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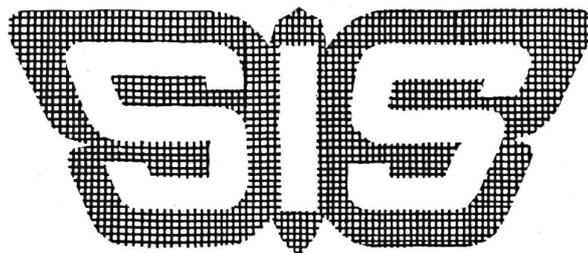
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The long-staple spun rayon yarn

SAVILINE

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SAVICETA

Intimate blend of Viscose and Acetate spun rayon

SAVISOL

Long-staple, fast colour spun rayon yarn

FANCY YARNS

HAND KNITTING YARNS BRAND *sisi*

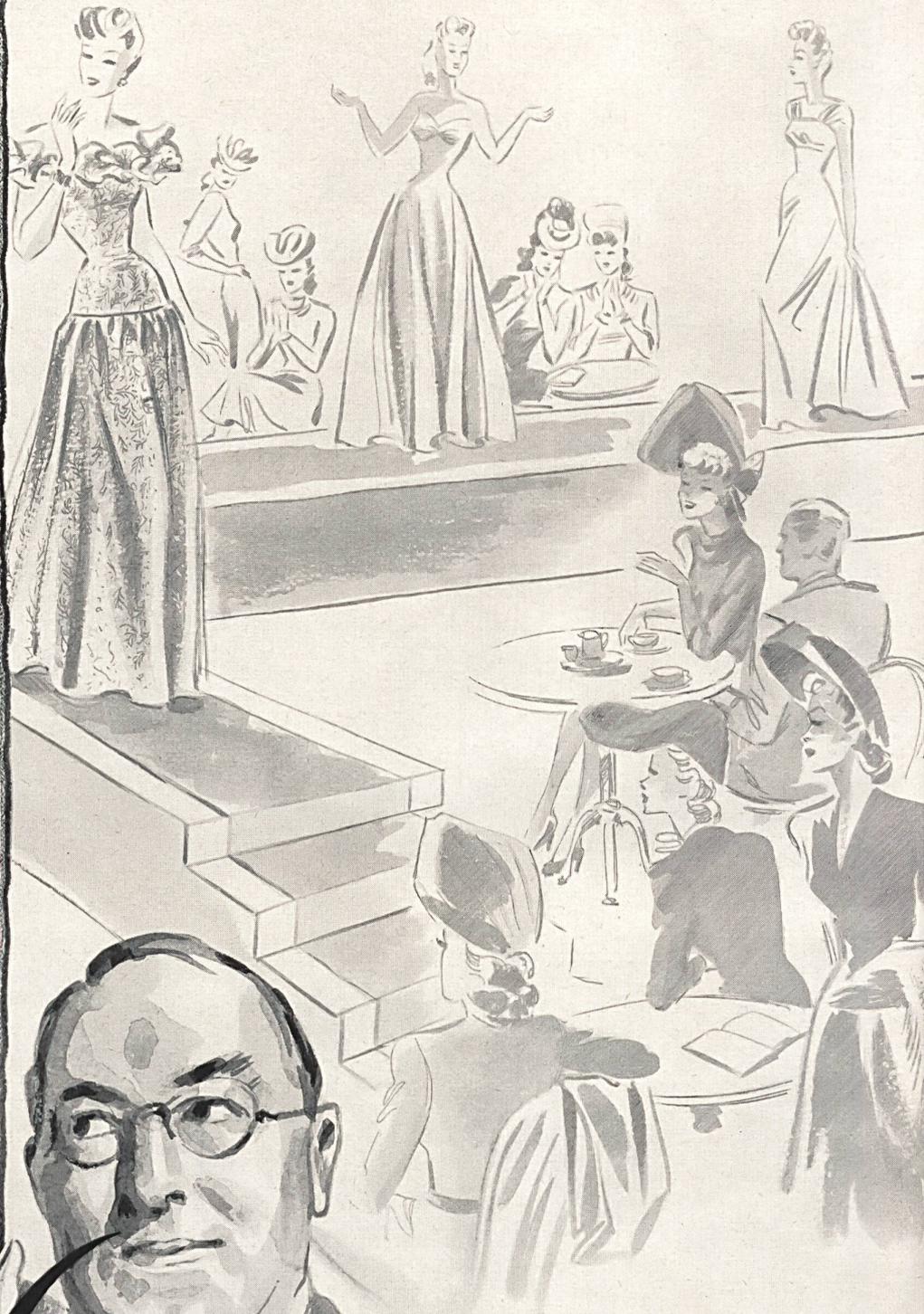
Owing to the **LONG STAPLE**, our yarns are stronger
Our coloured yarns are **WASH, LIGHT** and **BLEACH-FAST**

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100 years

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The hit of the season.

Messrs. Bischoff & Müller Ltd. of St-Gall are presenting a remarkable collection of laces and embroideries. Do not fail to ask for their latest creations.

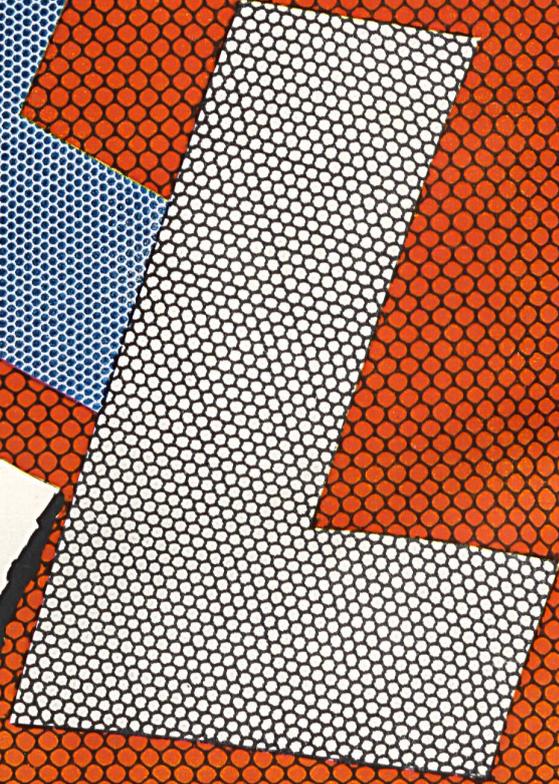
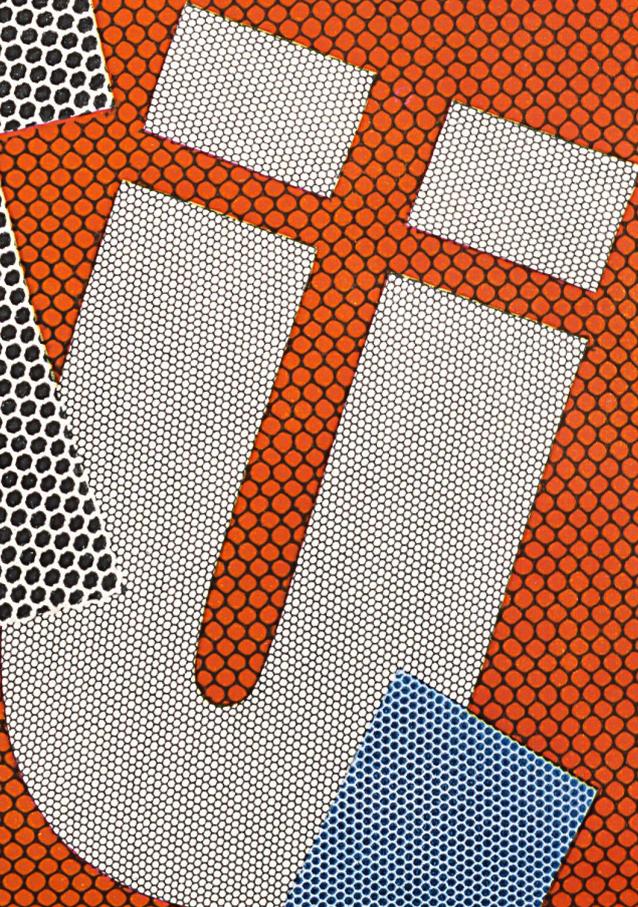
La boga en la moda :

La casa Bischoff & Müller S. A., de St.-Gall ha creado este año una colección de encajes y de puntillas que verdaderamente... «despunta». Pida oferta antes de formar su próximo muestrario.

GESSNER - SILKS

GESSNER & Co. Ltd.
WÄDENSWIL SWITZERLAND





Schweizerische Gesellschaft
für Tüllindustrie A.G.
 MÜNCHWILEN (THURGAU) SCHWEIZ
Swiss Net Company Ltd.
 MUNCHWILEN (THURGOVIE) SWITZERLAND
Société suisse de
l'industrie tulleière S.A.
 MUNCHWILEN (THOURGOVIE) SUISSE

