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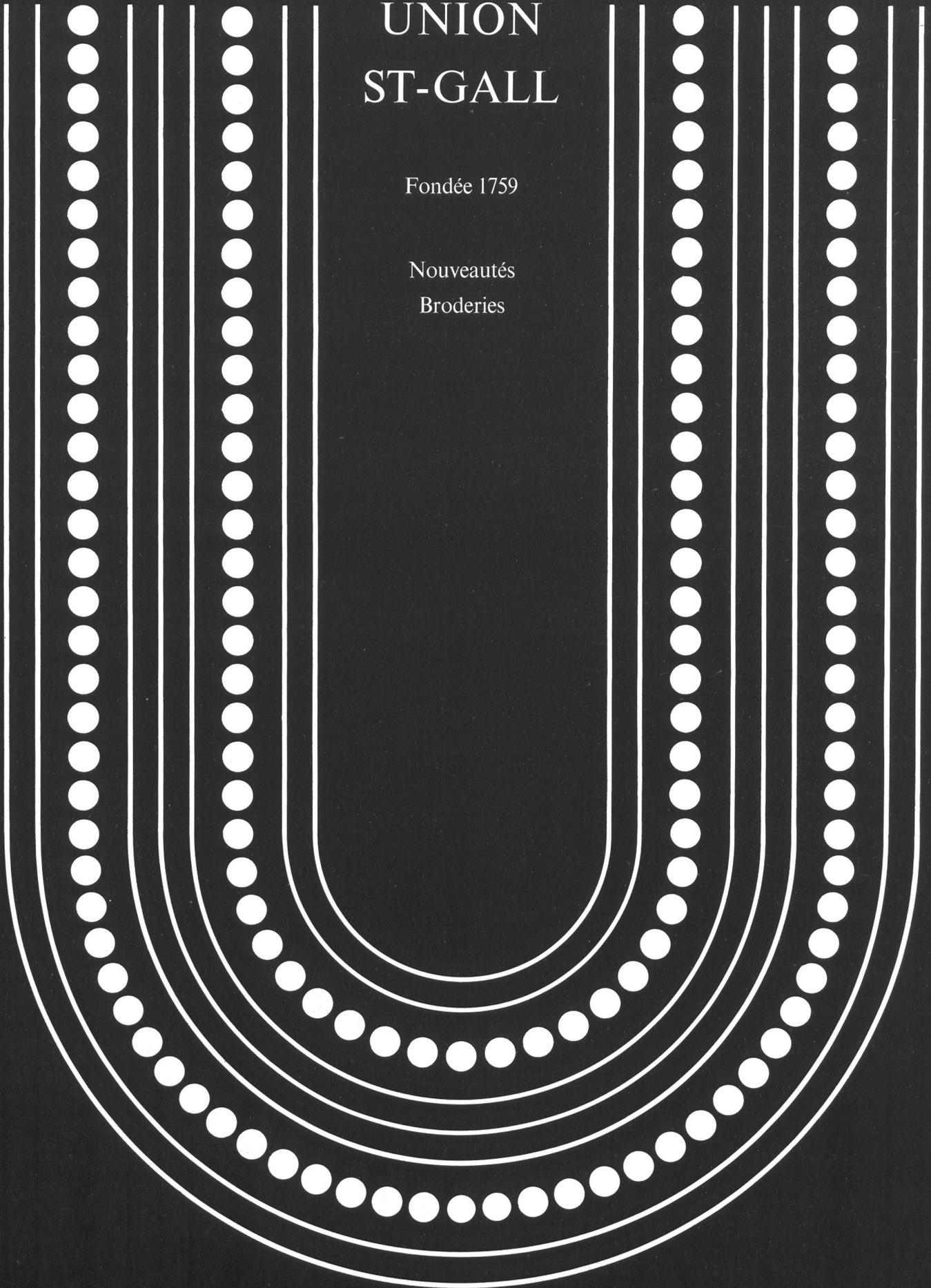
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# TRANSLATIONS

PAGES 32-42

## Embroidered exuberance

Luxurious and sumptuous are the two cue words that summarize the very latest couture mode. Chanel evening dresses, on which Karl Lagerfeld has simply lavished hand and machine embroideries, are exceptionally luxurious and sumptuous. The contribution of Forster Willi & Co. AG to these splendid dresses consists of eye-catching gold lamé guipure, richly ornamental pocket trimmings and elaborately embroidered braids. The various cut-out laces in velvet and organza, with black embroidered satin applications or in subtle blends of reds, used in bodices and voluminous skirts by Yves Saint Laurent and Nina Ricci, are certainly luxurious. And the coloured cut-out laces with red and fuchsia satin applications, thrown into relief by the jet black velvet, or in combinations of bottle green and grey, are sumptuous as well. Among the embroidery novelties, applications have a very definite role to play: florals, loosely geometric and ornamental compositions executed in velvet embroidery on organza and in satin appliques on velvet faithfully reflect current trends.

