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Paris

Spring and summer collections 1951

Swiss textiles are also represented

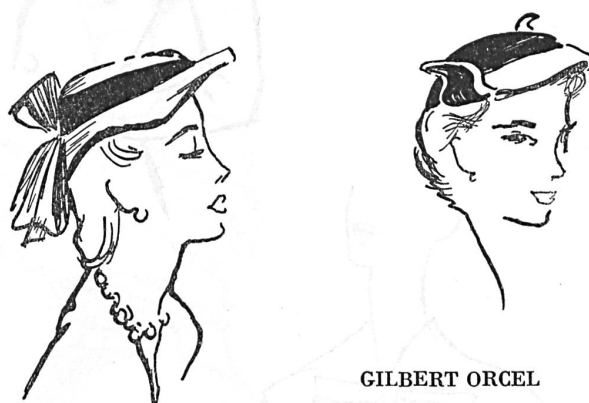
After the rain — fine weather, after the winter — spring, and here is the gay new crop of women's hats with all their fresh colours, their light materials, their flowers and their fruits so far in advance of those of nature.

Gilbert Orcel... whose hats this year are shown with the collection of Maggy Rouff, maintains his favourite line of elegance and Parisian chic. There is a touch of exoticism about some of his creations, but his boaters remain classical. To go with cocktail dresses there are large shapes, one of which has a soft navy blue picot brim which dips under two tufts of aigrettes in the same shade springing out on either side of the face.

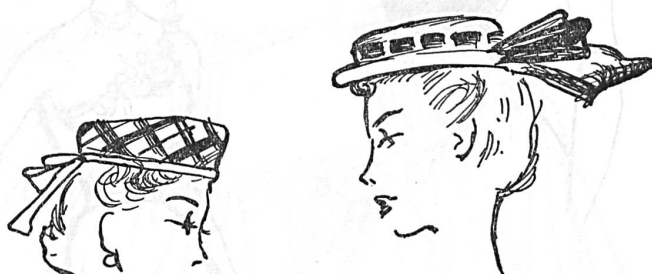
Simone Cange. This milliner draws her inspiration from the Second Empire. Her hats, as in almost all the milliner's showrooms this season, are perched on the top of the head, leaving the nape of the neck bare and the ears uncovered. There is a tendency for hair to be worn longer. Scotch glengarries, tricorneres, small boys' hats of the Second Empire catch the eye by their novelty. The brim very often differs from the crown in material and colour. Fresh, light tones, pink, green and «sparterie» white; a fine «Fragonard» blue adds to the range of spring colours.

The materials used, such as piqué, taffeta, baku allover and Swiss straws, alternate with picot crocheted motifs round glengarries.

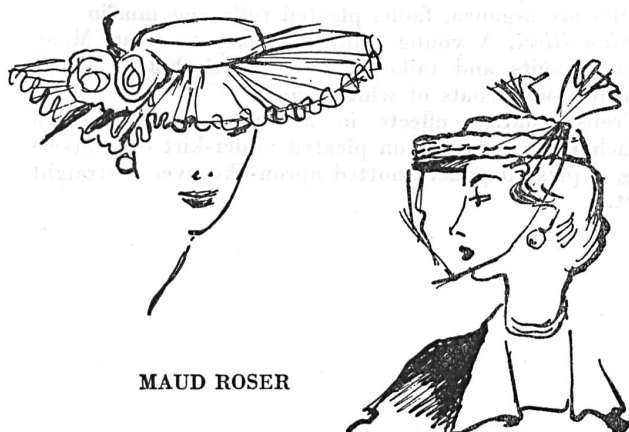
Maud Roser. At Maud Roser's the hats, while following the streamlined line remain flattering and off the face. Very small straws fit the head snugly and are bedecked with daisies, violets or shells. Small turbans in bright cottons, woven or printed, leave the ears and nape of the neck uncovered and finish in a point with two saucy



GILBERT ORCEL



SIMONE CANGE

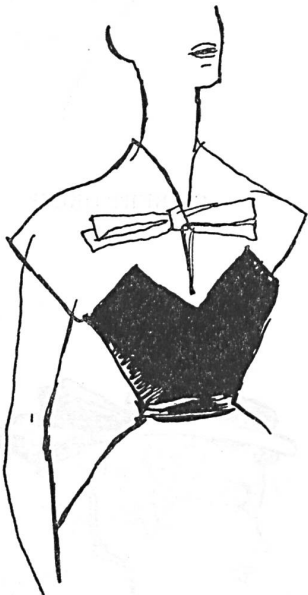


MAUD ROSER

ears; they are practical for travelling and fine weather sports. For the races and summer parties there are fine black straws with wide brims, or vaporous styles such as « Clairefontaine » in white fluted organdie, adorned with a flower of the same material.

Georgette de Trèze. Hats tilted forward with the brim jutting out in front of the forehead. The shapes are small and flat following the dominant line this season. Head-hugging ottomans in soft hues contrast with shapes jutting forward, the so-called „Ducksbill”. The boater maintains its popularity, but is worn straight.