J. KREIER-BAENZIGER'S ERBEN

ST. GALL
SWITZERLAND



SWISS COTTON GOODS
SPUN RAYON
PRINTED HANDKERCHIEFS
AND SQUARES
NOVELTIES

*Gottfried
Schaerer*



SCHWARZ

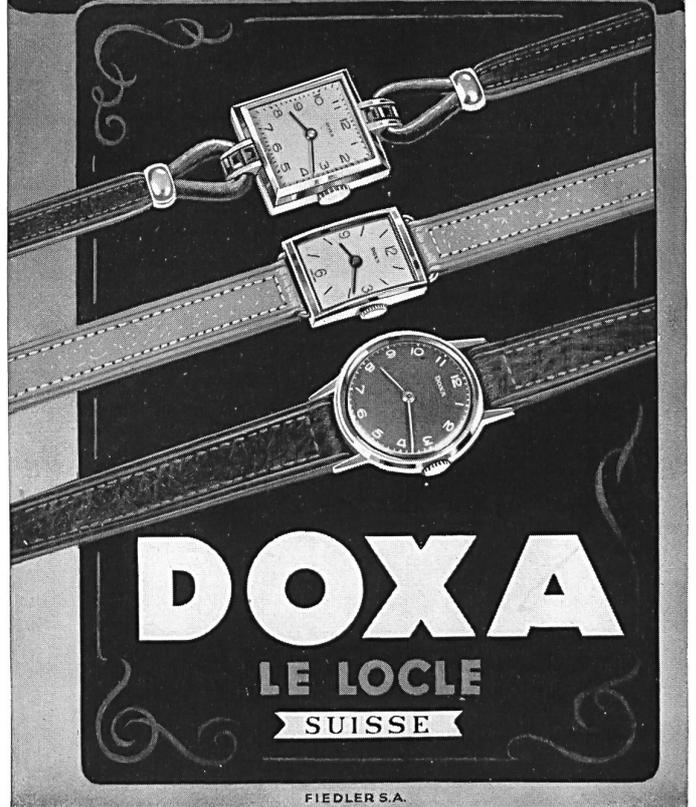


*Zürich-
Bellevue*

HANDKERCHIEFS ORGANDIE OPAL - CURTAINS -
SHIRTINGS AND RAINCOAT FABRICS

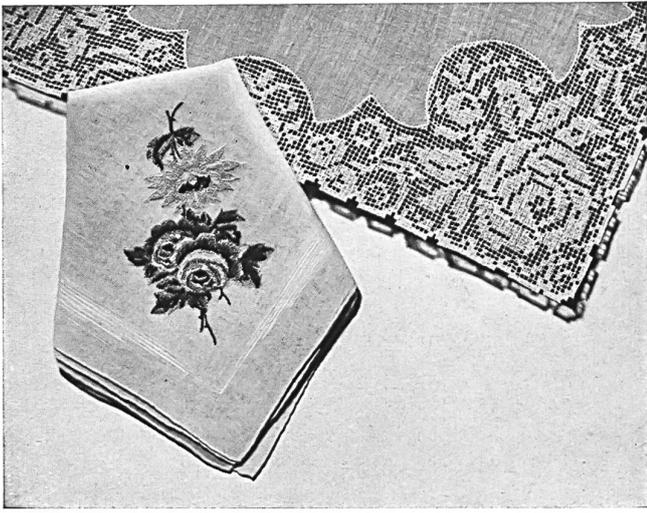
BLEUER

*Un modèle
d'adroit cou-
turier a pour
complément
achevé le fin
bracelet DOXA*



DOXA
LE LOCLE
SUISSE

FIEDLER S.A.

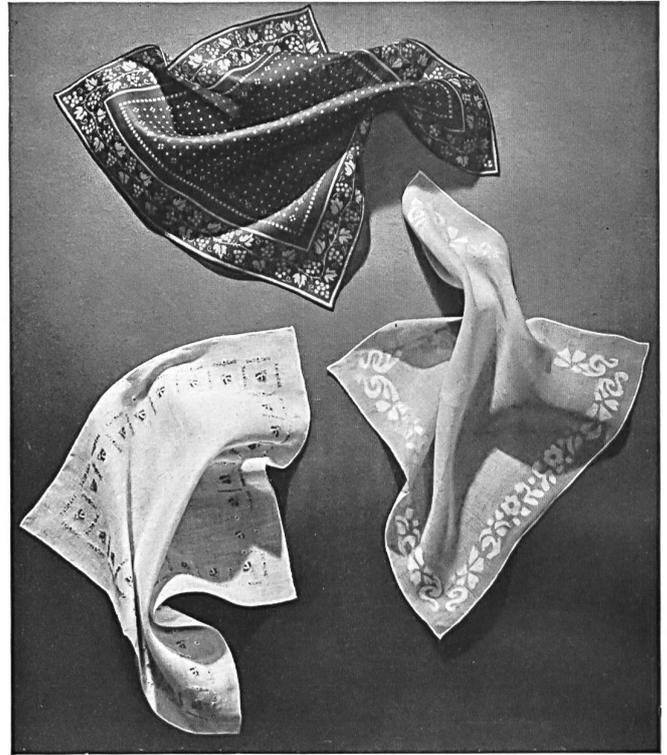


MANUFACTURE AND EXPORT

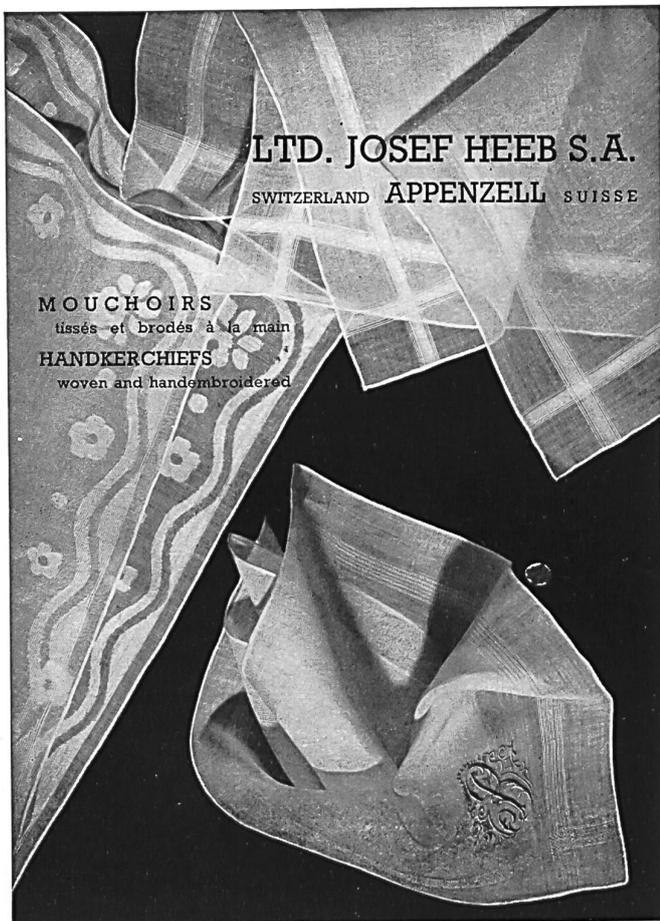
Embroidered Handkerchiefs, embroidered fabrics in organdy, nainsooc, net, etc.

SAILER & SCHOENSLEBEN

ST. GALL



Embroidered, plain and printed Handkerchiefs
DOERIG & BREITENMOSER
 APPENZELL



LTD. JOSEF HEEB S.A.
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MOUCHOIRS
 tissés et brodés à la main
HANDKERCHIEFS
 woven and handembroidered



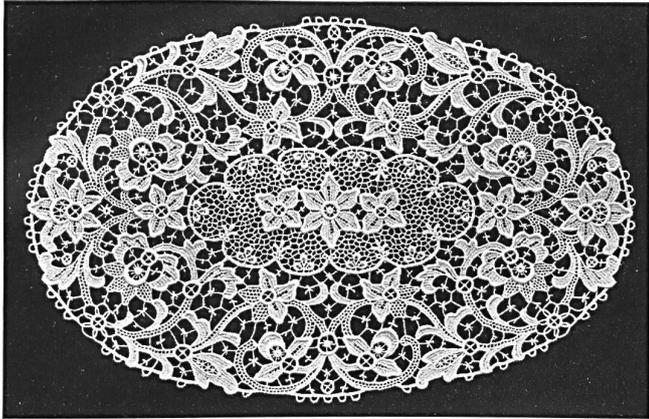
SCHWARZ

Kleinberger & Co.
 ST. GALL - SWITZERLAND
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E. Mettler-Müller Ltd.

Rorschach

Founded 1883



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of
embroidered tea cloths and fancy linens
novelties in needlerun- and lace-napery
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known for their

Novelties in

Piece-goods *embroidered*
printed
plain



A. Naef & Cie
Flawil (St. Gall)

WALTER SCHRANK & C^o

ST. GALL (SWITZERLAND)

