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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.

Caroline Charles

The plain lines cut of this

costume do not distract from the flattering

feather motifs and festive

gleam of the brocade from

Abraham

Lindka 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

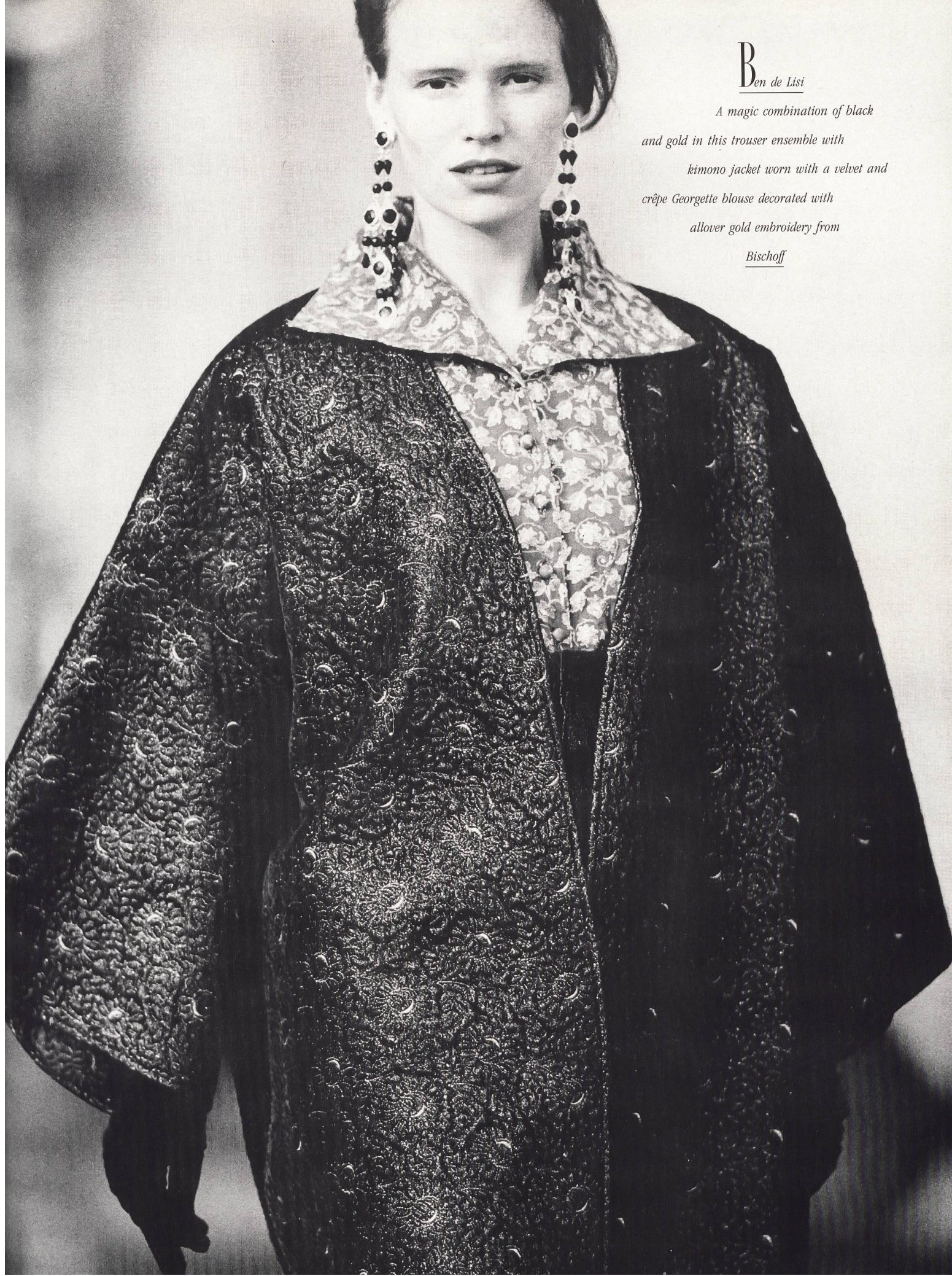


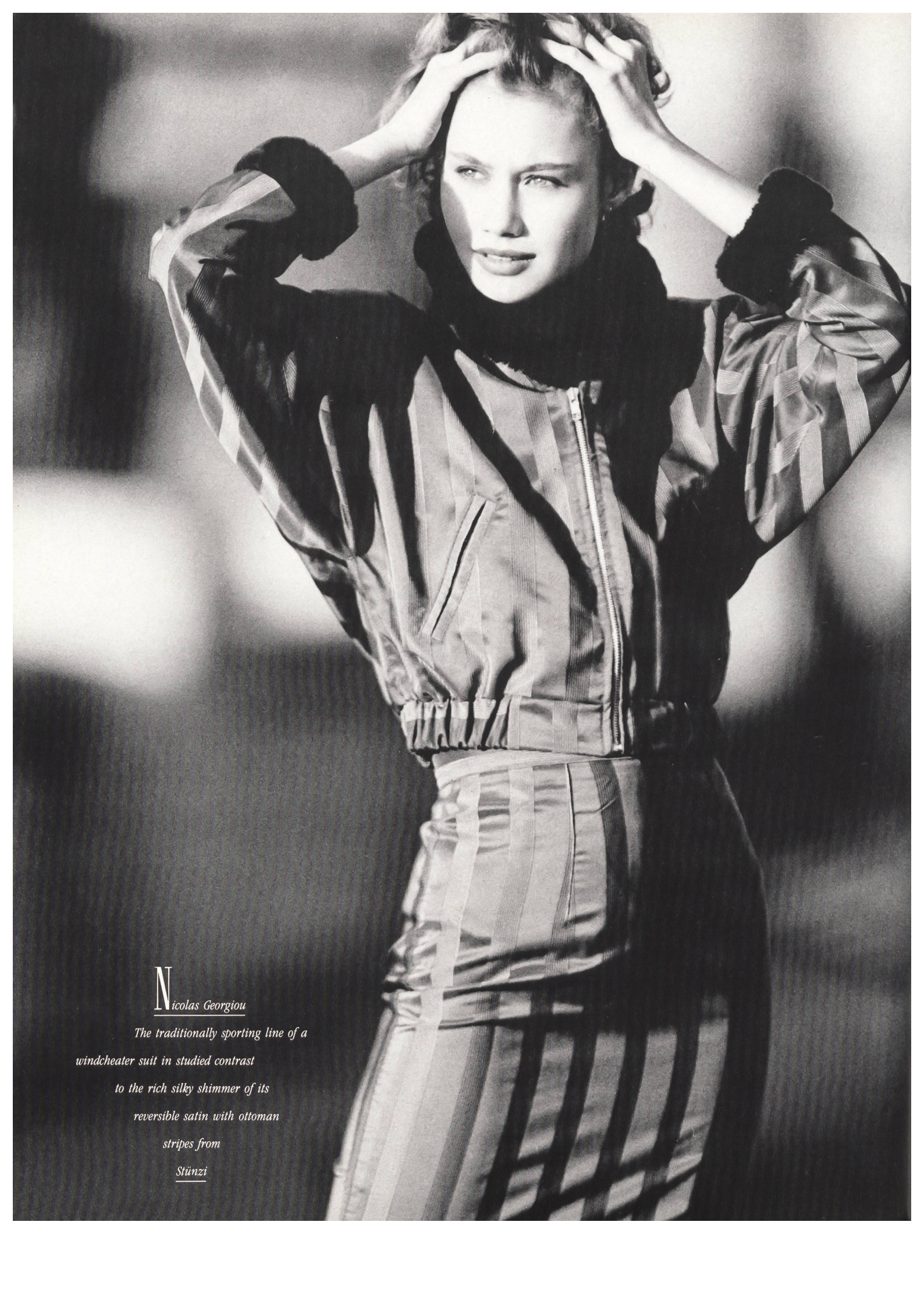
Helen Anderson

*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*





Nicolas 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



A black and white fashion photograph of a woman with short, wavy hair, looking off to the side. She is wearing a dark-colored jacket with a light-colored, intricate pattern of swirling lines and circular floral motifs. The jacket has a high collar and a buttoned placket. Her hands are positioned near the bottom of the jacket, one resting on the fabric and the other slightly raised. The background is a soft, out-of-focus light gray.

