

The feminine triumphant

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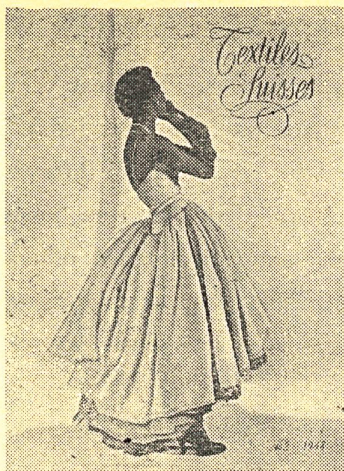
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CHRISTIAN DIOR

Plain organdie from
Stoffel & Cie, St-Gall,
lancé par INAMO, ZÜRICH

1948

SWISS TEXTILES

N° 2

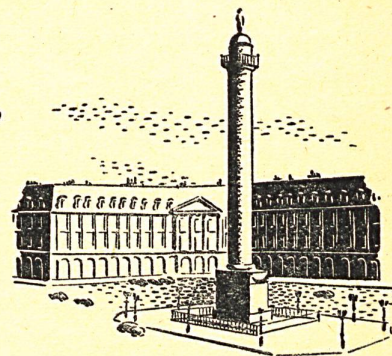
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Paris



The feminine triumphant

However much critics may cavil and enthusiasts admire, it cannot be denied that the New Look, created by our fashion dictators, does stress that long-forgotten quantity — femininity, and has revealed to the wonder-filled eyes of modern Eve a whole apple-orchard of temptation. Smartness and chic are now a composite of subtlety, caprice and variety, and Woman is surrounding herself with an aura of undefinable charm.

Last autumn, it was already quite apparent that fashions were well on their way to being «feminized». Couturiers started abandoning masculine, square styling and rounding off shoulder lines, slenderizing waists, balancing up the femine silhouette by emphasizing busts and hips. Spring fashions have merely accentuated this trend. Severe tailormades have had their day; short jackets with flounced

basque over long, full skirts have taken their place. Sober woollens have borrowed the colours of spring — bluebell, wisteria; beige has been ousted by golden straw tints, amber and honey; navy blue is still in favour, but always and still more abundantly sprigged with white. Muslins and organdies cascade in snowy jabots; piqué «waists» and dickies have a charming air of formality; the puffs which stiffen basques to give them the effect of bustles are, more often than not, made of embroidered fabrics.

And, more feminine still, dress stylings are infinitely capricious. Waists are worn small and tight, hips are more rotound, amplitude has regained its lost supremacy. Dresses are growing longer and longer, and the little tailored dress, despite its neatness, is beginning to have the air of a country cousin among these billowing styles. Even this little country

mouse is following hard in the wake of fashion, acquiring lace and muslin adornment, pin-tucks, or long, Vandyck collars and winged organdie cuffs. The most «Parisian» of couturiers is designing little frocks in muslins printed with a feather motif. In all the other collections cotton fabrics, eyelet and laces predominate. When June heralds in the summer, these are the materials we shall be wearing. Even now, at this early date, these fabrics are used with taffetas and woollens in the form of most imaginative collars, jabots, tuckers, dickies, all ruched and piped and rolled. For evening wear, satins and silken jersey fabrics have been replaced by organzas, eyelets, percales... and even by plain linens. There is a revival of guipure, laces of all kinds processed by modern methods which eliminate that rather «precious» look so incompatible with the exigences of modern life. There embellishments are found on the morning two-piece as well as on the smarter afternoon ensemble. One Parisian couturier has devised an exquisite fabric by appliquing a «point d'esprit» net on a mist-coloured percale. Pure white muslins are encrusted with dark lace; simple cotton fabrics are embroidered and pearled with all the delicate refinement and sumptuousness usually employed for ball dresses.

Contrast is the order of the day. Linen tailored coats, wide muslin picture hats, town wear with boat-shaped neckline, organdie ruching and flouncing on petticoats. Most exquisite are those cotton skirts lined with rustling taffeta, those long, faille hobble skirts under which peep organdie petticoats stiff with piping... Even brides are wearing exquisitely simple gowns, in St. Gall eyelet, muslin, linen or piqué...