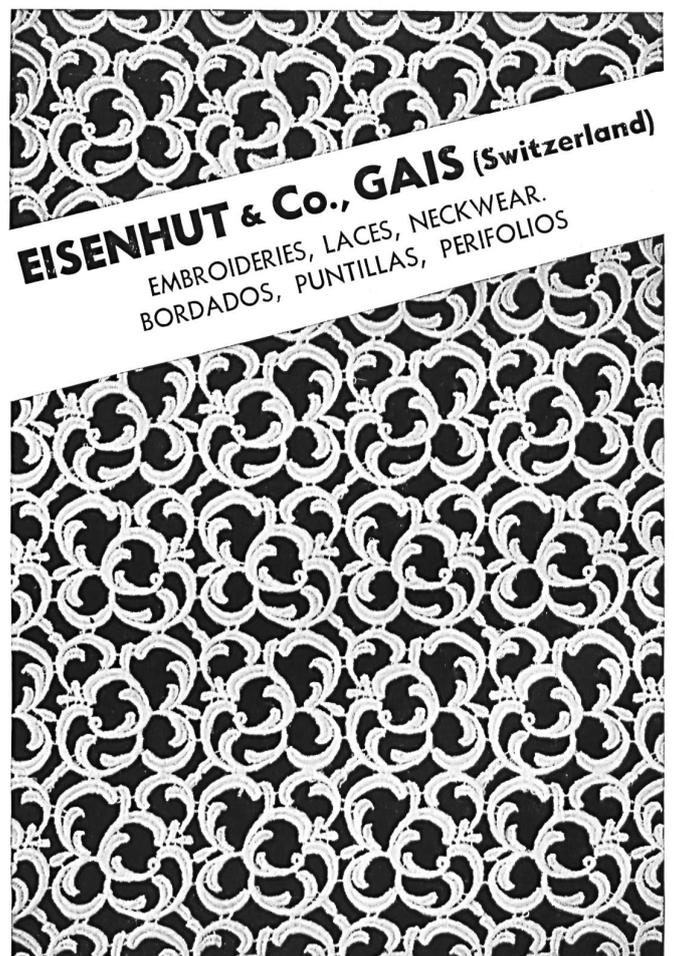
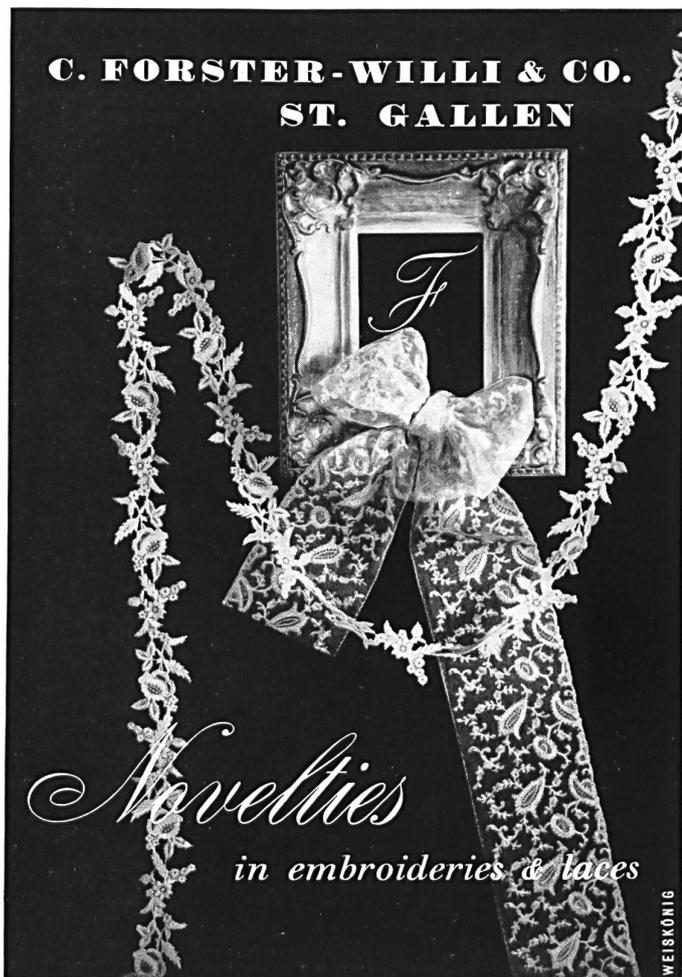
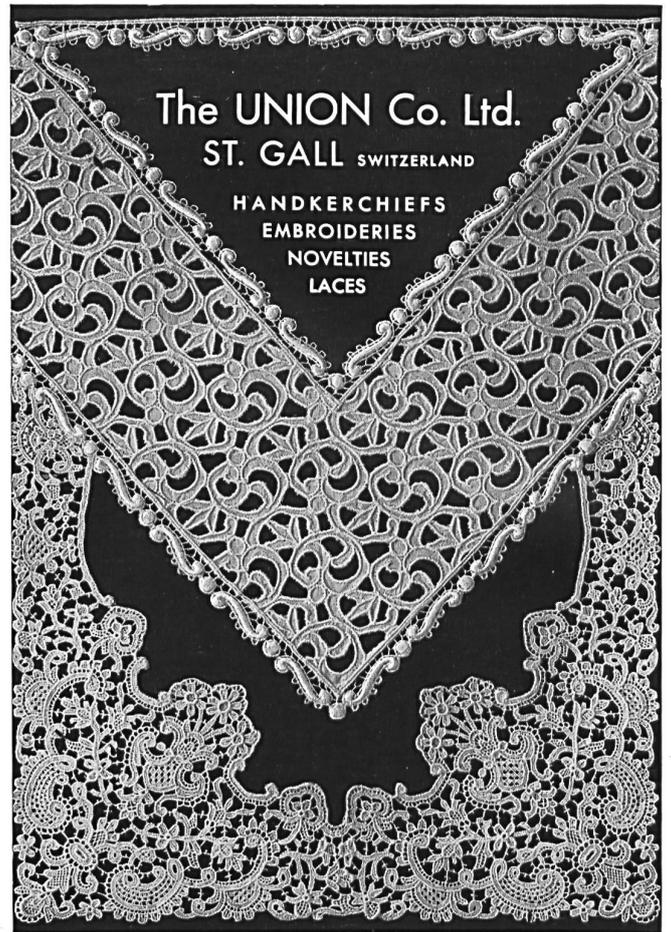
MANUFACTURERS AND EXPORTERS

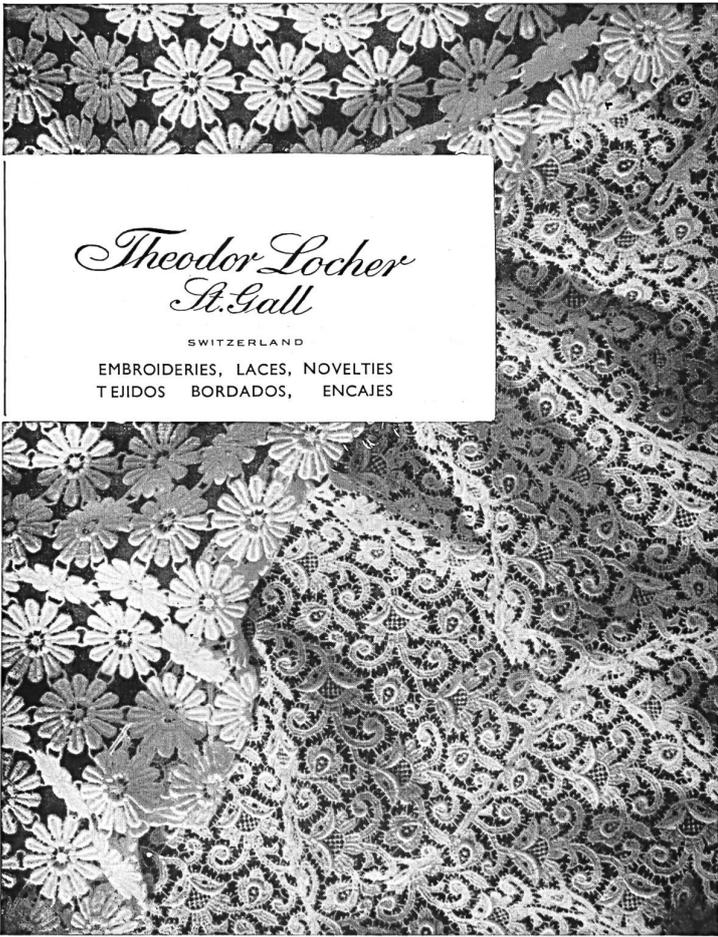
OF EMBROIDERED

MATERIALS FOR DRESSES,

NET AND GUIPURE- LACE- NOVELTIES,

EMBROIDERED HANDKERCHIEFS





Theodor Locher
St. Gall

SWITZERLAND

EMBROIDERIES, LACES, NOVELTIES
TEJIDOS BORDADOS, ENCAJES

Symbol of Quality

LACES FOR LINGERIE
DRESSES
BRASSIERES

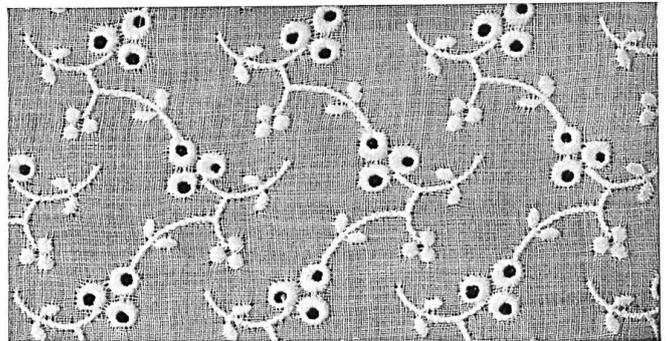
Jul. Michel & C°
Zurich

LACE MANUFACTURES
ESTABLISHED 1894



Torchon Laces

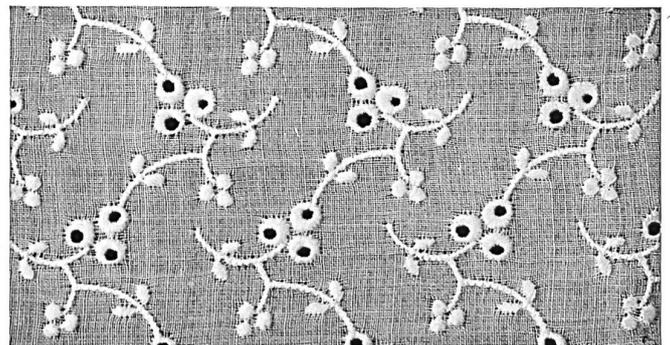
ROBERT HALTER LTD. ST-GALL



HUGO WACHS & Co.

St. Gall

Cotton, artificial silk and mixture fabrics,
printed and embroidered tissues, handkerchiefs.



Hugo Gutmann

MANUFACTURE OF SILK FABRICS

ZURICH 18, Peterstrasse

SILK LININGS

FOR READY-MADE CLOTHING

RAW FABRICS

FOR PRINTING

CURTAIN FABRICS

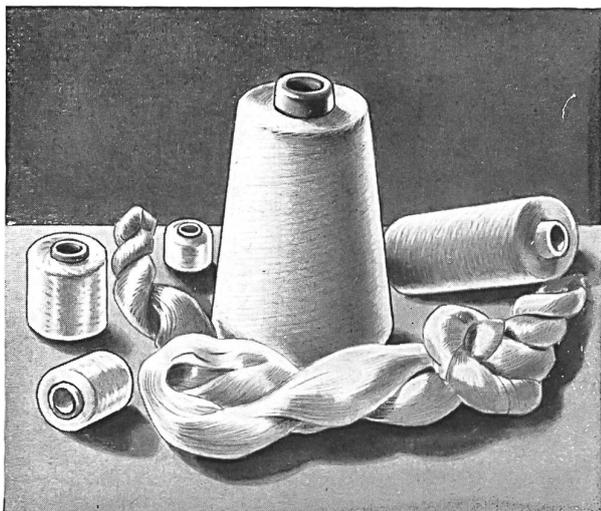
Zwicky & Co. - Wallisellen-Zurich

SILK TWISTS OF ALL KINDS, RAW AND DYED, IN EVERY TYPE OF GET-UP

FOUNDED IN 1840

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Telegraphic address : Zwicky, Wallisellen



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Skein dyeing of silk, spun silk, rayon, cotton and staple fibre. Hosiery dyeing and finishing.



Taschentücher
Stickereistoffe für Blusen und Kragen

Handkerchiefs
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Structure Yarns

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LINEN-
IMITATIONS**

Swisslastic

RUBBER SEWING THREAD
for better fitting



Oscar Haag
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(Switzerland)



**BAUMLIN, ERNST & CO
ST-GALL**

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REPRESENTATION
OF SWISS FIRMS

apply to the

**Swiss Office for
the Development of Trade**

Zurich

Curtain and dress fabrics

plain, patterned, printed and embroidered
in cotton, artificial silk and staple fibre

Emil Anderegg A.G.