Paul 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*

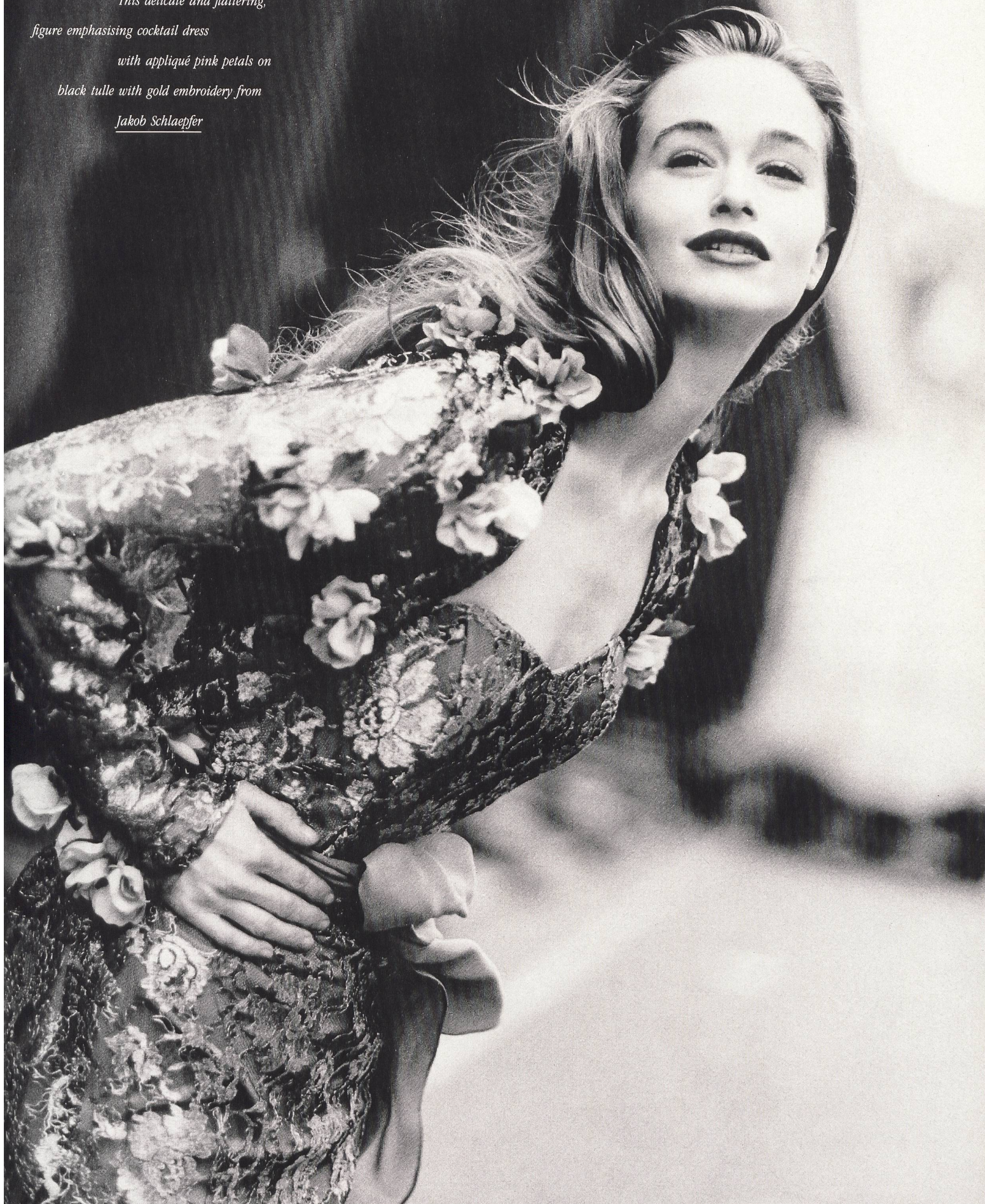
Christian Fischbacher

Jacques Azagury

*This delicate and flattering,
