

Commentary on the pictorial features

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COMMENTARY ON THE PICTORIAL FEATURES

Second page of cover :

A design by Oscar Lüthy for a printed staple fibre manufactured by Messrs. SILK MILLS FORMERLY NÄF BROS. LTD., ZÜRICH.

Page

- 1 Bally footwear (creations by Messrs. BALLY'S SHOE FACTORIES LTD., SCHÖNENWERD).
- 2 Embroidery (after a design by WALTER SCHRANK & CO., ST. GALL, executed on a-fabric by STEHLI & CO., ZÜRICH).
- 3 Cotton (design by STOFFEL & CO., ST. GALL).
- 6 Silk.
- 9 EMAR LTD., SILK WEAVING MILLS, ZÜRICH. A tricolour design on white rayon print.
Model by Elsa Barberis, Lugano.
- 10 Colours in vogue for sportswear fabrics.
- 11 Staple fibre linen fabric, manufactured by TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL, with bead-stitch embroidery in relief executed by Messrs. FORSTER, WILLI & CO., ST. GALL.
Model by Bouchette, Zurich.
- 12 Duvetined wool fabric from the FILATURES RÉUNIES DE LAINE PEIGNÉE DE SCHAFFHOUSE & DE DERENDINGEN, DERENDINGEN.
Embroidered in white after a design symbolizing sound waves by BISCHOFF & MÜLLER LTD., ST. GALL.
Model by Grieder, Zurich.
- 13 A navy blue staple fibre printed with a design of whirling records in red, blue and white. REICHENBACH & CO., ST. GALL.
- 14 *Left :*
A wool and silk mixture fabric manufactured by Messrs. THE RÜTI WOOL WEAVING CO. LTD., RÜTI (GLARUS), embroidered by The Union Co. Ltd., St. Gall.
- 14 *Right :*
A printed fabric inspired by Walt Disney's "Fantasia". STOFFEL & CO., ST. GALL.
- 15 A creation in the staple fibre fabric manufactured by STOFFEL & CO., ST. GALL, illustrated on page 14.
Model by Bouchette, Zurich.
- 16 Navy blue and white jersey fabric by HANRO, HANDSCHIN & RONUS LTD., LIESTAL.
Embroidered applications of drums in navy blue, white and yellow. WALTER SCHRANK & CO., ST. GALL.
Model by Elsa Barberis, Lugano.
- 17 *Right :*
A mixture hemp fabric, printed with black motifs dotted with blue, yellow and red. TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL.
Model by Paul Daunay, Geneva.
- 17 *Left :*
White G clefs woven in a bright red jersey fabric by HANRO, HANDSCHIN & RONUS LTD., LIESTAL.
Model by Elsa Barberis, Lugano.
- 18 A yellow linen fabric by TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL, embroidered with a musician motif by WALTER SCHRANK & CO., ST. GALL.
- 19 Printed rayon presented by Messrs. SILK MILLS FORMERLY NÄF BROS. LTD., ZÜRICH.
Model by Sauvage Couture, Basle.
- 20 Violet crêpe-de-chine with pale grey printed motifs by L. ABRAHAM & CO., SILKS LTD., ZÜRICH.
Model by Grieder, Zurich.
- 21 A design for a printed rayon presented by Messrs. SILK MILLS FORMERLY NÄF BROS. LTD., ZÜRICH.
- 22 Colours in vogue for morning and town-wear fabrics.
- 23 Printed crêpe-de-chine by HEER & CO. LTD., THALWIL.
- 24 A lavender-blue staple fibre fabric printed with yellow, white and green designs. STOFFEL & CO., ST. GALL.
- 25 A mauve staple fibre fabric with printed design in navy blue presented by Messrs. STRUB & CO., ZÜRICH.
Model by Sauvage Couture, Basle.
- 26 Wohlen braids. Manufacturers :
M. BRUGGISSER & CO. LTD., WOHLLEN.
DREIFUSS BROTHERS LTD., WOHLLEN.
JACQUES MEYER & CO., LTD., WOHLLEN.
OTTO STEINMANN & CO. LTD., WOHLLEN.

