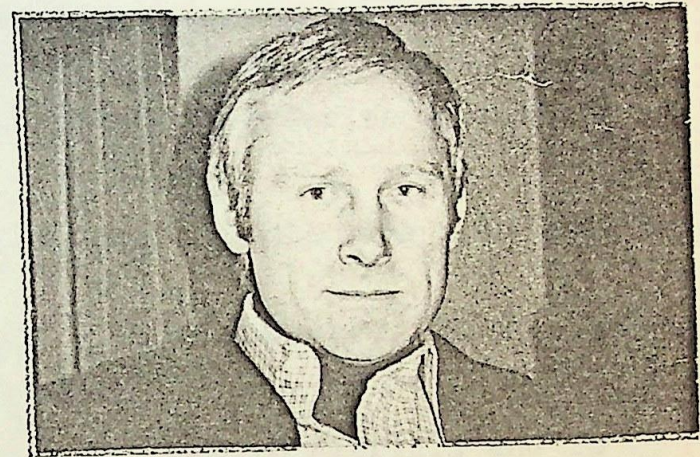
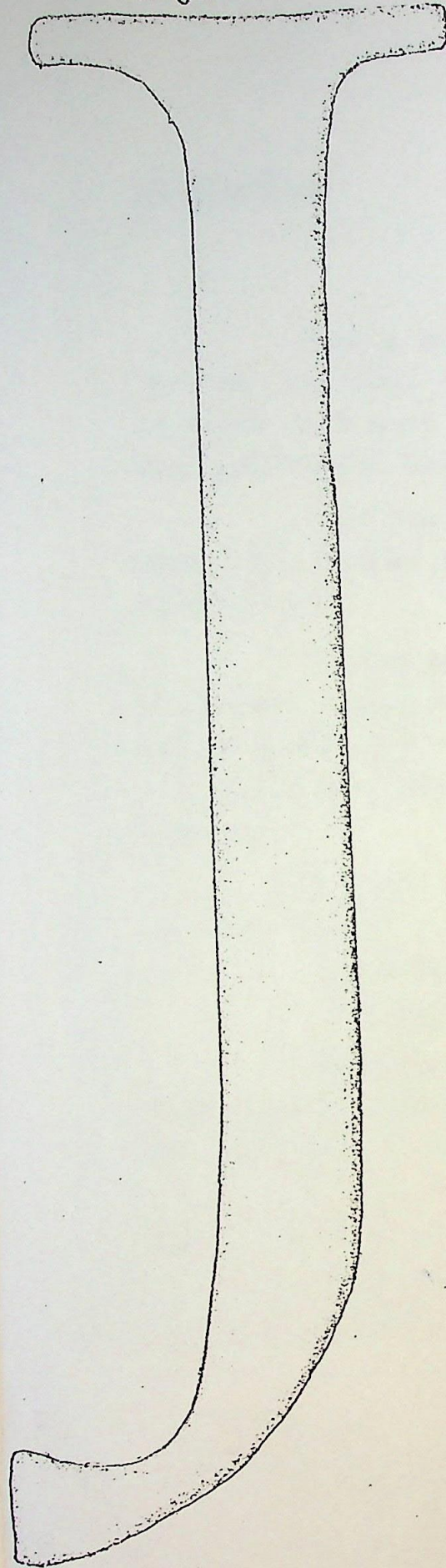


IB JORGENSEN



*IB Jorgensen*

GABRIEL O'BRIEN, NATIONAL COLLEGE OF ART & DESIGN

## INTRODUCTION

Having been fortunate to have worked with Ib Jorgensen for the practical experience part of my Degree, I have chosen to write on him as the subject of my thesis, as I felt he was the natural choice.

I am now working on a permanent basis with him, and have had a number of my own designs included in his recent collections.

In the past he has been written about in occasional magazine and newspaper articles. Therefore the available source material is limited. For my thesis I interviewed a number of people in order to supplement my research.

I would like to thank the following for their help in this regard:-

Rosemary Mulcahy, Sybil Connolly, Michael Mortell,  
Lady Miranda Iveagh.

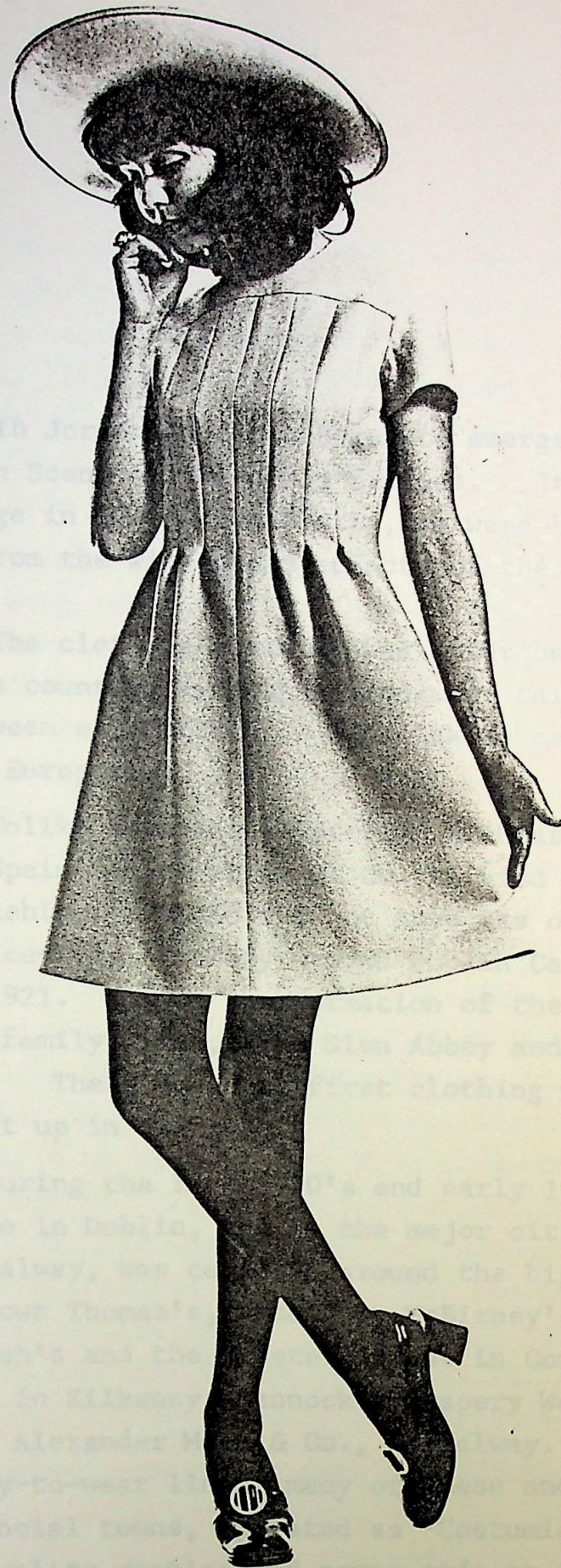
Particular thanks are due to Patricia and Ib Jorgensen for their co-operation and assistance in compiling this thesis.



IB JORGENSEN WITH MODELS - EARLY '60's WITH HANNE ON RIGHT.



IB JORGENSEN FASHION SHOW - EARLY '60's



IB JORGENSEN SPRING/SUMMER 1968 COLLECTION -

Mini dress with bias-cut shoulders and stitch pleated bodice.

Ib Jorgensen first began to emerge onto the Irish Fashion Scene in the early fifties. It was a time of change in Ireland generally, we were beginning to recover from the widespread effects of the second world war.

The clothing industry had never been a strong force in this country, although a Menswear tailoring factory had been established in Limerick as early as 1851, the first in Europe.

Unlike European countries, such as France, England and Spain, whose powerful Courts vied to be the leaders of fashion, Ireland did not have its own Court apart from Vice-Regal Society around Dublin Castle, which ended after 1921. After the formation of the Irish Free State, small family firms, like Glen Abbey and Weartex were founded. These were the first clothing manufacturers ever to be set up in Ireland.

During the late 1920's and early 1930's, the clothing trade in Dublin, and in the major cities, such as Cork and Galway, was centered around the big stores - Switzer's, Brown Thomas's, Arnott's, McBirney's and Clery's in Dublin; Cash's and the Munster Arcade in Cork; The Munster House in Kilkenny; Cannock's drapery Warehouse in Limerick, and Alexander Moon & Co., in Galway. In addition to their ready-to-wear lines, many of these and shops in smaller Provincial towns, operated as 'Costumiers', producing high quality mantles and gowns made on the premises

by their own tailors and dressmakers, while some also had their own milliners and furriers. Design guidance in these establishments came either from the well-known English pattern-book stylists, like Bell's of South Moulton Street, in London, or more exclusively from 'Toiles' imported from France, this being the heyday of french 'Haute Couture' which dominated fashionable taste all over Europe.

