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THE SPIRIT OF PARIS SWISS EXECUTION

To adapt the creations of Parisian couture to modern methods of production, to put the creative genius of the Parisian couturier within the reach of the greatest number of women, such was the idea conceived and carried out by *Pierre Balmain*, the well-known couturier, and Mr. H.-R. Haury, of Haury & Co. Ltd., Saint-Gall.

Parisian couture has always set the fashion, and to-day more than ever before the world fashion centres draw their inspiration from Paris. On the other hand, the role of industry is to put within the reach of all, articles whose quality and price meet the demands of the largest section of the public. The collaboration of couture and industry is therefore desirable from more than one point of view and it is heartening to see, for the first time in the world, a designer and a manufacturer combining their efforts with a view to offering models not only to a privileged few, but to all classes of the population.

The main difficulty is to adapt the creations of couture to ordinary manufacturing processes. In the present case, Balmain's ability is one of the principal factors contributing to the success of this venture. Haury & Co., for their part, are in a position to make the most successful products in their workshops thanks to the high standard of their organisation of production. It is our privilege to witness here a veritable revolution in the field of clothing: industry putting itself at the service of the creative designer to launch on the market articles which combine Parisian chic with incomparable good workmanship.

We were able to see for ourselves the results of this collaboration in Zurich at the beginning of the year, when Pierre Balmain in person, introduced by Mr. H.-R. Haury, presented and introduced his collection of blouses before an interested and appreciative audience.

Why blouses particularly? Because they, more than any other accessory, enable a woman to give that indispensable touch of fantasy and novelty to her wardrobe, while at the same time possessing very practical qualities.

Naturally these blouses were all conceived as part of the 1951 spring and summer collections. The raw materials used are extremely varied — staple fibre, affording scope for delightful colours, piqué, organdie, silk, georgette, organza, linen, chiffon, mixed fabrics and ribbed velvet. Trimmings are numerous and together with pleats, tucks, horizontal and vertical stripes, shaded and sheer effects, the products of Saint-Gall — embroidery, lace and passementerie — figure to a large extent. There is the shirt collar, open or shut, the gilet neckline, the triple collar as well as the triple cuff — pleats pressed one on top of the other — half musketeer cuffs and the dickie, the latter in stiff piqué or trimmed with organdie or again with fluted flounces or changeable effects. Fastenings are either hidden or in the form of novelty buttons, mirror buttons, etc.

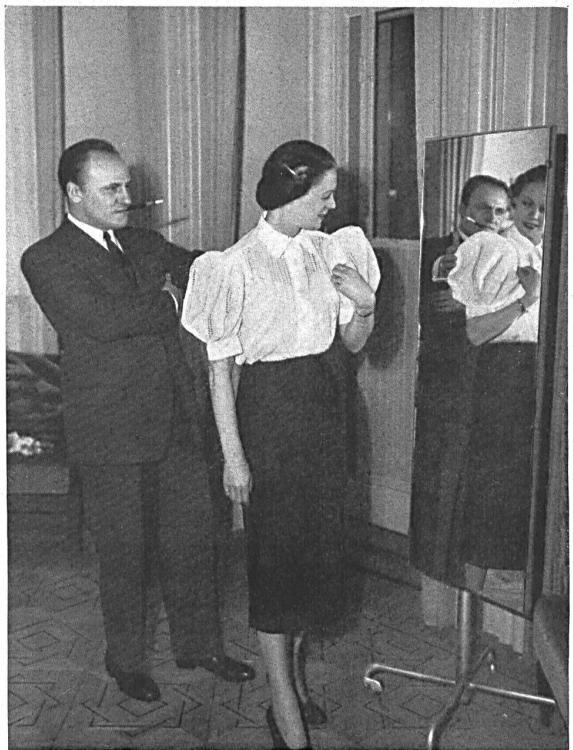
These blouses are worn at all hours of the day, as much for sport as for town wear, for cocktails as for the evening. They are not only offered for sale in Switzerland but, from Saint Gall, to women all over the world. This is therefore a Swiss export article likely to meet with success everywhere.

This collaboration between a Parisian couturier and a Swiss manufacturer merits being brought to the attention of everyone in the trade. B.



MODÈLES BALMAIN-HAURY

Pierre Balmain vérifie
un modèle avant le défilé.



Photos
Hans Emil Staub.