- Page
- 27 Braids by M. BRUGGISSER & CO. LTD., WOHLLEN.
A vividly printed silk and staple fibre mixture fabric by METTLER & CO. LTD., ST. GALL.
Model by Andrée Wiegandt, Geneva.
- 28/9 Three coloured scarves in violet, red and brown, presented by Messrs. F. BLUMER & CO., SCHWANDEN.
- 30 Printed rayon by J. G. NEF & CO., HERISAU (Trade Mark "Nelo"). Model by Grieder, Zurich
- 31 Printed crêpe-de-chine with 'cello design, by L. ABRAHAM & CO. SILKS LTD., ZURICH.
Straw model presented by DREIFUSS BROTHERS LTD., WOHLLEN.
Trimmings in ribbon manufactured by VISCHER & CO., BASLE. Model by Paul Daunay, Geneva.
- 32 Mannequin draped in a fabric presented by STOFFEL & CO., ST. GALL.
The stand of Messrs. Stoffel & Co. (St. Gall) at the Fashion Week display.
Reddish-purple printed silk with 'cello design by METTLER & CO. LTD., ST. GALL.
Straw model by M. BRUGGISSER & CO. LTD., WOHLLEN. Model by Bouchette, Zurich.
- 33 « Ribouldingue », mauve rayon and cotton mixture by EMAR LTD., SILK WEAVING MILLS, ZURICH.
Blouse and turban of printed crêpe de chine by HEER & CO. LTD., THALWIL.
Model by Paul Daunay, Geneva.
- 34 *Left :*
A russet duvetined angora fabric by Messrs. FILATURES RÉUNIES DE LAINE PEIGNÉE DE SCHAFFHOUSE & DERENDINGEN, DERENDINGEN.
Blouse and hat of printed scarves from the mills of Messrs. F. BLUMER & CO., SCHWANDEN.
Model by Grieder, Zurich.
- 34 *Right :*
A rose tinged mauve guipure in 'cello and clef design, by WALTER SCHRANK & CO., ST. GALL.
Model by Elsa Barberis, Lugano.
- 35 *Left :*
Printed mauve rayon with tree and note design in white and green by Messrs. SILK MILLS FORMERLY NÄF BROS. LTD., ZURICH.
Model by Andrée Wiegandt, Geneva.
In the show-case : Collars in St. Gall embroidery.
- 35 *Right :*
A new pure silk fabric presented by STEHLI & CO., ZURICH. Model by Bouchette, Zurich.
- 36 An écreu half-linen weave printed with a vivid design of notes and maidens. TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL. Model by Elsa Barberis, Lugano.
- 37 *Left :*
A lavender-blue mixture linen printed in white, by TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL.
- 37 *Right :*
A mixture wool fabric in moss green by Messrs. THE RÜTI WOOL WEAVING CO. LTD., RÜTI, embroidered tone on tone, by A. NAEF & CO., FLAWIL.
- 38 The ribbons of Basle.
- 41 Staple fibre crêpe fabric by SIBER & WEHRLI LTD., ZURICH, embroidered with a clef design tone on tone, by AUG. GIGER & CO., ST. GALL. Model by Bouchette, Zurich.
- 42 Colours in vogue for interior decoration and curtain fabrics.
- 43 Pure silk crêpe de chine printed with a guitar and confetti design in black and pink. STRUB & CO., ZURICH. Model by Bouchette, Zurich.
- 44 Curtain of satin-surfaced staple fibre with shadow printing, by STOFFEL & CO., ST. GALL.
- 45 Printed staple fibre curtain, orange and brown, by J. G. NEF & CO., HERISAU (Trade Mark "Nelo").
- 46 Vivid staple fibre print by HEER & CO. LTD., THALWIL, the clef design being picked out with beige embroidery, the latter executed by WALTER SCHRANK & CO, ST. GALL.
Model by Sauvage Couture, Basle.
- 47 Embroidered georgette presented by A. NAEF & CO., FLAWIL. Model by Sauvage Couture, Basle.
- 48 Orange-hued silk muslin by E. SCHUBIGER & CO. LTD., UZNACH, with purple clef design embroidered by AUG. GIGER & CO., ST. GALL. Model by Elsa Barberis, Lugano.
- 49 A point-lace fabric in soft shaded tones representing musical instruments, presented by BISCHOFF & MÜLLER LTD., ST. GALL. The under-skirt is in pink silk by E. SCHUBIGER & CO. LTD., UZNACH.
Model by R. Scheidegger-Mosimann, Berne.
- 50 A silk muslin by STEHLI & CO., ZURICH. The fabric is tea-rose pink, with chintz tone on tone applications of nigger minstrels. The chintz motif is by STOFFEL & CO., ST. GALL, and the applications executed by WALTER SCHRANK & CO., ST. GALL.
- 51 Design of the fabric illustrated on page 50.
- 52 Pink charmeseta by HEER & CO. LTD., THALWIL, with pink lace incrustations by FORSTER, WILLI & CO., ST-GALL. The pyjamas are trimmed with a waistband of velvet ribbon manufactured by VISCHER & CO., BASLE. Model by Paul Daunay, Geneva.
- 53 A moiré Jacquard damask with a design of flowers and bars with dancing musicians. EMAR LTD., SILK WEAVING MILLS, ZURICH.
- 54 *Left :*
A linen Shantung print with an organ and 'cello design by TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL.
Model by R. Scheidegger-Mosimann, Berne.

