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JACQUES FATH

Broderie de *Union S. A., Saint-Gall* ;
grossiste : Pierre Brivet Fils, Paris.

Photo Maywald

WINTER BLOSSOMS

A sudden billowing out of skirts on the very threshold of winter assures the success of guipure, mousselines, and light and drifting organdies. Naturally the sheath is not to be ousted as easily as all that; more majestic, it will ensure the triumph of velvet — embroidered, chenilled, worked, glistening with pearls or sparkling with precious stones.

On the eve of winter, the manufacturers vie with one another in friendly rivalry — but it is in Switzerland that are made these chalky guipures, as romantic as one could wish, these organdies and these mousselines, vaporous as a mist. They are so preciously worked that it is almost impossible to believe that they are like this when they leave the loom... Several designers have chosen a particularly precious fabric which combines the dullness of chenille worked like guipure with the sheerness of organdie. The couturiers have given a more important place than usual in their collections to these extremely sophisticated fabrics, which charm us from tea-time onwards. There are some quite simple guipure dresses which appear almost naive with their little shirt collars, their discreetly flaring skirts; others, immense and fabulous, which seem put together by fairy fingers and which one could rave about for ever.

Christian Dior assures the success of velvet for all hours. One of the most beautiful evening dresses in his collection, « Zélie », to give it its name, is cut out of a chenille embroidered fabric reminiscent of guipure, set on a rose coloured and delicately transparent ground... Immense and sumptuous, the simple black velvet skirt billows out, freed from the tight embrace of the bodice.

MANGUIN

Broderie en rayonne sur velours et satin de *Walter Schrank & Cie, Saint-Gall*; grossiste: *Thiébaud-Adam, Paris*.

Photo Seeberger

MARCEL ROCHAS

Garniture brodée en velours noir de *Forster Willi & Cie, Saint-Gall*; grossiste: *Thiébaud-Adam, Paris*.

Photo Seeberger





MARCEL ROCHAS

Broderie riche en soie sur velours noir
de *Forster Willi & Cie, Saint-Gall*;
grossiste : *Thiébaut-Adam, Paris*.

Photo Seeberger

At Jacques Fath's perhaps, the greatest number of models in Swiss fabrics is to be found. There is a black dress made entirely of bands of «bijou» pleated organdie alternating with horsehair lace insertions. Another, also in white horsehair, is worn over yellow organdie, while a third contrasts the chalky whiteness of its guipure bodice with the darkness of a black velvet skirt.

For dancing, short dresses will again vie with these others, fabulously billowing as they sweep the ground, and they will not be outdone in any way. «Valse» is the name of one of the most successful models of the collection in black guipure with arabesques cut out over transparent pink tulle.

For the restaurant and theatre, the short dress once again reigns supreme. It may be vaporous and full or, on the contrary, simple and sumptuous, taking its inspiration from the sheath. Let us note one very spectacular model in black velvet decorated only with a white guipure jabot just large enough to cover part of the bodice.



BALENCIAGA

Chenilles de velours brodées de *A. Naef & Cie, Flawil*; placées par *Inamo, Zurich*.

Photo *Ostier-Heil*



MANGUIN

Garniture en broderie or sur velours de
Forster Willi & Cie, Saint-Gall;
grossiste : Thiébaud-Adam, Paris.

Photo Seeberger

PIERRE BALMAIN

Grelots brodés de Union S. A., Saint-Gall;
grossiste : Thiébaud-Adam, Paris.

Photo Seeberger



In his collection, which has roused general admiration, Balenciaga has made generous use of lace.

Jean Dessès has chosen Swiss fabrics for several of his cocktail and winter dinner dresses. The extreme richness of the fabrics contrasts with the simplicity of the shapes and it is only where light and filmy fabrics are concerned that the cut may be more studied. At this same couturier's, another triumph for this precious fabric made of chenille reminiscent of guipure which is cut out transparently over an organdie ground. A small tailored collar of an affected simplicity contrasts with the extreme richness of the material used. The bodice buttons in front, while the skirt flares out like a bell according to the trend of the year, a band of navy velvet at the hem further emphasising its fullness. The sleeves are almost non-existent, contrary to the general rule this season.