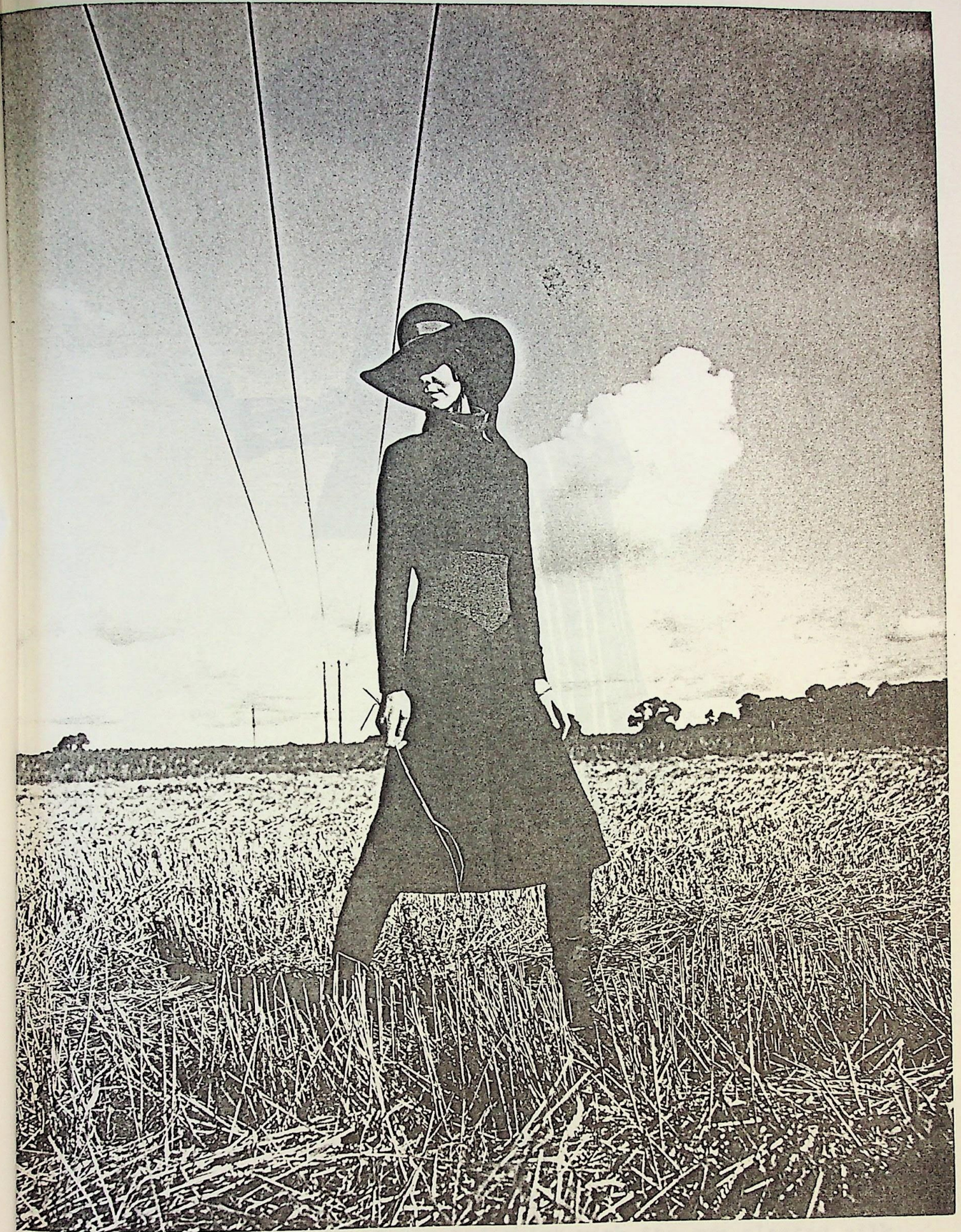
Ireland needed a continental influence as she was isolated geographically from the cultural centres of Europe. She could supply the indigenous fibres, wool and linen, but didn't grow cotton, and didn't make silk, so those had to be imported. What was important was to base the industry as far as possible on what we had, apart from tweeds. There were many fine worsted wool mills here in the early part of the Century, like Donald Davis, who had the potential to produce superbly manufactured fabrics, but there were problems in design. The fabrics were generally better designed in their traditional way, but this meant they were unsuitable for the continental market. Unfortunately the worsted wool industry has virtually disappeared in this country. It could not compete with the big English mills as we were very slow to develop on the international market. This was partly due to geographical factors; there was little stimulus and no competition. We had all the protective barriers under the Lemass Government, in the industrial area. It was only really with Ireland's entry into the Common Market in 1972, that tariffs began to come off and we found it difficult to compete.

England and France were well developed in the fashion sense, at a national level, when in the early fifties high fashion came into being in Ireland. The pioneer in this field was Jack Clark who, using Irish fabrics manufactured high quality coats and suits for women, under the label

'Country-Wear', Limerick. He was exporting to the U.S.A. as early as 1948, where he opened his first account with Abercrombie and Fitch of New York. He used mainly Irish tweeds, but also used some French tweeds and he took his styles directly from the international fashion magazines. He opened the way for Irish fashion designers to develop an industry here, among these designers was Ib Jorgensen.

IB JORGENSEN'S WINTER/SPRING COLLECTION 1970. "BLACK".  
Some of the items were made in Limerick, Ireland, with green and blue  
coral waterline.





IB JORGENSEN AUTUMN/WINTER COLLECTION 1970. - "HIJACK".

Gauche dress of fine boucle tweed in violet, inset with green at the corselet waistline.



IB JORGENSEN SPRING/SUMMER 1971 Collection: -"Farewell Coco"

Edge-to-edge jacket and front pleated skirt with its own pleated silk shirt.



IB JORGENSEN SPRING/SUMMER 1972 COLLECTION: TEA FOR TWO & THE BOYFRIEND  
Satin overlaid with hand applique guipure lace and fluttering knots of  
organdie.



IB JORGENSEN SPRING/SUMMER 1973 COLLECTION - "SHADOW OF THE GLEN".

Classically elegant suit for town or country. The jacket has a shirt back and the skirt is knife pleated. In pure new wool shadow check worsted by Garrigues.



IB JORGENSEN SPRING/SUMMER COLLECTION 1973 - "RAZZLE DAZZLE".

Fun way with the butch look, with a matching waistcoat, edge to edge jacket and trousers covering the toes; the suit is in pin stripe pure new wool gaberdine from Feinweberei Engels,. Worn with a spot and stripe pure silk blouse and a very 'thirties hat in the same fabric.



IB JORGENSEN AUTUMN/WINTER COLLECTION 1973 - "JE REVIENS"

Evening dress in coin-spotted brown georgette. The ruffled cape bodice falls full over a slim skirt. The skirt is also ruffled and falls from midi length in front to ankle length at the back.



IB JORGENSEN SPRING/SUMMER 1973 COLLECTION -

Pure new wool gaberdine with a ruched waisted jacket and 'A' line skirt with a deep inverted pleat centre front. Marketed by Sunbeam.

Ib Jorgensen had come from Denmark to Ireland in 1949, at the age of fifteen where his father had already taken up a position as advisor to the Pig-farming Industry, being established under the then Minister for Agriculture, James Dillon. He was born in 1934 in Jutland, Denmark, the second son in a family of four children. The family traditionally had a leaning towards design, there are seven Architects in the family and three or four farmers on his father's side. All of them had a flair for art, and they could all draw, even those who were farmers. One of his uncles, Axel, an Architect, has written text books for schools in Denmark. His first cousin, Lars Bo Jorgensen is a well known graphic artist, and illustrator in Paris.

The move was a traumatic, but exciting experience for his family, and they soon settled in Lucan, Co. Dublin. His education, which he had begun in Denmark, was continued in Ballyjamesduff National School, Co. Cavan, for six months. The first major barrier to overcome was the language, but he adapted well and went on as a boarder to a private school, The Morgan School, Castlknock, Dublin. His family were Lutherans and he therefore identifies with the Church of Ireland.

Having completed his secondary education in Dublin, Jorgensen changed from his first ambition to be an Architect, to that of being a Dress Designer. About this time his two brothers emigrated to Canada. He then decided to enter The Grafton Academy of Dress Designing, in South Frederick Street, Dublin; this was to be the springboard for his future career. He claims his Mother had an influence on this choice, as she was a woman of great personal taste and dress sense; it is also possible that his sister Hanne encouraged him, as she



also had a love of clothes and design. She supported him for many years, and with her blonde, lean, Scandinavian looks, modelled for him while she was attached to The Miriam Woodbyrne Agency, in the fifties and sixties. She later married a Stud-farm owner, Sean Collins, and lives in Celbridge, County Kildare, with her husband and children.

In 1953, after eighteen months of technical training, Ib Jorgensen left the Grafton Academy with a Diploma in Dress Designing and Tailoring. While he was there he took night classes in Life Drawing at The National College of Art and Design for a short period. After he graduated from the Academy, he taught pattern cutting and design there for a year. Of the Grafton Academy he says:-

"I got out of it as fast as I could, as it was so elementary in those days".<sup>(1)</sup>

Meanwhile he had started to make clothes privately for friends and customers. Six months after receiving his Diploma, in 1953, he entered the National Agricultural and Industrial Development Association Fashion competition, which was judged by Couturier Michael of London. He won two third prizes, one for a coat and one for an evening dress. People like Irene Gilbert, and other well-known designers of the time were his fellow contestants, as it was open to all Irish designers. This was the only competition of its kind at the time, and it fizzled out after that. It was at this stage that he became an Irish citizen, as did all his family.

His first venture into business was the opening of a small workshop in Dame Street, on the fourth floor, opposite the gates of Dublin Castle. It proved quite successful, with one assistant and advertisements in The Irish Times. He was virtually doing all the cutting and sewing himself, and having acquired a fair amount of publicity from his winnings, he felt he needed some practical experience.

Nicholas O'Dwyer of Suffolk Street, Dublin, a leading fashion house, bought the two winning designs from him and put them into stock. Subsequently he made more for their stock and clients. Eventually they asked him to become their designer. Ironically when he was completing his Diploma at The Grafton Academy, he wrote to six different fashion houses, in Ireland, for work, and they all rejected him including Nicholas O'Dwyers, one of the reasons being they did not want a man in their workrooms.

Jorgensen spent three years as Chief Designer and pattern cutter in O'Dwyers, where he claims he gained his most valuable training. He knew about the construction of garments beforehand but he had no idea about the art of making or how to assemble garments, and treat fabrics properly. There he had the opportunity to work with some of the most beautiful fabrics in the world, as Nicholas O'Dwyer bought his fabrics from Abrahams of Switzerland and many of the other leading European Fabric Houses. The position, at the sum of £12., per week, offered great scope for the developing designer with such beautiful fabrics to work with and a superb work-force to learn from.

