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# SQUARES AND HANDKERCHIEFS

Rud. Eichenberger, Bâle.

Novelty squares in pure, printed silks,  
« REBA » Brand.







**F. Blumer & Cie,  
Schwanden.**

Pure silk, hand-printed  
squares.

*Photo de Jongh.*



J. Kreier-Baenziger's Erben, St-Gall.

Printed squares and handkerchiefs from the collection « MOUCHOIRS KREIER ».

Photo Guggenbuhl.

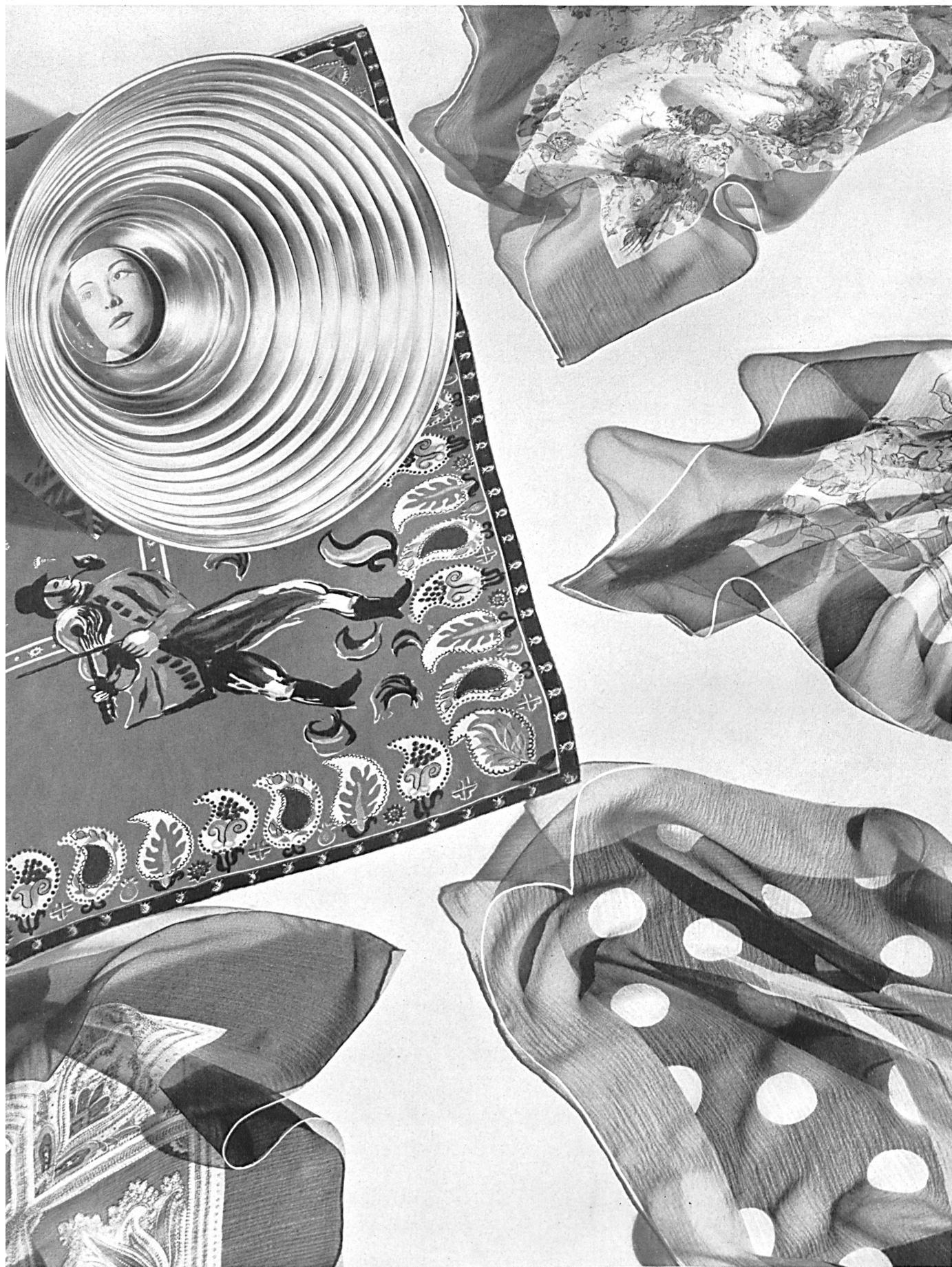




Christian Fischbacher Co., St-Gall.

Printed squares and handkerchiefs from the  
« FISBA » collection.

Photo Wolgensinger.



**Rud. Brauchbar & Cie, Zurich.**

A selection of pure silk squares from the 1947 Collection. Hand-printed in all fashionable shades.

*Photo Wolgensinger.*





Stoffel & Cie, St-Gall.

An inexhaustible source of inspiration : Nature. The interpretation of an artist's fancy: gay colours, fine hand-printed fabrics. " Stoffels 1946 " classic handkerchiefs.

Photo Werner Bischof.

# SUMMER FOOTWEAR



## The trend :

Stress on general effects rather than on details ; sober, sweeping lines ; light, fresh-looking creations.

Colours : white and natural leather.

The **pump** predominates. The heel is well defined in almost all new models, the toe-cap open. Much open-work in many creations, leaving the foot cool and free.

**Mandarin** styles in leather or fabrics are greatly appreciated for their suppleness. « Lifty » soles always.

For garden and beach wear, amusing **Soccolis** (Italian clogs) and sandals in bright-hued leather or fabric ; soles are of cork or natural wood.

« **Camping** » and « **Cabana** » are delightful, light-weight styles with very flexible, leather or B.M.P. rubber soles. Ideal footwear for country walks.

All these registered models are **BALLY** creations.



## SWISS FASHION CREATIONS FOR

*New - York*

Progressive, vital New-York, the Benjamin of world fashion centres, has now gained a footing equal to that of Paris and London.

The strength of the two European capitals lies in their background of tradition, a heritage handed down by generations of craftsmen and born artists, but New-York, that youthful City, expends its abundant vitality in creating the gay, colourful models which express American taste.