Let us mention too a gala dress all in navy blue guipure, with strapless top and a wide skirt made fuller at the back by two large flounces separated by a garland of roses...



CARVEN

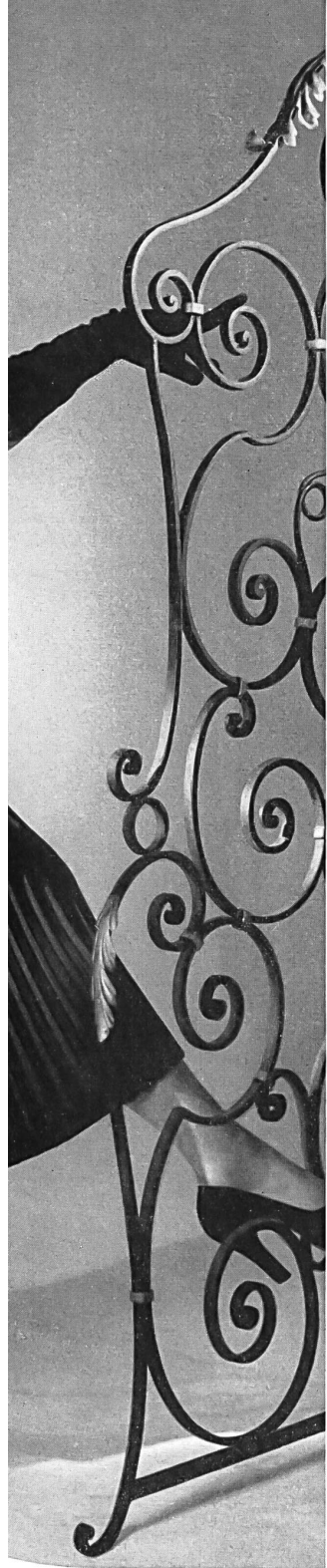
Guipure de *Union S. A., Saint-Gall*; grossiste : Pierre Brivet Fils, Paris.

Photo Seeberger

JACQUES FATH :

Guipure de *Union S. A., Saint-Gall*; grossiste : Pierre Brivet Fils, Paris.

