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Fashions for Men.

By W. PRITCHETT.

It has been suggested that some articles on men's fashions will be of interest to readers of the "Swiss Observer," especially to those who are visiting England for the first time.

England has, rightly or wrongly, considered herself the leader of men's fashions and there is no doubt she exercises considerable influence on the styles of clothes worn by men all over the world. For this reason, considerable speculation is always rife as to what will be worn in London during the different seasons.

What will be the fashionable style in overcoats and suits this autumn? What will be the popular colour and cloths? Will the dinner jacket or the tail coat be the correct thing for dinners and dances? What are the "men about town" wearing? These will be a few of the questions exercising masculine minds shortly. In this article, I will endeavour to forecast the coming fashion in overcoats, and give the reader an indication of the cloths that are likely to be mostly worn.

During the last three seasons the most popular style has undoubtedly been the double-breasted overcoat. It has varied from the Guard's style, worn with a short belt, to a fitting shape with a plain back, with or without a vent at the bottom.

This autumn, there will, no doubt, be a revolt from the overcoat that has almost become a uniform. The double-breasted close fitting coat will still be worn but the younger men will be more likely to adopt the longer, loose fitting double-breasted coat that has a belt all round fastening with a buckle in front. For slim figures these are ideal styles. The shoulders of the coats will be cut broad and in the close fitting style, the sleeves will be fairly narrow and four small buttons will give a smart finish to the cuffs.

The elderly man will be advised to adopt an easier fitting garment unless he can still boast he retains his youth's slimness. If he is at all stout, he should keep off the double-breasted style but select the single-breasted Chesterfield. A golden rule always to follow is that double-breasted coats add to your width and take away from your height. So short stout men beware! Do not allow your feminine folk to persuade you that the very latest thing is always the best—for you!

A button-three double-breasted style with a straight hanging back, where plenty of ease is required for travelling or motoring, will be quite correct wear.

The close fitting coats will be seen in plain and indistinct herringbone designs and also diagonal and whipcord effects. The predominant colours will be blue, blue-grey and many shades of brown. Browns are likely to become very popular. The belted coats will be made up in a variety of cloths

in large checks and herringbone designs. The backs of the cloths will often have a large check pattern giving a very pleasing effect when the overcoats are only partly lined. Fleecy and cheviot makes of cloths will be used giving quite a contrast to the smooth faced cloths used in the tight fitting coats.

The Raglan overcoat will continue out of favour and will only be seen made up in the light-weight rainproof coats. The single-breasted Chesterfield will still be used for evening wear, in black and very dark grey vicuna and smooth faced cloths.

I am indebted to "The South Wales Echo" for divulging the Prime Minister's favourite suit.

Recently some friends commented upon a suit the Prime Minister was wearing. "My favourite suit—a bit of Wales," Mr. MacDonald informed them.

Apparently on the eve of the 1924 General Election, Mr. MacDonald was taken to Plas Watford in S. Wales by his friend Mr. D. T. Morgan on account of its historic associations. While there, he saw Mr. T. J. Coggins' flock of black Welsh mountain sheep and witnessed an exhibition of sheep shearing. Some of the wool then shorn was sent to Solva Mill and after it was made into cloth, was presented to the Prime Minister. A dark brown undyed cloth is the result and has made "my favourite suit."

Raid Paris—New-York, Costes et Bellonte et la Suisse.

Les excellents aviateurs français Costes et Bellonte avaient prévu de faire le trajet Paris-New-York en 36 ou 37 heures environ. Ils sont partis lundi matin à 11 heures au Bourget et ont atterri mardi à 23 heures (heures françaises) à New-York.

Ils ont donc effectivement réalisé leurs prévisions ce qui constitue un succès énorme si l'on pense au nombre de raids est—ouest qui ont déjà échoué. Il est connu que la traversée de l'océan dans la direction est-ouest est beaucoup plus difficile que dans le sens contraire. On peut donc féliciter doublement les valeureux aviateurs français pour ce magnifique succès.

Pour survoler la distance de 6,200 km. ils emportèrent 5,570 litres d'essence et il est très intéressant de savoir que Mr. Costes, ayant toute confiance dans son avion, s'est débarrassé encore avant de partir de deux réservoirs supplémentaires de 200 litres chacun.

Le "Point d'Interrogation" est un avion Breguet type transatlantique avec moteur 12 cylindres Hispano-Suiza de 650 CV. 12 NB. sans démultiplication, équipé de 2 magnétops "Scintilla."

Ce merveilleux succès est dû en grande partie également à la bonne organisation et à la préparation minutieuse du raid et il va sans dire que l'on a choisi pour équiper l'avion les meilleurs

ingénieurs de man. The problem, briefly stated, is this: in the ordinary Harpsichord jack, the plectrum on its return, after plucking the string, glides upon it whilst the string is still vibrating. A jarring noise necessarily results which destroys much of the purity and beauty of the tone. Moreover, it renders a damper lifting pedal impracticable, thus preventing many beautiful effects.

In 1924 I devised a jack that overcame these faults; but it proved too complex and delicate for ordinary use. The Virginal made with this action had to be scrapped.

I felt heartbroken and well-nigh hopeless, but still continued my researches. Suddenly, on 29th March 1925, a flash of inspiration showed me the right principle of tone production. An experimental model worked perfectly. I fitted a Virginal with the new action but found insuperable difficulties caused by the oblique stringing of the instrument. This Virginal also had to be scrapped.