Our grandmothers' petticoats would appear very modest besides those we are given to wear today! Indispensable accessories, they are worn all through the day, a hem's length longer than the dress. Some are wide and crinoline like, some are starched, others are vaporous, naïve or alluring... Any dress appears new and fresh when worn over an embroidered or guipure petticoat.

When night falls, gowns may be ankle or even floor length. St. Gall embroidery is appliqued on organdie, muslin poured over taffeta; these are devices which reveal most unexpected transparent effects and furbelows billow over rustling skirts... Small bodices are always extremely severe and simple, emphasizing the effect of voluminous skirts. And the skirts themselves are of net over cotton, of faille with draped effects enhanced by lace and frill. In one creation, the tight, glistening bodice rises stiffly above an incredibly voluminous organdie skirt made entirely of small flounces: one thousand metres of flounce have gone into its making! Another model consists of small frilled «aprons», placed one upon the other, dipping sharply in the back to procure a bustle effect. Other designs show long linen skirts over cotton or eyelet petticoats...

Many influences have been at work to shape the New Look. Watteau, Manet, Second Empire, Victoria... all are quoted as inspirations. Doubtless fashion designers cull their ideas here and there, but seen through the medium of Paris, they appear so fresh, so new and original that they could belong to one period only: our own. All other fashions, however romantic, however gentle and feminine, seem out of date. Never has a Springtime flowered so gracefully.

COMTESSE DE SEMONT

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CHRISTIAN DIOR ➤
Hufenus & C^{ie}, St-Gall
R. GARLOT & C^{ie}, PARIS