In 1956 he left to set up his own salon and work-rooms at No. 22 Nassau Street, Dublin, with two girls. Later some of the staff and apprentices he had worked with in Nicholas O'Dwyer's began to work for him. The move to Nassau Street was an important step, and it was in those rather crowded rooms that Ib Jorgensen established himself as Dublin's leading designer, and built up a devoted and enthusiastic clientele. He also worked part-time as a consultant in Ready-to-wear industry.

In the mid-fifties, the Irish Fashion Industry was in quite a healthy state. Jorgensen's contemporaries included Sybil Connolly, Irene Gilbert, Nellie Mulcahy,

Patricia Barry, Aine Lawlor, who had been in the Grafton Academy just before him, and a year later the designer who became known as Clodagh. Subsequently there was Thomas Wolfangel, and much later Richard Lewis, these were the Couture Designers of the time. Henry White was also well established in Dublin, but he was considered more of a manufacturer than a designer, as was Richard Alan, except when Sybil Connolly worked there. It was through Jack Clark that she got launched on the fashion scene. Clark had named the shop after his two sons, and Sybil Connolly worked there as a designer. However, when she set up her own couture business in Merrion Square, Dublin, Richard Alans became solely a wholesale house. Although they did show twice yearly they were purely considered a manufacturing business. They had a huge factory and workrooms, and were an important suit and coat firm in Ireland, and a very high quality one. They exported under their own label. About twelve years ago they closed their workrooms entirely, and are now solely a retail store.

Sybil Connolly was also a pioneer, in the sense of focussing interest in fashion in Ireland. She began using linen as a fashion fabric, before that it had only been used for underwear, petticoats, and as a household material for sheets, bedspreads, etc., She came up with the novel idea of having it finely crushed and pleated, and she was extremely successful. She quickly became established as an international designer and fashion writers all over the world flocked to her collections. It was she who was responsible for putting Ireland on the fashion map.

All the young designers of the time, including Clodagh, Nellie Mulcahy and Ib Jorgensen, took part in various charity shows. They were very competitive, in the sense that they ensured that they always received extensive press coverage from these shows. The first magazine of any quality was called

'Creation'. Their work was projected through this from an editorial point of view by Nuala McLaughlin, the Fashion Editor, and wife of the owner, who helped promote the designers of the time.

By the mid-fifties Sybil Connolly and Irene Gilbert were well established and showing collections twice yearly. Jorgensen started doing likewise, and subsequently Clodagh followed suit. The Shelbourne Hotel in Dublin was the venue for Jorgensen's collections, except for some charity shows in the country.

Coras Trachtala Teoranta played a major progressive part in the focussing of attention on Irish fabrics and goods. This included holding big fashion spectaculars where buyers and writers from Britain, in particular, were flown in and some from America and Europe. These promotions did focus a lot of attention on Irish merchandise and established the fashion and garment industry in Ireland, where wholesale companies were making high quality clothes and then marketing them through Coras Trachtala Teoranta.

This Organisation also helped in a modest way with finance towards photography. It was then that the designers began to show their own collections. Jorgensen had generally shown in joint shows in the beginning and he was very keen to do so. About this time an Irish Designers' Group was set up by Irene Gilbert, Nellie Mulcahy, Clodagh and Jorgensen. They were encouraged by Coras Trachtala Teoranta who invited people from abroad to view the collections and also to have the designers' promotional photographs distributed throughout the world.

They were encouraged to use Irish tweeds, but not necessarily, the important thing was that the clothes were Irish made. Most of the good Irish coat and suit houses were

using Irish tweed because of its fame; it had a good market abroad.

Jorgensen chose couture as opposed to manufacturing because he always had an ambition to be a designer in his own right. Most of the other people in the fifties set up coat and suit manufacturing houses without being designers. They bought patterns abroad so it was really a natural situation that he should want to become a designer, because he had ideas of his own, and he was a pattern maker. The other fashion houses did sometimes employ designers and he has said:-

"If I had got a job in a fashion house designing coats and suits, I could possibly still be there to-day, but it is highly unlikely".(1)

He claims his heroes in the world of fashion in those days were Givenchy and Balenciaga, later on the elegance and cut he admired was from Valentino, when it was very adventurous and stylish. He would be the first to admit that he is not an innovator, but more of an interpreter. He has been influenced by several people. More recently his tastes have changed from the French to the Italians, like Armani, Genny, etc.,

He claims that the only way to build up a business and reputation is through sheer hard work. He was successful in the sense that he could cut and make, and he had a good staff behind him, as well as a very good training. From the age of twenty to thirty he was always working overtime, and still is.

He didn't feel like a foreigner in Ireland. When he got his first job, he was told to cultivate a broken accent, which he totally refused to do, because he had gone to school in Ireland since he was fifteen and he didn't have a broken

accent. He wasn't prepared to play that sort of role. It is quite possible that his name, not being Irish, was an attraction, but he personally thinks that people are not fools and the clothes spoke for themselves. It may have been an advantage from a publicity point of view, but people like Sybil Connolly enjoyed a world-wide reputation without having a foreign name. As for Thomas Wolfangel, he came to this country in the sixties, having worked for years in the German manufacturing industry.

Jorgensen's views on the standard of Irish fashion at the time he was establishing himself were mixed. He thought there were some designers in this country with a totally high standard like Irene Gilbert and Sybil Connolly, and himself. There were other designers he did not admire, they were good designers, but they lacked any real experience, or desire to make really beautiful clothes, so he couldn't say there was an even standard. He feels that the public know this and that they are the best barometer:-

"They know what's value for money and they will always go for something that is well made".(1)

Jorgensen used mainly Irish fabrics when he began, especially Irish silk poplin, which in those days was hand made by Elliots, a small industry which ceased to function around 1975. Since then it hasn't been produced in Ireland. He used poplin both as a plain fabric and as a watered moiré. He had considerable success with it as it was an exquisite fabric which comprised of 50% silk and 50% wool. He also used a lot of tweeds from McNutts of Donegal, The Weavers Shed of Dublin and various mills, but he encountered difficulties in terms of competition from the manufacturers and the other Designers in Ireland who were using the same tweeds, as none

of the cloth manufacturers were prepared to give exclusivity. Jorgensen found he was making an outfit for £200 and a similar outfit was being retailed by people like Jimmy Hourihan for £85., because Hourihan's was a mass produced situation. This wasn't fair on his clients, so he had to look for fabrics outside this country, to stimulate his clients and to give them something exclusive. Over the years he has had exclusive peices made for him in this country by Irish mills, who facilitate him by working around his colours. Of his fabrics he feels:

"If you are paying a lot of money for a suit, you do not want to see the fabric all over the place, particularly in cheaper garments. It's only natural that my clients would like something that's different, because you can buy an Irish tweed coat for much cheaper than mine because I am a couture designer. So there is very little point in my designing in a fabric that they can buy elsewhere. Irish tweeds are less exciting to the Irish, because they are swamped by them so this is a natural reaction".(1)

It was then he started buying his fabrics from France, Italy and Switzerland. He began going to Interstoff in Germany and then when 'Premier Vission' started in Paris he found it less necessary to go to Interstoff. Although he still considers that Interstoff is the most important fabric fair in the world; it is much bigger, much more comprehensive and it caters for everyone, whereas 'Premier Vission' is still relatively small.

Of his image and the impact he was making at the time he says:

"In those days one was too modest to realise one was making an impact or an image, but one quickly became aware that one earned it by ones standards. My standards have always been extraordinarily high, in the sense that my workmanship has always been very good".(1)

He always put the importance of a garment in three categories, the most important is the workmanship and the making; secondly the fabric and thirdly the design, and always in that order. He thinks that if the design takes over, it becomes undisputed. He has always made simple clothes for day, and extravagant and pretty clothes for evening, but always what he would consider not over fussy, and certainly not over designed.

"One does become as one develops, more conscious of ones image, in the sense that one wants to protect it by producing good collections, better collections, stimulating the press, and selling. The most important aspect of designing and making clothes is your clients. It is very important that there is a good image that surrounds your name in the press".(1)

He has been well supported by the Press, but he has also had differences of opinion with them. On several occasions he had banned from his shows, certain members of the Press, because he felt their criticism was destructive not constructive. Although in hindsight he doesn't feel it was a wise decision. Now he takes the attitude that there is no point in fighting them.

Jorgensen has always kept up to date with what is going on abroad in the fashion world and he feels it is



essential to do so:

"One is totally interested and absorbed in what other designers are doing - it is very important that one knows what's going on elsewhere, so that one is on the same wavelength. I find that, going to fashion fairs, there is a look that comes across, always there is an individual look from each designer, but they sell you a broad look as complementary to the whole fashion scene".(1)

He feels at these fairs that he hasn't been influenced by any particular designer but he has been influenced by an overall conception of fashion, and how he would like to see his own things within that made.

This is typical of a couture designer - to make a total collection and Jorgensen prefers to design thus as opposed to designing within a limited area, such as suits and coats or dresses. However if the situation ever presented itself, he would be happy to work as a consultant in a specialised area while still carrying on his own business.