The great drive made by the United States during the five years of war has drained the country of raw materials and deprived the fashion industries of quality products — pure silks, nylons, transparent rayons, choice cotton and linen fabrics, embroideries and laces, luxury accessories — in the United States as elsewhere the public has had to be content with substitute materials.

For the time being, American production is insufficient to meet the demand on both home and foreign markets — mass production is essential just now to clothe millions of Americans and Europeans in distress — and great apparel manufacturers and stores in New-York, the Middle West and California are looking up their former suppliers to see which of them can still let them have choice materials: pure silks, organdies, lawns, delicate embroideries, luxury accessories such as blouses, dainty cuffs and collars and so on, fine knitwear and shoes, fancy millinery straws. The greatest shortage felt during the last few years has been for quality products. The need has been felt all the more strongly in the United States, because the buying power of the public has increased and, as a natural consequence, there is a greater demand for better finished and perfected apparel and home furnishings.

A great number of American buyers have therefore come to Switzerland to renew old business contacts and to obtain Swiss speciality products of the best quality which they cannot find at home.

The present trend of American fashions is, more than ever, favourable to Swiss textiles. Cotton is in high vogue and the fashion will certainly last some time. Shirtings, piqués, organdies, fancy silk and artificial fabrics as practical to wear as cottons, make youthful and becoming dresses such as the New-York girl likes to wear. Embroidery is being used more and more for simple styles for all-day wear. For elegant afternoon wear, arrivals of printed silks are eagerly awaited by American *haute couture* houses. There is no limit

to the American demand for dress accessories and blouses which must be fluffier and daintier than ever, delicate jersey fabric lingerie, knitted garments for sports wear, luxury footwear and so forth. New-York, the centre of the apparel and outfitting industry, has become one huge workshop full of sewing machines and skilful hands tensely awaiting supplies of the missing fabrics.



