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Fashion's Kingdom

Fabrics piled high on the work table : mustard-coloured woollen material, olive-hued staple fibre, misty crêpe sablé, navy afghaleine and beige chevron weave — these have been set aside and definitely selected for use. The dressmaker and her chief assistant, pencil in hand, busily tick off, one by one, the clever, hastily jotted sketches in their notebooks. This is how a couturier's collection is born; the models will gradually emerge from these original jottings and pass first into the ranks of « toiles », or canvas patterns. Before attempting to cut out materials, or to use his tools — chalk, pins and scissors — the couturier must have before him a series of rough drafts of his future models. Those who dictate the harmonious lines of fashion spend busy hours composing the elements which, five or eight days later, will combine to form a style which will reign supreme for months to come.

Styles are attuned to the general atmosphere of the times. Today, they tend to simplicity, for we are living hours of exceptional gravity. They have charm, because women, wherever they live, demand it. They are diverse, because they reflect our modern woman's varied life. Her time may be devoted to home and children; she may have responded to the appeal of humanitarian work to which the war has called her country; or again, she may have dedicated herself to an all-absorbing career. A woman's dress must be adapted to her work, to her social surroundings and general environment. It must be neither a mere luxurious accessory, nor a banal garment to be negligently donned « because one cannot pay attention to dress when one's mind is otherwise occupied ».

Dressmakers have therefore chosen their fabrics in anticipation of their customers' requirements. They have provided for sports and town wear, afternoon ensembles, formal receptions, evening gowns. For each occasion they have foreseen what line would best suit the setting in which a woman finds herself, and added just that touch — practical, whimsical or sentimental — which makes a woman's clothes mirror her personality and obey her changing moods. The tendency to make clothes for each occasion is becoming very marked. The picturesque names given to the models presented at the « Swiss Fashion Textiles » mannequin parade seem to be proof of this : « Yachting », « Aviation », « Golf », are all words which imply very varied interests in life. Social work and feminine emancipation also exercise their influence on fashion : « Red Cross Work », « Social Work », « Reporter Girl », « The Journalist », « Train Journey », are the names given to certain sober ensembles, mostly in neutral tones underlining detail and cut. « The Secretary » matches her red straw hat with the belt of her navy dress, with her gloves or her shoes. But woman is always woman, whatever her career. She loves receptions and parties and we shall always find her at a « Private

Sale of Work
Venta de beneficencia
Venda de caridade

Edwin Naef S.A., Zurich.

Crêpe Charmant, a staple fibre and rayon mixture.

Crepe Charmant, rayón y fibrana.

Crepe Charmant, sêda artificial e lâ artificial.

Model :

Modelo : Paul Daunay, Geneva.

Modêlo :



Diplomatic Cocktail Party - Cocktail diplomático - Cocktail diplomático

C. Forster-Willi & Co., St. Gall.

Tailleur in embroidered staple fibre.

Traje sastre de fibrana bordada.

Vestido de alfaiate em lã artificial bordada.

Belt - Cintura - Cinto : Jakob Laib & Co., Amriswil.

Model - Modelo - Modêlo : Grieder, Zurich.

View », at a « Week-end with Friends », at the « Sale of Work » or at « The Races », and even at « Gossip Time » or a « Diplomatic Cocktail Party ».

For this worldly setting, couturiers have boldly followed in the steps of textile manufacturers, and sought to establish a very personal style, a certain audacious elegance. They have not hesitated to revive certain of our grandmother's modes — fullness at the back, reminiscent of the bustle; low décolletés « à la Vigée-Lebrun »; lace or guipure overdress worn over a romain or satin ground. With a fabric boldly embroidered in black and white, they have created a magnificent, rustling crinoline style, and with a gold-thread embroidered organdie they conjure up an apparition for a « Midsummer Night's Dream ».

Anachronism? Oh, no! May not a woman who has worked hard and devotedly all day relax a little when the ballroom is lighted up and the music begins to play? May she not make herself beautiful and truly feminine for certain occasions, not because she desires only to please, but because in doing so, she renews her energy and joy and, refreshed, can better accomplish her tasks on the morrow.



At the Races
Concurso hípico
Concurso hípico

Strub & Co., Zurich.

Strub « Duvora Honan », printed staple fibre.
Fibrana estampada Strub « Duvora-Honan ».
Fazenda de lã artificial estampada Strub « Duvora-
Honan ».

Model :
Modelo : Scheidegger-Mosimann, Berne.
Modêlo :



Friendly Visit
Invitación íntima
Íntimo convite

Stünzi Sons Ltd., Horgen.
Silk crêpe Georgette.
Crêpe Georgette de seda.
Crepe Georgette em seda.

Model :
Modelo : Lehmann, Basle.
Modêlo :



Diplomatic Dinner
Comida diplomática
Jantar diplomático

Robt. Schwarzenbach & Co., Thalwil.

Printed silk shot taffeta.
Tafetán chiné, seda estampada.
Tafetá furtacôres, sêda estampada.

Model :
Modelo : Grieder, Zurich.
Modêlo :



Evening on a Cruise
Noche de crucero
Noite de cruzeiro

Walter Schrank & Co., St. Gall.
Embroidered organdie with applications.
Organdí bordado con aplicaciones.
Organdí bordado com aplicações.

Model :
Modelo : Sauvage Couture, Basle.
Modêlo :



The Actress
La actriz
A atriz

Stehli & Co., Zurich.
« Peau de pêche », rayon.
« Peau de pêche », rayon.
« Peau de pêche », em seda artificial.

Model - Modelo - Modêlo : Elsa Barberis ,Lugano.



The Singer
La cantatriz
A cantôra

A. Naef & Co., Flawil.
Organdie embroidered with gold thread and mat
silk.
Organdí bordado oro y seda mate.
Organdi bordado a ouro e seda mate.

Model - Modelo - Modêlo : Bouchette, Zurich.