←

PIERRE BALMAIN

Alfred Metzger & Cie
St-Gall
THIÉBAUT-ADAM
PARIS

→

JEAN DESSÈS

Union S. A. St-Gall
THIÉBAUT-ADAM
PARIS





← MAGGY ROUFF

Forster Willi & Cie, St-Gall

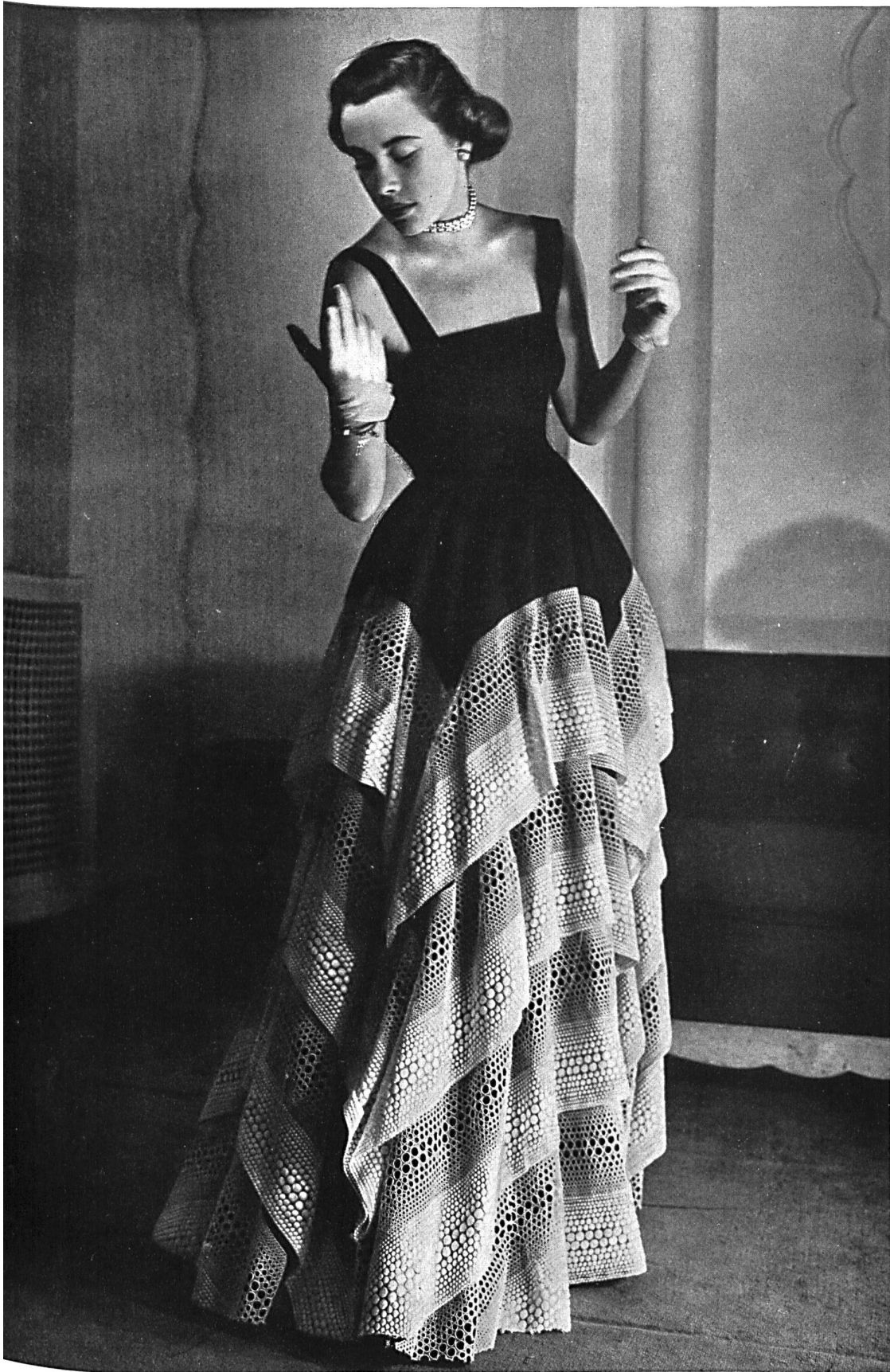
MAGGY ROUFF

A. Naef & Cie, Flawil





MAGGY ROUFF
Union S.A., St-Gall
Stoffel & Cie, St-Gall
PIERRE BRIVET FILS, PARIS



JEAN DESSÈS
Reichenbach & Co., St-Gall
THIÉBAUT-ADAM, PARIS




JEANNE LANVIN
Bischoff Textiles S. A., St-Gall
Walter Schrank & Cie, St-Gall
THIÉBAUT-ADAM, PARIS



JEANNE LANVIN
Reichenbach & Co., St-Gall
THIÉBAUT-ADAM, PARIS

CHRISTIAN DIOR
Union S. A., St-Gall
MARESCOT, PARIS





PIERRE BALMAIN
Forster Willi & Cie, St-Gall
PIERRE BRIVET FILS, PARIS



VÉRA BORÉA
J. G. Nef & Co., Herisau
THIÉBAUT-ADAM, PARIS



PIERRE BALMAIN
A. Naef & Cie, Flawil
MARESCOT, PARIS



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Union S. A., St-Gall
Stoffel & Cie, St-Gall
PIERRE BRIVET FILS, PARIS

2 JEAN DESSÈS
A. Naef & Cie, Flawil

3 JEANNE LANVIN
A. Naef & Cie, Flawil
MARESCOT, PARIS

4 JACQUES HEIM
Hufenus & Cie, St-Gall
PIERRE BRIVET FILS, PARIS

5 JACQUES HEIM
Forster Willi & Cie, St-Gall

6 CARVEN
Union S. A., St-Gall
PIERRE BRIVET FILS, PARIS



2



3



4



5



6

1



2



1 2

LEGROUX SOEURS

Stoffel & Cie, St-Gall
INAMO, ZURICH

3

JEANNETTE COLOMBIER

Stoffel & Cie, St-Gall
INAMO, ZURICH



3



LEGROUX SOEURS
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INAMO, ZURICH



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INAMO, ZURICH



JACQUES GRIFFE →
Abraham & Cie, Soieries S. A., Zurich
INAMO, ZURICH

JEANNE LANVIN
Emar S. A., Zurich
INAMO, ZURICH





JACQUES FATH
Stoffel & Cie, St-Gall
INAMO, ZURICH



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