figure emphasising cocktail dress*

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

Jakob Schlaepfer



Helen Anderson

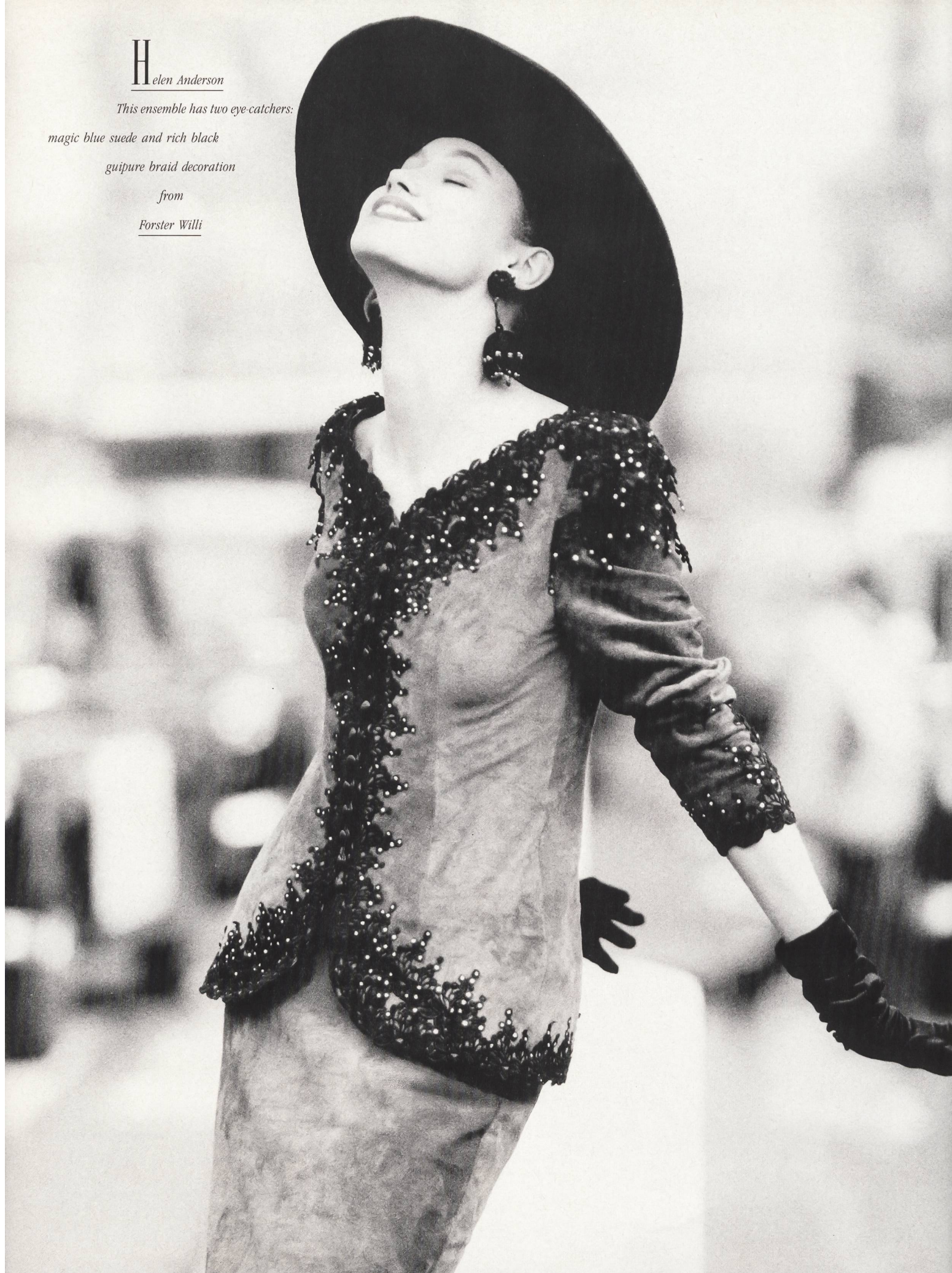
This ensemble has two eye-catchers:

