*Multicoloured embroidery  
on two-toned organza ground by  
FORSTER WILLI & CO., ST-GALL*

▶ **TIZIANI, ROME**  
*Silk organza  
with appliqued flowers by  
FISBA DE SAINT-GALL*







# SWISS italia



◀ **ANDRÉ LAUG, ROME**  
*Spangled embroidery on chiffon by  
JAKOB SCHLAEPFER & CO. LTD., ST-GALL*

▶ **IRENE GALITZINE, ROME**  
*Cut out spangled embroidery  
on Chiffonyl with jewels by  
JAKOB SCHLAEPFER & CO. LTD., ST-GALL*

**MILA SCHOEN, MILAN**  
*Cut out spangled embroidery with jewels,  
on organza, by  
JAKOB SCHLAEPFER & CO. LTD., ST-GALL*