W E A V I N G M I L L S

St. Gall

Scarves

•

Shawls

•

Collars

•

Jabots

•

READY-MADE WEAR
FOR LADIES AND MEN



The Swiss Office for the Development of Trade at Zurich and Lausanne

supplies reliable information concerning Swiss products.

In their own interest, firms in other countries wishing to open up business connections with Swiss firms are advised to add a few references, when placing their first orders.

To our readers

Our review "Swiss Textiles" is greatly appreciated by its many subscribers in almost every country of the world.

It is an extremely well edited and tastefully illustrated trade journal whose object is to give information, both by its articles and its reproductions, on every subject related to the clothing and fashion industries: new fashion trends, colours in vogue, fabrics, new lines, dressmaking, millinery, footwear, etc. It regularly presents the latest *haute couture* creations by photographic reproductions of tailor-mades, afternoon, dinner and evening gowns.

"Swiss Textiles" serves to give useful hints not only to specialists in every branch of the trade, but also to the well-dressed woman who likes to keep in touch with the latest styles. But this journal has also another purpose than to give ideas. It furnishes all who are interested in fashions — producers and salesmen, designers, dressmakers, milliners, textile importers and wholesale dealers — with the addresses of Swiss manufacturers of high

quality products, thus enabling them to meet the requirements of their most exacting clients. This is not, therefore, a fashion magazine like so many others, but an essentially practical journal which forms a complement to other fashion periodicals by establishing a direct contact with the producers. Whatever your interest in fashion may be, "Swiss Textiles" will please you and prove most useful. Once you know it, you won't be able to do without it.

Please fill in and return to us the post-card herewith, and on reception of your subscription, we shall be happy to send you regularly the various numbers of "Swiss Textiles".



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Messrs.

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hereby subscribe to "SWISS TEXTILES" for the year 1944 at rate of S. frs. 12.—.

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Swiss Textile Notes

THE TESTING OF MATERIALS AND THE TEXTILE INDUSTRY

Despite the difficult conditions of the present day, the textile industries still widely contribute to the volume of Swiss exports. One must realize how these industries and the trading firms dependent on them are dispersed throughout the country, and consider also what an important factor textile manufacture, in the form of homecrafts, is for both the rural and mountain population, to understand that Switzerland's interests lie in furthering the development of this element of her national economy.

The present high development of the textile industries in Switzerland is all the more remarkable when one considers that this country has always had to import raw materials and, to a certain extent also, auxiliary materials. Switzerland has, however, always succeeded in maintaining her export capacity, in acquiring new markets and in producing goods which compare favourably with similar competitive products manufactured in countries where manufacturing conditions — labour and raw materials — are far more favourable. Even in wartime or periods of depression, the Swiss textile industries therefore have constantly found means to employ their specialized labour and numerous machines, thanks to a highly developed and lively inventive spirit, and to a constant power of renewal — of which the reader may find ample proof in each successive number of this journal.

The reasons for this vitality and power of expansion must be attributed, in the first place, to the bold spirit of enterprise and the adaptiveness of the executives and salesmen in the trade, and next — but not least — to their profound knowledge of the materials, and more particularly, of the textile fibres employed.

By studying the material properties of textile fibres, you increase the benefits which can be derived from manufacture, you diminish waste and "seconds" and you can develop and improve manufacturing processes with far greater speed and surety. It is the testing of materials and scientific research which provide the means of acquiring and developing knowledge of raw materials. In the course of the last few years, these sciences have become the indispensable forerunners of industrial development. Material testing is an applied science, while research on new possibilities is a scientific exploration directed along certain lines. This contribution of science has become today the necessary foundation of all industries which produce high quality goods, and its importance is growing in direct ratio to the raw material shortage. That time is past and gone for ever, when, in the factory world, the properties of new materials or processes were discovered and exploited as a result of mere observation and empirical methods. For this method — or rather, lack of method — are now substituted scientific facts, systematic experimentation, and lastly, theoretical research which opens new horizons to industry. In the last twenty years, the recognition of this necessity fortunately favoured the organization and development of research on, and testing of, materials used in the textile industry, and this within the framework of both private enterprise and official institutions. There already existed various organisations for testing textile materials in the old days, and they certainly rendered great services to the public economy of their time. In the Middle Ages, for instance, there was in St. Gall an institution which controlled the piece goods destined for export; they were examined and qualified by sworn specialists. The Yarn Control Office, founded in 1855 by the Commercial Directorate of St. Gall, filled the same kind of function. It was instituted as the result of a petition drawn up by 17 twisting mills in Eastern Switzerland and operated without charge to the benefit of suppliers and buyers of yarns.

In 1911, this Yarn Control Office was incorporated with the laboratories attached to the Technical Section, directed

by Professor Jovanovits, of the new University School of Commerce inaugurated in St. Gall that same year, and gave birth to an institution which later became known as the *Swiss Laboratory for the Testing of Materials*. This



The Building, in St. Gall, in which is the Swiss Federal Laboratory for Testing Materials.

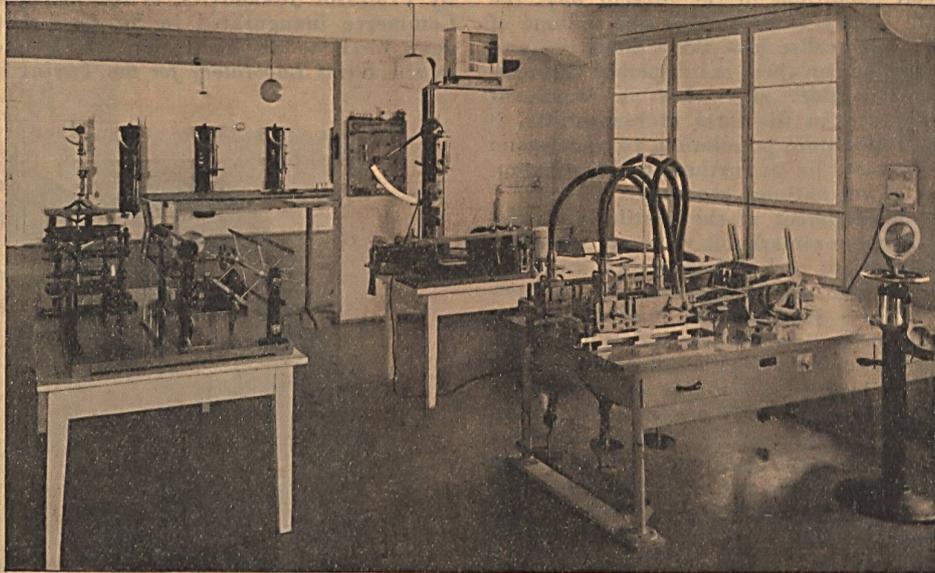
laboratory extended its activity to the whole of the textile industry and especially to the study of rayon, then a relatively new fibre, and to various textile finishing processes. As a consequence of this extension, experimental methods were systematically developed along the lines of chemistry, physico-mechanics and microscopy; the specialists required for this work were trained and, finally, test apparatus were built or acquired. It is strange that the textile industries, whose products reach a high degree of quality, should have been so tardy in developing a technique of material testing and research, whereas the metallurgical and machine industries have had recourse to these methods for the last 60 years.

The difficulties of supply and utilization which often prevent the adopting of certain raw materials, and the rapid development of synthetic fibres — favoured by precisely these difficulties — have naturally activated the progress of scientific methods and enabled Switzerland to bring them to as high a degree of advancement as in other countries. After the war, this will prove of great importance to the Swiss textile industries, for it can be assumed that the technical novelties adopted under the stress of circumstances, will not wholly disappear when the situation returns to normal. On the contrary, after the war, every Government and every firm will strive to go on exploiting its experiences, its new products and manufacturing methods, in order to save the capital which has been invested therein.

The Swiss textile industries will therefore have to face bitter competition in the international field. These considerations fully justify the Federal Government's action when, in 1937, it took over the Swiss Laboratory for the Testing of Materials and extended and converted it into *Department "C" of the Federal Laboratory for the Testing of Materials and Research Institute*, which has been installed

in a special building with the assistance of both the Canton and the City of St. Gall. These measures will have a fertile influence in the years to come. The policy of extension followed over a fifteen-year period and tending to improve the actual premises of the Laboratory, to increase the staff and to perfect equipment, was fortunately completed in the years 1937-1939, so that since then, the new Institute has been in a position to render invaluable services to industry and, especially, to wartime economy. It is due

4000 tests are carried out on behalf of official departments or private firms in industry, trade, arts and crafts. In the mechanics shop, six technicians build test apparatus or make special mountings for research purposes. Again, in the physics laboratory, for example, the thermic isolation properties of different sorts of fabrics are compared, while in the biological laboratory, moths are bred for the testing of anti-moth products. The wear of clothing fabrics is tested in a rubbing machine equipped with rotary brushes



Air-conditioned laboratory for the mecano-physical testing of materials.

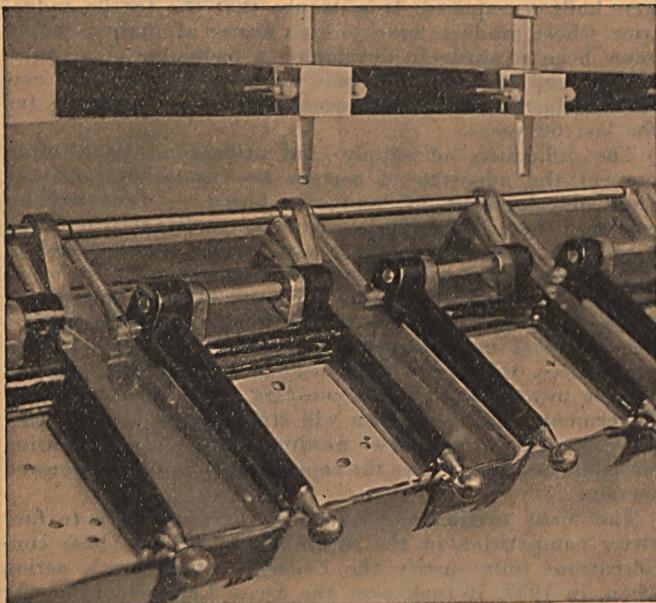
to the founder and director of the F.L.T.M. in St. Gall, the late Professor Johann Jovanovits, whose death in June 1943 is greatly deplored, that the Institute has been developed, above all, along the lines of scientific research and experimentation, by the addition of various experimental laboratories for physics, chemistry, biology, etc. Private donations have also allowed for an increase of staff to meet the various requirements of the institution. Today, the Institute, with its four sections for the textile, leather, soap and paper industries, employs a staff of 58.