Maud and Nano. Small round shapes, bowlers, toques, Dutch bonnets in white piqué and black straw pillboxes. One oval boater in white Swiss straw has a large black rose attached to the back of the crown.



CARVEN

Carven. The line of her new collection is inspired by the progressive fullness of the fan. Suits remain classical. Skirts are straight, with box-pleats or pleats lying flat at the back. Embroidery, braid, appliquéd lacets and guipures are all used in afternoon outfits, suits and cocktail gowns. Many white trimmings, dickies and piqué bows give a smart note to the new season. For morning wear, colours are bright but tone down progressively until, by evening, they are a sober range of whites, greys and blacks.

« Cecilie » is a ball dress of white embroidered Swiss linen with a very close fitting bodice. The half-length skirt flares out in large accordion pleats cut in points at the hem, a passementerie (lacet) decoration following the zig-zag of the hem.

The close-fitting bodice of white embroidered Swiss organdie of another sumptuous theatre gown, flares out below the waist in a wide skirt of white tulle over pink and blue tulle.

Paquin. A bright and gay collection with vivid colours. The suits, tight at the waist, have short curved basques, falling away at the sides and forming the cross-over line advocated by this house. Straight narrow skirts allow room for walking by means of box-pleats or a pleat lying flat at the back. Fabrics are crisp. Suits and cocktail outfits on the other hand have very wide swinging skirts, finely pleated in black faille or silk shantung with small black and white checks. Coats are made of ethereal fabrics (organza, faille, tulle) to cover afternoon or evening frocks.

Evening dresses, very often with two-coloured drapery, are sheath lined, high bodiced, have rectangular décolletés or very full skirts with train effects. Favourite fabrics are organza, faille, pleated tulle and muslin.

Nina Ricci. A young collection, easy to wear. Many classical suits and tailored dresses with bolero effects revealing waistcoats of white piqué.

Transformation effects in afternoon ensembles: a detachable panel skirt on pleated underskirt or, conversely, a pleated panel knotted apron-like over a straight skirt.

ROBERT PIGUET



Basque et corsage en toile glacée
ornés de broderie suisse.



Robe en coton noir suisse
garni de broderie anglaise
noire de St-Gall.

MAGGY ROUFF

Organdi de St-Gall
citron et bleu pâle.

Organdi rose de St-Gall.

P. Bauer

Schantung dustcoats, given fullness by a large box-pleat at the back. A navy blue dress with boat neck is brightened by an inset of white scalloped piqué edged with guipure balls; the same gay trimming adorns the two pockets.

Jean Dessès. The basques of the suits have become decidedly shorter this year; often pockets break the hemline by dropping lower than the basque. The apron effect (which will be found throughout the whole collection) is apparent even here. On dresses, these aprons are worn one on top of the other and rounded at the bottom like drapery on Egyptian statues.

Another novelty: the muff sleeve worn on one arm only, in shirred or gathered taffeta on a sheath dress of the same material.

Many white dresses in embroidered lawn, white organza, even lace on a black ground, and white organdie with embroidered apron in front and adorned with a black velvet ribbon.

Henry à la Pensée. A long-established house which understands and caters for the young, modern, sporting woman. Many outfits for the beach and Casino. The waist is strongly emphasised, the bosom accented and décolletés are plunging.

Crisp fabrics for suits and dresses for morning wear give way in the afternoon and evening to organza, organdine and muslin.

Here too we find aprons transforming dresses but interpreted differently.

Maggy Rouff. This collection has a fantasy that even includes the suits, which are made of crisp fabrics; revers are quite low around a rectangular décolleté. The square-

