

New fabrics

Autor(en): **[s.n.]**

Objektyp: **Article**

Zeitschrift: **Swiss textiles [English edition]**

Band (Jahr): - **(1943)**

Heft 1-2

PDF erstellt am: **12.07.2024**

Persistenter Link: <https://doi.org/10.5169/seals-799381>

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern. Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden. Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

New Fabrics

The « Swiss Fashion Textiles » Parade, which was held early last March in Zurich, Basle and Lausanne, gave us the opportunity of admiring the most recent creations of Swiss textile manufacturers, and the masterly art and intelligence of several of the Swiss couturiers.

One of our first impressions at the Parade was that a very marked trend towards practicalness is making itself felt, which does not mean, however, that originality and elegance are being neglected. Great progress has been achieved in the quality, the more harmonious fall, the delicacy of texture and increased durability of replacement fabrics, as also in the inexhaustible wealth of their colourings.

Staple fibre is becoming increasingly popular for sportswear, and is gradually replacing linens, light-weight flannels and cloths of pre-war type. Ensembles in these new fabrics are both gay and charming. The perfection of certain imitations of English tailoring cloths is most remarkable. A wide selection of different staple fibre fabrics, each with an attractive name, suggests two-piece suits and the summer tailormade — always in vogue : « Panama » makes up into pretty travelling suits; « Caviar », a new fabric, is distinguished by its delicacy of weave; « Apollo », a staple fibre, is cool and light for tennis or beach wear; and « Sportesto », a printed staple fibre, is most attractive in the form of a charming tailleur for cruising. Among the shantungs, we were struck by a silk and staple fibre mixture in a magnificent

Nile blue shade. « Rivelik » silk retained our attention by its exceptionally fine fall. A fine sports coat in white wool and rayon « Astrakhan » stood out by its smart originality.

Lace and embroideries, products of the great St. Gall industry, struck a gay note in the display, and were very much to the fore throughout. An organdie, Valenciennes trimmed blouse, for instance, added piquancy to a severe tailormade; or a white piqué blouse embroidered with those small designs so dear of late to the hearts of Parisian dressmakers. Again, a tailored suit made entirely of embroidered fabrics. Wide guipure is frequently used for insertions; a braid embroidered with geometrical designs proved most original.

Fabrics for evening wear are more flowing and aerial than ever — white and gold embroidered tulles, black or white organdie enhanced by contrasting applications. Some materials, such as heavy natural silks printed in rich tones, or an old gold damask, suggest the sumptuousness of royal courts.

By their festive air, these heavier fabrics seem to anticipate the return of peace. Silk manufacturers could not bring themselves to deny all their poetic inspiration and, although silk is becoming very scarce, each made a point of presenting just one pure silk material. Is it a swan song... or is it the promise of a renaissance which will be brought about by the creative skill of textile craftsmen?

Garden Party
Fiesta en el parque
Garden party

Heer & Co. S.A., Thalwil.
Crépe Sabletta, staple fibre.
Crepe Sabletta, fibrana.
Crepe Sabletta, tecido de lã artificial.

Walter Schrank & Co.,
St. Gall.
Blouse in embroidered tulle with applications.
Blusa de tul bordado con aplicaciones.
Blusa em tule bordado com aplicações.

Model :
Modelo : Gaby Jouval, Zurich.
Modêlo :





Vischer & Co., Basle.

Satin beret, with underside in maroon faille.

Boina de satín, revés de falla marrón.

Bóina em setim, rebórdo em faille castanho escuro.

Model :

Modelo : E. Mermoud & Cie., Zurich.

Modêlo :



Hufenus & Co., St.Gall.

Embroidered organdie.

