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# Fantasy

"Checks" — the masters of the situation — draw the gaze to a play of contrasts. Brown and yellow, red and brown, green or violet plaid, colours contrasted in overwhelming fantasy, wandering across sports stockings in vertical furrows, boldly splashed on the tip of embroidered gloves and repeated on handbags made of the same material as dress or coat.

All Fashion's craftsmen, breathlessly following in the wake of the capricious little god, are sailing towards the port where await the twin sisters, Fame and professional Honesty, to whom they sacrifice with common fervour.





1



2



3

**1** *Model* *Modelo*  
**Gaby Jouval**

A three-colour effect in « Dulanya » wool and staple fibre fabric : slate blue, maroon and violet :  
Armonía de tres colores : azul pizarra, marrón y morado, en lana y fibrana « Dulanya » :

**The Rüti Wool Weaving Co. Ltd., Rüti.**

**2** *Model* *Modelo*  
**Paul Daunay**

A « Hanro » ensemble in knitted wool mixture fabric with black and grey chevron pattern :  
Conjunto de tejido de punto, en lana mezclada « Hanro », negro y gris chevron :

**Handschin & Ronus Ltd., Liestal.**

**3** *Model* *Modelo*  
**Andrée Wiegandt**

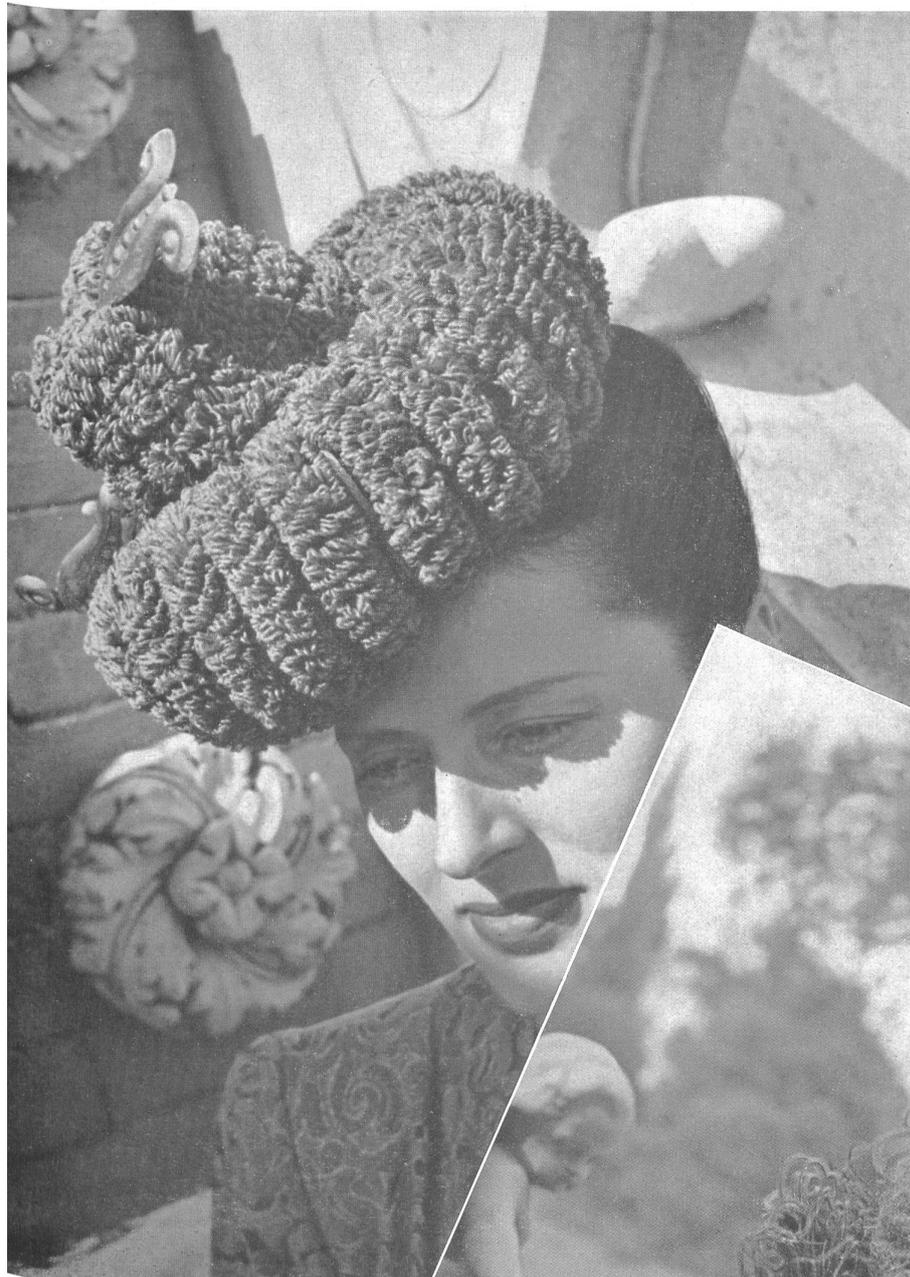
Maroon « Lania », a staple fibre fabric.  
Yellow and brown plaid dicky effect :  
Lana artificial marrón « Lania ».  
Efecto de peto escocés, amarillo y castaño :

