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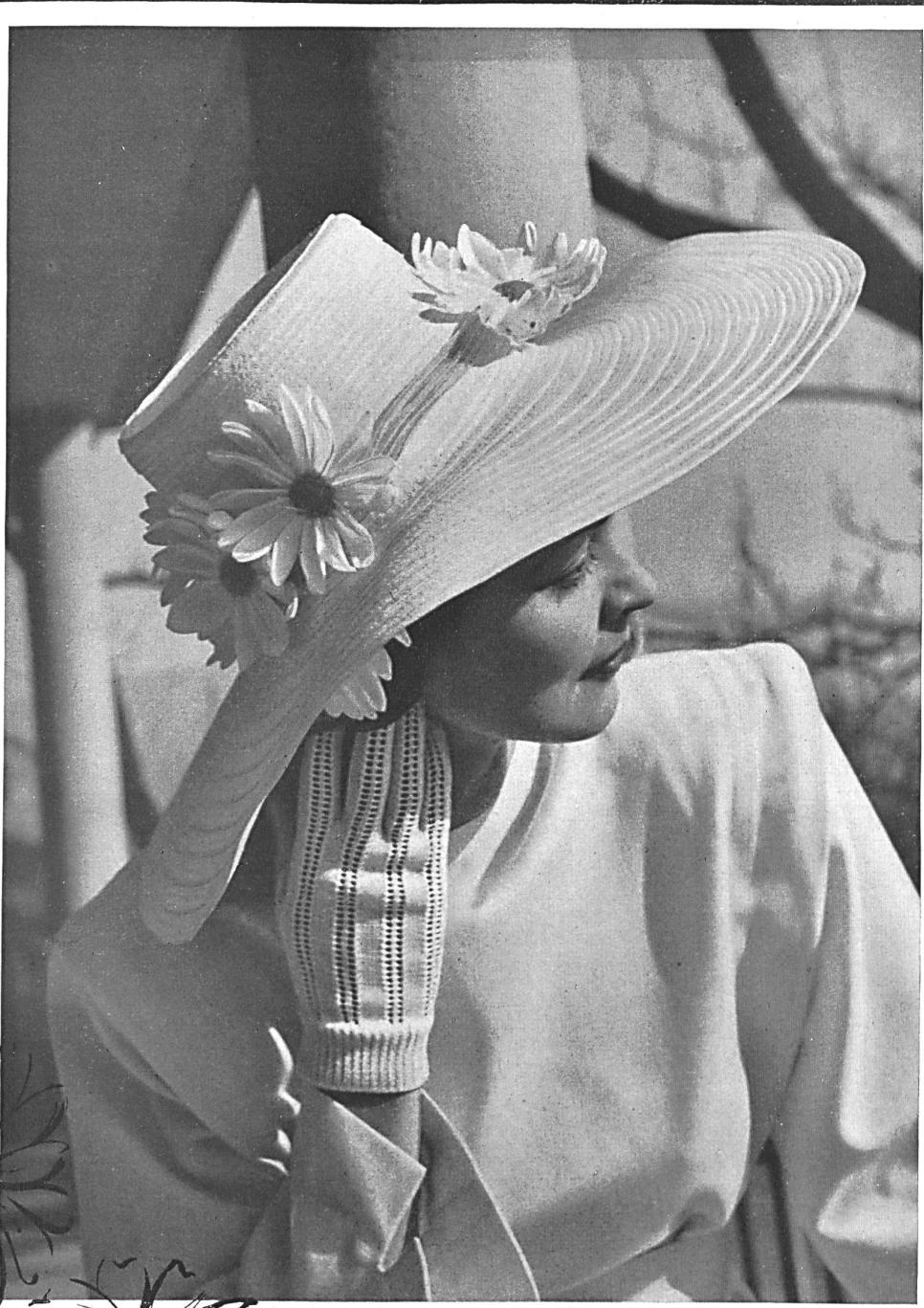
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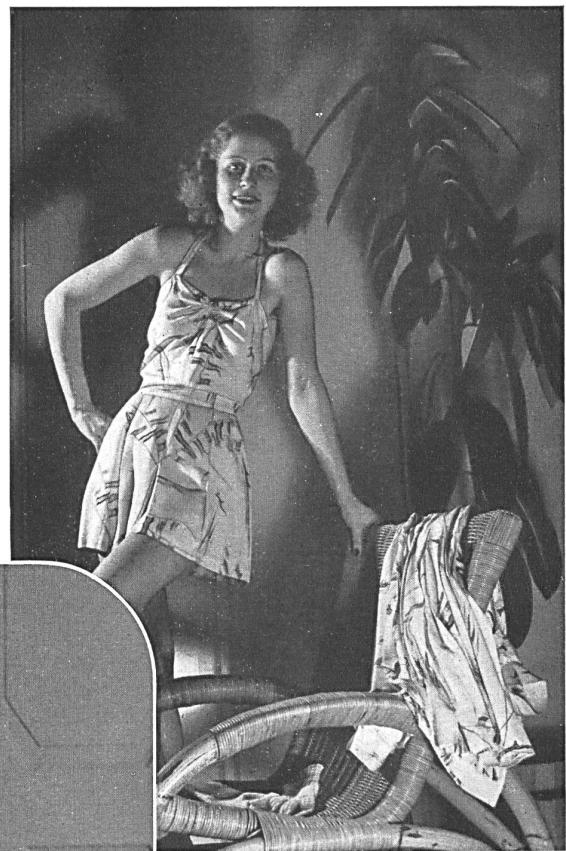
WEEK-END