Photo TWA Airlines

The first lot of Swiss silk fabrics arrived recently in New-York from Zurich. The well-known designer, Madame Tina Leser (centre) is seen here at La Guardia Field, examining a sample of these fabrics. She is accompanied by Madame Eloise Davies (right) of Messrs. Hafner Associates Ltd., the textile importers. The plane carried 150 yards of material on this trip and the goods, valued at \$ 500, were intended for retail sale.

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The great vogue of embroidery in New-York. A blouse from Wanamakers, New-York



Inspired by an old French «coif», this model is in Broderie Anglaise and red straw. Model: Mary Goodfellow, New-York.

Swiss textile and fashion products will find a heartier welcome than ever in America and are sure to be snapped up for high-class dressmaking and quality apparel.

As soon as the war was over, Fifth Avenue displayed vaporous, dainty Swiss handkerchiefs which, like butterflies arrested in flight, poised and fluttered gracefully in tastefully arranged shop windows. Little by little, American clippers and transatlantic air lines brought fine fabrics, delicate embroideries, novel prints, natural silks. New-York welcomes the return of Swiss textile specialities, so perfectly adapted to the taste, climate and needs of Americans and

which are bound to win ever greater applause from dress-makers and outfitters in the fashionable stores of great American cities.

There is another good reason why Swiss textile products are well received in the United States: they do not compete with any American-made goods. Thanks to Switzerland's extraordinary degree of specialization, the volume of goods she can export are negligible as compared with the tremendous American output, but her goods do win favour on account of their exceptionally high quality and originality.

*Thérèse de Chambrier.*

## FROM BELGIUM...



Photo Jean-Pol, Brussels

«Period Model Gown in embroidered Swiss voile.» Special Award at the «Concours d'Elégance Automobile» in Brussels. Created and presented by Messrs. Edg. Coenen & Co., Brussels.



## IN THE TRADE

### Survey of the Swiss Textiles Industry To-day

We do not claim to give here a complete analysis of the Swiss textile industry, but interviews with executives during a recent and very short journey to Eastern Switzerland has enabled us to obtain a few interesting views which we have resumed for our readers' benefit.

At the moment, in all branches of the textile industry, factories are working full-time and still greater quantities of finished products could be bought and sold if more raw materials, machines and labour were available. These conditions are temporary and have caused a sort of outbidding on the export market; many firms and people who have never worked in this trade are now buying, selling and exporting everything in which it is possible to deal. So heavy is the demand that most of these manufacturers could liquidate their stocks easily and on profitable terms, without any preoccupation as regards present fashions and trends, or the preferences of buyers. To their honour be it said, manufacturers are not letting their heads be turned by the general folly now prevailing of grasping at any «easy» deal. In St-Gall and Zurich, in all the centres of manufacture and sale, foreign buyers are arriving in crowds, hustling one another, telephoning, overwhelming manufacturers and exporters with their insistent enquiries; everyone wants to benefit by the situation. But the law of least resistance means nothing to honest executives who have experienced terrible periods of depression — and overcome them. Their primary preoccupation is not to get rid of their goods, but to keep their traditional clientele, to renew old business relations which the war interrupted and to establish new ones which promise to be durable. It is dangerous to build one's house on sand, especially in the export trade and when one has the responsibility of making the wheels go round and providing thousands of workers with their daily bread. Quality is still the major preoccupation of Swiss manufacturers in all branches of the textile trade, both as regards their goods and their business relations. Quality for them is the only pledge of permanence they want. And this implies not only quality of workmanship, which is implicit and even a tradition, but also the desire to improve, to renew and to adapt production to the requirements of fashion, to be ahead of what people are going to want and to guess fashion trends before the public has realized what they are going to be and, if needs be, to prepare them. Because, when the needs of an impoverished world have been met, only those who have proved capable of winning appreciation by their quality products, those who have been strong enough to accept this discipline and refuse «easy» money so that they can perfect and improve their production, only those will survive. These men might well adopt as their slogan the *bon mot* of Jean Cocteau, the famous French playwright: «One must coincide or die», because they know that their very existence as creators depends on their will to remain in their time and of their time and to adapt themselves constantly, to be always prepared.