- Page
- 54 *Right :*
An orange staple fibre print with brown clef design by STRUB & Co., ZURICH.
Model by R. Scheidegger-Mosimann, Berne.
- 55 *Left :*
Printed pink crêpe-de-chine with a design representing an open book and a rose. EMAR LTD., SILK WEAVING MILLS, ZURICH.
Model by Paul Daunay, Geneva.
- 55 *Right :*
Pale blue crêpe georgette with appliquéd notes, tone on tone, by REICHENBACH & Co., ST. GALL.
Model by Sauvage Couture, Basle.
At the bottom of pages 54/55 is reproduced in detail the printed crêpe-de-chine presented by EMAR LTD., SILK WEAVING MILLS, ZURICH, shown on page 55.
- 56 Staple fibre crêpe by SIBER & WEHRLI LTD., ZURICH, embroidered in white and red by FORSTER, WILLI & Co., ST. GALL.
Model by Elsa Barberis, Lugano.
- 57 Crêpe georgette by STEHLI & Co., ZURICH, embroidered by The UNION Co. LTD., ST. GALL.
- 58 Fashioned rayon with a motif of Hindou figures, by Messrs. SILK MILLS FORMERLY NÄF BROS. LTD., ZURICH.
Model by Andrée Wiegandt, Geneva.
- 59 Pale yellow silk muslin by STEHLI & Co., ZURICH, embroidered with exotic designs in brown, by BISCHOFF & MÜLLER LTD., ST. GALL.
Model by Andrée Wiegandt, Geneva.
- 60/1 Pink tulle laces with applications representing young girls playing the 'cello. FORSTER, WILLI & Co., ST. GALL.
The gown is in black silk tulle manufactured by THE SWISS NET Co. LTD., MUNCHWILEN.
Model by Paul Daunay, Geneva.
- 62 Colours in vogue for evening wear.
- 63 Green printed crêpe georgette with a bold design of harps and flowers, by STEHLI & Co., ZURICH.
Model by Sauvage Couture, Basle.
- 64 Black crêpe-de-chine printed in rather bold colours with a design representing a scene from the opera « La Bohème ». L. ABRAHAM & Co., SILKS LTD., ZURICH.
Model by Paul Daunay, Geneva.
- 65 *Top :*
Blue silk muslin by L. ABRAHAM & Co., SILKS LTD., ZURICH.
- 65 *Bottom :*
A staple fibre fabric by STOFFEL & Co., ST. GALL.
- 66 Pink "Imago" organdie printed with a stylized fancy design representing Justice and a trombone player. The UNION Co. LTD, ST. GALL.
Model by Andrée Wiegandt, Geneva.
- 67 Organdie embroidered with a motif of dancers in silver thread. BISCHOFF & MÜLLER LTD., ST. GALL.
Model by Paul Daunay, Geneva.
- 68 A printed crêpe de chine representing a scene from the opera "The Enchanted Flute". Papageno playing the flute against a background of white lotus flowers. METTLER & Co. LTD., ST. GALL.
Model by Paul Daunay, Geneva.
- 69 Printed linen by TISSAGE DE TOILE DE LANGENTHAL S. A., LANGENTHAL.
- 70 *Left :*
A gown in sky blue organdie embroidered with white suns and golden notes. A. NAEF & Co., ST. GALL.
Model by Grieder, Zurich.
- 70 *Right :*
Embroidered organdie with a bold design of lyres in white and gold. FORSTER, WILLI & Co., ST. GALL.
Model by Elsa Barberis, Lugano.
- 71 The same design has been used for the white organdie on page 71 as for the "Imago" organdie on page 66. In the former, however, instead of being printed, the design is delicately appliquéd and picked out with embroidery, this work being executed by The UNION Co. LTD., ST. GALL. Model by Bouchette, Zurich.
- 72/3 Crêpe de chine with an opera scene design, by EMAR LTD., SILK WEAVING MILLS, ZURICH.
- 75 Organdie embroidered with a bold design of lyres in white. The UNION Co. LTD., ST. GALL.
Model by Andrée Wiegandt, Geneva.
- 76 *Left :*
White tulle embroidered with lyres in white and gold, by REICHENBACH & Co., ST. GALL.
- 76 *Right :*
Thread of silver tulle embroidered with white lyres and leafy crowns. BISCHOFF & MÜLLER LTD., ST. GALL.
- 78 Pale blue silk organza embroidered with a lyre design tone on tone. The UNION Co. LTD., ST. GALL.
- 79 White embroidery representing King David, by A. NAEF & Co., FLAWIL.
- 80 Pale yellow silk organza with tone on tone embroidery. A. NAEF & Co., FLAWIL.
- 81 White silk organza by STEHLI & Co., ZURICH, with white and gold embroidered tulle incrustations by AUG. GIGER & Co., ST. GALL.
- 82 Pure silk chiffon embroidered in tone on tone and gold. A. NAEF & Co., FLAWIL.
- 83 Very pale salmon pink organdie with tone on tone embroidery. A. NAEF & Co., FLAWIL.