Taco S. A., Zurich.
Toile « Bali » en fibranne, infroissable.
« Bali » linen, uncrushable staple fibre.
Tela « Bali » de fibrana, inarrugable.
Dreifuss Frères S. A., Wohlen.
Tresses de paille.
Strawbraids.



Rob. Schwarzenbach & Cie, Thalwil.
Toile Douppion en fibranne, imprimée.
Staple fibre douppion, printed.
Tela Douppion de fibrana, estampada.
Modèle Sauvage Couture.



Emar, Tissage de soieries S. A., Zurich.
Popeline imprimée en fibranne.
Printed staple fibre poplin.
Popelina estampada, de fibrana.
Modèle Rey-Marchal.



Rudolf Brauchbar & Cie, Zurich.
Crêpe « Turango » en fibranne, imprimé.
Crêpe « Turango », printed staple fibre.
Crepe « Turango » de fibrana, estampado.
Modèle R. Scheidegger-Mosimann.

Stoffel & Cie, St-Gall.
Fibranne imprimée
« Cretesto ».
« Cretesto » printed
staple fibre.
Fibrana estampada
« Cretesto ».
**Otto Steinmann & Cie
S. A., Wohlen.**
Tresses de paille.
Strawbraid.
Trenzas de paja.
*Modèles
I. et R. Polla.*



Stoffel & Cie, St-Gall.
Fibranne « Primafil » tissée couleur.
« Primafil » colour-woven staple fibre.
Fibrana « Primafil », tejida en color.
Modèle Gabv Jouval.

To the making of any and every fabric goes the interweaving of the weft with the warp. That is understood, of course. Nevertheless, this definition does not cover the infinite diversity of the results which can be obtained by varying the elements of the formula and introducing new materials, pigments and technique. In Switzerland to-day, thousands of novelties of this kind are created every year, and to the innumerable possibilities of weaving must further be added the potentialities of knitting and embroidery, and the really new creations of the textile finishing trade. Two hundred thousand workers in Switzerland earn their living in the fashion trades and industries.

No one in this country has presumed to create « international fashions » or to proclaim to the world at large what shall be the trend and tendencies in vogue. The Swiss textile and finishing industries have merely harboured the fully justified desire to produce, within the bounds of their possibilities, only technically perfect goods, whether fabrics for daily use, or those intended for *haute couture* creations ; and, thanks to perfected technical equipment and skilled labour, these possibilities are most extensive. This is, indeed, no imposed « economic programme » dictated from without, but a desire born of the industry's own age-old traditions and its determination to secure the future.

