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# Mermaids



E. Schubiger & Co. Ltd  
Uznach :  
Silk organza.  
Organza de seda.

*Tout le Soir*

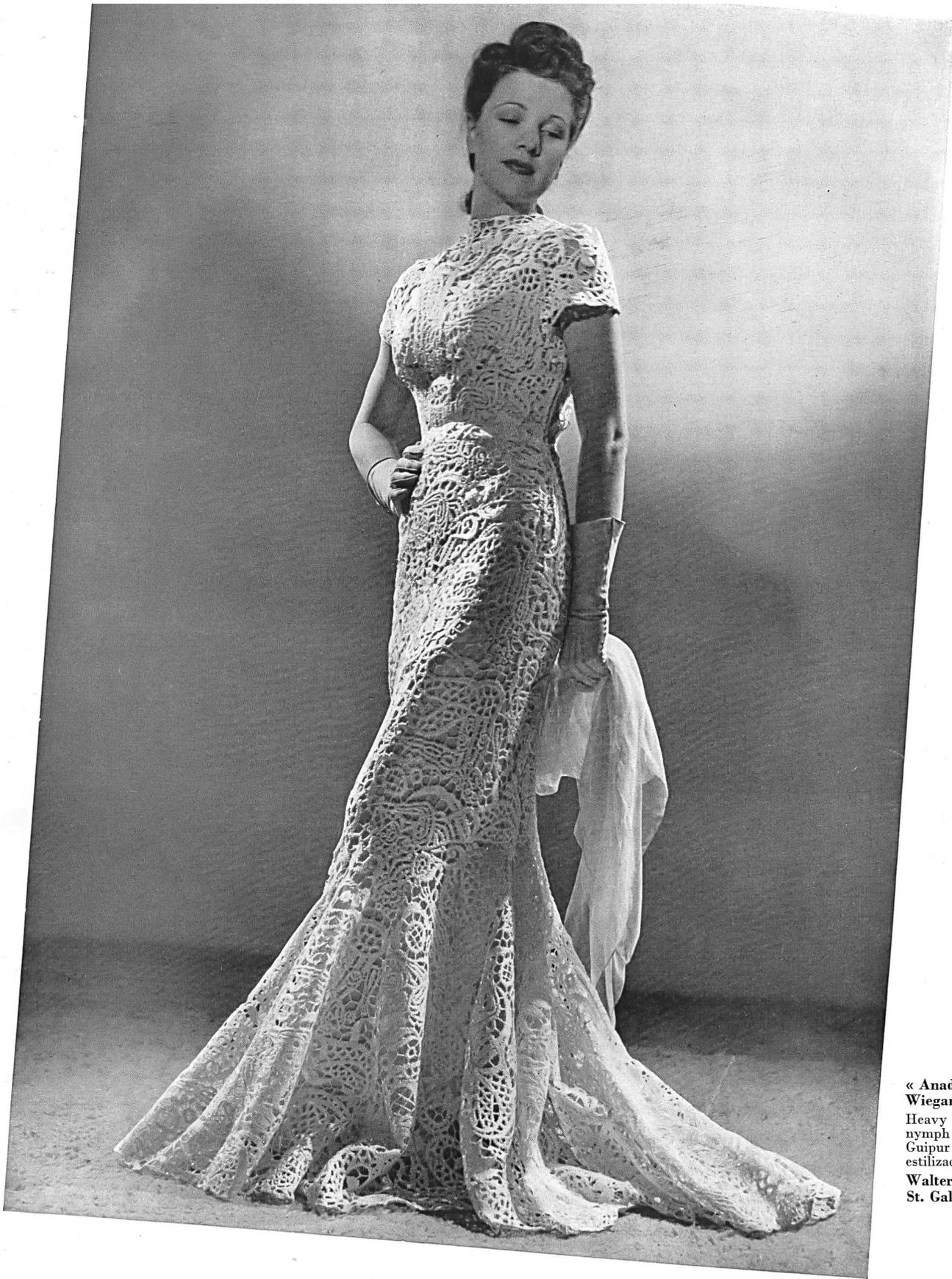
« Naiades » : Bouchette.

Black tulle with shaded grey and white embroidery :

Tul negro, bordado de blanco y gris fundido :

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





« Anadyoménée » : **Andrée Wiegandt.**

Heavy guipure with stylized nymph motif :  
Guipur pesado de ninfas estilizadas :  
Walter Schrank & Co.,  
St. Gall.