Each year, in the laboratories, in the two air-conditioned research rooms and other special test laboratories, about

and waterproof fabrics are tested in three different "artificial rain" apparatus.

Apart from this, since 1940, the F.L.T.M. in St. Gall has placed itself at the disposal of the Army, of professional associations and private firms, in view of organizing courses of lectures on the upkeep of machinery and equipment, for it can be assumed that specialists in the testing of materials are the best fitted to give hints as to the quality of an article or product and the care it must be given when operated or used.

The activity of the F.L.T.M. from which industrial circles benefit the most, is certainly its cooperation with certain branches of industry through the medium of technical and advisory committees; this cooperation is very close and enables contacts to be made and experiences, invaluable to both parties, to be exchanged on the subject of materials and their utilization or on technical points. It is above all by this educational action that the F.L.T.M. is fulfilling its task as regards public economy and justifying the interest and support it has received from both the Government and private enterprise. It is therefore to be hoped that in the years to come, the Institute will, to an ever greater degree, be able to place at the disposal of the Swiss textile industries, its experience, its knowledge and test equipment acquired and perfected in the course of 34 years of activity.



Drip test to determine the impermeability of woven fabrics to water (drip tester of EMPAC design).

THE 1944 SWISS FASHION WEEK

The 3rd Swiss Fashion Week will be held in Zurich from February 24th to March 12th, 1944. Its scope will be wider and its form and structure more varied than those of its forerunners. It is intended as a complete survey of the drive made by the fashion industries and trades and of the results obtained. The taste, finish and quality of the materials employed will strengthen still further the reputation enjoyed both on the home and foreign market by the Swiss fashion industries and trades. Few people know that in Switzerland, for every 4 industrial workers, one is employed directly or indirectly in the fashion industry and that $\frac{1}{5}$ of the total wages of the nation are derived from this source.

It is therefore only natural that each year, these industries should come forward with a collective display for which only proved products are accepted, and whose essential condition of admission is that which rules the whole world of fashion, namely: novelty.

We must remind our readers that there is no question of creating "Swiss fashions". The only purpose aimed at, is to reunite all the trades dedicated to fashion, at an opportune moment, in order to make them better known in Switzerland and abroad.

The 1944 Swiss Fashion Week will again include:

- a Fashion Display,
- a Fashion Parade of *haute couture* models,
- a Fashion Parade of ready-made models

and a "Fashion Theatre" organized for purposes of propaganda. It will thus give a general view on all the fashion products manufactured in Switzerland.

Like Fashion itself, which, by its very essence, must always seek after what is new, the Swiss Fashion Week too will renew itself and open new possibilities of expression before Swiss fashion creators. In 1944 will be presented, for the first time, a thematic presentation of the fashion creative elements and moments, such as, for instance: "Colour in the world of fashion", "The creation of fabrics, embroideries and laces", "The harmony of fashion", etc. It is interesting to note that even during the period of preparation, cooperation along these lines is being encouraged among artists, designers, spinners, twisters, weavers and dressmakers. Even the fashion industries must find compensation in new activities for the various restrictions imposed on certain branches by war conditions, and this is precisely the aim of the Swiss Office for the Development of Trade and of the organizers of Fashion Week. As on former occasions, the main feature of the 1944 Fashion Week will be the presentation of the "Special Collection" organized by the Swiss Office for the Development of Trade.

All foreign buyers who can come to Switzerland will see from the 3rd Fashion Week, that Switzerland has succeeded in keeping intact her *élan vital* and her capacity of production, despite present circumstances, and that the textile and fashion industries have made a great step forward.

ART AND IMAGINATION AT THE SERVICE OF INDUSTRY

On visiting the workshops of Messrs. Richard Rudolf Wieland at Gattikon near Zurich.

"... Yes, many people still ignore that hand-printing is an art, and a difficult art at that. Its object? To reproduce as faithfully as possible a given design on a given fabric in given colours. Three elements which are all independent one of the other, and about which one must know every characteristic ..."

We glance through an album whose pages are of printed fabrics representing a long story of research, patience and culture.

"But where do these designs come from?"

"From a number of sources. Some of our customers employ their own designers. We ourselves employ specialists versed in the knowledge of textiles. We sometimes find inspiration among old-fashioned designs, a wealth of which are to be found in museums. Lastly, as in the case of the "Special Collection", we are brought rough sketches designed by artists who are not of our profession."

"Like any other artist, then, a textile designer must have a sense of colours and values?"

"But that is not enough. Each type of fibre reacts differently to the same treatment. The printer who wants to obtain a maximum colour effect from his fabrics, must have a profound knowledge of yarns and weaving processes... But come with me, and you'll be able to judge for yourself."

We enter a small, well-lighted room: *the designers' studio*. Samples of every size and colour are strewn about; a large panel framing an extraordinarily effective fern frond... and, surrounded by all this, a woman drawing. She is sketching the design which will later be taken to the "dark room" for negative reproduction on the large white film used for frame printing.

And again, in yet another room, we find the same luminous atmosphere. We have entered a kind of wide, window-enclosed gallery, along which run three long tables: *the hand-printing room*.

On one of the tables a piece of fabric is spread in its entirety, some 25 to 30 metres long. From guiding mark to guiding mark, the printer applies his block over the plane surface; he works with remarkable dexterity, for his only hold on the heavy wooden mass are two grooves for the four fingers and the thumb of the right hand. Holding a wooden mallet in his left, he knocks sharply on the block,

so as to impress all the lines of the design on the fabric. This mallet weighs about four kilos. Hand-printing requires a long training, besides skill and strength. A little later, in the *record room*, we shall be impressed by the number of blocks of all sizes piled up on the shelves. It often happens that a single design requires 5 to 7 different blocks, and even 14. For certain extremely delicate patterns — such as those of the "Special Collection" — up to 20 blocks are required! The making of these blocks is a delicate process. Most of the designs are hand-engraved on wood. The outlines are then sharpened by a thin application of tin; nowadays, lead has had to be substituted for tin, although it is not so resistant. The block itself is made of several layers of wood, in order to prevent the slightest warping which would distort the design.

On another floor, I was shown *frame printing*. Here again, I was able to admire the surety and lightness of the workers' touch. On a large colour-box formed by a wide rectangle of silk gauze stretched over a frame, all the parts of the design which are not to be printed are covered with impermeable lacquer. Only a few islands of non-proofed fabric stand out here and there — cones, curves, arrows — and absorb the dye which is scraped by two workmen from the top to the bottom of the frame. Automatically, the heart of a flower, the tip of a branch, a fish's tail, all become yellow, and the design grows in detail. Each time a fresh colour is applied — a new colour-box is required for each — the fabric seems to come to life, to take form like a novel as the chapters unfold. Then the fabric is hung up so that both surfaces may be dried.

"But this is only the introduction," states my guide. "I'm now going to take you below-stairs, where we do our cooking ..."

He opens a door and shows us into the *colour laboratory*. On the shelves against the dark walls, bottles large and small gleam in the obscure light. On the ground enormous jars of brown gum conjure up visions of some mysterious brew. At a bench near the window stands a white-coated chemist like an officiating priest, weighing powders with weights the size of poppy seeds. Before him a notebook lies open: the precious recipes, handed down in the old days from father to son, like some mysterious oracle, too precious to be confided in writing! An assistant pre-

pare the sample cards of the new colours born of the chemist's combinations.

"Here is the centre of the plot," breathes the head of the firm, his attention already drawn by those small pieces of motley fabric.

But I can no longer hide my surprise.

"How dull everything is in this room, the birthplace of colour! I expected to see flaming hues and we are in a chiaroscuro more fitting for a witch's cave than the workshop of a god."

"You see, chemistry is a world of mystery," he replied with a knowing smile. "Colours only come to life after a series of operations so delicate that they require more than intelligence and technical knowledge... they require also a kind of instinct, a feeling for the unexpected. This mauvy brown, for instance, is in reality a brick-red, this blue a bright yellow. But, between the seeming colour and the obtaining of the final, real colour, all kinds of processing have to take place, and their results are an unknown quantity - dyeing, fixing, oxidation and developing. Naturally, each stage of processing requires the greatest of care; nevertheless, there are certain outside influences which we cannot always control: sun, air, dampness especially, can instantaneously annihilate the work and care of days by modifying a colour by a tone or a half-tone. And it is no more our fault than it is the farmer's when his wheatfields are mown down by a hailstorm. But just try to explain this to a customer who has ordered a piece of material exactly identical to the one we delivered three months ago! To play with fire and to love running risks is also an art, you know... Will you please follow me down this passage..."

"This looks like a wash-room!"

"You mean those three big basins! We'll come back to these presently. First you must see how colours are fixed."

We arrive just as two workers are about to plunge a sort of enormous cylinder with a grey cover into a steam bath. Their eyes never leave the control apparatus. The minutes go by, fraught with expectancy, for *all* finally depends on this last experiment... 5, 6, 7. Time! Bring it out! The duration of the steam bath varies according to the types of fabrics and designs.

Then, the fabric is left to air before it is plunged into one of the basins we saw as we came in, and there it is given a thorough wash under water. It is rinsed out in the second basin and lastly dipped in a chemical bath in which the colours receive their final development. Finally, a last dip in soap water guarantees that the fabric will support subsequent launderings.

"And there you are...! Shall we go out by the garden? We'll go by the heating room which daily swallows up about 7 to 800 kilos of coal for its steam boiler and the heating system for drying the fabrics."

We then come to the lawn where hang the drying lines. Here, fabrics flap gently in the breeze, just like washing on the line.

The head of the firm stops thoughtfully a moment in front of these motley materials.

"And now, already, they are no longer ours. They are to be sent by the next post to the finisher's. But this is just the very moment when, in our eyes, these fabrics are most beautiful. It is one of the great moments of our profession, just as are those when we set about studying new designs, colours and reports, when we seek new combinations and processes... These moments are all dearly bought by days of tension and effort. But one of the joys of our craft is to be able to begin constantly anew, to set off again without knowing how we shall reach the goal."