Despite present circumstances, the « Swiss Fashion Textiles Display » organized by the Swiss Office for the Development of Trade has once again proved a great success testifying to the real and fundamental vitality, adaptability and power of renewal of the Swiss textile trades and industries.

Here is a brief summing up of the impressions gathered at the display according to each group of materials employed.

Among the *wool mixture fabrics* certain extremely soft and supple qualities were noted ; most of these showed a two-colour scheme, such as beige and olive-green checks for tailormades, minute dog-tooth checks, as soft in texture as English worsted, and black and white pin-stripes, so extremely fine that they look like grey. For coats and outdoor wear, duvetines and suede-finish fabrics, both very soft and light, appeared most suitable for draped lines ; here the colours chosen are natural shades, beige, egg-shell white, tawny, soft greens, etc. mention must also be made of fine jersey fabrics, tightly woven, heavy and soft in texture.

Staple fibre seems to act as an incentive for research, and year by year more and more possibilities are found for this recently discovered material. We noted certain coarse textured fabrics reminiscent of hand-woven linen, linens, ottomans, fabrics in douppion, honan or shantung style, pin stripes for tailormades, knotted and chevron weaves for jackets and coats. Finally, there was a fine selection of coloured prints — flower designs and stripes — for open-air frocks. We were struck by certain fine combinations of staple fibre with silk and rayon, especially for very smart, white dress materials.

In the *rayon* group, there were plain fabrics, new, mat and very fine piqué and shagreen effects ; also a peacock blue interlock crêpe, outstanding by its fine, heavy fall. Rayon has been used a great deal for prints.

The imagination of designers seems inexhaustible in the matter of *printed fabrics*, but this year, over-bright colours and contrasts are no longer in vogue, except for garden, beach and holiday wear. Most of the designs are hand-printed. This technique is difficult to master, and designers must have a very sure, yet striking taste, while printers must show a perfect understanding of the designers' intention. For afternoon and evening wear, soft, sober, twilight shades predominate : finely graded tones of grey, sandy yellows, delicate misty blues, pale olive green, mat bronze, pale sky blue, lavender and pale mauves. In some cases a two-colour scheme is used, but in most, every tone of a single shade is developed, thus obtaining fine plastic effects despite the sobriety of the medium. This tendency is characterized by delicate pen designs, a development of detail in landscape scenes or little decorative figures and, wherever a bolder splash of colour is introduced, it is softened by the ambient shaded hues.

Nevertheless, for all youthful, open-air fabrics, the brightest colour, the boldest possible contrasts, are employed : tomato red and grasshopper green, azure blue, black and white, gold, rose, white and pale green, and even poison green and orange.

These prints are, of course, mostly rayons, but there are also some natural silks, chintz, staple fibre linens and douppions, crêpes, etc.

Connoisseurs who were looking forward to the new collection of *St. Gall embroideries* had certainly no reason for disappointment. There were heavy white guipure evening gowns in white, écrù, egg-shell white, champagne yellow ; others in gauzy embroidered muslins, broderie anglaise of feather-stitch ; these diaphanous fabrics enveloped the mannequins in white, pale blue and rosy clouds, although a few models were in darker tones, especially navy blue.

Faithful to its traditions, the St. Gall embroidery industry has realized perfect works of art in these guipures, laces, embroidered organdies and organzas. The workers and executives of this branch never seem to tire in their search for new designs which stress the value of the various types of stitches and embroidery — Richelieu, Venetian, Teneriff and even tatting.

And, to close our survey, may we congratulate and thank all Swiss textile workers and their directors and executives, who, in offices, laboratories and studios, have created the textiles shown at the display of the Swiss Office for the Development of Trade, and thereby made secure the future of a great and noble industry and that of thousands of workers who depend thereon for their daily bread.

Fr.