One manufacturer of high class novelty silks made this point quite clear. «That is why», he said, «we are always trying so hard to find new things, novelties which please the public and enable us to keep well to the fore. Our aim in doing this is to be prepared for the time when the world has tired of buying current articles.» That is why embroidery manufacturers of St-Gall are always seeking new ideas and launching new luxury articles every season, while embroidery factories in other countries are working twenty-four hours a day to bring out mass-produced articles, which can only meet the current needs of the home market. That is why one or other Swiss haberdashery manufacturer, whose

output is still slowed down, hardly accepts any export trade at all, but what he does export is of the best and selected from products he could easily sell on the home market; in doing this, his intention is to remind his foreign customers that he is still there, and his «token» is noticed and will be remembered.

Need one say that the collections of Swiss manufacturers, in all branches of the trade, whether of novelty or current articles, the latter just as remarkable as the first and even inspired by them, are highly appreciated abroad. It does seem that executives of the Swiss textile industries have adopted a very wise and farsighted policy which will enable them to gain a still better footing on foreign markets, even when international competition, today still wholly or partially paralyzed, is revived. It is then that better conditions as regards raw material supplies will give Switzerland her great chance.

Robert Chessex.

### Swiss Export Week

The VIIIth Swiss Export Week held in Zurich last spring proved so very successful that, contrary to what usually happens in such cases, the promoters of the event have decided to put off the next manifestation of this kind to a later date than was previously arranged.

Many foreign buyers placed such unexpectedly large orders last spring that most manufacturers in the trade are working to their full capacity and will be unable to deliver until the autumn. They cannot therefore be asked to prepare their winter collections in time for early September, the date originally fixed for the 1946 Autumn «Export Week», as this would prevent them from devoting all their care and attention to the orders now under way. It is therefore as much in the interest of foreign buyers as in that of Swiss manufacturers that the Exporters Association of the Swiss Clothing Industries has decided that the *IXth Swiss Export Week will be held from November 25th to 30th 1946 in Zurich*, when 1947 spring collections will be presented.

Buyers will appreciate the wisdom of this decision and will continue to show their confidence in Swiss manufacturers by booking the last days of November for their trip to Zurich.

### The Swiss Clothing Industries

In the year 1942, leading Swiss outfitting firms founded an organization, the *Exporters Association of the Swiss Clothing Industries* (Utoquai 39, Zurich), which from the outset has had a membership list of some hundred firms. The object of this step was to make this branch of the Swiss textile industry better known on world markets. This was what we learnt during a brief interview with Mr. Haury Junior, of Messrs. Haury & Cie of St-Gall, the youthful President and one of the promoters of this new association.

Contacts with foreign markets have made Swiss textile executives aware of the fact that in many countries abroad a general shortage prevails and that people everywhere are anxious to do business with Switzerland; it is on this basis that the promoters of the scheme intend to work and the outcome will certainly prove most beneficial to all concerned.



In many countries abroad, the Association has already had occasion to help importers by facilitating business relations, by alleviating the difficulties raised by the various Price Control authorities, international payment regulations, quotas, and so on, which today are paralysing world trade. The Association intervenes on the Swiss market by regulating and controlling export and acts as an intermediary between the manufacturers and the Swiss authorities. The practical results which have already been obtained by this new organization are most encouraging and it can be said sincerely that it is a factor which calls for order and stability at a time when the world's need of manufactured products seems to be promoting an unhealthy state of trade due to the practice of occasional «deals» which have no future and which can do much harm to the resumption of normal commercial relations founded on mutual trust and reciprocity of profits. All who have an interest in the clothing industry will find profitable reading in the forthcoming number of *Swiss Textiles*, many pages of which will be devoted to this particular branch of industry.