- Page*
- 84 Gown in black silk organza manufactured by STEHLI & Co., ZURICH, with an opera scene design of the Lully period, embroidered with very pale pink twist. The UNION Co. LTD., ST. GALL.
Model by Bouchette, Zurich.
- 85 Orange silk muslin by STEHLI & Co., ZURICH, with a grey embroidered motif of birds and musical instruments by FORSTER, WILLI & Co., ST. GALL.
Model by Grieder, Zurich.
- 86 Lavender-blue rayon crêpe with a printed design of flute-playing shepherds. SILK MILLS FORMERLY NÄF BROS. LTD., ZURICH.
Model by Andrée Wiegandt, Geneva.
- 87 Chiffon crêpe by HEER & Co. LTD., THALWIL, with a printed "Lohengrin" design picked out with embroidery in silver thread executed by WALTER SCHRANK & Co., ST. GALL.
Model by Grieder, Zurich.
- 88 *Left :*
White silk organza by E. SCHUBIGER & Co. LTD., UZNACH, with appliquéd edgings showing an angel motif, the latter by The UNION Co. LTD., ST. GALL.
Model Sauvage Couture, Basle.
- 88 *Right :*
White silk organza by STEHLI & Co., ZURICH, with tulle incrustations and embroidered in white and gold by AUG. GIGER & Co., ST. GALL.
Model by R. Scheidegger-Mosimann, Berne.
- 89 Gown in "Orbis" silk taffeta printed with a bold design of many colours. STRUB & Co., ZURICH.
Model by Bouchette, Zurich.
- 90/1 "Les petits rats" (The Little Opera Dancers). A model in white silk organza by E. SCHUBIGER & Co. LTD., UZNACH, with an embroidered design of organs and ballerinas in white and silver by WALTER SCHRANK & Co., ST. GALL.
Model by Andrée Wiegandt, Geneva.
- Right :*
An evocation of "Idylle" (after Arnold Böcklin).
- 92/3 Wohlen braids. Manufacturers :
M. BRUGGISSER & Co. LTD., WOHLLEN.
DREIFUSS BROTHERS LTD., WOHLLEN.
JACQUES MEYER & Co. LTD., WOHLLEN.
OTTO STEINMANN & Co. LTD., WOHLLEN.
- Third page of cover :*
A cello motif in beige embroidery by The UNION Co. LTD., ST-GALL, on a pale pink rayon crêpe by STEHLI & Co., ZURICH.
Model Grieder, Zurich.

(Continued from page 8.)

Although manufacturers were at first disappointed with some of the purely artistic drafts laid before them, after having studied them carefully, they found in most cases that these designs provided absolutely original and most interesting ideas, which could easily be adapted by a specialized draftsman. It cannot be said therefore, that the method fomented any spirit of rivalry between artists and designers, for they both deserve equal recognition, the former for the wealth of their inspiration, the latter for their practical sense.

Another and no less bold experiment was that of imposing a set theme on all manufacturers concerned. This innovation has been crowned with success, thanks to the goodwill of all those involved in the experiment ; the theme proposed by the Swiss Office for the Development of Trade was spontaneously accepted by all, testifying to their broad-mindedness and to their abstraction of all considerations of prestige. Even the artists themselves, although they usually fight shy of constraint of any kind, understood the necessity of submitting their talents to fair competition. Thanks to their intuitiveness, to their power of adaptation and to the information previously given them as regards the different values of the fabrics, it can be said that, on the whole, no draft was entirely unpracticable. Stimulated by the joy of extending the sphere of their activity, the textile specialists also produced fabrics of which they may well be proud. The success with which the promoters of the movement have met at fashion and trade fair displays abroad, have fully repaid them for their untiring work and trouble.

This experiment has made it quite clear that a collection of fashion textiles which combines artistic as well as purely commercial values, does possess a far greater drawing power and enhances the prestige of the manufacturers. It is a more effective weapon against that mortal enemy of fashion — standardization.

Artistic exclusivities are not created expressly for immediate commercial exploitation but with a far sighted eye to success in the long run ; behind their creation lies a sense of duty — the satisfaction of enhancing the good reputation of Swiss products and demonstrating by example how a concerted effort provides employment for 300,000 Swiss, thus promoting the common weal. It is to be hoped that these fine results alone will keep alive the zeal and painstaking endeavour of all those associated with the common cause of Fashion.

JEAN KLINGER.