ELIZABETH NATURAL.

ECHOES FROM THE TRADE

The «Turitex» Fabric.

"Turitex", an artificial silk fabric, which can be boiled and is sun, chlorine and perspiration-proof, is manufactured by Messrs. Strub & Co., of Zurich. This fabric has been tested several times by the Federal Material Testing Laboratory in St. Gall and has been pronounced perfectly boiling and light-proof. The artificial silk is dyed before spinning.

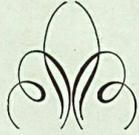
The «Swisslastic pattern».

The manufacture of elastic thread is one of the most recent activities of the Swiss textile industry. From the moment when — about ten years ago — it proved possible to produce in Switzerland an elastic thread which can be washed and boiled without deteriorating, Swiss elastic thread quickly became popular all over the world.

Messrs. Oscar Haag, of Kusunacht near Zurich, manufacture two kinds of elastic thread, *Triclastic* for knitting and *Swisslastic* for dressmaking. The former is thicker and more resistant than the latter.

However, up to now, stitching with elastic thread has always proved difficult, because the material gathers as it

is being sewn, thus complicating the work. A new Swiss invention, the *Swisslastic Pattern*, has now remedied this defect. This device is a rigid pattern or shape which is placed on the fabric while it is being sewn. When the work is finished, the pattern is removed and then only does the fabric spring into gathers. This invention, which is protected by world-wide patents, facilitates the most complicated stitching and smocking with elastic thread. And so, the *Swisslastic Pattern*, manufactured by Messrs. Oscar Haag at Kusunacht, has popularized and made easy this decorative stitching formerly so difficult to accomplish.



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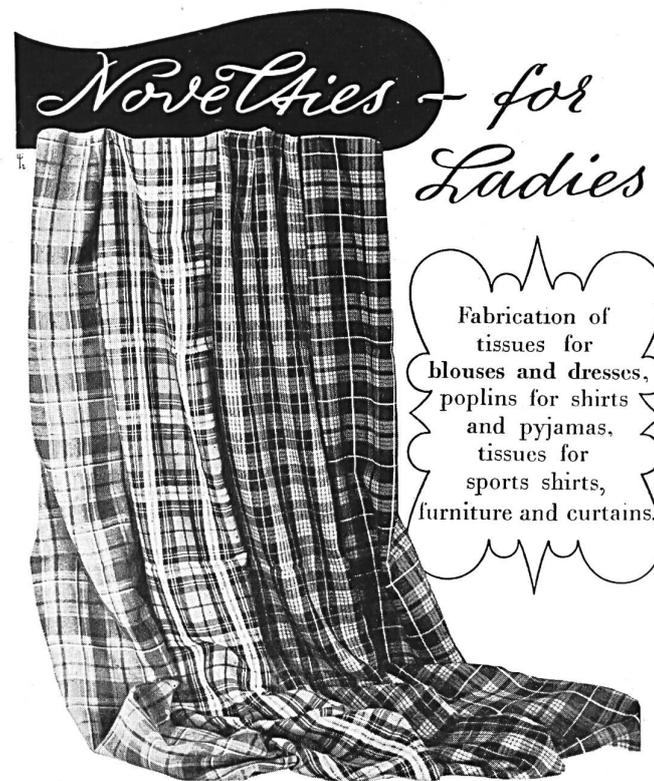




Teweba

fabrics of cotton, staple fibre, rayon, bleached, dyed, printed.

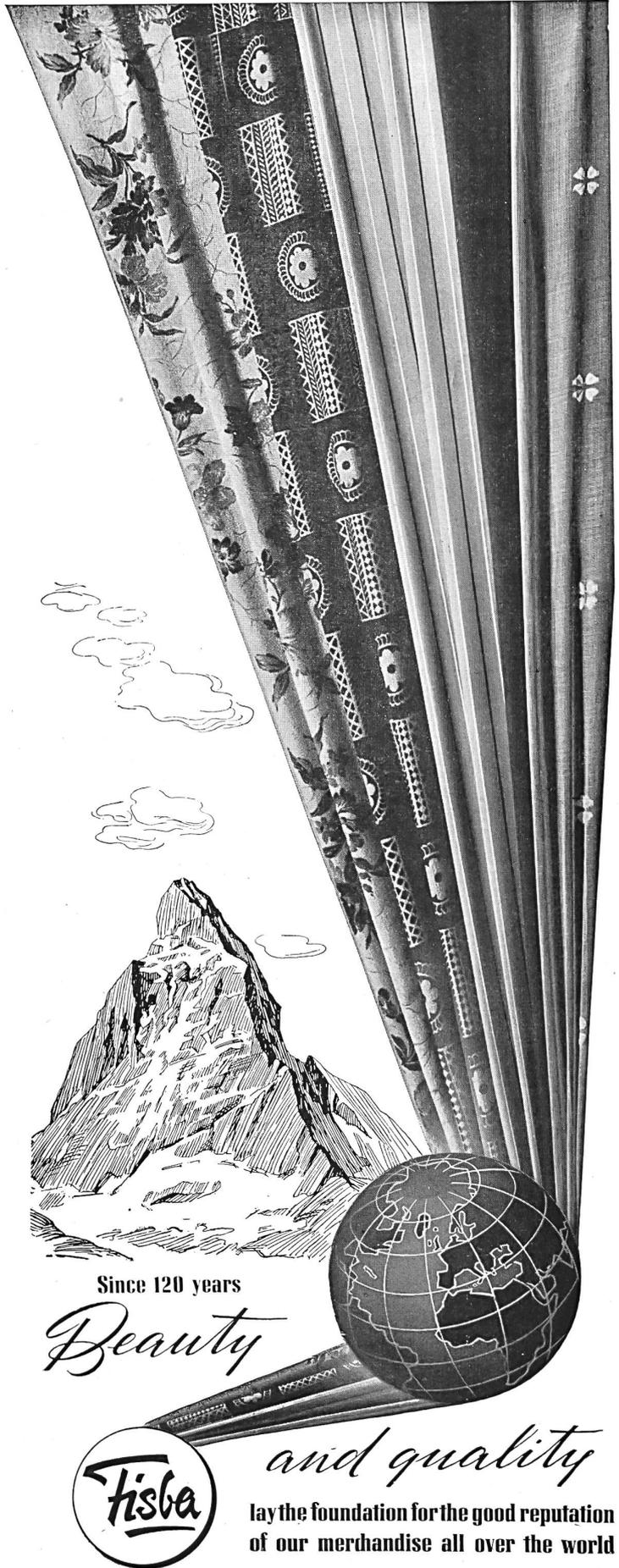
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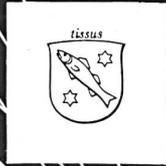
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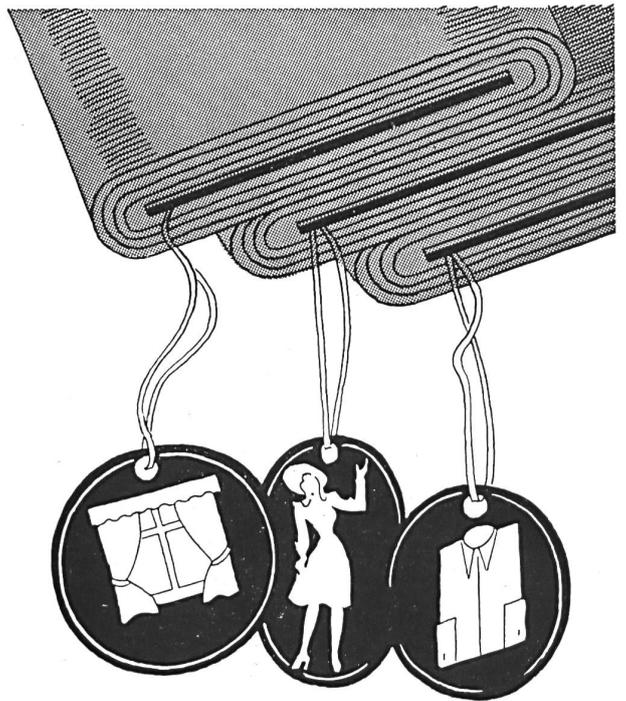
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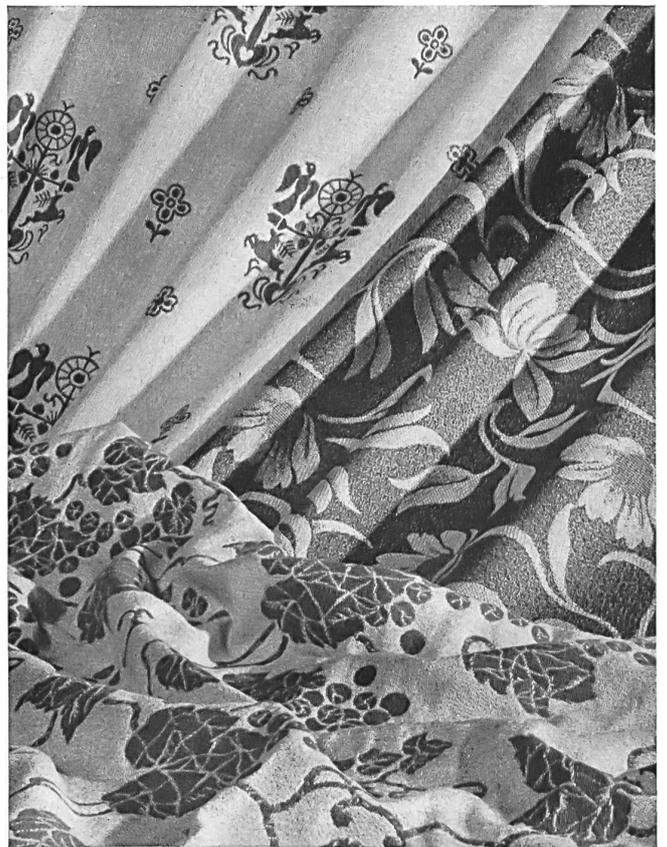