A printed mohair guipure in sober tones, a black astrakhan-embroidered wool, and a black embroidered tulle with tiny irregularly spaced areas of red, are some of the unusual novelties which illustrate the wealth of options offered by embroideries.

PAGES 44-51

## The beauty of pure elegance

Today's mode, as proposed by Haute Couture, exhales pure elegance, intimately coupled with the exclusivity of the materials. And what material is more accurately predestined to meet the couturier's exacting requirements than pure silk; and not merely silk in a host of solid-coloured qualities, but silk featuring distinctive trendsetting printed designs – silks, in short, with that unmistakable Abraham stamp.

Yves Saint Laurent revels in them just as ardently as Hubert de Givenchy and Marc Bohan, Pierre Cardin and Erik Mortensen, Ungaro and Jules Crahay – to mention only the most illustrious of the mode makers. Once again, all have fallen captive to the spellbinding splendour of Abraham fabrics, drawing their inspiration from the designs and colours to create dresses that form a perfect frame for a woman's beauty, in which her charm can blossom to the full.

The range embraces classic autumn-toned plaid patterns, water-repellant leopard-patterned chiné silks, shimmering figured crêpe de Chine featuring elegant leather-look prints, and gorgeous gold matelassés which Saint Laurent frequently marries to mink and velvet. New chenille fabrics with decorative lamé effects and expressive Jacquard designs, which can be matched with the plain coloureds, have been acclaimed by the creators of fashion as enthusiastically as the crêpe de Chine prints with large herringbones, stripes and checks on contrasting Jacquard grounds that create shimmering reflections. Other trendsetters include tweed patterns alternating with herringbones, stripes and triangles, as well as the simple tie pattern, the Jacquard checks and bold stripes also printed on satin which is now back again in a big way. The fabrics infuse the stylish shirtwaister or the unusual asymmetrical drape with the elixir of femininity as interpreted by the latest vogue.

Overwhelmingly elegant are the crisp chiné silks with large-repeat floral patterns and the new figured gazars with

superb Renaissance-style designs. The dresses styled in these materials might have stepped out of pictures by the American John Sinclair Sargent, born in 1856 in Florence, a brilliant and accomplished portrait painter of the society women of his day. His canvases still hold the power to bewitch and captivate, and pay the same eloquent tribute to female beauty as do the silks by Abraham.

PAGES 52-54

## Sporting and sophisticated

Marc Bohan creates his suits with military severity, the jackets being equipped with four buttoned pockets, shoulder tabs on broad, well-padded shoulders, and worn over straight narrow skirts. Some of his dresses too also show the military influence in their rigorous construction, buttoned up the front and provided with suit lapels.

For the coming autumn/winter, Bohan was visualized a very sporty yet at the same time very sophisticated woman, who knows what she wants. She takes the art of seduction as seriously as she does her work for, once the day is over, she changes into narrow, sirenlike body-hugging sheaths, light pyjamas in flowing satin, short, asymmetrically draped cocktail dresses and flattering crêpe de Chine dresses in attractive, cleverly designed geometric prints.

Not in vain has the couturier placed his dream woman under the sign of the five "S's", which sum her up so perfectly: sporting, sophisticated, sinuous, supple and sexy.

## Opulence and sex appeal

Erik Mortensen, Pierre Balmain's successor, has no intention of following blindly in his predecessor's footsteps. In his second independent collection, he is already showing his own unmistakable touch, with bolder cuts, more daring details and a heightened sensuality distinguishing his models, from the narrow button-through skirts – which allow a good deal of leg to show – to the sheer mousseline dresses and elegant gathered-up evening gowns slit to the thigh. Undeterred by the precarious financial situation of his country, Mortensen does not allow himself to be restricted in any way in his lavish use of luxurious accessories. His attractive suits are decked with rich fox fur trimmings at the collar, shoulders, wrists and hem. His jackets are short, often rounded at the hem and fastened with one button. Long scarves in the same material are worn with them. The tube-shaped coats, with broad square shoulders, hang loose and are also set off with rich fur trimmings. Particularly striking are the old-fashioned bloomer-style pants, showing beneath full skirts. Mortensen seems to go in for the sexy rather than the "Jolie Madame" style, but always with a sense of proportion that never oversteps the bounds of good taste.