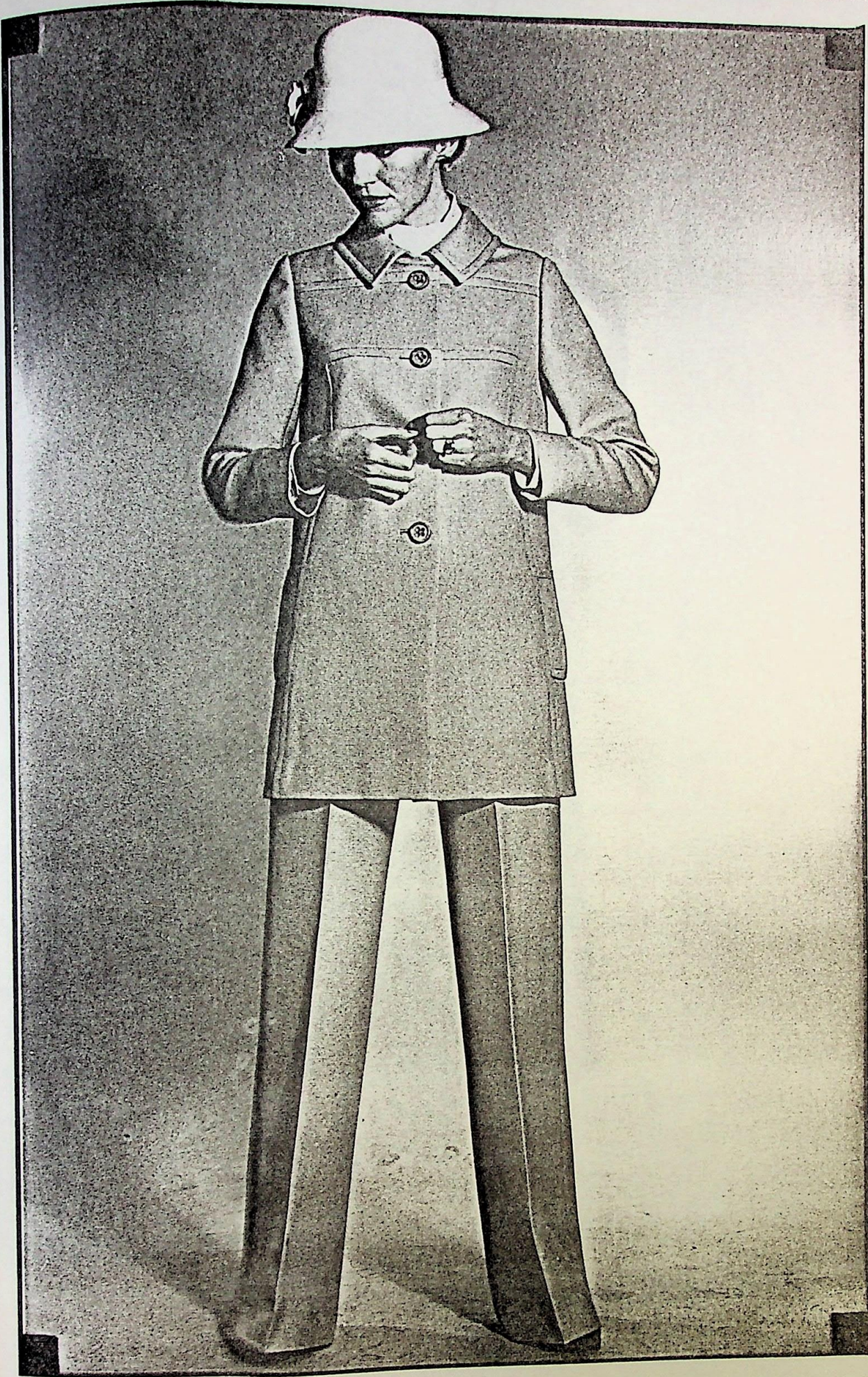
Asked if he felt he was influencing other designers at the time, he says:

"It would be flattering to think one did but I don't really know. One incident I remember was a seminar that was on, and Leanora Curry was giving a lecture about construction and patterns, and one person in the audience said 'but I Don't understand it, I am working on an Ib Jorgensen sleeve, and it doesn't fit, and it doesn't suit the suit I have made' and Leanora's answer to that was: 'well Ib Jorgensen isn't infallible, you know'".(1)

He still doesn't know how they got the sleeve pattern !

In the fifties and sixties fashion was very much a closed shop in Ireland. This was due to the financial situation; also the public here wasn't educated towards new designers. This is true all over the world, and it probably started to change first in England where a lot of young designers got a chance to show their clothes, and were employed by industry. They took a chance and generated the ideas of the young, into fashion for the young, and it was through England, and subsequently the Continent and United States that people became aware of young designers. There was more optimism in the sense that there were more backers, more readily able and more willing to sponsor young people. Ireland being a small insular country with not a great deal of money, found it more difficult to develop and finance something that had not been tried before. This applied not only to fashion but to other fields as well.

---



IB JORGENSEN SPRING/SUMMER COLLECTION 1974 - "INISMORE".

A pants suit - this long boxy car coat with squared off seaming is worn with a straight pants and a house shirt in white pure silk.



IB JORGENSEN SUMMER/WINTER 1974 COLLECTION - "GOOD COMPANIONS"  
Double breasted Prince of Wales check pure wool greatcoat.



IB JORGENSEN AUTUMN/WINTER 1974 - "THE MOON AND SIXPENCE."

Creamy French lace encircled with ostrich feathers falls from a pleated shoulderline on one side, which is balanced by the slim long sleeve on the other.

In September, 1967 Ib Jorgensen married Patricia Murray, a skilled designer and artist. She had done a general course in Art and Design at the National College of Art and Design, as there was no specialised course in textiles at that time. Her experience in the textile printing was gained in Galway in a subsidiary of a Swedish Factory. She was trained by a Swiss girl from Harlaker in Zurich, the biggest screen engraving firm there. The Galway factory manufactured both dress and furniture fabrics, but the firm was eventually taken over by a Dutch Firm.

She then went to work for three months in Holland, in Enschede, a town on the German border. When she returned to Galway she began doing some freelance work for Visasky Joyce Ltd., Carpet and Rug Manufacturers. She met Mrs. Visasky, who asked her to do some designs for rugs - for an exhibition in Canada. It was the beginning of a liaison which has been going on intermittently ever since.

She was interested in textiles as a career and had also done some weaving in Sweden for a while. After spending five years in Galway she returned to Dublin where she set up her own studio. In the meantime she began giving a series of lectures on design in the National College of Art and Design.

She had known Ib Jorgensen since she was in College, but their lives had gone very different ways. He was well established by the time she met him again. In 1966 she saw one of his collections for the first time. It was in the Shelbourne Hotel, Dublin - she was impressed by it. The quality of his clothes and the beauty of his fabrics were his greatest assets as a designer and she could see his main source of inspiration was his fabric. This is something she also felt strongly about.

She could also see the International influence in the first collection she saw of his, particularly his coats. Givenchy was influencing a lot of designers at that time as was Balenciaga, because they were both innovators in cut and draping. Theirs were the first easy coats, that still had a very intricate structure, this being the other key factor in Jorgensen's designs, as Patricia puts it:

"He approaches design from a structural point of view, and I feel that it is the only valid approach".(2)

After their marriage they purchased No. 24 Fitzwilliam Square, Dublin, which had previously been occupied mainly by people from the Medical and Legal Profession. There were some objections from the occupants of the Square to the idea of a mini-industry moving in but the Jorgensens had been granted Planning Permission and the feeling of the Conservationists in Dublin was one of welcome, as they were employing a relatively small workforce and, more important, they were restoring the house, which was badly in need of refurbishment.

It took over a year to restore the house and it officially opened in 1969 with the Spring/Summer Collection. The clothes were brought up from the South Frederick Street workrooms, as they had not yet moved to the Square.

The importance of the move meant that they were able to incorporate everything under one roof. When they married first, he had his workrooms in South Frederick Street and his Salon in Nassau Street. His wife had a Studio in Town and they lived elsewhere, so it was a conscious decision to move to the Square. It was also an elegant and gracious showplace for the couture business.

When they had settled into the Square Patricia decided to use her skills to complement his work. Up to this he had only used hand-beading on his evening wear. This was done by Peter Swift, in a very traditional way. It was

of superb quality but the design was lacking, and this is where Patricia felt she could contribute something, as her training was very multi-faceted. She could see terrific creative possibilities there, as she was always interested in the application of surface decoration to clothes.

The first thing she started to do was hand-painting on to dresses. For this she found a woman who would do the painting to her cartoons, then the pieces would be individually hand painted, before the dress could be made up. Patricia then became interested in applique, and saw the possibility of using it with embroidery.

Some of her designs were made by Lotts, an old firm in London who specialised in hand beading, applique and embroidery. They had machines there that did different unusual kinds of stitches and they used a wide variety of threads. However, when Peter retired a replacement had to be found. This turned out to be Debra Greenwood, and Peter trained her in. The Jorgensens also sent her to London to train, and to see how Lotts approached their work.

Until recently Patricia used to design all the beading and embroidery, sometimes combining the two, both machine embroidery and beading, sometimes machine embroidery and applique. It was a creative exercise, and it seemed to become associated with Ib Jorgensen, as he was one of the few Irish Designers to use it. As Patricia says:-

"Hand beading was one of his specialities and it became synonymous with his hand-writing, as did pintucking. It was definitely a characteristic of his work".<sup>(2)</sup>

She remembers seeing pintucking as long as she can remember on his clothes. It was one of the real signs of an Ib Jorgensen garment. Another characteristic of his style is pockets. He insisted on having pockets in almost everything even evening-wear, which is very unusual.



"Another of Ib's hallmarks is the perfection in the make of his clothes. He has always made to an incredibly high standard. The first time I saw his clothes, this was the thing that struck me most; they looked as if they were carved - sculptured - untouched by human hands, and the beautiful treatment of soft fabrics, rolled hems and chiffons, which I had not seen before".(2)

It enhanced her love of fabrics, when she saw the beauty of what could be made with them. This has always been the key-stone of her approach to fashion to this day. Before this she loved fabrics for themselves.

Another element she introduced to her repertoire was lace, something she had never done before. To do this she had to go to Carrickmacross, Co. Monaghan, the home of Irish lace, to learn the technique, and from that designed unusual pieces which are now really Collector's items. She used the technique in a much freer way than it had been used before, much larger motifs. Sybil Connolly had used it also but in a more traditional sense. One piece in particular she did was called 'Before the Fall' - it was about Paradise, - a tree wound around the dress, spiralling through the body, with blossoms, leaves, butterflies, insects and birds, in quite large scale all over the dress. This is now in the National Museum and is the only piece of her work in a public Collection. Lady Iveagh has one of her hand-painted dresses and she has kept one herself.