I was convinced that my new principle would succeed in a Harpsichord when the right proportions, materials, and other details had been reached experimentally. The solution seemed near, yet it took three years of my time, with the help of several assistants, before the Harpsichord as we have it now was finished. I should have been ruined long before this without the help of friends to whom I here express my profound gratitude.

In the last stages of the work my son Rudolph showed that he had inherited the genius of his uncle Albert for the fine regulation and tuning of keyboard instruments. Every one of my children has thus become a master of some branch of our all-embracing art, possessing besides that general, fundamental knowledge without which specialization would remain sterile. This is a striking demonstration of the value of heredity and early training.

My invention is patented in France, England, Germany, and other countries. The importance of this Harpsichord is not only inestimable for the effective execution of Old Music, but modern composers have already found in its practically unlimited and, as yet, not fully recognized resources, an inspiration for new developments in music.

In November, 1928, the Arts and Crafts Society held one of their Exhibitions at Burlington House. I sent there a decorated Clavichord, some Recorders, a Treble Viol, fluted Bow and one of the Violins. These exhibits, I thought, made a brave show. My fellow-craftsmen evidently concurred in my opinion, for they elected me an Honorary Member of the Arts and Crafts Society, an honour conferred only once before which profoundly touched my heart.

At the beginning of 1929 I found the solution of a problem in the tone production of Virginals and Harpsichords on which I had worked as far back as 1908 which, for centuries, had baffled the

appareils et accessoires qu'il ait été possible de trouver sur le marché.

Comme déjà pour les raids transatlantiques ouest-est de Lindbergh, Byrd, Chamberlin, est-ouest de Kingsford Smith (Southern Cross) et pour le récent record de durée de 27 jours, le célèbre aviateur français Costes aussi avait muni son moteur de magnétops des Usines "Scintilla," dont on trouve les produits sur tous les moteurs des grands raids et courses de l'aviation et de l'automobilisme.

Il est important de savoir que le fameux constructeur du moteur en question, Mr. Birkigt, est citoyen suisse. Ainsi qu'il a été dit avec raison à l'Assemblée des Suisses à l'Etranger, qui s'est tenue à Bâle dimanche dernier, des faits pareils contribuent beaucoup à la bonne réputation du nom suisse à l'étranger.

We feel sure that our readers will also be interested to hear that we have to add to the list of "Scintilla" successes the two following achievements.

GREATER ST. LOUIS."

The pilots Jackson and O'Brien have recently again broken the world's endurance non-stop flight record by remaining in the air for as many as 27 days with their aeroplane "The Greater St. Louis." This performance is approximately equivalent to a distance flight of 40,000 miles, and it will be realised that a greater proof of the reliability of an engine and its components could scarcely be given. As in the previous year, when these two pilots established the record of 17 days, they again relied on "Scintilla" magnétops, which is undoubtedly the greatest proof of dependability.

AIR RACE ROUND ITALY."

The results of the Italian Air Race have now been published, and we are pleased to state that the winner, Colonel Sacchi, flying a Breda aeroplane, used "Scintilla" magnétops on his 9-cylinder Walter engine.

RED INDIANS AT FAMOUS SHRINE.

A party of about twelve Catholic Red Indians, originating from North America, recently went in pilgrimage in their picturesque dress to the famous shrine of Our Lady at Einsiedeln.

The party, comprising men, women and children, is attached to the Circus Sarassani, now touring in Switzerland.

Maria Einsiedeln and its Benedictine monastery is a place dear to them, as many missionaries had gone from it in the past, including the two great Swiss apostles of the Sioux Red Indians, Bishop Martin Marty and Brother Jerome Hunt.

At the shrine the party assisted at Mass and were addressed in English by Fr. P. Friedrich, O.S.B., and welcomed by the Prince-Abbot, Dr. Ignatius Staub. The abbot showed them round the monastery and entertained them to lunch.

One serious obstacle still stands in the way of the general adoption of my new Harpsichords. All the instruments of that kind, mine included, are very susceptible to atmospheric changes and require too frequent tunings. Any Harpsichord should be as reliable as a piano. I was convinced from my experience at the Chickering Piano factory that this is possible, but that it could not be realized without special workshops and costly plant that my own resources could not provide. Once more, the kindness and enthusiasm of friends smoothed my path and made realizable what seemed impossible. The "Dolmetsch Foundation" came into being and put at my disposal a house near mine which was prepared as I desired as a workshop. There, a specially designed frame has been made and tested. The perfect and reliable Harpsichord is now well underway.

The Dolmetsch Foundation, which owed much of its design and impulse to my neighbour Mr. W. J. H. Whittall, as well as the financial assistance which so aptly disposed of this last difficulty, principally aims at helping me beyond the experimental and unremunerative stages of a work which benefits the whole world of Music; also towards the providing of accommodation and facilities for the training and assimilation of a staff of scholars and workers adequate to meet the increasing demand for Dolmetsch instruments.

The first scholarship was granted to a young American, Mr. John Challis, who, after thorough training, is now one of my most valuable assistants. To him and to my foreman, Mr. R. Brown, the successful termination of my experiments on the new Harpsichord is chiefly due.

The Annual Haslemere Festival attracts an ever-widening public and fortifies their interest in the rich store of music for Viols, Recorders, Virginals, etc. The Dolmetsch family, all the members of the workshop, and many pupils and associates bear their part in it. More and more people are learning to play on our beautiful instruments and to enjoy delightful and uplifting music in the intimacy of their homes. The forgotten Treasure of England's Musical Past will by this means recover its place in the heart of the people, and so, we hope, lead to a Musical Renaissance.

ARNOLD DOLMETSCHE