“ Nereids cleave the whitening waves at will ; a silver foam glistens in their wake. Doto, the agile Doto, is filled with renewed ardour ; reclining on the billows, she skims the surface of the waters. Nisa leaps ; Nerine bounds to the crest of the waves. Alarmed by their vivacity, the tide bows before them as they pass freely by...”

Luiz de Camoens : « The Luysiades », Song II.



**Arnold Böcklin :**

« The play of the mermaids » (Museum of Basle).

« El juego de las nereidas » (Museo de Basilea).

### INSPIRATION OF A GREAT ARTIST

The eyes of the imagination complete and enrich what we perceive in the outside world.

Like a visionary, charmed by the tales of mythological heroes, the Swiss artist peoples the Ocean with superhuman beings who express the violence and the grandeur of the water, its miracles and mysteries. Mermaids, with their white bodies and scaly, iridescent tails, dance on crests of foam.

**Emar, Silk Manufacturers Ltd., Zurich :**

Pure silk crêpe satin printed in pastel shades.  
Crepe satén pura seda ; estampados coloridos pastel.





« Statues englouties » :  
Gaby Jouval.

Guipure with nymph motif obtained  
by delicate and diverse processing :  
Guipur ornada de ninfas laboradas  
según técnicas tan finas como varia-  
das :

The Union Co. Ltd., St. Gall.

“ ...I lay in the bulwarks of the ship and with dreaming eyes gazed into the crystal mirror of the waters. And as I looked deeper and deeper into the tide, I saw at the bottom of the sea, first a mist as of twilight then, in colours more defined, cupolas and towers. At last I saw, gleaming in the sunlight, an ancient city teeming with life and movement. ”

Heinrich Heine : « Seegespenst » (Sea Spectre).



*Tout le Soir*

« Ondine » : Sauvage-Couture.  
Pale amaranth tulle embroidered with  
gold (See cover):  
Tul amaranto claro bordado de oro  
(Véase tapa):  
Reichenbach & Co., St. Gall.

And Undine said: "You must know, Beloved, that in the elements dwell beings who strangely resemble men, but who rarely reveal themselves. Salamanders quiver and play in the flames of fires. The innumerable tribe of Naiads peoples the lakes, the streams and rivers."

La Motte Fouqué.



*Tour le Soir*



« Aventure d'Ulysse » :  
**Sauvage-Couture.**  
 Silk georgette embroidered with  
 gold and tone on tone on white  
 ground by :  
 Georgina de seda bordada oro,  
 tono sobre tono, en blanco de :  
**A. Naef & Co., Flawil.**

« Les Filles de Thétis » :  
**Scheidegger-Mosimann.**  
 Light beige organdie with nainsook  
 applications tone on tone by :  
 Organdí beige claro, con aplicaciones de  
 nanzú, tono sobre tono de :  
**Aug. Giger & Co., St. Gall.**



« La chevauchée de Poséidon » :  
Paul Daunay.

A pure silk fabric by :  
Tejido pura seda, de :  
Stehli & Co., Zurich.

#### THE INSPIRATION OF THE GREAT TELLER OF TALES

« Tell me, Oh Muse, of the man of a thousand journeys. He who has wandered much... who visited teeming cities and knew their spirit. He who, on the high seas, lived through great anguish, fighting for his life and to bring back his followers to safety... »

Homer : *Odyssey*.



... αἰεὶ δὲ μιλιχοῦσι καὶ αἰωγλίοισι λόγοισιν  
 θέλγει, ὅπως Ἰθάκης ἐπιλήσεται ...

A painter... an embroidery machine... what a strange juxtaposition! The one designs on his easel the frolics he has seen in moving waters... The other transmutes the artist's themes into motifs which animate gowns to the lilt of music. Despite the apparent dissimilarity of these two activities, both obey the same guiding thought: The perfection of beauty must be realized. Each in its own sphere, the active mind of the artist and the passive obedience of the machine, strives to perpetuate the flash of a vision.



« Calypso » : Paul Daunay.  
Black silk organza embroidered  
with delicate motifs in white :  
Organza de seda negra, bordada  
de motivos blancos muy fina-  
mente hechos :  
Walter Schrank & Co.,  
St. Gall.

“ ...With ceaseless litanies of love Calypso pours him the  
wine of oblivion that he may forget his Ithaca...”