She also used to help design some of the Ib Jorgensen Collections. Having no technical experience in pattern cutting, she would design things which were a challenge for him to make the pattern and he said it was one of the most valuable things in their collaboration. He would be forced

into thinking up new patterns and new shapes, because her approach to clothes was freer and looser than his. She claims:-

"If you stick to patterns too much you tend to limit yourself design-wise, and this is something you have to be wary of and aware of. It tends to stunt your growth, you can find yourself becoming repetitive, falling back on the known instead of trying to explore and that very often happens under pressure. You take refuge in the known rather than take time to try and develop new shapes".(2)

She thinks this is evident in some clothes in which not enough time has been taken to make sure the structure and the balance is right.

Her input was not only in design but also of a domestic nature. She did a lot of entertaining of clients, and they subsequently became friends. They had a home to entertain clients and they received return invitations. It enhanced their lifestyle considerably; this happens more so in couture than manufacturing as it is a more personalized business.

The weeks before the shows are very exciting as well as a lot of hard work. Patricia Jorgensen used to do all the PR work, including press releases, naming the outfits for the programme, captions for photographs. She also did the PR work for the charity shows. When the Press came to the Collection they were given a folder with the press releases and some exclusive photographs. The press release was written under three headings, i.e.,

(1) Line - the general shape of the season, and how it differed from the last one, its evolution.

(11) Colour and texture and (111) fabrics.

There was a sense of competitiveness at the time, but Patricia feels it is hard to see it when you are on the inside:-

"You're so busy you just get on and do the job, that is more something the outsider feels. One is aware that fashion is competitive, but I have always believed that Ib is the most talented designer here, and his response to the exterior stimulus provided a very interesting change in his work. Also what is very important is that he is the only one here who designs across the board. The other designers all specialise, whereas he incorporates everything from tailoring to evening wear".<sup>(2)</sup>

The period in which she saw the biggest change in his clothes was when they decided to open the shop in Molesworth Street, Dublin, in 1975, previously owned by Pat Crowley, a designer who had worked for Irene Gilbert. He had to begin importing clothes, so as to cover a wider spectrum of the market. Also his production was not big enough to stock a shop. He then began to go to the designer collections abroad. This was the beginning of the change in his clothes, they became more international; they loosened up considerably, and became less structured. He adopted a softer looser approach.

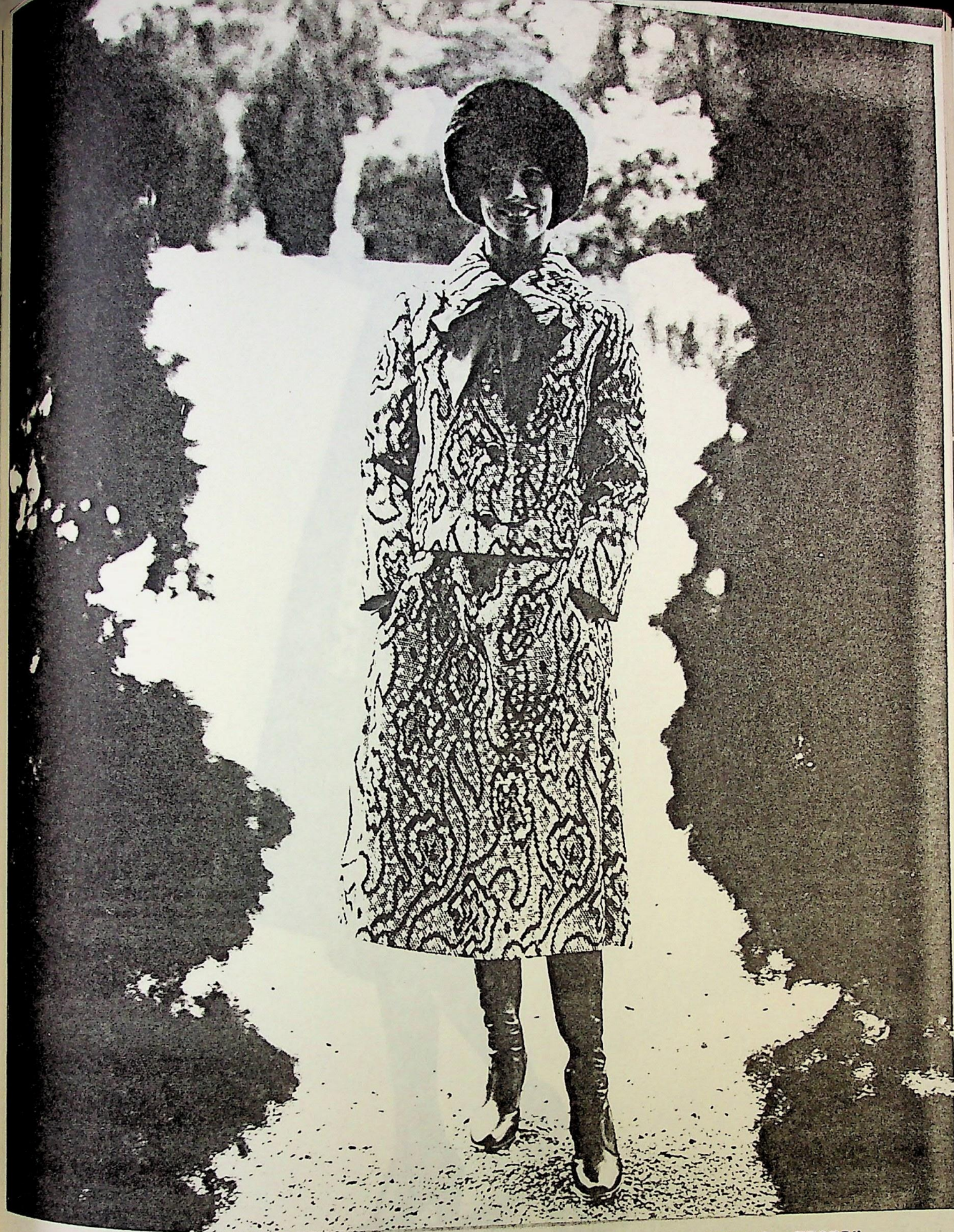
This was a general trend. The formality that had hitherto reigned supreme was gradually breaking down, clothes were becoming more casual, but not at a couture level, more at a street level. It came to couture later. It was the '70's before it came into the international designers, now it has become increasingly difficult to differentiate

between the two; the only difference really is fabrics. Whereas couture clothes have become more simple, street clothes have become more complicated, which is an interesting turnabout. This is mainly because street fashion sources of inspiration are mainly backward. There is a lot of nostalgia about, and street fashion is looking towards old couture and vice-versa. It will be interesting to see how young designers manage it, to achieve the same styles as before in a more up-dated look. They will need to be taught by someone who knows the techniques used, like boning and draping, a very specialised art, one in danger of extinction. However, it now seems to be returning as part of fashion again. Therefore the skills of elderly dressmakers should not be scorned, because they are valuable crafts.

"One of the most interesting things in the history and study of fashion is how the clothes were made". (2)

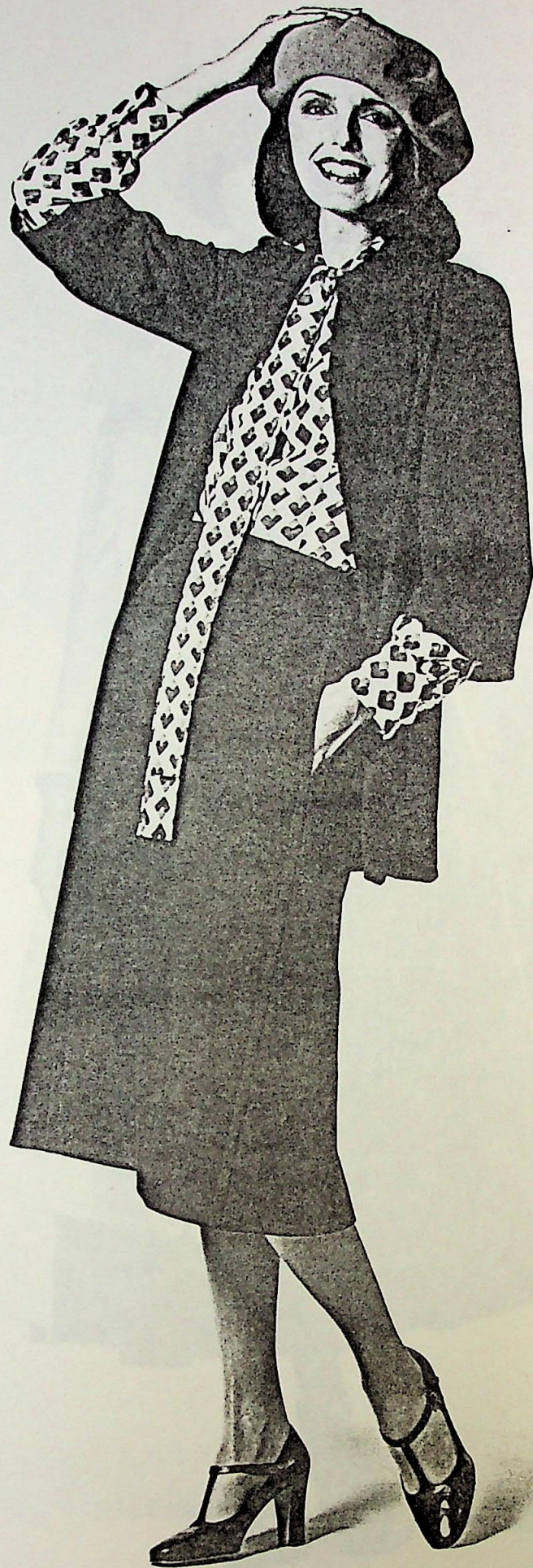
Of the time Patricia Jorgensen was involved in Ib's work, she feels that the combination of their talents was a very fruitful one, and she has added elements that otherwise might not have been achieved. In the earlier years she took a more active part in the business, but feels she became a little stale in the fashion area, and is now better known as a textile designer.