R. Chx

### Comfort Versus Etiquette

There is a French proverb which says: «One must suffer to be beautiful!» That is what they say to women when Fashion demands that they submit to ridiculous discomfort. Think of the time when women of fashion had to show a

minute «wasp waist» and, in more recent years, when feminine summer apparel was adorned with furs, luxurious in effect but, Oh! how hot. Feminine fashions today seem to have abandoned such foolishness — for how long we cannot tell — but at least the modern well-dressed woman can feel at her ease in the smartest of gowns. Textile manufacturers have done their utmost to devise fabrics as light and as vaporous, as practical and as sumptuous as possible.

Modern Eve can perambulate through the hottest of summer days looking — and feeling — delightfully cool, while Adam, poor Adam! must suffer discomfort in order to be, if not beautiful, at least correctly attired. Young people, sports lovers and holiday-makers may do and wear what they please, but «bon ton» and etiquette do not allow the stronger sex (if they are «gentlemen») to wear comfortable clothes. Executives, salesmen, business-men and members of the professions, in short all whose occupations, duties and taste oblige them to wear correct attire, however hot the weather, must suffer heroically the discomfort of unpractical clothes if such are the kind etiquette demands.

The situation has become even more tiresome since war conditions have brought about a shortage of very fine woollen fabrics men used so to appreciate for summer wear.

The stronger sex will therefore surely voice its unanimous approval of the innovation launched by a progressive firm of outfitters, Messrs. Canzani & Cie of Zurich. This firm has sought and found a solution to the problem of men's summer wear, the very real problem faced by all men who can-

## † JEANNE LANVIN



The death was recently announced of this great artist of Parisian haute couture. Jeanne Lanvin passed quietly away at the age of 79, after a short illness, at her beautiful home in the Rue Barbet de Jouy in Paris.

For more than half a century, the great talents, the exquisite taste and creative activity of Jeanne Lanvin exercised profound influence on Parisian fashions.

She began her career as a humble seamstress and achieved success by indomitable courage, an astonishing capacity for hard work and a wealth of imagination which remained unimpaired to the end. These are the qualities on which was founded the world-famous house of fashion in the Fau-

bourg St-Honoré.

Her colleagues, acknowledging her influence on the art of fashion and interior decoration and the impulse she gave to the theatre, elected her President of the Syndical Chamber of Parisian Couture, a well-deserved tribute to her remarkable talents.

Jeanne Lanvin's death is deeply mourned in Swiss textile and fashion circles, for she always gave proof of a sincere feeling of friendship for this country. The great artist is seen here conversing with Mr. Fr. Hug, President of the St-Gall Chamber of Commerce, during a fashion display held in Zurich in 1945.



not, for professional reasons, abandon what is considered as «correct attire», or think merely of their own personal comfort. Messrs. Canzani have devised a special suit for summer wear in «Linovell», a cloth woven from staple fibre twist and processed so as to secure perfect crushproof qualities. Messrs. Canzani have obtained the exclusive export sales of this fabric for men's wear. Their smart, comfortable

suits can be obtained in beige or fawn, navy blue, brown, light grey or white.

The cut and style of these suits have been adapted to professional requirements: they are extremely sober and classic, but have a note which recalls that careless and spontaneous ease which characterizes English tailoring and which is still the criterion of masculine elegance.