## Broad shoulders – slim waists

For the coming fashion season, Hubert de Givenchy, the "gentleman" of Paris couturiers, proposes very broad shoulders and delicately slender waists, shown off most effectively in his tight double-breasted suits. A striking feature of these new suits is the black crocodile used to trim collars, lapels and pocket flaps, but also to make wide belts, hats and even little jackets; let keen wild life partisans be reassured however, the black crocodile is not real but a very lifelike imitation, as likewise the ocelot, tiger and zebra skins, which have all been printed on pony or calf skins, so that no wild species

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are threatened with extinction because of this new fashion.

At Givenchy's, short cocktail, dinner and dance dresses have supplanted the gala evening gowns. For wear throughout the day, the couturier has helped the ever popular shirtwaist dress to stage a new comeback; his imagination explodes in a veritable fireworks display however when it comes to party models. Silk prints and plain silk fabrics in wild profusion – shimmering sequin embroideries, glittering diamanté, pearl and cabochon applications will add colour, light and sparkle to the dark winter nights.

## Paris – a declaration of love

To Paris, that fascinating city on the Seine, Yves Saint Laurent dedicates his new perfume, as well as a soft new hue which he calls "Rose Paris". Paris, with its incomparable charm, its delightful profusion of scents and sounds, regularly inspires this brilliant couturier to create collections that are tantamount to declarations of love to this capital of fashion. To Paris he remains for ever true – as he has for so many years now remained true to himself and to his own inimitable style. Nor does he make any concessions in his new collection for the coming autumn/winter. For this eminently classical designer, classicism is a concept which, as a pastmaster of the couturier's art, he always succeeds in interpreting timelessly and yet so topically; although he often draws his inspiration from the past, he always – out of respect for the present – puts it in a modern context and interprets the needs of the woman of today accordingly. Who can resist the charm of his shadowed silk raincoat printed to resemble ocelot, who can refrain from falling in love with his magnificent evening gowns with their superb floral prints, which seem to have stepped straight out of a Renaissance painting? Whether severe suits, ingeniously draped cocktail dresses or extravagant evening gowns – every model embodies elegance in flawless perfection.

## The fine art of cutting

The tailoring of beautiful coats and suits is an art that holds no secrets for Philippe Venet. This season too he surprises us with his brilliant new ideas, particularly striking among which are his coats – pleated all the way from shoulder to hem. Other original features include new cuts combined with contrasting colours, which are also used for wide-shouldered, comfortably wide jackets and set a new linear trend. His coats, suits and dresses are almost all worn with a fox fur boa, casually draped over the shoulder. Black is also one of the distinguishing features of Venet's collection, combined with luminous red or blue. Deep black velvet and mat silk fabrics are used to create evening gowns that leave nothing to be desired in the way of elegance and femininity.

## Tribute to the Duchess of Windsor

Every couturier seems to have his own muse, who inspires him and sets her stamp upon his collection. While Scherrer indulges in memories of the divine Garbo, Jules-François Crahay pays tribute to the American-born English Duchess who in her day influenced the history of the British throne, causing a King to abdicate for her sake. The remarkable qualities of this famous divorcee, who was not considered a suitable match for the king, lay not only in her outstanding elegance but even more in her imposing physical presence. To her therefore, the couturier has dedicated his range of "Tailleurs Duchesse", beautifully made suits in a new type of chenille with attractive herringbone and check patterns and narrow slit skirts worn over black elasticized bodystockings in woven lace that clings to the body like a second skin and gives exciting glimpses of the feminine curves beneath. This attractive bodystocking, the "pièce de résistance" which runs like a black thread right through the collection, is worn as casually under the new karate coats and

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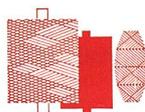
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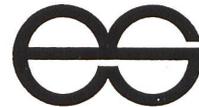
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# TRANSLATIONS

jackets as under the gigantic butterfly mesh evening skirts slit thigh-high.

## Woman in black

Jean Louis Scherrer is consistent. For his collection he always chooses a single theme which he carries through with great skill and precision, enlivened with fanciful variations. His latest fashions, this season, are all built round Garbo, "la Divine", as she appeared in her famous films. From head to toe, he pays tribute to this glamorous star, who even today seems surrounded by an aura of mystery, with suits and dresses that emphasize hips and waists, with short jackets and broad shoulders in flowing silks which, with but few exceptions, are black. Most of the embroideries too are black, brightened with gold or silver touches.