---



IB JORGENSEN COLLECTION AUTUMN/WINTER 1976. - "TIGER, TIGER".

A striking patterned tapestry wool in a sophisticated suit, with a short easy fitting jacket, bowed at the neck in black satin, and this is echoed in the satin blouse underneath; the skirt a panelled flare. A black sable hat made for Mr. Jorgensen by Freddie Fox.



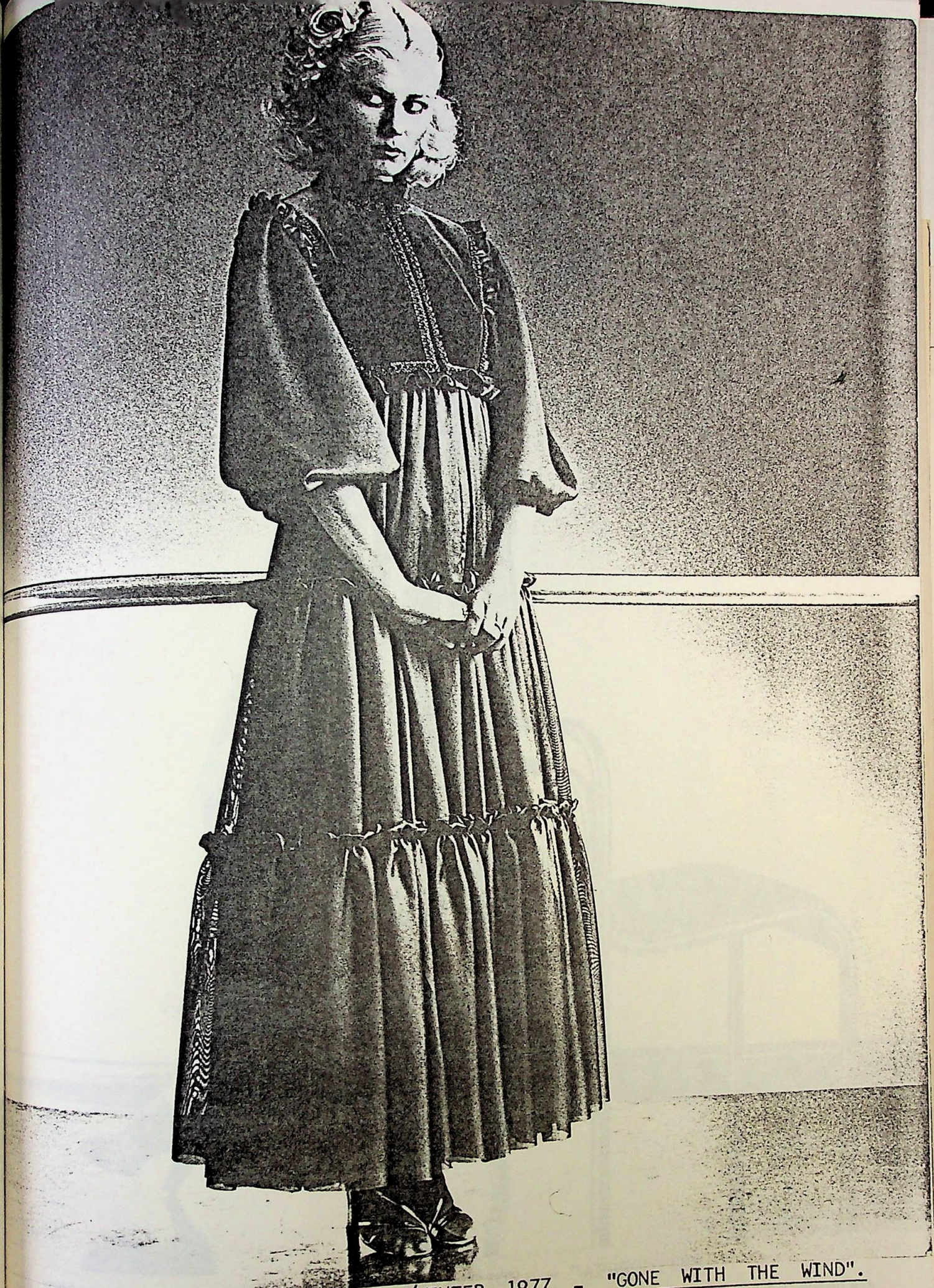
IB JORGENSEN COUTURE COLLECTION SPRING/SUMMER 1976.

A suit called "Swallow", in pure new wool navy crepe. The edge to edge jacket has fullness from a shoulder yoke and the narrower skirt is softly gathered into the waistband. Toning red/navy/white silk blouse.



IB JORGENSEN WINTER COLLECTION 1976.

Winter peach double face pure new wool for a cape and suit. The suit skirt is buttoned through. The fox hat and collar are dyed to match the cape and suit. Shoes from Russell & Bromley.



IB JORGENSEN COLLECTION AUTUMN/WINTER 1977 - "GONE WITH THE WIND".

Party dress in velvet and voile. From a square braided bodice-yoke, tiered flounces form a very full skirt - full puffed sleeves accentuate the romantic look.





IB JORGENSEN SPRING/SUMMER 1978 COLLECTION: - "APHRODITE"  
Crepe-de-chine scalloped and embroidered to Patricia Jorgensen's design.



IB JORGENSEN SPRING/SUMMER 1978 COLLECTION - "MARIENBAD"  
Black lace partydress - ruffled and be-ribboned over a pleated silk  
underskirt.



IB JORGENSEN SPRING/SUMMER 1978 COLLECTION - "THERA"

White jersey evening dress flaring into an enormous skirt from a tiny hand beaded bodice - worn with a fringed shawl.

When Ib Jorgensen moved to Fitzwilliam Square, Dublin, in 1968., he was operating totally as a couture house, employing over forty people alone in the workrooms. He was also doing consultancy work for Sunbeam, one of the biggest Textile companies, in the early seventies. This venture was mutually beneficial, they were a medium price range that were distributed around the country. It only lasted for two or three seasons. He began to plan his next move as far as the business was concerned.

"One has certain ambitions and as one becomes successful, one feels one can cope with a little more. One has an image in ones mind as to the standard, shape and size one wants to operate".(1)

His has been a gradual process. Having moved to the Square he decided that retailing was a proposition he would like to participate in. As far as knitwear, accessories were concerned he could not do without a retail outlet.

The couture workrooms were being used to full stretch, and problems regarding apprenticeship had arisen through the Labour Courts, reducing the apprenticeship needed to qualify from five to two and a half years. He himself felt it would take a minimum of three to four years to achieve the necessary standard.

Molesworth Street, Dublin was a successful venture, and opened up a whole new aspect to his work. It meant he had a shop window to display his designs to the public all year round rather than just clients. He

divided his workrooms into boutique and dressmaking; boutique producing more ready-to-wear, machine finished garments, whereas the dressmaking was hand finished.

Clients began coming to both, they would buy in the shop as well as having clothes made in the Square. It was interesting to see the reaction of some of them. The older ones who were not used to buying off the peg, were a bit wary, but gradually they came around to the idea of it. Also the clientele was changing, in the sense that younger people were now coming to him. Also he saw the lifestyle of many of his clients change, in the fact that they could not wait long periods to have clothes made. They wanted faster service. The pace of life had quickened and become more hectic.

"Before this people were more inclined to go to a designer; it didn't matter the fact that you were tucked away in Fitzwilliam Square or like Wolfangel in Baggot Street, people would find you, but now people want things faster - so it's important that you make collections and make different stock sizes, so people can buy quickly, because they are travelling so much more now".(1)

Couture was becoming less important in the world, and ready-to-wear more important. Consequently leading international designers began designing wholesale collections. The demand was for a more international, less restrictive garment, more easy to wear, in good quality design and well made clothes, in interesting fabrics. This was becoming a more popular move within the fashion industry, and this is when Jorgensen decided to go into retailing, as well as keeping on the couture. He felt this was the only way to make couture viable.

Fitzwilliam Square had been ideal for his situation at the time when it worked, and when couture was sufficiently important, and strong enough to support a house of that caliber. However, once people got more retail conscious, it was a deliberate decision to go along with that new movement in fashion, and couture subsequently became not a worthwhile proposition. The main reason for this being also the fact that the workrooms shrank. Young people were not prepared to go in to serve their apprenticeships in workrooms the way they were when he started first:-

"Young people to-day want to go into factories where they sit, and perhaps put in a million zips a day - a mindless operation, to blaring music, or they want to work in supermarkets, and earn a lot of money. But at the end of the day they have no real training. Whereas my staff, who have worked with me, will always have a trade. Young people don't see any profit in serving three and a half years in a trade, and not being well paid - they want quick and easy money".(1)

There are very few couturiers left, most of the young designers are working on a wholesale basis, and he can't see the situation where couture will fizzle out in another ten years, unless there is a new thinking on it.

When he opened his retail shop, he had a disastrous first year, because he was not a retailer. Subsequently he became very successful and made profits. He thinks it was the right time for him to open, and has no regrets about not doing so earlier:-

"There is always the right time in life, and I think it was the right time for me".(1)

After the shop opened, he started to go to the International fashion fairs. He had to stock his shop and bought mainly in Italy, France and England, except for Michelina Stacpoole knitwear, his first and only resident designer. He was now travelling much more and he combined these trips with the buying of fabrics for the couture collections.