(Homer : Odyssey, Song I.)

Were the world deprived of colours, it would be a very dreary place. Despoiled of these — one of the earth's greatest charms — a universal greyness would veil all created things and even the moods and humours of men would grow cold and dull.

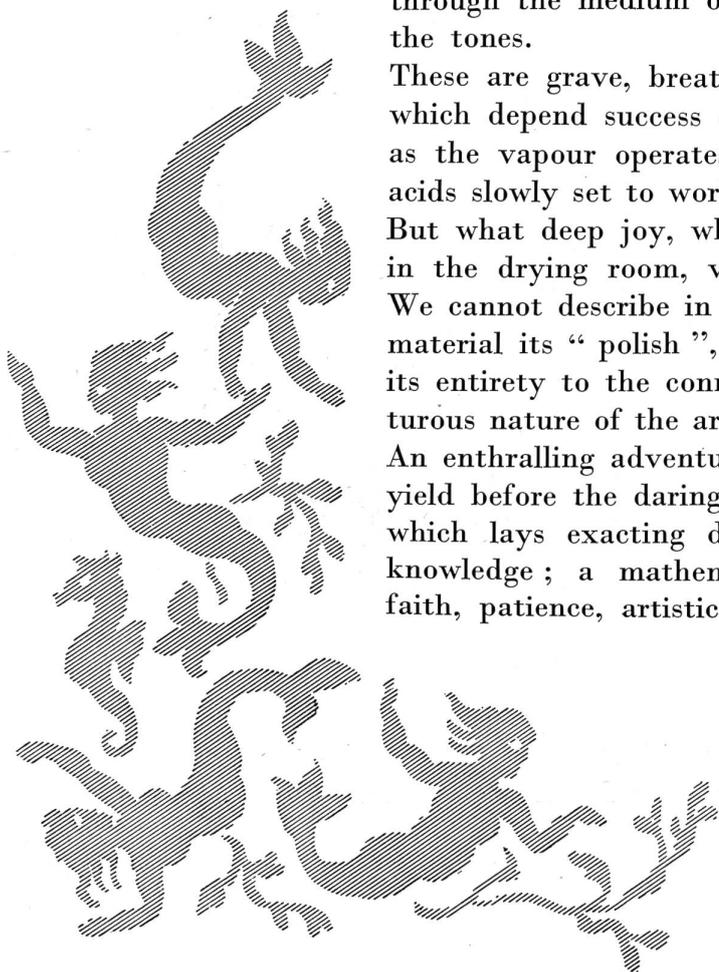
It is easy to understand why, since the remotest antiquity, humanity has always been irresistibly attracted by colour and has striven unceasingly to capture this secret power which holds the promise unlimited possibilities.

The art of manipulating dyes still smacks somewhat of alchemy, even in our day. In this sphere where mathematical calculation reigns supreme — a dyer's or textile printer's "recipe" book looks extraordinarily like logarithm tables — there is yet an unknown quantity which the most mathematical precision, scientific knowledge and rigorous exactitude in execution cannot seize. And this unknown quantity is constituted by the reactions of colour to the two determinant textile processes of the vapour bath and washing — reactions for which no provision can be made. Up to that stage, colour remains a passive instrument in the dyer's hands. It only becomes alive, as it were, truly luminous and durable, through the medium of these two processes which develop and fix the tones.

These are grave, breath-taking moments for the manufacturer, on which depend success or failure. Moments of anxious expectation as the vapour operates its mysterious action, as water, soap and acids slowly set to work, obeying the secret laws of metamorphosis. But what deep joy, what pride, when the fabric, hung out at last in the drying room, victoriously survives these crucial tests.

We cannot describe in detail the finishing processes which give the material its "polish", its finish, before its beauty is presented in its entirety to the connoisseur. Suffice it to recall the truly adventurous nature of the arts of textile dyeing, printing and finishing.

An enthralling adventure, in which technical limitations constantly yield before the daring of creative thought. A stirring adventure, which lays exacting demands upon the manufacturer: technical knowledge; a mathematical and scientific spirit; perseverance, faith, patience, artistic imagination and skill.





Jewels by : Joyas de :  
E. Gubelin, Lucerne.

Jewels... captured light, the last perfect touch to the gown. Like dancing sunlight on the water, their mystic fires glow like poems of gold and amethyst, of diamonds and rubies set a gleam in massive bangles or crystallised in all the beauty of ring or brooch.