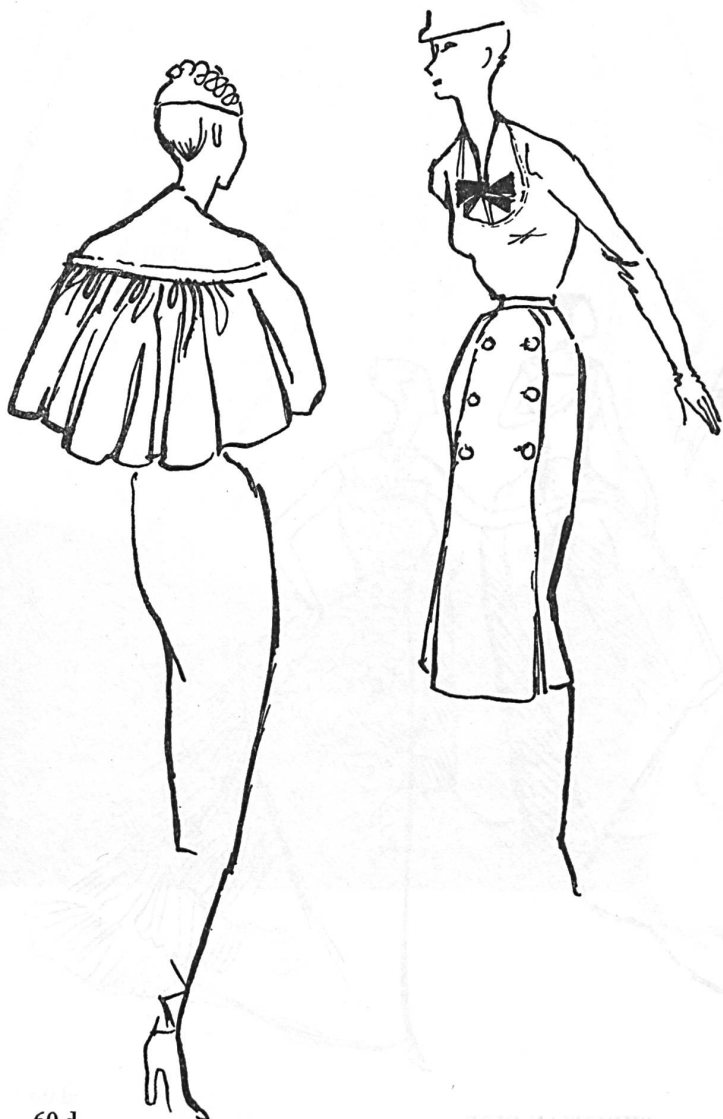


MAGGY ROUFF





CHRISTIAN DIOR



ness of shoulders is more marked, sleeves are often shorter, ending at the elbow in cuffs. Décolletés are brightened with white piqué millinery bows, insets and piping for cuffs and gloves.

Fitted redingotes with swinging skirts often have, like the suits, sleeves cut short at the elbow and puffed. Contrasts of revers in black velvet on a redingote of black and white striped wool, and revers in fine diagonal strip on plain black wool.

Some prints in the summer frocks, taffetas and shantung for the cocktail hour. Satins veiled with tulle or organza for evening occasions. Also noted were appliquéd horsehair embroidery, lace in contrasting tones, ribbon trimmings, moirés.

A quartet of four lovely dresses in Swiss organdie rounded off the collection to the accompaniment of great applause: the harmony of their tones, cyclamen, lemon, pale blue, white and gold, was a delight to the eye.

Christian Dior. All his models possess the inspiration, the grace and profusion of ideas, inventions and novelties that dreams are made of. His new collection is based on the oval theme. The suits owe their originality to the «cuisse de poulet» sleeves, wide at the top, in one piece with the back and set-in in front. Basques, slightly shorter than last season, are rounded in front and mould the hips. Skirts are widened by aprons buttoned down to the bottom, or flare out with oblique seams.

In coats, the redingote has supplanted the dustcoat of last year. „Bonne Façon” is a fine classical example in heavy grey ottoman worn with an afternoon dress in black shantung. Straight coats in coloured linen, maroon, beige and navy blue, cover light dresses.

It would be impossible to describe all the afternoon dresses, which are as numerous as they are varied. The prints created quite a stir when six mannequins entered simultaneously, displaying a charming collection of printed muslins in the multicoloured «butterfly» series, in the shades and with what appeared to be the very sheen of their wings, in pink, red, mauve, cinnamon, yellow and blue.

A few short dresses with décolletés for the theatre soon gave way to the splendour of the gala dresses which are the real triumph of this collection. Fullness is the order of the day, either spread all round or thrown back 1880 fashion such as, for example, „Côté Jardin”, the white twin of „Côté Cour” (black taffeta), which were shown together. The first was made with a close fitting bodice of heavy white cotton piqué covered with guipure, while the skirt, flat in front, broke out at the back into a cascade of flounces in pleated tulle. „Comédie de Salon” was simpler, long and straight, in white linen embroidered with white flowers. „Comédies et Proverbes”, so soft and lovely to the eye, has a skirt of white broderie anglaise veiled with pink organza. Another, with close-fitting bodice and shaped skirt, is in periwinkle broderie anglaise on a white ground. Embroidered organza, horsehair ribbon appliquéd on organza, small mirrors encrusted on faille, fringes of pearls, coral embroidery, ribbons of silver and gold, strass, pearls, everything that glitters and delights women is made use of here with the dazzle and splendour of the Thousand and One Nights.

Once again, Christian Dior remains the undisputed *maître* of the spirit and radiance of Paris in the world of fashion.

PIERRETTE BAUER-BOVET

JACQUES FATH

Broderie mécanique or
st-galloise sur piqué de
coton de St-Gall.



Photo Maywald

avec tous mes vœux
et félicitations pour
les 25 ans de "Textils Suisses"
Jacques Fath
Genève 1954.



Ci-contre :

CHRISTIAN DIOR

Riche soierie de Zurich.

Photo Maywald

CLAUDE ST-CYR

Chapeau habillé, en satin bleu gris, garni de deux motifs de passementerie en coton blanc de St-Gall.

Photo Georges Martin

Les articles de Wohlen sont attendus par les modistes de Paris chaque année avec impatience et avec un intérêt toujours renouvelé.

Cette saison, les tissus de coton fin, les organdis et les piqués occupent une grande place dans les collections de la mode parisienne.

Il me fait grand plaisir de féliciter la Direction des "Textiles Suisses" à l'occasion de son 25e anniversaire et de mettre à sa disposition la photographie du chapeau ci-dessus garni avec un article de St-Gall dans une technique nouvelle.

Il se prête particulièrement bien pour un chapeau.

Paris le 29.2.51
Claude St-Cyr