**Strub & Co., Zurich.**



*Model* **Reyne** *Modelo*

Red jersey turban in a new style :  
Turbante, nueva forma, de « Velvetine » roja :  
Jacques Meyer & Co. Ltd., Wohlen.



① *Model* *Modelo*  
Berthe Peney

Novelty tubular braiding, imitation chenille, by :  
Trenzado tribulario caprichoso, género, felpilla, de :

M. Bruggisser & Co. Ltd., Wohlen.

② *Model* *Modelo*  
Reyne

Model of draped maroon-coloured chenille lace, trimmed with ostrich feathers of same hue :

Sombrero con laize de felpilla marrón replegada, guarnecido de plumas de avestruz del mismo tono :

Otto Steinmann & Co. Ltd., Wohlen.



# And now... knitwear !

Down snowy slopes, across steep inclines and ravines race the ski enthusiasts, punctuating the winter symphony of white with splashes of colour — red, yellow, blue or green : optimistic notes struck by the Swiss knitwear industry which, despite present difficulties, is still maintaining the high quality of its products.

Let us not be content merely to express admiration; let us look behind the decorative window-displays where long and silkily napped pull-overs suggest comforting ideas of warmth, where jersey fabric dresses and two-piece suits hold promise of that much sought-after neatness of « line ». The manufacture of these products is well worth a cursory glance.

Has wool become merely a thing of cherished memory ? Fortunately, not yet ! Wool mixture fabrics generally contain 50% pure wool and 50% artificial fibre, staple fibre or rayon. The wool itself is obtained either from stocks parcimoniously eked out, from the very small home production or from arrivals of mohair from Turkey and Persia. The percentage of wool may also be increased by the utilization of « renaissance » or salvaged wool, whereby the proportion of staple fibre is reduced to 30% and the wool itself regains a little of its former glory. Nevertheless, many garments are made in pure staple fibre without losing too much of their value. New stitches have had to be adopted to tighten the chain, and the fibres themselves have thereby gained in suppleness and elasticity.

And now, what is the situation as regards colours ? In the domain of knitwear as in that of textile manufacture, a certain problem has to be faced, for a dilemma arises between the desire for renewal and economic necessity. The choice is influenced by the same factors as before : firstly, by the reference cards established by the dyers and according to which those responsible for the delicate task of choosing the colours compose the new ranges best suited to their requirements ; secondly, by the demand, namely, by dressmakers, big stores, etc. But here again, the personal instinct and taste of manufacturers is a decisive element.

Materials are skein or piece dyed, according to the purpose for which they are intended. Before being put into the machines the yarns undergo the paraffining process which softens and smoothes them, making them easier to knit.

Garments are generally knitted piece by piece or by the yard, according to sales possibilities and the type of manufacture adopted (limited or mass production). To the designer falls the task of preparing sample collections, of studying styles and colourings and of seeking new combinations of forms and colour schemes. All points connected with the stitch most suitable for the type of model to be created are left to the pattern-designer who prepares the motifs on squared paper.

Certain knitting machines are still worked by hand, but most are motor-driven, the work-girl having only to control the yarns, to tie them together should they break, to replace empty bobbins and to see that the whole work is proceeding normally. Whenever a firmer textured jersey is required, namely, a fabric having a heavier fall, or whenever a design in several colours is being worked necessitating a greater number of needles, the knitting is done on a Jacquard loom, that nimble, wizard-like machine.

Rectilinear and circular Jacquard looms are employed in knitwear manufacture. Both allow the swift and easy reproduction of the most expert arabesques, the most complicated designs, imitating the wealth of silk textile patterns. These looms are equipped with perforated steel films or rolls with holes corresponding to each stitch in the design.

A few statistics will serve to show what progress has been realized since the advent of the first machine : originally, 600 stitches could be knitted per minute; a twelve-thread feed working simultaneously on a circular loom now knits 400 000 to the minute, whereas a very skilful handknitter cannot exceed 100 stitches per minute.