



the avengers

Introducing

AVENGERWEAR

designed by

PIERRE CARDIN
for
John Steed

ALUN HUGHES
for
Emma Peel

For Him: Debonair Masculinity
For Her: Dangerous Femininity

PIERRE CARDIN is a Paris designer of men's wear whose line is very much in harmony with the Regency elegance associated with Steed.

Emma Peel's new designer, ALUN HUGHES, is a Shropshire-born graduate of the Royal College of Art. He has hitherto worked privately for clients in showbusiness (including Diana Rigg, who introduced him to ABC).

Although Britain does not yet have colour television, countries that do, such as the United States, are able to see the new AVENGERS fashions to an advantage denied other viewers. Against sets specially designed to show off the clothes, both Steed and Emma have gorgeously-hued plumage, so that the screen comes alive with carefully planned colour whenever THE AVENGERS is on the air.

Guiding principle of the brief given Mr. Hughes by the producers of THE AVENGERS was to make Emma elegant and feminine, but dangerous. Alun Hughes has interpreted this as Feminine and Feline: his Emma in day or evening clothes looks beguilingly innocent and charming, but is capable of delivering a knockout blow to the unsuspecting villain.

The clothes worn by Emma Peel for strenuous action, hitherto known as 'fighting suits' have been taken a step further by Alun Hughes. His 'action suits' (which he calls 'Emmapeelers') are in stretch Crimplene and jersey, with a recurring motif of buckles, links and braiding, but they differ from previous AVENGERS 'fighting suits' by having bootees of the same material to give an all-in-one effect from throat to toe.

"In her Emmapeelers", says Mr. Hughes, "Emma is like a cat in the night, prowling silently on her secret assignments, ready to strike at anyone who challenges her". To enhance the feline effect, Mr. Hughes has also designed several fur coats, including one with a tiger motif. Emma wears boots only with her trouser suits or in a blatantly theatrical manner at highwayman length. She has very little leather, but lots of glove-soft suede in coats, trouser-suits and co-ordinates which alternate skirts with bermuda shorts.

Bermudas are also used in floating chiffon for short evening dresses, and there is a strong Mata Hari feeling about the gorgeously coloured silk and chiffon dresses and lounging pyjamas, with echoes of art nouveau and World War One in the flowing curves which dominate the line of the whole Collection.

"All Emma's clothes are made for movement" says Alun Hughes. "Skirts are easy, dresses have back pleats, coats have a slim line with back swing. I hate working in a vacuum, and I hate stiff, unyielding clothes. I have designed this collection for Diana Rigg's particular kind of physical grace, and for the split personality, half warm and womanly, half cool and dangerous, that she brings to Emma Peel."

Diana Rigg's verdict on her new wardrobe: "Slinky, sophisticated, sensuous and subtle; the kind of swinging clothes I like to wear in private as well as on the screen".

The slim line and physical elegance of Emma Peel's clothes are echoed in the Cardin Collection worn by John Steed. Of his new wardrobe, Patrick Macnee says: "I am warmly in sympathy with M. Cardin's desire to bring out the latent dandy in the British male on a nation-wide scale. I have always believed that men should look elegant as well as masculine; the secret is to show the muscle beneath the cloth."

"The jackets of Cardin's suits have the slim waists and pronounced flare I've always liked. But he also uses two ideas which are new for me: breast pockets with handkerchiefs, and trousers with a parallel line from knees to ankle to give a slightly flared effect.

"These trousers demand shoes instead of boots: a Chelsea boot is too high under a flare. So, as Cardin doesn't do footwear in Britain, Alun Hughes has designed me some shoes to go with the Cardin suits, and of course, I still have my British bowlers and umbrellas. Otherwise my accessories are all from the Cardin Collection."