Black is elegant, and the quintessence of the new fashion is an ultra-feminine elegance, exploited to the full by Scherrer down to the final smallest detail. If any of the First Ladies in the West are called on to attend a state funeral, this exquisite collection offers more than sufficient choice for their mourning apparel, right from the black straw hat with widow's veil, the black suits and slender coats to black stockings and pumps.

PAGES 55-78

## Surprises galore

Nobody could miss the huge breathtaking houndstooth applications in black velvet on black/white taffeta, nor could any one fail to notice the same design embroidered in silver lamé on black velvet. Equally arresting are the frothy double chiffons overlaid with tiny black velvet bows, and the delicately printed checked silk lamés with unusual gathered effects. Rhinestones are also used very liberally by Schlaepfer AG; tulle and silk satin heavily encrusted with rhinestones make fabulous bridal wear fabrics. Rhinestones in rows on black silk/double satin, rhinestones in stripes on plaid-patterned silk panne print, rhinestones teamed with gold trinkets, black cabochons and pearls on black velvet - this is a really high-carat collection!

## Sequins are a must!

Schlaepfer's designers certainly let their creative imagination have its head, and are constantly coming up with astonishing new embroidery techniques. The firm's long-distance runner, which burst like a bombshell on the embroidery world many moons ago, is still racing along its marathon fashion course, as fresh as a daisy and showing no signs of flagging. Of course, we're talking about the sequined embroideries, that Couture keeps a sharp look out for season after season. Once again, Schlaepfer is offering its true fashion friends new versions of these embroideries with novel configurations and effects.

"Fish skins" with iridescent sublimé prints, two-tone stripes superimposed on sequined grounds, huge expanses of hand-printed panels adorned with transparent sequins, rows of sequins on embroidered lamé checks and stripes, and on plaid- and cashmere-patterned prints, are only a few of the latest options.

PAGES 80-91

## Spotlight on black

The deep black of velvet, the mat black of faille and taffeta, the shimmering black of satin - are all variations of the favourite colour for the new autumn and winter fashions, their dramatic effect heightened by subtle differences, by mat and shiny, soft and hard effects. This ubiquitous black is brightened by the embroideries from the house of A. Naef Ltd., Flawil, with striking effect colours that sparkle like precious stones. Not only gold and silver are used to create bright effects; variations of embroidery techniques, lustrous silk threads and mat woollen yarns, appliqué work and superimposed effects all add attractive luminous touches. Lavish broderie anglaise is used to create fashionable transparence as also embroidered silk satins with tulle insertions. Black wool embroidery on fine silk creates a striking contrast, as likewise velvet applications on micro-mesh tulle.

Rustling taffeta, velvet and satin are once again very popular embroidery grounds, equally suitable for short swirling cocktail dresses as for gala evening gowns, on which embroidery edgings, cut-out effects and dainty superimposed flowers create a very luxurious and very feminine look. Matching braids give couturiers further scope for applications and stimulate their imaginations, while at the same time these artistic embroideries will once again very subtly enhance feminine charms.



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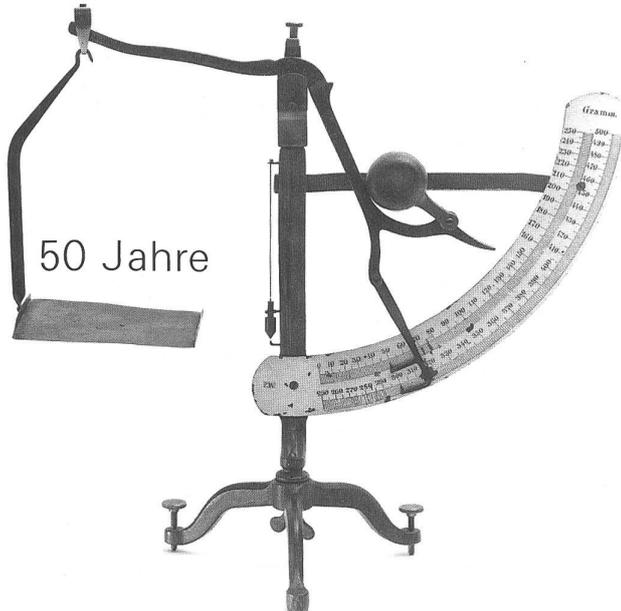
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## Index des annonceurs