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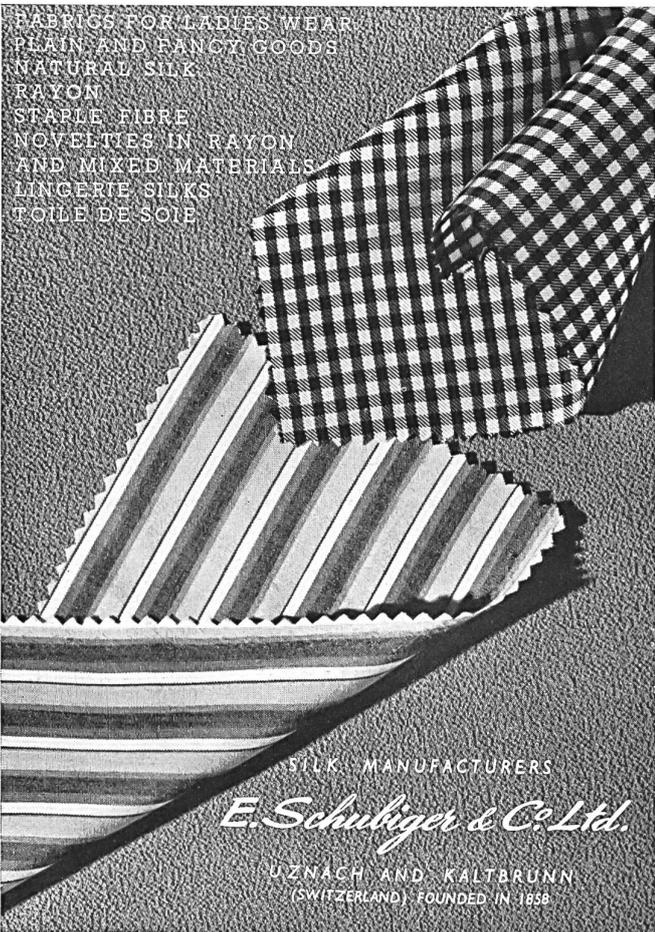
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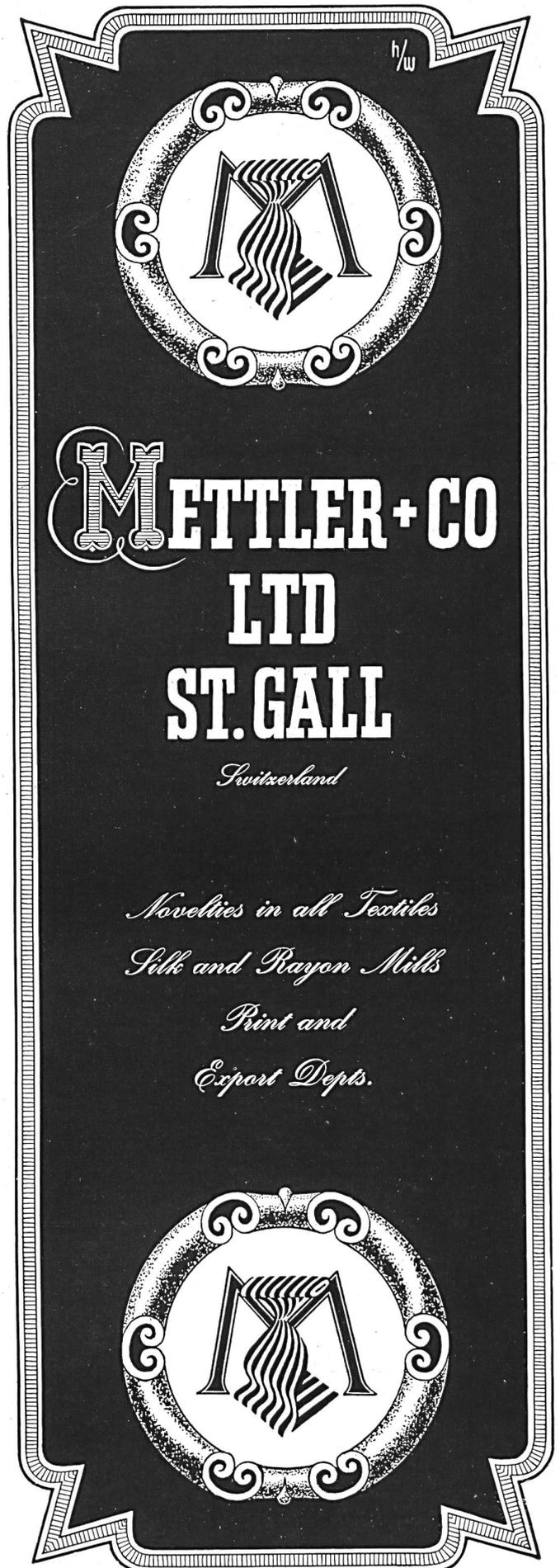
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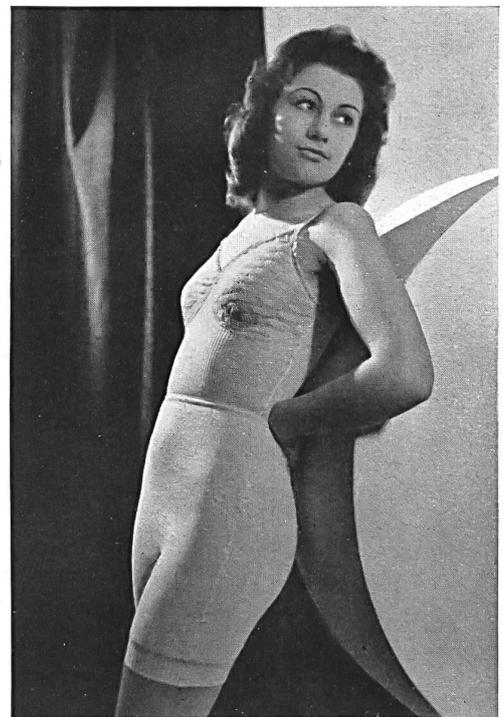
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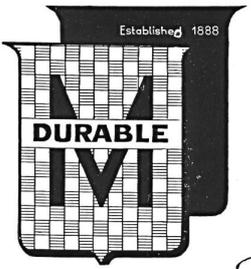
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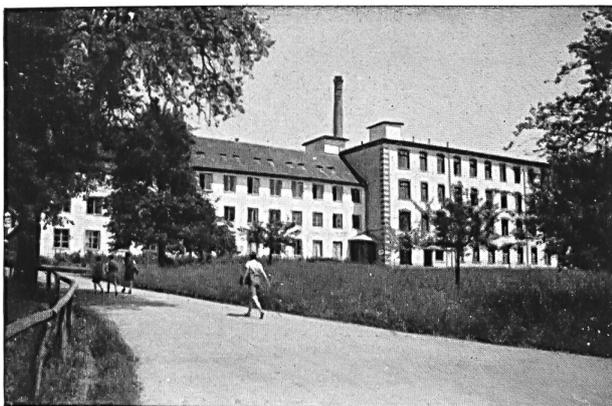
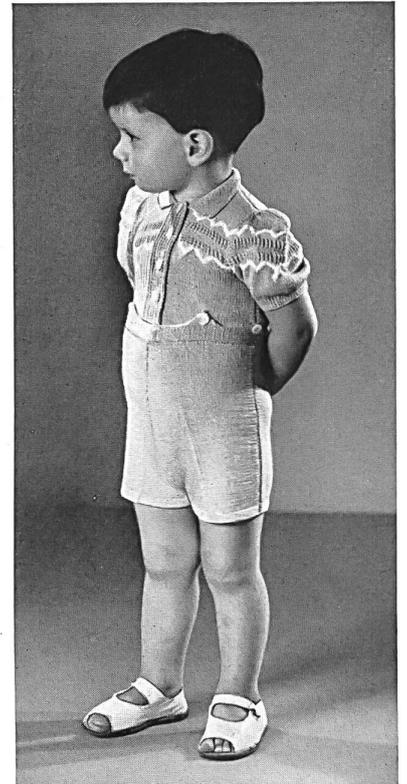
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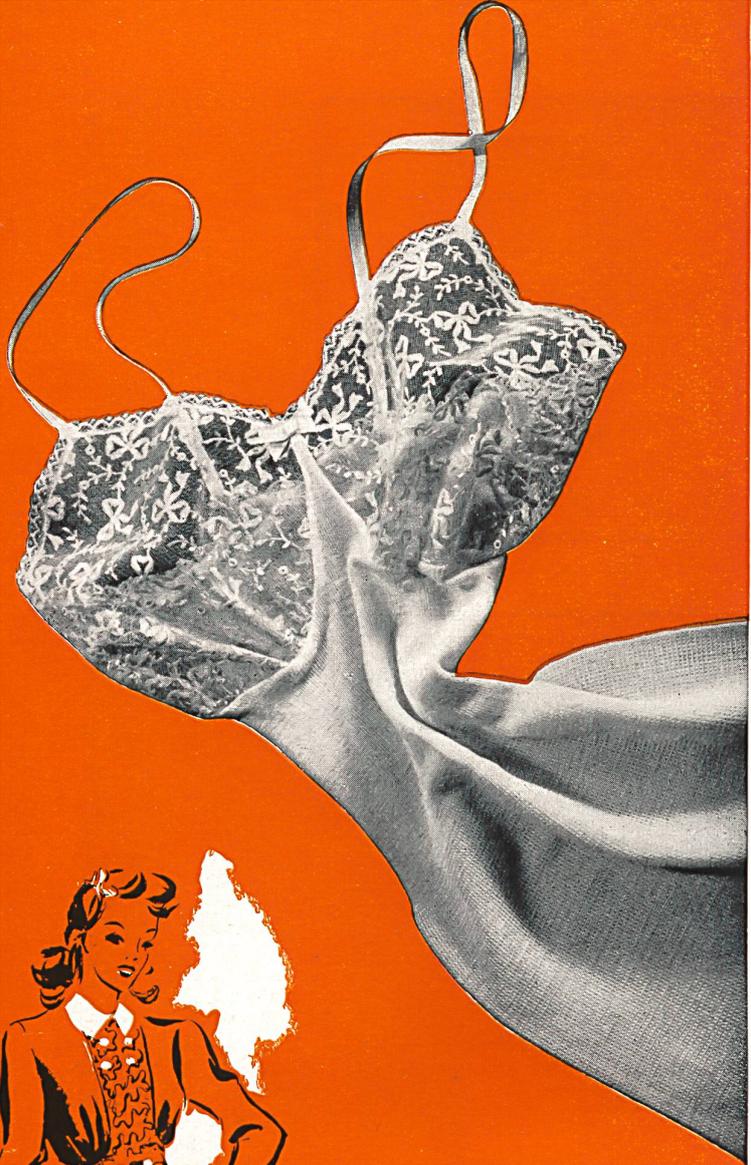