At the fabric fairs he buys prints first, mainly from Bucol of France, Abraham of Switzerland, also Jermi, Etro and Corisa of Italy; woollens from Wurmser of France, and Brandenburg and Guggenheim of Germany.

Jorgensen always had an ambition to work in London, which he did when he was invited to become a designer for Mattlis, one of the established designer houses in London. They were part of The Incorporated Society of British Fashion Designers. This was in 1975, the year the Molesworth Street shop opened, and the Society was a strong body before that. But it had ceased to function as a unit by the time Jorgensen took over Mattlis. Many designers had dropped out like John Kavanagh and others whose businesses were closing.

Before this association with Mattlis, Jorgensen had sold to the International Rooms in Harrods, and to Libertys Model Gown Room. He also had sold to Fortnum & Mason, and Newman Marcus in America.

He was with Mattlis for four years, as consultant designer. He showed at the London collections as their designer - it was 'Ib Jorgensen for Mattli'. When he began with them they were on the decline, so his job was to bring them back into profitability, which he did within two or three seasons.

With the establishment of the shop in Dublin selling both his own designs and exclusive overseas labels, the natural inclination was for him to open a London shop, and this he did in September, 1979, when he opened No. 18 Sloane Street, situated significantly close to prominent

d.,

19

fashion stores, such as Browns and Harvey Nichols. Soon afterwards he opened his workrooms in Lexington Street, employing staff he used to work with from Mattli, including the tailor and head dressmaker.

It was a major financial investment, at a time when property prices were at their peak, only to be hit by the effects of the recession, three months later. The shop was projected towards an international market, especially towards the Arab one. Therefore he was able to produce extravagant evening gowns in his shows here in Ireland, which in fact would have no market in this country at all. The demand was in England, so in a sense, the London shop stretched him more as a designer. He was competing in a totally international field.

The window dressing was an important factor of the London shop, as 50% of his sales were to visitors from overseas. His British clientele included, Lady Carrington, Mrs. Michael Heseltine, and Patrick Lichfield's wife, Leonora.

He opened the London shop totally unknown to the British buying public, which on reflection was a mistake. The shop has not been a great financial success, mainly because of the recession and secondly because he could not give it enough of his own time, but he is determined to keep up his workrooms there, as they are a viable unit.

With his business expanding, Jorgensen felt the necessity to move to larger premises in Dublin, incorporating his workrooms and retail outlet. After purchasing No. 53 Dawson Street, which he renovated extensively, he opened his boutique in February, 1982, and subsequently moved his workrooms overhead. At the same time, having obtained the franchise for Ireland of the Yves Saint Laurent Rive Gauche collection, he began stocking the Rive Gauche collection within these premises. The collection is in a separate room, which is designed in accordance with



all the Saint Laurent shops. The other international designers he stocks exclusively include:

ERREUNO BY ARMANI.

XARYA.

COGITO BY FREDERIC LUCAS.

EMMEBI.

GIVENCHY.

MIGUEL CRUZ.

BARATTA.

JAN VANVELDEN.

PAULINE WYNNE-JONES.

MICHEL GOMA.

ANN BUCK.

GLORIA.

MARGON.

RANOTTO.

NICOLETTA.

OGNIBENE ZENDMAN.

MARINELLI.

GIAVARINI FIORANUTI.

He may add new designers after his visits to the designer collections.

The facade of the shop is impressive, and Jorgensen has put his personal stamp on the glass-door entrance, using a large letter 'J' as the door handle. One third of the window is given over to an item from the Saint Laurent collection, and the remainder to his own designs. The shop stocks Michelina Stacpoole knitwear in a section of its own.

The shop also stocks and displays accessories, including shoes by Sutor, and Rossetti of Italy, and from a recent Jorgensen collection, Italian made shoes designed by Frances McDonagh, hats by Peter Sommerville, and until recently he stocked Butler & Wilson jewellery by Monica Scott. The Saint Laurent boutique has its own range of accessories and jewellery.

The first floor is occupied by the salon, one of the only remaining links with couture. It holds his evening wear collection, and fitting-rooms for his clients. The salon is also used for fitting his designs in preparation for his collection, and for this he employs his own house-model.

The second floor is comprised of his own private office, where he does all his own patterns, the general office, and the boutique room.

The top floor is given over to the dressmaking room where the dresses and evening wear are generally made up, and finally the alteration room, where clothes bought in the shop can be changed to suit the buyers' wishes.

The work-room accommodation is much smaller than Fitzwilliam Square, but it is still very important to the house.

Jorgensen does not think Irish designers have had much support, particularly from the Banks:

"The whole banking system in this country is of absolutely no help to anyone. They do not have any understanding of forward buying, and because of the recession, they have been very destructive in their attitude towards designers, and towards the finance of fashion businesses".<sup>(1)</sup>

He is sure that relates to other businesses as well. Also he feels the economy seems to have got worse and worse, so successive Governments have not helped. He feels if you want to succeed as a designer to-day, you have to work very hard and be your own businessman.

Our entry to the E.E.C., has helped but we seem to have become its 'poor country cousin'. Also our currency is very weak which means importing fabrics and raw materials

td.,  
st,

219

into this country has become very expensive. On the other hand, with a poor currency we have an advantage in the sense that we can compete internationally on a price bracket.

The old-fashioned idea of couture is dying but Jorgensen would call himself a designer first, and people still want designer clothes made:

"There is no room for couture anymore, although the extraordinary thing is that in the last couple of years more and more people are returning to have their clothes made, rather than buying them off the peg".(1)

There is a swing back, for some reason, and he is giving it his time, because it is so very important to get the turnover from it, and also it is stimulating. It is quite an interesting turnabout, and he contributes it somewhat to the fact that he is spending more time in Ireland, and so is able to meet his customers more now, and they obviously like the attention.

Jorgensen is not very impressed by Irish men and their attitude to fashion, as an industry. He cannot understand their obvious apathy towards fashion. He claims that the industry is so important and employs so many people, and is still subject to ridicule by Irish men as light-hearted and frivolous. Yet it is one of the most important industries in Britain, France and Italy. He is irritated by people who make little of fashion in public, and so make those who spend money on good clothes feel small. He feels this attitude is typical of a certain type of Irishman who does not see fashion as a business, just as their own is a business. Fashion has always been a very important part of the Irish economy, as were textiles until their recent demise; both accounted for much employment.

Ltd.,  
et,

1219

Ib Jorgensen is a founder member of the Society of Designers of Ireland, and he was its first chairman when it was inaugurated about two years ago. He resigned from being chairman after the first year, because he felt that one was enough and also at the moment, he personally doesn't feel it flexes its muscles enough:

"It could do more to make itself heard. It could do with much more co-operation from designers within it, and unless the designers in there really get together and make a more positive effort to make it work, it will fizzle out".(1)

He is also on the Board of the National College of Art and Design, and feels it is a much more positive, more important role. It has involved him in something he had never done before, that is, giving his free time to something that he considers to be very worthwhile. He is very conscious of the responsibility of being on the Board and he feels:-

"This Board has made a great contribution, particularly towards the development of the site, and other things which may not reflect immediately, on the running of the College. I feel very strongly about this Board; it has begun to flex its muscles. It was difficult in the beginning because every member was new, so there was no continuity from the last Board".(1)

Ltd.,  
et,

0219

If he is asked to stay on he will accept, because he would like to see whatever efforts have been made to come to fruition, within the next couple of years, even though he does find it a tremendously time consuming post. He is doing it because he feels he can make a contribution and also it stimulates him, and he finds in its own way it has stretched him, as it presents a challenge:

"Sometimes in life you've got to make a commitment to something that doesn't necessarily earn you money". (1)

A new design departure for him has been into the theatre, when in 1979, the Abbey Theatre asked him to create costumes for Feydeau's 'A Flea in her Ear'. This has been followed by Thomas Murphy's 'The Blue Macushla'.

Although working mainly as a couture designer, showing collections twice yearly, he has also worked on commissions; these include the present Aer Lingus Hostess uniform, and the new Irish Women's Army Corps uniform. When he was designing the Aer Lingus uniform, he had to create an original pattern which would suit the different shapes and sizes of the Aer Lingus Ground and Air Hostesses. Aer Lingus was very satisfied with the results, but he feels if another complete and entirely new uniform had to be designed for them, which of course will inevitably happen, he would decline to participate in it.

The Women's Army Corps uniform, unlike Aer Lingus, was not a competition, they approached him directly because of his experience. Also in 1976, the Irish Wheelchair Association awarded him with a trophy to acknowledge the work he had done in designing their Olympic Games Outfits.

Ltd.,  
set,

0219

Jorgensen is an optimist by nature, and he can only see the Irish Fashion Industry going forward. He thinks it is getting stronger. He is deep here, obviously one day it will be better, because it cannot get much worse:

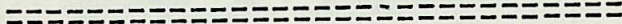
"I think we have some very good young designers, and there are more young people coming through the Colleges and being committed to design, and they will make a contribution towards design. There are probably too many for the size of the country. I think it is important that we have The National College of Art and Design, and that there is a good fashion course available. Nevertheless, it is a very individual thing, if a person wants to achieve something in life, they will get there no matter what, irrespective of diplomas or degrees. It is important that one goes through the College, I don't know if it necessarily makes them better designers. If someone has a real feeling for design, cut and standards, and if they've got the energy and ambition, they will get there". (1)

It is interesting that so many younger Irish designers are on an international level. They understand the need to have a character, handwriting and personality in their clothes.

Ltd.,  
eet,

0219

For the future, Ib Jorgensen would like to concentrate much more on his business here in Ireland. He has been approached to do some work in America, both on a consultancy basis and as an exporter. He has also been approached in London, to do a consultancy job, and he thinks at this stage of his life, he will be more involved in a consultancy capacity, because of his experience and reputation.



