

# Molyneux -- and His Fashion Philosophy -- Return to Paris

By PATRICIA PETERSON Special to The New York Times

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## Molyneux—and His Fashion Philosophy—Return to Paris

By PATRICIA PETERSON  
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PARIS, Feb. 1.—Captain Edward Molyneux straightened his beige tie and then walked calmly into a cream-colored salon today to watch the first collection he has done in 14 years.

The audience — including many women who had never seen a Molyneux dress before—cheered his return. The 70-year-old Irish-born couturier, who influenced fashion from the nineteen-twenties until his retirement, leaned back on a low tweed divan. He looked at home. His new salon is at 5 Rue Royale, the same building where his couture house existed until November 1950, when he retired because of failing eyesight.

Although Molyneux's new collection may not change the course of fashion in 1965, his clothes project a point of view that is uniquely his.

Captain Molyneux's philosophy—it does not matter how long ago he evolved it—means tailored suits with custom details and easy, bias-cut dresses.

Old friends shared his high

spirits this morning. Coco Chanel sent a huge bunch of white tulips. Allison Settle, editor of British Vogue from 1929 to 1938, sat in the place of honor on the Captain's right. Sheila Wetton, a Molyneux model for 16 years, was nearby.

The mannequins' skirts were two and a half inches below the knee. Molyneux stands by what he felt in 1928, when he called knee-length skirts an "absolute vulgarity." Like Chanel, who also showed long skirts in her collection last week, this hem represents an opinion. It is not a cause for alarm.

The classic touches that Mainbocher provides in New York were here. Soft tweed suits with neat jackets cut close to the body showed a series of silk-smooth tailored blouses in stripes or flowered prints. The blouses, which tied at the neck or had high surplice closings, had a crisp new look.

Except for a wide-pleated gray skirt worn with a yellow jacket, Molyneux's smooth skirts stayed close to the hips. Coats were generous; many had split panels. His

famous polka dots turned up most often on coat linings.

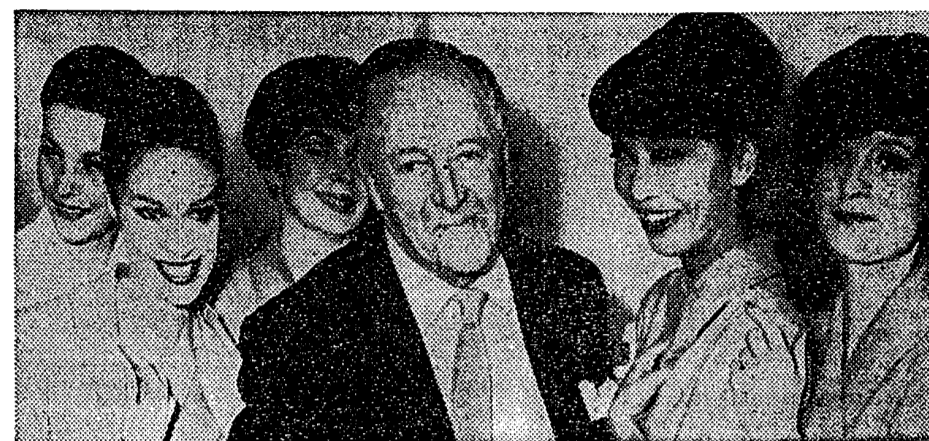
Molyneux dresses — which once made every well-dressed woman long to look like Gertrude Lawrence — still have their softness based on bias cut. Many of the ones shown today had the same prim touches he made so chic—white collars and cuffs, white details on navy. Navy and beige—two of his favorite colors—appeared often.

Narrow belts were important. They curved around the body looking as if they, too, were bias-cut.

Among the dresses that will send out Molyneux's special message is a long black bias-cut crepe with kimono sleeves going down to the knuckles. It wrapped softly to one side.

For daytime, his models wore a single-strand choker of fat pearls and high-heeled beige shoes. With evening dresses, they had bright baguette necklaces and earrings.

Molyneux's new collection is a special kind of ready-to-wear that only foreign store buyers can order. It is believed, however, that if enough private customers come forward, Captain Molyneux will happily become their couturier again.



United Press International Cablephoto

Edward Molyneux is surrounded by his models after first couture show since 1950.

Gertrude Lawrence was dressed by Molyneux for role in "Private Lives" in 1931.



Lynn Fontanne, who wore many gowns by Molyneux, posed in this for Vogue in 1948.



Molyneux's blouses had a crisp new look. He showed silk shirts that had cuffed sleeves for wear with tweed suits.

Right: A typical daytime suit in oatmeal tweed had tailored jacket and slim skirt. The coat is flared.

Molyneux was famous for his bias-cut dresses. His new one is in black crepe with tassels down side.

Molyneux's show ended with a group of sheer, draped silk jersey evening gowns with pants.

Sketched in Paris by Tod Drax for The New York Times