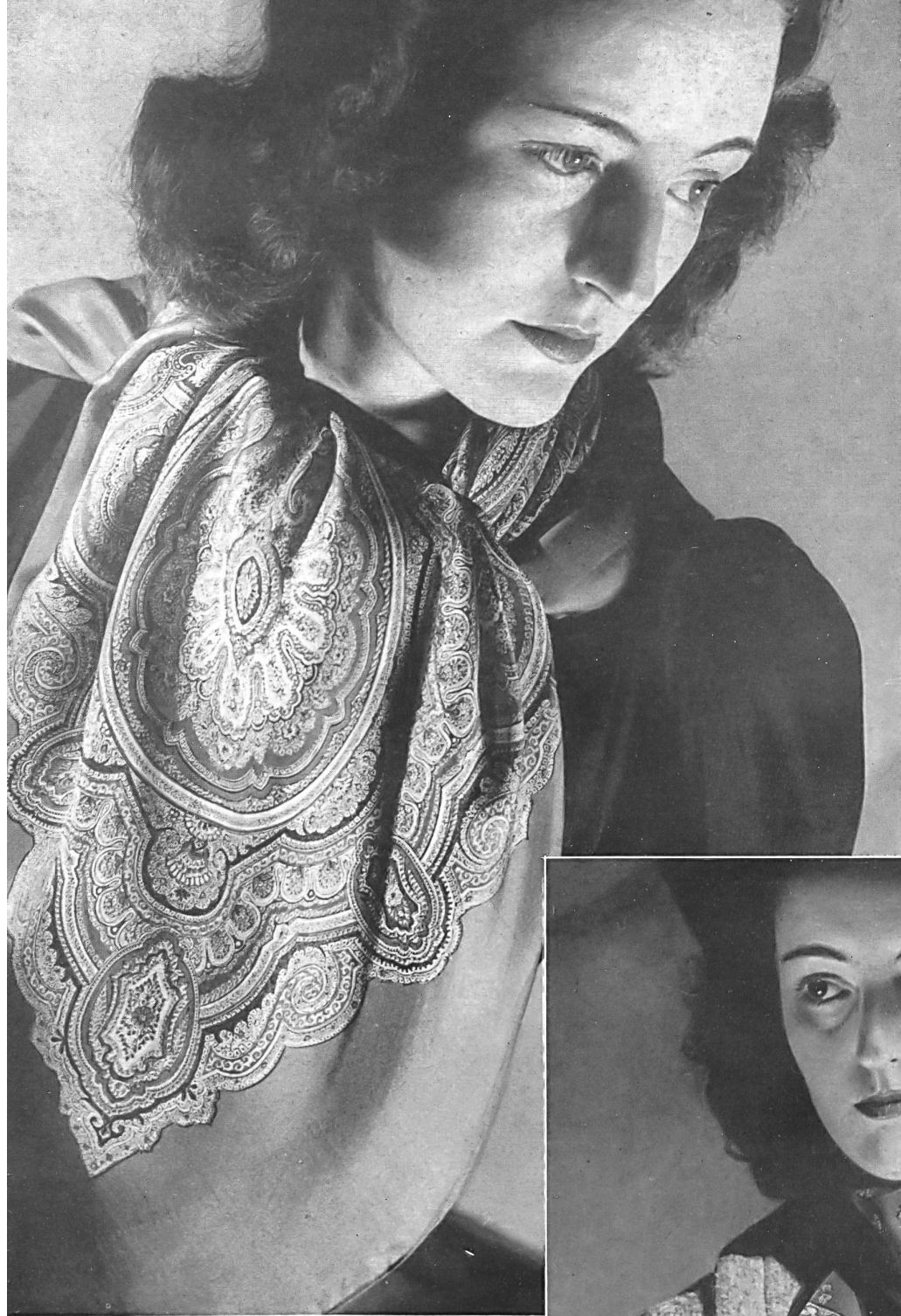
Organdí recamado.

Organdi bordado.

Model :

Modelo : C. Müller Ltd., Zurich.

Modêlo :



F. Blumer & Cie., Schwanden.

Neck-square and scarf in hand-printed silk.
Echarpe y cuadrado en seda estampada a mano.
Lenço e echarpe em seda estampada á mão.