IB JORGENSEN SPEECH/WORK COLLECTION 1982 - "MAGNET"  
Brilliant colored flower shown on a white background by O. J. J.  
TESORO's vivid printed silk fabrics. A silk dress lightly gathered  
from yoke and low neckline.



IB JORGENSEN SPRING/SUMMER COLLECTION 1980 - "BOUQUET".

Brilliant coloured flowers strewn on a white background in CLERICI TESSUTO's vivid printed silk faconee. A slim dress lightly gathered from yoke and low waistline.





IB JORGENSEN AUTUMN/WINTER COLLECTION 1980 - "TAMARLANE".  
Vivid jade green wool fleece coat falling from a squared shoulder yoke.  
The slim line is echoed in the straight shirt dress in parma violet crepe  
de chine, which is pleated from a front panel fastening and has a tie neckline.  
Wool by: Dormeuil.



IB JORGENSEN AUTUMN/WINTER COLLECTION 1980. - "SURYA".

Evening suit of pure silk taffeta shot in shades of rose and violet. The jacket is edged with crystal pleated ruffles and the skirt is crystal pleated at the hipline. The camisole top is re embroidered with beads;



IB JORGENSEN SPRING/SUMMER 1982 COLLECTION. - "ASCOT".

Black and white printed crepe de chinedress and jacket.

Shoes: Rossetti. Hat: Philip Somerville. Jewellery: Butler & Wilson.



IB JORGENSEN SPRING/SUMMER COLLECTION 1983. - "SALON".

Printed silk faconee dress.



IB JORGENSEN SPRING/SUMMER COLLECTION 1983.

"GENTLE PERSUASION".

Evening blouse and skirt in striped pure silk organza.

Ear-rings by Butler & Wilson from Monica Scott.

REFERENCES:

- (1) Personal interview with Ib Jorgensen, (27th March, 1984.)
- (2) " " " Patricia Jorgensen, (23rd March, 1984)
- (3) " " " Rosemary Mulcahy, (20th February, 1984)
- (4) " " " Sybil Connolly, (22nd February, 1984)
- (5) " " " Michael Mortell, (27th March, 1984)
- (6) Written communication with Lady Iveagh, (29th February, 1984).

BIBLIOGRAPHY:

- (a) Lady Iveagh, interview with Ib Jorgensen, "IT" magazine, (Spring 1980).
- (b) Cathy Sheridan interview with Ib Jorgensen in Irish Times, (Saturday Review, February 1981).
- (c) Gabrielle Williams, article in Irish Times, "Style, a weekly look at fashion", 22nd February, 1981).
- (d) Biographical data information leaflet from Ib Jorgensen Haute Couture, 53 Dawson Street, Dublin 2, (August, 1983).
- (e) Encyclopedia of Irish Culture - Fashion Design, (pages 85-87).

# THE IRISH TIMES

The Irish Times Limited, P.O. Box 74, 11-15 D'Olier Street, Dublin 2  
Telephone 722022. Telex 25167

14th February 1984.

Dear Mr. O'Brien,

Thank you for your letter seeking my help with information about Ib Jorgensen's career. I see you are working for the designer, so I suggest you ask him for all the necessary information. He's always very approachable.

A couple of interviews have been written about him in the Irish Times which are on file here, and you may like to come down and read them. Contact me at the above number, and I shall be happy to take you to the library. But Ib Jorgensen may have these himself. Perhaps he'd allow you to see his scrap books. Getting to the original source is always best in research, unless, that is you want objective opinion about his work.

The best of luck in your thesis.

Yours sincerely,

*Gabrielle Williams*

Gabrielle Williams.



pa  
Fash

Ms G  
2 Sa  
Dubl

Dear

Thank

It is  
be abl  
sine h  
and hi

Good l

Yours

*Abh*

SYBIL CONNOLLY

71, MERRION SQUARE,  
DUBLIN. 2.  
TEL. 767281/2

February, 13th, 1984.

G. O'Brien Esq.,  
2, Santry Close,  
Dublin, 9.

Dear Mr. O'Brien,

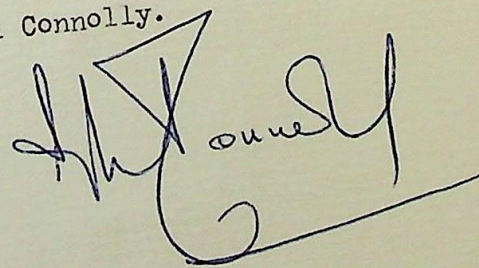
Thank you for your letter of January, 31st.

Will you telephone me, and we can make an appointment  
for you to come here ?

I will be delighted to give you whatever assistance  
I am able with regard to your thesis.

With kind regards,  
Sincerely,

Sybil Connolly.

A handwritten signature in dark ink, appearing to read 'Sybil Connolly', with a large, stylized flourish at the end.



*Henry White*

& Company Limited 69, Grafton Street, Dublin 2. Telephone 777101

23rd February 1984

Mr. Gabriel O' Brien,  
2 Santry Close,  
Dublin 9.

Dear Mr. O' Brien,

Have received your letter today, and I have noted the contents.

I can be contacted any morning before 10.00am at 777101.

Yours faithfully,

*David White*

David White.

Directors: H.White, D.White, B.White Registered In Dublin, Ireland. No. 9816

pa  
Fash

Ms G  
2 Sa  
Dubl

Dear

Thank

It is  
be ab  
sine  
and h

Good

Yours

*Ab*

**Finishing School and Model Agency**

Grace O'Shaughnessy Limited  
3 FITZWILLIAM PLACE  
DUBLIN 2  
Phone 785906/686654

Please reply to:  
809409 - ADDRESS:  
9 de Vesce Terrace,  
DUN LAOGHAIRE,  
Co. DUBLIN

Dear Gabriel,

Many apologies for tardy  
reply to your letter!! Can you  
please telephone me or write giving  
me your number & we will talk -  
I have been away a lot!!  
Kind regards,  
Grace

DIRECTORS: MARGOT RHATIGAN, GRACE KANE  
DUBLIN REG. NO. 42051  
VAT NO. 9F55072

pat  
Fashion

Ms Ga  
2 San  
Dubli

Dear

Than

It i  
be  
sin  
and

Go

Yo

MULCAHY 52 LEESON PARK DUBLIN 6 687703

11 February '86

Dear Gabriel O'Brien,  
In reply to your  
letter relating to  
your thesis on Jo Jorgensen.  
I will be happy to  
meet you and help, if  
I can.

Please telephone me  
at the above number.

Sincerely

Norman Mulcahy

pat  
Fashion  
Ms G  
2 Sa  
Dubl  
Dear  
Tha  
It  
be  
si  
an  
Go  
Y

# RICHARD ALAN

Directors R. N. Clarke A. J. Clarke P. N. Gough M. C. Facey

Richard Alan & Company Limited 58 Grafton Street Dublin 2 Ireland (Reg. Office) Telephone 775149 Telex 31597

February 24th, 1984.

AJC/mf

Ms. Gabriel O'Brien  
2 Santry Close  
DUBLIN 9

Dear Ms. O'Brien,

We are in receipt of your letter of February 20th - I am not sure if we can help you in this matter as we have never had any connection with Mr. Ib Jorgansen. However, if you wish to telephone the undersigned, he will be happy to answer any questions you may ask.

Yours faithfully,  
for: Richard Alan & Co. Ltd.

M. Fin  
R.N. Clarke

Also at 68 Oliver Plunkett Street Cork Telephone 23759

Registered in the Republic of Ireland (47737)

pat  
Fashion

Ms Ga  
2 Sa  
Dubl  
Dear  
Tha  
It  
be  
sin  
an  
Go  
Yo

5 Cottessmore Gardens, London W8 5PR  
01 937 0800

29th February, 1984

Miss Gabriel O'Brien  
2 Santry Close  
Dublin 9

Dear Miss O'Brien,

Thank you for your letter regarding your thesis for the N.C.A.D. If you care to pose me any questions regarding Ib I can certainly try to answer them. I am afraid my own knowledge of his career is condensed into an article I wrote for the Irish Tatler about four years ago and, of course, I do applaud his work and admire his immense finish above all. His are the type of classic garments that will be due for admiration however many years go by, and his use of fabrics is of course one of his most exciting and interesting facets.

With all good wishes for your success.

Yours sincerely,

*Miranda Iveagh*

The Countess of Iveagh

pat  
Fashion

Ms G  
2 Sa  
Dubl

Dea

Th

It

be

s

a

5 Cottesmore Gardens, London W8 5PR  
01 937 0800

29th February, 1984

Miss Gabriel O'Brien  
2 Santry Close  
Dublin 9

Dear Miss O'Brien,

Thank you for your letter regarding your thesis for the N.C.A.D. If you care to pose me any questions regarding Ib I can certainly try to answer them. I am afraid my own knowledge of his career is condensed into an article I wrote for the Irish Tatler about four years ago and, of course, I do applaud his work and admire his immense finish above all. His are the type of classic garments that will be due for admiration however many years go by, and his use of fabrics is of course one of his most exciting and interesting facets.

With all good wishes for your success.

Yours sincerely,

*Miranda Iveagh*

The Countess of Iveagh

pat  
Fashion

Ms G  
2 Sa  
Dubl

Dear

Tha

It

be

sin

and

Go

Y

pat crowley

Fashion Designer Consultant

Pat Crowley Ltd.,  
14 Duke Street,  
Dublin 2,  
Ireland.  
Telephone 710219

21st. March, 1984.

Ms Gabriel O' Brien,  
2 Santry Close,  
Dublin 9.

---

Dear Ms O' Brien,

Thank you for your letter.

It is probably very difficult for me to add anything to what you will be able to observe by working with Ib Jorgensen. I have known him since he started and can only say that I have always admired his work and his total dedication.

Good luck with your thesis.

Yours sincerely,

Abbey Hill

Pat Crowley. 30