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A fabric

Fashion is not the mirror of a passing mood, but the reflection of a period, an epoch. It is the expression of the collective will of many men who, in the midst of the turmoil which has overthrown the accepted conditions of life, are seeking to establish a new mode of living; they are progressively adapting working methods and achieving a gradual understanding of the possibilities which the combination of science, art and industry can offer.

Science implies transformation, and no better definition than this can be found to characterize the technical side of the textile industry. Innumerable operations and manipulations are required to lead vegetable, animal or synthetic fibres through the various stages — laboratory, humming workshops, designer's studio and executive's office — which transform them into those long folds of fabrics destined for so many uses. Materials may be ranked among the most interesting and varied of man's achievements. In Switzerland, one-quarter of the country's factory workers are employed directly or indirectly to satisfy the requirements of the fashion trades; one may infer from this statement how important are this national industry and its manifold branches. It also underlines how many brains are needed to keep the industry going; how much research has been done by an army of workers, by chemists, scientists, artists and economists, who have safely guided this industry through the difficult stages of adolescence to its present state of maturity. It has now achieved autonomy and a well-established reputation.

When raw material supplies are interrupted, machines are useless. But the brains of man are tireless and work incessantly to find new means of utilizing the resources Nature can still offer. If wool can no longer feed the looms, if bales of cotton and linen no longer cross the frontiers, has not Nature other secrets which, when revealed, will enable man to carry on his work and fill his empty storehouses.

We have no use for the middle way. In the struggle to survive, the manufacturers have had to use all their cunning to combine

Paying Calls
Visita
Visita

Oeuvre nationale pour la montagne,
Zurich.

Handwoven woollen fabric.
Lana tejida a mano.
Lã tecida á mao.

Model :
Modelo : Gaby Jouval, Zurich
Modélo :

for every gown

certain yarns never before used together. Their ingenuity has supplied the means to keep the ball of commercial exchanges rolling : from mills to spinners to shop counters, from shop counters to dressmakers' workshops and from thence to the nation's wardrobe. The textile industry is carrying on and weathering the storm successfully, because its executives have an inventive genius, in the full sense of the term ; they have the gift of crystallizing their ideas in the world of matter. They understand the working of their machines. Long before a fabric is born on their looms, they have already visualized it, they have seen it clothe a human form. Each fabric is, as it were, predestined for a certain style of dress.

Between the dressmaker's workshop and the mills stretches an unbroken chain of cause and effect, a web of ideas which gradually take form in the looms and on the cutter's table, to be brought at last to full perfection by a woman's charm.

That is the way a fabric is born. That is why each material has a life-story and a personality of its own which the finished gown itself must express. A woman's dress is her confidant, her faithful and discreet friend in all circumstances of life. By her dress a woman expresses her emotions, translates her secret intentions at all hours of the day.

A material must therefore be expressive. It may, on the one hand, express a disciplined, collective striving after a single aim, a uniform subjugating all individual personality ; on the other hand, it may mould the infinite nuances of a feminine sensibility freely expressed but controlled by good taste. A fabric has character — vivacity, languor, austerity or caprice — upon which the gown must be built. It becomes the mirror reflecting the light and shadow of a life ; it may in time become memory-haunted, to be ever associated with moments of intense emotion.

A beautiful fabric is born of artistic inspiration and a perfect knowledge of technicalities ; it must have living qualities — suppleness, warmth and colour — so that the couturier's skill and a woman's beauty may make of it a work of art.

1. Sport - Deporte - Sport :
Tissages de toiles Langenthal S. A.,
Langenthal.
2. Afternoon - Para la tarde - Para a tarde :
J. G. Nef & Co., Herisau.
3. Evening - Vestido de noche - Vestido de noite :
C. Forster-Willi & Co., St. Gall.



On the Beach - Playa - Na praia
Tissages de toiles de Langenthal S.A.,
Langenthal.
« Linofil ».
Model - Modelo - Modélo : Elsa Barberis, Lugano.



Reporter Girl - La reportera - A reporter
The Rüti Wool Weaving Co. Ltd., Rüti.
Tailormade in wool and staple fibre mixture.
Traje sastré de lana y fibrana.
Vestido de alfaiate em lã e lã artificial.

The Union Co. Ltd., St. Gall.
Blouse in embroidered organdie.
Blusa de organdi bordado.
Blusa de organdi bordado.
Model - Modelo - Modélo : Andrée Wiegandt, Geneva.

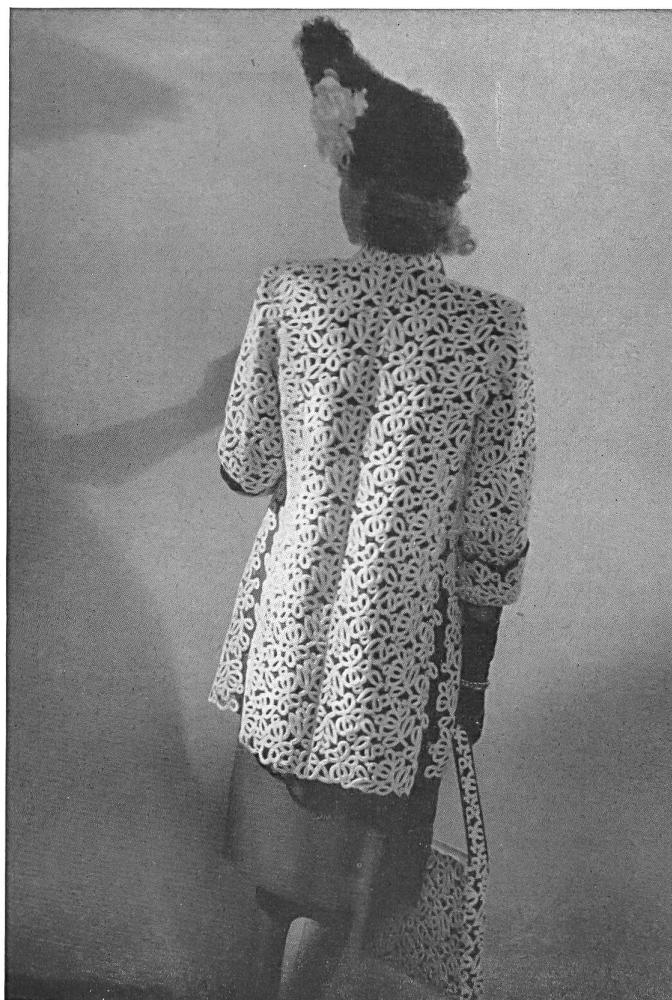


Afternoon Walk
Paseo por la tarde
Saída de tarde

Stehli & Co., Zurich.
« Revelik » silk.
Seda « Revelik ».

E. Schubiger & Co. Ltd., Uznach.
Blouse in check Surat.
Blusa en Surah, de cuadretas.
Blusa em Surah, enxadrezada.

Model - Modelo - Modélo : Lehmann, Basle.



Friendly Visit - Invitación íntima - Intimo convite

Walter Schrank & Co., St. Gall.
Point-lace with organdie applications.
Bordado guipur con aplicaciones guipur.
Guipura, com aplicações de organdi.
Model - Modelo - Modélo : Lehmann, Basle.



After the Races - Después de la carrera de caballos - Após as corridas

Bischoff & Müller Ltd., St. Gall.
Etched lace - Laize guipur - Laize guipura.
Stünzi Sons Ltd., Horgen.
Silk crêpe satin roman.
Crepe satin romano de seda.
Crepe setim romano em sédia.
Model - Modelo - Modélo : Lehmann, Basle.