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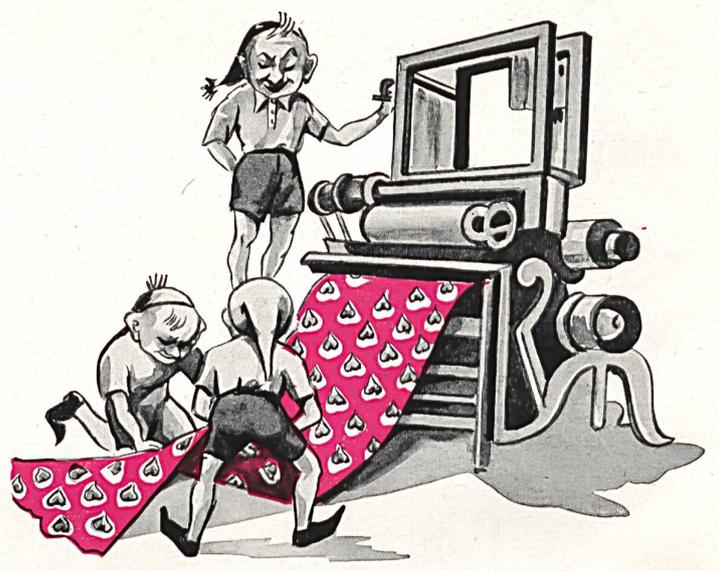
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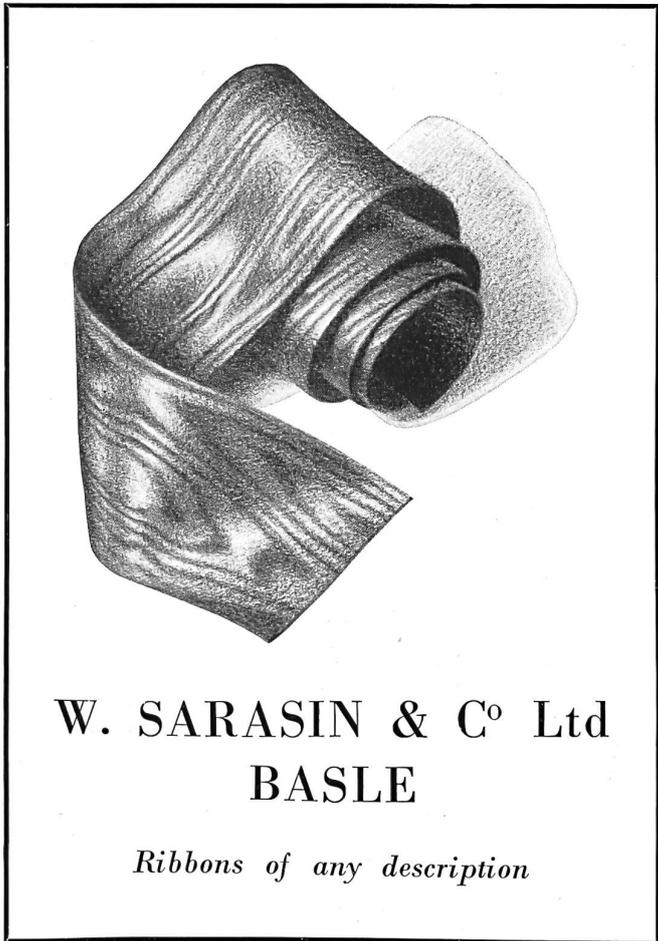
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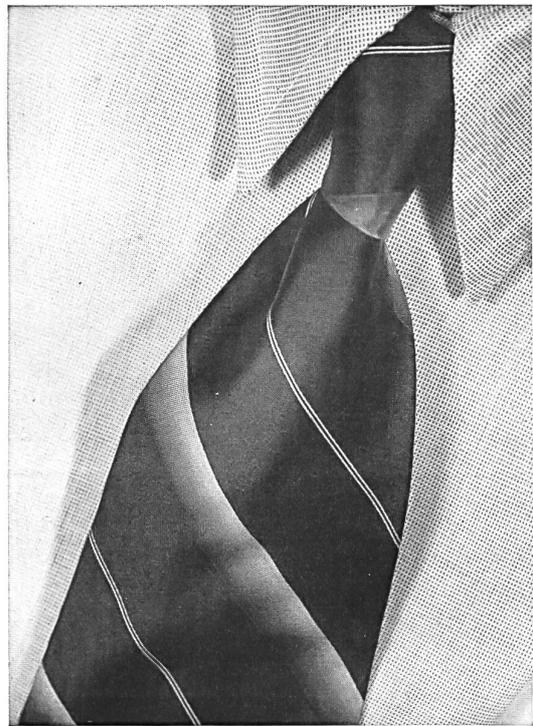
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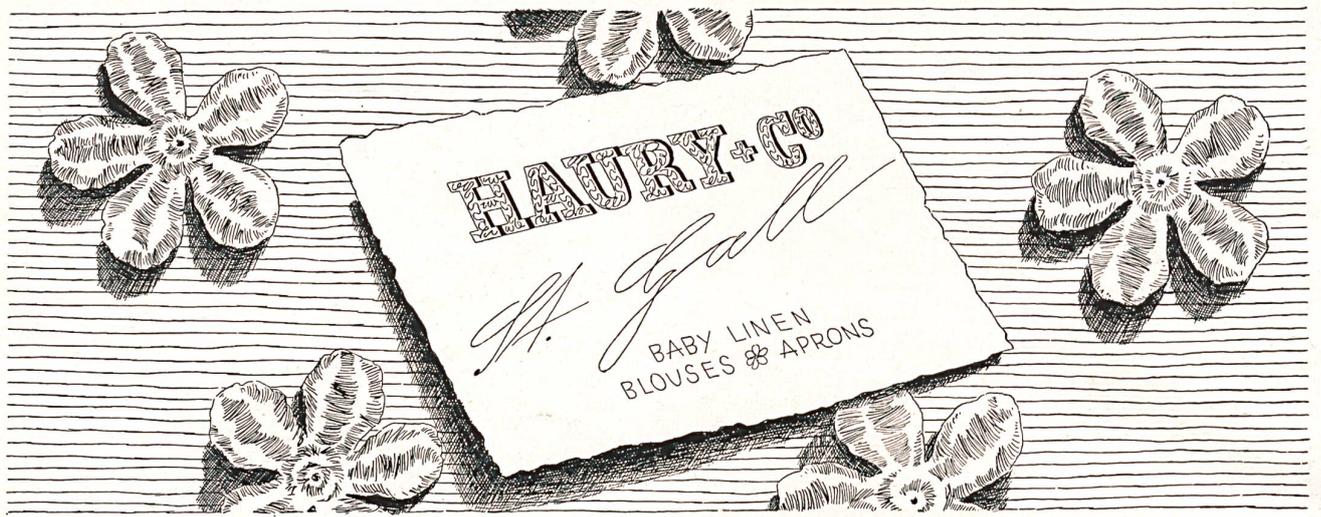
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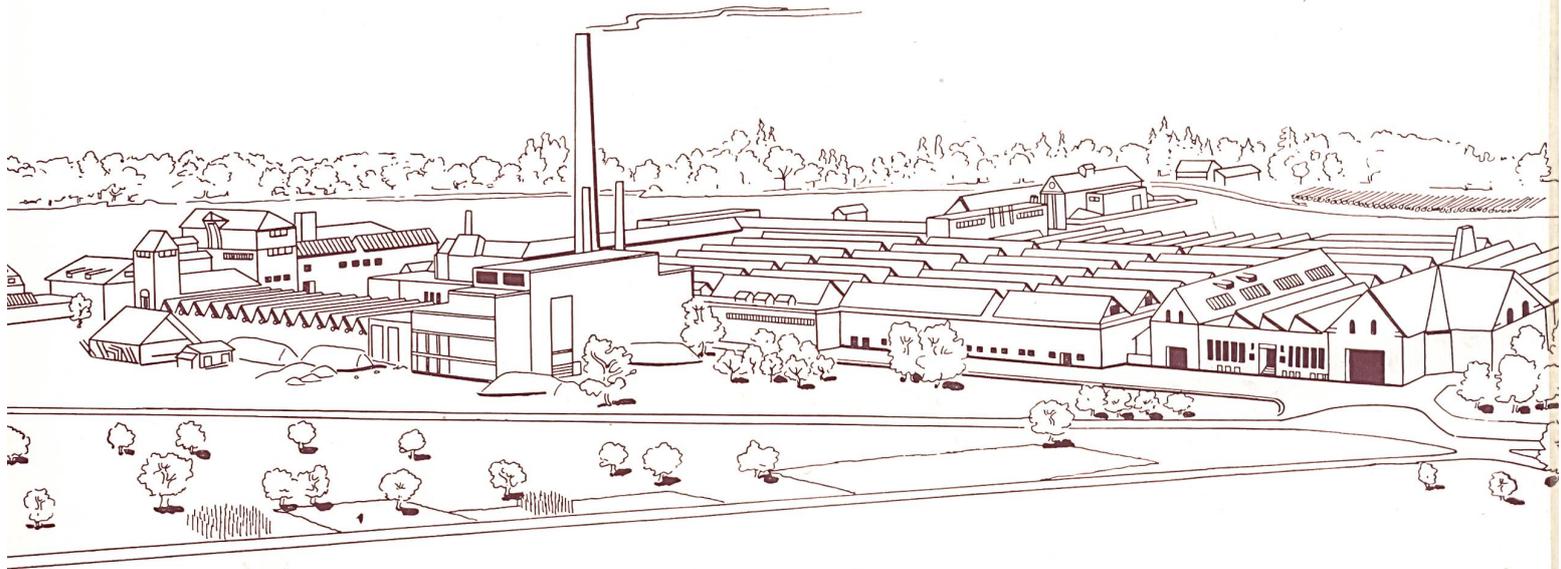
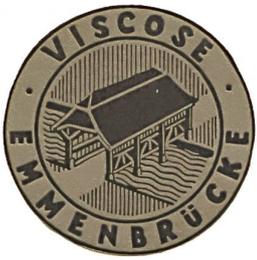
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