

Gina Fratini

Autor(en): **Greta, Sitek**

Objektyp: **Article**

Zeitschrift: **Textiles suisses [Édition multilingue]**

Band (Jahr): - **(1971)**

Heft 5

PDF erstellt am: **11.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-796529>

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.



gina Fratini

one of England's leading fashion designers of today, finished her studies at the Royal College of Art 12 years ago. She started her career as assistant theatre designer and wardrobe mistress with Katherine Dunham and this work took her all over Europe and the United States. On her return to London 4 years ago, Gina was undecided in what to do. Gerald McCann a friend from the Royal College of Art and already an established designer, persuaded her to create a collection and this was promptly bought by a London fashion firm. Now Gina, in private life married to Scottish comedian Jimmy Logan, has her own business at 21/23 Great Castle Street, London, W.1. where she works with a staff of 9 and also employs some out-workers. "I want to remain small" she told me, "but I am interested in export and should like to sell to Europe".

Gina Fratini's dresses are selling well in the United States. In England, Princess Margaret fell in love with one of her models and bought it off the peg. Afterwards, the Princess had some other dresses specially made for her by Gina Fratini. For the film "Stop the World I want to get off" Gina designed the clothes for the entire production.

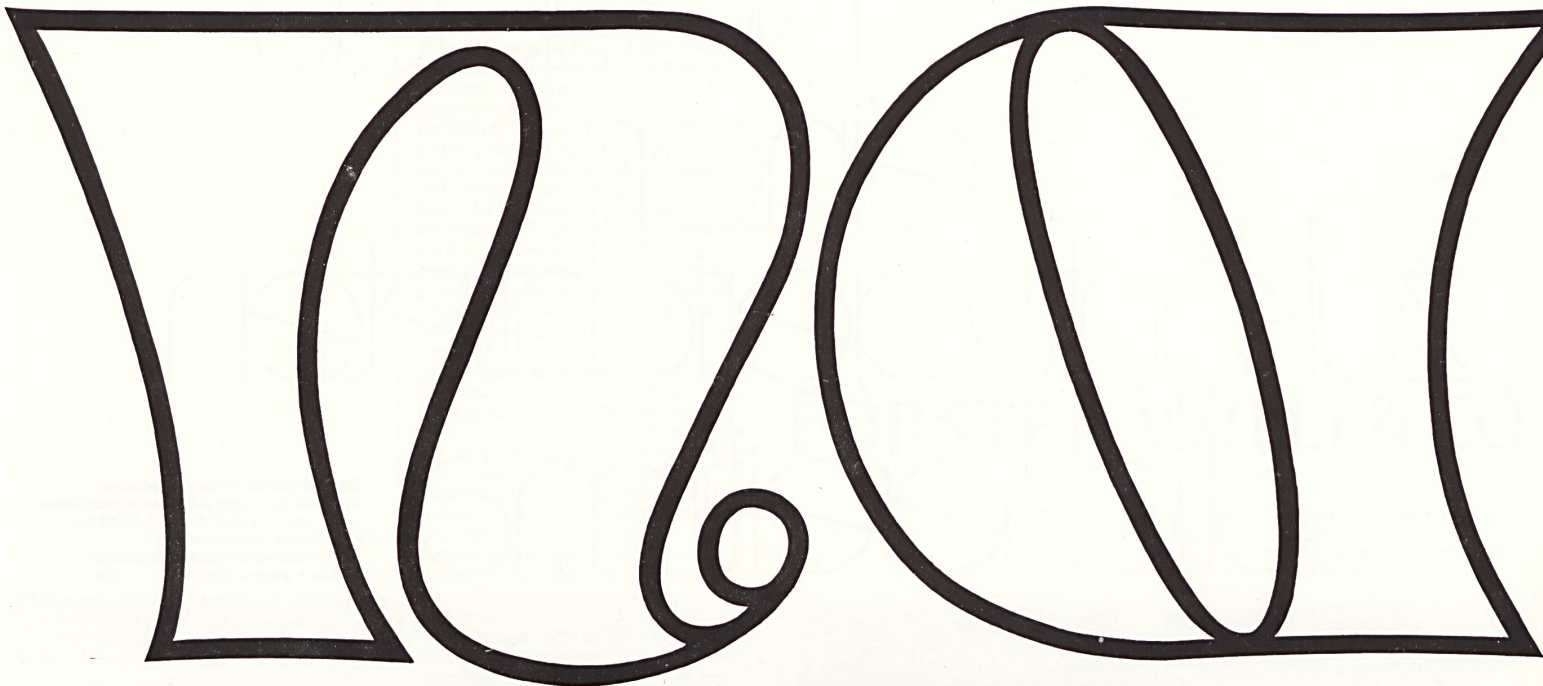
All the designs have her individual handwriting—feminine with simple

prettiness—so right for the current swing back to the romantic mood in fashion. She likes to mix different, floating, quality fabrics in soft colours and combines different prints for long informal milkmaid dresses with aprons and billowing sleeves, often matching under-skirts in peasant style. Gina loves Swiss fabrics and makes lavish use of them again in her current

collection. "There aren't any strict rules to fashion any more" said Gina, "now it is more a case of—does it suit me? Women should be individual—do their own thing but try to look their best all the time, whatever the odds". As a member of the newly formed Designers Group, Gina Fratini showed her collection during the British

Fashion Export Week in London in the Autumn of 1970. Other designers showing in this group included Annacat, Caroline Charles, Christopher McDonnell, Hilary Floyd, John Bates at Jean Varon, Mary Quant, Ossie Clark and Alice Pollock, Rosalind Yehuda and Thea Porter.

Greta Sitek



Romantically ruffled décolleté dress using three fine cotton fabrics by FISBA DE SAINT-GALL



Exquisitely feminine "shepherdess" dress with a frilly apron in various printed cotton fabrics by FISBA DE SAINT-GALL