magic blue suede and rich black

guipure braid decoration

from

Forster Willi





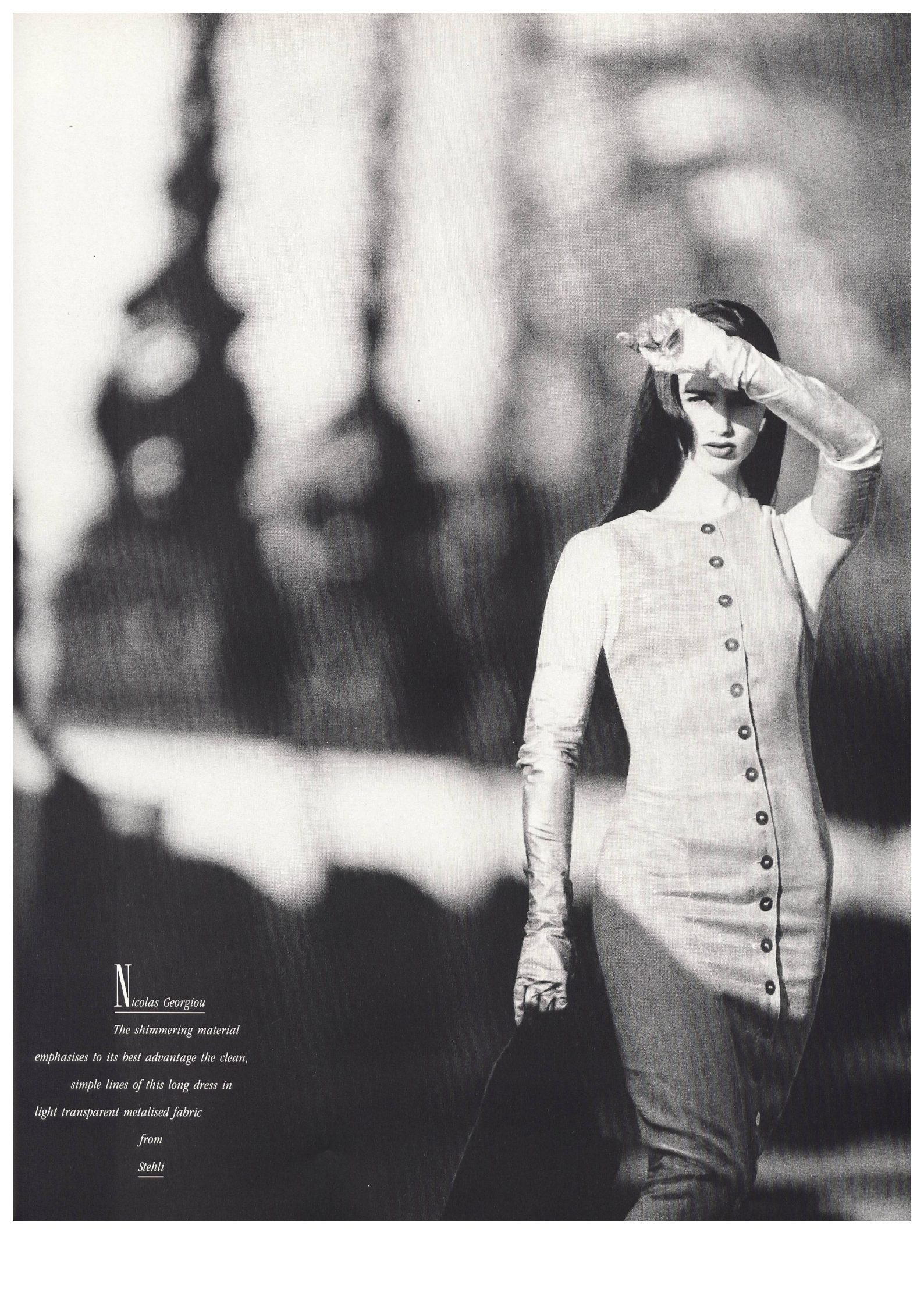
Antony Price

*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*





Nicolas Georgiou

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

from

Stehli



Antony 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*