## Verzeichnis der Inserenten

## Index of Advertisers

Aare AG, CH-5116 Schinznach-Bad . . . . .	25	Naef, A., AG, CH-9230 Flawil . . . . .	6
Abraham AG, CH-8034 Zürich . . . . .	27	Nef-Nelo, J.G., CH-9102 Herisau . . . . .	3, 148
Albrecht + Morgen AG, CH-9000 St. Gallen . . . . .	205	Niederer + Co. AG, CH-9620 Lichtensteig . . . . .	213
Altoco AG, CH-9001 St. Gallen . . . . .	16		
		Riba Seiden AG, CH-8002 Zürich . . . . .	214
Baerlocher + Co. AG, CH-9424 Rheineck . . . . .	149	Rohner, Jacob, AG, CH-9445 Rebstein . . . . .	28
Bally Band AG, CH-5012 Schönenwerd . . . . .	207		
Bischoff Textil AG, CH-9001 St. Gallen . . . . .	8	Sandoz AG, CH-4002 Basel . . . . .	20
Blumer Söhne + Cie AG, CH-8427 Rorbas-Freienstein . . . . .	215	Schellenberg, E., CH-8320 Fehraltorf . . . . .	213
		Schlaepfer, Jakob, + Co. AG, CH-9001 St. Gallen . . . . .	15
CWC Textil AG, CH-8043 Zürich . . . . .	16	Schoeller-Textil AG, CH-4552 Derendingen . . . . .	142, 143
		Schubiger, E., + Cie AG, CH-8730 Uznach . . . . .	12, 156
EBS Ed. Bühler AG, CH-8402 Winterthur . . . . .	7	Schwarzenbach, Robt., + Co. AG, CH-8800 Thalwil . . . . .	157, 205
Eisenhut + Co. AG, CH-9056 Gais . . . . .	209	Schweiz. Gesellschaft für Tüllindustrie AG, CH-9542 Münchwilen . . . . .	213
Ems-Grilon SA, CH-7013 Domat/Ems . . . . .	18	Seidendruckerei Mitlödi AG, CH-8756 Mitlödi . . . . .	9
		Spinnerei am Uznaberg, CH-8730 Uznach . . . . .	209
Ferber, Henry, AG, CH-9001 St. Gallen . . . . .	11	Spinnerei Streiff AG, CH-8607 Aathal-Seegräben . . . . .	19
Filtex AG, CH-9001 St. Gallen . . . . .	1, 140, 159	Stehli Seiden AG, CH-8912 Obfelden . . . . .	10, 155
Fischbacher, Christian, Co. AG, CH-9001 St. Gallen . . . . .	23	Stünzi, AG, Söhne, CH-8810 Horgen . . . . .	14, 154
Forster Willi + Co. AG, CH-9001 St. Gallen . . . . .	Couv. III		
		Taco AG, CH-8152 Glattbrugg . . . . .	Couv. II, 150, 151
Gut, H., + Co. AG, CH-8039 Zürich . . . . .	13, 153	Testex AG, CH-8027 Zürich . . . . .	211
Greuter-Jersey AG, CH-8583 Sulgen . . . . .	215	Textil Hogar, E-Valencia . . . . .	208
		Textil-Werke Blumenegg AG, CH-9403 Goldach . . . . .	213
Hausammann + Moos AG, CH-8484 Weisslingen . . . . .	5, 132, 138, 139		
Hefti + Co. AG, CH-8776 Hätzingen . . . . .	26, 141	Union AG, CH-9001 St. Gallen . . . . .	210
Höhener + Co. AG, CH-9056 Gais . . . . .	213		
		Verein Schweiz. Textilindustrieller, VSTI, CH-8027 Zürich . . . . .	Couv. IV
Jaquenoud SA, CH-9001 St. Gallen . . . . .	213	Viscosuisse AG, CH-6020 Emmenbrücke . . . . .	17
Jenny, Willy + Co., CH-9006 St. Gallen . . . . .	158		
		Weberei Walenstadt, CH-8800 Walenstadt . . . . .	213
Kamaras, Paul T., CH-9001 St. Gallen . . . . .	21	Weisbrod-Zürcher AG, CH-8915 Hausen a. Albis . . . . .	4, 24, 152
Kesmalon AG, CH-8856 Tuggen . . . . .	213	Wetuwa AG, CH-9542 Münchwilen . . . . .	145, 213
		Wollweberei Rothrist AG, CH-4832 Rothrist . . . . .	144
Messe- und Ausstellungs GmbH, D-6 Frankfurt a.M. . . . .	22	Zieglertex, Dr. v. Ziegler + Co., CH-8065 Zürich . . . . .	213
Mettler + Co. AG, CH-9001 St. Gallen . . . . .	2, 146, 147	Zwicky + Co., CH-8304 Wallisellen . . . . .	213
Müller & Steiner AG, CH-8715 Schmerikon . . . . .	213		

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