Photo Maywald



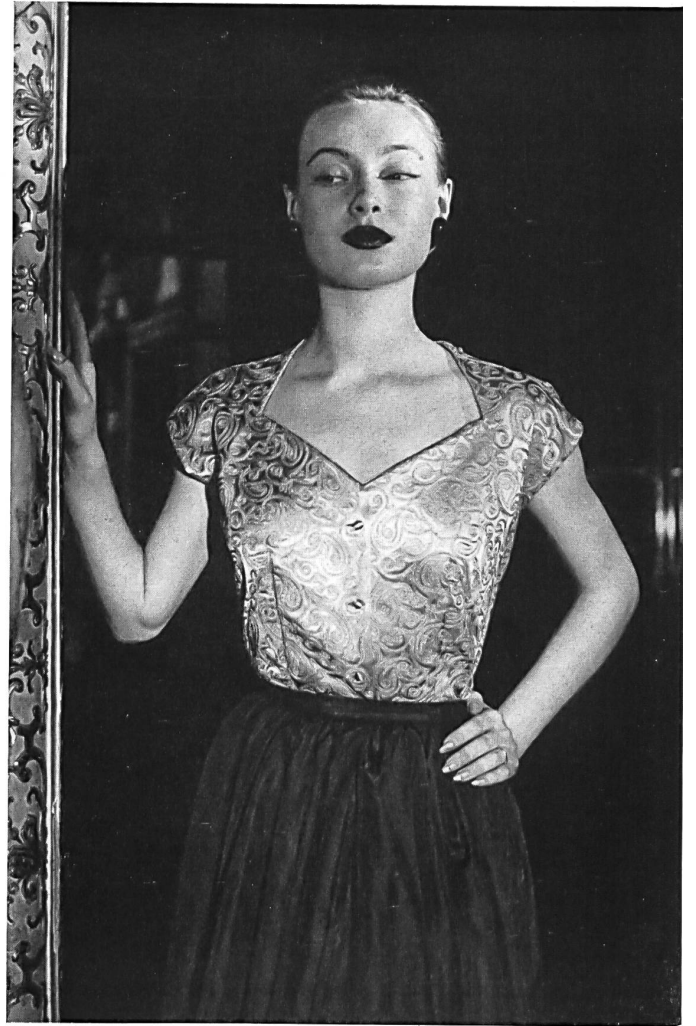
CHRISTIAN DIOR

Chenilles de velours brodées de
A. Naef & Cie, Flawil; placées
par Inamo, Zurich.

Photo Ostier-Heil



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- 1 CHRISTIAN DIOR
 Guipure de *Walter Stark, Saint-Gall*; grossiste : *Montex, Paris*.
 Photo Georges Saad
- 2 CHRISTIAN DIOR
 Broderie sur satin de *Walter Stark & Cie, Saint-Gall*; grossiste : *Montex, Paris*.
 Photo Georges Saad
- 3 GERMAINE LECOMTE
 Broderie de *Aug. Giger & Cie, Saint-Gall*.



JEAN DESSES

Laize brodée de velours de Forster Willi & Cie, Saint-Gall; grossiste: Thiébaud-Adam, Paris.

Photo Seberger

At Pierre Balmain's, guipure is also to the fore: for dinner, he offers us a beige dress placed over a moiré ground worn with a matching jacket; another, of black spangled lace on a buttercup faille ground, with a wide sash in pale blue moiré at the waist.

The miracle of guipure is that it lends itself equally well to the majesty of evening dresses and the quiet elegance of outfits for afternoon wear. Germaine Lecomte shows a very simple Castor lace dress, easy to wear from tea-time onwards, and the same lace has been used in white by Jacques Fath to make the most romantic of evening dresses. The bell skirt seems to wind round itself like an arm and the tiny bodice disappears under wide sleeves which conceal the tops of the arms like a cape: they are hemmed simply with a flounce of white pleated organdie and one can picture this dress in a setting of greenery, mirrored in the limpid depths of a moonlit lake.



PIERRE BALMAIN

Grelots brodés de *Union S.A., Saint-Gall*; grossiste : Thiébaud-Adam.

Photo Seeberger

One word about a particularly feminine accessory which is coming back just at a time when it might have been thought to have disappeared for ever — the petticoat... Slightly stiffened, it serves to emphasise the fullness of the new skirts, and the daintiest are in organdie, worked with an art that remains the prerogative of Paris. They will be worn under woollen dresses as well as under faille and satin... Who could have dared suggest that smart women were in peril of losing their femininity !...

We felt it only right to report the success of all these fabrics and embroideries — the pride of Switzerland. They triumph at all hours of the day and night, given fame by the couturiers of Paris.

Comtesse de Semont.



CHRISTIAN DIOR

Poult de soie noir tout soie de la S. A. Stünzi Fils,
Horgen.

Photo Maywald



JACQUES FATH

Tissu Basra tout soie de *L. Abraham & Cie*
Soieries S. A., Zurich.

Photo Bronson

BALENCIAGA

Tissu Duchesse tout soie ivoire de
L. Abraham & Cie Soieries S. A., Zurich.

Photo Bronson





CHRISTIAN DIOR

Poult de soie noir tout soie de la
S. A. Stünzi Fils, Horgen.

Photo Maywald

CHRISTIAN DIOR

Lamé « givré métallique » de
Rudolf Brauchbar & Cie, Zurich.

Photo Tenca



SCHIAPARELLI

Tissu Basra tout soie lamé de
L. Abraham & Cie Soieries S. A.,
Zurich.

Photo Bronson



PAQUIN

Lamé « givré métallique » de
Rudolf Brauchbar & Cie, Zurich.

Photo Tenca