*Diogène*

## BIBLIOGRAPHY

### «La pochette»

#### Something new in fashion journals

We have just received the last three numbers of this charming, most practical and delightfully presented publication intended for home dressmakers. The name «Pochette» (pocket case) is derived from the fact that this new type of fashion magazine is divided into two parts: first a few editorial pages, giving cunning hints of all kinds. The back cover, folded back to form a «pocket» contains fashion sketches of cute little frocks, children's clothes, lingerie,

and so on, which any good needlewoman can make up at home. At the back of each sketch, a detailed description, practical dressmaking hints and variations of the model illustrated are given.

Patterns of all the models illustrated in this series can be obtained in a convenient range of sizes (40, 42 and 44) or to measure.

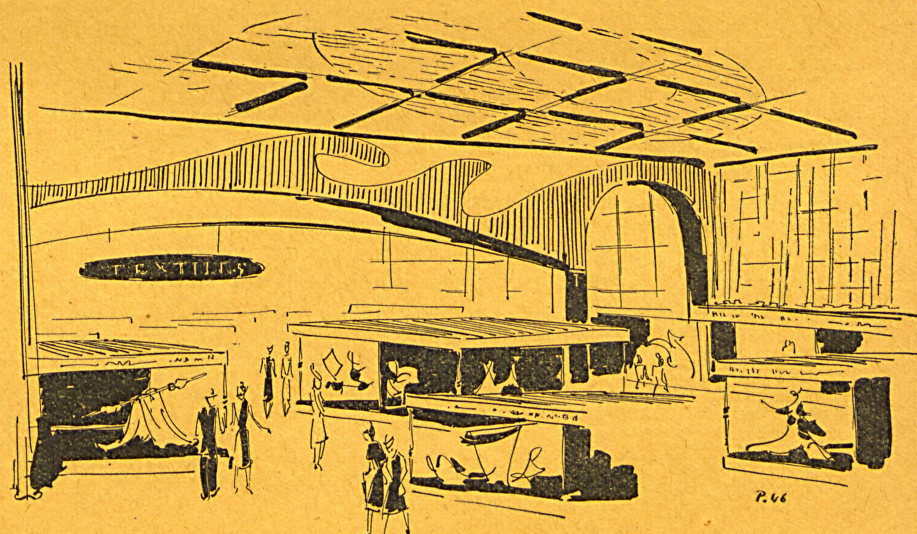
This very novel type of pocket-size fashion journal is published six times per annum, in April, May, September, October and November, in French and German. Subscription rates are S. frs. 3.50 par annum; S. frs. 0.75 per copy. Publishers: Stauffacherhaus S.A., Stauffacherquai 46, Zurich.

## TEXTILES AT THE 27th SWISS COMPTOIR

In conformity with the progressive spirit shown by the Management of the Swiss Comptoir during the last few years and its drive to improve, modernize and renew the exhibition constantly, it has been decided that the display presented by textile firms are to be organized on a new basis. First, the space necessary for about 20 exhibitors had to be found and this caused certain re-arrangements; then a general plan of the lay-out had to be prepared in order to obtain a uniform whole. The novelty of this year's arrangements lies in the fact that when the stands are placed at exhibitors' disposal, they are entirely complete and ready, together with decoration, lighting, inscriptions and so on. Exhibitors therefore have far less work to do in preparing their display and the whole general effect is more harmonious and can better stress the value of the goods displayed. The Textile Section is housed in a large hall which has been provided with a double ceiling decorated in white and grey; curtains shed a subdued light.

Organizers wanted the whole atmosphere of the Section to be somewhat sober and discreet, yet delicate and harmonious, and this background is certainly far more suitable for a

display of textile products than the anarchy of miscellaneous stands which overshadow each other. The only splash of colour in the decoration is a large fresco painted in bright, bold contrasts. It is obvious that the artist, Péclard, has resolutely laid emphasis on decorative effect rather than on documentary value in this work. The new arrangement of the Textile Section at this year's Swiss Comptoir, where chiefly knitting yarns, underwear, trousseaux, various cloths and fabrics are to be displayed, will certainly attract much attention and give new impetus to this branch of industry.





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